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Manchester
Spenser



Pastoral Poetry of the English Renaissance

An anthology



EDITED BY
SUKANTA CHAUDHURI



Pastoral Poetry of the English Renaissance



Manchester University Press

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Spenser



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Sukanta Chaudhuri
Jadavpur University
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Practices and conventions

Pastoral Poetry of the English Renaissance contains the text of the poems with brief headnotes giving date, source and other basic information, and footnotes with full annotation. It includes a brief introduction, an index of authors and an index of titles and first lines. *The Companion to Pastoral Poetry of the English Renaissance* (MUP 2016) contains a full introduction to English Renaissance pastoral, textual notes, and all other apparatus.

Choice of texts and editorial policy

Virtually all texts have been freshly edited from original manuscripts and early printed editions, accessed in the original or in electronic or photographic copies. In two cases (nos. 248 and 254), later printed editions have been followed as I could not consult the manuscripts.

As a rule, the earliest printed edition has been taken as control text. A different printed edition has sometimes been preferred: most often with poems published earlier and reprinted in *England's Helicon*, as the latter is most likely to be attuned to the pastoral conventions of the time. In all other cases, the choice is explained in the textual notes in the Companion. The same applies where a manuscript text has been used in preference to an early printed version.

The chief exceptions to this practice are the poems by Sidney and Spenser. These major poets have been intensively edited by specialist scholars: a new fragmentary exercise seemed both rash and superfluous. Here the first printed version has been taken as the control text, and checked against standard modern editions.

Where the only version is in manuscript, it has of course been taken as control text. If there is more than one manuscript, the one with the clearest or fullest text has been followed: sometimes, where the choice seemed indifferent, the most readily accessed. Any special factor is explained in the textual notes.

Ballads pose a special problem, as items known to be in circulation in the late sixteenth or early seventeenth century only survive in versions from the late seventeenth century. In such cases, the earliest version (insofar as it can be determined) has been followed; variants in other versions have not been recorded except for some special point of interest.

For the orally circulated song 'Oh shepherd, oh shepherd' (no. 29), with no early manuscript or print version, a modern-spelling twentieth-century transcript has been followed.

Record of variants

Except in the case of ballads (see above), all substantive variants have been recorded in the textual notes contained in the *Companion*. Spelling and punctuation variants have been ignored except for a few cases of special interest. Where a variant reading materially affects the interpretation, it has also been noted in the commentary in this volume.

The collation usually takes into account alternative printed versions of proximate date. The span of dates varies with the work: usually not later than the mid-seventeenth century, but in a few special cases until the late seventeenth or early eighteenth century.

It was sometimes not feasible to collate all manuscript versions, especially of popular pieces like 'In the merry month of May' or 'Cloris, since thou art fled away'. The following policy has been followed:

- Where the best or only witness is a manuscript, it has been consulted irrespective of location.
- In other cases, all manuscript versions in the British Library and Bodleian Library have been collated for substantive variants. Manuscripts at other locations have been collated in cases of special interest.

Even minor variants in substantive readings (e.g., of articles, conjunctions and prepositions) have been noted: less for their interpretative value (often nil) than for the trajectories of text circulation that they chart, offering fascinating insights on unconscious changes in widely circulated texts.

The order of the poems

The poems have been placed in rough chronological order, with the following provisos:

- All poems by the same author are grouped together at the date of publication of the earliest item.
- When (as so often) exact dates are not available, approximate dates, or a median date of the author's active life, are used.
- Anonymous manuscript poems are placed by date of manuscript (often very approximate).
- Translations are placed by the date of the original, subject to the above principles. With classical authors, such dates are usually very broad or conjectural.
- In a few cases, the chronological order has been modified to keep related poems together. Thus Tasso's and Guarini's Golden Age choruses, of 1573 and 1590 respectively, are placed together, as are all poems about the shepherd Amyntas. Webb's quantitative version of Spenser's 'April' follows that poem, before other eclogues from *The Shepheardes Calender*. Raleigh's 'Nymph's Reply' (with another 'reply' from *England's Helicon*, 1600) follows Marlowe's 'The Passionate Shepherd to His Love', separately from Raleigh's other poems. Henry Chettle has been placed a little later than warranted so that his poem on the succession of James I does not precede poems on Elizabeth as a living monarch.
- Poems relating to Queen Elizabeth and Philip Sidney from *A Poetical Rhapsody* (1602) are placed at that date, though they were probably written much earlier. The poems on the death of Charles I range too widely in date to be grouped together: one was written well after the Restoration, by a man born three years after Charles's execution.

- The special problem with ballads is noted above. With a few exceptions determined by subject or by known date of composition, they have been placed at a point roughly between the reigns of Elizabeth and James.

Spelling and punctuation

Other than no. 29 in modern spelling (see above), all poems are in the original spelling of the control text except, of course, for emendations. Old-spelling titles have been used in the headnotes and textual notes, but capitalization and use of lower-case u and v have been standardized. Modern spelling has been used in the titles and first lines of poems when printed as headings.

In reproducing headings and other paratext from early editions, font and capitalization have been standardized, as they are usually quite arbitrary in the original, dictated by space and visual effect rather than intrinsic meaning.

The original punctuation has been retained as much as possible, with a few silent changes to avoid misleading the modern reader. However, some poems needed a higher degree of intervention. Some manuscript texts have virtually no punctuation, which needed to be inserted. All cases of major re-punctuation are indicated in the headnotes.

Abbreviations

16c (etc., for centuries)

Fr. French

Gk. Greek

It. Italian

Lat. Latin

Sp. Spanish

Aen. *Aeneid*

Ecl. Eclogue

Epig. Epigram

FQ *The Faerie Queene*

Georg. Georgic(s)

Helicon *England's Helicon* (1600)

Met. (Ovid's) *Metamorphoses*

SC *The Shepheardes Calender*

Addl. Additional

BL British Library

Bod. Bodleian Library, Oxford

Rawl. Rawlinson

bk book

edn edition

esp. especially

foll. following

ms(s) manuscript(s)

prob. probably

ref. reference

trans. translated, translation

OED 1st cit. the first citation of the word in this sense (usually at a later date than here)

OED last cit. the last citation of the word in this sense (usually at an earlier date than here)

OED only cit. the only example of the word in this sense located by *OED*.

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Introduction

Pastoral is one of the few literary modes whose genesis can be clearly traced. While poems reworking pristine rustic experience might have existed earlier, the pastoral mode as now recognized originated with the Greek poet Theocritus in the third century BCE. More correctly put, Theocritus provided a model that others followed to create the mode.

There were few 'others' in Hellenistic Greece. A handful of poems, only one or two authentically pastoral, have been ascribed (often doubtfully) to two poets, Bion and Moschus. Of Theocritus' own thirty idylls ('little pictures' or 'sketches', often of doubtful authorship), only twelve are pastoral. What set the seal on the mode was its adoption by Virgil in the first century BCE, in ten poems sometimes closely imitating Theocritus. These selections (*eclogae*) from his early work have lent the name 'eclogue' to the typical pastoral poem of moderate length and varied subject-matter, often incorporating an inset song or song-contest.

Virgil too had few followers in classical times – only two minor poets, Calpurnius and Nemesianus. But his immense stature as the pre-eminent Latin poet, continuing through the Middle Ages and the Renaissance, set before every aspiring poet the career-pattern of the 'Virgilian cycle', moving from pastoral to didactic poems on farming (the *Georgics*) and finally to martial and courtly epic in the *Aeneid*. This was also held to reflect the course of human civilization. From the late Middle Ages, the Virgilian eclogue became a dominant poetic genre.

There was another reason for this. Theocritus' idylls had presented, in if somewhat idealized and sometimes mythicized form, the life of actual shepherds in Cos and Sicily. Only once, in Idyll 7, is there any suggestion that the shepherds may stand for people from another world, maybe the poet's own. Virgil, however, seems to have introduced a measure of allusion in his *Eclogues*, beginning with the first, where the shepherd Tityrus, secure while his fellows are dislodged from the land, is held to represent Virgil himself, thanking the Emperor Augustus for his patronage.

The extent and nature of the allusion is often uncertain; but scholiasts have confirmed what any reader might suspect, that it is there. When Virgilian pastoral was revived in the late Middle Ages by Dante, Petrarch and Boccaccio (chiefly the latter two), they insisted that allusion was intrinsic to pastoral. Through the ensuing Renaissance and beyond, 'pretty tales of wolves and sheep' (in Sidney's phrase)¹ were conventionally held to conceal deep hidden meanings – biographical, political, didactic,

1 Philip Sidney, *A Defence of Poetry (The Apologie for Poetrie)*, in *Miscellaneous Prose of Sir Philip Sidney*, ed. Katherine Duncan-Jones and Jan van Dorsten, Oxford: Clarendon Press, 1973, 95.3–4.

religious. Most critical theory of the pastoral in that age (or indeed later) has stressed this allegorical function.

But the Middle Ages also opened fresh springs of rustic poetry, harking back to folk tradition and restoring the setting of actual rural and shepherd life. Embodied in new lines of lyric and song, such poetry became increasingly sophisticated, often through classical elements drawn not only from Virgil but from the nature-settings of Horace's Odes and the mythic world of Ovid's *Metamorphoses*. Various lines of poetry began to develop, addressing the pastoral concerns of nature and myth but striking out in other directions as well. It seems pointless to quibble about how much of this is strictly pastoral: it is all part of a wider pastoral universe, whose provinces merge and shift.

Formal pastoral acquires new life in the Renaissance by drawing on a great range of themes and settings. The translations in this book reflect much of that range, besides the seminal classical models, Virgil above all. But interestingly, some crucial medieval and Renaissance voices are absent – Petrarch's Latin eclogues (*Bucolicum Carmen*) and Sannazaro's Italian romance *Arcadia* above all. They were not translated into English until the twentieth century: their influence in Renaissance England derived from the original texts or, in Sannazaro's case, French or Spanish translations.

To map the extent and variety of Renaissance pastoral, we might use a term now out of fashion, 'art-pastoral', with its obverse, allusive pastoral. Pure art-pastoral – presenting imaginary shepherds in a fictive pastoral setting, removed from real-life concerns and untouched by allusion – is relatively rare and often rather thin. It is hard to analyse, and often not worth analysing. Scholars from classical scholiasts to modern academics have engaged much more with allusive pastoral, often theorizing the latter to define the rationale of the mode.

It is worth stressing that, whatever its later transformations, pastoral began as the poetry of a distinct aesthetic universe, implicitly set against the more complex life of court or city to which its exponents belong. This world of the imagination throws contrasting light on the poet's own world. The otherness of pastoral is the starting premise of the mode. Its allusive accommodation of the real world always redefines the latter's terms: if it does not, the exercise is pointless.

Yet what justifies the exercise is the metaphoric infusion of imaginary pastoral life with the concerns and activities of real and more complex communities. The shepherd rules over his sheep like a king, and cares for them like a priest. He is versed in nature lore, a 'wise shepherd' comparable to academic scholars. In pastoral convention, he spends much of his time in poetry and song, just like the poet writing about him; and offers love to shepherdesses in terms assimilable to the Petrarchan convention, where such poets often found their theme.

These metaphoric latencies make the pastoral of allusion something more than a set of coded references. Casting other and more complex matters in pastoral form is to place them within an implicit frame of comment. The pastoral of the European Renaissance exploited this potential unevenly, but at its best in subtle and innovative ways. Allusive content might also enter the wider body of rural and nature-poetry noted above. Conversely, the allusive eclogue might take in the simple celebration of nature and rural life, in realistic or idealized vein.

This collection comprises Early Modern British pastoral poetry, including translations. The earliest piece in the book is 'Robene and Makyne' by the Scottish poet Robert Henryson, who flourished in the late fifteenth century. This striking poem is

not backed up by any general pastoralism in the Scottish poetry of that age. The varied and notable pastoral productions of William Drummond in the seventeenth century draw on new resources of classical and continental poetry. In England, the pastoral output of the early Tudor period is limited. Besides a general body of 'plowman literature' (exemplified in *Of Gentylnes* and *Nobilitye*), the only notable instances are the eclogues of Alexander Barclay, which blend some direct allusion with a great deal of moralizing, social satire and rustic realism. There is also the singular 'Harpelus' Complaint' in Tottel's Miscellany (*Songs and Sonnets*) of 1557, strikingly anticipating the lyric fictions of later Elizabethan art-pastoral. Ignoring the indifferent eclogues of Barnabe Googe and the sporadic rural poetry of Churchyard or Turberville, English pastoral comes into its own with Spenser's *The Shepheardes Calender*, published anonymously in 1579.

The *Calender* has its due share of allusion and moralizing in many veins. It is possible to write a consistent commentary on the twelve eclogues ('proportionable to the twelue monethes') in these terms. But what is exceptional is the quantum of non-allusive material, the creation of an entire shepherd community that, while it might reflect Spenser's circle and his times, acquires the status of an autonomous fiction. The *Calender* presents a world radically distinct from the real and contemporary, even while notably overlapping with it. Just so, later, would the land of Faerie in Spenser's *magnum opus* absorb the reality of Elizabethan times within a notably different chivalric and supernatural universe.

It is also a pastoral universe. *The Faerie Queene* has two cantos of open pastoralism in Book VI; but the whole work is suffused with the mythicized nature-settings, and alternative social orders and value-systems located there, that characterize pastoralism in the widest sense. This pervasive pastoralism also marks the Spenserian poets of the early seventeenth century, most notably their doyen Michael Drayton. Even more clearly than in Spenser himself, pastoral is one of the major modes addressed by Drayton through his life, from the very Spenserian beginnings in *Idea The Shepheards Garland* to the transmogrified pastoral of *The Muses Elizium*, a fragile mythicized setting conveying a marked political message. The same compound appears more openly in Drayton's younger followers: their early flagship volume *The Shepheards Pipe* leads on to the sustained pastoralism of William Browne's overtly Spenserian *Britannia's Pastorals*, no less than to the varied social and moral critique of the prolific George Wither.

Needless to say, Spenser's influence is not confined to the Spenserians. We need to retrace our steps to the late sixteenth century, starting with the other major influence on English Renaissance pastoral: the work of Sir Philip Sidney. The undoubted 'Sidney cult' (however we assess it) during his brief life acquired new and greater force when his works began to be posthumously published in the 1590s through the efforts of his sister Mary Herbert, Countess of Pembroke, and his associate Fulke Greville. Chief among these works were the old and new (and soon amalgamated) versions of Sidney's chivalric-pastoral romance, *The Countesse of Pembrokes Arcadia*. This contained four substantial groups of 'eclogues' – of much more varied nature than the term usually covers – as well as a great deal of other verse embedded in the narrative. Taken in its entirety, Sidney's *Arcadia* offered a rich store of pastoral poetry, comprising most major themes and conventions of European Renaissance pastoral. And while a great deal of personal and political allegory has been extracted from the *Arcadia*, its fictional setting means that most individual poems are autonomous aesthetic entities.

Sidney's romance led the field in England but not in Europe. Its title reflects the Italian Jacopo Sannazaro's *Arcadia* (published 1504, written much earlier), a set of eclogues linked by incremental prose narrative. The *Arcadia* established a model of pastoral romance virtually for the first time in Europe, barring the single though notable instance of Longus' Greek romance *Daphnis and Chloe* (2nd century CE). Next to Sannazaro's own, the most influential romance was Jorge de Montemayor's Spanish *Diana* (1559), with sequels by Alonso Perez and Gaspar Gil Polo. This work was translated into English by Bartholomew Yong. Other than Sidney's *magnum opus*, the earlier English examples are slight in comparison but add up to a sizeable corpus: Greene and Lodge's romances in the forefront, supplemented by more loosely structured works like John Dickenson's *The Shepherdes Complaint*. These in turn shade off into collections of disjunct pieces with a common background narrative, like Richard Barnfield's *The Affectionate Shepherd*, Nicholas Breton's *The Passionate Shepherd* and Barnabe Barnes's *Parthenophil* and *Parthenophe*. The seventeenth century adds to all these categories, most substantially in major romances like *The Countesse of Montgomerys Urania* by Sidney's niece, Lady Mary Wroth.

Sixteenth-century Europe saw a parallel development in pastoral drama, from brief opera-like entertainments to full-fledged plays. There is a substantial Italian line of the latter from the mid-sixteenth century, taking in Tasso's *Aminta* (1573) and Giovanni Battista Guarini's *Il pastor fido* (*The Faithful Shepherd*, 1590). Again, the influence spread to other languages. If Shakespeare's *As You Like It* is the most celebrated instance in English, and *The Winter's Tale* provides the best-known pastoral interlude, a line of plays typified by John Fletcher's *The Faithful Shepherdess* (and continuing into Charles I's reign) are closer to the Italian model.

Pastoral romance and drama typically present a circular plot in which courtly characters leave their accustomed haunts, spend time in the country so as to effect a change in their state, and finally return to a revitalized court. The chief characters are usually royal or noble, and the plot-structure reflects the actual hegemony of court and city controlling the pastoral imagination. But paradoxically, the clear separation of the court can allow the country to be more clearly and distinctly defined within its structurally limited sphere: the shepherds can be shepherds because they no longer have to double as courtiers or city-dwellers. Though the shepherdess heroine often proves a royal foundling, her companions assert their own identity and ethos to the end.

This is the design that Spenser takes to singular philosophic heights in Book VI of *The Faerie Queene*: there is little or nothing to match it anywhere in European pastoral. But more generally, pastoral romance and drama (especially the former), though derived from courtly genres of wider scope, offer a range of pastoral structures of unprecedented depth and detail. The eclogue was simply not capacious enough for the purpose: moreover, it had to condense the multiple, often contrary metaphoric content of the pastoral trope within a single narrow fiction. More simply and directly, pastoral romance and drama provided a storehouse of songs and lyrics, and the romance some formal eclogues as well, embedded in the narrative. This collection includes many such pieces, though it eschews dramatic scenes and extracts. In a few cases, a modicum of dramatic dialogue has been retained to make sense of a song embedded in it. There are also some extracts from verse romances, verse chronicles, and short epics or epyllia, sometimes telling a complete story, sometimes enshrining a single narrative moment.

Poems extracted from romance and drama are matched by a wide range of

independently composed lyrics, matching the body of formal eclogues. In fact, barring Thomas Watson's Latin *Amyntas* (translated into English by Abraham Fraunce) and Drayton's *Idea The Shepheardes Garland*, there are relatively few formal eclogues of note in the sixteenth century, always excepting Spenser and Sidney's work. (The seventeenth adds substantially to the tally.) Song-exchanges and debates in the romances shade off into briefer, more purely song-like interjections. Like similar stand-alone items in miscellanies and single-author volumes, these poems blend the indigenous pastoral lyric drawn from medieval tradition with the more finished products of Italianate Renaissance song-lyric. Often individually slight, even inconsequential, all this adds up to a formidable corpus, strongly and innovatively contributing to the total pastoral presence in English Renaissance poetry. They can also constitute a substantial individual output, as strikingly seen in the work of Nicholas Breton. Continental models may also be found for pastoral redactions of popular forms like the sonnet. The art-pastoral basic to this entire body of poems makes for an unusual orientation of the mode in imaginative and ideological terms.

Though song-like in effect, these poems were usually not set to music in the first instance. But there is an assumed musical element in their structure that might be brought out and defined by a later composer. Such poems shade off into pieces composed formally as songs, akin in material to Italian or other continental song-books and often modelled on them. But all in all, the volume of non-musical pastoral lyric appears to be notably greater in English than in other European languages. The seal was set on this very distinct development by the remarkable anthology *England's Helicon* (1600). Its editorship has been variously attributed to John Bodenham, Nicholas Ling, one 'A.B.' and the publisher John Flasket.

Helicon taps every conceivable source of material: volumes of verse, romances, dramas, entertainments. Some pieces appear there for the first time, which may also be the last. Only a fraction of the contents are formal eclogues. Every now and then the editor tweaks the language of a non-pastoral piece to make it fit the bill; but this testifies to an accepted notion of the mode, even to specific models of form and diction. *Helicon* may be the product of one man's focused fancy: barring *The Phoenix Nest* reflecting the Sidney cult, there is no other printed miscellany of the period devoted to a single theme, genre or mode. But equally, *Helicon* testifies to a marked pastoral presence in the literary sensibility of the age, almost amounting to a pastoral culture.

Most strikingly even at a brief glance, *Helicon* illustrates the variety of Elizabethan pastoral – to be extended still further in the next century. Between the late sixteenth and the mid-seventeenth century, there is a greatly diverse body of pastoral across a field loosely demarcated by the eclogue, the ode, the country poem and the private poetic address, though these genres lose their identity in the traffic of themes and forms. We find courtly and personal compliment, political and philosophical allegory, intricate though often obscure personal allusion, and simpler private exchanges between friends or lovers. These blend into independent pastoral fictions – sometimes grafted on the more extended fiction of a romance or play – buttressing the status of pastoral as an organic vein of the Renaissance English imagination. The pastoral idiom can be the chosen vehicle of major lines of social and intellectual practice. Readers can choose examples of any vein they please from the wide selection gathered in this book.

A pastoral culture is crystallized in court compliment and entertainment, even in the serious business of politics. The cult of Queen Elizabeth had a famously pastoral

aspect, shading into the mythic. It was exploited for courtly entertainment, especially (and appropriately) on the Queen's progresses through the countryside, lodging at the country seats of favoured courtiers. In James I's day, and Charles I's even more, an elaborate and removed pastoral artifice became a staple vein of entertainment at the royal court itself, in masques and the exclusive world of private theatres. On a very different plane, pastoral had always been an option for devisers of city pageants and public entertainments. All in all, pastoral made its way into performative fictions through all kinds of channels for all kinds of purposes, with a corresponding range of formal guises.

But even as the Jacobean court was practising one vein of pastoral, others gained strength in opposition to court culture, or at least to the royal image and policies. The deceptively remote pastoral of the late Drayton, and its more robust foil in the younger Spenserians, marks one line of growth. Another was the nuanced progression of an intrinsically conservative genre, the country-house poem. While necessarily celebrating a quasi-feudal order, it could play off the rural version of that ethos, enshrined in a nobleman's country seat, against its court-centred avatar. Pastoral provides a means for this establishmentarian genre to deconstruct itself while stopping well short of true subversion.

But there is also a more demotic line of pastoral, challenging the political and economic order in more fundamental ways. Here the shepherd stands for the common man, even the dispossessed. Such pastoral rarely approaches the raw realism and protest voiced by Barclay a century earlier: everything else apart, the diction of pastoral (as of virtually all poetry) has grown more refined in the interim. More often now, the common shepherd-spokesman may be allied to the Puritan middle class; but even when the voice belongs to the relatively privileged (or greatly so, as with Margaret Cavendish), the ideological fracture at the heart of pastoral can be used to good purpose.

Cavendish belongs to an eminent line of Royalists. With the Puritan-Royalist divide, as with so many others, opposite sides employ the same pastoral tropes and metaphoric strategies to their contrary ends. This is most piquantly shown in the persistent use of the pastoral to mourn the death of Charles I. One such instance masquerades in ballad form as 'Jack the Plough-lad's Lamentation'. Another is composed long after the Restoration by Anthony Spinedge, born three years after Charles's execution. Earlier, Royalist pastoral had been largely confined to a species of privileged artifice, even where it carried direct political allusion. Clearly, the Royalist camp is now better apprised of the varied uses of the mode. But it is the Puritan Milton, perhaps not yet fully set in the doctrinal mould, who provides in 'Lycidas' the most elaborate and striking elegiac construct of the age, mourning the death of a less prominent figure.

'Jack the Plough-lad' illustrates the focused political use of a line of popular pastoral, as developed in the broadside ballad. The broadside incorporates a surprising amount of pastoral. Its commonest purpose is to present shepherds to political advantage, alongside other rustics and subalterns. But it also runs to simple love-poetry crossing Petrarchan convention with the more naive indigenous love-lyric. Yet other ballads are directly allusive, presenting contemporary events in pastoral garb. All in all, the broadside illustrates an unexplored encounter of the genuinely popular with the mock-popular of the standard pastoral mode.

In another, overtly non-political line of development, the pastoral generates a landscape-poetry that can point in the direction of either nature or art. Topographical

poetry achieves a heroic scale in Drayton's *Poly-olbion*, always within touching distance of the pastoral and sometimes homing in directly upon it. Another branch explores the new visual aesthetics of the 'landskip', as in Strode or (more strikingly) Eldred Revett. At much the same time, Margaret Cavendish opens up speculative angles on the encounter of 'real' nature and the pastoral. And a pan-European line, strikingly instanced in the French Antoine Saint-Amant's 'The Solitude', infuses the landscape with a dramatic, almost Gothic vein of sentimental melancholy.

The ultimate encounter of opposite planes might be said to occur in some instances of religious pastoral. The Bible yields its own pastoral material, most famously in Psalm 23 but with more metaphoric potential in the allied but distinct topos of Christ the Good Shepherd. This topos enters into piquant interaction with the trope of 'pastoral care' in the clergy, and its extension in ecclesiastical allegory. The shepherds of the Nativity are simpler in metaphoric function. There are also innovations like the pastoral setting for gospel narrative in Giles Fletcher (matching his brother Phineas' secular exercise in *The Purple Island*), and the idiosyncratic allegorical fancy of Thomas Benlowes. A more sustained vein, seen in many languages across Europe, is the age's new spiritual interest in the 'book of nature': in its central line of practice, Christianizing the structure of Horace's Second Epode in a model made popular by the Polish neo-Latin poet and cleric Casimir Sarbiewski.

This account may explain why I have referred to pastoral all through not as a genre or convention but as a mode. It operates in the Renaissance as an infinitely versatile trope, a frame of reference in which to cast any sector of human experience so as to throw new light upon it, as one might hold up an object to the light at a particular angle. It is a way of thought – at times, by only a moderate hyperbole, a way of life.

Paradoxically, pastoral's vast reach and popularity might also explain why there are so few masterpieces in the mode. It was practised by countless people of varying ability for a range of themes and purposes. In deference to the Virgilian model, poetasters began writing pastorals but went no further. Other, more skilled and persistent practitioners turned to the mode in the intervals of weightier exercises higher up in the scale of genres. (Pastoral, like satire, was conventionally placed at the bottom of a hierarchy whose top rungs were occupied by epic and tragedy.)

Renaissance pastoral is best considered as a total phenomenon, in which individual works blend organically to acquire a greater significance than they might command as stand-alone items. This also produces fascinating patterns of dissemination and circulation, both of individual texts and, more significantly, of specific tropes and conventions. The detailed introduction in the *Companion* will discuss these features of the mode. Meanwhile, here is the poetry.

Further reading

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PASTORAL POETRY OF THE ENGLISH RENAISSANCE

1 THEOCRITUS IDYLL VIII

Translated anonymously from the Greek

From *Sixte Idyllia ... chosen out of ... Theocritus* (1588). This idyll is part of the core Theocritus canon, though scholars have doubted his authorship; some have suggested that the poem amalgamates what were originally separate pieces.

THE VIII. IDILLION. Argument

Menalcas a Shepheard, and Daphnis a Netehearde, two Sicilian lads, contending who should sing best, pawne their whistles, and choose a Gotehearde, to be their Iudge. Who giueth sentence on Daphnis his side. The thing is imagined to be don in the Ile of Sicily by the Sea shore of whose singing, this Idillion is called BVCOLIASTÆ, that is, Singers of a Neteheards song.

BVCOLIASTÆ.

DAPHNIS. MENALCAS. GOTEHEARDE.

With louely Netehearde Daphnis on the hills, they saie,
Shepehearde Menalcas mett, vpon a summers daie.
Both youthfull striplings, both had yeallow heades of heare,
In whistling both, and both in singing skilfull weare.
Menalcas first, behoulding Daphnis, thus bespake.

Menalcas. Wilt thou in singing, Netehearde Daphnis, vndertake
To striue with me? for I affirme, that at my will
I can thee passe.

thus Daphnis aunswerde on the hill.

Daphnis. Whistler Menalcas, thou shalt neuer me excell *piper*
In singing, though to death with singing thou shouldst swell. 10

Menalcas. Then wilt thou see, and something for the victor wage?

Daphnis. I will both see, and something for the victor gage.

Menalcas. What therefore shal we pawne, that for vs maie befit? *pledge, stake*

Daphnis. Ile pawne a calfe, a wennell lambe laie thou to it. *newly weaned*

Menalcas. Ile pawne no lambe, for both my Syre and Mother fell *cruel, harsh*
Are verie hard, and all my sheepe at evne they tell. *count (that none is missing)*

Daphnis. What then? What shall he gaine that winns the victore?

Menalcas. A gallant Whistell which I made with notes thrise three, *fine, splendid*

Joinde with white waxe, both evne belowe and evne aboue,

This will I laie, my Fathers thinges I will not moue. 20

Daphnis. And I a Whistle haue with notes thrise three arowe, *in a row*

Joinde with white waxe, both evne aboue, and evne belowe.

I latelie framde it, for this finger yet doth ake *made*

With pricking, which a splinter of a reede did make.

But who shall be our Iudge, and give vs audience?

Menalcas. What if we call this Goteheard heere, not far from hence,
Whose dog doth barke harde by the kids?

the lusty boies

Did call him, and the Gotehearde came to heare their toies. *trifles, sport*

The lustie boies did sing, the Gotehearde iudgement gaue.

Menalcas first by lot vnto his whistle braue

Did sing a Neteheards song, and Neteheard Daphnis than 30

Did sing by course, but first Menalcas thus began. *then*

Menalcas. Yee Groues, and Brookes deuine, if on his reede *by turns*

Menalcas euer sung a pleasant laie,

18 thrise three] A panpipe could have four to twelve, though usually seven, reeds. **20 moue]** stir, shift, hence ?disturb, meddle with. **31 a Neteheards song]** But the song clearly suits Menalcas the shepherd.

- Fat me these Lambes; if Daphnis here wil feede
 His calves, let him haue pasture toe I praie.
- Daphnis.* Yee pleasant Springs, and Plants, would Daphnis had
 As sweete a voice as haue the Nightingales;
 Feede me this heard, and if the sheepeheard's lad
 40 *Menalcas* cums, let him haue al the dales.
- Menalcas.* Tis euer spring, their meades are euer gaie,
 There strowt the bags, their sheepe are fatly fed
 Where Daphne cums; go she awaie,
 Then both the sheephared there, and grasse is ded.
- Daphnis.* There both the Ewes and Gotes bring forth their twins,
 Their Bees doe fil their hiues, there Okes are hie
 Where Milo treads; when he awaie begins
 To goe, both Neteheard, and the Nete waxe drie.
- Menalcas.* O husband of the Gotes! O wood so hie!
 50 O kids, come to this brooke, for he is there;
 Thou with the broken hornes, tel Milo shie,
 That Proteus kept Sea-calves, though God he were.
- Daphnis.* Nor Pelops kingdome may I craue, nor gould,
 Nor to outrunne the windes vpon a lea;
 But in this caue Ile sing, with thee in hould,
 Both looking on my sheepe, and on the sea.
- Menalcas.* A tempest marreth trees, and drought a spring,
 Snares unto foules, to beastes, netts are a smarte,
 Loue spoiles a man. O loue, alone his sting
 60 I haue not felt, for thou a lover art.
- Thus sung these boies by course, with voices strong,
Menalcas then began a latter song.
- Menalcas.* Wolfe, spare my kids, and spare my fruitful sheepe,
 And hurt me not, though but a lad these flockes I gide;
 Lampur my dog, art thou indeede so sound asleepe?
 Thou shouldst not sleepe, while thou art by thy Masters side.
 My sheepe, fear not to eate the tender grasse at will,
 Nor when it springeth vp againe, see that you faile;
 Goe to, and feed apace, and al your bellies fill,
 70 That part your Lambes may haue, and part my milking paille.
- Then Daphnis in his turne sweetly began to sing.
- Daphnis.* And me not long agoe faire Daphne wistle eide
 As I droue by, and said I was a paragone;
 Nor then indeede to her I churlishlie replide,
 But looking on the ground, my way stil held I one. on
 Sweete is a cowcalves voice, and sweete her breath doth smell,
 A bulcalfe, and a cow doe lowe ful pleasantlie;
 Tis sweete in summer by a spring abroad to dwell, out of doors
 Acornes become the Oke, apples the Appletree,
 80 And calves the kine, and kine, the Neteheard much set out.
- Thus sung these Yuthes; the Gotehearde thus did ende the dout. contest
- Goatherd.* O Daphnis, what a dulcet mouth, and voice thou hast?
 Tis sweeter thee to heare, than honie-combes to tast.
 Take thee these pipes, for thou in singing dost excell.
 If me a Gotehearde thou wilt teach to sing so well,
 This broken horned Goate, on thee bestowe I will,
 Which to the verie brimm, the paille doth euer fill.

41-4, 45-8 Modern editors usually transpose these quatrains and interchange the speakers. 43 **strowt the bags**] (The sheep's) udders are swollen with milk. 50 **he**] his beloved Melo (51). 52 **Proteus**] a shape-changing sea-god, often conceived as a shepherd of seals and dolphins. 53 **Pelops**] son of Tantalus, king of Phrygia, and himself king of Pisa in Elis. 53-56, 57-60 Modern editors usually transpose the speakers, assuming a quatrain by Daphnis has been lost after 46. Otherwise, Menalcas ends up (as here) with the unfair advantage of an additional quatrain. 68 Make sure to do so again when it regrows. 72 **wistle**] wistly: closely, intently. **eide**] eyed, look at. Or 'whistle-eyed, rendering a Gk phrase meaning 'with meeting brows', regarded as a sign of beauty; but this leaves the clause without a verb.

So then was Daphnis glad, and leapt, and clapt his handes,
 And danst, as doth a fawne, when by the damm he standes.
 Menalcas greeud, the thing his mind did much dismaie,
 And sad as Bride he was, vpon the marriage daie.
 Since then, among the Shepeheards, Daphnis chiefe was had,
 And tooke a Nimphe to wife, when he was but a lad.

90

DAPHNIS his Embleme.
Me tamen vrit amor.

MENALCAS his Embleme.
At haec Daphne forsan probes.

GOTEHEARDES Embleme.
Est minor nemo nisi comparatus.

2 THEOCRITUS IDYLL XI

Translated anonymously from the Greek

From *Sixte Idillia ... out of ... Theocritus* (1588). Polyphemus, a Cyclops or one-eyed giant, features in Homer's *Odyssey*; but his love for Galatea, a Nereid or sea-nymph, is first treated by Theocritus and later by Ovid (*Met.* XIII.780).

THE XI. IDILLION. Argument.

Theocritus wrote this Idillion to Nicias a learned Physition, wherein he sheweth by the example of Polyphemus, a Gyant in Sicilie, of the race of the Cyclopes, who loued the water Nymph Galatea, that ther is no medecine so soueraigne against loue, as is Poetry. Of whose loue-song, as this Idillion is termed Cyclops, so he was called Cyclops, because he had but one eie, that stood like a circle in the middest of his forehead. *Cyclopes literally 'circle-eyed'*

CYCLOPS.

O Nicias, there is no other remedie for loue,
 With ointing, or with sprinkling on, that euer I could proue, *smearing with medicine*
 Beside the Muses nine. This pleasant medsun of the minde
 Growes among men, and seems but lite, yet verie hard to finde.
 As well I wote you knowe, who are in Phisicke such a leeche, *medicine; doctor*
 And of the Muses so below'd, the cause of this my speeche,
 A Cyclops is, who liued heere with vs right welthele, *wealthily*
 That ancient Polyphem, when first he loued Galate;
 When with a bristled beard, his chin and cheekes first clothed were.
 He lov'd her not, with roses, apples, or with curled heare, 10
 But with the Furies rage, al other thinges he little plide.
 For often to their fould, from pastures green, without a guide
 His sheepe returned home, when all the while he singing laie
 In honor of his loue, and on the shore consumde awaie
 From morning vntil night, sicke of the wound, fast by the hart,
 Which mighty Venus gaue, and in his liuer stucke the dart.
 For which, this remedie he found, that sitting oftentimes
 Vpon a rocke, and looking on the Sea, he sung these rimes.
 O Galatea faire, why dost thou shun thy louer true?
 More tender than a Lambe, more white than cheese when it is new, *[skittish]* 20

91 sad as Bride] at the prospect of leaving her home and family. **94, 95** No emblems in the original: introduced here following Spenser's SC. **94 Me tamen vrit amor**] Love still burns me up. **At haec Daphne forsan probes**] But Daphne, perhaps you [too] will experience this. **95 Est minor ... comparatus**] No man is inferior except by comparison. **o.1 Nicias**] a physician and friend of Theocritus, mentioned in several poems. **3 the Muses nine**] i.e., poetry. **4 Growes ... lite**] Gk means 'painless for humans'. **7 liued heere with vs**] Contrary to Homer, Theocritus places Polyphemus in Sicily, perhaps because Galatea finally marries the Sicilian Acis. Theocritus prob. hailed from Sicily, but the reference may simply be to Sicily as the home of pastoral poetry. **8 anchent**] ancient: (a) of ancient times (b) old. **10 curled heare**] locks of hair as love-tokens. **11 Furies rage**] mad rage, ?with suggestion of the Furies or avenging goddesses: violently, destructively. **plide**] worked at, applied himself to. **16 liuer**] supposed seat of the passions. **dart**] arrow of love.

- More wanton than a calfe, more sharpe than grapes vnripe I finde.
 You vse to come, when pleasant sleepe my senses all doe binde. *playful*
 But you are gone againe, when pleasant sleepe dooth leaue mine eie, *come regularly*
 And as a sheep you run, that on the plaine a Woolfe doth spie.
 I then began to loue thee, Galate, when first of all
 You with my mother came, to gather leaues of Crowtoe small
 Vpon our hil, when I as vs her, squirde you all the waie. *attended, escorted*
 Nor when I sawe thee first, nor afterward, nor at this daie,
 Since then could I refraine; but you, by loue, nought set thereby.
 30 But well I knowe, fair Nimphe, the verie cause why you thus flie. *true*
 Because vpon my front, one onlie brow, with bristles strong *eyebrow*
 From one eare to the other eare, is stretched al along.
 Nethe which, one eie, and on my lips a hugie nose there standes. *beneath*
 Yet I, this such a one, a thousand sheep feed on these lands. *even such as I am*
 And pleasant milke I drinke, which from the strouting bags is prest. *swelling*
 Nor want I cheese in summer, nor in Autumne of the best, *[udders*
 Nor yet in winter time. My cheese-rackes euer laden are,
 And better can I pipe, than anie Cyclops maie compare.
 O, Apple sweet, of thee, and of my selfe, I vse to sing,
 40 And that at midnight oft. For thee, a leaue faunes vp I bring, *eleven*
 All great with young, and foure beares whelps, I nourish vp for thee.
 But come thou hither first, and thou shalt haue them all of me. *But: only, just*
 And let the blewish colorde Sea beat on the shore so nie,
 The night with me in caue, thou shalt consume more pleasantlie.
 There are the shadie Baies, and there tall Cypres-trees doe sprout, *laurels*
 And there is luie blacke, and fertill Vines are al about. *prolific, high-yielding*
 Coole water there I haue, distilled of the whitest snowe,
 A drinke deuine, which out of wooddy Ætna mount doth flowe. *wooded*
 In these respects, who in the Sea and waues would rather be?
 50 But if I seeme as yet, too rough and sauage vnto thee,
 Great store of Oken woode I haue, and neuer quenched fire;
 And I can well indure my soule to burne with thy desire,
 With this my onely eie, then which I nothing thinke more trimme. *neat, smart*
 Now woe is me, my mother bore me not with finns to swimme,
 That I might diue to thee, that I thy dainty hand might kisse,
 If lips thou wouldst not let; then would I Lillies bring Iwis, *indeed: a metrical tag*
 And tender Poppie toe, that beares a top like rattells red, *too; ?wattles*
 And these in summer time, but other are in winter bred,
 So that I cannot bring them all at once. Now certainlie,
 60 Ile learne to swimme of some or other stranger passing bie,
 That I maie knowe what pleasure tis in waters deepe to dwell.
 Come forth, faire Galate, and once got out, forget thee well
 (As I doe sitting on this rocke) home to returne againe.
 But feede my sheepe with me, and for to milke them take the paine, *trouble, labour*
 And cheese to presse, and in the milke, the rennet sharpe to straine.
 My mother onely wrongeth me, and her I blame, for shee
 Spake neuer yet to thee, one good or louelie worde of me,
 And that, although shee daily sees, how I awaie doe pine.
 But I will saie my head and feete doe ake, that shee maie whine
 70 And sorrowe at the hart, because my hart with grieve is swolne.
 O Cyclops, Cyclops, wither is thy wit and reason flowne?
 If thou wouldst baskets make, and cut downe browsing from the tree,
 And bring it to thy Lambes, a great deal wiser thou shouldst be.

21 sharpe] tart, acid. **26 my mother]** the sea-nymph Thoosa, with whom Galatea, herself a sea-nymph, might naturally resort. **Crowtoe]** among other plants, the wild hyacinth, named in the original. **27 vs her]** 'A male attendant on a lady' (*OED* 2b 1st cit. 1621). **31 one onlie brow]** i.e., a single continuous stretch of brow. **33 hugie nose]** The original refers to broad nostrils. **41 All great with young]** obviously impossible for fawns. The translator has followed a common textual corruption of the Gk. The correct word means collared, or with collar-like markings on the neck. **48 Ætna mount]** Polyphemus' cave was near Mount Etna. The volcanic area around Naples and Sicily was credited with underground caverns where the Cyclops tended the forges of Vulcan the divine artisan. **49 In these respects]** By comparison with this, as against this. **52-3** (In that fire) I will burn both my soul and my only eye. Literal fire merged with the metaphorical fire of love. **72 browsing]** shoots and leaves to feed animals.

Goe coie some present Nimphe, why dost thou follow flying wind?
 Perhaps an other Galate, and fairer thou shalt find.
 For manie maidens in the euening tide with mee will plaie,
 And all doe sweetlie laugh, when I stand harkning what they saie,
 And I some bodie seeme, and in the earth doe beare a swaie.
 Thus Polyphemus singing, fed his raging loue of ould,
 Wherein he sweeter did, than had he sent her summes of gould.

80

POLYPHEM'S Embleme.
Vbi Dictamum inueniam?

3. THEOCRITUS(?) THE PASTORAL WOOING

Translated from the Greek by Edward Sherburne

Theocritus' Idyll 27 in the standard numbering of Stephanus' 1566 edition. This translation first published in Sherburne's *Poems and Translations* (1651). The extant Greek text is incomplete, lacking the opening, and is almost certainly not by Theocritus. The translation omits two lines of general conclusion, not part of the core poem.

The Pastorall Wooing. Daphnis, and Shepheardess. Theocrit. Idyl. 28.

Daphnis. Paris the Swain, away coy *Helen* bare:

And I, a Swain, am kiss'd by one more fair.

Shepheardess. Brag not rude Hind; Kisses are empty things.

Daphnis. From empty Kisses yet sweet pleasure springs.

Shepheardess. I'll wash my mouth, wipe off thy Kisses stain.

Daphnis. Wip'st thou thy Lips? then let us kiss again.

Shepheardess. Go kiss your Cows; you fit to kiss a Maid!

Daphnis. Be not so proud: your youth will quickly fade.

Shepheardess. Grapes though they're dry, yet still are Grapes we see,

And Roses although wither'd, Roses be.

10

Daphnis. Let's sit and talk beneath this Myrtles shade.

Shepheardess. No; your smooth Tongue me once before betrayd.

Daphnis. Beneath these Elms then sit and hear me play.

Shepheardess. Play to your self; I not your Musick weigh.

value

Daphnis. Take heed lest thou the Wrath of *Venus* find!

Shepheardess. *Venus* her worst; be but *Diana* kind.

Let Venus do her worst

Daphnis. Oh say not so: lest her excited Rage

her: Venus'

Thee in unextricable Snares ingage.

Shepheardess. Do what she can, find we *Diana*'s Grace.

Hold off your hands, or else I'll scratch your Face.

Daphnis. Love, which no Maid e'er did, thou must not fly.

did: i.e., fly

20

Shepheardess. By *Pan* I will: why dost thou press so nigh?

Daphnis. I fear he'll make thee stoop to thy first Love.

Shepheardess. Though woo'd by many, none I did approve.

Daphnis. Amongst those many, here, behold! I sue.

Shepheardess. Why, my kind Friend, what would'st thou have me do?

The married Life with troubles is repleat.

Daphnis. No Cares, Joys only Marriage doth beget.

Shepheardess. They say, Wives of their Husbands live in fear.

Daphnis. Of whom do Women? rather domineer.

30

Shepheardess. But thought of Child-bed Pains makes me afraid.

Daphnis. *Diana*, whom thou serv'st, will be thy Aid.

74 coie] court, flirt with. present] ready, available. 80 sweeter] more successfully, though his love had no such outcome. 81 Vbi Dictam[n]um inueniam?] 'Where shall I find dittany?' *Dictamnium* or dittany is a medicinal plant, used to cure Aeneas' wound in Virgil, *Aeneid* 12.412: here a cure for love. Here too, the Emblem, lacking in the original, is introduced on Spenser's model in SC. 1 Paris the Swain] Paris kept sheep on Mount Ida. 1-2 In the standard modern reading, the girl tries to brush off her lover's advances in 1; but he replies in 2, implying that she, like Helen, is willing to be won. 9-10 Somewhat differently structured from the standard modern text. 15 the wrath of Venus] for having scorned love: a familiar topos. The Shepherdess retorts that she wishes to please Diana, goddess of chastity. 19 Do ... find we] Let her do what she can, provided we find. 30 Of whom do women live in fear? Rather, they domineer (over men). 32 Diana in another aspect is Lucina, goddess of childbirth.

- Shepherdess.* But bearing Children will my Beauty wrong.
Daphnis. In Children thou wilt see thy self still young.
Shepherdess. What Dowry wilt thou give if I consent?
Daphnis. My Flocks, my Groves, my Fields, be thou content. *if it satisfies you*
Shepherdess. Swear, that, when married, thou wilt ne'r forsake me.
Daphnis. By *Pan* I will not, so thou please to take me.
Shepherdess. Thou'lt give me Beds, and House, and Sheep to breed?
40 *Daphnis.* Both House, and Beds, and the fair Flocks I feed.
Shepherdess. What shall I to my aged Father say?
Daphnis. He, when he hears my Name, will soon give way.
Shepherdess. How art thou call'd? for Names do often please.
Daphnis. *Daphnis* my name, my Father's *Lycidas*,
My Mother's *Nomæa*.
Shepherdess. Of an honest Line
Thou com'st, nor we of no more mean than thine.
Daphnis. Yet not so great to make your Pride aspire,
For as I tak't, *Menalcas* is your sire.
Shepherdess. Shew me your Stalls, and Groves.
Daphnis Come let thine Eyes
50 Witness how high my Cypress Trees do rise.
Shepherdess. Feed Goats whilst I survey the Shepheard's Bounds.
Daphnis. Graze bullocks whilst I shew the Nymph my Grounds.
Shepherdess. What do'st? Why thrust'st thy hand into my Brest?
Daphnis. Thus thy soft, swelling Bosome should be prest.
Shepherdess. Help *Pan*! I faint; Swain, take thy hand away.
Daphnis. Fear not sweet Nymph; nor tremble with dismay.
Shepherdess. 'Twill spoyle my Coat should I i'th'durt be thrown.
Daphnis. No; see! on this soft hide I'll lay thee down.
60 *Shepherdess.* Ah Me! Why hast thou loosd my virgin Zone?
Daphnis. To *Venus* this be an Oblation. *offering, sacrifice*
Shepherdess. Hearnk! see! somebody comes; I hear a Noise.
Daphnis. The Cypress Trees are whispering of our Joyes.
Shepherdess. Th'hast torn my Cloaths, and me quite naked layd.
Daphnis. I'll give thee better.
Shepherdess. Words no deeds e'r paid.
Daphnis. Would I could send my soul into thee now!
Shepherdess. Oh *Phæbe*, pardon! I have broke my Vow. *Diana*
Daphnis. A Calf to Love, a Bull to *Venus* burn. *Cupid; burn: i.e., in sacrifice*
Shepherdess. A Maid I came, a Woman shall return.
Daphnis. And be a Mother-Nurse to pretty Boyes.
70 Thus intertalk'd they 'mid'st the active Joyes
Of close Embraces; when at length they rose,
And being up, to feed her Flock she goes
With blushing Face, but with a lightsome Heart,
Whilst to his Heards he no less pleas'd doth part.

4. THEOCRITUS AND VIRGIL: FRAGMENTS

Translated from Greek and Latin by 'T.B.'

From *A Ritch Storehouse or Treasurie for Nobilitye and Gentlemen* (1570), a translation of Johann Sturm's *Nobilitas Literata*.

46 nor we ... thine] Nor are we of meaner lineage than you. nor ... no] double negative. 51-2 Goats ... bullocks] Following (or starting?) the pastoral hierarchy of neatherds, shepherds and goatherds (in that order). 51 Bounds] limits (of his land or fields). 70-74 Thus intertalk'd they etc.]: 1651 text attributes to the Shepherdess, but clearly a comment by the narrator. Standard modern Gk. text has two more lines omitted by Sherburne.

[From Theocritus, Idyll I.4-6]

If he shall choose the horned Scire,
 The female Goate shall be thine hire.
 But if he doe the female take,
 Thou with a Kidde shalt merie make.
 Kiddes flesh is good and sweete perdee,
 Vntill at Paile they milked bee.

*sire, male goat
 reward, prize*

[From Virgil, Eclogue I.1-8]

Melibee. O happie art thou Tityrus,
 that vnder Beechen tree,
 Thy song in Pipe of slender Ote,
 doste sounde with voyce so free.
 But we alas our Countrie costes,
 and pleasant fieldes forsake:
 We flie our natiue soyle, but thou
 in shade thy ease doste take,
 And makste the woodes for to resounde
 alowde faire Amaryll.

10

Tityrus. O Melibey our God to vs
 this quiet state did will,
 For he, for aye shall be my God,
 vpon his Altar stone
 Oft shall the tender Lambe bee slaine,
 from sheepfoldes of our owne.

5. MOSCHUS(?) EPITAPH ON BION

Translated from the Greek by Thomas Stanley.

Greek text attributed to Moschus (*fl.* c.150 BCE – earlier than Bion, so that this poem cannot be his). This translation first published in the second part of Stanley's *Poems* (1651), with separate title-page entitled 'Anacreon. Bion. Moschvs. [etc.]'.

Epitaph on BION the Pastoral Poet.

Mourn, and your grief ye Groves in soft sighs breath,
 Ye Rivers drop in tears, for *Bions* death:
 His losse ye Plants lament, ye Woods bewaile,
 Ye Flowers your odours with your griefs exhale;
 In purple mourn, Anemony and Rose;
 Breathe Hyacinth that sigh, and more, which grows
 Upon thy cheek; the sweet voic'd Singers gone:

Begin Sicilian Muse, begin your mone.

Ye Nightingales that mourn on thickest boughs,
 Tell gentle *Arethusa's* stream which flows
 Through *Sicily*, *Bion* the Shepherds dead,
 And with him Poetry and Musick fled.

Begin Sicilian, &c.

Strimonian Swans vent from your mournful throats

10

3 Ote] pipe or stalk of the oat plant. **16 of our owne]** A conventional premise of pastoral: its idealized shepherds owned their flocks, unlike the wretched shepherds of the present day. **Title, Bion]** Greek lyric poet (*fl.* 100 BCE). None of his surviving work is markedly pastoral, though there is a celebrated quasi-pastoral 'Lament for Adonis'. **5 Anemony]** a flower generated by Venus from the dead Adonis' blood, hence associated with mourning. But in Bion's 'Lament for Adonis' (hence here) Venus' tears generate the anemone and Adonis' blood the rose. **6 Hyacinth]** Hyacinthus was a youth beloved of Apollo but accidentally killed by him. From his blood sprang the hyacinth flower, whose marks resemble the grieving Gk exclamation *AI AI*. There is a poem about Hyacinthus ascribed to Bion. **10 Arethusa]** the fountain Arethusa, sacred to poetry: on the island of Ortygia near Syracuse in Sicily, traditional home of pastoral poetry, hence specially associated with pastoral. **14 Strimonian Swans]** Strymon is a river in Orpheus' homeland Thrace. Swans are supposed to sing before they die.

- (Gliding upon the waves) such dying notes
 As heretofore in you the Poet sung;
 Tell the *Oeagrian*, tell the *Thracian* young
 Virgins, the Dorick *Orpheus* hence is gone;
Begin Sicilian Muse, begin your mone.
- 20 He never more shall pipe to his lov'd flock,
 Laid underneath some solitary Oak,
 But songs of *Lethe* now, by *Pluto* taught;
 The Hills are dumb; the Heifers that late sought
 The Bull lament, and let their meat alone.
Begin Sicilian Muse, begin your mone.
Apollo wept thy death, thy silenc'd reeds
 Satyrs, Priapusses in mourning weeds
 And Fawns bewail: 'mongst woods the Nymphs that dwell *fauns, minor wood-gods*
 In fountains weep, whose tears to fountains swell;
- 30 *Eccho* 'mongst rocks her silence doth deplore,
 Nor words (now thine are stopt) will follow more;
 Flowers fade; abortive fruit falls from the trees;
 The Ews no Milk, no Honey give the Bees,
 But wither'd combs; the sweetness being gone
 Of thy lov'd voice, Honey itself hath none.
Begin Sicilian Muse begin your mone.
 So Dolphin never wail'd upon the strand;
 So never Nightingale on craggy land;
 So never Swallow on the mountains mourn'd;
- 40 Nor *Halcyons* sorrows *Ceyx* so return'd.
Begin Sicilian, &c.
 So *Cerylus* on blew waves never sung;
 In Eastern vales, the bird from *Memnon* sprung
Aurora's son so mourn'd not, hovering o're
 His Sepulcher, as *Bion* they deplore.
Begin Sicilian, &c.
 Swallows and Nightingales, whom he to please
 Once taught to sing, now sitting on high trees
 Sing forth their grief in parts, the rest reply, *in turn, as in a part-song*
- 50 And Doves with murmuring keep them company.
Begin Sicilian, &c.
 Who now can use thy Pipe, or dare betray
 Such boldness to thy Reeds his lips to lay?
 They yet are by thy lips and breath inspir'd, *blown or breathed into*
 And *Eccho* thence hath harmony acquir'd;
Pan keeps thy Pipe, but will its use decline,
 Fearing to prove his own skill short of thine.
Begin Sicilian, &c.
 Thee *Galathea* wails, whom heretofore
- 60 Thy songs delighted sitting on the shore:
 The Cyclops sung not so; She through the Sea

17-18 *Oeagrian ... Virgins*] *Oeager* was king of Thrace and (by the muse *Calliope*) father of *Orpheus*. Hence *Oeagrides* = *Orpheus's* sisters (*Virgins*), by extension the Muses. *Thracian young Virgins*] translating 'Bistonian nymphs' in original, *Bistonia* being a place in Thrace. 18 *Dorick*] pastoral: Theocritus wrote in the Doric dialect. *Bion* is being called the *Orpheus* of pastoral. 22 *Lethe*] A river (of forgetfulness) in the underworld or *Pluto's* kingdom. 27 *Priapusses*] *Priapus*, conspicuously phallic god of fertility associated with the conventionally lustful *fauns* and *satyrs*. The plural is used generically of this whole class of wood-gods - like *Panes* ('Pans') in the Gk, rendered by Stanley as *Fawns* (28). 37 *Dolphin*] So certain mss. Standard Gk text refers to *Sirens*. 40 *Halcyon, Ceyx*] In one version of the legend, *Ceyx* dies in a shipwreck, his beloved *Alcyone* throws herself into the sea for grief, and both are turned into birds (perhaps kingfishers). 42 *Cerylus*] a fabulous sea-bird. 43 *Memnon*] son of *Tithonus* and *Aurora* (Dawn). His ashes generated a flock of birds visiting his tomb every year. This entire section (37-45) obscure in the original. All allusions are to humans metamorphosed into birds: the point seems to be that they mourn more deeply for *Bion* than for their original griefs. 50 *Doves*] not in original. 55 *Eccho*] The nymph *Echo* was punished by *Juno* by having no independent utterance or control over her tongue; but the echo of *Bion's* songs lingering in his pipe is harmonious. Cf. 30-31. 56 *Pan keeps thy pipe*] Gk has: 'Shall I take your pipe to *Pan*?' 59 *Galathea*] a nymph beloved of the *Cyclops Polyphemus*. His love recounted in *Theocritus XI* (see no.2), and mentioned in two poems by *Bion*.

(Though him she fled) darted kind looks at Thee;
And now in desert sands she sits, the deep
Forsaking quite, and doth thy Oxen keep.

Begin Sicilian, &c.

With thee (lov'd Swain) dy all the Muses joyes,
The kisses of young Maids and amorous Boyes;
The Cupids weep about thy Sepulcher;
Thee *Venus* did beyond the kisse prefer
Which from *Adonis* dying she receiv'd.
Thou hast new cause, great River, to be griev'd,
New sorrow, *Melus*: *Homer* first by death
Was seiz'd (*Calliopes* harmonious breath);
Then thy fair Son thy troubled waves deplor'd,
And over all the Sea their current roar'd;
Thou now must languish for another Son:
Both Fountains lov'd: the *Pegasæan* One,
The other courted *Arethusa's* spring:
One did of *Tyndarus* fair Daughter sing,
Thetis great Son, and *Menelaus* wrong;
Nor wars nor tears, *Pan* was the others song,
And Shepherds: As he sung he us'd to feed
His flock, milk Cows, or carve an oaten reed,
Taught the Youth courtship, in his bosom love
He nurs'd, and *Venus* only did approve.

Begin Sicilian, &c.

Thy death each City, every Town resents;
Above her *Hesiod Ascra* thee laments;
Lesse *Pindar* by *Boetian* woods is lov'd;
Less with *Alcaeus* fate was *Lesbus* mov'd;
Their Poets losse lesse griev'd the *Ceian* town;
Parus lesse love t' *Archilochus* hath shown;
Thy verse 'bove *Sapphos Mytilene* admires;
All whom th' indulgence of the Muses fires
With pastoral heat, bewail thy sad decease;
The *Samian* glory mourns *Sicelides*;
Amongst *Cydonians* (whose late mirth their pride)
Licidas weeps; his grief by *Hales* tide
Philetas, 'mongst *Triopians*, doth diffuse,
Theocritus 'mongst those of *Syracuse*;
And with *Ausonian* grief my verse is fraught;

feels or mourns deeply

70

80

90

100

68 The Cupids] Eroses, infant figures accompanying the infant Cupid. **69 Adonis**] a hunter beloved of Venus; killed by a boar, to Venus' distracted grief. Bion's 'Lament for Adonis' describes her kissing his dead body. **72 Melus**] Meles, a river in Smyrna, birthplace of Bion and, reputedly, of Homer. **73 Calliope**] Muse of epic poetry and thus of Homer. **77 Pegasæan**] Hippocrene under Mount Helicon, sprung from the hoof-beat of the winged horse Pegasus: sacred to all the Muses, but here specially associated with Homer and the epic. **78 Arethusa**] contrastingly associated with Bion and the pastoral: see ion. **79 Tyndarus fair Daughter**] Helen of Troy. Tyndar[e]us was married to Helen's mother Leda, though Helen was begotten by Zeus. **80 Thetis great Son**] Achilles. **Menelaus wrong**] when Paris abducted his wife Helen. These allusions to the *Iliad* contrast with Bion's pastoral theme. **85 approve**] ?try, put to test (OED 8). Gk has 'who aroused the passion of Venus herself.' **88 Ascra**] a town in Boeotia, on Mount Helicon; abode of Hesiod. **89 Pindar**] born in Thebes, the principal city of Boeotia. **90 Alcaeus**] was born and dwelt in Mytilene on the island of Lesbos. **91 the Ceian town**] Simonides was born on the island of Ceos. Standard Gk text cites Teos, the home of Anacreon. **92 Archilochus**] belonged to Paros. **93 Sappho**] belonged to Lesbos and probably, like Alcaeus, to Mytilene. **96 Samian**] of the island of Samos. The poet cannot be identified: perhaps Pythagoras, a musician as well as philosopher and mathematician. **Sicelides**] Sicilians, perhaps the Sicilian or pastoral muses (as in Virgil IV.1). **96-9 The Samian glory ... doth diffuse**] A late interpolation, rejected by modern editors but accepted in the Renaissance. Impairing chronology, 'Licidas', Philetas, Theocritus and the poet himself are all presented as Bion's disciples (**Scholars**, 102) mourning his death. **97-8 Cydonians**] Cretans. **Licidas**] probably Epimenides. **97 whose ... pride**] Their now deceased cause of joy (i.e., 'Licidas') was their pride. **98-9 Hales ... Philetas ... Triopians**] Conflating two rivers called Hales, in Asia Minor and in Cos. Triopium was in Asia Minor, while the poet Philetas belonged to Cos. **100 Theocritus**] Theocritus hailed from Syracuse. Standard Gk text implies 'You are a Theocritus [i.e., as good as, or better than, Theocritus] even to Syracuse'. **101 Ausonian**] Italian. The unknown poet, like Moschus, seems to hail from Southern Italy.

Such thy own Scholers by thy self were taught,
 Who as thy heirs claim Dorik poesie;
 Thy wealth to others, verse thou left'st to me.

Begin Sicilian, &c.

Alas though time the garden Mallows kill,
 The verdant Smallage and the flowry Dill,
 Yet these revive, and new the next year rise;
 But Man, though ne're so great, so strong, so wise,
 110 Once dead, inclos'd in hollow earth must keep
 A long, obscure, inexcitable sleep.
 And thou art thus laid silent in the ground;
 For thy sweet voice we onely hear the sound
 Of the hoarse Frogs unintermitted grone.

Smallage: types of parsley or celery

unwakable

Begin Sicilian Muse, begin your mone.
 Cam'st thou by Poyson Bion to thy death?
 Scapt that the Antidote of thy sweet breath?
 What cruel Man to thee could poyson bear?
 Against thy musick sure he stopt his ear.

120 *Begin Sicilian, &c.*

But a just vengeance is reserv'd for all;
 Meantime, with others, I bewail thy fall.
 Might I like *Orpheus* view the states below,
 And like *Alcides*, or *Ulisses* go
 To *Pluto's* court, I would enquire if there
 To him thou singst, and what thou singst would hear;
 Court Her with some *Sicilian* past'ral strain,
 Who sporting on *Sicilian Aetna's* plain
 Sung Dorik laies; thine may successful be,
 130 And as once *Orpheus* brought *Euridice*
 Thee back perhaps they to these hills may bring:
 Had I such skill, to *Pluto* I would sing.

6. VIRGIL ECLOGUE I

Translated from the Latin by William Webbe.

First published in Webbe's *A Discourse of English Poesie*, 1586, to illustrate the principles of quantitative verse in English. Punctuation modified.

The Argument of the first *Aeglogue*.

Vnder the personne of *Tityrus* *Vyrgill* beeing figured himselfe, declareth to *Melibæus* another Neateheard, the great benefittes that he receyued at *Augustus* hand, who in the spoyle of *Mantua* gaue him hys goods and substaunce againe.

spoyle: sack, destruction

Melibæus. Tityrus.

[*Melibæus.*] Tityrus, happilie thou lyste tumbling vnder a beech tree,
 All in a fine oate pipe these sweete songs lustilie chaunting
 We, poore soules goe to wracke, and from these coastes be remooued,
 And fro our pastures sweete: thou Tityr, at ease in a shade plott
 Makst thicke groues to resound with songes of braue *Amarillis*.
Tityrus. O *Melibæus*, he was no man but a God who releuede me:
 Euer he shalbe my God: from this same Sheepecot his alters

?*sprawled,*

[*supine*]

lovely, pretty

103 Dorik poesie] pastoral poetry. See 18n. **123-4 Orpheus, Alcides (Hercules), Vlisses**] All of them visited the underworld (**Pluto's court**). **127 Her**] Persephone (Proserpine), abducted by Dis or Pluto from the plains below Etna. Orpheus appealed to him to return his wife Eurydice from the dead. **Sicilian**] pastoral, from Theocritus' birthplace. The standard Greek text does not say Persephone sung Doric (i.e., pastoral) lays, only that she was familiar with them, so that Bion himself might charm her by singing them. **o.2 Neateheard**] used of all herdsmen. Both speakers actually keep sheep and goats. **spoyle of Mantua**] After Octavian (the future Emperor Augustus) defeated Brutus and Cassius at Philippi in 42 BCE, he seized many farmlands in Mantua, Virgil's native region, to settle his discharged soldiers. Virgil I is commonly read as the poet (as Tityrus) offering thanks to Augustus for saving his land and granting him its freehold. **4 Tityr**] See 13n. **shade plot**] demanded by the metre: perhaps a compound, 'shade-plot'.

Neuer a tender Lambe shall want, with blood to bedew them.
 This good gift did he giue, to my steeres thus freele to wander,
 And to my selfe (thou seest) on pipe to resound what I listed. *wished, fancied* 10
Melibæus. Grutch thee sure I doo not, but this thing makes me to wonder,
 Whence comes all this adoo: with grieuous paine not a little
 Can I remooue my Goates: here, Tityre, skant get I forward
 Poore olde crone, two twyns at a clappe ith boisterous hasilles
 Left she behind, best hope i' my flock laid hard on a bare stone. *hard: painfully*
 Had not a lucklesse lotte possess our mindes, I remember *unhappy fate*
 Warnings oft fro the blast burnt oake we saw to be sent vs. *lightning-struck*
 Oft did a left hand crow foretell these things in her hull tree.
 But this God let vs heare what he was, good Tityre tell me.
Tityrus. That same Cittie so braue which Rome was wont to be called, 20
 Foole did I thinke, to be like this of ours, where we to the pastures
 Wonted were to remooue from dammes our young prettie Cattell.
 Thus did I thinke young whelpes and Kids to be like to the mothers,
 Thus did I wont compare manie great things with many little. *I used to*
 But this aboue all townes as loftily mounteth her high head,
 As by the lowe base shrubbes tall Cypresse shooteth aboue them.
Melibæus. And what did thee mooue that needs thou must goe to see Rome?
Tityrus. Freedom: which though late, yet once lookt backe to my pore state,
 After time when haire from my beard did ginne to be whitish: *begin*
 Yet lookt back at last and found me out after a long time, 30
 When *Amarill* was once obtainte, *Galatea* departed:
 For (for I will confesse) whilst as *Galatea* did hold mee,
 Hope did I not for freedom, and care had I none to my cattell.
 Though many faire young beastes our folde for the alters aforded
 And manie cheeses good fro my presse were sent to the Cittie,
 Seldome times did I bring anie store of pence fro the markett.
Melibæus. O *Amarill*, wherefore to thy Gods (very much did I meruaile) *marvel,*
 Heaulie thou didst praie? Ripe fruites vngathered all still: *[wonder]*
 Tityrus is not at home: these Pyne trees Tityre mist thee.
 Fountaines longd for thee: these hedgrowes wisht thy return home. 40
Tityrus. What was then to be doone? from bondage could not I wind out:
 Neither I could haue found such gentle Gods anywhere els.
 There did I see (Melibæe) that youth whose hestes I by course still *in due order*
 Fortnights whole to obserue on the Alters sure will I not faile.
 Thus did he gentlie graunt to my sute when first I demaunded: *nobly, generously*
 Keepe your heardes, poor slaves, as erst, let bulles to the makes still. *mates;*
Melibæus. Happy olde man, then thou shalt haue thy farme to remaine still, *always*
 Large, and large to thy selfe, others nought but stonie grauell
 And foule slymie rush wherewith their lees be besprinkled. *leas, pastures, open land*
 Heere no unwoonted foode shall grieue young theaues who be laded, *young ewes;* 50
 Nor the infections foule of neighbours flocke shall annoie them. *[laden, pregnant]*
 Happie old man. In shaddowy bankes and coole prettie places,
 Heere by the quainted floodes and springs most holie remaining,
 Here, these quicksets fresh which lands seuer out fro thy neighbors *mark off,*

13 **Tityre]** So here and later, apparently as Lat. vocative (3 syllables); but **Tityr** (4) presumably for the metre. **skant get I forward]** I can scarcely make it go. 14 Ewes normally have one lamb at a time: to give birth to two is specially laborious. **crone]** old ewe. **at a clappe]** at once. **ith]** in the. **Boisterous]** 'Strong- or coarse-growing, rank' (*OED* 6). 18 Corresponding line in Lat. usually omitted as mistaken import from Virgil IX.15. **left hand crow]** In Roman augury, a raven (Lat. *cornix*) croaking on the augur's left was an ill omen, but a crow a good one. **hull]** holly (*OED* *hull* n³, citing this line); ? hollow (cf. *hull*, shell or outer covering: *OED* *hull* n¹: no adjectival use recorded). 21-2 **where we ... prettie Cattell]** The original means 'where we used to drive our new-weaned lambs'. 33 **cattell]** ?chattels, property. Lat. *peculi*, 'of [my] property or wealth', though *peculium* too originally meant (property in the form of) cattle. 34 i.e. He sacrificed many beasts to placate the gods. 37-8 Another inept rendering of the sense 'Now I understand what I wondered at: why you, *Amarillis*, prayed so diligently to the gods'. 38 **vngathered]** not from neglect, but for Tityrus to enjoy. 43 **hestes]** vows, pledges (of sacrifice to Augustus). 44 **Fortnights whole]** Lat. has 'twice six days a year'. 46 **let ... still]** let bulls couple with their mates. 48 **Large]** (a) free, in freehold (b) [sufficiently] big: a play only possible in English. 48-9 **others ... besprinkled]** Lat. implies that Tityrus' own fields are also damaged, but still good enough. 53 **quainted floodes]** acquainted (familiar) streams. 54 **quicksets]** live slips of plants used as hedges.

And greene willow rowes which Hiblæ bees doo reioice in, [divide
 Oft fine whistring noise shall bring sweete sleepe to thy senses. whispering
 Vnder a Rock side here will proyrner chaunt merrie ditties. pruner, vine-dresser
 Neither on highe Elme trees, thy beloude Doues loftlie sitting,
 Nor prettie Turtles trim, will cease to crooke with a good cheere. turtle-doves; coo
 60 *Tityrus*. First, therefore swift buckes shall flie for foode to the skies ward,
 And from fish withdrawn, broade seas themselues shal auoid hence: become
 First, (both borders broke) Araris shal run to the Parthanes, [void or empty
 And likewise Tygris shall againe runne backe to the Germanes:
 Ere his countnaunce sweete shall slippe once out from my hart roote.
Melibæus. We poor soules, must some to the land cald Affrica packe hence,
 Some to the farre Scythia, and some must to the swift flood Oaxis,
 Some to Britannia coastes quite parted farre fro the whole world.
 Oh these pastures pure, shall I nere more chance to behold yee? clear, undefiled
 And our cottage poore with warm turues couerd about trim.
 70 Oh these trim tilde landes, shall a rechlesse souldier haue them? tilled, cultivated
 And shall a Barbarian haue this croppet? see what a mischiefe
 Discord vile hath araisde! for whom was our labour all tooke?
 Now Melibæe, ingraft pearie stocks, sette vines in an order.
 Now goe (my braue flocke once that were) O now goe my kidlings. handsome,
 Neuer againe shall I now in a greene bowre sweetelie reposed [splendid
 See ye in queachie briers farre a loofe clambring on a high hill. dense; aloft,
 Now shall I sing no Iygges, nor whilst I doo fall to my iunkets, [high up
 Shall ye, my Goates, cropping sweete flowres and leaues sit about me.
 80 *Tityrus*. Yet thou maist tarrie heere, and keepe me companie this night,
 All on a leaueie couch: good Aples ripe I doo not lacke, made of leaves
 Chestnutts sweete good store, and plentie of curddes will I set thee.
 Marke 'the Towne how chimnie tops doo beginne to be smoaking, village,
 And fro the Mountaines high how shaddowes grow to be larger [settlement.

7 VIRGIL ECLOGUE II

Translated from the Latin by Abraham Fraunce

First published in Fraunce's *The Lawiers Logike* (1588), Book II. Composed, in Fraunce's words, 'in English hexameters, verse for verse' – i.e., each line of the English precisely matching a line in the Latin. Fraunce achieves this objective in most lines, despite the difference in syntax and word-order between the two languages.

Seelly shepheard *Corydon* lou'd hartily faire lad *Alexis*,
 His maisters dearling, but saw no matter of hoping.
 Only amid the forest thick set with broad-shadoe beactrees
 Daily resort did he make: thus alone to the woods, to the mountains
 With broken speeches, fond thoughts most vainly reuealing.
 O hardharted *Alexis*: I see my verse to be scorned,
 My selfe not pitied, my death by thee lastly procured.
 Now do the beasts euen seeke for cooling shade to refresh them,
 Grene lyzards now too in bushes thorny be lurking;
 10 And for faint reapers by the suns rage, *Thestylis* hastning,
 Strong-smelling wilde thime and garlyke beates in a mortar.
 But whilst I trace thee, with sun beames all to bescorched,

55 **Hiblæ**] Hybla, a town in Sicily renowned for its honey. The form *Hiblæ* may reflect Lat. genitive.
 61 The seas will recede and leave their fish dry on the ground. Another inept rendering. 62 **Araris**] a river in France. **Parthanes**] Parthians, from central Asia near the Caspian Sea. 62-3 The translation talks of natural cataclysms, but the Latin of the tribes being exiled. The 'borders' are of rivers in the English, territories in the Latin. 63 **Tygris**] The river Tigris in modern Iraq, while the Germanic tribes largely inhabited the region of modern Germany. 65 **Africa**] northern Africa, a Roman province. 66 **Scythia**] an indeterminate region of east and north-east Europe and adjoining parts of Asia. **Oaxis**] a river in Crete. 69 **turues**] blocks of turf used to roof cottages. 70 **rechlesse**] reckless, heedless (of the spirit and associations of the land). The Latin has *impius*, 'godless'. 73 **ingraft pearie stocks**] graft your pear trees: an ironic evocation of pursuits no longer possible. 77 **Iygges**] jigs, a kind of song as well as dance. **iunkets**] a kind of cream cheese; broadly, any pastoral repast. 1 **Seelly**] humble, rustic, simple-souled. 'Seely' or 'silly shepherd(s)' is a stock poetic phrase. 5 **fond**] (a) foolish, futile (b) affectionate. 11 To make soup for the men's mid-day meal.

Groues by the hoarschirping grasshoppers yeeld a resounding. echo
 Wast not far better t'haue borne with surly *Menalcas*,
 And sore displeas'd, disdainfull, proud *Amaryllis*,
 Although thou white were, although but swarty *Menalcas*? swarthy
 O thou faire white boy, trust not too much to thy whittens:
 Faire white flowers fall downe, black fruits are only reserued.
 Thou carest not for mee, my state thou knowst not, *Alexis*:
 What flocks of white sheepe I do keepe, of milke what abundance. 20
 On *Sicil* high mountains my lambs feed, more then a thousand:
 New mylke in summer, new mylke in winter I want not. fresh
 My song's like *Thebane Amphions* song, when he called
 His wandring bullocks, on Greekish mount *Aracynthus*.
 Neyther am I so fowle: I saw my selfe by the seashore,
 When seas al calme were: I doubt not, but by thy censure, except in your judgment
Daphnis I shall surpasse, vnles my face do deceaue mee.
 O, let this be thy will, to frequent my rustical harbors arbours
 And simple cotages, and sticke in forkes to vphold them,
 And driue on forward our flocke of kids to the mallows:
 Wee wil amid the forest contend *Pans* song to resemble: 30
Pan was first that quilts with waxe ty'de ioyntly together. imitate, emulate
Pan is good to the sheepe, and *Pan* is good to the sheepsman.
 Neither think it a shame to thy self t'haue plaid on a cornpipe:
 For, that he might do the same with skil, what did not *Amyntas*?
Damoetas long since did giue me a pipe for a token,
 Compact of seuen reedes, all placed in order, vnæquall:
 And thus sayd, when he dy'de: One vsed it onely beefore thee.
 Thus sayd *Damoetas*, this greeued foolish *Amyntas*.
 Also two prety kids doe I keepe, late found in a valley 40
 Dangerus; and their skins with mylke white spots be bedecked,
 Of dams milke not a drop they leaue; and for thee I keepe them.
Thestylis of long time hath these kids of me desired;
 And they shalbe her own, for that thou skornst what I giue thee.
 Come neare, ô faire boy, see the nymphs bring here to the lillies to thee
 With full stuff baskets: faire *Nais* now to thy comfort
 White violets gathering, and poppies daintily topping,
 Daffadil ads to the same, and leaues late pluckt fro the sweet Dill.
 Then mingling *Casia* with diuers sauiory sweet flowers,
 With yelowish *Marygold*, she the tender *Crowtoe* bedecketh. 50
 Ile plucke hoare quinces, with soft downe all to besmeared,
 And Chessnuts which were loued of my sweet *Amaryllis*.
 Add wil I wheateplumbs too: for this fruit will be regarded,
 And you laurell leaues will I plucke, and thee, prety myrtle
 Next to the laurell leaues: for so plast, yeeld ye the sweet sent.
 Th'art but a foole *Corydon*, for first gifts moouue not *Alexis*,
 Then, though thou giue much, yet much more giue wil *Iolas*.
 But what alas did I mean, poore foole? I do let go the southwind
 Into the flowrs, and boares send forward into the cleare springs.
 Whom flyest thou mad man? Many gods haue also resorted, 60
 And *Paris* of olde *Troy*, to the woods. Let towers by *Minerua*
 Built, by *Minerua* be kept; and woods of vs onely regarded.

20 From this point, many echoes of Theocritus XI, where the Cyclops Polyphemus woos Galathea.
 23 **Amphion**] Said to have raised a wall round Thebes by his music. He and his twin brother Zethus, sons of Zeus, were brought up as shepherds. He belonged to Boeotia, where Virgil places Mt **Aracynthus** (actually in Aetolia). 29 **cotages**] makeshift huts or shelters (*OED* 2), like those of shepherds on remote pastures. **forkes to vphold them**] forked staves to prop them up. 31 **contend**] (a) endeavour, attempt (b) compete (as in a singing-match). 32 **quilts**] reeds, used to make a pan-pipe.
 36 **Damoetas**] This passage has created the figure of a master-shepherd of song: cf. Milton, 'Lycidas' (no. 230) 36. 38 **One**] *Damoetas* himself. 40-44 The clearest of many echoes of Theocritus III, where a shepherd pines for *Amaryllis*. 51 **hoare**] Unripe quinces have greyish-white down. 53 **wheateplumbs**] 'wheat-plums', misrendering *cereæ pruna*, 'waxen plums'. 56 **first gifts**] ?gifts given in advance of *Iolas*, allowing the latter to outvie them. 58-9 **I do let ... springs**] I am destroying my own prosperity and happiness. 61 **Paris**] He kept sheep on Mount Ida. 61-2 **towers by Minerua Built**] Athens, of which Athena (*Minerua*) was the tutelary goddess. This identifies the setting (as in most of Virgil's eclogues) as Greece.

Grim Lionesse runneth to the wolfe, and wolfe to the yong gote,
 And wanton yong gote to the flowring tetrifol hastneth,
 And *Corydon* to *Alexis*: a selfe joy draweth on each man.
 But see the plow coms home, hangd fast by the yoke to the bullocks,
 And shadoe by *Phæbus* declining double appeareth;
 Yet do I burne with loue: for what meane can be to louing?
 Ah *Corydon*, *Corydon*, what mad rage hath thee bewitched?
 Thy vin's scarce halfe cut, pested with leaues of her elme tree:
 70 Leauē this churlish boy, and bend thy selfe to thy busnes,
 With twigs and bulrush some needefull thing be a making:
 Thou shalt find others though th'art disdained of *Alexis*.

middle course,
[moderation
vine; burdened,
[encumbered

8 VIRGIL ECLOGUE IV

Translated from the Latin by Abraham Fleming.

First published in Fleming's *The Bucoliks of Publius Virgilius Maro ... together with his Georgiks or Ruralls* (1589). These unrhymed translations are entirely different from Fleming's rhymed versions of 1575. The text below omits random brackets around certain words in the 1589 text. Salient marginal notes by Fleming incorporated below with the marker '[Fleming]'. The eclogue appears to celebrate the birth of a son to the poet's patron, the statesman Gaius Asinius Pollio. But so extravagant is the fantasy, postulating a return of the Golden Age, that the poem was later taken as a conscious or unconscious prophecy of the birth of Christ. In the Christian Middle Ages, Virgil thereby came to be venerated as a proto-Christian seer.

The fourth Eclog of Virgill intituled *Pollio*, or the birth day of *Soloninus*.

The Argument

Asinius Pollio, an excellent orator and captaine of the Germane host vnder *Augustus*, after his taking of the citie *Salonæ* in *Dalmatia*, hauing triumphed, he was aduanced to the office of a consull. Not long after this, he begat a sonne, whom he named *Salonius*, in memorie of the citie *Salonæ*, which he had conquered and taken. For this yong babes sake newly borne, as also (and that principallie) to please the father, who was in great faouour, and might doo much with *Augustus*, *Virgill* (whom *Pollio* greatly esteemed, releued and maintained) in this eclog describeth the birth day of the said *Salonius*. Wherein this is to bee marked, that such thinges as the prophetsse *Sybilla* of *Cuma* foretold of the comming and birth of Christ (as *Lactantius*, *Eusebius*, and *Augustine* doo testifie), the poet, vtterly ignorant of that diuinitie, applieth to the happinesse of *Augustus* his gouernment, and also to the child *Salonine*. And because this eclog, as likewise two more, are of somewhat a loftier stile than besee meth the argument of a pastorall deuise, the poet beginneth very modestly with an honest confession or preface, as followeth.

In this eclog the poet speaketh alone.

O Muses of *Sicilia* ile let's greater matters sing,
 Shrubs groues and bushes lowe delight and please not euery man,
 If we doo sing of woods, the woods be worthy of a consull.

let the woods be

64 tetrifol] error for 'tree-trefoil' or 'tree-clover', Lat. *cytisis*. (See *OED tetrifolie*.) **65 a selfe joy]** the same pleasure or desire. **Corydon's** analogies for his love are of a predatory or devouring nature. **70 her elme tree]** i.e., that up which the vine is trailed. **0.1 Soloninus]** Pollio's newborn son: 'Salonius' in the Argument. See headnote. **0.2 Germane host]** the Germanian army of the Roman Empire. Ancient Germania extended eastward to Dalmatia (modern Croatia). **0.7 releued]** assisted, saved from difficulties. **0.8 prophetsse Sibylla of Cuma]** The Cumaeen Sibyl, most celebrated of the Sibyllae or wise women of antiquity. Supposed author or propagator of the Sibylline books of prophecy, whose Book III largely concerns prophecies of a future Golden Age. These were discussed and imitated by Jewish and Christian writers, including the Christian fathers cited here: **Lactantius**, *Divinarum institutionum libri VII*.24 (*Patr. Lat.* VI.143-4); **Eusebius**, *Oration of Constantine to the Assembly of the Saints*, chs.19-21; **Augustine**, *The City of God* X.27 and XVIII.23, citing Lactantius. All three texts cite Virgil IV extensively alongside presumed sources in the Sybilline books. **0.9-10 vtterly ignorant]** Often thought that though the Sibylline books consciously prophesied the birth of Christ, Virgil used the material without realizing its significance. **0.11 two more]** VI and X, according to the early commentator Donatus. **beseemeth]** befits. **0.12 deuise]** composition. **honest]** frank. **confession]** declaration, acknowledgement. **0.14 alone]** in his own voice, not in dialogue form. **1. Muses of Sicilia]** pastoral muses, Sicily being Theocritus' supposed birthplace. **2 bushes lowe]** Lat. *myrica*. 'Myrica, wilde brier, or tamariske properly. *Plin[y]* lib[er] 13.' [Fleming]—i.e., Pliny, *Natural History* XIII.34. **3** 'Let our pastoralls be such as may besee me a consull to read.' [Fleming] Pollio became consul in 40 BCE.

Now is the last age come whereof *Sibyllas* verse foretold,
 And now the virgin come againe, and *saturnes* kingdome come,
 Now is a sonne, an offspring new sent downe from heauen high.
 O chaste *Lucina* fauour thou the boy that's now in birth,
 By whom the yron nation first shall cease and haue an end,
 And ouer all the world this golden age shall rise and spring.
 O *Pollio*, truly of this age the beauties and the hew
 Shall then begin when thou art consull, and the moneths great
 Shall then begin forward to go, and orderly proceed. appearance 10
 I, any marke or notes of our offense doo yet remaine,
 The same made void, deliver shall the earth from endlesse feare. removed,
 Thou being guide and gouernor, he (*Cæsar* I doo meane) [annulled]
 Shall take his life of gods aboue and also he shall see
 Most noble states with heauenly gods mingled in companie,
 And he likewise himselfe shalbe of them beheld and seene,
 And shall with fathers vertues rule the world in quiet set:
 O child the ground shall yeeld to thee hir first fruits, little gifts, 20
 No dressing thereupon bestowd, in places euery where,
 Even yuie spreding of itselfe with gentle lady flowre,
 And beanes of *Egypt* mingled with that plesant bearefoot herbe.
 The little gotes themselues shall beare home to their maisters house
 Their duggs stuff full of milke, the herds of cattell shall not feare
 The lions great and terrible, the very cradle too
 Wherein the infant lies shall yeeld faire louelie floure to thee.
 The serpent perish shall and dy, the herbe of poison too,
 Which is deceptfull, it shall die and withering fall away,
 And deintie grapes of *Syria* shall very common grow. 30
 But herewithall when as thou shalt the fame and praises read
 Of noble men, and therewithall thy father's acts and deeds,
 And shall perceiue and vnderstand what heauenlie vertue is,
 Then shall the feeld wax yellowish by little and by little,
 With soft and tender eares of corne, and ruddie grapes shall hang
 On thorne untrimd and wilde, hard okes shall sweat honny like deaw:
 But yet of old decept and guile a few marks shall remaine,
 Which may commaund to try the sea with ships, and compasse townes

4-5 Fleming omits a line of the original: 'The great cycle of the centuries begins anew'. History was commonly seen as repeating, over and over, the cycle of the Four Ages. 5 'Some take this to be a prophesie of Christ, but how vnproperly let the learned iudge.' [Fleming]. **virgin**] *Astraea*, goddess of justice, who left the earth after the Golden Age: Virgil, *Georg.* II.473-4. **saturnes kingdome**] Saturn's rule over Latium, as king rather than god, is associated with the Golden Age. 7 **Lucina**] goddess of childbirth. 8 **yron nation**] the people of the Iron Age, the last and worst age of human history. 9 **golden age**] Lat. talks of a golden race or nation (*gens aurea*), followed by some words left untranslated: 'Your own Apollo is now king.' 'Your' refers to *Lucina*, identified with *Diana* and hence *Apollo's* sister. 11 **moneths great**] Fleming interprets wrongly as 'Julie and August'. Actually one of the twelve ages or parts (each under a zodiacal constellation) of the 'Great' or Platonic Year, an astronomical cycle of nearly 26,000 years also marking a major epoch of human history. **moneth**] bisyllabic form current till 17-c, here required by the metre. 13 I] **Aye. offense**] Lat. *sceleris*, evil deeds; for Christian readers, could suggest original sin, just as the Golden Age could be assimilated to Paradise before the Fall. 15 **he (Cæsar I doo meane)**] The Lat. clearly 'means' the newborn child. 19 **in quiet set**] 'Brought into quietnesse and peace.' [Fleming]. 21 **No dressing ... bestowd**] without cultivation, spontaneously. 22 **lady flowre**] 'Baccar. fuell. lib[er]3 Strab[o] lib[er]17.' [Fleming] *Fuell*, misprint for (Leonhart) *Fuchs*: the 'asarum or baccar' is described in his *De Historia Stirpium* (1551), ch.3. *Strabo's* *Geography* 17.1.15 actually describes the Egyptian bean (see 23n). Perhaps Fleming had the 'lady's foxglove' in mind (*OED* *lady* C3c). *Baccar*, the plant in *Vigil's* Lat., has not been identified but is often rendered as 'foxglove'. 23 **beanes of Egypt**] 'Aron, dragon woorts, or preests pintle.' [Fleming] *Aron*, arum. *Dragonwort*, *priest's pintle*: two names for *Arum maculatum*. *Virgil's* word, *colocasia*, is identified with another plant of the genus *Arum*. **bearefoot herb**] 'See after in the georg[ics].' [Fleming] *Bearfoot* or bear's foot, the *acanthus*, the plant mentioned in the Lat. (also in *Georg.* IV.123, as Fleming points out). 29 **deceptfull**] 'treacherous, harmful in a way belied by its appearance. 30 **grapes of Syria**] 'Vines.' [Fleming] The Lat. talks of *Assyrium* ... *anonium*, Assyrian balsam. 'Syria' and 'Assyria' were often equated. 33 **heauenlie vertue**] Lat. *virtus*, valour rather than any spiritual quality. 36 **deaw**] 'Or made of the deawe of heauen.' [Fleming] Dew was thought to descend from heaven: sometimes identified with manna. 38-9 **compasse townes With walles**] to guard against sieges, i.e. anticipating war. **ships**] There was no navigation in the Golden Age - i.e., neither military invasion nor commerce.

- 40 With walles, and cut in furrowes deepe into the ground with plow.
 Another *Typhis* then shall liue, another *Argus* too,
 Which may conuey and carry chosen men of noble race.
 Then also other warres shalbe, and once againe to Troy
Achilles great and valiant shalbe set out and sent.
 Then hereupon soone after that thy yeares and settled age
 Hath made thee be a man, the merchant he shall leaue the sea,
 The ship of pine tree shall not change hir merchandize and wares. exchange,
 All kind of ground all kind of things shall carrie yeeld and beare, [trade in
 The earth shall bide no rake, the vine no hedgebill shall abide,
 The plowman now shall loose the yokes from strong and sturdy buls.
 50 The wooll shall learne to counterfeit colours of diuers kinds,
 But in the medowes shall the ram his woollen fleeces change
 Now into purple sweetly red, now yellow saffron hew:
 A colour bright and flaming red shall of its owne accord
 Cloth and adorne the lambs a-feeding in the pasture field.
 The fatall ladies all agreeing in the stedfast law
 And mightie power of destinie, said to their spindels thus:
 Run on such seasons, golden times and happie ages still!
 O deere offspring and child of gods, O great increase of *Ioue*,
 Great honours vndertake: the time ordaind will shortly be.
 60 Behold the world now staggering with burthen crooked bent,
 The land, the coasts of sea, the heauen profound and passing high,
 Behold how all things ioy at this same golden time to come.
 O that the last part of my life might last so long to me,
 My breath also, as might suffice to tell thine acts and deeds,
 Not *Orph* of *Thrace* should pass me then in sweet melodious songs, Orpheus
 Nor *Linus* neither, though the mother of the one were by,
 And th'others father present too: *Calliope* the muse
 Is *Orpheus'* mother, and of *Line Apollo* father faire.
 Though *Pan* should striue with me in song, *Arcadia* being iudge,
 70 Even *Pan* would say hee's ouercome, *Arcadia* being iudge.
 O little boie begin to know thy mother by thy laughing:
 Ten months brought vnto mother thine both long and tedious toiles.
 O little boy begin to know thy mother by thy laughing,
 At whom thy parents laughed not when thou wast but a babe
 Ne god thought worthie of his boord, ne goddesse of hir bed. neither ... nor

39 furrowes ... plow] In the Golden Age, there was no need to farm the land, which spontaneously yielded crops (47-9). **40 Typhis**] pilot of the Argo (**Argus**), the ship of Jason and his band, the Argonauts. **43 set out**] equipped and despatched, as for war (*OED to set out* II.6a). **46 ship**] 'Mast.' [*Fleming*] Masts of ships were made from pine trunks. **pine tree**] 'See after in the Georg[ics].'
 [*Fleming*] - *Georg.* I.254-6, where the pine tree is mentioned alongside, but not linked to, a reference to navigation. **47** In such a situation, trade will become unnecessary. **48 hedgebill**] an implement for cutting hedges, creepers etc. **49 buls**] 'Or oxen.' [*Fleming*]. **50** The Lat. uses opposite wording to the same end: wool will not 'counterfeit' colours with dyes but grow on the sheep's backs in various colours. **53 colour bright**] Lat. *Sandix*, vermilion, but here usually translated as 'scarlet'. *Sandix. Adrianus Junius de metallis.* [*Fleming*] *Junius de metallis*, the section on metals in Junius' encyclopedic *Nomenclator omnium rerum* (1577, with a dedication to Fleming) whose English version, *The Nomenclator, or Remembrance* (1585), Fleming edited and indexed. **55 fatall ladies**] the three Moirae, Parcae or Fates. **56 spindels**] on which the Fates spun the thread of a person's life. **58 great increase of Ioue**] 'By whom Iupiters honor is increased'. [*Fleming*] Lat. *magnum incrementum Iouis*: ?mighty foster-child of Jupiter; ?mighty progeny of a Jupiter (i.e., mighty king); ?mighty ancestor of such a Jupiter-like king. **64 breath**] Lat. *spiritus*, (a) breath (b) inspiration. **66 Linus**] harvest god associated with song and music. **67 mother ... father**] Orpheus was the son of the Muse Calliope, and Linus of Apollo (as well as Calliope by one tradition). **71 laughing**] 'Make thy mother merrie with laughing.' [*Fleming*] The Lat. is more like 'know (or greet) your mother with a smile'. **72 toiles**] 'Through paines of childbirth.' [*Fleming*]. **75** 'Whom none of the gods thought good enough to eat and drink with them, nor any of the goddesse[s] would take to husband: and this is meant of Vulcan.' [*Fleming*] Wrong translation: Lat. has 'He on whom his parents have not smiled is not honoured at the table of any god or the bed of any goddess.'

9 VIRGIL ECLOGUE X

Translated from the Latin by Abraham Fleming.

First published in Fleming's *The Bucolikes of Publius Virgilius Maro* (1575), completely different from Fleming's later unrhymed renderings (1589). The poem presents Virgil's friend, the poet and administrator Gaius Cornelius Gallus, as dying of love. The traditional conjectures are indicated in the Argument. The poem follows Theocritus I in broad outline, but with a new inwardness of sentiment in Gallus' dying utterance. This is also Virgil's most elaborate presentation of the imaginary pastoral landscape of Arcadia. Salient marginal notes by Fleming incorporated below with the marker '[Fleming]'.
 The Argument or contentes of the tenth and laste Ecloge. *Gallus*.

Cornelius Gallus an excellent and passing Poet, and chiefe gouernour of Ægipte, who when he loued Cytheris th'arlot out of measure, *Volumnius* his freewoman, whome the Poet heere calleth *Lycoris*, and she recompensed him not with lyke loue againe: But despising him, hunted after *Anthonie* into Fraunce, *Cornelius* was thought to haue taken this refusall marueilous heuelie. *Virgil* therefore in this Ecloge comforteth him, but in such sort, that he slideth not from shepherdes personages, nor cuntry comparisons: And all for the most part which is contained in this Ecloge is drawne out of *Theocritus* his *Thirsis*, where he largelie writeth of the lyke love of *Daphnis*.

passing: surpassing, notable; Volumnius his: Volumnius'; slideth: slips, deviateslargelie: in detail, at length

The Ecloge. Poeta alone.

O *Arethusa*, graunt this labour be my last in deede,
 A fewe songs vnto *Gallo*, but them let *Lycoris* reede,
 Needes must I sing, to *Gallo* mine what man would songs deny?
 So when thou ronnest under Sicane seas, where froth doth fry,
 Let not that bytter *Doris* of the salt streame mingle make:
 Beginne, the carefull loues of *Gall'* to sing let's vndertake. *full of care, sorrowful*
 Whiles that the flatt nos'd gotes dooe crop the tender sprigs and shouts,
 We sing not vnto deafe men we, the woods sound all abouts. *?about us*

What woods, what hils, what groues did keepe and hold you in perforce,
 Ye *Naiad'* Nimphe, when *Gall'* in loue consumed as a corse? *corpse* 10
 For neyther dyd *Parnassus* mounte, nor *Pindus* tottering hyl,
 Nor yet *Aonia*, *Aganipp'* make hinderance of your wyll.
 The Bay trees dyd lament his case, the shrubs did him bemone,
 And *Menal'* mount where pine trees grow, cold *Lices* rocks of stone
 Both wept and wailde him, as he laye vnder a hyll alone. *[or embarrassed*
 The sheepe about him stand, of them we dooe vs not repent *regret, feel sorry*
 Nor of thy cattell thee repent, O Poet excellent: *herd animals generally*
Adonis fayre by waterside doth sheepe and Oxen feede. *graze*

0.2 Volumnius his freewoman] a woman released from slavery by her original master Volumnius.
0.7 Theocritus his Thirsis] Idyll I. **1 Arethusa**] A fountain in Sicily: see 4-5n. This eclogue has classically associated Arethusa with pastoral. **2 Gallo**] Lat. dative and ablative of *Gallus*, fitting the syntax here and in 3. **Lycoris**] 'Lycoris a verie faire and a wise woman, but a harlot, called by a counterfaite [poetic, fictional] name of cytheris whom Cornelius Gallus ardentlie loued.' [Fleming] In fact, she is called Lycoris here; Cytheris might have been her actual name. (See 'Argument'.) **4 Sicane**] 'The adiectiue of Sicanus, of Sicani, people of spaine as some dooe suppose, so called because of the floud Sicoris, which runneth by them.' [Fleming] Actually, *Sicanus* means Sicilian, from the Sicani who settled there in ancient times. **fry**] seethe, foam (OED fry v' 5a). **4-5** A reminder not to mingle the Sicilian (pastoral) strain with the satirical. The nymph Arethusa was pursued in Arcadia by the river-god Alpheus, transported under the sea and transformed into a fountain near Syracuse in Sicily, her fresh water never mingling with the sea-water during her passage. **5 Doris**] 'The daughter of Oceanus and Tethis, heere by the figure metonomia [sic], it is taken for the sea whiche is salt and bitter.' [Fleming]. **7 shouts**] shoots. **10 Naiad**] 'The Nimphe or muses of springes, fontaines and flouds.' [Fleming]. **11 Parnassus**] 'A hill in the cuntry called Phocis.' [Fleming] Famously sacred to the Muses. **Pindus**] 'A hill in Thessalia.' [Fleming]. **12 Aonia, Aganipp[e]**] 'Bothe wordes are referred to one meaning, for Aganippe is a fontaine made holie to the muses, and is called Hypocrene, it is also called the fountain Aonia.' [Fleming] Actually, Aonia is a part of Boeotia where Mount Helicon is situated, with two separate springs, Aganippe and Hippocrene, at its foot. **make hinderance of your will**] Prevent you from satisfying your wish (to come to Gallus). **13 bay trees**] laurels. **shrubs**] Lat. *myricae* (tamarisks). Cf. 8.2. **14 Menal' mount**] Maenalus: see 55n. **Lices**] Lycaeus. 'A promontorie or stepe hill in Arcadia, dedicate or consecrate to Pan.' [Fleming] Pan's birthplace, though more celebrated for the worship of Zeus. **18 Adonis**] 'The sonne of Cyniras and Mirrha, who was intierly loued of Ladie Venus, the same was a beutifull and well fauoured shepheard.' [Fleming] He was both hunter and shepherd.

- 20 The shepherds came, the heardmen came, alack they made no speede,
 And from the woods, and winter oakes, came *Menalc'* fatt in deede.
 All dooe demaunde, this loue whence y'st? *Apollo* came to thee
 And sayde What *Gallus* art thou madd? *Lycoris*, all thy glee *your only source of joy*
 Through frost, and snow, and Castles rough, another haunteth shee. *pursues,*
Siluanus came, about his hed a cuntry garelant was, *[runs after]*
 The flourishing fenell shakeing, and the lyllyes white which passe. *flowering*
Pan of Arcadia God he came, and vnto vs appeard *[fennel-stalk]*
 With wallwoort berries red as bloud, and vermelon besmeard. *a type of elder*
 And wyl there be no meane? sayth he, loue cares not for such things,
 Deepe launceing loue with trickling teares, nor felds with watry springs *cutting, piercing*
 30 Nor bees with Tetryfoll, nor gotes with greene leaues fylled be, *sated, satisfied*
 But he full sadde, yet shall you sing, *Arcadians* you, sayde he,
 These things vpon your hyls: in songs *Th'arcadians* skil know we.
 If that your pype would whistle vp my loue, which boyles in brest,
 My brused bones beleeeue mee, O, how sweetely should they rest.
 The keeper of your flocke I would you me appointed had,
 Or orderer of your vines and grapes, in purple colour clad.
 Sure whether *Phyllis*, or *Amintas*, raging loue me racke, *rend, shake, torment*
 Or what soeuer furie else, What if *Amyntas* blacke? *madness*
 (Blacke Violets bee, and Floures deluce that colour dooe not lacke.)
 40 Among the Willowes and the Vines, in shade should lye with me,
Phyllis should gather garlandes, and *Amyntas* sing should he.
Lycoris, heere be fountaines freshe, and heere be medowes softe, *[or pasture]*
 Heere pleasaunt woods, my life I could spend with thee in this crofte. *small field*
 Now frantique loue in armes of *Mars*, who strikes a bloody blow, *mad*
 Among sharpe weapons keepeth me, and many a furious foe,
 Thou from thy cuntry straying farre, I would it were not soe,
 The snowye *Alpes* and frosen *Rhene* without me all alone *Rhine*
 (Ah flinty peece) behold it, oh, least the cold hurt fleshe and bone,
 And least thy lytle tender feete the sharp yse cutte and pearse.
 50 Ile goe, and songs which I haue made in *Chalcide* comly vearse
 In *Sicily* shepherds oaten pype alofte I wyl rehearse. *Sicilian; high, aloud*
 'Tys certaine that in woods, where wilde beasts lurck in den and Caue,
 I wyl abyde the rather, I, and all my loues ingraue
 In tender trees: they shall spring vp, and you my loues shall growe.
 Then wyl I view mount *Menalus*, where Nymphes walk to and froe,
 Then wyl I hunt the bristled Bore, no colde wyl I refuse *avoid, not go out in*
Parthenian Woods to raunge about with Dogs with cryes and hues.
 Now, as it seemes, through rocks I goe & woods which *Eccho* sound,

19 shepherds ... heardmen] The Lat. mentions a shepherd and some swineherds. **20 winter oakes]** The Lat. talks of acorns. **Menalc'** Menalcas, presumably a swineherd, as in the Lat., he handles mast. **fat]** The Lat. has *uidus*, wet: perhaps from picking mast in the woods, perhaps by soaking them in water. **21 Apollo]** No doubt as god of poetry. **23 Castles]** Lat. *castra*, here 'battle-camp': rare English use, *OED* last cit. 1483. **24 Siluanus]** 'The God of woods, forrests, groues, parkes, and such like places, besette and planted with trees.' [*Fleming*]. **28 meane]** means, method: misrendering Lat. *modus*, here 'end'. **cares not for]** cares nothing for, does not heed. **30 Tetryfoll]** an error for 'tree-trefoil' or 'tree-clover', Latin *cytissus*. See *OED tetrifolie*. **31 he]** Gallus, who delivers the following speech. **33 whistle up]** play the story of my love. **35-6 i.e.,** He wishes he had led a humble life among the other shepherds. **36 orderer]** dresser, pruner. **in purple colour clad]** referring to the grapes. **37 Phyllis, Amintas]** possible loves had he lived humbly with the other shepherds. **39 Floures deluce]** the lily, which of course is white. Curiously replaces the blueberry (*vaccinia*) in the Lat. **44 Mars]** 'The god of battaile, he is called Mars qui maribus preest [he who leads men], because he aydeth and assisteth men in battaile: &.' [*Fleming*]. **46 Thou ... farre]** ablative absolute: 'While you are straying far'. **straying]** Transitive use (*OED* 2d) with 'Alps ... Rhine' as object. **48 flinty peece]** ?hard stony stretch of road (cf. *OED piece* n 6b). **behold]** ?look out for, be careful of. **50 Chalcide]** Gallus modelled poems on those of Euphorion of Chalcis. (*Chalcide*, ?adjectival form, 'Chalcidian'). **53 (the second) I]** either 'I' or 'aye'. **55 Menalus]** 'A hyl in Arcadia, dedicated and made holie to Pan the god of musicke.' [*Fleming*] Cf. 14. **57 Parthenian]** 'Parthenius a hill of Arcady, so called από των παρθένων, a Virginibus, of chaste maidens and gentlewomen which vsed to hunt the Deere thereabouts.' [*Fleming*]. **hues]** shouts (*OED hue* n 2).

I lyft in *Parthian* bow of horne, *Cydonian* arrowes rounde
 To shoote, as though this practise were a plaster for my wound. raise, fit
action 60
 Nowe let that God in mens yll happes to waxe more gentle learne. misfortunes;
[grow, be
on

We looke one *T'hamadriades*, and on our sonnets stearne,
 As much displeas'de: ye Woods geue back, geue place to passe againe:
 We cannot change him we one whitte, for all our toyle and paine.
 Not if we should in chilling colde vp *Hebrus* ryuers swyll
 Or beare in watery Winter time the snowe one *Scithon* hyll, on
 Nor yet if *Aethiopia* sheepe in *Cancers* smothering heate
 We grase, when barks both drie and dye one elme trees tall and greate. on
 Loue ouercommeth euery thing, to loue lets leaue a seate. allow a place, enthrone

That thus your Poet chaunted hath, O *Muses*, 'tys inoughe,
 Whiles sytting styll he baskets makes of rushe and bending boughe. 70
Pierides, you for *Gallo*' shall these sonnets larger make,
 For *Gall*', whose loue each houre in me as much increse doth take
 As dooth the alder greene shoote vp when spring time dooth awake.
 Let's ryse, the shade is wont to bring to singers lytle joye,
 The Juniper shade vnpleasaunnt is, shades dooe all fruites anye,
 Trudge home ye gotes, the euening coms, trudge, 'tys no time to toy.

10 VIRGIL GEORGIC II.458-542

Translated from the Latin by Abraham Cowley.

Appended to Cowley's essay 'Of Agriculture', along with three translations from Horace and one from Cowley's own Latin treatise on plants, all related to country life. First published among Cowley's Essays in his *Works* (1669).

Oh happy, (if his Happiness he knows)
 The Country Swain, on whom kind Heav'n bestows
 At home all Riches that wise Nature needs;
 Whom the just Earth with easie plenty feeds.
 'Tis true, no morning Tide of Clients comes,
 And fills the painted Channels of his rooms,
 Adoring the rich Figures, as they pass,
 In Tap'stry wrought, or cut in living Brass;
 Nor is his Wool superfluously dy'd
 With the dear Poyson of *Assyrian* pride: costly 10
 Nor do *Arabian* Perfumes vainly spoil
 The Native Use, and Sweetness of his Oyl.
 In stead of these, his calm and harmless life intrinsic quality
innocent, causing no harm
 Free from th'alarms of fear, and storms of Strife,
 Does with substant'al blessedness abound,
 And the soft wings of Peace cover him round:

59 Parthian] 'Of the Parthians we have spoken before, in the arte of shooteing they excelled, and in that practise preuailed much against the Romaines in battayle, as the Romane historyes declare.' [Fleming].
of horne] common mistranslation of Latin *cornu*, actually meaning 'made of cornel wood'. See 61.13n.
Cydonian] 'The adiectiue of Cydonia, a citie in Crete. ... and in this citie there growe reedes verie fitte for arrowes to bee made of.' [Fleming] The Cydonians were famous archers. **61 that god]** Love. **62-3**
 Even the beautiful hamadryads (wood nymphs), and even songs, now displease me. **62 stearne]** ?sad, gloomy (as they treat of unhappy love: cf. *OED* 6b), hence moving, emotive. **65 Hebrus]** 'A floud in Thracia wherein the people called Cicones, bordering vpon the same floud cast Orpheus hed after they had slaine him.' [Fleming]. **66 Scithon]** 'A hyll in Thracia full of snowe.' [Fleming] Actually a peninsula (Sithonia), in Macedonia rather than Thrace proper. **67 Aethiopia]** 'A countrey in Africa, lying betwixt Arcadia and Ægypt, so called after the name of Æthiops, the sonne of Vulcanus, the sunne in that countrey hath a vehemence and scortcheing heate.' [Fleming]. **Cancer]** The ruling constellation at the height of summer. **72 Pierides]** the Muses. **you ... make]** 'You will make the most of them to Gallus, present them to Gallus as strongly as possible'. **77 euening]** The Lat. has *Hesperus*, the evening star. **4** The Lat. adds *proclux discordibus armis*, 'far from the clash of arms'. **6 Channels]** river-beds or courses, continuing the metaphor in 'Tide' (5). **10 Poyson of Assyrian pride]** purple dye supplied by merchants of Tyre in Syria (wrongly identified with Assyria). **14 fear ... and Strife]** The original also talks of fraud. **16** No equivalent in the Lat. The following lines are a free, somewhat expanded rendering.

Through artless Grotts the murm'ring waters glide;
 Thick Trees both against Heat and Cold provide,
 From whence the Birds salute him; and his ground
 20 With lowing Herds, and bleating Sheep does sound;
 And all the Rivers, and the Forests nigh,
 Both Food, and Game, and Exercise supply.
 Here a well hard'ned active youth we see,
 Taught the great Art of chearful Poverty.
 Here, in this place alone, there still do shine
 Some streaks of Love both humane and Divine;
 From hence *Astraea* took her flight, and here
 Still her last Foot-steps upon Earth appear.
 'Tis true, the first desire which does controul
 30 All the inferior wheels that move my Soul,
 Is that the Muse me her high-Priest would make;
 Into her holiest Scenes of Myst'ry take,
 And open there to my minds purged eye *purified, cleansed*
 Those wonders which to Sense the Gods deny;
 How in the Moon such change of shapes is found:
 The Moon, the changing worlds eternal bound.
 What shakes the solid Earth, what strong disease
 Dares trouble the firm Centre's antient ease;
 What makes the Sea retreat, and what advance:
 40 *Varieties too regular for chance.*
 What drives the Chariot on of Winters light,
 And stops the lazy Waggon of the night.
 But if my dull and frozen Blood deny
 To send forth the Sp'rits that raise a Soul so high,
 In the next place, let Woods and Rivers be *in second place, as the next best alternative*
 My quiet, though unglorious destiny.
 In Life's cool vale let my low Scene be laid;
 Cover me, Gods, with *Tempe's* thickest shade.
 Happy the man, I grant, thrice happy he
 50 Who can through gross effects their causes see: *outward or material appearances*
 Whose courage from the deeps of knowledg springs,
 Nor vainly fears inevitable things;
 But does his walk of virtue calmly go,
 Through all th' allarms of Death and Hell below.
 Happy! but next such Conqu'rors, happy they,
 Whose humble Life lies not in fortunes way.
 They, unconcern'd from their safe distant seat,
 Behold the Rods and Scepters of the great.
 The quarrels of the mighty without fear,
 60 And the descent of foreign Troops they hear.
 Nor can ev'n *Rome* their steady course misguide,
 With all the lustre of her per'shing Pride.
 Them never yet did strife or av'rice draw,
 Into the noisy Markets of the Law,
 The Camps of Gowned War, nor do they live *i.e., legal battles*
 By rules or forms that many mad men give.

17 **artless Grotts**] natural caves, as opposed to artificial landscaped ones in vogue since mid-16c. The original only has *speluncae*, caves. 26 **humane**] combining the senses of modern 'human' and 'humane'. 27 **Astraea**] goddess of justice. Left the world on its decline at the end of the Golden Age. 29-30 **first desire ... inferior wheels**] Image of the *primum mobile* (first mover), the outermost sphere in the Ptolemaic scheme of the universe, which imparts motion to all the other spheres. The image, and the note of religious mystery in 32-4, added by the translator. 36 **changing ... bound**] The moon is the outer limit of the sublunary world, subject to change; beyond it is the eternal celestial world. 40 **Varieties ... chance**] i.e., guided by providence. Not in original. 41-2 **What drives ... the night**] i.e. Why days are short in winter and long in summer. Referring to the constellations of the Chariot and the Wagon (Wain), part of the Great Bear. 48 **Tempe**] a beautiful valley in Thessaly. This reference replaces a long string of allusions in the original. 51 **courage**] purpose, spirit (*OED* 2, 3). 55 **next**] The original presents the two as equal. **such Conqu'rors**] the above philosophers, who have conquered fate. 56 **lies not in fortunes way**] is not affected by changes of fortune. 57- 80 depart considerably from the original.

Duty for Nature's Bounty they repay,
And her sole Laws religiously obey.

Some with bold labor plough the faithless main,
Some rougher storms in Princes Courts sustain.
Some swell up their sleight Sails with pop'lar fame,
Charm'd with the foolish whistlings of a Name.
Some their vain wealth to earth again commit;
With endless cares some brooding o'r it sit.
Country and Friends are by some Wretches sold,
To lie on *Tyrian* Beds, and drink in Gold;
No price too high for profit can be shown;
Not Brothers blood, nor hazards of their own.
Around the World in search of it they roam,
It makes ev'n their Antipodes their home;
Mean while, the prudent Husbandman is found,
In mutual duties striving with his ground,
And half the year he care of that does take,
That half the year grateful returns does make.
Each fertile month does some new gifts present,
And with new work his industry content.
This, the young Lamb, that, the soft Fleece doth yield,
This, loads with Hay, and that, with Corn, the Field:
All sorts of Fruit crown the rich *Autumns* Pride:
And on a swelling Hill's warm stony side,
The pow'rful Princely Purple of the Vine,
Twice dy'd with the redoubled Sun, does shine.
In th'Evening to a fair ensuing day,
With joy he sees his Flocks and Kids to play;
And loaded Kyne about his Cottage stand,
Inviting with known sound the Milkers hand;
And when from wholesom labor he doth come,
With wishes to be there, and wish't for home,
He meets at dore the softest humane blisses,
His chast Wives welcom, and dear Childrens kisses.
When any Rural Holy dayes invite
His Genius forth to innocent delight,
On Earths fair bed beneath some sacred shade,
Amidst his equal friends carelessly laid,
He sings thee *Bacchus* Patron of the Vine,
The Beechen Bowl fomes with a floud of Wine,
Not to the loss of reason or of strength:
To active games and manly sport at length,
Their mirth ascends, and with fill'd veins they see,
Who can the best at better tryals be.
Such was the Life the prudent *Sabins* chose,
From such the old *Hetrurian* virtue rose.
Such, *Remus* and the God his Brother led,
From such firm footing *Rome* grew the World's head.
Such was the Life that ev'n till now does raise

sail the seas;
[treacherous, dangerous]

70

80

90

loaded: with milk

100

110

73 to earth again commit] (a) reduce a rich city to dust (so 505 in Lat.) (b) bury wealth in the soil (so 507 in Lat.). 76 *Tyrian*] (a) dyed in Tyrian purple (see 10n); (b) ?in the luxurious style associated with Tyre. in Gold] out of gold vessels. 80 their Antipodes their home] The original talks of exiles. 82 mutual duties] i.e. Soil and husbandman supplement each other's efforts. 93 to a fair ensuing day] preceding another fair day. 96 known sound] the call of cattle needing to be milked. 98 With wishes ... for home] i.e., He wishes to be home, and his family also wants him to return. home] adverbially: at home. 100 The original refers only to children. 101 Holy dayes] The spelling implies the double sense. 102 Genius] temperament, bent of mind (*OED* 3). 104 equal] ?of the same age; ?equal in rank – i.e. the community is not divided by rank or class. 111 Sabins] Sabines, an ancient race of central Italy, renowned for their hardy, frugal life and piety. 112-4 The Etrurian and Roman civilizations were both highly urbanized. Virgil might mean that rural virtues lie behind their civic and imperial rise. 112 Hetrurian] Etrurian: of an ancient race based in central Italy. 113 the God his Brother] Romulus, legendary founder of Rome. Romulus and Remus were brought up by shepherds. The God' is Cowley's addition. Romulus was worshipped as guardian deity of Rome under the name Quirinus.

The honor of poor Saturns golden dayes:
 Before Men born of Earth and buried there,
 Let in the Sea their mortal fate to share.
 Before new wayes of perishing were sought,
 120 Before unskilful Death on Anvils wrought. *?crude, violent*
 Before those Beasts which humane life sustain,
 By Men, unless to the Gods use, were slain.

11 VIRGIL GEORGIC III. 295-9, 322-38, 404-7, 440 ff.

Translated from the Latin by Richard Robinson.

First published in Robinson's *A Proceeding in the Harmonie of King Davids Harpe* (1591), a partial English translation of Victorinus Strigelius' Lat. commentary on the Psalms (1563, though Robinson cites the 1576 edition on his title-page). Strigelius cites some parts of Virgil's Georgic III, on the care of livestock, in the context of Psalm 23. The Lat. version used by Robinson differs substantially from the standard modern text, especially in the last two sections, which are virtually abridgements.

He suffers in warme Cottages, *arranges, allows*
 his sheepe to take their meat: *food*
 Till summer season fresh and greene,
 returned be with heat.
 And store of straw and ferne he layes,
 by handfuls on harde ground
 Least tender beast by cold or scurffe,
 or gowte doe get deaths wounde.
 In pleasant Summer but when as
 10 the East winds blow indeed:
 He sends his flocke toth' thickets, and
 fatte pastures there to feede.
 Whilst morning springs, and whilst the gras
 doth florish and reioyce:
 The dewe on tender herbe distils
 to beasts most happyest choyse.
 Before the fourth howre of the day,
 when drought they find and heate:
 20 And that the Grashoppers doe burst
 through shrubbes with clamors great:
 He bids his flocks goe to the ponds,
 or pooles that offer first, *are closest to hand*
 Or running water of the brookes,
 by drinke to quench theyr thyrst.
 But in the hottest time of day,
 some shadowe vale seeks he: *shadowy, shady*
 Or Oke of auncient strength,
 which called is loues tree,
 Whose boughes spread farre, or place he findes,
 30 where sacred shadow staies:
 Within darke wood, of willowes full,
 for all the liuelong daies.
 And then againe he watereth them,
 and them to feede he pleyes: *urges, drives*
 Till Sunne be set, and euening cold
 the ayre to temper hyes. *moderate, cool; hastens*
 And till the lightsome moystning Moone *radiant, giving light*

116 poor] ?frugal. **Saturns golden dayes**] Saturn's rule (as king rather than god) over Latium was identified with the Golden Age. Cowley compresses the original at this point. **118 Let in the Sea**] i.e., began to sail the ocean. There was no navigation in the Golden Age. Cowley takes this detail from Virgil IV.38-9. **120 Death on Anvils wrought**] referring to the forging of sword-blades. **121-2 unless ... slain**] except for sacrifice. Not in original. **9ff.** In the original, the poet speaks in the first person, directly instructing the reader. **19-20 burst through shrubbes**] In the original, it is clearly the sound, not the insects themselves, that rend the shrubs. **31 willowes**] Lat. *ilicibus*, holm-oaks. **37 moystning**] causing dew by its cooling effect.

doe shine through darksome wood:
 And till the *Halcyon* byrds by shore
 and Goldfinch sing a good. with zest, earnestly 40

The Sheepheard brings vp *Spartane* whelpes
 swift, and the Mastiue fell: mastiff; fierce
 That by these Keepers he from folds, guards
 the night theefe may expell,
 And eke restraine th'assaults of Wolues.
 the Sheepheard thus discreete,
 The causes of Sheepes sicknesses
 and signes dooth marke and seeke,
 By helping hand to cure the wound
 of each diseased beast: 50
 And last of all beares in his armes,
 the Ewes with young encreast.
 Or else he succours sillie Lambes,
 And beares each beast about
 The pleasant springs, to quench theyr thyrst,
 And feede deuouide of doubt. free from fear

12 HORACE EPODE II

Translated from the Latin by Sir Richard Fanshawe.

First published in Fanshawe's *Selected Parts of Horace, Prince of Lyricks* (1652). Follows the original fairly closely (even to the satirical close). The idiosyncratic italicizing of words in the original has been retained below.

He comprehends in this Ode divers Praises of a Country life: Commending it chiefly from the Tranquillity and Frugality thereof.

Happy is He, that free from Mental Toil
 (Like the old *Mortals*) ploughs his *Native* soil
 With his *own* Oxen; out of *debt*; Nor leads
 A *Soldiers* life, still in Alarms; nor dreads always
 Th'enraged *Sea*; and flies at any Rate at any cost, by any means
 From *Law-Suites*, and the proud Porch of the *Great*.
 What does he then? *He*, lofty Poplars joyns
 Unto adult and marriageable Vines;
 And the Wild branches with his Sickle lopt, lopped
 Doth better children in their rooms adopt: their place 10
 Or in a hollow Valley, from above,
 Beholds his lowing *herds* securely rove:
 Or, his best *Honey* (which he means to keep)
 Puts in clean pots: or shears his tender *sheep*.
 Or, when plump *Autumn* shews his bending head
 With mellow Apples beautifully red,
 With what a Gust his grafted *Pears* he pulls; appetite, zest; plucks
 And *Grapes*, the poor mans Purple! Whence he culls
 The fairest, for thee *Priap*; and for thee
Sylvanus, Guardian of his Husbandrie. 20
 Under an aged Oake he loves to pass

39 Halcyon] a legendary bird, supposed to nest on the sea waves in calm weather – though (unlike here) at the *winter* solstice. **41-5** Compresses the original. **49-52** Greatly condenses the original. **53-6** Does not correspond to anything in the original. **53 sillie**] weak, frail (*OED* 2). **o.1 comprehends**] includes (*OED* 8). **1 Mental Toil**] Lat. *negotii*, business cares. **2 old Mortals**] people of the Golden Age. Lat. *prisca gens*, the earliest race of men. **4 Alarms**] attacks, assaults (*OED* 9). **4-5 dreads Th'enraged sea**] There was no navigation in the Golden Age. **7-8** Trails vines on poplar trees. **9-10** A reference to the grafting of vines. **14 tender**] (a) gentle, mild (b) delicate. **15 bending**] weighed down with fruit. In the Lat., Autumn raises his head. **18 poor man's Purple**] In ancient Rome, only patricians could wear clothes dyed purple. **19 Priap**] Priapus, god of gardens, vineyards and trees; son of Dionysus the wine-god. **20 Sylvanus**] a rural god of woods and groves. **Guardian of his Husbandrie**] protector of his estate. Sylvanus is also guardian of boundaries. **21 Oake**] Lat. *ilice*, holm-oak.

The *Heates*; or lolling on the matted grass.
 Between deep Bankes a *River* rowls the while; rolls, flows
 The *Birds*, they prattle, to the *Trees* that smile;
 A purling *Brook* runs chiding all the way: flowing loudly, 'brawling'
 Which gentle slumbers to His eyes convey.
 But when rough *Winter* thundring coms, to throw
 The treasures open of the Rain and Snow:
 Eyther with dogs behinde him and before
 30 He drives into his toiles the tusked *Boare*: nets
 Or spreads his thinner Nets beside some Bush,
 An Ambuscado for the greedy *Thrush*:
 And (*dear delights*) inveigles in his snare
 The Travailer-*Woodcock*, and the Coward-*Hare*.
 Who, at these sports, evades not all those darts,
 With which loos *love* assaults our vacant hearts?
 But if a vertuous *Wife*, that bears sweet fruit
 Yearly, to one; and guides the house to boot:
 (Such as the *Sabine*, or the Sun-burnt Froe
 40 Of him, that was chose Consul from the Plough) chosen
 Build of old Logs, 'gainst her good man comes home
 Weary, a *Fire* as high as half the room;
 And shutting in knit hurdles the glad *Beasts*, woven, interlocked (of wattles)
 With her own hand unlade their swagging Breasts; unload - i.e., milk; sagging
 And drawing this years *Wine*, from the sweet But,
Dainties unbought upon the Table put:
 Your *Lucrine* Oysters cannot please me more,
 Nor a fresh Sturgeon frighted to Our shore,
 Nor any rarer Fish. No Pheasant Hen,
 50 Or Quayle, go down my Throat more sav'ry; Then
 An *Olive*, gather'd from the fattest Bough;
 Coole *Endive*; wholesome *Mallows*; or allow
 A *Lamb* upon some mighty Festivall;
 Or *Kid*, from the Wolfe's jaws; *That's worth them all*.
 Amid'st these *Feasts*, how sweet 'tis, to behold
 The well-fed *Sheep* run wadling to their Fold!
 To see the wearied *Oxe* come trayling back
 Th'inverted *Plough* upon his drooping neck!
 And the Plough-Boyes (the swarm that makes us thrive)
 60 Surround the shining *Hearth*, content and blythe!
 All this the Us'rer ALPHEUS having sed,
 Resolv'd (*what else*) a Countrey Life to lead;
 At *Michaelmas* calls all his Moneys in:
 But at *Our Lady* puts them out agen.

22 *Heates*] summer (*OED* 3b). 31 *thinner*] wide-meshed. 32 *greedy*] i.e., attracted by the bait. 34 *Travailer*] traveller, migratory. The Lat. names the crane. The birds reside in Mediterranean countries in the winter. *Coward-Hare*] (a) *Coward* (Cuwert), 'an old appellation of the hare' (*OED* 2a) (b) fearful, timid (Lat. *pavidus*). 38 *to one*] begotten by a single man, her husband. 39 *Sabine*] reputed a hardy and frugal race. *Sun-burnt*] from hard outdoor labour. *Froe*] 'frau', woman or lady (see *OED* *frow* 2). 40 *him ... Plough*] Cinnatus, called from the plough (on his own farm: he was a patrician and former consul) to serve as dictator of Rome when the city was threatened by invasion. The Lat. mentions Apulian wives in a general way: Apulia in S-E Italy was a thriving agricultural and pastoral region. 41 'gainst ... home] anticipating her husband's return. 46 *unbought*] i.e. produced on the farm. 47 The *Lucrine* Lake in Campania was famous for oysters. 48 *frighted*] (a) frightened, i.e., driven (b) ?frighted, carried. 47-50 The Lat. mentions the parrot-fish, turbot, guinea-fowl and pheasant. 53 *Festivall*] The Lat. specifies the feast of Terminus, god of boundaries. 59 *swarm ... thrive*] The labour force on which our prosperity depends. The original, referring to slaves, is less appreciative. 63 *Michaelmas*] 29 September, a 'quarter day' when payments fall due. 64 *Our Lady*] Our Lady's Day, 25 March, another quarter day.

13 ON THE RUSTIC LIFE

Translated from the Latin by John Ashmore.

First published in Ashmore's *Certain Selected Odes of Horace ... whereunto are added ... Sundry New Epigrammes. Anagramms. Epitaphes* (1621). The original was wrongly attributed to Martial and included (Bk IV.90) in the definitive edition of Martial by Hadrianus Junius (1568).

Asks thou, ith'Country how I spend the Day?
 Early, each morning, to the gods I pray.
 My Servants then, and Fields to see I goe,
 And every one appoint what worke to doe. *engage, stipulate*
 This done, I read, and Vows to *Phoebus* make *prayers*
 To ease me, and my drouping Muse t'awake. *exercise, limber up (the mind)*
 My Body then I rub and ore-anoynt, *massage all over with oil*
 And easily stretch-out each Lim and Ioynt, *in a relaxed way, to ease the muscles*
 Reioycing in my mind, secure and free
 From debt, and the black books of Vsurie. 10
 I dine, I drink, I sing, I wash, I play,
 I sup; then, from my Rest not long do stay:
 Yet, till my Lampe a little Oyle doe spend,
 Som time I nightly to the Muses lend.

14 BOETHIUS THE CONSOLATION OF PHILOSOPHY BOOK II POEM 5

Translated from the Latin by Queen Elizabeth I.

From the Queen's autograph manuscript in the Public Record Office at Kew. The translation appears to date from c.1593. As Leicester Bradner points out, the Renaissance text of Boethius, used by Elizabeth, often differs from standard modern editions. This accounts for some apparent mistranslations noted by an earlier editor, Caroline Pemberton.

Happy to muche the former Age
 With faithful fild Content *filled: full, total*
 Not Lost by sluggy Lust, *sluggish, idle; luxury*
 that wontz the Long fasts *is accustomed*
 to Louse by son got Acorne, *loose, break; soon-got, ready to hand*
 that knew not baccus giftz
 With molten hony mixed
 Nor Serike shining flise *fleece*
 With tirus venom die. 10
 Sound slipes Gave the grasse, *sleeps*
 thir drink the running streme,
 Shades gave the hiest pine. *highest, tallest*
 The depth of Sea they fadomd not, *plumbed, penetrated*
 Nor Wares Chosen from far
 Made stranger find new shores.
 Than wer Navies Stil *still, immobile*
 Nor bloudshed by Cruel hate
 had fearful weapons staned.
 What first fury to foes shuld
 any armes rayse, 20
 Whan Cruel woundz he Saw
 and no Reward for bloude?

5 Vows to Phoebus make] i.e. read poetry, evidently to inspire his own (6). Phoebus or Apollo is god of poetry. **10 black books]** revenue records of the exchequer; hence any books of accounts, but with an obvious connotation of evil. The poet is neither a borrower nor a lender, hence enjoys peace of mind. **11 wash]** swim, bathe (*OED* 6c). **2 faithful fild Content]** secure and total content. Bradner reads *fild* as 'field', i.e., 'Content with his faithful (trusty, reliable) field'. **6-7** i.e. Honey was not adulterated with wine. **8 Serike shining flise]** silk. Serica, identifiable with China, was conceived by Europeans as the source of silk. **9 tirus venom die]** purple dye vended by the merchants of Tyre. Cf. Virgil, *Georg.* II.465. **11 the grasse]** i.e. to lie on. **14-15** Nor did people visit foreign shores to obtain exotic wares. **16 stil]** quiet, idle. There was no navigation in the Golden Age (Virgil *IV.38-9*; Ovid, *Met.* I.94-6.). Implying Lat. *classes*, navy, for the now usual *classica*, (battle-)trumpet. **18 weapons]** Implying Lat. *arma* for the now usual *arva*, fields. **19-22** Who will fight from rage against the enemies, when he sees the cruel wounds and the lack of reward for injuries suffered? **21 he]** presumably a soldier.

Wold God agane Our formar time
 to wonted maners fel,
 But Gridy getting Loue burnes *'greedy getting love', greedy love of gain*
 Sorar than Etna with her flames.
 O who the first man was
 of hiden Gold the waight
 Or Gemmes that willing lurkt
 30 The deare danger digd?

15 MANTUAN ECLOGUE IV.1-75

Translated from the Latin by George Turberville.

First published in *The Eglogs of the Poet B. Mantuan Carmelitan, Turned into English Verse ... by George Turberville Gent.* (1567). The story below prefaces the poem's chief content, a tirade against women. The translation follows the original quite closely, but in a wordy and expansive way, eliminating the quick epigrammatic quality of some of the dialogue.

The. iiii. Egloge entituled ALPHVS.

Alphus. Ianus.

Alphus. More leane (Oh *Ianus*) seemes thy Goate
 than ere he was of yore:

For lusty he his hornes ere this *raised to the sky*
 into the Welkin bore.

But grouelyng now on ground he lies *languishing, spiritless*
 with lyther lolling eares,

He smelles to grasse, to touch the herbs
 at length of lips he feares.

10 *Ianus.* He droupes, and of his drouping doth
 a pleasant iest arise:

Which loke how oft I mind, doth make *think of, recall*
 me laugh with smyling eyes.

And yet it is not spread abroade,
 but when the brute is blowne, *news has spread; brute: bruit, noise*

And that through euery countrey is
 this pleasant story knowne:

Then all the world wil laugh therat.

20 *Alphus.* (O *Ianus*) thou ere this
 Werte wont to tell a mery iest *accustomed, practised*
 in merriest wise ywis, *I know: a space-filler*

And with a sweete delighting voyce:
 Wherfore I pray thee now

Declare me why the Goat doth droupe,
 and tell how fell it how? *how it befell*

Ianus. God is my iudge twas neuer faynde
 of me, but done in dede,

And lately too: But shall I tell
 the tale withouten meede? *reward, payment*

30 And chatte for nought and wast my wind?
 Nay, what wilt giue to mee?

What shall I haue for telling of
 this iest beglarde with glee?

Alphus. O friende, when so the Nightingale
 (that *Philomela* hight)

Hath built hir nest, and sitts a broode *brooding on her eggs*
 I will thy trauaile quight. *requite, repay*

Ianus. Who so doth make such rash behests

23-4 Would God that the earlier age again became our accustomed way of life! 27-30 Oh, who was the man who first dug for the costly danger of a mass of hidden gold or for gems that wished to remain concealed (i.e., were better left underground). 7-8 He smells the grass but is afraid to taste it. **to** ?error for *the*. 25-6 **was neuer ... in dede**] I have not made this up: it really happened. 32 **beglarde**] *beglair'd*, painted, bright (cf. *OED glair v*). 33-6 i.e. He will rob the nest and present the fledglings to *Ianus*.

by dayly proufe we see Performes not pacted promise, but his touch is wont to flee.	<i>compacted, agreed</i>	40
<i>Alphus.</i> Nay, who so lends such light beliefe distrust doth beare in breast. But for you shall be sure that I nill play the guilefull guest,	<i>will not</i>	
Take here a pledge of promise made and bargaine earst by mee: Take here (I say) from out my case two Flights that farre will flee.	<i>first, before you start</i> <i>feathered arrows</i>	
<i>Ianus.</i> I will begyn: O sacred <i>Nimphs</i> <i>Parnasides</i> I pray		50
Do moue your iawes, and guide my tong that I may well display My welbeloued Goates mishap And misadventure fell: And graunt that <i>Alphus</i> Nightingale may hatche hir yonglings well That I may haue that he behight for this good tale I tell.	<i>what he promised</i>	
<i>Narratio</i> With pennie I a Lad did hire my little flocke to keepe:	<i>money, wages</i>	60
I gaue him charge and ouersight of all my fleezie sheepe.	<i>fleecy</i>	
He kepte both Kids and females eke, and Ramme goates too with care: And ouerlook'd my flocke that I the Stripling could not spare.	<i>looked after</i>	
Till time at last by Fortune he a prettie Mayden sawe, (That hither came of purpose bent at water place to drawe Such water as suffisde her tourne) and liked hir so well		70
As he (good Boy) by feature of hir face to fansie fell.	<i>shallow or immature love</i>	
And from that time and dolefull day so dumpish he became, As lesse regarde he had of sheepe, (the greater was his shame). Lesse forced he since that the foldes and quight bereft of witte	<i>(a) stupid, sluggish (b) melancholy</i>	80
He seemde: So deepe within his brest the Virgins shape did sitte. When hee on bed to quiet nap his weary limmes did lay: Where sleeping he or waking were twas very harde to say.	<i>whether</i>	
For when he was wide waking he such frantike coyle would keepe, As though (his reason quite bereft) his wittes were gone to sleepe.	<i>noise, cry</i>	
So dreaming was this Boy to sight, so lumpishe wore the Lad:	<i>apparently</i> <i>(a) stupid, sluggish (b) melancholy</i>	90

40 touch] trial, proof (of his promise): *OED* 7. **41-2** He who values a promise so lightly is (a) ?of a naturally suspicious character (b) ?himself not trustworthy. **49-54** Either deliberate mock-heroic, or simply inept phrasing. **50 Parnasides]** dwellers on Parnassus, the Muses. **51 your]** ?error for *my*. **65-6 I ... spare]** He became indispensable to me. **71 Such water ... tourne]** As much water as she needed. May imply that her real 'turn' was to ensnare the shepherd boy. **79** He sheared his sheep less often. (*force*, to shear: *OED force* v²; *fold*s, sheep (*OED fold* n²1c).

In sort, that gazers on surmised
 that he no senses had.
 This Boy bent to refresh (I say)
 his ouertyred mynde
 With sportyng play, about the hornes
 with twig this Goate did bynde
 Among the thickest of the briers
 and bushy Laundes below: *glades*
 100 And so to passe away the time
 away the Boy dyd goe.
 (And now foure days are past and gone)
 thus hee the Goate did tie:
 The strongnesse of the Wyth and hard-
 nesse of the Hornes to trie. *test*
 Meanwhile the woods he went about
 and raungde the bushes rounde, *ranged*
 110 To see where that within the place
 mought any birds be founde.
 The Mayde resorted to his thought
 and vndercrept his heart:
 The comely countnance of the Trull
 could neuer thence depart,
 Nor beautie of hir bourly breast *bowerly: ample, plump*
 his musyng mynde forgoe,
 The parts not to be namde he rollde
 within his bulke below.
 120 Meanwhile the Sunne had lodgde his light,
 that sielly sotted Mome *had set*
 Unmyndfull of his hamperde beast *besotted; fool, dolt*
 afield, came late to home. *tied up, incapacitated*
 Amid the night he calde to minde
 that foolishe fact of his: *deed, action*
 And thinking to go loose the Goate
 in all the hast he rise. *arose (from his bed)*
 And whilst with fearfull foote he pac'de
 through Dampes as darke as Hell,
 Where lay much chaffe and rotten straw,
 130 into a Dyke he fell: *ditch*
 A place of purpose made to take
 the sauage Beasts by night,
 A hollow vault and dungeon deepe
 to steepe for any wight
 Once beyng in to clamber vp.
 Thus was the Goate by him
 Fast bound with twigs, the Page in pit
 ycaught and dungeon dim.
 140 No Shepheard kept the beasts as then,
 twas well neere three a clocke:
 I musde, and went my selfe about
 and numbred all the flocke. *wondered (at his lateness)*
 I miss'd the Goate, and maruelde much
 what of the beast became,
 I sought about the fields: at last
 I calde the Boy by name.
 (I tell but truth) I stooode in feare
 least he by Magike meane *means*
 And Sorcerie had ben raise to Skies,
 150 and Goate dispatched cleane. *made away with*

93 in sort that] (a) in such a way that (*OED sort* n² 21f); (b) ?in disposition, character (*OED sort* n² 2).
118-19 bulke] any part of the thorax or trunk, including both the heart or breast and the belly. Might mean he was physically aroused at the thought of the girl's private parts, or simply that he kept thinking about them. **139** No shepherd was out with his flock so late.

For Hags and Witches by report are caught amidst the night			
Much like, and far to Banquets borne quite out of cry and sight.		<i>very likely – i.e., often beyond call</i>	
This dreading, I to Pasture grounde did bring my sheepe at last			
To feede their fills, and whilst that I did wander all agast	(a) <i>frightened (of the forest at night)</i>	(b) <i>worried</i>	
In irkesome shades and ugglie nookes, and entred in the Groue:		<i>loathly, inhospitable</i>	160
I hearde a farre the braying of my Goate, and how he stroue			
With punching hornes and pushyng pate against the Wyth a good		<i>vigorously, in full earnest past tense of 'beat'</i>	
I plainly sawe, and how he bette the Bushe gainst which he stode.			
This gastfull thing affrighted me, and monstrous sight to viewe			
Vnlooked for. But when at length My sielly Beast I knew			170
And bolder wore, I went me in among the brakes in hast:		<i>grew, became</i>	
With hooke I hewde the brembles downe and bushy briers at last.	<i>?shepherd's crook ?pruning-hook</i>		
As late in euening home I hide, all rounde about the fielde		<i>hied, went</i>	
A girnyng route of grinning folkes by fortune I behelde.		<i>laughing crowd</i>	
Approching neerer to the preasse mee eche began to greete			180
As soone's they knew what man I was, and friendly did entreate.			
Lo heere (quod they) O Ianus is a little Lad of thine			
Tane vp a Woulfe his denne of late a deepe and daungerous Myne.	<i>taken up, landed in; wolf's</i>		
He wandring late about the Dounes did happen (to his payne)			
Upon this caue, but now both Goate and he be founde agayne.			190
The Goate that had this cruell hap as yet vnlusty is:			
But yet the foolish Boy of both most frantike is ywis.	<i>of the two more crazed; I know, I think: a space-filler</i>		
The Virgin hearyng that the Lad did loue hir passyng well:			
Eftsoone as proude as Pecocke wore and with disdayne did swell.	<i>soon after, quickly; grew</i>		
And makyng wise shee had not wist the cares he did indure,	<i>pretending, acting as though; known sorrows</i>		200
Pretended honest lyfe the more the striplyng to allure.	<i>affected modesty</i>		
And to increase hir beautie more shee deckes both face and breast			
In finest wise, and in hir gate hir lookes to ground shee keast.	<i>gait cast</i>		
Thus Foxelike shee with simple shewe and seemyng to the eyes,	<i>a show of simplicity seemly, attractive</i>		
In double breast and subtyll heart hir craftie meaning plyes.			210

153 Banquets] 'Witches' Banquets' or gatherings, passing into the full-scale satanic 'Witches' Sabbath'.
182 entreate] ?talk, address: see *OED* 4, 5. **185 Woulfe his denne]** Earlier said to be a man-made animal trap. **192 vnlusty]** weak.

These are the tricks that women vse,
 this is the sleightfull ginne: *deceptive; trap*
 These are the cruell weapons that
 the myndes of men do winne.
 Thus hoping he his Gallant girle
 to conquire at the last,
 His wages scornde, and plide his loue,
 and follows hir in hast.
 220 Wherefore now leauing Cart and plough *for which reason*
 And Oxen all alone,
 To Shepheards toyle I will retourne.
 Frayle youth (the more the mone) *moan, grief*
 Is vassall to this furie fell
 and to this folly thrall:
 It wanders rounde about this coast,
 and ouerturneth all.

16 MANTUAN ECLOGUE VI.54-105

Translated from the Latin by Alexander Barclay.

Part of Barclay's Eclogue V (237-396). Spoken by the shepherd Amintas in dialogue with Faustus. Barclay departs considerably from Mantuan's original at many points: see notes. First published c.1518-21, then as the fifth and last of *Certaine Egloges* appended to Barclay's trans. of Sebastian Brandt's *The Ship of Fools* (1570). The latter text is followed here. In some cases, the median or final *e* seems functional, adding a necessary extra syllable in scansion. Punctuation modified in places, especially by replacing commas with full stops.

This great difference and first diuersitie
 Betwene rurall men and them of the citie,
 Began in this wise as Cornix to me tolde,
 Whiche well coulde common of many matters olde.
 First when the worlde was founded and create, *create: created*
 And Adam and Eue were set in their estate,
 Our Lorde conioyned them both as man and wife,
 To liue in concorde the season of their life,
 And them commaunded mankinde to multiply,
 10 By generation to get them progeny. *procreation*
 They both obeyed this swete commaundement
 With faythfull heartes and labour diligent,
 But would to Iesu they had bene wise and ware *careful*
 From that fatall fruit which kindled all their care. *started; worry, woe*
 But to my purpose: first Eue had children two,
 A sonne and a daughter, our Lorde disposed so, *(a) wished (b) arranged*
 And so yere by yere two twins she brought,
 When man assisteth God worketh not for nought.
 20 By suche maner these two did them apply,
 The worlde to fulfill, encrease and multiply. *fill, populate*
 At the laste our Lord at ende of fiftene yere
 To Eue our mother did on a time appeare,
 And in what maner nowe heare me Faustus:
 Adam on the fiede forth with his wethers was,
 His flocke then he fed without all dread and feare,
 Then were no wowers him nor his wife to deare, *wooers; vex, annoy*
 He was not troubled that time with ielousie, *in that age*

215 his Gallant girle] Named at this point in the original as Galatea. **217 His wages scornde]** laid aside his living, stopped working. **222 Frayle youth]** Prob. referring to young people in general. **223** is subject to this dreadful madness, i.e. love. **3 Cornix]** In Mantuan the narrator is Fulica and the listener Cornix. The shepherd who told Fulica this tale was Amyntas, the narrator in Barclay. **4 common]** commune, talk (*OED* 6). **6-10 Adam and Eue]** Lat. has *muliere marem . . . iungens*, man and wife, later identified with Adam and Eve, and specifically says God taught them how to produce children. **8 season]** ?adulthood, time of sexual maturity (*OED* 6). **18** When man co-operates, God's work is not in vain. The 1518 text is more orthodox: 'When God assisteth, man worketh not for nought'. **25-34** i.e. Adam could go out with his flocks without fear, as there were no other men to cuckold him in his absence.

Then was no body to do that villany, No horned kiddes were liuing at that time, Long after this began this cursed crime.		30
Then was no cucko betwene the east and west To lay wrong egges within a straunge nest, Then none suspected the liuing of his wife, Wedlocke was quiet and pleasaunt without strife.	<i>alien, not one's own manner of life, conduct</i>	
But after when people began to multiply Then fyrst was kindled the flame of ielousy, For that man committeth sore dredeth he againe, Fraude feareth falsehode, suspecting oft in vayne.	<i>falsely, unwarrantedly</i>	
A thefe suspecteth all men of felony, Breakers of wedlocke be full of ielousy, And therfore all suche as with the sworde do strike Feare to be serued with the scaberd like.		40
Thus while that Adam was pitching of his folde Eve was at home and sat on the thresholde, With all hir babes and children hir about, Eyther on her lappe within or els without.	<i>planting stakes for his sheepfold</i>	
Nowe had she pleasour them colling and bassing, And eft was she busy them lousing and keming, And busy with butter for to annoynt their necke, Sometime she mused them pleasauntly to decke.	<i>hugging and kissing delousing and combing their hair</i>	
In the meane time while she was occupied, Our Lorde drawing nere she sodenly espied. Anone she blushed, reuoluing in her minde That if our Lorde there should all those babes finde	<i>thought about dressing them prettily</i>	50
So soone engendred, suppose he nedes must That it was token of to great carnall lust; And all ashamed as fast as euer she might She hasted and hid some of them out of sight;	<i>anon, at once</i>	
Some vnder hay, some vnder strawe and chaffe; Some in the chimney, some in a tubbe of draffe; But suche as were fayre and of their stature right As wise and subtill reserued she in sight.		60
Anone came our Lorde vnto the woman nere, And hir saluted with swete and smiling chere, And saide: O woman let me thy children see; I come to promote eche after his degree.	<i>she being wise and astute</i>	
First was the woman amased nere for drede; At laste she commaunded the eldest to procede, And gaue them comfort to haue audacitie, Though they were bolder and doubted lesse than she.	<i>bewildered, overcome</i>	
God on them smiled, and them comforted so As we with whelpes and birdes vse to do, And then at the laste to the moste olde of all He saide: haue thou scepter of rowme imperiall,	<i>strength, support; boldness feared</i>	70
Thou art the eldest, thou shalt haue most honour; Justice requireth that thou be Emperour. Then to the seconde he saide: it is seming That thou be haunced to the honour of a king.	<i>petted, soothed puppies</i>	
And vnto the thirde he gaue suche dignitie, To gide an army and noble duke to be, And saide: haue thou here harde yron and armour, Be thou in battayle a head and governour.	<i>Rome</i>	
And so forth to other as they were in degree,	<i>enhanced, raised</i>	80
	<i>according to rank or station</i>	

29 horned kiddes] Horns were the traditional attribute of cuckoldry. **kiddes]** suggests even young and virile men might be cuckolded. (Lat. *hirci*, he-goats.) **31 betwene the east and west]** anywhere on earth. **37** A man fears others may do him the same wrong he has himself committed – i.e., adulterous men are most jealous (cf. 40). **42 scaberd]** i.e. the wrong end of their own misdoings. Obvious phallic implication. **51-100** A much more lively and detailed account than in the original. **60 draffe]** refuse, dregs, especially pigswill or refuse of malt after brewing. **83 other]** Plural form without s then common.

- Eche he promoted to worthy dignitie.
 Some made he Earles, some lordes, some barons,
 Some squires, some knightes, some hardy champions, *valiant*
 And then brought he fourth the cepter and the crowne,
 The sworde, the pollax, the helme and haberiowne,
 The streamer, standard, the ghetton and the mace,
 90 The speare and the shielde, nowe Eue had great solace. *joy, satisfaction*
 He gaued them armour, and taught them policy
 All thing to gouerne concerning chualry.
 Then made he iudges, maiors and gouernours,
 Merchautes, shiriffes and other protectours, *protectours: members of the ruling class*
 Aldermen, burgesses, and other in degree,
 After the custome of court and of citie.
 Thus all the children then being in presence,
 He set in honour and rowme of excellence, *post, office*
 Oft time reuoluing and turning in his minde
 100 The caduke honours belonging to mankinde. *frail, transitory*
 In the meane season Eue very ioyfull was
 That all these matters were brought so well to passe,
 Then flew she in haste for to haue pleasour more,
 And them presented whom she had hid before,
 And unrequired presenting them saide she, *without being asked*
 O Lorde these also my very children be, *genuine, actual*
 These be the fruite also of my wome,
 Hid for shamefastnesse within my house at home.
 O Lorde moste mightie, hye father, creatour,
 110 Withsaue to graunt them some office of honour. *vouchsafe*
 Their heere was rugged, poudred all with chaffe, *shaggy, unkempt*
 Some full of strawes, some other full of draffe,
 Some with cobwebbes and dust were so arayde
 That one beholding on them might be afrayde,
 Blacke was their colour and bad was their figure, *appearance*
 Uncomely to sight, mishapen of stature.
 Our Lorde not smiled on them to shewe pleasaunce,
 But saide to them thus with troubled countenaunce: *cheerfully, agreeably*
 Ye smell all smoky, of stubble and of chaffe,
 120 Ye smell of the grounde, of wedes and of draffe,
 And after your sent and tedious sauour
scent; ?dislikeable, objectionable
 Shall be your rowmes and all your behauour. *rooms, dwellings*
 None can a pitcher turne to a siluer pece,
 Nor make goodly silke of a gotes flece, *cup*
 And herde is also to make withouten fayle
 A bright two hande sworde of a cowes tayle. *hard*
 No more will I make, howebeit that I can,
 Of a vile villayne a noble gentleman, *although I have the power*
 Ye shall be plowmen and tillers of the grounde,
 130 To payne and labour shall ye alway be bounde,
 Some shall kepe oxen, and some shall hogges kepe,
 Some shall be threshers, some other shall kepe shepe,
 To digge and to delue, to hedge and to dike, *dike: dig ditches*
 Take this for your lot and other labour like, *other such work*
 To drudge and to driuell in workes vile and rude, *driuell: do trivial or humble work*
 This wise shall ye liue in endlesse seruitude, *in this way*
 Reaping and mowing of fodder, grasse and corne,
 Yet shall towne dwellers oft laugh you vnto scorne.
 Yet some shall we graunt to dwell in the citie,
 140 For to make puddinges and butchers for to be,
 Coblers or tinkers or els costarde iaggers, *apple pedlars*

88-9 pollax] battle-axe. **helme]** helmet. **haberiowne]** habergeon, armoured jacket. **ghetton]** a kind of flag or banner. **mace]** weapon with spiked metal head. **92 all thing]** Singular form then common.
101-52 Again, considerably expanded from the original. **128 villayne]** in the original sense, a low-born rustic.

Hostelers or daubers, or droupy water ladders,
 And suche other sorte whose dayly businesse
 Passeth in workes and labour of vilenesse,
 To stoupe and to sweate, and subiect to become, *to be subservient*
 And neuer to be ridde from bondage and thraldome.
 Then brought our Lorde to them the carte and harowe,
 The gad and the whip, the mattoke and the whelebarowe, *goad (to drive cattle)*
 The spade, the shouell, the forke and the plough,
 And all suche tooles, then bad he them be tough, 150
 And never to grutche at labour nor at payne,
 For if they so did it should be thing in vayne. *complain, grouse*
 Thus saide the father and Lorde omnipotent,
 And then he ascended vp to the firmament.
 Thus began honour and thus began bondage,
 And diuersitie of citie and village, *difference between*
 And seruile labour first in the worlde began.
 Demaunde of Cornix, declare the truth he can.
 This tolde me Cornix which wonned in the fen, *dwelt*
 I trust his saying before a thousande men. 160

17 MANTUAN ECGLOGUE VII.1-50

Translated from the Latin by Thomas Harvey.

First published in Harvey's *The Bucolicks of Baptist Mantuan in Ten Eclogues*, 1656 (1655?). Closely follows Mantuan's original. Describes a vision seen by the young Pollux (usually identified with Mantuan), after which he joins the Carmelite order, though the poem was written before Mantuan himself did so. Interesting contrast with Alexander Barclay's Eclogue V.431-534, where Barclay inserts into his translation of Mantuan VI this segment of Eclogue VII, omitting all reference to Pollux's vision but adding many real or supposed shepherds from Biblical and classical sources.

EGLOGUE VII.

Treating of the Conversion of young men to Religion, when the Author began to take Religious Orders.

Intituled POLLUX.

The Argument.

*Here Galbula the Shepheards praise
 Mounts to the stars; relateth how
 Pollux by sight of sacred raies
 Converts, and doth Religion vow.*

Alphus. What think'st O *Galbula*, that where of yore
Pollux the best of pipers, and before
 The rest preferr'd, now suddainly retir'd,
 And, as't by some power divine inspir'd,
 His Pipes, Coat, Flocks and fellows he forsook,
 And to religious vows himself betook,
 His head doth wear an hood, his back a gown,
 Like a field Larke he looks with tufted Crown:
 Four daies before he did himself confine
 To the religious Cloyster, a divine. 10
 A sacred apparition, as alone
 He fed his Cattle in the pastures, shone
 Most clear about him, which (they say) he saw;
 And ever since from us he did withdraw.
 The rest I now remember not ywis;
 But what O *Galbula*, what think'st of this? *I know, indeed: a line-filler*
Galbula. As our forefathers did affirm long since
 (For I will utter things of consequence,

142 **Hostelers**] innkeepers. **daubers**] plasterers. **droupy**] stooping (under their burden). **water ladders**] water-carriers. 152 **it should ... vayne**] (a) it would avail them nothing (b) it would be wrong of them to do so. 160 (a) I would trust his words more than that of a thousand other men. (b) I would swear my trust in him before a thousand men.

Which learned *Vmber* did of yore relate)
 20 In the beginning, when mans first estate
 God did dispose and order, he did will
 Some should be shepherds, some the ground should till.
 He that the ground first till'd, was rude, sharp, rough,
 Like the stiff stony ground that checks the plough: *resists, blocks*
 But the first shepherd was a gentle childe, (a) (*Adam and Eve's*) offspring (b) youth, lad
 More like the sheep, the sheep (a creature milde)
 Which floweth milk, which are from choler clear: *flows with*
 He (gentle) to no shepherd was severe,
 Oft from his flock he brought a sacrifice
 30 Unto the sacred Altar: There he fries *burns*
 A fatted Calf sometimes, sometimes a sheep,
 But oftentimes a lamb: He thus did keep
 A constant course of worship, that thereby
 He brought great honour to the Deity.
 He so prevail'd with God, so well appeas'd
 The Godhead, that the Deity was pleas'd
 From the beginning to this time to fence *encircle, protect*
 All Cattel with his careful Providence.
 God then some shepherds of *Assyria* chose,
 40 (The names I now remember not of those,
 Cares so distract my minde) made kings of them,
 And crown'd them with a Regal Diadem.
 Those (after) cloth'd in Purple and with Gold
 I saw, they conquer'd Nations proud and bold.
 When *Paris* saw three Goddesses (with joy)
 In *Ida's* Mountain near to famous *Troy*,
 Or *Paris*, or some one, that would (alas) *Either ... or*
 Have sacrific'd his son, a shepherd was.
 When *Moses*, frighted with *Cœlestial* fire,
 50 Went bare foot on the ground to see, t'admire *marvel at*
 The wonder, *Moses* was a shepherd then,
Moses, extracted from the wat'ry Fen.
Apollo from his Throne depos'd, exil'd
 In *Greece*, and wand'ring up and down the wild
Thessalian fields, a shepherd did abide,
 Laying the greatness of his state aside.
 When *Christ* was in the stable born, a Quire
 Of Heavens Angels, glorious in attire,
 Did to the shepherds in the sheep cotes sing
 60 The birth of Earths Redeemer, Heavens King.
 The shepherds having then that wonder heard
 Of Christs diviner birth, did not retard, *delay*
 But ran with speed, the ground they lightly trod,
 And were the first that saw the Son of God.
 That little Infant, which on high doth reign

19 Vmber] As Mantuan explains in a 1500 letter to Thomas Wolf, Umber is Gregorio Tifernate (c.1414-c.1464), an early humanist Greek scholar and Mantuan's teacher. **20-34** Alluding to Cain and Abel (Genesis 4.1-8). **27 from choler clear]** free from anger. An excess of choler or yellow bile, one of the four humours, was thought to make a man irascible and aggressive. **28 gentle]** (a) noble, high-minded (b) tender, soft in nature. **39 shepherds of Assyria]** Abraham, Lot, Jacob and other biblical patriarchs, whom Mantuan calls *Assyrios*. *Assyria* was used loosely for much of the Middle East. **45-6 Paris**, prince of Troy, was brought up by a shepherd on Mount Ida. Later, as himself a shepherd there, he judged a contest of beauty between Hera (Juno), Athene (Minerva) and Aphrodite (Venus). **47-8 some one]** Abraham, prepared to sacrifice his son Isaac (Genesis 22.1-14); but hard to relate him to Paris. **49-52 Moses** saw a bush that burnt without consuming (*Cœlestial fire*) while grazing his father-in-law Jethro's flocks (Exodus 3.1-5). **bare foot]** God commanded him to take off his shoes, as he stood on holy ground. **wat'ry Fen]** As an infant, Moses was rescued by the Pharaoh's daughter after his mother set him afloat on the river. **53-5 Apollo** tended the flocks of Admetus, king of Thessaly, when condemned to serve a mortal for a year for having slain the Cyclops. He also kept sheep in Elis, when Hermes stole his flocks. (Ovid, *Met.* II.688). **59 sheep cotes]** Actually, the Nativity shepherds were 'abiding in the field' (Luke 2.8). **64, 66** The translator uses Christian terms for God. Here as elsewhere, Mantuan uses pagan terms for Zeus or Jupiter like *tonantem*, the thunderer, and *regnator Olympi*, ruler of Olympus. See 86-7n.

Sole King of kings, did to those shepherds deign
 Himself, his Cradle to behold, before
 The Wise-men or the Kings did him adore.
 And God himself, himself a Shepherd styles,
 Styles those his Sheep, those men who free from wiles
 Are of milde nature, of a lowly minde,
 Of upright heart, to no deceit inclin'd.
 And lest these words of mine thou should'st conceit
 As a vain dream, insolid, wanting weight,
 I'lle tell thee more. As from the Town I came
 Into the Country, I beheld the same
 But very lately; I these wonders all
 Saw lively painted on a Churches wall.
 There Sheep were painted, painted were the Lambs,
 As if down lying by their bleating Dams:
 A num'rous Troop of gallant horsemen there,
 Dismounting from a Mountain painted were,
 Whose Coronets did shine with burnish'd gold,
 A noble gallant sight; which to behold,
 Detain'd all passengers with wond'ring eyes.
 No marvel then if of the Deities
 Our *Pollux* one might see: for those above
 Love Villages, they sheep and sheep-cotes love.
 God present is with simple, single breasts,
 But (with deceit displeas'd) deceit detests.

condescend, vouchsafe

70

*conceive
empty, insubstantial**in a lifelike manner*

80

riding down

90

18 ROBERT HENRYSON ROBENE AND MAKYNE

From the Bannatyne MS (1568), National Library of Scotland. Line-initial capitals and proper names regularized, and virtually all punctuation inserted. Speech-headings inserted in brackets to help track the exchanges.

Robene sat on gud grene hill
 Kepand a flok of fe;
 Mirry Makyne said him till,
 Robene, thow rew on me.
 I haif the lovit lowd and still
 Thir yeiris two or thre;
 My dule in dern bot gif thow dill
 Downtless but dreid I de.

*keeping
said to him
rue, take pity
thee (so all through)
these*

Robene ansuerit, Be ye rude
 Na thing of lufe I know,
 Bot keipis my scheip undir yone wid;
 Lo quhair thay raik on raw.
 Quhat hes marrit the in thy mude,
 Makyne, to me thow schaw,
 Or quhat is lufe, or to be lude?
 Fane wald I leir that law.

*by the rood (cross)**wood
go in a row, troop along
marred you in mood, upset you
show
loved
learn*

10

[*Makyne speaks*]

At luvis lair gife thow will leir,
 Tak thair ane a b c:
 Be heynd, courtass and fair of feir,

*lore, instruction
basic instruction**hende: pleasant, courteous; look, demeanour*

68 The Wise-men or the Kings] Lat. *magos regesque*, wise men and kings. In his work *De sacris diebus*, Mantuan accepts the magi and the kings of the Nativity as distinct. **69 himself a Shepherd**] John 10.11-16. **81 gallant horsemen**] ?the three kings of the Nativity and their retinue. **86-7 the Deities ... those above**] Unexpected implication of many gods, reflecting Mantuan's *numina* and *divi*. Mantuan commonly used pagan terms and allusions in a Christian context, for which he was much criticized. **89 single**] honest, sincere (*OED* 14). **2 fe**] 'fee', cattle, livestock (*OED* *fee* n¹). **5 lowd and still**] both loudly and quietly, in every way. **7** (a) Unless you comfort my profound sorrow. (b) Unless you soothe my sorrow in secret (by our making love): cf.39. **dern**] (a) secret (*OED* i) (b) deep (*OED* 6). **8 dreid I de**] I die of suffering. **dreid**] from *dree*, to suffer. **10** I understand nothing of love.

- 20 Wyse, hardy and fre, bold, forthcoming
 So yat no denger do the deir, that
 Quhat dule in dern thow dre; whatever; suffer, endure
 Preys the with pane at all poweir,
 Be patient and previe. privy: (a) close, intimate (b) secret, discreet
- Robene ansuerit hir agane,
 I wait nocht quhat is luve, wot, know
 Bot I haif mervell in certane wonder; certainly
 Quhat makis the this wanrufe.
 The weddir is fair and I am fane, happy, content
- 30 My scheip gois haill aboif;
 And we wald play us in this plane, 'an', if; dally, make love
 They wald us bayth reproif. condemn, disapprove of
- [Makyne speaks]*
 Robene, tak tent vnto my taill
 And wirk all as I reid,
 And thow sall haif my hairt all haill, ?whole, loyal
 Eik and my madinheid. and also
 Sen God sendis bute for baill
 And for murning remeid,
 In dern with the bot gif I daill,
- 40 Downtles I am bot deid.
- [Robyne speaks]*
 Makyne, to morne this ilk a tyde tomorrow at the same time
 And ye will meit me heir, 'an', if
 Peraenture my scheip ma gang besyd
 Quhill we haif liggit full neir. have lain
 Bot mawgre haif I and I byd, odium, reproach
 Fra thay begin to seir; stir, move
 Quhat lysis on hairt I will nocht hyd,
 Makyn, than mak gud cheir.
- [Makyne speaks]*
 Robene, thow reivis me roif and rest, rob me of; roif: rest, peace
- 50 I luv bot the allone.
- [Robyne speaks]*
 Makyne adew, ye sone gois west,
 The day is neir hand gone.
- [Makyne speaks]*
 Robene, in dule I am so drest ?dressed, clad, overwhelmed
 That lufe wilbe my bone. bane, destruction
- [Robyne speaks]*
 Ga lufe Makyne quhair evir thow list go
 For lemman I bid none. lover, beloved; ask for, desire
- [Makyne speaks]*
 Robene, I stand in sic a styll; style, state
 I sicht, and yat full sair. sigh; that; sore
- [Robyne speaks]*
 Makyne, I haif bene heir this quhyle; here
 At hame God gif I wair. God grant; were
- 60 *[Makyne speaks]*
 My huny Robene, talk ane quhyle, a while
 Gif thow will do na mair. if
- [Robyne speaks]*

21 denger] 'love-daunger': coyness, affected disdain or aloofness in love. **deir**] harm, injury. **23** Press forward with all your might. **28 wanrufe**] disquiet, unrest (*OED* only this passage). **30** My sheep climb safely up above. **31 plane**] plain – where they would make love, neglecting the heights where the sheep are. **33-4** Listen to what I say, and do exactly as I advise. **37** since God sends remedy for sorrow. **39** unless I deal with you in secret (i.e. make love to you). **43 gang besyd**] ?go astray; ?stay close by. **45-6** But I will be scolded if I stand by idly while they stray.

- Makyne, sum uthir man begyle,
For hamewart I will fair. fare, go
- Robene on his wayis went
Als licht as leif of tre; as
Mawkin murnit in hir intent mourned; thoughts, mind
And trowd him nevir to se. thought
Robene brayd attour ye bent, shouted across the field
Than Maukyne cryit on hie, loudly 70
Now ma thow sing, for I am schent;
Quhat alis lufe at me? disgraced, ashamed
- Mawkyne went hame withowttin fail,
Full wery eftir cowth weip. sorrowful
Than Robene in a ful fair daill dale
Assemblit all his schein;
Be yat, sum parte of Mawkynis aill From that time
Outthrow his hairt coud creip. [ail ailment, affliction (i.e., love)
He fallowit hir fast thair till assaill, to approach, to accost
And till hir tuke gude keip: 80
- [Robyne speaks]*
Abyd abyd thow fair Makyne,
A word for ony thing! at any price
For all my lufe it salbe thyne,
Withowttin departing. (a) wavering, deserting (b) parting, division
All haill thy harte for till haif myne
Is all my cuvating, coveting, desire
My schein to morne quhill houris nyne tomorrow; till
Will neid of no keeping.
- [Makyne speaks]*
Robene, thow hes hard soun and say heard; saying, speech
In gestis and storeis auld, gests, tales 90
The man yat will nocht quhen he may
Sall haif nocht quhen he wald.
I pray to Iesu every day,
Mot eik yair cairis cauld
Yat first preissis with the to play
Be firth, forrest, or fawld. wood; fold
- [Robyne speaks]*
Makyne, ye nicht is soft and dry,
The wedder is warme and fair,
An the grene woid rycht neir vs by ?wold, variously forest, hill or field
To walk attour all quhair. all over, all across 100
Thair ma na ianglour vs espy,
That is to lufe contrair. ?detractor, traducer
Thairin, Makyne, bath ye and I
Vnsene we ma repair. hostile
- [Makyne speaks]*
Robene, yat warld is all away world: state of things, situation
And quybt brocht till ane end,
And nevir agane yairto perfay thereto; in faith, truly
Sall it be as thow wend, aim, strive
For of my pane thow maid it play treated it as a jest
And all in vane I spend. 110
As thow hes done, sae sall I say,
Mvrne on, I think to mend.

72 What does love have against me? 74 and wept sorrowfully. **cowth**] began to, hence 'did' (OED *can* v²3). **80 till ... keep**] 'kept a close Eye upon her' (Ramsay), took good note of her. **85** to have your 'haill' heart as my own. **haill**] (a) whole, entire (b) happy, contented. **94-5** May their cold sorrows increase who first offer love to you. **110 spend**] ?pass my time; ?waste away. **112** Grieve on: I intend to change.

[Robyne speaks]

Maukyne, the howp of all my heill, hope; 'health', wellbeing
 My hairt on the is sett,
 And evirmair to the be leill leal: loyal, faithful
 Quhill I may leif but lett; live; without end
 Nevir to fail as vthiris feill,
 Quhat grace yat evir I gett.

[Makyne speaks]

120 Robene, with the I will nocht deill. deal
 Adew, for thus we mett.

Malkyne went hame blyth annewche happy enough
 Attour ye holttis hair; across; holts, woods
 Robene mvrnit and Malkyne lewche, laughed
 Scho sang, he sichit sair. sighed sorrowfully
 And so left him bayth wo and wewche left to him; injury, harm
 In dolour and in cair
 Kepand his hird vnder a huche, heuch: crag or precipice
 Amangis the holtis hair.

19 FROM OF GENTLENESS AND NOBILITY

Extracted from *Of Gentylnes and Noblyte. A Dyaloge between the Marchaunt the Knight and the Plowman* (?1525-35), variously ascribed to John Rastell and John Heywood. This dialogue on the relationship between rank or wealth and true nobility illustrates the Plowman literature associated with pastoral. Virtually all punctuation supplied and line initials regularized.

Plowman. Is not that the noblyst thyng in dede
 That of all other thyngis hath least nede,
 As god which reynith etern in blysse
 Is not he the noblest thyng that is?

Knight. Yes, mary, no man in reason can that deny.

Plowman. Well than there is no reason therof why
 But because he is the thyng omnipotent
 And is in him self so suffycyent

10 And nedyth the helpe of no nothyr thyng no other (double negative)
 To the helpe of hys gloryous beyng,
 But euery other thyng hath nede of his ayde.

Knight. Mary that is very trough and well sayde. true

Plowman. And lykwyse that thyng that hath most nede
 Is the thyng that is most wreched.

So suffycyency is euer noblenes
 And necessaryte is euer wrechydnes.

And he that hath more nede of that thyng a particular thing, something
 For the preseruacyon of hys lyuyng life

20 Then his felow hath, his felow must nedes be
 By thys same reason more noble than he.

Knight. What than?

Plowman. By the same reason it prouith lo
 Ye be but caytyffes and wrechis both two

And by the same reason proue I shall
 That I am the noblyst man of vs all

For I haue nede of no maner thyng
 That ye can do to help of my lyffing:

For euery thyng whereby ye do lyf
 I noryssh it and to you both do gyf.

30 I plow I tyll and I ster the ground stir, plough
 Whereby I make the corn to habounde

Whereof ther is made both drynk and bred
 Wyth the which dayly ye must nedis be fed.

120 for thus we mett] i.e. Let us part as we met, when you would not love me. **122 hair]** hoar, grey, leafless. Conventional poetic epithet with *woods*, with no precise sense.

- I noryssh the catell and fowlys also,
 Fyssh and herbis and other thyngis mo;
 Fell, herr and woll whych the bestis do bere *skin; hair*
 I noryssh and preserue which ye do were
 Which yf ye had not, no dowt ye shuld
 Starue for lak of clothis because of colde. *die, especially of cold (OED 9)*
 So both you shulde die or lyue in necessite
 If ye had not comfort and help of me. 40
 And as for your fyne cloth and costly aray
 I cannot see whi ye ought or mai
 Call your self noble because ye were it
 Which was made bi other menis labour and wit.
 And also your delicate drinkis and viand
 Bi other menis labours be made so pleasand.
 Therefore mayster marchaunt now to you I sei
 I can not see but I am able and mai
 Lyf wythout you or your purueaunce
 For of fode and cloth I haue suffisaunce 50
 Of my self for lyffing necessary.
 And now sir knyght to you I sey playnly
 I see not that ye can any thyng do
 For the commyn well or ought longyng ther to *belonging, pertaining*
 But ech man beyng in auctoryte,
 Hauyng wit, may do it as well as ye.
 Therfore to spek now of necessity
 There is nother of you both but ye be *neither*
 In more nede than I: therfore I sey playn
 I am more noble than other of you twayn. *either* 60
-
Plowman. Nay be god I haue some what ells to do.
 I must go by me a halporth of gresse *grease*
 The spokes of my cart therwith to dresse.
 Trow ye that I wyll leue my bysynes
 For your bablyng pomp and folysshnes?
 Nay by sent mary I wyll not do so
 For I can now to the merket goo
 An for an halpeny as much gresse by
 As shall cost me in our town a peny
 And I tell the playnly without any bost 70
 A halpeny is as well sauid as lost.
Merchant. Straw for an halpeny, therin is no wast.
 Tary with vs a while perhapps thou mast:
 By our acquayntaunce now here get more
 Than thou gatist with thy cart this monyth before.
Plowman. Straw for thi counsell, torde a fart. *turd*
 Trowist I wyll gyf up my plow or cart
 And folow thy folish appityte and mynde? *desire, disposition*
 Nay I am not yet so mad nor so blynd. 80
 For when I am at my cart or plow
 I am more meryer than other of you.
 I wold not chaunge my lyf nor my lyffying *living, livelihood*
 For to be made a grete lorde or a kyng.
 There is no ioy nor pleasure in this world here
 But hyll bely fyll and make good chere.
 Be it prynce, lorde, gentilman or knaue,
 Hit is all the ioy that here he can haue.
 But these couetous and ambitious wretches
 They set there myndys in honoure and ryches 90
 So much that they be neuer content:
 So they lyf euer in payn and torment.

72 **Straw for]** I care nothing for, 'a fig for'. **no wast]** i.e. in losing such a small sum. 85 **hyll belly fyll]** Obviously a proverbial phrase implying that to fill one's belly is the chief or only end of life.

But a man that can this meanys fynd
 To haue fode and cloth and a mery mynde
 And to desyre no more than is nedefull,
 That is in this worlde the lyf most ioyfull,
 Which lyfe in this worlde no man shall acquire
 Till he subdew his insaciad desyre.

-
 100 *Knight.* If gentyll condycyons be the cause lo
 Then wyll I compare with both you two. *issue, subject of debate*
 For I haue vsyd euer gentyll maner *prove superior to*
 And so haue myn auncestours that before were.
 For furst of all when thys worlde began
 Long after ther were but few people than.
 Men had suffycyent of euery thyng
 Wyth oute gret labour for fode and clothyng.
 All thyng was in commyn among them doutles
 But afterwarde when people dyd increse
 110 Ich man to increse hys pleasure and volupte *'volupty', pleasure*
 Of goodes and landes desyryd properte
 Wereof grete stryf and debate dyd aryse.
 Then such as mine auncestours were that were wyse
 Did studi to make laws how the people myght be
 Lyffyng to gedyr in pease and vnyte
 And agayns enmiys alwey defendyd
 The people that tyllyd the ground and laboryd.
 The people perseuyng than theyr goodnes,
 Theyr gret wyt, dyscressyon and gentylnes,
 Were content to gyfe them part of the proffet *profit*
 120 Comyng of theyr landes whych they dyd get
 As corn, catell and such thynges as they wan. *won: got by labour, earned*
 But after when that coyn of money began
 They chaungid those reuenuise and were content
 To gyfe them in money an annyell rent.
 So for theyr good and verteuous condycyons *disposition, nature*
 They cam furst to landes and possessyons.
 So possessyons began and were furst found
 Uppon a good and resonable ground.
 130 *Plowman.* By gogges swete body thou lvest falsely. *God's (i.e., Christ's)*
 All possessions began furst of tyranny.
 For when people began furst to encrese
 Some gafe them self all to Idylnes
 And wold not labour but take by vyolence
 That other men gat by labour and dylygence. *begot, created*
 Than they that labouryd were fayne to gyfe
 Them part of theyr gettings in peas to lyfe *peace*
 Or elles for theyr landis money and porcyon. *portion, dowry*
 So possessyons began by extorcyon
 And when such extorcyoners had oppresyd
 140 The labouryng people, than they ordeynynd
 And made laws meruelous straye and hard *strait, narrow, rigid*
 That theyr heyres myght inioy it afterward.
 So the law of inherytaunce was furst begon
 Whych is a thyng agayns all good reason
 That any inherytaunce in the world shuld be.

20 MARCANTONIO FLAMINIO TO HIS LITTLE FIELD

Translated from the Latin by John Ashmore.

First published in Ashmore's *Certain Selected Odes of Horace ... Whereunto are added ... sundry new Epigrammes. Anagramms. Epitaphes* (1621). The original poem begins 'Umbrae frigidulae, arborum susurri' (Flaminio, *Carmina*, 2nd edn., 1743, Bk. I, p.24). Ashmore follows Flaminio's structure fairly closely, but with a good deal of expansion.

Ex M. Antonio Flaminio, ad Agellum suum. Sic incipit: *Vmbrae frigidula, etc.*

Cool Shades, Air-fanning Groves,
With your soft Whisperings,
Where Pleasure smiling roves
Through deawie Caves and Springs,
And bathes her purple Wings:

With Flowrs inameld Ground
(Nature's fair Tapestry)
Where chattering Birds abound,
Flickring from Tree to Tree,
With Change of Melody:

flitting
variation, modulation: a musical term 10

Sweet Liberty and Leasures,
Where still the Muses keep,
O! if to those true Treasures,
That from your Bosoms peep,
I might securely creep:

periods of leisure
always; dwell

If I might spend my Daies
(Remote from publike Brawls)
Now tuning lovely Laies,
Now light-foot Madrigals,
Ne'r checkt with sudden Calls:

smooth, easy-flowing
obstructed, disturbed 20

Now follow Sleep that goes
Rustling ith' green-wood Shade;
Now milk my Goat, that knowes
(With her yong fearfull Cade)
The Pail ith' cooly Glade,

nervous, shy; kid
milking-pail

And with Boawls fild to th'Brims
Of milky Moisture new,
To water my dry'd Lims,
And t'all the wrangling Crew
Of Cares to bid *Adew*;

30

What Life then should I lead!
How like then would it bee
Vnto the Gods, that tread
Ith' starry Gallery
Of true Felicity!

But you, O Virgins sweet,
In *Helicon* that dwell,
That oft the Fountains greet,
When you the Pleasures tell
Ith' Country that excell:

count, enumerate
are at their best or most abundant 40

If I my Life, though dear,
For your far dearer sake,
To yeeld would nothing fear;
From Citie's Tumults take-mee,
And free ith' Country make-mee.

o.1 From Marco Antonio Flaminio, 'To his little field'. It begins thus: 'Cool shades, etc.' **6 Flowrs in-ameld**] Probably a compound, 'flowers-enamelled', enamelled (painted) with flowers. **17 Brawls**] (a) clamours, disturbances (*OED* 2) (b) quarrels. **21-2** i.e. The breeze under the shady trees is soporific, **36 Virgins**] the Muses. **37 Helicon**] mountain sacred to Apollo and the Muses. **38** 'The fountains' is the subject of the sentence: they greet the Muses.

21 BASILIO ZANCHI (PETREIUS ZANCHUS) KALA'S COMPLAINT

Translated from the Latin by William Drummond of Hawthornden.

First published in Drummond's *Poems* (?1604 ?1614) among 'Madrigalls and Epigrams'. The original may be found in *Delitiae CC. Italarum Poetarum*, vol. 2 (1608), p.1481.

Kalas Complaint.

Kala old *Mopsus* wife,
Kala with fairest Face,
 For whom the Neighbour Swaines oft were at strife,
 As she to milke her snowie Flocke did tend, *go to do, approach*
 Sigh'd with a heauie Grace,
 And said: What wretch like me doth leade her life?
 I see not how my Taske shall haue an end:
 All Day I draw these streaming Dugs in Fold, *in the (sheep)fold*
 All Night mine empty Husbands soft and cold.

22 JORGE DE MONTEMAYOR 'O EYES, THAT SEE NOT HIM'

Translated from the Spanish by Bartholomew Yong.

From Yong's translation (completed May 1583, published 1598) of Jorge de Montemayor's romance *Diana*, Book I (1559). Closely follows the original, even retaining the rhyme-scheme with a minor variation. Diana mourns the absence of Syrenus, whose love she once pretended to scorn but later returned. During his absence, she has married another shepherd. The song is overheard by her neglected lover Sylvanus and reported to Syrenus on his return. Curiously, it makes no reference to their former love, but makes it appear as though Syrenus has left owing to Diana's apparent scorn.

O eies, that see not him, who look'd on yow
 When that they were the mirrours of his sight,
 What can you now behold to your content?
 Greene flowrie meade where often I did vew,
 And staid for my sweete friend with great delight,
 The ill, which I doe feele with me lament.
 Heer did he tell me how his thoughts were bent,
 And (wretch) I lent an eare;
 But angry more then whelpesse Beare
 10 Presumptuous him I call'd, and vndiscreete:
 And he layde at my feete, *past tense of 'lie'*
 Where yet (poore man) me thinkes I see him lye:
 And now I wish that I
 Might see him so, as then I did: O happy time were this,
 Sweete shadowed riuer bankes tell me where my *Syrenus* is.

Yon is the riuer banke, this is the meade,
 From thence the hedge appeeres and shadowed lay, *shady; lea, meadow*
 Wherein my flockes did feede the sauourie grasse:
 Behold the sweete noys'd spring, where I did leade *sweetly murmuring*
 20 My sheepe to drinke in heate of all the day,
 When heere my sweetest friend the time did passe:
 Vnder that hedge of liuely greene he was;
 And there behold the place,
 Where first I saw his sweetest face
 And where he sawe me: happy was that day,
 Had not my ill haps way
 To end such happy times. O spring,
 O hedge, and euerie thing
 30 Is heere, but he, for whom I paine continually, and misse,
 Sweete shadowed riuer bankes tell me where my *Syrenus* is.

2 When his gaze was reflected in them – i.e. when he was constantly looking into Diana's eyes. 9 **whelpesse Beare**] angry serpent in the original. 14 If I could see him now as I did then, this would be a happy time. 22 **liuely**] fresh, vivid (*OED* 5a). 26 If my misfortune did not have the means. 29 **paine**] Combines *pine* and *pain* in the obsolete intransitive sense 'suffer pain' (*OED* 2).

Heere haue I yet his picture that deceaues me,
 Since that I see my Shepherd when I view it,
 (Though it were better from my soule absented)
 When I desire to see the man that leaues me
 (Which fond deceit time showes, and makes me rue it).
 To yonder spring I goe, where I consented
 To hang it on yon Sallow, then contented
 I sit by it, and after willow
 (Fond loue) I looke into the water, foolish
 And see vs both, then am I so content heere, 40
 As when his life he spent heere:
 This bare deuise a while my life sustaineth; poor, crude; artifice, subterfuge
 But when no more it faineth, (successfully) deceives
 My hart surcharg'd with anguish, and cries out, but yet amisse, misguidedly,
 Sweete shadowed riuer bankes tell me where my Syrenus is. [unhappily]

Speaking to it no wordes it is replying,
 And then (me thinkes) reuenge of me it taketh,
 Bicause sometime an answer I despised. scorned (to give)
 But (wofull soule) I say vnto it crying,
 Syrenus speake, since now thy presence maketh 50
 Aboade, where neuer once my thoughts surmized:
 Say, in my soule art thou not onely prized?
 But not a word it saieth,
 And as before me there it staieth,
 To speake, my soule doth pray it (in conclusion).
 O what a braue delusion,
 To aske a simple picture toong or sences?
 O time, in what offences
 Of vainest hope is my poore soule so subiect vnto his?
 Sweete shadowed riuer bankes tell me where my Syrenus is. 60

I neuer can go homeward with my sheepe,
 When to the west the sunne begins to gyre, turn, revolve
 Nor to the foldes returne from our towne,
 But euery where I see, and seeing weepe,
 The sheepe cote of my ioy and sweete desire
 Broken, decayed, and throwen vnto the ground:
 Carelesse of lambes and sheepe, there sit I downe heedless, neglectful
 A little while, untill
 The herdesmen feeding on the hill
 Cry out to me, saying, O Shepherdesse 70
 What doe thy thoughts possesse,
 And let thy sheepe goe feeding in the graine? straying among the crops
 Our eies doe see it plaine:
 For them the tender grasse in pleasant vales doth grow wysse, I know, certainly:
 Sweete shadowed riuer bankes tell me where my Syrenus is. [a line-filler]

Yet in thine owne opinion greater reason
 (Syrenus) it had bene, thus to haue started
 With more constraint and force then I did see yet,
 But whom doe I accuse of guiltlesse treason?
 For what could make him stay and not haue parted, 80

31-5 The picture deceives me by making me think I see the man himself, though it would be better if I did not wish to see him who has left me. I gradually discover the deceit, and deplore it. **40 And see vs both]** The water reflects Syrenus's picture and Diana's face. **48 sometime]** in the past (*OED* 2). **50-1 maketh Aboade]** lodges, harbours – i.e., in Diana's heart. **51 thoughts]** Sp. *fantasia*. **55 To speake ... pray it]** My soul begs it to speak. **57 aske]** ask of, demand from. For the syntax (double object without preposition) see *OED ask*^v 12. **59 his]** usual possessive of *it* till end of 16c: here prob. the picture, not Syrenus. **63 towne]** The scene is near the Spanish city of León. **76-8** It would have been better for you to have begun your courtship in a more forceful and importunate way. (*OED constraint* 1). **76 in thine owne opinion]** ?from your own point of view, in your own interest. **79 guiltlesse treason]** innocent damage to the prospects of our love. **80 stay ... parted]** Perhaps so phrased for the rhyme: the sense demands 'part and not have stayed'.

If fate and fortune thereto did agree yet?
 No fault of thine it was, nor could it be yet
 In my beleefe, haue ended
 Thou wouldst in ought, or haue offended
 Our loue so plaine and simple, as to leaue it
 Nor will I once conceaue it,
 Though many shewes and signes thereof there were yet:
 O no, the fates did sweare it, vow
 With cloudes of sorrow to obscure my heauen of ioy and blisse,
 90 *Sweete* shadowed riuer bankes tell me where my *Syrenus* is.

 My song take heede thou goest where I betake thee, commit, assign
 Yet shalt thou not forsake me:
 For it may be that fortune will with such a humour place thee, mood, disposition
 That may terme thee importunate and by that meanes disgrace thee.

23 JORGE DE MONTEMAYOR 'PASSED CONTENTS'
 Translated from the Spanish by Bartholomew Yong.

From Yong's translation (completed May 1583, published 1598) of Jorge de Montemayor's romance *Diana*, Book I (1559). Like no.22, closely follows the original, even retaining the rhyme-scheme with a minor variation. Syrenus, once beloved of Diana, suddenly comes across her flock: the animals recognize and greet him. This reminds him of a love he would forget.

Passed contents, past pleasures
 O what meane ye?
 Forsake me now, and doe not wearie me. vex, tax, try my patience

 Wilt thou heare me, O memorie?
 My pleasant daies, and nights againe,
 I haue appaid with seuenufold paine: requited, compensated for
 Thou hast no more to aske me why,
 For when I went, they all did die:
 As thou dost see,
 10 O leaue me then, and doe not wearie me.

 Greene field, and shadowed valley, wheare shady
 Sometime my chiefest pleasure was,
 Behold what I did after passe: what I went through afterwards
 Then let me rest, and if I beare
 Not with good cause continuall feare,
 Now doe you see.
 O leaue me then, and doe not trouble me.

 I sawe a hart changed of late,
 And wearied to assure mine:
 20 Then I was forced to recure mine
 By good occasion, time and fate.
 My thoughts, that now such passions hate,
 O what meane ye?
 Forsake me now and doe not wearie me.

 You lambes and sheepe that in these layes, leas, meadows
 Did sometimes follow me so glad:
 The merry howres, and the sad
 Are passed now with all those daies:

82-7 It was no fault of yours: I will not believe that you would have ended our love by any means, or offended against it by departing. I will never think so, whatever apparent signs might indicate it. 90-93 Song, make sure that you reach the person for whom I intend you. Yet it may be better that you stay with me, for the recipient may be disposed to scorn you as being too importunate. 14-16 Now you see that I was justified in being in continual fear. 18-21 I saw a heart that had lately changed, and that now thought it wearisome to secure my love. This made me rethink my own love as the situation required. 20 **recure**] recover, cure, protect (from love: see *OED* 3a, 4b, 6).

Make not such mirth, and wonted plaies,
 As once did ye: *accustomed*
 For now no more you haue deceiued me. 30

If that to trouble me you come,
 Or come to comfort me indeede:
 I haue no ill for comforts neede. *sorrow in need of comfort*
 But if to kill me, Then (in summe)
 Full well may ye
 Kill me, and you shall make an end of me.

24 ALONSO PEREZ 'I PRAY THEE KEEP MY KINE'
 Translated from the Spanish by Bartholomew Yong.

From Yong's translation of *Diana* (completed May 1583, published 1598). Reprinted in *Helicon*. The original is from Book 6 of *The Second Part of Diana* (1564), Alonso Perez's sequel to Montemayor's *Diana*. This song by the shepherd Carizo or Carisus adapts a 'common Castillian country dance' song or *villancico* by Count Alarcos, published c.1520. The shepherdess Cardenia, wishing to meet Faustus whom she loves, asks Carisus, who loves her unavailingly, to guard her cattle in her absence. The first two lines are Cardenia's address to Carisus, the rest his reply. The first four lines, in Spanish, occur both in Yong's 1598 text and in *Helicon*. The translation follows the original fairly closely, apart from expanding the sixth stanza of the original into two (45-60). An adaptation, beginning 'I Prethee keep my sheep for me', is found in Henry Playford's *Select Musically Ayres and Dialogues* (1653). See Rollins (ed.), *Helicon*, 2.136-7.

Gvarda mi las vaccas
 Carillo, por tu fe,
 Besa mi primero,
 Yo te las guardaré.

I pray thee keepe my kine for mee
 Carillio, wilt thou? Tell.
 First let me haue a kisse of thee,
 And I will keepe them well.

If to my charge or them to keepe *o'er, over*
 Thou dost commend thy kine, or sheepe,
 For this I doe suffice: *I am equal to the task*

Bicause in this I haue beene bred:
 But for so much as I haue fed,
 By viewing thee, mine eies,
 Command not me to keepe thy beast, 10
 Bicause my selfe I can keepe lest. *least*

How can I keepe, I pray thee tell,
 Thy kye, my selfe that cannot well *kine, cattle*
 Defend, nor please thy kinde, *?someone like you, ?womankind*
 As long as I haue serued thee? *Although I have served you so long*
 But if thou wilt giue vnto mee

A kisse to please my minde,
 I aske no more for all my paine,
 And I will keepe them very faine. *willingly* 20

For thee, the gift is not so great
 That I doe aske, to keepe thy neate, *cattle*
 But vnto me it is
 A guerdon, that shall make me liue:
 Disdaine not then to lend, or giue
 So small a gift as this.
 But if to it thou canst not frame,
 Then giue me leaue to take the same.

0.1-0.4 Translated in 1-4. 0.2, 2 Carillo] In Perez, the shepherd is called Carizo. The name 'Carill(i)o' is from the *villancico* on which the song is based (see headnote). 9-12 My eyes have fed or 'grazed' on your sight, so that I too am a beast of your flock: I cannot look after myself, so can hardly control the rest. Playing on the common conceit that the mistress's eyes are a pasture 27-8 If you cannot bring yourself to give me a kiss, let me take one from you on my own.

But if thou dost (my sweete) denie
 30 To recompence me by and by,
 Thy promise shall relent me,
 Heereafter some rewarde to finde:
 Behold how I doe please my minde,
 And fauours doe content me,
 That though thou speak'st it but in jest,
 I meane to take it at the best. *in the most favourable way*

Behold how much loue workes in mee,
 And how ill recompenc't of thee,
 That with the shadow of
 40 Thy happy fauours (though delaide)
 I thinke my selfe right well appaide,
 Although they prooue a scoffe. *rewarded
jest, mockery*
 Then pitie me, that haue forgot
 My selfe for thee, that carest not.

O in extreme thou art most faire,
 And in extreme vniust despair
 Thy crueltie maintaines: *supports, fosters*
 O that thou wert so pitifull
 Vnto these torments that doe pull *tug, wrench, as on a rack (hence 'torments')*
 50 My soule with senselesse paines, *numbing*
 As thou shew'st in that face of thine,
 Where pitie and milde grace should shine.

If that thy faire and sweetest face
 Assureth me both peace and grace,
 Thy hard and cruell hart,
 Which in that white brest thou dost beare,
 Doth make me tremble yet for feare
 Thou wilt not end my smart:
 60 In contraries of such a kinde,
 Tell me what succour shall I finde?

If then yong Shepherdess, thou craue
 A herdsman for thy beast to haue,
 With grace thou maist restore *bring back, revive*
 Thy Shepherd from his barren loue:
 For neuer other shalt thou prooue, *find by trial*
 That seekes to please thee more,
 And who, to serue thy turne, will never shunne
 The nipping frost, and beames of parching sunne.

25 ALEXANDER BARCLAY PROLOGUE TO THE ECLOGUES

First published by P. Treveris with Eclogues 1-3 (c.1530), then in other editions; finally included with all five Eclogues in John Cawood's edition of Barclay's translation of Sebastian Brandt's *The Ship of Fools* (1570). This is the text followed here.

¶ The Prologe.

The famous Poetes with the Muses nine
 With wit inspired, fresh, pregnant and diuine, *full of meaning, weighty
indited, written*
 Say, boldly indite in stile substanciall:
 Some in Poemes hye and heroicall,
 Some them delite in heauy Tragedies,
 And some in wanton or mery Comedies.
 Some in Satyres against vices dare carpe, *(a) talk (b) criticize, find fault*

29-32 Even if you cannot immediately grant me a kiss, your promise will make me hope you will do so later on. 30 **by and by**] immediately (*OED by and by* 3). 31 **relent**] (make you) pity me. 35-6 So even your jesting promise will content me. 39-40 **shadow ... fauours**] i.e., the mere promise of a kiss.

Some in sweete songes accordant with the harpe. And eche of these all had laude and excellence After their reason and stile of eloquence.		
Who in fayre speeche could briefly comprehend Moste fruitfull matter, men did him moste commende. And who were fruitlesse, and in speeche superflue, Men by their writing scantly set a qu.	<i>theme, subject include, pack</i>	10
Therefore wise Poetes to sharpe and proue their wit, In homely iestes wrote many a mery fit Before they durst be of audacitie Tautenture thinges of weyght and grauitie.	<i>excessive, verbose cue, half a farthing</i>	
In this saide maner the famous Theocrite First in Siracuse attempted for to write Certayne Egloges or speeches pastorall, Inducing Shepherdes, men homely and rurall,	<i>fytte, (a section of) a poem courage, boldness (no bad sense) to venture, attempt</i>	
Which in playne language, according to their name, Had sundry talking, sometime of mirth and game, Sometime of thinges more like to grauitie, And not exceeding their small capacitie.		20
Most noble Virgill after him longe while Wrote also Egloges after like manner stile, His wittes prouing in matters pastorall, Or he durst venture to stile heroicall.	<i>introducing, bringing in</i>	
And in like maner nowe lately in our dayes Hath other Poetes attempted the same wayes: As the moste famous Baptist Mantuan, The best of that sort since Poetes first began.		30
And Frauncis Petrarke also in Italy In like maner stile wrote playne and meryly. What shall I speake of the father auncient, Which in brieft language both playne and eloquent, Betwene Alatheia, Sewstis stoute and bolde Hath made rehearsall of all the storyes olde,	<i>ere, before</i>	
By true historyes vs teaching to obiect Against vayne fables of olde Gentiles sect. Beside all these yet finde I many mo Which haue employed their diligence also, Betwene Shepherdes, as it were but a fable, To write of matters both true and profitable.	<i>refute, oppose</i>	40
But all their names I purpose not to write, Which in this maner made bookes infinite. Nowe to my purpose: their workes worthy fame Did in my yonge age my heart greatly inflame, Dull slouth eschewing, myselfe to exercise In such small matters, or I durst enterprise To hyer matter, like as these children do, Which first vse to creepe, and afterwarde to go.	<i>enlarged them endlessly</i>	50
The birde vnused first flying from her nest Dare not aduenture, and is not bolde nor prest With winges abroade to flye as doth the olde, For vse and custome causeth all thing be bolde: And little cunning by craft and exercise To perfect science causeth a man to rise.	<i>crawl inexperienced, immature (a) ready (b) eager, inclined</i>	
But or the Paynter can sure his craft attayne, Much froward fashion transfourmeth he in vayne. But rasing superflue, and adding that doth want,	<i>knowledge, skill ingenuity, intelligence ere, before</i>	60
	<i>erasing, removing</i>	

37 the father auncient] From 41-2, perhaps Lactantius Placidus, author of a 'summary' (hence **brief language**) proposing Christian moral interpretations of Ovid's *Met.*; called 'father' through confusion with the early Christian Father Lactantius (c.240-320). 38 playne and eloquent] two of the chief rhetorical styles, the third being the medium or 'mean'. 39 Alatheia, Sewstis] Greek *Aletheia*, truth (deified in classical times) and *pseustes*, a liar: respectively, Christian 'true historyes' (41) and pagan 'vayne fables' (42). 62 He produces many ill-formed shapes to no purpose. 63 But by removing the excess and adding what is lacking.

	Rude picture is made both perfect and pleasant.	<i>pleasing</i>
	So where I in youth a certayne worke began,	
	And not concluded, as oft doth many a man:	
	Yet thought I after to make the same perfite,	<i>complete</i>
	But long I missed that which I first did write.	<i>mislaide, could not find</i>
	But here a wonder, I fortie yere saue twayne	<i>hear; minus two, i.e. thirty-eight</i>
70	Proceeded in age, founde my first youth agayne.	
	To find youth in age is a probleme diffuse,	<i>uncertain, obscure</i>
	But nowe heare the truth, and then no longer muse.	<i>think, ponder</i>
	As I late turned olde bookes to and fro,	
	One little treatise I founde among the mo:	<i>more, i.e. many others</i>
	Because that in youth I did compile the same,	
	Egloges of youth I did call it by name.	
	And seeing some men haue in the same delite,	
	At their great instance I made the same perfite,	
	Adding and bating where I perceyued neede,	<i>deleting</i>
80	All them desiring which shall this treatise rede,	
	Not to be griued with any playne sentence	
	Rudely conuayed for lacke of eloquence.	
	It were not fitting a heard or man rurall	<i>'herd', herdsman</i>
	To speake in termes gay and rhetoricall.	<i>brilliant, charming</i>
	So teacheth Horace in arte of poetry,	
	That writers namely their reason should apply	<i>particularly; method, craft</i>
	Mete speeche appropriing to euery personage,	<i>fit, suitable; assigning</i>
	After his estate, behauour, wit and age.	<i>rank or station</i>
	But if that any would nowe to me obiect	
90	That this my labour shall be of small effect,	
	And to the Reader not greatly profitable,	
	And by that maner as vayne and reprouable,	
	Because it maketh onely relation	<i>narration, account</i>
	Of Shepherdes maner and disputation,	
	If any suche reade my treatise to the ende	
	He shall well perceyue, if he thereto intende,	<i>pay attention, consider carefully</i>
	That it conteyneth both laudes of vertue,	<i>instructs</i>
	And man infourmeth misliuing to eschue,	<i>misconduct, evil deeds</i>
	With diuers bourdes and sentences morall,	<i>jests, tales</i>
100	Closed in shadowe of speeches pastorall,	<i>enclosed in the guise</i>
	As many Poetes (as I haue sayde beforne)	<i>before</i>
	Haue vsed longe time before that I was borne.	<i>practised customarily</i>
	But of their writing though I ensue the rate,	<i>follow the style</i>
	No name I chalenge of Poet laureate.	
	That name vnto them is mete and doth agree	<i>befitting, deserved</i>
	Which writeth matters with curiositee.	
	Mine habite blacke accordeth not with grene,	
	Blacke betokeneth death, as it is dayly sene,	
	The grene is pleasour, freshe lust and jolite,	
110	These two in nature hath great diuersitie.	
	Then who would ascribe, except he were a foole,	<i>assign, bestow</i>
	The pleasaunt lauret vnto the mourning cowle.	
	Another rewarde abideth my labour,	<i>awaits</i>
	The glorious sight of God my sauour,	
	Which is chiefe shepheard and head of other all,	
	To him for succour in this my worke I call,	
	And not on Clío nor olde Melpomene.	

76 Egloges] reviving the original meaning, 'selections'. 80 Desiring or requiring of all who may read this work. 85 Horace] See *Ars poetica* 73-118. 94 disputation] ?discourse, conversation (*OED* 4, only from Shakespeare). 104 Poet laureate] Not formally instituted in Barclay's day, though John Skelton assumed the title. Barclay seems to use the term in a general way. 106 curiositee] (a) care, skill (b) elegance, elaborate workmanship. 107 Mine habite blacke] as a Benedictine monk. Helps to date the poem, as Barclay later joined the Franciscans, who wore brown. 112 the pleasing or cheerful laurel crown upon the melancholy cowl (monk's hood). lauret] ?laurel crown: not in *OED*, but clearly so meant as contrast to the cowl. 117 Clío, Melpomene] the Muses of history and tragedy respectively. Pastoral is valued above these grander genres owing to its association with Christ.

My hope is fixed of him ayded to be
 For to accomlishe my purpose and entent
 To laude and pleasour of God omnipotent, 120
 And to the profite, the pleasure and the mede
 Of all them which shall this treatise hear and rede. *reward, satisfaction*
 But to the Reader nowe to returne agayne,
 First of this thing I will thou be certayne,
 That fiue Egloges this whole treatise doth holde,
 To imitation of other Poetes olde.
 In which Egloges shepherdes thou mayst see
 In homely language not passing their degree, *exceeding their rank*
 Sometime disputing of courtly misery,
 Sometime of Venus disceatfull tiranny, 130
 Sometime commending loue honest and laudable,
 Sometime despising loue false and deceyuable,
 Sometime despising and blaming auarise,
 Sometime exciting vertue to exercise, *arousing, inspiring*
 Sometime of warre abhorring the outrage,
 And of the same time the manifolde damage, *i.e., the time or situation of war*
 And other matters, as after shall appeare
 To their great pleasure which shal them rede or heare.

26 ALEXANDER BARCLAY ECLOGUE I.175-304

The opening (after Prologue and 'Argument') of Barclay's Eclogue I. Ecl. I-III are based on Aeneas Sylvius Piccolomini's non-pastoral work *De curialium miseris* (On the Miseries of Courtiers), but this passage is Barclay's own pastoral addition. Ecl. I was first printed c.1521 in an edition surviving only in fragments. After three more editions of Ecl. I-III, all five Eclogues appeared in John Cawood's edition of Barclay's translation of *The Ship of Fools* (1570). Cawood's text followed here, with punctuation modified.

The first Eclogue of the miseries and maners of the Court and Courtiers.

Coridon first speaketh.

Forsooth frende Cornix nought can my heart make light
 When I remember the stormes of yester night.
 The thunder and lightning, the tempest and the hayle
 Hath playnely wasted our profite and auayle. *totally; auayle: profit*
 The fearefull thunder with greuous clap and sounde
 Our Corne hath beaten downe flat vnto the grounde,
 With tempest after and violence of rayne
 That it as I doubt shall neuer rise agayne. *fear*
 The hayle hath beaten our shepe within the folde,
 That all be febled as well the yong as olde, 10
 Our milke is turned and woxen pale and soure, *become*
 The storme and tempest vpon our couches poure, *?homes, places to lodge or lie in*
 Our flocke and fieldes is all our whole riches,
 Which still is subject to suche vnhappines: *always; misfortune*
 For after that we haue done both cost and payne,
 One sodeyn tempest destroyeth all agayne.
 Then farewel welfare, worse chance we nede not feare
 Saue onely to sucke our clawes with the Beare.
 The Citizens haue great treasour sikerly *city-dwellers; securely*
 In cofers closed auoyde of ieopardie, *free* 20
 Their coynes couched faste vnder locke and key,
 From place to place they may the same conuay
 When they of the theues perceiue the din and sounde:
 But still must our corne remayne vpon the grounde,
 Abiding stormes, hayle, thunder and tempest,
 Till that it be for sikle ripe and prest. *ready*

129 courtly misery] The subject of the first three eclogues, based on the treatise *De miseris curialium* by Aeneas Sylvius Piccolomini (Pope Pius II). 1 nought ... light] I cannot rest easy. 18 sucke our clawes] As the bear proverbially did when it had nothing to eat.

- As for their riches no thunder, frost nor hayle,
 No storme nor tempest can hurt or disauayle. *harm*
 Suche carefull chaunces and such aduersitie *causing care, grievous*
 30 Us alway kepeth in wretched pouertie.
- Cornix answereth.*
- O Coridon my mate I sweare so haue I blis,
 Thou playnly speakest like as the matter is, *as things really are*
 But as for my parte my minde and wit is blinde
 To knowe who gideth all wether, storme and winde,
 But this thing I knowe, but yet not parfitely,
 Yet bolde dare I be to speake to thee playnly,
 For if that I spake it in some audience *revile*
 Some men would maligne and take it for offence.
 If God (as men say) doth heauen and earth sustayne,
 40 Then why doth not he regarde our dayly payne?
 Our greuous labour he iustly might deuide, *causing grief or hardship; consider, examine*
 And for vs wretches some better life prouide.
 Some nought doth labour and liueth pleasantly,
 Though all his reason to vices he apply: *ingenuity, faculties, powers*
 But see with what sweat, what busines and payne
 Our simple liuing we labour to obtayne:
 Beholde what illes the shepheardes must endure
 For focke and housholde bare liuing to procure,
 In feruent heate we muste intende our folde, *burning, fiery; tend*
 50 And in the winter almost we frese for colde:
 Upon the harde ground or on the flintes browne
 We slepe, when other lye on a bed of downe.
 A thousand illes of daunger and sicknesse,
 With diuers sores our beastes doth oppresse: *afflictions, ailments*
 A thousande perils and mo if they were tolde
 Dayly and nightly inuadeth our poore folde.
 Sometime the wolfe our beastes doth deuour,
 And sometime the thefe awayteth for his hour:
 60 Or els the souldiour much worse then wolfe or thefe
 Agaynst all our focke inrageth with mischeffe.
 See howe my handes are with many a gall, *sore, blister*
 And stiffe as a borde by worke continuall,
 My face all scoruy, my colour pale and wan, *scurfy, scabby*
 My head all parched and blacke as any pan,
 My beard like bristles, so that a pliant leeke
 With a little helpe may thrust me throw the cheeke,
 And as a stockfishe wrinkled is my skinne,
 Such is the profite that I by labour winne.
 But this my labour should greue me much the lesse
 70 If rest or pleasure came of my businesse:
 But one sodayne storme of thunder, hayle or rayne,
 Agayne all wasteth wherfore I toke this payne.
 This is the rewarde, the dede and worke diuine,
 Unto whose alters poore shepheardes incline:
 To offer tapers and candles we are fayne,
 And for our offering, lo, this we haue agayne.
 I can not declare what pitie and mercy
 Wrappeth vs wretches in this harde misery,
 But this wot I well, it is both right and mede, *enfolds, overwhelms*
 80 There moste to succour where doth appeare most nede. *fitting or deserving*
- Coridon.* Ho there frende Cornix, thou wadest nowe to farre,
 Thy selfe forgetting thou leapest ouer the barre: *go, advance*
 Smal is my knowledge, thou many a thing hast sene, *cross the limit*
 Yet out of the way forsoth I see thee clene *off course, on the wrong track*

31 so haue I blis] as I may have happiness (in heaven) – i.e. be saved. 37 in some audience] ?among many people; ?among certain people. 65 pliant leeke] presumably the stalk of the leek. 67 stockfishe] fish split open and dried without salt, hence wrinkled.

- The king of heauen is mercifull and iust,
 And them all helpeth which put in him their trust:
 When we deserue he striketh not alway,
 This in the pulpit I heart syr Peter say,
 Yet ofte he striketh when man is obstinate,
 And by no meanes will his misliuing hate: 90
 So all these plages and inconuenience
 Fales on vs wretches onely for our offence.
- Cornix.* For what offences? thou art mad so to say.
 Were we of that sorte which did our Lorde betray,
 Or that consented our Lorde to crucify?
 We neuer were suche, thy selfe can testifie.
- Coridon.* Nowe trust me truly though thou be neuer so wroth,
 I nought shall abashe to thee to say the troth: *flinch from, hesitate*
 Though we shepherdes be out of company,
 Without occasion we liue vnappely, *justification, excuse* 100
 Seke well among vs and playnly thou shalt see
 Theft, brauling, malice, discorde, iniquitie,
 Wrath, lechery, leasing, enuy and couetise, *lying*
 And briefly to speake, truely we want no vice. *lack*
- Cornix.* What, nay man pardie all we do not offence,
 Yet all haue sorowe without all difference. *per dieu, by God: a mild oath*
 Say nought man but truth, do God nothing deserue *'dis-serve', offend*
 Without difference, yet be all like to sterue.
- Coridon.* What, ceasse man for shame, thou art of reason scant;
 The wise nowe must learne wit of the ignoraunt: 110
 I haue no knowledge saue onely of my tarre,
 Yet this I perceauie, man should not seke to farre *too*
 In Gods workes, he all doth for the best.
 If thou findest here no easement, wealth ne rest,
 What then, seke farther, for playnely so shall I,
 In some place fortune beholdeth merily. *?appears; ?'holds', is present*
 I bide no longer by saint Thomas of Kent
 In suche bare places where euery day is Lent,
 The frers haue store euery day of the weke, *friars*
 But euery day our meat is for to seke. *hard to find* 120
 I nought haue to bye, begge can I not for shame
 Except that I were blinde, impotent or lame: *with which to buy*
 If suche a gadling as I should begge or craue *unless I were*
 Of me suche mercy and pitie would men haue, *vagabond, ruffian*
 That they for almes (I sweare by Gods sockes)
 In euery towne would make me scoure the stockes: *sit in (the stocks)*
 That can one Drome by many assayes tell, *trials, experiences*
 With that ill science I purpose not to mell.
 Here nothing I haue wherefore I nede to care,
 Nowe *Cornix* adue, streight forwarde will I fare. *for which* 130
- Cornix.* Streight forwarde man, hei Benedicite,
 All other people haue as great care as we, *(by) God's blessing*
 Onely bare nede is all our payne and wo,
 But these Towne dwellers haue many paynes mo.
 Our payne is pleasour nere in comparison *close to pleasure*
 Of their great illes and sore vexation.
 Of all suche thinges haue I experience,

88 syr Peter] the local priest. Priests were commonly referred to as 'Sir'. **90 his misliuing hate]** repent his sins. **97 though ... wroth]** however angry it makes you. **99 out of company]** ?not given to companionship: discontented, alienated. **107-8** Even if you are completely virtuous, you will suffer and be destroyed like the rest. **108 sterue]** starve, die (*OED* 1). **110** Facetiously alluding to himself as ignorant and *Cornix* as wise. **111 tarre]** tar, used to dress sheep's wounds. **117 Thomas]** Thomas Becket, of Canterbury in Kent. **118 Lent]** when people eat sparsely to commemorate Christ's passion and death. **126 the stockes]** penal instrument where petty offenders, including able-bodied vagabonds, were confined by their legs for public exposure and ridicule. **127 Drome]** ?drone, idler, sluggard; ?slave or lowly person, from *Dromo*, a slave in Terence's *The Self-Tormentor*. **128 ill science]** evil knowledge (of fraudulent begging). **mell]** meddle.

- Then mayst thou surely geue to me credence:
Whither wilt thou go to liue more quietly?
- 140 Man all the worlde is full of misery.
Coridon. What man, the court is freshe and full of ease, ?lively, merry
I can drawe a bowe, I shall some lorde there please;
Thy selfe can report howe I can birdes kill,
Mine arowe toucheth of them nothing but the bill;
I hurte no fleshe, nor bruse no parte at all,
Where not my shoting our liuing were but small:
Lo here a sparowe, lo here be thrushes four,
All these I killed this day within an hour.
I can daunce the raye, I can both pipe and sing,
- 150 If I were mery I can both hurle and sling, play at hurling; wield the sling
I runne, I wrastle, I can well throwe the barre,
No shepheard throweth the axeltrie so farre,
If I were mery I could well leape and spring, dance
I were a man mete to serue a prince or king. fit
Wherefore to the Court nowe will I get me playne; directly, straight
Aduē swete Cornix, farewell yet once agayne,
Prouide for thyselfe, so shall I do for me.
- Cornix.* Do way Coridon, for Gods loue let be, leave off, stop talking
Nought els is the Court but euen the deuils mouth,
160 And place most carefull of East, west, north and south: full of cares
For thy longe seruice there nede shall be thy hyre,
Out of the water thou leapest into the fyre.
We liue in sorowe I will it not deny,
But in the Court is the well of misery. source, spring
- Coridon.* What man, thou seest, and in likewise see I,
That lusty courtiers go always iolily,
They haue no labour yet are they wel besene, turned out, (good) to look at
Barded and garded in pleasaunt white and grene,
They do nought els but reuell, slepe and drinke,
170 But on his foldes the poore shepheard must thinke.
They rest, we labour, they gayly decked be
While we go ragged in nede and pouertie,
Their colour lustie, they bide no storme nor shours, vigorous, ruddy
They haue the pleasoures, but all the paynes are ours,
They haue all thinges, but we wretches haue nought,
They sing, they daunce, while we sore sigh for thought. care
But what bringeth them to this prosperitie,
Strength, courage, frendes, crafte and audacitie. friends i.e., connexions
If I had frendes I haue all thing beside,
- 180 Which might in court a rowme for me prouide. place, berth
But sith courtiers haue this life continually,
They haue all pleasour and nought of misery.
- Cornix.* Not so Coridon, oft vnder yelowe lockes golden hair
Be hid foule scabbes and fearefull French pockes,
Their reuilde shirtes of cloth white, soft and thin
Ofte time cloketh a foule and scoruy skin.
And where we labour in workes profitable,
They labour sorer in worke abhominable.
They may haue shame to iet so vp and downe strut
190 When they be debtours for dublet, hose and gowne,

146 My family could not survive if I did not shoot birds for food. 149 raye] 'a kind of round dance' (*OED ray* n⁸). 151 throwe the barre] a country sport. 152 axeltrie] axle-tree: axle or wheel-shaft of a cart, thrown as a country sport. 161 nede ... hyre] Want or poverty will be your wages. 162 water ... fyre] Barclay takes the fish's proverbial leap another stage back, not from the frying-pan but from the very water into the fire: Cornix will move from his native element, where he can survive, into destruction. 168 Barded] caparisoned, dressed (literally in bards, an article of armour). garded] ?girded. 'Barded and garded' is obviously a set phrase. 184 French pockes] pox, caused by venereal disease. 185 reuilde] ravelled, 'pleated or gathered in small folds' (*OED*). 190 debtours] Courtiers notoriously incurred debts for their finery.

And in the tauerne remayne they last for lag, *are the last to leave*
 When neuer a crosse is in their courtly bag.
 They crake, they boste, and vaunt as they were wood, *mad*
 And moste when they sit in midst of others good.
 Nought haue they fooles but care and misery,
 Who hath it proued all courting shall defy.
Coridon. Mary syr by this I see by experience
 That thou in the Court hast kept some residence.

27 ALEXANDER BARCLAY ECLOGUE III.455-524

Published with Eclogues I-II by John Treveris (c.1530) and others; then included with the other four Eclogues in John Cawood's edition of Barclay's translation of Brandt's *The Ship of Fools* (1570). Cawood's text followed here, with punctuation modified.

Coridon. Because thou recountest of thy fidelitie,
 Of masters and men which loueth honestie,
 Nowe I remember the shepheard of the fen, *exhibited*
 And what care for him demeaned all his men.
 And shepheard Morton when he durst not appeare,
 Howe his olde seruautes were carefull of his chere.
 In payne and pleasour they kept fidelitie,
 Till grace agayne gaue him auctoritie.
 Then his olde fauour did them agayne restore
 To greater pleasour then they had payne before. *10*
 Though for a season this shepheard bode a blast, *suffered, endured; storm*
 The greatest winde yet slaketh at the last,
 And at conclusion he and his flocke certayne
 Eche true to other did quietly remayne. *securely, undisturbed*
 My harte sore mourneth when I must specify *relate*
 Of the gentle Cocke whiche sange so mirily, *noble, high-minded*
 He and his flocke were like an vnion,
 Conioyned in one without discention.
 All the fayre Cockes which in his dayes crewe
 When death him touched did his departing rewe. *20*
 The pretie palace by him made in the fen,
 The maides, widowes, the wiues and the men,
 With deadly dolour were pearsed to the heart
 When death constrayned this shepheard to departe.
 Corne, grasse and fieldes mourned for wo and payne,
 For oft his prayer for them obtayned rayne.
 The pleasaut floures for wo faded eche one,
 When they perceyued this shepheard dead and gone,
 The okes, elmes and euery sorte of dere
 Shronke vnder shadowes, abating all their chere. *30*
 The mightie walles of Ely monastery,
 The stones, rockes, and towres semblably,
 The marble pillers and images echeone, *in like manner*
 Swet all for sorowe when this good cocke was gone. *each one*
 Though he of stature were humble, weake and leane,
 His minde was hie, his liuing pure and cleane.
 Where other feedeth by beastly appetite,

191-2 They linger longest in the tavern although they do not have money to pay the tally. **croisse**] coin, money (then often stamped with a cross). 193 **crake**] over-eat, hence indulge themselves, ?puff themselves up. 194 When they have to hold their own against other prosperous or successful people. 196 He who has tested (**proued**) or experienced this will condemn all courtly life. 3 **shepherd of the fen**] John Morton, Bishop of Ely 1479-1486, then Archbishop of Canterbury. Initiated the first attempts to drain the fens. 5-14 Morton was imprisoned by Richard III for supporting the Lancastrians, but returned to favour as a principal adviser of Henry VII. 6 **careful ... cheer**] assiduous about his comfort and well-being. 16 **the gentle Cocke**] punning reference to John Alcock, Bishop of Ely 1486-1500. 19 **Cockes**] applied to leaders of men, especially priests (*OED cock* n¹ 6, 7). 21 **palace**] Alcock built much of the Bishop's palace at Ely. 29 **deer**] animal (*OED* 1). 34 **Swet**] sweated, suffered; but also literally exuded moisture like stone in a damp atmosphere.

- On heauenly foode was all his whole delite.
 And shortly after this Cocke was dead and gone
 40 The shepheard Roger could not bide long alone,
 But shortly after false death stole him away,
 His worthy reporte yet liueth till this day,
 When shepe wer scabbed this good shepheard was fayne *disposed, diligent*
 With easie salues their sores to cure agayne.
 He nought pretended nor shewed of rigour,
 Nor was no wolfe poore lambes to deuour.
 When bushe or brambles pilled the shepes skin, *peeled, tore*
 Then had he pitie and kept them close within,
 Or in newe fleces did tenderly them lap, *wrap*
 50 And with his skirtes did oftentime them hap. *cover, wrap*
 When he departed his flocke for wo was faynt,
 The fouldes sounded with dolour and complaynt,
 So that their clamour and crye bespred the yle,
 His death was mourned from Ely forty mile.
 These worthy heardes and many other mo *shepherds; more*
 Were with their wethers in loue conioyned so, *?general sense of 'flock, sheep'*
 That more they cured by witte and pacience,
 Then dreadfull drome can do with violence.
 Therfore all heardes vnto the wolde I trowe *forest, field, countryside: a broad term;*
 60 Should laude their names if vertue reigned nowe, *[trowe: believe, think*
 But sith that cunning and vertue nere be gone, *learning*
 Nowe be they lauded forsooth of fewe or none.
 I let thy purpose: to make conclusion, *impede, interrupt*
 Vice liueth, vertue hath light obliuion.
 But speake on Cornix, yet is it long to night,
 My mind to disclose causeth my heart be light.
Cornix. To laude these pastours wherfore haste thou delite?
Coridon. All other shepheardes to vertue to excite.

28 ALEXANDER BARCLAY ECLOGUE IV.37-66, 93-232

First published by Pynson as *The Boke of Codrus and Mynalcas* (1521), then included with the other four Eclogues in John Cawood's edition of Barclay's translation of Brandt's *The Ship of Fools* (1570). Cawood's text followed, with punctuation modified. This eclogue incorporates an expanded translation of Mantuan's Eclogue V, where the shepherds are named Sylvanus and Candidus. In the extract below, lines 4-10, 83-122, 141-70 follow Mantuan.

Codrus first speaketh.

- Al hayle Minalcas, nowe by my fayth well met.
 Lorde Jesu mercy, what troubles did thee let, *hinder, impede*
 That this long season none could thee here espy?
 With vs was thou wont to sing full merily,
 And to lye piping oftetime among the floures,
 What time thy beastes were feding among ours.
 In these olde valleys we two were wont to bourde, *accustomed; play*
 And in these shadowes talke many a mery worde, *shade (of trees)*
 And oft were we wont to wrastle for a fall,
 10 But nowe thou droupest and hast forgotten all.
 Here wast thou wont swete balades to sing,
 Of song and ditte as it were for a king, *in both words and tune*
 And of gay matters to sing and to endite,
 But nowe thy courage is gone and thy delite. *spirit, liveliness*

40 Roger] Roger Westminster, sacrist and Prior of Ely Cathedral. 45 pretended] (a) deceived (b) plotted, conspired (*OED* 13). 53 isle] The Isle of Ely, then literally an island among the fens. 58 drome] Other editions have *Dromo*. Cf. 26.127n. Also, **drome**] drum, hence ?noisy and disorderly behaviour. Perhaps a reference to James Stanley, Bishop of Ely 1506-15, notorious for his roistering ways. 63 I let thy purpose] interrupt your discourse. Coridon's speech, added by Barclay, interrupts Cornix's discourse on the evils of court life, rendered from Aeneas Silvius Piccolomini (see headnote to no.26). 64 hath light oblivion] is easily forgotten.

Trust me Minalcas nowe playnly I espy That thou art wery of shepheardes company, And that all pleasour thou semest to despise, Lothing our pasture and fieldes in likewise. Thou fleest solace and euery mery fitte,	<i>equally entertainment, recreation; [poem or piece of music losing, wasting</i>	20
Leasing thy time and sore hurting thy witte, In sloth thou slombrest as buried were thy song, Thy pipe is broken or somewhat els is wrong.		
<i>Minalcas.</i> What time the Cuckowes fethers mout and fall, From sight she lurketh, hir song is gone withall. When backe is bare and purse of coyne is light, The wit is dulled and reason hath no might: Adewe enditing when gone is libertie, Enemie to Muses is wretched pouertie. What time a knight is subject to a knaue To just or tourney small pleasour shall he haue.	<i>moult hides farewell to writing joust</i>	30
..... Seest thou not Codrus the fieldes rounde about Compassed with floudes that none may in nor out. The muddy waters nere choke me with the stinke, At euery tempest they be as blacke as inke: Pouertie to me should be no discomforte If other shepheardes were all of the same sorte. But Codrus I clawe oft where it doth not itche, To see ten beggers and halfe a dosen riche. Truely me thinketh this wrong pertition, And namely sith all ought be after one. When I first behelde these fieldes from a farre, Me thought them pleasant and voyde of strife or warre, But with my poore flocke approaching nere and nere Always my pleasour did lesse and lesse appeare, And truely Codrus since I came on this grounde Oft vnder floures vile snakes haue I founde. Adders and todes and many fell serpent Infecte olde shepe with venim violent, And ofte be the yonge infected of the olde, That vnto these fewe nowe brought is all my folde.	<i>go in almost scratch division, distribution (of wealth) the closer I came dangerous, deadly</i>	40
<i>Codrus.</i> In some place is neyther venim nor serpent, And as for my selfe I fele no greuouse sent.	<i>scent</i>	50
<i>Minalcas.</i> It were great maruell where so great grounde is sene, If no small medowe were pleasaut, swete and clene. As for thee Codrus I may beleue right weele, That thou no sauour nor stinke of mud dost feele, For if a shepheard hath still remayned longe In a foule prison or in a stinking gonge, His pores with ill ayre be stopped so echeone That of the ayre he feleth small sent or none. And yet the dwellers be badder than the place, The rich and sturdie doth threaten and manace The poore and simple and suche as came but late, And who moste knoweth, him moste of all they hate, And all the burthen is on the Asses backe, But the stronge Caball standeth at the racke. And suche be assigned sometime the flocke to kepe Which scant haue so muche of reason as the shepe, And euery shepheard at other hath enuy,	<i>latrine, privy each one against the others</i>	60

29 When one is dominated or outvied by one's inferiors. 37 *clawe ... itche*] ?I feel indignant even though I am not directly harmed. 40 Especially as it should be the same for everyone. 47 *serpent*] Plural use not recorded in *OED*. 52 *greuous*] 'offensive to the senses' (*OED* 2c). 64 *who moste knoweth*] the most capable or knowledgeable. 65-6 The horse stands idly and is fed, while the ass bears all the burden. 66 *Caball*] horse (Lat. *caballus*). *racke*] a frame containing fodder.

- 70 Scant be a couple which loueth perfutely,
 Ill will so reyneth that brauling, be thou sure, *strife, conflict*
 Constrayned me nere to seke a newe pasture, *almost*
 Saue onely after I hope of better rest: *Except that later on; relief, repose*
 For small occasion a birde not chaungeth nest. *light cause*
- Codrus.* Welere thou graunted that in a large grounde *?whilere, a short while ago*
 Some plot of pleasour and quiet may be founde,
 So where of hearde assembled is great sorte, *shepherds*
 There some must be good, then to the best resorte.
 But leaue we all this, turne to our poynt agayne,
 80 Of thy olde balades some would I heare full fayne, *willingly, eagerly*
 For often haue I had great pleasour and delite
 To heare recounted suche as thou did endite.
- Minalcas.* Yea, other shepheardes which haue inough at home,
 When ye be mery and stuffed is your wombe, *stomach, belly*
 Which haue great store of butter, chese and woll,
 Your coves others of milke replete and full, *udders*
 Payles of swete milke as full as they be able, *as they can be*
 When your fat dishes smoke hote vpon your table, *abundant, rich*
 Then laude ye songes and balades magnifie, *praise highly*
- 90 If they be mery or written craftily: *skilfully, expertly*
 Ye clappe your handes and to the making harke, *poetry*
 And one say to other, lo here a proper warke. *work*
 But when ye haue saide, nought geue ye for our payne, *finished speaking*
 Saue onely laudes and pleasaunt wordes vayne,
 All if these laudes may well be counted good, *although*
 Yet the poore shepheard must haue some other food.
- Codrus.* Mayst thou not sometime thy folde and shepe apply, *address, deal with*
 And after at leasour to liue more quietly,
 Dispose thy wittes to make or to endite, *assign; compose poetry*
- 100 Renouncing cures for time while thou dost write. *cares, duties*
- Minalcas.* Nedes must a Shepheard bestowe his whole labour
 In tending his flockes, scant may he spare one houre:
 In going, comming, and often them to tende,
 Full lightly the day is brought vnto an ende. *swiftly*
 Sometime the wolues with dogges must he chace,
 Sometime his foldes must he newe compace: *erect new fencing*
 And oft time them chaunge, and if he stormes doubt, *fear (the coming of)*
 Of his shepecote dawbe the walles round about:
 When they be broken, oft times them renue, *repair, rebuild*
- 110 And hurtfull pastures note well, and them eschue. *avoid*
 Bye strawe and litter, and hay for winter colde,
 Oft grease the scabbes aswell of yonge as olde,
 For drede of thieues oft watche vp all the night.
 Beside this labour with all his minde and might,
 For his poore housholde for to prouide vitayle, *family; victuals, food*
 If by aduenture his wooll or lambes fayle. *chance, luck*
 In doing all these no respite doth remayne,
 But well to indite requireth all the brayne.
- 120 I tell thee *Codrus*, a stile of excellence
 Must haue all laboure and all the diligence.
 Both these two workes be great, nere importable *almost unbearable*

73 rest] ?peace, repose; ?outcome, conclusion (the 'rest' or remainder). 77 sorte] (a) variety (b) band, company (*OED sort* n²17) 97-100 i.e., Could you not divide your time between poetry and sheepkeeping? 100 for time while] during the time that. 106 compace] compass, fence round. 108 dawbe] plaster with clay or mud (*OED daub*, citing this passage). 110 hurtfull] harmful (because of poisoned or contaminated grass). 111 litter] straw lining the floor of the shed where animals are kept in winter. 115-16 Do other work to support his family if he cannot sell wool or meat.

To my small power, my strength is muche vnable. The one to intende scant may I bide the payne, Then is it harder for me to do both twayne. What time my wittes be clere for to indite, My dayly charges will graunte me no respite: But if I folowe, inditing at my will, Eche one disdayneth my charges to fulfill. Though in these fieldes eche other ought sustayne, Cleane lost is that lawe, one may require in vayne: If coyne commaunde, then men count them as bounde, Els flee they labour, then is my charge on grounde.	<i>attend to, carry out strain, labour</i>	
<i>Codrus.</i> Cornix oft counted that man should flee no payne, His frendes burthen to supporte and sustayne: Feede they thy flocke, while thou doest write and sing. Each horse agreeth not well for euery thing. Some for the charet, some for the cart or plough, And some for hakneyes, if they be light and tough. Each fielde agreeth not well for euery seede, Who hath moste labour is worthy of best mede.	<i>ask, request</i>	130
<i>Minalcas.</i> After inditing then gladly would I drinke, To reache me the cup no man doth care ne thinke: And oft some foolles voyde of discretion Me and my matters haue in derision. And meruayle is none, for who would sowe that fielde With costly seedes, which shall no fruites yelde. Some wanton body oft laugheth me to scorne, And saith: Minalcas, see howe thy pilche is torne, Thy hose and cokers be broken at the knee, Thou canst not stumble, for both thy shone may see. Thy beard like bristels, or like a porpos skin, Thy cloathing sheweth, thy winning is but thin: Such mocking tauntes renueth oft my care, And nowe be woods of fruit and leaues bare, And frostie winter hath made the fieldes white, For wrath and anger my lip and tonge I bite: For dolour I droupe, sore vexed with disdayne, My wombe all wasteth, wherfore I bide this payne: My wooll and wethers may scarsly feede my wombe, And other housholde which I retayne at home. Leane be my lambes, that no man will them bye, And yet their dammes they dayly sucke so dry, That from the others no licuore can we wring, Then without repast who can indite or sing. It me repenteth, if I haue any wit, As for my science, I wery am of it. And of my poore life I weary am, <i>Codrus</i> ; Sith my harde fortune for me disposeth thus, That of the starres and planettes eche one To poore Minalcas well fortunate is none.	<i>work, task; aground, frustrated thought, observed; [spare no trouble coach or carriage horses for ordinary riding reward</i>	140
	<i>affairs, worldly situation this is no wonder jesting or waggish person a coarse outer garment cockers, a kind of legging</i>	150
	<i>porpoise earning</i>	160
	<i>I feel sorry (that I took up poetry) knowledge, skill, art (of poetry)</i>	
	<i>auspicious, lucky</i>	170

127-8 If I take time off to write poetry, no-one else will do my work for me. 131 People feel obliged to perform a task only if they are paid for it. 136 i.e. Everyone cannot do everything equally well. 150 A standard joke about holes or 'eyes' in the shoes. 157 *disdayne*] probably directed at rather than felt by him. 159-60 *my wombe ... at home*] my own stomach, let alone those of my family.

29 'OH! SHEPHERD, OH! SHEPHERD'

One of the few authentic surviving 16th-cent. folk-songs.* The text follows the modern-spelling version in the *Journal of the Folk-Song Society* 3, 1907, as 'Sung by Mrs Davis, at Dorchester, Dec., 1906'. There is a very different Scottish version.† The tune is a version of the celebrated 'Greensleeves'.

'Oh! shepherd, oh! shepherd, will you come home,
Will you come home, will you come home?
Oh! shepherd, oh! shepherd, will you come home
To your breakfast this morning? Oh! morning.'

'What have you got for my breakfast,
For my breakfast, for my breakfast?
What have you got for my breakfast,
If I do come home this morning?'

10 'Bacon and eggs, a belly-full,
A belly-full, a belly-full,
Bacon and eggs, a belly-full,
If you do come home this morning.'

'My sheep they are all in the wilderness,
The wilderness, the wilderness,
My sheep they're all in the wilderness,
So I cannot come home this morning.'

20 'Oh! shepherd, oh! shepherd, will you come home,
Will you come home, will you come home?
Oh! shepherd, oh! shepherd, will you come home
To your dinner this morning?'

'What have you got for my dinner,
For my dinner, for my dinner?
What have you got for my dinner,
If I do come home this morning?'

'Pudding and beef, a belly-full,
A belly-full, a belly-full,
Pudding and beef, a belly-full,
If you do come home this morning.'

30 'My sheep they're all in the wilderness,
The wilderness, the wilderness,
My sheep they're all in the wilderness,
So I cannot come home this morning.'

'Oh! shepherd, oh! shepherd, will you come home,
Will you come home, will you come home?
Oh! shepherd, oh! shepherd, will you come home
To your supper to-night?'

40 'What have you got for my supper,
For my supper, for my supper?
What have you got for my supper,
If I do come home to-night?'

'Bread and cheese, a belly-full,
A belly-full, a belly-full,
Bread and cheese, a belly-full,
If you do come home to-night.'

'My sheep they're all in the wilderness,

*See C. R. Baskerevill, *Modern Philology* 14, 1916, p.247 n.1. †Beginning 'The shepherd's wife cries o'er the lee': see David Herd, *Ancient and Modern Scottish Songs, Heroic Ballads, etc.* (Edinburgh: John Wotherspoon for James Dickson and Charles Elliot, 1776), II.182-3. This was 'condensed and purified ... so as to fit it for modern society' in Robert Chambers, *The Songs of Scotland Prior to Burns* (Edinburgh: W. & R. Chambers, 1862), pp.402-3. 41, 43 **Bread and cheese**] 'Basin of broth' given as an alternative in both lines.

The wilderness, the wilderness,
 My sheep they're all in the wilderness,
 So I cannot come home to-night.'

'Oh! shepherd, oh! shepherd, will you come home,
 Will you come home, will you come home? 50
 Oh! shepherd, oh! shepherd will you come home
 To your lodging to-night?'
 'What have you got for my lodging,
 For my lodging, for my lodging?
 What have you got for my lodging,
 If I do come home to-night?'

'Oh! your house is clean swept, and your true love's there,
 Your true love's there, your true love's there,
 Oh! your house is clean swept, and your true love's here, 60
 If you do come home tonight.'

'Oh! I'll drive my sheep out of the wilderness,
 The wilderness, the wilderness,
 I'll drive my sheep out of the wilderness,
 And I will come home tonight.'

30 'HEY, TROLY LOLY LO, MAID, WHITHER GO YOU?'

From BL MS. Addl.31922, where each stanza is repeated with variations, often more than once. In the text below, each stanza is given only once, in the fullest form. Variant refrains noted. Punctuation and line initials regularized. A typical *pastourelle*, of the subgroup where the woman escapes the man's clutches. Elsewhere, she may succumb; or (as in 'Where are you going to, my pretty maid?', now a nursery rhyme) dismiss the unwelcome wooer more aggressively.

Hey troly loly lo mayde whether go you?
 I go to the medow to mylke my Cowe.
 Then at the medow I wyll you mete
 to gather the flourys both fayr and swete.
 Nay god for bede that may not be.
 I wysse my mother then shall vs se. *forbid*

Now in this medow fayer and grene
 we may vs sportt and nott be sene
 and yf ye wyll I shall consent. 10
 How sey you mayde be you content?
 Nay in goode feyth I wyll not melle with you.
 I pray you sir lett me go mylke my cow.

Why wyll ye not geve me no comfote
 that in the felde we may vs sportt?
 Nay god for bede that may not be.
 I wysse my mothyrr then shall vs se.

Ye be so nyce and so mete of age *of the right age*
 that ye gretly move my corage. *heart*
 Syth I loue you love me agayne, *since*
 let vs make one though we be twayne. 20
 I pray you sir let me go mylk my cowe.
[Also repeated with a different refrain:
 'Nay in goode feyth I wyll not mell with you *vt supra*']

Ye haue my hert sey what ye wyll
 Wherefore ye muste my mynde fulfyll
 and graunte me here your maydynhed *wish, desire*
 or elles I shall for you be ded.

1 Hey, troly loly lo! As Chambers and Sidgwick point out (*Early English Lyrics*, p.339), this is 'properly a refrain, although not here so used'. **11 melle]** meddle, engage with. **17 nyce]** delightful, attractive (*OED* 14c) **23 vt supra]** ut supra, as above.

I pray you sir let me *vt supra*.

[Also repeated with a different refrain:

‘Nay in goode feyth I wyll not mell with you *vt supra*’]

30 Then for this onse I shal you spare.
but the nexte tyme ye muste be ware
how in the medow ye mylke your Cow.
A dew ffare well and kysse me now.
I pray you sir let me *vt supra*.

[Also repeated with a different refrain:

‘Nay in goode feyth I wyll not mell with you *vt supra*’]

31 HARPELUS’ COMPLAINT

First published in *Songs and Sonnets (Tottel’s Miscellany)*, 1557. Reprinted in all subsequent editions, and in *Helicon*, where it is attributed without warrant to ‘L. T. [sic] Howard, Earl of Surrey’. The text below is from Tottel’s first issue.

Harpelus complaynt of Phillidaes loue bestowed on Corin, who loued her not and denied him, that loued her.

Phylida was a fayer mayde,
And fresh as any flowre:
Whom Harpalus the herdman prayed
To be his paramour.
Harpalus and eke Corin
Were herdmen both yfere:
And Phillida could twist and spin
And therto sing full clere.
10 But Phillida was all to coy
For Harpelus to winne
For Corin was her onely ioye,
Who forst her not a pynne.
How often would she flowers twine
How often garlandes make:
Of Couslippes and of Colombine,
And all for Corins sake.
But Corin he had haukes to lure
And forced more the field:
20 Of louers lawe he toke no cure
For once he was begilde.
Harpalus preualed nought,
His labour all was lost:
For he was fardest from her thought
And yet he loued her most.
Therefore waxt he both pale and leane
And drye as clot of clay:
His fleshe it was consumed cleane,
His colour gone away.
30 His beard it had not long be shaue,
His heare hong all vnkempt:
A man most fitte euen for the graue
Whom spitefull loue had spent.
His eyes were red and all forewatched,
His face besprent with teares:
It semde vnhap had him long hatched,
In middes of his dispayres.
His clothes were blacke and also bare,
As one forlorne was he:

also
together
thread or yarn
also

forced: cared for, regarded

preferred the (hunting) field
care, heed

been

exhausted, destroyed

sprinkled, bedewed
misfortune

17 lure] call or train a hawk with a ‘lure’, a device of feathers attached to a long cord or thong. 20 because he had once been deceived in love. 33 forewatched] ?sleepless (from keeping watch at night): not in *OED*. 36 hatched] lined his face (*OED hatch*, v²3, citing this passage).

Upon his head alwaies he ware A wreath of wilow tree.	40
His beastes he kept vpon the hyll, And he sate in the dale: And thus with sighes and sorowes shryll, He gan to tell his tale.	
O Harpelus, thus would he say, Unhappiest vnder sunne: The cause of thine vnhappy day By loue was first begone.	<i>period of life</i>
For thou wentest first by sute to seeke A Tygre to make tame:	50
That sets not by thy loue a leke But makes thy grefe her game. As easye it were, for to conuert The frost into the flame: As for to turne a froward hert Whom thou so fain wouldst frame.	<i>contrary, adverse shape or dispose (favourably)</i>
Corin he liueth carelesse, He leapes among the leaues: He eates the frutes of thy redresse: Thou reapes, he takes the sheaues.	60
My beastes, a while your fode refrayne And herken your herdmans sounde: Whom spitefull loue alas hath slaine Throughgirt with many a wounde.	<i>malevolent struck through, pierced</i>
O happy be ye beastes wilde That here your pasture takes: I se that ye be not begylde Of these your faythfull makes.	<i>cheated, deceived</i>
The Hart he fedeth by the Hynde, The Bucke hard by the Doo, The Turtle Doue is not vnkinde To him that loues her so.	70
The Ewe she hath by her the Ramme, The yong Cow hath the Bulle: The calf with many a lusty lamme Do feede their honger full.	
But wellaway that nature wrought Thee Phillida so faire: For I may say that I haue bought Thy beauty all to deare.	80
What reason is it that cruelty With beauty should haue part, Or els that such great tyranny Should dwell in womans hart?	
I see therfore to shape my death She cruelly is prest: To thend that I may want my breathe My dayes been at the best.	<i>intent, eager; ?ready the end</i>
O Cupide graunt this my request And do not stoppe thine eares: That she may fele within her brest The paynes of my dispayres.	90
Of Corin that is carelesse That she may craue her fee:	<i>unmindful, heedless (of her love) ask for reward (i.e., returned love)</i>

41-2 conventional sign of a neglectful shepherd. Cf. 18.30-32. 49 by sute] ? of your own seeking; ?through pleading or supplication (suit). 62 herken] Later edd. of *Tottel*, as well as *Helicon*, have *hark(e)*, which scans more smoothly. 65 beastes] The metre calls for the second *e* to be pronounced, though *Helicon* regularizes to *beasts*. 68 makes] mates, companions. 81 is it] *Tottel* 1585 has *is that*, and *Helicon* *is't*, which make for smoother scansion. 87-8 ?My prime of life has only led to my death; ?The best outcome of my life has been to die. 92 ?the punishment for (having caused) my suffering (*paynes*, punishment, *OED pain* n¹); ?the pain I have suffered.

As I haue done in great distresse
That loued her faythfully.

But sins that I shall die her slaue,
Her slaue and eke her thrall:

Write you my frendes, vpon my graue
100 This chance that is befall.

befallen

Here lieth vnhappy Harpelus
Whom cruell loue hath slayne:
By Phillida vniustly thus
Murdred with false disdaine.

32 BARNABE GOOGE ECGLOGUE II: DAMETAS

From Googe's *Eglogs, Epytaphes and Sonettes* (1563). Line-initial capitals regularized.

Egloga secunda.
Dametas.

My beasts, go fede vpon the plaine,
and let your herdman lye,
Thou seest her mind, and fearst thou nowe,
Dametas for to dye?

Why stayest thou thus? why doste thou stay?
thy life to longe doth laste:

Accounte this flud thy fatall graue,
syth time of hope is paste.

river (where he will drown himself)

10 What meanst thou thus to linger on?
thy life wolde fayne departe,
Alas: the wounde doth fester styll,
of cursed Cupids darte.

No salue but this, can helpe thy sore,
no thyng can moue her minde.
She hath decreed that thou shalt dye,
no helpe there is to finde.

Nowe syth there is no other helpe,
nor ought but this to trye,
Thou seest her mind: why fearste thou than
Dametas for to dye?

20 Long hast thou serued, and serued true,
but all alas, in vayne,
For she thy seruyce nought estemes,
but deales the grieve for gayne.

For thy good wyll, (a gay rewarde)
Disdayne, for Loue she gyues,
Thou louest her while thy life doth last,
she hates the, wile she liues.

good, fine

30 Thou flamste, when as thou seest her face
with Heate of hye desyre,
She flames agayne, but how? (alas)
with depe disdaynfull Ire.

The greatest pleasure is to the,
to se her voyde of Payne,
The greatest gryefe to her agayne,
to se thy Health remayne.

Thou couetste euer her to fynde,
she sekes from the to flye,

desire

40 Thou seest her mynd, why fearst thou than
Dametas for to dye?

Doste thou accounte it best to kepe
thy lyfe in sorowes styll?

for ever, constantly

104 false] Obviously 'treacherous', not 'pretended': Phillida's disdain for Harpelus seems entirely genuine.

Or thinkste thou best it now to lyue,
 contrarye to her wyll?
 Thinkste thou thy lyfe for to retaine?
 when she is not content,
 Canste thou addicte thy selfe to lyue?
 and she to murder bent. *devote, apply*

Doste thou entende agayne, to sewe
 for mercye at her handes? 50
 As soone thou mayst go plow the rocks,
 and reape vpon the Sandes.
 Draw nere O mighty Herd of beasts
 syth no man els is bye, *since*
 Your Herdman longe that hath you kept,
Dametas nowe must dye.
 Resolue your Brutissh eies to teares
 and all togyther crye, *animal (no pejorative sense)*
 Bewayle the wofull ende of Loue,
Dametas now must dye. 60
 My pleasaunt Songs, nowe shall you here
 no more on Mountaines hie,
 I leaue you all, I must be gone.
Dametas nowe must dye:
 To *Titirus* I you resyne,
 in Pasture good to lye,
 For *Titirus* shall kepe you though
Dametas nowe must dye.
 O cursed Cause, that hath me slayne,
 my trothe alas to trye, *to test my faith* 70
 O Shephardes all, be Wyttnesses,
Dametas here doth dye.

33 TORQUATO TASSO GOLDEN AGE CHORUS

Translated from the Italian by Samuel Daniel.

A chorus from Act I of Tasso's pastoral play *Aminta* (1573). Trans. first published in Daniel's *Works ... Newly augmented* (1601), after the sonnet sequence *Delia*. A fairly close rendering, going by general sense rather than detail.

A Pastorall.

O Happie golden Age,
 Not for that riuers ranne
 With streames of milke, and hunny dropt from trees,
 Not that the earth did gage *pledge, promise*
 Vnto the husband-man
 Her voluntary frutes, free without fees: *charges, price*
 Not for no cold did freeze,
 Nor any cloud beguile,
 Th'eternall flowring Spring
 Wherein liu'd euery thing, 10
 And whereon th'heauens perpetually did smile,
 Not for no ship had brought
 From forraine shores, or warres or wares ill sought. *either ... or*
 But onely for that name,
 That Idle name of winde:
 That Idoll of deceit, that emptie sound
 Call'd HONOR, which became

2-13 An extended example of the figure *paraleipsis*, or saying something while formally declining to do so. 6 Daniel omits Tasso's next detail, that snakes were then without venom. **voluntary**] brought forth spontaneously, without cultivation: a classic feature of the Golden Age (Virgil IV.28; Ovid, *Met.* I.101-2). Linked to man's state before the Fall, when he did not have to 'eat bread' by 'the sweat of [his] face' (*Genesis* 3.19). 12-13 Another feature of the Golden Age: absence of navigation for either trade or conquest. (Virgil IV 38-9; Ovid, *Met.* I.94-6). 15 **name of winde**] a mere word, a breath. A classic premiss of Renaissance language theory. (See Shakespeare, 1 *Henry IV* 5.1.133-5.)

The tyran of the minde:
 And so torments our Nature without ground, *reason*
 20 Was not yet vainly found: *uselessly, without profit*
 Nor yet sad griefes impart
 Amidst the sweet delights
 Of joyfull amorous wights.
 Nor were his hard lawes knowne to free-borne harts.
 But golden lawes like these
 Which Nature wrote. *That's lawfull which doth please.*
 Then amongst flowres and springs
 Making delightfull sport,
 Sat Louers without conflict, without flame,
 30 And Nymphs and shepherds sings
 Mixing in wanton sort
 Whisprings with Songs, then kisses with the same
 Which from affection came:
 The naked virgin then
 Her Roses fresh reueales,
 Which now her vayle conceales,
 The tender Apples in her bosome seene.
 And oft in Riuers cleere
 The Louers with their Loues consorting were.
 40 HONOR, thou first didst close
 The spring of all delight:
 Denying water to the amorous thirst
 Thou taught'st faire eyes to lose
 The glorie of their light,
 Restrain'd from men, and on themselues reuerst.
 Thou in a lawne didst first
 Those golden haire incase,
 Late spred vnto the winde; *lately, a short time ago*
 Thou mad'st loose grace vnkinde,
 50 Gau'st bridle to their words, art to their pace.
 O Honor it is thou
 That mak'st that stealth, which loue doth free allow.
 It is thy worke that brings
 Our griefes and torments thus:
 But thou fierce Lord of Nature and of Loue,
 The quallifier of Kings, *controller, subduer*
 What doest thou here with vs
 That are below thy power, shut from aboue? *shut off from what is above us*
 Goe and from vs remoue, *depart, move away*
 60 Trouble the mighties sleepe,
 Let vs neglected, base,
 Liue still without thy grace,
 And th' vse of th' auncient happie ages keepe, *custom, practice*
 Let's loue, this life of ours
 Can make no truce with time that all deuours.

 Let's loue: the sun doth set and rise againe,
 But when as our short light
 Comes once to set, it makes eternall night.

18 tyran] tyrant: common (and etymologically authentic) variant. **21 imparts]** that which is imparted or bestowed by grief. **26 That's lawfull which doth please]** The basic principle of libertinism, a later term for an old and widely current idea. Christian orthodoxy, of course, would view it as sinful. In Dante's *Divine Comedy* V.56, Semiramis is in hell for making *libito* (lust, but more generally will or pleasure) *licito* (legal). **27-9** Another detail from Tasso omitted here: infant Cupid-figures (*amoretti*) in the foliage, without the traditional bow and torch, signifying the harmless and innocent nature of this love. **30 sings]** Singular verb with plural subject, then common. **31 wanton]** sportive, merry; even amorous, but not pejoratively (*OED* 2, 3). **33 affection]** i.e. true love. **46 lawne]** a fine fabric: from examples in *OED*, often used to cover the head. Ital. alludes to a net or snood. **49** You made frank, friendly behaviour unnatural ('shy and withdrawn' in Ital). **50** You made women desist from frank speech and instead convey artful messages through their gait and bearing. **52** You make it theft to take that which love allows freely. **58 That are ... power]** Ital. has 'that cannot apprehend your greatness'. **66-8** Translated from Catullus' famous poem 'Vivamus, mea Lesbia, atque amemus' ('Let us live and love, my Lesbia').

34 GIOVANNI BATTISTA GUARINI GOLDEN AGE CHORUS

Translated from the Italian by Richard Fanshawe.

A chorus from Guarini's play *Il Pastor Fido* (1590) IV.ix. Fanshawe's transl. *Il pastor fido, The faithful Shepherd* first published in 1647.

Fair golden Age! when milk was th' onely food,
 And cradle of the infant-world the wood
 (Rock'd by the windes); and th' untoucht flocks did bear
 Their deer young for themselves! None yet did fear
 The sword or poyson: no black thoughts begun
 T' eclipse the light of the eternall Sun:
 Nor wandring Pines unto a forreign shore
 Or War, or Riches, (a worse mischief) bore. *either ... or; Riches i.e., trade, merchandise*
 That pompous sound, Idoll of vanity,
 Made up of Title, Pride, and Flattery, 10
 Which they call Honour whom Ambition blindes,
 Was not as yet the Tyrant of our mindes.
 But to buy reall goods with honest toil
 Amongst the woods and flocks, to use no guile,
 Was honour to those sober souls that knew
 No happinesse but what from vertue grew.
 Then sports and carols amongst Brooks and Plains
 Kindled a lawfull flame in Nymphs and Swains.
 Their hearts and Tongues concurr'd, the kisse and joy
 Which were most sweet, and yet which least did cloy 20
 Hymen bestow'd on them. To one alone
 The lively Roses of delight were blown;
 The theevish Lover found them shut on triall,
 And fenc'd with prickles of a sharp denyall. *fenced out, shut out*
 Were it in Cave or Wood, or purling Spring,
 Husband and Lover signifi'd one thing. *the same*

Base present age, which dost with thy impure
 Delights the beauty of the soul obscure:
 Teaching to nurse a Dropsie in the veins:
 Bridling the look, but giv'st desire the reins. 30
 Thus, like a net that spread and cover'd lies
 With leaves and tempting flowrs, thou dost disguise
 With coy and holy arts a wanton heart;
 "Mak'st life a *Stage-play*, vertue but a *part*:
 "Nor think'st it any fault Love's sweets to steal,
 "So from the world thou canst the theft conceal.
 But thou that art the King of Kings, create
 In us true honour: Vertue's all the state
 Great souls should keep. Vnto these cels return 40

3-4 i.e. Men did not slaughter animals for meat. **Rock'd by the windes]** added by Fanshawe. **4-6 None ... Sun]** There was no sinful thought to defy God (the eternal sun), implying the state of man before the Fall, conventionally assimilated to the Golden Age. **7 wandring Pines]** ships made of pine wood (*nautica pinus*, Virgil IV.37). There was no navigation in the Golden Age, for either war or trade. The original has two more lines about the sky of reason being clouded over by the senses. **9 Idoll of vanity]** (a) illusory image (b) object worshipped by vanity. **vanity]** (a) pride (b) levity. **13 reall goods]** truly necessary or beneficial things. **goods]** (a) things, property (b) good things, benefits. **17 carols]** originally a type of dance accompanied by a song of specific structure, with a refrain. **19-26** Contrast the Golden Age chorus in Tasso's *Aminta* (no.33.14-39). There too, 'honour' is deplored as a false idol; but Tasso suggests freer mingling of the sexes, Guarini monogamy. Fanshawe does not translate Guarini's crucial reversal of a line in Tasso, changing *S'ei piace, ei lice* (If it pleases, it is permissible) to *Piacchia, se lice* (If it is permissible, it pleases). **19 Their hearts ... concurr'd]** They felt the love they declared. **21-6** Mantuan IV.68-71 says adultery was unknown in Adam's day. Given Mantuan's popularity as a school text, prob. influenced Guarini. **21 Hymen]** god of marriage. **27-36** The words recall Tasso's chorus (33 .40-52), however different the idea. **29 Dropsie in the veins]** (affected) lack of sexuality, as though one's blood were water. **30** Looking modest but indulging one's desires. **34-6** In the 1647 text, these lines and 44-6 are flagged by quotation marks as memorable 'maxims' or sentiments. **34 Stage-play]** play-acting. **part]** an actor's part. The Ital. means 'Makes goodness a matter of seeming, and life an artifice'. **37-8 King of Kings]** The original addresses true honour itself (*verace Onor*) as the king of kings (*regnator de' regi*).

Which were thy Court, but now thy absence mourn:
 From their dead sleep with thy sharp goad awake
 Them who, to follow their base wils, forsake
 Thee, and the glory of the ancient world.
 "Let's hope: our ills have truce till we are hurld
 "From that: Let's hope; the sun that's set may rise,
 "And with new light salute our longing eyes.

have respite, can flourish

35 JEAN CHASSANION 'ALONG THE VERDANT FIELDS'
 Translated from the French by Thomas Beard.

From Beard's *The Theatre of Gods Iudgements* (1597), a translation of Jean Chassanion's *Histoires memorables des grans et merueilleux jugement et punitions de Dieu* (1586): a formidable discourse on 'the admirable Iudgements of God vpon the transgressours of his commandements' (as phrased on Beard's title-page), especially upon persecutors of the Christian Church or its members. This poem is from Beard's ch.16 (ch.15 in the French), the second of two 'Of those that in our age haue persecuted the Gospell in the person of the faithfull'. The translation closely follows the tenor of the original, while often differing in detail.

Along the verdant fields all richly dide
 With natures paintments, and with *Floraes* pride:
 Whose goodly bounds are liuely chrystall streames
 Bygirt with bowres to keepe backe *Phoebus* beames:
 Euen when the quenchlesse torch, the worlds great eye,
 Aduanc't his rayes orethwartly from the skye,
 And by his power of heauenly influence,
 Reuiu'de the seeds of springs decayed essence:
 Then manie flockes vnite in peace and loue,
 10 Not seeking ought but naturall behoue,
 Past quietly vncharg'd with other care,
 Saue of their feed within that pasture faire.
 Those flockes a shepherd had (of power and skill)
 To fould and feed and saue them from all ill:
 By whose aduice they liu'd: whose wholsome voyce
 They heard, and fear'd with loue, and did reioyce
 Therin, with mellodie of songe and praise,
 And dance, to magnifie his name allwayes.
 20 He is their guide, they are his flocke and folde,
 Nor will they be by anie else controlde;
 Well knowing that whome hee takes care to feed,
 Hee will preserue and saue in tyme of need.
 Thus liu'd this holy flocke at harts content,
 Till cruell beasts all set on rauishment,
 Broke of their peace, and ran vpon with rage
 Themselues, their yong, and all their heritage:
 Slitting their throats, deuouring lambes and all,
 And dissipating them that scapt their thrall.
 30 Then did this iolly feast to fast transforme,
 (So askt the furie of that radgefull storme)
 Their ioyfull song was turn'd to mournfull cries,
 And all their gladnesse chang'd to welladayes.
 Wherat heauen greeuing, clad it selfe in blacke:
 But the earth in vprore, triumpht at their wracke.
 What proffits then the sheepehooke of their guide?
 Or he that lyes vpon a beacons syde
 With watchfull eye to circumscribe their traine,
?round up, herd, control

obliquely, aslant

dispersing, scattering

demande, compelled

cries of lament

40 The original has 'which cannot be blessed (*beati*) without you'. 44-6 See 34-6n. 45 **that**] i.e., our present degenerate state. 9 **vnite**] united. The verb is *past* (passed, 11). 10 **behoue**] behoof, benefit - i.e. they want only what is naturally and rightfully their due. 15 **aduice**] judgment, prudence (*OED* 1, 2). **wholsome**] beneficial, salutary. 26 **heritage**] ?lineage, posterity (*OED* 5, only from Gower); but in view of 75, *OED* 3b is relevant: "The people chosen by God as his peculiar possession; the ancient Israelites; the Church of God". 36-8 Suggesting the ineffectuality of a shepherd who sits on a hillside watching his flock, but does not stir to protect them. 36 **beacon**] hill commanding a prospect.

And hath no more regard vnto their paine?
 To saue them from such dangers Imminent
 (Say some) as are so often incident. 40
 Tis not for that his arme wants strength to breake
 All proude attempts that men of might do make,
 Or that he will abandon vnto death
 His owne, deare bought with exchange of his breath:
 Nor must wee thinke that though they dye, they perish:
 Death dyes in them, and they in death re florish:
 And this liues losse, a better life renewes,
 Which after death eternally ensues.
 Though then their passions neuer seeme so great:
 Yet neuer comfort wants to swage their heat: *assuage; 'passions', sufferings* 50
 Though strength of torments bee extreame in durance,
 Yet are they quencht, by hopes and faithes assurance.
 For thankfull hope, if God be grounded in it,
 Assures the hart and pacifies the spirit.
 To them that loue and reuerence his name,
 Prosperitie betydes and want of shame. *befalls*
 Thus can no tyrant pull them from the hands
 Of mightie God, that for their safetie stands,
 Who euer sees, and euer can defend:
 Them whome hee loues, he loues vnto the end. 60
 So that the more their furie ouerfloweth,
madness
 The more ech one his owne destruction soweth.
 And as they striue with God in policie,
 So are they sooner brought to miserie.
 Like as the sauadge bore dislog'd from den,
 And hotely chassed by pursute of men,
 Runnes furiously on them that com him neare,
 And lightly careth for the hunters speare. *cares little*
 The gentle puisant lambe, their Champion bold,
 So helps to conquer all that hurts his fold, 70
 That quickly they and all their progenie,
 Confounded is and brought to miserie. *destroyed*
 This is of Iuda the couragious Lyon
 The conquering captaine, and the rocke of Syon,
 Whose fauour is as great to Jacobs lyne:
 As is his fearefull frowne to Phillistine.

36 JEAN PASSERAT SONG

Translated from the French by William Drummond of Hawthornden.

From Drummond's Hawthornden MS, vol.X in the National Library of Scotland. First printed in a substantially different, standard English version in Drummond's 1711 Works. The original begins 'Pastoureau, m'aimes-tu bien?'

Song of Passerat
 amintas daphne

Daphne. Shephard loueth thow me vell?
Amintas. So vel that I cannot tell.
Daphne. Like to vhat good shephard say?
Amintas. Like to the faire cruel May.
Daphne. Ah how strange thy vords I find
 But yet satisfie my mind.

thee; maid

49 passions] sufferings (*OED* 3). **56 want of shame]** ?absence of any cause of shame. **66 chassed]** The spelling specially evokes Fr. *chasse*, hunt. **69 gentle]** (a) noble: Christ is presented as a knight, a **puisant** (powerful) champion (b) mild, tender-hearted: an oxymoron with *puisant*. **73 of Iuda the ... Lyon]** The lion, symbol of the tribe of Judah (Genesis 49.9), was identified with Christ (Revelation 5.5). **74 rocke of Syon]** Mountain near Jerusalem, site of a fortress conquered by David: hence applied to Solomon's temple in Jerusalem, the city itself, and the promised heaven or new Jerusalem. (See 1 Peter 2.6, Romans 9.33, 11.26). **75 Jacobs lyne]** i.e. the Israelites. See 26n.

- Shephard, without flatterie,
 Beares thow any loue to me,
 Like to vhat good shephard say?
 10 *Amintas*. Like to the faire cruel may.
Daphne. Better anser had it beene
 To say, I loue thee as mine eiene. eyes
Amintas. Voe is me I loue them not,
 For be them loue entress got, by
 At the time they did behold
 Thy sweet face and haire of gold.
Daphne. Like to vhat good shephard say?
Amintas. Like to the faire cruel May.
Daphne. But deare shephard speake mor plaine,
 20 And I sal not aske againe;
 For to end this gentle stryff
 Doth thow loue me as thy lyff?
Amintas. No, for it doth eb and flow
 Vith contrare teeds of grief and voe tides
 And I now thruch loues strange force
 A man am not, but a dead corse.
Daphne. Like to vhat good shephard say?
Amintas. Like to thee, faire, cruel May.
Daphne. This like to thee O leaue I pray
 30 And as my selfe, good shephard, say.
Amintas. Alas! I do not loue my selff
 For I me split on beuties shelff.
Daphne. Like to vhat good shephard say?
Amintas. Like to the faire cruel May.

37 ANTONIO BEFFA 'THERE WHERE THE PLEASANT ESKE'

Translated from the Italian by William Drummond of Hawthornden.

One of two poems in Drummond's Hawthornden Manuscripts vol.X, in the National Library of Scotland, under the heading 'Pastorells from Maria Bonardo fratregiano'. This is either an error or a rough reference to a volume of Giovanni Maria Bonardo's poems, probably the revised edition of his *Madrigali* (Venice: Agostin Zoppini and nephews, 1598), where Bonardo's poems are interspersed with replies by his friend Antonio Beffa or Befanegrini. The sequence of titles on fol.29r-v of the collection makes it clear that this poem is by Beffa, in response to one by Bonardo and alluding to the latter's love-affair. The two poets belonged to a 'Compagnia' or 'Accademia' de' Pastori Fratreggiani' (Academy of Shepherds of Fratta Polesine, Bonardo's birthplace). The translation closely follows the Italian, except for changes introducing an autobiographical note. (See 1n, 4n.)

Pastorells from Maria Bonardo fratregiano

There where the pleasant Eske
 Glydes full of siluer with her happy vawes, waves
 And cleds with Emeralds both the Banks, clads, clothes
 The sheeheard Damon
 His Temples girt about with verdant Bayes
 Like to a stranger swaine
 At the sunes rising with golden brows,
 All glad sent forth these words:
 Let the nobell crew of sheeheardes know,

14-16 Fr. is more elaborate: 'Because they opened the door to the pangs I suffered since the time I saw you, when my liberty was taken from me by your eyes that overpowered me'. 23-6 Fr. is different and more elaborate: 'No, because it is enslaved by a hundred and a hundred thousand afflictions, for which reason I cannot love it, being nothing more than a body without a soul by loving a lady too much.' The 1711 English text is marginally closer to this. 29-30 Leave off speaking in similes and speak directly about me. 32 split on beauties shelff] as a ship splits if it strikes the rocky coast: a metaphor absent in the French. 1 Eske] The original Mintio (Mincius) changed to the Eske, a river in Drummond's native part of Scotland. 3 Emeralds] i.e. greenery, vegetation. 4 Damon] Drummond's pastoral name, replacing the original Filisto; hence Drummond omits the epithets *ran* (great), *almo, e divino* (noble and divine) applied to Filisto. 6 i.e., His demeanour makes him seem unfamiliar and out of place even in his native haunts. But the original has *Cigno peregrino*, 'a wandering swan', so *swaine* may be=swan.

That while these streames shall runne vnto the sea,
 I while these Meads shall show aprile, aye
 That of my sheephardesse the beautyes rare,
 The speeches wise and humble,
 Shall byde into my hart morning and even.
 Here paus'd hee and at the suowand of the amourous accents ?soughing,
 Era the winds, Era thee Aire did sound. [murmuring]

38 EDMUND SPENSER *THE SHEPHERD'S CALENDAR, 'APRIL'*

The Shepheardes Calender (published anonymously, 1579) marks the virtual start of formal pastoral poetry in Elizabethan England. It consists of twelve eclogues named after the twelve months, resembling in title more than content *The Calendar of Shepherds*, an almanac-like periodical publication based on a French manual. SC presents a loosely-defined community of shepherds in their various concerns and activities, from love to celebration to mourning, and lament at the neglect of poets and poetry. A gloss to 'September' explicitly identifies Colin with Spenser (a persona he retained in all his works), and other shepherds with 'persons of diuers other his familiar freendes and best acquayntance'. Many political and religious concerns are introduced: in particular, three eclogues on the religious politics of the time, reflecting Spenser's support of the growing Puritan cause. But the most important running motif is the career of Colin Clout and his frustrated love for Rosalind. 'Aprill' is a celebration of Queen Elizabeth, in a song purportedly written by Colin though here sung by Hobbinoll.

Each Eclogue in the *Calender* is followed by notes by 'E.K.', variously identified (sometimes with Spenser himself). Salient extracts from these notes are given below, marked '(E.K.)'. Each eclogue also has one or more concluding 'Embleme' (motto or maxim), usually drawn from earlier literature or proverbial lore. Colin's song (37-153), mistakenly ascribed to Hobbinoll, is included in *Helicon*.

Aprill. *Ægloga Quarta.*

ARGUMENT.

This *Æglogue* is purposely intended to the honor and prayse of our most gracious souereigne, Queene Elizabeth. The speakers herein be Hobbinoll and Thenott, two shepherdes: the which Hobbinoll being before mentioned, greatly to haue loued Colin, is here set forth more largely, complayning him of that boyes great misaduenture in Loue, whereby his mynd was alienate and with drawn not onely from him, who moste loued him, but also from all former delights and studies, aswell in pleasaunt pyping, as conning ryming and singing, and other his laudable exercises. Whereby he taketh occasion, for prooffe of his more excellencie and skill in poetrie, to recorde a songe, which the sayd Colin sometime made in honor of her Maiestie, whom abruptlye he termeth Elysa.

Thenot. Hobbinoll.

[*Thenot.*] Tell me good Hobbinoll, what garres thee greete? makes you weep

What? hath some Wolfe thy tender Lambes ytorne?

Or is thy Bagpype broke, that soundes so sweete?

Or art thou of thy loued lasse forlorne? bereft

Or bene thine eyes attempted to the yeare, suited to the season

Quenching the gasping furrowes thirst with rayne? i.e., drought

Like April shoure, so stremes the trickling teares

Adowne thy cheeke, to quenche thy thirstye payne. thirsty

Hobbinoll. Nor thys, nor that, so muche doeth make me mourne,

But for the ladde, whome long I lovd so deare,

Nowe loues a lasse, that all his loue doth scorne:

He plongd in payne, his tressed locks dooth teare. ?braided, neatly arranged

11 while ... aprile] As long as spring returns to these fields. **12-13** In the ms., these two lines enclosed in parentheses, perhaps to indicate they are in draft, awaiting revision. They do not read like a parenthesis. Rather, *beautyes* and *speeches* seem to be the joint subject of *shall byde* (14). **14 byde into**] combining the senses of 'pass into' and 'abide in'. **16 Era**] The real or poetic name of Bonardo's beloved, occurring in several poems by him and his associates. **0.2 Hobbinoll**] A pastoral name not known before SC, but appearing in four eclogues there. In 'Januarye' 55-60, he is an inept seeker after Colin's love; but E. K. calls him the poet's 'very speciall and most familiar friend', even to 'some sauour of disorderly loue [or] pæderastice', though justified in terms of Platonic love. A glosse on 'September' 176 identifies Hobbinoll explicitly with the Cambridge scholar Gabriel Harvey. **0.2 Thenott**] also appears in 'Februarie' and 'November'. **0.6 conning**] skilful, learned. **0.8 abruptly**] by truncating her name. **9-11** The lad is Colin Clout, the lass Rosalind: see 'Januarye', esp. 55-60.

Shepherds delights he dooth them all forswear,
 Hys pleasaunt Pipe, which made vs meriment,
 He wylfully hath broke, and doth forbear
 His wonted songs, wherein he all outwent.

*desist from, relinquish
 accustomed; excelled*

Theot. What is he for a Ladde, you so lament?
 Ys loue such pinching payne to them, that proue?
 And hath he skill to make so excellent,
 20 Yet hath so little skill to brydle loue?

*What kind of lad is he?
 experience, put (it) to the test
 compose poetry*

Hobbinoll. Colin thou kenst, the Southerne shepherdes boye:
 Him Loue hath wounded with a deadly darte.
 Whilome on him was all my care and ioye,
 Forcing with gyfts to winne his wanton heart.

But now from me hys madding mynd is starte,
 And woos the Widdowes daughter of the glenne:
 So nowe fayre *Rosalind* hath bredde hys smart,
 So now his frend is chaunged for a frenne.

*frenzied; gone away
 caused his pain
 stranger, enemy*

Theot. But if hys ditties bene so trimly dight,
 30 I pray thee *Hobbinoll*, recorde some one:
 The whiles our flockes doe graze about in sight,
 And we close shrowded in thys shade alone.

*neatly, skillfully; adorned, hence composed
 recall, repeat
 shaded, sheltered*

Hobbinoll. Contented I: then will I singe his laye
 Of fayre *Elisa*, Queene of shepherdes all:
 Which once he made, as by a spring he laye,
 And tuned it vnto the Waters fall.

Ye daynty Nymphs, that in this blessed Brooke
 doe bathe your brest,
 40 For sake your watry bowres, and hether looke,
 at my request:
 And eke you Virgins, that on *Parnasse* dwell,
 Whence floweth *Helicon* the learned well,
 Helpe me to blaze
 Her worthy praise,
 Which in her sexe doth all excell.

recount by way of praise or celebration

Of fayre *Elisa* be your siluer song,
 that blessed wight:
 The flowre of Virgins, may shee florish long,
 in princely plight.
 50 For shee is *Syrinx* daughter without spotte,
 Which *Pan* the shepherds God of her begot:
 So sprong the grace
 Of heauenly race,
 No mortall blemishe may her blotte.

*limpid, melodious
 state*

21 Southerne] Spenser was born in London, but E.K. reports Colin as having moved from north to south. ('June' 18n.) The dialect of the *Calender* locates its community in northern England or the north Midlands. 'Southerne shepherd' has also been taken as John Young, Bishop of Rochester, in Kent, who employed Spenser (hence his 'boy') for a time. **24 Forcing]** striving (*OED force* v¹ 5b, citing this passage). **26 glenne]** 'a country Hamlet or borough' (E. K.), an otherwise unknown sense. Elsewhere in Spenser, means the usual 'valley'. **41 Virgins]** the Muses. **42 Helicon]** 'both the name of a fountaine at the foote of Parnassus, and also of a mountaine in Bæotia' (E.K.): the first identification wrong, though found in Chaucer (*House of Fame* 521). **50 Syrinx daughter]** Syrinx, turned into a reed to escape Pan's pursuit, had no daughter. (Ovid likens her to the virgin goddess Diana: *Met.* I.694-8). E.K. says Pan and Syrinx are named simply to indicate 'her graces progenie [ancestry] to be diuine and immortall'. **without spotte]** implies both virginity and, conceivably, immaculate birth (free of original sin) like the Virgin Mary's. Eliza's birth from such a mother implicitly endows her with a Christ-like divinity, though Spenser does not press the point. **51 Pan]** 'the most famous and victorious King, her highnesse Father, late of worthy memorye K. Henry the eyght' (E.K.) E.K. observes that in pastoral, 'Pan' is sometimes a noted king or potentate, sometimes Christ himself (and here, we may add, perhaps God the Father?). This bears out the Christian implications of Eliza's divine 'progenie' (see 50n). **51-4 grace Of heauenly race]** Further continues the Christ-motif by implying divine grace and freedom from original sin (**mortall blemishe**). **mortall]** (a) deadly, hence damning (b) human.

See, where she sits vpon the grassie greene,
(O seemely sight)
Yclad in Scarlot like a mayden Queene,
And Ermines white.
Upon her head a Cremosin coronet,
With Damaske roses and Daffadillies set: 60
Bayleaves betweene,
And Primroses greene
Embellish the sweete Violet.

Tell me, haue ye seene her angelick face,
like *Phæbe* fayre?
Her heauenly haueour, her princely grace *behaviour, demeanour*
can you well compare?
The Redde rose medled with the White yfere, *together*
In either cheeke depeincten liuely chere. *present a lively expression or spirit* 70
Her modest eye,
Her Maiestie,
Where haue you seene the like, but there?

I sawe *Phæbus* thrust out his golden hedde,
vpon her to gaze:
But when he sawe, how broade her beames did spredde,
it did him amaze.
He blusht to see another Sunne belowe,
Ne durst againe his fyrye face out showe:
Let him, if he dare,
His brightnesse compare 80
With hers, to haue the ouerthrowe. *be defeated*

Shewe thy selfe *Cynthia* with thy siluer rayes,
and be not abasht:
When shee the beames of her beauty displayes,
O how art thou dasht?
But I will not match her with *Latonaes* seede,
Such follie great sorow to *Niobe* did breede.
Now she is a stone,
And makes dayly mone, 90
Warning all other to take heede.

Pan may be proud, that euer he begot
such a *Bellibone*,
And *Syrinx* reioyse, that euer was her lot
to beare such an one.
Soone as my younglings cryen for the dam,
To her will I offer a milkwhite Lamb: *cryen: plural ending in -en*
Shee is my goddesse plaine, *fully, absolutely*
And I her shepherds swayne,
Albee forswonck and forswatt I am. *although*

57-9 Scarlot, Ermines, Cremosin] attributes of royalty and/or high birth. Cremosin] crimson. 60-63 E.K. points out how the crown is set with flowers rather than 'perles and precious stones'. 65 *Phæbe*] Diana: the usual comparison for the virgin queen. 68 Redde rose ... White] emblems of the Houses of Lancaster and York respectively in the Wars of the Roses. The Tudor dynasty, founded by Elizabeth's grandfather Henry VII, claimed to unite both houses in their ancestry. A political dimension to a common conceit for the mistress's complexion. 73 *Phæbus*] Apollo as sun-god. 77 another Sunne] standard Petrarchan conceit for the mistress's gaze. 82 *Cynthia*] Diana. Cf. 65, but here the goddess is compared to the queen. 86 *Latonaes seed*] Apollo and Artemis (Diana), twin offspring of Leto or Latona. Niobe, wife of King Amphion of Thebes, had praised her children above Latona's, at which Apollo and Artemis slew them all. But the poet has already made such comparisons to Elizabeth's advantage. 88 a stone] into which Niobe was turned, but still wept for her children in streams flowing down the rock. 92 *Bellibone* pretty woman (Fr. *belle et bonne*, beautiful and good) 95 cryen for the dam] call out to their mother - i.e. are born. 99 forswonck and forswatt] exhausted and perspiring, implying he is (a) rude and unprepossessing (b) weary and frustrated.

- 100 I see *Calliope* speede her to the place,
 where my Goddesses shines:
 And after her the other Muses trace,
 with their Violines.
 Bene they not Bay braunches, which they doe beare, *are those not; laurel*
 All for *Elisa* in her hand to weare? *carry*
 So sweetely they play,
 And sing all the way,
 That it a heauen is to heare.
- 110 Lo how finely the graces can it foote
 to the Instrument:
 They dauncen deftly, and singen soote,
 in their meriment. *[the numbers]*
 Wants not a fourth grace, to make the daunce euen? *symmetrical (by balancing*
 Let that rowme to my Lady be yeuen: *given*
 She shalbe a grace,
 To fyll the fourth place,
 And reigne with the rest in heauen.
- 120 And whither rennes this beuie of Ladies bright, *runs*
 raunged in a rowe?
 They bene all Ladyes of the lake behight, *named, called*
 that vnto her goe.
Chloris, that is the chiefest Nymph of al,
 Of Oliue braunches beares a Coronall:
 Oliues bene for peace,
 When wars doe surcease:
 Such for a Princesse bene principall.
- 130 Ye shepheards daughters, that dwell on the greene,
 hye you there apace:
 Let none come there, but that Virgins bene,
 to adorne her grace.
 And when you come, whereas shee is in place,
 See, that your rudenesse doe not you disgrace:
 Binde your fillets faste, *ribbons, head-bands*
 And gird in your waste,
 For more finesse, with a tawdrie lace. *elegance, grace; a kind of silk band or kerchief*
- Bring hether the Pincke and purple Cullambine,
 with Gelliflowres:
 Bring Coronations, and Sops in wine, *carnations; gillyflowers*
 worne of Paramoures.
- 140 Strowe me the ground with Daffadownillies, *strew*
 And Cowslips, and Kingcups, and loued Lillies:
 The pretie Pawnce, *pansy*
 And the Cheuisaunce, *unidentified flower*
 Shall match with the fayre flowre Delice.
- Now ryse vp *Elisa*, decked as thou art,
 in royall aray:
 And now ye daintie Damsells may depart *pretty, graceful*

100 Calliope] the Muse of epic, hence sometimes considered pre-eminent among the Muses. Epic is the fit vein to celebrate royalty. **103 Violines**] perhaps stringed instruments generally, an attribute of several Muses. **109 the graces**] the Charites, three goddesses of grace and beauty. The role of a 'fourth grace' to match or exceed them is here bestowed on Elizabeth, and in FQ VI.x to Colin Clout's beloved shepherdess. **120 Ladyes of the lake**] ?water-nymphs. **lake**] perhaps the seas surrounding Britain, ensuring her peaceful isolation from war-torn Europe (cf. 124n). A 'Lady of the Lake' with two nymphs featured in an entertainment for Queen Elizabeth on her visit to Kenilworth Castle, 1575. **122 Chloris**] usually Flora, goddess of flowers, but perhaps here more loosely as a nymph's name. **124 peace**] England had enjoyed internal and external peace after a long time during Elizabeth's reign. **126 principall**] befitting a prince or ruler (*OED* 3). **138 Sops in wine**] 'a flowre in colour much like to a Coronation, but differing in smel and quantity' (E.K.). **144 flowre Delice**] used of flowers of the iris family besides the (chiefly heraldic) lily.

- echeone her way,
 I feare, I haue troubled your troupes to longe:
 Let dame *Eliza* thanke you for her song. 150
 And if you come hether,
 When Damsines I gether, *damsons, a kind of plum*
 I will part them all you among.
- Thenot.* And was thilk same song of *Colins* owne making?
 Ah foolish boy, that is with loue yblent:
 Great pittie is, he be in such taking, *blinded*
 For naught caren, that bene so lewdly bent. *under a spell, bewitched*
Hobbinoll. Sicker I hold him for a greater fon, *waywardly intent*
 That loues the thing he cannot purchase. *surely; fool*
 But let vs homeward: for night draweth on, 160
 And twinkling starres the daylight hence chase.
- Thenots Embleme.*
 O quam te memorem virgo?
Hobbinols Embleme.
 O dea certe.

39 WILLIAM WEBBE 'O YE NYMPHS MOST FINE'

From William Webbe's *A Discourse of English Poetrie* (1586): a version in the quantitative Sapphic metre of Colin's song, reported by Hobbinoll, in praise of 'Eliza' (Queen Elizabeth) in the April Eclogue of Spenser's *SC*. *SC* was published anonymously, and Webbe refers to the piece he has 'translated' as 'the new Poets sweete song of *Eliza*'. The pattern of Sapphic verse, as laid out by Webbe himself, is

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- - - - -
- - - - -
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where – represents a long (in English, stressed) and ˘ a short (in English, unstressed) syllable. The poem omits the last stanza of Hobbinoll's song, 'by reason of some let' (hindrance, interruption), says Webbe (sig.14r). He hopes to complete it later, but does not appear to have done so.

O ye Nymphes most fine who resort to this brooke, *come to, frequent*
 For to bathe there your pretty breasts at all times:
 Leaue the watrish bowres, hyther and to me come *aquatic*
 at my request nowe.

And ye Virgins trymme who resort to *Parnass*,
 Whence the learned well *Helicon* beginneth:
 Helpe to blase her worthy deserts, that all els *blazon, describe in praise*
 mounteth aboue farre.

Nowe the siluer songes of *Eliza* sing yee,
 Princely wight whose peere not among the virgins 10
 Can be found: that long she may remaine among vs,
 now let vs all pray.

For *Syrinx* daughter she is, of her begotten
 Of the great God *Pan*, thus of heauen aryseth
 All her exlent race: any mortall harde happe *excellent; misfortune*
 cannot aproche her.

162 O quam ... virgo?] 'What should I call you, O virgin?'. 163 O dea certe] 'O [you, who are] surely a goddess'. Both lines addressed by Aeneas to his mother Venus, mistaking her for Diana (Virgil, *Aen.* I.327-8). They match the dual celebration of Elizabeth as virgin queen and object of reverent love, the apotheosis of the Petrarchan mistress. 5 trymme] beautiful, comely (*OED* 1, 2). 5 Parnass] Parnassus, mountain sacred to Apollo and the Muses. 6 Helicon] Not a well (spring) but another such mountain. The error stems from E.K.'s note in *SC*: see 38.42n. 7-8 that all ... farre] that is far higher than everything else. 9 siluer] melodious (*OED* 6a). 13-14 *Syrinx, Pan*] See 38.50-51n. 15 mortall] (a) human, subject to death (b) death-dealing.

- See, she sittes most seemely in a grassy greene plott,
Clothed in weedes meete for a princely mayden,
Boste with Ermines white, in a goodly scarlett
20 brauely beseeming. *clothes; befitting*
bossed: studded, ornamented
- Decked is that crowne that vpon her head standes
With the red Rose and many Daffadillies,
Bayes, the Primrose and violets, be sette by: how
ioyfull a sight ist. *laurels*
placed or woven alongside
is it
- Say, behold did ye euer her Angelike face,
Like to *Phæbe* fayre? or her heauenly hauour,
And the princelike grace that in her remaineth?
haue yee the like seene? *behaviour, demeanour*
dwells, abides
- Medled ist red rose with a white together
Which in either cheeke do depeint a trymme cheere,
Her maiestie and eye to behold so comely, her
30 like who remembreth? *mingled, mixed; is it*
paint, depict
- Phæbus* once peept foorth with a goodly guilt hewe,
For to gaze: but when he sawe the bright beames
Spread abroad fro'her face with a glorious grace,
it did amaze him. *gilt, golden*
stun, dazzle
- When another sunne he behelde belowe heere,
Blusht he red for shame, nor againe he durst looke:
Would he durst bright beames of his owne with hers match,
40 for to be vanquisht.
- Shew thy selfe now *Cynthia* with thy cleere rayes,
And behold her: neuer abasht be thou so:
When she spreades those beames of her heauenly beauty, how
thou art in a dump dasht? *cast down*
- But I will take heede that I match not her grace,
With the *Laton* seede, *Niobe* that once did,
Nowe she doth therefore in a stone repent: to all
other a warning.
- Pan* he may well boaste that he did begit her
Such a noble wight, to *Syrinx* is it ioy,
That she found such lott with a bellibone trym
50 for to be loaden. *beget*
laden, pregnant
- When my younglinges first to the dammes doo bleat out,
Shall a milke white Lambe to my Lady be offred:
For my Goddesse shee is, yea I my selfe her Heardgrome
though but a rude Clowne.
- Vnto that place *Caliope* dooth high her,
Where my Goddesse shines: to the same the Muses
After her with sweete Violines about them
cheerefully tracing. *hie, hasten*
dancing
- Is not it Bay braunche that aloft in handes they haue,

17 **seemely**] 'of a pleasing or goodly appearance, fair' (*OED* 1). 19 **scarlett**] a rich cloth (not always red) for ceremonial costumes. 20 **brauely beseeming**] beautiful and appropriate; but **beseeming** might be a general term of approbation: cf. **seemely** (17). 26 **Phæbe**] Diana or Cynthia, the virgin goddess with whom Elizabeth was commonly identified. 31-2 **her ... remembreth**] Who can recall seeing anyone like her? 33-6 Common Petrarchan conceit of the mistress's eyes outshining the sun. 39-40 If he dared to challenge her brightness with his own, he would be vanquished. 41 **Cynthia**] Here the actual moon and its goddess. 42 **neuer ...so**] Never have you been (or May you never be) so shamed (by the contrast). 44 **dump**] fit of melancholy or depression. 45 **match**] vie, compete with (*OED* 8a). 46 **Laton seed**] Latona's offspring. See 38.86n. 49 **found such lott**] had such good luck. **bellibone**] beautiful and good (woman): French *belle et bonne*. 54 **Clowne**] (a) rustic (*OED* 1a) (b) boorish or uncouth person (*OED* 1b, 2). 55 **Caliope**] Calliope, the epic muse.

Eune to giue them sure to my Lady <i>Eliza</i> :	<i>even</i>	60
O so sweete they play and to the same doo sing too heaulny to heare ist.		
See, the Graces trym to the stroake doo foote it, Defly dauncing, and meriment doo make them, Sing to the instruments to reioyce the more, but wants not a fourth grace?	<i>is wanting or lacking</i>	
Then the daunce wyll be eune, to my Lady therefore Shalbe geune that place, for a grace she shall be For to fill that place that among them in heaune, she may be received.	<i>even, balanced: two a side given</i>	70
Thys beuy of bright Nymphes, whether ist goe they now? Raunged all thus fine in a rowe together? They be Ladies all i'the Lake behight soe? they thether all goe.	<i>ranked, in a row</i>	
One that is there chiefe that among the rest goes, Called is <i>Chores</i> ; of Olyues she beares a Goodly Crownett, meete for a Prince that in peace euer abideth.	<i>ruler, monarch</i>	
All ye Sheepeardees maides that about the greene dwell, Speede ye there to her grace, but among ye take heede All be Virgins pure that aproche to deck her, duetie requireth.		80
When ye shall present ye before her in place, See ye not your selues doo demeane too rudely: Bynd the fillets: and to be fine the waste gyrt fast with a tawdryne.	<i>'conduct or comport oneself' (OED)</i>	
Bring the Pinckes therewith many Gelliflowres sweete, And the Cullambynes: let vs haue the Wynesops, With the Cornation that among the loue laddes wontes to be worne much.	<i>is customarily</i>	90
Daffadowndillies all a long the ground strowe, And the Cowslyppe with a pretty paunce let heere lye, Kynnguppe and Lillies so beloude of all men, And the deluce flowre.	<i>pansy</i>	

40 EDMUND SPENSER *THE SHEPHERD'S CALENDAR, 'JUNE'*

This eclogue underpins the running theme of *SC*: Colin's frustrated love of Rosalind, affecting his career as a poet. (The other cause for frustration, neglect and lack of reward, is developed in 'October' by another poet, Cuddie: even there, Colin's decline is chiefly ascribed to love.) On the name Hobbinol, see notes to 'April'. The shepherds stand for Spenser and Gabriel Harvey. The contrast in their states recalls Virgil *I* and, more specifically, Petrararch *I*.

June. *Ægloga sexta*.

ARGUMENT.

This *Æglogue* is wholly vowed to the complayning of Colins ill successe in his loue. For being (as is aforesaid) enamoured of a Country lasse Rosalind, and hauing (as seemeth) founde place in her heart, he lamenteth to his deare frend Hobbinoll, that he is nowe forsaken vnfaithfully, and in his steede Menalcas, another shepheard receiued disloyally. And this is the whole Argument of this *Æglogue*.

63 stroake] tune (*OED* 8). **66 a fourth grace**] See 38.109n. **73** Spenser's original is clearer: "They bene all Ladies of the lake behight [called] – i.e. they are nymphs of the lake. The question mark after 'soe' may be in error for a full stop or a comma. **76 Chores**] Probably in mistake for Spenser's 'Chloris'. **86 tawdryne**] Webbe's special adaptation (*OED*) of *tawdry*, cheap silk 'lace' or neckwear. **88 Wynesops**] 'Sops in wine': see 38.138n. **89 Cornation**] carnation or clove-pink: perhaps from *coronation*, from its presence in a chaplet (Lat. *corona*). **complayning**] lamenting. **aforesaid**] in 'Januarye'. **Hobbinoll**] spelt indifferently with one or two I's. **Menalcas**] 'the name of a shepheard in Virgile; but here is meant a person vnknowne and secrete, agaynst whome he often bitterly inuayeth.' (E. K.).

HOBBINOL. COLIN Cloute.

Hobbinol. Lo *Collin*, here the place, whose pleasaunt syte
From other shades hath weand my wandring mynde. ‘situation and place’ (E.K.)
drawn away, accustomed
is lacking to me
Tell me, what wants me here, to worke delyte?
The simple ayre, the gentle warbling wynde,
So calme, so coole, as no where else I fynde:
The grassye ground with daintye Daysies dight, decked, adorned
The Bramble bush, where Byrds of euery kynde
To the waters fall their tunes attemper right.

Collin. O happy *Hobbinoll*, I blesse thy state,
10 That Paradise hast found, whych *Adam* lost.
Here wander may thy flock early or late,
Withouten dreade of Wolues to bene ylost: fraught, disturbed
present, display
Thy louely layes here mayst thou freely boste.
But I vnhappy man, whom cruell fate,
And angry Gods pursue from coste to coste,
Can nowhere fynd, to shroude my lucklesse pate. shelter

Hobbinol. Then if by me thou list aduised be, would, wish to
Forsake the soyle, that so doth the bewitch:
Leaue me those hilles, where harbrough nis to see, harbour, shelter; is not
20 Nor holybush, nor brere, nor winding witch: holly bush; briar; crooked, sinuous
[witch: witch-elm
And to the dales resort, where shipheards ritch,
And fruitfull flocks bene euery where to see.
Here no night Rauene lodge more black then pitche,
Nor eluish ghosts, nor gastly owles doe flee. ?pass, wander

But frendly Faeries, met with many Graces,
And lightfote Nymphes can chace the lingring night,
With Heydeguyes, and trimly trodden traces, defily, nimbly; measures, dances
Whilst systers nyne, which dwell on *Parnasse* hight,
Doe make them musick, for their more delight:
30 And *Pan* himselfe to kisse their christall faces,
Will pype and daunce, when *Phæbe* shineth bright:
Such pierlesse pleasures haue we in these places.

Collin. And I, whylst youth, and course of carelesse yeeres
Did let me walke withouten lincks of loue,
In such delights did ioy amongst my peeres:
But ryper age such pleasures doth reproue,
My fancye eke from former follies moue
To stayerd steps, for time in passing weares steady
(As garments doen, which wexen old aboue) wax, grow; too old
40 And draweth newe delightes with hoary heares. white hairs

Tho couth I sing of loue, and tune my pype then; knew how to
Unto my plaintiue pleas in verses made:
Tho would I seeke for Queene apples vnrype,
To giue my *Rosalind*, and in Sommer shade
Dight gaudy Girlonds, was my comen trade, make, fashion; bright; habitual task

10 Paradise] Pastoral life is commonly equated with the state of innocence before the Fall: ‘that earthly Paradise, in scripture called Eden; wherein Adam in his first creation was placed’ (E.K.). 14-16 A notable model for this wandering, almost Cain-like figure is Petrarch’s self-depiction as the shepherd Siluius (Petrarch I). 18 Forsake the soyle] Though Spenser was born in London, E. K. says this is ‘vnfeynedly spoken of the Poete selfe, who for speciall occasion of priuate affayres ... and for his more preferment [greater advancement] remouing out of the Northparts came into the South’. 19 those hilles] of the ‘North countrye’ (E. K.). See 21n. 21 the dales] the ‘Southpartes, where he [Colin] nowe abydeth’ (E.K.), as being generally lower than the north country. Around this time, Spenser was employed by John Young, Bishop of Rochester in Kent. 23 night Rauene] An indeterminate or imaginary bird, supposedly of ill omen: ‘tokens’ of ‘all misfortunes’ (E.K.). 25 frendly Faeries] Not all faeries were friendly in rustic superstition. many Graces] E. K. notes that unlike the usual three (or at most four), Musaeus speaks of a hundred. 27 Heydeguyes] ‘a country daunce or rownd’ (E. K.). 28 systers nyne] the Muses. 31 Phæbe] Diana as moon-goddess. 40 derives new pleasures in or from old age. 43 Queene apples] ‘an early variety of apple’ (OED queen C2). Imitates Virgil II.51.

To crowne her golden locks, but yeeres more rype, And losse of her, whose loue as lyfe I wayd, Those weary wanton toyes away dyd wype.	<i>weighed, valued tedious, irksome; trifles</i>	
<i>Hobbinol. Colin</i> , to heare thy rymes and roundelayes, Which thou were wont on wastfull hylls to singe, I more delight, then larke in Sommer dayes: Whose Echo made the neyghbour groues to ring, And taught the byrds, which in the lower spring Did shroude in shady leaues from sonny rayes, Frame to thy songe their chereful cheriping, Or hold theyr peace, for shame of thy swete layes.	<i>accustomed; lonely, desolate Whose: i.e., Colin's songs shelter put to shame by</i>	50
I sawe <i>Calliope</i> wyth Muses moe, Soone as thy oaten pype began to sound, Theyr yuory Luyts and Tamburins forgoe: And from the fountaine, where they sat around, Renne after hastily thy siluer sound. But when they came, where thou thy skill didst showe, They drewe abacke, as halfe with shame confound, Shepherd to see, them in theyr art outgoe.	<i>more run confounded, overcome exceed</i>	60
<i>Collin</i> . Of Muses <i>Hobbinol</i> , I conne no skill: For they bene daughters of the hyghest <i>Ioue</i> , And holden scorne of homely shepherds quill. For sith I heard, that <i>Pan</i> with <i>Phæbus</i> stroue, Which him to much rebuke and Daunger droue: I neuer lyst presume to <i>Parnasse</i> hyll, But pyping lowe in shade of lowly groue, I play to please my selfe, all be it ill.	<i>know wished to, aspired to even if it be bad music</i>	70
Nought weigh I, who my song doth prayse or blame, Ne striue to winne renowne, or passe the rest: With shepheard fittes not, followe flying fame: But feede his flocke in fields, where falls hem best. I wote my rymes bene rough, and rudely drest: The fyttter they, my careful case to frame: Enough is me to paint out my vnrest, And poore my piteous plaints out in the same.	<i>judge, consider fleeing wherever they chance to be know; fashioned sorrowful; set out, express pour</i>	80
The God of shepherds <i>Tityrus</i> is dead, Who taught me homely, as I can, to make. He, whilst he liued, was the soueraigne head Of shepherds all, that bene with loue ytake: Well couth he wayle hys Woes, and lightly slake The flames, which loue within his heart had bredd, And tell vs mery tales, to keepe vs wake, The while our sheepe about vs safely fedde.	<i>compose poetry</i>	
Nowe dead he is, and lyeth wrapt in lead, (O why should death on hym such outrage showe?) And all hys passing skil with him is fledde, The fame whereof doth dayly greater growe.		90

53 spring] 'not of water, but of young trees springing' (E. K.). Cf.150.17. **57 Calliope**] the epic Muse. See 38.100n. **59 Tamburins**] A traditional attribute of the Muses, specifically Thalia the Muse of comedy. E. K. explains curiously as 'an olde kind of instrument, which of some is supposed to be the Clarion'. **60 fontaine**] no doubt Hippocrene or Aganippe, springs sacred to the Muses at the foot of Mount Helicon. Their mother was Mnemosyne, goddess of memory. **66 Ioue**] Zeus or Jupiter. **67 quill**] (a) pipe (b) pen. **68 Pan with Phæbus stroue**] in song. The mountain-god Imolus judged Apollo the winner, but Pan's devotee Midas demurred, to be gifted by Apollo with asses' ears (Ovid, *Met.* XI.146-93). The poet is afraid of the same fate if he, a humble shepherd, aspires to a loftier vein of poetry. Ovid does not speak of any direct 'rebuke and Daunger' to Pan. **81 God of shepherds**] i.e. model or ideal poet, so called 'for his excellence', as Cicero calls Lentulus the god of his life (E. K.). **Tityrus**] Chaucer: so E. K., who identifies his 'mery tales' (87) with *The Canterbury Tales*. The background allusion is to the shepherd Tityrus in Virgil I, identified with Virgil himself. **90 O why**] 'a pretye Epanorthosis or correction' (E. K.).

But if on me some little drops would flowe,
 Of that the spring was in his learned hedde,
 I soone would learne these woods, to wayle my woe,
 And teache the trees, their trickling teares to shedde.

*the spring that was
 teach*

Then should my plaints, causd of discourtesee,
 As messengers of all my painfull plight,
 Flye to my loue, where euer that she bee,
 100 And pierce her heart with poynt of worthy wight:
 As shee deserues, that wrought so deadly spight.
 And thou *Menalcas*, that by trecheree
 Didst vnderfong my lasse, to wexe so light,
 Shouldest well be knowne for such thy villanee.

*wit
 malice, harm*

But since I am not, as I wish I were,
 Ye gentle shepherds, which your flocks do feede,
 Whether on hylls, or dales, or other where,
 Beare witnessse all of thys so wicked deede:
 110 And tell the lasse, whose flowre is woxe a weede,
 And faultlesse fayth, is turned to faithlesse fere,
 That she the truest shepherds hart made bleede,
 That lyues on earth, and loued her most dere.

*waxed: grown, become
 companion, mate*

Hobbinol. O carefull *Colin*, I lament thy case,
 Thy teares would make the hardest flint to flowe.
 Ah faithlesse *Rosalind*, and voide of grace,
 That art the roote of all this ruthfull woe.
 But now is time, I gesse, homeward to goe:
 Then ryse ye blessed flocks, and home apace,
 Least night with stealing steppes doe you forsloe,
 120 And wett your tender Lambes, that by you trace.

melt

pitiful

*delay
 walk*

Colins Embleme.
Gia speme spenta.

41 EDMUND SPENSER *THE SHEPHERD'S CALENDAR, 'JULY'*

One of three eclogues in *SC* (with 'Maye' and 'September') allegorizing the religious politics of the time along pro-Puritan lines in a debate between good and bad priestly shepherds, identified by their names. *Morrell* is an anagram for the anti-Puritan John Aylmer, Bishop of London. *Thomalin* may be Thomas Wilcox or Thomas Cartwright, eminent Puritan leaders, and *Algrind* Edmund Grindal, Archbishop of Canterbury. Grindal was sequestered (i.e., suspended from his functions) by Queen Elizabeth for his allegedly Puritan leanings, but later reinstated. Spenser was employed for a time by Grindal's close associate John Young, Bishop of Rochester. *Thomalin* had appeared in the *March* eclogue, though that was a tale of Cupid's darts; and *Palinode* in the first religious eclogue, 'Maye'. As in *Mantuan VIII*, Spenser is infusing religious allegory into a traditional encounter of upland and lowland shepherds.

Iulye. Ægloga septima.

ARGUMENT.

This Æglogue is made in the honour and commendation of good shepehardes, and to the shame and disprayse of proude and ambitious Pastours. Such as *Morrell* is here imagined to bee.

Thomalin. Morrell.

Thomalin. Is not thilke same a goteheard prowde,
 that sittes on yonder bancke,

97 *discourtesee*] (a) cruel or ungracious behavior (b) 'falsenesse' (E. K.). 100 *poynt ... wight*] 'pricke of deserued blame' (E. K.). 103 *vnderfong*] seduce, ensnare (this sense only in Spenser and Spenserians). 120 *wett*] with dew. 121 *Gia speme spenta*] (Ital.) 'Hope is already extinguished.' As E. K. points out, this reverses the January emblem 'Anchōra speme', 'Yet [there is] hope.' 0.1-2 *shepherdes ... Pastours*] Obvious allegory for the priesthood. 1 *goteheard*] 'By Gotes in scripture be represented the wicked and reprobate, whose pastour also must needs be such' (E. K.). Distinction between shepherds and (inferior) goatherds traditional in pastoral. 2 *bancke*] 'the seate of honor' (E. K.).

Whose straying heard them selfe doth shrowde among the bushes rancke?	<i>shelter, hide foul, poisonous</i>	
Morrell. What ho, thou iollye shepheards swayne, come vp the hyll to me:		
Better is, then the lowly playne, als for thy flocke, and thee.	<i>also (E. K.), as well</i>	
Thomalin. Ah God shield, man, that I should clime, and learne to looke alofte,	<i>protect from, prevent, forbid</i>	
This reede is ryfe, that ofentime Great clymbers fall vnsoft.	<i>advice, wise saying; widely known</i>	10
In humble dales is footing fast, the trode is not so trickle:	<i>firm, secure</i>	
And though one fall through heedlesse hast, yet is his misse not mickle.	<i>track, path; tricky, treacherous</i>	
And now the Sonne hath reared vp his fyriefooted teme,	<i>harm, injury; much</i>	
Making his way betweene the Cuppe, and golden Diademe:		
The rampant Lyon hunts he fast, with Dogge of noysome breath,	<i>raging, fierce</i>	20
Whose balefull barking bringes in hast pyne, plagues, and dreery death.		
Agaynst his cruell scortching heate where hast thou couerture?	<i>shade, shelter</i>	
The wastefull hylls vnto his threate is a playne ouerture.	<i>barren, open</i>	
But if thee lust, to holden chat with seely shepherds swayne,	<i>'an open place' (E. K.), hence exposed, vulnerable</i>	
Come downe, and learne the little what, that Thomalin can sayne.	<i>wish</i>	30
Morrell. Syker, thous but a laesie loord, and rekes much of thy swinck,	<i>lourd: lout or useless fellow</i>	
That with fond termes, and weetlesse words to blere myne eyes doest thinke.	<i>[meaningless foolish; 'not understoode' (E. K.), deceive me</i>	
In euill houre thou hentest in hond thus holy hylles to blame,	<i>take in hand, undertake</i>	
For sacred vnto saints they stond, and of them han they name.		
S. Michels mount who does not know, that wardes the Westernne coste?	<i>guards</i>	40
And of S. Brigets bowre I trow, all Kent can rightly boaste:		
And they that con of Muses skill, sayne most what, that they dwell	<i>are learned in poetic skill</i>	
(As goteheard's wont) vpon a hill, beside a learned well.	<i>for the most part are used to</i>	
And wonned not the great God Pan, vpon mount Oliuet:	<i>dwelt</i>	50

3 straying] 'which wander out of the waye of truth' (E. K.). **6-7 hyll ... playne]** Moral contrast between hill (pride) and plain or valley (humility) traditional in pastoral. **18 fyriefooted teme]** horses of the sun-chariot. **19-20 Cuppe, Diademe]** 'two signes in the Firmament, through which the sonne maketh his course in the moneth of Iuly' (E. K.). **Cuppe]** Crater (Lat. for 'cup'), a spring constellation like Leo. **Diademe]** a star in the constellation Comae Berenices (Berenice's Hair), close to Leo. **21 Lyon]** the zodiacal sign of Leo, which the sun enters in late July. **22 Dogge]** Sirius or the dog-star, which rises with the sun in July and early August. **24 pyne ... death]** associated with the hot 'dog days'. **pyne]** suffering, distress (*OED pine* n¹ 2). **33 loord]** lord: here a term of opprobrium, from the hatred aroused by the 'lurdanes' or 'lord Danes' when they ruled England (so E. K.). **34 rekes ... swinck]** 'counts much of thy paynes' (E. K.) - i.e. values your labour too highly. **41 S Michels mount]** off the coast of Cornwall, site of an old monastery linked to the Order of S Michel founded in France. **43 S Brigets bowre]** No such place in Kent. J. W. Bennett suggests a hill in Greenwich. (J. W. Bennett, 'St Bridget, Queen Elizabeth, and Amadis of Gaul', *ELH* 43.1, 1943, 26-34.) But in view of Morrell's later errors (50, 51) he may ignorantly be referring to a non-existent hill. **47-8 hill ... well]** Mount Helicon and either of the springs Aganippe and Hippocrene at its foot. **49 great God Pan]** obviously Christ. **50 Oliuet]** where Christ preached and underwent his agony, but did not dwell.

- Feeding the blessed flocke of *Dan*,
 which dyd himselfe beget? *which begot him, in which he was born*
Thomalin. O blessed sheepe, O shepherd great,
 that bought his flocke so deare,
 And them did saue with bloudy sweat
 from Wolues, that would them teare.
Morell. Besyde, as holy fathers sayne,
 there is a hyllye place,
 60 Where *Titan* ryseth from the mayne, *the sun*
 to renne hys dayly race. *run*
 Upon whose toppe the starres bene stayed,
 and all the skie doth leane,
 There is the caue, where *Phebe* layed
 the shepherd long to dreame.
 Whilome there vsed shepherds all
 to feede theyr flocks at will,
 Till by his foly one did fall,
 that all the rest did spill. *destroy, harm*
 And sithens shepherdes bene foresaid *since then*
 70 from places of delight:
 For thy I weene thou be affrayd, *therefore; think*
 to clime this hilles height.
 Of *Synah* can I tell thee more,
 And of our Ladyes bowre:
 But little needes to strow my store, *stock (of examples)*
 suffice this hill of our.
 Here han the holy *Faunes* resourse, *recourse, resort*
 and *Syluanes* haunten rathe.
 Here has the salt *Medway* his sourse,
 80 wherein the Nymphes doe bathe.
 The salt *Medway*, that trickling stremis *?flowing slowly*
 adowne the dales of Kent:
 Till with his elder brother *Themis*
 his brackish waues be meynt. *'mingled' (E. K.)*
 Here growes *Melampode* euery where,
 and *Teribinth* good for Gotes:
 The one, my madding kiddes to smere,
 the next, to heale theyr throtes.
 Hereto, the hills bene nigher heuen,
 90 and thence the passage ethe. *eath, easy*
 As well can proue the piercing leuin, *lightning*
 the seeldome falls bynethe.

51 flocke of Dan] Morrell's worst error. Christ belonged to the tribe (**flocke**) of Judah; the Antichrist was thought to come from the tribe of Dan. E. K. offers a different explanation: 'One trybe is put for the whole nation per Synecdochen': i.e. the 'flocke of Dan' is humankind, from which the incarnate Christ was born. **57-68** Loosely based on Mantuan VIII.45-9. **57-60** E. K. cites the account of the mountain range of Ida in Diodorus Siculus 17.7 (not a 'holy father'): an optical illusion from the hilltop appears to show the sun before it appears, its fire dispersed over a huge distance. **61 stayed]** (a) supported, upheld (b) fastened, anchored. **63-4 Phebe]** Diana or Cynthia the moon-goddess. She put her beloved shepherd Endymion to continual sleep on Mount Latmos, not Ida. **67-8** Obvious reference to the Fall, so that the 'hillye place' (58) is assimilated to Paradise. E. K. calls it an 'errour of shepherds vnderstanding' to say all shepherds fed their flocks there. **69 foresaid]** forsaid, 'exclude(d) by command' (*OED for- 1b*: only in Spenser). **73 Synah]** Sinai. 'A hill in Arabia, where God appeared' (E. K.) to Moses and granted him the Ten Commandments. **74 our Ladyes bowre]** 'a place of pleasure so called' (E. K.), scandalously placed by Morell on a par with Mount Sinai. But perhaps Laureta, the Catholic place of pilgrimage, mentioned in Mantuan VIII alongside Sinai. **75 strow]** strew: display (*OED strew 1d*, citing this passage only). **77-8 Faunes, Syluanes]** wood-gods, often lascivious. **holy]** satirically identifying them with priests. **78 haunten]** resort to, frequent (pl. ending in -en). **rathe]** quickly, ?hence readily, eagerly. **79 Medway]** flows through Kent into the Thames (**Themis**, 83) at Rochester near the latter's estuary, hence 'salt' (81). About this time, Spenser was employed by the Bishop of Rochester. **85-6 Melampode, Teribinth]** the black hellebore and turpentine tree respectively: 'hearbes good to cure diseased Gotes' (E. K., citing Mantuan VIII.17 for the first and Theocritus, Epigram 1 for the latter). **89-92** E. K. notes Morell's 'simplesnesse' in thinking that physical height implies nearness to heaven. Also strange to regard lightning-strikes as a sign of heavenly favour. E. K. quotes Horace, *Odes* 2.10.

<i>Thomalin.</i> Syker thou speakes lyke a lewde lorrell, of Heauen to demen so:	<i>ignorant and worthless person</i>	
How be I am but rude and borrell, yet nearer wayes I knowe.	<i>How be: though; borrell: rustic, boorish</i>	
To Kerke the narre, from God more farre, has bene an old sayd sawe.	<i>church; 'nearer' (E. K.) traditional saying, proverb</i>	
And he that striues to touch the starres, oft stombles at a strawe.		100
Alsoone may shepheard clymbe to skye, that leades in lowly dales,	<i>as soon, as readily conducts himself, lives</i>	
As Goteherd prowde that sitting hye, vpon the Mountaine sayles.	<i>floats</i>	
My seely sheepe like well belowe, they neede not <i>Melampode</i> :		
For they bene hale enough, I trowe, and liken theyr abode;	<i>healthy; believe, am sure</i>	
But if they with thy Gotes should yede, they soone myght be corrupted:	<i>'goe' (E. K.)</i>	110
Or like not of the frowie fede, or with the weedes be glutted.	<i>like as not, very likely; 'mustye or mossie' (E. K.), damp</i>	
The hylls, where dwelled holy saints, I reuerence and adore:		
Not for themselfe, but for the sayncts, which han be dead of yore.		
And nowe they bene to heauen forewent, their good is with them goe:		
Theyr sample onely to vs lent, that als we mought doe soe.	<i>example we too</i>	120
Shepherds they weren of the best, and liued in lowlye leas:		
And sith theyr soules bene now at rest, why done we them disease?	<i>annoyance, disturbance</i>	
Such one he was, (as I haue heard old Algrind often sayne)		
That whilome was the first shepheard, and liued with little gayne:		
As meek he was, as meeke mought be, simple, as simple sheepe,		130
Humble, and like in eche degre the flocke, which he did keepe.		
Often he vsed of hys keepe a sacrifice to bring,		
Now with a Kidde, now with a sheepe the Altars hallowing.		
So lowted he vnto hys Lord, such fauour couth he fynd,	<i>'did honour and reuerence' (E. K.)</i>	
That sithens neuer was abhord, the simple shepherds kynd.		140
And such I weene the brethren were, that came from <i>Canaan</i> :		
The brethren twelue, that kept yfere the flockes of mighty <i>Pan</i> .	<i>together, jointly</i>	
But nothing such thilk shepheard was, whom <i>Ida</i> hyll dyd beare,		
That left hys flocke, to fetch a lasse, whose loue he bought to deare:		
For he was proude, that ill was payd, (no such mought shepherds bee)		150

127 the first shepheard] Abel. 143 brethren twelue] Jacob's twelve sons, who kept their father's vast stock of cattle. 144 mighty Pan] not explained by E. K. Perhaps Jacob, patriarch and originator of the twelve tribes of Israel. 145 thilk shepheard] Paris, who kept sheep on Ida. 147 a lasse] Helen of Troy. 149 proud] presumably for daring to sit in judgment over three goddesses.

- And with lewde lust was ouerlayd: pressed, overcome
 tway things doen ill agree:
 But shepheard mought be meeke and mylde,
 well eyed, as *Argus* was,
 With fleshly follyes vndefyled,
 and stoute as steede of brasse.
 Sike one (sayd *Algrin*) *Moses* was,
 That sawe hys makers face,
 His face more cleare, then Christall glasse,
 160 and spake to him in place. in his presence, face to face
 This had a brother, (his name I knewe)
 the first of all his cote, coat, cloth (priest's garment)
 A shepheard trewe, yet not so true,
 as he that earst I hote. named
 Whilome all these were lowe, and lief,
 and loued their flocks to feede, agreeable, likeable
 They neuer strouen to be chiefe,
 and simple was theyr weede. dress
 But now (thanked be God therefore)
 170 the world is well amend, amended, improved (ironical)
 Their weedes bene not so nighly wore,
 such simplesse mought them shend: in simple parsimonious fashion
 They bene yclad in purple and pall,
 so hath theyr god them blist, might; shame
 They reigne and rulen ouer all, rich cloth, especially purple
 and lord it, as they list: blest
 Ygyrt with belts of glitterand gold, wish
 (mought they good sheepeheards bene) glittering
 Theyr Pan theyr sheepe to them has sold,
 180 I saye as some haue seene.
 For Palinode (if thou him ken)
 yode late on Pilgrimage went
 To Rome, (if such be Rome) and then
 he sawe thilke misusage.
 For shepeheards (sayd he) there doen leade,
 as Lordes done other where,
 Theyr sheepe han crustes, and they the bread:
 the chippes, and they the chere: parings of bread crusts; hearty meal
 They han the fleece, and eke the flesh,
 190 (O seely sheepe the while)
 The corne is theirs, let other thresh,
 their hands they may not file. defile
 They han great stores, and thriftye stockes,
 great freendes and feeble foes: prosperous, abundant
 What neede hem caren for their flocks?
 theyr boyes can looke to those.
 These wisards weltre in welth's waues,
 200 pampred in pleasures deepe, 'wallowe' (E. K.)
 They han fatte kernes, and leany knaues,

152 **tway things**] lust and pride on the one hand, and the shepherdly humility on the other. 154 **Argus**] the hundred-eyed guard appointed by Hera (Juno) for Io transformed into a cow: exemplifying moral vigilance. 156 **steede**] stead: house or city. **of brasse**] with walls of brass. 158 **sawe hys makers face**] Exodus 24.10. See also Exodus 20. 161 **a brother**] Aaron, appointed priest of the Jews by God (Exodus 28). **his name I knewe**] E. K. says Thomalin's forgetting Aaron's name is in accord with pastoral decorum, 'lest his remembrance and skill in antiquities of holy writ should seeme to exceede the meaneesse of the Person'. This seems rather pointless, seeing as Thomalin can recall Moses' name. 163 **yet not so true**] Aaron led the people in an idolatrous revolt during Moses' absence (Exodus 32). 173 **purple and pall**] the dress of kings and rulers: according to E. K., 'Spoken of the Popes and Cardinales', whose vestments were also called 'palls'. A glance not only at the Catholic church but High Anglicanism. 178 May they be or prove good shepherds. 179 **Theyr Pan**] 'that is the Pope' (E. K.): referring to the sale of church offices for money. 183 **if such be Rome**] if such a place deserves the name of Rome. 197 **wisards**] 'greate learned heads' (E. K.), obviously ironical. 199-200 i.e., The upper clergy live in luxury, while the lowly priests looking after the common people are impoverished. 199 **kerne**] 'a Churle or Farmer' (E. K.; *OED* 2). **knaues**] servants, hirelings.

- their fasting flockes to keepe. 200
 Sike mister men bene all misgone, 'such kinde of' (E.K.); misguided, degenerate
 they heapen hylles of wrath: gather to themselves
 Sike syrlye shepherds han we none, 'stately and powde' (E.K.)
 they keepen all the path.
Morrell. Here is a great deale of good matter,
 lost for lacke of telling, badly told
 Now sicker I see, thou doest but clatter: surely; chatter, gabble
 harne may come of melling. 'medling' (E. K.), interfering, criticizing
 Thou medlest more, then shall haue thanke, than
 to wyten shepherds welth: censure, condemn 210
 swollen, abundant
 When folk bene fat, and riches rancke,
 it is a signe of helth.
 But say me, what is *Algrin* he,
 that is so oft bynempt. named, alluded to
Thomalin. He is a shepheard great in gree, degree, rank
 but hath bene long ypent. captive, imprisoned
 One day he sat vpon a hyll,
 (as now thou wouldest me: wish me to do
 But I am taught by *Algrins* ill, 220
 to loue the lowe degree.)
 For sitting so with bared scalpe,
 an Eagle so red hye,
 That weening hys whyte head was chalke, thinking
 a shell fish downe let flye:
 She weend the shell fishe to haue broake,
 but therewith bruzd his brayne, broke, smashed
 So now astonied with the stroke, rendered insensible; paralysed
 he lyes in lingring payne.
Morell. Ah good *Algrin*, his hap was ill,
 but shall be better in time. 230
 Now farwell shepheard, sith thys hyll
 thou hast such doubt to climbe. fear

Palinodes Embleme.
In medio virtus.

Morrells Embleme.
In summo foelicitas.

42 EDMUND SPENSER FROM COLIN CLOUT'S COME HOME AGAIN

This long poem (published 1595) presents Spenser (in his usual persona of Colin Clout) among the expatriate English community in Ireland, where Spenser lived from 1580 to 1599 as secretary to the Lord Deputy. The immediate subject is a visit to the court at London with his patron Sir Walter Raleigh in 1590-91, to present the first section of *The Faerie Queene* to the Queen in hope of preferment. The poem combines two conventional pastoral veins, viewing the court through a shepherd's eyes as a place of simultaneous distinction and corruption, occasion of both encomium and satire. The excerpts below represents lines 1-79, 178-263, 290-327, 584-687 of the poem.

202 wrath] presumably human as well as divine. **204** They stick to the right path: a concession to the English clergy, perhaps to balance the earlier attack. **209** No-one will thank you for meddling so much. **216 long ypent]** Grindal (see headnote) was not imprisoned but sequestered (i.e. prevented from performing most duties) for his supposed (though mild) Puritan sympathies. **217 a hyll]** i.e. position of eminence. Grindal was Bishop of London and Archbishop of York before becoming Archbishop of Canterbury. **230 better in time]** Grindal was reinstated in 1582. **233 In medio virtus]** Virtue lies in the middle path. **234 In summo foelicitas]** Happiness resides at the top. E. K. has a long note on the opposite ideals of the golden mean and the highest or perfect happiness, as reflected respectively in the humility of Christ and the exalted bliss of God in heaven.

- The shepherds boy (best knowne by that name)
 That after *Tityrus* first sung his lay,
 Laies of sweet loue, without rebuke or blame,
 Sate (as his custome was) vpon a day,
 Charming his oaten pipe vnto his peres,
 The shepherd swaines that did about him play:
 Who all the while with greedie listfull eares,
 Did stand astonisht at his curious skill,
 Like hartlesse deare, dismayd with thunders sound.
 10 At last when as he piped had his fill,
 He rested him: and sitting then around,
 One of those groomes (a iolly groome was he,
 As euer piped on an oaten reed,
 And lou'd this shepherd dearest in degree,
 Hight *Hobbinol*) gan thus to him areed.
 Colin my lief, my life, how great a losse
 Had all the shepherds nation by thy lacke?
 And I poore swaine of many greatest crosse:
 That sith thy *Muse* first since thy turning backe
 20 Was heard to sound as she was wont on hye,
 Hast made vs all so blessed and so blythe.
 Whilest thou wast hence, all dead in dole did lie:
 The woods were heard to waile full many a sythe,
 And all their birds with silence to complaine:
 The fields with faded flowers did seem to mourne,
 And all their flocks from feeding to refraine:
 The running waters wept for thy returne,
 And all their fish with languour did lament:
 But now both woods and fields, and floods reuiue,
 30 Sith thou art come, their cause of meriment,
 That vs late dead, hast made againe aliue:
 But were it not too painfull to repeat
 The passed fortunes, which to thee befell
 In thy late voyage, we thee would entreat,
 Now at thy leisure them to vs to tell.
 To whom the shepherd gently answered thus,
Hobbin thou temptest me to that I couet:
 For of good passed newly to discuss,
 By dubble vsurie doth twice renew it.
 40 And since I saw that Angels blessed eie,
 Her worlds bright sun, here heauens fairest light,
 My mind full of my thoughts satietie,
 Doth feed on sweet contentment of that sight:
 Since that same day in nought I take delight
 Ne feeling haue in any earthly pleasure,
 But in remembrance of that glorious bright,
 My lifes sole blisse, my hearts eternall threasure.
 Wake then my pipe, my sleepe *Muse* awake,
 Till I haue told her praises lasting long:
 50 *Hobbin* desires, thou maist it not forsake,
 Harke then ye iolly shepherds to my song.
 With that they all gan throng about him neare,
 With hungrie eares to heare his harmonie:

2 after] prob. 'following, imitating' rather than 'next in time'. **Tityrus]** Chaucer, as usually in Spenser, transferring the usual pastoral name for Virgil derived from Virgil I. **5 Charming]** 'tempering, tuning, playing' (*OED charm*^v 7: first and chief examples from Spenser). **12 groomes]** men; in 16-17c, especially shepherds (*OED* 2). **15 Hobbinol]** Identified with Gabriel Harvey in *SC* ('September' 176) and *Colin Clout* 735-6, where Hobbinol says he (like Harvey) once served Lobbin (the Earl of Leicester). Harvey was never in Ireland, but Spenser transfers him imaginatively to this setting. **18 of many greatest crosse]** (had) suffered the most of all. **19-21]** We are all happy and blessed now that, for the first time since your return, you are singing as you used to do of old. **37]** You are asking of me what I myself wish to do. **38-9]** To discuss past happiness again doubles the enjoyment derived from it. **40 that Angel]** Elizabeth. **40-41]** standard Petrarchan conceits. **43 sweet ... sight]** the sweet pleasure drawn from that sight.

The whiles their flocks deuoyd of dangers feare,
Did round about them feed at libertie.

One day (quoth he) I sat, (as was my trade)
Vnder the foote of *Mole* that mountaine hore,
Keeping my sheepe amongst the cooly shade,
Of the greene alders by the *Mullaes* shore:

There a straunge shepheard chaunst to find me out, *foreign (i.e., from England)* 60

Whether allured with my pipes delight,
Whose pleasing sound ysrrilled far about, *sounded loudly*

Or thither led by chaunce, I know not right:

Whom when I asked from what place he came,
And how he hight, himselfe he did ycleepe, *was called; name*

The shepheard of the Ocean by name,
And said he came far from the main-sea deepe.

He sitting me beside in that same shade,
Prouoked me to plaie some pleasant fit, *called, invited; tune, song*

And when he heard the musicke which I made, 70

He found himselfe full greatly pleasd at it:

Yet æmuling my pipe, he tooke in hond

My pipe before that æmuled of many, *knew*

And plaid theron; (for well that skill he cond)

Himselfe as skilfull in that art as any.

He pip'd, I sung; and when he sung, I piped,

By chaunge of turnes, each making other mery,

Neither enuyng other, nor enuied,

So piped we, vntill we both were weary.

.....
When thus our pipes we both had wearied well, 80

(Quoth he) and each an end of singing made, *he: Colin*

He gan to cast great lyking to my lore,

And great dislyking to my lucklesse lot: *being, man; forsaken*

That banisht had my selfe, like wight forlore,

Into that waste, where I was quite forgot.

The which to leaue, thenceforth he counseld mee, *unfit; worthy of note*

Vnmeet for man in whom was ought regardfull,

And wend with him, his *Cynthia* to see:

Whose grace was great, and bounty most rewardfull. *composing poetry* 90

Besides her peerlesse skill in making well

And all the ornaments of wondrous wit,

Such as all womankynd did far excell:

Such as the world admyr'd and praised it:

So what with hope of good, and hate of ill,

He me perswaded forth with him to fare,

Nought tooke I with me, but mine oaten quill:

Small needments else need shepheard to prepare.

So to the sea we came; the sea? that is 100

A world of waters heaped vp on hie,

Rolling like mountaines in wide wilderness,

Horrible, hideous, roaring with hoarse crie.

And is the sea (quoth *Coridon*) so fearfull?

Fearful much more (quoth he) then hart can fear:

Thousand wyld beasts with deep mouthes gaping direfull

Therin stil wait poore passengers to teare.

Who life doth loath, and longs death to behold,

Before he die, alreadie dead with feare,

57 *Mole*] Spenser's name for the Ballahoura mountains near his Irish home. *hore*] hoar, white-headed. Called 'old father Mole' in *Colin Clout* 104, FQ VII.6.36.8. 59 *Mulla*] Spenser's name for the river Awbeg near his home in Kilcolma: flowing down from the Mole, hence called his daughter (*Colin Clout* 108, F.Q. VII.6.40.3). 66 *shepheard of the Ocean*] Walter Raleigh, who calls himself the Ocean or 'Oceanus' in his own poetry in allusion to his voyages. (See no.142.) One of the biggest landowners in Ireland, and familiar with Spenser. 72 *æmuling*] emulating; imitating, attempting to rival (*OED* cites only this passage). 82 *cast*] bestow. *lore*] (a) skill (b) tales, compositions. 96 *quill*] (a) pipe (b) pen.

- And yet would liue with heart halfe stonie cold,
Let him to sea, and he shall see it there.
- 110 And yet as ghastly dreadfull as it seemes,
Bold men presuming life for gaine to sell,
Dare tempt that gulf, and in those wandring stremes
Seek waies vnknowne, waies leading down to hell. *i.e., the underworld*
For as we stood there waiting on the strond, *strand, shore*
Behold an huge great vessell to vs came,
Dauncing vpon the waters back to lond,
As if it scornd the daunger of the same;
Yet was it but a wooden frame and fraile,
Glewed together with some subtle matter, *thin, light*
- 120 Yet had it armes and wings, and head and taile,
And life to moue it selfe vpon the water.
Strange thing, how bold and swift the monster was,
That neither car'd for wynd, nor haile, nor raine,
Nor swelling waues, but thorough them did passe
So proudly, that she made them roare againe.
The same aboard vs gently did receaue,
And without harme vs farre away did beare,
So farre that land our mother vs did leaue,
And nought but sea and heauen to vs appeare.
- 130 Then hartlesse quite and full of inward feare, *without heart or courage, frightened*
That shepheard I besought to me to tell,
Vnder what skie, or in what world we were,
In which I saw no liuing people dwell.
Who me recomforting all that he might,
Told me that that same was the Regiment *territory*
Of a great shepheardesse, that *Cynthia* hight,
His liege, his Ladie, and his lifes Regent. *ruler*
If then (quoth I) a shepheardesse she bee,
Where be the flockes and heards, which she doth keep?
- 140 And where may I the hills and pastures see,
On which she vseth for to feed her sheepe?
These be the hills (quoth he) the surges hie,
On which faire *Cynthia* her heards doth feed:
Her heards be thousand fishes with their frie,
Which in the bosome of the billowes breed.
Of them the shepheard which hath charge in chief,
Is *Triton* blowing loud his wreathed horne:
At sound whereof, they all for their relief
Wend too and fro at euening and at morne.
- 150 And *Proteus* eke with him does driue his heard
Of stinking Seales and Porcpisces together, *smelling of sea-water, 'fishy'*
With hoary head and deawy dropping beard,
Compelling them which way he list, and whether. *driving; wishes; whither*
And I among the rest of many least,
Haue in the Ocean charge to me assignd:
Where I will liue or die at her beheast,
And serue and honour her with faithfull mind.
Besides an hundred Nymphs all heauenly borne,
And of immortall race, doo still attend
- 160 To wash faire *Cynthiaes* sheep, when they be shorne,
And fold them vp, when they haue made an end.
Those be the shepherds which my *Cynthia* serue,
At sea, beside a thousand moe at land:

110 Although it seems so ghastly and fearsome. 125 **roare againe**] out of anger and frustration that the ship had escaped their clutches. 137 **his Ladie**] an object of chivalric adoration and allegiance. **life's Regent**] similarly combines allegiance as subject and as lover. 142-65 A celebration of England's nascent naval power. 147 **Triton**] Neptune's son, who herded and rode on sea-creatures. **wreathed horne**] the shell on which Triton is commonly shown as blowing. 150 **Proteus**] a sea-god capable of great changes of shape, tending flocks of seals. 151 **Porcpisces**] porpoises: false etymology, *porc* + *pisces*, pig + fish. 155 Raleigh was appointed Vice-Admiral of Devon and Cornwall in 1585.

For land and sea my *Cynthia* doth deserue
To haue in her commandement at hand.

.....
What land is that thou meanst (then *Cuddy* sayd)
And is there other, then whereon we stand?
Ah *Cuddy* (then quoth *Colin*) thous a fon, 'thou is'; fool
That hast not seene least part of natures worke:
Much more there is vnkend, then thou doest kon, unknown; know 170
And much more that does from mens knowledge lurke. hide
For that same land much larger is then this, than
And other men and beasts and birds doth feed:
There fruitfull corne, faire trees, fresh herbage is
And all things else that liuing creatures need.
Besides most goodly riuers there appeare,
No whit inferiour to thy *Funchins* praise,
Or vnto *Allo* or to *Mulla* cleare:
Nought hast thou foolish boy seene in thy daies.
But if that land be there (quoth he) as here, 180
And is theyr heauen likewise there all one?
And if like heauen, be heauenly graces there,
Like as in this same world where we do wone? favours, blessings
Both heauen and heauenly graces do much more
(Quoth he) abound in that same land, then this.
For there all happie peace and plenteous store
Conspire in one to make contented blisse:
No wayling there nor wretchednesse is heard,
No bloodie issues nor no leprosyes, discharges
No griesly famine, nor no raging sward, 190
No nightly bodrags, nor no hue and cries;
The shepheards there abroad may safely lie,
On hills and downes, withouten dread or daunger:
No rauinous wolues the good mans hope destroy,
Nor outlawes fell affray the forest raunger. attack
There learned arts do flourish in great honor,
And Poets wits are had in peerlesse price:
Religion hath lay powre to rest vpon her,
Aduancing vertue and suppressing vice.
For end, all good, all grace there freely growes, to conclude 200
Had people grace it gratefully to vse:
For God his gifts there plenteously bestowes,
But gracelesse men them greatly do abuse.
.....
So hauing said, *Aglaura* him bespake:
Colin, well worthie were those goodly faouours
Bestowd on thee, that so of them doest make,
And them requitest with thy thankfull labours.
But of great *Cynthiaes* goodnesse and high grace,
Finish the storie which thou hast begunne.
More eath (quoth he) it is in such a case, easy 210
How to begin, then know how to haue donne.
For euerie gift and euerie goodly meed, reward
Which she on me bestowd, demaunds a day,
And euerie day, in which she did a deed,
Demaunds a yeare it duly to display.
Her words were like a streame of honny fleeting, flowing
The which doth softly trickle from the hiue:

177-8 *Funchin* (Funcheon), *Allo*, *Mulla*] rivers in Ireland. *Allo*] 'the little stream now called the Allo or Allow, flowing into the Blackwater ... though Spenser really intended it for the great Blackwater itself.' (P. W. Joyce, *The Wonders of Ireland*, 1911). *Mulla*] See 59n. 191-2 *bodrags*] raids (like those of insurgents or marauders in Ireland). 194-5 *wolues*, *outlawes*] two major afflictions in Ireland. Cf *FQ* 7.6.55: Ireland 'Doth to this day with Wolues and Thieues abound'. Wolves were extinct in England by Henry VII's time. 198 The English monarch is the head of the Church of England. 208 *Cynthia*] Diana the virgin moon-goddess – a common identity for Elizabeth.

- Hable to melt the hearers heart vnweeting,
 And eke to make the dead againe aliuē.
- 220 Her deeds were like great glusters of ripe grapes,
 Which load the bunches of the fruitfull vine:
 Offring to fall into each mouth that gapes,
 And fill the same with store of timely wine.
 Her lookes were like beames of the morning Sun,
 Forth looking through the windowes of the East:
 When first the fleecie cattell haue begun
 Vpon the perled grasse to make their feast.
 Her thoughts are like the fume of Franckincence,
 Which from a golden Censer forth doth rise:
- 230 And throwing forth sweet odours mounts fro thence
 In rolling globes vp to the vaulted skies.
 There she beholds with high aspiring thought,
 The cradle of her owne creation:
 Emongst the seats of Angels heauenly wrought,
 Much like an Angell in all forme and fashion.
Colin (said *Cuddy* then) thou hast forgot
 Thy selfe, me seemes, too much, to mount so hie:
 Such loftie flight, base shepheard seemeth not,
 From flocks and fields, to Angels and to skie.
- 240 True (answered he) but her great excellence,
 Lifts me aboue the measure of my might:
 That being filld with furious insolence,
 I feele my selfe like one yrapt in spright.
 For when I thinke of her, as oft I ought,
 Then want I words to speake it fitly forth:
 And when I speake of her what I haue thought,
 I cannot thinke according to her worth.
 Yet will I thinke of her, yet will I speake,
 So long as life my limbs doth hold together,
- 250 And when as death these vitall bands shall breake,
 Her name recorded I will leaue for euer.
 Her name in euery tree I will endosse,
 That as the trees do grow, her name may grow:
 And in the ground each where will it engrosse,
 And fill with stones, that all men may it know.
 The speaking woods and murmuring waters fall,
 Her name lle teach in knowen termes to frame:
 And eke my lambs when for their dams they call,
 lle teach to call for *Cynthia* by name.
- 260 And long while after I am dead and rotten:
 Amongst the shepherds daughters dancing rownd,
 My layes made of her shall not be forgotten,
 But sung by them with flowry gyrlonds crownd.
 And ye, who so ye be, that shall surviue:
 When as ye heare her memory renewed,
 Be witsnesse of her bountie here aliuē,
 Which she to *Colin* her poore shepheard shewed.
 Much was the whole assembly of those heards,
 Moov'd at his speech, so feelingly he spake:
- 270 And stood awhile astonisht at his words,
 Till *Thestylis* at last their silence brake,
 Saying, Why *Colin*, since thou foundst such grace
 With *Cynthia* and all her noble crew:
 Why dist thou euer leaue that happie place,
 In which such wealth might vnto thee accrew?
 And back returnedst to this barrein soyle,

*unperceived, spontaneously**clusters**vaulted, overarching**her place of origin**rapt in spirit**bodily frame holding life together**inscribe**write in large letters**herdsmen*

237-46 Applies the common motif of *paulo maiora* ('a little grander', Virgil IV.1), when pastoral rises beyond its usual humble themes. 242 **furious**] frenzied, inspired. **insolence**] 'exultation' (*OED* 2), citing only this passage, but 'exaltation' would be nearer the sense. 252 Echoes Virgil X.53.

Where cold and care and penury do dwell:
 Here to keep sheepe, with hunger and with toyle,
 Most wretched he, that is and cannot tell.
 Happie indeed (said *Colin*) I him hold, 280
 That may that blessed presence still enioy,
 Of fortune and of enuy vncomptrold, *not ruled or dominated*
 Which still are wont most happie states t'annoy:
 But I by that which little while I prooued,
 Some part of those enormities did see,
 The which in Court continually houed, *hoved, arose*
 And followd those which happie seemd to bee.
 Therefore I silly man, whose former dayes
 Had in rude fields bene altogether spent,
 Darest not aduenture such vnknown wayes, *venture on, risk* 290
 Nor trust the guile of fortunes blandishment,
 But rather chose back to my sheep to tourne,
 Whose vtmost hardnesse I before had tryde,
 Then hauing learnd repentance late, to mourne
 Emongst those wretches which I there descryde.
 Shepheard (said *Thestylis*) it seemes of spight
 Thou speakest thus gainst their felicitie,
 Which thou enuiest, rather then of right
 That ought in them blameworthie thou doest spie.
 Cause haue I none (quoth he) of cancred will *cankered, infected* 300
 To quite them ill, that me demaend so well:
 But selfe-regard of priuate good or ill,
 Moues me of each, so as I found, to tell
 And eke to warne yong shepherds wandring wit,
 Which through report of that liues painted blisse,
 Abandon quiet home, to seeke for it,
 And leaue their lambes to losse misled amisse.

43 EDMUND SPENSER ASTROPHEL

This elegy for Sidney was prob. written long after Sidney's death in 1586, perhaps at the revival of the Sidney cult in the early 1590s when his works began to be published. It appeared in 1595, heading a supplementary section to *Colin Clouts Come Home Againe* consisting entirely of laments for Sidney. Modelled on Ronsard's French poem *Adonis*, and that in turn on Bion's Greek lament for Adonis and the story of Venus and Adonis in Ovid, *Met.* X.519-739. Astrophel (or Astrophil, 'star-lover') is the name famously assumed by Sidney as the lover of Stella ('star'), Penelope Devereux (see 73n). Spenser seems to be transferring the name Stella to Sidney's wife Frances Walsingham, or conflating Penelope and Frances in a single symbolic figure of mourning.

ASTROPHEL.

A Pastorall Elegie vpon the death of the most Noble and valorous Knight, Sir *Philip Sidney*.

Dedicated

To the most beautiful and vertuous Ladie, the Countesse of Essex.

Shepherds that wont on pipes of oaten reed, *are accustomed*
Of times to plaine your loues concealed smart: *complain, lament; pain*
And with your piteous layes haue learnd to breed
Compassion in a countrey lasses hart.
Hearken ye gentle shepherds to my song,
And place my dolefull plaint your plaints emong.

To you alone I sing this mournfull verse,
The mournfulst verse that euer man heard tell:

279 is and cannot tell] is so placed, but cannot complain. 284 by that ... prooued] from my brief experience. 300-4 I have no grudge against them, for they treated me well; but concern for my welfare makes me speak against them and warn other young shepherds against the court. 0.3 the Countesse of Essex] Sidney's widow, Frances Walsingham.

- 10 To you whose softened hearts it may emperse,
 With dolours dart for death of Astrophel.
 To you I sing and to none other wight,
 For well I wot my rymes bene rudely dight. fashioned, composed
- Yet as they been, if any nycer wit more fastidious or sophisticated
 Shall hap to heare, or couet them to read: desire
 Thinke he, that such are for such ones most fit, Let him think
 Made not to please the liuing but the dead.
 And if in him found pity euer place,
 Let him be moov'd to pity such a case.
- 20 A Gentle Shepheard borne in Arcady,
 Of gentlest race that euer shepheard bore: stock, ancestry
 About the grassie bancks of *Hæmony*,
 Did keepe his sheep, his litle stock and store.
 Full carefully he kept them day and night,
 In fairest fields, and *Astrophel* he hight. was called
- Young *Astrophel* the pride of shepherds praise, highest object
 Young *Astrophel* the rusticke lasses loue:
 Far passing all the pastors of his daies,
 In all that seemly shepheard might behoue. that befits a proper shepherd
 In one thing onely fayling of the best,
 30 That he was not so happie as the rest.
- For from the time that first the Nymph his mother
 Him forth did bring, and taught her lambs to feed:
 A sclender swaine excelling far each other, every other person
 In comely shape, like her that did him breed.
 He grew vp fast in goodnesse and in grace,
 And doubly faire wox both in mynd and face.
- Which daily more and more he did augment,
 With gentle vsage and demeanure myld: vsage: habitual behaviour, ways
 That all mens hearts with secret rauishment with the subjects' full knowledge
 40 He stole away, and weetingly beguyld. destroy
 Ne spight it selfe that all good things doth spill,
 Found ought in him, that she could say was ill.
- His sports were faire, his ioyance innocent, cleanly or fairly played
 Sweet without sowre, and honny without gall:
 And he himselfe seemd made for meriment,
 Merily masking both in bowre and hall.
 There was no pleasure nor delightfull play,
 When *Astrophel* so euer was away.
- 50 For he could pipe and daunce, and caroll sweet,
 Emongst the shepherds in their shearing feast:
 As Somers larke that with her song doth greet
 The dawning day forth comming from the East.
 And layes of loue he also could compose,
 Thrise happie she, whom he to praise did chose.
- Full many Maydens often did him woo,
 Them to vouchsafe emongst his rimes to name,
 Or make for them as he was wont to doo, compose poetry or songs
 For her that did his heart with loue inflame.
 For which they promised to dight for him,
 60 Gay chapelets of flowers and gyrlonds trim.

15 such ones] mourners, too afflicted by grief to write finely. 19 Arcady] perhaps referring specially to Sidney's *Arcadia*. 21 Hæmony] Haemonia, the ancient name of Thessaly, a traditional pastoral locale. 41-2 Even malice, that attacks all good things, could not find any fault in him. 43-8 Sidney took prominent part in court spectacles and entertainments, and was valued by Elizabeth for that reason despite her reservations about him. Perhaps also recalls Sidney's introducing himself (under his other persona of Philisides) in the song-meets or 'Eclogues' in *Arcadia*.

And many a Nymph both of the wood and brooke,
 Soone as his oaten pipe began to shrill:
 Both christall wells and shadie groues forsooke,
 To heare the charmes of his enchanting skill.
 And brought him presents, flowers if it were prime,
 Or mellow fruit if it were haruest time. spring

But he for none of them did care a whit,
 Yet wood Gods for them oft sighed sore:
 Ne for their gifts vnworthie of his wit,
 Yet not vnworthie of the countries store. 70
 For one alone he cared, for one he sight,
 His lifes desire, and his deare loues delight.

Stella the faire, the fairest star in skie,
 As faire as *Venus* or the fairest faire:
 A fairer star saw neuer liuing eie,
 Shot her sharp pointed beames through purest aire.
 Her he did loue, her he alone did honor,
 His thoughts, his rimes, his songs were all vpon her.

To her he vovd the seruice of his daies,
 On her he spent the riches of his wit: 80
 For her he made hymnes of immortal praise,
 Of onely her he sung, he thought, he writ.
 Her, and but her of loue he worthie deemed,
 For all the rest but litle he esteemed.

Ne her with ydle words alone he wowed,
 And verses vaine (yet verses are not vaine)
 But with braue deeds to her sole seruice vowed,
 And bold atchieuements her did entertaine.
 For both in deeds and words he nourted was,
 Both wise and hardie (too hardie alas). bold 90

In wrestling nimble, and in renning swift,
 In shooting steddie, and in swimming strong:
 Well made to strike, to throw, to leape, to lift,
 And all the sports that shepheards are emong.
 In euery one he vanquisht euery one,
 He vanquisht all, and vanquisht was of none.

Besides, in hunting such felicitie,
 Or rather infelicitie he found:
 That euery field and forest far away,
 He sought, where saluage beasts do most abound. 100
 No beast so saluage but he could it kill,
 No chace so hard, but he therein had skill.

Such skill matcht with such courage as he had,
 Did prick him foorth with proud desire of praise: spur, drive
 To seek abroad, of daunger nought y'drad,
 His mistress name, and his owne fame to raise.
 What need perill to be sought abroad,
 Since round about vs, it doth make abroad?

64 charmes, enchanting] to be taken (though metaphorically) in the full magical sense. **69-70**
 The gifts were no fit tribute to his talents, though the best the countryside could afford. **73 Stella]**
 Penelope Devereux, daughter of the Earl of Essex, finally married to Lord Rich; the subject of Sidney's
Astrophil and Stella and other poems. Curiously brought into a poem dedicated to the woman Sidney
 later married, though of course Stella was a celebrated presence in his poetry. Spenser might be intend-
 ing a transference of the name to Sidney's wife Frances (as 165ff. implies), though she had remarried
 before the publication and prob. composition of *Astrophel*. **75-6** The fairest star that living eye that
 ever saw (punning on *Stella*, star). **91-6** pastoral parallels to Sidney's courtly sports and jousts. **97**
hunting] a trope for soldiering. **98 infelicitie]** alluding to his death in battle.

- 110 It fortun'd as he, that perilous game
 In forreine soyle pursued far away:
 Into a forest wide, and waste he came
 Where store he heard to be of saluage pray.
 So wide a forest and so waste as this,
 Nor famous *Ardeyn*, nor fowle *Arlo* is. *barren, deserted*
- There his welwouen toyles and subtil traines,
 He laid the brutish nation to enwrap: *nets; ingenious traps*
 So well he wrought with practise and with paines,
 That he of them great troupes did soone entrap. *herds, large numbers*
 Full happie man (misweening much) was hee,
 120 So rich a spoile within his power to see. *greatly mistaken or deluded*
- Eftsoones all heedlesse of his dearest hale,
 Full greedily into the heard he thrust: *well-being, hence safety*
 To slaughter them, and worke their finall bale,
 Least that his toyle should of their troupes be Brust. *harm, destruction*
 Wide wounds emongst them many one he made,
 Now with his sharp borespear, now with his blade. *burst*
 His care was all how he them all might kill,
 That none might scape (so partiall vnto none) *concern, purpose*
 Ill mynd so much to mynd anothers ill,
 130 As to become vnmyndfull of his owne. *be concerned with or intent on*
 But pardon that vnto the cruell skies,
 That from himselfe to them withdrew his eies.
- So as he rag'd emongst that beastly rout,
 A cruell beast of most accursed brood
 Vpon him turnd (despeyre makes cowards stout) *fierce, aggressive*
 And with fell tooth accustomed to blood,
 Launched his thigh with so mischieuous might, *lanced, pierced; destructive*
 That it both bone and muscles ryued quight.
- So deadly was the dint and deep the wound,
 140 And so huge streames of blood thereout did flow:
 That he endured not the direfull stound,
 But on the cold deare earth himselfe did throw. *blow*
 The whiles the captiue heard his nets did rend,
 And hauing none to let, to wood did wend. *stunning blow*
 And hauing none to let, to wood did wend. *stop or impede them; go*
- Ah where were ye this while his shepheard peares,
 To whom aliuie was nought so deare as hee:
 And ye faire Mayds the matches of his yeares,
 Which in his grace did boast you most to bee? *peers, companions*
 Ah where were ye, when he of you had need,
 150 To stop his wound that wondrously did bleed? *companions of his youth*
- Ah wretched boy the shape of dreryhead,
 And sad ensample of mans suddein end:
 Full litle faileth but thou shalt be dead,
 Vnpitied, vnplaynd, of foe or frend. *figure of sorrow*
 Whilest none is nigh, thine eylids vp to close,
 And kisse thy lips like faded leaues of rose. *It will take little unmournd*
- A sort of shepheards sewing of the chace,
 As they the forest raunged on a day: *band, group; pursuing one day*

110 *forreine soyle*] Sidney died at the battle of Zutphen in the Netherlands. 114 *Ardeyn*] prob. covering both Arden in Warwickshire and Ardennes in France, as later in Shakespeare's *As You Like It*. *Arlo*] Aherlow, a glen once held by English landowners but, by Spenser's time, taken over by the Irish, hence in Englishmen's view a *fowle* despoil region. 131 But the cruel heavens are responsible for this (so pardon them if you wish). 132 That distracted his attention towards them and away from his own safety. 145 A common pastoral motif going back to Theocritus l.66. 148 Which of you could boast of being his favourite? 157 *sort of shepheards*] probably alluding to the Dutch, in whose country Sidney died. He survived 26 days after his injury, hence this passage of time.

- By fate or fortune came vnto the place,
Where as the lucklesse boy yet bleeding lay. 160
Yet bleeding lay, and yet would still haue bled,
Had not good hap those shepherds thether led. *lucky chance*
- They stopt his wound (too late to stop it was)
And in their armes then softly did him reare: *raise, lift*
Tho (as he wild) vnto his loued lasse, *then; wished*
His dearest loue him dolefully did beare.
The dolefulst beare that euer man did see, *(a) bier, hence corpse (b) burden*
Was *Astrophel*, but dearest vnto mee.
- She when she saw her loue in such a plight, *[defaced, made unsightly*
With crudled blood and filthie gore deformed: *curdled, congealed;* 170
That wont to be with flowers and gyrlonds dight, *used; decked, adorned*
- And her deare faouours dearly well adorned
Her face, the fairest face, that eye mote see,
She likewise did deforme like him to bee.
- Her yellow locks that shone so bright and long,
As Sunny beames in fairest somers day:
She fierly tore, and with outrageous wrong
From her red cheeks the roses rent away.
And her faire brest the treasury of ioy,
She spoyld thereof, and filled with annoy. *rich store*
pain, distress 180
- His palled face impictured with death,
She bathed oft with teares and dried oft:
And with sweet kisses suckt the wasting breath,
Out of his lips like lillies pale and soft.
And oft she cald to him, who answerd nought,
But onely by his lookes did tell his thought.
- The rest of her impatient regret,
And piteous mone the which she for him made:
No toong can tell, nor any forth can set,
But he whose heart like sorrow did inuade. 190
At last when paine his vitall powres had spent,
His wasted life her weary lodge forwent. *wasted spent, exhausted*
- Which when she saw, she staid not a whit,
But after him did make vntimely haste:
Forth with her ghost out of her corps did flit,
And followed her make like Turtle chaste. *mate; turtle-dove*
To proue that death their hearts cannot diuide,
Which liuing were in loue so firmly tide.
- The Gods which all things see, this same beheld,
And pittying this paire of louers trew: 200
Transformed them there lying on the field,
Into one flowre that is both red and blew.
It first growes red, and then to blew doth fade,
Like *Astrophel*, which thereinto was made.

172 lent lustre to the love-tokens that she gave him to wear. 177 **fiery**] ?fiercely, violently (not in OED). 179-80 Her heart, usually the repository of joy, was now filled with grief. 187 **regret**] in a very strong sense: lament, grief. 192 His spent life left the lodging (i.e., the body) it had grown weary of. **Her**] because Lat. *vita* (life) is feminine. 195 Sidney's widow Frances Walsingham not only survived him but married Robert, Second Earl of Essex, and bore him five children. She could not be shown openly as mourning her first husband. Penelope Rich, too, made a second marriage following a public affair with Charles Blount, Baron Mountjoy. Spenser creates a fictitious Stella combining Penelope and Frances – perhaps with overtones of Sidney's sister Mary, Countess of Pembroke, though in the continuation of this poem (see 234n) she is Clorinda, presented in her true relationship to the dead (1.229). 196 Turtle-doves mate for life. 202 **one flowre**] probably imaginary, though the description fits the borage (Spenser *Variorum* 7.498). The names **Starlight** and **Pentheia** (211-12) are not used of any known flower in Spenser's time. 'Starlight' obviously alludes to Stella, and 'Pentheia', in GK, would be 'the flower of sorrow'.

And in the midst thereof a star appears,
 As fairly formd as any star in skyes:
 Resembling *Stella* in her freshest yeares,
 Forth darting beames of beautie from her eyes,
 And all the day it standeth full of deow,
 210 Which is the teares, that from her eyes did flow.

That hearbe of some, Starlight is cald by name,
 Of others *Penthia*, though not so well:
 But thou where euer thou doest finde the same,
 Form this day forth do call it *Astrophel*.
 And when so euer thou it vp doest take,
 Do pluck it softly for that shepherds sake.

Hereof when tydings far abroad did passe,
 The shepherds all which loued him full deare:
 220 And sure full deare of all he loued was,
 Did thether flock to see what they did heare.
 And when that pitteous spectacle they vewed,
 The same with bitter teares they all bedewed.

And euery one did make exceeding mone,
 With inward anguish and great grieffe opprest:
 And euery one did weep and waile, and mone,
 And meanes deviz'd to shew his sorrow best.
 That from this houre since first on grassie greene
 Shepherds kept sheep, was not like mourning seen.

230 But first his sister that *Clorinda* hight,
 The gentlest shepherdesse that liues this day:
 And most resembling both in shape and spright
 Her brother deare, began this dolefull lay.
 Which least I marre the sweetnesse of the vearse,
 In sort as she it sung, I will rehearse.

44 EDMUND SPENSER *THE FAERIE QUEENE BOOK VI CANTO IX.5-36*

In the last of the six completed books of *The Faerie Queene*, Sir Calidore, the knight exemplifying courtesy, spends some time among shepherds in cantos 9 and 10. In one sense, this marks a truancy from his mission to destroy the Blatant (bleating, braying) Beast, a monster allegorizing rumour. But it is also the spiritual climax of his quest: the vision of the Graces in Canto 10, with deep Neoplatonic implications, is often seen as an effective thematic conclusion to the formally incomplete *FQ*. Calidore's pastoral sojourn is also the romantic climax of his story, for he marries Pastorella, the shepherdess who proves to be of noble parentage. The virtue of courtesy comprises not only outward etiquette but, more centrally, an inner humane refinement expressed in one's total conduct towards all persons. Etymologically and historically, it is identified with the court, yet the Knight of Courtesy finds his most congenial milieu among shepherds in the country, courting a shepherd girl – who proves to be of noble birth. The virtue perfected in pastoral life emanates from the court and returns to it. Calidore is often identified with Philip Sidney, the iconic exemplar of courtesy. In his encounter with Colin Clout (Spenser, as usual), he also suggests Walter Raleigh on his visit to Ireland, as recounted in *Colin Clouts Come Home Againe*. Colin's presence suggests Spenser's own life in rural Ireland, and Melibœe's discourse on the virtues of the country a (perhaps resigned) acceptance of that life: a paradigm previously found in *Colin Clout*. As might be expected, the language of this pastoral episode often echoes SC.

There on a day as he pursew'd the chace,	<i>he: Calidore</i>
He chaunst to spy a sort of shepherd groomes,	<i>band, group</i>
Playing on pypes, and caroling apace,	
The whyles their beasts there in the budded broomes	<i>broom plants</i>
Beside them fed, and nipt the tender bloomes:	
For other worldly wealth they cared nought.	
To whom Sir <i>Calidore</i> yet sweating comes,	
And them to tell him courteously besought,	<i>[Beast; driven</i>
If such a beast they saw, which he had thether brought.	<i>beast: the Blatant</i>

234 as she it sung] Suggests the 'Dolefull Lay of Clorinda' that follows is Lady Mary's composition; but it is closely integrated into the preceding verse, and commonly accepted as Spenser's own work.

They answer'd him, that no such beast they saw, Nor any wicked feend, that mote offend Their happie flockes, nor daunger to them draw: But if that such there were (as none they kend) They prayd high God them farre from them to send. Then one of them him seeing so to sweat, After his rusticke wise, that well he weend, Offred him drinke, to quench his thirstie heat, And if he hungry were, him offred eke to eat.	10
The knight was nothing nice, where was no need, And tooke their gentle offer: so adowne They prayd him sit, and gaue him for to feed Such homely what, as serues the simple clowne, That doth despise the dainties of the towne. Tho hauing fed his fill, he there besyde Saw a faire damzell, which did weare a crowne Of sundry flowres, with silken ribbands tyde, Yclad in home-made greene that her owne hands had dyde.	20
Vpon a litle hillocke she was placed Higher then all the rest, and round about Enuiron'd with a girland, goodly graced, Of louely lasses, and them all without The lustie shepheard swaynes sate in a rout, The which did pype and sing her prayses dew, And oft reioyce, and oft for wonder shout, As if some miracle of heauenly hew Were downe to them descended in that earthly vew.	30
And soothly sure she was full fayre of face, And perfectly well shapt in euery lim, Which she did more augment with modest grace, And comely carriage of her count'nance trim, That all the rest like lesser lamps did dim: Who her admiring as some heauenly wight, Did for their soueraine goddesses her esteeme, And caroling her name both day and night, The fayrest <i>Pastorella</i> her by name did hight.	40
Ne was there heard, ne was there shepherds Swayne But did her honour, and eke many a one Burnt in her loue, and with sweet pleasing payne Full many a night for her did sigh and grone: But most of all the shepheard <i>Coridon</i> For her did languish, and his deare life spend; Yet neither she for him, nor other none Did care a whit, ne any liking lend: Though meane her lot, yet higher did her mind ascend.	50
Her whyles Sir <i>Calidore</i> there vewed well, And markt her rare demeanure, which him seemed So farre the meane of shepherds to excell, As that he in his mind her worthy deemed, To be a Princes Paragone esteemed. He was vnwares surprisid in subtile bands Of the blynd boy, ne thence could be redeemed By any skill out of his cruell hands, Caught like the bird, which gazing still on others stands.	60

35 hew] hue, appearance (OED 2). 35-6 Platonic implications, as throughout this episode and FQ generally, reaching a climax in Canto 10 (no.45). 60-61 Unknown to him, he was caught in the bonds of love. blynd boy] Cupid. 63 gazing... stands] stands motionless at the sight of a predator.

- So stood he still long gazing thereupon,
 Ne any will had thence to moue away,
 Although his quest were farre afore him gon;
 But after he had fed, yet did he stay,
 And sate there still, vntill the flying day
 Was farre forth spent, discoursing diuersly
 70 Of sundry things, as fell to worke delay;
 And euermore his speach he did apply
 To th'heards, but meant them to the damzels fantazy. (faculty of) apprehension
- By this the moystie night approaching fast,
 Her deawy humour gan on th'earth to shed,
 That warn'd the shepherds to their homes to hast
 Their tender flocks, now being fully fed,
 For feare of wetting them before their bed;
 Then came to them a good old aged syre,
 Whose siluer lockes bedeckt his beard and hed,
 80 With shepherds hooke in hand, and fit attyre,
 That wild the damzell rise; the day did now expyre. willed: directed, asked
- He was to weet by common voice esteemed
 The father of the fayrest *Pastorell*,
 And of her selfe in very deede so deemed;
 Yet was not so, but as old stories tell
 Found her by fortune, which to him befell,
 In th'open fields an Infant left alone,
 And taking vp brought home, and nursed well
 As his owne chyld; for other he had none,
 90 That she in tract of time accompted was his owne. passage
- She at his bidding meekely did arise,
 And streight vnto her litle flocke did fare:
 Then all the rest about her rose likewise,
 And each his sundrie sheepe with seuerall care
 100 Gathered together, and them homeward bare:
 Whylest euerie one with helping hands did striue
 Amongst themselues, and did their labours share,
 To helpe faire *Pastorella*, home to driue
 Her fleecie flocke; but *Coridon* most helpe did giue. particular, for his own flock
- But *Melibæe* (so hight that good old man)
 Now seeing *Calidore* left all alone,
 And night arriued hard at hand, began
 Him to inuite vnto his simple home;
 Which though it were a cottage clad with lome,
 And all things therein meane, yet better so
 To lodge, then in the saluage fields to rome.
 The knight full gladly soone agreed thereto,
 Being his harts owne wish, and home with him did go. wild, dangerous
- There he was welcom'd of that honest syre,
 And of his aged Beldame homely well;
 110 Who him besought himselfe to disattyre,
 And rest himselfe, till supper time befell.
 By which home came the fayrest *Pastorell*,
 After her flocke she in their fold had tyde,
 And supper readie dight, they to it fell
 With small adoe, and nature satisfyde,
 The which doth litle craue contented to abyde. aged woman, matron
 take off his armour
 confined, shut in
 made, prepared

84 And she herself thought so. 95 bare] bore, took along (OED bear v¹e). 104 lome] loam: clay and sand mixed with straw to plaster walls. 110 homely] (a) kindly (so OED for this passage) (b) simply, unpretentiously. 117 which asks for little to be contented.

- Tho when they had their hunger slaked well, *then*
 And the fayre mayd the table ta'ne away,
 The gentle knight, as he that did excell 120
 In courtesie, and well could doe and say,
 For so great kindnesse as he found that day,
 Gan greatly thanke his host and his good wife;
 And drawing thence his speach another way,
 Gan highly to commend the happie life,
 Which Shepheards lead, without debate or bitter strife.
- How much (sayd he) more happie is the state,
 In which ye father here doe dwell at ease,
 Leading a life so free and fortunate,
 From all the tempests of these worldly seas, 130
 Which tosse the rest in daungerous disease? *disturbance, suffering*
 Where warres, and wreckes, and wicked enmitie
 Doe them afflict, which no man can appease,
 That certes I your happinesse enuie,
 And wish my lot were plast in such felicitie.
- Surely my sonne (then answer'd he againe)
 If happie, then it is in this intent,
 That hauing small, yet doe I not complaine
 Of want, ne wish for more it to augment,
 But doe my selfe, with that I haue, content; 140
 So taught of nature, which doth litle need
 Of forreine helpes to lifes due nourishment:
 The fields my food, my flocke my rayment breed; *yield, provide*
 No better doe I weare, no better do I feed.
- Therefore I doe not any one enuy,
 Nor am enuyde of any one therefore;
 They that haue much, feare much to loose thereby,
 And store of cares doth follow riches store.
 The litle that I haue, growes dayly more
 Without my care, but onely to attend it; 150
 My lambes doe euery yeare increase their score, *await*
 And my flockes father daily doth amend it. *tally, number*
 What haue I, but to praise th'Almighty, that doth send it? *improve, add to*
- To them that list, the worlds gay shows I leaue, *wish*
 And to great ones such follies doe forgiue,
 Which oft through pride do their owne perill weaue,
 And through ambition downe themselues doe driue
 To sad decay, that might contented liue.
 Me no such cares nor combrous thoughts offend, *burdensome*
 Ne once my minds vn moued quiet griue, 160
 But all the night in siluer sleepe I spend,
 And all the day, to what I list, I doe attend.
- Sometimes I hunt the Fox, the vowed foe
 Vnto my Lambes, and him dislodge away;
 Sometime the fawne I practise from the Doe,
 Or from the Goat her kidde how to conuay; *separate, i.e., wean*
 Another while I baytes and nets display,
 The birds to catch, or fishes to beguyle: *deceive, trap*
 And when I wearie am, I downe doe lay
 My limbes in euery shade, to rest from toyle, 170
 And drinke of euery brooke, when thirst my throte doth boyle.

136-89 Meliboeë's discourse closely imitates that of a shepherd who gives shelter to Erminia in Tasso's *Jerusalem Delivered* VII.8-13. 150 if I only wait for it to grow, without troubling myself about it. 152 flockes father] the stud ram. 158 that ... liue] that might otherwise have lived in content. 160 I never regret my undisturbed peace of mind.

- The time was once, in my first prime of yeares,
 When pride of youth forth pricked my desire, *spurred, drove*
 That I disdain'd amongst mine equall peares
 To follow sheepe, and shepherds base attire:
 For further fortune then I would inquire. *seek*
 And leauing home, to roiall court I sought;
 Where I did sell my selfe for yearely hire,
 And in the Princes gardin daily wrought;
 180 There I beheld such vainenesse, as I neuer thought.
resorted, visited
- With sight whereof soone cloyd, and long deluded
 With idle hopes, which them doe entertaine,
 After I had ten yeares my selfe excluded *engage, occupy*
 From natiue home, and spent my youth in vaine,
 I gan my follies to my selfe to plaine, *stayed away*
 And this sweet peace, whose lacke did then appeare.
 Tho backe returning to my sheepe againe,
 I from thenceforth haue learn'd to loue more deare
 This lowly quiet life, which I inherite here.
- 190 Whylest thus he talkt, the knight with greedy eare
 Hong still vpon his melting mouth attent; *flowing tongue; attentive*
 Whose sensefull words empierst his hart so neare,
 That he was rapt with double rauishment,
 Both of his speach that wrought him great content,
 And also of the obiect of his vew,
 On which his hungry eye was alwayes bent;
 That twixt his pleasing tongue, and her faire hew,
 He lost himselfe, and like one halfe entraunced grew.
- 200 Yet to occasion meanes, to worke his mind, *create; gain his purpose*
 And to insinuate his harts desire,
 He thus replyde; Now surely syre, I find,
 That all this worlds gay shoves, which we admire,
 Be but vaine shadowes to this safe retyre *compared to; retreat*
 Of life, which here in lowlinesse ye lead,
 Fearelesse of foes, or fortunes wrackfull yre, *destructive*
 Which tosseth states, and vnder foot doth tread
 The mightie ones, affrayd of euery chaunges dread. *disturbed, agitated*
- That euen I which daily doe behold
 The glorie of the great, amongst whom I won, *dwell*
 210 And now haue prou'd, what happinesse ye hold
 In this small plot of your dominion,
 Now loath great Lordship and ambition;
 And wish th'heauens so much had graced mee,
 As graunt me liue in like condition;
 Or that my fortunes might transposed bee
 From pitch of higher place, vnto this low degree.
- In vaine (said then old *Melibœ*) doe men
 The heauens of their fortunes fault accuse,
 Sith they know best, what is the best for them: *they: the heauens; them: men*
 220 For they to each such fortune doe diffuse, *distribute*
 As they doe know each can most aptly vse.
 For not that, which men couet most, is best,
 Nor that thing worst, which men do most refuse;
 But fittest is, that all contented rest
 With that they hold: each hath his fortune in his brest.

178 **yearly hire**] Reverses the usual situation where the shepherd is a hireling. Melibœ owns flocks in the country but was a paid servant at court. 200 **insinuate**] attract (*OED* 4).

- It is the mynd, that maketh good or ill,
 That maketh wretch or happie, rich or poore:
 For some, that hath abundance at his will, *at his command or disposal*
 Hath not enough, but wants in greatest store;
 And other, that hath litle, askes no more, 230
 But in that litle is both rich and wise.
 For wisdom is most riches; fooles therefore
 They are, which fortunes doe by vowes deuize,
 Sith each vnto himselfe his life may fortunize. *make fortunate or rewarding*
- Since then in each mans self (said *Calidore*)
 It is, to fashion his owne lyfes estate, *state, condition*
 Giue leaue awhyle, good father, in this shore
 To rest my barcke, which hath bene beaten late *boat*
 With stormes of fortune and tempestuous fate, 240
 In seas of troubles and of toylesome paine,
 That whether quite from them for to retrate *retreat, withdraw*
 I shall resolute, or back to turne againe,
 I may here with your selfe some small repose obtaine.
- Not that the burden of so bold a guest
 Shall chargefull be, or chaunge to you at all; *costly; make a difference, affect*
 For your meane food shall be my daily feast,
 And this your cabin both my bowre and hall.
 Besides for recompence hereof, I shall
 You well reward, and golden guerdon giue,
 That may perhaps you better much withall, *benefit* 250
 And in this quiet make you safer liue. *more securely*
 So forth he drew much gold, and toward him it driue. *drove, thrust*
- But the good man, nought tempted with the offer
 Of his rich mould, did thrust it farre away, *earth, dirt*
 And thus bespake; Sir knight, your bounteous proffer
 Be farre fro me, to whom ye ill display
 That mucky masse, the cause of mens decay,
 That mote empaire my peace with daungers dread.
 But if ye algates couet to assay *however*
 This simple sort of life, that shepherds lead, 260
 Be it your owne: our rudenesse to your selfe aread.
- So there that night Sir *Calidore* did dwell,
 And long while after, whilst him list remaine,
 Dayly beholding the faire *Pastorell*,
 And feeding on the bayt of his owne bane.
 During which time he did her entertaine
 With all kind courtesies, he could inuent;
 And euery day, her companie to gaine,
 When to the field she went, he with her went:
 So for to quench his fire, he did it more augment. *intending to* 270
- But she that neuer had acquainted beene
 With such quaint vsage, fit for Queenes and Kings, *refined*
 Ne euer had such knightly seruice seene,
 But being bred vnder base shepherds wings,
 Had euer learn'd to loue the lowly things,
 Did litle whit regard his courteous guize,
 But cared more for *Colins* carolings
 Then all that he could doe, or euer deuize: *than*
 His layes, his loues, his lookes she did them all despise.

233 by vows deuize] try to obtain by prayers, as though good fortune was a divine gift. 261 aread] ?take it as you will; ?make it your own. 265 bayt ... bane] the attraction that brought him to his own destruction.

- 280 Which *Calidore* perceiuing, thought it best
 To chaunge the manner of his loftie looke;
 And doffing his bright armes, himselfe addrest *dressed*
 In shepherds weed, and in his hand he tooke,
 In stead of steelehead speare, a shepherds hooke,
 That who had seene him then, would haue bethought
 On *Phrygian Paris* by *Plexippus* brooke,
 When he the loue of fayre *Oenone* sought,
 What time the golden apple was vnto him brought.

45 EDMUND SPENSER THE FAERIE QUEENE BOOK VI CANTO X.5-30

See headnote to no.44 and notes below.

- One day as he did raunge the fields abroad, *he: Calidore*
 Whilest his faire *Pastorella* was elsewhere,
 He chaunst to come, far from all peoples troad, *trod: tread, path*
 Vnto a place, whose pleasance did appere *beauty, attraction*
 To passe all others, on the earth which were:
 For all that euer was by natures skill
 Deuized to worke delight, was gathered there,
 And there by her were poured forth at fill,
 As if this to adorne, she all the rest did pill. *rob*
- 10 It was an hill plaste in an open plaine,
 That round about was bordered with a wood
 Of matchlesse hight, that seem'd th'earth to disdaine,
 In which all trees of honour stately stood,
 And did all winter as in sommer bud, *tents, shades*
 Spredding paulions for the birds to bowre,
 Which in their lower braunches sung aloud;
 And in their tops the soring hauke did towre,
 Sitting like King of fowles in maiesty and powre.
- 20 And at the foote thereof, a gentle flud
 His siluer waues did softly tumble downe,
 Vnmard with ragged mosse or filthy mud, *might; peasant, rustic*
 Ne mote wylde beastes, ne mote the ruder clowne *be immersed*
 Thereto approach, ne filth mote therein drowne:
 But Nymphes and Faeries by the bancks did sit,
 In the woods shade, which did the waters crowne, *overlook and adorn*
 Keeping all noysome things away from it,
 And to the waters fall tuning their accents fit.
- 30 And on the top thereof a spacious plaine
 Did spred it selfe, to serue to all delight,
 Either to daunce, when they to daunce would faine, *wish, be inclined*
 Or else to course about their bases light; *run; lightly, nimbly*
 Ne ought there wanted, which for pleasure might
 Desired be, or thence to banish bale: *misery, suffering*
 So pleasantly the hill with equall hight, *proportionate, balancing*
 Did seeme to ouerlooke the lowly vale;
 Therefore it rightly cleeped was mount *Acidale*.

286-8 Paris dwelt as a shepherd on Mount Ida, where he wooed the nymph Oenone. He was prince of Troy, which was often wrongly identified with Phrygia. **286 Plexippus]** No such brook. Meaning 'driver of horses', may refer to Hippocrene, the fountain that sprang from the winged horse Pegasus' hoof; but one wonders whether a good Greek scholar like Spenser would have made this mistake. **14 all winter as in sommer bud]** thus equating the setting with Paradise. **15 bowre]** lodge, shelter (*OED bower* v2, from this passage only). **18 King of fowles]** a distinction usually accorded the eagle. **30 they]** the nymphs and fairies (24). **31** Alluding to the popular rustic game of prisoners' base. **36 Acidale]** from Acidalia (without care), a name for Venus, after the well Acidalius sacred to the Graces, associated with Venus (see 41). Acidale is where Venus comes to rest and sport, withdrawing from her 'royall court' (43) of Cytheron.

- They say that *Venus*, when she did dispose
 Her selfe to pleasaunce, vsed to resort *sport, relaxation*
 Vnto this place, and therein to repose
 And rest her selfe, as in a gladsome port, *refuge, resort* 40
 Or with the Graces there to play and sport;
 That euen her owne Cytheron, though in it
 She vsed most to keepe her royall court,
 And in her soueraine Maiesty to sit,
 She in regard hereof refusde and thought vnfit.
- Vnto this place when as the Elfin Knight
 Approacht, him seemed that the merry sound
 Of a shrill pipe he playing heard on hight, *higher up the slope*
 And many feete fast thumping th'hollow ground,
 That through the woods their Eccho did rebound. 50
 He nigher drew, to weete what mote it be; *learn*
 There he a troupe of Ladies dauncing found
 Full merrily, and making a gladfull glee, *a type of song*
 And in the midst a Shepheard piping he did see.
- He durst not enter into th'open greene,
 For dread of them vnwares to be descryde, *discerned, spotted*
 For breaking of their daunce, if he were seene; *For: for fear of*
 But in the couert of the wood did byde,
 Beholding all, yet of them vnespyde. 60
 There he did see, that pleased much his sight,
 That euen he him selfe his eyes enuyde,
 An hundred naked maidens lilly white,
 All raunged in a ring, and dauncing in delight.
- All they without were raunged in a ring,
 And daunced round; but in the midst of them
 Three other Ladies did both daunce and sing,
 The whilst the rest them round about did hemme,
 And like a girlond did in compasse stemme: *all around*
 And in the midst of those same three, was placed 70
 Another Damzell, as a precious gemme,
 Amidst a ring most richly well enchaced, *chased, engraved*
 That with her goodly presence all the rest much graced.
- Looke how the Crowne, which *Ariadne* wore
 Vpon her yuory forehead that same day,
 That *Theseus* her vnto his bridale bore,
 When the bold *Centaures* made that bloody fray
 With the fierce *Lapithes*, which did them dismay;
 Being now placed in the firmament,
 Through the bright heauen doth her beams display,
 And is vnto the starres an ornament, 80
 Which round about her moue in order excellent.

36-41 Here and later, Spenser evokes the description of Venus dancing with the Graces and nymphs in Horace, Ode I.4.5-7. **Graces**] Charites: goddesses of grace, beauty and refinement, associated with both Venus (92) and the Muses. In Renaissance Neoplatonic thought, they are richly symbolic figures, perhaps most notably in Botticelli's painting *Primavera*, where they appear alongside Venus. In *FQ*, the Graces thus link up with love in one direction, poetry in another, and a Neoplatonic exchange between the natural and ideal worlds in a third. **42 Cytheron**] Following Chaucer (*Knight's Tale* 1936), Spenser confuses the island of Cythera, sacred to Aphrodite or Venus, with Cythaeron, a mountain sacred to Jupiter and the Muses (with whom the Graces are often associated, so that Acidale also evokes Parnassus). **45 in regard hereof refusde**] rejected or considered inferior in comparison to this. **46 Elfin**] of the land or race of Faerie, to which the leading knights of *FQ* belong. Though human in virtually all traits and faculties, the Faerie race possesses a latent supernatural dimension to their being, and very much so in their milieu and actions. **66 Three other Ladies**] the Graces: see 41n, 91 ff. **68 stemme**] encircle (*OED* cites only this passage). **73-7** Ariadne, daughter of King Minos of Crete, was promised marriage by Theseus, with whom she fled her father's kingdom, but who abandoned her. She was taken to wife by the god Dionysos, who (not Theseus) gave her the wedding-crown which he later placed among the stars, as the constellation Corona Borealis. Ariadne is often associated or even identified with Aphrodite or Venus. The battle of the Centaurs and Lapiths actually took place at the marriage of Pirithous, king of the Lapiths, and Hippodamia. Theseus is sometimes said to have aided Pirithous.

- Such was the beauty of this goodly band,
 Whose sundry parts were here too long to tell:
 But she that in the midst of them did stand,
 Seem'd all the rest in beauty to excell,
 Crownd with a rosie girlond, that right well
 Did her beseeme. And euer, as the crew
 About her daunst, sweet flowres, that far did smell,
 And fragrant odours they vppon her threw;
 90 But most of all, those three did her with gifts endew.
- Those were the Graces, daughters of delight,
 Handmaides of *Venus*, which are wont to haunt *accustomed to; resort, spend time*
 Vppon this hill, and daunce there day and night:
 Those three to men all gifts of grace do graunt,
 And all, that *Venus* in her selfe doth vaunt,
 Is borrowed of them. But that faire one,
 That in the midst was placed parauaunt, *prominently*
 Was she to whom that shepheard pypt alone,
 That made him pipe so merrily, as neuer none.
- 100 She was to weete that iolly Shepheards lasse,
 Which piped there vnto that merry rout, *Which: the shepherd*
 That iolly shepheard, which there piped, was
 Poore *Colin Clout* (who knowes not *Colin Clout*?)
 He pypt apace, whylest they him daunst about.
 Pype iolly shepheard, pype thou now apace
 Vnto thy loue, that made thee low to lout; *bow, make obeisance*
 Thy loue is present there with thee in place,
 Thy loue is there aduaunst to be another Grace.
- 110 Much wondred *Calidore* at this straunge sight,
 Whose like before his eye had neuer seene,
 And standing long astonished in spright,
 And rapt with pleasaunce, wist not what to weene; *did not know what to think*
 Whether it were the traine of beauties Queene, *retinue, followers*
 Or Nymphes, or Faeries, or enchanted show,
 With which his eyes mote haue deluded beene.
 Therefore resoluing, what it was, to know,
 Out of the wood he rose, and toward them did go.
- But soone as he appeared to their vew,
 They vanisht all away out of his sight,
 120 And cleane were gone, which way he neuer knew;
 All saue the shepheard, who for fell despight *strong, keen; anger, indignation*
 Of that displeasure, broke his bag-pipe quight,
 And made great mone for that vnhappy turne.
 But *Calidore*, though no lesse sory wight,
 For that mishap, yet seeing him to mourne,
 Drew neare, that he the truth of all by him mote learne.
- And first him greeting, thus vnto him spake,
 Haile iolly shepheard, which thy ioyous dayes
 Here leadeest in this goodly merry make, *manner, state*
 130 Frequented of these gentle Nymphes alwayes, *visited by*
 Which to thee flocke, to heare thy louely layes;
 Tell me, what mote these dainty Damzels be,
 Which here with thee doe make their pleasant playes? *sport*
 Right happy thou, that mayst them freely see:
 But why when I them saw, fled they away from me?

103 Colin Clout] as always, Spenser's own persona. At the climax of his magnum opus, in quasi-epic vein, he reasserts his basic identity as a pastoral poet. **108 another Grace**] the pride of place granted to Queen Elizabeth in SC, 'April'. The pastoral maiden now replaces the queen in a philosophically more exalted context. But the two are implicitly identified: see 190n below.

- Not I so happy, answerd then that swaine,
 As thou vnhappy, which them thence didst chace,
 Whom by no meanes thou canst recall againe,
 For being gone, none can them bring in place,
 But whom they of them selues list so to grace. 140
 Right sorry I, (saide then Sir *Calidore*,)
 That my ill fortune did them hence displace.
 But since things passed none may now restore,
 Tell me, what were they all, whose lacke thee grieues so sore.
- Tho gan that shepheard thus for to dilate; *relate, explain*
 Then wote thou shepheard, whatsoever thou bee, *know*
 That all those Ladies, which thou sawest late,
 Are *Venus* Damzels, all with in her see, *jurisdiction, command*
 But differing in honour and degree:
 They all are Graces, which on her depend, 150
 Besides a thousand more, which ready bee
 Her to adorne, when so she forth doth wend:
 But those three in the midst, doe chiefe on her attend.
- They are the daughters of sky-ruling Ioue,
 By him begot of faire *Eurynome*,
 The Oceans daughter, in this pleasant groue,
 As he this way comming from feastfull glee,
 Of *Thetis* wedding with *Æcidee*.
 In sommers shade him selfe here rested weary.
 The first of them hight mylde *Euphrosyne*, 160
 Next faire *Aglaiia*, last *Thalia* merry:
 Sweete Goddesses all three which me in mirth do cherry.
- These three on men all gracious gifts bestow,
 Which decke the body or adorne the mynde,
 To make them louely or well faouored show,
 As comely carriage, entertainment kynde,
 Sweete semblaunt, friendly offices that bynde, *appearance, demeanour;*
 And all the complements of curtesie: *[create bonds*
 They teach vs, how to each degree and kynde *rank and nature*
 We should our selues demeane, to low, to hie; *behave* 170
 To friends, to foes, which skill men call Ciuility.
- Therefore they alwaies smoothly seeme to smile,
 That we likewise should mylde and gentle be,
 And also naked are, that without guile
 Or false dissemblaunce all them plaine may see,
 Simple and true from couert malice free:
 And eeke them selues so in their daunce they bore,
 That two of them still forward seem'd to bee,
 But one still towards shew'd her selfe afore;
 That good should from vs goe, then come in greater store. 180

146 shepherd] *Calidore* is now so dressed. **150 all are Graces**] Though the Graces usually number three (originally just one), their symbolic identity is sometimes dispersed over a larger number. **154-5** The usual parentage cited for the Graces (see Hesiod, *Theogony* 907-11). But the account in 157-9 is Spenser's own invention. **156 Ocean**] the god Oceanus. **158 Thetis**] sea-goddess, one of the Nereids, mother of Achilles. **Æcidee**] Peleus, king of the Myrmidons, son of Aeacus. **162 cherry**] cheer, delight (*OED cherry* v², from this passage only). **168 curtesie**] the virtue exemplified by Sir *Calidore*. (See headnote to no. 44.) Though embodying courtly values, the qualities in 166-7 support a more basic humanity that makes the knight ask pardon of a shepherd (222), and that appears at its highest in a shepherdess (204). **171 Ciuility**] In its most basic sense, the quality distinguishing a *cives* or citizen: more socially oriented, taking stock of **degree and kynde** (rank and innate nature, 169) than the basic humane qualities ascribed to courtesy. But the two are obviously aspects of the same ideal. The highest flowering of humanity, even if best exemplified in shepherd life, relates to the most developed forms of society, the city and the court. **178-80 in greater store**] conventionally double. Two Graces face the viewer (suggesting gifts received by him); while the third is nearer to the viewer but facing away, suggesting gifts bestowed by him. The Graces were traditionally associated with generosity and a cycle of giving and receiving; but this particular interpretation is from Servius, the commentator on Virgil. For this and other symbolism associated with the Graces, see Edgar Wind, *Pagan Mysteries in the Renaissance* (London: Faber, 1958), chs.2-3.

- Such were those Goddesses, which ye did see;
 But that fourth Mayd, which there amidst them traced,
 Who can aread, what creature mote she bee,
 Whether a creature, or a goddesse graced
 With heauenly gifts from heuen first enraced?
 But what so sure she was, she worthy was,
 To be the fourth with those three other placed:
 Yet was she certes but a countrye lasse,
 Yet she all other countrye lasses farre did passe.
- 190 So farre as doth the daughter of the day,
 All other lesser lights in light excell,
 So farre doth she in beautyfull array,
 About all other lasses beare the bell,
 Ne lesse in vertue that beseemes her well,
 Doth she excede the rest of all her race,
 For which the Graces that here wont to dwell,
 Haue for more honor brought her to this place,
 And graced her so much to be another Grace.
- 200 Another Grace she well deserues to be,
 In whom so many Graces gathered are,
 Excelling much the meane of her degree;
 Diuine resemblaunce, beauty soueraine rare,
 Firme Chastity, that spight ne blemish dare;
 All which she with such courtesie doth grace,
 That all here peres cannot with her compare,
 But quite are dimmed, when she is in place.
 She made me often pipe and now to pipe apace.
- 210 Sunne of the world, great glory of the sky,
 That all the earth doest lighten with thy rayes,
 Great *Gloriana*, greatest Maiesty,
 Pardon thy shepheard, mongst so many layes,
 As he hath sung of thee in all his dayes,
 To make one minime of thy poore handmayd,
 And vnderneath thy feete to place her prayse,
 That when thy glory shall be farre displayd
 To future age of her this mention may be made.
- 220 When thus that shepheard ended hath his speach,
 Sayd *Calidore*; Now sure it yrketh mee,
 That to thy blisse I made this luckelesse breach,
 As now the author of thy bale to be,
 Thus to bereaue thy loues deare sight from thee:
 But gentle Shepheard pardon thou my shame,
 Who rashly sought that, which I mote not see.
 Thus did the courteous Knight excuse his blame,
 And to recomfort him, all comely meanes did frame.
- danced
interpret, judge
implanted*
- average, general run; rank*
- disturbs, vexes
break, interruption
sorrow*
- apologize for
console, assuage; him: Colin*

190 daughter of the day] the sun. The unusual feminine identity suggests an implicit equation with Queen Elizabeth, brought out in 208-10. Colin Clout's beloved in *FQ* may or may not be Rosalind of the *Calender*; but in one of her aspects she is undoubtedly the Queen, conversely celebrated as a shepherd lass in *The Shepheardes Calender*, 'Aprill'. At the same time, the two are differentiated in 213-6. Their identities merge and diverge like those of the three Elizabeths – Queen, mother and wife – in Spenser's *Amoretti* 74. 202 resemblance] appearance; or, in a deeper Platonic sense, likeness or image of the divine. Spenser repeatedly proposes (most elaborately in 'Hymne in Honor of Beautie') that physical beauty is a visible image of ideal or spiritual beauty. 203 that spight ... dare] that neither others' spite nor any defect in her can challenge. 213 minime] a note of the shortest duration (as opposed to the songs offered 'all his dayes' to Elizabeth).

In such discourses they together spent
 Long time, as fit occasion forth them led;
 With which the Knight him selfe did much content,
 And with delight his greedy fancy fed,
 Both of his words, which he with reason red; *read, interpreted* 230
 And also of the place, whose pleasures rare
 With such regard his senses rauished,
 That thence, he had no will away to fare,
 But wisht, that with that shepheard he mote dwelling share.

46 PHILIP SIDNEY FROM THE LADY OF MAY

Part of an entertainment presented to Queen Elizabeth at Wanstead House, owned by Sidney's uncle the Earl of Leicester, in May 1578 or 1579. In the pattern of an amoebean eclogue (the earliest in English, according to Ringler), a shepherd and a forester contend for the hand of the maiden chosen as May Queen, with Elizabeth as judge. The standard text (without a title) is among 'sundry new additions' in the 1598 edition of Sidney's *Arcadia*. *Helicon* prints 7-32 of the text below with the title '*Espilus* and *Therion*, their contention in Song for the May-Ladie'. The Lady of May tells the Queen, 'in iudging me, you iudge more then me in it'. Scholars have looked for political implications, like the proposal for Elizabeth's marriage to the Duke of Anjou, or the general issue of a militarist continental policy; but no such concern can be clearly identified.

There upon Therion chalenged Espilus to sing with him, speaking these sixe verses:

Therion. Come *Espilus*, come now declare thy skill, *demonstrate, prove*
 Shew how thou canst deserue so braue desire, *be worthy of such an ambitious love*
 Warme well thy wits, if thou wilt win her will,
 For water cold did neuer promise fire: *hold promise of*
 Great sure is she, on whom our hopes do liue,
 Greater is she who must the iudgement giue.

But *Espilus* as if he had bene inspired with the Muses, began forthwith to sing, whereto his fellow shepheards set in with their recorders, which they bare in their bags like pipes, and so of *Therions* side did the foresters, with the cornets they wore about their neckes like hunting hornes in baudriques. *baldrics: belts worn over the shoulder and chest*

Espilus. Tune vp my voice, a higher note I yeeld,
 To high concepts the song must needes be high, *thoughts, themes*
 More high then stars, more firme then flintie field
 Are all my thoughts, in which I liue or die: 10
 Sweete soule, to whom I vowed am a slaue,
 Let not wild woods so great a treasure haue.

Therion. The highest note comes oft from basest mind,
 As shallow brookes do yeeld the greatest sound.
 Seeke other thoughts thy life or death to find;
 Thy stars be fal'n, plowed is thy flintie ground:
 Sweete soule let not a wretch that serueth sheepe,
 Among his flocke so sweete a treasure keepe.

Espilus. Two thousand sheepe I haue as white as milke,
 Though not so white as is thy louely face, 20
 The pasture rich, the wooll as soft as silke,
 All this I giue, let me possesse thy grace, *'mercy', acceptance of love*
 But still take heede least thou thy selfe submit
 To one that hath no wealth, and wants his wit.

14 As shallow ... sound] Proverbial, 1st cit. in Tilley's *Dictionary of Proverbs* from 1618. 15-16 addressed to *Espilus*.

Therion. Two thousand deere in wildest woods I haue,
 Them can I take, but you I cannot hold:
 He is not poore who can his freedome saue,
 Bound but to you, no wealth but you I would:
 But take this beast, if beasts you feare to misse,
 For of his beasts the greatest beast he is.

*preserve, retain
 wish for
 lack*

30

Espilus kneeling to the Queene. Iudge you to whom all beauties force is lent.
Therion. Iudge you of Loue, to whom all Loue is bent.

[*There follows a debate on the merits of the respective songs, with the comic schoolmaster Rombus playing a part. Finally the Queen judges the shepherd Espilus the winner.*]

47 PHILIP SIDNEY 'COME, SHEPHERD'S WEEDS'

First published in *The Covntesse of Pembrokes Arcadia* (1590). From Book I of both the *Old* and the *New Arcadia*. Sung by Prince Musidorus after he exchanges clothes with the shepherd Menalcas in order to be near his beloved Pamela, who is in pastoral retreat with her family.

Come shepheards weedes, become your masters minde:
 Yeld outward shew, what inward chance he tries:
 Nor be abasht, since such a guest you finde,
 Whose strongest hope in your weake comfort lyes.

*garments; match
 experiences
 i.e., the wearer*

Come shepheards weedes, attend my woefull cries:
 Disuse your selues from sweete *Menalcas* voice:

*listen to
 de-familiarize,
 [forgo what you are used to
 ?'knits', composes*

For other be those tunes which sorrow tyes,
 From those cleere notes which freely may reioyce.
 Then power out plaint, and in one word say this:
 Helpes his plaint, who spoyles himselfe of blisse.

10

*pour
 deprives*

48 PHILIP SIDNEY 'MY SHEEP ARE THOUGHTS'

Musidorus, disguised as the shepherd Dorus, sings these verses to his beloved Pamela in Book II of both the *Old* and the *New Arcadia*. In the latter, the song is reported at a later date by Musidorus to his cousin Pyrocles disguised as the Amazon Zelmane. The text below is from the first printed edition (1590).

My sheepe are thoughts, which I both guide and serue:
 Their pasture is faire hilles of fruitlesse Loue:
 On barren sweetes they feede, and feeding sterue:
 I waile their lotte, but will not other proue.
 My sheepehooke is wanne hope, which all vpholdes:
 My weedes, Desire, cut out in endlesse foldes.
 What wooll my sheepe shall beare, whiles thus they liue,
 In you it is, you must the iudgement giue.

*starve
 accept, experience
 sustains
 garments*

25-6 As Duncan-Jones and Van Dorsten point out, the comparison of the beloved to an elusive deer is common in medieval and Petrarchan love-poetry. 2 Present the desired outward appearance: i.e. let him look like a shepherd, whatever his inward state. 10 If a person deprives himself of happiness (i.e. if his sorrow is within him), nothing can ease his complaint. 3 They feed on the beloved's sight, but this brings them no comfort. 4 I lament their state, but will not exchange it for any other.

49 PHILIP SIDNEY 'AND ARE YOU THERE OLD PAS?'

This earthy, comic exchange between two 'jolly youngers' is from the Second Eclogues, a sequence of singing and celebrations in both the *Old* and, by editorial insertion, the 1590 edition of the *New Arcadia*. The poem recalls the comic pastoralism of Virgil III. Robertson (p.449) notes the same four sections: 'the preliminary banter, the wager, the singing match, and the judgement'. The names Dorcas (8: nowhere else in the *Old Arcadia*) and Lalus (14) also occur in *The Lady of May* (1578-9: no. 46), and are considered a sign of early composition, in advance of the *Arcadia* as a whole.

Nico. Pas. Dorus.			
Nico.	And are you there old <i>Pas</i> ? in troth I euer thought, Among vs all we should find out some thing of nought.	<i>no worth or goodness</i>	
Pas.	And I am here the same, so mote I thriue and thee, Despauire in all this flocke to find a knave, but thee.	<i>might</i> <i>frustrated, unable</i>	
Nico.	Ah now I see, why thou art in thy selfe so blind: Thy gray-hood hides the thing, that thou despaiirst to find.		
Pas.	My gray-hood is mine owne, all be it be but gray, Not like the scrippe thou stol'st the, while <i>Dorcas</i> sleeping lay.	<i>although</i>	
Nico.	Mine was the scrippe: but thou, that seeming raid with loue, Didst snatch from <i>Cosmas</i> hand her greeny wroughten gloue.	<i>green; embroidered</i>	10
Pas.	Ah foole; so Courtiers do. But who did liuely skippe, When for a treene-dish stolne, thy father did thee whippe?	[<i>wooden</i> <i>made from a tree,</i>	
Nico.	In deed the witch thy dam her crouch from shoulder spred, For pilfring <i>Lalus</i> lambe, with crouche to blesse thy head.	<i>crutch</i>	
Pas.	My voice the lambe did winne, <i>Menalcas</i> was our iudge: Of singing match was made, whence he with shame did trudge.	<i>he: Lalus</i> <i>flee, depart</i>	
Nico.	Couldst thou make <i>Lalus</i> flie? so nightingales auoide, When with the kawing crows their musicke is annoide.	<i>disturbed</i>	
Pas.	Nay like to nightingales the other birds giue eare: My pipe and song made him both pipe and song forswaere.	<i>as</i>	20
Nico.	I thinke it well: such voice would make one musicke hate: But if I had bene there, th'adst met another mate.		
Pas.	Another sure as is a gander from a goose: But still when thou dost sing, me thinkes a colt is loose.		
Nico.	Well aimed by my hat: for as thou sangst last day, The neighbours all did crie, alas what asse doth bray?		
Pas.	But here is <i>Dicus</i> old; let him then speake the woord, To whether with best cause the Nymphes faire flowers affoord.	<i>where, i.e. to whom</i>	
Nico.	Content: but I will lay a wager hereunto, That profit may ensue to him that best can do.		30
	I haue (and long shall haue) a white great nimble cat, A king vpon a mouse, a strong foe to the rat, Fine eares, long taile he hath, with Lions curbed clawe, Which oft he lifteth vp, and staves his lifted pawe, Deepe musing to himselfe, which after-mewing showes, Till with lickt beard, his eye of fire espie his foes.	<i>curved</i>	
	If thou (alas poore if) do winne, then winne thou this, And if I better sing, let me thy <i>Cosma</i> kisse.		
Pas.	Kisse her? now mayst thou kisse. I haue a fitter match; A prettie curre it is; his name iwis is Catch, No eare nor taile he hath, least they should him disgrace, A ruddie haire his cote, with fine long speckled face: He neuer musing standes, but with himselfe will play Leaping at euery flie, and angrie with a flea: He eft would kill a mouse, but he disdaines to fight, And makes our home good sport with dauncing bolt vpright.	<i>moreover</i>	40

1-2 I euer ... nought] I knew there would be one bad or worthless person in our company. 3 the same] in the same position. 6 The person you are seeking in vain is covered by your own hood – i.e. yourself. But *gray-hood* might also imply gray-headedness or old age. 9 raid] berayed: diseased, disfigured (Robertson). Ringlemer emends to *raged*. 10 *Cosma*] named Hyppa in early mss. 11 so Courtiers do] take their lady's glove as a love-gauge. 14 bless] pun: (a) give blessing (ironical) (b) hurt, wound (*OED bless* v²). 15-6 i.e. He won it in a singing-contest. 22 th'adst ... mate] you would have faced a more formidable opponent. *mate*] (a) companion (i.e. opponent) (b) checkmate, defeat. 28 To whom admiring nymphs most deservedly bring gift or tribute of flowers. 30 So that he who wins the contest might have some reward. 31 and long shall haue] implying he will retain it by winning the contest.

- This is my pawne; the price let *Dicus* iudgement show: *prize; adjudge, indicate*
 Such oddes I willing lay; for him and you I know.
- Dicus*. Sing then my lads, but sing with better vaine then yet.
 50 Or else who singeth worst, my skill will hardly hit. *strongly berate or criticize*
- Nico*. Who doubts but *Pas* fine pipe againe will bring
 The auncient prayse to *Arcad* shepheards skill?
Pan is not dead, since *Pas* beginnes to sing.
- Pas*. Who euermore will loue *Apollos* quill,
 Since *Nico* doth to sing so widely gape?
Nico his place farre better furnish will.
- Nico*. Was not this he, who did for *Syrinx* scape
 Raging in woes teach pastors first to plaine?
 Do you not heare his voice, and see his shape?
- 60 *Pas*. This is not he that failed her to gaine,
 Which made a Bay, made Bay a holy tree:
 But this is one that doth his musicke staine. *disgrace*
- Nico*. O *Faunes*, O *Fairies* all, and do you see,
 And suffer such a wrong? a wrong I trowe, *believe, hold to be*
 That *Nico* must with *Pas* compared be?
- Pas*. O Nymphes. I tell you newes, for *Pas* you knowe:
 While I was warbling out your woonted praise,
Nico would needes with *Pas* his bagpipe blowe.
- 70 *Nico*. If neuer I did faile your holy-dayes, *not attend; holidays, festivals*
 With daunces, carols, or with barlybroke: *a popular country game*
 Let *Pas* now know, how *Nico* makes the layes. *songs*
- Pas*. If each day hath bene holy for your sake
 Vnto my pipe, O Nymphes, helpe now my pipe,
 For *Pas* well knowes what layes can *Nico* make.
- Nico*. Alas how oft I looke on cherries ripe,
 Me thinks I see the lippes my *Leuca* hath,
 And wanting her, my weeping eyes I wipe.
- Pas*. Alas, when I in spring meete roses rathe, *early blooming*
 And thinke from *Cosmas* sweet red lips I liue,
- 80 I leaue mine eyes vnwipte my cheekes to bathe.
- Nico*. As I of late, neer bushes vsde my siue, *sieve, net to catch birds*
 I spied a thrush where she did make her nest,
 That will I take, and to my *Leuca* giue.
- Pas*. But long haue I a sparrow gailie drest,
 As white as milke, and comming to the call,
 To put it with my hand in *Cosmas* brest.
- Nico*. I oft doo sue, and *Leuca* saith, I shall, *court, offer my love*
 But when I did come neere with heate and hope,
 She ranne away, and threw at me a ball.
- 90 *Pas*. *Cosma* once said, she left the wicket ope,
 For me to come, and so she did: I came,
 But in the place found nothing but a rope.
- Nico*. When *Leuca* dooth appeare, the Sunne for shame
 Dooth hide himselfe: for to himselfe he sayes,
 If *Leuca* liue, she darken will my fame.
- Pas*. When *Cosma* doth come forth, the Sun displaies
 His vtmost light: for well his witte doth know,
Cosmas faire beames emblemish much his raies. *disgrace, show up badly*
- 100 *Nico*. *Leuca* to me did yester-morning showe
 In perfect light, which could not me deceaue,

48 for ... know] I know *Dicus* is a fair judge and you an unworthy opponent. **51-62** Abraham Fraunce in *The Arcadian Rhetoric* cites this series of sarcastic exchanges as 'a continued Ironia'. **57-8 he, who... plaine]** *Pan*, who first taught shepherds to sing love-laments when he was crazed with grief at *Syrinx's* escape from his pursuit. **60-61 he that ... tree]** *Apollo*, who failed to gain the woman (*Daphne*) that became a laurel (*Bay*), and who therefore made the laurel sacred to him. **84-5 a sparrow ... white as milke]** as in Skelton's *The Book of Philip Sparrow*. **89 a ball]** ?signifying her rolling or changing disposition; ?asking him to 'roll away'. **92 rope]** perhaps an incitement to despair, asking him to hang himself. **98 emblemish]** Three manuscripts have *embellish*, which also makes sense. **100 which ... deceaue]** So that I could not have been mistaken in what I saw.

- Her naked legge, more white then whitest snowe.
Pas. But yesternight by light I did receaue *which I received*
 From *Cosmas* eyes, which full in darkenes shine,
 I sawe her arme, where purest Lillies cleaue.
- Nico.* She once starke nak'd did bathe a little tine;
 But still (me thought) with beauties from her fell, *a short while*
 She did the waters wash, and make more fine.
- Pas.* She once, to coole her selfe, stood in a well, *spring*
 But euer since that well is well besought,
 And for Rose-water sould of rarest smell. *sold* 110
- Nico.* To riuers banke, being a walking brought,
 She bad me spie her babie in the brooke,
 Alas (said I) this babe dooth nurce my thought.
- Pas.* As in a glasse I held she once did looke,
 I said, my hands well paide her for mine eyes,
 Since in my hands selfe goodly sight she tooke.
- Nico.* O if I had a ladder for the skies,
 I would climbe vp, and bring a prettie starre,
 To weare vpon her neck, that open lies.
- Pas.* O if I had *Apollos* golden carre, *chariot* 120
 I would come downe, and yeeld to her my place,
 That (shining now) she then might shine more farre.
- Nico.* Nothing (O *Leuca*) shall thy fame deface,
 While shepheards tunes be heard, or rimes be read,
 Or while that shepheards loue a louely face.
- Pas.* Thy name (O *Cosma*) shall with praise be spread,
 As farre as any shepheards piping be:
 As farre as Loue possessest any head.
- Nico.* Thy monument is layd in many a tree,
 With name engrau'd: so though thy bodie die, 130
 The after-folkes shall wonder still at thee. *people in later times*
- Pas.* So oft these woods haue heard me *Cosma* crie,
 That after death, to heau'n in woods resound,
 With *Echoes* help, shall *Cosma*, *Cosma* flie.
- Nico.* Peace, peace good *Pas*, thou weeriest euen the ground
 With sluttish song: I pray thee learne to blea, *crude, slovenly; bleat*
 For good thou mayst yet prooue in sheepish sound.
- Pas.* My father hath at home a prettie lay,
 Goe winne of him (for chattering) praise or shame: *beat him in a contest*
 For so yet of a conquest speake thou may. 140
- Nico.* Tell me (and be my *Pan*) the monsters name,
 That hath foure legs, and with two onely goes,
 That hath foure eyes, and onely two can frame.
- Pas.* Tell me (and *Phæbus* be) what monster growes
 With so strong liues, that bodie cannot rest
 In ease, vntill that bodie life forgoes.
- Dicus.* Enough, enough: so ill hath done the best,
 That since the hauing them to neither's due, *them: the prizes*
 Let cat and dog fight which shall haue both you.

104 where ... cleave] Her hands are so white that lilies seem to cling to them. 106 fell] skin (Grosart, Ringler); beauties ... fell] fragments of her beauty washed away as she bathed, making the water 'more fine' (Robertson). 112 spie her babie] exchange glances ('look babies') with her image in the water. 113 nurce my thought] put ideas into my head. Paradox: the baby is nursing and not being nursed. 115 my hands ... tooke] My hands repaid her for the pleasure her sight afforded my eyes, as she could view her own beauty in the mirror I held. The idea comes from a song in Montemayor's Spanish romance *Diana*, translated by Sidney in *Certain Sonnets* (Ringler 29). 133 woods resound] noun-phrase: 'woods' resound', echo among the woods. 137 You may bleat well, even if you cannot sing. 141-3 Ringler suggests the answer might be a man on crutches wearing spectacles (hence 'frame'). be my Pan] be worshipped by me like Pan: so also and Phœbus be (144). 144-6 This editor, like Ringler, 'give[s] up' on this one. 147-8 so ill ... due] Even the better (best) has fared so badly that neither deserves the prizes. 149 cat and dog] Obviously alluding to the contestants as well as the prizes. Several mss carry this text soon after the poem ends: 'But this eclogue of all other was counted the sportfullest they yet had heard; and a greater question, whether [i.e., which of the two] indeed had won the wager: Dicus still demanding justice, that since he had been lawfully appointed judge, the cat and dog might be sent for to try the duello between them.' [Spelling standardized and modernized]

50 SIR PHILIP SIDNEY 'O SWEET WOODS'

Missing from the first printed edition of *Arcadia* (1590), but included in the next (1593). Sung by Prince Musidorus, disguised as the shepherd Dorus, before his beloved Pamela. The theme, contrasting the dangers and disquiets of court life with the contemplative peace of the countryside, is specially apt for the audience of King Basilius and his family, who have fled to the country to escape the dangers prophesied at court. The last of four exercises in quantitative verse concluding the Second Eclogues of the *Old Arcadia*. The metrical pattern is the Asclepiadic, used by Horace: - - - ♪ - - - ♪ - - - ♪ In *The Arcadian Rhetoric*, Abraham Fraunce cites 15-22 to illustrate the metre.

- O sweet woods the delight of solitarines!
 O how much I do like your solitarines!
 Where mans mind hath a freed consideration
 Of goodnes to receiue louely direction.
 Where senses do behold th' order of heau'nly hoste, *rank, array*
 And wise thoughts do behold what the creator is:
 Contemplation here holdeth his only seate:
 Bownded with no limitts, borne with a wing of hope
 Clymes even vnto the starres, Nature is vnder it.
 10 Nought disturbs thy quiet, all to thy seruice yeelds, *wisdom*
 Each sight draws on a thought, thought mother of science,
 Sweet birds kindly do graunt harmony vnto thee,
 Faire trees shade is enough fortification,
 Nor danger to thy selfe if be not in thy selfe. *if it is not*
- O sweete woods the delight of solitarines!
 O how much I do like your solitarines!
 Here nor treason is hidd, veiled in innocence, *neither*
 Nor enuies snaky ey finds any harbor here,
 Nor flatterers venomous insinuations, *winning ways, ingratiation*
 20 Nor conning humorists puddled vsopions,
 Nor courteous ruin of proffered vsury,
 Nor time pratled away, cradle of ignorance, *frittered, idled*
 Nor causelesse duty, nor comber of arrogance,
 Nor trifling title of vanity dazleth vs,
 Nor golden manacles stand for a paradise.
 Here wrongs name is vnheard: slander a monster is.
 Keepe thy sprite from abuse, here no abuse doth haunte.
 What man grafts in a tree dissimulation?
- O sweete woods the delight of solitarines!
 30 O how well I do like your solitarines!
 Yet deare soile, if a soule closed in a mansion *earth; the body*
 As sweete as violets, faire as a lilly is,
 Streight as Cedar, a voice stains the Cannary birds, *shames by outvying*
 Whose shade safety doth hold, danger auoideth her:
 Such wisedome, that in her liues speculation: *contemplation, philosophy*
 Such goodnes that in her simplicitie triumphs:
 Where enuies snaky ey winketh or els dyeth, *shuts*
 Slander wants a pretext, flattery gone beyond:
 Oh! if such a one haue bent to a lonely life,
 40 Her stepps gladd we receaue, gladd we receaue her eyes.
 And thinke not she doth hurt our solitarines,
 For such company decks such solitarines. *adorns, embellishes*

3 consideration] contemplation, thought (*OED* 1). **4 louely**] Usually read as 'lovely', but perhaps 'lowly', as befits the pastoral context. **5** Where the angels of the heavenly host can be observed by the physical senses (i.e. sight). **9 under it**] Nature belongs to the sublunary world. **12 kindly**] instinctually, of their native musical faculty. **20 humorists**] crazy or eccentric people: **conning** might imply they only pretend to be such for their own ends. **puddled**] muddled, confused. **21 courteous**] (a) decorous, urbane: usury ruins its victims in a sedate, non-violent way, unlike war (b) belonging to the court: courtiers notoriously ran up debts for their finery. **23 causelesse**] without cause or objective. **comber**] cumber, burden (to the viewer or recipient). **25 golden manacles**] wealth that binds or ties one down. **stand for**] pretend to be. **26 monster**] unnatural creature (in these settings). **27** If you guard your own spirit from wrongdoing, no wrong will pursue you. **34 shade**] continuing the image of the cedar. **danger**] ?'love-daunger', affected coyness or aloofness to love (cf. **simplicitie**, 36). **38 flattery gone beyond**] She is beyond flattery – i.e. no praise is too great for her.

51 PHILIP SIDNEY 'YOU GOAT-HERD GODS'

First published in the first edn of the *Arcadia* (1590). Formally, a 'double sestina': twelve six-line stanzas repeating the same line-end words in varying order. Strephon and Klaius are two gentlemen turned shepherds because of their common love for Urania, thought to be a shepherdess though actually of 'farr greater byrthe'. This common situation is differently presented in the mss and the 1590 and 1593 edns, as indicated by their different locations (First Eclogues in 1590, Second Eclogues in 1593, and Fourth Eclogues in all *Old Arcadia* mss). Strephon and Klaius do not appear at this point in the printed edns: their song is reported by Lamon in 1590 and by Histor and Damon in 1593.

Strephon. Klaius.

Strephon. You Gote-heard Gods, that loue the grassie mountaines,
 You Nimphes that haunt the springs in pleasant vallies,
 You Satyrs ioyde with free and quiet forrests, *delighting in, blessed with*
 Vouchsafe your silent eares to playning musique, *commences early in the morning*
 Which to my woes giues still an early morning:
 And drawes the dolor on till wery euening.

Klaius. O *Mercurie*, foregoer to the euening,
 O heauenlie huntresse of the sauage mountaines,
 O louelie starre, entitled of the morning,
 While that my voice doth fill these wofull vallies, 10
 Vouchsafe your silent eares to plaining musique,
 Which oft hath *Echo* tir'd in secrete forrests.

Strephon. I that was once free-burges of the forrests,
 Where shade from Sunne, and sports I sought at euening,
 I that was once esteem'd for pleasant musique,
 Am banisht now among the monstrous mountaines
 Of huge despaire, and foule afflictions vallies,
 Am growne a shrich-owle to my selfe each morning.

Klaius. I that was once delighted euery morning,
 Hunting the wilde inhabitants of forrests, 20
 I that was once the musique of these vallies,
 So darkened am, that all my day is euening,
 Hart-broken so, that molehilles seeme high mountaines,
 And fill the vales with cries in steed of musique.

Strephon. Long since alas, my deadly Swannish musique
 Hath made it selfe a crier of the morning, *announcer, herald*
 And hath with wailing strength clim'd highest mountaines:
 Long since my thoughts more desert be then forrests: *deserted, solitary*
 Long since I see my ioyes come to their euening,
 And state throwen downe to ouer-troden vallies. 30

Klaius. Long since the happie dwellers of these vallies
 Haue praide me leaue my strange exclaiming musique,
 Which troubles their dayes worke, and ioyes of euening:
 Long since I hate the night, more hate the morning:
 Long since my thoughts chase me like beasts in forrests,
 And make me wish my selfe layd vnder mountaines. *buried as in a grave*

Strephon. Me seemes I see the high and stately mountaines
 Transforme themselues to lowe deieted vallies:
 Me seemes I heare in these ill-changed forrests, *changed for the worse, ravaged*
 The Nightingales doo learne of Owles their musique: 40
 Me seemes I feele the comfort of the morning
 Turnde to the mortall serene of an euening. *deadly*

1 **Gote-heard Gods**] (a) gods of the goatherds (b) gods who are goatherds, sylvan gods. 6 **wery**] weary, but ?misprint for *very*. 7 **foregoer**] herald, harbinger. The planet Mercury can be seen only in the early evening. 8 **heauenlie huntress**] Diana. 9 **louelie starre**] Venus. **entitled of**] named after - i.e. the morning star. 13 **free-burges**] not in *OED*: freeburgher (*OED* 1st cit. 1624), free citizen. 25 **Swannish musique**] The swan was thought to sing at the time of its death. 30 I have been cast down from my lofty station into the crowded valleys. 32 **exclaiming**] 'that exclaims' (*OED*, citing this passage), but perhaps 'complaining, lamenting' (cf. *OED* *exclaim* v³2a, c). 35 **like beasts in forrests**] as either hunters or hunted. Ringer recalls the myth of Actaeon, transformed to a deer and hunted down by his own dogs. 42 **serene**] dew, esp. the 'harmful dew of summer evenings' (Robertson).

Klaius. Me seemes I see a filthie clowdie euening,
 As soon as Sunne begins to clime the mountaines:
 Me seemes I feele a noysome sent, the morning scent
 When I doo smell the flowers of these vallies:
 Me seemes I heare, whenn I doo heare sweete musique,
 The dreadfull cries of murdred men in forrests.

Strephon. I wish to fire the trees of all these forrests; burn
 50 I giue the Sunne a last farewell each euening;
 I curse the fidling finders out of Musicke: (a) playing the fiddle as they sing
 With enuie I doo hate the loftie mountaines; [(b) trifling, frivolous
 And with despite despise the humble vallies:
 I doo detest night, euening, day, and morning.

Klaius. Curse to my selfe my prayer is, the morning:
 My fire is more, then can be made with forrests;
 My state more base, then are the basest vallies:
 I wish no euenings more to see, each euening;
 Shamed I hate my selfe in sight of mountaines,
 60 And stoppe mine eares, lest I growe mad with Musicke.

Strephon. For she, whose parts maintainde a perfect musique,
 Whose beautie shin'de more then the blushing morning,
 Who much did passe in state the stately mountaines,
 In straightnes past the Cedars of the forrests, (sur)passed
 Hath cast me wretch into eternall euening,
 By taking her two Sunnes from these darke vallies.

Klaius. For she, to who compar'd, the Alpes are vallies,
 She, whose lest word brings from the spheares their musique, least
 At whose approach the Sunne rose in the euening,
 70 Who, where she went, bare in her forhead morning, bore (as in some mss.)
 Is gone, is gone from these our spoyled forrests, violated, destroyed
 Turning to desarts our best pastur'de mountaines. endowed with pastures

Strephon. *Klaius.* These mountaines witnesse shall, so shall these vallies,
 These forrests eke, made wretched by our musique,
 Our morning hymne is this, and song at euening.

52 PHILIP SIDNEY 'SINCE THAT TO DEATH'

First published in Book III of the first edn of *Arcadia* (1590) as a lament for the dying prince Amphialus by an unnamed member of the gathered multitude. In most other versions, placed in the Fourth Eclogues as the shepherd Dicus' dirge for the supposedly dead King Basilius. Eclogue XI in Sannazaro's Italian *Arcadia* has been cited as a model, but there is only a broad resemblance, most obviously in the refrain.

Since that to death is gone the shepheard hie,
 Whom most the silly shepherds pipe did pryse,
 Your dolefull tunes sweete *Muses* now applie. value, extol
ply, employ, practise

And you ô trees (if any life there lies
 In trees) now through your porous barks receaue
 The straunge resounde of these my causefull cries: echo; justified

And let my breath vpon your branches cleaue,
 My breath distinguish'd into wordes of woe, articulated, crystallized
 That so I may signes of my sorrowe leaue.

10 But if among yourselues some one tree growe,
 That aptest is to figure miserie,
 Let it embassage beare your grieues to showe. [representative
serve as spokesman or

61 parts] (a) physical parts, limbs (b) powers, faculties (c) the 'parts' or elements of a harmony (**perfect musique**), said metaphorically of Urania's being. **66 two Sunnes]** i.e. her two eyes. **68 the spheares their musique]** In the Ptolemaic astronomical system, the heavenly bodies were thought to be set in crystalline spheres that made celestial music as they revolved.

The weeping Myrrhe I thinke will not denie Her helpe to this, this iustest cause of plaint. Your dolefull tunes sweet <i>Muses</i> now applie.		
And thou poore Earth, whom fortune doth attaint In Natures name to suffer such a harme, As for to loose thy gemme, our earthly Sainct, Vpon thy face let coaly Rauens swarme: Let all the Sea thy teares accounted be: Thy bowels with all killing mettals arme.	<i>stain, stigmatize</i> <i>coal-black</i>	20
Let golde now rust, let Diamonds waste in thee: Let pearls be wan with woe their damme doth beare: Thy selfe henceforth the light doo neuer see.		
And you, ô flowers, which sometimes Princes were, Till these straunge altrings you did hap to trie, Of Princes losse your selues for tokens reare.		
<i>Lilly</i> in mourning blacke thy whitenes die: O <i>Hiacinthe</i> let <i>Ai</i> be on thee still. Your dolefull tunes sweet <i>Muses</i> now applie.	<i>dye</i> <i>for ever</i>	30
O <i>Echo</i> , all these woods with roaring fill, And doo not onely marke the accents last, But all, for all reach out my wailefull will:		
One <i>Echo</i> to another <i>Echo</i> cast Sounde of my griefes, and let it neuer ende, Till that it hath all woods and waters past.	<i>passed</i>	
Nay to the heau'ns your iust complaining sende, And stay the starrs inconstant constant race, Till that they doo vnto our dolours bende:	<i>turn, address themselves</i>	40
And aske the reason of that speciall grace, That they, which haue no liues, should liue so long, And vertuous soules so soone should loose their place?		
Aske, if in great men good men doo so thronge, That he for want of elbowe roome must die? Or if that they be skante, if this be wronge?		
Did Wisedome this our wretched time espie In one true chest to rob all Vertues treasure? Your dolefull tunes sweet <i>Muses</i> now applie.	<i>?secure</i>	
And if that any counsell you to measure Your dolefull tunes, to them still playning say, To well felte grieffe, plainte is the onely pleasure.	<i>moderate, curb</i> <i>deep, sincere</i>	50
O light of Sunne, which is entit'led day, O well thou doost that thou no longer bidest; For mourning night her blacke weedes may display.	<i>garments</i>	
O <i>Phoebus</i> with good cause thy face thou hidest, Rather then haue thy all-beholding eye Fould with this sight, while thou thy chariot guidest.	<i>Apollo as sun-god</i>	
And well (me thinks) becomes this vaultie skie A stately tombe to couer him deceased. Your dolefull tunes sweet <i>Muses</i> now applie.	<i>vaulted, concave</i>	60

13 weeping Myrrhe] The myrrh tree exudes a sap from its trunk. 21 killing] (a) noxious, poisonous (b) used to make weapons (i.e. of iron or bronze). 23 woe ... beare] the pain of the mother-of-pearl at bearing the pearl, compared to labour pains. 24 (addressed to the earth) Henceforth, let the sun never shine upon you. 25 flowers ... were] alluding to tales of rulers metamorphosed into flowers. 29 The marks on the hyacinth were interpreted as the Greek *Ai*, an expression of lament for the youth Hyacinthus, transformed into the flower. 32 Echo my entire lament, not only the last syllables. 38 inconstant constant] changing, but according to a fixed order. 43 if in ... thronge] Whether among men of high station, there are so many good men (that we can afford to lose one so easily). 46 espie] choose as a fitting time (*OED* 2). 54 You do well not to be present in the sky any more. (In the *Old Arcadia*, the song is sung at night. In the 1590 narrative, the time is uncertain.)

- O *Philomela* with thy brest oppressed
 By shame and grieffe, helpe, helpe me to lament
 Such cursed harmes as cannot be redressed.
 Or if thy mourning notes be fully spent,
 Then giue a quiet eare vnto my playning:
 For I to teach the world complainte am bent. *set, determined*
 You dimmy clowdes, which well employ your stayning *dark; use effectively or aptly*
 This cheerefull aire with your obscured cheere, *(a) concealed faces*
 Witnessse your wofull teares with daily rayning. *(b) darkened light*
- 70 And if, ô Sunne, thou euer didst appeare,
 In shape, which by mans eye might be perceiued;
 Vertue is dead, now set thy triumph here. *triumphal procession*
- Now set thy triumph in this world, bereaued
 Of what was good, where now no good doth lie;
 And by thy pompe our losse will be conceaued.
- O notes of mine your selues together tie: *combine, form a structure*
 With too much grieffe me thinks you are dissolued. *grown loose or diffuse*
 Your dolefull tunes sweete *Muses* now applie.
- 80 Time, euer old and yonge, is still reuolued
 Within it selfe, and neuer tasteth ende:
 But mankind is for aye to nought resolued.
- The filthy snake her aged coate can mende,
 And getting youth againe, in youth doth flourish:
 But vnto Man, age euer death doth sende.
- The very trees with grafting we can cherish, *nurture*
 So that we can long time produce their time:
 But Man which helpeth them, helplesse must perish.
- Thus, thus the mindes, which ouer all doo clime, *climb highest, achieve greatest*
 When they by yeares experience get best graces, *[success*
 Must finish then by deaths detested crime. *offence, harmful deed*
- 90 We last short while, and build long lasting places: *buildings, edifices*
 Ah let vs all against foule Nature crie:
 We Natures workes doo helpe, she vs defaces. *destroys*
- For how can Nature vnto this reply?
 That she her child, I say, her best child killeth?
 Your dolefull tunes sweete *Muses* now apply. *creation, offspring*
- Alas, me thinks, my weakned voice but spilleth *spoils, renders useless*
 The vehement course of this iust lamentation:
 Me thinks my sound no place with sorrow filleth.
- 100 I know not I, but once in detestation *once for all, conclusively*
 I haue my selfe, and all what life containeth,
 Since Death on Vertues fort hath made inuasion.
- One word of woe another after traineth: *follows another*
 Ne doo I care how rude be my inuention,
 So it be seene what sorrow in me raigneth.
- O Elements, by whose (men say) contention,
 Our bodies be in liuing power maintained,
 Was this mans death the fruite of your dissention? *outcome of your conflict*
- 110 O Phisickes power, which (some say) hath restrained *medicine's; delayed, blocked*
 Approch of death, alas thou helpst meagerly,
 When once one is for *Atropos* distrained.
- Great be Physitions brags, but aid is beggerly, *meagre, poor*

61 Philomela] Philomela was transformed into a nightingale after being raped by her brother-in-law Tereus. **72** Why the sun should rejoice at the death of virtue remains mysterious. No previous editor has noted the problem. **75** The grandeur of your triumphal procession will indicate the extent of our loss. **79-80** Time changes cyclically but never comes to an end. **81 for aye ... resolved]** always destined to destruction. **82-3 her aged ... flourish]** slough off her skin and acquire a new one: often taken as a sign of eternal life or youth. **86 produce]** extend (*OED* 1c). **time]** life, span. **89** When they achieve their best qualities through the experience of years. **99** My voice is not loud enough to reach everywhere with my lament. **100 I know not I]** I do not know myself. **106-7** The four elements were thought to create all things by their conflicting and competing forces. **111 Atropos]** One of the three Furies, who cut the thread of a man's life spun by Clotho and measured by Lachesis. **distrained]** seized.

When rooted moisture failes, or groweth drie,
 They leaue off al, and say, death comes too eagerlie.
 They are but words therefore that men do buy,
 Of any since God *Æsculapius* ceased.
 Your dolefull tunes sweete *Muses* now applie.

Iustice, iustice is now (alas) oppressed: *burdened, threatened*
 Bountifulnes hath made his last conclusion: *ceased to be*
 Goodnes for best attire in dust is dressed. *for: instead of* 120
destruction
 Shepherds bewaile your vttermost confusion;
 And see by this picture to you presented,
 Death is our home, life is but a delusion.
 For see alas, who is from you absented? *removed*
 Absented? nay I say for euer banished
 From such as were to dye for him contented?
 Out of our sight in turne of hand is vanished
 Shepherd of shepherds, whose well settled order
 Priuate with welth, publike with quiet garnished.
 While he did liue, farre, farre was all disorder; 130
 Example more preuailing then direction,
 Far was homestrife, and far was foe from border. *civil war*
 His life a law, his looke a full correction:
 As in his health we healthfull were preserued,
 So in his sicknesse grew our sure infection.
 His death our death. But ah; my Muse hath swarued, *cry out, bemoan, deplore*
 From such deepe plaint as should such woes descrie,
 Which he of vs for euer hath deserued.
 The stile of heaue hart can neuer flie *stilus, pen*
 So high, as should make such a paine notorious: 140
 Cease Muse therfore: thy dart ô Death applie;
 And farewell Prince, whom goodnesse hath made glorious.

53 PHILIP SIDNEY(?) 'PHILISIDES, THE SHEPHERD GOOD AND TRUE'

Found in the Ottley MS in the National Library of Wales, and BL MS Harley 7392. The Ottley MS consists chiefly, and MS Harley 7392 in good part, of poems by Philip Sidney. This, and the name Philisides, suggest Sidney's authorship. Ringler dismissed the attribution but was later inclined to accept it, as did Jean Robertson. Woudhuysen considers the poem Sidney's work, composed for the 1577 Accession Day tilts.* A note, thought to be by Sidney, in the Ottley MS says the poem was to be recited by a reveller dressed as a ploughman 'after that I had passed the Tilt with my rusticall musick'. It would be followed by a 'freemans songe', the next item in the ms. The text below is based on MS Harley 7392. Philisides ('star-lover', also *Philipp Sidney*), his beloved Mirrha (Mira, 'the wonderful one'), and Menalcas are characters in both the Old and New versions of Sidney's *Arcadia*. Whoever the author, the names may stand for actual courtly characters.

113 rooted] Sidney's anglicization of Lat *radical*, of the root. '*Radical moisture* is the humour or moisture inherent in all living creatures, and a necessary condition of vitality.' (Skretkovicz). **114** They abandon all attempts and say death is approaching too fast to halt. **115-6** Since the time of Aesculapius, god of medicine, doctors take fees for nothing more than words. **118-20** Alluding to Basileus' (or Amphialus') qualities as a ruler. **119 conclusion]** 'a legal impediment or estoppel' (Ringler, who finds other legal tropes in the poem). **126 to dye for him contented]** Who loved him so much that they would have been happy to die for (or instead of) him. **127 in turne of hand]** ?readily, at the least provocation; ?by sleight of hand' (Skretkovicz). **128 Shepherd of shepherds]** (a) the finest shepherd (b) the ruler of shepherds. **129** Brought prosperity to people's private lives and peace to the public order. **131** He ruled not by commands but by his own example. **133** The sight of him (or a glance from him) was enough to correct and punish wrongdoing. **136 swarued]** (a) choked or blocked (b) swerved, gone astray or fallen short of. **140 notorious]** widely known (not necessarily in a bad sense). * William A. Ringler, 'The Text of *The Poems of Sidney* Twenty-Five Years After', in *Sir Philip Sidney's Achievements*, ed. M. J. B. Allen et al., New York: AMS Press, 1990; Jean Robertson, 'A Note on 'Poems by Sir Philip Sidney: The Ottley MS'', *The Library* ser.6 vol.2, 1980, p.202; H. R. Woudhuysen, *Sir Philip Sidney and the Circulation of Manuscripts, 1558-1640*, Oxford: Clarendon Press, 1996, pp.268-78. Robertson was commenting on Peter Beal's note with the quoted title in *The Library* ser.5 vol.33, 1978, pp.286-9, where he cites strong arguments for Sidney's authorship but leaves the issue open.

Philisides, the Shepherd good and true,
 Came by Menalchas house the husbandman,
 With songs of Love and praise of Mirrhaes hue, *(complexion, hence) appearance*
 Whose faire sweet lokes made him loke pale and wan.
 Yt early was. Menalcha forth was bound,
 With Horse and man, to sow and till the ground.
 ‘Menalcha softe,’ this Shepehard to him saies.
 ‘Wilt thou with worke, this holy time defile?
 10 This is the chief of Cupids Sabaothe daies,
 The Wake of those that honour Samos Ile.
 Where great and small, rich, poore, and eche degree,
 Yeld fayth, Love, Ioy, and prove what in them bee.’
 Menalcha who of longe his thought had tild,
 With Fancies plow, that they might plesure beare,
 And with his Love the empty Furrowes fild,
 Which alwas sprangé to him againe in feare,
 Was well content the plow and all to yeeld,
 Vnto this Sabothe day, and sacred feeld.
 And on is past by course amonge the reste,
 20 Wyth Layes of Ioy, and Lyrickes all of Praise,
 His Hart as theirs in service of the beste,
 For other Saintes, he knoweth not their daies.
 Yf any Iuste, his whip must be his Speare,
 And of his teeme the till horse must him beare. *joust
plough-horse*
 When he runnes well, then well to her betide,
 When yll, then ill. A plain faith is exprest,
 Yf neither well nor ill light on his side,
 His course is yet rewarded with the best: *run, race (here, at tilt)*
 For of all Runners, this the Fortune is,
 30 That who runnes best, is fortune on to misse. *one*

54 THOMAS CHURCHYARD OF THE QUIETNESS THAT PLAIN COUNTRY BRINGETH

This poem, in the once-popular poulter’s measure, is from *A pleasaunte Laborinth called Churchyardes Chance* (1580).

Of the quietnesse that plaine Countrey bryngeth.

Among the rustie rockes, bothe rough and harde by kinde,
 Where weather beats, and stormes are brim, for eche small blast of winde: *fierce, raging*
 Where spryngs no forraine fruites, nor deinties are not sought,
 Where common pleasures made for man, are not in Marketts bought.
 Where growes no grapes of wine, to glad the griped breast, *pained, afflicted*
 Nor stands no bowtes to banquet in, yong wantons for to feast: *regale, entertain*
 Where people are not fine, nor yet no fooles I trowe,
 But plaine as in the twoo pickt staffe, and plainly doe thei goe,
 I settled am to liue, and likes my lotte as well,

4 pale and wan] through love. **5 Menalcha]** The usual, correct form is *Menalc(h)as*. In 2, the possessive *s* was omitted as commonly with names ending in *-s*; this may have led the scribe to take *Menalcha* as the actual name. The error indicates that the transcript, if not the poem, was not made or supervised by Sidney. **9 Sabaothe]** confusing *Sabaoth*, the heavenly hosts, with *Sabbath*, hence festival. **10 Wake]** festival (*OED wake* n¹ 4a). **Samos]** or Samothea, an old name for Britain in the legendary past. **16 in feare]** ‘in fere’, together: i.e. the seeds of love he sowed sprang in clusters to yield him harvest. **18 feeld]** (a) farmland, continuing the farming metaphor (b) field for jousting or tournaments. **21 the beste]** No doubt the Queen. **23-4** Presumably a reference to the ploughman’s costume of the reveller speaking these verses: see headnote. **24 till horse]** plough-horse. Alternative marginal reading *mill horse*, i.e., turning a mill-wheel in a circle, hence a committed lover: the *impresa* of a tilter in Sidney’s *New Arcadia* (Skretkowicz p.256). Woudhuysen sees this as a link with Sidney and the courtly practice of tilting. **25 runnes]** rides at tilt (*OED* 2b). **25-30** ?The jouster must try his best but cannot be sure of success. **30** Even the best jouster might make a single mistake. **1 rustie]** rough, rugged. **kinde]** nature. **6 banquet]** a light outdoor repast (*OED banquet* 2). **7 fine]** clever, cunning (*OED* 11): this sense best suits **no fooles**. **8 twoo pickt staffe]** a two-pronged packstaff, the rod or staff on which a pedlar supports his pack. **9 likes]** with ‘T’: singular verb with plural subject (cf. ‘holds’, 35).

As thei that haue a richer home, or with greate Princes dwell: 10
 Now finde I eache thyng sweete, that sowre I thought before,
 That in tymes paste did please me moste, now me delites no more. *that which*
 The toun and stony streets, I weary am to tread,
 The feeld but asks a Motley cote, as homely folks are clead:
 Now Frese and Kendall greene, maie serue in stead of Silke,
 And I that fedde on Courtly fare, maie learne to feede on Milke
 And take sutche country chere, as easily is maintaine, *provided, sustained*
 No dishe of gift but sutche in deede, as sweat of browes haue gainde.
 No platters full of bribes, these mountaines forthe doe bryng,
 A quiet morsell there is cald, a bankett for a kyng: 20
 To eate and slepe in rest, to laugh and speake from feare, *far from, removed from*
 To be an honest neighbour namde, is all that men seeke there:
 No hollownesse of hartes, no hautie waies are likte,
 No painted sheathes, no Peacocks proude, that haue their fether pikte,
 Are seen vpon these hilles, nor in the dale likewise,
 Where those that dwell in cottage poore, doe princely halls despise:
 A cruse of cold sowre whey, the Sugred cupp doeth passe,
 In gilted boules doeth poison lurke, that spied is in the glasse.
 The poore man tastes hym self, the Prince dare not doe so,
 Then better is the sured life, then doubtfull daies I troe: *secure; full of fear* 30
 Did not *Diogenes*, set more store by his tonne,
 Then of the worldly kyngdomes all, that *Alexander* wonne.
 Did not that mighty prince, these wordes with tong expres,
 If *Alexander* were I not, make me *Diogenes*:
 Since kyngs would change their states, and holds the meane life best,
 Then blame not me where I doe like, I seeke to finde some rest.

55 THOMAS BLENERHASSET FROM A REVELATION OF THE TRUE MINERVA

From *A Reuelation of the True Minerua* (1582), a eulogy of Queen Elizabeth set against a council of the gods to locate a 'true Minerva' on the degenerate earth. In this passage, continental European (perhaps French) shepherds lament their condition and contrast the happy state of England, from which their interlocutor Epizenes comes. Led by blind ambition, he has travelled across Europe, and now repents having left England. The punctuation has been lightly modified.

Then *Pan* (when *Neptune* had *Apollo*s place)
 that rurall god and clownishe rustikes king, *unsophisticated, crude*
 with shepheardes three attending on his grace,
 he plide his pipe, the one of them did sing,
 the second sighth, the third his hands did wring,
 when pastor *Pan* persaude their pitious plight, *sighed*
 his pipe laide down he made his men resight, *perceived*
 their cause of care. *recite*

[*Bembus* speaks]

From walled towne I *Bembus* wonted was
 a mightie masse of money once a yeere 10
 Full xl. crownes I did returne, alas
 nowe xx. grootes I can not compasse cleere, *groats (groat=4 pence)*
 My stocke, my store, my household stuffe most deere,
 I spend, and spoyle, and all to none auayle, *?exhaust, destroy (my resources)*
 lawgh he that list, *Bembus* shall weep and wayle. *wishes - i.e., is able to*

14 **Motley** a many-coloured cloth, referring to the flowers (*OED* A1b) 15 **Frese**] frieze, a coarse cloth.
Kendall greene] a coarse green cloth. **of gift**] obtained gratis or without labour 24 **sheathes**]
 covers, exteriors. **pikte**] plucked: i.e. whose pride goes before a fall. 27 **cruse**] small jar or bottle.
cupp] a sugared, flavoured drink. 28 A golden bowl may hide poison, but clear glass reveals it. 29
 Princes had tasters or sewers who checked their food for poison. 31 **tonne**] the barrel in which the
 cynic philosopher Diogenes is said to have dwelt. His encounter with Alexander is narrated in 33-4.
 35 **meane**] (a) lowly, humble (b) moderate, taking the middle path. 36 **where**] with implicit 'if'. 1
Neptune ... Apollo] Just before this, Apollo is said to have yielded place to Neptune, god of the sea
 where the island kingdom of the 'true Minerva' (Elizabeth) is set. 9 **wonted**] used to ('returne', 11).
 11 **crownes**] English gold coin worth 5 shillings; also a French coin (*escu sol*) widely current in England
 in the 16-c.

On pleasant pipe to play did please me much,
 I did delight sweete ditties to indight:
 But nowe the woes of wretched warres be such
 As nothing els but howe in fiede to fight,
 20 And howe to keepe the flocke from souldiers' sight:
 That rauening woolfe, whose neuer filled mawe
 With rage doth make his wicked will a lawe.

[*Colon speaks*]

Poore *Colon* I, and careful *Comma* shee *full of care*
 My weded wife, once happie, nowe forlorne,
 Let vs complayne of fortunes crueltie,
 The countries grace, and nowe the countries scorne.
 X. men, v. flockes, v. plowes, to sowe my corne
 I kept, but nowe the greater is my care
 My flockes be stolne, my fruitfull fieldes be bare.

30 The people for the prince's pride are plagde,
 It falleth to the faultlesse subiectes lot, *blameless, innocent*
 To double drinke in cruel cuppe of care,
 When peruerse princes madding minde doth dote: *mad, crazy*
Bellona then doth sounde a dolefull note,
 Then blooddie men of warre the sweete doth eate *draws the benefit*
 Without regard of vs the shepherdes sweate.

My *Bembus* deare thou knowest this Sommer last,
 Whose armie laide all leuell with the grounde
 Our corne half ripe, our vines were spoild as fast,
 40 Our townes be burnt, our woods worth many a pound
 Be quite destroyde, and where may nowe be founde
 One hedge, or ditch, not torne nor troden downe,
 This cursed crop we reape from hie renowne.

In winter nowe when *Boreas* bitter blast *the north wind*
 Forbiddes in field that armed men shoulde meete,
 A greater grieffe we countrey men do tast,
 Wee cessed are, the souldier eates the sweete
 Of all our toile, a thing nor iust nor meete. *proper, befitting*
 Such is my state: yet this my hireling,
 50 when *Pan* doth pipe, what doth he then but sing.

[*Epizenes speaks*]

And sing thy seruauant must good *Colon*, he
 Doth hope to haue (as he before hath had)
 A place of rest exempt from miserie.
 You both (I thinke) do sinne to be so sadde. *do wrong*
 Take my aduise and be you euer glad,
 Do followe mee, forsake these fieldes though knowne,
 My selfe can giue the like, they be mine owne.

For I *Epizenes* a pastor am;
 Though nowe thy man, yet I my selfe keepe men,
 60 With in my fieldes skipes many a lustie lambe, *within*
 I dwell where beefe and bacon meate for men,
 where milke and honie floweth like the fenne:
 I dwell where want of warre and quiet rest
 Doth plainly proue *Brittaine* to be the best.

23 *Colon*] Variant of 'Colin', but allows pun with 'Comma'. 36 *sweate*] with play on *sweete* (35).
 41-2 The sense requires another *not*. 43 *hie renowne*] apparently their region or nation's, but perhaps
 of certain persons. 47 *cessed*] (a) taxed (b) obliged to supply soldiers with provisions (cf. *OED cess*
n'2, v'4, in an Irish context). 50 *what ... sing*] i.e. His hired boy can be merry while he is not. 61
meate] ?fit; ?flesh, or simply food (*OED* 1). 62 *fenne*] fen, marsh. The fens of eastern England had
 not yet been drained.

[?Bembus speaks]

Epizenes thou seemst to haue no sence,
 Bembus shall proue thee mad or ignorant.
 If so it be, why didst thou runne from thence?
 wherefore? because all thinges they be so scant
 where thou doest dwell, that naked neede and want
 Did driue thee thence, my neighbour *Colon* can
 Report thy state, when first thou wert his man.

servant or hireling

70

[?Epizenes speaks]

Bembus, do heare the storie of my state,
 Cloyd with the blisse which nowe I doe desire,
 I know not what the frowarde force of fate
 I being well, did make mee to aspire,
 By trauell I did thinke to clime vp hier,
 Thus not content in paradize to dwell,
 seeking for heauen, I founde out hatefull hell.

travail, labour

56 WILLIAM WARNER ARGENTILE AND CURAN

From Bk. IV ch. 20 of William Warner's *Albions England* (1586). Closely linked to Havelok the Dane's story in medieval romance, whose earliest version (in Geoffrey Gaimar's Anglo-Norman *History of the English*) names the principal lovers as Argentille and Cuharan.

The *Brutons* thus departed hence, Seauen Kingdomes here begonne:
 Where diuersly in diuers broyles the *Saxons* lost and wonne.
 King *Edell* and King *Adelbriht* in *Diria* joyntly rayne:
 In loyall concorde during life these Kingly friends remayne.
 When *Adelbriht* should leaue his life, to *Edell* thus he saies:
 By those same bonds of happie loue, that held vs friends alwaies,
 By our by-parted Crowne, of which the Moyetie is myne,
 By God, to whom my Soule must passe, and so in tyme may thyne,
 I pray thee, nay I Coniure thee, to nourish as thyne owne
 Thy Neece my Daughter *Argentile*, till she to age be growne,
 And then, as thou receiuest it, resigne to her my Throne.
 A promise had for this Bequest, the Testator he dyes:
 But all that *Edell* vndertooke, he afterward denies.
 Yet well he fosters for a tyme the Damsell that was growne
 The fayrest Lady vnder heauen: whose beautie being knowne,
 A many Princes seeke her loue, but none might her obtaine:
 For grippell *Edell* to himselfe her Kingdome sought to gaine,
 And for that cause, from sight of such he did his Ward restraine.

divided in two; half

put on oath

10

By chaunce one *Curan*, sonne vnto a Prince in *Danske* did see
 The Mayde, with whom he fell in loue as much as one might bee.
 Unhappie Youth, what should he doe? his Sainct was kept in Mewe,
 Nor he, nor any Noble-man admitted to her vewe.
 One while in Malancholy fits he pynes himselfe away,
 Anon he thought by force of Armes to winne her if he may,
 And still against the Kings restraint did secretly inuay.
 At length the high Controllor Loue, whom none may disobay,
 Imbashed him from Lordlynes, vnto a Kitchin Drudge:
 That so at least of life or death she might become his Judge.

Denmark

captivity,
[obscurity]

20

always, continually

72 do] a parodic rustic version of *to*: if you were to hear, if I were to tell you. 73 which ... desire] which (I once had and) now am seeking again. 75 Although I was well, drove me to aspire higher. 1 Brutons] Britons: the spelling a reminder of Brut or Brutus of Troy, legendary founder and first king of Britain. Seauen Kingdomes] The heptarchy of Anglo-Saxon kingdoms after the Romans left Britain. 3 Edell, Adelbriht] Edelsie and Adelbriht: In the Havelok story, Edelsie a Dane ruling Norfolk, Adelbriht a Briton ruling Lincoln. Diria] Deira, a subkingdom of Northumbria. 10 Neece] Adelbriht had married Edelsie's sister Orwain. 11 as thou receiuest it] i.e. Edell will be ruling on Argentile's behalf till she comes of age. 13 denies] disallows, refuses to do (OED 4, 5). 17 Kingdome] ?position or authority of a king (OED 1) rather than the actual territory, of which Edell is already joint ruler. 23-4 One while ... Anon] At one point ... but then again. 25 restraint] 'action of restricting or checking' (OED 2a) – i.e. hiding Argentile from her suitors. inuay] inveigh: condemn, rail against (OED 5).

- 30 Accesse so had to see, and speake, he did his loue bewray *reveal, declare*
 And telles his bearth: her aunswer was she husbandles would stay. *birth, identity*
 Meane while the King did beate his braines his bootie to achiue, *prize,*
 Not caring what became of her, so he by her might thriue: *[objective*
 At last his resolution was some Pessant should her wiue. *peasant, lowly person*
 And (which was working to his wish) he did obserue with ioye
 How *Curan*, whom he thought a *Drudge*, scapt many an amorous toye. *shaped,*
 The King, perceiuing such his vayne, promotes his *Vassall* still, *[devised*
 Least that the bacenesse of the man should let perhaps his will. *obstruct*
 Assured therefore of his loue, but not suspecting who
 The Louer was, the King himselfe in his behalfe did owe. *woo*
 40 The Lady, resolute from loue, vnkindly takes that hee
 Should barre the Noble, and vnto so base a Match agree:
 And therefore, shifting out of doores, departed thence by stealth,
 Preferring pouertie before a daungerous life in wealth. *?uncertain, precarious*
 When *Curan* heard of her escape, the anguish in his harte
 Was more then much, and after her from Court he did departe:
 Forgetfull of himselfe, his bearth, his Countrie, friends, and all,
 And onely mynding (whom he mist) the Foundresse of his thrall.
 Nor meanes he after to frequent or Court, or stately Townes,
 But sollitarilie to liue, amongst the Countrie grownes. *country-bred people, rustics*
 50 A brace of yeres he liued thus, well pleased so to liue,
 And Shepheard-like to feede a Flocke, himselfe did wholly giue.
 So wasting loue, by worke, and want, grewe almost to the Waene: *wane*
 But then began a second Loue, the worsor of the twaene.
 A Countrie wench, a Neatheards Mayd, where *Curan* kept his Sheepe
 Did feede her Droue: and now on her was all the Shepheards keepe.
 He borrowed, on the working daies, his holly Russets oft: *holyday*
 And of the Bacons fat, to make his Startups blacke and soft: *a kind of rustic boot*
 And least his Tarbox should offend he left it at the Folde:
 Sweete Growte, or Whigge, his Bottle had as much as it might holde:
 60 A Sheeue of bread as browne as Nut, and Cheese as white as Snowe,
 And Wyldings, or the Seasons fruite, he did in Skrippe bestowe: *wild apples*
 And whilst his py-bald Curre did sleepe, and Sheep-hooke lay him by,
 On hollowe Quilles of oten Strawe he pyped melodie.
 But when he spyed her his Sainct, he wipte his greasie Shooes,
 And clear'd the driuell from his beard, and thus the Shepheard owes. *woos*
 I haue, sweete Wench, a peece of Cheese as good as tooth may chawe: *chew*
 And bread, and Wyldings, souling well: and therewithall did drawe
 His Lardrie: and in eating, see yon Crumpled Ewe (quoth hee) *?crumple-horned*
 Did twinne this fall, and twinne should'st thou if I might tupp with thee.
 70 Thou art to eluish, faith thou art to eluish, and to coye. *to: too*
 Am I, I pray thee, beggerlie that such a Flocke enioye?
 Iwis I am not: yet that thou doest hold me in disdaine *indeed, certainly*
 Is brimme abroad, and made a gibe to all that keepe this Plaine.
 There be as quaint (at least that thinke themselues as quaint) that craue
 The Match, which thou (I wot not why) mayst, but mislik'st to haue.
 How wouldst thou match? (for well I wot, thou art a female) I,
 I knowe not her that willingly with Mayden-head would dye.
 The Plowmans labour hath no end, and he a Churle will proue: *boorish person*
 The Craftsman hath more worke in hand, then fitteth vnto loue: *suits, agrees with*
 80 The Marchant traffaquin abroad, suspects his wife at home:

35 *toye*] (a) 'amorous sport, dallying' (*OED* 1) (b) flirtatious song or speech (*OED* 3). 36-7 i.e. Edal advances *Curan's* state so that his (supposed) low station should not thwart Edal's plan to marry *Curan* to *Argentile*. 47 *Foundresse of his thrall*] source or originator of his captivity (in love). 52 His love began to wane because of his hard labour and want. *want*] (a) poverty (b) frustration in love. 55 *keepe*] care (*OED* 1). 56 He began sporting his holiday clothes on working days. *Russets*] (garments of) a kind of coarse cloth. 58 *Tarbox*] Tar was used to treat sheep's wounds. 59 *Growte*] (a) grout, infusion of malt before fermenting (*OED grout* n¹ 2a) b) 'a kind of coarse porridge made of whole meal' (*OED* 3). *Whigge*] any of various milk drinks. 60 *Sheeue*] shive, sheave: slice (*OED shive* n¹ 1). 67 *souling*] from *sowl*, 'To form or serve as a relish' (*OED sowl* v², citing this line). 68 *Lardrie*] larder: store of food, prob. in his basket or scrip. 70 *eluish*] peevish, difficult (cf. *OED* 2a). 73 *brimme*] breme, widely reported (*OED breme* 4). 74 *quaint*] (a) refined, elegant (*OED* 4a, b) (b) proud, haughty (*OED* 7) (c) fastidious (*OED* 6).

A Youth will play the Wanton, and an old-man proue a Mome: fool, dolt
 Then choose a Shepheard. With the Sunne he doth his Flocke vnfold,
 And all the day on Hill or Plaine he merrie chat can hold:
 And with the Sunne doth folde againe, then iogging home betyme,
 He turns a Crabb, or tunes a Rounde, or sings some merrie ryme: crab-apple
 Nor lackes he gleefull tailes to tell, whil' st that the Bole doth trot: merry;

And sitteth singing care-away, till he to bed hath got: [drinking-bowl
 There sleepe he soundly all the night, forgetting Morrow caeres, [trot goes round
 Nor feares he blasting of his Corne, or vttring of his wheres
 Or stormes by Seas, or stirres on Land, or cracke of credit lost, ?blow, disaster 90
 Not spending franklier then his flocke shall still defray the cost. more freely or

Well wot I, sooth they say, that say: more quiet nights and daies
 The Shepheard sleepe and wakes then he whose Cattell he doth graize.
 Beleuee me Lasse, a King is but a man, and so am I:
 Content is worth a Monarchie, and mischiefes hit the hie. affect those of high rank
 As late it did a King and his, not dying farre from hence: his family or near ones
 Who left a Daughter, (sauē thy selfe) for faier, a matchles wench: except for yourself
 (Here did he pause, as if his tongue had made his harte offence.)

The Neatresse longing for the rest, did egge him on to tell urge
 How faire she was, and who she was. She boore (quoth he) the bell bore 100
 For beautie: though I clownish am, I know what beautie is,
 Or did I not, yet seeing thee, I senceles were to mis.

[There follows a long description of the beauties, and briefly the inner graces, of *Argentile*.]

A Nymph, no tung, no harte, no Eye, might praise, might wish, might see,
 For Life, for Loue, for Forme, more good, more worth, more fayre, then shee: than
 Yea such an one, as such was none, saue only she was such:
 Of *Argentile* to say the most, were to be scylent much.

I knewe the Lady very well, but worthles of such praes,
 The Neatresse sayd: and muse I doe, a Shepheard thus should blaze
 The Cooote of Beautie. Credit me, thy latter speach bewraies
 Thy clownish shape, a coynd shewe. But wherefore doest thou weepe?
 (The Shepheard wept, and she was woe, and both did scylence keepe.) 110

In troth, quoth he, I am not such as seeming I professe:
 But then for her, and now for thee, I from my selfe digresse. depart, i.e., disguise
 Her loued I, (wretch that I am, a Recreant to bee) [myself
 I loued her, that hated loue: but now I dye for thee.

At *Kirkland* is my Fathers Court, and *Curan* is my name,
 In *Edels* Court sometymes in pompe, till Loue contrould the same:
 But now. What now? deare hart how now? what aylest thou to weepe?
 (The Damsell wept, and he was woe, and both did scylence keepe.)

I graunt, quoth she, it was too much, that you did loue so much: 120
 But whom your former could not moue, your second loue doth touch.
 Thy wise beloued *Argentile*, submitteth her to thee:
 And for thy double loue presents her selfe a single fee: prize, reward
 In passion, not in person chaung'd, and I my Lord am shee.
 They sweetly surfeiting in ioye, and scylent for a space,
 When as the Extasie had end, did tenderly imbrace:
 And for their Wedding, and their wish, got fitting tyme and place.

84 **iogging home betyme**] coming home early. 85 **turnes**] ?pares the rind in a long narrow strip (*OED* 4c); ?roasts (originally by turning meat on a spit). **Rounde**] Prob. the music for a round dance (*OED* round n¹7b) rather than a song for two or more singers (*OED* 19), as songs are mentioned separately. 87 **care-away**] 'an exclamation of merriment or recklessness' (*OED*). 89 **vttring of his wheres**] loss or destruction of his flocks. **vttring**] destruction (cf. *OED* utterance n²2b) **wheres**] wares: livestock, flocks (*OED* ware n³2d). *Uttering wares* (selling, vending) seems inapplicable. 98 **as if ... offence**] as if he had said something that pained him. 102 **I senceles .. mis**] I would be foolish not to recognize it. 105 There was none to compare with her. 106 **to say ... much**] After saying all one could, much would be left unsaid. 108 **muse**] wonder, be puzzled (*OED* 3c). 108-9 **blaze the Cooote**] discourse of, extol: image from heraldry. **blaze**] 'to describe heraldically, to blazon' (*OED* blaze v²3). **Cooote**] coat (of arms). 116 **Kirkland**] ?the place of that name in Lancashire, a part of Danelaw or the English territory under Danish rule in the early Middle Ages. (*Curan* is prince of Denmark.). 117 **contrould**] curbed, stopped (*OED* 4b).

Not *England* (for of *Hengest* then was named so this Land)
 Then *Curan* had an hardier Knight, his force could none withstand:
 130 Whose Sheep-hooke layd a parte, he then had higher things in hand. *aside*
 First, making knowne his lawfull claime in *Argentile* her right,
 He warr'd in *Diria*: and he wonne *Brenitia* too in fight:
 And so from trecherous *Edell* tooke at once his life and Crowne,
 And of *Northumberland* was King: long raining in renowne.

57 THOMAS WATSON AMYNTAS: THE SECOND LAMENTATION
 Translated from the Latin by Abraham Fraunce

Thomas Watson's Latin *Amyntas* (1585) contained 11 lamentations (*querelae*) of the shepherd Amyntas for his dead love Phillis. These were translated in English hexameters by Abraham Fraunce as *The Lamentations of Amyntas for the death of Phillis* (1587), and expanded to 12 eclogues in Fraunce's *The Countesse of Pembrokes Yuychurch* (1591). The translation follows the original quite closely while adding or omitting some details. Contrary to some accounts, the story of *Amyntas* owes nothing except the lovers' names to Tasso's Italian pastoral play *Aminta*, though a rendering of the play precedes the Lamentations in *Yuychurch*. The text here follows 1587. Fraunce, author of *The Arcadian Rhetorike* (1588), was an admirer and imitator of Sidney. His verse style reflects something of the patterned repetitive structures of Sidney's 'Arcadian' prose.

When by the pleasant streams of Thames poore caitif Amintas *wretch,*
 Had to the dull waters his grief thus vainly reuealed, *[miserable person*
 Spending al that day and night in vainly reuealing,
 As soone as morning her shining heares fro the mountains
 Had shewn forth, and dryu'n al star-light quite fro the heauens,
 Then that vnhappy shepheard stil plag'd with vnhappy louing, *lucklessly*
 Left those barren banks and waters no pity taking,
 And on a crookt sheephooke his lims all weary reposing,
 Climed a loft to the hills, but, alas, very faintly clymed, *feebly, languidly*
 10 Kiddes, and goats, and sheepe driuing, goodman, to the mountains,
 For sheepe, goats, and kidds with pastures better abounding,
 Then by the way thus he spake, to the sheep, to the goats, to the yong kidds. *on the way*
 O poore flock, it seems you feele these pangs of a louer,
 And mourne thus to behold your mournful maister Amyntas.
 Your wont was, some part to be bleating, some to be skipping, *accustomed behaviour*
 Some with bended browes and horned pates to be butting,
 Sheepe to be gnapping grasse, and goats to the vines to be climing.
 But now no such thing, but now no lust to be liuely, *urge, desire*
 20 Sheepe and seelly shepheard with lucklesse loue bee besotted, *pitifully simple or*
 You for Amintas mourne, for Phillis mourneth Amyntas, *[helpless*
 O with what miseries poore mortal men be molested? *troubled, put to grief*
 Now do I know right wel what makes you thus to be mourning,
 Thus to be tyred, thus to be quailed, thus to be drooping: *declined, enfeebled*
 Phillis while she remaynd, milkt my goates euer at euning,
 Goats that brought home duggs stretcht with milk euer at euning.
 Phillis brought them flowres, and them brought vnto the welsprings,
 When dogdayes raigned, when fields were al to be scorched, *completely, utterly*
 Whilst that I lay sleeping in cooling shade to refresh mee.
 Phillis againe was woont with Amyntas, sheepe to be washing,
 30 Phillis againe was wont my sheepe thus washt to be shearing,
 Then to the sweete pastures my sheepe thus shorne to be driuing,
 And from fox and wolfe my sheepe thus dryu'n to bee keeping
 With watchfull bawling and strength of lustie Lycisca,

128 of *Hengest ... Land*] *England* actually means 'land of the Angles'. 132 *Brenitia*] or Bernicia, the other part (besides Deira) of the kingdom of Northumbria. 2 *thus*] i.e. in the First Lamentation. 4 *morning*] Lat. names Aurora, goddess of the dawn. *heares*] hairs, i.e. rays of light. Lat. has *roseos capillos*, 'rosy hairs'. 5 *dryu'n*] Lat. refers to the *bigus* or chariot of the dawn. 7 *no pity taking*] pitiless. *Yuychurch* prints as compound, 'noe-pyty-taking'. 8 *all weary reposing*] Lat. simply *munitus*, 'armed' or 'equipped with'. 10 *goodman*] common in this conjoint form. 17 *gnapping*] 'bit[ing] in a snapping fashion' (*OED*). *to the vines to be climing*] reaching up on two feet to nibble at the vines. 27 *dogdayes*] hot summer days, when the dog-star or Sirius rises with the sun. 29-32 In Lat., Amyntas incorporates this account in an affectionate address to the sheep. The lines illustrate the figure contatenatio or chain-like linking of clauses by repeated words, a favourite device of Sidney's. 33 *Lycisca*] a female sheepdog (Virgil, III.18, Ovid, *Met.* III.220).

And in folds and coates my flocke thus kept, to be closing: *sheepcotes; shutting in*
 Least by the Northern winds my sheepe might chance to be pinched *lest*
 Least by the frost or snow my kids might chance to be grieved.
 Phillis lou'd you so, so Phillis lou'd Amintas,
 Phillis a guide of yours, and Phillis a friend of Amintas.
 But sweete sheepe, sweete goates, spare not to be liuelie, for all this,
 Looke not vpon my weeping face so sadly, for all this, 40
 Harken not to my plaints and songs all heauie, for all this,
 Harken not to my pipe, my pipe vnluckie, for all this.
 But sweete sheepe, sweete goates, leaue of your maister Amintas, *off*
 Leape and skip by the flowring fields, and leaue of Amintas,
 Climbe to the vines and tender trees, and leaue of Amintas,
 Climbe to the vines, but runne for life, for feare of a mischiefe,
 When th'old Silenus with his Asse comes lasilie trotting,
 Let me alone, me alone lament and mourne my beloued,
 Let me alone celebrate her death by my teares, by my mourning: *commemorate*
 Like to the siluer swan, who seeing death to be comming, 50
 Wandreth alone for a while through streames of louelie Caïster.
 Then to the flowring bankes all faint at length he repaireth, *resorts, withdraws*
 Singing there, sweet bird his dying song to Caïster,
 Geuing there, sweet bird, his last farewell to Caïster,
 Yeelding vp, sweete bird, his breath and song to Caïster.
 How can Amintas liue, when Phillis leaueth Amintas?
 What for fieldes, for woods, for medowes careth Amintas,
 Medowes, woods, and fieldes if my sweete Phillis abandon?
 Mightie Pales fro the fieldes, fro the medowes learned Apollo,
 Faunus went fro the woods, when Phillis went from Amintas, 60
 No good sight to my eyes, no good sound came to my hearing.
 But let Phillis againe come backe, and stay with Amintas,
 Then shall woods with leaues, and fields with flowers be abounding,
 Medowes with greene grasse to the poore mans dailie reioicing,
 Mightie Pales to the fields, to the medowes learned Apollo,
 Faunus comes to the woods, if Phillis come to Amintas,
 No bad sight to my eyes, no bad sound comes to my hearing.
 Come then, good Phillis, come back, if destinie suffer, *allow it to happen*
 Leaue those blessed bowers of soules already departed,
 Let those sparkling eyes most like to the fire, to the Christall, 70
 Ouercome those hags and fiends of fearefull Auernus,
 Which haue ouercome those stars of chearful Olympus.
 And by thy speech more sweet then songs of Thracian Orpheus,
 Pacify th'inferrall furies, please Pluto the grim god,
 Stay that bawling curre, that three throt horrible helhound, *throat*
 For vertue, for voice, th'art like to Sibilla, to Orpheus.
 Sweet hart, come, to thy friend, to thy friend come speedelie sweethart.
 Speedelie come, least grief consume forsaken Amintas.
 Phillis, I pray thee returne, if prayers may be regarded,
 By these teares of mine, from cheekes aie rueful abounding, *doleful(ly), pitiful(ly)* 80
 By those armes of thine, which somtimes clasped Amintas,

35 **pinched**] shrunk or afflicted with cold. 37 For the second *lou'd*, *Yuychurch* has *loued*, which scans better. 39-42 The figure epistrophe, closing each line with the same phrase. 47 **Silenus**] an elderly wood-god, a jovial drunken attendant of Dionysus, riding on an ass. 50 **swan**] Held to sing only at the time of its death. 51 **Caïster**] Cayastrus, a river in Lydia (in modern Turkey) known for its swans and other waterfowl. 59 **Pales**] a pastoral goddess. **fieldes ... medowes**] farmland and open land (Lat. *agros, prata*). **medowes ... Apollo**] i.e. Pastoral song vanished from the countryside.. See Homer, *Iliad* II.461; Virgil, *Aen.* VII.699. 60 **Faunus**] a wood-god. 64 **poore mans ... reioicing**] i.e. Farmers will be happy when the grief-ravaged countryside is green and fertile again. 69-72 differing somewhat from the Lat. 71 **Auernus**] a lake considered the entrance to the underworld; hence the underworld itself. 72 **ouercome ... Olympus**] (Her eyes) which have outshone the stars of the sky. 73 **Orpheus**] Orpheus won back his dead wife Eurydice by pleasing Pluto, god of the underworld, with his song. 75 **helhound**] Cerberus, the three-headed dog guarding the entrance to Hades. 76 **vertue ... voice**] of 'Sibilla' and Orpheus respectively. **Sibilla**] probably the Cumaean Sibyl, one of several wise women so named. 77 **Sweet hart ... sweethart**] Both 1587 and *Yuychurch* print separately the first time and conjointly the next, suggesting a change of nuance. 80-85 The figure anaphora, opening each line with the same word.

By lips thine and mine, ioined most sweetly together,
 By faith, hands, and hart with true sinceritie pledged,
 By songs, by wedding with great solemnitie vowed, *promised, pledged*
 By iests, and good turns, by pleasures all I beseech thee,
 Helpe and succor, alas, thy forlorne louer Amintas.
 Or by thy teares intreat those nimphs of destenie fatall,
 No pitie taking nimphs intreat, that I lue not alone thus,
 Pind thus away with griefe, suffring vnspeakable anguish,
 90 But let death, let death, come spedelie giue me my pasport,
 So that I find faire fields, faire seats, faire groues by my dying,
 And in fields, in seats, in groues faire Phillis abiding,
 There shal Phillis againe, in curtesie striue with Amintas.
 There with Phillis againe, in curtesie striue shal Amintas,
 There shall Phillis againe make garlands gay for Amintas,
 There for Phillis againe, gay garlands make shal Amintas,
 There shal Phillis againe be repeating songs with Amintas,
 Which songs Phillis afore had made and song with Amintas. *sung*
 But what, alas, did I meane, to the whistling winds to be mourning?
 100 As though mourning could restore what destenie taketh.
 Then to his house, ful sad, when night approacht, he returned.

58 THOMAS WATSON AMYNTAS: THE LAST LAMENTATION

Translated from the Latin by Abraham Fraunce

Fraunce's English rendering in *The Lamentations of Amyntas* (1587) of the eleventh and last eclogue in Thomas Watson's *Amyntas* (1585), at the end of which Amyntas kills himself. 17 lines added in Fraunce's *The Countesse of Pembrokes Yuychurch* (1591), where it is the twelfth eclogue owing to an addition earlier on. The fuller *Yuychurch* version is followed here. Except for the extra lines, this follows the Latin fairly closely, with a few changes and omissions.

And now since *Phillis* dead corps was layd in a coffyn
 Twelfth day came at last, when weake, yet wakeful *Amyntas*
 Spy'de through tyles of his house fayre *Phæbus* beames to be shynyng:
 Which when he saw, then in haste hymself he began to be stirring,
 And with trembling knees, with mynde extreameley molested, *troubled, afflicted*
 Passed along to the fyelds where graue of *Phillis* apeared,
 Meanyng there to the graue, to the ghost, to the scattered ashes *spirit, soul*
 His last lamenting in woeful wise to be making.
 But when he saw fresh flowers and new grasse speedyly start vp,
 10 And *Phillis* sweete name ingrau'n by the hande of *Amyntas*,
 Then did he stay, and weepe, with an inward horror amased: *stunned, crazed*
 And at length his knees on graue there fantly bowing, *faintly, weakly*
 With dolorous groanyngs his fatall howre he bewayled.
 This day, this same day, most blessed day of a thowsand,
 Shall be the first of ioy, and last of anoy to *Amyntas*,
 This shall bring mee myself to myself, and bring mee to *Phillis*.
 Let neyther father nor mother mourne for *Amyntas*,
 Let neyther kinsman, nor neighbour weepe for *Amyntas*,
 For *Venus*, only *Venus* doth lay this death on *Amyntas*,
 20 And *Phillis* sweete sowle in fayre fyelds stays for *Amyntas*.
 Yf you needs will shew some signe of loue to *Amyntas*,
 Then when life is gone, close vp these eyes of *Amyntas*,

84 wedding] The eleventh lamentation (added in *Yuychurch*) recounts how Amyntas had actually prepared the wedding ring. **87 nimphs of destenie fatall]** the Parcae or Fates. **88 no pitie taking]** As in 7, *Yuychurch* hyphenates as 'Noe-pity-taking'. **91-8** In Lat., these wishes are addressed directly to *Phillis*. **93-8]** Combines epistrophe, anaphora and much other patterning in a typically Sidneian or 'Arcadian' structure. **97 repeating]** reciting, rendering (*OED* 5a): perhaps exchanging verses (Lat. *repetemus ... parili versu*). **99 whistling]** commonly used of the wind, waves etc. **1 dead corps ... coffin]** Lat. talks of cremation – which matches the earthen pot containing her bones in the English Third Lamentation. **3 Spy'de through tyles]** shows the neglected state of Amyntas' house. Earlier eclogues describe him as wearing ragged clothes, starving himself and neglecting his tasks. **9-10 name ingraven]** The first mention of this, though the Third Lamentation describes the grave itself. **13 his fatall howre]** He is about to kill himself.

And with *Phillis* corps lay this dead corps of *Amyntas*,
 This shal *Phillis* please, and *Phillis* loue *Amyntas*.
 And thou good *Thyrsis*, dryue foorth those Sheepe of *Amyntas*,
 Least that *Amyntas* Sheepe dy with theyr master *Amyntas*.
 And thou good *Daphne*, when soe thou gang'st to the Mountayns,
 Dryue on *Phillis* Goates, fayre *Phillis* Goates to the Mountayns;
 For now, now at length, ile leaue this life for a better,
 And seeke for mending in a most vnnatural ending. cure, relief 30
 Must then *Amyntas* thus but a stripling murder *Amyntas*?
 O what an imperious princesse is Queene *Cytheræa*?
 For, stil-watching loue would neuer let me be resting, ever-wakeful
 Nor neuer sleeping since *Phillis* went from *Amyntas*.
 And noe longer I can susteine these infynit horrors
 And pangs incessant, which now are freshly renued
 And much augmented; therefore am I fully resolu'd
 Of lingring loues wound to be speedily cur'd by a deaths-wound.
 Thus when he had contryu'd in his hart this desperat outrage,
 And meante fully to dy, with an hellish fury bewitched, 40
 What doe I stay, quod he, now? tis losse of tyme to be lingring:
 Then with a fatall knife in a murdring hand, to the heauens
 Vp did he looke for a while, and groan'd with a deadly resounding,
 With these words his life and lamentation ending.
 Gods and ghosts forgiue, forget this fault of *Amyntas*,
 Pardon I craue of both, this knife shall bring me to *Phillis*,
 And end these myseries, though desteny flatly deny it.
 Eu'n as he spake these words, downe fell deepe-wounded *Amyntas*,
 Fowling hands and ground with streames of blood that abounded.
 And good-natur'd ground pytying this fall of *Amyntas*, 50
 In most louing wise, very gently receaued *Amyntas*,
 And when he fell, by the fall, in mournfull sort, she resounded.
Iupiter in meane-tyme, and th'other Gods of *Olympus*,
 When they saw this case (though greate things were then in handling)
 Yet lamented much, and then decree'd, that *Amyntas*
 Sowle should goe to the fyelds where blessed *Phillis* abydeth,
 And bloody corps should take both name and forme of a fayre flowre
 Call'd *Amaranthus* then, for *Amyntas* fryendly remembrance.
 Whil'st these things by the Gods were thus decree'd in *Olympus*,
 Senses were all weake, and almost gone from *Amyntas*, 60
 Eyes were quyte sightles, deaths-pangs and horror aproached.
 Then with his head half vp, most heauyly groaned *Amyntas*,
 And as he groan'd, then he felt his feete to the ground to be rooted,
 And seeking for a foote could fynde noe foote to be sought for,
 For both leggs and trunck to a stalk were speedily changed,
 And that his ould marrow to a cold iuyce quickly resolu'd, ?former, original
 And by the same could iuyce this stalk stil lyuely appeared. cold
 Which strange change when he felt, then he lifted his arms to the heauens,
 And, when he lifted his armes, then his arms were made to be branches;
 And now face and hayre of *Amyntas* lastly remain'd; 70
 O what meane you Gods to prolong this life of *Amyntas*?
 O what meane you Gods? with an hollow sound he repeated,
 Vntil his hollow sound with a stalk was speedily stopped,

31 'Must I kill myself at this tender age?' 32 *Cytheræa*] Venus or Aphrodite, early worshipped on the island of Cythera. 39 *outrage*] 'mad or passionate behaviour, fury; tumult of passion, disorder' (*OED* 1). 40 *hellish fury*] damnable madness: it is a sin to kill oneself. 41 *What*] why (*OED* 19). 45 *ghosts*] spirits, presumably holy or blessed souls. 58 *Amaranthus*] Prob. the love-lies-ableeding, with a purplish-red spume of flowers, or the related prince's-feather or Joseph's-coat, which actually has red foliage (cf. 75), both imported to England from America in 16-c. The amaranthus is also a legendary flower of immortality growing in heaven; significantly, the present flower is so named by Jupiter. Lat. adds, it 'will grow in the serene fields of famous country-seats'. Fraunce's patron Mary Herbert, Countess of Pembroke, was interested in chemistry and practical medicine: the plant may have been cultivated on the Pembroke estate at Wilton. 67 *Amyntas*' marrow-juice became the vital sap of the amaranthus plant. 69 *branches*] Lat. specifies sharp spikes or points as in the love-lies-ableeding and prince's-feather – in the latter, pointing upwards as here.

And fayre face and hayre bare forme and shape of a fayre flowre,
Flowre with fayre red leaues, fayre red blood gauē the begynnynge.

Then with bow and shafts, and paynted quyer about hym,
Vprose Lord of loue from princelyke seate in *Olympus*,
And, when t'was too late, laments this losse of a louer,
Speaking thus to the Gods of this new flowre of *Amyntas*.

- 80 Myrtle's due to *Venus*, greene laurel's deare to *Apollo*,
Corne to the Lady *Ceres*, and vines to the yong mery *Bacchus*,
But thou fayre *Amaranthus*, gentlest flowre of a thowsand,
Shalt be my flowre henceforth, and though thou camst from a bleeding,
Yet blood shalt thou staunch, this guyft wil I geue the for euer:
And by the pleasant parke where gentlemynded *Amyntas*
Lately bewayld his loue, there thy leaues louly for euer,
Boyes and gyrls and Nymphs, shall take a delite to be plucking,
Take a delyte of them theyr garlands gay to be making.
- 90 And now in meane tyme whylst these things were thus a working,
Good louing neighbours for a long tyme myssed *Amyntas*,
And by the caues of beasts, by the dungeons darck, by the deserts,
And by the hills and dales, by the wells and watery fountayns,
Sought for *Amyntas* long, but neuer met with *Amyntas*.

[The following lines (without precedent in Watson's Latin) were added in The Countess of Pembroke's *Yvychurch*, 1591]

Downe in a dale at last, where trees of state, by the pleasant

Yuychurches parck, make all to be sole, to be sylent,
Downe in a desert dale, *Amaryllis* found *Amaranthus*,
(Nymph, that *Amyntas* lou'd, yet was not lou'd of *Amyntas*)
Founde *Amaranthus* fayre, seeking for fayrer *Amyntas*;
And with fayre newe flowre fayre *Pembrokiana* presented.
100 Who, by a strayte edict, commaunded yearely for euer
Yuychurches Nymphs and Pastors all to be present,
All, on that same day, in that same place to be present,
All, *Amaranthus* flowre in garlands then to be wearing,
And all, by all meanes *Amaranthus* flowre to be praying,
And all, by all meanes his *Amyntas* death to be mourning.

lonely, secluded

strict

Yea, for a iust monyment of tender-mynded *Amyntas*,
With newfound tytles, new day, new dale she adorned,
Cal'd that, *Amyntas* Day, for loue of louer *Amyntas*,
Cal'd this, *Amyntas* Dale, for a name and fame to *Amyntas*.

59 JOHN TRUSSEL(?) AN OLD-FASHIONED LOVE, EPISTLE 1

Thomas Watson's Latin *Amintae Gaudia* (posthumously published 1592) was a 'pre-quel' in epistolary form relating the love and courtship of *Amyntas* and *Phillis* before the latter's death as lamented in Watson's *Amyntas* (1585). This is the first of five eclogues from *Amintae Gaudia* translated by 'I.[ohn?] T.[russe!]? gent' as *An Ould Facioned Love* (1594). It follows the general lines of the original quite closely. Punctuation and fonts have been regularized.

The First Epistle.

Countries delight, sweet *Phillis*, Beuties pride:
Vouchsafe to read the lines *Amyntas* writeth,
And hauing red, within your boosome hide,
What first of loue my fearefull muse inditeth.

75 leaues] perhaps petals (*OED* 2), but Lat. *foliis* can only mean leaves. The Joseph's-coat amaranth has red leaves. 77 Cupid is actually not one of the twelve Olympian gods. 84 blood thou shalt staunch] a property of many amaranths, especially the Joseph's-coat. 85 parke] 1587 has 'fields'. The change in *Yuychurch* surely targets the Pembroke estate at Wilton, or the smaller grounds at Ivy Church, a retreat for the Countess that lent Fraunce's volume its title. 87 Nymphs] perhaps meaning the Graces, mentioned in Lat. alongside virgins and young men, adding 'and it shall be called the flower of love'. 99 Pembrokiana] Mary Herbert, Countess of Pembroke, to whom *Yuychurch* is dedicated. Uncertain whether *Amaryllis* stands for a real person.

When once my mother set me flocks to keepe,
Bare fifteene yeres of age, in lether clad,
A maple hooke, to get and hould my sheepe,
A waiting dogge, a homely scrip I had.

No skill in beasts, on loue I neuer thought,
Yet but a boye, the friendly shepards route
Admitted me, and countrie secrets taught:
To heale my flocks, to fould them round about. *route, band* 10

In threatned stormes, to lead them to the lee,
To sheare in time, to driue the wolfe awaie,
To knowe the course of starres that fixed bee:
To pipe on meadow reeds, each holy-daie. *shelter from the wind*

To sing in rime, as sometimes shepards vse,
To daunce our liggs on pasture grac't with flowrs
What learnd I not, what toild did I refuse,
To quench loues flames, and passe o're idle houres? *are accustomed to* 20

At last; when heauen did women's callends shew,
And custome would that euery swain should profer
Vnto his choise, as they doe sit arewe,
Such fauours, as poore shepards vse to offer. *in a row*
gifts, signs of regard

Silke garters *Egon* first began to tie
About the calues of her he loued best,
And lifting vp her clothes, she said Naie fie.
With blushing smils, his hand she downward prest. *nay*

Then *Titerus* a ryband did bestow
On *Driades* his loue and whole delight. 30
In token of the ioyes they hope to knowe,
When wedding chamber giues the happie night.

Of marigoldes, with figured loue and name,
A chaplet *Melibeus* had deuised.
On *Clitias* head then pinned he the same,
And vovd his loue should neuer be demised.

To *Glicery*ould *Mopsus* fay rings giueth.
Menalcas and the rest gawe where they loued;
But who is he, that alwaies happie liueth?
What ioyes so firme, as grieffe hath not remoued? *rings pledging 'fay' or faith* 40

Faustus, and *Caridon*, wel borne, and wel allied,
Both rich, both strong, and both for vertues praised
Lou'de you alike, and were alike denied.
Yet for your sake, great strife there had they raised.

A gem the one, a whelpe the other bringeth,
Both faire enough, yet you did both refuse,
Lest hate which oft from riual passion springeth,
This merrie meeting rudelie should abuse.

And yet these lads do striue, with words and deeds.
Loue gawe them stauers, their blows ar strongly plac'd.
They call their frends, the best but badly speedes. 50
Full pale you rose (I markte how palenes graced).

8 waiting dogge] ;watchdog'; ?a dog accompanying or 'waiting upon' him. **15 fixed]** either the courses or the stars themselves ('fixed stars' as opposed to planets). **21 women's callends]** A fanciful English version of the Matronalia, the Roman festival of Juno on the first (kalends) of March, when women were given gifts by their husbands. **33 figured]** ?spelling out her name and tracing the shape of a heart in flowers. Marigolds were a common love charm. **36 demised]** (a) transferred to another (the original legal sense) (b) dead. **41 wel allied]** with distinguished or influential relations. **51 the best ... speedes]** Even the ablest of them fares badly in the strife. **52 I markte ... graced]** I saw how your paleness increased your beauty.

And truce with mouing teares you did desire.
 But all in vane, for teares, the fight increased:
 Whereat (me thought) my hart began to fire,
 And pittie longd to see this battell ceased.

*for: in spite of
 blaze, be aroused*

Then rushed I, amidst this churlish fraie.
 And war with war, I conquered at the last:
 With force, or threats, the fearcest did I staie.
 60 You gaue me thanks, when all the broile was past.

stop

Oh had not sweetest *Phillis* thankfull beene,
 And yet I wish too much against your kind.
 But had not I those gracious gestures seene,
 I might haue still enjoyed a quiet mind.

For when your tempting eyes I did behold,
 And heard your voice, more sweet then musiks sound,
 The passions which I felt, may not be told;
 Then, then, it was that first loues force I found.

(a) recounted (b) numbered

The one mine eare, the other pleasd mine eye,
 70 This pleasure bread such stormes within my hart
 As poore *Amintas* wretchedlie must die:
 Except faire *Phillis* shall redresse his smarte.

bred

heal his pain

fearful, insecure

My doubtfull mind so too and froe doth moue,
 Vnlike himselfe your seruauant now abideth,
 Constant in naught, but onely in your loue:
 Feare presseth hope, and shame affection hideth.

jostles, competes with

Beleeue me sweete (newe louers cannot faine)
 Awake, asleepe, still *Phillis* doe I see,
 And from your looks I gather ioye or paine,
 80 Euen which it please you, to bestow on me.

feign

If merrilie *Amintas* you salute,
 A merry hope doe make me happie straight,
 But if you frowne, then doe I feare my sute:
 And on my thoughts, a thousand cares do waight.

Confounded thus, and ouercome with griefe,
 To fluds with teares, to ayre with sighes I melte,
 In vaine I seeke each waie for my reliefe:
 I thinke such torments, neuer louer felte.

everywhere, in all directions

Yet lest a coward iustly I were thought,
 90 At first to yeeld vnto my first desire,
 Fond rage with reason to suppress I sought:
 And with discretion, to quench out the fire.

immediately

I chide my selfe, and call into my mind
 Such medicines, as our annals haue in store,
 I prooue them all, and yet small ease I find:
 For still my loue increaseth more and more.

*records, tradition, lore
 test, try out*

I sit vp late, I rise before the daie,
 I doe repeate each vanitie in loue,
 I checke faire beautie, by her quick decaie:
 100 And twentie other helpes I fondly prooue.

*criticize, find fault with; because
 foolishly try out*

61-4 i.e. If *Phillis* had not been gracious to him, he would not have fallen in love with her. 62 But that is to expect you to go too much against your nature (**kind**): a touch added by the translator. 81-4 Vivid metaphor in Lat. of her face heralding good weather and harvests like the sun, or rain and thunder like clouds. 84 waight] weigh down, oppress: *OED* 1st cit. 1858. 98 I keep thinking about the follies and frustrations of love (to dissuade myself from loving).

I thinke how *Sirens* catch the listning eare,
And how affection is increast by sight,
Sweet *Phyllis*, pardon though the truth you heare:
And though against my will, loue kept your right.

For I did striue to free me from affection,
But beautie was too strong for mine endeour,
Who hath so forst my loue to your subiection:
As till you free me, I am bound for euer.

To stop mine ears with wax, mine eyes to blind,
To hide me from your sight amidst the woode,
In all these helps no helpe at all I find:
My loue is such, as they will doe no good.

blindfold

110

As *Pelias* spere could hurt and healde againe,
So therefore let me craue but this of thee,
That as loue made, so loue may ease my paine:
And as you mine, so I your best may bee.

favourite, best loved

60 JOHN FINET(?) THE ARGUMENT OF AMYNTAS

From Bodleian MS Rawlinson Poet. 85. Author's name torn and undecipherable: might be John Finet, principal compiler of the volume, or (as Woudhuysen conjectures) his Cambridge associate Robert Mills.* This curious piece testifies to the popularity and influence of Watson's *Amyntas*. It also links up with pastoral lyrics like no.115 and 120, and shows the spread of pastoral conventions across genres. Punctuation and capitalization marginally modified and regularized.

Verses made in manner of argument vpon 11: lamentationes of Amintas:

Sweet *Phyllis* Venus sweetying was, was none so swete as she:
Amintas Cupids darlynge to: was none so dere as he. too
Sweet *Phyllis* kepte sheep one a downe, was neuer downe so freedded: on
Amintas helpte her tende her sheep, were neuer sheep so tended.
Sweet *Phyllis* lykte Amintas thoe, and would not be remoued: changed in her love
Amintas loued *Phyllis* so, as none could more be loued.
Sweet *Phyllis* flowring garlonds made and badd Amintas were them:
Amintas tender lambkins had, to *Phyllis* did he bere them.
Sweet *Phyllis* where she kepte her sheep the groaues and growndes she graced:
Amintas in those groaues and growndes sweet *Phyllis* ofte embraced. 10
Sweet *Phyllis* plyght her fayght and trouth the shepherd shoulde her wedd:
Amintas mynd clogde with despayre, with hope herof was fedd.
Sweet *Phyllis* naythles was beguyld, death had the baynes forbydden: nonetheless;
Amintas hope quyte dashte, despayre no longer coulede lye hydden. [banns
Sweet *Phyllis* thus in freshest pryme of loue and lyfe bereued, bereft
Amintas lefte disconsolate of loue and lyfe deceued. cheated, deprived
Sweet *Phyllis* dayes eleuen was dead, eleuen dayes so remayninge,
Amintas dayes eleuen complaynd, the 'leuenth day dyde complayninge.
Sweet *Phyllis* soull (o happy soull) th' Elysean feelds contained:
Amintas corps o haples corps, a flowre with blood distayned. stained, tinged 20

101 *Sirens*] sweet-singing sea-nymphs who charmed Odysseus and other mariners. 104 kept your right] preserved your rightful claim to my love. 109 to stop my ears] like Odysseus against the *Sirens* (explicitly cited in Lat.). 113 *Pelias spere*] Achilles' spear, which he alone could wield, made from an ash on Mt Pelion. No classical source for its both hurting and healing. 115 A common Petrarchan paradox: love alone can cure love's pain. * Henry Woudhuysen, *Sir Philip Sidney and the Circulation of Manuscripts, 1558-1640*, Oxford: Clarendon Press, 1996, p.260. 3 freedded] benefited, advantaged. 5 thoe] then: here virtually a space-filler. 17 dayes eleuen] matching the eleven lamentations of Watson's poem.

61 ABRAHAM FRAUNCE 'ARCADIAN SYRINX'

Sung by the shepherd Menalcas at a shepherds' assembly in Abraham Fraunce's *The Third Part of the Countess of Pembroke's Iychurch* (1592), which contains tales of the Graeco-Roman gods. Hexameters.

Arcadian Syrinx was a Nymph most noble, amongst all
Naiades and *Dryades*, that in olde times highly renowned
Arcadian fountaines and mountains euer aforded.

Fleshly *Satyrs*, *Fauni*, *Siluani* dayly desired lustful
Braue bony *Syrinx* loue, yet loueles braue bony *Syrinx* beautiful, glamorous; bonny
Fleshly *Satyrs*, *Fauni*, *Siluani* dayly deceaued. frustrated, disappointed

Syrinx tooke noe ioy in ioyes of Queene *Cytherea*,
But vovd life and loue, and hart and hand to *Diana*.

10 Lyke to *Diana* she lyu'd, for a virgins lyfe she professed,
Lyke to *Diana* she went, for in hunting roabes she delighted, appeared, went about

And with bow and shafts stil practysd lyke to *Diana*;
Onely the diffrence was, that in-hunting-mighty *Dianaes*
Bow, was made of gowld, and *Syrinx* bow of a cornell:

Which noe great diffrence was not so greatly regarded, small

But that Nymphs and Gods eu'n so were dayly deceaued,
And hunting *Syrinx* for mighty *Diana* reputed,

So nere by *Syrinx* was mighty *Diana* resembled. near, closely

Pan, with a garland greene of Pinetree gayly bedecked

20 Saw this Nymph on a time come back from lofty *Lycæus*, once
And his rurall loue in rurall sort he bewraied. declared, expressed

Scarce had he sayd, *Bony sweete*; but away went braue bony *Syrinx*,

Went through hills and dales and woods: and lastly aryued
Where gentle *Ladon* with mylde streames sweetely resounded.

Ladon stopt her course, *Ladon* too deepe for a damsell.

Then quod *Syrinx*, Help, deare sisters; let not a virgin,
Immaculate virgin by a rurall *Pan* be defyled.

Rather let *Syrinx* be a mourning read by the ryuer, reed

Soe that *Syrinx* may be a mayden reade by the ryuer.

By and by *Syrinx* was turnd to a reade by the ryuer:

30 By and by came *Pan*, and snatcht at a reade for a *Syrinx*,
And there sight and sobd, that he found but a reade for a *Syrinx*.

Whilst *Pan* sighs and sobs, new tender reades by the whistling
Wyndes did shake and quake, and yeilded a heauy resounding,

Yeilded a dolefull note and murmur like to a playning,

Which *Pan* perceauing, and therewith greatly delighted,

Sayd, that he would thenceforth of those reades make him a *Syrinx*.

Then, when he had with wax, many reedes conioyned in order,

His breath gaue them life: and soe *Pan* framed a Pastors

Pipe, which of *Syrinx* is yet still called a *Syrinx*.

2 Naiades and Dryades] water-nymphs and wood-nymphs respectively: pronounced in two syllables to suit the metre. **4 Fauni, Siluani]** wood-gods. Lat. plurals, presumably to suit the metre. **7**

Queene Cytherea] Aphrodite or Venus, after Cythera, her early place of worship. **13 cornell]** (wood of) the cornel cherry tree (Lat. *cornum*): Fraunce's reading of Lat. *corneus* in Ovid, *Met.*, I.696-7, more usually taken in the sense 'made of horn' (Lat. *cornu*, horn). **18 Pinetree]** Fraunce takes Ovid's *pinu(s)* (*Met.* I.699, XIV.638) in the usual sense of 'pine tree' and not, as meant here, a wreath of pine needles. **19 Lycæus]** a mountain in Arcadia, birthplace of Pan. **23 Ladon]** a river in Arcadia.

25 sisters] nymphs of the Ladon. *Syrinx* was herself a nymph. **27-9 by]** The meaning shifts subtly from 'beside' to 'by the agency of', with further play on 'by and by'. **30-31 for]** (a) expecting, aiming at (b) instead of. Also play on *Syrinx*: nymph, reed and pipe.

62 A TALE OF ROBIN HOOD

This curious poem from BL MS Harley 367 is unique in presenting Robin Hood, Little John and Adam Bell, another outlaw of popular legend, as allegorical figures for the Church, the universities and the monastic orders respectively; hence as icons of the establishment. Helen Cooper links this poem to the Martin Marprelate controversy of the 1580s, though she does not rule out the early 17th century.* Concluding part of ms. text missing. Punctuation, line initials, and lineation of paratext modified.

A tale of Robin Hoode dialouge wise beetweene Watt and Ieffry.

The morall is the overthrowe of the Abbyes, the like being attempted by the puritane, which is the wolfe: and the politician which is the Fox, agaynst the bishops.

Robin Hoode: bushop
Adam Bell: Abbot
Little Ihon: Colleauge or the vniversity.

Ieffry. Watt boy whether now so faste?
Why man what needs all this haste?
Frolicke, man, for I have seene
Both our flocks in yonder greene.
Hadst thou come but heere awaye,
Thou hadst seene a pretty fraye.

Watt. Who foughthe heere, I pray the shewe.

Ieffry. Two fatt ramms for one leane ewe
With such force each other battred
That their heads were bothe beemattred;
So all three were in one plighte,
Shee with leanesse, they with fight.

Wat. Rest they then if they bee weary
And make wee a little mery
Tale – wee, Ieffry, in this shade
Till the soonn beeginn to glade:
Thy loves storye of thy Cyss
Wowlde delighte mee more than this.

Ieffry. Watt, stay there: for love I care not;
Leave out love and speake and spare not.
Talke of Bevis, fighter peerlesse,
Or of Ascleparte the fearlesse;
Talke of lyons and of wonders,
Lyghtning's flashe or roores of thonders,
Fyre and hayle, and stormes of blood:
Or tell a tale of Robin Hoode.

Watt. Pitty twere hee that showlde ease thee
Shoulde relate things cannot please thee.
Thy loves eager sawce, I feare,
Wowlde wax sharper with this geare,
Ieffry, and I durste not venter
Putt thy sorowes on the tenter:
Off Robin Hoode I cann thee tell
With little Ihon and Adam Bell.

Ieffry. Than tell mee of those iolly markmen
Whiles our flocks go feedinge.

Watt. harke then.
Robin Hoode, as thou doste knowe,
Was the first that drewe the bowe;

10

sun; decline, set

20

idle talk

30

*rack, hence torture generally**marksmen, skilled archers*

* Helen Cooper, 'A Tale of Robin Hood: Robin Hood as Bishop', *Medieval Cultural Studies: Essays in Honour of Stephen Knight*, ed. Ruth Evans, Helen Fulton & David Matthews, Cardiff: University of Wales Press, 2006, pp.75-90. **8 fatt ramms ... leane ewe**] rams, Puritans and 'politicians' or secular rulers; ewe, the episcopal Anglican church, rendered *lean* after the suppression of the monastic orders. See 'The morall', o.2-3. **10 beemattred**] ?brained, with grey matter spilling out. **21 Bevis**] Bevis of Hampton, celebrated hero of medieval romance. **22 Ascleparte**] Asclepart, giant who first opposes and then serves Bevis. **23 lyons**] 'Things of note, celebrity or curiosity' (*OED lion* 4a). **29-30**] ?Your love would grow sourer for anything I could tell you. **37-40** Marginal note in ms.: 'Bushops were firste in the primitive church, in the heate of persecution[;] then succeeded monasteries in calmer tymes and laste of all colleagues: of either which bushops wer principall and firste founders'.

- Adam Bell rose vp anonn:
 40 Last of all came litte lhon.
 Robin in the greatest heate *ardour, vigour*
 Gott his livinge by his sweate;
 Hee did encounter monsters fell
 In forest wide and did them quell.
 Him, ne're Chimaera cowl'd afrighte,
 Nor monster men which giaunts hight; *are called*
 The flyinge dragon scap'te him not,
 So stronge hee drewe, so righte hee shott.
 Even that Leviathan remorcelesse,
 50 Shott downe to hell, did feele his forces.
 With bowe and arrowes by his side
 Hee walkte the woods and forrests wide;
 When the worlde for helpe did cry,
 And good archers were sett by, *esteemed, valued*
 Hee taught Adam to deliver, *?free, succour (the world)*
 Hee, the firste that gave him quiver,
 Gave him bowe and arrowes sure,
 Gave him goodly furniture;
 Hee tooke Adam by the hande,
 60 Hee lead Adam throug the lande,
 Hee plas'te Adam in the playne,
 By the rivers christall veyne.
 When the worlde was calme at laste
 And all daunger now was paste,
 Little lhon, who doth not see
 What good Robin did for thee?
 On two mounteynes hee thee planted,
 Full of springs which never scanted, *lacked (for water), dried up*
 Whence large rivers rann amayne *strongly, in full force*
 70 Into Adams fruitfull playne.
 Two fayre mounteynes thou doste holde
 Full of pretious stones and goold
 Which the worlde so mucht sets by
 As the body doth the eye.
 Adam Bell was ware and wise *astute, sagacious*
 When hee firste beegann to rise,
 Till with fatnes of his fare
 Hee grew iolly, past all care
 As the bee in sommers prime
 80 Sucks the marigoolde and thyme,
 Sucks the rose and daffodill,
 Leavinge, takinge what hee will:
 And from flowre to flowre doth glyde
 Sweetly by the rivers side,
 Where christall streames delightfull ronninges *courses, flow*
 Ar ever sweetned with his hummings:
 Sucht was Adam in his prime
 In the flower of his tyme.
 So hee tasted evry sweete
 90 Till with fatt hee fell a sleepe.
 As hee slombred on the dale
 Spread vpon the gentle vale, *with easy slopes*
 Chaun'ste a lyon came that way,

41-50 In accord with his role as the true Church, Robin becomes a hero of supernatural power, finally almost a type of Christ. **45 Chimaera]** a fire-breathing monster compounded of limbs appropriate to various animals. **49 Leviathan]** a sea-monster in the Bible: from Isaiah 27.1, identified with the dragon of the Apocalypse (Rev.12, 13), hence with Satan, cast down from heaven. **58 furniture]** outfit, equipage, especially weapons or armour. **62 veyne]** vein: 'a streamlet or rivulet; a current' (OED 6b). **67 two mounteynes]** Marginal note in ms.: 'univ[er]s: ox[ford]: Cam[bridge]'. **68 loues force]** Lat. speaks of Amyntas, a boy, struck by the 'boy's' (infant Cupid's) lethal bow. **69 The one ... the other]** Phillis' voice and eyes respectively (see 65-6). **77-8 Marginal insertion in ms., prob. of later date.** **93-106** Obvious allegory of the dissolution of the monasteries. **93 lyon]** Marginal note in ms.: 'kinge hen[ry]'.

Hongry, seeking for his pray:
 In his grasping pawes hee hente him, seized
 And in pieces all to rente him;
 Then his quiver by his side
 As a spoile hee did divide, ?break apart, tear asunder
 And his bowe and arrowes sure,
 And his goodly furniture. 100
 Yeat his cabin doth remayne
 Beaten with the wynde and rayne,
 Spoyld of all the passers by,
 Whose huge frame doth testify
 Of that wondrous monyment,
 All the world's astonishment.
 When the wolves and foxes sawe
 Adam in the lyons pawe,
 Ours is Robin, streight they cryde,
 And sett him round one evry side. 110
 Thus
 [Incomplete: the following page(s) missing]

63 ANGEL DAY FROM DAPHNIS AND CHLOE

This praise of Queen Elizabeth is obviously an original addition by Angel Day to his 1587 translation of the 2-c. Greek romance *Daphnis and Chloe*. Sung by the old shepherd Titerus (variously spelt) as part of the wedding celebrations of the principal characters.

Since first thy soile O countrie *Pan* I knewe, rural
 Since on the dales my sheepe long time I fed,
 Since in my heart the sweete remembrance grewe,
 Of all these valleis where the *Nymphes* do tread,
 Since first thy groues and pleasant shadie topps, ?hilltops, ?treetops
 Thy christall springs and scituate hie prospects, situated, ?set in the landscape
 The sacred dewes which from the braunches drops,
 That fresh *Pomonæ* on thy groundes erects:
 Since all these pleasures thousands mo then one several thousands
 My auntient yeares partaked haue ere this, 10
 The mightie *loue* doth know wherein alone,
 I haue repozd the somme of all my blis.
 To *Tytirus* not all the yeaned lammes,
 Nor of his flock a rich encrease to gaine,
 Ne sporting hops of young kiddes by their dams,
 Are halfe so pleasing or to him so faine beside
 As are (*Eliza* blisfull maiden Queene) glad, happy
 The sweete recorde of all thy happie daies,
 Those thoughts to me, full oft haue gladsome beene,
 And on these ioies consist my shepherds laies. consist on: consist of, treat of
 O happie soile long happie maiest thou stand 20
 So sacred be thy mountaines and thy groues,
 So be the walkes of that thy pleasant land, pathways, roads
 Frequented eft with store of fatted droues, often; herds
 Let be thy glorie like the shining sonne
 That glides as far as doth the whirling sphere,
 And as the course from whence the riuers ronne
 That through the earth a compasse round do beare.

97-100 Marginal insertion in ms., prob. of later date. 101 cabin] a shepherd's shack or shelter: as an image of the huge frame of the ruined abbeys, shows the self-contradictory nature of pastoral metaphor. 7 dewes] prob. sap or balm rather than simple dew. 8 Pomonæ] Pomona, goddess of fruit and orchards. Lat. possessive form for no clear reason. that] presumably the branches. 22 So] ?seeing that they are so sacred, frequented etc.; ?so that they remain sacred, frequented etc. 26 whirling sphere] All heavenly bodies 'whirl' or rotate in the Ptolemaic, as indeed the Copernican, system. Here perhaps the outermost sphere in the Ptolemaic system, the *primum mobile* or first mover, which imparts motion to the rest. 27-8 the course] the sea held to surround the solid earth, from and into which the rivers flow.

- 30 First faile the skies, first Phœbus cease to raunge,
 First christal dewes back to your springs returne,
 First heate and cold desist your daily chaunge,
 And let the fire leaue of his force to burne,
 Let Phoebe first by night her wandring staie
 And darkened be to vs the starrie pole,
 Let *Phaeton* lose againe the milkie waie
 And fishes leaue to swimme within the poole,
 Cease birdes to flie, cease *Philomene* thy song
 And yearely spring that yeldes of fruites encrease,
 And ycie drops that dangling vnderfong,
 40 Thy frozen chin let (*Saturne*) euer cease,
 Ere *Brutus* soile, thou seate of mightie kings,
 The antient race of haughtie princes peeres,
 Ere from thy lappe the slippe whence honor springs,
 By this default do loose the sway it beares,
 Ere thou the glorie of the present rule,
 And honor tied long since to thy desert,
 Thy stately conquests neere that didst recule
 With cloked guile doost seeke for to insert,
 But waste thy glory with the mightiest powres
 50 And stay thine honor on the greatest fame,
 And selfe-same time that al things els deuoures,
 Renue thy faith, and yeeld thee glorious name.
 As faire thy fate as are thy happie yeares,
 As firme thy seate as euer Princes was,
 Great be thy sway as any strength that reares
 The mightiest force that euer man did pas:
 And fairest thou of al the *Nymphs* that haunt
 These sacred walkes, in which we shepherds wone,
 So *Ioue* vouchsafe our springs of thee may vaunt,
 60 As erst before our fertile fieldes haue done.

the sun-god, hence the sun
 [raunge: move in its track or orbit
 leave off, stop

the moon-goddess, hence the moon; stop

the nightingale

surround, ?cover

exalted, noble
sprig or cutting for grafting
lapse; power, authority

ne'er, never; recoil, turn back, diminish
penetrate, infuse

fosters, maintains
pass: experience, encounter
frequent, dwell in
dwell

64 GEORGE PEELE AN ECGLOGUE GRATULATORY TO ROBERT EARL OF ESSEX

In 1589, an 'English Armada' or 'Counter-Armada' under Sir Francis Drake and Sir John Norreys, with some Portuguese support, set sail against Spain. Defying the Queen's express command, Robert Devereux, second Earl of Essex, joined the expedition and fought with dramatic bravery. He took his time obeying the Queen's command to return, but seems easily to have made his peace when he did on 4 July.

Soon after (1 August 1589) Peele published *An Eglogue Gratulatorie. Entitled [dedicated]: To the Right Honorable, and Renowned Shepheard of Albions Arcadia: Robert Earle of Essex and Ewe, for His Welcome into England from Portugall*. It is a pronouncedly Spenserian poem, with archaic-rustic diction drawn in good measure from *SC* and anticipating *FQ*.

The Right Honorable Earle of Essex his welcom into England, from Portugall.

Piers. Palinode.

Dicite Io Pæan, et Io bis dicite Pæan,

In Patriam rediit magnus Apollo suam.

Palinode. Herdgrome, what gars thy pipe to goe so loud?

makes, causes

Why bin thy lookes so smicker and so proud?

Perdie plaine *Piers*, but this couthe ill agree,

could, here more broadly 'does'

With thilke bad fortune, that ay thwarteth thee.

34 starrie pole] one (presumably the northern) of the poles of the celestial sphere in Ptolemaic astronomy, around which the heavenly bodies appear to revolve. **35 Phaeton**] the sun-god Helios' son, who drove the sun-chariot off its set path. **41 Brutus soile**] Brutus, a Trojan leader, was said to have sailed west and founded the kingdom of Britain, named after him. **46 tied ... desert**] which you have deservedly obtained for long. **49** ?May your glory be spent only at the (slow) rate of the mightiest powers – i.e. may your fame last. **waste**] wear out, decay. **50** May your honour always remain at its highest repute. **57 And fairest thou**] implicit construction, 'And may you be the fairest...' **59-60** i.e. May Eliza's fame spread across the waters to foreign lands as it already has throughout her own kingdom. **1-2** 'Cry hurrah and praise, and again hurrah and praise: great Apollo has returned to his homeland.' Line 1 from Ovid, *Ars Amatoria* II.1. **4 smicker**] smirking, gay: *OED* 2, citing this line. **6 thilke**] the same; virtually 'this' or 'the', as in Spenser.

- Piers*. That thwarteth me, good *Palinode*, is fate,
Yborne was *Piers* to be unfortunate. what, that which
Yet shall my Bagpipe go so loud and shrill,
That heauen may entertaine my kind good will. receive favourably, cherish 10
Io io Pæan.
- Palinode*. Sot I say, Losel, leudest of all swaines, Losel: rascal, worthless person;
Singest thou proud *Pæans* on these open plaines? [*leudest*: (a) most foolish (b) most wicked] befits, agrees
So ill sitteth this straine, this loftie note, attire
With thy rude tire, and gray russet cote.
- Piers*. Gray as my cote is, greene all are my cares, fresh, living
My grasse to drosse, my corne is turned to tares:
Yet euen and morrow will I neuer lin, cease
To make my crowd speake as it did begin. fiddle 20
Io io Pæan.
- Palinode*. Thou art too crancke, and crowdest all to hie, pert, cocky
Beware a Chip fall not into thine eie:
(Man) if *Triumphals* heere be in request,
Then let them chaunt them, that can chaunt them best.
- Piers*. Thou art a sowre swaine *Palinode* perdie, Fr. par dieu, by God
My Bagpipe vaunteth not of victorie:
Then giue me leaue, sonizance to make,
For chiuallrie, and louely learnings sake. Io io Pæan
- Palinode*. Thou hardy *Herdsmen*, darest thou of Arms chaunt?
Sike verse I tell thee, ought haue a great vaunt:
Then how may thy boldnes scape a fine frumpe,
Warres Laud, is matter for the brasen *Trumpe*. bold, audacious
dignity, solemnity
mockery, derision 30
- Piers*. Of Armes to sing, I haue nor lust nor skill, desire, inclination
Enough is me, to blazon my good will:
To welcome home that long hath lacked beene,
One of the iolliest *Shepherds* of our Greene. declare, display
Io io Pæan.
- Palinode*. Tell me good *Piers*, I pray thee tell it me,
What may thilk iollie swaine or shepherd be?
Or whence ycomen? that he thus welcome is,
That thou art all so blithe to see his blisse. come, arrived 40
- Piers*. *Palinode*, thou makest a double demaund,
Which I will answere, as I vnderstand.
Yet will I not forget, so God me mend,
To pipe lowd *Pæans* as my *Stanzaes* end. as God may save me
the burden of my song
Io io Pæan.
- Thilk Shepheard (*Palinode*) whom my pipe praiseth,
Whose glory, my reed to the welkin raiseth: pipe; sky
He is a great *Herdgroome*, certes, but no swaine,
Sauē hers that is the *Flowre of Phœbes plaine*. 50

11 General exclamation of joy and praise. 13 open plaines] as opposed to a court or palace. 15 russet] Not the colour (which is gray) but a coarse material of that name. 21 crowdest] play your fiddle (metaphorically). 22 Beware ... eie] Proverbial expression warning against pride. 23 Triumphals] As *Piers* says in 26, 97-100, there is no victory to celebrate: the Spanish expedition was a disaster. The 'gratulation' is to express loyal admiration for Essex. 27 sonizance] ?a sounding forth, i.e. song or celebration. *OED* cites from this passage only, without definition, as 'perh[aps] an error'. 28 louely learnings sake] crediting Essex with patronage of learning (and poetry?). 33 brasen Trumpe] a brass trumpet, not a rustic fiddle or pipe. 35 Enough is me] It is enough for me. 36 that ... beene] [he] who has long been away. 37 iolliest] most (a) gay, cheerful (b) amorous (c) handsome. 41-2 that he ... blisse] seeing that you welcome him back, happy at his well-being and success. 43 thou ... demaund] You have asked two questions. 50 swaine] (a) servant (b) shepherd, rustic. Shows the implicit contradiction in all courtly pastoral. 51 hers ... plaine] Elizabeth as virgin queen, fairest of Diana's followers.

Io io Pæan.

He is wel alied and loued of the best,
Well thewed, faire and francke, and famous by hys Crest:
His *Raine Deere* racking with proud and stately pace,
Giue to his flocke a right beautifull grace.

*of high connexions
francke: generous,
[bountifull]*

Io io Pæan.

60 He waits where our great *Shepherdesse* doth wunne,
He plaieth in the shade, and thriueth in the Sunne:
He shineth on the plaines, his lustie flocke him by,
As when *Apollo* kept in *Arcadie*

is in attendance; dwell

stayed, dwelt; ?kept sheep

Io io Pæan.

Fellow in Armes he was, in their flowing deies,
With that great *Shepherd* good *Philisides*:
And in sad sable did I see him dight,
Moning the misse of *Pallas* peereles Knight.

*black mourning garments; decked, attired
lamenting the loss*

Io io Pæan.

70 With him he seru'd, and watcht and waited fate,
To keepe the grim Wolfe from *Elizaes* gate:
And for their *Mistresse* thoughten these two swains,
They moughten neuer take too mickle paines.

awaited, abided

much, great

Io io Pæan.

But, ah for grieue, that iolly groome is dead,
For whome the *Muses* siluer teares haue shed:
Yet in this louelie swaine, source of our glee,
Mun all his Vertues sweet reuiuen bee.

shall, should, may

Io io Pæan.

Palinode. So moughten they *Piers*, and happilie thriue,
To keepen this *Herdsmen* after death aliuie:
80 But whence I pray thee, tel me, come is hee,
For whome thy Pipe and *Pæans* make such glee?

Piers. Certes Sir *Shepherd*, commen he is fro far,
Fro wrath of deepest Seas and storme of War:
Safe is he come, O swell my Pipe with ioy,
To the olde buildings of *Nue reared Troy*.

Io io Pæan.

90 Fro Sea, fro Shore, where he with swinck and sweat
Felt *Foemans* rage, and Sommers parching heat:
Safe is he come, laden with Honors spoile,
O swell my Pipe with ioy, and breake the while.

labour, toil

Io io Pæan.

54 Crest] Not Essex's 'crest' or coat of arms but its 'supporters', the animals holding it up: to the left, a 'reindeer' (see 56n). **55 Raine Deere]** in heraldry, 'a stag with double attires [antlers], two of them turning down' (*OED reindeer* 2). **racking]** moving with a particular gait called a rack. **56 floccke]** his army. Another instance of pastoral allegory contradicting the pastoral spirit. **59 ?He** succeeds in all circumstances. **61 Apollo** served as King Admetus' shepherd for a year, but in Thessaly, not Arcadia. He is also a pastoral shepherd-god, Apollo Nomios ('wandering'). **63 flowing]** in full flood: youthful, lusty; sometimes emended to *flowring*. **64 Philisides]** Philip Sidney. Sidney and Essex fought together at the Battle of Zutphen where Sidney died. Essex married Sidney's widow Frances. First recorded reference to Sidney as 'Philisides': see Hugh Gizzard, 'Many a herdsman more dispoise to morn': Peele, Campion, and the Portugal Expedition of 1589', *RES* 57, 2006, p.27. **66 Pallas peereless Knight]** referring to Sidney's learning. **Pallas]** Minerva, goddess of learning. **68 fate]** sometimes emended to *late* – i.e. he stayed up late, stayed awake. **69 grim Wolfe]** prob. the Catholic church. In their different ways, Sidney and Essex both fought against the Catholic powers. Anticipates Milton's *Lycidas* 128. **70, 71 thoughten, moughten]** Plural verb-ending in *-en*: conventional rustic archaism. **74 siluer]** ?melodious (*OED* 6a), referring to the poetical laments for Sidney. **82 Sir Shepherd]** jocular or ironic use of the honorific 'Sir' for a shepherd. **85 Nue reared Troy]** London, called "Troynouuant" or the 'new Troy', as supposedly founded by the Trojan Brutus. Troynouuant had also featured in Peele's 'Farewell' when the expedition left England (see 124n), to which he added a poem on the Trojan War. **87-8** alluding to Essex's celebrated, sometimes flamboyant feats during the Spanish campaign.

- Palinode*. Thou foolish swaine that thus art ouerioied,
 How soone may heere thy courage be accoyed: *subdued, silenced*
 If he be one come new fro *Westerne* coast, *i.e., Spain*
 Small cause hath he or thou for him to boast.
- I see no Palme, I see no Laurell bowes,
 Circle his temples, or adorne his browes,
 I heare no Triumphes for this late returne,
 But many a *Herdsmen* more disposde to morne.
- Piers*. Pale lookest thou like Spite, proud *Palinode*, 100
 Venter doth losse, and warre dothe danger bode: *(ad)venture, expedition*
 But thou art of those *Haruesters* I see,
 Would at one shocke, spoile all the *Philberd-Tree*. *shake, blow; hazelnut*
Io io Pæan.
- For shame I say, giue Vertue honors due.
 Ile please the *Shepherd*, but by telling true:
 Palme maist thou see, and Baies about his head,
 That all his flocke, right forwardly hath led. *i.e., army*
Io io Pæan.
- But woe is me lewd lad, fames full of lies, *ignorant, foolish*
 Enuie doth ay true honors deeds despise, 110
 Yet chiuallrie will mount with glorious wings,
 Spite all and nestle neere the seat of kings. *rumours, gossip*
Io io Pæan. *despite*
- Base thrall is he, that is foule slaunders slaue,
 To pleasen all, what wight may him behaue:
 Yea, *Ioues* great sonne though he were now aliuie,
 Mought find no way thilk labour to atchiue.
Io io Pæan.
- Palinode*. Well plead'st thou (Gentle Lad) for this great peere, 120
 Then tell me sith but thou and I am here?
 Did not thilk Baggpipe man which thou dost blow
 A farewell on our Souldiers erst bestow?
- How yst then, thilke great *Shepherd* of the field,
 To whome our swaines, sike humble beisance yeild *obeisance, reverence*
 And thou these Laudes and labours seriouslie, *an, if*
 Was in that worke, not mencioned speciallie.
- Piers*. Harke *Palinode*, me dare not speake to lowd, *too*
 Hence was he raught, wrapt in a fierie cloud: *rapt, snatched away*
 With *Mars* his *Viceroy*, and a golden *Drake*, 130
 So that of him, me durst no notice take.
Io io Pæan.
- But now returnd, to royallize his fame,
 Whose mightie thoughts, at Honors *Tropheis* aime:
 Least worthily, I moughten witned bee, *'witened': accused, blamed*
 I welcome him with Shepherds country glee.
Io io Pæan.

102-3 i.e., You are one of those people who want to achieve everything at one go. 116 Who can hope to please everyone? 117 *Ioues great sonne*] Hercules (hence *labour*, 118). 124 *A farewell*] *A Farewell*. Entituled [dedicated] to the famous and fortunate Generalls ... Sir John Norris & Syr Frauncis Drake Knights: a short verse pamphlet written by Peele for the departure of the 'English Armada'. 124-31 Essex had to leave secretly for the expedition, as the Queen had forbidden his departure. 126 If you [carried out] your task seriously, why was Essex not mentioned in your earlier poem? *Laudes and labours*] additional objects of *yeild*, 125. 128 *dare*] clearly in past tense. *OED* cites such 'careless' use from 18-c and 19-c. 130 *Mars his Viceroy*] presumably John Norreys, who led the army as Francis Drake did the navy. They did not locate the *Swiftsure* on which Essex was sailing, though it was part of the expedition. *Drake*] pun on *drake*, a dragon. 135 Lest I should be deservedly accused.

- And of his dread adventures here sing I,
Equiuolent with the *Punic Chiuallrie*:
140 That brake his Launce, with terror and renowne,
Against the gates of slaughtered *Rhemus Towne*.
Io io Pæan.
- And was the first of many thousands more,
That at *Penechia* waded to the shore:
There couthe he lead his landed flocke so far,
Till a was left of men approoued in war.
Io io Pæan.
- O Honors fire, that not the brackish Sea
Mought quench, nor *Foemans* fearefull Larums lay:
150 So high those golden flakes done mount and clime,
That they exceed the reach of *Shepherds* rime.
Io io Pæan.
- Palinode.* What boot thy welcomes, foolish hardie swaine, *bold, audacious*
Lowlower pipes then thine, are going on this plaine:
Faire *Elizaes* Lasses and her great Groomes, *'herdgrooms', shepherds*
Receiue this *Shepherd* with vnfaigned welcomes.
- Honour is in him that doth it bestowe,
Thy Reed to rough, thy seat is all to lowe: *too*
160 To writen sike praise, hadst thou blithe *Homers* quil *such*
Thou moughtest haue matter equal with thy skill.
- Piers.* Twit me with boldnes, *Palin* as thou wilt,
My good mind be my glorie and my guilt: *good intentions, worthy purpose*
Be my praise lesse or mickle, all is one, *guilt: gilt, adornment, quality*
His hie deserts deseruen to be knowen.
Io io Pæan.
- So cease my pipe, the worthies to record,
Of thilke great *Shepherd*, of thilke faire yong Lord:
Leaue him with lucke, to those well tuned Laies, *happily, fortunately*
170 That better ken to sound like *Shepherds* praies. *know, are able*
Io io Pæan.
- Now time is neere to pen our Sheepe in folde,
And Euening aire, is rumaricke and colde: *rheumy, damp*
For my late Songs, plead thou my pure good will,
Though Newcome once (Braue Earle) yet welcome still.
Io io Pæan.

65 GEORGE PEELE FROM DESCENSUS ASTRÆAE

The Lord's Mayor's pageant of 29 October 1591, published the same year. The third and last (but only second extant) of Peele's devices for mayorial pageants. The sections below celebrate Queen Elizabeth, as so often, as *Astraea*, virgin goddess of justice. *Astraea* has been associated with the Golden Age since Virgil, *Georg.* II.473-4. Peele pastoralizes the topos by making *Astraea/Elizabeth* a shepherdess, though the pastoral component becomes more and more thin.

139 Punic Chiuallrie] Hannibal of Carthage and his forces – who, like the English in Portugal in 1589, never stormed their target. **140-41** When the English besieged Lisbon, Essex dramatically thrust a lance through the city gates. This is compared to Hannibal's expedition against Rome (**Rhemus Towne** after Remus, co-founder of Rome, killed by his brother Romulus). Rome was never sacked or conquered by Hannibal, nor Lisbon by the English. **his]** usual possessive of *its* till end of 16-c. **144 Penechia]** Peniche on the Portuguese coast. Essex was the first man to land here, wade ashore through shoulder-high surf, and fight in the English vanguard. **145 flocke]** army (cf. 56n). **146** till he lost all his experienced followers. a] he. **left]** bereft, forsaken. **approoued]** (a) proven, experienced (b) ?commended, adjudged good. **150 done]** archaic plural ending of *do*. **157** i.e. Those honouring Essex are themselves men of honour. **166 worthies]** points of worth, good qualities (*OED* C2, citing only *Love's Labour's Lost* 2.3.36). **169** ?that are too learned and accomplished to sound like a lowly pastoral; ?that know better how to offer fit praise to a shepherd. **174 Newcome]** Suggests a title held by Essex, but none such can be traced. Perhaps simply playing on *Palinode's* 'come new' (95).

Astræa daughter of the immortall Ioue,
 Great Ioue defender of this antient towne,
 Descended of the Troian Brutus line:
 Offspring of that couragious conquering king,
 Whose pure renown hath pierced the worlds large eares,
 In golden scrolls rowling about the heauens,
 Celestiall sacred Nymph, that tendes her flocke
 With watchfull eyes, and keeps this fount in peace:
 Garded with Graces, and with gracious traines,
 Vertues diuine, and giftes incomparable.

followers, retinue

10

Nor lets blind superstitious ignorance
 Corrupt so pure a spring: O happie times
 That do beget such calme and quiet daies,
 Where sheep and shepheard breath in such content.

.....
Astræa with hir sheephook on the top of the pageant.

Feed on my flocke among the gladsome greene
 Where heauenly *Nectar* flowes about the banckes.
 Such pastures are not common to be seene,
 Pay to immortall *Ioue* immortall thanks:
 For what is good fro heauens hie throne doth fall.
 And heauens great Architect be praised for all.

overflows

unending

20

Superstition. A Friar sitting by the fountaine.

Stirre Priest, and with thy beades poyson this spring,
 I tell thee all is banefull that I bring.

prayer-beads, rosary

Ignorance. A Priest.

It is in vaine: hir eye keepes me in awe,
 Whose heart is purely fixed on the law:
 The holy law, and bootlesse we contend,
 While this chast nimph, this fountain doth defend.

in vain

Euphrosyne.

Whilom when *Saturnes* golden raigne did cease,
 and yron age had kindled cruel warres:
 Enuie in wrath, perturbing common peace,
 engendering cancred hate and bloody iarres:
 Lo then *Olympus* king, the thundring *Ioue*,
 raught hence this gracious nymph *Astræa* faire,
 Now once againe he sends hir from aboue,
 descended through the sweete transparent aire:
 And heere she sits in beautie fresh and sheene,
 Shadowing the person of a peerelesse Queene.

cankered: corrupt, evil

30

withdrew

shining, radiant

figuring, imaging

Aglaiia.

A peerelesse Queene, a Royall princely dame,
 Enroll in register of eternall fame.

Thalia.

The Graces through their balme about hir sacred head,
 Whose government hir realms true happines hath bred.

throw

40

Charitie.

That happinesse continue in her land,
 Great Israels God, spring of all heauenly peace:
 And let thine angels in her reskew stand,

may it continue

?protection, preservation

3 the Troian Brutus] Brut or Brutus, a Trojan leader, said to have sailed to Britain with his followers after the fall of Troy and founded the kingdom of Britain, named after him. **9 guarded]** (a) girded (b) guarded, protected. **Graces]** attending on Elizabeth in this pageant: see 27-40. **Gracious]** (a) graceful, elegant (a) courteous, kindly. **11 lets]** either misprint for *let*, or continuing the earlier sentence with *Nymph* (7) as subject. **20.1 Superstition]** clearly the Catholic church. **26.1, 36.1, 38.1 Euphrosyne, Aglaila, Thalia]** the three Graces. Their Gk name, Charites, might have suggested the entry of Charity immediately after, preceding Faith and Hope. These three theological virtues supplement the personal or secular graces represented by the Charites, and are followed by Honour with her Champion, associated with rule and power. **27 Saturnes golden raigne]** The Golden Age is associated with the reign of Saturn. (Virgil IV.6, Ovid, *Met.* I.113). **31-2 Ioue ... raught]** Astræa is usually thought to leave the earth of her own accord. (Virgil IV.6, *Georg.* II.473; Ovid, *Met.* I.150). **35 sheene]** (a) beautiful (b) shining, resplendent.

With hir liues wane done Englands ioyes decrease.
O let hir princely daies neuer haue fine,
Whose vertues are immortall and deuine.

*old plural of 'do'
finish, end*

Hope.

Such vertues as her throne do beautifie,
And make hir honours mount and skale the skie.

Faith.

50 Where hope of hir eternall blisse doth rest,
Conceaued in hir sweete and sacred brest.

Honor.

With radiant beames, reflecting on the earth,
Euen from the snowie browes of Albion,
Beyond the vtmost verge of Christendome,
As bright as is the burning lampe of heauen,
Shineth my mistresse honour, in whose fame
The heathen carrols sing and all admire,
From Icy Tanais to the seuenfold Nyle,
Her glorie that commands this Westernne Ile.

*wonder at, stand in awe
the river Don*

Champion.

60 In whose defence my colours I aduance,
And girt me with my sword, and shake my lance:
These Brittish Lions rampant in this field,
That neuer learned in battails rage to yeeld:
Breath terror to the proud aspiring foe,
Ranging the world, commanding where they go.
Therefore in vaine this misproud Malecontent
Threatens hir state whose harms the heauens preuent.
Sit safe sweet Nymph among thy harmlesse sheep,
Thy sacred person angels haue in keep.

gird

wickedly proud, arrogant

66 FROM THE BISHAM ENTERTAINMENT APOLLO AND DAPHNE

From the second day's entertainment for Queen Elizabeth on her 1592 visit to Bisham in Berkshire, estate of Lady Russel. Unusual in presenting the story of Apollo and Daphne with the focus on Daphne's shepherd lover. This agrees with the general presentation of the locality as a sheepfarming and wool-producing centre. The first day's programme had 'Pan, and two Virgins keeping sheepe', and a speech of welcome by an old shepherd. On the third day, a person dressed like a sheep was to welcome the Queen on behalf of the High Constable of Cotswold, followed by a 'shepherds' feast'. This plan was spoilt by rain. The text follows the account in *Speeches Delivered to Her Majesty This Last Progress, at the Right Honorable the Lady Russells* [etc] (1592). Punctuation and capitalization modified. The style is markedly euphuistic with patterned sentences, citing of proverbs, and references to animal lore.

Sunday, Apollo running after Daphne, a Shepheard followed vttering this.

*Nescis temeraria; nescis,
Quem fugias; idioque fugis.*

A short tale, but a sorrowfull; a just complaint, but remedesse. I loued, (for shephardes haue their Saints) long I loued (for beauty bindeth prentices) a Nymph most faire and as chaste as faire, yet not more faire, then I vnhappy. *Apollo* who calleth himselfe a god (a tittle among men, when they will commit iniuries, tearme themselves Gods), pursued my *Daphne* with bootlesse loue, and me, with endlesse hate; her he wooed, with faire wordes, the flatteries of men; with great gifts, the sorceries of Gods; with cruell threats, the terrefying of weake damosels. *Nec prece nec pretio nec mouet ille minis*. Me, he terrified with a monstous word metamorphosing, saying that he would turne me into a wolfe and of a shepheard make me a sheepe-biter; or into a Cockatrice and cause mine eies which gazed

52 snowie browes of Albion] Prob. not mountains but the white cliffs of Dover, whence the name **Albion** (white land). **56 carrols**] religious hymns (*OED* 3). **57 seuenfold**] from the seven streams of its delta. (Ovid, *Met.* V.187). **65 Malecontent**] Two 'Malcontents' appear immediately after this, but retreat at the sight of the Queen. **Nescis temeraria etc.**] 'You do not know, heedless woman, you do not know whom you flee: that is why you flee.' Apollo's words to Daphnis, Ovid, *Met.* I.505, 514-15. **shephardes haue their Saints**] ?Even the lowly can adore the exalted: apparently a proverb, with play on quasi-Petrarchan use of 'saint' for the beloved woman. **beauty bindeth prentices**] ?Beauty entralls even the young and callow: another proverb? **Nec prece etc.**] 'He could not move [her] by prayers or rewards or threats.' Ovid, *Fasti* 2.806. **Cockatrice**] fabulous creature whose gaze caused death or (as here) blindness.

on her to blind hers, which made mine dazell; or to a molde, that I sholde heare his flattering speech, but neuer behold her faire face: *Tantæne animis cælestibus iræ?* Sometimes would he allure her with sweete musicke, but harmony is harsh when it is lusts broaker, often with promise of immortality; but chastetye is of itselfe immortal; euer pursuing her with swiftnes, but vertue tying wings to the thoughts of Virgins, swiftnes becommeth surbated. Thus liued he twixt loue and ielousy; I twixt loue and danger; she twixt feare and vertue. At last and alas, this day I feare of all my ioyes the last, I cannot as a Poet (who describing the morning, and before he tell what it is make it night,) stand on the time; loue coyneith no circumloquitions, but by the sunne, a Shepheardes Diall, which goeth as true as our harts. It was four of the clock, when she, flying from his treason, was turned into a tree; which made me stand, as though I had bene turned into a stone, and *Apollo* so enchanted as wounded with her losse, or his owne crueltye; the fingers which were wonte to play on the Lute, found no other instrument then his owne face; the goulden haire, the pride of his heade, pulde off in lockes and stampd at his feete; his sweete voice turned to howling; and there sitteth he, (long may he sorrowe,) wondring, and weeping, and kissing the lawrell, his late loue, and mine euer. Pleaseth your Maiesty to viewe the melancholy of *Apollo*, my distresse, and *Daphne*'s mischance; it may be the sight of so rare perfection will make him die for grieve, which I wish; or *Daphne* returne to her olde shape, which must be your wonder; if neither, it shal content me that I have revealed my griefes, and that you may beholde his.

bootlesse fruitless sheepe-biter a sheepdog that attacks its own charges *which* i.e., her eyes *molde mole tying wings* i.e., lending speed *as a Poet* like a poet *stand on the time* waste time, take too long *wounder wonder*, miracle

This Speech ended, her Maiesty sawe Apollo with the tree, hauing on the one side one that sung, on the other one that plaide.

*Sing you, plaie you; but sing and play my truth;
This tree my Lute, these sighes my notes of ruth:* sorrow
*The Lawrell leafe for euer shall bee greene,
And chastety shalbe Apolloes Queene.
If Gods maye dye, here shall my tombe be plaste,
And this engrauen, fonde Phœbus, Daphne chaste.*

After these verses, the song.

*My hart and tongue were twinnes, at once conceaued,
The eldest was my hart, borne dumbe by destenie,
The last my tongue, of all sweete thoughts bereaued,
Yet strung and tunde to play harts harmonie.* 10
*Both knit in one, and yet asunder placed,
What hart would speake, the tongue doeth still discover;* utter, express
*What tongue doth speake, is of the hart embraced,
And both are one to make a new found louer:
New founde, and onely founde in Gods and Kings,
Whose wordes are deedes, but deedes nor words regarded:
Chaste thoughts doe mount and flie with swiftest wings,
My loue with paine, my paine with losse rewarded:
Engraued upon this tree, Daphnes perfection,
That neither men nor gods, can force affection.* 20

The song ended, the tree riued, and Daphne issued out, Apollo ranne after, with these words.

*Nimpha mane, per me concordant carmina neruis.
Faire Daphne staye, too chaste because too faire,
Yet fairer in mine eies, because so chaste;
And yet because so chaste, must I despaire?*

Tantæne etc.] 'Is there so much anger in heavenly minds?' Virgil, *Aen.* I.11. **promise of immortality]** as the wooer is a god. **euer ... surbated]** The pursuer's swiftness cannot match his victim's speed. **surbated]** footsore, weary. **sunne ... Diall]** Shepherds do not have clocks but tell the time by the sun. **Diall]** clock or watch. **iff.** This song represents Apollo's utterance, though sung by the singer standing alongside (**one that sang**, o.1). **6 fonde]** pun: (a) loving (b) foolish. **21 Nimpha mane etc.]** 'Stay, nymph: by me songs respond in harmony to the strings.' Apollo to Daphne, Ovid, *Met.* 1.505, 518.

And to despaire I yeelded haue at last.
 Shepheard possesse thy loue, for me too cruell,
 Possesse thy loue, thou knowest not how to measure.
 A dunghill cock doeth often find a lewell,
 Enjoying that, he knowes not to be treasure.
 30 When broomy bearde to sweepe thy lips presume,
 When on thy necke his rough hewen armes shall moue
 And gloate on thee with eies that drizell reume, drip gum or moisture
 When that his toothlesse mouth shall call thee loue;
 Noght will I saie of him, but pittie thee,
 That beauty might, but would no wiser bee.

Daphne running to her Maiestie vtred this.

I stay, for whether should chastety fly for succour, but to the Queene of chastety. By thee was I entered into a tree, that by crafte, way might be made to lust; by your highnes restored, that by vertue, there might be assurance in honor. crafte: magic

[*The entertainment ends in compliment to the Queen.*]

67 ARTHUR GORGES AN ECGUE BETWEEN A SHEPHERD AND A HERDMAN

From the definitive BL MS Egerton 3165 of Gorges's poems. First published in Francis Davison's *A Poetical Rhapsody* (1602). Almost all punctuation added. 'Daphne' is the pastoral name for Gorges's wife Douglas Howard, mourned by Spenser in *Daphnaida*.

An Eclogue between a Shepheard and a Heardman

S[*hepheard*] Cumme gentle Heardman sitt with mee
 and tune thy Pype by myne
 Heare vnderneath this wyllowe tree,
 too shyld the hoate sunnshyne, shield (from)
 Wheare I haue framde my sommers bowre
 for prooffe of Phœbus beames protection from
 And deckte ytt upp with many a flowre
 sweete seatted by thes streames.
 For Daphne euar once a daye
 10 these flowringe bancks doth walke
 And in hir bosome beares away
 the pryde of many a stalke,
 Butt leaues the humble harte behynde
 that would hir garlonds dyght, deck her with garlands
 And Shee sweete sowle the more vnkinde
 too sett true loue so lyght.
 Yett thoughe that others beare the Bell
 as in hir fawoure bleste, lead, have the advantage
 Hir Shepheard loueth hyr as well
 20 as those whom Shee loues beste.
 H[*heardman*] Alas poore Pastore nowe I fynde
 thy love ys lodgd so hye
 That of thy flockes thou haste no mynde
 butt feadste a wanton Eye. amorous, lustful
 Yf daynty Daphnes lookes besott
 thy doatyng harts desyre
 Bee sure that farr beyonde thy lott
 thy lykinge doth aspire.
 To loue so sweete a Nympe as shee
 30 and looke for loue agayne
 Is fortune fyttinge hygh degree
 nott for a shepheard swayne
 For shee of lordly ladds ys coyde courted, cherished

27 Enjoy your love, though you cannot value it at its true worth. **way ... lust**] ?a solution or protection might be found against lust. **1 Heardman**] not clear what animals he herds, or how he differs from the shepherd

and soughte of greate Estates,
 Hir fauoure scornes to be enjoyde
 of vs poore lowely mates.
 I reade the thearefore, nowe be wyse, *rede, advise*
 goe with me to our wake
 Wheare louely lasses bee nott nyce: *coy, reluctant* 40
 theare lyke and chuse thy make
 Wheare are nor Pearles nor golde to veue
 nor pryde of sylken syghte, *display, spectacle*
 Butt Pettycoats of scarlett hue
 that vayles the skynn snow white.
 And though the muske and ambar fyne
 so lady lyke they cannot gett
 Yet wyll they weare the sweete woodbyne,
 the prymerose and the vyolet.
 Theare truest Turtles bynn too gett
 for loue and lyttle coaste, *cost* 50
 Theare sweete desire ys payde his debte
 and laboure seeldome loste. *rewarded, given its due*
S[hephearde]. No heardman no, thow raueste too lowde
 our trade so vyle to holde.
 My weede as hyghe a hart doth shrowd *dress; cover, conceal*
 as his thats cladd in golde.
 And take for trothe that I the tell,
 thys songe fayre Daphne synges
 That Cupyde will be searude aswell *served* 60
 of Shepheards as of kynges,
 And dooth for prooffe olde tales recorde
 how Venus Queene of loue
 Woulde sett asyde hir warlyke lorde
 and youthfull Pastors proue:
 How Parys was as well esteemd,
 a symple Shepheard Boye,
 As after when that he was deemd
 kynge Pryams sonne of Troye.
 And thearefore haue wee better hope
 as hadd those laddes of yore: 70
 Our curadge takes as lardge a scope
 although they happ weare more. *courage: spirits, passions*
good fortune, prosperity; were
 And for thow shalt nott deame I jeste
 nor beare a mynde more base,
 No meaner hope shall haunte my breste
 then dearest Daphnes grace.
 My mynde no other thoughts retaynes,
 myne Eye noughte els admyres,
 My harte no other passion straynes
 nor other happ desires. 80
 My muse of nothyng els entreats, *treats (as a subject of song)*
 my Pype noughte els dothe sownde,
 My vaynes no other fevar heats:
 such faythe in Shepheards fownde.
H[eardman] Ah shephearde then I see with greefe
 thy care ys paste all cure:
 No remedye for thy releefe

36 mates] fellows, companions. **38 wake]** village festival, especially the feast of the patron saint of the local church. **40 make]** partner, companion. **43 scarlett]** not only the colour but a cheap fabric. **45-8** Marginal insertion in ms, transplanted from Gorges's translation of a French poem by Desportes. **49 Turtles]** turtle-doves. **bynn too gett]** are available or obtainable **bynne]** *bene*, old plural of *is*. **59-68** Familiar pastoral argument, found in Desportes's song translated by Gorges (see 45-8n). **63 hir warlyke lorde]** presumably Mars, Venus' lover; her 'lord' or husband was Vulcan. **64 youthful Pastors]** like Anchises tending cattle on Mount Ida, by whom Venus bore Aeneas (Homeric Hymn V.55: 'To Aphrodite'). Adonis, too, is sometimes represented as a shepherd as well as a hunter. (See Theocritus I.109). **65 Parys]** brought up by a shepherd on Mount Ida.

- butt patiently endure.
 Thy wonted lybertye is fledd,
 90 fond fancye breeds thy bane, *death, destruction*
 Thy sence of folly brought a bedd, *given birth to, i.e., exposed*
 thy witt ys in the wane.
 I cann butt sorrowe for thy sake
 synce loue lulls the asleepe,
 And tyll out of this dreame thou wake
 God shylde thy strayinge sheepe.
 Thy happlesse flocks may rue and curse
 this prowde desyre of thyne *ambitious, high-aspiring*
 Whose wretched plyght from bad too worse
 100 thy careles Eye will pyne.
 And euen as they, thy selfe lykewise
 with them shalt weare and waste
 To see the sprynge before thyn eyes
 thow thyrstinge canst nott taste.
 Content the thearefore with concayte *conceit: thoughts, imaginings (of love)*
 whilst others gayne the grace, *obtain favour*
 And thynke thy fortune at the haight
 to see butt Daphnes face.
 For though thy truthe deserueth well *loyalty, constancy*
 110 rewarde aboute the reste,
 Thy happs shalbee but marks to tell *experiences, things befalling one; signs*
 how other men are bleste.
 So gentle Shepheard farewell nowe,
 bee warned by my reade *rede, advice, admonition*
 For I see written in thy browe
 thy harte for loue doth bleade.
 Yet longer with the woulde I staye *thee*
 yf oughte myght do the goode,
 Butt nothinge cann the heat delay *allay, abate*
 120 wheare loue enflames the blood.
S[hephearde]. Then Heardman synce it is my lott
 and my good lykinge suche,
 Stryue not to loose the faythfull knott
 that thyncks no paynes to muche.
 For what contents my Daphne best
 I neuar will dyspise *?neglect, omit to do*
 So Shee but wishe my sowle good reste
 when death shall close myne Eyes.
 Adyeue good heardgrome once agayne
 130 for now the day is fledd.
H[eardman] So mought thy cares, poore Shepheards swayn,
 flye from thy carefull headd. *full of care, burdened, anxious*

68 ARTHUR GORGES THE COUNTRY LASS

From Bl. MS Egerton 3165 of Gorges's poems. The ms text is entirely without punctuation, which has been added below.

Hence forth I will nott sett my loue
 on other then the Contrye lasse,
 For in the Courte I see and proue
 fancye is brittle as the glasse. *love, especially light love*
 The loue bestowed on the greate
 ys ever full of toile and cares,
 Subject still to frowne and freate *fret*
 with sugred bayts in suttile snares.

100 will pain your distracted sight. 115 written in thy browe] ?appearing by your face; ?determined by fate. 123-4 Do not attempt to impair my faithful love.

In good olde tymes ytt was the guyse
to shewe things in their proper kinde: 10
Loue painted owte in nakede wise
to shewe his playne and single mynde.
But since into the Courte hee came,
infected with a brauer stile,
Hee loste both propertie and name, *true or original nature*
attyled all in craft and guile.
Yett in the village stylle hee kepes *dwells*
and merry makes with lytle coste
But never breakes their quyett slepes
with Jelous thoughts or labour loste. 20
What thoughe in Sylvar and in golde
the bony lass be nott so braue,
Yett are her lookes freshe to beholde, *bonny; glamorous, resplendent*
and that is hyt that loue doth craue. *it*
Fayre fale the Pettycote off redde *fair fall, may [it] prosper; of*
that vayles the skynne as white as mylke,
And such as woulde nott so bee speedde *sped, successful in obtaining*
lett them goe Coye the gownes off sylke. *win over, obtain by blandishments*
Keepe, ladyes, keepe for your owne turnes *purposes, wiles*
the spanishe redde to mende your lookes: 30
For when the Sunn my Daphnæ burnes
shee seekes the water off the Brookes.
And thoughe the muske and amber fine
so ladyelyke Shee cannott gett,
Yett will shee weare the sweet woodbyne,
the Prymerose and the violet.

69 WILLIAM BYRD THE HERDMAN'S HAPPY LIFE

First published in William Byrd's *Superius. Psalmes, Sonets, & songs of sadnes and pietie* (1588), then in *Helicon*. The song-book repeats the last two lines of the first stanza, and by implication the others too, as a chorus or refrain. The text below follows 1588 in spelling and (with modifications) punctuation, but uses the *Helicon* title.

The Heard-mans happie life

What pleasure haue great princes,
more daintie to their choice, *pleasing*
then heardmen wild, who carelesse, *free of care*
in quiet life reioyce,
and fortunes fate not fearing, *the blows or changes of fortune*
sing sweet, in Sommer morning.

Their dealings plaine and rightfull
are voyd of all disceit:
they neuer know how spightfull
it is to kneele and waite *arrogant* 10
on fauorite presumptuous,
whose pride is vaine and sumptuous. *costly, ostentatious*

All day their flocks ech tendeth,
at night they take their rest,
more quiet than who sendeth *he who*
his ship into the East,
where gold and pearle are plentie,
but getting very daintie. *?difficult, rare of attainment*

9 guyse] custom, practice (*OED* 2). **25-6 redde ... white**] varying the standard topos of the beloved's complexion mingling red and white. **30 spanishe redde**] 'Spanish paint', a cosmetic originating in Spain. **3 wild**] (a) rude, uncultured (b) free, unconfined (*OED* 6). **9 spightfull**] (a) shameful, humiliating (*OED* 1b); (b) distressing, annoying (*OED* 3).

20 For Lawiers and their pleading
 the' steeme it not a straw,
 they think that honest meaning
 is of it selfe a law.
 Where conscience iudgeth plainly,
 they spend no mony vainely.

*they esteeme
intention, purpose*

O happie who thus liueth,
 not caring much for gold,
 with clothing which suffiseth,
 to keepe him from the cold,
 though poore and plaine his diet,
 yet merry it is and quiet.

uselessly

70 WILLIAM BYRD 'THOUGH AMARILLIS DANCE IN GREEN'

Song no.12 in Byrd's collection *Superius. Psalmes, Sonets & Songs of sadnes and pietie* (1588), whose text is followed below, omitting repetitions of the refrain for musical reasons. Also in *England's Helicon* (1600).

Though *Amarillis* daunce in greene,
 like Fayrie Queene,
 And sing full cleere
Corina can with smiling cheere:
 yet since their eyes make heart so sore,
 hey ho, chil loue no more.

I will: standard rustic variant

My sheepe are lost for want of foode.
 and I so wood:
 that all the day,
 10 I sit and watch a heardmaid gaye:
 who lauges to see me sigh so sore,
 hey ho, chil loue no more.

mad, crazy

Her louing lookes, her beautie bright,
 is such delight:
 that all in vaine,
 I loue to like, and lose my gaine:
 for her that thanks me not therefore,
 hey ho chil loue no more.

?neglect my livelihood

20 Ah wanton eyes my friendlie foes,
 and cause of woes:
 your sweete desire,
 breeds flames of Ise and freese in fire:
 ye skorne to see me weepe so sore,
 hey ho chil loue no more.

Loue ye who list I force him not,
 sith God it wot,
 the more I wayle,
 the lesse my sighs and teares preuaile:
 what shall I doe but say therefore,
 30 hey ho chil loue no more.

since; knows

30 quiet] (a) moderate, temperate; (b) peaceful, relaxed. Possibly a general reference to the shepherd's life. **4 Corina can**] Omitted in *Helicon*, and *their* (5) changed to *her*, so that the entire poem refers to *Amarillis*. **22** A standard Petrarchan paradox (Petrarch, *Rime* 134). **freese in**] Perhaps mistake for *freezing*, which would make for a more consistent construction. **25** Let whoever wishes to love you, do so; I don't care. **force**] care about (*OED force* v¹14).

71 ROBERT GREENE THE SHEPHERD'S ODE

From Greene's romance *Ciceronis Amor. Tullies Loue* (1589). A shepherd sings this song commemorating a 'vale of love', haunt of the shepherd couple Phillis and Coridon.

The Sheepeherds Ode.

Walking in a valley greene,
 Spred with Flora summer queene:
 Where shee heaping all hir graces,
 Niggard seemd in other places.
 Spring it was and here did spring,
 All that nature forth can bring:
 Groues of pleasant trees there grow,
 Which fruit and shadowe could bestow.
 Thick leaued boughes small birds couer,
 Till sweete notes themselues discouer: 10
 Tunes for number seemed confounded,
 Whilst their mixtures musicke sounded.
 Greeing well, yet not agreed,
 That one the other should exceede.
 A sweete streame here silent glides,
 Whose cleare water no fish hides.
 Slow it runs, which well bewraid, *revealed, indicated*
 The pleasant shore the current staid:
 In this streame a rocke was planted,
 Where nor art nor nature wanted. 20
 Each thing so did other grace,
 As all places may giue place.
 Onely this the place of pleasure,
 Where is heaped natures treasure.
 Here mine eyes with woonder staide, *rested, dwelt*
 Eies amasd and minde afraide: *?affrayed: overcome, agitated*
 Rauisht with what was beheld,
 From departing were withheld.
 Musing then with sound aduise, *good judgment, proper appreciation*
 On this earthly paradise: 30
 Sitting by the riuer side,
 Louely Phillis was discrude; *seen, observed*
 Golde hir haire, bright hir eyen, *eyes*
 Like to Phoebus in his shine. *Apollo the sun-god*
 White hir brow, hir face was faire,
 Amber breath perfumde the aire,
 Rose and Lilly both did seeke,
 To shew their glories on hir cheeke.
 Loue did nestle in hir lookes,
 Baiting there his sharpest hookes. 40
 Such a Phillis nere was seene,
 More beautifull then Loues Queene,
 Doubt it was whose greater grace,
 Phillis beauty or the place.
 Hir coate was of scarlet red,
 All in pleates a mantle spred;
 Fringd with gold, a wreath of bowes *boughs: branches or twigs*
 To check the sunne from hir browes.
 In hir hand a shepheards hooke,
 In hir face Dianas looke: 50

2 **spred with Flora**] spread with flowers. **Flora**] goddess of flowers. 9-10 The foliage hides the birds till they reveal their presence by their song. 11-14 Because so many songs are heard together, their rhythms seem confused. They harmonize (**gree, agree**), but will not let one outvie (**exceed**) the others. 18 The current lingered, attracted by the beauty of the scene. 22 All places may yield to this in beauty. 29 **Musing**] May refer to the viewer or to Phillis. 34 Standard Petrarchan conceit for the mistress's eyes. 43 It was uncertain which was the more beautiful. 50 **Dianas looke**] a chaste or modest expression. Diana was goddess of chastity.

Hir sheepe grased on the plaines,
 Shee had stolne from the swaines.
 Vnder a coole silent shade,
 By the streames shee garlands made.
 Thus sate Phillis all alone,
 Mist shee was by Coridon
 Chiefest swaine of all the rest,
 Louely Phillis likt him best.
 His face was like Phœbus loue,
 60 His necke white as Venus Doue,
 A ruddy cheeke filde with smiles,
 Such loue hath when he beguiles.
 His lockes browne, his eies were gray,
 Like Titan in a sommer day. *the sun*
 A russet Iacket, sleeues red,
 A blew bonnet on his hed:
 A cloake of gray fencst the raine, *fenced, warded off*
 Thus tyred was this louely swaine. *attired*
 70 A shepheards hooke, his dog tide,
 Bag and bottle by his side:
 Such was Paris shepheards say,
 When with Oenone he did play.
 From his flocke straid Coridon,
 Spying Phillis all alone:
 By the streame he Phillis spide,
 Brauer then was Floras pride.
 Downe the valley gan he tracke, *step, pass*
 Stole behinde his true loues backe:
 The sunne shone and shadow made,
 80 Phillis rose and was afraid.
 When shee saw hir louer there,
 Smile shee did and left hir feare:
 Cupid that disdaine doth loth, *that hates disdain (in love)*
 With desire strake them both. *struck*
 The swaine did wooe, shee was nise, *nice: coy, fastidious*
 Following fashion nayed him wise:
 Much adooe, he kist hir then,
 Maidens blush when they kisse men:
 So did Phillis at that stowre,
 90 Hir face was like the rose flowre.
 Last they greed for loue would so, *agreed, accorded; so wished*
 Faith and troth they would no mo.
 For shepheards euer held it sin,
 To false the loue they liued in. *betray*
 The swaine gaue a girdle red,
 Shee set garlands on his hed.
 Gifts were giuen, they kisse againe,
 Both did smile for both were faine. *willing*
 Thus was loue mongst shepheards folde,
 100 When fancy knew not what was golde:
 They woed and vowed, and that they keep, *that: the vows*
 And goe contented to their sheep.

59 Phœbus love] Phœbus or Apollo had two male loves, Cyparissus and Hyacinthus. **60 Venus Doue]** Venus' chariot was drawn by doves. **65 russet]** Referring less to the colour than the cloth, a coarse woollen material worn by country-folk. **69 tide]** ?tidy (spelling current 14-15c): buxom, bonny. (*OED tidy* 2). **71-2 Paris, Oenone]** Paris courted the nymph Oenone while living as a shepherd on Mount Ida. **76** More beautiful than the flowers. **79** i.e. Coridon's shadow fell across Phillis, alerting her. **86** Rejected his suit twice as a matter of form. **89 stowre]** occasion, point (of time or place): misconstruing a Spenserian use (*OED stour* 3b). **90 like the rose flowre]** implying blushes as well as beauty. **92** They could not wish for greater faith and troth. **100** When love was not enticed by wealth.

72 ROBERT GREENE DORON'S JIG

From Greene's romance *Menaphon* (1589). Doron, a simple shepherd, sings this roundelay to cheer up Melicertus, mourning the death of his love. Reprinted in *Helicon*, whose text is followed below.

The Sheepheard *Dorons* ligge.

Through the shrubs as I can crack,
for my Lambs little ones,
mongst many pretty ones,
Nimphs I meane, whose haire was black

As the Crow,
Like as the Snow

Her face and browes shin'd I weene,

I think, I believe: a space-filler

I saw a little one,
a bonny pretty one,
As bright, buxome, and as sheene

beautiful 10

As was shee
On her knee
That lull'd the God, whose arrowes warmes
such merry little ones,
such faire-fac'd pretty ones,

?excites, rouses, stimulates

As dally in Loues chiefest harmes.
Such was mine,
Whose gray eyne

Made me loue: I gan to wooe
this sweete little one,
this bonny pretty one.

20

I wooed hard a day or two,
Till she bad,
Be not sad,

Wooe no more, I am thine owne,
thy dearest little one,
thy truest pretty one.

Thus was faith and firme loue showne,
As behoooues
Sheepheards Loues.

30

73 ROBERT GREENE DORON'S ECLOGUE JOINED WITH CARMELA'S

From Greene's romance *Menaphon* (1589). conventional comic treatment of the humbler order of rustics, esp. (in pastoral drama and romance) vis-à-vis courtiers masquerading as shepherds.

Dorons Eclogue ioynd with Carmelas.

Doron. Sit down *Carmela* here are cubbs for kings,
Slowes blacke as ieat, or like my Christmas shooes,
Sweete Sidar which my leathren bottle brings:
Sit downe *Carmela* let me kisse thy toes.

sloes; jet

Carmela. Ah *Doron*, ah my heart, thou art as white,
As is my mothers Calfe or brinded Cow,
Thine eyes are like the slow wormes in the night,
Thine haire resemble thickest of the snow.

The lines within thy face are deepe and cleere
Like to the furrowes of my fathers waine,
Thy sweate vpon thy face dooth oft appeare
Like to my mothers fat and Kitchin gaine.

wheel-tracks; waggon 10

1 can] gan, began to. **crack]** rush, move fast (cf. *OED* 21, 22) **2-3] little ... pretty]** So in *Menaphon*, reversing the order in *Helicon*. The *Menaphon* order links the epithets to their intended subjects (little lambs, pretty nymphs). **7 Her]** Prob. archaic for 'their': Doron is still talking of the whole group. **11-13 shee]** Venus, mother of Cupid (**the God**). **16** That play with the mischiefs worked by love. **1 cubbs]** cob-nuts, a variety of hazel-nut (*OED cob* n¹5a, citing this passage). **for]** fit for. **6 brinded]** brindled: streaked or spotted – i.e., not white at all. **7 slow wormes]** malapropism for 'glow worms'. **12 Kitchin gaine]** kitchen-fee, 'the fat which drips from meat when roasting', part of the cook's wages (gain): *OED kitchen* C3, from this passage alone.

Ah leaue my toe and kisse my lippes my loue,
 My lippes are thine, for I haue giuen it thee:
 Within thy cap tie thou shalt weare my gloue, *cord to tie the cap*
 At foote ball sport thou shalt my champion be.

Doron. *Carmela* deare, euen as the golden ball
 That *Venus* got, such are thy goodly eyes,
 When cherries iuice is iumbled therewithall, *mixed (with apple pies, l.20)*
 20 Thy breath is like the steeme of apple pies.

Thy lippes resemble two Cowcumbers faire,
 Thy teeth like to the tuskes of fattest swine,
 Thy speach is like the thunder in the aire:
 Would God thy toes, thy lips and all were mine.

Carmela. *Doron* what thing dooth mooue this wishing grieffe. *painful desire*
Doron. Tis Loue *Carmela* ah tis cruell Loue,
 That like a slaue, and caitiffe villaine thiefe,
 Hath cut my throate of ioy for thy behoue. *destroyed my joy; ?for your sake*

Carmela. Where was he borne?

Doron. In faith I know not where,
 30 But I haue had much talking of his dart.
 Ay me poore man, with manie a tramplng teare,
 I feele him wound the forthearse of my heart. *fortress*

What, doo I loue? O no, I doo but talke.
 What, shall I die for loue? O no, not so.
 What, am I dead: O no my tongue dooth walke.
 Come kisse *Carmela*, and confound my woe. *destroy, end*

Carmela. Euen with this kisse, as once my father did,
 I seale the sweete indentures of delight:
 Before I breake my vowe the Gods forbid,
 40 No not by day, nor yet by darkesome night.

Doron. Euen with this garland made of Holly-hocks
 I crosse thy browes from euerie shepheards kisse.
 Heigh hoe how glad am I to touch thy lockes, *protect, as with*
 My frolicke heart euen now a free man is. *[the sign of the cross merry]*

Carmela. I thanke you *Doron*, and will thinke on you,
 I loue you *Doron*, and will winke on you.
 I seale your charter pattent with my thummes,
 Come kisse and part for feare my mother comes.

74 ROBERT GREENE THE DESCRIPTION OF THE SHEPHERD AND HIS WIFE

From Greene's romance *Greenes Mourning Garment* (1590). Greene's hero Philador meets this shepherd couple in Thessalia in course of his travels.

The description of the Shepheard and his wife.

It was neere a thicke shade,
 That broad leaues of Beach had made:
 Ioyning all their toppes so nie,
 That scarce *Phebus* in could pier,
 To see if Louers in the thicke, *the sun-god, hence the sun*
 Could dally with a wanton tricke.

16 foote ball] then a very plebeian game, here compared to a knightly tournament. **17-18 golden ball]** awarded to Venus by Paris' judgment of the goddesses Juno, Minerva and Venus: not a complimentary comparison for eyes. **31 trampling]** ?crushing, breaking down (the fortress, l.32); ?malapropism for 'trembling'. **35 walke]** (of the tongue) 'to move briskly' (*OED* 5f). **37 my father]** an unexpected comparison from a woman. **38** surprisingly sophisticated (and elegantly phrased) legal metaphor: cf. l.47. **46 winke on you]** shut my eyes to you, let you do what you will with me. **47 with my thummes]** as illiterate persons would do. **5 thicke]** thickest or deepest part of the wood (*OED* B1).

Where sate this Swayne and his wife,
 Sporting in that pleasing life,
 That *Corridon* commendeth so,
 All other liues to ouer-go. 10
 He and she did sit and keepe,
 Flockes of kids, and fouldes of sheepe:
 He vpon his pipe did play,
 She tuned voyce vnto his lay.
 And for you might her Huswife knowe,
 Voyce did sing and fingers sowe:
 He was young, his coat was greene,
 With weltes of white seamde betweene,
 Turned ouer with a flappe, 20
 That breast and bosome in did wrappe,
 Skirtes tide and plighted free, *loose lower part of coat; pleated, folded*
 Seemely hanging to his knee.
 A whittle with a siluer chape,
 Cloke was russet and the cape
 Serued for a Bonnet oft,
 To shrowd him from the wet aloft. *rain*
 A leather scrip of collour red,
 With a button on the head,
 A Bottle full of Countrie whigge, *whye or buttermilk, often fermented and seasoned*
 By the Shepheards side did ligge, *lie* 30
 And in a litle bush hard by,
 There the Sheapheards dogge did ly,
 Who while his Maister gan to sleepe,
 Well could watch both kides and sheepe.
 The Shepheard was a frolicke swayne, *joyful, merry*
 For though his parrell was but playne, *apparel*
 Yet doone the Authors soothly say, *truly*
 His cullour was both fresh and gay. *complexion*
 And in their writtes playne discusse,
 Fayrer was not *Tytirus*, 40
 Nor *Menalcas* whom they call,
 The Alderleefest Swayne of all.
 Seeming him was his wife,
 Both in line and in life. *choicest of all, best*
 Faire shee was as faire might bee, * *beseeming, matching*
 Like the Roses on the tree:
 Buxsame bliett, and young I weene, *buxom; blithe*
 Beauteous like to Sommers Queene,
 For her cheekes were ruddie hued,
 As if Lyllies were imbrued *stained, tinged, especially with blood* 50
 With drops of bloud to make the white
 Please the eye with more delight.
 Loue did lye within her eyes,
 In ambush for some wanton pryse.
 A leifer Lasse then this had beene,
Coridon had neuer seene. *sportive prey, plunder*
 Nor was *Phyllis* that faire may, *more agreeable or lovable*
 Halfe so gawdie or so gay: *maid*
 She wore a chaplet on her head, *showy, attractive*
 Her cassacke was of Scarlet red, *long coat or gown* 60
 Long and large as straight as bent,

9 Corridon] Presumably in Virgil II, commending the pastoral life to his beloved Alexis. **15** To prove herself good at domestic tasks. **18 weltes]** frills, strips of cloth. **seamde]** sewn (dialect: *OED seam* v²1c, only from 1833). **23 whittle]** knife. **chape]** scabbard, sheath (*OED* 1b, citing this passage). **37** Jestng irony in citing authority for this simple pastoral description. **39 writtes]** writings. **40 Tytirus]** Presumably the shepherd in Virgil I, commonly identified with Virgil himself. **41 Menalcas]** Shepherds of that name in Theocritus VIII, IX and XXVII, and Virgil III and V, but none of them seems to deserve this distinction. **44** Both in appearance and in conduct. **line]** outline, lineament: *OED* 14, citing this passage). **56 Coridon]** Perhaps the one who praises Phyllis in Virgil VII.63-4.

Her middle was both small and gent.
 A necke as white as Whales bone,
 Compast with a lace of stone,
 Fine she was and faire she was,
 Brighter then the brightest glasse.
 Such a Shepheards wife as she,
 Was not more in *Thessalie*.

necklace of coloured stones

There were no more

75 ROBERT GREENE THE SHEPHERD'S WIFE'S SONG

A song sung by the shepherd's wife described in no.74, to the tune of her husband's pipe, in Greene's romance *Greene's Mourning Garment* (1590).

The Shepheards wiues song.

Ah what is loue? is it a pretie thing,
 As sweete vnto a Shepheard as a King,
 And sweeter too:

For Kinges haue cares that waite vpon a Crowne,
 And cares can make the sweetest loue to frowne:

Ah then ah then,
 If Countrie loues such sweete desires do gaine,
 What Lady would not loue a Shepheard swayne.

10 His flockes once foulded he comes home at night,
 As merry as a King in his delight,

And merrier too:
 For Kinges bethinke them what the state require,
 Where shepheards carelesse Carroll by the fire.

*ponder, reflect
carefree*

Ah then, ah then,
 If countrie loues such sweete desires gaine,
 What Ladie would not loue a shepheard swaine.

He kisseth first, then sits as blyth to eate
 His creame and curds, as doth the King his meate,
 And blyther too:

20 For Kinges haue often feares when they do suppe,
 Where Shepheards dread no poyson in their cuppe.

Ah then, ah then,
 If countrie loues such sweete desires gaine,
 What Ladie would not loue a shepheard swaine.

To bed he goes, as wanton then I weene,
 As is a King in dalliance with a Queene,

More wanton too:
 For Kinges haue many griefes affectes to mooue,
 Where Shepheards haue no greater grieffe then loue,

30 Ah then, ah then,
 If countrie loues such sweete desires gaine,
 What Ladie would not loue a shepheard swaine.

Upon his couch of straw he sleepe as sound,
 As doth the King vpon his beds of downe,

More sounder too:
 For cares cause Kinges full oft their sleepe to spill,
 Where wearie Shepheards lie and snort their fill,

*disturb, impair
snore, sleep heavily*

40 Ah then, ah then,
 If country loues such sweete desires gaine,
 What Ladie would not loue a Shepheard swayne.

62 gent] shapely, slender (*OED* 3). **18 meate]** (a) food generally (b) flesh, as against 'creame and curds'. **28 griefes affectes to mooue]** cares to disturb or upset them.

Thus with his wife he spendes the yeare as blyth,
 As doth the King at euerie tyde or syth,
 And blyther too:
 For kings haue warres and broyles to take in hand,
 When shepherds laugh and loue vpon the land.
 Ah then, ah then,
 If countrie loues such sweete desires gayne,
 What Ladie would not loue a shepherd swayne.

76 ROBERT GREENE THE SONG OF A COUNTRY SWAIN AT THE RETURN OF PHILADOR

From Greene's romance *Greenes Mourning Garment* (1590). The text below follows the 2nd edn (1616), as the only extant copy of the first edition lacks the full text of this song. The romance, thought to fictionalize Greene's own career, is the prodigal-son story of Philador. This song is sung by one of a company of shepherds celebrating his return home after bitter experience of the dissolute city.

The Song of a country Swaine at the returne of *PHILADOR*.

<p>The silent shade had shadowed euery tree, And <i>Phœbus</i> in the west was shrowded low: Ech hiue had home her busie laboring Bee, Ech bird the harbour of the night did knowe, Euen then, When thus: All things did from their weary labour linne, <i>Menalcas</i> sate and thought him of his sinne.</p> <p>His head on hand, his elbowe on his knee, And teares, like dewe, be-drencht vpon his face, His face as sad as any Swaines might bee: His thoughts and dumps befitting wel the place, Euen then, When thus: <i>Menalcas</i> sate in passions all alone, He sighed then, and thus he gan to mone.</p> <p>I that fed flockes vpon <i>Thessalia</i> plaines And bad my lambs to feede on Daffadill, That liued on milke and curdes, poore Shepherds gaines, And merry sate, and pyp'd vpon a pleasant hill. Euen then, When thus: I sate secure and fear'd not fortunes ire, Mine eyes eclipt, fast blinded by desire.</p> <p>Then lofty thoughts began to lift my minde, I grudg'd and thought my fortune was too low; A Shepherds life 'twas base and out of kinde, The tallest Cedars haue the fairest growe. Euen then, When thus:</p> <p>Pride did intend the sequell of my ruth, Began the faults and follies of my youth.</p> <p>I left the fields, and tooke me to the Towne, Fould sheepe who list, the hooke was cast away, <i>Menalcas</i> would not be a country Clowne, Nor Shepherds weeds, but garments far more gay. Euen then, When thus: Aspiring thoughts did follow after ruth, Began the faults and follies of my youth.</p>	<p><i>Apollo: the sun-god, hence the sun</i></p> <p><i>shelter</i></p> <p><i>cease, leave off</i></p> <p>10</p> <p><i>dejection</i></p> <p><i>resources, earnings</i></p> <p>20</p> <p><i>darkened, blinded</i></p> <p><i>not befitting (his) nature</i> <i>growth</i></p> <p>30</p> <p><i>sheephook</i> <i>(a) rustic (b) boor</i></p> <p><i>seek destruction</i></p> <p>40</p>
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42 tyde or syth] time, occasion. (*OED* *sithe* n¹4). 31 Pride was planning the outcome of my degenerate career. 34 Fould ... list] Let he who so wished herd sheep.

- My sutes were silke, my talke was all of State,
 I stretcht beyond the compasse of my sleeue,
 The brauest Courtier was *Menalcas* mate, *most handsome and gallant*
 Spend what I would, I neuer thought on grieffe. *feared a sad outcome*
 Euen then,
 When thus:
 I lasht out lauish, then began my ruth, *squandered money; ruin*
 And then I felt the follies of my youth.
- 50 I cast mine eye on euery wanton face,
 And straight desire did hale me on to loue, *straightaway, immediately; pull, drag*
 Then Louer-like, I pray'd for *Venus* grace,
 That she my mistris deepe affects might moue. *emotions, passions*
 Euen then,
 When thus:
 Loue trapt me in the fatall bands of ruth,
 Began the faults and follies of my youth.
- 60 No cost I spar'd to please my mistris eye,
 No time ill spent in presence of her sight, *I considered no time, etc.*
 Yet oft we frownd, and then her loue must dye,
 But when she smyl'd, oh then a happy wight. *then (I was) a happy man*
 Euen then,
 When thus:
 Desire did draw me on to deeme of ruth, *decide on, proceed to*
 Began the faults and follies of my youth.
- The day in poems often did I passe,
 The night in sighs and sorrowes for her grace, *favour*
 And she as fickle as the brittle glasse,
 Held Sun-shine showres within her flattering face.
 Euen then,
 When thus:
 70 I spy'd the woes that womens loues ensueth,
 I saw, and loath the follies of my youth. *loathed*
- I noted oft that beauty was a blaze,
 I saw that loue was but a heape of cares,
 That such as stood as Deare do at the gaze, *such: lovers; deer*
 And sought their welth amongst affectious thares. *tares, weeds*
 Euen such,
 I sawe,
 80 Which hot pursuit did follow after ruth, *adverbially: hellbent; ruin*
 And fostered vp the follies of their youth.
- Thus clogg'd with loue, with passions and with grieffe, *encumbered, burdened*
 I saw the country life had least molest, *harm*
 I felt a wound and faine would haue reliefe,
 And this resolu'd I thought would fall out best. *this decision*
 Euen then,
 When thus:
 I felt my senses almost solde to ruth,
 I thought to leaue the follies of my youth.

42 I reached out farther than I could rightly go. **Sleeve** suggests the courtier's rich clothes. **71 ensueth**] follows, results from (singular verb with plural subject). **73 blaze**] 'a sudden kindling up of passion' (*OED*), only a momentary outburst. **75 at the gaze**] in heraldry, the full-faced or frontal position of a deer: hence gazing intently (in love). **76 their welth**] i.e. a rich harvest. **affectious**] relating to love: 'misprint for 'affection's'.

To flockes againe, away the wanton towne,
 Fond pride auaunt, giue me the Shepheards hooke, 90
 A coate of gray, Ile be a country clowne:
coarse unbleached material
 Mine eye shall scorne on beauty for to looke.
 No more
 A doe: *ado: confusion, agitation*
 Both Pride and loue are euer pain'd with ruth,
 And therefore farewell the follies of my youth.

77 ROBERT GREENE OF THE VANITY OF WANTON WRITINGS

From Greene's *Greenes Vision: Written at the Instant of His Death* (1592): the last of his 'Repentance' works, sensational stories of wrongdoing, suffering and repentance purportedly based on his own life. This poem occurs near the start of *Vision*, reflecting the narrator's contemplation of the follies of his youth.

Greenes Ode, of the vanitie of wanton writings.

Though *Tytirus* the Heards swaine,
Phillis loue-mate, felt the paine
 That *Cupid* fiers in the eie,
 Till they loue or till they die,
 Straigned ditties from his pipe,
 With pleasant voyce and cunning stripe
 Telling in his song how faire
Phillis eie-browes and hir haire,
 How hir face past all supposes *(sur)passed; ideas, notions* 10
 For white Lillies, for red Roses.
 Though he sounded on the hils
 Such fond passions as loue wils,
 That all the Swaines that fouled by,
tended sheep in folds
 Flockt to heare his harmonie,
 And vowed by *Pan* that *Tytirus*
 Did Poet-like his loues discusse,
 That men might learne mickle good,
 By the verdict of his mood, *?judgement, hence impact, influence*
 Yet olde *Menalcas* ouer-ag'd,
 That many winters there had wag'd,
 Sitting by and hearing this:
 Said, their wordes were all amisse.
 For (quoth he) such wanton laies
 Are not worthie to haue praise,
 Iigges and ditties of fond loues,
 Youth to mickle follie mooues.
 And tould this old said saw to thee,
traditional saying
 Which *Coridon* did learne to me,
 Tis shame and sin for pregnant wits,
 To spend their skill in wanton fits.
(parts of) poems or songs 30
Martiall was a bonnie boy,
 He writ loues griefe and loues ioy.
 He tould what wanton looks passes
 Twixt the Swaines and the lasses.
 And mickle wonder did he write,
 Of Womens loues and their spight,
 But for the follies of his pen,
 He was hated of most men:
 For they could say, t'was sin and shame
 For Schollers to endite such game.
trifles
 Quaint was *Ouid* in his rime,
skilful, accomplished 40
 Chiefest Poet of his time.
 What he could in wordes rehearse,

6 stripe] measure, strain (*OED* 2, citing this passage). **31 Martiall]** The Latin poet Martial (Martialis Valerius, 43-?101). **41 Ouid]** author of, inter alia, a series of love-elegies and the *Art of Love* (*Ars amatoria*): see 55, 60.

Ended in a pleasing verse.
Apollo with his ay-greene baies, evergreen
 Crownd his head to shew his praise:
 And all the Muses did agree,
 He should be theirs, and none but he.
 This Poet chaunted all of loue,
 50 Of *Cupids* wings and *Venus* doue:
 Of faire *Corima* and her hew,
 Of white and red, and vaines blew.
 How they loued and how they greed, agreed, interacted
 And how in fancy they did speed. love-play, amorousness; fare, prosper
 His Elegies were wanton all,
 Telling of loues pleasing thrall,
 And cause he would the Poet seeme because
 That best of *Venus* lawes could deeme,
 Strange precepts he did impart,
 60 And writ three bookes of loues art.
 There he taught how to woe,
 What in loue men should doe,
 How they might soonest winne
 Honest women vnto sinne:
 Thus to tellen all the truth,
 He infected Romes youth
 And with his bookes and verses brought
 That men in Rome nought els saught,
 But how to tangle maid or wife,
 70 With honors breach through wanton life: violation
 The foolish sort did for his skill,
 Praise the deepnesse of his quill:
 And like to him said there was none,
 Since died old *Anacreon*.
 But Romes *Augustus*, worlds wonder,
 Brookt not of this foolish blonder: did not tolerate
 Nor likt he of this wanton verse,
 That loues lawes did rehearse.
 For well he saw and did espie,
 80 Youth was sore impaird thereby:
 And by experience he finds,
 Wanton bookes infect the minds,
 Which made him straight for reward,
 Though the censure seemed hard, judgment
 To bannish *Ouid* quite from Rome,
 This was great *Augustus* doome: verdict
 For (quoth he) Poets quilts
 Ought not for to teach men ils.
 For learning is a thing of prise, value
 90 To shew precepts to make men wise,
 And neere the Muses sacred places
 Dwels the virtuous minded graces.
 Tis shame and sinne then for good wits,
 To shew their skill in wanton fits.
 This *Augustus* did reply,
 And as he said, so thinke I.

51 Corima] a mistake for Corinna, the object of Ovid's love-elegies. **66 infected**] morally corrupted, but no doubt also implying sexually transmitted diseases.

78 THOMAS LODGE OLD DAMON'S PASTORAL

From *Helicon*.

Olde <i>Damons</i> Pastorall.		
From Fortunes frownes and change remou'd, wend silly Flocks in blessed feeding:	<i>go, move</i>	
None of <i>Damon</i> more belou'd, feede gentle Lambs while I sit reading.		
Carelesse worldlings, outrage quelleth all the pride and pompe of Cittie:	<i>violence destroys</i>	
But true peace with Shepheards dwelleth, (Shepheards who delight in pittie.)	<i>compassion, tenderness</i>	
Whether grace of heauen betideth on our humble minds such pleasure:	[(contrast 'outrage')]	10
Perfect peace with Swaines abideth, loue and faith is Shepheards treasure.		
On the lower Plaines the thunder little thriues, and nought preuailleth:		
Yet in Citties breedeth wonder, and the highest hills assaileth.		
Enuie of a forraigne Tyrant threatneth Kings, not Shepheards humble:		
Age makes silly Swaines delirant, thirst of rule garres great men stumble.	<i>makes, causes to</i>	20
What to other seemeth sorrie, abiect state and humble biding:		
Is our ioy and Country glorie, highest states haue worse betiding.	<i>event, ?outcome</i>	
Golden cups doo harbour poyson, and the greatest pompe, dissembling:		
Court of seasoned words hath foyson, treason haunts in most assembling.	<i>where most people gather</i>	
Homely breasts doo harbour quiet, little feare, and mickle solace:	<i>much</i>	30
States suspect their bed and diet, feare and craft doo haunt the Pallace.		
Little would I, little want I, where the mind and store agreeth,	<i>I wish to do</i>	
Smallest comfort is not scantie, least he longs that little seeth.		
Time hath beene that I haue longed, foolish I, to like of follie:	<i>the same kind or amount of</i>	
To conuerse where honour thronged, to my pleasures linked wholly.	<i>attached, committed</i>	40
Now I see, and seeing sorrow that the day consum'd, returnes not:		
Who dare trust vpon to morrow, when nor time, nor life soiournes not?	<i>stays, endures</i>	

9 betideth] bestows, causes to befall: transitive use not in *OED*. **19-20** Shepherds are crazed only through senility, great men by thirst for power. **delirant]** crazy, hence senile, lending the further sense 'stupid' to **silly** (simple, rustic, innocent). **27 seasoned]** (a) spiced, flattering (b) ripe – hence **foyson]** (a) abundance (b) harvest. **31 States]** persons of state, rulers (*OED* 26). **34** where the mind is reconciled to one's (lack of) wealth. **35** Even the smallest support is not too little. **36** He who experiences little desires little. **39 conuerse]** mix, associate with.

79 THOMAS LODGE CORIDON'S SONG

From Lodge's romance *Rosalynde* (1590). Sung by the shepherd Coridon to entertain the company at the multiple wedding closing the work. Reprinted in *Helicon*, whose text is followed below.

Coridons Song.

- A Blithe and bonny Country-Lasse,
 heigh hoe bonny-Lasse,
 Sate sighing on the tender grasse,
 and weeping sayd: will none come woo me?
 A smicker Boy, a lither Swaine,
 heigh hoe a smicker Swaine:
 That in his loue was wanton faine, *fain to be wanton, amorously inclined*
 with smiling lookes strait came vnto her.
- 10 When as the wanton Wench espied,
 heigh hoe when she espied,
 The means to make her selfe a Bride,
 she simpred smooth like bonnie-bell:
 The Swaine that sawe her squint-eyed kinde, *?state, condition, appearance*
 heigh-hoe squint-eyed kinde,
 His armes about her body twin'd
 and sayd, Faire Lasse, how fare ye, well?
- 20 The Country-Kit sayd, well forsooth,
 heigh hoe well forsooth,
 But that I haue a longing tooth,
 a longing tooth that makes me crie:
 Alas (said he) what garres thy greefe, *makes, causes*
 heigh hoe what garres thy greefe?
 A wound (quoth she) without releefe,
 I feare a mayde that I shall die.
- 30 If that be all, the Sheeheard sayd,
 heigh hoe the Sheeheard sayd,
 Ile make thee wiuie it gentle Mayde,
 and so recure thy maladie: *cure*
 Heereon they kist with many an oath,
 heigh hoe many an oath,
 And 'fore God *Pan* did plight their troath,
 so to the Church apace they hie.
- And God send euery pretty peate,
 heigh hoe the pretty peate,
 That feares to die of this conceite,
 so kind a friend to helpe at last:
 Then Maydes shall neuer long againe,
 heigh hoe to long againe,
 40 When they finde ease for such a paine,
 thus my Roundelay is past.

5 **smicker**] (a) handsome (b) loose, wanton. **lither**] wicked, rascally. 12 **bonnie-bell**] a pretty woman (Fr. *bonne et belle*). 17 **Country-Kit**] 'light woman' (*OED kit* n⁴2). 19 **longing tooth**] sexual desire: **tooth**] 'taste, liking' (*OED* 2). Presented as a toothache, hence **greefe** (21). 31 **fore God Pan**] A remarkable fusion of Christian and pagan. 33 **peate**] girl (fondly and/or dismissively). 35 **conceite**] 'A (morbid) affection or seizure of the body or mind' (*OED* 11).

80 THOMAS LODGE A PLEASANT ECLOGUE BETWEEN MONTANUS AND CORIDON

From Thomas Lodge's romance *Rosalynde* (1590): the common pattern of a dialogue between a young shepherd in love and a moralizing old shepherd, as in the February eclogue in Spenser's *SC*, which this poem richly echoes. The old shepherd Coridon's speech is markedly more archaic and rustic than the young Montanus'.

A pleasant Eglog betweene Montanus and Coridon.

Coridon. Say shepheards boy, what makes thee greet so sore? *weep, mourn*
 Why leaues thy pipe his pleasure and delight?
 Yong are thy yeares, thy cheekes with roses dight: *decked, adorned*
 Then sing for ioy (sweet swaine) and sigh no more.

This milke white Poppie and this climbing Pine *?towering, rising upward*
 Both promise shade; then sit thee downe and sing,
 And make these woods with pleasant notes to ring,
 Till *Phoebus* daime all Westward to decline. *?see fit, decide*

Montanus. Ah (*Coridon*) vnmeet is melodie *unfit, inappropriate*
 To him whom proud contempt hath ouerborne: *oppressed* 10
 Slaine are my ioyes by *Phæbes* bitter scorne,
 Farre hence my weale and nere my ieopardie.

Loue's burning brand is couched in my brest, *lodged; ?hidden*
 Making a *Phœnix* of my faintfull hart: *about to faint, ?moribund*
 And though his furie doo inforce my smart, *intensify, increase*
 Ay blyth am I to honour his behest.

Preparde to woes since so my *Phæbe* wills, *ready to meet*
 My lookes dismaid since *Phæbe* will disdain: *frustrated, desperate*
 I banish blisse and welcome home my paine;
 So streame my teares as showers from Alpine hills. 20

In errours maske I blindfolde iudgements eye,
 I fetter reason in the snares of lust,
 I seeme secure, yet know not how to trust;
 I liue by that, which makes me liuing die.

Deuoyd of rest, companion of distresse,
 Plague to my selfe, consumed by my thought;
 How may my voyce or pipe in tune be brought?
 Since I am reft of solace and delight.

Coridon. Ah Lorrell lad, what makes thee Herry loue? *worthless; praise*
 A sugred harme, a poyson full of pleasure, 30
 A painted shrine ful-fild with rotten treasure,
 A heauen in shew, a hell to them that proue. *try it out, experience it*

A gaine in seeming, shadowed still with want,
 A broken staffe which follie doth vpholde,
 A flower that fades with euerie frostie colde,
 An orient rose sprong from a wythred plant.

A minutes ioy to gaine a world of greefe,
 A subtill net to snare the idle minde,
 A seeing Scorpion, yet in seeming blinde,
 A poore reioyce, a plague without releefe. *joy* 40

2 his] usual possessive of *it* till end-16-c. **5 Poppie]** unidentified. The only poppy plants tall enough to give shade belong to the Americas, and had prob. not been imported by this date. **14 Phoenix]** which dies and rises again from its own death-pyre. **36 orient]** ?bright red (*OED orient* B3b); ?radiant, resplendent. **39** i.e. Love appears blind but can see to do harm.

- For thy *Montanus* follow mine arreede,
 (Whom age hath taught the traynes that fancie vsseth)
 Leauē foolish loue; for beautie wit abuseth,
 And drownes (by follie) vertues springing seede. *therefore; advice
wiles, deceits*
- Montanus*. So blames the childe the flame, because it burnes;
 And bird the snare, because it doth intrap;
 And fooles true loue, because of sorrie hap; *outcome, consequence*
 And saylers curse the ship that ouerturnes:
- 50 But would the childe forbearē to play with flame,
 And birdes beware to trust the fowlers ginne,
 And fooles foresee before they fall and sinne,
 And maisters guide their ships in better frame;
 The childe would praise the fire, because it warmes;
 And birds reioyce, to see the fowler faile;
 And fooles preuent, before their plagues preuaile;
 And saylers blesse the barke that saues from harmes.
- Ah *Coridon*, though manie be thy yeares,
 And crooked elde hath some experience left; *age*
 Yet is thy minde of iudgement quite bereft
 60 In view of loue, whose power in me appeares. *on the subject of*
- The ploughman little wots to turne the pen, *knows*
 Or bookeman skills to guide the ploughmans cart,
 Nor can the cobbler count the tearmes of Art, *value, judge*
 Nor base men iudge the thoughts of mightie men;
- Nor wythered age (vnmeete for beauties guide, *unfit*
 Vncapable of loues impression)
 Discourse of that, whose choyce possession
 May neuer to so base a man be tied.
- 70 But I (whom nature makes of tender molde,
 And youth most pliant yeeldes to fancies fire) *love's*
 Doo builde my hauen and heauen on sweete desire,
 On sweete desire more deere to me than golde. *(a) beloved (b) precious, valuable*
- Thinke I of loue, ô how my lines aspire?
 How hast the Muses to imbrace my browes, *haste; encircle, wreathe*
 And hem my temples in with lawrell bowes,
 And fill my braines with chast and holy fire?
- Then leauē my lines their homely equipage,
 Mounted beyond the circle of the Sunne;
 Amaz'd I read the stile when I haue done, *writing, composition*
 80 And Herry Loue that sent that heauenly rage. *praise*
- Of *Phæbe* then, of *Phæbe* then I sing,
 Drawing the puritie of all the spheares, *amassing, gathering (in herself)*
 The pride of earth, or what in heauen appeares,
 Her honoured face and fame to light to bring.
- In fluent numbers and in pleasant vaines, *flowing verses*
 I rob both sea and earth of all their state,
 To praise her parts: I charme both time and fate, *magically engage, cast a spell on*
 To blesse the Nymph that yeeldes me loue sicke paines.
- 90 My sheepe are turnd to thoughts, whom froward will *contrary, recalcitrant*
 Guides in the restlesse Laborynth of loue,
 Feare lends them pasture whersoere they moue,
 And by their death their life renueth still,

55 preuent ... preuaile] Forestall the dangers before they take effect. 91 Feare lends them pasture] They are fed or sustained by fear.

- My sheephooke is my pen, mine oaten reede
 My paper, where my manie woes are written;
 Thus silly swaine (with loue and fancie bitten)
 I trace the plaines of paine in wofull weede. *plaints, lamentations*
- Yet are my cares, my broken sleepes, my teares,
 My dreames, my doubts for *Phæbe* sweete to me:
 Who wayteth heauen in sorrowes vale must be,
 And glorie shines where danger most appeares. *denigrates, dismisses*
- Then *Coridon* although I blythe me not,
 Blame me not man, since sorrow is my sweete;
 So willeth *Loue*, and *Phæbe* thinks it meete,
 And kinde *Montanus* liketh well his lot. *am not happy or merry*
- Coridon*. Oh staylesse youth, by errour so misguided;
 Where will prescribeth lawes to perfect wits,
 Where reason mournes, and blame in triumph sits,
 And follie poysoneth all that time prouided. *loving, affectionate*
- With wilfull blindness beard, preparte to shame,
 Prone to neglect Occasion when she smiles:
 Alas that Loue (by fond and froward guiles)
 Should make thee tract the path to endlesse blame. *unstable, wayward*
- Ah (my *Montanus*) cursed is the charme
 That hath bewitched so thy youthfull eyes:
 Leauē off in time to like these vanities;
 Be forward to thy good, and fly thy harme. *disposed, inured*
- As manie bees as *Hibla* daily shields,
 As manie frie as fleete on *Oceans* face,
 As manie heards as on the earth doo trace,
 As manie flowres as decke the fragrant fields, *[(a) wrongdoing (b) harm*
- As manie starres as glorious heauen containes,
 As manie stormes as wayward winter weepes,
 As manie plagues as hell inclosed keepes;
 So manie greefes in loue, so manie paines. *spell*
- Suspitions, thoughts, desires, opinions, praiers,
 Mislukes, misdeedes, fond ioyes, and fained peace,
 Illusions, dreames, great paines, and small increase,
 Vowes, hopes, acceptance, scornes, and deepe despairres, *?shelters, houses*
- Truce, warre, and woe doo waite at beauties gate;
 Time lost, lament, reports, and priuie grudge,
 And last, fierce Loue is but a partiall Iudge,
 Why yeeldes for seruice shame, for friendship hate. *frie: of fish; swim, drift*
- Montanus*. All Adder-like I stop mine eares (fond swaine)
 So charme no more; for I will neuer change. *tread, pass or travel over*
- Call home thy flockes in time that stragling range:
 For loe, the Sunne declineth hence amaine. *120*
- Terentius.
- prompt, zealous*
- secret sorrow or discontent*
- exhort, persuade*
- swiftly*
- 130*

In amore hæc omnia insunt vitia, induciæ, inimicitia, bellum, pax rursum: incerta hæc si tu postules, ratione certa fieri nihilo plus agas, quam si des operam, vt cum ratione insanias.

93-6 Interesting variant on the pastoral metaphor for poetic composition: the shepherd's activities are metaphorized into a poem. 117 **Hibla**] Hybla in Sicily, famous for its honey. 126 **mislukes**] conflicts, disagreements. **fond**] foolish, misguided. **fained**] feigned, false. 133 **Adder-like**] The adder is proverbially (and actually) deaf. 137 ff. A confused version of Terence, *The Eunuch* I.i.59-63. The full text means: 'In this love inheres all vices: injuries, suspicions, hostilities, truces, war, then again peace. If you make these uncertainties certain by applying reason, you are doing nothing more than raving rationally.'

81 THOMAS LODGE: PHILLIS SONNET 4

From Thomas Lodge's pastoral sonnet-sequence *Phillis* (1593).

Long hath my sufferance labored to inforce *suffering; draw out, extract*
 One pearle of pittie from hir prettie eyes,
 Whilset I with restlesse riuers of remorse,
 Hauē bathde the bankes where my faire *Phillis* lies.
 The moning lines which weeping *I* haue written,
 And writing red vnto my ruthfull sheepe,
 And reading sent with teares that neuer fitten,
 To my loues Queene, that hath my heart in keepe:
 10 Hauē made my Lambkins lay them downe and sigh:
 But *Phillis* sittes, and reades, and cals them trifles:
 Oh heauens why clime not happie lines so high,
 To rent that ruthlesse heart, that all hearts rifles? *ransacks, despoils*
 None wrightes with truer faith, or greater loue,
 Yet out alas I haue no power to moue.

82 THOMAS LODGE PHILLIS SONNET 12

From Thomas Lodge's pastoral sonnet-sequence *Phillis* (1593), though this poem has 16 lines, every fourth an alexandrine. Reprinted in *Helicon*. The text below follows *Phillis*.

Ah trees why fall your leaues so fast?
 Ah Rocks where are your robes of mosse?
 Ah flockes, why stand you all agast? *terrified, cowed*
 Trees, rocks, and flocks, what, are you pensiue for my losse? *sorrowful*
 The birdes me thinkes, tune nought but moane, *sing*
 The windes breath nought but bitter plaint,
 The beasts forsake their dennes to groane,
 Birdes, windes, and beastes, what, doth my losse your powers attain?
 10 Floodes weepe their springes about their boundes, *afflict,*
 And *Eccho* wailes to see my woe, *[weaken*
 The roabe of ruth doth cloath the groundes: *pity*
 Floodes, *Eccho*, groundes, why do you al these teares bestow?
The trees, the rockes, and flockes replie,
The birdes, the windes, the beastes report, *echo*
Floodes, Eccho, groundes, for sorrow crie,
We grieue since Phillis nill kinde Damons loue consort.

83 THOMAS LODGE TO REVEREND COLIN

From Lodge's *A Fig for Momus* (1595). No convincing identifications proposed for the shepherds.

To reuerend Colin.
 Eclogue .I.
 Ergasto. Damian.
 Ergasto. Sing vs that carroll (*Damian*)
Amintas soung when he began
 To follow *Ringdes* minstralsie,
 And made vs merrie melodie.
 Damian. Yong lad, my strings are broke and spent,
 My harpe records no merriment,
 The moderne and newfangled laies
 From auncestrie beare hence the praise;
 Such strange *Terpanders* now professe,

3 remorse] sorrowful recollection (*OED* 4), hence ?sorrow. **7 fitten]** lie: i.e. the tears are genuine. **9 Rivers** overflow their banks. **11 Floods** (seen as tears) cover the ground. **16 nill]** will not. **consort]** keep company with: i.e. match or return his love. **o.1 reuerend Colin]** presumably a dedication to Spenser. **7-8 New songs** steal the praise from their predecessors. **9 Terpander]** ancient poet and musician of 7-c. BCE.

To moue both mirth, and heauines, By euery motion of the fingers, That olde men seeme but sorie singers.	(a) sadness (b) seriousness	10
<i>Ergasto.</i> Let yong men boast what art they list, Mine eares chiefe pleasure doth consist In hearing what concentfull laies Our Fathers chaunted in their daies; For often haue I found this true, The sence is olde, the words be newe: What ere the yonger boast and braue, Their worth, and wit, from eld they haue: Olde sence by vpstarts newlie suted In words ill warpt, is not reputed The deede of him that formd the stile, But his that did the sence compile.	wish harmonious (Lat. <i>concentus</i> , harmony)	
<i>Damian.</i> Since thou canst argue so for age, My voice with harpe some warre shall wage: And I will sing thee such a lay As erst I heard my <i>Ringde</i> play, At <i>Galateas</i> wedding feast, (Where sea to heare his musicke ceast.)	(a) olden times b) old people ?dressed in new or smart clothes (a) uttered (b) woven; ?twisted, ugly	20
<i>Cantus.</i> There was a time (or writers haue missung) Wherein our partiall mothers ballance hung With equall poise: and fish, wild beastes, and birds, Had vse of reason, and of needfull words: Wherein foure-footed beastes of sauadge field, (Who sought the state of winged fowles to wield) Conspir'd, (the better to defence their states) To chuse the fish, to be their mutuall mates: Who vainly trusting to their fraile defence, Consented quickly to the beastes pretence, Supposing nature equallie had lent Like force in earth, as liquid element: Hereon (ambition egging on the flocks Of proud foure-footed beastes) the shoares, and rocks Were fild with fish; and heauen, with shoutes and cries, And gastlie breathings, almost lost his eies: When all the foules, embatail'd in the aire (Seeing their fortunes almost in despaire) Besought the Gods, (who all iniustice hate) To be assistant in this dire debate:	stopped flowing Song i.e., Nature's rule over defend, protect	30
<i>Ioue</i> , by a thunderclap a signall gaue Vpon their prayers, they should good fortune haue, And speedily sent out the Southerne wind To driue the waters from their bounds assind; A murren on the beastes he thrilled downe: Whilst thus the reuerend iudge doth threat and frowne, The fowles they stoupe, and offering vrgent blowes, Finde hartles beastes, and each where lueeles foes: The fish, on waueles shore disperst, and left, Of pride, and life, were all at once bereft: The fowles preuauid, and fed them fat with pray, And after victors like did flie away; And beating off the aire with open wings They tun'd this carroll to the woods and springs, To beastes, to fish, (reseru'd from brunt of warre) To all, (that with both factions mortall are)	helping hurled hard heartless: ?weak, [demoralized; ?dead gorged themselves as victors do surviving the blows sides, groups; subject to death	40 50 60

26 warre shall wage] as his aged voice cannot easily blend with the music. **29 Galatea**] presumably the sea-nymph of that name (see 30). **32 partiall**] a surprising word, contrary to the context: perhaps 'fond, loving'. **41-2** Thinking they could survive on land as in the water. **55 murren**] murrain: plague, esp. in cattle, ?hence in other animals.

- Beware (ô what soeuer race you bee)
 (Too much ambitious in felicitie)
 To striue to raise your fortunes through oppression,
 70 Or count your neighbours purchase your possession,
 For Gods reuenge each impious attempt
 Before the plague or punishment be drempt:
 Be sure the square whereby you build your states
 Must breake and faile, in dangers and debates;
 For *Nemesis* hath euey houre reseru'd
 A plague for pride, that hath from iustice sweru'd: *deviated, strayed*
 Oh you, whose calme makes neighbours stormes seeme sore,
 Trie you your tides, before you trust your ore,
 The surge may rise on sodaine ere you thinke,
 80 And force you, (whilst you swim, secure) to sinke.
 Who trustes to choice of proud confederate, *haughty or ambitious ally*
 And failes in choice of faithfull friends estate;
 Let him disclaime his armes, and claime foresight; *relinquish, abjure; ?adopt*
 Lest he with beastes, mannage a beastlie fight. *conduct*
- Ergasto.* In sooth this is a wittie lay
 More pleasant then the verrelay *virelay, a short song*
 The shepheard sings vnto his sheepe
 As soone as day begins to peepe.
- Damian.* Waigh not the words, but marke the worth,
 90 Great flouds doe often issue forth
 From humble waters, and deepe skill
 May flow from an impolisht quill.
 Who waites for words, may get him hence, *seeks, expects*
 For shepherds onely sing for sence.

84 CHRISTOPHER MARLOWE THE PASSIONATE SHEPHERD TO HIS LOUE

First published in *The Passionate Pilgrim* (1599). Attributed to Marlowe in *Helicon* with the above title; and by Izaak Walton in *The Compleat Angler* (1653), where it is sung by a milkmaid whose mother sings the reply (no.85). There is also a ballad version. The text below follows *Helicon*. Except for a brief mention of shepherds in 6, the two stanzas added in *Helicon* (13-16, 21-4) are the only ones of specifically pastoral content.

The passionate Shepheard to his loue.

Come liue with mee, and be my loue,
 And we will all the pleasures proue, *experience, try out*
 That Vallies, groues, hills and fieldes,
 Woods, or steepie mountaine yeeldes.

And wee will sit vpon the Rocks,
 Seeing the Shepheards feede theyr flocks,
 By shallow Riuers, to whose falls, *cascaades, descents*
 Melodious byrds sings Madrigalls.

10 And I will make thee beds of Roses,
 And a thousand fragrant poesies,
 A cap of flowers, and a kirtle, *skirt*
 Imbroydred all with leaues of Mirtle. *i.e., a myrtle-leaf design*

A gowne made of the finest wooll,
 Which from our pretty Lambes we pull, *fleece, shear*

68 ambitious in felicitie] made ambitious by their happy and secure state. **71-2** The gods punish wrongdoing before the doer even dreams it can light on him. **drempt]** dreamt (of). **73 square]** rule, principle: from the square used by builders. **77-8** Your peaceful state makes you think your troubled neighbours alone are in danger; but consider your situation before you take risks. **7 shallow rivers** murmur more loudly than deep ones. **8 sings]** Singular verb with plural subject, then accepted practice. **9 beds]** Probably of rose petals to lie on, but perhaps flower beds. **10 poesies]** posies; but spelling also suggests *poesies*, verses inscribed on rings.

Fayre lined slippers for the cold:
With buckles of the purest gold.

A belt of straw and Iuie buds,
With Corall clasps and Amber studs,
And if these pleasures may thee moue,
Come liue with mee, and be my loue.

And if: old form of 'an if', if

20

The Shepheards Swaines shall daunce & sing,
For thy delight each May-morning,
If these delights thy minde may moue;
Then liue with mee, and be my loue.

85 WALTER RALEGH(?) THE NYMPH'S REPLY TO THE SHEPHERD

First stanza published as 'Love's Answer' after no. 84 in *The Passionate Pilgrim* (1599). The full poem, ascribed to an unknown poet (Ignoto), first published in *Helicon*, again after no. 84. Walton's *The Compleat Angler* is the sole pointer to Raleigh's authorship. Also a ballad version (c.1629), accompanying that of no. 84. The text below follows *Helicon*.

The Nimphs reply to the Sheeheard.

If all the world and love were young,
And truth in euery Shepheards tongue,
These pretty pleasures might me moue,
To liue with thee, and be thy loue.

Time driues the flocks from field to fold,
When Riuers rage, and Rocks grow cold,
And *Philomell* becommeth dombe,
The rest complaines of cares to come.

The flowers doe fade, and wanton fieldes
To wayward winter reckoning yeeldes,
A honny tongue, a hart of gall,
Is fancies spring, but sorrowes fall.

10

Thy gownes, thy shooes, thy beds of Roses,
Thy cap, thy kirtle, and thy poesies,
Soone breake, soone wither, soone forgotten:
In follie ripe, in reason rotten.

Thy belt of straw and Iuie buddes,
Thy Corall claspes and Amber studdes,
All these in mee no meanes can moue,
To come to thee, and be thy loue.

20

But could youth last, and loue still breede,
Had ioyes no date, nor age no neede,
Then these delights my minde might moue,
To liue with thee, and be thy loue.

*for ever, continually; ?grow, increase
end, limit; want, lack*

86 ANOTHER OF THE SAME NATURE

First published in *Helicon*, after no.84 and 85.

Another of the same nature, made since.

Come liue with mee, and be my deere,
And we will reuell all the yeere,
In plaines and groaues, on hills and dales:
Where fragrant ayre breedes sweetest gales.

8 *The rest ... to come*] The other birds' songs take on a complaining note. **wanton**] 'profuse in growth, luxuriant' (*OED* 7a) **wayward**] untoward, adverse (of natural conditions: *OED* 1b) **12 spring ... fall**] (a) rise and fall (b) spring and autumn. **14 poesies**] posies; but spelling also suggests *poesies*, verses inscribed on rings.

There shall you haue the beauteous Pine,
The Cedar, and the spreading Vine,
And all the woods to be a Skreene:
Least *Phæbus* kisse my Sommers Queene.

10 The seate for your disport shall be *entertainment, pleasure*
Ouer some Riuer in a tree,
Where siluer sands and pebbles sing
Eternall ditties with the spring.

There shall you see the Nymphs at play,
And how the Satires spend the day, *satyrs*
The fishes gliding on the sands:
Offering their bellies to your hands.

20 The birds with heauenly tuned throates,
Possesse woods Ecchoes with sweet noates,
Which to your sences will impart
A musique to enflame the hart. *arouse, inspire*

Vpon the bare and leafe-lesse Oake,
The Ring-Doues wooings will prouoke
A colder blood then you possesse,
To play with me and doo no lesse.

In bowers of Laurell trimly dight, *decked, arrayed*
We will out-weare the silent night, *outlast, stay awake through*
While *Flora* busie is to spread
Her richest treasure on our bed.

30 Ten thousand Glow-wormes shall attend, *wait upon*
And all their sparkling lights shall spend, *expend, use*
All to adorne and beautifie
Your lodging with most maiestie.

Then in mine armes will I enclose
Lillies faire mixture with the Rose,
Whose nice perfections in loues play *?delicate, skilful, or ?coy, modest*
Shall tune me to the highest key.

40 Thus as we passe the welcome night,
In sportfull pleasures and delight,
The nimble Fairies on the grounds,
Shall daunce and sing melodious sounds. *songs*

If these may serue for to entice
Your presence to Loues Paradise,
Then come with me, and be my Deare:
And we will straite begin the yeare.

87 SIR JOHN DAVIES PSALM 23

Among Davies's translations of the Psalms in the Laing MS, Edinburgh University Library. Punctuation added and line initials standardized.

The *Lord* my *Sheaperd* is, hee doth mee feed.
His bounty euermore supplies my need.
When I in pastures greene my fill haue tooke
Hee leads mee forth into the siluer Brooke.
Hee turnes my Soule when it is gon astray
For His names glory to his righteous way.

10 **Ouer**] above, looking down on (like the rocks above the rivers in 84.5-7). 12 **spring**] waterfall, cascade (cf. 84.7). 18 **Possesse**] ?command, engage; ?enchant, captivate. **woods Ecchoes**] the echoes in the woods. 27 **Flora**] goddess of flowers. 34 **Lillies ... Rose**] conventional for a delicate pink complexion.

Therefore although my Soule detruded were
 Euen to hell gates, yet I noe ill should feare.
 When thou art with mee, what should mee dismay?
 Thy Crooke my comfort is, thy Staffe my stay.
 My Table thou hast spread and furnisht soe
 As glads my heart and greiues my enuious foe.
 Thy Balme powr'd on my head doth sweetly smell.
 Thou makst my cup about the brimms to swell.
 Thy mercy while I breath shall follow mee
 And in thy house my dwellinge place shallbee.

thrust, driven

10

88 ANDREW WILLETT ON LAZY AND SLEEPING SHEPHERDS

From Andrew Willett's collection of a hundred 'sacred emblems', *Sacrorum Emblematum Centuria Una* (?1592). Expands the conventional pastoral comparison for the priest's calling. A marginal note refers to John 10.10[-16], which intensively applies the pastoral metaphor to Christ, the good shepherd that lays down his life for his flock. The English text follows a Latin version with more specific detail (see notes). The title above is translated from the Latin; the English text is headed 'The same in English'.

The shepheard good doth watch his sheepe,
 And from the wolfe them safe doth keepe:
 The hireling from flocke doth goe,
 And is the first that flieth from foe:
 The Pastour which the soules doth feede,
 And alwayes teacheth heauenly reede,
 And doth not any daunger feare,
 Is like the shepheard set forth here.
 But he that onely gaine doth minde,
 Leaving his flocke and all behinde,
 Running away so he safe be,
 An idle shepheard sure is he.

10

89 EDWARD DYER(?) CORIDON TO HIS PHILLIS

First published in *The Phoenix Nest* (1593), then with this title in *Helicon*, where it is first attributed to 'S[ir]. E[dward]. Dyer'. The text follows *Helicon*.

Coridon to his Phillis.

Alas my hart, mine eye hath wronged thee,
 Presumptuous eye, to gaze on *Phillis* face:
 Whose heauenly eye no mortal man may see,
 But he must die, or purchase *Phillis* grace.
 Poore *Coridon*, the Nymph whose eye dooth mooue thee
 Dooth loue to draw, but is not drawne to loue thee.

earn, win

attract

Her beautie, Natures pride, and Shepheards praise,
 Her eye, the heauenly Planet of my life:
 Her matchlesse wit and grace her fame displaies,
 As if that *Ioue* had made her for his wife.
 Onely her eyes shoote fierie darts to kill:
 Yet is her hart as cold as *Caucase* hill.

sun

reputation, report; ?illustrates,
[proves]

10

My wings too weake to flye against the Sunne,
 Mine eyes vnable to sustaine her light:
 My hart dooth yeeld that I am quite vndone,

withstand, endure

admit by way of surrender

² Lat. more concrete: 'drives away the greedy wolf with his stick'. ⁴ **from foe**] Lat. 'the approaching foe', intensifying the cowardice. ⁶ Lat. 'who does not cease to teach them with his words' - i.e. with sermons. ⁹⁻¹⁰ Lat. much more detailed: 'The greedy man who, coveting wealth, leaves behind all charge of both flock and people'. ¹² Lat. labours the comparison in a simile: 'That irresponsible man emulates the lazy herdsman.' ⁴ (a) A man must either die or earn her favour (b) **or**] ere: A man will die before he earns her favour. ¹³⁻¹⁶ **Sunne, light**] Standard Petrarchan conceits for the mistress's eyes. **her sight**] prob. her gaze, the light from her eyes, rather than the sight of her.

- Thus hath faire *Phyllis* slaine me with her sight.
 My bud is blasted, withred is my leafe:
 And all my corne is rotted in the sheafe. *blighted, destroyed*
- 20 *Phyllis*, the golden fetter of my minde,
 My fancies Idoll, and my vitall power: *imparting life*
 Goddess of Nimphs, and honour of thy kinde, *pride of your sex*
 This ages *Phoenix*, beauties richest bower. *dwelling, abode*
 Poore *Coridon* for loue of thee must die:
 Thy beauties thrall, and conquest of thine eye.
- Leaue *Coridon* to plough the barren field,
 Thy buds of hope are blasted with disgrace:
 For *Phyllis* lookes no hartly loue doo yeeld,
 Nor can she loue, for all her louely face. *lack of favour*
 Die *Coridon*, the spoile of *Phyllis* eye: *sincere, from the heart*
 30 She cannot loue, and therefore thou must die. *prey, victim*

90 BARNABE BARNES 'ONE NIGHT I DID ATTEND MY SHEEP'

Ode 12 in Barnes's collection *Parthenophil and Parthenophe* (1593).

- One night I did attend my sheepe
 (Which I with watchfull ward did keepe)
 For feare of wolues assaulting
 For many times they broake my sleepe,
 And would into the cottage creepe, *sheepcote*
 Till I sent them out hauling. *limping*
- At length me thought about midnight
 (What time cleare *Cynthia* shined bright)
 Beneath I heard a rumbling: *?on or under the ground*
- 10 At first the noyse did me affright,
 But nought appeared in my sight,
 Yet still heard somewhat tumbling. *falling, rushing*
- At length good hart I tooke to rise,
 And then my selfe crost three times thrise,
 Hence a sharpe shephooke raught: *reached for, grabbed*
 I feard the wolfe had got a prise, *prey, capture*
 Yet how he might could not devise:
 I for his entrance sought. *point of entry*
- 20 At length by moonelight could I espye
 A little boy did naked lye
 Fretfish't, amongst the flocke: *cold, chilled*
 I him aproched somewhat nye,
 He gron'd as he were like to dye,
 But falsely me did mocke. *deceive*
- For pittie he crye'd wella-day,
 God maister helpe me (if you may)
 For I am almost starued: *dead*
 I pittied him when he did pray,
 And brought him to my couch of hay,
 30 But gesse, as I was serued. *guess how*
- He bare about him a long dart,
 Well guilded with fine painters art,
 And had a pyle of steeles: *head*

20 fancie] (a) love (b) imagination, the image-making power (OED 4). **Idoll**] (a) object of worship (b) image created by the fancy (OED 6). **22 Phoenix**] There was only one Phoenix at a time. **28 louely**] (a) beautiful (b) attracting love. **13** I gathered the courage to get up. **17** I could not deduce how he might have done so.

On it I looked euery part,
Said I, will this pyle wounde an hart:
Tuch it (quoth he) and feele. all over

With that I tuch't the iaelinges point,
Eft-soones it perced to the ioynt,
And rageth now so fierce:
That all the balmes which it anointe,
Cannot preuaile with it a pointe,
But it myne hart will perce. dart's

40
a jot, in the least

91 BARNABE BARNES 'SING SING (PARTHENOPHIL)'

This celebration of Philip Sidney's birthday (more a eulogy of the Queen) is Canzon 2 among the 'Odes' in Barnes's *Parthenophil and Parthenophe* (1593). Sidney's birthday was 30 November. From the reference to rebels (69-70), Doyno suggests the year 1591, when the Irish rebel Brian O'Rourke was executed on 3 November.* The device of the echo is used by Sidney himself in the poem 'Fair rocks, goodly rivers' in *The Countess of Pembroke's Arcadia*.

Sing sing (*Parthenophil*) sing, pipe, and play:
This feast is kept vpon this plaine
Amongst *th'Arcadian* shepherds euery where
For *Astrophill's* byrth-day: sweet *Astrophil*.
Arcadies honour, mightie *Pan's* cheefe pride:
Where be the Nymphs, the Nymphes all gathred bee
To sing sweet *Astrophil's* sweet prayse.

Eccho, recorde what feastes be kept to day
Amongst *th'Arcadian* shepheard swaine,
What keepe the whiles they do the *muses* cheare? keepe: do, engage in 10
Eccho, cheare. gladdened
He chear'de the *muses* with coelestiall skill, praiseworthiness, virtue
All shepheard's prayse dye'd with him when he dye'd:
He left no peere, then what deserved he
At whose pypes sounde the Lambe kinne bayes?
Eccho, bayes. laurels

The Bullockes leape, the *fawnes* daunce in aray:
Kiddes skippe, the *Satyres* friskynes fayne, feign: assume, put on
Here standes an herde of swaines, fair Nymphes stand there:
Swaines daunce, whiles Nymphes with flowers their baskets fill. 20
What was he to those Nymphes which garlands tyed?
Eccho, tyed.
What ty'de him? hath he to tell there bound t'ee?
Eccho, bountee.
How? to report his martiall dayes?
Eccho, all dayes.

Thrise happie man that found this happie way.
His prayse' all shepheard's glorie stayne:
What doth *Parthenophe* my purchase deare? 30
Eccho, chase deare.
What saith she to her *Parthenophil*?
Eccho, o fill.
Shepherdess, I fill sweet wines repurified, doubly pure
And to his blessed soules this health heaue wee, raise this toast
Singing sweet Odes, and roundelays.

*Barnabe Barnes, *Parthenophil and Parthenophe*, ed. Victor A. Doyno, Carbondale: Southern Illinois University Press, 1971. **9 swaine]** a collective plural. **15 bayes]** 'seek[s] with open mouth, as the young of animals for the dugs' (*OED bay* v³). **19 hearde]** group: rare non-pejorative use for human beings. **23 hath he ... t'ee?]** ?Has he enjoined you to tell? t'ee? ?thee. **28 prayse']** Doyno suggests the apostrophe indicates the plural, justifying the plural verb *stayne*. **stayne]** (a) obscure, eclipse (b) impart colour to: touch, permeate. **29 purchase]** prize, precious gain; hence **deare]** (a) beloved (b) costly.

- Let euery man drinke round beside this bay: laurel tree
 Where are the Nymphes and fayrie traine?
Stella, three garlandes in her hand doth beare,
 And those for his sweet sake she proffer will
 40 Vnto th'*Elezian* soules: And I haue spied
Parthenophe, with spoile returns to mee:
 Of three great hartes, sing virilayes. virelays, a type of lyric or song
- Those golden dartes flye neuer voyde of praye missing their target
 And *Stella* sittes (as if some chaine
 Of fancies bound her) by that mottley breere:
 Where with sweet *Eglantine*, and *Daffadil*
 She Cappelletes makes, with gold and scarlet dye'd. chapelets
 Here *Colin* sittes beneath that oken tree
Eliza singing in his layes. singing of Eliza
- 50 Blest is *Arcadiaes* Queene, kneele swaines, and say
 That she (which here cheefe Nymph doth rayne) reign
 May blessed liue, to see th'extreamest yeare.
 For sacrifice (then) Lambes and kiddlinges kill:
 And be by them *Eliza* glorified,
 The flower of loues, and pure virginitie:
 This *Delian* Nympe doth amaise.
- The fairest deares which in the forestes stay,
 Those harts (which proudest heards distaine
 And raunge the forestes as without compeere)
 60 Submissiue yelde them selues, that if she will
 She them may wounde, or on their swift backes ride.
Lyons, and *Bears*, with bewtie tameth she:
 Shepherds, for her your voyces raise.
- Eccho*, this faour if I purchase may
 Do not herd-groomes there fayne? feign, invent, compose (songs)
Eccho, the're fayne. ready, eager
 What want they, speake, now they be blest, if eare. lack; e'er, ever
Eccho, feare.
- 70 What be the confines? rebells they be still. borders, frontiers (of the kingdom)
Eccho, they be still. quiet, peaceful
 What is she, that so many swaines doth their guide?
Eccho, there guide. there
 None but her selfe, hath that abilitie
 To rule so many blessed wayes:
 Her thoughtes sure grounded on diuinitie,
 For this sweet Nympe, each shepherd prayes.

92 THOMAS HEYWOOD FROM OENONE AND PARIS

Stanzas 55-70 of Heywood's epyllion *Oenone and Paris* (1594), comprising the nymph Oenone's lament at being deserted by Paris at the end of his stay as a shepherd on Mount Ida. Illustrates the setting and ambience of mythological pastoral. Punctuation modified.

And now at length this fit shée doeth recouer,
 And riseth vp as wakened from a slumber,
 Cleare shines the sunne when all the storme is ouer.

38 Stella] Penelope Devereux, Sidney's beloved. **40 th'Elezian soules**] souls of the dead (like Sidney), in heaven or Elizium. **41 spoile**] gifts, riches. **42 three great hartes**] presumably Sidney, Stella, and the poet's beloved Parthenophe. **45 mottley breere**] ?hawthorn. **breere**] various thorn-trees. Hawthorn blossom was called 'white motley'. **48 Colin**] Spenser. **52 th'extreamest yeare**] ?the greatest possible age; ?the end of time. **56 Delian Nympe**] Artemis or Diana (born in Delos), the virgin goddess to whom Elizabeth was routinely compared. **57 deares**] deer: plural in -s then current. But like **harts** (58), also suggests amorous followers. **58 distaine**] 'cause to ... look dim; outshine' (*OED distain* v³). **64 this ... may**] If I may request you to tell me. **1 this fit**] Oenone had fallen in a fainting fit after Paris renounced his love.

- Salt teares, (as earst) doe not her minde accumber.
 Yet sighes, (a preface to ensuing talke.)
 She thus goeth on him in his speech to balke. *before; load, oppress*
check, stop
- This stately pine, wherein thou hast ingrauen
 My name and thine, Lo where it springeth by thee,
 These broad-spread beeches, (harbor for the Rauens) *shelter*
 Where vnder thou hast vowed neuer to deny me, *10*
 Beare in their barkes thy solemne protestations,
 Which (nowe I finde) were meere dissimulations. *declarations (of love)*
- And loe, one poplar planted in this Arber,
 In whose rough rhyne these verses thou hast carued:
 When Paris thoughtes a second loue doe harber,
 Sythe fayre Oenone hath so well deserued,
 Neuer shall mylchie goate in Ida go,
 Nor siluer swanne swimme in the streames of Po.
- Xanthus swift waues shall runne against the head, *flow backward*
 And clyme the toppes of hye ascending mountaines, *20*
 Runne backwarde Xanthus? I am ill bestead,
 Sweete Naiades haunt yee no more these fountaines. *placed, circumstanced*
 And snow-white swannes come helpe me with your breath, *springs*
 That I with you may sing against my death. *on the occasion of*
- Flint-hearted Phrygian, thou hast broke thy vowe,
 Blush, and beholde a Nymph for loue that rages,
 And thou fayre Poplare still increase and growe,
 To be an historie to after-ages. *record, memorial*
 Witnessse this holly-oke, whereon thou leanest,
 Thou hast dissembled, (tell me what thou meanest?) *30*
- Ah (Paris) when like to a simple groome,
 Among the gote-herdes thou these groues frequented,
 Seeing the skipping Satyres in the broome,
 With bagpipes shrill and oten quills contented,
 Then didst thou yeeld Oenone pricke and prayes,
 Which now is buried in eternall dayes. *for ever*
- Oft hast thou seene me in the meades below,
 Liuely to leade the Nymphes about the trees, *eager, energetic*
 And on these bankes, where Aesacus doth flow,
 Dauncing to teach Dianaes Votaryes. *40*
 When Faunus, father of the rurall gods,
 Swore that I did surpasse them all by odds.
- Oft hath thou seene me, with thy selfe vnseene
 Of any Nymph, saue of my selfe alone,
 Whole after-noones to parlye in this greene,
 But all these pleasures and delightes are gone.
 Oft haue thy lippes ioynd with these lippes of mine,
 Sending out sugred sighes to Paphos shrine.
- Oft hast thou found me by this pleasant Myrtle,
 (Greene myrtle) dedicate to loues fayre Queene,
 Whose leauie branches stead me for a kirtle, *stand in for, serve as* *50*

11 in their barkes] i.e. in the love-verses he has carved on them. **14 rhyne]** rind, bark. **17** No goat on Ida will yield milk. **18 Po]** in north Italy, while Ida is in Asia Minor. Prob. introduced for rhyme. **19 Xanthus]** river in Lycia, in Asia Minor. **22 Naiades]** nymphs of fresh water. **23-4** Swans were said to sing at the moment of death. **25 Phrygian]** loosely, Trojan: a section of Phrygians migrated from central Asia Minor to Troy. **31 groome]** shepherd (*OED* 2): common in 16-17c. pastoral. **33 broome]** the shrub so named, ?hence bushes generally. **34 quills]** pipes, but also suggesting pens, i.e. poetry. **35 pricke and prayes]** 'the praise of excellence or success' (*OED* *prick* n 18). **39 Aesacus]** Not a river but a person (Paris's brother, son of King Priam of Troy). Mistake for Aesepus, a river flowing from Mount Ida. **40 to teach]** well enough to teach. **Dianaes Votaryes]** the band of virgins following the huntress-goddess Diana. **48 Paphos]** chief site of worship of Venus.

- Whose spreading toppe hath oft our shadow beene,
When thou sat chaunting out thy loue-sick charmes,
Holding me deftly in thy limber armes. *that which provides shade*
- You plants of Phebus, hunny-smelling bayes,
Witnesse with me of thy deceite and flatterie,
Whose compasse kept vs from the sunnes hotte rayes,
When my poore heart by thee sustein'd a batterie. *spread, extent; sheltered assault, attack*
- 60 Ah leaue the court, full fraught with fortunes showres,
And liue in loue among these leaue bowres.
- The Dawlian byrd with thousand notes at least,
Reserues them till the griping of the euen, *twilight*
A prickle is prepared for her breast,
To celebrate this night, an happie steeuen. *occasion, event*
- The whistling blackebirds, and the pleasant thrushes,
With mirthfull Mauis flocke about the bushes.
- The Satyres, and goat-footed Aegipines,
Will with their rural musicke come and meete thee,
With boxen pypes, and countrey Tamburines, *made of box-wood*
- 70 Faunus and olde Syluanus, they will greeete thee.
Then leaue not them, which seem thus to admire thee,
And leaue not her, that doeth so sore desire thee.
- The faire Napæe, beawtie of these bankes,
As once they daunced at thy wedding day,
So will they now, and yeelde thee thousand thankses,
Footing it finely to intreat thy stay.
The fountaine Nymphes, that haunt these pleasant springs,
One sort will trip it, while another sings.
- 80 The nimble Fayries taking hand in hand,
Will skippe lyke rather lambkins in the downes, *(born) early*
The tender grasse vnbended still shall stand,
Coolle Zephyrus still flaring vp their gownes.
And euery shepheardes swayne will tune his ode,
And more than these, to welcome thy abode.
- Woonder of Troy, Natures exactest cunning,
Glorie of shepheardes, Idaes chiefe Decorum, *most skilful creation beauty, adornment*
Directorie of my chusing and my shunning,
More then a man, saue in that fæx Amorum.
- 90 That trothlesse Tindaris thy faith defaceth,
That lust, thy loue, that fault thy fame disgraceth.
- Then soiourne here, where louely Cupid raigneth,
Within the precinct of this countrey soyle,
Whose fruitfull fallowes, Mauors neuers staineth, *?fields*
With bloodie massacres in any broyle.
Here Cynthia liues, that loues the painefull farmour, *taking pains: diligent,*
Not braue Bellona, glistring in her armour. *[hardworking]*

53 charmes] songs (*OED charm* sb²). 55 plants of Phebus] bayes or laurels, sacred to Phoebus or Apollo. 59 showres] ?pangs, throes (*OED* 5); ?gifts, bestowals. 61 Dawlian byrd] Philomela, turned into a nightingale after being raped by her brother-in-law Tereus, prince of the Thracians in Daulis. 63 prickle] The nightingale is said to wound her breast on a thorn to revive the pain of ravishment that brings forth her song. 66 Mauis] the song-thrush, but here perhaps the mistle-thrush as distinct from thrushes (65). 67 Aegipines] Aegipan (Goat-Pan) was a goat-footed god associated or even identified with Pan. Unusual plural form suggests forest gods generally. 73 Napæe] the Napæeae, a class of forest nymphs. 81 i.e. Their tread is too light to flatten the grass. 82 Zephyrus] god of the west wind. 87 Directorie] ?full record; ?one who directs: arbiter, guide. 88 fæx Amorum] conclusion of your love. fæx] (Lat.) dregs. 89 Tindaris] Helen, 'offspring of Tyndareus' (husband of her mother Leda, though Helen (with Castor and Pollux) was begotten by Zeus in the shape of a swan). defaceth] discredits, defames (*OED* 4). Mauors] Mars, god of war; hence battle. 95 Cynthia] Cynthia or Diana, especially in her aspect of moon-goddess. 96 Bellona] goddess of war: sometimes ascribed features of a moon-goddess, hence an apt contrast with Cynthia.

93 THOMAS HEYWOOD FROM *AMPHRISA THE FORSAKEN SHEPHERDESS*

From the short pastoral play *Amphrisa the forsaken Shepheardesse* in Heywood's *Pleasant Dialogues and Dramma's* (1637). The passages below consist of the Argument preceding the drama, and a song (divided by dialogue) sung by two shepherdeses, Amphrisa and Alope.

(A) The Argument

The Argument of AMPHRISA the forsaken *Shepheardesse*.

The innocence, truth, and simplicitie
Of country Damsels: What felicitie
They arrive to in their low estate;
What freedoms they participate, *share in, partake of*
What ioy, what solace, what content
To their innocuous life is lent. *blameless, innocent*

The humble shed and cottage held
More safe than gorgeous houses, swell'd
With pompe and wealth. It likewise proves
More simple truth in their chaste loves,
Than great Ladies, tympany'de
With much more honour, state, and pride.
Here's of the Willow wreath dispute,
How, and why worne, what best doth sute
Forsaken Virgins. Reade and finde
Their characters who prove vnkinde.

10

(B) The Song:

Amphrisa. We that have knowne no greater state
Than this we live in, praise our fate:
For Courtly silkes in cares are spent,
When Countrie's russet breeds content.
The power of Scepters we admire;
But sheep-hookes for our use desire.
Simple and low is our condition;
For here with us is no ambition.
We with the Sunne our flockes unfold,
Whose rising makes their fleeces gold.
"Our musick from the birds we borrow;
"They bidding us, we them, good morrow.

10

.....
Our habits are but course and plaine, *garments*
Yet they defend from wind and raine.
As warme too, in an equall eye *impartial*
As those be, stain'd in Scarlet dye.
Those that have plenty weare (we see)
But one at once; and so doe we.

Alope. The Shepheard with his home-spun Lasse
As many merry houres doth passe,
As Courtiers with their costly Girles,
Though richly deckt in gold and pearles:
And though but plaine, to purpose woo,
Nay oft-times with lesse danger too.

20

11 *tympany'de*] swollen, puffed up (*OED* cites this passage only). **13** *Willow wreath*] Worn by Amphrisa as a sign of grief after being forsaken by her lover; also, as (metaphorically?) urged by her companion Alope, as a magic 'balm' for the resulting pain in her head. **4** *russet*] a coarse cloth worn by poorer rustics. **5** *admire*] (a) wonder at, marvel at (b) regard with praise or respect (a very new meaning in Heywood's time). **10** The beams of the rising sun make the fleeces appear golden. **12** Marginal note in original: "These last two lines twice". **16** *Scarlet*] The colour of ceremonial robes; originally referring to the richness of the material. **24** *danger*] 'daunger', the aloofness or hauteur affected by the mistress.

94 THOMAS HEYWOOD MERCURY'S SONG

Sung by Mercury in the guise of 'a yong formal Shepheard' in the play *Jupiter and Io* in Heywood's *Pleasant Dialogues and Dramma's* (1637). Recounts Pan's frustrated love of Syrinx and her transformation into a reed as narrated in Ovid, *Met.* I.689-712. In the Table of Contents to Heywood's book, this play is described as 'A Drama from Ovid' (sig.A8v). In Ovid, as here, Mercury tells the story of Syrinx to lull Io's guard, the hundred-eyed Argus, to sleep. But Heywood abridges Ovid's narrative.

Mercuries Song.

Syrinx, one of *Dian's* traine,
Hunting with her on the plaine,
Arm'd alike with shafts and bow;
Each from other would you know?
Which from which could not be told,
Sauе ones was horne, the others gold.

alike: like Diana

Pan he sees, himselfe makes fine,
In his cap he pricks a Pine:
Now growes carelesse of his heard,
Sits by brookes to prune his beard,
Meets her, and hath minde to wooe,
Much he speakes, and more would doe.

adorns or trims himself

Still he profers, she denies;
He pursues (for *Syrinx* flies).
Past her knees her coats vp flew,
He would faine see something new:
By the leg and thigh he guest
(It seemes) the vertue of the rest.

new: more, further

This addes wings vnto his pace,
The goale for which he is in chace.
She addes feathers to her speed;
Now it was no more than need.
Almost caught, Alas she cries,
Some chaste god my shape disguise.

Lædon heares, and girts her round,
Spies a reed that makes sweet sound:
Such is *Syrinx*. Wondring *Pan*
Puts it to his mouth anon:
Yet *Syrinx* thou art myne, he said,
And so of her his first pipe made.

*This is called
at once*

95 RICHARD BARNFIELD FROM THE AFFECTIONATE SHEPHERD, THE SECOND DAY

From 'The second Dayes Lamentation' in 'The Teares of an affectionate Shepheard sicke for Loue. OR The Complaint of *Daphnis* for the Loue of *Ganimede*', in Richard Barnfield's *The Affectionate Shepheard* (1594). This long poem is an unusually explicit expression of homoerotic love; also a notable elaborate pastoral invitation typified by Marlowe's 'Come live with me'. The overtones of frustration echo Theocritus XI and, more closely, Virgil II.

If thou wilt loue me, thou shalt be my Boy,
My sweet Delight, the Comfort of my minde,
My Loue, my Doue, my Sollace, and my Ioy;
But if I can no grace nor mercie finde,
Ile goe to *Caucasus* to ease my smart,
And let a Vulture gnaw vpon my hart.

Yet if thou wilt but show me one kinde looke,
(A small reward for my so great affection)
Ile graue thy name in Beauties golden Booke,

engrave

1 of Dian's traine] Ovid simply says she modelled herself on Diana. **6** Exactly follows Ovid, *Met.* I.697. The bow of horn was Syrinx's, the golden Diana's. Ovid's word *corneus* usually translated as 'made of horn', though more likely to mean 'made of cornel-cherry wood' (cf.61.13n). **8 Pine]** i.e. wreath of pine needles, as in Ovid. **25 Lædon]** a river in Arcadia. **5-6** A reference to the suffering of Prometheus. **9-12** i.e. He will write poems in praise of Ganymede.

- And shrowd thee vnder *Hellicons* protection;
 Making the Muses chaunt thy louely prayse:
 (For they delight in Shepherds lowly layes.) 10
- And when th'art wearie of thy keeping Sheepe
 Vpon a louely Downe, (to please thy minde)
 Ile giue thee fine ruffe-footed Doues to keepe,
 And pretie Pidgeons of another kinde: *species, breed*
- A Robbin-red-brest shall thy Minstrell bee,
 Chirping thee sweet and pleasant Melodie.
- Or if thou wilt goe shoote at little Birds
 With bow and bout, (the Thrustle-cocke and Sparrow) *bolt, arrow* 20
 Such as our Country hedges can afford's;
 I haue a fine bowe, and an yuorie arrow: *afford us*
- And if thou misse, yet meate thou shalt not lacke,
 Ile hang a bag and bottle at thy backe. *food*
- Wilt thou set springes in a frostie Night,
 To catch the long-billd Woodcocke and the Snype? *snares, especially for birds*
 (By the bright glimmering of the Starrie light)
 The Partridge, Phæsant, or the greedie Grype?
 Ile lend thee lyme-twigs, and fine sparrow calls, *twigs smeared with birdlime*
 Wherewith the Fowler silly Birds intralls. *captures* 30
- Or in a mystie morning if thou wilt
 Make pit-falls for the Larke and Pheldifare; *fieldfare, a kind of thrush*
 Thy prop and sweake shall be both ouer-guilt: *gilded over*
 With *Cyparissus* selfe thou shalt compare
 For gins and wyles, the Oozels to beguile; *ouzels, blackbirds*
 Whilst thou vnder a bush shalt sit and smile.
- Or with Hare-pypes (set in a muset hole)
 Wilt thou deceaue the deep-earth-deluing Coney? *traps for hares; hare's form*
 Or wilt thou in a yellow Boxen bole *rabbit*
 Taste with a woodden splent the sweet lythe honey? *bowl made of boxwood* 40
 Clusters of crimson Grapes Ile pull thee downe;
 And with Vine-leaues make thee a louely Crowne
- Or wilt thou drinke a cup of new-made Wine
 Froathing at top, mixt with a dish of Creame;
 And Straw-berries, or Bil-berries in their prime,
 Bath'd in a melting Sugar-Candie streame:
 Bunnell and Perry I haue for thee (alone)
 When Vynes are dead, and all the Grapes are gone.
- I haue a pleasant noted Nightingale,
 (That sings as sweetly as the siluer Swan)
 Kept in a Cage of bone as white as Whale, *whalebone*
 Which I with singing of *Philemon* wan: *won* 50
 Her shalt thou haue, and all I haue beside;
 If thou wilt be my Boy, or els my Bride.
- Then will I lay out all my Lardarie *'lardry', larder*
 (Of Cheese, of Cracknells, Curds and Clowted-creame) *a kind of light biscuit*
 Before thy male-content ill-pleasing eye:

10 shrowd] shelter (*OED* 2). **Hellicon]** Helicon, mountain in Boeotia sacred to the Muses. **15 ruffe-footed]** with frilly feathers round the legs. **28 Grype]** gripe, vulture: unlikely bird to snare, especially in an English setting. Perhaps a dialectal name for some other bird, or simply used for the rhyme. **29 sparrow calls]** Whistles imitating the call of a sparrow, to decoy birds. **32-3 pit-falls]** bird-snares with trapdoors. The **prop** keeps the trapdoor open, and the baited **sweake** swings to shut it when pulled (*sweak*, to swing). *OED* *sweack* cites this passage. **34 Cyparissus]** a young hunter, transformed into a cypress after immoderate grief at killing his pet stag. **35 Gins]** traps. **wyles]** prob. a kind of trap. Cf. *OED* *wile* n 3a, 'Engines [to] take Deer' (1677). **40 lythe]** lithe: smooth, thick (of liquids: *OED* 4, 1st cit. 1665). **splent]** splint, sliver of wood used as spoon. **47 Bunnell]** a drink from crushed apples or pears. **Perry]** a drink from fermented pear juice. **52 Won]** Won from Philemon in a singing-contest.

- But why doo I of such great follies dreame?
 Alas, he will not see my simple Coate; *cot, cottage*
 60 For all my speckled Lambe, nor milk-white Goate.
- Against my Birth-day thou shalt be my guest: *at, when the time comes*
 Weele haue Greene-cheeses, and fine Silly-bubs;
 And thou shalt be the chiefe of all my feast.
 And I will giue thee two fine pretie Cubs,
 With two yong Whelps, to make thee sport withall, *puppies*
 A golden Racket, and a Tennis-ball.
- A guilded Nutmeg, and a race of Ginger, *(a whole) root*
 A silken Girdle, and a drawn-worke Band, *with patterns of thread*
 70 Cuffs for thy wrists, a gold Ring for thy finger,
 And sweet Rose-water for thy Lilly-white hand,
 A Purse of silke, bespangd with spots of gold, *spangled*
 As braue a one as ere thou didst behold. *fine, pretty*
- A paire of Kniues, a greene Hat and a Feather,
 New Gloues to put vpon thy milk-white hand
 Ile giue thee, for to keep thee from the weather;
 With Phoenix feathers shall thy Face be fand, *fanned*
 Cooling those Cheekes, that being cool'd wexe red,
 Like Lillyes in a bed of Roses shed.
- Why doo thy Corall Lips disdain to kisse,
 80 And sucke that Sweete, which manie haue desired?
 That Baulme my Bane, that meanes would mend my misse:
 Oh let me then with thy sweete Lips b'inspired;
 When thy Lips touch my Lips, my Lips will turne
 To Corall too, and being cold yce will burne.

96 RICHARD BARNFIELD FROM 'THE SHEPHERD'S CONTENT'

Lines 1-14, 140-237, 273-93 from the long poem 'The Shepherds Content. or The happines of a harmles life' in Barnfield's *The Affectionate Shepherd* (1594). An unusually clear exposition of the metaphors implicit in the shepherd's life and activities; in particular, a very elaborate one of the shepherd as king.

- Of all the kindes of common Countrey life,
 Me thinkes a Shepherds life is most Content;
 His State is quiet Peace, deuoyd of strife;
 His thoughts are pure from all impure intent,
 His Pleasures rate sits at an easie rent:
 He beares no mallice in his harmles hart,
 Malicious meaning hath in him no part. *intention, motive*
- He is not troubled with th'afflicted minde,
 His cares are onely ouer silly Sheepe;
 10 He is not vnto lealozie inclinde,
 (Thrice happie Man) he knowes not how to weepe;
 Whil'st I the Treble in deepe sorrowes keepe: *?a treble load*
 I cannot keepe the Meane; for why (alas)
 Griefes haue no meane, though I for meane doo passe.
-

64 Cubs] young foxes (*OED* 1). **67 guilded Nutmeg**] a lavish gift, though the 'gilding' was of saffron. **77 being cool'd wexe red**] became red even when cooled, presumably from bashfulness. **wexe**] wax, grow. **78** Inverts Spenser, *FQ* 2.3.22: 'Like roses in a bed of lillies shed.' **81** That balm would heal my suffering, that gain would make good my loss. **misse**] lack or loss, and regret thereat: *OED miss* n¹, 2. **84 yce ... burne**] Unusually physical application of a common Petrarchan paradox (*Petrarch, Rime* 134). **5** The price he pays for his pleasure or content amounts to a moderate fee. **12-13** I am sunk in intense sorrow, without moderation. **Treble**] (a) threefold, intense (b) the treble or soprano in music. **13-14 Meane**] (a) middle or moderate degree (b) alto in music (*OED mean* n³8a) (c) lowly or wretched.

- He sits all Day lowd-piping on a Hill,
The whilst his flocke about him daunce apace,
His hart with ioy, his eares with Musique fill:
Anon a bleating Weather beares the Bace, *wether; bass*
A Lambe the Treble; and to his disgrace
Another answers like a middle Meane: 20
Thus euery one to beare a Part are faine.
- Like a great King he rules a little Land,
Still making Statutes, and ordaying Lawes;
Which if they breake, he beates them with his Wand: *stick*
He doth defend them from the greedy Lawes
Of rau'ning Woolues, and Lyons bloody Pawes.
His Field, his Realme; his Subiects are his Sheepe;
Which he doth still in due obedience keepe.
- First he ordaines by Act of Parliament,
(Holden by custome in each Country Towne) 30
That if a sheepe (with any bad intent)
Presume to breake the neighbour Hedges downe, *adjacent, bordering his field*
Or haunt strange Pastures that be not his owne; *frequent, visit regularly*
He shall be pounded for his lustines, *put in a pound; energy, activity*
Vntill his Master finde out some redres.
- Also if any proue a Strageller
From his owne fellowes in a forraine field,
He shall be taken for a wanderer,
And forc'd himselve immediatly to yeeld,
Or with a wyde-mouth'd Mastiue Curre be kild. *by; mastiff* 40
And if not claimd within a twelue-months space,
He shall remaine with Land-lord of the place.
- Or if one stray to feede far from the rest,
He shall be pincht by his swift pye-bald Curre; *bitten, snapped at*
If any by his fellowes be opprest,
The wronger (for he doth all wrong abhorre) *he: the shepherd*
Shall be well bangd so long as he can sturre. *beaten till he cannot stir*
Because he did anoy his harmeles Brother,
That meant not harme to him nor any other.
- And last of all, if any wanton Weather, *wether* 50
With briers and brambles teare his fleece in twaine,
He shall be forc'd t'abide cold frosty weather, *to endure, to suffer*
And powing showres of ratling stormes of raine,
Till his new fleece begins to grow againe:
And for his rashnes he is doom'd to goe
without a new Coate all the Winter throw. *through*
- Thus doth he keepe them still in awfull feare,
And yet allows them liberty inough; *awe-inspired*
So deare to him their welfare doth appeare,
That when their fleeces gin to waxen rough, 60
He combs and trims them with a Rampicke bough,
Washing them in the streames of siluer *Ladon*,
To cleanse their skinnes from all corruption.

19 to his disgrace] to the former's shame, by outperforming him. **20 middle Meane]** i.e., neither bass nor treble: 'the middle voice in a musical composition' (Klawitter). Cf. 12-13n. **21 Part]** a single line or element in the harmonized part-song. **faine]** willing, eager (*OED* 3). **29-42** Unusually specific use of the legal metaphor. **44 his]** Either the shepherd or the sheep, as the dog belonging to the latter's flock. **50 wanton]** 'Skittish, refractory' (of animals: *OED* 1b). **61 Rampicke]** rampike, 'upright stump of a tree' (*OED*). **62 Ladon]** river in Greece, rising in Arcadia. **63 corruption]** Then pronounced in four syllables, rough matching 62 in rhyme and metre.

- Another while he woos his Country Wench
 (With Chaplets crownd, and gaudy girlonds dight)
 Whose burning Lust her modest eye doth quench,
 Standing amazed at her heauenly sight,
 (Beauty doth rauish Sense with sweet Delight)
 Clearing *Arcadia* with a smoothed Browe
 70 When Sun-bright smiles melts flakes of driuen snowe.
- Thus doth he frolicke it each day by day, *make merry, enjoy life*
 And when Night comes drawes homeward to his Coate, *cote, cottage*
 Singing a Ijgge or merry Roundelay;
 (For who sings commonly so merry a Noate,
 As he that cannot chop or change a groate.) *four pence, a small sum*
 And in the winter Nights (his chief desire)
 He turnes a Crabbe or Cracknell in the fire. *crab apple*
- He leads his Wench a Country Horne-pipe Round,
 About a May-pole on a Holy-day;
 80 Kissing his louely Lasse (with Garlands Crownd)
 With whoopping heigh-ho singing Care away;
 Thus doth he passe the merry month of May:
 And all th'yere after in delight and ioy,
 (Scorning a King) he cares for no annoy. *harm, vexation*
- What though with simple cheere he homely fares? *food*
 He liues content, a King can doo no more;
 Nay not so much, for Kings haue manie cares:
 But he hath none; except it be that sore *disease*
 Which yong and old, which vexeth ritch and poore,
 90 The pangs of Loue. O! who can vanquish Loue,
 That conquers Kingdomes, and the Gods aboute?
- Deepe-wounding Arrow, hart-consuming Fire;
 Ruler of Reason, slaue to tyrant Beautie;
 Monarch of harts, Fuell of fond desire,
 Prentice to Folly, foe to fained Duetie,
 Pledge of true Zeale, Affections moitie;
 If thou kilst where thou wilt, and whom it list thee,
 (Alas) how can a silly Soule resist thee?
- By thee great *Collin* lost his libertie,
 100 By thee sweet *Astrophel* forwent his ioy.
 By thee *Amyntas* wept incessantly,
 By thee good *Rowland* liu'd in great annoy;
 O cruell, peeuish, vylde, blind-seeing Boy:
 How canst thou hit their harts, and yet not see?
 (If thou be blinde, as thou art faind to bee). *feigned, imagined*
- A Shepheard loues no ill, but onely thee;
 He hath no care, but onely by thy causing;
 Why doost thou shoot thy cruell shafts at mee?
 Giue me some respite, some short time of pausing;
 110 Still my sweet Loue with bitter lucke th'art sawcing:
 Oh, if thou hast a minde to shew thy might,
 Kill mightie Kings, and not a wretched wight. *person, creature*
-

65 gaudy] ornate, elaborate (no bad sense). **dight]** decked, adorned. 70-71 As the sun clears the atmosphere after a snowstorm. **melts]** Plural subject with singular verb, then common practice. **73 Ijgge]** jig, both a song and a dance. **75 chop or change]** buy and sell, or barter: put on the market. **77 Cracknell]** (a) fried pork or crackling (b) a type of biscuit. **96 moitie]** half (loosely, a large part) of our emotions. **99 Collin]** Colin, Spenser's pastoral name. **100 Astrophel]** or *Astrophil*: Sidney, lover of the star (Stella). There is extended praise of Sidney earlier in the poem. **101 Amyntas]** Thomas Watson, author of the Latin poem *Amyntas* translated by Abraham Fraunce. Watson too (as *Amyntas*) is praised earlier in the poem. **102 Rowland]** Drayton's commonly assumed pastoral name. **103 blind-seeing Boy]** Cupid. **Blind-seeing]** blind yet seeing. **110 sawcing]** saucing, flavouring, like sauce to meat.

Thus haue I showed in my Country vaine
 The sweet Content that Shepheards still inioy;
 The mickle pleasure, and the little paine
 That euer doth awayte the Shepheards Boy:
 His hart is neuer troubled with annoy.
 He is a King, for he commaunds his Sheepe;
 He knowes no woe, for he doth seldome weepe.

vein, manner

He is a Courtier, for he courts his Loue;
 He is a Scholler, for he sings sweet Ditties;
 He is a Souldier, for he wounds doth proue;
 He is the fame of Townes, the shame of Citties:
 He scornes false Fortune, but true Vertue pitties.
 He is a Gentleman, because his nature
 Is kinde and affable to euerie Creature.

120

suffer, undergo

97 RICHARD BARNFIELD CYNTHIA SONNET XV

From Barnfield's sonnet-sequence *Cynthia* (1598). Reprinted in *Helicon*. The text below follows 1598. Barnfield's poems express a homoeroticism notable in the age.

A fairest *Ganymede*, disdain me not,
 Though silly Sheepeheard I presume to loue thee,
 Though my harsh songs and Sonnets cannot moue thee,
 Yet to thy beauty is my loue no blot.
Apollo, loue, and many Gods beside,
 S'daind not the name of cuntry shepheards swains,
 Nor want we pleasure, though we take some pains,
 We liue contentedly: a thing call'd pride,
 Which so corrupts the Court and euery place,
 (Each place I meane where learning is neglected,
 And yet of late, euen learnings selfe's infected)
 I know not what it meanes, in any case:
 Wee onely (when *Molorchus* gins to peepe)
 Learne for to folde, and to vnfold our sheepe.

disdained

10

look out, appear

98 RICHARD BARNFIELD CYNTHIA SONNET XVIII

From Barnfield's sonnet-sequence *Cynthia* (1598).

Not *Megabœtes*, nor *Cleonymus*,
 (Of whom great *Plutarck* makes such mention,
 Praying their faire with rare inuention)
 As *Ganymede* were halfe so beauteous.
 They onely pleas'd the eies of two great Kings,
 But all the worlde at my loue stands amazed,
 Nor one that on his Angels face hath gazed,
 But (rauisht with delight) him Presents brings.
 Some weaning Lambs, and some a suckling Kyd,

beauty

116 Shepheards Boy] prob. 'young shepherd', not specifically a boy assisting or apprenticed to a shepherd. **120 Courtier ... courts]** obvious pun. **122 wounds]** Obviously of love. **123 Townes]** villages (*OED* 3), in contrast to 'Citties'. **125 Gentleman]** (a) mild and courteous person; (b) a person of accredited lineage. **4** My humble love need not shame your beauty. **5 Apollo]** tended the flocks of Admetus, and turned shepherd to seduce Isse (Ovid, *Met.* 6.124). **Ioue]** Zeus or Jupiter: seduced Mnemosyne in shepherd's guise (Ovid, *Met.* 6.114) to father the Muses. **13 Molorchus]** An old shepherd whose son was killed by the Nemean lion later slain by Herakles. Perhaps identified with the constellation of Leo, reigning in midsummer, as a sign to shepherds when to 'folde, and to vnfold' their sheep. (Klawitter). **1 Megabœtes]** a youth loved secretly by Agesilaus, king of Sparta. **Cleonymus]** friend and prob. lover of Agesilaus' son Archidamus. **2 Plutarck]** whose Life of Agesilaus reports on both Megabœtes and Cleonymus. **6 my loue]** probably the person loved, Ganymede.

- 10 Some Nuts, and fil-beards, others Peares & Plums, *filberts, hazelnuts*
 Another with a milk-white Heyfar comes;
 As lately *Ægons* man (*Damætas*) did:
 But neither he, nor all the Nymphs beside,
 Can win my *Ganymede*; with them t'abide.

99 ROBERT PARRY FROM *MODERATUS*

Part of a long love-address by the shepherd Hymon to his beloved Mersa in Parry's romance *Moderatus* (1595). A good example of the many imitations of Polyphemus' invitation to Galatea in Theocritus XI and Corydon's invitation to Alexis in Virgil II.

- O Mersa stay, flye not so fast from me,
 Faire Mersa stay, no Lestrigonian bruit *brute*
 Doth make pursuit to feed his lust on thee:
 But one, if thou him knew, whose honest suit
 Is worthy of the same he doth desire, *what he desires*
 And burnes for thee with chaste and holy fire.
- And though my corps doth sauge seeme with haire, *body*
 And beard vnkempt an vgly thing to see:
 Yet am not I deform'd, for beard is faire, *permissible, fitting*
 10 And hayres decent for such as valiant be.
 When strong men fight nyce meacocks they do feare, *cowards, weaklings*
 And Schools to daunce, and not to fence they reare.
- If ought for wealth thou likest, a shepheard's flocke
 I haue, and few doth more then I possesse:
 For heards I keepe, and eake full many a flocke,
 A thousand kine do feed on finest grasse,
 Of swine greate store, and cattell fat withall,
 And goates in rockes their bleating kiddes to call.
- 20 Store of throme milke in season still I haue,
 My chest is full of cheeses new and olde,
 Take what thou wilt, thou need'st not ought to craue, *want, lack*
 For all I haue is thine, whereof be bolde.
 My selfe also (though thou the same refuse)
 Is at thy becke, thereof to take the vse.
- If thou would'st daine to walke sometimes with me,
 Gather I would the Apples mellowe fine,
 And clustring grapes with full ripe figges for thee,
 And Filberds kernels eake if thou were mine: *hazelnuts*
 With these I would thee cramme my prettie peate, *darling, sweeting*
 30 For whome greate store of bloody droppes I sweate.
- Howe oft would I thy tender corpes then clippe, *body; embrace*
 And eke the same in folded armes combine, *?bind, embrace*
 With thousand kisses would I presse thy lippe:
 Doubt not of these: to pittie eke incline,
 And come with me (least that my paine increase)
 To cure my care, and thraldome to release. *revoke, remit*
- By pleasant springs our ease then we will take,
 Embracing there, fweete sleepe will vs depriue
 Of wanton sport: when semblance we do make,

12 Damætas] A shepherd in Virgil III. He offers a heifer (colour unspecified) as stake in a singing-contest (III.29-31), not a gift to his love. **2 Lestrigonian]** monstrous like the cannibal race of that name in *Odyssey* X. **10 decent]** fitting, appropriate: root Lat. sense. **11-12** When strong men fight, cowards are afraid, and set up dancing- rather than fencing-schools (i.e. practise the effeminate arts of peace). **19 throme]** curdled, clotted: from Gk *thrombos*, a clot or lump – artificial rusticity from a learned source. **39 semblance ... make]** ?provide a model or example.

Not howe with gaine and lucre for to thriue,
 (In silent shades) but of meane mirth and ioye, 40
 When greatest minde we hauē to wanton toyē.
 The hanging boughes and murmuring streame will striue, *compete*
 Who best may please and worke our sweete content,
 While raging force of Summers heate doeth driue. *rush, proceed violently*
 Howe deare to me would be thy sweet consent:
 Alas thou nought doest weigh my giftes, nor loue,
 Whose heart faire speach, nor weeping teares may moue.

100 FRANCIS SABIE DAMON'S DITTY

Part of Eclogue III in Francis Sabie's *Pan's Pipe* (1595). Coridon's rejoinder to Damon in a singing contest. Quantitative metre. Punctuation modified.

Damons dittie.
 When *Ioue* first broken had the Chaos ancient,
 And things at variance had set at vnity:
 When first each element, fire, aire, and water,
 And earth vnmoouable were placed as you see:
 A plow-man then he made, he made a sheep-feeder,
 The plow-man he made of stonie progenie, *stock, origin*
 Rebelling to the plough, like to the flinty field, *with a grudge against his own plough*
 Hard-hearted, full of hate: The noble sheepfeeder
 He made of a milde and lowlie progenie,
 Gentle and very meeke, like a sheep innocent, 10
 Oft times he to the Gods sacrifice offered,
 One while he gauē a Lambe, one while a tidy calfe,
 Since that time sillie swaines and noble sheepfeeders
 Hauē bene much visited and loued of the gods.
 Go to my merie Muse, sound out vpon a pipe
 Shepherds antiquities, and noble progenie.
 A shepheard was *Abram*, *Lot* was a sheep-keeper,
 Great Angels, from aboue came many times to these,
 Yea *Ioue* omniregent leauing his heavenly seat
 Talkt with them, men affirm, as they sate by their heards. 20
 Of them sprung valiant and noble nations.
 Go to my merie muse, sound out vpon a pipe,
 Heardsmens antiquite, and noble progenie.
Paris sate with his flocke, in *Ida* redolent, *fragrant (with flowers)*
 When he was made a Iudge to *Venus* and *Iuno*,
 And *Pallas* beautiful, three mighty goddesses.
 Go to my merie muse, sound out vpon a pipe
 Heardsmens antiquity and noble progenie.
Dauid sate with his heard, when as a Lyon huge
 And eke a Beare he slew, this little pretie swaine 30
 Kild a victorious and mightie champion,
 Whose words did make a king and al his host to feare
 And he ful many yeares raignd ouer Israell.
 Go to my merie Muse, sound out vpon a pipe,
 Heardsmens antiquitie, and noble progenie.
Moses fed sillie sheep, when like a fiery flame
Iehouah called him out from a bramble bush,

41 (In silent shades) referring to what follows, not what precedes. meane] (a) lowly, humble (b) moderate, temperate. 42 When our greatest desire is for playful dalliance. 5 Cain and Abel. 17 Abram] Genesis 12.16. Lot] Genesis 13.5. 18 Great Angels ... came] See e.g. Genesis 18, 19. 19-20 God talks and appears to Abraham in Genesis 12.7, 17, 18. 19 omniregent] ruling over all things (not in OED). 24 Paris ... in Ida] Paris, prince of Troy, was brought up by shepherds on Mount Ida, where he judged the contest in beauty between Juno, Venus and Pallas or Minerva. 29 David 'keepeth the sheep' in 1 Samuel 16.11, 16.19, 17.15. Lyon ... Beare] 1 Samuel 17.34-6. 31-2 mightie champion] Goliath. For his striking terror in King Saul and his men, see 1 Samuel 17.1-11. 36 Moses kept his father-in-law Jethro's sheep: Exodus 3.1. sillie] a customary epithet for sheep, combining meanings like 'innocent', 'harmless', 'helpless'. 37 Iehouah called him] Exodus 3.2-4.17.

O what great monuments and mightie miracles
 In *Egypt* did he shew, and to king *Pharao*.
 40 *Iordans* waues backe he droue, Iordan obeyed him.
 Go to my merie muse, sound out vpon a pipe,
 Heardsmens antiquitie, and noble progenie.
 Angels brought (men affirm) to busie sheepfeeders,
 In fields of *Bethlehem* newes of a Sauour,
 Before Magicians and noble Emperours,
 Th' infant laid in a crib, *Ioues* mightie progenie,
 Mankinds ioy, life, and health cuntrie swains viewed: salvation
 Cease now my mery Muse to tune vpon a pipe
 Heardsmens antiquity and noble progenie.

101 ROBERT SIDNEY 'SHEPHERD, I' FAITH NOW SAY'

'Pastoral 2' in an autograph notebook of Robert Sidney's poems, originally at Warwick Castle and now in BL MS Addl 58435. Punctuation largely added in this edition.

Pastoral 2. Shepherd, Nymphe.

Nymphe. Shepheard, iffaith now say how wel
 thow doest loue me.

Shepheard. Wonder and ioye kan onely tel
 how I loue thee.

Nymphe. Tel me how much?

Shepheard. O neuer such
 heauenly fayre mayde owr feelds did bless
 nor euer wil,
 O to me vnkind Shepherdess
 10 but O deer stil.

Nymphe. These are but words, I must proue thee – test
 Now doe not mocke –
 Whether doest thow loue better mee
 or thy good flocke.

Shepheard. My sheep alas
 My loue once was.
 Now my best wool growes on thy care,
 thow art my stocke. flocks, herds
 thy rosy cheekes, my ritche feelds are:
 20 thine eyes, my flocke.

Nymphe. Ye retchless felloes often doe
 their goods despise,
 But mee doest thow beare more loue to
 or to thine eyes?

Shepheard. Mine eyes to mee
 no pleasure bee
 Since that they cannot thee stil see, always
 wealth of my sight,
 or that they kan, astraide from thee,
 30 see other light.

Nymphe. Thine eyes perhaps thow doest reproue
 for their bad choice.
 but in thy lyfe more or thy loue
 doest thow reioice?

monuments] ?memorable deeds (not in *OED*), ?covenants, events signifying alliance with God (cf. *OED* 3). 40 It was Joshua who made the Jordan recede (Joshua 3-4). Moses parted the Red Sea (Exodus 14.21-2). See also Psalms 114.3-5. 45 **Magicians]** Taking *magus/magi* in the usual sense of 'magician'. 6-7 **heauenly fayre mayde]** Either describing or addressing the shepherdess. 17 **my best wool]** my greatest wealth or profit. **thy care]** my thoughts about you, which I tend like sheep. 25-30 I feel sorry that my eyes cannot see you all the time, but that they see other things instead.

- Shepherd.* My lyfe is that
 I least ioye at,
 Since all the time I lou'd not thee
 as lost I holde:
 and what remains, few howers wil bee
 thee to beholde. 40
- Nymphe.* What's past thow hast forgot, nor now
 Knowst what wil bee.
 but at this time more louest thow
 thyself or me?
- Shepherd.* Myself I nere
 shall loue, I feare. *ne'er, never*
 Thy cares are mine, thow art my wil:
 I loue with thee.
 myself I shall not loue vntil
 thow louest mee. 50
- Nymphe.* Tush, these fine words do no whit please.
 make known thy loue,
 for if thow car'st for none of these,
 what kanst thow loue?
- Shepherd.* My cares are one,
 for thee alone.
- Nymphe.* Like what then doest thow loue, tel this.
 thow weariest mee.
- Shepherd.* Like thyself: like nothing els is
 my loue to thee. 60
- Nymphe.* Like me? how's that? *Shepherd.* fayre as Sunbeames,
 louely as day,
 sweet as fresh flowers, fine as cleer streames,
 ioyful as May.
 lips of cherries,
 hands of lillies,
 Eyes stars of fyre, brest fram'd in snow,
 hart (ah) heauen hy:
 Blessed Nymphe, shepherds thus thee know
 and thus loue I. 70

102 ROBERT SIDNEY 'DAY WHICH SO BRIGHT DIDST SHINE'

'Pastoral. 9' in an autograph notebook of Robert Sidney's poems, originally at Warwick Castle and now in BL MS Addl 58435. Punctuation modified and line initials standardized. The specifically pastoral features are confined to the fifth stanza, which appears to have been added later.

Pastoral. 9

Day which so bright didst shyne, how darck art thow?
 Ayre euen now sweet, how doe mists in thee growe?
 Sea late so calme, how high wrowght are yow now?
 Brooke once so cleer, how doth sand in thee flowe?
 Trees so full blowen, how bare now is each bow?
 Feelds how doe weeds, your ritch corn ouergrowe?!
 Day, ayre, sea, brooke, trees, feelds: say, vain's all trust.
 The fayrest proues vntrew, the best vniust.

Frosts how yow print the earth with witherd face!
 Storms, how with lightning yow heauens mantle lyne! 10
 Fluds, how all to deuowr, yow hast yowr pace!
 Fyre, how in beames of ruin yow doe shyne! *haste*
 Plague, how with killing arms, yow all embrace! *?destructive flames or rays*

Dearth, how what death hath spared, in yow doth pine!
 Frosts, storms, fluds, fyre, plague, dearth, answer with mee *echo, repeat*
 Our goods are ghests, owr losses homemates bee.

Thus whyle the worlds fayre frame such chang approues
 Shee will as fals as it bee, as as fayre.

20 Thus from one mischief, whyle another moues, *comes out, originates*
 I feel the ils, which worst cannot impayre.
 Whyle shee her fayth a prize sets to new loues,
 In mee faith raines on wrongs, loue on despayre.
 Day, ayre, sea, brooke, trees, feelds, her falshood knowe.
 Frosts, storms, fluds, fyre, plague, dearth my merites showe.

Hencefowrth then may Fyre giue light to the Day:
 And cleerest Ayre, a nurse to Plagues bee fownd.
 Hencefowrth may Frosts shutt vp the Seas large way
 And Storms all usefull Trees teare from the grownd.
 Hencefowrth no frutes of Feelds Dearth banish may,
 30 And smailest Brookes, in Fluds all may surrownd,
 Since beauty growes the bed where treason lyes
 And faith is made the stayre to miseryes. *path, way up*

This sayd, the Shepheard, as now with new eyes
 Lookd vp and saw his flock which had not strayde,
 His owne, which hee for vnknown did despise
 Whyle it stil kept his steps, his voice obeyde. *followed him*
 Then in his sowl the images did ryse
 Of due and vniust loues: and greewing sayde *deserved and undeserving*
 Ah Flock so louing, so regarded not: *neglected*
 40 How my faults are your praise, your wrongs my blott.

So hee whose senses foyld, no ease could breed,
 In her faults, safety to his ruine fownd. *protection from*
 Those the good Dolfin were, the sauing threed,
 Which stayde the seas deep iawes, the maze vnwound.
 He sees, how sweet did Innosens poisons feed,
 How strongly follyes easy fetters bownd.
 Now loues his wrongs: sais, vnder shame and sinn
 I had bin lost, if lost I had not bin.

16 ghest] guests, i.e. temporary visitors (cf. **homemates**, 15). **18]** She will be both as fair and as false as the world itself. **20 which ... impayre]** which the worst cannot make any worse. **21-2** While she offers her faith as a reward to new lovers, my own faith results in ill-treatment and my love leads to despair. **24 merites]** (ironically) deserts, requital. **25** People will have to light fires by day in the absence of the sun. **27** Ice block the open seas. **29-30** May no harvest henceforth banish dearth, and let the smallest brooks flood everything. **31 bed]** breeding-ground, with a play on the usual sense. **33 as now ... eyes]** as though seeing for the first time. **35-6** He had neglected his familiar flock for an unknown love, yet it remained faithful to him. **40 my faults ... blott]** My faults (i.e. my neglect of you) show your virtue (in remaining faithful to me); the wrongs you have suffered are my shame. **41-2** The harm he suffered could not be made good, but his mistress's unjust neglect (**her faults**) saved him from further ruin. **43 Dolfin]** Said to lead sailors to safety in a storm. Perhaps alluding to the musician Arion, saved from drowning by a dolphin. **threed]** like Ariadne's thread guiding Theseus through the labyrinth (**maze**, 44). **45-6** He sees how pleasingly innocence leads to vices, and how strongly and easily one is enchained by folly. **47-8** He is now grateful for the wrongs he has suffered, declaring that if he had not been 'lost' (disappointed) in love, he would have been 'lost' (destroyed) through shame and sin.

103 WILLIAM SMITH *CHLORIS SONNET 3*

From William Smith's sonnet-sequence *Chloris, or the Complaint of the Passionate Despised Shepherd* (1596).

Feede silly sheepe although your keeper pineth,
 Yet like to *Tantalus* doth see his foode.
 Skip you and leape, now bright *Apollo* shineth,
 Whilst I bewaile my sorrowes in yon wood.
 Where wofull *Philomela* doth record, *repeat, narrate*
 And sings with notes of sad and dire lament,
 The tragedie wrought by hir sisters Lord,
 Ile beare a part in hir blacke discontent.
 That pipe which erst was woont to make you glee, *give you joy or pleasure*
 Vpon these downes whereon you carelesse graze, *carefree*
 Shall to hir mournfull musicke tuned be. *Philomela's* 10
 Let not my plaints poore lambkins you amaze
 There vnderneath that darke and duskie bowre,
 Whose showres of teares to *Chloris* I will powre. *pour*

104 WILLIAM SMITH *CHLORIS SONNET 5*

From William Smith's sonnet-sequence *Chloris, or the Complaint of the Passionate Despised Shepherd* (1596).

You Fawnes and Siluans, when my *Chloris* brings
 Hir flocks to water in your pleasant plaines,
 Sollicite hir to pitie *Corins* stings, *pains, sufferings*
 The smart whereof for hir he still sustaines.
 For she is ruthlesse of my wofull song. *pitiless towards*
 My oaten reede she not delights to heare.
 O *Chloris, Chloris, Corine* thou dost wrong,
 Who loues thee better than his owne hart deere.
 The flames of *Aetna* are not halfe so hot,
 As is the fire which thy disdaine hath bred. 10
 Ah cruell fates, why do you then besot
 Poore *Corins* soule with loue when loue is fled.
 Either cause cruell *Chloris* to relent,
 Or let me die vpon the wound she sent.

105 JOHN DICKENSON *DESCRIPTION OF ARCADIA, FROM THE SHEPHERD'S COMPLAINT*

John Dickenson's *The Shepherdes Complaint* (1596) links a number of poems by a thin romance narrative. The poem below, inset in the prose near the start of the work, describes Arcadia, where the narrator is transported in a dream.

Fields were ouer-spredd with floures,
 Fairest choyce of *Floraes* treasure:
 Shepherds there had shadie bowers,
 Where they oft repos'd with pleasure:
 Meadows flourish'd fresh and gay,
 Where the wanton heards did play. *frisky, playful*
 Springs more cleare than chrystall streames,
 Seated were the Groues among, *placed, located*
 Thus nor *Titans* scortching beames, *the sun's*

2 It was Tantalus' punishment in Hades to stand amidst the fruit and water that he could not reach. The lover sees Chloris but cannot win her love. 3 *Apollo*] the sun-god, hence the sun. 5-7 *Philomela ... hir sisters Lord*] *Philomela*, turned into a nightingale, mourns her ravishment by her brother-in-law Tereus. 12 *amaze*] alarm, frighten (*OED* 3). 2 *Flora*] goddess of flowers. 5 *flourish'd*] ?in root sense, 'bloomed full of flowers'.

- 10 Nor earthes drouth could shepheards wrong,
 Faire *Pomonaes* fruitful pride,
 Did the budding branches hide.
- Flockes of sheepe fed on the plaines,
 Harmelesse sheepe that rom'd at large: innocent
 Here and there sate pensiuè Swaines,
 Waiting on their wandring charge: watching over, keeping an eye on
 Pensiuè while their Lasses smil'd,
 Lasses which had them beguil'd.
- 20 Hills with Trees were richly dight,
 Valleis stor'd with *Vestaes* wealth:
 Both did harbour sweet delight,
 Nought was there to hinder health. well-being, ?happiness
 Thus did heauen grace the soile,
 Not deform'd with workemens toile.
- Purest plot of earthlie mould,
 Might that land be iustly named.
 Art by Nature was controul'd,
 Art which no such pleasures framed:
 Fairer place was neuer seene,
 30 Fittest place for beauties Queene. Venus

106 JOHN DICKENSON FROM THE SHEPHERD'S COMPLAINT

Lament of an unnamed 'mournful shepherd' in Dickenson's *The Shepherdes Complaint* (1596). Quantitative metre. The unhappy lover's obtaining consolation from nature is a common Petrarchan theme.

- If plaints could penetrate the sun-bright top of *Olympus*,
 Whose light's sweet comfort these eies, eies moist with abundance
 Of down-streaming teares since wrong'd by Fancy, beheld not:
 Or th'earth yeild passage to my voice, voice hoarse with a thousand,
 More then a thousand mones, sending them downe to the deepe vawts, vaults,
[caverns]
 Where *Pluto* Lord of Acheron enioyeth his Empire,
 Or some blustering blasts conuey by force of a whirle-wind,
 These my sad laments to the wide world there to be talk'd of:
 Gods that dwell on high, and Fiends that lurke in Auernus:
 10 Men that liue on earth, or saile through watery Tethys.
 Gods, whose diuine shapes loues force hath oft metamorphos'd,
 Fiends, whose hellish hearts no remorse, no regard euer entered,
 Men whom loues deepe wounds haue prostrate laid in his altars,
 All these would pitie me, but vaine wish can litle helpe me:
 Yet though wish be vaine, my sad complaints I will vtter:
 Though to my selfe I repeat as oft ere now I repeated,
 Mones mix'd with salt teares for th'ease of harts heauy burthen,
 Heart prest with sorrow, heart with care heauily loaden.
 When Fortunes doome was equall, and loues fury forcelesse, judgement, decree;
 20 Arcadian pastures tending my flocke I frequented [fair, just]
 Chiefe amongst the shepheards for wit, for beauty, for all things.
 Oft did I win both prize and palme, when our ioly meetings
 And yearly feastings solemnisd were to the great God
Pan, the God of shepheards soueraigne defender of all flockes,
 And Laurell garland hath crown'd me conqueror often.

11 Pomona] goddess of fruits and orchards. **11-12** The branches were hidden by the abundant fruit. **15 pensiuè]** gloomy, melancholy, in contrast to the smiling shepherdesses. **20 Vesta]** goddess of the hearth, thus of the prosperity of both the home and the state or commonwealth. Arcadia is presented as a prosperous land, unlike its reality. **24** As in the Golden Age and in Paradise, the soil spontaneously brings forth crops, so that there is no need to till the land (Virgil IV.39-41). **27-8** The common Renaissance theme of art in accord with nature, as against art that defies or destroys nature. **28** i.e. Art alone could not create such delights. **6 Acheron]** a river of the underworld, Pluto's realm. **9 Auernus]** a lake near Naples, supposedly the entrance to the underworld. **10 Tethys]** wife of the god Oceanus, hence the ocean. **25 conqueror]** in singing contests.

Dametas pend sweet ditties, with comely *Palæmon*:
 And with him *Lycidas*, and mongst Neat-heards many gallants:
 But none of these durst, though each of these had a mistresse,
 Striue in praise of them with me, fearing to be vanquish'd:
 Yet *Lycidas* had a choyce, a faire choyce, louely Felisa. *chosen or beloved person* 30
 Nymphes would sit in a round comming fro the chase to refresh them
 Listning vnto my songs, and vnto the tunes that I gaued them.
 With the Satyres lightly skipping, where *Flora* reuested, *put on new garments*
 And with sommers pride, earthes faire greene mantle adorned,
 And th'hornfeet halfe-gods, with all the progeny rural:
 The wind-wing'd *Naiads* spring-haunting *Naiades*, all these
 Did me requite, whose pen with praise they gently rewarded. *graciously, nobly*
 Each faire shepheardesse was with my company gladdened:
 Me *Galathea* fauourd, yet was *Galathea* reiected:
 Me faire *Phyllis* lik'd, but *Phyllis* could not I fancy. 40
Thestylis and *Daphne*, both faire, both woo'd me with offers:
Thestylis and *Daphne*, both faire, were fondly repulsed: *foolishly*
 Kind girles, fit epithete for girles so kind, but vnhappy.
 The snow-white *Hyalus* worlds wonder, faire as *Adonis*,
 Scornd Nymphes allurements, and Heardmens gifts he refused:
 But me the boy did loue, and in coole shade I remember,
 With me reposing oft, *Philomeles* cleare notes he resembling, *imitating*
 With voyce Angelicall, my ditties sweetly recorded.
 But nor he, nor they could my fond affection alter,
 Whose care-cras'd hart, and loue-pierc'd thoughts fair *Amaryllis* 50
 Held in pleasing thrall: for then it seem'd so: but aie me,
 Now I repent too late, too late I repent that I thought so.
 Her did I greet, and fairly salute each morne with a present:
 But proud girle, coy girle, though presents some she receiued,
 Yet she refus'd the most, and better not be receiued,
 Then be receiued so: with feigned smiles she rewarded,
 My not feind good-will: and when by chance I beheld her,
 Walking on the plaines, if I did draw neere to salute her:
 Then wing'd with desdaine, more swift in pace she returned,
 Then light-foot *Daphne* shunning the sight of *Apollo*, 60
 Flying his pursute and bootlesse chase, with a stubborne
 And peruerse conceit: like her was coy *Amaryllis*. *futile*
 For me she loath'd, although her I lou'd, and in many ditties,
 (Few such ditties were) her beauties praise I recounted.
 Fames shrill eternall trumpet through *Arcadie* sounded
 Her matchlesse vertues, and gentle fame the reuenger *report*
 Of my causeless wrongs, her coyntes hath so recorded.
 (Fame which from my penne large matter fully receiued)
 That sea-bred Dolphins, and misform'd waterie Monsters,
 Shall in the welkin sport them with loftie *Lualtos*, *lavalotas, a lively dance* 70
 And saile-bearing pine glide through thin aire with a Syren
 Swimming neere the sterne, and *Ioues* bird lodg'd in *Olympus*,
 The royall Eagle, chiefe Lord and lordly regarder
 Of the featherd brood with his wing'd army repairing
 Downe to the late-left boue of *Nereus* and *Thetis* and all,
 That lodge in watrie cabinets, shall sooner abide there, *chambers*
 And for euer dwell there then fames sound, which memorised
 Her desdainefull pride, be cleane forgot by the shepheards,
 Or mongst th'*Arcadians* my sorrowes not be remembred.
 Yet vaine was my labour, small comfort thence I receiued; 80

33 *Flora*] goddess of flowers. 35 *hornfeet*] with feet like horned beasts, hooved: the wood-gods.
 48 *recorded*] sang, especially like a bird (*OED* 3b). 60 *Daphne*] who fled *Apollo*'s pursuit and was
 transformed into a laurel. 64 *Few ... were*] Few songs were so fine. 71 *saile-bearing pine*] masts
 made of pine trunks, hence ships. 73-5 The eagle and all other birds will descend to the depths of
 the ocean. 75 *Nereus*] an ocean god. *Thetis*] one of his daughters the Nereides, sea-nymphs. 77
memorised] recorded, preserved the memory of.

For she lou'd an other though farre vnfit to be riual
 With me which did surpass him that nor very witty,
 Nor verie comely was: all Arcadie knowes that I feine not,
 Nor fond boasting vse, yet was he receiu'd, I reiected.
 Pardon faire, fairer then any fairest *Amaryllis*,
 Pardon sweet, more sweet then any most sweet *Amaryllis*,
 Though thou absent be, yet craue I pardon O pardon,
 Those my wrathfull lookes ore-cast with frownes neuer vsed, not habitual,
[uncharacteristic]
 Till thy misdeeming censure did wrong so the shepheard,
 Whose match for loyall seruice wide world neuer harbourd:
 90 Except loues martyr, loues wonder gentle *Amintas*.
 O pardon those impatient thoughts which I did vtter
 In blasphemous words, blaspheming thee *Amaryllis*,
 Cursing those graces wherewith nature did adorne thee,
 And on thy pride exclaiming: fond passion vrg'd me,
 Then when I saw my riuall speed, my selfe so reiected, succeed, prosper (in love)
 Then did it vrge me so, that mou'd with more than a wanted
 Griefe of mind, I vowd to renounce the state of a shepheard,
 State too good for me: which vow too well I remembred.
 100 For leauing all the pleasures which Arcadie yeilded,
 Cleare springs, faire fountaines, greene meadows, and shady valleis
 Where, while flocke did graze, sometimes I sweetly reposing,
 Did meditate on loue, when loue was friend to my fancy,
 Leauing these, loathing my selfe, looking for a speedy
 End of care, I remaind alone, all companie shunning.
 To grace th' assemblies of Shepheards oft I refused,
 Sheep were left a pray to the wolfe, sheep which me beholding,
 Droupt in deepe sorrow, with bleating seemd to bemone me,
 Gentle sheepe, kinde beasts, more kinde then coye *Amaryllis*.
 110 Thus I resolu'd to seeke a place, fitte place for an abiect, outcast or miserable person
constantly
 Found this darksome groue, since when still heere I remained,
 Heer to the woods I waild: woods seemd to grone when I wailed,
 Heer to the trees I mon'd, trees seemd to bend when I mon'd me, [console
soothe,
 Heer to the winds I mournd, winds sent calme blasts to relieue me.
 Thus to the woods, to the winds, to the trees, to the foulds, to the fountaines
 And to the thinnest aire, to the valleis and to the mountains,
 Framing sad laments, more comfort haue I received
 From these, then from the coye lookes of proud *Amaryllis*.
 Kinde Eccho was mou'd, her like mishap she remembring,
 120 loyn'd her mones to mine, my last words gently repeating:
 And the chirping birds attentiu vnto my sorrowes,
 Chang'd their pleasant notes for mournfull tunes to bewaile me.
 But why talke I thus? all these could smally relieue me, 'small-ly', little
 Slowe death when com'st thou? slow death can wholly release me.

107 'IN A FIELD FULL FAIR OF FLOWERS'

From BL MS Harley 6910, where it is attributed to 'P. S.'. Punctuation largely supplied in this edn.

In a field full fayer of flowers
 Where the *Muses* made their bowers
 And more sweeter hony grew
 Then the sence of Nature knew,
 Preerie sweete with heartsease springing 'prairie', meadow
 While sweet *Philomel* was singing,
Coridon and *Phyllis* fayer
 Went abroad to take the ayer,

81 an other] Later in the story, Amaryllis repents of marrying this other, unworthy lover, and is brought to death by her pride, which had made her compare herself to Diana. **85-90** He begs Amaryllis' pardon for the 'wrathfull lookes' he finally cast on her after she grossly misjudged him. **91 Amintas]** the hero of Thomas Watson's *Amyntas*. **95 exclaiming]** upbraiding, condemning (*OED* 2a). **108 Droupt]** Applies to both shepherd and sheep. **4** Than the sense(s) had ever experienced.

Each in absence long diseasde
 But in presence either pleased. *unhappy, afflicted*
 Where begun their prittle prattle: 10
 Ther was prety title tattle.
Coridon quoth shee a tryall
 Must in truth haue no denyall.
 True *quoth he* and then he, proved,
 well I hope shalbe beloued.
Yea Quoth shee but where is true loue?
 Where *quoth hee* both you and I loue.
Yea quoth shee but truly tell me
 And in these fewe letters spell me. 20

C O R I D O N

Where was I when these were gon?
 Sweet *quoth hee* how to devise the
 and by letters to suffice the?

P H I L L I S

All my ioye both was and is.
 In my hart thou art inclosed
 Where thy loue cannot be losed.
 Trust me *Phillis*, in good sadnes, *seriously speaking*
 Is it not a very maddnes 30
 To refuse a good thing offered
 when it was of good will proffered?
 And what better thing to prooue
 Then how good a thing is loue?
 Many a wench, and if shee knew it,
 What it were and how to vse it, *and if: if*
 In her hart full soone woud rue it
 When shee thought shee did refuse it.
 It is a humor that doth tickle
 And like Thistle downe doth prickle *tingle, excite*
 Veines and sinnewes, witts and senses *(a) tingle (b) prick* 40
 With the sweete of such defences
 Which dame Nature gaued to me
 Onely to bestowe on thee.
 Take it duly euen and morrowe,
 It will driue out care and sorrowe.
 Vse it kindly, sweetly trie it,
 Then vnto thine hart applye it.

108 THE UNKNOWN SHEPHERD'S COMPLAINT

First published in Thomas Weelkes's *Madrigals to Three, Four, Five, and Six Voices* (1597), then in the section 'Sonnets to sundry notes of Musicke' in *The Passionate Pilgrim* (1599), and in *Helicon*. No author named in any source. *Helicon* text followed below. Its title suggests a narrative source, but none has been found.

The vnknowne Shepheards complaint.

My Flocks feede not, my Ewes breede not,
 My Rammes speede not, all is amisse:
 Loue is denying, Faith is defying,
 Harts renying, causer of this.
 All my merry liggs are quite forgot,

renaying: denying, renouncing

10 But each pleased by the other's presence. 13-16 She tells Coridon that if he puts his love to trial, he must abide by the outcome. Coridon agrees, hoping that, if he proves his love, he will be loved by Phillis in turn. 20 **spell** (a) tell (*OED spell* v¹) (b) spell out by letters. 22 **when these were gon**] i.e. while Coridon was absent. **these**] the letters spelling his name. 33-4 i.e. The fact that love is 'of good will proffered' indicates what a good thing it is. 39 **humour**] fluid, juice: perhaps a 'simple' extracted from a plant, hence medicine to be 'taken duly' (45), but obvious sexual innuendo. 42 **sweete**](a) pleasure, delight (b) ?sweat, exertion (c) ?literally sweat, exudation, with sexual innuendo. **deffences**] weapon(s). 2 **speede**] (a) thrive, prosper' (b) run swiftly. 5 **liggs**] songs as well as dances; also jests or sports. Weelkes has *gigs* (fun, merriment: *OED* 6b).

All my Ladies loue is lost God wot.

Where her faith was firmly fixt in loue,

There a nay is plac'd without remoue.

- 10 One silly crosse, wrought all my losse,
 O frowning Fortune, cursed fickle Dame:
 For now I see, inconstancie
 More in women then in men remaine.

trifling misfortune or affliction

In black mourne I, all feares scorne I,
 Loue hath forlorne me, liuing in thrall:

Hart is bleeding, all helpe needing,

O cruell speeding, fraughted with gall.

My Shepheards pipe can sound no deale,

My Weathers bell rings dolefull knell.

- 20 My curtaile dogge that wont to haue plaide,
 Playes not at all, but seemes afraide:

lot, outcome; laden, burdened

not at all

wether's

cut-tailed

 With sighs so deepe, procures to weepe,

 In howling-wise, to see my dolefull plight:

 How sighs resound, through hartlesse ground,

 Like a thousand vanquish'd men in bloody fight.

affects, contrives

Clare Wells spring not, sweet birds sing not,

Greene plants bring not fourth their die:

Heards stand weeping, Flocks all sleeping,

Nymphs back peeping fearefully.

- 30 All our pleasure knowne to vs poore Swaines,
 All our merry meeting on the Plaines,
 All our euening sports from vs are fled,
 All our loue is lost, for Loue is dead.

 Farewell sweete Loue, thy like nere was

 For sweete content, the cause of all my moane:

 Poore *Coridon* must liue alone,

 Other helpe for him, I see that there is none.

109 THOMAS BASTARD TO THOMAS STRANGWAYS

Sonnet no.23 in the seventh book of Bastard's *Chrestoleros. Seuē bookes of Epigrames* (1598).

Strangwaies leaue London and her sweet contents,

Or bring them downe to me to make me glad,

And giue one month to country meriments,

Giue me a fewe daies for the yeeres I had.

The Poets songs and sports we will reade ouer,

Which in their goolden quire they haue resounded

And spill our readings one vpon another,

And read our spillings sweetly so confounded.

- 10 *Nulam* shall lend vs night in midst of day, *mixed*

When to the euen valley we repaire,

smooth, level

When we delight our selues with talke or play,

Sweete with the infant grasse and virgine ayre.

These in the heate, but in the euen later,

evening

Weele walke the meads, and read trowts in the water.

trace

[the movements of

14 **forlorne**] destroyed, ruined (See *OED forlese* 2a). 23 **hartlesse**] Weelkes has the attractive reading *harcklesse* (not harking, unheeding). 26 **die**] dye, colour: i.e. green plants grow pale. **their**] MS Harley 6910 has *your*, making 25-6 a series of commands or injunctions rather than a report. **sleeping**] ?inert or motionless (*OED sleep* v4, n4b). 33-4 **thy like ... moane**] No-one can induce or inspire sweet content as you do, though you make me suffer. 34 **moane**] grief. 4 I have spent years here, you can spend a few days with me. 6 **quire**] pun: (a) choir (b) book. 7 **spill ... another**] read passages in quick succession. 9 **Nulam**] From the context, an (unidentified) forest in a valley, perhaps in Dorset where Bastard held a living.

110 HENRY LOK SONNET FROM SUNDRY CHRISTIAN PASSIONS

Henry Lok's series of religious sonnets, *Sundry Christian Passions* (1593), was reprinted as an appendix to *Ecclesiastes, Otherwise Called the Preacher* (1597), a paraphrase of the Book of Ecclesiastes. The text below follows the latter. The poem inverts the imagery of Psalms 23, making it explicitly allegorical with reference to New Testament theology of sacraments and grace.

Among thy sheepe ô Lord I seemd to feed,		
By Sacraments receiu'd into thy flocke,		
By preached word I watred was indeed,		
And works with fleece did seeme inritch my stocke:	<i>enrich</i>	
But at my doore true faith did neuer knocke,		
(Which should be shepheard of my soules defence)		
But (thiefelike) fond affections reason mocke,		
And by the window of my wilfull sence		
Do enter to my heart, and steale from thence	<i>repentance, reform</i>	10
Each motion of amendment which doth rise,		
And shepheardlesse of grace, transported hence		
By Satan (rau'ning wolfe) in fearefull wise,		
I call to thee (sweet Sauour) shepheard true,		
Teach me to know thy voice and thee insue,	<i>follow</i>	

111 NICHOLAS BRETON 'THE LORD HE IS MY SHEPHERD'

A free rendering of Psalm 23 from Breton's *The Soules Heavenly Exercise* (1601).

The lord he is my shepheard, that doth feede		
My soule full sweetely by the riuier side,		
And will not let mee nibble on a weede,		
Where hee doth knowe there may my hurt abide.	<i> dwell, be present</i>	
He will not let the Wolfe come neere the folde,		
Where he hath laide His louing flocke to rest,		
Nor will hee let them bide the bitter colde,	<i>suffer</i>	
But sweetly warmes them from his sunny breast.		
Along the pastures faire, and fresh, and greene,		
He leades them forth, for their best liues behoue,	<i> behoof, benefit</i>	10
Nor euer yet was there confusion seene	<i>ruin, perdition</i>	
Of any flocke, that hee doth fairely loue.	<i>fully, truly</i>	
Hee doth not robbe them of a locke of wooll,		
But kindly calles them to their fairest folde,	<i>lovingly</i>	
Nor doth he vse the cunning how to cull	<i>employ the skill</i>	
The fat from leane, nor young ones from the old.		
But all alike hee loues whom he doth keepe,		
And if that any stray out of the plaine,		
Vpon his shoulders hee brings home that sheep,		
And sings for ioy to haue his lambe againe.		20
The winters worme, nor yet the summers flie		
Can once anoy the smallest lambe of his:		
But they shall still encrease, and neuer die,	<i>always</i>	
But euer liue in euerlasting blisse.		
He giues them water from the liuing rocke,		
Where neuer yet did harmefull thought arriue:		

2 Sacraments] no doubt chiefly baptism, whereby the Christian is received into the Church (flock). **7 affections]** emotions: the familiar conflict between reason and passion. **8 by the window]** making surreptitious entry, whereas true faith enters by the door (5). Cf. John 10.1-2. **sence]** *Window* (10) specifically suggests the eye. **4** which he know may harm me. **15-16** i.e. He does not destroy or eliminate anyone. **21 winters worme]** ?a parasite that afflicts sheep shut indoors in winter. **25-6** Breton's rendering clearly suggests baptismal water, which makes the Christian a member of the Church or body of Christ, and thus saves him from original sin (**harmefull thought**).

Yea hee so dearely lou'd his little flocke,
That hee did die, to saue his sheepe aliue.

30 But shall (oh Lord) this sinfull soule of mine,
So many waies with miseries opprest,
Become a lambe of that faire flocke of thine,
And feede with them when they are fairely blest?

Then, when I heare my louing sheepeheard call
My faithfull soule vnto her fairest folde,
I will forsake these worldly pleasures all,
And only ioy my Iesus to beholde.

112 NICHOLAS BRETON 'UPON A DAINTY HILL'

From BL MS Addl. 34064. Punctuation and line-initials regularized.

Vpon a deintie hill sumtime *pretty, pleasant*
did feede a flocke of sheepe
Wher *Coridon* woulde learne to clyme
his litle lambes to keepe. *tend*
Wher Roses with the violettes sweete
did growe amonge the bryres,
Where muses and the nymphes did meete
to talke of loues desires.
10 There *Choridon* when corne was ripe
for his sweete *Phillis* sake
Wolde playe vpon his countrey pipe
and all his musicke make.
Now when he had but sounded owte
the begger and the kinge,
The birdes wold all be flockt aboute
to helpe the Shepperde singe.
And euerie one began to frame *set about, prepare*
to sett in tune her throate
Till daintie *Philomela* came
20 who kild them with a note. *vein: strain, style*
For she, sweete mowse, had suche a vaine
within a hawthorne bushe
As made the sellie Shepperde swayne *silly: simple, humble, rustic*
himselfe to be at hushe.
But as thus *Philomela* satt
recordinge of a grownde,
And all the rest did murmure att
the sweetnes of her sownde
30 Came *Phillis* sweete owte of the wood
and in her hand a lute
Who when she playde but Robin Hoode
strooke *Philomela* mute.
And when she but began to singe
Of shepperdes and their sheepe
She made the litle woodes so ringe
They wakte me from my sleepe.

14 the begger and the kinge] prob. ballad of King Cophetua and the beggar-maid. 20 kild them with a note] silenced them with her singing. mowse] a term of endearment. 26 recordinge] (of a songbird) singing softly (OED 2). grownde] plain-song, melody (OED 6c). 31 Robin Hoode] any of numerous songs and ballads on the subject. but] only, no more than. Suggests a specially simple or commonplace piece.

113 NICHOLAS BRETON 'IN TIME OF YORE'

From BL MS Addl 34064. Punctuation added and regularized.

In time of yor when shepperds dwelt
 vpon the mountaine rockes
 and simple people neuer felte
 the paine of louers mockes,
 But litle birdes wowl'd cary tales
 twixte Susan and her Sweetinge
 And all the dainty Nightingals *pleasing, delightful (general term of approbation)*
 dyd singe at louers meetinge,
 Then might yow see what lookes did pas
 wher sexes dyd assemble 10
 And wher the lif of true loue was
 when hartes could not dissemble.
 Then yea and nay was thought an oathe
 that was not to be dowed,
 and when it came to faith and troathe
 we were not to be flowted. *?dismissed, treated with scorn*
 Then did they talke of Curds and creame,
 of butter, cheese and milke,
 There was no speach of sonny beame
 nor of the golden silke. 20
 Then for a guifte a rowe of pinnes,
 a purse, a paire of knyves
 Was all the waie that love beginns,
 and so the Shepperd wyves.
 But now we haue so muche a doe
 and are so sore agreued, *aggravated: burdened, oppressed*
 that when we goe aboute to woo
 we cannot be beleued. *woo*
 Such choise of Ieuells, ringes and chaines
 that maie but fauor move, 30
 And suche Intollerable paines
 ere one can hitt on love, *light on, achieve, get*
 That if I still shall bide this life
 twixt loue and deadly hate,
 I wyll goe learne the countrey life
 or leave the louers state.

114 NICHOLAS BRETON 'FAIR IN A MORNE'

First published in *Helicon*. All other ms and print versions run every two lines into one. Though 'Astrophell' in the *Helicon* title suggests a connexion with Sidney, no convincing link has been found.

Astrophell his Song of *Phillida* and *Coridon*.

Faire in a morne, (ô fairest morne)
 was neuer morne so faire:
 There shone a Sunne, though not the Sunne
 that shineth in the ayre.
 For of the earth, and from the earth,
 (was neuer such a creature:)
 Did come this face, (was neuer face,
 that carried such a feature).
 Vpon a hill, (ô blessed hill,
 was neuer hill so blessed) 10
 There stooode a man, (was neuer man
 for woman so distressed.)

19-20 sonny beame, golden silke] Petrarchan conventions for the beloved's gaze and blonde hair. 24
 wyves] woos or wins his wife. 34 loue and deadly hate] the first his own, the second the beloved's.

The Gardens faire are *Phillis* ground,
 though *Coridon* be he that weedes them.
 Since then that *Phillis* onely is
 the onely Sheepeheards onely Queene:
 And *Coridon* the onely Swaine,
 that onely hath her Sheepeheard beene,
 Though *Phillis* keepe her bower of state,
 shall *Coridon* consume away?
 No Sheepeheard no, worke out the weeke,
 and Sunday shall be holy-day.

30

116 NICHOLAS BRETON A PASTORAL OF PHILLIS AND CORIDON

First published in *Brittons Bowre of Delights* (1591), then elsewhere including *Helicon*, whose text is followed below. An additional stanza in BL MS. Addl. 34064 is placed at the end, and a ballad version given in an Appendix.

A Pastorall of *Phillis* and *Coridon*

On a hill there growes a flower,
 faire befall the dainty sweete: *beautiful or pleasing object*
 By that flower there is a Bower,
 where the heauenly Muses meete.

In that Bower there is a chaire,
 frindged all about with gold:
 Where dooth sit the fairest faire,
 that euer eye did yet behold.

It is *Phillis* faire and bright,
 shee that is the Sheepeheards ioy: *10*
 Shee that *Venus* did despight, *defy, treat with contempt*
 and did blind her little boy.

This is she, the wise, the rich,
 that the world desires to see:
 This is *ipsa quæ*, the which *she herself, a unique woman*
 there is none but onely shee.

Who would not this face admire?
 who would not this Saint adore?
 Who would not this sight desire,
 though he thought to see no more? *20*

Oh faire eyes, yet let me see,
 one good looke, and I am gone:
 Looke on me, for I am hee,
 thy poore silly *Coridon*.

Thou that art the Sheepeheards Queene,
 looke vpon thy silly Swaine:
 By thy comfort haue bene seene *support, encouragement*
 dead men brought to life againe.

27-8 Cambridge MS Dd.5.75 has 'her only swayn', 'a sheapheard byn', stressing *Coridon*'s rise from a hireling shepherd to his mistress's beloved. **1 flower**] prob. flowering plant (*OED* 4). **2 faire befall**] may it prosper or fare well. **11** *Phillis* is a Petrarchan 'tyranness' refusing to admit love. She has herself blinded the blind Cupid, presumably as a punishment. The ballad version reads differently: see below. **20** Even if it were the last thing he saw. **21-2 good looke**] (a) at the lady by the lover (b) the lady's kind look towards the lover, as clearly in the ballad. **24 silly**] ?deserving of pity or compassion (the root sense: *OED* 1).

[Additional stanza in MS 34064]

30 Make him liue that dying longe
 neuer durst for comfort seeke,
 Thow shalte heare so sweete a songe
 neuer shepperde soung the like.

The Ballad Version

From a broadside printed by Thomas Symcocke c.1620.

The Shepheards Delight.
 To the Tune of Frog Galliard.

On yonder Hill there springs a flower,
 faire befall those daintie sweets,
 And by that flower there stands a bower,
 where all the heauenly Muses meetes,
 And in that Bower there stands a Chayre,
 fringed all about with gold,
 And therein sits the fairest faire,
 that ever did mine eies behold.

10 It was *Phillida* faire and bright,
 and the Shepheards onely ioy,
 She whome *Venus* most did spight,
 and the blinded little Boy.
 It was she the wisest rich,
 whome all the world did ioy to see.
 It was *Ipsa quæ*, the which,
 there was none but onely she.

20 Thou art the Shepheards Queene,
 pittie me thy wofull Swaine,
 For by thy vertue haue been seene,
 dead men restord to life againe:
 Look on me now with thy faire eyes,
 one smiling looke and I am gone.
 Looke on me for I am he,
 thy poore afflicted *Corridon*,

30 Dead am I to all delights,
 except thy mercy quicken me,
 Grant oh Queene, or else I die,
 a salue for this my malady:
 The while we sing with cheereful noyse,
 wood Nymphes and Satyres all may play,
 With siluer sounding Musicks voice,
 reioycing at this happy day.

29 dying longe] in a state of lingering death. **Frog Galliard]** composed by John Dowland: the only composition by a well-known musician to be used as a ballad tune. (See Chappell, *Popular Music*, I.127.) **25-32** Notably different from the printed version, and only faintly mirrored in the ms. Given the woodcut of Queen Elizabeth accompanying the ballad, suggests the poem was adapted, if not written in the first place, as a compliment to the Queen, perhaps by a disgraced courtier. Note the complimentary 'vertue' (19) instead of 'comfort', and the tone of 25-8. 29-32 suggest an outdoor entertainment for the Queen.

117 NICHOLAS BRETON 'IN THE MERRY MONTH OF MAY'

Sung by 'three excellent Musicians ... disguised in auncient country attire' to greet the Queen outside her window at the start of the 'Third Day's entertainment (22 September 1591) during her visit to Elvetham, the Earl of Hertford's estate. Titled 'The Plowman's Song' in the original printing of the Entertainment (1591), changed in the 3rd edn (also 1591) to 'The Three Mens Song'. Reprinted in *Helicon*, whose text is followed below. Also in several mss (sometimes with music) and printed song-books. BL Royal Music 24.d.2 presents as a song for three voices, divided into two parts at 12.

Phillida and Coridon.

In the merry moneth of May,
 In a morne by breake of day,
 Foorth I walked by the Wood side,
 When as May was in his pride:
 There I spied all alone,
Phillida and Coridon.
 Much a-doo there was God wot,
 He would loue, and she would not.
 She sayd neuer man was true,
 He sayd, none was false to you. 10
 He sayd, he had lou'd her long,
 She sayd, Loue should haue no wrong.
Coridon would kisse her then,
 She said, Maides must kisse no men,
 Till they did for good and all.
 Then she made the Sheepheard call
 All the heauens to witness truth:
 Neuer lou'd a truer youth.
 Thus with many a pretty oath,
 Yea and nay, and faith and troth, 20
 Such as silly Sheepheards vse,
 When they will not Loue abuse;
 Loue, which had beene long deluded,
 Was with kisses sweete concluded.
 And *Phillida* with garlands gay:
 Was made the Lady of the May.

118 NICHOLAS BRETON 'THE FIELDS ARE GREEN'

From BL MS Addl. 34064.

The fieldes are grene, the springe growes on a pace
 and natures arte beginsns to take the ayre.
 Each herb her sent, ech flowre doth shewe her grace
 and beawtie braggeth of her bravest fayre.
 The Lambes and Rabbottes sweetely runne at base, *boasts of, flaunts;*
 the fowles do plume, and fishes fall to playe, *[most splendid beauty*
 The muses all haue chose a settinge place *start to, set about*
 to singe and play the shepperdes rundeley. *seat, site*
 Poore *Choridon* the onlie silly swaine
 that only liues and doth but onlie liue
 Ys now become, to finde the heavenly vaine *vein, state of mind*
 where happie hope dothe highest comfort gyve.
 The litle wren that neuer songe a note
 is peepinge nowe to proue how she can singe, *cheeping, squeaking (OED peep v²)*

2 After this line, BL MS Addl. 34064 has these additional lines (as does like Bod MS Rawl. Poet 85, with variants): With a troope of damsells playinge forthe the wood for sooth amaying When anon by the wood side where that may was in his pride 12 haue no wrong] suffer harm: equivocal, depending on whether applied to *Phillida* or to *Coridon*. 18 Some mss. read (with variants) 'ne'r was lov'd a fairer youth', giving *Phillida* a more active role in the relationship. 19 pretty] Bod. MS Mus.d.8 reads 'petty' (mild, harmless). 23 deluded] frustrated, eluded (*OED* 4); 'deceived (by false promises, by earlier lovers). 5 runne at base] run about like players in the game of prisoners' base. plume] trim their feathers, preen themselves. 10 who is barely alive (owing to his suffering in love). 9-11 i.e. *Choridon* has become the only swain to find, etc.

The Nightingale hath sett in tune her throte
 and all the woods with litle Robins ringe.
 Loue is abroade as naked as my nayle
 and litle byrdes doe flycker from their nestes. *flutter*
Diana sweete hath sett aside her vaile
 20 and *Phillis* shewes the beawtie of her brestes.
 Oh blessed brestes, the beawtie of the springe,
 oh blessed springe that suche a beawtie showes.
 Of highest trees the hollye is the kinge
 and of all flowres faire fall the Quene the Rose. *may good luck befall (her)*

119 NICHOLAS BRETON(?) A SHEPHERD'S DREAM

First published in *Brittons Bowre of Delights* (1591), and then with the same title in *Helicon*. The text below follows *Helicon*.

A Shepheards dreame.
 A Silly Sheeheard lately sate *simple, rustic, humble*
 among a flock of Sheepe:
 Where musing long on this and that,
 at last he fell a sleepe.
 And in the slumber as he lay,
 he gaue a pitteous groane:
 He thought his sheepe were runne away,
 and he was left alone.
 He whoopt, he whistled, and he call'd, *shouted*
 10 but not a sheepe came neere him:
 Which made the Sheeheard sore appall'd,
 to see that none would heare him.
 But as the Swaine amazed stood,
 in this most solemne vaine:
 Came *Phillida* foorth of the wood,
 and stooode before the Swaine.
 Whom when the Sheeheard did behold,
 he straite began to weepe:
 20 And at the hart he grew a cold,
 to thinke vpon his sheepe.
 For well he knew, where came the Queene,
 the Sheeheard durst not stay:
 And where that he durst not be seene,
 the sheepe must needs away.
 To aske her if she saw his flock,
 might happen pacience mooue:
 And haue an aunswere with a mock,
 that such demaunders prooue.
 Yet for because he saw her come
 30 alone out of the wood:
 He thought he would not stand as dombe,
 when speach might doo him good.
 And therefore falling on his knees,
 to aske but for his sheepe:
 He did awake, and so did leese *lose*
 the honour of his sleepe.

17 image of a naked infant Cupid. 23-4 from a popular country carol, providing a rustic touch. **King**, **Quene** suggest Choridaon and Phillis. 26 Might try her patience, might annoy her. 28 As people who ask such questions find out. 36 **the honour of his sleepe**] the honour (of encountering the Queen) obtained in his sleep.

120 NICHOLAS BRETON CORIDON'S SUPPLICATION TO PHILLIS

First published in *Brittons Bowre of Delights* (1591), then in *Helicon*. The text below follows *Helicon*.

Coridons supplication to *Phillis*.

Sweete *Phillis*, if a silly Swaine
 may sue to thee for grace:
 See not thy louing Sheeheard slaine,
 with looking on thy face.
 But thinke what power thou hast got,
 vpon my Flock and mee:
 Thou seest they now regard me not,
 but all doo follow thee.
 And if I haue so farre presum'd,
 with prying in thine eyes:
 Yet let not comfort be consum'd,
 that in thy pittie lyes. *looking closely, gazing* 10
exhausted, absent
 But as thou art that *Phillis* faire,
 that Fortune fauour giues:
 So let not Loue dye in despaire,
 that in thy fauour liues.
 The Deere doo brouse vpon the bryer,
 the birds doo pick the cherries:
 And will not Beauty graunt Desire
 one handfull of her berries? 20
 If it be so that thou hast sworne,
 that none shall looke on thee:
 Yet let me know thou doost not scorne
 to cast a looke on mee.
 But if thy beauty make thee proude,
 thinke then what is ordain'd:
 The heauens haue neuer yet allow'd
 that Loue should be disdain'd.
 Then least the Fates, that fauour Loue,
 should curse thee for vnkind: *as being, because you are* 30
behoof, benefit, good
 Let me report for thy behouoe
 the honour of thy mind.
 Let *Coridon* with full consent
 set downe what he hath seene:
 That *Phillida*, with Loues content,
 is sworne the Sheehearads Queene.

121 NICHOLAS BRETON THE SECOND SHEPHERD'S SONG

The song of the Second Shepherd ('Past[or] 2') from Breton's *The Passionate Shepherd* (1604). The book seems to reflect a personal love: it is dedicated, in an obvious anagram of the poet's name, by 'Bonerto the faithfull Shepheard, to Aglaia his faire Shepheardesse'. Aglaia (Gk. 'beauty' or 'joy') is also the name of one of the Graces.

Siluan Muses can yee sing
 Of the beautie of the spring?
 Haue yee seene on earth that Sunne, *i.e., his beloved*
 That a heauenly course hath runne?
 Haue yee liu'd to see those eyes
 Where the pride of beautie lies? *highest excellence*
 Haue yee heard that heauenly voice,
 That may make loues heart reioyce?
 Haue yee seene *Aglaia*, shee
 Whome the world may ioy to see?
 If yee haue not seene all these 10

14 fauour giues] (a) endows with beauty (b) grants favours. **32 the honour of thy mind**] i.e. That you are not neglectful of love.

Then yee doe but labour leese,
 While yee tune your pipes to play
 But an idle Roundelay. *loose, waste*
 And in sad discomforts denne
 Euerie one goe bite her penne
 That she cannot reach the skill,
 How to clime that blessed hill
 Where *Aglaiaes* prayes dwell
 Whose exceedings doe excell,
 20 And in simple truth confesse,
 Shee is that faire Shepheardesse,
 To whome fairest flockes afield
 Doe their seruice duely yeelde:
 On whome neuer Muse hath gazed,
 But in musing is amazed, *overwhelmed, stupefied*
 Where the honour is to much
 For their highest thoughtes to touch.
 This confesse, and get yee gone,
 30 To your places euery one,
 And in silence onely speake
 When yee find your speech to weake,
 Blessed be *Aglaia* yet,
 Though the Muses die for it.
 Come abroad you blessed Muses,
 Yee that Pallas chiefly choses, *Minerva, goddess of wisdom*
 When shee would commend a creature,
 In the honour of loues nature.
 For the sweet *Aglaia* faire,
 40 All to sweeten all the ayre,
 Is abroad this blessed day,
 Hasten yee therefore, come away:
 And to kill Loues Maladies,
 Meete her with your Melodies.
Flora hath bin all about,
 And hath brought her wardrope out,
 With her fairest sweetest flowers,
 All to trimme vp all your Bowers.
 Bid the Shepherds and their Swaynes
 50 See the beautie of their plaines, *i.e., Aglaia*
 And commaund them with their flockes
 To doe reuerence on the rockes,
 Where they may so happie be
 As her shadowe but to see.
 Bidde the Birdes in euery bush,
 Not a bird to be at hush:
 But to sit, chirip, and sing,
 To the beautie of the spring,
 Call the siluan Nymphes together,
 60 Bid them bring their musickes hither,
 Trees, their barky silence breake,
 Cracke yet though they cannot speake.
 Bid the purest whitest Swanne,
 Of her feathers make her fanne:
 Let the Hound the Hare goe chase,
 Lambes and Rabbets runne at bace.
 Flies be dauncing in the Sunne:
 While the Silke-wormes webbes are spunne.
 Hange a fish on euerie hooke,

18 blessed hill] presumably Parnassus or Helicon, both sacred to the Muses. **20** Whose virtues or qualities exceed all others. **26 musing]** (a) thinking, contemplating (b) invoking the Muses, writing poetry. **34** Though you cannot write poetry, being too overwhelmed. **61** as though their speech were confined by their bark. **64 her ... her]** the swan and Aglaia respectively. **66 runne at bace]** play the game of prisoners' base – i.e., run about. **69** A common conceit: fish (and other edible animals) willingly sacrifice themselves for the person being praised.

As shee goes along the brooke: 70
 So with all your sweetest powers,
 Entertaine her in your bowers.
 Where her eare may ioy to heare,
 How yee make your sweetest quire:
 And in all your sweetest vaine,
 Still *Aglai*a strike the straine. *for ever, continuously*
 But when shee her walke doth turne, *turns back*
 Then begin as fast to mourne:
 All your flowers and Garlands wither,
 Put vp all your pipes together: 80
 Neuer strike a pleasing straine
 Till shee come abrode againe.

122 NICHOLAS BRETON A FAREWELL TO THE WORLD

'Sonet 1' from Nicholas Breton's collection of linked pastorals, *The Passionate Shepheard* (1604). The poems seem to reflect a personal love: they are dedicated, in an anagram of the poet's name, by 'Bonerto the faithfull Shepheard, to Aglaia his faire Shepheardesse'. Punctuated modified and obvious misprints silently corrected.

A farewell to the world and the pleasures thereof. Sonet. 1.

Now for the last farewell I meane to make
 To all the troubles of my tired thought:
 This leaue at last, and this last leaue I take,
 Of some and all that haue my sorrowe sought.

First, youth, farewell, the fore Runner of wit:
 A time more staide hath taught me better stages, *sober, mature*
 Then where repentance doth with sorrow sit,
 To shew the ruines of vnbridled Ages. *reckless or dissolute years*

Next farewell Beautie, thou bewitching glasse, *mirror* 10
 That blind'st the eye of all vnseasond seeing:
 Mine eye now sees wherein my blindnesse was,
 I could not see my blindnesse in thy being.

Friendship farewell, where faith doth finde no trust,
 For men are Monsters, and then what are women?
 Experience now prouoes Iudgement was vniust, *untrue, incorrect*
 Where wit was folly, that made slaues of free-men.

And loue farewell, the Laborinthe of time,
 Which killes the spirits with continuall care,
 I now haue found the Snaile out by his slime,
 And will not come, where such slye creepers are. 20

And power farewell, the perill of conceite, *pride, vanity*
 Where pride is hellish in impatience:
 Strong is my weakenes, that now bids me waite, *serve (instead of exercising power)*
 But on the blessing of obedience.

And hope farewell, the weakest holde of wit,
 That euer help't the heart to happinesse:
 For wisdomes care, that well hath sounded it,
 Findes it a flatterer but of idlenes. *support, sustenance*
encouraging idle fancies

And farewell fortune, the moste idle fiction
 The euer fancy laide her labour on: *exercised her powers* 30
 Truth, against whome there is no contradiction,
 Showes one of force, but fortune there is none.

5 fore Runner] i.e. coming before **wit** (wisdom), not accompanying it. **6 stages**] resting-places on a journey: i.e. he now wishes to live more circumspectly. **10**] Does not let the eye register anything that does not please it. **31-2** Truth, being consistent, is necessarily (**of force**) single (**one**), but fortune changes continually.

- And arte farewell, the onely woe of wit,
That beates the Anuile of a busy braine;
With simple skill I now had rather sit
Then worke for grace, and other get the gaine. *affliction, curse*
- And farewell time, that neuer giuest rest
Vnto the body or the spirits paine:
Eternall blisse hath so my spirite blest,
I will not harken vnto time againe. *(literally) gratis, without reward*
- 40 And farewell all that may be bid farewell,
Within this world of wretchednes and woe:
My spirit seekes but only there to dwell,
Where purer truth doth no corruption knowe.
- A Gowne of Veluet and a chaine of pearle
Shall not bewitche mine eyes with folly gazes *foolish*
When vnderneath, an idle headed girle
May feede the minde but with dishonors mazes. *confusions, disorders*
- 50 The seate of power too neere the Sin of pride
Shall with Ambition not infect my minde:
A ioyfull peace within my soule hath tride,
The sweetest life is in the meane to finde. *the middle path, moderation*
- The filed tongue of fayning eloquence
Shall now no more abuse my simple trust:
In yea and nay, I finde that excellence,
Where perfect iudgements cannot prooue vniust.
- 60 The sound of warre shal not inchaunt mine ear
With honours musicke, to abuse my heart:
The blessed peace, that patient spirits beare,
In heauenly consorts haue no bloody parte. *harmonies*
- The long delaying studdie of the lawe
Shall beate no hammers in my wearie braine,
Nor loose my Corne in striuing for a strawe,
But keepe my right, and hate a wrongfull gaine. *prolonged, time-consuming*
- The greedie labours of the grumbling Chuffe *miser, avaricious man*
I will not followe, for a rustye wealth:
But in discretion thinke that worke enough,
That clothes the flesh, and keeps the soule in health.
- 70 And I will leaue Court, Cittie, towne and fielde,
Warres, Lawe and traffique, pollycie and paine: *trade*
And see what life the country loue will yelde,
Where Shepheards keepe the flockes vpon the plaine.
- There will I sit and in the sacred sence *meaning, purport*
Of heauenly vertues high instructions
Learne in *Aglaias* natures excellence,
Of Loues conceites to make the best constructions. *interpretations*
Where God alone shall in my soule be loued,
And faithes affection in true fancy proued.
- 80 Which done, my heart shall lie vpon my brest,
That truth shall shewe the secret of my thought;
Where patience prooues the spirit onely blest,
That looks at heauen and sets the world at nought. *be open to view*

51 tride] proved true, experienced (that 'The sweetest life', etc.). **65 grumbling]** (a) complaining, discontented (hence greedy for more) (b) rootling and muttering. **66 rustye wealth]** metallic wealth: coins, money. **69 towne]** village (*OED* 3). **78** The fervour of holy faith will be expressed in true love (of *Aglaiia*).

Thus will I sit, and set my pipe in tune,
 And plaie as merry as the day is long:
 And as in Aprill, so againe in Iune,
 Fit both my spring and haruest with a song.

My Pipe shall bee but of a dainty reede,
 That growes within the Riuer of delight:
 Where euerie stop shall stand my heart in steed,
 To guide the spirrit of my musicke right.

in a position to

90

And for my ditties, they shall be diuine
 When time shall onely on *Aglaia* rest,
 While fancy so shall euerie note refine,
 That euerie passion shall be well exprest.

And when the Musicke of my pipe is done,
 Then what is needefull to my flocke goe see:
 And from the plant that prospers in the Sunne,
 Cut of the succors least they spoyle the tree.

suckers, new shoots

And then goe looke vnto the worme and flie,
 That may annoy my Lambkins, or their Dambes,
 And to each grieffe such presente helpe apply,
 As may preserue the smallest of my Lambes.

malady, affliction; ready

100

And if I see the Wolfe, the Brocke, the Foxe,
 Or any varmin stealing downe a furrowe
 To make a praye among my prettie flockes,
 Send out my Dog, and beate him to his borough.

badger

burrow

And when I heare the Nightingale recorde
 The Musicke, wherein Nature pleaseth Arte:
 To trie how loue can with her tune accorde,
 To sound the passions of a panting heart:

110

And when that shee her warbling Tunnes doth ease,
 And shades her selfe from parching sommers heate,
 Then learne of her, how I may holde my peace,
 While lesser Birdes the idle ayre doe beate:

lay off, stop

i.e., sing dully

And when I sit vpon that sweetest mountaine,
 Where growes the grasse that feedes my fairest flockes,
 And there beholde that Christall cleerest fountaine,
 That sendes her streames distilling through the Rockes,

And seeing there the heartes-ease growing by it,
 The onely flower of fancies best affection,
 And thinke how Nature in her pride doth die it,
 To put downe painting in her Artes perfection.

120

dye

Then lift mine eye vnto that hande on high,
 That worketh all thinges by his holy will:
 And giue all glory to this Maiestie:
 Whose onely wisdome shewes all wonder skill.

wonderful, marvellous

Then on the earth fall humbly on my face,
 And pray to him that made both day and night:
 First to inspire me with his holy grace,
 And then to blesse me in *Aglaia's* light.

130

And when I see the Trees beginne to Bud,
 And euery grasse put fourth his fairest greene,
 And euerie kidde begin to chew the Cudde,
 And *Flora* haunt it like a Medowe Queene,

the goddess of flowers; resort there

92 ?Because *Aglaia's* beauty is eternal, like the divine. But **time** also ?the beat or rhythm of the songs.
 126 **Whose onely wisdome**] (a) his singular wisdom (b) the wisdom he alone has.

And all the Muses dresse vp all their bowers,
 And set their Consorts in so high a Key:
 As if they met in Musickes sweetest powers,
 To play and sing some Princely Roundelay,

harmonies, music

140 Then still againe vnto my God on high
 Giue all due prayse, who in his grace hath prooued
Aglaia blessed in his gracious eye,
 That so doth liue of Creatures all beloued.

123 'PEACE, SHEPHERD'

From BL MS Addl.15232, associated with the Sidney family. Virtually all punctuation added, and indentation of alternate lines regularized. Parts of 1, 121-2 missing as the ms is damaged.

Peace sheppheard [...]
 now heare Amintas mone,
 With withered fearne whoe wypes
 his cheekes soe ouerflowne:
 When sythes will lett hime speake
 and sobbes not stoppe his voyce,
 with breathe both sadde and weake
 hee will bewayle his choyse.
 Amintas loude a mayde
 10 As good, as fayre of hewe,
 Her manye monethes hee prayde
 vnto hime to bee trewe.
 As younge, and frayle her yeares
 soe did hee feare her fayth:
Orion starre appeares,
 then stormes, the seaman sayth.
 Soe shee did fyrste retyre
 before shee fledde a waye,
 denyinge his desyre
 20 by sayinge bashfull naye,
 Wherby hee did perceave
 shee woulde not longe abyde,
 But shortlye sure deceave
 And lay her love asyde.
 As tyme that gave bereaves
 and doth uncloth the tree
 Of blossomes, frute, and leaves,
 soe hath shee done to mee.
 Why shoulde I then bewayle,
 30 seeth nature willes it so?
 Shee did not more me fayle
 then kynde compelde her to.
 But O kinde most vnkinde,
 to geive to take awaye:
 A little sweete to finde
 is worse then sower allway.
 Wee feele the winter worse
 when sommer hath beene hotte,
 And cuninge most wee curse
 40 when neare we misse the plotte.
 But will you have the truthe?
 when shee hadd toucht to trye,

sighs

(womanly) nature

all through, all the time

13-14 He feared her faith would be as frail as her youth. 15 *Orion starre*] Orion's appearance in the autumn sky in is a signal for storms. (Hesiod, *Works and Days* 618-21). 17 *fyrste retyre*] Made an initial pretence of withdrawing before actually doing so. 39-40 We most curse our skill when we narrowly miss the mark. 42 *toucht to trye*] Put the matter to test, like gold to a touchstone.

Shee founde a waveringe youthe
 vnworthye for her eye:
 One whiche did beare a shewe
 some good for to deserve,
 Yett hee forgotte to knowe
 his bevell coulde but swearue.
 Hee drewe to weake a draughte
 soe highe a marke to hitt:
 A heavye leaden shafte arrow
 can never mounte a whitt. 50
 Amintas was to base,
 his flockes weare over fewe
 For Amarilles grace
 soe lowe a stoope to shewe.
 Yett was shee once contente
 to looke and saye shee likte:
 From looke and like shee wente,
 and former choyce dislikte. 60
 Excusinge by constraunte,
 shee coulde not will nor choose,
 But lett her love to faynt weaken, decline
 as other weomen vse. customarily do
 Not satisfised with this
 vnkinde and faythlesse parte,
 shee sayes I coulde but misse.
 shee loved not from her harte,
 Whoe did desemble nowe,
 althoughe shee doubted mee, 70
 sayinge I woulde not bowe
 in meeknes minde and knee.
 But I, poore soule, still fell
 all flatte before her feete,
 And humbly did refell refute, disprove
 that error soe vnmeete. improper, unbefitting
 Soe farre was I from pryde
 as ofte I kiste the grounde
 Where her stepps I discryde,
 and pipte when I them founde. discerned, spotted
 My pipes did alwayes playe 80
 fayre Amarillis prayse,
 And all what I coulde saye
 was her alofte to rayse.
 A garlaunde did I weare
 of akers and of leaves acorns
 Wheare willowe nowe I beare,
 sadd signes shee me deceaves.
 The fatteste of my foulde
 I offered to her feaste, 90
 And thoughte it better soule
 then ever I sould beaste.
 On her my chieffe contente,
 my greatest good I layed:
 Shee leaste when most I mente, ?reposed, ?wagered
 truth with deceypte she payed. leased, lied; was sincere
 My loue I did assure pledge, warrant
 by shedding bloude and teares,

43 wavering] Precisely what Amintas is not. May convey Amarillis' impression, not the reality, or imply 'weak, insecure' in a general way. **48-56** Sustained metaphor of the flight of arrows. **48 bevell]** slanting line or path (of an arrow). **49 draughte]** ?bow-shot, ?range of a bow (*OED* 10). **56 stoope]** descending path or flight (*OED* *stoop* n² 4), here of an arrow. **61-2** She excused her betrayal by saying it was beyond her control. **65 satisfised]** recognized variant in 16-c. **67 I coulde but misse]** continuing the metaphor of an arrow's flight. **68-72** Although she had deceived me herself, she now called my faith in question, saying I could not sufficiently humble myself before her.

- Her pittye to procure,
 100 to putt away my feares.
 And pittye once I founde,
 for shee did me assure
 Her loue soe faste to grounde *be grounded or based*
 as it to death shoulde dure. *endure*
 I did beleeeue shee sayed
 and spake but as shee me mente,
 And woulde my liffe haue layed *waged*
 her loue was firmlye bente. *resolute, set, firm*
 But nowe I finde to trewe *too*
 110 this proverbe of them all,
 They like all what is newe,
 and loue in generall.
 Whoe trustes vnto their loue
 and restes vppon their reason, *talk, speech*
 Deceaved ofte muste proue
 and seldom have in season.
 Butt you my mates I make
 cheiffe Iudges of my cawse:
 Imparciall I you take,
 120 respectinge moste the lawes.
 [...]me
 [...] or loue
 Your verditt juste to frame
 and rightfull judges proue.
 If I have soung or sayed
 of weomen oughte amisse,
 As I before you prayed,
 iudge wheare the fault most is.
 Nowe if you please, pype on
 130 and playe some prettye toye,
 For hee hath made his mone
 whoe kepte you from your Ioye.

124 NICHOLAS BRETON(?) 'WHEN I WAS A LITTLE SWAIN'

From Cambridge University Library MS. Dd.5.75. The ms editor Steven W. May tentatively links this poem with Breton's known work. Each two lines in the text below form a single line in the ms. Capitals and punctuation almost wholly editorial.

- When I was a little swain
 keping shepe vppon a plain,
 playing on an oaten pipe
 in the tyme that nuttes were ripe,
 by chaunce I saw a bonny lasse
 lightly tripping on the grasse,
 weghing scarce a daisey down,
 in a short vnaced gown,
 10 wearing on a tawdry lace, *a kind of silk necktie worn by women*
 platted hear in carelesse grace. *hair*
 She was fair and louely brown,
 she had no peere in all the town.
 Down she stowpt to gather flowres,
 she stowping down surprisd my powres. *seized, overcame; faculties*
 Every stalke her sweete hand brake
 coldnes to my hart yt strake.
 When her handes had flowres plentie
 in her lap she did them emptie.
 Then I wisht I were a flowre,

106 me] Superfluous; prob. repeated by eye-slip from the start of *mente*.
 idea of being in love, not with anyone in particular.

112 loue in generall] the

to haue place in such a bowre.
 But alas she was so wight,
 she sylent shrunke out of my sight.
 Since that tyme I never slept,
 I never laught but ever wept.
 But and my maister me misvse,
 my service then she shall refuse
 for I had rather be in her bowers
 then be lord of many towres.
 But yf yt please her me to call,
 farewell shepehooke, lambes and all.

swift, agile 20
30

125 A PASTORAL RIDDLE

This curious piece is from Cambridge University Library MS Dd.5.75. In the ms, every two lines are written as one, obscuring the sonnet form. Virtually all other punctuation added in this edition, and line initials uniformly capitalized.

Nere to a sheapheard did a damsell sit
 As leane as withered sticke by scorching flame,
 Her body as full of eyes as mighte be, in yt
 A tongue she had, but could not moue the same.
 Her wynd she drew aboue and eke beneath,
 But from on part she never yet did change.
 A wofull sheapheard came to kisse her breathe,
 Then made she plaintes most sorowfull and strange.
 The more the sheapheard put his mouthe vnto
 Her mouthe, in stopping yt she cried amain,
 Opening her eyes and shutting them again.
 See now what this dumbe sheapherdesse could doe:
 That when her mouthe he did but touche or kisse,
 He wexeth dumb, but she still speaking is.

one 10

[Answer, in the right margin of the manuscript:] a bagpipe or flute

126 JOHN LILLIAT UPON A KISS GIVEN

From Bod. MS Rawl. Poet. 148. See headnote to no.127 for likely authorship.

Vpon a kisse giuen.
 The shepperd
 Sweet shepperdisse,
 Thy kindly Kisse,
 Bestowd vpon a silly swayne;
 I can no whit,
 Tell how to quit,
 But for thy kisse, giue kisse agayne.
 If I be falce, of faith reprove me:
 Doe thou but like, and I will loue thee.
 Thy milke white flockes,
 rangeinge the rockes,
 That feed their fill all vncontrowld;
 Thy little lambs,
 amonge their dams,
 which skipp and skice abowt the fowlde:
 doe shew (by this their pleasant vayne:)
 Ech one to other, loue agayne.

requite, reciprocate
with respect to faith, for lack of faith
10
leap, frisk

25-6 ?She will not spurn my love unless my master falsely speaks ill of me to her. 25 and] 'an', if, unless. misvse] deride, vilify (OED 5).

- In seemely sight,
thow takst delight,
with oten pipe to make them skipp:
20 Thy tyme thus spent,
shewes sweet content,
In bottle, and poore shepperds scripp.
And I, if I vntrue approue:
Leaue thow to like, and I to loue. *pleasing spectacle (of frisking lambs)*
prove, turn out
- Amidst the bushes,
vpon greene rushes,
I know to knit true louers knot:
which I will make,
for thy sweet sake,
30 And teach it thee, elc trust me not.
Only allowe me (Sweet) to loue thee:
To whom if falce, of faith reprove me.
- A hatt of straw,
a whood of Haw,
Becomes the comely shepperdes Queene;
And garters fine,
of greene wodebine,
A garland all of Mirtle greene;
40 Thy swayne will deale for thy behoue:
Then lend me likinge, for my loue. *hood; ?hay, meaning straw*
do what will benefit or please you
- For, likinge growes,
as goodwill flowes,
from fowntayne of my *Synthea* fayre:
which thinge if thow
vouchsafe t'allow,
Then to my *Cabbyn* (Sweet) repayre.
wher loue for loue, il'e giue agayne:
for likinge soe a shepperd swayne.
- 50 If I of Loue
vnloyall proue,
In torture all to rack my fayth:
Then be thow true,
As I to you,
And builde vpon what sheppard sayth.
Of price in me *This*, estimat:
As faithfull, as affectionat.

127 JOHN LILLIAT THE SHEPHERDESS HER REPLY

A sequel to no.127 in Bod. MS Rawl. Poet. 148. At the end, there are Greek letters corresponding to the initials 'Io. L.' Suggests both poems may be by John Lilliat, owner and compiler of the manuscript-book.

The Sepperdisse her Replie.

In seemely sorte I like to love
The poorest Shepperd of the greene:
But otherwise I hate to proue,
In lawelesse love for to be seene.
Of *Chastetie*, I will be Queene.
Yet did my Mother teach me this:
Not to refuse a friendly kisse.

49-54 ?Even if I prove disloyal when tortured on the rack, believe what I say and be true to me as I will be to you. 56 Reads like a motto or emblem like those in Spenser's SC, though here worked into the text.

And if of Sheperds thow wert kinge,
 And I the poorest Neaters Mayde:
 Yet lawelesse love of any thinge
 To harbour I should be a frayde, 10
 And therfore kinges in this denyde. *denied*
 Yet did my Mother singe this songe:
 For kisse, doe Shepperd never wronge.

To this her sweet perswasion,
 She ads this clause conditionall:
 And sayes, In kindenes kisse but one,
 And him to kisse for good and all, *conclusively, decisively: i.e., by way of marriage*
 For afterclapps that may befall.
 To HEBE, kissinge ys assignde: 20
 Truly then sayde, *Vnkist, Vnkinde.*

But kisses teach an other thinge,
 (If *Cupids* method doe not misse)
 And *Venus*, other sport doth bringe,
 Then may beseeme chaste Shepperdisse.
 Yet louely Swayne, be sure of this,
 For kisses only, I haue store:
 Kisse then (sweet Shepperd) and no more.

128 JOHN RAMSEY(?) AN EXCELLENT PASTORAL DITTY

From Bod. MS Douce 280, the commonplace-book of John Ramsey (1578-?), minor statesman, voyager and poet. This is one of the poems ascribed to 'Sheepheard Montanus', apparently Ramsey himself. Though some of these are patently by other hands, this is a relatively original piece. It is loosely based on 'Shepherd Tonie' or Anthony Munday's poem in *Helicon*, 'A carefull Nimph, with carelesse greefe opprest', but closely echoes only a few lines from that poem in lines 4, 17-18, 22, 27-30 below.* Line initials regularized.

An Excellent Pastoral Ditty

Mated with greefe a faithfull sheephearde sate, *?matched, twinned; ?overcome, paralysed*
 in shadye groue (fitt place for sorrowes guest)
 And thus him playned still earlye and late,
 with pipe in hande payntinge out his vnrest.
 When havinge sob'd and sigh'd and mourn'd his fill:
 He tunes this Dittye to his Oaten Quille.

O all yee Sheephardes swaines which on these downes,
 soe many thousande milke-white heardes doe feede:
 If ever you haue bene in these sad stoundes, *pains, afflictions*
 lett pittye moue to lende some teares att neede. 10
 For loue forsaken cannott chuse but weepe:
 When woe, with woe doth thus vppon him creepe.

O dreadfull god of loue which nowe doest lye,
 carelesly smilinge att my sore mischance:
 Doth it befit soe greate a Dyetye,
 thus in a wretches miserye to Daunce. *rejoice*
 Thy fire it was (before the hurte I spide)

Neater] Not in *OED*. ?neather; ?neatory, cattleshed. 14 (a) Do not ill-treat a shepherd simply for kissing you. (b) Do not wrong a shepherd to extract a kiss from him. 19 **afterclapps**] unexpected consequences, here pregnancy. 20 **HEBE**] Marginal note in ms: 'HEBE, es. Daughter to *Juno* and *Jupiter* before he fell in love with *Ganimesdes*. She ys of *Poets*, called the goddesse of *Youth*.' Also cup-bearer to the gods till her marriage to *Heraclis*. Kissing may be 'assignde' to her as goddess of youth, or as a kind of celestial barmaid. 27 **store**] *For* (rather than *of*) suggests the meaning 'place or means of storage' (*OED* 10, 11) – i.e. I can accommodate kisses but nothing more. *See Edward Doughtie, 'John Ramsey's Manuscript as a Personal and Family Document', *New Ways of Looking at Old Texts*, ed. W. Speed Hill, Binghampton: Renaissance English Text Society, 1993, pp.281-8. 15 **Dyetye**] Marginal note in ms: 'Egregiam vero laudem et spolia ampla refertis / Tuque puerque tuus: etc.' ('Truly splendid is the praise and abundant the spoils you have won, you and your boy [Cupid]: *Juno*'s words to *Venus*, *Virgil*, *Aeneid* IV.93-4).

Which through mine eyes into my breast did glide.
 And there o there such life and spirite it bredd,
 20 such ioye of harte, such stirringe of my blood:
 As everye thought with pleasure still it fedd,
 to reape the fruite of my desired good.
 But shee whose memorye my very soule doth vexe,
 Basely forsooke me vilefinge her sex. *disgracing, casting in disrepute*
 Thus in my Mournefull songe I playne of loue,
 for loue hath broke me of my wonted sleepe: *complain, lament*
 And sleepe is hindred by the paines I proue, *interrupted, disturbed*
 and paine doth force me piteouslye to weepe.
 Then farewell loue, sleepe, paine, and every sore:
 30 And farewell weeping, I can waile no more.

129 ON THE REPORTED DEATH OF THE EARL OF ESSEX

This anonymous poem from BL MS Harley 6910 follows a longer piece where an unnamed speaker (Menalcas in the ensuing dialogue) sits by the roadside lamenting the reported death of the Earl of Essex. A 'Viator' (wayfarer) assures him that the report is untrue. Essex returned ignominiously in September 1599 from his term as Lord Lieutenant of Ireland. He was confined to York House, fell seriously ill there, and was freed only in August 1600. This poem was probably written during his imprisonment.*

Viator. God speede my freend, why sittst thou heere so sadd?
 Thy lookes bewraye a discontented mynd.
Menalcas. Indeed my freend, more cause I neuer had.
 I seeke for that whiche in no place I fynd.
Viator. Why what? if I so much may freely craue. *ask frankly*
Menalcas. Nay nought but that which I alreadie haue.
Viator. Why seekest thou that of which thou art possesst,
 And yet to fynd thou makest so much adoe?
 10 *Menalcas.* I seeke it farre though heere I sitt and rest:
 I haue it not and yet I haue it to. *too*
Viator. And hauinge it why doest thou seeke it more?
Menalcas. For more I want it then I did before.
Viator. How canst thou want the thing that now thou hast?
 Thou hast it not, and yet thou hast it to?
Menalcas. I haue it now but cannot hould it fast.
 I hauing haue it not and want it so.
Viator. Thou hast, hast not. I pray thee tell me plaine.
Menalcas. I haue not now, and now I haue againe.
Viator. I pray thee man deale plainly with thy freend.
 20 Why sitst thou heere, why doest thou weepe so sore?
Menalcas. Still must I weepe, my teares must haue no end.
 Here must I sitt and I must rise no more.
Viator. No more. – alas, what art thou let mee know.
Menalcas. Attend a while, that I shall quickly shew.
 Whilome I was, till fortune cross'd my fate
 A shepheard happye for my fruitfull flocke.
 And on those playnes pipinge I dayly sate,
 I fed my sheepe and they increasd my stocke.
 Here had I tyme to tune my oaten reeds,
 30 Whilst my poore flocke did round about me feede.
 I knowe there dwells no shephard on this coast

25-8 *loue ... sleepe ... paines*] the figure *concatenatio*, joining clauses or phrases by repeated words like links in a chain. *See Katherine K. Gottschalk, 'Discoveries concerning British Library MS Harley 6910', *Modern Philology* 54, 1979, p.122.

Whose flocke did yeeld him more encrease then myne.
 There was no one that had more cause to boast
 Till fortune turnde her wheele and ganne declayne.
 My Ewes came euery day wise to the payle
 But now scarce once, I know not what they ayle.

Vnless they sighe, because I nought but weepe
 And will not feede because I cannot eate,
 Alas poore soules, alas poore sillye sheepe;
 Why do you for my sake forsake your meate.
 Feede on my lambes, feede on my tender kidds:
 Spare not to eate, spare not, your master bidde.

40

Let not the cause that keepes myne eyes from sleepe
 Cause you refraine your foode thus euery day.
 Let not the cause that makes my hart to weepe
 Cause you alas thus causles pyne away.
 Then cease to sighe poore sheepe: ye do me wrong.
 Myne onely is the greife, to me it doth belong.

Oh how I lou'd my flocke, what care I tooke –
 I love it still yet once I lou'd it more.
 Both loue and hope made mee more nearely looke.
 I loue it still though not as earst before.
 I lou'd my flock although it was but smale,
 Yet one poore one I loued best of all.

50

The leader of my heard for him I weepe.
 My selfe haue lost my hope, my flocke their guide.
 My hope is gone, the stay of all my sheepe:
 So hee had liued, would all the rest had dyed.
 Hee kept the rauenous wolfe and fox away:
 And whilst he liued my flock did nere decay.

60

Now hee is gon the wolfe is waxen bould.
 The Fox doth dare molest my tender lambes,
 And fetch my kiddes out of the very fould,
 And steale my simple sheepe out of my hands.
 The wolfe and fox (thee dead) now dare do more:
 They dare doe that they durst not doe before.

(a) slow of wit (b) helpless, vulnerable

Poore shepheard I, how my poore sheepe do stray:
 And wander vp and downe they know not whither.
 Alas they know not in what place to stay,
 Nor where to shrowd themselues from winters weather.
 The wind, the rayne, snow, hayle and euery showre
 To kill my Kiddes, and tender Lambes haue powre.

shelter

70

Alas my hope, my deare, my onely ioye:
 O ESSEX, ESSEX, whither art thou gon.
 And what about shall I my witts employ?
 To wayle thy death, thy absence to bemone
 Heare must I sitt and still bewayle thy death,
 Whilst poore *Menalcas* liues and drawes his breath.

Viator. What doest thou mumble thus? speake, speake it plaine!
 Reueale thy greife, and so thou mayst fynd ease:
 To keepe it in doth more augment thy payne.
 To make it knowne doth it in part apease.
 Reueale thy greife, impart me halfe thy care.
 Bee rulde by me and let me beare my share.

80

55 the leader of my heard] the bell-wether, i.e. Essex. Shows the inherent contradictions of pastoral allegory: Essex, the speaker's leader and patron (putative 'shepherd'), becomes a sheep in his charge, and a 'poore one' at that. 58 so ... dyed] Would that he had lived, even if all the rest were to die. 59 wolfe and fox] Perhaps Essex's political adversaries (e.g., Robert Cecil and Raleigh) or, respectively, the Catholic Church (cf. 64.69, 230.128), and the Puritans.

To men may with more ease a burthen beare:
 Two riuers do receue more store of rayne:
 Two oxen with more ease the ground do reare:
 Two Barnes do receiue more store of graine:
 Then let two beare which is to much for one.

90 And let vs greewe alike, or both, or none.

Menalcas. Why should I doubt my seacrets to reuale?

fear, hesitate

Why should I hyd them from so true a freend?

Why should I to my selfe my greifes conceale?

Why should I not bewray what I intend?

My paynes are ripe, my teares not farre behynde:

*reveal, express
at their height*

Yet still more cause of grieffe and teares I fynde.

Longe haue I wept, longe haue my watry eyes

Streamd forth there sea salt teares adowne my face.

100 Long haue I mourn'd, the woodes haue heard my cries.

The trees haue seene my teares that flowd apace.

The woodes and trees shall with me wittnes beare.

They heard mee weepe when all refused to heare.

They sawe mee weepe, they saw mee bownde to dye,

See in these barkes, see where my plaints are carued.

They heard mee nought but ESSEX ESSEX crye,

And weepe for him that best my teares deserued:

I wept for him, for him my teares I spend.

For him still must I weepe, my teares must haue no end.

Viator. What meanst thou man, why doest thou ESSEX name?

110 Or why is ESSEX wholly in thy mouth?

Menalcas. Because hee was a man of mickle fame,

Whose like hath neuer liued in all the south.

Viator. Because hee was: why doest thou say because?

As though he is not now, as ere before he was.

What though hee liues a prisoner for a tyme!

What though his body they in prison pend!

The name of prisoner nought augmentes his cryme.

The bones obey, the mynd will neuer bend.

Nor doth this dimme at all, or clipse his fame,

pen, shut in

eclipse

120 But soone shall adde more honoure to his name.

Looke how the sonne, when first hee shewes his face

Out of a misty cloude doth shine most cleare:

So likewise after this supposd disgrace

The name of ESSEX greater shall apeare.

A flaming fyre is farthest seene by night.

In cloudy tymes shall vertue shine most bright.

Because hee was? thou doest him double wronge

As though his worthy fame were ought decayd.

He yet surviues, and shall I hope liue Longe

130 To helpe his freendes, and make his foes afraid.

He yet surviues, he liues, his name doth liue,

Whose life doth life to many thousandes giue.

Menalcas. What doth Melancas heare! Alas hee dreames,

His eares but flatter him, hee is deceaued.

His eyes are dimmed, gazeing on *Titans* beames.

Each obiect hath eche sence of sence bereaued.

And can he liue? Oh no it cannot bee:

And could hee dye? Dead, dead, alas is hee.

the sun's

117 Being imprisoned does not make him a criminal.
 faculties of their power.

136 Everything has conspired to deprive my

- Viator.* What sayest thou man! whome doest thou meane is dead?
 Know this that ESSEX liues, how could hee dye? 140
 Each member dyes when they haue lost their head, *limb*
 Had hee bin dead, I should not now bin I. *have been*
 He liues, I liue, his life is life to mee.
 Had hee bin dead, dead should I also bee.
- Menalcas.* Alas let not vaine hope my hart beguile,
 Thou flatterest mee, how shall I trust myne eyes? *deceive*
 Let not vayne hope reuiue me for a while,
 But let me end my wretched dayes with teares.
 If ESSEX liue, tell true, Oh then liue I.
 If he be dead: Oh then alas I dye. 150
- Viator.* Why should I iest? Hee liues, by heauen I sweare,
 Nor do I flatter thee but tell thee troth.
 Then blest art thou, thou needst no longer feare,
 And blest am I, so are wee happy boath.
 Then sith suche happie newes Menalcas heares, *since*
 Cease now to weepe, at lenth abstayne from teares.
- Menalcas.* O Heauens, O Earth, O all ye powers diuine:
 Great IOVE, what sacrifice shall please thy mynde?
 What shall I offer at thy holy shryne?
 A Kydd, a Lambe, or ells a tender hinde. 160
 Great IOVE, and hast thou heard my wofull prayer?
 And doth my deare enioy the common Ayer. *full of woe*
beloved - i.e., Essex
- Now is the tyme that I could wish to dye
 Sith that my deare doth yet aliue remayne.
 I neede not weepe, I need no longer crye,
 Why haue I wepte, giue mee my teares agayne.
 Could teares doe this, I haue moe teares in store.
 Then keepe them still, I will not haue them more.

130 JOHN MANSELL(?) VOTUM PRIMUM

Printed here for the first time from Bodleian MS. Don.d.152, among a group of poems transcribed c.1599-1601 by John Mansell, later President of Queens' College, Cambridge, and perhaps written by him. The 'shepherdess' is surely Queen Elizabeth.

Votum Primum

the first prayer

Fair sheperdess that feedest thy fair flocks,
 All on the fairest Lawns of faire England
 Enclosed with the bulwarks of fair rocks,
 Gainst which French, Spanish, Scot, nor Kern can stand.
 O leaue us not untill our shepherd come
 Our greatest sheaperd, long it will not be.
 O see us safely driuen to our home.
 Giue us to him, that gaue us unto thee.

167 If my lament has restored him to life, I will lament again if need be. **Votum Primum** This poem is followed by a second prayer for the long life of an unnamed ruler. **4 Kern]** a type of Irish foot-soldier, here no doubt the Irish generally. **6 greatest sheaperd]** presumably God.

131 THE PAGE'S PLEASANT RUSTICK

From the anonymous romance *The Heroicall Adventvres of the Knight of the Sea ... Oceander* (1600). Sung by the page boy Curio to cheer his master Olbiocles, son of the Emperor of Constantinople, for his abducted wife Almidiana.

The Pages pleasaunt Rusticke.

- Vppon the hilles of *Arcadie*,
 Where olde God *Pan* melodiously
 His pipe of reede full sweetly strainde,
 Whilest on fell Fortune hee complainde,
 Which did his beauteous *Sirinx* change
 Into the whistling reede (so strange
 An accident was neuer seene,
 Vnto Gods, Paramours to beene)
 At what time *Flora* in her prime,
 10 Observing it was summer time,
 With fragrant flowers of each dye,
 Had diaped most gorgeously
 The face of mother *Tellus* faire;
 So as thereby she did declare
 Th'approaching sacred festiuall
 Of God *Siluanus* nuptiall,
 Vnto faire goddesse *Clarida*:
 Wherefore this Sheepeheads holiday
 Was clepid of each country swaine,
 20 That to *Siluanus* did pertaine.
 Thilke day of mirth and mery cheere
 Each sheepehearde knew approaching neere:
 Wherefore they gathered euery one,
 Together to king *Caucus* stone:
 About the which they place the flockes
 Of Sheepe and Goats, about the rockes
 Which skip and leape wilde thyme to brouse,
 Which growes thereon most plenteouse.
 Then with *Pastoraes* hand in hand,
 30 Each Rusticke doth in roundell stand;
 Which is intrenched in the ground,
 With seates of turues yplaced round;
 On which poore Sheepeheads louingly
 Declared their true constancy,
 Vnto their loues: who them inuested
 With coronets of greene bowes wrested.
 In lieu whereof, to Sheepeheadresses,
 In courteis wise each swaine addresses
 His hand, his heart, his cappe, his coyne,
 40 And all the good hee can conioyne
 Vnto his true loues courtesie;
 Who giues againe most louingly,
 All kinde of token shee did take,
 And then as to her louing make
 Shee yieldes herselfe obedient
 In all that is expedient:

played tunes or strains on
cruel

old infinitive of 'be'

colour
patterned, adorned

named, designated; by

this

ring, circle
dug, marked out

boughs; twisted, woven

?money, wealth
join (to hers), match

mate, partner

fitting, proper

0.1 Rusticke] ?country song or poem: not in *OED*. 4 Fortune] Links up with the general theme: love is one of the few ways in which Fortune afflicts shepherds and shepherd-gods. Cf. 87-8. 5 Sirinx] Escaped Pan's pursuit by being turned into a reed, from which Pan made his pipe. 8 Paramours to beene] when gods turned lovers. 9 Flora] goddess of flowers and the spring. 13 Tellus] or Gaea, the earth-goddess. 16-17 Siluanus] one of the principal wood-gods. Clarida] appears to be the poet's invention. 24 king Caucus stone] apparently another piece of pastoral mythology supplied by the poet. 29 Pastoraes] shepherdesses. Curiously combines Lat. and English plurals. 39 cappe] An unexpected item, perhaps alliterating with *coyne* to mean 'belongings and money'. 42-3 She gives him matching tokens of love.

When if he likes her, he doth gin		<i>begin</i>	
To vowe to her, and shee to him,			
For euermore continually			
To liue with him obediently.			50
Thus they conclude, and thus agree,			
Both louing man and wife to bee;			
So <i>Cloden</i> did to <i>Coladine</i> ,			
So <i>Ferin</i> to faire <i>Eglantine</i> ,			
So <i>Chloris</i> did to <i>Coridon</i> :			
And so dealt sheepeheards euery one;	<i>behaved, conducted themselves</i>		
Solemnizing their nuptials,			
Vpon such holy festiuals.			
Thus in disport, while they them held,			
They sodainely mongst them beheld			60
A Nimph in strange attier drest,			
Which putting in among the rest,			
Had kept their day of frolicking,			
With a strange kinde of wondering:			
Sometime her face they might perceiue,			
Readie to smile, and then deceiue			
Their louing expectation,			
With other kinde of fashion.			
For sometime laugh, and sometime cry,			
Now right, now houlding necke awry,		<i>straight, upright</i>	70
With leering kinde of scoyning eye,	<i>sidelong-glancing; 'squoyning', swooning</i>		
She chang'd her face so diuersly,			
As soone each seely sheepeheard boy	<i>simple, innocent</i>		
Gan feare she meant them some annoy,			
In that she came in such disguise,			
Vnto their sheepeheards sacrifice.			
Wherefore they gan for to suspect her,			
And cast about them to detect her:			
Of her they did inquiry make:			
But no man of her knowledge spake:			80
But euery one did murmur much,			
To see her change and gesture such:			
Wherefore they did determine straight,			
Her to intrappe, for to lay waite.	<i>lie in wait</i>		
Therefore on her their hands they lay;			
But there they did their selues betray;	<i>do (themselves) harm</i>		
For some lost sheepe, and some their good,	<i>goods, property</i>		
Others for want of loue were wood:	<i>lack of (returned) love; mad, crazy</i>		
Yet doe what euer she could do,			
Shee was at length oppressed so,	<i>overpowered, subdued</i>		90
By such a rusticke multitude,			
As being brought to seruitude,	<i>capture, subjugation</i>		
Her selfe false <i>Fortune</i> shee confest;			
Which knownen, the Swaines her so detest,			
As presently with all their might,	<i>immediately</i>		
They proffer her most fell despight;	<i>cruel; insult, injury</i>		
And stripping her from her attyre,			
To whippe her they done all conspire:	<i>old plural in '(e)ne'</i>		
Which they did so performe indeed,			100
As soone they made her body bleede:			
And for she wrought their miseries,			
They reaued her of both her eyes:	<i>reft, deprived</i>		

53-5 The names (most obviously Chloris and Coridon) are typically pastoral, seemingly not drawn from legend or history. 72 **chang'd her face**] reflecting Fortune's volatile change of favours. 80 No one claimed to know her. 102-4 **eyes, wheel**] Fortune is traditionally presented as blind, being indiscriminating in her favours. She turns (or is seated on) a wheel representing the turns of fortune.

Then setting her vpon a wheele,
 Which forward could (not backward) reele, roll, turn
 They sent her from their rurall store; ?company, community.
 To which she vowed to come no more:
 Which is the cause that euer sence since
 She doth to sheepeheards none offence;
 But bendes her power gainst kinge and princes,
 Whom to her thraldome shee conuinces. conquers

132 EDMUND BOLTON(?) THEORELLO. A SHEPHERD'S IDYLLION

From *Helicon*, ascribed to an 'E.B.' usually identified with Edmund Bolton, scholar and historian. Clear Neoplatonic allegory. *Cosma* is the feminine of *kosmos*, the entire ordered universe. Her beauty incorporates the shapes of all created things. The description broadly conforms to the celebrated account in Alain de Lille's 12-c. work *De Planctu Naturae* (*The Complaint of Nature*). Her lover Theorello (literally 'viewer': *theoria*, viewing, hence contemplation) is a philosopher. His pure pastoral love suggests the ideal love enjoined by Nature in Alain's poem.

Theorello. A Sheepeheards Edillion.

You Sheepeheards which on hillocks sit,
 like Princes in their throanes:
 And guide your flocks, which else would flit, run away, stray
 your flocks of little ones:
 Good Kings haue not disdained it, it: the shepherd's state
 but Sheepeheards haue bene named:
 A sheepe-hooke is a Scepter fit,
 for people well reclaimed.

10 This Sheepeheard's life so honour'd is and praised:
 That Kings lesse happy seeme, though higher raised.

The Sommer Sunne hath guilded faire,
 with morning rayes the mountaines:
 The birds doo caroll in the ayre,
 and naked Nimphs in Fountaines.
 The *Siluanes* in their shagged haire,
 with *Hamadriades* trace: wood-nymphs; dance
 The shadie *Satires* make a Quiere, satyrs; quire, choir
 which rocks with Ecchoes grace.

20 All breathe delight, all solace in the season:
 Not now to sing, were enemie to reason. take comfort or delight

Cosma my Loue, and more then so,
 the life of mine affections:
 Nor life alone, but Lady too,
 and Queene of their directions. motions, conduct

Cosma my Loue is faire you know,
 and which you Sheepeheards know not:
 Is (*Sophi* said) thence called so,
 but names her beauty showe not.

30 Yet hath the world no better name then she:
 And then the world, no fairer thing can be.

The Sunne vpon her fore-head stands,
 (or ieuell Sunne-like glorious,
 Her fore-head wrought with *Ioues* owne hands,
 for heauenly white notorious. famous (in a good sense)

104 not backward] A person's lot or fortune cannot be reversed. **105 store]** company, community (*OED* 3, 'a body of persons', last cit. 1563). **8 reclaimed]** reformed, virtuous; perhaps 'redeemed' in the Christian theological sense: in a state of moral innocence, free of original sin. **27 Sophi]** Sophia, divine wisdom. **thence called so]** i.e. so named for her beauty. *Gk. kosmos*, literally 'order', commonly means the ordered system of the created universe, but also adornment, decoration, hence 'beauty'. In any case, the Neoplatonic notion of beauty is rooted in its reflection of the divine order. **29 the world]** the basic meaning of *kosmos*.

- Her golden lockes like *Hermus* sands,
 (or then bright *Hermus* brighter:)
 A spangled Cauill binds in with bands, *?clasp or fastening*
 then siluer morning lighter.
 And if the Planets are the chiefe in skies:
 No other starres then Planets are her eyes. 40
- Her cheeke, her lip; fresh cheeke, more fresh,
 then selfe-blowne buds of Roses:
 Rare lip, more red then those of flesh,
 which thousand sweetes encloses: *pleasures, delights*
 Sweet breath, which all things dooth refresh,
 and words than breath farre sweeter:
 Cheeke firme, lip firme, not fraile nor nesh, *soft, hence weak, delicate*
 as substance which is fleeter *thinner, lighter*
 In praise doo not surmount, although in placing,
 Her christall necke, round breast, and armes embracing. 50
- The thorough-shining ayre I weene,
 is not so perfect cleare:
 As is the skie of her faire skinne,
 whereon no spots appeare.
 The parts which ought not to be seene,
 for soueraigne woorth excell:
 Her thighs with Azure braunched beene,
 and all in her are well. *think, believe, 'guess'*
- Long luorie hands, legges straighter then the Pine:
 Well shapen feete, but vertue most diuine. 60
- Nor clothed like a Sheephardesse,
 but rather like a Queene:
 Her mantle dooth the formes expresse,
 of all which may be seene.
 Roabe fitter for an Empresse,
 then for a Sheepheard's loue:
 Roabe fit alone for such a Lasse,
 as Emperours doth moue.
 Roabe which heauens Queene, the bride of her owne brother,
 Would grace herselfe with, or with such another. 70
- Who euer (and who else but *Ioue*)
 embroidered the same:
 Hee knew the world, and what did moue, *pass, occur*
 in all the mightie frame.
 So well (belike his skill to proue)
 the counterfeits he wrought: *images, likenesses*
 Of wood-Gods, and of euery groaue,
 and all which else was ought. *aught, anything, i.e., whatever exists*
- Is there a beast, a bird, a fish worth noate?
 Then that he drew, and picturde in her coate. 80
- A vaile of Lawne like vapour thin *a kind of fine linen*
 vnto her ankle trailes:
 Through which the shapes discerned bin,
 as too and fro it sailes.
 Shapes both of men, who neuer lin *stop, desist*
 to search her wonders out:

35 *Hermus*] the river Gediz in ancient Lydia (in modern Turkey), among whose tributaries was the gold-bearing stream of Paktolos. 40 The Petrarchan mistress's eyes are commonly compared to stars, but Cosma's eyes actually are heavenly bodies. 42 *self-blowne*] blooming naturally, not through cosmetics. 49 *although in placing*] i.e. They are placed higher than the neck, breast and arms (50), but are not superior in beauty. 57 *with Azure braunched*] with delicate blue veins. 65 *Empresse*] The metre demands three syllables: perhaps should be written *Emperesse*. 69 This line has an extra syllable. Perhaps the initial *Roabe*, wrongly following 65 and 67, should be omitted. *bride of her owne brother*] Hera or Juno, *heauens Queene*, was sister as well as wife to Zeus.

- Of monsters and of Gods a kin,
 which her empale about. ?group, band
surround
- 90 A little world her flowing garment seemes:
 And who but as a wonder thereof deemes?
- For heere and there appeare forth towers,
 among the chalkie downes:
 Citties among the Country bowers,
 which smiling Sun-shine crownes.
 Her mettall buskins deckt with flowers, a kind of high knee-length boots
 as th'earth when frosts are gone,
 Besprinkled are with Orient showers lustrous, shining
 of hayle and pebble stone.
- 100 Her feature peerelesse, peerelesse her attire,
 I can but loue her loue, with zeale entire.
- O who can sing her beauties best,
 or that remaines vnsung?
 Doe thou *Apollo* tune the rest, sing
 vnworthy is my tongue.
 To gaze on her, is to be blest,
 so wondrous fayre her face is;
 Her fairenes cannot be exprest,
 in Goddesses nor Graces.
- 110 I loue my loue, the goodly worke of Nature:
 Admire her face, but more admire her stature. figure
- On thee (ô *Cosma*) will I gaze,
 and reade thy beauties euer: study, peruse
wonder, amazement
 Delighting in the blessed maze,
 which can be ended neuer.
 For in the luster of thy rayes,
 appeares thy parents brightnes:
 Who, himselfe infinite, displaies
 in thee his proper greatnes. his own: authentic, characteristic
- 120 My song must end, but neuer my desire:
 For *Cosma's* face is *Theorello's* fire. inspiration, (cause of) ardour

133 EDMUND BOLTON(?) THE SHEPHERDS' SONG FOR CHRISTMAS

First published in *Helicon* as by 'E.B.', generally taken as Edmund Bolton. Spoken by one of the shepherds of the Nativity (Luke 2. 8-20): he has seen the angels announce the birth of Christ, and is reporting the event to his 'peeres'.

The Shepherds Song: a Caroll or Himne for Christmas.

Sweete Musique, sweeter farre
 Then any Song is sweete:
 Sweete Musique heauenly rare,
 Mine eares (ô peeres) dooth greete. companions

You gentle flocks, whose fleeces pearl'd with dewe,
 Resemble heauen, whom golden drops make bright: i.e., stars
 Listen, ô listen, now, ô not to you
 Our pipes make sport to shorten wearie night,

89 little world] The human entity was seen as a microcosm, exactly reproducing the structure and components of the macrocosm or 'great world'. As a human form, *Cosma* is a microcosm; as the created universe, the macrocosm. **95 mettall]** shining like metal, especially gold. **97-8 Orient ... pebble stone]** combines the images of a hailstorm in spring and scattered or studded jewels. **Pebble]** a colourless quartz (*OED* 2b) or various semi-precious stones (*OED* 2c). **101-2 sing ... vnsung]** best praise her visible beauties as well as (a) her hidden charms (b) what has not yet been said. **108 Goddesses nor Graces]** Perhaps so phrased for the alliteration: the Graces (*Charites*) are goddesses. **116 thy parents]** God's. The Neoplatonic *kosmos* is an emanation of the ideal and inexpressible One. The concept is placed within a Christian framework here as commonly in the Renaissance. **7 not]** goes with *pipes* (9): 'not our pipes, but most divine voices make harmony'.

But voyces most diuine, Make blisfull Harmonie: Voyces that seeme to shine, For what else cleares the skie?	10
Tunes can we heare, but not the Singers see: The tunes diuine, and so the Singers be.	<i>lights up, illumines</i>
Loe how the firmament, Within an azure fold The flock of starres hath pent, That we might them behold.	<i>penned, confined (like sheep in a fold)</i>
Yet from their beames proceedeth not this light, Nor can their Christalls such reflection giue: What then dooth make the Element so bright? The heauens are come downe vpon earth to liue.	20
But harken to the Song, Glorie to glories King: And peace all men among, These Queristers doo sing.	<i>sky or air</i>
Angels they are, as also (Sheepheards) hee, Whom in our feare we doo admire to see.	<i>wonder at, feel awe</i>
Let not amazement blinde Your soules (said he) annoy: To you and all mankinde, My message bringeth ioy.	30
For loe the worlds great Sheepheard now is borne A blessed Babe, an Infant full of power: After long night, vp-risen is the morne, Renowning <i>Bethlem</i> in the Sauour.	<i>celebrating, bringing fame to</i>
Sprung is the perfect day, By Prophets seene a farre: Sprung is the mirthfull May, Which Winter cannot marre.	40
In <i>Dauids</i> Cittie dooth this Sunne appeare: Clouded in flesh, yet Sheepheards sit we heere.	<i>covered, hidden</i>

134 PHILLIDA'S LOVE-CALL TO HER CORIDON, AND HIS REPLYING

First published in *Helicon*. Also found with draft-like variations and emendations (and musical setting) in Bodleian MS Rawl. Poet.148, c.1598-9 – i.e. earlier than *Helicon* – suggesting that the author may be John Lilliat, the progenitor of the manuscript. *Helicon* text followed below.

Phillidaes Loue-call to her *Coridon*, and his replying

Phillida. *Coridon*, arise my *Coridon*,

Titan shineth cleare:

Coridon. Who is it that calleth *Coridon*,
who is it that I heare?

Phillida. *Phillida* thy true-Loue calleth thee,
arise then, arise then;

arise and keepe thy flocks with me:

Coridon. *Phillida* my true-Loue, is it she?

I come then, I come then,

I come and keepe my flock with thee.

10

20 Christalls] i.e. stars. Cf. *OED crystal* 3a: '(poet.) matter that has the clarity or transparency of crystal'.
27 hee] apparently the leader or spokesman of the angels. **35 morne]** i.e. the sun, with play on *Son* (of God). **39 May]** spring, with play on *Sprung*. **41 Dauids Cittie]** Jerusalem. **2 Titan]** the sun: referring to Helios, the sun-god among the old gods or Titans.

Phillida. Heere are cherries ripe my *Coridon*,
eate them for my sake:

Coridon. Heere's my Oaten pipe my louely one,
sport for thee to make.

Phillida. Heere are threeds my true-Loue, fine as silke,
to knit thee, to knit thee
a paire of stockings white as milke.

Coridon. Heere are Reedes my true-Loue, fine and neate,
to make thee, to make thee
a Bonnet to with-stand the heate.

20

Phillida. I will gather flowers my *Coridon*,
to set in thy cap:

Coridon. I will gather Peares my louely one,
to put in thy lap.

Phillida. I will buy my true-Loue Garters gay,
for Sundayes, for Sundayes,
to weare about his legs so tall:

Coridon. I will buy my true-Loue yellow Say,
for Sundayes, for Sundayes,
to weare about her middle small.

30

Phillida. When my *Coridon* sits on a hill,
making melodie:

Coridon. When my louely one goes to her wheele
singing cherilie.

spinning-wheel

Phillida. Sure me thinks my true-Loue dooth excell
for sweetnes, for sweetnes,
our *Pan* that old Arcadian Knight:

Coridon. And me thinks my true-Loue beares the bell
for clearenes, for clearenes,
beyond the Nymphs that be so bright.

40

beauty

Phillida. Had my *Coridon*, my *Coridon*,
beene (alack) my Swaine:

Coridon. Had my louely one, my louely one,
beene in *Ida* plaine.

Phillida. *Cynthia* *Endimion* had refus'd,
preferring, preferring
my *Coridon* to play with-all:

Coridon. The Queene of Loue had beene excus'd,
bequeathing, bequeathing,
my *Phillida* the golden ball.

50

Phillida. Yonder comes my Mother, *Coridon*,
whether shall I flie?

Coridon. Vnder yonder Beech my louely one,
while she passeth by.

Say to her thy true-Loue was not heere,
remember, remember,
to morrow is another day:

Phillida. Doubt me not, my true-Loue, doo not feare,
farewell then, farewell then,
heauen keepe our loues alway.

60

preserve, protect

28 Say] 'a cloth of fine texture' (*OED say* n¹a). 38 beares the bell] takes first place, like the bell-wether or leading sheep in a flock. 41-8 41-2, 45-7 go together, as do 43-4, 48-50. 42 Had *Coridon* my swain been there. 44 *Ida plaine*] actually a mountain. Paris dwelt there as a shepherd when called to judge the contest for beauty between three goddesses, awarding Venus the prize. 48 excus'd] dismissed, dispensed with (not in *OED*: nearest sense *OED* v8).

135 JOHN WOOTTON DAMÆTAS' JIG IN PRAISE OF HIS LOVE

From *Helicon*. The title suggests a narrative or dramatic source, not identified so far.

Damætas ligge in praise of his Loue.

Iolly Sheepeheard, Sheepeheard on a hill
 on a hill so merrily,
 on a hill so cherily,
 Feare not Sheepeheard there to pipe thy fill,
 Fill euery Dale, fill euery Plaine:
 both sing and say; Loue feeles no paine.

Iolly Sheepeheard, Sheepeheard on a greene
 on a greene so merrily,
 on a greene so cherily,
 Be thy voyce shrill, be thy mirth seene,
 Heard to each Swaine, seene to each Trull:
 both sing and say; Loues ioy is full.

?loud, lusty 10

Iolly Sheepeheard, Sheepeheard in the Sunne,
 in the Sunne so merrily,
 in the Sunne so cherily,
 Sing forth thy songs, and let thy rimes runne
 Downe to the Dales, to the hills about:
 both sing and say; No life to loue.

Iolly Sheepeheard, Sheepeheard in the shade,
 in the shade so merrily,
 in the shade so cherily,
 Ioy in thy life, life of Sheepheards trade;
 Ioy in thy loue, loue full of glee:
 both sing and say; Sweet Loue for me.

20

Iolly Sheepeheard, Sheepeheard heere or there,
 heere or there so merrily,
 heere or there so cherily,
 Or in thy chat, eyther at thy cheere,
 In euery ligge, in euery Lay:
 both sing and say; Loue lasts for aye.

whether ... or by

for ever 30

Iolly Sheepeheard, Sheepeheard *Daphnis* Loue,
Daphnis loue so merrily,
Daphnis loue so cherily,
 Let thy fancie neuer more remoue,
 Fancie be fixt, fixt not to fleete,
 still sing and say; Loues yoake is sweete.

love; shift, change
 flee, vanish

1 Iolly] A general term of approbation combining nuances of 'gay, cheerful' (*OED* 1), 'amorous' (*OED* 7), 'handsome' (*OED* 10). **11 Trull]** girl, wench (*OED* 2): no pejorative sense. **18 No life to loue]** No life can compare with the lover's. **25 heere or there]** ?moving here and there, moving among people. **28** By your speech and your happy countenance. **29 ligge]** (a) a dance (b) a song (c) a jest or sport. **31 Sheepeheard Daphnis Loue]** Syntax unclear. Probably means the shepherd being addressed is *Daphnis'* love.

136 'W.H.' WODENFRIDE'S SONG IN PRAISE OF AMARGANA

First published in *Helicon*. Ascribed to an unidentified 'W.H.', perhaps William Hunnis, in both *Helicon* and Francis Davison's ms list of authors of *Helicon* poems. The unusual title, the refrain, and the reference to "This feast and meeting" (26) suggest a narrative context, perhaps in some outdoor pageant or entertainment for Queen Elizabeth; but if so, that has not been identified either. There is a general resemblance to a passage in *England's Parnassus* (1600), p.366 ascribed to 'D. Lodge', but this too is otherwise untraced.

Wodenfrides Song in praise of *Amargana*.

The Sunne the season in each thing
Reuiues new pleasures, the sweet Spring
Hath put to flight the Winter keene:
To glad our louely Sommer Queene.

seasoning or enlivening element
piercing, bitinglly cold

The pathes where *Amargana* treads,
With flowrie tap'stries *Flora* spreads.
And Nature cloathes the ground in greene:
To glad our louely Sommer Queene.

10 The Groaues put on their rich aray,
With Hawthorne bloomes imbroydered gay,
And sweet perfum'd with Eglantine:
To glad our louely Sommer Queene.

The silent Riuer stayes his course,
Whilst playing on the christall sourse,
The siluer scaled fish are seene,
To glad our louely Sommer Queene.

ceases to flow

20 The Woods at her faire sight reioyces,
The little birds with their lowd voyces,
In consort on the bryers beene,
To glad our louely Sommer Queene.

The fleecie Flocks doo scud and skip,
The wood-Nimphs, Fawnes, and Satires trip,
And daunce the Mirtle trees betweene:
To glad our louely Sommer Queene.

run, dart

Great *Pan* (our God) for her deere sake,
This feast and meeting bids vs make,
Of Shepheards, Lads, and Lasses sheene:
To glad our louely Shepheards Queene.

beautiful

30 And euery Swaine his chaunce dooth proue,
To winne faire *Amarganaes* loue,
In sporting strifes quite voide of spleene:
To glad our louely Sommer Queene.

try out, test

All happines let Heauen her lend,
And all the Graces her attend.
Thus bid me pray the Muses nine,
Long liue our louely Sommer Queene.

14 While flowing at its clear source. **playing**] dancing, rippling (*OED play* v 7b). **19 beene**] The old plural in *-en*. **28 Shepheards**] perhaps misprint (suggested by *Shepheards* in l.27) for the usual *Sommer*, to which the 1614 edn of *Helicon* reverts.

137 ROBERT CHESTER A POOR SHEPHERD'S INTRODUCTION

Part of a Christmas entertainment at the home of the Salusbury family in North Wales, from a family ms now in Christ Church College, Oxford. Chester was an employee and protégé of John Salusbury (1566/7-1612). All punctuation inserted in this edition, and line initials uniformly capitalized.

A poore Sheapheards introduction made in A merem[en]t of christmas at the house of the Right Worshipfull John Salusbury of Lleweny Esq^r

Sheapheards be sylent, and our musick cease:
 Heare duells our frolique freind of Arcady
 Whose dogges defend our sheep from greedy wolues,
 Whose sheep doth cloth our silly sheapheard swaines,
 Whose oxen tills the grownd that yelds vs corne,
 Whose corne doth relieue the fatherles, relieve
 And fatherles still pray for his relieffe.
 We of Arcadia, sometime frolique swaines,
 Swaines that delight in homely pleasaunt mirth,
 In due obedience and regard of loue 10
 Shold heare present as newe yeares homely gifte
 Peares Apples fildbierds or the hazell nutt
 Or other fruite that this faire clymatt yelds;
 But nipping winter and a forward spring
 Blasted our trees and all our sommer budds
 whose blossomes shold haue yelded dainty fare.
 Therefore seing all these giftes that shold befreind vs ?benefit, cheer
 The balesome weather and cold spring denied,
 In signe of honor and obedience
 To the whight Lyon of *Arcadia* 20
 That doth defend our liues from ravenous bears
 And feeds vs with the pray that he persues,
 A homely cuntry hornepipe we will daunce,
 A sheapheards prety Gigg to make him sport, sport, merriment
 And sing A madingall or roundelay
 To please our Lordlike sheapheard lord of vs.
 Take hands, take hands, our hartes lett vs Advaunce
 And strive to please his humour with A daunce. taste, mood

138 'A.W.' ECLOGUE UPON THE DEATH OF SIR PHILIP SIDNEY

First published in Francis Davison's collection *A Poetical Rhapsody* (1602). Sidney died in 1586, and Davison says in his preface that some pieces on Sidney in the volume were written 'almost twentie yeeres since'. This poem is ascribed to 'A. W.' in the book and (like 67 others there cited as anonymous or by other poets) in a ms list compiled by Davison (BL MS 280 fols.99-100). A. W. has been variously but inconclusively identified as Andrew Willett, Arthur Warren and Davison himself.

EGLOGVE.

Made long since vpon the death of Sir Phillip Sidney.
 Thenot. Perin.

Thenot. Perin, arreed what new mischance betide, inform, tell; befallen
 Hath rast thee of thy wonted meriment? razed, deprived
 Faire feeds thy flock this pleasant spring beside,
 Nor Loue, I ween, hath made thee discontent,
 Sild Age and Loue, to meet in one, consent. seldom

Perin. Ah *Thenot*, where the Ioy of hart doth faile,
 What maruaile there, if mirth and musick quaile?

2 frolique] (a) merry, sportive (b) liberal, bountiful (*OED* 2). **12 fildbierds]** filberts, a kind of hazelnut, distinguished from the 'hazell nutt' by the greater length of the fruit. **17 giftes]** i.e. the fruit of the trees. **20 whight Lyon]** Salusbury had earned the sobriquet 'the Strong'.

See how the flowrets of the field do spring,
 The Purple Rose, the Lilly white as Snow;
 10 With smell and colour for an Haruest King,
 May serue to make vs yong againe, I trow.
 Yet all this pride is quickly laid full low,
 Soon as the root is nipt with northerne cold,
 What smell, or beauty, can we then behold?

believe, think

Thenot. As good not heare, as heard, not vnderstand,
 My borrell braines through eld beene all too dull,
 Sike mister meaning nill by mee be scand,
 All as my Face, so wrinckled is my skull:
 20 Then say me *Perin*, by thy hope of wull,
 And by thine Ewes blown bags and bagpipes sound,
 So not one Aneling in thy flock be found.

ignorant, boorish; old age

just like
hope of abundant wool
full udders

Perin. Ah *Thenot*, by thine alderliefest Lasse,
 Or whatsoever is more deere to thee;
 No Bagpipe name, let song and sollace passe,
 Death hath vndon my flock, my pipe, and mee.
 Dead is the Sheeps delight, and Shepherds glee,
 Broke is my Pipe, and I myselfe forlorne,
 My Sheep vnfed, their fleeces rent and torne.

most beloved

Thenot. I mickle muz'de such vncouth change to see,
 30 My flockes refus'de to feed, yet hale they weare:
 The tender Birds sate drooping on the tree,
 The carelesse Lambs went wandring here and there:
 My selfe vnknowne a part of grieffe did beare,
 Ne wist I why, yet heauy was my hart,
 Vntimely Death was cause of all this smart.

greatly wondered

[vncouth: unknown, unprecedented]

Vp, *Perin*, vp, aduaunce thy mournfull layes,
 Sound loud thy pipe, but sound in dolefull wise.

Perin. Who else, but *Thenot*, can the Muses raise,
 40 And teach them sing and dance in mournfull guise?
 My fingers stiffe, my voice doth hoarsely rise.

Thenot. Ah, where is *Collin*, and his passing skill?
 For him it sits our sorrow to fulfill.

suits, befits

Perin. Tway sore extreames our *Collin* presse so neere,
 (Alas that such extreames should presse him so)
 The want of wealth, and losse of loue so deere,
 Scarce can he breathe from vnder heapes of woe,
 He that beares heau'n, beares no such weight I trow.

two

Thenot. Hath he such skill in making all aboute,
 And hath no skill to get or Wealth, or Loue?

Perin. Praise is the greatest prise that Poets gaine,
 50 A simple gaine that feeds them ne're a whit.
 The wanton lasse for whom he bare such paine,
 Like running water loues to change and flit.
 But if thee list to heare a sorry fit,
 Which *Cuddy* could in dolefull verse endite,
 Blow thou thy Pipe while I the same recite.

bare, without advantage

(part of a) poem or tale
knows how to, is able to

Thenot. Ginne when thou list, all-be my skill but small,
 My forward minde shall make amends for all.

begin; although
ready, eager

15 proverbial. 17 I cannot understand this kind of meaning. 21 Aneling] enling: a newborn lamb, here weak or orphaned. 41 Collin] Spenser. 45 want of wealth] There was a widespread but exaggerated belief that Spenser spent his last days in neglect and want. losse of loue] Colin's unhappy love for Rosalind in SC. 47 He that beares heau'n] the Titan Atlas. 48 skill ... above] poetic skill surpassing all others. making] poetic composition.

Perin. Yee Nymphs that bathe your bodies in this spring: Your tender bodies white as driuen Snow:		60
Yee Virgins chaste which in this Groue doe sing, Which neither grieffe of Loue, nor Death do know: So may your streames runne cleere for ay, So may your trees giue shade alway.	<i>for ever</i>	
Depart a space, And giue me place,	<i>Move some distance away</i>	
To wayle with grieffe my restlesse woe alone, For feare my cries Constraine your eyes		
To shed forth teares, and help lament my mone.		70
And thou, my Muse, that whilome wont to ease Thy Maisters minde with layes of sweete delight, Now change those tunes, no ioy my hart can please, Gone is the day, come is the darkesome night, Our Sunne close hid in cloudes doth lie, We liue indeede, but liuing, die: No light we see, Yet wander wee,	<i>were once accustomed</i>	
We wander farre and neere without a guide: And all astray,		80
We loose our way, For in this world n'is such a Sunne beside.	<i>is not; other than this</i>	
Ye Shepheards Boyes that leade your flocks a field, The whilst your sheepe feede safely round about, Breake me your Pipes that pleasant sound did yeeld, Sing now no more the Songs of <i>Collin Clout</i> : Lament the end of all our ioy, Lament the source of all annoy. WILLY is dead, That wont to leade		90
Our flockes and vs in mirth and Shepheards glee: Wel could he sing, Wel dance, and spring;		
Of all the Shepheards was none such as hee.		
How often hath his skill in pleasant Song Drawn al the water-nymphs from out their bowers? How haue they laine the tender grasse along, And made him Garlands gay of smelling flowers? <i>Phæbus</i> himselfe that conquer'd <i>Pan</i> , Striuing with <i>Willy</i> , nothing wan.	<i>fragrant</i> <i>won</i>	100
Me thinkes I see, The time when hee Pluckt from his golden lockes the Laurell crowne; And so to raise Our <i>Willies</i> praise, Bedeckt his head, and softly set him downe.		
The learned Muses flockt to heare his skill, And quite forgot their water, wood, and mount; They thought his Songs were done too quickly stil, Of none but <i>Willies</i> Pipe they made account.	<i>ended</i>	110
Hee sung; they seemd in ioy to flowe: He ceast; they seemd to weep for woe; The Rurall rout, All round about,	<i>throng, gathering</i>	

61-4 Evokes a paradisal or Parnassian setting. **Virgins**] ?Muses. **99 Phœbus ...conquer'd Pan**] in a song-contest (Ovid *Met.* XI.146-93). **108 water, wood, and mount**] the Castalian spring on Mount Parnassus, or the springs Aganippe and Hippocrene beneath Mount Helicon. Both 'mounts' were wooded, with a grove sacred to the Muses beside the Hippocrene.

Like Bees came swarming thicke, to heare him sing:
 Ne could they thinke
 On meate or drinke,
 While *Willies* musicke in their eares did ring.

120 But now (alas) such pleasant mirth is past,
Apollo weepes, the Muses rend their haire.
 No ioy on earth that any time can last,
 See where his breathlesse corps lies on the beare.
 That selfe same hand that reft his life,
 Hath turned Shepheards peace to strife.

turmoil, distress

Our ioy is fled,
 Our life is dead,
 Our hope, our help, our glory all is gone:
 Our Poets praise,
 Our happy dayes,

130 And nothing left but grieffe, to thinke thereon.

What *Thames*, what *Seuerne*, or what westerne Seas,
 Shall giue me floods of trickling teares to shed?
 What comfort can my restlesse grieffe appease?
 O that mine eies were Fountaines in my head!

Ah *Collin!* I lament thy case,
 For thee remains no hope of grace.

The best reliefe
 Of Poets grieffe

140 Is dead, and wrapt full colde in filthy clay,
 And nought remains

To ease our paines,

But hope of death, to ridde vs hence away.

remove, release

Phillis, thine is the greatest grieffe about the rest:
 Where beene thy sweetest Posies featly dight,
 Thy Girlonds with a true-loues Knot address,
 And all that erst thou *Willy* didst behight?

promise, ?plan to offer

Thy labour all is lost in vaine,
 The grieffe whereof shall ay remaine.

150 The Sunne so bright,
 That falles to night,
 To morrow from the East againe shall rise:

But we decay,
 And waste away,

Without returne, alas, thy *Willy* dies.

See how the drooping Flockes refuse to feede,
 The Riuers streame with teares about the bankes,
 The Trees do shed their leaues, to waile agreeed,
 The beasts vnfed, go mourning all in rankes.

160 The Sunne denies the Earth his light,
 The Spring is kill'd with winters might:

The flowers spill,
 The birds are still:

No voyce of ioy is heard in any place.

The Meddows greene
 A change haue seene,

And *Flora* hides her pale disfigur'd face.

135-9 Referring to Sidney's patronage of Spenser. 143 *Phillis*] Sidney's wife Frances, daughter of Francis Walsingham; or Penelope Devereux (Rich), the 'Stella' of his poems; or perhaps Sidney's sister Mary, Countess of Pembroke. 149-54 Closely echoes some famous lines in Catullus (usually numbered poem 5): 'Suns may set and rise again; but when our brief light is once quenched, there remains only an endless night to sleep in'.

- Watch now, ye shepheards boyes, with waking eie,
 And loose your time of sleepe, to learne to sing.
 Vnhappy skill, what good is got thereby,
 But painted praise that can no profite bring? artificial 170
 If Skill could moue the Sisters three,
 Our *Willy* still aliuie should be.
 The wolfe so wood, rabid, mad, violent
 Amazed stood
 At sound of *Willies* pipe, and left his pray: prey
 Both Pipe and Skill
 The Sisters spill, destroy, kill
 So, worse then any wicked Wolfe are they.
- O flatt'ring hope of mortal mens delight,
 So faire in outward shew, so foule within! 180
 The deepest streames do flow full calme to sight,
 The rau'ning Woolues do jet in Weathers skin; (a) swagger, strut (b) go about
 Wee deem'd our *Willy* ay should liue, for ever
 So sweete a sound his Pipe could giue:
 But cruel death
 Hath stopt his breath:
 Dumbe lies his Pipe that won so sweete to sound: attained, achieved
 Our flockes lament
 His life is spent,
 And careless wander all the woods around. heedless, distracted 190
- Come now, ye shepheards daughters, come no more
 To heare the Songs that Cuddy wont to sing:
 Hoarse is my Muse, my throate with crying, sore;
 These woods with Eccho of my griefe doe ring.
 Your *Willies* life was Cuddies ioy,
 Your *Willies* death hath kill'd the Boy:
 Broke lies my Pipe,
 Till Reedes be ripe
 To make a new one, but a worse, I feare:
 Saue yeere by yeere,
 To waile my Deere, 200
 All Pipe and Song I vtterly forswear.
- Thenot.* Alacke and welladay may shepheards cry,
 Our *Willy* dead, our *Collin* killd with care:
 Who shall not loathe to liue, and long to die?
 And will not griefe our little Cuddy spare,
 But must he too of sorrow haue a share?
 Ay, how his ruefull Verse hath prickt my hart!
 How feelingly hath hee exprest my smart!
- Perin.* Ah *Thenot*, hadst thou seene his sory looke,
 His wringed hands, his eies to heau'n vpkest; cast upward 210
 His teares, that stream'd like water in the Brooke;
 His sighes, that made his Rimes seeme rudely drest,
 To teares thou wouldst haue melted with the rest.
 But hie we homeward, night approacheth neere,
 And rainie cloudes in southerne skies appeere.

139 MARY HERBERT, COUNTESS OF PEMBROKE A DIALOGUE BETWEEN TWO SHEPHERDS IN PRAISE OF ASTRAEA

First published in Francis Davison's *A Poetical Rhapsody* (1602). Hyder Rollins proposes (citing the *DNB*) that the occasion may have been the Queen's 1599 visit to the Earl of Pembroke's seat at Wilton. Nichols (*Progresses of Elizabeth*, III, 529) prefers '1600, when the Queen meditated a Progress into North Wiltshire... and [the poem] was perhaps recited in 1601 in *Aldersgate Street*.' If the projected visit was before Lady Day (23 March) 1600, it could have been recorded as 1599.

A DIALOGVE betweene two shepherds, *Thenot*, and *Piers*, in praise of ASTREA, made by the excellent Lady, the Lady *Mary* Countesse of *Pembrook*, at the Queenes Maiesties being at her house at Anno 15 .

Thenot. I sing diuine ASTREAS praise,
O Muses! help my wittes to raise,
And heaue my Verses higher.

Piers. Thou needst the truth but plainly tell,
Which much I doubt thou canst not well,
Thou art so oft a lier.

Thenot. If in my Song no more I show,
Than Heau'n, and Earth, and Sea do know,
Then truely I haue spoken.

10 *Piers*. Sufficeth not no more to name,
But being no lesse, the like, the same,
Else lawes of truth be broken.

Thenot. Then say, she is so good, so faire,
With all the earth she may compare,
Not *Momus* selfe denying.

Piers. Compare may thinke where likenesse holds,
Nought like to her the earth enfoldes,
I lookt to finde you lying. *expected to*

20 *Thenot*. ASTREA sees with Wisedom's sight,
Astrea workes by Vertue's might,
And ioyntly both do stay in her.

Piers. Nay take from them, her hand, her minde,
The one is lame, the other blinde,
Shall still your lying staine her?

Thenot. Soone as ASTREA shewes her face,
Strait euery ill auoides the place,
And euery good aboundeth.

30 *Piers*. Nay long before her face doth showe,
The last doth come, the first doth goe,
How lowde this lie resoundeth! *latter ... former*

Thenot. ASTREA is our chiefest ioy,
Our chiefest garde against annoy,
Our chiefest wealth, our treasure.

Piers. Where chiefest are, there others bee,
To vs none else but only shee;
When wilt thou speake in measure? *?in a sober or fitting way*

Thenot. ASTREA may be iustly sayd,
A field in flowry Roabe arrayd,
In Season freshly springing.

40 *Piers*. That Spring indures but shortest time,
This neuer leaues *Astreas* clime,

0.1 *Astraea*] the virgin goddess of justice, with whom the virgin Queen was often compared. *Astraea* dwelt on earth in the Golden Age and left thereafter. (Virgil IV.6, *Georg.* II.473; Ovid, *Met.* I.150).
0.2-0.3 The venue, and last two digits of the date, are left blank. 10 It is not enough to say so little.
15 *Momus*] god of satire, hence a carping critic. 16-17 Comparisons are between like things, but there is nothing like her. 34-5 'Chiefest' implies there are others to compare; but she is incomparable. 41 Eternal spring is a common topos in pastoral and the Golden Age myth, linking up with Paradise and hence with man's state of innocence before the Fall. *Astraea's clime*] see 0.1n.

- Thou liest, instead of singing.
- Thenot.* As heauenly light that guides the day,
Right so doth shine each louely Ray,
That from *Astrea* flyeth.
- Piers.* Nay, darknes oft that light enclowdes,
Astreas beames no darknes shrowdes;
How lowdly *Thenot* lyeth!
- Thenot.* ASTREA rightly terme I may,
A manly Palme, a Maiden Bay, *laurel [creeper]* 50
Her verdure neuer dying.
- Piers.* Palme oft is crooked, Bay is lowe,
Shee still vpright, still high doth growe,
Good *Thenot* leaue thy lying.
- Thenot.* Then *Piers*, of friendship tell me why,
My meaning true, my words should ly,
And striue in vaine to raise her. *elevate, extol*
- Piers.* Words from conceit do only rise, *idea, fancy (as opposed to reality)*
Aboue conceit her honour flies;
But silence, nought can praise her. *except by or through silence* 60

140 FICTION HOW CUPID MADE A NYMPH WOUND HERSELF WITH HIS ARROWS

First published in Francis Davison's collection *A Poetical Rhapsody* (1602). Also with the title 'Cupids Pastime' in an appendix to *Le Prince d'Amour*, ed. Sir Rudyerd Benjamin (1660).

- Fiction how *Cupid* made a Nymph wound her selfe with his Arrowes.
- It chaunst of late a Shepheardes swaine,
That went to seeke a strayed sheepe,
Within a thicket on the plaine,
Espide a daintie Nymph asleepe. *beautiful, graceful: general term of approbation*
- Her golden Haire ore-spread her face,
Her carelesse Armes abroad were cast, *heedless, unawares (in sleep)*
Her Quiuer had her Pillowes place,
Her breast lay bare to euery blast.
- The Shepheard stood and gazde his fill,
Nought durst hee doo, nought durst he say:
When Chance or else perhaps his Will,
Did guide the God of Loue that way. *the god's* 10
- The crafty boy that sees her sleep,
Whom if shee wakte, he durst not see,
Behinde her closely seekes to creepe,
Before her nap should ended bee. *(a) close, near (b) secretly, stealthily*
- There come, he steales her shaftes away,
And puttes his owne into their place,
Ne dares he any longer stay,
But ere she wakes, hies thence apace. 20
- Scarce was hee gone, when shee awakes,
And spies the Shepheard standing by;
Her bended Bowe in haste shee takes,
And at the simple Swaine let fly.
- Foordth flew the shafte, and pierst his hart,
That to the ground hee fell with paine: *so that*

50 **Palme ... Bay**] both evergreen. **manly**] as standing erect. **maiden**] as languishing or clinging to a tree like the laurel (**bay**), hence feminized 14 Because he is afraid of her fierce chastity.

Yet vp againe forthwith hee start,
 And to the Nymphe hee ran amaine:

 30 Amaz'de to see so strange a sight,
 She shot, and shot, but all in vaine,
 The more his wounds, the more his might,
 Loue yeeldeth strength in midst of paine.

 Her angry Eyes are great with teares,
 She blames her hands, she blames her skill;
 The bluntnesse of her Shaftes she feares,
 And try them on her selfe she will. *suspects, doubts*

 Take heed, sweet Nimph, try not the shaft,
 Eache little touch will pricke the harte,
 40 Alas, thou knowest not *Cupids* craft,
 Reuenge is ioy, the End is smart. *pain*

 Yet try she wil, and prick some bare,
 Her Hands were glou'd, and next to hand
 Was that faire Breast, that breast so rare,
 That made the shepheard sencelesse stand. *something bare or exposed*

 That brest she prickt, and through that brest,
 Loue findes an entry to her hart:
 At feeling of this new-come Guest,
 Lord how the gentle Nimph doth start!

 50 Shee runnes not now, she shootes no more,
 Away she throwes both shaftes and bowe,
 Shee seekes for that she shun'd before,
 She thinks the Shepherds haste too slowe.

 Though mountaines meet not, Louers may:
 So others doo, and so doo they.
 The God of Loue sittes on a tree,
 And laughes that pleasant sight to see.

141 FRANCIS DAVISON 'A SHEPHERD POOR'

First published in *A Poetical Rhapsody* (1602), edited by Davison himself. Eubulus is the poet's father, the statesman Sir William Davison, used and then unjustly denounced by Elizabeth for the execution of Mary Queen of Scots. The poem shows interesting political application of Petrarchan love-conceits, presenting the disgraced courtier as a scorned lover.

I. EGLOGVE.

A Shepheard poore, *Eubulus* call'd he was,
 (Poore now alas, but erst had iolly beene)
 One pleasant morne whenas the Sunne did passe
 The fiery hornes of raging Bull betweene,
 His little Flocke into a Meade did bring,
 As soone as day-light did begin to spring.

 Fresh was the Meade, in Aprils luerie dight, *garb; decked, adorned*
 Deckt with green Trees, bedewd with siluer Brooks,
 But ah! all other was the shepherds plight, *entirely different*
 10 All other were both sheepe and shepherds lookes.
 For both did shew by their dull heavy cheere,
 They tooke no pleasure of the pleasant yeere. *pleasing*

1 Eubulus] Gk *euboulos*, prudent, of good counsel; also the name of an actual statesman of ancient Athens. On both counts, an apt name for the elder Davison. **2 Poore]** literally true: Elizabeth fined Davison ten thousand marks. **4 Bull]** the zodiacal sign of Taurus, through which the sun passes in late spring / early summer (April 21 – May 21), hence 'fiery ... raging'.

He weeping went, ay me that he should weep!
 They hung their heads as they to weep would learn.
 His heavy Heart did send forth sighings deepe.
 They in their bleating voyce did seeme to yearne.
 He leane and pale, their fleece was rough and rent:
 They pinde with paine, and he with dolours spent. *exhausted, weary*

His pleasant Pipe was broke, (alas the while) *pleasing, cheerful*
 And former meriment was banisht quite. 20
 His shepherds Crooke that him vpheld ere-while,
 He erst had throwne away with great despite. *earlier; indignation, resentment*
 Tho leaning gainst a shrubbe that him sustained,
 To th'earth, sun, birds, trees, Eccho thus he plained.

Thou all-forth-bringing earth, though winter chill
 With boystrous blasts blow off thy Mantle greene,
 And with his Snowe and hoary Frosts doe spill *destroy, kill*
 Thy *Flora*-pleasing flowers, and kill them cleene:
 Yet soone as Spring returnes againe
 To driue away thy Winters paine, 30
 Thy Frost and Snowe
 Away doe goe.

Sweete *Zephyres* breath cold *Boreas* doth displace,
 And fruitfull showers
 Reuiue thy flowers,
 And nought but loy is seene in euery place.

But ah! how long, alas, how long doth last
 My endlesse Winter without hope of Spring? *[blustring: stormy, tempestuous*
 How haue my sighes, my blustring sighes, defaste *defaced, destroyed*
 The flowers and buds which erst my youth did bring. *bring forth* 40
 Alas the tops that did aspire, *tops: of trees; rise high, stand upright*
 Lie troaden now in filthy mire.
 Alas! my head
 Is all bespread

With too vntimely snow: and eke my hart
 Al sence hath lost, *sensation*
 Through hardned frost
 Of colde Despaire, that long hath bred my smart. *pain*

What though Soone-rising Torrents ouerflow
 With nought-regarding streams thy pleasant green, *sparing nothing* 50
 And with their furious force do lay full lowe
 Thy drowned flowers, how euer sweet they been! *old plural of 'be'*
 Soone fail those flouds, as soone they rose,
 (For fury soone his force doth lose;)
 And then full eath *easily, readily, swiftly*
 Apolloes breath,

The cold, yet drying North-wind, so doth warme,
 That by and by
 Thy Meades be dry,
 And grow more fruitfull by their former harme. 60

O would the teares that Torrent-like do flowe
 Adowne my hollow cheekes with restlesse force,
 Would once (O that they could once) calmer grow!
 Would like to thine, once cease their ceasles course!
 Thine last not long, mine still endure:
 Thine cold, and so thy wealth procure:
 Hot mine are still,
 And so do kill

21 **vpheld**] supported (i.e. he was too grief-stricken to stand). 28 **Flora**] goddess of flowers. 33 **Zephyr**] southerly spring breeze. **Boreas**] northerly winter wind. 60 **harme**] damage (i.e. the flood, which has improved the soil).

- 70 Both flower and roote, with most vnkindely dew.
 What Sun or Winde
 A way can finde,
 The roote once dead, the flowers to renew?
- Thou, though the scorching heate of Summer Sun,
 (While ill-breath'd Dog the raging Lyon chaceth)
 Thy peckled flower do make of colour dun, *speckled, parti-coloured*
 And pride of all thy greeny haire defaceth; *i.e., grass*
 And in thy moysture-wanting side
 Deepe wounds do make, and gashes wide:
- 80 Yet as thy weate,
 By *Phæbus* heate, *wet, moisture: rain or flood*
 To turne to wholesome drynesse is procured, *caused, made to be*
 So *Phæbus* heate
 By south-winds weate,
 Is soone asswaged, and all thy wounds recured. *cured, healed*
- Such heate as *Phæbus* hath me almost slaine.
 As *Phæbus* heate? ah no, farre worse then his. *than*
 It is *Astreas* burning-hot Disdaine
 That parched hath the roote of all my blis:
 90 That hath (alas) my youth defaced,
 That in my face deep wounds hath placed.
 Ah that no Heate
 Can dry the weate, *wet: moisture, tears*
 The flowing weate of my still-weeping Eies!
 Ah that no weate
 Can quench the heate,
 The burning heate within my Hart that lies!
- Thou dost, poor Earth, beare many a bitter stound, *pain, injury*
 While greedy Swaines forgetting former neede,
 With crooked plowes thy tender backe do wound,
 100 With harrowes biting teeth do make thee bleede.
 But earth (so may those greedy Swaines
 With pitteous Eye behold thy paines)
 O Earth, tel mee,
 When thou dost see
 Thy fruitfull Back with golden Eares beset,
 Doth not that ioy
 Kil all annoy,
 And make thee all thy former wounds forget?
- 110 And I, if once my tired Hart might gaine
 The Haruest faire that to my faith is due:
 If once I might *ASTREAS* grace regaine:
 If once her hart would on my sorrows rue,
 Alas, I could these plaints forgo,
 And quite forget my former wo.
 But (O! to speake
 My Hart doth breake)
 For all my seruice, faith, and patient minde,
 A crop of greefe,
 Without releefe,
- 120 A crop of scorne, and of contempt, I finde.
 Soone as the Shepheards Star abroad doth wend *comes out*
 (Nights harbinger) to shut in bright-some Day;

69 dew] tears (*OED* 3b). **74 Dog, Lyon]** The sun is in the sign of Leo or the Lion in midsummer (July 23 to August 22: hence hot or 'raging'), and Sirius or the Dog Star is close to it. **77-8 i.e.,** The soil is parched and cracked. **87 Astrea]** the virgin goddess of justice, with whom Queen Elizabeth was routinely equated. **91-6** A common Petrarchan conceit: simultaneous heat and moisture, or heat and cold. **98 forgetting ... neede]** ?forgetting how little they earlier made do with. **121 Shepheards Star]** Hesperus, the evening star (cf. *Virgil* X.77).

And gloomy Night, on whom black clouds attend,
 Doth Tirant-like through skie vsurpe the sway, *rule, authority*
 Thou art (poore Earth) of Sunne deprived
 Whose beames to thee all Ioy deriued: *conveyed, imparted*
 But when *Aurore*
 Doth ope her Dore,
 Her purple dore to let in *Phæbus* waine,
 The night giues place 130
 Vnto his race, *(sun's) course in the sky*
 And then, with ioy, thy Sun returnes againe.

 O would my Sunne would once returne againe!
 Returne and driue away th'infernall night,
 In which I die, since she did first refraine *hold back, withdraw*
 Her heauenly beames, which were mine only light.
 In her alone all my light shinde,
 And since she shinde not, I am blinde.
 Alas, on all
 Her beames doe fall, 140
 Saue wretched me, whome she doth them deny.
 And blessed day
 She giues alway,
 To all, but me, who still in darknesse lie.

 In mournfull darknesse I alone doe lie,
 And wish, but scarcely hope, bright day to see,
 For hop'd so long, and wist so long haue I,
 As hopes and wishes both are gone from mee.
 My night hath lasted fifteene yeeres,
 And yet no glimpse of day appeeres. 150
 O do not let
 Him that hath set
 His ioy, his light, his life in your sweete Grace!
 Be vnrelieu'd,
 And quite depriu'd
 Of your deere sight, which may this night displace.

Phæbus, although with firy-hoofed steedes,
 Thou daily doe the steepy Welkin beate,
 And from this painefull taske art neuer freed,
 But daily bound to lend the world thy heate: 160
 Though thou in fiery Chariot ride,
 And burning heate thereof abide, *endure, suffer*
 Yet soone as night
 Doth dim the light,
 And hale her sable Cloake through vaulted skie, *draw*
 Thy iournie's ceast,
 And thou doost rest,
 In cooling waues of *Tethis* soueraigntie.

 Thrice happy Sun, whose pains are eas'de by night,
 O haplesse I, whose woes last night and day. 170
 My paines by day do make me wish for night,
 My woes by night do make me cry for day.
 By day I turmoyle vp and downe,
 By night in Seas of teares I drowne.
 O paineful plight!
 O wretched night,
 Which neuer findes a morne of ioyfull light!

127 *Aurore*] Aurora, goddess of the dawn. 129 *Phæbus waine*] the chariot of the sun-god. 136
Her heauenly beames] the light of her eyes compared to the sun: a standard Petrarchan image. 149
fifteene yeeres] from 1587, when William Davison was imprisoned, to 1602, when this poem appeared.
 153-4 The sentence continues across the interjection. 168 *Tethis*] Tethys, wife of Oceanus, hence
 identified with the ocean.

- O sad decay,
O wretched day,
180 That neuer feeles the ease of silent night!
Ye chirping Birds, whose notes might ioy my minde,
(If to my minde one drop of ioy could sinke,)
Who erst, through Winters rage were almost pinde, *wasted away, starved*
And kept through barren frost from meat or drinke,
A blessed change yee now haue seene,
That changed hath your woefull teene. *suffering*
By day you sing,
And make to ring
The neighbour groues with Eccho of your Song:
190 In silent night,
Full closely dight,
You soundly sleepe the bushes greene among.
But I, who erst (ah woefull worde to say)
Enioy'd the pleasant spring of her sweete grace,
And then could sing and dance, and sporte and play;
Since her fierce anger did my Spring displace,
My nightly rest haue turn'd to detriment, *harm, suffering*
To plaints haue turn'd my wonted meriment.
The Songs I sing
200 While day doth spring,
Are bootlesse plaints till I can plaine no more.
The rest I taste,
While night doth last,
Is broken sighes, til they my hart make sore.
Thou flowret of the field that erst didst fade,
And nipt with Northerne cold didst hang the head,
Yee Trees whose bared bowes had lost their shade,
Whose with red leaues by western blasts were shed,
Yee gin to bud and spring againe,
210 Winter is gone that did you straine. *hurt, afflict*
But I, that late
With vpright gate *gait*
Bare vp my head, while happy fauour lasted; *bore, carried*
Now olde am growne,
Now ouerthrowne,
With wo, with griefe, with wailing now am wasted.
Your springing stalke with kindly iuice doth sprout, *natural, hence vital, vigorous*
By fainting legs do waste and fall away:
Your stretched armes are clad with leaues about,
220 My griefe-consumed armes do fast decay.
Yee gin againe your tops lift vp;
I downe to earth-ward gin to stoope.
Each bowe and twig
Doth waxe so big,
That scarce the rinde is able it to hide;
I so do faint,
And pine with plaint,
That slops and Hose, and Galage wax too wide. *hang loose*
Eccho, how wel may she that makes me mone,
230 By thy example learne to rue my paine?
Thou hear'st my plaintes when as I waile alone,
And wailing accents answerest againe. *responds*
When as my brest through greefe I beate,

223-5 The expanding boughs stretch or split the bark. 228 slops] (a) a jacket or mantle (a) a kind of wide hose (but 'Hose' is mentioned separately). Galage] galosh: types of rustic boot or shoe, often of wood or with a wooden sole.

- That wofull sound thou dost repeate.
 When as I sob,
 And hartly throb, *inwardly, at the heart*
 A dolefull sobbing sound againe thou sendest:
 And when I weep,
 And sigh full deep,
 A weepy sighing Voice againe thou lendest. 240
- But ah! how oft haue my sad plaints assaide *assayed, attempted*
 To pierce her Eares, deafe only vnto mee?
 How oft my Woes in mournfull inke arraide
 Haue tride to make her Eies my griefe to see?
 And you, my Sighs and Teares, how often
 Haue ye sought her hard hart to soften?
 And yet her Eye
 Doth still denie
 For all my Woes, one bitter teare to shed.
 And yet her Hart 250
 Will not impart
 One hartly sigh, for griefe her self hath bred. *heartfelt*
- Nor I, alas, do wish that her faire Eyes,
 Her blessed-making Eies should shed a teare,
 Nor that one sigh from her deere Breast should rise,
 For all the paines, the woes, the wrongs I beare.
 First let this weight oppresse me still,
 Ere shée, through mee taste any ill.
 Ah if I might
 But gaine her sight, 260
 And shew hir, e're I die, my wretched case!
 O then should I
 Contented dy;
 But ah I dy, and hope not so much grace.
- With that his fainting legs to shrinke begun,
 And let him sinke with gastly look to ground
 And there he lay as though his life were don,
 Till that his Dog, seeing that wofull stound, *pain, suffering*
 With pitteous howling, kissing and with scraping,
 Brought him again from that sweet-sowre escaping. *release* 270
- Then gan his Teares so swiftly for to flow,
 As forst his Ey-lids for to giue them way.
 Then blust'ring sighes too boyst'rously gan blow,
 As his weake lips could not their fury stay. *as if; force, frenzy*
 And inward griefe withall so hugely sweld,
 As tears, sighes, griefe had soon al words expeld.
- At last, whenas his teares began to cease,
 And weary sighes more calmly for to blowe:
 As he began with words his griefe to ease,
 And remnant of his broken plaint to show: 280
 He spide the skie o're-spread with nightly clouds,
 So home he went, his flocke and him to shrowde. *shelter*
- Eubulus his Embleme.*
 VNI MIHI PERGAMA RESTANT.

241-4 William Davison addressed many appeals to Elizabeth, including a letter that she refused to accept. 253-6 Through all his trials, William did not betray the Queen's private injunction to him to arrange for Mary's assassination rather than official execution. 283 *Vni mihi Pergama restant*] The words of Hecuba, queen of Troy, in Ovid, *Met.* XIII.507: 'For me alone, Pergama [Troy] remains' - i.e. though Troy is destroyed, I retain the sorrowful memory.

142 WALTER RALEGH FROM *THE OCEAN TO CYNTHIA*

An extract from the only complete book of Raleigh's poem *The Ocean to Cynthia* in a ms among the Cecil Papers in Hatfield House. The poem is an allusive lament addressed to Queen Elizabeth for her neglect and persecution of Raleigh. He projects himself as the 'Ocean', no doubt on account of his many voyages. The poem as a whole has no specific setting. This passage evokes a country setting in conventional Petrarchan terms. Line initials have been uniformly capitalized.

Lost in the mudd of thos hygh flowinge streames
 Which through more fayrer feilds ther courses bend,
 Slayne with sealf thoughts, amasde in fearfull dreams, *crazed, perplexed*
 Woes without date, discumforts without end, *end*
 From frutfull trees I gather withred leues
 And glean the broken eares with misers hands,
 Who svmetyme did inioy the waighty sheves.
 I seeke faire floures amidde the brinish sand.
 All in the shade yeven in the faire soon dayes *sun(ny)*
 10 Vnder thos healthless trees I sytt a lone *neither*
 Wher ioyfull byrdds singe neather lovely layes *tells her sad tale*
 Nor phillomen recounts her direfull mone.
 No feedinge flockes, no sheapherds cumpanye *conceit, thoughts*
 That might renew my dollorus consayte *once*
 While happy then, while loue and fantasye
 Confinde my thoughts onn that faire flock to waite.
 No pleasing streames fast to the ocean wendinge
 The messengers svmetymes of my great woe,
 But all onn yearth as from the colde stormes bendinge
 20 Shrinck from my thoughts in hygh heauens and below.

143 WALTER RALEGH EPITAPH ON ROBERT CECIL

A rare example of pastoral in a satirical epigram. Found in at least 20 mss in notably varying texts. All ascriptions to Raleigh are posthumous, but his authorship is very probable. Robert Cecil, Earl of Salisbury (1563-1612) was Principal Secretary and chief spymaster of England under Elizabeth (from 1590) and James I. Active in prosecuting and imprisoning Raleigh for his alleged involvement in the 'Main Plot' of 1603 to dethrone James I. If this poem was written soon after Cecil's death, Raleigh would still have been in prison. The text below follows the very full version in BL MS Harley 1221. Punctuation supplied and line initials regularized.

Heere *Hobbinoll* lyes, our shepeheard whilere
 Who once a yeare duly our fleeces did sheere
 And made vs so subiect at last to his call
 Hee needed no sheepehooke to fetch vs in all.
 His Curr he might fasten at home to a clogge
 And properly serue for sheepeheard and dogge.
 For oblations to *Pan* his custome was thus, *offerings, i.e., taxes or revenue paid*
 Himselfe gaue a tryfle and offered vp vs.
 And so by his craft this polittick swayne
 10 Kept himselfe on the mountaine and vs on the plaine,
 Contented with hornpipes whilest he and his *Phillis*
 Dayly sunge *Walsingham* and *Amarillis*.

3 sealf thoughts] thoughts of oneself, introspection. **6 misers hands]** small handfuls such as a miser might take; but perhaps **miser]** wretch, miserable person. **12 phillomen]** Philomel, the nightingale. **14 renew ... consayte]** revive my sad thoughts. **16** Held my thoughts to linger on that fair flock (a pastoral image of the court or courtly company). **19 bendinge]** the force of the gale, bending everything low. **2 our fleeces did sheere]** Perhaps, like 5, an allusion to Cecil's raising rents on crown lands in 1608 (Rudick). **5 clogge]** block of wood to which an animal is tied. **6 serue for]** i.e. serve as both. Other mss contain the word 'both'. **7 Pan]** James I. **10 mountaine ... plaine]** conventional distinction between high and low station, or wealth and poverty: in pastoral, associated with dangerous pride and humble but secure station respectively. **11, 12 Phillis]** prob. Queen Elizabeth. **12 Walsingham]** a traditional ballad, a later version of which has been ascribed to Raleigh: here playing on the name of Sir Francis Walsingham, Cecil's predecessor as Elizabeth's Principal Secretary and spymaster. **sunge Walsingham]** acted as Walsingham used to do. **Amarillis]** prob. the popular tune of that name. (See Chappell, *Popular Music*, though the recorded instances are later in date).

Meane time neyther wolfe nor Tygeer feard wee
 For neuer could worse thing come neere vs then hee.
 But hee that our God so highly displeases
 As to taste of our blood, must take our diseases.
 So though he scapt booth the stroke and the stabbe,
 In spight of his Tarbox he died of the scabb.

144 HENRY CHETTLE 'FEED ON MY FLOCKS'

First published in Chettle's *Piers Plainnes Seauen Yeres Prentiship* (1595). Sung by Piers Plainness, the herdsman employed by the master-shepherd Menalcas. Also in *Helicon*, whose text is followed here.

Feede on my Flocks securely,
 Your Sheepheard watcheth surely, *securely, ensuring your safety*
 Runne about my little Lambs,
 Skip and wanton with your Dammes, *play, gambol*
 Your louing Heard with care will tend ye: *herdsman*
 Sport on faire flocks at pleasure,
 Nip *Vestaes* flowring treasure,
 I my selfe will duely harke,
 When my watchfull dogge dooth barke,
 From Woolfe and Foxe I will defend ye.

10

145 HENRY CHETTLE(?) A PASTORAL SONG BETWEEN PHILLIS AND AMARILLIS

First published in *Helicon*; attributed to 'H. C.' like no.144, undoubtedly by Henry Chettle. An amoebean eclogue presenting an encounter between two attitudes or viewpoints, Phillis dispraising men and Amarillis women. (Conjectural speech-headings inserted in this edition.) 'Line-by-line' in the title probably means that in each verse-unit, the lead singer sings a line (i.e. the odd-numbered lines), with the other responding, as in the August roundelay in Spenser's *SC*.

A Pastoral Song betweene *Phillis* and *Amarillis*, two Nymphes, each aunswering other line for line.

[*Phillis*]
 Fie on the sleights that men deuise,
 heigh hoe sillie sleights:
 When simple Maydes they would entice,
 Maides are yong mens chiefe delights.
 [*Amarillis*]
 Nay, women they witch with their eyes, *bewitch*
 eyes like beames of burning Sunne:
 And men once caught, they soon despise,
 so are Sheepheards oft vndone.
 [*Phillis*]
 If any young man win a maide,
 happy man is he:
 By trusting him she is betraide,
 fie vpon such treacherie.
 [*Amarillis*]
 If Maides win young men with their guiles,
 heigh hoe guilefull greefe:
 They deale like weeping Crocodiles,
 that murder men without releefe. *(a) respite (b) remedy*
 [*Phillis*]
 I know a simple Country Hinde,
 heigh hoe sillie Swaine:

10

18 Tarbox ... scabb] Tar was used to salve sheep's wounds, but also to treat venereal disease (**the scabb**), to which Cecil's detractors attributed his death. **7 Vesta]** Roman goddess of home and hearth, also identified with the earth (Ovid, *Fasti* VI.267). **5 they]** the women. **6 beams of burning Sunne]** conventional Petrarchan conceit.

- 20 To whom faire *Daphne* prooued kinde,
 was he not kinde to her againe?
 He vowed by *Pan* with many an oath,
 heigh hoe Shepheards God is he:
 Yet since hath chang'd, and broke his troath,
 troth-plight broke, will plagued be.
- [*Amarillis*]
 She had deceaued many a Swaine,
 fie on false deceite:
 And plighted troath to them in vaine,
 there can be no greefe more great.
 Her measure was with measure paide,
 heigh hoe, heigh hoe equall meede: reward, recompense
- 30 She was beguil'd that had betraide,
 so shall all deceauers speede.
- [*Phillis*]
 If euery Maide were like to me,
 heigh hoe hard of hart:
 Both loue and louers scorn'd should be,
 scorners shall be sure of smart. suffering, esp. by way of retribution
- [*Amarillis*]
 If euery Maide were of my minde,
 heigh hoe, heigh hoe louely sweete:
 They to their Louers should prooue kinde,
 kindnes is for Maydens meete.
- 40 [*Phillis*]
 Me thinks loue is an idle toy,
 heigh hoe busie paine:
 Both wit and sence it dooth annoy,
 both sence and wit thereby we gaine. harm, injure
- [*Amarillis*]
 Tush *Phillis* cease, be not so coy,
 heigh hoe, heigh hoe coy disdain:
 I know you loue a Shepheards boy,
 fie that Maydens so should faine.
- [*Phillis*]
 Well *Amarillis*, now I yeeld,
 Shepheards pipe aloud:
 50 Loue conquers both in towne and field,
 like a Tirant, fierce and proude.
 The euening starre is vp ye see,
Vesper shines, we must away:
 Would euery Louer might agree,
 so we end our Roundelay.

146 HENRY CHETTLE THE SHEPHERDS' SPRING SONG

From Henry Chettle's *Englandes Mourning Garment* (1603), a lament for Queen Elizabeth's death followed by this song celebrating the accession of James I. Punctuation considerably modified.

The Shepheards Spring Song, in gratulation of the royall, happy, and flourishing Entrance, to the Maiestie of England, by the most potent and prudent Soueraigne, Iames king of England, France and Ireland.

Collin. Thenot and Chloris, red lipt Driope,
 Shepheards, Nymphs, Swaines, al that delight in field,
 Liuing by harmelesse thrift your fat heards yeelede,

28 greefe] wrong, offence (*OED* 2). 42 busie paine] diligent exertion (*OED* 6b, last cit.1502), countering 'idle toy'. Cf. the opposition in 43-4. 50 Not a description but an injunction to sing the 'maxim' in 51-2. 54 *Vesper*] the evening star. 0.1 Spring Song] Elizabeth died, and James succeeded, on 24 March 1603. 3 Living by the innocent profit from your well-fed herds. harmelesse] not involving wrongdoing or depriving others. thrift] earnings, profit.

Why slacke yee now your loued company?
 Vp sluggards, learne, the larke doth mounted sing
 His cheerefull Carrolls, to salute our King.
 The Mauis, blacke-bird, and the little Wren, *song-thrush*
 The Nightingale vpon the hawthorne brire,
 And all the wingd Musitions in a Quire,
 Do with their notes rebuke dull lazie men. 10
 Vp sheperds, vp; your sloth breeds al your shames.
 You sleep like beasts, while birds salute King *James*.
 The gray eyde morning with a blustring cheeke,
 Like *Englands* royall Rose mixt red and white,
 Summons all eies to pleasure and delight,
 Behold the euenings deaws doe vpward reeke, *rise*
 Drawn by the Sun, which now doth gild the skie,
 With his light-giuing and world-cheering eie.
 O thats well done; I see your cause of stay
 Was to adorne your temples with fresh flowers: 20
 And gather beautie to bedecke your bowers,
 That they may seeme the Cabinets of Maie:
 Honor this time, sweetest of all sweete Springs,
 That so much good, so many pleasures brings.
 For now alone the liuery of the earth
 Giues not life, comfort to your bleating Lambes,
 Nor fills the strowting vdders of their dams, *swollen*
 It yeeldes another cause of glesome mirth.
 This ground weares all her best embroidery,
 To entertaine her Soueraignes maiestie. 30
 And well she may, for neuer English ground
 Bore such a Soueraigne as this royall Lord:
 Looke vpon all Antiquities Record;
 In no Inrollment such a King is found.
 Beginne with *Brute* (if that of *Brute* be true,)
 As I'le not doubt, but giue old Bards their due.
 He was a Prince vnsetled, sought a Shore
 To rest his long-tosst Troyan scattred Race:
 And (as tis sed) found here a resting place:
 Grant this: but yeeld, he did false gods adore. 40
 The Nations were not calld to Christ that time,
 Blacke Pagan clouds darkned this goodly Clime.
 So, when dissention brought the Romans in,
 No *Cæsar* till the godly *Constantine*,
 (Descended truely from the Brittish line)
 Purgde this Iles aire from Idoll-hated sinne;
 Yet he in care of *Rome* left Deputies.
 Our *James* maintaines (himselfe) his dignities. *duties of office*
 The Saxon, and the Dane, scourgd with sharp steele,
 (So did the Norman Duke) this beauteous Land. 50
 Inuading Lords raigne with an yron hand:
 A gentler ruling in this Change we feele;
 Our Lion comes as meekely as a Doue,
 Not conq'ring vs by hurt, but hartly loue. *heartfelt, sincere*

13 blustring] blown-out, puffy – i.e. with stormy winds. **22 Cabinets]** (a) display cases; (b) ?rooms for displaying objects (*OED* 1st cit. 1676). **25-8** Now the flowering earth not only gives life [etc.] but also yields another cause for joy. **liuery]** dress, i.e. spring flowers. **31-4** James was the first Scottish king to rule England. **35 Brute]** Brut or Brutus, the Trojan warrior said to have settled on the island of Albion, named Britain after him. **37 vnsetled]** After the fall of Troy, Brut voyaged through the Mediterranean world before reaching Britain. **40 Grant ... yeeld]** Accept this account, but also admit. **43 dissention]** Both Julius Caesar's campaign and the Roman conquest of 43 CE exploited conflicts between local rulers. The latter was induced by the fugitive British ruler Verica. **44 godly]** as being the first Christian Roman emperor. **45** Of course Constantine was not of British stock, but spent much time in Britain both before and after becoming Emperor. **47 Rome ... Deputies]** after setting up his chief capital and residence in Constantinople. James, by contrast, rules both England and Scotland in his own person. **51 Inuading Lords]** military conquerors, not hereditary successors like James.

Euen as a calme to tempest tossed men,
 As bread to the faint soule with famine vext;
 As a coole Spring to those with heate perplext,
 As the Sunnes light into a fearefull denne,
 So comes our King: euen in a time of neede,
 To saue, to shine, to comforte and to feede.
 O Shepheards, sing his welcome with sweete notes,
 Nymphs, strew his way with Roses Red and White,
 Prouide all pastimes that may sense delight,
 Offer the fleeces of your flockes white cotes:
 He that now spares, doth in that sauing, spill;
 Where Worth is little, Vertue likes good will.
 Now from the Orchades to the Cornish Iles,
 From thence to *Cambria*, and the Hyberian shore,
 The sound of Ciuill warre is heard no more;
 Each Countenance is garnished with smiles,
 All in one hymne with sweet contentment sing
 The praise and power of *Iames* their onely King.
 Our onely King, one Ile, one Soueraigne;
 O long-desired, and perfected good!
 By him the heate of wrath, and boyling blood,
 Is mildly quencht; and Enuie counted vaine,
 One King, one people, blessed vnitie,
 That ties such mightie Nations to agree.
 Shepherdes, Ile not be tedious in my Song,
 For that I see you bent to actiue sport;
 Though I perswade me all time is too short,
 To welcome him, whome we haue wisht for long.
 Well done, dance on; looke how our little lambs
 Skippe as you spring, about their fleecie dams.
 Thus were yee wont to trip about the Greene,
 And dance in ringlets, like to Fairie Elues,
 Striuing in cunning to exceede your selues,
 In honour of your late falne summer Queene:
 But now exceede; this Maie excelles all Springs,
 Which King and Queene, and Prince and Princesse brings.
 Showt ioyfully, ye Nymphs, and rurall Swaines,
 Your maister *Pan* will now protect your foldes,
 Your Cottages will be as safe as Holdes,
 Feare neither Wolues nor subtyll Foxes traines.
 A Royall King will of your weale take keepe,
 Hee'le be your Shepheard, you shalbe his sheepe.
 He comes in pompe; so should a King appeare,
 Gods Deputie should set the world at gaze;
 Yet his milde lookes driue vs from all amaze,
 Clap hands for ioy, our Soueraigne draweth neere,
 Sing *Iò, Iò*, shepheards dance and sing,
 Expresse all ioy, in welcoming our King.
 The aire, the season, and the Earth accord
 In Pleasure, Order, both for sight and sense:
 All things looke fresh to greet his Excellence,
 And *Collin* humbly thus salutes his Lord:
 Drad and beloude, liue *Englands* happy King,
 While seasons last fresh as the liuely spring.

*fearsome cavern**circles of dancers
skill, expertise**strongholds, fortresses
sly, cunning; tricks, wiles**cause to gaze in wonder
confusion (through terror or panic)**expression of joy from classical Gk**dread, feared*

65 doth ... spill] waste by such saving; i.e. it would be false economy to stint on the celebrations. **66 Where Worth is little]** among humble or unworthy people. **68 Cambria]** Wales. **Hyberian]** ?Iberian, i.e. Spanish; but very likely a misprint for *Hybernian* (Irish). **78 such mightie Nations]** England and Scotland. **88 summer Queene]** Elizabeth, especially as presented in songs and entertainments on her country progresses. **92 Pan]** as so often, the king or ruler. **98 Gods Deputie]** an appellation specially welcome to James, who championed the doctrine of the divine right of kings.

147 THE GOOD SHEPHERD'S SORROW

This elegy for Prince Henry (died 6 November 1612), eldest son of James I, is put on the lips of the King himself and was popularly attributed to him; but it may be by Richard Johnson, in whose collection *The Crown Garland of Golden Roses* (2nd edn) it appeared in 1631. It reworks an earlier poem, perhaps on the death of the Earl of Arundel in 1595. The first part is found in a transcript by Anne, Countess of Arundel, made around this time. (See Lodge, *Illustrations of British History*, 1838, III.241; William Chappell, *Popular Music* I.201.) The text below follows a broadside in the Pepys collection, Magdalene College, Cambridge.

The good Shepheards sorrow for the death of his beloued Sonne. To an excellent new tune.

In sad and Ashy weeds,
I sigh, I pine, I grieue, I mourne:
My Oates and yellow reeds,
 I now to Iet and Ebon turne.
My vrged eyes like winter skies,
My furrowed cheekes ore-flow,
All heauen knows why men mourne as I
 and who can blame my woe?

In Sable roabes of night,
My dayes of ioy apparreld bee,
My sorrow sees no light,
 my light through sorrowes nothing see,
For now my sonne his date hath runne,
And from his Sphere doth goe,
To endlesse bed of fouled lead,
 and who can blame my woe?

10

has completed the term of his life

My flockes I now forsake,
That senceles sheep my griefs may know
And lillies loath to take,
 that since his fall presum'd to growe:
I enuy ayre because it dare
Still breath and he not soe,
Hate earth that doth intombe his youth,
 and who can blame my woe?

20

i.e. I hate

Not I poore Lad aloane,
Aloane, how can such sorrows bee?
Not onely men make moane,
 but more then men make mone with me:
The Gods of greens, the mountaine Queenes
The Faries circled Row:
The Muses nine the Nimphs diuine,
 and all condole my woe.

*i.e. be felt or suffered**dancing ring*

30

You awfull Gods of skie,
If Shepheards may you question thus,
What Diety to supply,
 tooke you this gentle Starre from vs?
Is *Hermes* fled? is *Cupid* dead?
Doth *Sol* his seate forgoe,
Or *Ioue* his ioy he stoole from Troy,
 or who hath fram'd this woe?

awe-inspiring, grand

40

Did not mine eyes, Oh heauen
Adore your light as well before,

3 Oates and yellow reeds] of which his pipes are made. 13 sonne] pun on *sun*, heightened by the reading *day(s)* for *date* in some texts. 15 fouled lead] wrapping his corpse. 29 mountaine Queenes] presumably the Oreades or mountain nymphs. 34 If shepherds can make so bold as to ask you. 35-6 To replace which god did you take this noble star from us? 38 Sol] the sun or sun-god, Phoebus or Apollo. 39 his ioy ... Troy] Jove or Jupiter's favourite Ganymede, son of Tros, after whom Troy takes its name. 41-4 O heaven, did I not worship you as much earlier as I do now you have added a new planet to the earlier seven (i.e. sun, moon and the five planets then known).

But that amidst your seauen,
 you fixed haue one Plannet more:
 You well may raise now double dayes,
 On this sad earth below,
 Your powers haue won from vs a Sonne
 and who can blame my woe?

At your great hands I aske,
 50 This boone, which you may easily graunt
 That till my vtmost maske
 of death, I still may moane his want,
 Since his Diuine parts with you shine
 Too bright for vs below:
 And earths sad brest entombes the rest
 Yet mine entombes his woe.

The Second Part of the good Shepheard, or Coridon's Comfort. To the same tune.

Peace Shepheard cease to mone,
 in vaine is all this greefe and woe,
 For him thats from vs gone,
 60 and can (alack) returne no mo:
 And yet indeede,
 The Oaten Reede,
 and mirth thou late didst know:
 I blame thee not,
 If now forgot,
 for who can blame thy woe?

The breath, had once a sound
 harmonious, is in sighing spent: *that had*
 The temples once were bound,
 70 with *Chaplets* of a pleasing sent, *scent*
 Now *Cypresse* weare,
 Thy greefe and care
 to all the world to show:
 The pipe so sweet,
 Thy lippes nere meet,
 and who can blame thy woe?

The murmure of the *Brook*
 hath beene delightfull to thine eare,
 Much pleasure hast thou tooke,
 80 sweet *Philomelaes* note to heare, *nightingale*
 To see that Quire,
 From bush to brier,
 leape lightly too and fro:
 The Summers Queene,
 Attird in greene,
 but now tis nothing so.

To see this Queene of flowers,
 when hoary *Hyems'* part is done, *winter*
 Deck vp those Summer Bowers,
 90 defend vs from the parching Sun,
 To see the ground
 Embroydered round,
 and euery tree to show:
 His *Virid dye* *green colour*
 Hath pleas'd thine eye,
 but now tis nothing so.

45 double dayes] as there are now two suns in the sky (see 47). 47 Sonne] again, pun on *son* and *sun*. 51 vtmost] final. maske] (a) performance, pageant, like the court masques beloved of James (b) (time to assume, or for someone to mould, his) death-mask. 74-5 Your pipe never touches your lips. 84 Implicit 'and to see' at the start of this line. Summer's Queene] probably the May Queen, but perhaps Flora, the goddess of flowers (see 87). Queen] used for 'goddess' earlier too (29). 87 Queene of flowers] see 84n.

Too well I know thy sheepe,
 at randome graze vppon the plaine: *uncontrolled, straying*
 Greefe luls thee now asleepe,
 and now thou wakst to grieue againe. 100

Asleepe, awake
 For his deere sake,
 some signe thy sorrowes show:
 No bed of rest
 Can ease thy brest,
 and who can blame thy woe?

No man (the man that knew
 for whome our fainting bodies were *wear*
 These robes of sadest hue,
 and woes more black imbrested bere) 110
 Can well forbear
 To shed a teare,
 griefes tide will ouerflow:
 Pale sorrowes course
 Hath still some force:
 then who can blame thy woe?

Thy woes I cannot blame,
 but in thy sorrowes beare a part,
 Yet now to patience frame,
 and see the salue cures all our smart: *medicine that cures* 120
 This bud is dead,
 Is gone, is fled,
 but in his place doth grow
 A Flower as faire,
 As fresh as rare,
 and he cures all our woe.

148 THE SHEPHERD'S LAMENTATION

Broadside ballad (c.1615) in the Pepys Library, Magdalene College, Cambridge. A few words in stanza 5 lost owing to a tear: the gaps, with some conjectural readings, in angular brackets.

The Shepheards Lamentation.
 To the tune of the plaine-dealing Woman.

Come Shepheards, decke your heads
 no more with bayes but willowes;
 Forsake your downy beds,
 and make your ground your pillowes:
 And mourne with me, since crost *crossed, afflicted*
 as I, was neuer no man:
 Nor neuer shepheard lo, lo, lo, lost,
 so plaine a dealing woman. *honest, simple*

All you forsaken woers,
 that euer were distressed, 10
 And all you lusty Louers,
 that euer loue molested, *harmed, made to suffer*
 Your losse I must condole,
 and all together summon,
 To mourne for the poore so, so, soule,
 of my plaine dealing woman:

101-3 Whether you are awake or asleep, you always show some sign of sorrow. 110 **imbrested**] within the heart: perhaps recalling *Hamlet* 1.2.77-86. 0.2 **the plaine-dealing Woman**] Given the refrain of the poem, may be a new tune composed for it. 2 **bayes**] laurels, emblem of poetry. **willowes**] associated with mourning. 3 **downy**] stuffed with down, hence soft.

Faire *Venus* made her chast,
 and *Ceres* beauty gaue her:
 20 *Pan* wept when she was lost,
 and *Satyres* stroue to haue her:
 But oh she was to them
 so nice, so coy, that no man
 Could iudge but he that knew, knew, knew,
 she was plaine dealing woman.

For all her pretty parts,
 I neuer enough shall wonder.
 She ouercame all hearts,
 and all hearts made to wonder.
 30 Her breath it is so sweet,
 so sweet the like felt no man,
 Oh, Shepheards neuer lo, lo, lost,
 so plaine a dealing woman.

Her eyes did shine like glasse,
 to grace her comely feature:
 Faire *Venus* she did farre surpasse,
 she was a comely creature.
 <But> oh she was so coy,
 <as> neuer yet was no one:
 40 <???) *Cupid* that blind bo, bo, boy,
 <???) my plaine dealing Woman.

So beautifull was she,
 in fauour and in feature:
 Her well shapt limbs did shew,
 she was a comely creature:
 What grieffe was this to me,
 iudge all true hearted yong men:
 To haue so great a lo, lo, losse,
 of my plaine dealing woman.

50 *Diana* faire and chast,
 on her might well attend,
 A Nimph she was at least,
 and to Shepheards a great friend:
 And oh she was so kind,
 as neuer yet was no one,
 A man could hardly fi, fi, find,
 so plaine a dealing woman.

So courteous eke she was,
 I and so kind to all men: aye
 60 What better pleasure could you wish,
 then so plaine a dealing woman:
 But now alas shees gone
 it makes my heart to pitty:
 Oh there was neuer such an o, o, other wench
 in Country as in Citty.

Alas Shepheards all farewell,
 since death hath me ore taken:
 Unto the world may tell,
 that I am quite forsaken,
 And so to all adue, adieu

17 i.e., She was both lovable and chaste. 18 *Ceres*] goddess of harvests. Her unusual role here as giver of beauty may imply that the beloved's beauty was entirely the product of nature and country life. 20-22 Satyrs were seen as lecherous, but she could resist their advances. 23 nice] strict, scrupulous (*OED* 3). coy] reserved, distant. 51 A Nimph ... at least] if not a goddess like Diana.

- goe forth I pray and summon,
The flanting crew to mourne for me, *flaunting: winsome, attractive; band (of shepherds)* 70
and my plaine dealing woman.
- Put on your mourning weeds,
and bring the wreath of willow:
Goe tell the world I am dead,
and make the ground my pillow.
And ring, ding dong, ding dong,
ding dong, adew,
Loue you no more so so long,
but change each day a new. 80
- Come Shepheards leaue your sighing
and wipe away your teares,
And let vs fall to piping,
to driue away all cares:
For though that she be gone,
that was so faire a good one,
Yet once more may we find
as plaine a dealing woman.
- The Second Part of the Plaine dealing woman.
- Ye Siluan Nimphes come skip it,
and crowne your heads with Mistle: *mistletoe* 90
Yee faire Ewes come trip it,
on earths imbroydered kirtle. *i.e., field covered with flowers*
And O you *Driades*, *dryads, wood-nymphs*
which haunt the coolest Fountaines:
Come leaue your silken shadie groues, *?soft, soothing*
and sport it in the Mountaines.
- For lo the Gods obtaine it,
that wonders shall possesse her:
And Nature did decree it,
when she with life did blesse her. 100
- The Quene of Loue disdained not
faire *Phillis* for her feature,
For all the world containd not
so rare a comely creature.
- Diana* made her chaste,
and *Pallas* made her witty: *wise*
The Goddesses *Ceres* grac't
her heart with loue and pittie.
The Muses did select her,
to grace their learned number: 110
And *Venus* did elect her,
the onely beautilous wonder.
- When *Ioue* beheld her beauty,
his *Leda* did repent him:
Ioue thought that in loues duty,
she onely did content him. *the demands or requisites of love*
And *Phæbus* blusht to know it,
that *Daphne* had abus'd him, *misled, deceived*
For lo, her worth did show, that
desertles she refus'd him. 120

98 She will be endowed with marvellous qualities. 101-2 Phillis' features attracted or won the favour of Venus herself. 106 Pallas] Minerva or Athena, goddess of wisdom. 107 Ceres] Even vaguer reference to Ceres than in 18. 114 He regretted having courted Leda instead of Phillis. 117 Phæbus] Apollo, who pursued Daphne till she turned into a laurel. 119-20 The plain-dealing woman's worth shows that by contrast, Daphne did not have enough merit or desert to refuse Apollo's love. 120 she] Daphne.

Pan was enamoured on her,
 his *Siryx* could not please him:
 And when he lookt vpon her,
 her very sight did ease him:
 The *Satyre* mournd to misse her,
 whom all the world admired:
Siluanus wisht to kisse her,
 whom greatest Gods desired.

comfort, please

130 Cupid his *Psyche* left,
 to feed his eies vpon her,
 Of Godlike power bereft,
 that her he more might honour.
 His bow and shafts he gaue her,
 wherewith she wounds all hearts
 So well she doth behaue her,
 like loue in all his parts.

conduct herself

I list no more to praise her,
 whom heauen and earth admire,
 A loftier Muse must raise her,
 whose verse can mount vp higher:
 140 A golden pen must write it,
 dipt in the Muses Fountaine,
 And they themselues indite it,
 vpon their sacred Mountaine.

wish

Then O yee Shepheard Swaines,
 with garlands deck your bonnets,
 And let th'Arcadian plaines
 ring forth with Lyrick Sonets:
 Come tune your rurall voyces,
 150 to chant her matchlesse merits,
 Whose faire exceeds all beauties
 the spacious world inherits.

songs, especially of love

fairness, beauty

149 FAIR DULCINA COMPLAINETH

From the Shirburn Ballads, BL, a ms collection from James I's reign apparently transcribed from printed broadsides, though for about half the poems (including this one), the printed versions have not been found. The formal tone, classical allusions and intricate stanza-form distance this poem from the run of broadside ballads. Punctuation lightly modified (including the median comma in the refrain) and line-initials regularized. Cf. refrain with no.159.

An excellent newe dytthe, wherein fayre Dulcina complaineth for the absence of her dearest Coridon, but at length is comforted by his presence.

To the tune of Dulcina.

The golden god *Hyperion*
 by *Thetis* is saluted
 Yet comes as Shepard *Coridon*
 in Brydall cloothinge suited.
Dulcina then did say that men
 were chaunging like the silver moone.

122 *Siryx*] *Syrinx*, the nymph transformed into a reed to escape the pursuit of Pan. 127 *Siluanus*] one of the chief wood-gods. 129 *Psyche*] secretly loved by Cupid, until she disobeyed his injunction not to look at him when he visited her. 136 She is as effective in handling Cupid's bows and arrows as Cupid (*loue*) himself. 142-4 *Muses Fountaine ... sacred Mountaine*] *Aganippe* or *Hippocrene*, springs sacred to the Muses at the foot of Mount Helicon. o.3 *Dulcina*] a popular tune, used in at least 4 ballads as well as other songs, the earliest from 1615. Also known as 'From Oberon in fairyland' and 'Robin Goodfellow': see Chappell, *Popular Music* I.142-3, II.771. 1-2 The rising sun is reflected in the sea. 1 *Hyperion*] father of Helios the sun-god, but often identified with the latter; hence the sun. 2 *Thetis*] a Nereid or sea-nymph, hence the sea. 6 *chaunging like the silver moone*] Reverses the usual topos of women being fickle and changeable like the moon. But the refrain invests the woman with changing and contrary moods.

- And now I feare, I buy too deare,
forgoe me now, come to me soone. leave
- Wandring by the silver mountaines
 seking my sweet Sheppards swaine, 10
I hard the christall humming fountaines heard
 morningly with me complaine. ?mourningly, ?every morning
How I am slayne, By loves disdainne,
and all my musicke out of tune.
Yet will I singe, No other thinge,
forgoe me now, come to me soone.
- Love is in her blooming blasted
 deceived by a golden tongue.
Vaine delightes haue fondly tasted
 sweetes that bringe me bytter wrong. 20
Yet hees a creature, For his feature, looks, appearance
more iocund then the sunne or moone. pleasing
Sweet turne againe, The flowre of men,
forgoe me now, come to me soone.
- Let Satyres sing the Rundelays
 and fayryes daunce their twilights round,
Whilst we in *Venus* sugred playes sweet sports or dalliance
 doe solace on the flowery ground.
The darkest night, For our delight
is still as pleasant as the moone. 30
Within thy armes When *Cupid* charmes
Dulcina cannot be to soone.
- A sheephooke all of good red gould
 my *Coridon* Ile the provide
To drive my lambes vnto their fold,
 soe I may be thy wedded bride:
And for thy sake, Ile garlands make
Of Rosye buds and Hawthorne bloome.
Make noe delay, But sweetly say
Ile come to my *Dulcina* soone. 40
- As shee in sorrow thus sat weeping
 goulden slumber cload her eyes,
The shepard came and found her sleeping
 saying fayre *Dulcina* rise.
Let love adorne Our bridall morne,
now bells doe ring a silver tune
And prety faunes Daunce ore the Lawnds
to thinke what ioyes will follow soone.
- The second part to the same tune
- A hundreth shephards come with him,
 attyled all in cuntry gray: cheap unbleached material 50
With oaten reedes they piped trime trimly: expertly, finely
 in honour of Loves holy day:
Their bonnets fayre Embrodred were
In beauty lyke a winters moone,
Which set on fire The sweet desire
Of wished ioyes that followd soone.
- Loyalty with loves requited
 yf that lovers haue contentinge content, satisfaction (with each other)
And pleasure stolne will be affrighted

7 buy too deare] pay too high a price, do something I will regret. **9 silver]** presumably with mist.
20 sweetes... wrong] pleasures that bring me deep suffering. **33 red]** a conventional epithet for gold
(OED 3). **47 faunes]** probably wood-gods rather than young deer. **50 gray]** coarse unbleached
cloth of that colour (OED 1, 2).

- Meeting him without the towne,
Where he giues his Loue a gowne. 10
 Tib was in a gowne of gray,
 Tom he had her at a bay.
- Hand in hand they take their way,
Catching many a rundelay,
 Greeting her with a smile,
 Kissing her at euery stile.
- Then he leades her to the Spring,
Where the Primrose reigneth king.
 Upon a bed of Violets blew,
 Downe he throwes his Louer true. 20
- She puts finger in the eye,
And checkes him for his qualitie.
 She bids him to her mothers house,
 To Cakes and Creame and Country souce. *souce: pickles, especially of
 [pigsmeat]*
- He must tell her all his mind,
But she will sigh and stay behind.
 Such a countrey play as this,
 The maids of our town cannot mis.
- They will in a morning gay,
Decke themselues and gather May. 30
 Then they will goe crop the flowers,
 Mongst the leaues and Country bowers.
- When our maidens meet together,
There is praying for faire weather.
 Glad are they to see the Sunne,
 That they may play when work is don.
- Some at Dancings make a show,
If they can get leaue to goe.
 Young men will for maidens sakes, *to obtain or win a maiden*
 Giue them Sugar, Creame and Cakes 40
- With a cup of dainty Wine,
And it must be neate and fine.
 Some of them for their good cheare,
 Payes three quarters of a yeare.
- ‘Thou at the first I liked well, *though*
Cakes and Creame do make me swell.’
 This pretty maiden waxeth big:
 See what ‘tis to play the Rig.
- Up she deckes her white and cleene, *herself*
To trace the medowes fresh and green: 50
 Or to the good towne she will wend
 Where she points to meet her friend. *appoints, arranges*

9 towne] village (*OED* 3). **11 gray]** specifically, cloth of that colour, perhaps unbleached cloth (*OED gray* adj 1.1.d.(a), (b)). **12 at a bay]** cornered like a hunted animal; but used more lightly and neutrally of a lover’s close proximity to his beloved (*OED bay* n⁴3b). **14 Catching ... rundelay]** Singing a catch or round, where several persons sing simultaneously but in staggered or deferred fashion, each singing the line the previous one has concluded. **17 Spring]** a grove of young trees (*OED* 7). **21-2 puts ... qualitie]** makes a pretence of weeping in order to test his love. **27 countrey play]** rural sport, with suggestion of *play*, play-acting, drama (see 21-2n). **28** No maiden in our village can miss such an experience. **41 dainty]** choice in taste (*OED* 3). **44 Payes]** Pays the price, after ‘three quarters of a yeare’ or the period of pregnancy. **48 Rig]** a wanton woman; but also as in *play the rig*, sport or frolick.

Her gowne was tuckt about the knee,
 Her milkwhite smock that you may see.
 Thus her amorus Loue and she,
 Sports from eight a clocke till three:

60 All the while the Cuckow sings,
 Towards the euening home she flings,
 And brings with her an Oaken bow,
 With a Country Cake or two.

Straight she tels a solemne tale,
 How she heard the Nightingale,
 And how ech meadow greenly springs:
 But yet not how the Cuckow sings.

In the merry Maying time,
 Loue is in her chieffest prime.
 What for Gentlemen and Clownes, *rustics*
 Our country maids can want no gownes.

70 Sillibubs and dainty cheare, *drink of flavoured milk*
 Yong men lacke not all the yeere.
 All the maidens in the street
 With the bonny Yonkers meet. *young men*

All the while the grasse is greene,
 And the Dasies grow betweene,
 Dicke and Tom doe walk the fields,
 Still to trip vp maidens' heeles.

80 Thus the Robin and the Thrush,
 Musicke make in euery bush.
 While they charme their prety notes,
 Young men hurle vp maidens cotes. *coats, dresses*

But 'cause I will do them no wrong,
 Here I end my Maying song,
 And with my friends take heed in time,
 How they spend their Summer's prime.

151 MARTIN PARKER(?) THE COUNTRY LASS

Broadside ballad (c.1628) ascribed to Martin Parker, the celebrated ballad-writer, from the initials 'M.P.' in one copy. A notably different Scottish version appears (in modern spelling) in Herd's *Ancient and Modern Scottish Songs* (1776). Although much later in date, this version is added below to indicate the continuing popularity of the ballad.

The Country Lasse.

To a dainty new note, Which if you cannot hit,
 There's another tune which doth as well fit.
 That's the Mother beguiles the Daughter.

Although I am a Country Lasse,
 a lofty mind I beare a,
 I thinke my selfe as good as those,
 that gay apparell weare a:
 My coate is made of homely gray,

57 **Cuckow**] specially held to announce cuckoldry, but here promiscuity generally. 67-8 Between the gifts of high-ranking and rustic lovers, the maids cannot lack for clothes; perhaps also implying they do not need clothes, i.e. they are undressed by the men. 67 **Gentlemen**] whose advances to and seductions of rustic women were the stuff of much literature in various keys, including the *pastourelle*. 69-70 In return for those gifts, the girls feed the young men dishes they have prepared. 80 **hurle up**] pull up violently (*OED* 6). 0.3 **the Mother beguiles the Daughter**] a tune used in many ballads, linked to the popular 'Gramercy': see Chappell, *Popular Music* I.356. 5 **gray**] coarse unbleached cloth of that colour (*OED gray* adj 1.1.d.(a), (b)).

- yet is my skin as soft a,
 As those that with the chiefest wines
 do bathe their bodies oft a.
Downe, downe, derry, derry downe,
hey downe a downe a downe a, 10
A derry, dery dery, dery, downe,
heigh downe a downe a derry.
- What though I keepe my Fathers sheepe,
 a thing that must be done a,
 A Garland of the fairest Flowers
 shall shrowd me from the Sun a, *shield, protect*
 And when I see they feeding be,
 where grasse and flowers spring a,
 Close by a chrystall fountaine side,
 I sit me downe and sing a, 20
Downe, downe etc:
- Dame Nature crownes vs with delight,
 surpassing Court or City;
 Wee pleasures take from morne to night,
 in sport and pastimes pretty:
 Your Courtly Dames in Coaches ride
 abroad for recreation;
 We Country Lasses hate their pride,
 and keepe the Country fashion. 30
Downe, downe, etc.
- Your City Wiues lead wanton liues,
 and if they come i' th' Countrey,
 They are so proud, that each one striues
 for to out-braue our Gentry:
 We Country Lasses homely be,
 for seate nor wall we striue not;
 We are content with our degree,
 our debtors we deprive not:
Downe, downe, etc.
- I care not for a Fanne nor Maske,
 when Tytans heate reflecteth, *the sun's* 40
 A homely Hat is all I aske,
 which well my face protecteth,
 Yet am I in my Countrey guise
 esteemed a Lasse as pretty,
 As those that euery day deuise
 new shapes in Court and City: *new fashions, 'new looks'*
Downe, etc.
- In euery season of the yeere,
 I vndergoe my labour, 50
 Nor showre nor wind at all I feare,
 my limmes I doe not faour:
 If Summers heate my beauty staine,
 it makes me nere the sicker, *indulge, pamper*
 Sith I can wash it off againe
 with a cup of Christmas liquor:
Downe, downe derry derry downe,
heigh downe a downe a downe a,
A derry derry, derry derry downe,
heigh downe a downe a derry. 60

26 Coaches] a new and derided luxury at that time (as opposed to riding on horseback). **36 seate]** authority: rank, position. **wall]** a walled city, fortifications: military targets. **38 our debtors ... not]** unlike courtiers, who notoriously did not pay their debts, esp. for clothes and other luxuries. **41 reflecteth]** shines, beats down (*OED* 4).

The second Part. To the same tune.

At Christmas time in mirth and glee,
 I dance with young men neatly
 And who i' th' City, like to me
 shall pleasure tast compleatly?
 No sport but pride and luxury
 i' th' City can be found then,
 But bounteous hospitality
 i' th' Countrey doth abound then.
Downe, downe, etc.

adeptly, daintily

70 I' th' Spring my labour yeelds delight,
 to walke i' th' merry morning,
 When Flora is, to please my sight,
 the ground with Flowers adorning.
 With merry Lads to make the Hay
 I goe and do not grumble;
 My worke doth seeme to me but play,
 when with young men I tumble.
Downe, etc.

goddess of flowers

80 The Larke and Thrush from bryar to bush
 doe leape and skip and sing a,
 And all is then to welcome in
 the long and lookt-for Spring a:
 We feare not *Cupids* arrowes keene,
 Dame *Venus* we defie a,
Diana is our honoured Queene,
 and her wee magnifie a.
Downe, etc.

90 That which your City Damsells scorne,
 we hold our chieftest Jewell,
 Without, to worke at Hay and corne,
 within, to bake and brew well:
 To keepe the Dayry decently,
 and all things cleane and neatly,
 Your city Minions doe defie,
 their scorne we weigh not greatly:
Downe, etc.

*out of doors**scorn, neglect*

100 When we together a milking goe,
 with payles vpon our heads a,
 And walking ouer woods and fields,
 where grasse and flowers spreads a,
 In honest pleasure we delight,
 which makes our labour sweet a,
 And mirth exceeds on euery side,
 when Lads and Lasses meete a:
Downe, etc.

110 Then doe not scorne a countrey Lasse,
 though shee be plaine and meanely:
 Who takes the countrey Wench to wife,
 (that goeth neate and cleanly)
 Is better sped, then if hee wed
 a fine one from the city,
 For there they are so nicely bred,
 they must not worke for pittie.
Downe, etc.

77 **I tumble**] an activity often accompanying haymaking, the soft hay offering a convenient bed. 90 **come**] ? *OED come* n², a radicle of barley, hence barley. (The 'coomb' or brewing vat would be operated indoors, hence does not appear a likely meaning.). 107 **meanely**] humble (adjectival use not in *OED*). 113 **for pittie**] a general exclamation.

I speake not this to that intent,
 (as some may well coniecture)
 As though to wooing I were bent,
 no, I nere learn'd Loues lecture: *lesson, instruction*
 But what I sing is in defence 120
 of all plaine countrey Lasses,
 Whose modest, honest innocence,
 all city Girles surpasses.
Downe, downe, derry derry downe,
heigh downe a downe a downe a,
A derry derry derry derry downe,
heigh downe a downe a derry.

Alternative version, from Herd's *Ancient and Modern Scottish Songs* (1776)

Country Lass.

Altho' I be but a country lass,
 Yet a lofty mind I bear-O,
 And think mysell as good as those
 That rich apparel wear-O,
 Altho' my gown be hame-spun grey,
 My skin it is as soft-O,
 As them that sattin weeds do wear,
 And carry their heads aloft-O.

What tho' I keep my father's sheep?
 The thing that must be done-O, 10
 With garlands of the finest flow'rs
 To shade me frae the sun-O,
 When they are feeding pleasantly,
 Where grass and flowers do spring-O,
 Then on a flow'ry bank at noon,
 I set me down and sing-O.

My Paisley piggy cork'd with sage,
 Contains my drink but thin-O,
 No wines do e'er my brain enrage,
 Or tempt my mind to sin-O. 20
 My country curds and wooden spoon
 I think them unco fine-O,
 And on a flowery bank at noon
 I set me down and dine-O.

Altho' my parents cannot raise
 Great bags of shining gold-O,
 Like them whose daughters now-a-days
 Like swine are bought and sold-O;
 Yet my fair body it shall keep
 An honest heart within-O, 30
 And for twice fifty thousand crowns
 I value not a pin-O.

I use nae gums upon my hair,
 Nor chains about my neck-O,
 Nor shining rings upon my hands,
 My fingers straight to deck-O,
 But for that lad to me shall fa',
 And I have grace to wed-O,
 I'll keep a jewel worth them a',
 I mean my maidenhead-O. 40

If canny Fortune give to me
 The man I dearly love—O,
 Tho' we want gear I dinna care,
 My hands I can improve—O,
 Expecting for a blessing still
 Descending from above—O,
 Then we'll embrace and sweetly kiss,
 Repeating tales of love—O.

152 THE OBSEQUIY OF FAIRE PHILLIDA

Broadside ballad (c.1630) in the Roxburghe collection, BL. The poem repeats a theme found in many ballads (e.g. 'The Lover's Delight' above), of the chaste shepherdess who follows the virgin goddess Diana and therefore has Venus as her enemy.

The Obsequy of faire Phillida With the Shepherds and Nymphs lamentation for her losse.
To a new Court Tune.

The fairest Nymph that vallyes
 Or Mountaines euer bred,
 The shepherds joy,
 So beautifull and coy, *modest (no bad sense)*
 Faire *Phillida* is dead;

On whom they oft haue tended, *attended, paid their services*
 And carol'd on the Plaines

10 And for her sake
 Sweet Roundelayes did make,
 Admir'd by rurall Swaines:
 But cruell Fates the beauties enuyng
 Of this blooming Rose,
 So ready to disclose,
 With a frost vnkindly
 Nipt the bud vntimely,
 So away her glory goes.

(a) unnatural, untimely (b) cruel

The Sheep for woe goe bleating,
 That they their Goddesse misse,
 And sable Ewes,

20 By their mournfull shewes,
 Her absence, cause of this;
 The Nymphs leaue off their dancing,
Pans Pipe of joy is cleft;

broken

For great's his griefe,
 He shunneth all reliefe,
 Since she from him is reft.

Come, fatall Sisters, leaue there your spooles
 Leaue mourning altogether,
 That made this flower to wither:

30 Let enuy, that foule Vypressse,
 Put on a wreath of Cypresse,
 Singing sad *Dirges* altogether.

Diana was chiefe mourner,
 At these sad Obsequies,

Who with her traine
 Went tripping ore the Plaine,
 Singing dolefull Elegies:

followers, retinue

Menalchus and *Amintas*,

40 And many Shepherds moe,
 With mournfull Verse,

13 disclose] open, bloom – i.e. she was nearing the prime of her youth. **27 fatall Sisters]** the Parcae or Fates, who spin (no doubt on **spooles** or bobbins), measure and cut the thread of men's lives. The line has an extra syllable: perhaps 'there' should be omitted.

Did all attend her Hearse,
 And in sable sadly goe:
Flora, the Goddess that vsed to beautify
 Faire *Phyllis* louely bowers,
 With sweet fragrant flowers,
 Now her graue adorned,
 And with flowers mourned.
 Teares thereon in vaine she powres. *pours*

Venus alone triumphed,
 To see this dismall day, 50
 Who did despaire,
 That *Phyllida* the faire
 Her lawes would nere obey.

The blinded boy his arrowes *blind; Cupid*
 And Darts were vainely spent:
 Her heart, alas,
 Inpenetrable was,
 And to loue would nere assent:
 At which affront *Citharea* repined, 60
 'Cause death with his Dart,
 Had pierc't her tender heart:
 But her noble spirit
 Doth such joyes inherit,
 Which from her shall nere depart.

153 THE SHEPHERD AND THE KING

Broadside ballad of c.1640 in the BL.

The Shepheard and the King, and of *Gillian* the Shepheards Wife, with her Churlish answers: being full of mirth and merry pastime. To the tune of *Flying Fame*.

An Elder time there was so yore, *former, earlier; old, ancient*
 when gyves of Churlish glee *sports of rustic merriment*
 Were us'd amongst our Country Carles,
 though no such thing now be:
 The which King *Alfred* liking well,
 forsooke his stately Court:
 And in disguise unknowne went forth,
 to see that Ioviall sport.

Now *Dick* and *Tom* in clouted shoone, *patched shoes*
 and coats of russet Gray, 10
 Esteem'd themselves more brave then those *handsome, impressive*
 that went in Golden ray. *array*

In Garments fit for such a life,
 our good King *Alfred* went,
 All rag'd and torne, as from his backe,
 the Begger his clothes had rent.

A Sword and Buckler good and strong
 to give Jack-sauce a rap: *a saucy ruffian, a vulgar fellow*
 And on his head in stead of a Crowne,
 he wore a *Monmouth* Cap; *a kind of round woollen cap*
 Thus coasting thorow *Somerset* Shire, 20
 neere *Newton* Court he met
 A shepheard swaine, of lusty limbes,
 that up and downe did jet. *strut, swagger*

59 Citharea] Venus, so called from her ancient shrine at Cythara in Laconia. **60 death with his Dart]** in contrast to Cupid's unavailing dart (54-5). **o.2 Flying Fame]** The tune of at least 9 ballads, prob. an older name for 'Chevy Chase': see Chappell, *Popular Music* 1.198-9. **9 Dick and Tom]** i.e. typical rustics. **10 russet]** a kind of coarse cloth, not necessarily russet in colour. **15-16 as from ... rent]** like what was left after a beggar had stolen the better items.

He wore a Bonnet of good gray,
 close button'd to his chin: *coarse unbleached cloth*
 And at his backe a leather Scrip,
 with much good meate therein. *food*
 God speed good Shepheard (quod our King)
 30 I come to be thy Guest,
 To taste of thy good victuall here.
 and drinke that's of the best.

Thy scrip I know hath cheare good store, *in plenty*
 What then, (the Shepheard said)
 Thou seem'st to be some sturdy Theefe,
 and mak'st mee sore afraid.
 Yet if thou wilt thy dinner winne,
 thy sword and buckler take:
 40 And if thou canst, into my Scrip
 therewith an entrance make.

I tell thee Roister it hath store *ruffian, bully*
 of Beef and Bacon fat,
 With shives of Barley bread to make
 thy chaps to water at:
 Here stands my bottle, here my Bag,
 if thou canst win them, Roister.
 Against the Sword and Buckler here,
 my sheep-hooke is my waster. *wooden sword, cudgel, staff*

Benedicite now (quoth our King) *may God so bless us*
 50 it never shall be said,
 That *Alfred* of the Shepherds hooke,
 will stand a whit afraid.
 So roundly thus they both fell toot,
 where giving bang for bang, *to't, to it*
 At every blow the shepheard gave,
 King *Alfreds* sword cride twang.

His Buckler prov'd his chiefest fence,
 for still the Shepherds hooke
 60 Was that, the which good *Alfred* could
 in no good manner brooke. *endure, withstand*
 At last when they had fought four houres,
 and it grew just mid-day,
 And wearyed both, with right good will,
 desir'd each other stay.

Kings truce I cry, quoth *Alfred* then,
 good Shepheard hold thy hand:
 A sturdier fellow then thy selfe,
 lives not within this Land:
 70 Nor a Lustier Roister then thou art,
 the churlish Shepheard said:
 To tell thee plaine, thy Theevish lookes
 now make my heart afraid.

Else sure thou art some Prodigall,
 that hast consum'd thy store:
 And here com'st wandring to this place,
 to rob and steal for more.
 Deeme not of me, then (quoth our King)
 good Shepheard, in such sort:
 80 A Gentleman well knowne I am,
 in good King *Alfreds* Court.

43 shives] slices. 56 cride twang] rang sharply or metallicly (unlike the shepherd's wooden crook).
 65 Kings truce] 'a cry for the discontinuance of a game' (OED *truce* 2b): ironical when spoken by the
 king. 73-4 Prodigall ... store] referring to Christ's parable of the prodigal son (Luke 15.11-32).

<p>The Devill thou art, the Shepheard said, thou goest in ragges all torne: Thou rather seem'st (I thinke) to be some Beggar basely borne: But if thou wilt mend thy estate, and here a Shepheard be, At night to <i>Gillian</i> my old wife, thou shalt goe home with mee.</p>		
<p>For shee's as good a toothlesse Dame, as mumbleth on browne Bread: Where thou shalt lye in harden sheetes, upon a fresh straw bed: Of Whig and Whay, we have great store, and keepe good Peat-straw fires: And now and then good barly cakes, when better day requires.</p>	<p><i>made of hards, the coarser fibres of flax or hemp</i></p> <p><i>for a special occasion</i></p>	<p>90</p>
<p>But for my Master, which is chiefe and Lord of <i>Newton</i> Court: He keeps (I say) us Shepheard Swaines in farre more braver sort: We there have Curds and clouted Cream of red Cowes morning milke: And now and then fine Buttered Cakes, as soft as any silke.</p>	<p><i>better, more prosperous</i></p>	<p>100</p>
<p>Of Beefe, and reeed Bacon store, that is most fat and greazie, Wee have likewise to feed our Chops, to make them glib and easie. Thus if thou wilt my man become, this usage thou shalt have. If not adue, goe hang thy selfe, and so farewell sir knave.</p>	<p><i>?reeved, crinkled</i></p> <p><i>easy-moving because of the fat</i></p> <p><i>treatment</i></p> <p><i>adieu</i></p>	<p>110</p>
<p>King <i>Alfred</i> hearing of this glee the churlish Shepheard said, Was well content to be his man, and so the bargaine made: A penny round the Shepheard gave, in earnest of the match: To keepe his sheepe in Field and Fold, as Shepherds use to watch.</p>	<p><i>sport, entertaining prospect</i></p> <p><i>to seal the agreement</i></p> <p><i>are practised in or accustomed to</i></p>	<p>120</p>
<p>His wages should be full ten Groates, for service of a yeare: Yet was it not his use, old Lad, to hire a man so deare: For did the King himselfe (quoth he) unto my Cottage come: He should not for his twelve-months pay, receive a greater summe.</p>	<p><i>Groat: four pence</i></p> <p><i>custom, practice; old fellow, 'old boy'</i></p>	
<p>Hereat the bonny King grew blythe, to heare this Clownish jest: How silly Sots, as Custome is, doe descant on the best. But not to spoile the following sports he was content (good King) To fit the Shepherds humor right, in every kind of thing.</p>	<p><i>amused, merry</i></p> <p><i>match, go along with</i></p>	<p>130</p>

- A Sheep-hooke then, with Patch his Dog,
 and Tar-box by his side,
 He with his Master cheek by jowle,
 140 unto old *Gillian* hyed:
 Unto whose sight no sooner come,
 whom have you here (quoth she?)
 A fellow I doubt will cut our throats,
 So like a knave looks hee. *fear*
- Not so old dame, quoth *Alfred* straight,
 of mee, you need not feare:
 My Master hath hired me for ten Groates,
 to serve you one whole yeare,
 150 So good Dame *Gillian* grant me leave
 within your house to stay:
 For by Saint *Anne* doe what you can,
 I will not yet away.
- Her churlish usage pleas'd him still,
 but put him to such prooffe *behaviour*
 That he that night was almost choakt
 within that smoakie roof.
 But as he sate with smiling cheere,
 the event of all to see:
- 160 His Dame brought forth a piece of Dowe,
 which in the fire throwes she. *dough*
- Where lying on the Harth to bake,
 by chance the Cake did burne:
 What canst thou not, thou Lowt, quoth she
 take paines the same to turne?
 Thou art more quick to rake it out,
 and eat it up halfe Dowe, *before it is properly baked*
 Then thus to stay till't be enough, *wait; fully cooked*
 and so thy manners show.
- 170 But serve mee such another tricke,
 Ile thwack thee on the snout:
 Which made the patient King, good man,
 of her to stand in doubt. *fear*
 But to be briefe, to bed they went,
 the good-man and his Wife:
 But never such a lodging had
 King *Alfred* in his life.
- For he was laid on white Sheepes woll,
 new pull'd from tanned Fells:
 180 And ore his head hung spiders webs,
 as if they had been Bells:
 Is this the Country guise, thought he?
 then here I will not stay: *custom, manner of life*
 But hence be gone as soone as breakes
 the peeping of next day.
- The cackling Geese and Hens kept roost,
 and pearcht by his bed side:
 Where at the last the wrathfull Cocks
 made knowne the morning tide:
 190 Then up got *Alfred*, with his horne,
 and blew so long a blast,
 That made *Gillian* and her Groome
 in bed full sore agast.

174 good-man] 'a vague title of dignity' (*OED*). 178 ?pulled from sheepskins before they were tanned.
 Fells] skins.

Arise, quoth she, we are undone,
 this night we lodged have,
 At unawares within our house,
 a false dissembling Knave.
 Rise, husband, rise, hee'll cut our throats,
 he calleth for his Mates,
 Ide give (old *Wil*) our good Cade-Lambe
 he would depart our Gates. 200
 But still King *Alfred* blew his horne,
 before them more and more:
 Till that a hundred Lords and Knights
 alighted at their doore.
 Which cryed all hayle, all hayle good King,
 long have we look't your Grace:
 And here you find (my merry men all)
 your Sovereaigne in this place.

 We shall be surely hang'd up both,
 old *Gillian*, I much feare, 210
 The Shepheard said, for using thus
 our good King *Alfred* here:
 A pardon my Liege (quoth *Gillian* then)
 for my Husband and for mee:
 By these ten bones, I never thought
 the same that now I see.

 And by my hooke, the Shepheard said,
 and Oath both good and true,
 Before this time, O Noble King,
 I never your highnesse knew: 220
 Then pardon me, and my old Wife,
 that we may after say:
 When first you came into our house,
 it was a happy day.

 It shall be done, said *Alfred* straight,
 and *Gillian* my old Dame,
 For this thy churlish using me,
 deserveth not much blame:
 For this thy Countrey guise, I see,
 to be thus bluntish still, 230
 And where the plainest meaning is,
 remains the smallest ill.

 And Master, so I tell thee now,
 for thy late manhood showne,
 A thousand Weathers Ile bestow
 upon thee for thine owne:
 With pasture grounds, as much as will
 suffice to feed them all:
 And this thy cottage, I will change
 into a stately Hall. 240

 As for the same (as dutie bindes)
 the Shepheard said, good King,
 A milke white Lambe once every Yeere,
 Ile to your Highnesse bring:
 And *Gillian* my old Wife likewise,
 of wooll to make your Coates,
 Will give so much at New-yeeres tide,
 as shall be worth ten Groates.

199 Cade-Lambe] a lamb reared by hand as a pet, thus a special object of affection. **215 ten bones]**
 a common oath of uncertain meaning; perhaps the ten fingers. **231-2** Where one's conduct is most
 open and simple, there is least offence. **248 ten Groates]** the payment he had promised the king
 (121).

250 And in your prayse, my Bag-pipe shall
 sound sweetly every yeere:
 How *Alfred* our renowned King,
 most kindly hath bene here.
 Thanks, Shepheard, thanks, quod he againe,
 the next time I come hither,
 My Lords with me here in this house,
 will all be merry together.

154 THE LOVER'S DELIGHT

Broadside ballad (prob. c.1640) from the Roxburghe Collection, BL. The first three stanzas appeared earlier in Henry Youll's song-book *Canzonets to three Voyces* (1608). The names 'Strephan' and 'Clayes' derive from Strephon and Claius in Sidney's *Arcadia*, both in fruitless love with Urania, but warm friends despite their rivalry.

The Lovers delight: OR, A pleasant Pastorall Sonnet To a new Court Tune.

Come love, lets walke into the springe, *spring, a copse of young trees*
 where wee will heare the blackbird singe;
 The Robin Redbreast, and the Thrush,
 the nightingale on thornie bush,
 Their musick sweetely Carrowling,
 that to my love Content may bring.

10 In yonder dale there are sweete flowers,
 with many pleasant shadie bowers;
 A pearling brooke with silver streames, *purling*
 all beautified with Phebus beames: *the sun-god's, hence sun's*
 I stood behind a tree for feare,
 to see Dyana bathe her there.

See where the nimph, with all her traine
 comes tripping ore the Parke a maine: *vigorously, swiftly*
 In yonder grove there will they stay
 at barlie-breake to sport and playe:
 Where wee will sitt us downe and see
 faire beautie mixt with Chastitie.

20 The youthfull shephard with delight
 will tune a pleasant oaten pipe:
 Each neatresse fine with heavenly note *female neatherd*
 will stretch and straine her varied throate;
 So loud and cleare their nimphs will sing
 that hills and vallies all will ringe.

The shepheard *Strephan* with his friend
 the faithfull *Clayes* will attend *in a song-contest*
 By playe before the Queene, to prove
 who best deserves *Vranias* love:
 A most strange sight there shall you see
 rivalls of love and amitie.

30 *Menalcas* and *Amintas* young,
 brave *Coridon*, and *Thersis* strong
 Your minds would unto pleasure move
 to have them plead for *Phyllis* love:
 Iudge of these tryumphs who shall be
 but the faire Queene of chastity?

0.1 Sonnet] song. 5 Their musick] Youll has *the Mauis* (song-thrush), which gives a richer reading. 11-12 Reflecting the myth of Actaon, who saw the naked Diana bathing and, for this intrusion, was turned to a stag hunted down by his own hounds. 13 the nimph] presumably the **Queene** (27), a shepherdess presiding over maying or some other festival: named as Cilrana (81). 16 barlie-breake] a country game. 23 their nimphs] unclear. Perhaps a misprint for *the nimphs*. 30 rivalls ... amitie] i.e. vying in friendly feeling for each other as well as in love for Urania.

- Under the shade of yonder pine
 you see a Royall throne devine
 Prepared for the Iudge to sit,
 the Queene of beauty and of wit, 40
 Wise *Pallas* in her Majesty
 the pavid Iudge is chose to be.
- The Queene of love is banisht thence
 for feare that *Phæbe* take offence; *Venus*
 Her wanton sonne must not come there, *Diana the virgin goddess*
 nor *Cytharea* once appeare: *Cupid*
 It grieves my heart to thinke that shee
 from this aspect exempt must be. *must be denied this sight*
- For if the Queene of love should spie
 the splendour of thy heavenly eye, 50
 Shee should perswade her winged Sonne
 to wound thy heart as hee hath done
 My silly breast with dreade and feare,
 but O the chaine, shee is not here. *chance*
- See where the wood-Nymphs rankt do stand
 with each a garland in her hand, *in a row*
 Compact of mirtle and sweete bayes;
 for who deserved the chiefest prayse *constructed, woven*
 In pleading of their passions here,
 the Lawrell Crowne away must beare. 60
- Upon this bed of vyolets blew
 a seate most fit for lovers true:
 Here may wee sit us downe and see
 love tryumph in his Majesty:
 By the sweete eclogs that are sung,
 wee shall perceive, who suffred wrong.
- But stay, the Iudge is come to sit,
 the Queene of chastity and wit:
 The Shepheards all are ready here
 in comly habits to appeare. 70
 All wrongs here righted wee shall see
 by the faire Queene of chastity. *wrongs suffered in love. Cf.66.*
- The second part, To the same tune.
- Sweet heart come tel me whose soft layes
 in your conceit deserves most prayse? *thought, judgement*
 Or who did set forth passions best?
 how *Cupid* wounded his brest?
 I know you have noted all that's past,
 from the first man unto the last. *passed, happened, been enacted*
- Me thought it great content did bring,
 to heare the Shepheards carrowling, 80
 To Crowne, *Cilrana* made her choise
Menalcas, for his heavenly voyce;
 Which glory did small pleasure move,
 since *Coridon* had *Phyllis* love.

40 The May Queen gradually merges into a mythic goddess. The scene suggests the judgment of Paris, though the goddesses here are the chaste Pallas (Minerva) and Diana. Also recalls many pastoral and mythological scenes in poetry and court entertainments, presided over by the virgin Queen Elizabeth, identified with both goddesses. 42 pavid] Only recorded sense 'fearful, timid', which hardly suits the context. Perhaps 'awesome, fear-inspiring'. 46 Cytharea] Venus, after her early shrine on the island of Cythera. 49-54 Seeing a fit subject for love, Venus would have instructed Cupid to fire a dart at the beloved, as he has at the lover. But it is the lover's ill luck that Venus is not there. 58-9 who deserved ... here] i.e. those who fare best in the song contest. 68 Queene of chastity and wit] Either another reference to Minerva (cf. 40), or a shift to Diana.

- To wrastle and throw barres of length,
 all men gave place to *Thersis* strength:
 His stedfast footing none could move,
 yet for all this hee lost his love.
 No strength or harmony of voyce
 90 could *Phillis* move to make her choyce. *choyce: of Thersis*
- If it had rested in my power,
 there to have chose a paramour:
 Hee whom I thought deserv'd most grace,
 was young *Amintas*; whose sweet face,
 And nimble feete could not be matcht.
 The Deities I feare were catcht. *smitten*
- Did you not note how *Pallas* swore
 the like shee never saw before?
 Had *Meliager* made such hast,
 100 *Athlanta* had the wager lost:
 In token of deserved praise,
 she crowned him with lasting bayes.
- Then *Phæbe* unto *Phillis* said, *Diana*
 to make thy choise be not afraide,
 For if I were the Nymph to choose,
Amintas I would not refuse:
 But all in vaine they did exhort,
 for *Corridon* had *Phillis* heart.
- Both *Pallas* and *Diana* chast
 110 did almost straine with breathles hast,
 Who could their prayses farther heape,
 on young *Amintas* and his sheepe,
 His person, gesture, and his grace
 they did applaud, and his sweete face.
- But tell mee love the reason, why
 faire *Phillis* with the Christall eye,
 Did all the youthfull swaines refuse,
 and *Corridon* a love did chuse?
 Since they in beauty did excell,
 120 and for each prayse did beare the bell. *lead, be the best*
- It seemes the beauty of the mind,
 did in this case strike *Phillis* blind:
 His eloquence of tongue and wit,
 in place whereas the Iudge did sit
 Was his chiefe gaine, and their foule losse,
 130 *Vlisses* so did *Ajax* crosse. *where*
thwart, ?defeat
- But one thing much doth make mee muse,
 why sweete *Vrania* did refuse
 Her two beloved Ryvalls there?
 in whom such friendship did appeare,
 That still they wil'd her with one voyce,
 130 in friendly wise to make her choyce. *willed, wished*
- How prettily they laid the ground,
 how shee at first their heart did wound,
 When shee by them her Neate did keepe,

99-100 Atalanta had sworn to marry the man who could beat her in a race, which Milanion (in some versions, Meleager) did by distracting her attention with golden apples given him by Venus. Atalanta is more famously associated with Meleager in the slaying of the Calydonian boar. 119 prayse] point of praise or excellence (OED 3). 126 Ulysses ... Ajax] Their contrast appears in, e.g., *Iliad* Bk.9, where Ulysses plays the leading role in their joint embassy to Achilles, or even in the sports contests in Bk.23. Cf. also Shakespeare's *Troilus and Cressida* (e.g. 2.3.154-260). 133 laid the ground] recounted by way of introduction or preparation.

and leaving the men halfe asleepe,
 Her bird out of her pocket ranne,
 and unto *Strephans* hand did come.
 The pretty neatresse did awake,
 heareing her fluttering bird escape,
 And unto *Strephans* hand did hye, 140
 he did restore imediatly *hie, hasten*
 Her bird, and eke his heart she got,
 and in her snow white bosome put.
 The silly bird but for his love
 her passions could in no wayes move,
 Neither for himselfe nor his trew friend,
 as it appeared in the end,
 That neither party should grow wroth, *angry, resentful (at the other's triumph)*
 shee most unkinde refused them both. 150
 And now mee thinks the sun growes low.
 If you be mist, your friends will know
 That you and I have beene alone,
 which to prevent Ile bring you home,
 To part it is a second hell,
 loth to depart bids oft farewell.

155 PHILLIDA FLOUTS ME

Broadside ballad (c.1650) from the Roxburghe collection, BL, but prob. harking back at least to the start of 17-c. (See Chappell, *Roxburghe Ballads* VII.460.) Cited in Walton's *The Compleat Angler* (1653).

Phillida flouts me. OR, THE Country Lovers Complaint.

Who seeks by all means for to win his Love,
 But she doth scorn him, and disdainful prove;
 Which makes him for to sigh, lament and cry,
 He fears for Phillida, that he shall dye.

To a pleasant Tune, Or, Phillida flouts me.

O what a Plague is Love,
 how shall I bear it?
 She will unconstant prove,
 I greatly fear it:
 It so torments my mind,
 that my strength faileth,
 She wavers with the wind,
 as the ship saileth,
 Please her the best you may,
 She looks another way,
 Alas and well a day, 10
Phillida Flouts me.

At the Fair, yesterday,
 she did pass by me,
 She lookt another way,
 and would not spy me. *look at me*
 I woo'd her for to dine, *pressed, entreated*
 I could not get her.
 Dick had her to the wine:

146 i.e. Strephon could not stir Urania's passions by restoring the bird. 156 He who is reluctant to leave repeatedly bids farewell (to delay the moment of departure). o.6 **Phillida flouts me**] First cited as 'a new tune' in *The Crown Garland of Golden Roses*, 1612: see Chappell, *Popular Music*, I.182, II.773.

- 20 he might intreat her,
 With *Daniel* she did dance
 On me she would not glance
 O thrice unhappy chance,
 Phillida Flouts me.
- Fair maid be not so coy,
 do not disdain me.
 I am thy Mothers boy:
 sweet, entertain me.
 Shee'l give me when she dies
 30 all things thats fitting,
 Her Poultry and her Bees,
 and her Geese sitting.
 A pair of *Mallards* beds *brooding*
 A barrel ful of Shreds *beds or mattresses stuffed with mallard down*
 And yet for all these goods *for: despite*
 Phillida Flouts me.
- The second part, to the same Tune.
- Thou shalt eat curds and cream
 all the year lasting,
 And drink the Chrystal stream
 40 pleasant in tasting,
 Wig and whey till thou burst *a bun or cake of fine flour*
 and bramble Berries:
 Pye-lid and Pasty crust
 Pears Plums and Cherries.
 Thy Garment shall be thin, *i.e., soft and delicate*
 Made of a Wethers skin,
 All is not worth a Pin.
 Phillida Flouts me.
- Cupid hath shot his Dart
 50 and hath me wounded,
 It prick't my tender heart,
 and ne'r rebounded:
 I was a fool to scorn
 his Bow and Quiver,
 I am like one forlorn,
 sick of a Fever:
 Now I may weep and mourn
 Whilst with loves flams I burn
 Nothing will serve my turn,
 60 *Phillida Flouts me.*
- I am a lively Lad
 how e're she take me,
 I am not half so bad,
 as she would make me.
 Whether she smile or frown,
 she may deceive me,
 Ne'r a Girl in the Town,
 but fain would have me.
 Since she doth from me flye,
 70 Now I may sigh and dye,
 And never cease to cry
 Phillida Flouts me.

20 intreat] ?entreat, ask; ?talk to (cf. *OED* 5). **27 thy Mothers boy]** the suitor favoured by your mother. But the following lines suggest that 'thy' may be a misprint for 'my'. **34 shreds]** lengths of gold or silver thread or lace (*OED* 4).

- In the last moneth of *May*,
 I made her Posies,
 I heard her often say,
 that she lov'd *Roses*.
Cowslips, and *Jilly-flowers*,
 and the white *Lilly*,
 I brought to deck the bowers,
 for my sweet *Philly*. 80
 But she did all disdain,
 And threw them back again,
 Therefore its flat and plain,
Phillida Flouts me.
- Fair Maiden have a care
 and in time take me, *in good time, before it is too late*
 I can have those as fair,
 if you forsake me.
 For *Doll* the Dairy Maid
 laught at me lately, 90
 And wanton *Winifred*
 favours me greatly.
 One cast milk on my cloaths,
 T'other plaid with my nose,
 What wanton toys are those:
Phillida Flouts me.
- I cannot work and sleep
 all at a season, *?at the due or regular time*
 Grief wounds my heart so deep
 without all reason, 100
 I fade and pine away
 with grief and sorrow,
 I fall quite to decay
 like any shaddow,
 I shall be dead I fear
 Within a thousand year,
 All is for grief and care.
Phillida Flouts me.
- She hath a clout of mine *Coventry*, *handkerchief or kerchief*
 wrought with good *Coventry*, *decorated, embroidered* 110
 Which she keeps for a sign
 of my Fidelity.
 But in faith if she frown
 she shall not wear it.
 I'll give it *Doll* my maid,
 and she shall tear it. *?maidservant, ?a substitute love*
 Since t'will no better be *wear it out, treat it roughly*
 I'll bear it patiently
 Yet all the world may see
Phillida Flouts me. 120

95 toys] 'amorous sport, dallying' (OED 1).
 embroidery.

110 Coventry] Coventry blue, a kind of thread used for

156 ROBIN HOOD AND THE SHEPHERD

A very popular broadside ballad, reprinted well into the 18-c. The text below follows a Bodleian copy (c.1655).

Robin Hood and the Shepheard: Shewing, How *Robin Hood*, Little *John*, and the Shepheard fought a sore Combat.

The Shepheard fought for twenty pound, and *Robin* for Bottle and Bag;
But the Shepheard stout, gave them the rout, so sore they could not wag. *stir, move*

The Tune is, Robin and Queen Katherine.

All Gentlemen and Yeomen good,
down adown, adown, adown,
I wish you to draw near,
for a story of gallant bold *Robin Hood*
Unto you I will declare,
down a, &c
As *Robin Hood* walkt the Forrest along,
down a, &c.
Some pastime for to spie,
10 there was he aware of a jolly Shepherd
That on the ground did lie,
down a, &c.
Arise, arise, cried jolly *Robin*,
down a, &c.
And now come let me see
what is in thy bag and bottle (I say)
Come tell it unto me,
down a, &c.
20 What's that to thee thou proud fellow,
down a, &c.
Tell me as I do stand
what thou hast to do with my bag and bottle,
Let me see thy command,
down a &c.
My sword which hangeth by my side,
down a &c.
Is my command I know,
come and let me taste of thy bottle,
30 Or it may breed thy wo,
down a &c.
Tut the Devil a drop thou proud fellow,
down a &c.
Of my bottle thou shalt see,
until thy valour here be tried
Whether thou wilt fight or flee,
down a &c.
What shall we fight for, cries bold *Robin Hood*
down a &c.
40 Come tell it soon to me,
here is twenty pounds in good Red Gold
Win it and take it thee, *take it for yourself, have it*
down a &c.

The Shepherd stood all in amaze,
down a &c.
And knew not what to say:
I have no money thou proud fellow
But bag and bottle Ile lay,
down a &c.

0.5 Robin and Queen Katherine] 'Robin Hood and Queen Katherine', a ballad using the old tune of 'The Three Ravens', dating back at least to 1611 and prob. much earlier. See Chappell, *Popular Music* I.59, II.390. **40 red]** a common epithet for pure gold (hence turning red when heated).

- I am content thou Shepherd Swain,
down a &c. 50
- Fling them down on the ground,
 but it will breed thee mickle pain
much
- To win my twenty pound,
down a &c.
- Come draw thy sword thou proud fellow,
 thou stands too long to prate,
 This hook of mine shall let thee know
sheep-hook
 a coward I do hate,
Down a &c.
- The second part, To the same Tune.
- So they fell to it full hardy and sore,
down adown adown adown, 60
- It was on a Summers day,
 From four till ten in the Afternoon,
 The Shepherd held him play,
down a &c.
- Robins* Buckler proved his chiefest defence,
down a &c.
- And saved him many a bang,
 for every blow the Shepherd gave
 Made *Robins* sword cry twang,
down a &c. *clang, resonate* 70
- Many a sturdie blow the Shepherd gave,
down a &c.
- And that bold *Robin* found,
 till the bloud ran trickling from his head,
 And then he fell to the ground,
down a &c.
- Arise, arise thou proud fellow,
down a &c.
- And thou shalt have fair play,
 if thou wilt yield before thou go
 That I have won the day,
down a &c. 80
- A boon a boon cried bold Robin,
down a &c.
- If that a man thou be,
 then let me take my beugle horn
 And blow but blasts three.
down a &c.
- I will not thee deny,
 for if thou shouldst blow till to morrow morn
 I scorn one foot to flie,
down a &c. 90
- Then *Robin* set his horn to his mouth,
down a &c.
- And he blew with mickle main,
 until he espied little *John*
 Come tripping over the plain.
down a &c. *great force*
running nimbly
- O who is yonder thou proud fellow,
down a &c. 100
- That comes down yonder hill;
 yonder is little *John*, bold *Robin Hoods* man,
 Shal fight with thee thy fill.
down a &c.
- What is the matter saies little *John*,
down a &c.

- Master come tell to me;
 my case is great cries *Robin Hood*, *state, condition; hence ?plight*
 110 for the Shepherd hath beaten me,
 down a &c.
 I am glad of that cries little *John*,
 down a &c.
 Shepherd turn thou to me;
 for a bout with thee I mean to have,
 Either come fight or flee.
 down a &c.
 With all my heart thou proud fellow,
 down a &c.
 120 For it never shall be said,
 that a Shepherds hook of thy sturdy look,
 Will one jot be dismaied.
 down a &c.
 So they fell to it full hardy and sore, *boldly and violently*
 down a &c.
 Striving for victorie,
 Ile know, saith *John*, ere we give ore, *o'er, over*
 Whether thou wilt fight or flee,
 down a &c.
 130 The Shepherd gave *John* a sturdie blow,
 down a &c.
 With his hook under the chin,
 beshrew thy heart said Little *John*,
 Thou baselie dost begin.
 down a &c.
 Nay that's nothing said the Shepherd,
 down a &c.
 Either yield to me the daie,
 or I will bang thee back and sides
 140 Before thou go'st thy way.
 down a &c.
 What doest thou think thou proud fellow,
 down a &c.
 That thou canst conquer me:
 nay thou shalt know before thou go,
 Ile fight before ile flee.
 down a &c.
 The Shepherd he began:
 hold, hold, cried Bold *Robin Hood*,
 150 I will yield the wager won,
 down a &c.
 With all my heart said Little *John*,
 down a &c.
 To that will I agree,
 for he is the flower of Shepherds swains,
 The like I did never see.
 down a &c.
 Thus have you heard of *Robin Hood*,
 down a &c.
 160 Also of Little *John*,
 how a Shepherd Swain did conquer them,
 The like did never none.
 down, adown, adown, adown.
-

157 THE ARCADIAN LOVERS

Broadside ballad from the Ewing Collection, Glasgow University Library, variously dated 1650-1655 (ESTC) and 1660-65 (EEBO).

The Arcadian Lovers or, Colin and Amarillis. Being a Composure, Richly Illustrated with the indeared expressions of a Shepherd and Shepherdess, for the pleasure and delight of all amorous Fancies.

To be sung in a Tune of great rarity.

Vpon the smooth *Arcadian* plain,
Where the Lambs do frisk amain, *vigorously*
Faire *Amarillis* and her *Swain*,
With hand in hand, were walking;
The Sweets to prove, of harmless Love, *pleasures, delights*
They Amorously were talking.

She was cloathed all in green,
And surpast the *Fairy* Queen,
Which made poore *Colin* for to seem 10
Amazed with her Beauty;
To prize his Dear, beyond compare
He took't to be his duty.

She for joy did neatly trip,
Whilest their flocks about them skip,
When *Colin* sat, a while to prate, *talk, chat (no bad sense)*
She courteously sat by him;
And for to finde, if he were kinde,
Thus prettily she did try him.

Amarillis told her *Swain*,
To compleat their joyes again,
That he should love her and be plain, *frank, honest* 20
And think not to deceive her;
Then he protested by his troath,
That he would never leave her.

O *Colin* if thou constant prove,
And that thou wilt not slight my love,
There's ne're a *Swain* upon this plain,
That ever shall come near thee;
For Garlands and Embroidered Scrips,
O *Colin*, I love thee dearly. 30

But *Colin* if thou change thy Love,
And seek my fury once to move,
A Tygress unto thee I'll prove,
When er'e thou dost come near me;
O *Amarillis* fear not that,
For I doe love thee dearly.

The Second Part, to the same Tune.

Oh *Colin* if thou provest kind,
And never more will change thy mind
I'll deck your bowers, with fragrant flowers,
Whose pleasure shall invite thee; 40
With boughes to shroud thee from the showrs
Whilst *Colin* I will delight thee.

O *Amarillis* I rejoyce,
For to hear thy pleasing voice,
Then never think my onely Dear,

That I will er'e deceive thee;
But cast aside such doubts and fear,
I vow I will never leave thee.

50 O *Colin*, how it ioyes my heart,
That our Loves shall never part.
Amintas and his *Chloris* faire,
Did ne're injoy such pleasure;
Nor *Coridon* and *Phillis* rare.
I prize thee above all treasure.

O *Amarillis* change a kisse,
In token of a further blisse,
Whilst every *Swain*, upon this plain,
Doth envy our imbraces;
60 I'le sound thy praises in high strain,
To keep thee from all disgraces.

My *Colin* if a kisse be all,
I'le not refuse what ere befall,
I am inclin'd, our Loves to bind,
On such a harmless fashion;
Since ne're a *Swain*, could yet ere stain,
My innocent reputation.

O my dearest Love quoth he
Now our hearts do both agree,
70 No Shepherd on *Arcadia*'s Ground,
Shall ever prove so loyal;
Now *Amarillis* thou hast found,
My love will abide the tryal.

Then *Colin* streight began to Sing,
And made the hills with eccho's ring,
In *Amarillis* lofty praise,
He pleasant rimes composes;
Whil'st she makes garlands of green bays
For *Colin* bedeckt with Roses.

80 Thus they past their time in sport,
And still thought it was but short,
Till young and old, their flocks did fold,
To keep them safe from straying;
And so the night did part them quite,
Which merrily had been playing.

158 THE BEAUTIFUL SHEPHERDESS OF ARCADIA

Broadside ballad based on an old story, also known as 'The Knight and the Shepherd's Daughter' (Child's *Ballads* no.110). Percy says it was 'popular in the time of Q. Elizabeth, being usually printed with her picture before it;*' but the earliest surviving, imperfect copy (first part only) dates from c.1660. The text below follows a copy (?c.1670) in the Douce Ballads, Bodleian Library.

The Beautiful Shepherdess of *Arcadia*: A new Pastoral Song of a courteous young Knight, and a supposed Shepherds Daughter. To a galland new Tune, Called: The Shepherds delight.

There was a Shepherds Daughter,	
came tripping on the way,	<i>stepping lightly or daintily down the road</i>
And there she met a courteous Knight,	
which caused her to stay:	<i>made her stop, blocked her path</i>
<i>Sing trang dil do lee.</i>	

51, 52 These shepherds and shepherdesses cannot be linked to any specific pastoral work, nor Colin with Spenser. Amintas in Thomas Watson's poem loved Phillis. *Thomas Percy, *Reliques of Ancient English Poetry*, Dublin, 1766, vol.3 p.63 o.2 **The Shepherds delight**] also called the Frog Galliard, composed by John Dowland. See headnote to no.112.

- Good-morrow to you beautiful Maid,
 these words pronounced he,
 O I shall die this day he said,
 if i've not my will of thee:
trang, &c. 10
- The Lord forbid, the Mayd reply'd,
 that such a thing should be,
 That ever such a courteous Knight
 should dye for love for me:
sing trang, &c.
- He took her about the middle so small,
 and laid her on the Plain,
 And after he had had his will,
 he took her up again:
sing trang, &c. 20
- Now you have had your will good sir,
 and put my body to shame,
 Even as you are a courteous Knight,
 tell me what is your name:
sing trang, &c.
- Some do call me *Jack* Sweet-heart,
 and some do call me *Iohn*,
 But when I come to the Kings Court,
 they call me sweet *William*:
sing trang, &c. 30
- He set his foot into the stirrop,
 and away then he did ride.
 She tuckt her kirtle about her middle,
 and ran close by his side:
sing trang, &c.
- But when she came to the broad water
 she took her breast and swam, *?breasted it, plunged into it*
 And when she was got out again,
 she took her heels and ran:
sing trang, &c. 40
- He never was the courteous Knight,
 to say fair maid will you ride;
 Nor she never was so loving a maid,
 to say, sir Knight abide: *stay: i.e., go slowly, wait for me*
sing trang, &c.
- But when she came to the King's fair Court
 she knocked at the Ring,
 So ready was the King himself,
 to let this fair Maid in:
sing trang, &c. 50
- O Christ you save my Gracious Leige,
 your body Christ save and see,
 You haue a Knight within your Court,
 this day hath robbed me:
sing trang, &c.
- What hath he rob'd thee off fair maid,
 of Purple or of Pall,
 Or hath he took thy gay gold ring,
 from off thy finger small:
sing trang, &c. 60

47 ring] 'a circular door knocker' (OED 3d).
 catch-phrase.

57 pall] a rich cloth. 'Purple or pall', standard poetic

He hath not robbed me my Liege,
 of Purple nor of Pall,
 But he hath got my maiden-head,
 which grieves me worst of al.
sing trang dil do lee.

Now if he be a batchelor
 his body Ile give to thee,
 But if he be a married man
 high hanged shall he be:
 70 *sing trang dil do lee.*

He called down his merry men all
 by one, by two and by three:
 Sweet *William* was wont to be the first,
 but now the last comes he:
sing trang dil do lee.

He brought her down full forty Pound
 ty'd up within a glove;
 Fair Maid I give the same to thee,
 and seek another Love:
 80 *sing trang dil do lee.*

O I'le have none of your gold, she said,
 nor i'le have none of your fee;
 But I must haue your fair body,
 the King hath given me.
sing trang dil do lee.

Sweet *William* ran and fetcht her then
 five hundred pound in gold,
 Saying fair Maid take this to thee,
 thy fault will ne'r be told:
 90 *sing trang dil do lee.*

'Tis not thy gold that shall me tempt,
 these words then answered she;
 And I must have your own body,
 so the King hath granted me.
sing trang dil do lee.

Would I had drank the fair water,
 when I did drink the Wine,
 That ever any Shepherds Daughter
 sholde be a fair Lady of mine:
 100 *sing trang dildo lee.*

Would I had drank the puddle Water
 when I did drink the Ale,
 That ever any Shepherds Daughter
 would have told me such a tale:
sing trang dil do lee.

A Shepheards daughter as I was
 you might have let me be:
 I'd never came to the Kings fair Court
 to have crav'd any love of thee.
 110 *sing trang dil do lee.*

He set her on a milkwhite Steed
 and himself upon a gray,
 He hung a bugle about his neck,
 and so they rode away,
sing trang dil do lee.

But when they came unto the place
 where marriage Rites were done,
 She prov'd herself a Dukes Daughter
 and he but a Squires Son:
sing trang dil do lee. 120

Now you have married me sir Knight,
 your pleasures will be free;
 If you make me Lady of one good town
 Ile make you Lord of three.
sing trang dil do lee.

Accused be the gold, he said,
 if thou hadst not been true:
 That should have parted thee from me
 to haue changd thee for a new.
sing trang dil do lee. 130

Their hearts being then so linked fast,
 and joynd hand in hand:
 He had both purse and person too,
 and all at his command.
sing trang dildo lee.

159 'AS AT NOON DULCINA RESTED'

From BL MS. Addl.24,665 (Giles Earle's Song Book, 1615-26). The stanza-form has been standardized below, and punctuation and line initials regularized. Cf. refrain with no. 149. Also printed as a ballad, and mentioned in Walton's *The Compleat Angler*.

As att noone Dulcina rested
 In a sweete and shadie bower,
 Came a sheppard and requested
 In her lap to sleepe an houre.
 But from her looke, a wound he tooke,
 Soe deepe that for a farther boone
 The Nimphe hee pray'd, whereto she say'd,
 Forgoe mee nowe, come to mee soone.

But in vaine shee did coniure him
 for to leaue her presence soe, 10
 Hauinge a thousand meanes t' allure him,
 And but one to lett him goe.
 Where lipps delighte and eyes inuite,
 And cheeks as fresh as rose in June
 Perswade to staie, what bootes to saye, *avails, does good*
 Forgoe mee nowe, etc.

Words whose hope might haue enioyned
 Him to lett Dulcina sleepe
 Could a mans loue haue confyned *been restrained*
 Or a maid her promise keepe. 20
 Noe, for her waste hee held soe faste,
 As she was constant to her tune
 Though still shee spake, for Cupids sake,
 Forgoe mee nowe etc:

He demaunds what time or leisure
 Can there be more fitt then nowe
 She saies night giues loue that pleasure,

122 You will have all you want. 124-8 'Accused be the gold that, had you not held out, would have made me reject you and take a new love' – i.e. he now recognizes her worth. 8 Forgoe] leave (OED 4). 9 coniure] entreat (OED 4). 17-18 Given her promise of future indulgence, he might have let her alone to sleep for the time being. 23 Though ... for Cupids sake] There are clear limits to her resistance.

Which the day cannot allowe.
 The sunns cleere light shyneth more bright,
 30 Quoth hee, more fairer then the moone.
 Soe her to praise he loues, shee saies,
 Forgoe etc:

But noe promise nor perswation
 From his armes could purchase scope,
 Who would sell the sweet possession
 Of such beauty for a hope
 Or for the sight of lingring night
 Forgoe the ioyes of present noone?
 Though ne'r soe faire, her promise were
 40 Forgoe etc:

delaying, tardy

Now att last agreed those louers,
 She was faire and hee was young.
 Tongue can tell what eye discouers,
 Ioy in sinne is neuer sunge.
 Did he relent, or she consent,
 On that night or graunt the noone?
 Dulcina praies and to him saies,
 Forgoe etc:

finis primae partis

Day was spent and night approched,
 50 Venus faire was louers freind,
 She entreated bright Apollo
 That his steeds their race might end
 Hee could not saie this Goddesses nay
 But granted loues faire queene her boone.
 The shepheard came to his faire dame,
 Forgoe etc:

When that bright Aurora blushed
 Came the sheppard to his deare
 Prettie birds most sweetly warbled
 60 And the night approched neere.
 Yet still awaie the Nymph did saie,
 The shepheard he fell in a sowne
 Att length shee sayd, be not afraid,
 Forgoe etc:–

swoon

With greife of heart this shepheard hasted
 Vp the mountaine to his flocks
 Then he tooke a reed and piped
 Th'echo sounded through the rocks.
 Thus did he plaie and wishe the day
 70 Were spent, and night were come ere noone,
 For silent night is loues' delight
 He goe to faire Dulcina soone.

Beauties Darling faire Dulcina
 Like to Venus for her loue
 Spent the day away in passion
 Mourninge like the Turtle Doue

31 She says he is only praising her to indulge his own love. **purchase]** obtain. **scope]** ?freedom, release (cf. *OED* 7, 8) 44-6 It is best not to divulge what 'joy in sin' they enjoyed, whether she yielded or not. 48.1 End of the first part. 50 **Venus faire]** Perhaps the planet Venus as the evening star. 52 **his steeds]** of the sun-chariot. 57 **Aurora]** Goddess of the dawn light, hence the dawn. Puzzling in the context of evening.

Melodiouslie, notes lowe and highe
 Shee warbled forth this dolefull tune,
 Ô come againe sweet sheppard Swaine,
 Thou canst not be with mee to soone. 80

When as Thetis in her pallace
 Had receiu'd the prince of light
 Came in Coridon the shepheard,
 To his loue and hearts delight
 Then Pan did plaie, the wood Nimphes they
 Did skipp and daunce to heare the tune,
 Hymen did saie t'was holidiaie
 Forgoe etc:

Sweete he say'd as I did promise
 I am nowe return'd againe 90
 Longe delaie you knowe breeds daunger
 And to lou[e]rs breedeth paine.
 The Nimph say'd then, aboue all men
 Still welcome shepheard morne and noone.
 The shepheard praies, Dulcina saies,
 Shepheard I doubt y'are come to soone. *fear; to soone, before marriage*

Come you nowe to ouerthrowe mee –
 Out alas I am betray'd –
 Deare, is this the loue you shewe mee
 To betraie a silly mayde? 100
 Helpe helpe, ay mee, I dare not speake.
 I dare not crie, my heart will breake.
 What, all alone? Nay then I finde
 Men are to stronge for woemen kinde. *too*

Out vppon the wench that put mee
 To this plunge to be alone.
 Yet shee was noe foole to shutt mee
 Where I might be seene of none.
 Harke harke, ay mee, what noyes is that
 Ô nowe I see it is my Catt. 110
 Come Pus, I knowe thou wilt not tell.
 Yf all be soe, all shalbe well.

Ô sillie foole whie doubt I telling *fear*
 When I doubted not to truste.
 Yf my bellie fall a swellinge
 There's noe helpe but out it muste.
 Ay mee the greife, Ay mee the shame
 When I shall beare the common name,
 Yet att the worst of my disgrace
 I am not first, nor shalbe laste. 120

finis 2dae partis.

81 **Thetis**] daughter of Nereus and mother of Achilles: a sea-goddess, hence the sea, into which the sun (**prince of light**) sinks. 87 **Hymen**] god of marriage. 91 **daunger**] (a) risk (that love will die) (b) 'love-daunger', aloofness or reluctance on the woman's part. 101-4 The change of rhyme-scheme indicates the new development. 105 **the wench**] ?an otherwise unmentioned friend or go-between; ?Dulcina herself. 106 **plunge**] trouble, danger (*OED* 5). 112 **Yf all be soe**] If all do the same, i.e. do not tell. 118 **the common name**] viz. of a harlot (*common woman*, harlot: *OED common* 6b). 120.1 End of the second part.

160 MICHAEL DRAYTON *IDEA THE SHEPHERD'S GARLAND, ECLOGUE VII*

First published in Drayton's *Idea the Shepheards Garland* (1593). Reprinted with radically new versions of the two songs in Drayton's *Poemes lyrick and pastorall* (1606), and then in his *Poems* (1619). The text below follows 1593, but adds the 1606 songs after the main text.

The Seventh Eglog.

Borrill an aged shepheard swaine,
with reasons doth reprooue
Batte a foolish wanton boy,
But lately falne in loue. just, only

Batte. Borrill, why sit'st thou musing in thy coate? cottage
like dreaming *Merlyn* in his drowsie Cell, dull, soporific
What, may it be with learning thou doest doate,
or art enchanted with some Magick spell?
Or wilt thou an Hermites life professe?
And bid thy beades heare like an Ancoresse? pray with your rosary

See how faire *Flora* decks our fields with flowers,
and clothes our groues in gaudie summers greene,
And wanton *Ver* distils rose-water showers,
10 To welcome *Ceres*, haruests hallowed Queene,
Who layes abroad her louely sun-shine haire,
Crown'd with great garlands of her golden eares. spreads out

Now shepheards layne their blankets all awaie,
and in their lackets minsen on the plaines,
And at the riuers fishen daie by daie,
now none so frolicke as the shepheards swaines. merry
Why liest thou here then in thy loathsome caue,
As though a man were buried quicke in graue. alive

Borrill. Batte, my coate from tempest standeth free, cote, cottage; unharmed
when stately towers been often shakt with wind,
And wilt thou *Batte*, come and sit with me?
contented life here shalt thou onely finde,
Here mai'st thou caroll Hymnes, and sacred Psalmes,
And hery *Pan*, with orizons and almes. praise; ?offerings, sacrifices

And scorne the crowde of such as cogge for pence,
and waste their wealth in sinfull brauerie, cheat, grub
Whose gaine is losse, whose thrift is lewd expence, finery, display
and liuen still in golden slauery:
Wondring at toyes, as foolish worldlings doone, trifles
30 Like to the dogge which barked at the moone.

Here maist thou range the goodly pleasant field, [health
and search out simples to procure thy heale, medicinal extracts from plants;
What sundry vertues hearbs and flowers doe yeeld, beneficial properties
gainst griefe which may thy sheepe or thee assaile. against the afflictions
Here maist thou hunt the little harmeles Hare,
Or else entrap false Raynard in a snare.

Or if thou wilt in antique Romants reede, romances, stories
of gentle Lords and ladies that of yore,
In forraine lands atchieu'd their noble deede,
40 and been renownd from East to Westerne shore:
Or learne the shepheards nice astrolobie,
To know the Planets moouing in the skie. motions

7 **Flora**] the goddess of flowers. 8 **gaudie**] bright; also suggesting *gaudy-green*, a shade of green. 9 **Ver**] spring. 10 **Ceres**] the goddess of the harvest. 13-15 **layne, minsen, fishen**] Old plurals in *-en*: so all through. 14 **minsen**] ? walk, move: no suggestion of a 'mincing' gait. 27 **thrift ... expence**] Even their attempts at economy are extravagances. 41 **astrolobie**] astronomy (not in *OED*).

- Batte*. Shepheard these things been all too coy for mee,
 whose lustie dayes should still be spent in mirth,
 These mister artes been better fitting thee,
 whose drouping dayes are drawing towards the earth:
 What thinkest thou? my lolly peacocks trayne,
 Shall be acoyd and brooke so foule a stayne?
 These been for such as make them votarie,
 and take them to the mantle and the ring,
 And spenden day and night in dotarie,
 hammering their heads, musing on heauenly thing,
 And whisper still of sorrow in their bed,
 And done despise all loue and lustie head:
 Like to the curre, with anger well neere woode,
 who makes his kennel in the Oxes stall,
 And snarleth when he seeth him take his foode,
 and yet his chaps can chew no hay at all.
Borrill, euen so it fareth now with thee,
 And with these wisards of thy mysterie.
- Borrill*. Sharpe is the thorne, full soone I see by thee,
 bitter the blossome, when the fruite is sower,
 And early crook'd, that will a Camock bee,
 rough is the winde before a sodayne shower:
 Pittie thy wit should be so wrong mislead,
 And thus be guyd by a giddie head.
- Ah foolish elfe, I inly pittie thee,
 misgouerned by thy lewd brainsick will:
 The hidden baytes, ah fond thou do'st not see,
 nor find'st the cause which breedeth all thy ill:
 Thou think'st all golde, that hath a golden shew,
 And art deceiu'd, for it is nothing soe.
- Such one art thou as is the little flie,
 who is so crowse and gamesome with the flame,
 Till with her busines and her nicetie,
 her nimble wings are scorched with the same,
 Then fals she downe with pitteous buzzing note,
 And in the fier doth sindge her mourning cote.
- Batte*. Alas good man I see thou ginst to raue,
 thy wits done erre, and misse the cushen quite,
 Because thy head is gray and wordes been graue,
 thou think'st thereby to draw me from delight:
 What, I am young, a goodly Batcheler,
 And must liue like the lustie limmeter.
- Thy legges been crook'd, thy knees done bend for age,
 and I am swift and nimble as the Roe,
 Thou art ycouped like a bird in cage,
 and in the field I wander too and froe,
 Thou must doe penance for thy olde misdeedes,
 And make amends, with Auies and with creedes.
- For al that thou canst say, I will not let,
 for why my fancie strayneth me so sore,
 That day and night, my minde is wholly set
- vigorous, youthful
obscure, esoteric
declining*
- suppressed; endure*
- monk*
- folly
taxing, straining
i.e., even when sleeping or making love
old plural of 'do'*
- mad, crazed*
- wise men; irrational doctrine or belief*
- a crooked stick*
- evil, base; ignorant
foolish (person)*
- bold, audacious
'busy-ness', importunity; folly*
- divert, lead away*
- aves, prayers*
- stop
because*

43 coy] quiet, dull (*OED* 1b, citing this passage). 50 the mantle and the ring] used when taking a vow of chastity (properly by a wife or widow rather than a religious person). 55-8 alluding to the fable of the dog in the manger. 67 elfe] child, with connotations of mischief and/or pitiful foolishness or innocence. 80 misse the cushen (=cushion)] miss the mark. 84 limmeter] limiter, a mendicant friar: with lustie, a satiric oxymoron targeting the easy life and good cheer alleged of many friars. 'Lusty bachelor' is a favourite phrase of Chaucer, whose raunchy Friar is called a 'limiter' (Hebel).

- on iollie Loue, and iollie Paramore:
 Only on loue I set my whole delight,
 The summers day, and all the winters night.
- That pretie *Cupid*, little god of loue,
 whose impd wings with speckled plumes been dight, *decked, adorned*
 Who striketh men below, and Gods aboue,
 100 rousing at randon with his feathered flight,
 When louely *Venus* sits and giues the ayme,
guides his shots
 And smiles to see her little Bantlings game. *young child*
- Vpon my staffe his statue will I carue,
 his bowe and quiuer on his winged backe,
 His forked heads, for such as them deserue,
 and not of his, an implement shall lacke, *attribute*
 And *Venus* in her Litter all of loue,
 Drawne with a Swanne, a Sparrow, and a Doue.
- And vnder him *Thesby* of *Babylon*,
 110 and *Cleopatra* sometime of renowne:
Phyllis that died for loue of *Demophoön*,
 Then louely *Dido* Queen of *Carthage* towne,
 Which euer held god *Cupids* lawes so deare,
 And been canoniz'd in Loues Calendere. *list of saints*
- Borrill*. Ah wilfull boy, thy follie now I finde,
 and hard it is a fooles talke to endure,
 Thou art as deafe euen as thy god is blinde,
 sike as the Saint, sike is the seruiture: *as ... so; worshipper*
 But wilt thou heare a good olde Minstrels song,
 120 A medicine for such as been with loue ystong. *stung, afflicted*
- Batte*. *Borrill*, sing on I pray thee let vs heare,
 that I may laugh to see thee shake thy beard,
 But take heede *Borrill* that thy voyce be cleare,
 or by my hood thou'lt make vs all afeard,
 Or els I doubt that thou wilt fright our flockes, *fear*
 When they shall heare thee barke so like a foxe.
- Borrill*. *O* spightfull wayward wretched loue,
 Woe to *Venus* which did nurse thee,
 130 *Heauens* and earth thy plagues do proue, *witness, experience*
Gods and men haue cause to curse thee.
Thoughts grieefe, hearts woe,
Hopes paine, bodies languish,
Enuies rage, sleepes foe,
Fancies fraud, soules anguish,
Desires dread, mindes madnes,
Secrets bewrayer, natures error, *revealer, divulger*
Sights deceit, sullens sadness,
Speeches expence, *Cupids* terror, *waste*
Malcontents melancholly,
 140 *Liues* slaughter, deaths nurse, *death to the living*
Cares flame, dotards folly, *that which enflames or kindles*
Fortunes bayte, worlds curse,
Lookes theft, eyes blindnes, *?stealing or destroying good looks*

94 iollie] pun: (a) merry (b) pretty, attractive. 98 impd] grafted with new feathers, hence stronger.
 100 randon] ?*random*; more likely *randan*, rowdy behaviour, spree. flight] of *Cupid's* arrows rather
 than himself. 105 forked heads] play on (a) arrowheads (b) the horns ascribed to a cuckold. 107-8
 Litter ... Doue] apparently *Venus's* chariot – usually drawn by either swans or doves, rarely both. Spar-
 rows, too, were sacred to her and often accompanied her chariot. 109-12 All these women figure in
 Chaucer's *The Legend of Good Women*. 109 *Thesby*] Thisbe, beloved of *Pyramus*. 111 *Phyllis*] who
 killed herself owing to mistaken frustration in her love for *Demophoön*. 112 *Dido*] who died of
 frustrated love for *Aeneas*. 132 languish] illness, weakness (*OED* 1a, last cit. 1450). 137 sullens
 sadness] ?the cause why people are sullen. 142 *Fortunes* bayte] ?that which baits or provokes (ill)
 fortune.

- Selfes will, tongues treason,*
Paynes pleasure, wrongs kindnes,
Furies frensie, follies reason:
With cursing thee as I began,
Cursing thee I make an end,
Neither God, neither man,
Neither Fayrie, neither Feend.
wilfulness, obstinacy
- 150
- Batte.* Ah worthy *Borrill*, here's a goodly song,
 now by my belt I neuer heard a worse:
Olde doting foole, for shame hold thou thy tongue,
 I would thy clap were shut vp in my purse.
 tongue
It is thy life, if thou mayst scolde and braule:
 Yet in thy words there is no wit at all.
 And for that wrong which thou to loue hast done,
 I will aueng me at this present time,
 And in such sorte as now thou hast begonne,
 I will repeat a carowlet in rime,
 160
 Where, *Borrill*, I vnto thy teeth will proue,
 That all my good consisteth in my loue.
- Borrill.* Come on good *Batte*, I pray thee let vs heare?
 Much will be sayd, and neuer a whit the near.
 nothing to the purpose
- Batte.* *Loue is the heauens fayre aspect,*
loue is the glorie of the earth,
Loue only doth our liues direct,
loue is our guyder from our birth.
Loue taught my thoughts at first to flie,
loue taught mine eyes the way to loue,
Loue raysed my conceit so hie,
loue framd my hand his arte to proue.
170
Loue taught my Muse her perfect skill,
loue gaue me first to Poesie:
Loue is the Soueraigne of my will,
ruler, monarch
loue bound me first to loyalty.
Loue was the first that fram'd my speech,
loue was the first that gaue me grace:
Loue is my life and fortunes leech,
doctor, ?healer, reviver
loue made the vertuous giue me place.
yield or defer to me
180
Loue is the end of my desire,
aim, goal
loue is the loadstarre of my loue,
Loue makes my selfe, my selfe admire,
loue seated my delights aboue.
raised them higher
Loue placed honor in my brest,
loue made me learnings fauoret,
Loue made me liked of the best,
by the best people
loue first my minde on virtue set.
Loue is my life, life is my loue,
loue is my whole felicity,
190
Loue is my sweete, sweete is my loue,
I am in loue, and loue in me.
- Borrill.* Is loue in thee? alas poore sillie lad,
 thou neuer couldst haue lodg'd a worser guest,
 For where he rules no reason can be had,

155 To scold and brawl is your accustomed way of life. 160 carowlet] carolet, 'A little carol or song' (OED, from this passage only).

so is he still sworne enemie to rest:
It pitties me to thinke thy springing yeares,
Should still be spent with woes, with sighes, with teares.

200 *Batte*. Gramercy *Borrill* for thy company, *thanks*
for all thy iestes and all thy merrie Bourds, *tales, jests*
I still shall long vntill I be with thee, *pine*
because I find some wisdom in thy words,
But I will watch the next time thou doost ward, *parry blows, enter the fray*
And sing thee such a lay of loue as neuer shepheard heard.

Borrill's song in 1606 (replacing ll.127-150 above: punctuation heavily revised and capitalization of line initials regularized)

127A Now fye vpon thee wayward loue,
woe to Venus which did nurse thee.
130A Heauen and earth thy plagues doe proue,
gods and men haue cause to curse thee. 1619 *th'extremest*
What art thou but extreamst madnesse,
natures first and only error,
That consum'st our daies in sadnesse
by the minds Continuall terror:
Walking in Cymerian blindness *Cimmerian, perpetually dark*
in thy courses voy'd of reason, *paths*
Sharp reproofe thy only kindnesse,
in thy trust the highest treason.
140A Both the nymph and ruder swaine
vexing with continuall anguish,
Which dost make the ould complaine
and the young to pyne and languishe.
Who thee keepes his care doth nurse:
that seducest all to folly,
Blessing bitterly doest curse,
tending to destruction wholly.
Thus of thee as I began
so againe I make an end:
Neither god, neither man,
150A neither fairy, neither feend.

Batte's song in 1606 (replacing ll.165-192 above: punctuation heavily revised and capitalization of line initials regularized)

165A What is Loue but the desire
of the thing that fancy pleaseth?
A holy and resistlesse fier *seizes*
weake and strong alike that ceaseth, *stop, block*
170A Which not heauen hath power to let
nor wise nature cannot smother,
Whereby Phœbus doth begette
on the vniuersall mother.
That the everlasting Chaine
which together al things tied,
And vnmooued them retayne
and by which they shall abide:
That conent we cleerely find
all things doth together drawe,
And so strong in euery kinde *species*
180A subjects them to natures law.
Whose hie virtue number teaches

143A He who entertains you feeds his sorrow. 145A Places a curse on a blessing. 171A-2A Identifying love with the universal force of procreation, whereby Phoebus (the sun-god or sun) impregnates the earth (the vniuersall mother). 173A the everlasting Chaine] From this point, love is identified with universal concord or the harmony of nature, as classically expressed in Boethius' *Consolation of Philosophy*, II metrum 8. This is the province of the higher or heavenly Venus (Venus Urania). 181A number] the rhythm or mathematics of nature.

in which euery thing dooth moouē,
 From the lowest depth that reaches
 to the height of heauen aboue:
 Harmony that's wisely found
 when the cunning hand doth strike,
 Whereas euery amorous sound
 sweetly marryes with his like. *whereby*
 The tender cattell scarcely take
 from their damm's the feelds to proue,
 But ech seeketh out a make, *mate* 190A
 nothing liues that doth not loue:
 Not soe much as but the plant
 as nature euery thing doth payre,
 By it if the male it want,
 doth dislike and will not beare: *beside it, next to it*
 Nothing then is like to loue, *is displeas'd; bear fruit*
 in the which all creatures be.
 From it nere let me remooue
 nor let it remooue from me. *move away, part* 200A

161 MICHAEL DRAYTON *IDEA THE SHEPHERD'S GARLAND, ECLOGUE VIII*

First published in Drayton's *Idea the Shepherds Garland* (1593). Reprinted as Eclogue IV, with a radically new version of the song, in Drayton's *Poemes lyrick and pastorall* (1606), and then in his *Poemes* (1619). 1593 and 1606 versions given separately here to illustrate both the evolution of Drayton's own pastoral, and the increasing refinement of the mode as a whole. The 1606 version only has additional notes to lines occurring there alone.

(A) The 1593 Version

The Eighth Eglog.

Good *Gorbo* of the golden world,
 and *Saturns* raigne doth tell,
 And afterward doth make reporte,
 of bonnie Dowsabell.

Motto. Shepheard why creepe we in this lowly vaine,
 as though our muse no store at all affordes, *stock, supply (of poetry)*
 Whilst others vaunt it with the frolicke swayne, *strut about; merry*
 and strut the stage with reperfumed wordes. *(old and) refurbished*

See how these yonkers raue it out in rime,
 who make a traffique of their rarest wits, *trade, merchandise*
 And in *Bellonas* buskin tread it fine,
 like *Bacchus* priests raging in franticke fits. *crazed, inspired*

Those mirtle Groues decay'd, done growe againe,
 their rootes refresh't with *Heliconas* spring, *10*
 Whose pleasant shade inuites the homely swayne, *Whose: the groves'*
 to sit him downe and heare the Muses sing.

Then if thy Muse hath spent her wonted zeale, *accustomed*
 with luie twist thy temples shall be crownd,
 Or if she dares hoyse vp top-gallant sayle, *strike a lofty or inspired vein*
 amongst the rest, then may she be renewnd.

185A-6A wisely ... strike] created by the (musician's) skilled hand; but **wisely** and **cunning** suggest a deeper wisdom. 189A-90A take ... proue] leave their mothers and start grazing on their own. 0.1 golden world] the Golden Age. 0.2 Saturns raigne] The age of the older generation of gods under Saturn (also seen as a legendary king of Latium), identified with the Golden Age (Ovid, *Met.* I.113). 5 yonkers] young men, especially smart or fashionable ones. 7 Bellonas buskin] tragedies concerning war. Bellona] goddess of war. buskin] a kind of boot worn by tragic actors. Echoes Spenser, *SC 'October'* 112-14. 9, 14 mirtle, luie] associated with immortality, hence fame. 9-12 Evokes the revival of English poetry in the age. 10 Helicon] a mountain sacred to Apollo and the Muses. The fountains Aganippe and Hippocrene, also sacred to the Muses, sprang from it.

- Gorbo. My boy, these yonkers reachen after fame,
 and so done presse into the learned troupe,
 20 With filed quill to glorifie their name,
 which otherwise were pend in shamefull coupe. coop
- But this hie obiect hath abjected me, aim, purpose
 and I must pipe amongst the lowly sorte,
 Those little heard-groomes who admir'd to see, wondered, were awestruck
 when I by Moone-shine made the fayries sporte.
- Who dares describe the toyles of *Hercules*,
 and puts his hand to fames eternall penne,
 Must inuocate the soule of *Hercules*,
 attended with the troupes of conquered men.
- 30 Who writes of thrice renowned *Theseus*,
 a monster-tamers rare description,
 Trophies the iawes of vglie *Cerberus*, ?records, celebrates
 and paynts out *Styx*, and fiery *Acheron*.
- My Muse may not affect night-charming spels,
 whose force effects th' *Olympicke* vault to quake,
 Nor call those grysly Goblins from their Cels,
 the euer-damned frye of *Limbo* lake. in extended sense of 'hell'
- And who erects the braue *Pyramides*,
 of Monarches or renowned warriours,
 40 Neede bath his quill for such attempts as these,
 in flowing streames of learned *Maros* showres.
- For when the great worlds conquerer began
 to proue his helmet and his habergeon,
 The sweat that from the Poets-God *Orpheus* ran,
 foretold his Prophets had to lay vpon. i.e., foretold what
- When Pens and Launces sawe the *Olympiad* prize,
 those chariot triumphes with the Lawrell crowne,
 Then gan the worthies glorie first to rise,
 and plumes were vayled to the purple gowne. of service to, valued by
- 50 The grauest Censor, sagest Senator,
 with wings of Iustice and Religion,
 Mounted the top of *Nimrods* statelie Tower,
 soring vnto that hie celestiall throne:
- Where blessed Angels in their heauenly queares,
 chaunt Anthemes with shrill *Syren* harmonie, loud, resounding
 Tun'd to the sound of those aye-crouding spears,
 which herien their makers eternitie.
- Those who foretell the times of vnborne men,
 and future things in foretime augured, earlier times
 60 Haue slumbred in that spell-gods darkest den,
 which first inspir'd his prophesying head.

17-18 **reachen, done**] old plural verbs ending in *-(e)n*. 19 **filed**] (a) polished, smooth (b) sharpened, ready. 29-32 Theseus visited the underworld, but not as 'monster-tamer': he was imprisoned there till rescued by Herakles. 31 **Cerberus**] the three-headed dog guarding hell. 32 **Styx, Acheron**] rivers of the underworld. 34 **Olympicke vault**] the heavens, where the Olympian gods dwell. 37 **Pyramides**] memorials, here in poetry. 39 **bath**] i.e. dip in ink. 40 **Maro**] Virgil (Publius Vergilius Maro), here as poet of the *Aeneid*. 41 **conquerer**] 'Alexander the Great' (marginal note in 1619). When he set out on his expedition, a statue of Orpheus at Leibethra near Olympus began to sweat, foreshadowing the labour poets and historians would have to record Alexander's exploits. 44 **prophet**] inspired bard or poet (*OED* 1c). 45 The ancient Olympic games had competitions for poetry as well as for sports and martial skills. 48 **purple gown**] the ruler's robe. Purple was worn by patricians in ancient Rome. 51 **Nimrods statelie Tower**] Traditionally (though not biblically) identified with the Tower of Babel, unusually presented here in a positive light as a seat of language and poetry. 54 **Syren**] ?alluring, attractive: strangely applied to angels' songs. 55 **aye-crouding**] for ever playing music (*crowd*, a fiddle). 59 **spell-gods darkest den**] probably Delphi, seat of Apollo.

- Sooth-saying *Sibels* sleepen long agone,
 we haue their reede, but few haue cond their Arte, *teachings, lore; learnt*
 Welch-wisard *Merlyn*, cleueth to a stone, *Welsh*
 no Oracle more wonders may impart.
- The Infant age could deftly caroll loue,
 till greedy thirst of that ambitious honor,
 Drew Poets pen, from his sweete lasses gloue,
 to chaunt of slaughtering broiles and bloody horror.
- Then *Joues* loue-theft was priuily discri'd,
 how he playd false play in *Amphitrios* bed, 70
 And how *Apollo* in the mount of *Ide*,
 gaue *Oenon* phisick for her maydenhead.
- The tender grasse was then the softest bed,
 the pleasant'st shades were deem'd the statelyest hals,
 No belly-god with *Bacchus* banqueted,
 nor paynted ragges then couered rotten wals.
- Then simple loue with simple vertue wayd,
 flowers the faouours which true fayth reuayled, *love-tokens; revealed,*
 Kindnes with kindnes was againe repay'd, *[displayed]*
 with sweetest kisses couenants were sealed. 80
- Then beauties selfe with her selfe beautified,
 scordn payntings pergit, and the borrowed hayre, *without artificial aid*
 Nor monstros formes deformities did hide,
 nor soule was vernisht with compounded fayre. *painted over, glossed over*
- The purest fleece then couered purest skin,
 for pride as then with *Lucifer* remaynd: *at that time*
 Deformed fashions now were to begin,
 nor clothes were yet with poysned liquor staynd.
- But when the bowels of the earth were sought,
 and men her golden intrayles did espie, 90
 This mischiefe then into the world was brought,
 this fram'd the mint which coynd our miserie.
- Then lofty *Pines* were by ambition hewne,
 and men, sea-monsters, swamme the brackish flood
 In waynscot tubs, to seeke out worlds vnknowne, *a kind of oaken wood*
 for certain ill to leaue assured good.
- The starteling steede is manag'd from the field, *broken in, trained*
 and serues a subiect to the riders lawes,
 He whom the churlish bit did neuer weeld, *rule, govern*
 now feels the courb controll his angrie iawes. 100

61 Sibels] Sybils, wise women and prophetesses of ancient times. **65 the Infant age]** the Golden Age, the first major period of human history. The poem now changes direction: epic is rejected for humbler (and potentially pastoral) love-poems; but at least briefly in 69-72, these too are devalued by association with the sordid amours of the gods. **69 discri'd]** disclosed, revealed (*OED descry* v¹2c); **priuily** implies the matter was formerly secret. **70 Amphitrios]** Amphitrios, husband of Alcmena, who became by Zeus (Jove) the mother of Herakles. **72 Oenon(e)]** a nymph on Mount Ida, espoused by Paris. Her rape by Apollo is a late addition to the myths about her. **phisick]** medicine, cure (for the 'illness' of virginity). **75 ?There** was no greedy drunkenness. **76 paynted ragges]** the cheap alternative to woven tapestries. **77 wayd]** weighed: (a) were balanced or matched (b) carried weight, was valued. **82 pergit]** parget, wall colouring and decoration, here facetiously applied to cosmetics. **83 Physical blemishes** were not covered with uglier devices. Cf. **deformed fashions** (87). **84 A sinful soul** did not hide under a painted face. **compounded fayre]** manufactured beauty. **88 poysned liquor]** dye; but suggesting the poisoned shirt of Nessus worn by Herakles. In the Golden Age, sheep naturally yielded wool of various colours (Virgil IV.42-5). **89-90** A reference to gold mining. **92** Giving a metaphorical dimension to the minting of gold coins. **93 Pines]** from which ships' masts were made, hence ships. Sea voyages, for conquest or commerce, were thought to begin after the Golden Age: see Virgil IV.37-9. **94 men, sea-monsters,]** This punctuation, from 1619, makes the meaning clear: humans turned monsters by sailing on the sea. **97 starteling steed]** a stock phrase. **startling]** capering, prancing. **98 subject ... lawes]** metaphor of rule.

- The hammering *Vulcane* spent his wasting fire,
till he the vse of tempred mettals found,
His anuile wrought the steeled cotes attire, *armour*
and forged tooles to carue the foe-mans wound. *i.e., swords*
- The Citie builder then intrencht his towres, *planted, set on a firm base*
and wald his wealth within the fenced towne, *walled*
Which afterward in bloody stormy stours, *fight, encounters in battle*
kindled that flame which burnt his Bulwarks downe.
- 110 And thus began th' *Exordium* of our woes, *beginning*
the fatall dumbe shewe of our miserie:
Here sprang the tree on which our mischiefe growes,
the drery subiect of worlds tragedie. *bloody, dire*
- Motto.* Well, shepheard well, the golden age is gone,
wishes may not reuoke that which is past:
It were no wit to make two griefes of one, *It is not wise*
our prouerb sayth, Nothing can alwayes last.
- 120 Listen to me my louely shepheards ioye,
and thou shalt heare with mirth and mickle glee,
A pretie Tale, which when I was a boy,
my toothles Grandame oft hath tolde to me.
- Corbo.* Shepheard say on, so may we passe the time,
There is no doubt it is some worthy ryme.
- Motto.* *Farre in the country of Arden,*
There wond a knight hight Cassemen, *dwelt; named*
as bolde as Isenbras:
Fell was he and eger bent, *Fell: bold, doughty*
In battell and in Tournament,
as was the good sir Topas.
He had as antique stories tell,
130 *A daughter cleaped Dowsabell,* *called; Fr. douce at belle, sweet and pretty*
a mayden fayre and free:
And for she was her fathers heire, *because*
Full well she was ycond the leyre
of mickle curtesie.
The silke wel couth she twist and twine,
And make the fine Marchpine, *marzipan*
and with the needle werke,
And she couth helpe the priest to say
His Mattens on a holyday,
140 *and sing a Psalme in Kirke.*
She ware a frock of frolicke greene,
Might well beseeme a mayden Queene,
which seemly was to see.
A hood to that so neat and fine,
In colour like the colombine,
ywrought full featuously. *prettily, elegantly*
Her feature all as fresh aboue,
As is the grasse that growes by Doue,

101-2 Vulcan did not make proper use of his fire till he learnt to make alloys. 103-4 Both uses of metal relate to war. 115 two griefs] once by suffering, again by lamenting. 123ff. The exaggeratedly archaic language of the song recalls and sometimes echoes Spenser's SC. 123 Arden] ?suggested by the locale of Lodge's romance *Rosalynde* (Newdigate). To make the Forest of Arden a 'country' suits *Motto's* naïveté. 125 Isenbras] hero of a popular medieval romance. 128 sir Topas] referring to the burlesque tale of Sir Thopas in Chaucer's *Canterbury Tales*, composed in the same metre as *Motto's* 'ryme'. 133 was ... leyre] had learnt the lesson (cf. Spenser, SC 'May' 262). 134 curtesie] interesting application of this chivalric ideal to feminine refinement, even feminine activities like those in 135-7. 141 frolicke] bright, cheerful (*OED* 1b, citing this passage). 145 colombine] a pink and purple flower, according to Spenser, SC 'April' 136. 148 Doue] a river in the Peak District, and others elsewhere in England. The details that follow range over England.

as lyth as lasse of Kent:	<i>gentle, agreeable</i>	
Her skin as soft as Lemster wooll,		150
As white as snow on peakish hull,		
or Swanne that swims in Trent.		
This mayden in a morne betime,	<i>early</i>	
Went forth when May was in her prime,		
to get sweete Cetywall,		
The hony-suckle, the Harlocke,		
The Lilly and the Lady-smocke,		
to deck her summer hall.		
Thus as she wandred here and there,		
Ypicking of the bloomed Breere,	<i>briar, here ?wild rose</i>	160
she chanced to espie		
A shepheard sitting on a bancke,		
Like Chanteclere he crowed crancke,	<i>?sang; lustily, vigorously</i>	
and pip'd with merrie glee:		
He leard his sheepe as he him list,	<i>trained</i>	
When he would whistle in his fist,		
to feede about him round:		
Whilst he full many a caroll sung,		
Vntill the fields and medowes rung,		
and that the woods did sound:		170
In fauour this same shepheards swayne,		
was like the bedlam Tamburlayne,		
which helde prowd Kings in awe:		
But meeke he was as Lamb mought be,		
Ylike that gentle Abel he,		
whom his lewd brother slaw.	<i>slaw</i>	
This shepheard ware a sheepe gray cloke,		
which was of the finest loke	<i>lock, wool</i>	
that could be cut with sheere,		
His mittens were of Bauzens skinne,	<i>badger</i>	180
His cockers were of Cordiwin,	<i>leggings</i>	
his hood of Meniuere.		
His aule and lingell in a thong,		
His tar-boxe on his broad belt hong,		
his breech of Coyntrie blew:		
Full criske and curled were his lockes,	<i>curled</i>	
His browes as white as Albion rocks,		
so like a louer true.		
And pyping still he spent the day,		
So mery as the Popyngay:	<i>parrot</i>	190
which liked Dowsabell,		
That would she ought or would she nought,		
This lad would neuer from her thought:		
she in loue-longing fell.		
At length she tucked vp her frocke,		
White as the Lilly was her smocke,		
she drew the shepheard nie,		
But then the shepheard pyp'd a good,	<i>a-good, (so) well</i>	

149 Kent] Seems dictated solely by the rhyme **150 Lemster wooll]** the wool of the prized Ryeland sheep, traded from Leominster. **151 peakish]** of the Peak District (*OED*, *peakish* adj²); or simply with a peak, high. **hull]** hill: archaic and dialectal variant. **155 Cetywall]** setwall or valerian. Also a ginger-like plant (as in Chaucer, *Sir Thopas* 1951). **156 Harlocke]** not identified; perhaps the charlock or field mustard, but it flowers in the winter. **157 Lady-smocke]** the cuckoo-flower. **163 Chanteclere]** a cock, especially as a character in beast-fables including Chaucer's *Nun's Priest's Tale*. **172 bedlam]** madman, crazed vagrant. Tamburlayne was not such, though of humble shepherd stock. **177 sheepe gray]** the natural colour of the fleece. **181 Cordiwin]** 'Cordovan' or cordwain, a kind of (originally Spanish) leather: an expensive item for a shepherd. **182 Meniuere]** miniver, squirrel fur: another unexpectedly fashionable item. **183 aule]** awl: bodkin or needle. **lingell]** thread; both used for sheep's surgery. **185 Coyntrie blew]** Coventry blue, a blue thread normally used for embroidery, not to make breeches. They may be so embroidered, as another luxury item. **187 Albion rocks]** the white rocks of Kent which gave the name 'Albion' (Lat. *albus*, white) to England.

- 50A His labouring mother to the light did bring,
 The sweat that then from *Orpheus* statue ran,
 Foretould the prophets had whereon to sing. *something to sing about*
 When virtue had allotted her a prize,
 The Oaken garlands and the laurell Crown,
 Fame then resumd her lofty wings to rise, *raise*
 And plumes wear honored with the purple gown. *were*
 Then when religion with a goulden chayne,
 Men vnto fayre ciuility did draw,
 Who sent from heauen brought iustice forth again *Who: i.e., religion*
- 60A To keep the good, the viler sort to awe. *protect*
 That simple age as simply sung of loue,
 Till thirst of Empire and of earthly sways *power, rule*
 Drew the good shepheard from his lasses loue,
 To sing of slaughter and tumultuous frayes.
 Then *Ioues* loue-theft was priuily discrid,
 How he playd false play in *Amphitrio's* bed,
 And yong *Apollo* in the mount of Ide
 Gaue *Oenon* physick for her maydenhead:
 The tender grasse was then the softest bed:
- 70A The pleasant shades esteemed stateliest halls,
 No belly churle with *Bacchus* banqueted,
 Nor painted rags then couered rotten walls:
 Then simple loue by simple virtue waied,
 Flowrs the faouours equall faith reuealed,
 Kindnes againe with kindnes was repayd,
 And with sweet kisses couenants were sealed.
 Then Beauties self by her selfe beautified,
 Scorn'd paintings, pergit and the borrowed hayr,
 Nor monstrous formes deformities did hide
- 80A The foul to varnish with compounded faire.
 The purest fleece then couered purest skin,
 For pride as then with Lucifer remaynd,
 Ill fauoured fashions yet did not begin,
 Nor wholesome cloaths with poysoned liquor staynd.
 But when the bowels of the earth were sought
 Whose golden entrailes mortalls did espy,
 Into the world all mischiefe then was brought:
 This fram'd the mint that coynd our misery.
- 90A The lofty pines then presently cut downe *immediately, forthwith*
 And men, sea-monsters, swam the bracky flood
 In wainscote tubs to seeke out worlds vnknowne,
 For certain ill to leaue assured good.
 The steede was tamde and fitted to the field
 That serues a subiect to the riders lawes,
 He that before ran in the pastures wilde
 Felt the stiffe curb controwle his angry iawes.
 The *Cyclops* then stood sweating to the fire,
 The vse thereof in softning metalls found
- 100A That did streight limbs in stubborne steele attyre *(a) rigid (b) narrowly confined*
 Forging sharp tooles the tender flesh to wound.
 The City-builder then intrencht his towers
 And layd his wealth within the walled towne,
 Which after ward in rough and stormy stowres
 Kindled the fire that burnt his bulwarks downe.
 This was the sad beginning of our woe
 That was from hell on wretched mortalls hurld,
 And from this fount did all those mischiefes flow
 Whose inundation drowneth all the world.
Motto. Well shepheard well, the golden age is gon,

57a goulden chayne] precious or attractive bonds or curbs. **74a equall]** (a) steady, constant (b) balanced, reciprocal. **97a Cyclops]** the one-eyed giants who assisted Vulcan, the god of fire, at his forge.

- Wishes no way reuoketh what is past,
 Small wit there were to make two griefes of one
 And our complaints we vainly should but wast.
 Listen to me then louely shepheard lad,
 And thou shalt heare, attentiuie if thou be,
 A prety tale I of my Grandame had,
 One winters night when there wer none but we.
Gorbo. Shepheard say on, so may we passe the time,
 There is no doubt it is som worthy rime.
Motto. *Far in the country of Arden,*
 There wond a knight hight Cassamen,
 as bould as Isenbras. 110A
Fell was he and eager bent,
In battell and in tournament,
 as was the good Sir Topas.
He had as antique stories tell,
A daughter cleaped Dowsabel,
 a mayden faire and free.
And for she was her fathers heyr
Ful well she was ycond the leyr
 of mickle curtesie. 130A
The silke well couth she twist and twine,
And make the fine Marchpine,
 and with the needle werke:
And she couth helpe the priest to say
His Mattens on a holyday
 and sing a Psalme in Kirke.
She ware a frock of frolicke green,
Might well becom a Mayden queen,
 which seemly was to see.
A hood to that so neat and fine,
In colour like the Columbine,
 Ywrought full featuously. 140A
Her feature all as fresh aboue,
As is the grasse that growes by Doue,
 and lyth as lasse of Kent.
Her skin as soft as Lemster wooll,
As white as snow on Peakish hull
 or swan that swims in Trent.
This mayden in a morn betime,
Went foorth when May was in the prime,
 to get sweet Setywall. 150A
The hony-suckle, the harlock,
The Lyly and the Lady-smock,
 to deck her summer hall.
Thus as she wandred here and there
And picked of the bloomy brier,
 she chanced to espy,
A shepheard sitting on a banke,
Like Chanteclere he crowed crancke,
 and pip'd full merrily. 160A
He leard his sheep as he him list,
When he would whistle in his fist,
 to feed about him round.
Whilst he full many a carroll sang,
Vntill the fields and meadowes rang,
 and that the woods did sound.
In fauour this same shepheard swayne,
Was like the bedlam Tamberlayne,
 which held proude Kings in awe.
But meeke as any Lamb mought be, 170A

119a ff. The language of the ballad is slightly less archaic than in 1593.

- And innocent of ill as he,
 whom his lewd brother slaw.
 This shepheard ware a sheep gray cloke,
 Which was of the finest loke
 that could be cut with sheere.
 His mittens were of Bauzens Skin,
 His Cockers were of cordiwin,
 his hood of Miniueere.
 His aule and lingell in a thong,
 180A His tarbox on his broad belt hong,
 his breeche of Cointry blew.
 Full crispe and curled were his locks,
 His browes as white as Albion rocks,
 so like a louer true.
 And piping still he spent the day,
 So merry as the Poppingay,
 which liked Dowsabell.
 That would she ought or wold she noght,
 190A This lad would neuer from her thought,
 she in loue-longing fell.
 At length she tucked vp her frocke,
 White as the Lilly was her smock,
 she drew the shepheard ny:
 But then the shepheard pip'd a good,
 That all his sheepe forsooke theyr foode,
 to heare his melody.
 Thy sheepe quoth shee, can not be leane,
 That haue a iolly sheepeards swayne,
 the which can pipe so well:
 200A Yea but (saith he) their shepheard may,
 If piping thus he pine away
 in loue of Dowsabell.
 Of loue fond boy take thou no keepe
 Quoth she, looke wel vnto thy sheepe,
 least they should hap to stray:
 Quoth he; so had I done full well
 Had I not seen faire Dowsabell
 come foorth to gather May.
 With that she gan to vaile her head,
 210A Her cheekes were like the Roses redde,
 but not a word she said.
 With that the shepheard gan to frowne,
 He threw his prety pipes adown,
 and on the ground him layd.
 Saith she I may not stay till night,
 And leaue my summer hall vndight,
 and all for loue of thee:
 My coat saith he, nor yet my fould,
 220A Shall neither sheep nor shepheard hould
 except thou fauour mee.
 Saith she, yet leuer I were dead,
 Then I should loose my maidenhead
 and all for loue of men:
 Saith he, yet are you too vnkind,
 If in your hart you cannot find,
 to loue vs now and then.
 And I to thee will be as kind,
 As Colin was to Rosalind,
 of curtesie the flower:
 230A Then will I be as true quoth she,
 As euer maiden yet might be,
 vnto her paramour.
 With that she bent her snow-white knee,

*Downe by the shepheard kneeled shee,
and him she sweetlie kist.*

*With that the shepheard whoop'd for ioy,
Quoth he ther's neuer shepheards boy,
that euer was so blist.*

Gorbo. Now by my sheephook, heer's a tale alone,
Learn me the same and I wil giue thee hyer.
This were as good as curds for our *Ione*,
When at a night we sitten by the fire.

240A

Motto. Why gentle *Gorbo* ile not stick for that,
When we shall meet vpon som mery day.
But see whilst we haue set vs downe to chat,
Yon tykes of myne begin to steale away.
And if thou please to come vnto our green,
On Lammas day, when as we haue our feast,
Thou shalt sit next vnto the shepheardes queene,
And ther shalt be the only welcom giest.

250A

162 MICHAEL DRAYTON ECLOGUE IX, 1606

First published in Drayton's *Poemes Lyrick and pastoral* (1606), with the earlier eclogues repeated from 1593; but the first two songs had already appeared in *Helicon* (1600). Reprinted with the rest in 1619, shortening the second line in each stanza of the last song. The text below follows 1606. Line initial capitals standardized and punctuation regularised. As Tillotson and Newdigate point out, this later addition to Drayton's eclogues strikes a more realistic vein, reflecting the actual shearing-feast of Cotswold shepherds. The latter is described in *Poly-olbion* Bk.XIV, with a lively illustration in the accompanying map – the only full-fledged scene of rustic life in the book. This indicates the centrality of the pastoral in Drayton's concept of England as well as of poetry.

Late t'was in June the fleece when fully grown
In the full compasse of the passed year,
The season wel by skilful shepheards known
That them prouide immediatly to sheare.

prepare themselves

Their Lambs late wax'd so lusty and so strong,
That time did them theyr mothers teats forbid,
And in the fields the common flocks among,
Eat of the same grasse that the greater did.

grown

Now not a shepheard any thing that could,
But greazd his startvps black as *Autums* sloe,
And for the better credit of the Would
In their fresh russets euery one doth go.

*of any ability at all
a kind of rustic boot
wold: land, region, countryside
garments of russet, a kind of cloth*

10

Who now a posie pins not in his cap:
And not a garland Baldrick wise dooth weare?
Some, of such flowers as to his hand dooth hap,
Others, such as a secret meaning beare:

a belt worn across the chest

He from his lasse him Lauander hath sent
Shewing her Loue, and doth requittal craue,
Him Rosemary his sweethart, whose intent
Is that he her should in remembrance haue.

*has had sent
return (of gift)*

20

Roses his youth and strong desire expresse,
Her Sage doth show his souerainty in all,
The Iuly-flower declares his gentlenes,
Tyme trueth, the Pansie Hartseas maydens call:

thyme

In cotes such simples simply in request,
Wherwith proude courts in greatnes scorn to mel,
For country toyes become the cuntry best,
And please poor shepheards and becom them wel.

*'meddle', engage
sports, trifles*

- 30 When the new washd flock from the riuers side,
 Comming as white as *Ianuaries* snow,
 The *Ram* with nosegayes beares his horns in pride,
 And no less braue, the *Belwether* doth go. *adorned, decked out*
- After their fayr flocks in a lusty rowte, *group, band*
 Came the Gay swaynes with Bagpipes strongly blown,
 And busied though this solemn sport about
 Yet had eache one an eye vnto his own. *i.e., own flock*
- And by the auncient statutes of the field,
 He that his flocks the earliest lamb should bring
 (As it fell out now *Rowlands* charge to yeeld)
 40 Always for that yeare was the shepherds king.
- And soon preparing for the shepherds Board,
 Vpon a green that curiously was squard, *carefully, exactly; laid out as a square*
 With Country cates that plentifully stoard: *dainties*
 And gainst their comming hansomly prepard.
- New whig, with water from the clerest streame,
 Green plums, and wildings, Cherries chief of feast, *wild apples (or other wild fruit)*
 Fresh cheese, and dowsets, Curds and clowted cream, *doucets, a sweet dish*
 Spice Syllibubs, and Syder of the best:
- 50 And to the same downe solemnly they sit,
 In the fresh shadow of their summer Bowers,
 With sondry sweets which euery way to fit,
 The Neighb'ring Vale dispoyled of her flowrs.
- And whilst together mery thus they make,
 The Sunne to West a little gan to leane,
 Which the late feruor soon agayn did slake,
 When as the nymphs came foorth vpon the plain.
- Here might you many a shepherdesse haue seene,
 Of which no place as *Cotswold* such doth yeeld,
 Some of it natiue, some for loue I ween
 60 Thether were come from many a fertill field.
- There was the widows daughter of the *Glen*,
 Deare *Rosalynd*, that scarsely brook'd compare,
 The *Moreland* mayden, so admyr'd of men,
 Bright *Gouldy-locks*, and *Phillida* the fayre.
- Lettice* and *Parnell* prety louely peats,
Cusse of the Fould, the Virgine of the well,
 Fayre *Anbrie* with the alabaster Teats, *white breasts*
 And more whose names were heere to long to tell,
- 70 Which now came forward following their sheep,
 Their Batning flocks on grassy leas to houlde,
 Thereby from skate and perill them to keepe *harm, damage*
 Till euening come that it were time to foulde.
- When now at last as lik'd the shepherds King
 (At whose commaund they all obedient were)
 Was poynted who the Roundelay should singe
 And who againe the vndersong should beare. *designated, assigned*

39 Rowland] Drayton's own pastoral persona. **45 whig]** applied to various milk drinks and preparations. **51 sweets]** ?fragrant flowers ?pleasures generally. **which euery way to fit]** filling or adorning every side. **55** which diminished their earlier enthusiasm. **61-2 widows daughter ... Rosalynd]** Colin Clout's beloved Rosalind in Spenser's SC ('April' 26). **65 peat]** term of endearment for girl or young woman. **76 vndersong]** minor interventions accompanying the main singer.

- The first whereof he *Batte* doth bequeath,
 A wittier wag on all the wold's not found.
Gorbo the man, that him should sing beneath
 Which his lowd *Bagpipe* skilfully should sound. 80
- When amongst all the nymphs that wear in sight
 His best beloued *Daffadill* he mis'd,
 Which to enquire of doing all his might
 Whome his companyon kindly doth assist. *were*
he: Batte
fittingly, appropriately
- Batte*. *GORBO* as thou cam'st this waye
 by yonder little hill
 Or as thou through the fields didst straye
 sawst thou my *Daffadill*? *wander, roam*
- Shee's* in a frock of *Lincolne greene*
 the colour maides delight
 And neuer hath her beauty seen
 but through a vale of white. *allows to be seen* 90
- Then *Roses* richer to behold
 that trim vp louers bowers,
 The *Pansy* and the *Marigould*
 tho *Phcebus* *Paramours*. *than*
- Gorbo*. Thou well describ'st the *Daffadill*,
 it is not full an hower
 Since by the spring neare yonder hill
 I saw that louely flower. 100
- Batte*. Yet my faire flower thou didst not meet,
 Nor news of her didst bring,
 And yet my *Daffadill* more sweete,
 Then that by yonder spring.
- Gorbo*. I saw a shepheard that doth keepe
 in yonder field of *Lillies*,
 Was making (as he fed his sheepe)
 a wreathe of *Daffadillies*.
- Batte*. Yet *Gorbo* thou delud'st me stil,
 my flower thou didst not see,
 For know my pretie *Daffadill*
 Is worne of none but me. *mislead, evade the issue* 110
- To shew it selfe but neare her seate,
 No Lilly is so bould,
 Except to shade her from the heate,
 Or keepe her from the colde: *protect, shelter*
- Gorbo*. Through yonder vale as I did passe,
 Descending from the hill,
 I met a smerking bony lasse,
 They call her *Daffadill*: *smiling; bonny* 120
- Whose presence as she went along,
 The pretty flowers did greet,
 As though their heads they downward bent,
 With homage to her feete.
- And all the shepheards that were nie,
 From toppe of euery hill,
 Vnto the vallies lowe did crie,
 There goes sweet *Daffadill*.

83 exercising all his skill to ask after her. 89 *Lincolne greene*] 'a bright green stuff made at Lincoln' (OED). 96 *Phcebus Paramours*] because they turn to the sun. *Phcebus*] Apollo as sun-god.

- 130 Gorbo. *I gentle shepheard, now with ioy* aye
Thou all my flockes dost fill,
That's she alone, kind shepherds boy,
Let vs to Daffadill. let us go to
- The easie turnes and queyntnes of the song, skill, ingenuity
 And slight occasion whereupon t'was raysed
 Not one this iolly company among,
 (As most could well iudge) hiely that not prayed.
- When *Motto* next with *Perkin* pay their debt,
 The *Moreland* maiden *Syluia* that espied,
 140 From th'other nymphes a little that was set, a little apart
 In a neer vally by a riuers side.
- Whose souerain flowers her sweetnes wel expresd most beautiful or prominent
 And honored sight a little them not moooued:
 To whom their song they reuerently address
 Both as her louing, both of her beloued.
- Motto. Tell me thou skilfull shepherds swayne,*
Who's yonder in the vally set?
Perkin. O it is she whose sweets do stayne dim, put in the shade
the Lilly, Rose, or violet.
- Motto. Why doth the Sunne against his kind* natural course
 150 *stay his bright Chariot in the skies?* stop, delay
Perkin. He pawseth almost stroken blind,
with gazing on her heauenly eies:
- Motto. Why do thy flocks forbear their foode,*
which somtyme was their chiefe delight,
Perkin. Because they neede no other good,
that liue in presence of her sight:
- Motto. How com these flowers to florish still,*
not withering with sharpe winters breath?
 160 *Perkin. She hath robd nature of her skill,*
and comforts all things with her breath.
- Motto. Why slide these brookes so slow away,*
as swift as the wild Roe that were?
Perkin. O muse not shepheard that they stay,
when they her heauenly voice do heare.
- Motto. From whence com all these goodly swayns*
and louely nimphs attir'd in greene?
Perkin. From gathering garlands on the playnes,
to crowne thy Siluia shepherds queen.
- Motto. The sun that lights this world below,*
 170 *Flocks, Brooks and flowers, can witness bear,*
Perkin. These shepherds, and these nymphs do know
thy Syluia is as chaste, as fayre.
- Lastly it came vnto the clownish king, rustic
 Who to conclude this shepherds yearely feast,
 Bound as the rest his Roundelay to sing
 As all the other him were to assist.

134 slight occasion] The singer's ingenuity in exploiting such 'slight occasion' is cause for praise. 151-2 i.e. Her eyes are brighter than the sun: a common Petrarchan conceit. 157-8 The *Helicon* text implies Silvia's absence: 'Why looke these flowers so pale and ill, / That once attir'd this goodly Heath?' This gives a better rhyme, but 1606 a sharper conceit and a sense of Silvia's presence. 159 robd ... skill] acquired nature's life-giving force. 163-4 i.e. Her voice is sweeter than the murmur of the brooks.

- When she (whome then, they little did expect,
The dearest nimphe that euer kept in field)
Idea, did her sober pace direct
Towards them, with ioy that euery one beheld. *solemn, dignified* 180
- And whereas other draue their carefull keepe,
Hers did her follow, duly at her will,
For through her patience she had learnt her sheep
Where ere she went to wait vpon her still. *taught
always*
- A milkewhite Doue vpon her hand she brought,
So tame, t'would go, returning at her call,
About whose neck, as in a choller wrought,
Only like me, my mistris hath no gaule. *gall*
- To whom her swaine (vnworthy though he were)
Thus vnto her his Roundelay applies,
To whom the rest the vnder part did beare,
Casting vpon her their still-longing eyes. 190
- Rowland. *Of her pure eyes (that now is seen)*
Chorus. *Help vs to sing that be her faithful swains.*
Rowland. *Ô she alone the shepheards Queen,*
Chorus. *Her flocke that leades,
the goddess of these medes,
these mountaines and these plaines.*
- Rowland. *Those eyes of hers that are more cleere,* *bright, shining*
Chorus. *Then silly shepheards can in song expresse,*
Rowland. *Then be his beams that rules the yeare,* 200
Chorus. *Fy on that prayse,
in striuing things to rayse
that doth but make them lesse.*
- Rowland. *That doe the flowery spring prolong,*
Chorus. *So much the earth doth in her presence ioy,*
Rowland. *And keeps the plenteous summer young:*
Chorus. *And doth asswage
the wrathfull winters rage,
that would our flocks destroy.* 210
- Rowland. *Ioue saw her brest that naked lay,*
Chorus. *A sight alone was fit for Ioue to see:*
Rowland. *And swore it was the milkie way,*
Chorus. *Of all most pure,
the path (we vs assure)
vnto Ioues court to be.* *heaven*
- Rowland. *He saw her tresses hanging downe*
Chorus. *That too and fro were mooued with the ayre,*
Rowland. *And sayd that Ariadnes crowne,*
Chorus. *With those compar'd,
the gods should not regard
nor Berenices hayre.* 220
- Rowland. *When she hath watch'd my flockes by night,*
Chorus. *O happie were the flockes that she did keepe:*
Rowland. *They neuer needed Cynthia's light,* *Diana as moon-goddess*

179 *Idea*] Drayton's usual persona for his patron Anne Goodere. 181 *carefull keepe*] their charges (flocks), kept with care. 188 The dove was thought to have no gall or bile, hence its meek and peaceful nature. 196 She who leads her flocks (instead of driving them: cf. 181-4). 201 *his ... that rules the yeare*] the sun. 202-4 i.e. Such a comparison only shows how inadequate the object of comparison (the sun) is. 219 *Ariadne's crowne*] After Ariadne was abandoned by Theseus, Dionysos married her, and placed her wedding-crown among the stars. 222 *Berenice*] wife of Ptolemy III. She dedicated her hair at a temple to ensure the safe return of her husband from war. The hair was placed among the stars, in a constellation so named. 225-8 *Idea's light* is brighter than the moon's (cf. 202-4).

Chorus. *That soone gaue place,
amazed with her grace
that did attend thy sheepe.*

Rowland. *Aboue where heauens hie glorious are,*
230 Chorus. *When as she shall be placed in the skies,*
Rowland. *She shall be calld the shepheards starre,*
Chorus. *And euermore,
we shepheards will adore
her setting and her rise.*

163 MICHAEL DRAYTON FROM *POLY-OLBION*

Poly-olbion is a vast chorographical poem, a geographical and historical survey of England and Wales. The first 18 'Songs' were published in 1612, and reprinted with 12 new ones in 1622. The first three extracts follow the 1612 text, the last 1622. Marginal notes and 'Illustrations' (annotations) in the original are so indicated in parentheses.

(A) Song IX Lines 71-96

[From the account of Merionethshire in Wales. Sung by the Oreades or mountain nymphs to calm the tumult among the mountains on hearing Mervinia's (Merionethshire's) account of her rivers.]

Thrice famous Saxon King, on whom Time nere shall pray, prey
O *Edgar!* who compeldst our *Ludwall* hence to pay
Three hundred Wolues a yeere for trybute vnto thee:
And for that tribute payd, as famous may'st thou bee,
O conquer'd *British* King, by whom was first destroy'd
The multitude of Wolues, that long this Land annoy'd;
Regardlessse of their rape, that now our harmlesse Flocks that: so that
Securely heere may sit vpon the aged Rocks;
Or wandring from their walks, and stragglng here and there
10 Amongst the scattred Cleuees, the Lambe needs neuer feare, cliffs
But from the threatening storme to saue it selfe may creepe
Into that darksome Caue where once his foe did keepe: dwell
That now the clambring Goat all day which hauing fed,
And clyming vp to see the sunne goe downe to bed,
Is not at all in doubt her little Kid to lose, fear
Which grazing in the Vale, secure and safe she knowes.
Where, from these lofty hills which spacious heauen doe threat, challenge,
Yet of as equall height, as thick by nature set, [confront
20 Or how our flocks doe fare, and how our heards doe feed,
When else the hanging Rocks, and Vallyes dark and deepe,
The Sommers longest day would vs from meeting keepe.
Yee *Cambrian* Shepheards then, whom these our Mountaines please, Welsh
And yee our fellow Nymphs, yee light *Oreades*,
Saint *Hellens* wondrous way, and *Herberts* let vs goe,
And our diuided Rocks with admiration showe. wonder

1-3 King Edgar (reigned 959-75) rid Wales of wolves by exacting tribute of 300 wolfskins a year from King Ludwall or Idwall of Wales (Holinshed, *Chronicles*, 1577, III.7. In Drayton's quasi-pastoral context, the extermination of wolves threatening the flocks has symbolic meaning. **1 on ... pray**] who will never be destroyed by time, i.e. forgotten. **5 British**] Welsh. The ancient Welsh called themselves *Brythoniaid* (Brythons or Britons), descendants of Brut, the legendary Trojan prince who ruled Britain and gave the land its name. The conquered king is Ludwall. **7 Regardlessse of their rape**] Not afraid of being carried away or attacked **17-22** i.e. The Oreades converse by calling from one mountain top to another. **17-18** The peaks of Aran Fawddwy (Drayton's 'Raran') and Cadair Idris ('Cadoridric'), almost equal in height. **17 these lofty hills**] 'The wondrous Mountaines in Merionethshire' (marginal note). **24 Oreades**] 'Nymphs of the Mountains' (marginal note). **25 Saint Hellens wondrous way**] 'By *Festeneog* [Festiniog] the confines of Caernarvan and Merioneth is this high way of note; so call'd by the *British* [i.e. Welsh], and supposed made by that *Helen*, mother to [Emperor] *Constantine*' [more likely Helen, consort of the Emperor Maximus]. ('Illustration'). An ancient Roman road in this region was known by this name at least till the 19-c. 'Herbert's way' cannot be identified. **26 diuided Rocks**] Aran Fawddwy and Cadair Idris (see 17-18n).

(B) Song XIII.13-236

[From the account of the forest of Arden in Warwickshire, Drayton's native county. In the 'Illustrations', Drayton explains: 'By reason of this her [Arden's] greatnes ioyn'd with Antiquity, Hee [the Author] also made choise of this place for description of the Chase, the English simples, and Hermit, as you read in him.' In other words, Drayton uses this account of his native county to illustrate many important ramifications of the pastoral.]

Muse, first of Arden tell, whose foot-steps yet are found
 In her rough wood-lands more then any other ground
 That mighty Arden held euen in her height of pride;
 Her one hand touching Trent, the other, Severns side.
 The very sound of these, the Wood-Nymphs doth awake: these: the rivers
 When thus of her own selfe the ancient Forrest spake:
 My many goodly sites when first I came to shoue,
 Here opened I the way to myne owne ouer-throwe:
 For, when the world found out the fitnessse of my soyle,
 The gripple wretch began immediatly to spoyle greedy, avaricious 10
 My tall and goodly woods, and did my grounds inclose:
 By which, in little time my bounds I came to lose.
 When Britaine first her fields with Villages had fild,
 Her people waxing still, and wanting where to build, growing in numbers
 They oft dislodg'd the Hart, and set their houses, where [wanting where: lacking space]
 He in the Broome and Brakes had long time made his leyre.
 Of all the Forrests heere within this mightie Ile,
 If those old Britains then me Soueraigne did instile, enstyle, name
 I needs must be the great'st; for greatnesse tis alone
 That giues our kind the place: else were there many a one 20
 For pleasantnes of shade that farre doth mee excell.
 But, of our Forrests kind the quality to tell,
 We equally partake with Wood-land as with Plaine,
 Alike with Hill and Dale; and euery day maintaine
 The sundry kinds of beasts vpon our copious wast's,
 That men for profit breed, as well as those of chase.
 Here Arden of her selfe ceast any more to shoue;
 And with her Sylvan ioyes the Muse along doth goe.
 When Phœbus lifts his head out of the Winters waue,
 No sooner doth the Earth her flowerie bosome braue, display, flaunt 30
 At such time as the Yeere brings on the pleasant Spring,
 But Hunts-vp to the Morne the feath' red Sylvans sing:
 And in the lower Groue, as on the rising Knole,
 Vpon the highest spray of euery mounting pole,
 Those Quirristers are pearcht with many a speckled breast.
 Then from her burnisht gate the goodly glittring East
 Guilds euery lofty top, which late the humorous Night moist
 Bespangled had with pearle, to please the Mornings sight: pearl: i.e., dew
 On which the mirthfull Quires, with their cleere open throats,
 Vnto the ioyfull Morne so straine their warbling notes, 40
 That Hills and Valleys ring, and euen the echoing Ayre
 Seemes all compos'd of sounds, about them euery where.
 The Throstell, with shrill Sharps; as purposely he song
 T'awake the lustlesse Sunne; or chydng, that so long
 He was in comming forth, that should the thicketts thrill:
 The Woosell neere at hand, that hath a golden bill, ousel
 As Nature him had markt of purpose, t'let vs see
 That from all other Birds his tunes should different bee:

1 foot-steps] 'Diuers Towns expressing her name: as Henly in Arden, Hampton in Arden, etc.' The forest had shrunk even by Drayton's day: the map in *Poly-olbion* shows it as "The old Forrest of Arden Now the Woodland of Warwick Shyre" (marginal note). **4 Trent ... Seuerns side]** may not be meant literally: "That comprehensiuue largenes which this Arden once extended ... makes the Author thus limit her with *Seuerne* and *Trent*." ('Illustrations').

11 inclose] for sheep-farming. Drayton celebrates Warwickshire sheep-farming later in Song XIII. **29 Phœbus]** Apollo the sun-god, hence the sun. **32 Hunts-vp]** a song or tune to awake from sleep, especially to call to a hunt, like that described in 75 ff. **43-50 Throstell, Woosell, Merle]** Used for various members of the thrush family, like the blackbird, ring ousel, song thrush and mistle thrush.

- 50 For, with their vocall founds, they sing to pleasant May;
 Vpon his dulcet pype the Merle doth onely play.
 When in the lower Brake, the Nightingale hard-by,
 In such lamenting straines the ioyfull howres doth ply,
 As though the other Birds shee to her tunes would draw.
 And, but that Nature (by her all-constraining law)
 Each Bird to her owne kind this season doth invite,
 They else, alone to heare that Charmer of the Night
 (The more to vse their eares) their voyces sure would spare,
 That moduleth her tunes so admirably rare, *modulates, attunes*
 As man to set in Parts, at first had learn'd of her.
- 60 To *Philomell* the next, the Linet we prefer; *next: after the nightingale*
 And by that warbling bird, the Wood-Larke place we then,
 The Red-sparrow, the Nope, the Red-breast, and the Wren,
 The Yellow-pate: which though shee hurt the blooming tree, *yellowhammer*
 Yet scarce hath any bird a finer pype then shee. *voice, song*
 And of these chaunting Fowles, the Goldfinch not behind, *songbirds; not the least*
 That hath so many sorts descending from her kind.
 The Tydie for her notes as delicate as they,
 The laughing Hecco, then the counterfetting Iay, *?wren ?blue tit*
 The Softer, (with the Shrillsome hid among the leaues, *woodpecker; mimicking (other*
 Some in the taller trees, some in the lower greaues) *[birds' calls]*
 Thus sing away the Morne, vntill the mounting Sunne, *thickets, bushes*
 Through thick exhaled fogs, his golden head hath runne,
 And through the twisted tops of our close Couert creeps
 To kisse the gentle Shade, this while that sweetly sleeps. *all this time, up till now*
- 70 And neere to these our Thicks, the wild and frightfull Heardes, *thickets*
 Not hearing other noyse but this of chattering Birds,
 Feed fairely on the Launds; both sorts of seasoned Deere: *glades*
 Here walke the stately Red, the freckled Fallowe there: *speckled, spotted*
 The Bucks and lusty Stags amongst the Rascalls strew'd, *male deer without antlers*
 80 As sometime gallant spirits amongst the multitude.
- Of all the Beasts which we for our veneriall name,
 The Hart amongst the rest, the Hunters noblest game:
 Of which most Princely Chase sith none did ere report,
 Or by description touch, t'expresse that wondrous sport
 (Yet might haue well beseem'd th'ancients nobler Songs) *suited, been appropriate*
 To our old *Arden* heere, most fitly it belongs:
 Yet shall shee not invoke the Muses to her ayde;
 But thee *Diana* bright, a Goddess and a mayd:
 In many a huge-growne Wood, and many a shady Groue,
 90 Which oft hath borne thy Bowe (great Huntresse) vs'd to roue
 At many a cruell beast, and with thy darts to pierce
 The Lyon, Panther, Ounce, the Beare, and Tiger fierce; *lynx*
 And following thy fleet Game, chaste mightie Forrests Queene,
 With thy disheuled Nymphs attyr'd in youthfull greene, *with flowing hair*
 About the Launds hast scowr'd, and Wastes both farre and neere,
 Braue Huntresse: but no beast shall proue thy Quarries heere;
 Saue those the best of Chase, the tall and lusty Red,
 The Stag for goodly shape, and statelinese of head,
 Is fitt'st to hunt at force. For whom, when with his hounds *with hounds*
 100 The laboring Hunter tufts the thicke vnbarbed grounds *beats the covert*
 Where harbor'd is the Hart; there often from his feed *feeding-ground*

50 different] 'Of all Birds, only the Blackbird whistleth' (marginal note). **56-7** If nature did not impel each bird to sing its own tune, they would all have fallen silent to listen to the nightingale. **59 set in Parts]** compose 'part-songs', where several voices sing separate 'parts' simultaneously. **62 Red-sparrow]** Prob. 'reed-sparrow', the sedge warbler (also reed bunting, which does not sing). **Nope]** bullfinch. **66** A curious idea that many other species are descended from, or varieties of, the goldfinch. **69 Softer ... Shrillsome]** soft and shrill singers. **77 seasoned]** in the best state for eating or hunting (*OED* 3a). **79 Bucks]** male fallow deer. **Stags]** male red deer. **81 veneriall]** 'Of hunting, or Chase' (marginal note). **88 Diana]** as goddess of hunting. **90 vs'd to roue]** referring to *Diana*. **99** 'A description of hunting the Hart' (marginal note). **100 vnbarbed]** 'unmown, uncut' (*OED vnbarbed adj.*², citing this passage).

The dogs of him doe find; or thorough skilfull heed,
 The Huntsman by his slot, or breaking earth, perceaues,
 Or entring of the thicke by pressing of the greaues *densest part of the wood; thickets*
 Where he hath gone to lodge. Now when the Hart doth heare
 The often-bellowing hounds to vent his secret leyre, *scent out (OED vent v² 14a)*
 He rousing rusheth out, and through the Brakes doth driue, *rising from cover*
 As though vp by the roots the bushes he would riue.
 And through the combrous thickes as fearefully he makes, *thickets*
 Hee with his branched head, the tender Saplings shakes, 110
 That sprinkling their moyst pearle doe seeme for him to weepe; *dew*
 When after goes the Cry, with yellings lowd and deepe,
 That all the Forrest rings, and euery neighbouring place:
 And there is not a hound but falleth to the Chase.
 Rechating with his horne, which then the Hunter cheeres, *which: the hounds'*
 Whilst still the lustie Stag his high-palm'd head vp-beares, *[pursuit*
 His body showing state, with vn bent knees vp right, *carried with dignity*
 Expressing (from all beasts) his courage in his flight. *differently from all other*
 But when th'approaching foes still following he perceiues,
 That hee his speed must trust, his vsuall walke he leaues; 120
 And or'e the Champaine flies: which when th'assembly find, *open ground*
 Each followes, as his horse were footed with the wind.
 But being then imboast, the noble stately Deere
 When he hath gotten ground (the kennell cast arere)
 Doth beat the Brooks and Ponds for sweet refreshing soyle: *[tries to see*
 That seruing not, then prooues if he his sent can foyle, *when that attempt fails;*
 And makes amongst the Heardes, and flocks of shag-wooll'd Sheepe, *goes to join*
 Them frightening from the guard of those who had their keepe. *charge, protection*
 But when as all his shifts his safety still denies,
 Put quite out of his walke, the wayes and fallowes tryes. *usual haunts; ploughed land* 130
 Whom when the Plow-man meets, his teame he letteth stand
 T'assaile him with his goad: so with his hooke in hand,
 The Shepheard him pursues, and to his dog doth halow:
 When, with tempestuous speed, the hounds and Huntsmen follow;
 Vntill the noble Deere through toyle bereau'd of strength,
 His long and sinewy legs then fayling him at length,
 The Villages attempts, enrag'd, not giuing way *resorts to, tries to reach*
 To any thing hee meets now at his sad decay.
 The cruell rauenous hounds and bloody Hunters neer,
 This noblest beast of Chase, that vainly doth but feare, *[hope of rescue*
 Some banke or quick-set finds: to which his hanch oppos'd, *futilely, without* 140
 He turnes vpon his foes, that soone haue him inclos'd,
 The churlish throated hounds then holding him at bay,
 And as their cruell fangs on his harsh skin they lay,
 With his sharp-poynted head he dealeth deadly wounds.
 The Hunter, comming in to helpe his wearied hounds,
 He desperately assailes; vntill opprest by force,
 He who the Mourner is to his owne dying Corse,
 Vpon the ruthlesse earth his precious teares lets fall.
 To Forrests that belongs; but yet this is not all: 150
 With solitude what sorts, that here's not wondrous rife?
 Whereas the Hermit leades a sweet retyred life,
 From Villages replcate with ragg'd and sweating Clownes, *crude rustics, yokels*

103 slot 'The tract of the foote' (marginal note). **tract**] track, imprint. **115 Rechating**] 'One of the Measures in winding the horne' (marginal note). **116 high-palm'd]** branched. The red deer's antlers are not actually palmate like the fallow deer's. **119 perceiues]** dual construction: refers back to *foes* and forward to *That hee....* **123 imboast]** driven to extremity, hence foaming at the mouth (*OED embossed adj²*). **124 the ... arere]** leaving the dogs behind. **kennell]** pack of hounds. **125 beat]** (of a hunted animal) take to the water, seeking escape (*OED 20b*). **127 his sent can foyle]** throw (the dogs) off his scent. **130 wayes]** paths through woods and fields. **141 his hanch oppos'd]** staving himself against it by his haunch. **148-9** 'The Hart weepeth at his dying: his teares are held to be precious in medicine.' (marginal note) The 'teares' are a secretion from a gland near the eye. **151** Everything conforming to a life of solitude is plentiful here. **153** 'A description of the afternoone' (marginal note).

- And from the lothsome ayres of smoky cittied Townes.
 Suppose twixt noone and night, the Sunne his halfe-way wrought
 (The shadowes to be large, by his descending brought)
 Who with a feruent eye looks through the twyring glades, *fevered, glowing*
 And his dispersed rayes commixeth with the shades,
 Exhaling the milch dewe, which there had tarried long,
 160 And on the ranker grasse till past the noone-sted hong; *(sun's position at) noon*
 When as the Hermet comes out of his homely Cell,
 Where from all rude resort he happily doth dwell:
 Who in the strength of youth, a man at Armes hath been;
 Or one who of this world the vilenesse hauing seene,
 Retyres him from it quite; and with a constant mind
 Mans beastliness so loathes, that flying humane kind,
 The black and darksome nights, the bright and gladsome dayes
 Indifferent are to him, his hope on God that staies.
 Each little Village yeelds his short and homely fare:
 170 To gather wind-falne sticks, his great'st and onely care; *i.e., for fuel*
 Which euery aged tree still yeeldeth to his fire.
 This man, that is alone a King in his desire,
 By no proud ignorant Lord is basely ouer-aw'd,
 Nor his false prayse affects, who grosly beeing claw'd,
 Stands like an itchy Moyle; nor of a pin he wayes *does not care a pin*
 What fooles, abused Kings, and humorous Ladies raise. *moody, capricious;*
[excite, delight
feels envy
 His free and noble thought nere envies at the grace
 That often times is giuen vnto a Baud most base, *Baud: any villainous person*
 Nor stirres it him to thinke on the Impostour vile, *nor does he feel disturbed*
 180 Who seeming what hee's not, doth sensually beguile
 The sottish purblind world: but absolutely free,
 His happy time he spends the works of God to see,
 In those so sundry hearbs which there in plenty growe:
 Whose sundry strange effects he onely seeks to knowe.
 And in a little Maund, beeing made of Oziars small, *basket*
 Which serueth him to doe full many a thing withall,
 He very choicely sorts his Simples got abroad. *out of doors, in the fields*
 Heere finds he on an Oake Rheume-purging Polipode; *polypody, a fern*
 And in some open place that to the Sunne doth lye,
 190 He Fumitorie gets, and Eye-bright for the eye:
 The Yarrow, where-with-all he stops the wound-made gore: *blood from a wound*
 The healing Tutsan then, and Plantan for a sore.
 And hard by them againe he holy Vervaine finds,
 Which he about his head that hath the Megrin binds. *migraine*
 The wonder-working Dill hee gets not farre from these,
 Which curious women vse in many a nice disease. *?fussy, hypochondriac*
 For them that are with Newts, or Snakes, or Adders stong,
 He seeketh out an hearbe that's called Adders-tong;
 As Nature it ordain'd, its owne like hurt to cure,
 200 And sportie did her selfe to niceties invre. *subtleties, witticisms; practise, accustom*
 Valerian then he crops, and purposely doth stampe, *in a special way; pound, crush*
 T'apply vnto the place that's haled with the Crampe. *drawn, pulled*
 As Century, to close the wideness of a wound: *centaury*

154 **cittied Townes**] villages that have come to resemble cities. 154 **Townes**] villages (OED 3). 155 **his halfe-way wrought**] having travelled half his course. 157 **twyring**] peeping: transferred epithet. 159 **milch**] 'resembling milk, milky' (OED 3d, citing only this passage) 161 'Hermits haue oft had their aboads by waies that lie through Forests.' (marginal note) the hermit, as in many other works, is a disillusioned courtier seeking the peace of pastoral life. 174 **Moyle**] sore (cf. OED mole 2b). 180 **sensually**] through man's baser or lower nature. 185 **Oziars**] osiers, a kind of willow used in basket-making. 186 **serueth... withall**] serves him for many uses. 187 **Simples**] extracts from medicinal plants. 190 **Eye-bright**] euphrasy, thought to improve weak eyesight. 192 **Tutsan**] *Fr. toute-saine*, 'all-healing', a name for various medicinal plants. **Plantan**] plantain: of the genus *Plantago*, not the banana-like plant. 196 **nice**] (a) delicate, feminine (b) private, embarrassing. 197 **Newts**] then generally regarded as venomous. 199-200 As if Nature had fancifully arranged to extract a cure from the affliction itself (cure the adder's bite with a plant looking like its tongue).

The belly hurt by birth, by Mugwort to make sound.
 His Chickweed cures the heat that in the face doth rise.
 For Physick, some againe he inwardly applyes. *medicine*
 For comforting the Spleene and Liuer, gets for iuce, *to extract juice from*
 Pale Hore-hound, which he holds of most especiall vse.
 So Saxifrage is good, and Harts-tongue for the Stone,
 With Agrimony, and that hearbe we call *S. Iohn*. 210
 To him that hath a flux, of Shepheards purse he giues,
 And Mous-eare vnto him whom some sharpe rupture grieues. *dysentery*
 And for the laboring wretch that's troubled with a cough,
 Or stopping of the breath, by fleagme that's hard and tough, *phlegm*
 Campana heere he crops, approoued wondrous good: *proven*
 As Comfrey vnto him that's brused, spetting blood;
 And from the Falling-ill, by Fiue-leafe doth restore, *epilepsy; cinquefoil*
 And Melancholy cures by soueraigne Hellebore.
 Of these most helpfull hearbs yet tell we but a few,
 To those vnnubred sorts of Simples here that grew. *out of, compared to* 220
 Which iustly to set downe, euen *Dodon* short doth fall;
 Nor skilfull *Gerard*, yet, shall euer find them all.
 But from our Hermit heere the Muse we must inforce, *draw away forcefully*
 And zealously proceed in our intended course: ...

(C) Song XIV.217-78

[From the account of the Vale of Evesham in Worcestershire, and the Cotswolds. This section is preceded by Evesham's discourse on the superiority of valleys to hills – a theme integral to pastoral. The account of the shearing-feast is rather brief: perhaps Drayton did not want to repeat the elaborate account in Eclogue IX of 1606.]

But, noble Muse, proceed immediatly to tell
 How *Eushams* fertile Vale at first in liking fell
 With *Cotswold*, that great King of Shepheards: whose proud site
 When that fair Vale first saw, so nourisht her delight,
 That him she onely lov'd: for wisely shee beheld
 The beauties cleane throughout that on his sur-face dweld: *fine, 'fair'*
 Of iust and equall height two banks arising, which
 Grew poore (as it should seeme) to make some Valley rich:
 Betwixt them thrusting out an Elbowe of such height,
 As shrowds the lower soyle; which, shadowed from the light, *shelters* 10
 Shootes forth a little Groue, that in the Sommers day
 Invites the Flocks, for shade that to the Couert stray.
 A Hill there holds his head, as though it told a tale,
 Or stooped to looke downe, or whisper with a Vale;
 Where little purling winds like wantons seeme to dally,
 And skip from Bank to Banke, from Valley trip to Valley.
 Such sundry shapes of soyle where Nature doth deuise,
 That she may rather seeme fantasticall, then wise. *whimsical, fanciful*
 T'whom *Sarum's* Plaine giues place: though famous for her Flocks,
 Yet hardly doth she tythe our *Cotswolds* wealthy locks. *provide a tenth part of* 20
 Though *Lemster* him exceed for finenesse of her ore, *locks of wool*
 Yet quite he puts her downe for his abundant store.
 A match so fit as hee, contenting to her mind,
 Few Vales (as I suppose) like *Eusham* hapt to find:
 Nor any other *Wold*, like *Costwold* euer sped,
 So faire and rich a Vale by fortunung to wed.

210 **Agrimony**] liverwort. **S. Iohn**] probably St John's wort or hypericum. 212 **Mous-eare**] various plants, here prob. a kind of hawkweed. 213 **laboring**] prob. 'suffering' generally, not specifically of a woman in childbirth. 215 **Campana**] 'some bell-shaped flower, [perhaps] the pasque flower' (*OED*, citing only this passage). 216 **Comfrey**] Latin *conferva*, a medicinal plant. **brused**] battered, contused (*OED* *bruised* 2). 221-2 **Dodon, Gerard**] 'The Authors of two famous Herbals' (marginal note); Rembert Dodoens (*Dodonaeus*) and John Gerard. Gerard's *Herball* (1597) is basically a translation of Dodoens's *Herbal* (1554). 3 **King of Shepheards**] the Cotswolds being famous for sheep-farming and wool production. 7 'A nice description of *Cotswold*' (marginal note). 8 i.e. They slope gently down to a fertile valley. 19 **Sarum's Plaine**] Salisbury Plain. 21 **Lemster, ore**] Leominster in Herefordshire. The Ryland sheep of this region yielded **Lemster ore**, a superior wool.

- Hee hath the goodly Wooll, and shee the wealthy Graine:
 Through which they wisely seeme their houshold to maintaine.
 He hath pure wholesome Ayre, and daintie crystall Springs.
 30 To those delights of his, shee daily profit brings:
 As to his large expense, she multiplies her heapes:
 Nor can his Flocks deuour th'abundance that shee reaps;
 As th'one with what it hath, the other stroue to grace.
 And, now that euery thing may in the proper place
 Most aptly be contriu'd, the Sheepe our *Wold* doth breed
 (The simplest though it seeme) shall our description need,
 And Shepherd-like, the Muse thus of that kind doth speak;
 No browne, nor sullied black the face or legs doth streak,
 40 Like those of *Moreland*, *Cank*, or of the *Cambrian* hills
 That lightly laden are: but *Cotswold* wisely fills *with less wool*
 Her with the whitest kind: whose browes so woolly be,
 As men in her faire Sheepe no emptiness should see.
 The Staple deepe and thick, through, to the very graine, *fibre*
 Most strongly keepeth out the violentest raine:
 A body long and large, the buttocks equal broad;
 As fit to vnder-goe the full and weightie load. *load: of wool*
 And of the fleecie face, the flanke doth nothing lack, *surface*
 But euery-where is stor'd; the belly, as the back. *covered with wool*
 The faire and goodly Flock, the Shepherds onely pride,
 50 As white as Winters snowe, when from the Riuers side
 He driues his new-washt Sheepe; or on the Sheering day,
 When as the lusty Ram, with those rich spoyles of May
 His crooked hornes hath crown'd; the Bell-weather, so braue *splendid, decked out*
 As none in all the Flock they like themselues would haue.
 But Muse, returne to tell, how there the Sheephards King,
 Whose Flock hath chanc't that yeere the earliest Lambe to bring,
 In his gay Bauldrick sits at his lowe grassie Bord, *belt worn across the chest*
 With Flawns, Curds, Clowted-creame, and Country dainties stor'd:
 And, whilst the Bag-pipe playes, each lustie iocund Swaine
 60 Quaffes Sillibubs in Kans, to all vpon the Plaine, *drink of flavoured milk; cans;*
 And to their Country-Girles, whose Nosegayes they doe weare. *[drinking healths to*
 Some Roundelays doe sing: the rest, the burthen beare.
 But *Cotswold*, be this spoke to th'onely praise of thee,
 That thou of all the rest, the chosen soyle should'st bee,
 Faire *Isis* to bring-forth (the Mother of great *Tames*)
 With those delicious Brooks, by whose immortall streames *pleasant, pretty*
 Her greatnesse is begunne: so that our Riuers King,
 When he his long Descent shall from his Bel-sires bring, *grandfathers, ancestors*
 Must needs (Great Pastures Prince) deriue his stem by thee, *lineage, ancestry*
 70 From kingly *Cotswolds* selfe, sprung of the third degree:
 As th'old worlds Heroës wont, that in the times of yore, *antiquity's; used to do*
 On *Neptune*, *Ioue*, and *Mars*, themselues so highly bore.

31 i.e. The wealth of the valley supports sheep-farming on the hills — presumably by providing enough grain to feed the latter, sheep-farming being profitable enough in itself. 41-2 **Her**] The wool grows all over the sheep, even the foreheads, unlike the 'lightly laden' (40) breeds elsewhere. (Cf. 'full and weightie load', 46). *Cotswold* changes gender at this point for no clear reason. 43 **graine**] 'internal substance' (*OED* 14e), core of the fibre. 52 **rich spoyles of May**] the wreathes with which its horns are decorated on May Day. 54 No other sheep in the flock are so richly adorned. 58 **Flawns**] 'a kind of custard or cheese-cake' (*OED*). 64 **thou**] 'The fountaine [source] of *Thames*, rising in the South of *Cotswold*.' (marginal note) The *Isis*, the upper course of the *Thames*, rises at *Thames Head* near *Cirencester*. 67 **our Riuers King**] the *Thames*. 70 **of the third degree**] at three removes (from brooks to the *Isis* to the *Thames*). 71 **Heroës**] of Graeco-Roman mythology, offspring of one divine and one mortal parent. 72 **On ... bore**] prided or vaunted themselves on (*OED* 19).

(D) Song XIX.13-66

[From the account of *Waltham* and *Hatfield* forests in *Essex*. One of the major 'ecological' passages in *Poly-olbion*, where Drayton laments the destruction of the countryside, especially the forests, to meet the demand for domestic and industrial fuel.]

But Muse, from her so low, diuert thy high-set song
 To *London*-wards, and bring from *Lea* with thee along
 The Forrests, and the Floods, and most exactly show, rivers
 How these in order stand, how those directly flow: these: forests; those: rivers
 For in that happy soyle, doth pleasure euer wonne, dwell
 Through Forrests, where cleere Rills in wild Meanders runne;
 Where daintie Summer Bowers, and Arborets are made,
 Cut out of Bushy thicks, for coolnesse of the shade.
 Fooles gaze at painted Courts, to th' countrey let me goe,
 To climbe the easie hill, then walke the valley lowe; gentle 10
 No gold-embossed Roofes, to me are like the woods;
 No Bed like to the grasse, nor liquor like the floods:
 A Citie's but a sinke, gay houses gawdy graues, sewer, cesspit
 The Muses haue free leaue, to starue or liue in caues:
 But *Waltham* Forrest still in prosperous estate,
 As standing to this day (so strangely fortunate)
 About her neighbour Nymphs, and holds her head aloft;
 A turfe beyond them all, so sleeke and wondrous soft, soil; superior to them
 Vpon her setting side, by goodly *London* grac'd, western, where the sun sets
 Vpon the North by *Lea*, her South by *Thames* embrac'd. 20
 Vpon her rising point, shee chaunced to espie
 A daintie Forrest-Nymph of her societie. type, community
 Faire *Hatfield*, which in height all other did surmount,
 And of the *Dryades* held in very high account;
 Yet in respect of her stood farre out of the way,
 Who doubting of her selfe, by others late decay, fearing for
 Her sisters glory view'd with an astonish'd eye,
 Whom *Waltham* wisely thus reprooueth by and by.
 Dear Sister rest content, nor our declining rue,
 What thing is in this world (that we can say) is new; 30
 The Ridge and Furrow shewes that once the crooked Plow
 Turn'd vp the grassy turfe, where Okes are rooted now:
 And at this houre we see, the Share and Coulter teare Share: ploughshare
 The full corne-bearing gleabe, where sometimes forrests were; soil
 And those but Caitifes are, which most doe seeke our spoyle, (a) destruction
 Who hauing sold our woods, doe lastly sell our soyle; [(b) booty
 Tis vertue to giue place to these vngodly times, avoid, shun
 When as the fostred ill proceeds from others crimes;
 Gainst Lunatiks, and fooles, what wise folke spend their force;
 For folly headlong falls, when it hath had the course: 40
 And when God giues men vp to wayes abhor'd and vile,
 Of vnderstanding hee deprivies them quite, the while
 They into errour runne, confounded in their sinne,
 As simple Fowles in lyme, or in the Fowlers gynne. trap
 And for those prettie Birds, that wont in vs to sing, were accustomed
 They shall at last forbear to welcome in the Spring,
 When wanting where to pearch, they sit vpon the ground,
 And curse them in their Notes, who first did woods confound. destry

1 her so low] Canvey Island in the Thames, described in the preceding lines. 2 *Lea*] the 'second river' of London. 8 *thicks*] thickets — i.e. the bushes are fashioned by nature into bowers. 15 'The braue scituation of *Waltham* Forrest' (marginal note). 23 '*Hatfield* Forestt lying lower towards the East betweene *Stortford* and *Dunmow*' (marginal note). 25 *out of the way*] ?inadequate, not to be compared (to *Waltham*): cf. *OED way* 37d. 33 *Coulter*] a vertical blade fixed in front of the ploughshare. 37-8 ?It is best to avoid all contact with the times, when one is tainted by others' misdeeds. 43 *confounded ... sinne*] destroyed by their own misdeeds.

- 50 Deare Sister *Hatfield*, then hold vp thy drooping head,
 We feele no such decay, nor is all succour fled:
 For *Essex* is our dower, which greatly doth abound
 With euery simple good, that in the Ile is found:
 And though we goe to wracke in this so generall waste,
 This hope to vs remains, we yet may be the last.

164 MICHAEL DRAYTON THE SHEPHERD'S SIRENA

First published in Drayton's *The Battle of Agincourt* volume (1627). Apparently composed in stages, the song in the middle earlier than the sections before and after. From the geographical refs., Hebel has identified Sirena as Mary Curzon, wife of Drayton's patron Sir Edward Sackville, later Earl of Dorset. Her separated lover Dorilus would then be her husband, self-exiled after a duel in which he killed his opponent, and able to approach her only at extreme risk. But esp. in the last section, Dorilus seems to reflect something of Drayton himself. Olcon is usually taken (as in Ecl. VIII of 1606) as James I, a failed poet and enemy of poetry. The literary politics are a reflection, almost a trope, of broader national politics where the Spenserians favoured the more radically Protestant 'country' party opposed to the King and court: cf. the openly political content of William Browne's Ecl. II in *The Shepherd's Pipe*, and Wither's *The Shepherd's Hunting*. This may also explain why Drayton delayed publication till after James's death and the escalation of anti-court politics. There are problems with this interpretation, esp. in assuming that Drayton could allude to the King and court in the abusive terms of 355-8. Alternatively, Olcon may be the leader of a rival band of poets, perhaps Ben Jonson. The allusions seem irrecoverable in good part, but the poem provides an instance of the striking union of delicate lyric fancy with serious, even aggressive topical concerns in Drayton and in pastoral generally. Punctuation regularized.

THE SHEPHEARDS SIRENA.

- DORILVS in sorrowes deepe,
 Autumne waxing olde and chill, *growing, turning*
 As he sate his Flocks to keepe,
 Vnderneath an easie hill: *gently sloping*
 Chanc'd to cast his eye aside
 On those fields, where he had seene
 Bright SIRENA, Natures pride,
 Sporting on the pleasant greene:
 To whose walkes the Shepheards oft
 10 Came her god-like foote to finde,
 And in places that were soft,
 Kist the print there left behinde;
 Where the path which she had troad
 Hath thereby more glory gayn'd,
 Then in heau'n that milky rode, *road*
 Which with Nectar *Hebe* stayn'd:
 But bleake Winters boystrous blasts
 Now their fading pleasures chid,
 And so fill'd them with his wastes, *his: winter's*
 20 That from sight her steps were hid.
 Silly Shepheard, sad the while
 For his sweet SIRENA gone,
 All his pleasures in exile:
 Layd on the colde earth alone.
 Whilst his gamesome cut-tayld Curre
 With his mirthlesse Master playes,
 Striuing him with sport to stirre,
 As in his more youthfull dayes,
 30 DORILVS his Dogge doth chide,
 Layes his well-tun'd Bagpype by,
 And his Sheep-hooke casts aside,
 There (quoth he) together lye.

51 dower] the portion of an estate left to the owner's widow — i.e. what remains to Waltham and Hatfield after the country has been spoliated. 15-16 milky rode ... stayn'd] A relatively obscure myth says the milky way was formed from nectar spilt by Hebe the divine cupbearer. 18 pleasures] flowers or other beauties of the field, now **chid** or rebuked as a frivolous indulgence. 19 wastes] ?ravages; snow or floods (*OED* 6a, b); land covered with snow (*OED* 1b).

When a Letter forth he tooke,
 Which to him SIRENA writ,
 With a deadly downe-cast looke,
 And thus fell to reading it. *deathlike, as though he were dying*

DORILVS my deare (quoth she)
 Kinde Companion of my woe,
 Though we thus diuided be,
 Death cannot diuorce vs so: 40
 Thou whose bosome hath beene still
 Th'onely Closet of my care,
 And in all my good and ill,
 Euer had thy equall share:
 Might I winne thee from thy Fold,
 Thou shouldst come to visite me,
 But the Winter is so cold,
 That I feare to hazard thee:
 The wilde waters are waxt hie,
 So they are both deafe and dumbe, 50
 Lou'd they thee so well as I,
 They would ebbe when thou shouldst come;
 Then my coate with light should shine, *cote, cottage*
 Purer then the Vestall fire:
 Nothing here but should be thine,
 That thy heart can well desire:
 Where at large we will relate
 From what cause our friendship grewe,
 And in that the varying Fate, *changing, i.e., turning adverse*
 Since we first each other knewe: 60
 Of my heaueie passed plight,
 As of many a future feare,
 Which except the silent night,
 None but onely thou shalt heare;
 My sad heart it shall releuee,
 When my thoughts I shall disclose,
 For thou canst not chuse but greeuee,
 When I shall recount my woes;
 There is nothing to that friend, *nothing compared to, nothing as good as*
 To whose close vncranied brest *without crannies: impervious, sealed* 70
 We our secret thoughts may send,
 And there safely let it rest:
 And thy faithfull counsell may
 My distressed case assist,
 Sad affliction else may sway *rule, oppress*
 Me a woman as it list: *wants*
 Hither I would haue thee haste,
 Yet would gladly haue thee stay,
 When those dangers I forecast
 That may meet thee by the way. 80
 Doe as thou shalt thinke it best,
 Let thy knowledge be thy guide,
 Liue thou in my constant breast,
 Whatsoever shall betide.
 He her Letter hauing red,
 Puts it in his Scrip againe,
 Looking like a man halfe dead,
 By her kindenesse strangely slaine; *paradoxically*
 And as one who inly knew
 Her distressed present state, 90
 And to her had still been true,

54 Vestall fire] the fire at the sanctuary of Vesta, goddess of the hearth, tended by the vestal virgins (hence *Purer*). The vestal virgins seem to be equated with the virgin priestesses of Aphrodite or Venus, of whom Hero, beloved of Leander, was one. Sirena's dismissing the idea of Dorilus swimming to reach her recalls the death of Leander on a similar errand.

- Thus doth with himselfe delate.
 I will not thy face admire,
 Admirable though it bee,
 Nor thine eyes whose subtile fire
 So much wonder winne in me:
 But my maruell shall be now,
 (And of long it hath bene so)
 Of all Woman kind that thou
 Wert ordain'd to taste of woe;
 100 To a Beauty so diuine,
 Paradise in little done, *executed, made*
 O that Fortune should assigne
 Ought but what thou well mightst shun.
 But my counsailes such must bee,
 (Though as yet I them conceale)
 By their deadly wound in me,
 They thy hurt must onely heale.
 Could I giue what thou do'st craue,
 110 To that passe thy state is growne, *I am in such a situation*
 I thereby thy life may saue,
 But am sure to loose mine owne.
 To that ioy thou do'st conceiue,
 Through my heart the way doth lye,
 Which in two for thee must claue *cleave, divide*
 Least that thou shouldst goe awry. *?suffer harm, fall in trouble*
 Thus my death must be a toy,
 Which my pensiuie breast must couer;
 Thy beloued to enioy,
 120 Must be taught thee by thy Louer.
 Hard the Choise I haue to chuse:
 To my selfe if friend I be,
 I must my SIRENA loose, *If I choose to protect myself*
 If not so, shee looseth me. *consider, plan*
 Thus whilst he doth cast about
 What therein were best to doe,
 Nor could yet resolute the doubt,
 Whether he should stay or goe:
 In those Feilds not farre away,
 130 There was many a frolike Swaine, *merry, playful*
 In fresh Russets day by day, *garments of russet, a coarse country cloth*
 That kept Reuells on the Plaine
 Nimble TOM, sirnam'd the *Tup*,
 For his Pipe without a Peere,
 And could tickle *Trenchmore* vp, *(music for) a kind of lively dance*
 As t'would ioy your heart to heare.
 RALPH as much renown'd for skill,
 That the *Taber* touch'd so well;
 For his *Gittern*, little GILL, *a guitar-like instrument*
 140 That all other did excell.
 ROCK and ROLLO euery way,
 Who still led the Rusticke Ging, *band, company*
 And could troule a *Roundelay*, *troll, sing*
 That would make the Feilds to ring,
 COLLIN on his *Shalme* so cleare *shawm, a wind-instrument*
 Many a high-pitcht Note that had,

95 subtitle] (a) delicate, refined (b) secret, insidious – though in 270, the light from her eyes is said to be blazing. **104 shun]** surprising in place of the expected 'like'. The meaning might be 'anything (by way of hurt or affliction) that you could not easily avoid'. **107-8** i.e. I will rescue you by sacrificing myself. **117-18** I must count my death as a trifle (**toy**) that my burdened heart must keep concealed. **119-20** Cryptic. Perhaps 'Your lover (i.e. Dorilus) must decide how (at risk to his life) he can fulfil your wish by coming to you'. **133 Tup]** ram: apparently a compliment for his pipe 'without a Peere', though the English Dialect Dictionary defines *tup* as a stupid person. **135 tickle]** 'to touch (a stringed instrument, etc.) lightly' (*OED* 6).

And could make the Ecchos nere			
Shout as they were wexen mad.		<i>almost</i>	
Many a lusty Swaine beside,		<i>waxed, grown</i>	
That for nought but pleasure car'd,			150
Hauing DORILVS espy'd,			
And with him knew how it far'd,	<i>knew how things stood with him</i>		
Thought from him they would remoue			
This strong melancholy fitt,			
Or so, should it not behoue,			
Quite to put him out of's witt;			
Hauing learnt a Song, which he			
Sometime to SIRENA sent,			
Full of Iollity and glee,			
When the Nimph liu'd neere to <i>Trent</i> ,			160
They behinde him softly gott,			
Lying on the earth along,	<i>creeping</i>		
And when he suspected not,			
Thus the Iouiall Shepherds song.		<i>sung</i>	
Neare to the Siluer <i>Trent</i> ,			
<i>Sirena</i> dwelleth:			
Shee to whom Nature lent	<i>conferred, bestowed</i>		
All that excelleth:			
By which the <i>Muses</i> late,		<i>of late</i>	
And the neate <i>Graces</i> ,	<i>graceful, elegant</i>		170
Haue for their greater state			
Taken their places:			
Twisting an <i>Anadem</i> ,	<i>wreath, chaplet</i>		
Wherewith to Crowne her,			
As it belong'd to them			
Most to renowne her.			
Chorus: <i>On thy Bancke,</i>			
<i>In a Rancke,</i>			
<i>Let thy Swanes sing her,</i>			
And with their Musick,			180
along let them bring her.			
<i>Tagus</i> and <i>Pactolus</i>			
are to thee Debter,	<i>are poorer than you</i>		
Nor for their Gould to vs			
are they the better:			
Henceforth of all the rest,			
be thou the Riuer			
Which as the daintiest,			
puts them downe euer,			
For as my precious one			190
o'r thee doth trauell,			
She to Pearle Parragon			
turneth thy grauell.			
Chorus: <i>On thy Bancke,</i>			
<i>In a Rancke,</i>			
<i>Let thy Swanns sing her,</i>			
And with their Musicke,			
along let them bring her.			
Our mournfull <i>Philomell</i> ,	<i>nightingale</i>		200
that rarest Tuner,			
Henceforth in <i>Aperill</i>			

155-6 Or if that was not possible, to make him totally mad. 169-72 The Muses and Graces have come to dwell with Sirena for their own greater honour. 169 which] the Trent. 175 As they were best fitted or entrusted. 182 *Tagus and Pactolus*] rivers in Portugal and Lydia respectively, carrying gold in their waters. But the silver (165, 323) and pearl (192) of the Trent is *daintiest* (188) or most precious. 196 The earlier *Swanes* (?swains) changes to *Swanns* (?swans), and the two words alternate from here on. 201 *Aperill*] 3-syllable form presumably for rhyme and metre.

- shall wake the sooner,
 And to her shall complaine
 from the thicke Couer,
 Redoubling euery straine
 ouer and ouer:
 For when my Loue too long
 her Chamber keepeth;
 As though it suffered wrong,
 210 The Morning weepeth.
*Chorus: On thy Bancke,
 In a Rancke,
 Let thy Swanes sing her,
 And with their Musick,
 along let them bring her.*
- Oft haue I seene the Sunne,
 to doe her honour,
 Fix himselfe at his noone,
 to looke vpon her,
 220 And hath guilt euery Groue, *gilt, gilded*
 euery Hill neare her,
 With his flames from aboue,
 striuing to cheere her,
 And when shee from his sight
 hath her selfe turned,
 He as it had beene night,
 In Cloudes hath mourned:
*Chorus: On thy Bancke,
 In a Rancke,
 Let thy Swanes sing her,
 And with their Musick,
 along let them bring her.*
- 230 The Verdant Meades are seene,
 when she doth view them,
 In fresh and gallant Greene,
 straight to renewe them,
 And euery little Grasse
 broad it selfe spreadeth, *swells with pride*
 Proud that this bonny Lasse
 vpon it treadeth:
 240 Nor flower is so sweete
 in this large Cincture
 But it vpon her feete
 Leaueth some Tincture. *colour, presumably of petals*
*Chorus: On thy Bancke,
 In a Rancke,
 Let thy Swanes sing her,
 And with their Musick,
 along let them bring her.*
- 250 The Fishes in the Flood,
 when she doth Angle,
 For the Hooke striue a good
 them to intangle, *earnestly, heartily*
 And leaping on the Land
 from the cleare water,
 Their Scales vpon the sand
 lauishly scatter;
 Therewith to pauue the mould *soil, earth*
 whereon she passes,
 260 So her selfe to behold,

203 **complaine**] of Philomel's rape by Tereus, after which she was changed into a nightingale. 242 **Cincture**] surrounding area. *OED* questionably defines as 'enclosure, enclosed area', citing this passage alone.

- as in her glasses.
 Chorus: *On thy Bancke,*
 In a Rancke,
 Let thy Swanns sing her,
And with their Musicke,
 along let them bring her.
- When shee lookes out by night,
 the Starres stand gazing,
 Like Commets to our sight
 Fearefully blazing, 270
 As wondring at her eyes,
 with their much brightnesse,
 Which so amaze the skies,
 dimming their lightnesse, *light, brightness*
 The raging Tempests are Calme
 when she speaketh,
 Such most delightsome balme
 from her lips breaketh.
- Chorus: *On thy Bancke,*
 In a Rancke, &c. 280
 [Refrain abridged in this stanza alone]
- In all our *Brittany*,
 ther's not a fayrer,
 Nor can you fitt any *find anyone to match*
 should you compare her.
 Angels her eye-lids keepe *guard, protect*
 all harts surprizing, *overpowering, captivating*
 Which looke whilst she doth sleepe
 like the Sunnes rising:
 She alone of her kinde
 knoweth true measure 290
 And her vnmatched mind
 is Heauens treasure:
- Chorus: *On thy Bancke,*
 In a Rancke,
 Let thy Swanes sing her,
And with their Musick,
 along let them bring her.
- Fayre *Doue* and *Darwine* cleere
 boast yee your beauties,
 To *Trent* your Mistres here 300
 yet pay your duties,
 My Loue was higher borne
 tow' rds the full Fountaines,
 Yet she doth *Moorland* scorne,
 and the *Peake* Mountaines;
 Nor would she none should dreame
 where she abideth,
 Humble as is the streame,
 which by her slydeth.
- Chorus: *On thy Bancke,* 310
 In a Rancke,
 Let thy Swanns sing her,
And with their Musicke,
 along let them bring her.

261 glasses] mirrors: the fishes' scales shine as brightly. **269 Commets**] i.e. her eyes, 'blazing' brighter than the stars. **281 Brittany**] Britain. **285-8** Even when her eyes are shut, her eyelids are as bright as the rising sun. **290 true measure**] balance or proportion, of both mind and body. **303-6** i.e. Sirena's first home was higher upriver than the Dove and Derwent (Darwine)'s confluences with the Trent, but not near the latter's source in the moors and Peak country. This fits Croxall on the river Mease, Mary Curzon's home till her marriage (Hebel). **307-8** She does not wish her abode to be known — i.e. she is modest and retiring. **Nor ... none**] a double negative.

Yet my poore Rusticke *Muse*
 nothing can moue her, not at all
 Nor the meanes I can vse,
 though her true Louer:
 Many a long Winters night
 320 haue I wak'd for her,
 Yet this my piteous plight
 nothing can stirre her.
 All thy Sands siluer *Trent*
 downe to the *Humber*,
 The sighes that I haue spent
 Neuer can number.
Chorus: On thy Banke
In a Ranke,
Let thy Swans sing her
 330 *And with their Musicke*
along let them bring her.

Taken with this suddaine Song,
 Least for mirth when he doth look
 His sad heart more deeply stong,
 Then the former care he tooke.
 At their laughter and amaz'd,
 For a while he sat aghast ?stunned, confused
 But a little hauing gaz'd,
 Thus he them bespake at last.
 340 Is this time for mirth (quoth he)
 To a man with grieffe opprest?
 Sinfull wretches as you be,
 May the sorrowes in my breast
 Light vpon you one by one,
 And as now you mocke my woe,
 When your mirth is turn'd to moane,
 May your like then serue you so.
 When one Swaine among the rest
 Thus him merily bespake,
 350 Get thee vp thou arrant beast,
 Fits this season loue to make?
 Take thy Sheephooke in thy hand,
 Clap thy Curre and set him on,
 For our fields 'tis time to stand,
 Or they quickly will be gon.
 Rougish Swinheards that repine
 At our Flocks, like beastly Clownes,
 Swear that they will bring their Swine,
 And will wroote vp all our Downes:
 360 They their Holly whips haue brac'd,
 And tough Hazell goades haue gott;
 Soundly they your sides will baste,
 If their courage faile them not.
 Of their purpose if they speed,
 Then your Bagpypes you may burne,
 It is neither Droane nor Reed
 Shepheard, that will serue your turne:
 Angry OLCON sets them on,
 And against vs part doth take
 370 Euer since he was out-gone,
 Offring Rymes with vs to make.
 Yet if so our Sheepe-hookes hold,
 Dearely shall our Downes be bought,
 For it neuer shall be told,

336 And amazed at their laughter. 358 Swine] By the conventional contrast with shepherds, swine-herds are at the bottom of the pastoral hierarchy.

We our Sheep-walkes sold for nought. *pastureland for sheep; surrendered*
 And we here haue got vs Dogges, *[without a fight]*
 Best of all the Westerne breed,
 Which though Whelps shall lug their Hogges, *even if young puppies; bait, worry*
 Till they make their eares to bleed:
 Therefore Shepheard come away, 380
 When as DORILVS arose,
 Whistles Cut-tayle from his play, *calls up with a whistle*
 And along with them he goes.

165 MICHAEL DRAYTON THE DESCRIPTION OF ELIZIUM

A prelude to Drayton's *The Muses Elizium* (1630). Elizium is an idealized, mythologized landscape, modifying and extending the pastoral mode, but implicitly commenting on the real world and degenerate times. The last is linked to Stuart rule: the spelling 'Elizium' contrastingly evokes Elizabeth's reign. The contrast was a strategy of the oppositional politics of the 'Country party', supported by Drayton and actively advanced by some younger Spenserians. The politics behind the fantasy becomes explicit in Nimphal X, as in *The Shepherds Sirena*.

The Description of Elizium.

A Paradiſe on earth is found,
 Though farre from vulgar ſight,
 Which with thoſe pleaſures doth abound
 That it *Elizium* hight. *is called*

Where, in Delights that neuer fade,
 The Muses lulled be, *soothed*
 And ſit at pleaſure in the ſhade
 Of many a ſtately tree,

Which no rough Tempeſt makes to reele
 Nor their ſtraight bodies bowes, *shake, sway*
 Their lofty tops doe neuer feele
 The weight of winters ſnowes; 10

In Groues that euermore are greene,
 No falling leafe is there,
 But *Philomel* (of birds the Queene)
 In Muſicke ſpends the yeare.

The *Merle* vpon her mertle Perch,
 There to the *Mavis* ſings, *blackbird*
 Who from the top of ſome curld Berch
 Thoſe notes redoubled rings; *song-thrush* 20

There Daysyes damaske euey place
 Nor once their beauties loſe, *embroider, adorn*
 That when proud *Phoebus* hides his face
 Themſelues they ſcorne to cloſe.

The Pany and the Violet here,
 As ſeeming to deſcend,
 Both from one Root, a very payre,
 For ſweetneſſe yet contend,

And pointing to a Pinke to tell
 Which beares it, it is loath *carries away the prize (for beauty)*
 To iudge it; but replies, for ſmell
 That it excels them both, 30

11-14 perpetual spring, a basic condition of the Earthly Paradise. 19 curld] with toothed or serrated leaves. 23-4 They continue to bloom even when the sun has set. Phoebus] the sun-god, hence the sun. 26 descend] spring from.

- Wherewith displeasde they hang their heads
 So angry soone they grow
 And from their odoriferous beds
 Their sweets at it they throw.
- The winter here a Summer is,
 No waste is made by time, *decay, destruction*
 Nor doth the Autumne euer misse *lack*
 40 The blossomes of the Prime.
- The flower that Iuly forth doth bring
 In Aprill here is seene,
 The Primrose that puts on the Spring *?starts off, inaugurates*
 In Iuly decks each Greene.
- The sweets for soueraignty contend *scents of flowers*
 And so abundant be,
 That to the very Earth they lend *impart themselves*
 And Barke of euery Tree:
- Rills rising out of euery Banck,
 50 In wilde Meanders strayne, *stretch, contort*
 And playing many a wanton pranck
 Vpon the speckled plaine, *speckled with flowers*
- In Gambols and lasciuious Gyres
 Their time they still bestow
 Nor to their Fountaines none retyres, *springs, origins*
 Nor on their course will goe
- Those Brooks with Lillies brauely deckt,
 So proud and wanton made,
 That they their courses quite neglect: *grandly, showily*
 60 And seeme as though they stayed
- Faire *Flora* in her state to viewe *goddess of flowers*
 Which through those Lillies looks,
 Or as those Lillies leand to shew
 Their beauties to the brooks.
- That *Phoebus* in his lofty race *course on high – i.e. the circuit of the sun*
 Oft layes aside his beames
 And comes to coole his glowing face
 In these delicious streames; *delightful, pleasing*
- Oft spreading Vines clime vp the Cleeuës,
 70 Whose ripned clusters there *cliffs, hillsides*
 Their liquid purple drop, which driues
 A Vintage through thee yeere.
- Those Cleeuës whose craggy sides are clad *suits, garb*
 With Trees of sundry sutes,
 Which make continuall summer glad,
 Euen bending with their fruits,
- Some ripening, ready some to fall,
 Some blossom'd, some to bloome,
 Like gorgeous hangings on the wall
 80 Of some rich princely Roome:
- Pomegranates, Lymons, Cytrons*, so
 Their laded branches bow,
 Their leaues in number that outgoe
 Nor roomth will them alow. *room, space*

36 Even conflicts in Elizium use no harder missiles than the scent of flowers. 49-72 An incipient sexuality in the description, neutralized by the delicacy and innocence of the ambience. 55-6 They neither advance nor retreat, but wind about the same place. 81 *Cytrons*] a lime-like fruit (formerly including the lemon and lime). 83-4 The fruit are more plentiful than the leaves.

There in perpetuall Summers shade,
Apolloes Prophets sit
 Among the flowres that neuer fade,
 But flowrish like their wit;

To whom the *Nymphes* vpon their Lyres
 Tune many a curious lay,
 And with their most melodious Quires
 Make short the longest day.

90

The *thrice three Virgins* heauenly Cleere
 Their trembling Timbrels sound,
 Whilst the three comely *Graces* there
 Dance many a dainty Round.

the Muses
shaking, quivering

Decay nor Age there nothing knowes,
 There is continuall Youth,
 As Time on plant or creatures growes,
 So still their strength renewth.

100

The Poets Paradice this is,
 To which but few can come;
 The *Muses* onely bower of blisse
 Their Deare *Elizium*.

Here happy soules, (their blessed bowers
 Free from the rude resort
 Of beastly people) spend the houres,
 In harmelesse mirth and sport.

Then on to the *Elizian* plaines
Apollo doth invite you
 Where he prouides with pastorall straines,
 In *Nymphals* to delight you.

110

166 MICHAEL DRAYTON *THE MUSES' ELIZIUM, NYMPHAL VI*

See headnote to 'The Description of Elizium'. For the contest between rustic occupations, cf. Sidney's *The Lady of May* and Phineas Fletcher's *Piscatorum Ecl.* VII.

The sixt Nymphall.

SILVIVS
 HALCIVS.
 MELANTHVS.

A Woodman, Fisher, and a Swaine
This Nymphall through with mirth maintaine,
Whose pleadings so the Nymphes doe please,
That presently they giue them Bayes.

Cleere had the day bin from the dawne,
 All chequerd was the Skye,
 Thin Clouds like Scarfs of Cobweb Lawne
 Vayld Heauen's most glorious eye.
 The Winde had no more strength then this,
 That leasurely it blew,
 To make one leafe the next to kisse,
 That closly by it grew.
 The Rils that on the Pebbles playd,
 Might now be heard at will;
 This world they onely Musick made,
 Else euery thing was still.
 The Flowers like braue embraudred Gerles,

in this place

10

dressed in finery

93 *heauenly Cleere*] shining with a heavenly glow. 112 *Nymphals*] the sections of *Elizium*: a term peculiar to Drayton, who uses it elsewhere of gatherings or companies of nymphs. 3 *cobweb lawne*] a specially fine kind of lawn or linen.

Lookt as they much desired
 To see whose head with orient Pearles
 Most curiously was tyred; *neatly, elegantly; attired, adorned*
 And to it selfe the subtle Ayre
 Such souerainty assumes,
 That it receiu'd too large a share
 20 From natures rich perfumes.
 When the Elizian Youth were met,
 That were of most account,
 And to disport themselues were set
 Vpon an easy Mount:
 Neare which, of stately Firre and Pine
 There grew abundant store,
 The Tree that weepeth Turpentine, *the terebinth*
 And shady Sicamore;
 30 Amongst this merry youthfull trayne
 A Forrester they had,
 A Fisher, and a Shepherds swayne
 A liuely Countrey Lad:
 Betwixt which three a question grew,
 Who should the worthiest be,
 Which violently they pursue,
 Nor stickled would they be. *quelled, subdued*
 That it the Company doth please
 This ciuill strife to stay,
 Freely to heare what each of these
 40 For his braue selfe could say:
 When first this Forrester (of all)
 That *Silvius* had to name,
 To whom the Lot being cast doth fall,
 Doth thus begin the Game.

Silvius. For my profession then, and for the life I lead
 All others to excell, thus for my selfe I plead;
 I am the Prince of sports, the Forrest is my Fee, *estate, territory*
 He's not vpon the Earth for pleasure liues like me;
 The Morne no sooner puts her Rosye Mantle on,
 50 But from my quyet Lodge I instantly am gone,
 When the melodious Birds from euery Bush and Bryer
 Of the wilde spacious Wasts, make a continuall quire;
 The motlied Meadows then, new vernisht with the Sunne
 Shute vp their spicy sweets vpon the winds that runne,
 In easly ambling Gales, and softly seeme to pace,
 That it the longer might their lushiousnesse imbrace:
 I am clad in youthfull Greene, I other colours scorne,
 My silken Bauldrick beares my Beugle, or my Horne,
 Which setting to my Lips, I winde so lowd and shrill,
 60 As makes the Echoes showte from euery neighbouring Hill:
 My Doghooke at my Belt, to which my Lyam's tyde,
 My Sheafe of Arrowes by, my Woodknife at my Syde,
 My Crosse-bow in my Hand, my Gaffle or my Rack
 To bend it when I please, or it I list to slack, *wish*
 My Hound then in my Lyam, I by the Woodmans art
 Forecast, where I may lodge the goodly Hie-palm'd Hart;
 To viewe the grazing Heardes, so sundry times I vse,
 Where by the loftiest Head I know my Deare to chuse,
 And to vnheard him then, I gallop o'r the ground *with erect antlers*
 70 Vpon my wel-breath'd Nag, to cheere my earning Hound.
 Sometime I pitch my Toyles the Deare aliue to take, *practise, am in the habit of*
 Sometime I like the Cry, the deepe-mouth'd Kennell make, *separate from the herd*
nets
pack of hounds

56 it] the sun. The meadows shut their perfumes up in the winds and set them adrift to preserve them longer in the heat. 58 Bauldrick] a belt worn diagonally across the chest. 63 Gaffle, Rack] devices for bending a cross-bow. 70 wel-breath'd] vigorously exercised. earning] crying, baying.

- Then vnderneath my Horse, I staulke my game to strike,
 And with a single Dog to hunt him hurt, I like.
 The Siluians are to me true subiects, I their King, *silvans, forest-dwellers*
 The stately Hart, his Hind doth to my presence bring,
 The Buck his loued Doe, the Roe his tripping Mate, *fleet, light-footed*
 Before me to my Bower, whereas I sit in State.
 The Dryads, Hamadryads, the Satyres and the Fawnes
 Oft play at Hyde and Seeke before me on the Lawnes, 80
 The frisking Fayry oft when horned Cinthia shines
 Before me as I walke dance wanton Matachynes. *frolicsome, exuberant*
 The numerous feathered flocks that the wild Forrests haunt
 Their Siluan songs to me, in cheerefull dittyes chaunte,
 The shades like ample Sheelds, defend me from the Sunne,
 Through which me to refresh the gentle Riuetelets runne,
 No little bubbling Brook from any Spring that falls
 But on the Pebbles playes me pretty Madrigals.
 P'th' morne I clime the Hills, where wholsome winds do blow
 At Noone-tyde to the Vales, and shady Groues below, 90
 T'wards Euening I againe the Chrystall Floods frequent,
 In pleasure thus my life continually is spent.
 As Princes and great Lords haue Pallaces, so I
 Haue in the Forrests here, my Hall and Gallery
 The tall and stately Woods, which vnderneath are Plaine,
 The Groues my Gardens are, the Heath and Downes againe
 My wide and spaciuous walkes; then say all what ye can,
 The Forester is still your only gallant man.
- He of his speech scarce made an end,
 But him they load with prayse, 100
 The Nimphees most highly him commend,
 And vow to giue him Bayes:
 He's now cryde vp of euery one, *praised*
 And who but onely he,
 The Forrester's the man alone,
 The worthyest of the three.
 When some then th'other farre more stayd, *than the rest; sober, sagacious*
 Wil'd them a while to pause,
 For there was more yet to be sayd,
 That might deserve applause, 110
 When *Halcius* his turne next plyes,
 And silence hauing wonne,
 Roome for the fisher man he cryes,
 And thus his Plea begunne.
- Halcius*. No Forrester, it so must not be borne away, *won, (the prize) carried off*
 But heare what for himselfe the Fisher first can say,
 The Chrystall current Streames continually I keepe,
 Where euery Pearle-pau'd Foard, and euery Blew-eyd deepe
 With me familiar are; when in my Boate being set,
 My Oare I take in hand, my Angle and my Net *fish-hook; fishing-rod* 120
 About me; like a Prince my selfe in state I steer,
 Now vp, now downe the Streame, now am I here, now ther,
 The Pilot and the Fraught my selfe; and at my ease
 Can land me when I list, or in what place I please.
 The Siluer-scaled Sholes, about me in the Streames,
 As thick as ye discern the Atoms in the Beames,
 Neare to the shady Banck where slender Sallowes grow, *types of willow*
 And Willows their shag'd tops downe t'wards the waters bow *shaggy*

74 **hunt him hurt**] hunt him down once he is wounded. 79 **Fawnes**] fauns or wood-gods, not young deer. 81 **horned Cinthia**] A crescent moon, resembling horns, was an attribute of Cynthia or Diana in her aspect as moon-goodess. 82 **Matachynes**] matachin, a popular dance allied to the morris. 94 **Gallery**] of the kind overlooking the great hall of a palace or stately home. 95 **which ... Plaine**] which stand on flat ground. 123 I am the boat's pilot as also the load it carries. **Fraught**] freight, cargo. 126 **Atoms in the Beames**] motes of dust in sunbeams.

- 130 I shove in with my Boat to sheeld me from the heat,
 Where chusing from my Bag some prou'd especiall bayt, *tested*
 The goodly well growne Trout I with my Angle strike,
 And with my bearded Wyer I take the rauenous Pike,
 Of whom when I haue hould, he seldome breakes away
 Though at my Lynes full length, soe long I let him play
 Till by my hand I finde he well-nerewearyed be,
 When softly by degrees I drawe him vp to me.
 The lustly Samon to, I oft with Angling take,
 Which me about the rest most Lordly sport doth make,
 Who feeling he is caught, such Frisks and bounds doth fetch,
 140 And by his very strength my Line soe farre doth stretch,
 As drawes my floating Corcke downe to the very ground,
 And wresting of my Rod, doth make my Boat turne round.
 I neuer idle am, some tyme I bayt my Weeles, *wicker traps for fish, esp. eels*
 With which my night I take the dainty siluer Eeles,
 And with my Draughtnet then, I sweepe the streaming Flood.
 And to my Trammel next, and Cast-net from the Mud,
 I beate the Scaly brood, noe hower I idely spend,
 But wearied with my worke I bring the day to end:
 The Naijdes and Nymphes that in the Riuers keepe, *dwell, resort*
 150 Which take into their care, the store of euery deepe, *treasures of all the oceans*
 Amongst the Flowery flags, the Bullrushes and Reed, *a waterside plant*
 That of the Spawne haue charge (abundantly to breed)
 Well mounted vpon Swans, their naked bodys lend *offer*
 To my discerning eye, and on my Boate attend,
 And dance vpon the Waues, before me (for my sake)
 To th' Musick the soft wynd vpon the Reeds doth make.
 And for my pleasure more, the rougher Gods of Seas
 From *Neptunes* Court send in the blew Neriades,
 160 Which from his bracky Realme vpon the Billowes ride *his: Neptune's*
 And heare the Riuers backe with euery streaming Tyde, *flow back, retreat*
 Those Billowes gainst my Boate, borne with delightfull Gales
 Oft seeming as I rowe to tell me pretty tales,
 Whilst Ropes of liquid Pearle still load my laboring Oares,
 As streacht vpon the Streame they stryke me to the Shores:
 The silent medowes seeme delighted with my Lays,
 As sitting in my Boate I sing my Lasses praise,
 Then let them that like, the Forrester vp cry,
 Your noble Fisher is your only man say I.
- 170 This Speech of *Halcius* turn'd the Tyde,
 And brought it so about,
 That all vpon the Fisher cryde,
 That he would beare it out; *win*
 Him for the speech he made, to clap
 Who lent him not a hand,
 And said t'would be the Waters hap,
 Quite to put downe the Land.
 This while *Melanthus* silent sits,
 (For so the Shepheard hight)
 And hauing heard these dainty wits,
 180 Each pleading for his right;
 To heare them honor'd in this wise,
 His patience doth prouoke,
 When for a Shepheard roome he cryes,
 And for himselfe thus spoke.

Melanthus. Well Fisher you haue done, and Forrester for you

132 **bearded Wyer**] 'wire' or fishing line with 'beard' or bait. 145 **Draughtnet**] a net trailed along the water. 146 **Trammel**] trammel, a combination of several nets with different meshes. **Cast-net**] a net thrown in and drawn up immediately. 158 **Neriades**] Nereides: sea-nymphs, esp. the fifty daughters of the sea-god Nereus. 163 **liquid Pearle**] i.e. water-drops dripping from the oars. 173-4 **to clap** ... **hand**] Interrogative: Who was there that did not applaud him?

Your Tale is neatly tould, s'are both, to giue you due, so are
 And now my turne comes next, then heare a Shepherd speak:
 My watchfulnesse and care giues day scarce leaue to break,
 But to the Fields I haste, my folded flock to see,
 Where when I finde, nor Woolfe, nor Fox, hath iniur'd me, 190
 I to my Bottle straight, and soundly baste my Throat,
 Which done, some Country Song or Roundelay I roate repeat, go over
 So merrily; that to the musick that I make,
 I Force the Larke to sing ere she be well awake;
 Then *Baull* my cut-tayld Curre and I begin to play,
 He o'r my Shephooke leapes, now th'one, now th'other way,
 Then on his hinder feet he doth himselfe aduance,
 I tune, and to my note, my liuely Dog doth dance,
 Then whistle in my Fist, my fellow-Swaynes to call,
 Downe goe our Hooks and Scrips, and we to Nine-holes fall, 200
 At Dust-point, or at Quoys else are we at it hard,
 All false and cheating Games, we Shepherds are debar'd;
 Suruaying of my sheepe if Ewe or Wether looke
 As though it were amisse, or with my Curre, or Crooke either ... or
 I take it, and when once I finde what it doth ayle,
 It hardly hath that hurt, but that my skill can heale;
 And when my carefull eye I cast vpon my sheepe,
 I sort them in my Pens, and sorted soe I keepe:
 Those that are bigst of Boane, I still reserue for breed,
 My Cullings I put off, or for the Chapman feed. 210
 When the Euening doth approach I to my Bagpipe take,
 And to my Grazing flocks such Musick then I make,
 That they forbear to feed; then me a King you see,
 I playing goe before, my Subjects followe me,
 My Bell-weather most braue, before the rest doth stalke,
 The Father of the flocke, and after him doth walke
 My writhen-headed Ram, with Posyes crowd in pride with curling horns
 Fast to his crooked hornes with Rybands neatly ty'd
 And at our Shepherds Board that's cut out of the ground,
 My fellow Swaynes and I together at it round, 220
 With Greencheese, clouted Cream, with Flawns, and Custards stord, clotted
 Whig, Sider, and with Whey, I domineer a Lord.
 When shering time is come I to the Riuier driue
 My goodly well-fleec'd Flocks: (by pleasure thus I thriue)
 Which being washt at will; vpon the shering day,
 My wooll I foorth in Loaks, fit for the wynder lay,
 Which vpon lusty heapes into my Coate I heaue, locks
 That in the Handling feelles as soft as any Sleau, large, massive; cote, cottage
 When euery Ewe two Lambes, that yeaned hath that yeare, a filament of silk
 About her new shorne neck a Chaplet then doth weare;
 My Tarboxe, and my Scrip, my Bagpipe, at my back,
 My sheephooke in my hand, what can I say I lacke;
 He that a Scepter swayd, a sheephooke in his hand
 Hath not disdaind to haue, for Shepherds then I stand;
 Then Forester and you my Fisher cease your strife.
 I say your Shepherd leads your onely merry life.

They had not cryed the Forester
 And Fisher vp before,
 So much: but now the Nymphes preferre
 The Shephard ten tymes more, 240

200 Nine-holes] a game of rolling balls into nine holes in the ground. **201 Dust-point**] a game of throwing stones at 'points' set in a heap of dust. **204-5 or with ... take it**] I either draw it to me with the sheep-hook or have my dog bring it to me. **206** It can scarcely have an illness that I cannot cure. **210 Cullings**] old or diseased sheep to be eliminated. **for ... feed**] keep them only to sell. **215 Bell-weather**] the leading sheep of the flock, with a bell round its neck to guide the others. **221 Flawn**] a kind of custard or cheesecake. **222 Whig**] various milk-based drinks. **226 wynder**] person who winds wool into yarn. **229 two Lambes**] instead of the usual one.

And all the Ging goes on his side,
 Their Minion him they make,
 To him themselues they all apply,
 And all his partie take;
 Till some in their discretion cast,
 Since first the strife begunne
 In all that from them there had past
 None absolutly wonne:
 That equall honour they should share:
 250 And their deserts to showe,
 For each a Garland they prepare,
 Which they on them bestowe,
 Of all the choisest flowers that weare,
 Which purposly they gather,
 With which they Crowne them, parting there,
 As they came first together.

*company
favourite*

*side, cause
adjudged*

167 MICHAEL DRAYTON *THE MUSES' ELIZIUM, NYMPHAL X*

The political concerns implicit throughout *Elizium* come into the open in this piece. See headnote to 'The Description of Elizium'.

The tenth Nimphall.

NAIIS
 CLAIA
 CORBILVS
 SATYRE.

*A Satyre on Elizium lights,
 Whose vgly shape the Nymphes affrights,
 Yet when they heare his iust complaint,
 They make him an Elizian Saint.*

Corbilus. What, breathles Nymphs? bright Virgins let me know
 What suddaine cause constraines ye to this haste?
 What haue ye seene that should affright ye so?
 What might it be from which ye flye so fast?
 I see your faces full of pallid feare,
 As though some perill followed on your flight;
 Take breath a while, and quickly let me heare
 Into what danger ye haue lately light.

10 *Naijs.* Neuer were poore distressed Gerles so glad,
 As when kinde, loued *Corbilus* we saw,
 When our much haste vs so much weakned had,
 That scarcely we our wearied breathes could draw.
 In this next GROUPE vnder an aged Tree,
 So fell a monster lying there we found,
 As till this day, our eyes did neuer see,
 Nor euer came on the Elizian ground.
 Halfe man, halfe Goat, he seem'd to vs in show,
 His vpper parts our humane shape doth beare,
 20 But he's a very perfect Goat below,
 His crooked Cambrils arm'd with hoofe and hayre.

savage, fearsome

hocks, hind leg-joints

Claiia. Through his leane Chops a chattering he doth make
 Which stirres his staring beastly driueld Beard,
 And his sharpe hornes he seem'd at vs to shake,
 Canst thou then blame vs though we were afeard.

spread out, bristling

Corbilus. Surely it seemes some Satyre this should be,
 Come and goe back and guide me to the place,
 Be not affraid, ye are safe enough with me,
 Silly and harmelesse be their Siluan Race.

- Claia*. How *Corbilus*; a Satyre doe you say?
 How should he ouer high *Parnassus* hit? reach, find his way 30
 Since to these Fields ther's none can finde the Way,
 But only those the Muses will permit.
- Corbilus*. Tis true; but oft, the sacred Sisters grace
 The silly Satyre, by whose plainesse, they simple, innocent-minded
 Are taught the worlds enormities to trace,
 By beastly mens abhominable way;
 Besyde he may be banisht his owne home
 By this base time, or he so much distrest,
 That he the craggy by-clift Hill hath clome climbed
 To finde out these more pleasant Fields of rest. 40
- Naijs*. Yonder he sits, and seemes himselfe to bow
 At our approach, what, doth our presence awe him?
 Me thinks he seemes not halfe so vgly now,
 As at the first, when I and *Claia* saw him.
- Corbilus*. Tis an old Satyre, Nimph, I now discerne,
 Sadly he sits, as he were sick or lame:
 His lookes would say, that we may easly learne
 How, and from whence, he to *Elizium* came.
 Satyre, these Fields how cam'st thou first to finde?
 What Fate first show'd thee this most happy shore? 50
 When neuer any of thy Siluan kinde
 Set foot on the Elizian earth before?
- Satyre*. O neuer aske, how I came to this place,
 What cannot strong necessity finde out?
 Rather bemoane my miserable case,
 Constrain'd to wander the wide world about.
 With wild *Silvanus* and his woody crue,
 In Forrests I, at liberty and free,
 Liu'd in such pleasure as the world ne'r knew,
 Nor any rightly can conceiue but we. 60
 This iocond life we many a day enioy'd,
 Till this last age, those beastly men forth brought,
 That all those great and goodly Woods destroy'd,
 Whose growth their Grandysres with such sufferance sought,
 That faire *Felicia* which was but of late
 Earth's Paradiçe, that neuer had her Peere,
 Stands now in that most lamentable state,
 That not a Siluan will inhabit there;
 Where in the soft and most delicious shade,
 In heat of Summer we were wont to play, 70
 When the long day too short for vs we made,
 The slyding houres so slyly stole away;
 By *Cynthia's* light, and on the pleasant Lawne,
 The wanton Fayry we were wont to chase, softly, unobtrusively
 Which to the nimble clouen-footed Fawne,
 Vpon the plaine durst boldly bid the base, playful, frolicsome
 The sportiue Nimphes, with shouts and laughter shooke
 The Hills and Valleyes in their wanton play,
 Waking the Ecchoes, their last words that tooke,
 Till at the last, they lowder were then they. 80
 The lofty hie Wood, and the lower spring,
 Sheltring the Deare, in many a suddaine shower;
 Where Quires of Birds, oft wanted were to sing, accustomed

39 by-clift Hill] Parnassus, which has a double peak. 47 easly] old variant of *easily*. 57 *Silvanus*] one of the chief forest gods. 62 this last age] the Iron Age. 63 Woods destroy'd] Drayton shows an ecological awareness beyond his age, expressed several times in *Poly-olbion*. 65 *Felicia*] literally 'happy land': England, once happy and prosperous under Elizabeth. 75 Fawne] faun, a minor wood-god. 76 bid the base] throw out a challenge in the game of prisoner's base.

- The flaming Furnace wholly doth deuoure;
 Once faire *Felicia*, but now quite defac'd,
 Those Braueries gone wherein she did abound, *beauties, adornments*
 With dainty Groues when she was highly grac'd,
 With goodly Oake, Ashe, Elme, and Beeches croun'd:
 But that from heauen their iudgement blinded is,
 90 In humane Reason it could neuer be,
 But that they might haue cleerly seene by this,
 Those plagues their next posterity shall see.
 The little Infant on the mothers Lap
 For want of fire shall be so sore distrest,
 That whilst it drawes the lanke and empty Pap,
 The tender lips shall freese vnto the breast;
 The quaking Cattle which their Warmstall want,
 And with bleake winters Northerne winde opprest,
 Their Browse and Stouer waxing thin and scant, *fodder*
 100 The hungry Crowes shall with their Caryon feast.
 Men wanting Timber wherewith they should build,
 And not a Forrest in *Felicia* found,
 Shall be enforc'd vpon the open Field,
 To dig them Cauces for houses in the ground:
 The Land thus rob'd of all her rich Attyre, *robbed*
 Naked and bare her selfe to heauen doth show,
 Begging from thence that *Love* would dart his fire
 Vpon those wretches that disrob'd her so;
 This beastly Brood by no meanes may abide
 110 The name of their braue Ancestors to heare,
 By whom their sordid slauery is descry'd,
 So vnlike them as though not theirs they were.
 Nor yet they sense, nor vnderstanding haue,
 Of those braue Muses that their Country song,
 But with false Lips ignobly doe depraue *sung*
 The right and honour that to them belong; *defame, disparage*
 This cruell kinde thus Viper-like deuoure
 That fruitfull soyle which them too fully fed;
 The earth doth curse the Age, and euery houre
 120 Againe, that it these viprous monsters bred.
 I seeing the plagues that shortly are to come
 Vpon this people cleerely them forsooke,
 And thus am light into Elizium,
 To whose straite search I wholly me betooke. *close, intense*
- Naijs*. Poore silly creature, come along with vs,
 Thou shalt be free of the Elizian fields; *given the freedom of*
 Be not dismaid, or inly grieved thus,
 This place content in all abundance yeelds.
 We to the cheerefull presence will thee bring
 130 Of *loues* deare Daughters, where in shades they sit,
 Where thou shalt heare those sacred Sisters sing
 Most heauenly Hymnes, the strength and life of wit.
- Claia*. Whereto the Delphian God vpon their Lyres
 His Priests seeme raiisht in his height of praise:
 Whilst he is crowning his harmonious Quiers,
 With circling Garlands of immortall Bayes.

84 The flaming Furnace] The greatest cause of deforestation was the use of timber to smelt iron (*Poly-olbion* XVII.379-408) or, sometimes, to boil salt (*Poly-olbion* XIV.49-60). Hebel cites William Harrison, *Description of England* (1577) and John Norden, *Surveyors Dialogue* (1607) for accounts of this destruction. **89** Were it not that Heaven has blinded their judgement. **97 Warmstall]** worm-stall, a shelter for cattle (usually outdoors in the summer: here, perhaps simply 'warm stall'). **117 Viper]** proverbially treacherous. **133 the Delphian God]** Apollo, with a shrine at Delphi. **134 His Priests]** poets. But Elizium actually has a temple of Apollo, whose rites are described in *Nimphal IX*.

Corbilus. Here liue in blisse, till thou shalt see those slaues,
 Who thus set vertue and desert at nought,
 Some sacrific'd vpon their Grandsires graues,
 And some like beasts in markets sold and bought.
 Of fooles and madmen leaue thou then the care,
 That haue no vnderstanding of their state:
 For whom high heauen doth so iust plagues prepare,
 That they to pittie shall conuert thy hate.
 And to Elizium be thou welcome then,
 Vntill those base Felicians thou shalt heare
 By that vile nation captiued againe,
 That many a glorious age their captiues were.

140

168 WILLIAM BASSE FROM PASTORAL ELEGY III

The opening of the last of Basse's *Three Pastoral Elegies* (1602). The elegies (not clear why so called) narrate the love of the courtly Anander (perhaps Basse's patron Sir Richard Wenman) for Muridella. To further his love, Anander retreats to the country (?Wenman's estate at Thame Park, Oxfordshire) and uses the shepherd Anetor (prob. Basse) as his confidant. The passage below focuses on Anetor and the shepherd's life.

The Sunne that had himselfe a Courtier beene,
 And for his beautie lou'd of Ladies faire,
 Spread forth his yellow beames vpon the greene,
 And with attentiu eye, and Courty care,
 Flourisht his wandring torch, till he had seene
 This troupe arriue the place where now they are:
 Which done, he hies him thence, and takes his rest
 Behinde the furthest Mountaines of the West.

Blinde drouzie night, all clad in misty ray,
 Began to ride along the welkins round,
 Hangs out his gazing Lanthornes by the way,
 And makes the outside of the world his bound,
 The Queene of starres in enuy of the daye,
 Throws the cold shadow of hir eyes to ground,
 And supple grasse opprest with heauy dew,
 Doth wet the Sheepe, and lickte the shepherds shooe.

circuit of the sky

10

*moon**weighed down*

There as I dwelt there dwelled all my sheepe,
 And home we went together, flocks and I,
 As euen where I rest, and take my sleepe,
 There are my flocks asleepe and resting by,
 And when I rise to go to field and keepe,
 So will my flocks, that can no longer lie:
 Thus in the Sheepe is all the Shepherds care,
 And in the Shepherd is the flocks welfare.

beside me

20

stay

While did the yeare let slip his tender Spring,
 And merry Moones went merrily away,
 I with this happy flocke alone did sing,
 And pipe the oaten galliard euery day,
 As well content as *Pan* himselfe our King,
 With a new Carroll or a Roundelay,
 For he (as good a Minstrell as he is)
 Couth neuer tune a better Lay then this.

pass by; mellow, gentle

30

147 that vile nation] probably France. 5 Flourisht] shot out, radiated (*OED* 11a, of the sun). 6 troupe] A company of courtly ladies, including Muridella, whom Anetor meets at the end of *Ecl. II. 12 outside of the world*] probably the same as *welkin's round* (10): the outer circle or perimeter of the universe, the course of the sun. 25-6 As the months and seasons went by. 29-31 *Pan ... Minstrell*] Tempting to see an allusion to James I, who fancied his poetic powers, were it not that the poem was published in 1602.

- When Shepheards sit vpon the hills,
 Nursed in their Swainish wills,
 Young, and in desires vnripe,
 Curious of the flocke and pipe,
 Then is Swaynish life the best,
 And he that cares and loues the lest
 Thinkes he fares about the rest. taking care
least
- 40 Then our ioyes beguile our ruthes,
 Shepheards boyes be merry youthes,
 Loues do dwell in Courti'rs beds,
 Peace doth swell in Shepheards heads,
 Lusts are like our flocks ypent,
 Want of age doth barre consent,
 Youth doth flourish with content.
- But when elder dayes shall show
 Whether Swaines be men or no,
 Loue shall rule in shepheards braines,
 Grauitie shall guide the swaines.
 50 Wanton thoughts shall then be checkt,
 Shepheards shall no playes respect,
 Age shall conquer youths defect.
- Sing I then, heigh ho for ioy,
 Cause I yet am but a boy,
 But when shepheards boyes be men,
 Ho my hart, what sing I then?
 Heigh-ho, sorrow, Ioyes away,
 Conqu'ring Loue ha's won the Day,
 60 This is all my Roundelay.
- Whilome when I was *Collins* loued boy,
 (Ah *Collin*, for thee *Collin*, weep I now,)
 For thou art dead, ah, that to me didst ioy,
 As *Coridon* did to *Alexis* vow. ?made me happy
 But (as I sed,) when I was *Collins* boy,
 His deare young boy, and yet of yeares inow,
 To leade his willing heard along the plaine,
 I on his pipe did learne this singing vaine. vein
- 70 And oh (well mote he now take rest therefore,)
 How oft in pray'rs and songs he pray'd and sung,
 That I (as had himsef full long before,)
 Mought liue a happy shepheard and a young;
 And many vowes, and many wishes more,
 When he his Pipe into my bosome flung:
 And said, though *Collin* ne're shall be surpast,
 Be while thou liu'st, as like him as thou maist.
- Much was my deare therefore when *Collin* died,
 When we (alacke) were both agreed in grieffe:
 He for his infant swaine that me affide,
 80 Yet happed not to liue to see my priefe. 'dere', hurt, injury

34 Indulging their shepherd-like tastes and inclinations. 40 *beguile*] assuage, comfort. *ruthes*] sorrows (*OED* 3). 44 Lust is kept under check like sheep in their pens. 45 They do not incline to love in their extreme youth. 47-53 As they grow and mature, they will fall in love, but conduct themselves soberly. 52 *playes*] 'dalliance, sexual indulgence' (*OED* 6c). 61 *Collin*] No doubt Spenser. But though Basse writes in Spenserian mode, he was 17 when Spenser died, and there is no evidence of the intimate connexion suggested here. The tribute to Spenser in the Dedication to Basse's ms Eclogues is more formal. 64 *Coridon, Alexis*] Alluding to Virgil II. 75-6 A curiously immodest remark: presumably Anetor's expanded paraphrase. 79 He who engaged me as his young servant or follower. 80 *priefe*] proof: outcome, output (chiefly Sc) – i.e. making good his promise.

And I that to his gouernance had tide
 My bounden youth, in loosing such a chiefe:
 Ah how wou'd he haue sung, and with what grace,
 Ananders Loue, and *Muridellaes* Face.

He wou'd haue blazed in eternall note,
 Ananders Loue and worthy Manlines;
 And then recorded with a wondrous throte,
 His *Muridellaes* louely worthines,
 And by those witching tunes he had by wrote,
 Cur'd his Loues griefe with his desires succes:
 And by his loftie pipe, and pleasing ditty,
 Molted hir hearts hardnes with her Loues pittie.

blazoned: recounted, celebrated

voice
His: Anander's (beloved)

90

Then mought full well these hils of Shepheards feed
 Beene priuy to loues secret discontent,
 And all these quarrels might ha bene agreed
 And ended, by a Iudge so reuerent:
 For he was letter'd well, and well couth reed,
 And was a swaine profound and eloquent,
 But now is left of him but bare report,
 And I in fields, must sing the Loues in Court.

(a) read (b) rede: counsel, teach

100

169 WILLIAM BASSE LAURINELLA, OF TRUE AND CHASTE LOVE

The first of nine eclogues in a press-read ms copy of *The Pastorals and other workes*, prepared for publication from Oxford in 1653 but never printed. Six eclogues (except II, V and IX) are linked to days of the week. Their structure is also modelled on Spenser's *SC*, down to the concluding Emblems. Basse seems to appear as *Colliden*, a diminutive of Spenser's pastoral name Colin. Punctuation modified.

Munday.
 Laurinella {Eglogue} of true and chast Loue:
 Colliden. Wilkin.

The Shepheard *Colliden*, who ere him know,
 (who know him not, that Shepheards liues do fare.)
 He that was wont, with siluer sheep-hooke goe,
 And by his belt, the silken scrip to weare,
 A iolly Shep-heard, to the outward showe,
 Till sadly crazed, with loues youthfull care,
 Low kept his flock, in humble vale where hye
 Upon a hill, kept *Laurinella* by.

lead, conduct

Scarce cou'd he looke so hye, so weake was he
 Yet when he could, hee weakely looked hye:
 Though she but seldome would looke downe, to see
 The wofull plight of him now waxen, by
 His loue to her, almost as faire as shee.
 This onely diff'rence seene to euery eye,
 Her natiue white with rosey ioy was spread,
 His lousesick pale had little hopefull red.

10

grown, become

His sheepe that bore the brand of his neglect
 On their bare ribbes, resembled his desire,
 As if perceiuing where he did affect,
 From their owne vale, attempt to clamber higher.
 But like their gentle keepers loue soon check't,
 To his and their owne miseries retire;

love, devote himself

20

While her proud lambs mark'd with her like disdain
 Shew careles lookes to the despised playne.

similar to her own

89 by wrote] by rote, by heart (this spelling not in *OED*). 93 feed] (right to) pasture (*OED* 2). 96 a Iudge so reuerent] i.e. Collin. 100 Loues in court] i.e. of Anander and Muridella. 7-8 vale ... hill] Common pastoral contrast symbolizing pride versus humility.

- Looke home, (quoth he) you my ungraced heard,
 And on your owne soile, chew your harmeles cuds.
 Tis for your Shepheards sake, you thus haue er'd,
 For no such heate boyles in your chiller bloods.
 Or if it could, although a sweeter sward
 30 Growes on the hill, the vale has cooler floods. *sward, stretch of grass*
 Water your thirst may quench: but my desire,
 Drinking loue dry, yet drinke it self the dryer.
- O *Laurinella*! Little dost thou wot
 How fraile a flower thou dost so highly prize.
 Beauty's the flower, but Loue, the flower-pot
 That must preserue it, els it quickly dyes.
 As care and sorrow, (thou see'st) mine can blot,
 Lonesse and time 'ore thine will tyrannize.
 40 Joyes wast asunder that would thriue together *waste*
 As double daisyes last, when single wither.
- View all my stock of pineing sheep: and see
 In their gaunt wombs, the fulnes of my woe. *bellies*
 My carelesnes of them's my care for thee. *neglect*
 Thy neglect mine, and mine their ouerthrow.
 Loyall desire is true-loue's husbandrie, *best conduct or management*
 Which till it gaines, it lets all other goe.
 Admiring thee, what wealth can I affect? *desire, be drawn to*
 Had I thy Loue, what els could I neglect?
- The Shepheard that hath once well understood
 50 What 'tis to keepe so neare the groues, (he may
 Winter his cattell under sheltring wood.)
 No more will much for naked pasture pray:
 So yeild to loue would beauty, if she cou'd
 Foresee her louers care, or her decay:
 For what, (when ages winter shall take place.)
 But Loue, can shelter beauty from disgrace?
- I am not faire. If euer so I were,
 I lost my beauty after thine to seeke:
 Which 'ere I sought (unlesse our riuers here
 60 Dissemble much,) I had a liuely cheeke.
 But now my suit, that might make thee more cleare,
 (If thou didst want it,) makes me wan and meeke. *lack (any beauty); debased, abject*
 Such force hath loue, beauty to make or marre,
 That they are onely faire, that loued are.
- O that thou would'st come downe to me, that I
 With *Poemenarcha* might bring thee acquainted,
 To waite on her and learne to beare an eye *assume a look or expression*
 Of humblenes, that thou so long has't wanted.
 As in more danger is the Cedar high,
 70 Then Jilly-flower, that under wall is planted:
 High mindes to fate are subiect most of all.
 They surest stand, that can no lower fall.
- Or, (if thou would'st) I could thee recommend
 To the great Lady of the house of Thame:
 And, by those holy 'stories she hath pen'd, *histories*

25 ungraced] (a) not favoured, neglected (b) 'graceless' or bedraggled in appearance. **44** Your neglect is my ruin, and my neglect theirs. **59 our riuers]** used as a mirror. **61-2 more cleare ... want it]** still more beautiful, if that were possible. **66 Poemenarcha]** Mary Herbert, Countess of Pembroke. No doubt this poem predates the Countess's death in 1621, lamented in Eclogue VIII. From this point, various high-ranking women are cited to impress Laurinella with a sense of her relatively humble station. **74 great ... Thame]** Lady Agnes Wenman, wife of Basse's patron Sir Richard (later Viscount) Wenman of Thame, Oxfordshire. **75 holy 'stories]** a translation, from Greek through French, of John Zonaras' *Histories and Chronicles of the World*. The manuscript is in the Cambridge University Library.

- Shew how she hath immortaliz'd her name.
 On her I for her vertues doe attend.
 More free are such as wait on worthy fame,
 Then such as their owne humors vaine obey,
 Although they haue no Mistresses but they. 80
- Or I could bring thee, (beauteous *Laurinell*)
 Hard by to old *Antaprium*, where is found
 Another such *Penelope* to dwell
 As was in *Ithaca*, so much renown'd.
 One that in bounty, doth (like her) excell
 In workes alike and chastity as sound.
 If thou wert louingly, or humble hearted,
 Then wert thou both, for they cannot be parted.
- Come *Laurinell*, come downe the haughty hill
 Into this vale, where thou on beds shalt sit 90
 Of yellow hyacynth and Daffadill
 And lillies chast, that therein best befit
 My loyall thoughts and thy long-wooded will,
 And neuer blemish beauty, birth, nor wit.
 For wisdome, birth, and beauty their owne graces
 Euer encrease, by graceing humble places.
- While to the stately hill thou doest repaire *majestic, imposing; resort, make your way*
 With thy faire flock and fairer guifts thou hast,
 Be thou as *Cytherea* spruce and faire, *Venus; spruce: attractive, beautiful*
 As *Pallas* wise, and as *Diana* chast, *Minerva* 100
 Yet should'st thou here a wonder be more rare:
 The highest starres, the lesser light doe cast.
 But, as a chrySTALL in a marble mine,
 Rare graces doe in lowly places shine.
- Come downe, and weare my scrip of azure hue
 (Too fine for mee, but onely for thy sake,
 For no requitall but affection true,
 And such exchange us both shall richer make.
 For all that Lovers haue to both is due,
 And tis no losse to giue, nor gaine to take. 110
 When in thy Swayne thou shalt thy selfe possesse,
 And I mine owne in mine owne Shepheardesse.
- Wilkin*. Now *Colliden*, good day. I stood behinde
 Yon little haw thorne bush and heard thee say
 Such plaint to *Laurinella*, that I finde
 Thou art in loue, (I thinke in honest way).
 If it be so, though yet she seeme unkinde,
 Shepheard, let that not thee too much dismay.
 Young Maidens that mens suits too eas'ly grant,
 Wit, modesty or both may seeme to want. 120
- As thy affection, the more thou doest sue, *plead, press your suit*
 The more doth shew it self both true and strong,
 So her delays do promise her more true
 When she shall yeild, (though she to yeild be long).
 We feare we doe for wares bid more then due,
 When Merchant takes first offer of our tongue.
 Holds easily won, haue little prize within, *holds of treasure-ships*
 The truest heart may hardest be to win.

82 Antaprium] (from Gk *aper*, boar) Boarstall in Oxfordshire. **83 Penelope**] Lady Penelope Dynham, Wenman's eldest daughter by his first wife. The original Penelope was Odysseus' wife, dwelling in their kingdom Ithaca. **86 workes alike and chastity**] The original Penelope held off her suitors during her husband's absence in the Trojan War by weaving an endless cloth. **106 Too fine for mee**] *Colliden's scrip* is of silk (4). **125-6** If a merchant accepts the first price we offer him, we think we have offered too much.

- 130 But gentle Swayne, if thou wilt counsell take,
 (None counsell need, so much as Louers doe,
 Though none lesse apt thereof true use to make.)
 Doe as *Amyntas* did when he did wooe:
 Frame to thy pipe a Ditty for her sake,
 And sing it in her eares, and praises too.
 His song (if thou canst second) I'll begin. *back up with matching verses*
 Where speeches faile, sometimes examples win.
- Wilkin.* As *Amyntas* young did ad *join, apply*
 His lip unto his liuely reed, *animated, expressive; pipe*
 When 'as in her bower he had
 140 Of louely *Phyllis* taken heed, *observed*
 Mee thought I thus ore-heard the Lad:
 Come let our flockes together feed.
- Colliden.* Little seeme thy lambes alone, *insignificant, not amounting to much*
 And mine, (like mee), of mates haue need:
 Let thy sheep amend the mone *cure the grief*
 Of mine: and mine amend their breed.
 So both our flockes shalbe thine owne,
 And wee will them together feed.
- Wilkin.* What although so black I shew
 150 With flames that from Sun-shine proceed,
 When as yonder milke-white ewe
 My best and blackest lamb did breed,
 What couler'd locks (I faine would know)
 Had he, that then did with her feed? *he: the lamb's father; graze (together)*
- Colliden.* Match thou canst none like thee faire
 Or if thou could'st, it would but breed
 Jealous thoughtes: let Nymph be rare
 In face, and swayne in faith exceed.
 160 So full of loue and free'd of care,
 Both shall their flockes together feed.
- Wilkin.* Looke upon this garland gay
 Which here I giue thee for thy meed. *reward, gift*
 Marigoldes are match'd with May,
 Pinkes and Panseys are agreed:
 Why should not wee as well as they
 Agree? and flockes together feed.
- Colliden.* In mine armes a fairer light
 Will from thine eyes then now proceed.
 Starres at Noone-tide shew not bright,
 170 Tis blacknes doth their brightnes breed.
 Come be my starre, I'll be thy night,
 While both our flockes together feed.
- Wilkin.* Whether *Phyllis* had no power
 To deny so kinde a deed,
 Or *Amyntas* chose an hower
 When fortune would that loue should speed,
Amyntas liues in *Phyllis* bower,
 And both their flockes together feed.
- Colliden.* How euer in my suite I shall succeed,
 180 I ioy *Amyntas* loue succeeded so.

132, 140 *Amyntas, Phyllis*] Both names occur in Watson's *Amyntas*, but are, of course, generally common in pastoral. 143-8 Conceals an obvious sexual proposition. 153-4 An implicit plea to *Laurinella* to overlook his homely appearance, like *Colliden's* own (57). 155 You cannot find any partner to match your beauty. 167-70 If she lets him embrace her, her beauty will show up the brighter by contrast with his appearance. 174 To rebuff such a sincere offer. 176 When fate wished love to succeed.

Wilkin. And so doe I: he merits not to speed
In his owne wish, that wishes others woe.

succeed, prosper

Colliden. Neuer to enuy others shall hee need
That could in *Laurinella's* favour grow
Who now (I see) retir'd is to her bower.
So (now tis noone) let us: Dayes brightest hower
To Loue (in Beauties absence) seemes to lower.

Wilkins Embleme

Vulnus non herbis, esset medicabile verbis.

Colliden's Emblem

Falsa libido procul: noster honestus amor.

170 GIOVAN BATTISTA (GIAMBATTISTA) MARINO PHILLIS
Translated from the Italian by William Drummond of Hawthornden.

From Drummond's Hawthornden MS, vol.X, in the National Library of Scotland. A version of Marino's madrigal beginning 'Mentre Lidia premea' ['While Lidia presses'], where the shepherdess is called Lidia.

Epig.[ram]

In peticot of Greene,
Her haire about her eiene,
Phillis beneath an oake
Sate Milking her faire Flocke:
Mong that sweet strained moysture, rare delight,
Her hand seem'd milke, in milke it was so white.

eyes

171 GIROLAMO PRETI A SHEPHERD INVITING A NYMPH TO HIS COTTAGE
Translated from the Italian by Edward Sherburne.

From Sherburne's *Poems and Translations* (1651). Closely translated from the Italian Marinist poet Girolamo Preti's sonnet 'Un Pastore invita la sua Ninfa alla Montagna' ('A Shepherd invites his Nymph to the Mountains').

Deer! on yond' Mountain stands my humble Cot,
'Gainst Sun and Wind by spreading Oaks secur'd;
And with a Fence of Quickset round immur'd,
That of a Cabban, make't a shady Grot.
My Garden's there: o'r which, the Spring hath spread
A flowry Robe; where thou may'st gather Posies
Of Gilliflowers, Pinks, Jelsomines, and Roses,
Sweets for thy Bosome, Garlands for thy Head.

*cottage
protected*

jasmies (Ital. Gelsomin)

Down from that Rocks side runs a purling Brook
In whose unsullied Face,
(Though thine needs no new Grace,
Thou mayst, as thou think'st best, compose thy Look.
And there thine own fair Object made,
Try which (judg'd by the River) may be said
The greater Fire:
That which my Brest feels, or thy Eyes inspire.

10

adjust, refurbish, touch up

breathe, blow (into flame)

186-7 Dayes ... lower] In the absence of the beloved's beauty, the brightest noontide seems cloudy in the eyes of love. **188** (Lat.) A wound can be cured not with herbs but with words. **189** (Lat.) Hence, false lust: our love is chaste. **1 Deer**] In Ital., beloved named Cintia. **yond' Mountain**] Ital. names the Alps. **humble**] Ital. has *opaca, ombrosa* (dark, shady). **3 Quickset**] live cuttings of plants, especially of whitethorn etc. used for hedges. **4** That transform a humble cottage into a shady bower. **7 Gilliflowers, Pinks**] Ital. names the water arum and the crocus. **8 sweets**] fragrant adornments (cf. *OED sweet* 7). **9 side**] Ital. has *grembo*, lap. **11** No equivalent in Ital.. **Grace**] beautiful feature, adornment (*OED* 2). **13 Object**] of vision, hence attention (*OED* 3): Ital. *oggetto*.

172 THOMAS RAVENSCROFT 'JOLLY SHEPHERD AND UPON A HILL AS HE SAT'

Song no.3 (one of the 'Rounds of Catches of three Voices') in Ravenscroft's *Pammelia. Musicks Miscellanie* (1609).

Iolly shepheard and vpon a hill as he sate,
 so lowd he blew his little horne,
 and kept right well his gate:
 Earely in a morning, late in an Euening,
 and euer blew this little boy, so merily piping:
 Tere liter lo. ii
 terli terlo, terli ter liter lo, ii.
 ter liter lo terli.
 Ioly shepheard, *vt supra*.

173 THOMAS RAVENSCROFT 'COME FOLLOW ME MERRILY'

Song no.75 (one of the 'Rounds or Catches of fiue Voyces') in Ravenscroft's *Pammelia. Musicks Miscellanie* (1609). Repetitions apparently for musical reasons omitted below.

Come follow me merily my mates,
 lets all agree and make no faults. *sing in accord*
 Take heed of time, tune and eare,
 And then without all doubt,
 wee need not feare
 to sing this catch throughout:

Malkin was a country maid,
 tricke and trim as she might be, *neat; spruce and personable*
 she would needes to the Court shee said
 10 to sell milke and firmenty, *frumenty, wheat boiled in seasoned milk*
 hey hoe, haue with you now
 to Westminster,
 but before you come there,
 because the way is farre
 some prety talke lets heare.
 Adew you dainty dames,
 goe whether you will for me,
 you are the very same
 I tooke you for to be.
 20 Come *vt supra*.

174 GEORGE CHAPMAN TO HIS LOVING FRIEND MASTER JOHN FLETCHER

One of the commendatory poems prefacing John Fletcher's pastoral play *The Faithful Shepherdess* (?1610). Like most of Chapman's verse, even this short complimentary piece is involved in thought and phrasing. It equates the pastoral world with the Golden Age in an unusually direct way, and finds serious intellectual content in the simplicities of pastoral.

To his louing friend M[aster]. *Io[hn]. Fletcher* concerning his Pastorall, being both a Poeme and a Play:

There are no suerties (good friend) will be taken
 For workes that vulgar-good-name hath forsaken:
 A Poeme and a play too! why tis like
 A scholler that's a Poet: their names strike
 Their pestilence inward, when they take the aire,

6, 7 ii] Indicates the line is to be repeated. **9 vt supra**] as above. Not clear how much of the opening lines is meant to be repeated. **20 vt supra**] as above. Prob.1-6 meant to be repeated. **0.1-2 both a Poeme and a Playe**] ?It appeals both to literate, educated readers (as **Poeme**) and to the common multitude seeing it on stage (as **Playe**). Chapman does not allude to the other paradox associated with pastoral plays like *The Faithful Shepherdess* and its Italian models, that it controversially combines comedy and tragedy. **2 vulgar**] general, widespread. **4-5 strike ... aire**] When they go out of doors, they strike people inwardly with the plague.

And kill outright: one cannot both fates beare.
 But, as a Poet thats no scholler, makes
 Vulgarity his whiffler, and so takes
 Passage with ease and state, through both sides prease *dignity; press, crowd*
 Of Pageant seers: or as schollers please *10*
 That are no Poets, more then Poets learnd,
 Since their Art solely is by soules discern'd; *than*
 The others fals within the common sence
 And sheds (like common light) her influence:
 So, were your play no Poeme, but a thing
 That euey Cobler to his patch might sing:
 A rout of nifles (like the multitude)
 With no one limme of any Art indude: *endued: endowed, invested*
 Like would to like, and praise you: but because
 Your poeme onely hath by vs applause, *20*
 Renews the golden world; and holds through all
 The holy lawes of homely pastorall;
 Where flowers, and founts, and Nimphs, and semi-Gods,
 And all the Graces finde their old abods:
 Where forrests flourish but in endlesse verse;
 And meddowes, nothing fit for purchasers:
 This Iron age that eats it selfe, will neuer
 Bite at your golden world, that others euer
 Lou'd as it selfe: then like your Booke do you
 Liue in ould peace: and that for praise allow. *30*

175 JOHN FLETCHER HYMN TO PAN, FROM *THE FAITHFUL SHEPHERDESS*

From Fletcher's play *The Faithfull Shepherdess* (performed c.1608/9, printed ?1610). Sung by the assembled shepherds after the priest's blessing concluding the festival of Pan.

Sing his praises that doth keepe
 Our Flockes from harme,
Pan the Father of our sheepe,
 And arme in arme
 Tread we softly in a round,
 Whilst the hollow neighbouring ground
 Fills the musicke with her sound.
Pan, o great God, *Pan* to thee
 Thus do we sing:
 Thou that keepest us chaste and free, *10*
 As the young spring,
 Ever be thy honor spoke,
 From that place the morne is broke,
 To that place Day doth unyoke.

8 whiffler] one who clears the path for a procession or pageant. **8-10** Such a poet writes plays that find smooth passage through the audience. Such plays are implicitly compared to street pageants, an inferior kind of entertainment that literally 'takes passage' through the viewers. Perhaps also play on **seers**, (a) viewers and (b) (ironically) prophets, wise men. **12 soules]** sarcastically suggesting 'pure souls', the esoteric or abstract-minded (with a pun on 'solely'): unlike the true poet, whose work is widely appreciated. **16 Cobler ... patch]** suggesting (a) an actual cobbler patching shoes (b) a botcher or untidy worker putting together a patchwork composition. The same expression occurs in the epistle to Mathew Royden prefacing Chapman's long poem *Ovid's Banquet of Sense*, even more clearly implying a light and trivial composition. **17 rout]** crowd, band. **nifles]** trifles, worthless things or (rarely, as here) persons. **25-8** i.e. As your pastoral setting is purely imaginary, it will not be devoured by the materialistic world. **28 bite]** like fishes at bait. **30 and that ... allow]** Being ignored by the corrupt and ignorant world is itself a compliment (cf. 19-20). **13-14** from east to west **14 unyoke]** loose his horses from the chariot of the sun.

176 HONORÉ D'URFÉ A SONNET

Translated from the French by John Pyper(?)

From Honoré d'Urfé's French pastoral romance *L'Astrée* (1607), Part 1 Bk 9. Sung to Galathée by her lover Palemas after she asks him to conceal his love for her, owing to their unequal status. (He is her brother's serving-man.) Translated (perhaps by John Pyper, publisher and signatory to the dedicatory letter) in *The History of Astraea: The First Part in Twelve Books* (1620). The original poem is a sonnet, but the sense of the translation closely follows the original.

A Sonnet.

Wherefore if you loue me,
Feare you the world should know?
Then honest Amity,
What can make fairer shew?

The spirits vertuous,
It each to other ties,
And far from humane hearts
Expelleth vanities.

10 But if your choice be such,
That you displeas'd are,
And that you thinke me vile,
Vnworthy such a share:

view, opinion

Disdainfull beauty, that
Liest hid from all mens eyes,
And neuer mad'st appeare
That in thee pittie lies:

20 Yet *Dido* did not scorne
A wanderer by sea.
Paris, a shepheard yong,
Wonne loue from Oenone,

Diane found some grieffe
For her Endimion.
Loue not regards the state,
Or pompe of any one.

suffering, disturbance

The sheepehooke with the mace
Of Kings he equall makes:
And in the purest Loue,
All his contentment takes.

177 HONORÉ D'URFÉ 'CLOSE BY A RIVER CLEAR'

Translated by John Davies(?)

From Honoré d'Urfé's French pastoral romance *L'Astrée*, Part I Bk 4. Celadon loves Astrée, but is advised by her to dissemble his love by paying court to other shepherdesses. He addresses this song to the shepherdess Phillis as part of this ploy. It is being reported later by Astrée to Diana. Translated by 'A Person of Quality' (perhaps J[ohn] D[avies], signatory to the dedicatory letter) in *Astraea. A Romance* (1657). The translation tends to expand the original (especially in the second stanza and the start of the last) but follows its general tenor fairly closely.

Close by a River cleare, whose bankes were clad
With Mossie cussions, and a channell had;
Which like a Serpent wreathed, and did glide
A long a lovely plaine with swelling pride,

12 share] portion, lot (*OED share* n³5b). 15 mad'st appeare] allowed to show. 18 wanderer by sea] i.e., Aeneas. 19-20 Paris, prince of Troy, was brought up by shepherds and tended sheep on Mount Ida. But by the usual account, his identity was revealed before he married Oenone, daughter of the river-god Cebren. 21-2 The shepherd Endimion won the love of Diana (Selene or Cynthia, the moon-goddess). The 'grieffe' is for their unequal status. 21 Diane] Two syllables, for scansion. 28 Finds all his joy. 4 pride] splendour, magnificence (*OED* 6a).

Did sit a Shepheard, chanting it in verse,
 And with his Pipe did these sad Lines rehearse. *render, recite*
 Cease, Fair one, Cease; cease once your cruelty,
 Let me enjoy one day before I die.

The torments I endure for loving you
 Are greater farr, then is for hatred due; 10
 If gods be good, and infinitely kind
 Then Love and Hate a difference will find.
 Is't possible a pure and perfect Love
 Should never, never any pittie move?
 Are animals insensible as stones, *living creatures (anima: air, breath, life)*
 Which never moved are with sighes and groanes?

Those amorous glances of your winning eyes, *winsome, conquering*
 Have oft encourag'd up my hopes to rise,
 And since they swell with promises so fair
 If they do violate, they perjured are; 20
 Oft have they told me, that your stony heart
 Would melt; and from severitie depart:
 Each charming part of your fair face did say,
 In their false Language, they would ne're betray.

But how? Does shepheardesses eyes outvie
 The glistering Court in all its falsitie?
 Can they who live and only haunt the fields
 Use any art, but what plaine nature yeilds?
 Has rurall beauties found a subtile art
 Though not their faces, yet to paint the heart? 30
 Are these the Doctrines that your Schoole affords
 Only to flatter, and to give good words?

No no, my Fair one, these are fallacies *deceptions, tricks*
 And far unsutable with your fair eyes;
 Learne to be kind, and banish cruelty; *unfitting, unbecoming*
 This cometh neerest to a Deitie;
 Beauty that bringes not sweetnesse with it, might
 Be likned to an eye that wanteth sight.
 To her that has no Love and yet is fair,
 A Corps without a Soul I will compare. 40

178 GILES FLETCHER FROM *CHRIST'S VICTORY AND TRIUMPH*

This extract from Giles Fletcher's *Christs Victorie, and Triumph in Heauen, and Earth, over, and after death* (1610) comprises stanzas 1-2, 16, and 46-51 (wrongly numbered 45-50 in the first edition) of the last section, entitled *Christs Triumph after Death*. Foreshortening the narrative, Fletcher passes swiftly from Christ's resurrection to his ascension to heaven, expanding the account in Acts 1.9-11 with elements from Revelation and apocryphal sources. But his real originality lies in setting this amalgam in a pastoral landscape of his own devising, better integrated with his theme than the pastoral-framed narrative of the human body in his brother Phineas's *The Purple Island* (referred to here). The last stanza is a line short.

But now the second Morning, from her bowre, *second after Christ's death*
 Began to glister in her beames, and nowe
 The roses of the day began to flowre
 In th' easterne garden; for heau'ns smiling browe
 Halfe insolent for ioy begunne to showe: *exultant, immoderately joyful*
 The early Sunne came liuely dauncing out,
 And the bragge lambes ranne wantoning about, *lively, spirited*
 That heau'n, and earth might seeme in tryumph both to shout.

29 Has] Singular verb with plural subject then common. 36 This is (the human quality) closest to the divine.

10 Th'engladded Spring, forgetfull now to weepe,
 Began t' eblazon fro her leauie bed,
 The waking swallows broke her halfe-yeares sleepe,
 And euerie bush lay deeply purpured *empurpled*
 With violets, the woods late-winty head *white (with snow) till recently*
 Wide flaming primroses set all on fire,
 And his bald trees put on their greene attire,
 Among whose infant leaues the ioyeous birds conspire.

Hearke how the floods clap their applauding hands, *rivers*
 The pleasant valleyes singing for delight,
 And wanton Mountaines daunce about the Lands,
 20 The while the fieldes, struck with the heau'nly light,
 Set all their flou'r's a smiling at the sight,
 The trees laugh with their blossoms, and the sound
 Of the triumphant shout of praise, that crown'd
 The flaming Lambe, breaking through heau'n, hath passage found.

Ah foolish Sheapheards, that wear woont esteem *were accustomed to*
 Your God all rough, and shaggy-hair'd to bee;
 And yet farre wiser Sheapheards then ye deeme,
 For who so poore (though who so rich) as hee,
 When, with vs hermiting in lowe degree, *living poorly like a hermit*
 30 He wash't his flocks in Iordans spotles tide,
 And, that his deere remembrance aie might bide, *aye, for ever*
 Did to vs come, and with vs liu'd, and for vs di'd?

But now so liuely colours did embeame
 His sparkling forehead, and so shiny rayes
 Kindled his flaming locks; that downe did streame
 In curles, along his necke, whear sweetly playes
 (Singing his wounds of loue in sacred layes)
 His deere Spouse, Spouse of the deere Lover, *the Church Triumphant*
 Knitting a thousand knots ouer, and ouer,
 40 And dying still for loue, but they her still recover.

Faire Egliset, that at his eyes doth dresse *at his eyes: to please or attract his gaze*
 Her glorious face, those eyes, from whence ar shed
 Infinite belamours, whear to expresse
 His loue, high God all heau'n as captive leads, *all the sky*
 And all the banners of his grace dispreads, *spreads out, unfurls*
 And in those windowes, doth his armes englaze,
 And on those eyes, the Angels all doe gaze,
 And from those eies, the lights of heau'n do gleane their blaze.

But let the Kentish lad, that lately taught
 50 His oaten reed the trumpets siluer sound,
 Young Thyrsilis, and for his musique brought

9 forgetfull ... weepe] i.e., It did not rain. **10 eblazon]** 'shine forth in bright colours' (OED). **11 halfe-yeares sleepe]** The old explanation for the disappearance of swallows in the winter. Here, their awakening figures Christ's resurrection. **19 Echoes Psalm 114.4.** **24 Lambe]** Christ, the Lamb of God (see, e.g., John 1.29, Rev.21.22, 22.1). In Rev. 21.23, the Lamb lights up the City of God. **26 Your God all rough]** Pan, whom the shepherds had earlier taken as their God. But Christ seems to be conceived as a new aspect of Pan rather than his replacement: cf. Milton's Nativity Ode 89. **30 wash't his flocks]** See John 4.1-2, though the disciples, not Jesus, carried out these baptisms. **39** Pledging her allegiance in marriage a thousand times over. **41 Egliset]** the Church (Fr. *eglise*). **43 belamours]** loving looks (OED 2). **48 the lights ... blaze]** the heavenly bodies derive their light. **49 the Kentish lad]** the poet's brother Phineas. The ensuing reference is to his *The Purple Island*, which ends with the rescue of Eclecta by Christ, and their marriage. Eclecta is 'Choice', daughter of Intellect and Will, but also 'the elect', generally identified with the Church and its body of the faithful. **50 the trumpet]** symbolizing the martial and epic vein, contrasted with the pastoral 'oaten reed': recalls Virgil IV.1. *The Purple Island* concludes in an allegorical battle between good and evil forces, with Christ the knight finally defeating the dragon Satan. **51 Thyrsilis]** or Thirsil, Phineas Fletcher's pastoral name in *The Purple Island* and elsewhere.

The willing spears from heav'n, to lead a round
 Of dauncing Nymphs, and Heards, that sung, and crown'd
 Eclectas hymen with ten thousand flowrs
 Of choycest prayse, and hunge her heav'nly bow'rs
 With saffron garlands, drest for Nuptiall Paramours. *shepherds
 marriage (see 49n)
 adorned; wedded lovers*

Let his shrill trumpet, with her siluer blast,
 Of faire Eclecta, and her Spousall bed,
 Be the sweet pipe, and smooth Encomiast:
 But my greene Muse, hiding her younger head
 Vnder old Chamus flaggy banks, that spread *covered with flags (the water-plant)*
 Their willough locks abroad, and all the day
 With their owne watry shadowes wanton play,
 Dares not those high amours, and loue-sick songs assay.

Impotent words, weake sides, that striue in vaine, *flanks, sinews*
 In vaine, alas, to tell so heau'nly sight,
 So heav'nly sight, as none can greater feigne, *imagine, envisage*
 Feigne what he can, that seemes of greatest might,
 Might any yet compare with Infinite?
 Infinite sure those ioyes, my words but light,
 Light is the pallace whear she dwells, O blessed wight! *70*

179 DAVID MURRAY THE COMPLAINT OF THE SHEPHERD HARPALUS

First published in Murray's *Cælia. Containing certaine Sonets*, accompanying his play *The Tragical Death of Sophonisba* (1611).

The complaint of the Shepheard *Harpalus*.

Poore *Harpalus* opprest with loue,
 Sate by a christall brooke:
 Thinking his sorrowes to remooue,
 Oft-times therein did looke.

And hearing how on pibble stones,
 The murmuring riuier ran,
 As if it had bewail'd his grones,
 Vnto it thus began.

Faire streame (quoth he) that pitties me,
 And heares my matchlesse moane, *unmatched, greater than others'*
 If thou be going to the sea, *10*
 As I do so suppose, *suppose*

Attend my plaints past all releefe,
 Which dolefully I breath, *hear*
 Acquaint the sea Nymphes with the greefe,
 Which stil procures my death. *brings about, effects*

Who sitting on the clifty rockes,
 May in their songs expresse,
 While as they combe their golden lockes,
 Poore *Harpalus* distresse. *20*

And so perhaps some passenger,
 That passeth by the way,
 May stay and listen for to heare
 Them sing this dolefull lay.

52 **spears from heav'n**] In the Ptolemaic system, the heavenly bodies were set in crystalline spheres that made sweet music as they revolved, inaudibly to the human ear (but now heard). 53 **Heards**] shepherds. Hence (and given the Christian context) the 'Nymphs' prob. shepherdesses rather than goddesses of nature. 59 **pipe**] conduit (of praise) as well as musical instrument. 61 **Chamus**] the river Cam, hence Cambridge University, to which the Fletcher brothers and their father, Giles Fletcher the Elder, belonged. 21 **passenger**] ?voyager; ?ship carrying voyagers (*OED* 2).

Poore *Harpalus* a shepheard swaine,
 More rich in youth then store, *property, wealth*
 Lou'd faire *Philena*, haplese man,
Philena, oh! therefore

30 Who stil remorceles-hearted maide,
 Tooke pleasure in his paine:
 And his good will (poore soule) repayd
 With vnderesu'd disdayne.

Ne're shepheard lou'd a shepherdesse
 More faithfully then he:
 Ne're shepheard yet beloued lesse
 Of shepherdesse could be.

How oft with dying lookes did he
 To her his woes impart?
 How oft his sighes did testifie
 40 The dolor of his hart?

How oft from valleis to the hils,
 Did he his griefes rehearse?
 How oft re-eccho'd they his ill,
 Abacke againe (alas)?

How oft on barkes of stately Pines,
 Of Beech, of Holen greene, *holly*
 Did he ingraue in mournfull lines,
 The dole he did sustaine?

50 Yet all his plaints could haue no place
 To change *Philena's* mind:
 The more his sorrowes did increase,
 The more she prou'd vnkind.

The thought whereof through verie care,
 Poore *Harpalus* did moue:
 That ouercome with high despaire,
 He quat both life and loue. *quitted, gave up*

180 'A JOLLY SHEPHERD THAT SAT ON SION HILL'

From BL MS.Addl. 15225. Transforms the conventional topos of the 'jolly shepherd' into an allegory of the Church. Licensed for publication on 15 August 1586 despite its Catholic implications, clearest in the fifth stanza and in the doctrine of the Eucharist implicit in 29-32. The fifth stanza may have been deleted by the censor (as Hyder Rollins suggests), or not placed before him. The Catholic overtones may explain why no printed copy appears to survive. In the ms, every two lines as printed here are written as one, separated by a colon or comma. Nearly all other punctuation added and line initials regularized.

A Jollie sheppard
 that sate on Sion hill,
 That with his rod and sheppardes crooke
 his sheepe derecteth still, *conducts, guides*
 His Church it is the fould,
 in tender grasse they feede,
 And to the fountaines faire they goe,
 which is his word indeede.

1 A Jollie sheppard] a conventional phrase. Cf., e.g., the *Helicon* poem 'Jolly shepheard, shepheard on a hill' and Thomas Ravenscroft's song 'Jolly shepheard and vpon a hill as he sate' (no.172). **Jollie**] handsome and lively: conventionally used of shepherds in pastoral. **2 Sion hill**] hill in Jerusalem, site of the temple of Solomon. Cf 11n, 49-50n. **5-8** Echoes and allegorizes Psalm 23.

The way vnto the holie church,
 if anie list to knowe, wish 10
 By sheppardes tabernacle past,
 they must on footestepes goe;
 Where sheppardes ould were wanted accustomed
 to walke right reverently,
 And there this sheppardes spouse soe sweete
 at noone dayes sure doth lye.

This Church is like a Citie faire
 that builded is on hye;
 Like to a candle shininge bright
 to all that passed by; 20
 Where truth shall never fade away,
 but virtue still abyde,
 And where this sheppard dwellinge is,
 both church and sheepe doth guide.

The holie scriptures sure to keepe,
 this Church she hath in charge;
 And power eike to bynd and lose,
 to keepe and let at large; eike, also; loose
confine, imprison
 And with the holie sacramentes
 his sillie flocke to feede, 30
 Which is his blood and bodie both
 to them in time of neede.

And, for the glorie of his Church,
 this shepard did prouide
 Both Prophets and Appostles eake,
 and marteres trulie tryde, eike, also
tested, put to trial (of their faith)
 With virgins and confessors pure
 and docters manie moe, teachers, learned men
 The praises of this holie Church
 throughout the world to shoe. 40

And more then this he promissed:
 when he should passe away
 The holie ghost, the comforter,
 to send with her to stay,
 Whoe in all truth should her defend
 in virtue euermore,
 Although the waues of wickednesse
 should wash her wales full sore. walls

This Church did at Jerusalem
 full visiblie appeare 50
 An afterward confirmed was
 by Christ our sauieur deere
 When breade and wine he blessed
 and to his Appostles plaine
 Said, 'take and eate, this is my flesh
 which for you shall be slaine.'

11 tabernacle] ?the temple of Solomon in Jerusalem, an Old Testament 'type' or prefigurement of the Christian Church. Cf. 49-50. **12 on footestepes]** i.e. not on horseback: humbly and reverently. **15 sheppardes spouse]** The Church, held to be the bride of Christ. **17-20** After Christ's parables in Matthew 5.14-16. **25-6** The Church has charge of keeping the holy scriptures in safe protection. **27 bynd and lose]** the power vouchsafed by Christ (Matthew 16.19) to Peter, his chosen custodian of the Church. **30 sillie]** simple and innocent: conventionally used of shepherds and sheep. **31 blood and bodie]** Suggests literal transubstantiation – i.e. actual change of the bread and wine of the Eucharist into Christ's flesh and blood – as advocated by the Catholic Church, in contrast to various types of symbolic representation advanced by most Protestant churches. **37 confessors]** those who declare their faith and suffer for it short of martyrdom. (OED 2). **49-50** Cf. 11n. **54 plaine]** plainly. Again suggests literal transubstantiation: see 31n.

For to confirme what he hath said
 the cruel Jewes that night,
 With clubs and staves, and weapons sharpe,
 with toarch and lantorn bright,
 60 Came for to take this shepard sweete,
 as he at prayer was,
 If that his father's will it were
 that cup from him might pas.

They bound him fast, they beat him sore,
 they stroake him on the face,
 They spit at him, they raild on him,
 with spite and vile disgrace.
 70 By witnes false, they him accusd,
 for to put downe their lawes,
 Although the Judg did answer them,
 'I finde in him noe cause.'

In stid of princlie Cepter
 in his hand they put a reede,
 And like a foole they him araid
 in whiteish cloathes, indeede;
 They whipt him soe the blood ran downe,
 his blessed bones were seene,
 80 And on his head a crowne they set
 of thornes bothe sharpe and keene.

'Behould the man,' the Judg did say;
 they 'crucifie' did crye.
 And Barabas they did let goe,
 but Jesus iudgd to dye;
 Although the Judg did answere them,
 'I finde in him noe ill.
 You haue a law, and by that law,
 goe kill him if you will.'

90 Away they led him wickedlie
 and on his backe they cast
 The cross of our offences all,
 that downe he fell at last.
 And on a roode betwixt two theeues
 they did him crucifie.
 His loue and likinge to his Church,
 these thinges did trulie trye.

To witnes cale those rageinge words
 the two theeues they did vse;
 To witnes cale the blasphemies
 then spoken by the Jewes;
 100 To witnes cale his bloodie woundes
 in handes, in feete, and hart;
 To witnes cale his mother deere,
 that thereof had her part.

63-4 Christ's cry during his agony in the garden of Gethsamane before his arrest: Matthew 26.42, Luke 22.42. **71 the Judg]** Pontius Pilate: Luke 23.14-16, John 19.6-7. **73-80** The details correspond to Matthew 27.26-30 and Mark 15.17-19. But the robe in which he was mockingly clothed is red or purple in all gospel accounts. **83-4** The Jews exercised their choice of one prisoner freed at Passover by favouring the murderer and conspirator Barabas over Jesus: Matthew 27.15-26, Mark 15.6-15, Luke 23.18-25, John 18.39-40. **87 You haue a law]** Jesus was found innocent by Pilate under Roman law but dubiously condemned under the Jewish. **91** By Christian doctrine, Christ died to take the original sin of all mankind upon himself. **92 downe he fell]** Deduced from the report of Simon of Cyrene being made to carry Christ's cross: Matthew 27.32, Mark 15.21, Luke 23.26. **97-8** Actually, only one thief railed at Jesus; the other hailed and worshipped him (Luke 23.39-43). **104 thereof]** of his wounds. Mary was said to have suffered the pains at Jesus' death that, miraculously, she was spared at his birth.

To witnes cale the bloodie speare,
 which at his syde did runne;
 To witnes cale both heaven and earth
 before whome it was done;
 To witnes call both sunne and moone,
 whoe then Eclipsed went; 110
 To witnes call the Temple vaile
 that all in sunder rent.

To witnes calle the darknes great
 that couered earth and skyes;
 To witnes cale the dead men's bones
 which from the graues did ryse;
 To witnes cale his bitter drinke
 and Joyfull wordes he saide;
 To witnes cale his charitie,
 when for his foes he praid. 120

To witnes cale his coate vnseamd
 for which the loates were cast; *lots*
 To witnes cale his dath and paine
 which euerie lime did tast; *limb*
 To witnes cale his goeing downe
 to hell through his greate might;
 To witnes calle his assendinge vp
 to heauen in glorie bright.

Then sith this sheppard paid soe deare
 to buy our freedome lost, 130
 His scornes, his bloes, his blood and life
 was price of that it cost;
 And heere doth giue vs all we haue
 and after Joyes for aye, *for ever*
 And doth requeere our seruice true,
 in humble wise to pray.

'O come away, come away,'
 this shepard cales and cryes,
 'Take vp your crosse, and follow me,
 and doe this world dispise.' 140
 Like sheepe in humble sort let vs
 vnto his voice giue eare
 And in his lawes still walke vpriight
 while we abyden heere.

'O come away, come away,'
 this shepard cales and cryes:
 'Take vp your crosse and follow me,
 and doe this world dispise,
 And in his house and truth abyde,
 what ever shale befall, 150
 And in its truth both liue and dye.'
 Amen, amen, say all!

105 bloodie speare] thrust into the dead Christ's side by a soldier: John 19.34. **110 Eclipsed went]** The sun was darkened at the time of Christ's death: Matthew 27.45, Mark 15.33, Luke 23.44-45. **111-12 Temple vaile ... rent]** So Matthew 27.51, Mark 15.38, Luke 23.45. **113 darknes great]** See 110n. **115-6 dead men's ... ryse]** So Matthew 27.52. **117 bitter drinke]** the vinegar in a sponge offered to Christ on the cross: Matthew 27.48, Mark 15.36, Luke 23.36, John 19.29. **118 Joyfull wordes]** Can only be Christ's words to the penitent thief, Luke 23.43. **120 'Father, forgive them; for they know not what they do':** Luke 23.34. **121-2** The soldiers divided Christ's garments among themselves, but cast lots for a coat without a seam: John 19.23-4. **125-6 goeing downe to hell]** the 'harrowing of hell', whereby between entombment and resurrection, Christ is said to have stormed hell, released certain Old Testament figures and taken them up to heaven, and chained Satan to the pit of hell. There is no clear scriptural source but a number of contributory passages. **147-551** The succession of *me, his* and *its*, shifting between Christ's direct speech and the poet's report, is not strictly logical, but the meaning is clear.

181 WILLIAM ALABASTER 'ALAS, OUR SHEPHERD'

A poem on Christ's Passion and crucifixion, the eighth of 64 manuscript sonnets bound in at the start of a printed French Book of Hours in St John's College Library, Cambridge. Dates in the ms indicate they were written (or at least transcribed) between 16 January 1627 (?1628 new style) and 1628. The poem reflects Matthew 26.31: 'I will smite the shepherd, and the sheep of the flock shall be scattered abroad.' Punctuation almost wholly inserted and line-initial capitals supplied in this edition.

Alas our sheapeard now is strocke againe:
 See how the sillie flocke away doth hye, hasten
 Do hye away themselues to saue thereby
 As if they might bee safe, when hee is slaine.
 Whether, o whether runn yee soe in vaine?
 For whilst yee with your sheapeard shunn to dye refuse to, recoil from
 Into the Jawes of wolues yee doe but fly,
 Who of dispersed sheepe doe make there gaine. scattered, straying
 Knowe yow not the stroakes which on him light
 10 Are aym'd att vs to putt vs all to flight?
 Whose members shall those bee that want a heade,
 Whose flockes that from the folds are scattered,
 Which dyinge with your sheapeard should reviuie
 Butt liunge from your sheapeard dye aliuie?

182 ANTHONY MUNDAY THE SHEPHERD'S SPEECH FROM HIMATIA-POLEOS

Part of a shepherd's speech in Munday's *Himatia-Poleos*. *The Triumphs of olde Draperie, or the rich Cloathing of England* (1614), a pageant at the instalment of Sir Thomas Hayes of the Company of Drapers (to which Munday himself belonged) as Lord Mayor on 29 October 1614. As Munday explains, the title means 'The Cloathing or garments of the Cittie', i.e. its walls, but is applied by Munday to the actual fabrics or drapery on which London's wealth and distinction is based. The pageant incorporates 'a goodly Ramme or Golden Fleece, with a Sheepeard sitting by it'. He speaks on behalf of the Cotswold sheep farmers who provide the wool used by drapers.

From the Ramme
 we haue the Lambe
 From both our finest
 woollles are shorne.
 Wooll had thus from
 the Ramme and Lambe,
 Makes the best Cloath,
 that can be worne.
 10 Thanke then the Draper
 that began
 To make such Cloathing,
 meete for man. fit, becoming

For, if wee haue no Ramme, wee are sure to haue no Lambe: no
 Lambe, no Wooll: no wooll, no Cloth: no Cloth, no Draper.

Heauen graunt that we may neuer see these noes, 'no's: negatives, lacks
 For we shall then feele wise as many woes:
 But that of Ram, Lambe, Wooll, Cloth, still we may haue store:
 So shall the Drapers then thriue more and more.

1 againe] The previous sonnet had described Christ's sufferings during his Passion. 11 members] limbs: implicit concept of the Church as the mystical body of Christ. 12 To what owner will scattered and straying sheep be said to belong?

183 CHRISTOPHER BROOKE TO HIS MUCH LOVED FRIEND MASTER W BROWNE

First published in *The Shepherds Pipe* (1614). While Drayton, Brooke and Davies of Hereford formed a trio of older poets holding Browne and Wither in affectionate esteem, the friendship between Browne (Willy) and Brooke (Cuttie) seems specially close. They both belonged to the Inns of Court, wrote companion elegies for Prince Henry, and addressed eclogues to each other in *The Shepherds Pipe*. They are also associated in Wither's *The Shepherd's Hunting*.

To his much loued friend Master W. Browne of the Inner Temple. D. D.

Cuttie. Willy well met, now whiles thy flockes do feed

So dangerlesse, and free from any feare;

Lay by thy Hooke, and take thy pleasant Reed,

And with thy melody reblesse mine eare,

Which (vpon Lammas last) and on this plaine,

Thou plaidst so sweetly to thy skipping Traine.

1st August, a harvest festival

Willy. I *Cuttie*, then I plaid vnto my sheepe

Notes apt for them, but farre vnfit for thee;

How should my layes (alas) true measure keepe

With thy choyce eares, or make thee melodie:

For in thy straine thou do'st so farre exceede,

Thou canst not relish such my homely Reede.

10

Cuttie. Thy nicenesse shewes thy cunning, nothing more,

Yet since thou seem'st so lowly in thy thought;

(Who in thy Pastorall veine, and learned lore

Art so much prais'd; so farre and neere art sought.)

Lend me thine eares, and thou shalt heare me sing

In praise of Shepherds, and of thee their King.

coyness, shyness (to sing)

My loued WILLY, if there be a Man

That neuer heard of a browne colour'd Swan;

Whose tender Pinions scarcely fledg'd in show

Could make his way with whitest Swans in Poe;

Or if there be among the Spawne of earth,

That thinkes so vilely of a shepherds birth,

That though he tune his Reed in meanest key,

Yet in his braine holds not heauen, earth, and sea:

Then let him know, thou art that yong browne Swan,

That through the winding streames of Albion

Taking thy course dost seeme to make thy pace

With flockes full plum'd equall in loue and grace;

And thou art he (that though thy humble straines

Do moue delight to those that loue the plaines:)

Yet to thy selfe (as to thy sort) is giuen

A IACOBS staffe, to take the height of Heauen;

And with a naturall Cosmography,

To comprehend the earths rotunditie:

Besides the working plummet of thy braine,

Can sound the deepes, and secrets of the maine:

For if the Shepheard a true figure be

Of Contemplation (as the learn'd agree)

Which in his seeming rest, doth (restlesse) moue

About the Center, and to Heau'n aboue;

And in his thought is onely bounded there,

See's Natures chaine fastned to IOVES high Chaire,

20

someone who thinks

*England
keep pace, be as good as*

30

40

9-10 true measure ... eares] Match the expectations of your refined ear. 12 such my homely Reede] a reed (pipe) as homely as mine. 15 Pastorall veine, and learned lore] perhaps contrasted, though of course associated too. lore] ?punning on 'law', the subject of Browne and Cuttie's studies. Cf. no.184.210. 20 browne colour'd Swan] punning on Browne's name. 22 Poe] Po, the river in Italy. 25 meanest key] alluding to the lowly themes and style of pastoral. 30 full plum'd] fully fledged, mature, in contrast to the 'yong browne Swan'. flockes] of swans (cf. 'flock of wild geese', Shakespeare, 1 H IV 3.4.136). Pun on *plume*, pen. 34 IACOBS staffe] instrument used to measure the height of the sun or the pole star. 44 Natures chaine] the 'great chain of being', the hierarchic order of nature emanating from the divine creative source: usually metaphoric, but could be visualized, after *Iliad* 8.19-27. See Natalis Comes, *Mythologiae*, II.4, and Spenser, *FQ* IV.i.30.

- Then thou (that art of PAN the sweetest Swaine
 And farre transcending all his lowly traine)
 In thy discoursiue thought, do'st range as farre
 Nor canst thou erre, led by thine owne faire starre.
 Thought hath no prison and the minde is free
 50 Vnder the greatest King and tyrannie.
 Though low thou seem'st, thy *Genius* mounts the Hill
 Where heauenly *Nectar* doth from *Ioue* distill;
 Where *Bayes* still grows (by thunder not struck down)
 The Victors-Garland, and the Poets-Crowne,
 And vnderneath the Horse-foote-fount doth flow,
 Which giues Wit verdure, and makes learning grow.
 To this faire Hill (from stormes and tempests free)
 Thou oft repair'st for Truthes discouery,
 A prospect vpon all times wandring mazes, *viewpoint, perspective*
 60 Displaying vanity, disclosing graces;
 Nay in some cliffe it leades the eye beyond
 The times horizon stripping sea and land, *outstripping*
 And farther (not obscurely) doth deuine *darkly, indistinctly*
 All future times: Heere do the Muses shine,
 Heere dignity with safety do combine,
 Pleasure with merite make a louely twine. *twin: match, partner*
Vitam uitalem they shall euer leade
 That mount this hill and Learning's path do treade:
 Heere admiration without enui's wonne,
 70 All in the light, but in the heate sit none.
 And to this Mount thou dost translate thine Essence
 Although the plaines containe thy corporal presence,
 Where though poore peoples misery thou shewe
 That vnder griping Lords they vndergoe, *rapacious, extortionate*
 And what content they (that do lowest lye)
 Receiue from Good-men that do sit on hye.
 And in each witty Ditty (that surpasses)
 Dost (for thy loue) make strife 'mongst Country lasses,
 Yet in thy humble straine, Fame makes thee rise
 80 And strikes thy mounting forehead 'gainst the skies.
 Renowned friend, what Trophe may I raise *memorial structure or edifice*
 To memorize thy name; would I could praise *commemorate*
 (In any meane) thy worth, strike enuy dumbe, *by any means*
 But I dye heere; thou liu'st in time to come.
 States haue their Period, statues lost with rust:
 Soules to *Elizium*, Nature yeelds to dust,
 All monuments of Armes and Power decay,
 But that which liues to an Eternall day,
 Letters preserue; Nay, Gods with mortall men
 90 Do simpatize by vertue of the penne. *concur, resemble*
 And so shalt thou: sweete *Willy* then proceede
 And in eternall merite fame thy Reede. *make famous*
PAN to thy fleeced numbers giue increase
 And *Pales* to thy loue-thoughts giue true peace.

PAN] here specially as god of pastoral poets. 46 lowly traine] other poets and their run of pastorals, which Browne is 'transcending' in the long, loosely epic-like structure of his *Britannia's Pastorals* (1616, but perhaps partly composed by 1614, when this poem appeared). 47 discoursiue] wandering, far-ranging (literal Lat. sense). 48 faire starre] continuing the metaphor of the Jacob's staff (34). 51 the Hill] Mount Helicon, sacred to the Muses (see 55). 55 Horse-foote-fount] Literal meaning of Hippocrene, a spring beneath Mount Helicon where the winged horse Pegasus struck his foot. 56 giues ... verdure] makes green, induces growth. 67 Vitam uitalem] (Lat.) living life: 'eternal life' through lasting fame. 71-2 i.e. a state of Platonic ecstasy, where the soul leaves the body. 73-6 Alluding to the satirical and political strand of Browne's poetry. 94 Pales] goddess of the sheepfold and shepherds.

Let faire *Feronia* (Goddesse of the woods)
 Preserue thy yong Plants, multiply thy buds.
 And whiles thy Rams do Tup, thy Ewes do twyn
 Do thou in peacefull shade (from mens rude dyn)
 Adde Pinyons to thy Fame: whose actiue wit
 With *Hermes* winged cap doth suite most fit.

away from; tumult

100

184 JOHN DAVIES OF HEREFORD AN ECLOGUE BETWEEN WILLY AND WERNOCKE

From *The Shepherds Pipe* (1614). Willy, as usual, is William Browne, and Wernocke, Davies himself. The language is thickly dialectal, with (sometimes false) archaisms and rusticities, often drawn from Spenser's *SC*, especially 'October'. A general feature is the archaic verbal ending *-en* for both plural and infinitive.

An Eclogue between yong Willy the singer of his natiue Pastorals, and old WERNOCKE his friend.

Wernocke. WILLY, why lig'st thou (man) so wo-be-gon?
 What? been thy rather Lamkins ill-apaid?
 Or, hath some drierie chance thy Pipe misdnone?
 Or, hast thou any sheep-cure mis-assaid?
 Or, is some conteck 'twixt thy loue and thee?
 Or, else some loue-warke arsie-varsie tane?
 Or, fates lesse frolicke than they went to be?
 What gars my WILLY that he so doth wane?
 If it be for thou hast mis-said, or done,
 Take keepe of thine owne counsell; and, thou art
 As shoene and cleare fro both-twaine as the Sunne:
 For, all Swaines laud thine hauiour, and thine Art.
 Ma hap thine heart (that vnneath brooke neglect,
 And iealous of thy fresh fame) liggs vpon
 Thy rural songs, which rarest Clarkes affect,
 Dreading the descant that mote fall thereon.
 Droope not for that (man) but vnpleate thy browes,
 And blithly, so, fold enuies vp in pleats:
 For, fro thy Makings milke and mellie flowes
 To feed the Songster-swaines with Arts soot-meats.
Willie. Now, siker (*Wernocke*) thou hast split the marke
 Albe that I ne wot I han mis song:
 But, for I am so yong, I dread my warke
 Woll be misualued both of old and yong.
Wernocke. Is thilke the cause that thou been ligge so laid,
 Who whilom no encheson could fore-haile;
 And caitiue-courage nere made misapaid,
 But with chiefe yongsters songsters bar'st thy saile?
 As swoot as Swans thy straines make Thames to ring
 Fro *Cotswould* where her sourse her course doth take,
 To her wide mouth which vents thy caroling
 Beyond the hether and the further lake.
 Than vp (sad swaine) pull fro thy vailed cheeke

liest
dressed, sick
sad; harmed, damaged
misapplied
is there; disagreement, conflict
topsy-turvy, awry; taken, turned out
joyful, happy
causes, affects; dwindle
take heed
bright
behaviour, conduct
it may be; scarcely
protective; is absorbed with
learned men; like, are attracted by
criticism, censure; might
unfold, smoothen out
compositions, poems; honey
poet-shepherds; sweetmeats,
[dainties
sure; hit the target
work
underpriced
the same, this
cause, motive; conceal
bearst
from
pours out, sounds forth
lowered, downcast

10
20
30

95 *Feronia*] goddess of plants and fruits (rather than 'the woods'). 97 *twyn*] exceptional bounty: a ewe commonly gives birth to only one lamb. 100 *Hermes winged cap*] *Hermes* or *Mercury* was commonly depicted with wings on his broad-brimmed cap and sandals. 2 *rather*] early born, hence delicate. 6 ?Has some pain caused by love upset you? (*warke*, pain); ?Has some move or strategy in love turned out badly? (*warke*, work). 9-10 *If ... counsell*] If it is because you have said or done something wrong, be guided by your own judgement. 11 *both-twaine*] both (what you have said and done: see 9). 13 *vnneath brooke*] will scarcely accept or tolerate. 18 *fold ... pleats*] wrap up (i.e. forget) the envy others feel towards you. *pleats*] folds. 22 Though I am not aware that I have ever sung badly. 25 *been ... laid*] Have lain so low, been so cast down or withdrawn. 27 And never felt depressed because of your feeble spirits. *misapaid*] discontented (*OED*, citing this passage alone). 28 But hold your own with the best young singers. 30 *her sourse*] The Thames rises at Thames Head near Cirencester in the Cotswolds. 32 *the hether ... lake*] perhaps the English Channel and the Mediterranean. 33-4 Stop resting your downcast cheek on your palm.

	Hur prop, thy palme: and let thy Virilaies Kill enuious cunning swaines (whom all do seeke) With enuy, at thine earned gaudy praise. Vp lither lad, thou reck'st much of thy swinke, When swinke ne swat thou shouldst ne reck for fame; At <i>Aganip</i> than, lay thee downe to drinke 40 Vntill thy stomacke swell, to raise thy name. What though time yet han not bedowld thy Chin? Thy Dams deere wombe was <i>Helicon</i> to thee; Where (like a Loach) thou drew'st thilke liquor in, Which on thy heart-strings ran with musickes glee. Than vp betimes, and make the sullen swaines With thy shrill Reed such iolly-iouissance That they (enranc'd) ma wonder at thy straines; So, leaue of thee ne're ending souenance.	<i>skilled; seek after, praise deserved; bright, glowing downcast, spiritless; toil</i>
	<i>Willie</i> . Ah <i>Wernocke</i> , <i>Wernocke</i> , so my sp'rits been steept 50 In dulnesse, through these duller times missawes Of sik-like musicke (riming rudely cleept) That yer I pipe well, must be better cause. Ah, who (with lauish draughts of <i>Aganip</i>) Can swill their soule to frolick so their Muse, Whan Courts and Camps, that erst the muse did clip, Do now forlore her; nay, her most abuse? Now, with their witlesse, causelesse surquedry They been transpos'd fro what of yore they were, That Swaines, who but to looser luxurie 60 Can shew the way, are now most cherisht there. These times been crimefull (ah) and being so, Bold Swaines (deft Songsters) sing them criminall; So, make themselues oft gleefull in their woe: For thy tho Songsters are misween'd of all. <i>Mecænas</i> woont in blonket liueries Yclad sike chanters; but these miser times Vncase hem quite, that all may hem despise, As they don all their best embellisht Rimes. And Haruest-queenes, of yore, would Chaplets make 70 To crowne their scalpes that couth most swootly sing, And giue hem many a gaude at Ale or Wake, But now ne recke they of foot carroling. Enaunter they should be as seeme they would, Or songen lowdly for so deere desart; Or else be peregall to Nymphes of old, From which their beastlihed now freely start. Than must they latch the blowes of Fates too fell With their too feeble clowches as they con: For, none regards or guards hem for their spell,	<i>then win glory mother's to a musical tune pipe; pleasing joy may eternal memory slander, ill-judgement such ere i.e., poetic inspiration drench, immerse embrace, love forsake arrogance transformed more dissolute pleasures therefore; ill-judged, maligned used to; bluncket, a greyish-blue cloth dress, provide garb to; such; wretched strip; them heads; knew how to, could; [sweetly care nothing for; dancing and singing if, in case equal, match, ?companion recede ?clutches, hands; can learning, skill</i>

34 Virilaies] virelays, songs: strictly, with only two interlaced rhymes. **35 enuious ... seeke]** i.e. His envious rivals are themselves fine and reputed singers. **37-8 thou reck'st ... fame]** You think too much of your labour and suffering, when you should not care for such things in your quest for fame. **Aganippe]** one of two springs, sacred to the Muses, at the foot of Mount *Helicon* (42). **41 bedowld]** put a beard on (*dowl*, fibre, fluff). **43 Loach]** a kind of fish. Willy drank in poetic inspiration from the water in his mother's womb, as fish drink the water they live in. **49-52** I am so depressed because of these dull times' abuse and ill-judgement of such music (which they boorishly term no better than 'rhymes'), that I must find some better motive to pipe well. **54** Steep their souls in inspiration so as to lend joy and spirit to their muse. **55 Courts and Camps]** seats of power. **62 criminall]** criminally; wrongfully, dissolutely. **63 make ... woe]** draw pleasure from their sorry state. **65 Mecænas]** Gaius Maecenas, famous patron of the arts in ancient Rome. **68** As they (the people of these times) despise the poets' best-composed verses. **69 Haruest-queenes]** young women chosen as 'queen' of the harvest feast. **71 gaude]** trinket given as gift or love-token. **Ale]** village festival where ale is drunk (*OED* 2). **Wake]** festival, esp. of patron saint of village church (*OED* 4b). **73-6** Very cryptic. Perhaps 'If they (poets) would be what they wish, they must either exert themselves unduly for hard-won reward, or seek out as companions the chaste nymphs of old, from whose model the beastly nature of today's women recoil'. **79 guards]** adorns, decorates (cf. *OED* 7).

	Than, vs behouen, yer Elde sick accrewes, Time to forelay, with spels retarding it.	
130	I not what blisse is whelm'd with heau'ns coape So bee the pleasance of the Muse be none: For, when thilk glesome ioyes han hallowed scope They beene as those that heau'ns-folke warble on. I con my good; for, now my scalpe is frost Yeelding to snow; the crow-feete neere mine Eyne Beene markes of mickle preefe I haue, that most Of all gleees else alow, han suddaine fine. O how it garres old <i>Wernock</i> swynck with glee In that emprise that chiuen featest fame, It heats my heart aboue ability	<i>do not know; covered; cope, vault if it be that; delight delightful; have like know; head strong proof makes; labour cheves, gains</i>
140	To leauie parduring souenance of my name. And whan mine Engine han heau'd hy my thought, An that on point-deuice eftsoones y fell, O! how my heart's ioy-rapt, as I had cought A Princedome to my share, of thilk Newell. They beene of pleasances the alderbest: Than, God to forne; I wol no mo but tho: Tho beene the summe of all I louen best: And for hem loue I life; else nold I so.	<i>lasting memory ingenuity, skill; raised caught, obtained best of all before God them; I would not do so variegated (with flowers) rill; ?flows slowly most skilful or elegant wood-gods, not the Olympians</i>
150	Driue on thy flocke than, to the motley plaines Where by some prill, that 'mong the Pibbles plods, Thou, with thyne Oaten reede, and queintest straines, Maist rapt the <i>senior</i> Swaines, and <i>minor</i> Gods: That as on <i>Ida</i> that mych-famed Mount, A Shepheard Swaine; that sung lesse soote than thou, By light loues Goddesses, had the grace to mount To owe the sheenest Queene that Earth did owe: So, thou maist, with thy past'rall Minstralsy Beating the aire, atweene resounding Hils, Draw to thee Bonibels as smirke, as hy,	<i>boon, favour; rise own, possess; most beautiful ?striking the air with your notes beauties; attractive, smart; high-born</i>
160	And wrap hem in thy loue begrey their wils: For (ah) had <i>Phæbus</i> Clarkes the meanes of some Worse Clarkes (paravnter) so to sing at ease; They soone would make high long-wing'd haggards come and vaile vnto their Lures: so, on hem seise. For, bright Nymphes buxume Breastes do eas'ly ope To let in thirling notes of noted laies, For, deftly song they han a charming scope; So, Nymphs themselues adore Brows girt with Bayes. Than, <i>Willy</i> (ah for pitty of thine heart	<i>perhaps pliant, indulgent penetrating, moving spellbinding power</i>
170	That drouping yearnes, at misses of these times)	<i>laments; vices, defects</i>

127] It behoves us, before we are overtaken by old age. **accrewes]** gathers. **128 forelay]** (a) frustrate (b) anticipate, guard against. **spels]** (a) magic spells (b) compositions, poems. **129-32** I do not know what bliss there might be under heaven if not the joy of poetry: for if those joys (poems) are given blessed scope, they resemble the songs that the angelic choirs sing. **133-4 frost / yeelding to snow]** grizzled, turning to white. **135-6 most ...fine]** Almost all earthly pleasures other than poetry have sudden end. **136 alow]** down below, earthly. **138** In the enterprise that gains fittest or highest fame. **142** If it quickly achieves perfection. **144 Newell]** novelty (*OED newel* n², citing this passage): ?value, lustre. **146 I wol ... tho]** I wish for nothing but that. **153-6 Paris, prince of Troy, while living as a shepherd on Mount Ida for love of the nymph Oenone, judged Venus the fairest of three contending goddesses and was granted Helen of Troy as reward. 160 begrey]** ?by grace of (*OED*, citing this passage only, suggests error for *malgré*, in spite of.) **161-8** If poets had the wealth that priests have, they would draw proud high-born women to them as falconers call hawks, for the soft breasts of pretty young women are easily affected by fine songs as by a magic spell, and they adore poets crowned with laurels. **161-62 Phæbus Clarkes]** priests of Phoebus or Apollo, god of poetry – i.e. poets. **the meanes of some / Worse Clarkes]** the wealth of worse (i.e. actual) priests. The Spensersians inclined to Puritanism and attacked the Anglican establishment. **163 high]** proud. **long-wing'd]** Long-winged falcons (as opposed to short-winged hawks) were 'noble' birds that could only be kept by the aristocracy, to hunt for sport and not for food. **haggards]** female hawks caught as adults in the wild state, hence the most spirited. **164 vaile]** descend. **Lure]** a device of a bunch of feathers, used by falconers to recall their birds.

Take thou thy Pipe, and of glee take thy part;	(a) joy (b) glee-song, song of many 'parts'	
Or cheere thy selfe with cordials of thy Rimes.		
Before the worlds sterne face, the world backe-bite		
So slyly that her parts ne't perceiue:		do not perceive it
Morall thy matter so, that, tho thou smite,		
Thou maist with tickling her dull sence deceiue.		their (the objects of satire)
Than hy thee, <i>Willy</i> , to the neighbour wasts		neighbouring, adjoining
Where thou (as in another world alone)		[wasts: wastes, commons, open fields]
Maist (while thy flocke do feede) blow bitter blasts		
On thy loudst Pipe, to make ils pertly knowne.		apertly, openly
For, sith the rude-crude world doon vs misplease		
That well deseruen, tell wee hur hur owne;		180
And let her ken our cunning can, with ease,		speake frankly to her
Aye shend, or lend hur sempiternie renowne.		know; skill, learning
<i>Willy</i> . Ah <i>Wernocke</i> , so thy sawes mine heart downe thril		shame, disgrace; eternal
With loue of Muses skill in speciall,		doon, old plural of do
That I ne wot, on mould what feater skill		
Can bee yhugg'd in Lordings pectorall.		do not know; soil, earth; fitter
Ne would I it let-bee for all the store		embraced; breast
In th'vncoth scope of both-twain hemispheres;		wealth, treasures
Ynough is mee, <i>perdy</i> , nor striue for more		190
But to be rich in hery for my leeres.		
Ne would I sharen that soule-gladding glee		praise, fame; learning, skill
In th'euer gaudy Gardens of the blest		
Not there to han the Muses companee,		bright, beautiful
Which, God to-fore, is of the best, the best.		have
Now, <i>Wernock</i> , shalt thou see (so mote I thee)		before God; the very best of all
That I nill vsen any skill so mytch		and so may I (see) you
(Faire fall my swinck) as this so nice, and free,		do not wish to; much
In case I may my name to Heauen stich.		labour; dainty, elegant; noble
For why, I am by kind so inly pulde		?so that; ?attach, reach up
To these delices; that when I betake		200
My selfe to other lore I more am dul'd;		nature; drawn from the heart
And therefro, keenely set, I fall to make.		delights
But, well-away, thy nis the way to thriuene;		
And my neer kith for that wol sore me shend,		eagerly; devote myself to composing poetry
Who little reck how I by kind am giuen		alas; is not
But hur wold force to swinck for thriffter end.		near relations, family; scold
Hence forward then I must assay, and con		consider; nature, temperament
My leere in leefull lore, to pleasen them		her, i.e. nature; toil; more lucrative
That, sib to mee, would my promotion,		con My leere: ply my studies
And carke for that to prancke our common Stemme:		(a) lawful, approved (b) legal (studies)
		210
		related; wish for; advancement, success
		labour; adorn, glorify;
		[family, lineage
		goes
For, now (as wends the world) no skill to that		shepherds, rustics
(Or rather but that) thriuies; sith Swaines are now		strife, contention; know
So full of contecke, that they wot ne what		wish for
They would; so, if they could; they all would owe.		
So fares it in calme seasons with curst men;		
If freenes forbear, at home, hem to inuade,		(a) foreigners (b) enemies

172 cordial] drink or medicine to strengthen the heart. 175-6 Put moral (i.e. satirical) matter in your poems in such a way that, though you hit hard, the foolish targets think you are flattering (tickling) them. 185 so ... thrill] Your utterances thrill my heart to the core in such a way. 187-8 I do not know what better skill on earth can be contained within an aristocrat's breast. 190 across the unknown expanse of both hemispheres. 191 This is enough to make me desist from seeking more. 199 Faire ... swinck] So may my labours prosper. 201-12 Therefore I am, of my nature, so deeply attracted to these pleasures (of poetry) that I am bored when I turn to other matters; hence I eagerly turn to composing poetry. But alas, poetry does not bring wealth; hence my relatives scold me, caring little for my natural bent, and would force me to turn to some more lucrative pursuit. So I must proceed with their approved studies, to please my relatives that wish for my advancement, toiling for the greater glory of my family line. 213-6 The world is now such that no skill thrives as much as that (making money), or indeed except that. Even common rustics have grown so contentious that they do not know what they want; hence they wish to possess everything if they can. 218-20 If foreign powers do not invade them, they disturb their peace by bringing lawsuits against each other until they die.

- 220 They wry their peace to noy each other then twist, distort
 By plees, till they decease, or fall, or fade. pleas, lawsuits
 So times beene keener now with common Swaynes more harsh or distressful
 Than whan as forraigne foe-men with hem fought:
 For, now they swyncke, but for slye *Law-mens* gaines toil
 Or seld they should possessen what they ought. own
 But, what for this? to mee it little longs belongs, befits
 To gab of sikliche notes of misery; chatter, babble; suchlike
 Ynough is mee to chaunten swoote my songs,
 And blend hem with my rurall mynstrelsy.
 But, ô (my *Wernock*) how am I to thee
 230 Obligen, for thy keene reencouragements encouragements
 To skill so mickle lou'd and sought of mee
 As this of making with Arts Elements?
 I not how I shall thriue therein; ne how do not know; nor
 I shall be dempt of in these nicer times: deemed, judged; more fastidious or critical
 But how soere so thou my workes alow,
 I nill bee ill-apaiden with my Rimes.
Wernock. Thou nedst not, *Willy*; wretch were I to laude
 Thee in thy misses: for, I so should bee
 To th'adultries of thy wits-scapes, but a Baude
 240 Ne, as a friend, in sentence, should bee free.
 Than, wend thou fairely on, with thyne emprise; go, proceed; enterprise, programme
 Sing cleerely, *Will*, on mine encouragement,
 And other *Swaines*, more able to deuise; compose (poetry)
 And, fixe thee for it, in the firmament.
 Ynough is mee so I may beare a part
 Aye in the Muses Quire with those and thee; those: the other, abler 'Swaines' (243)
 Il'e sing (at ease) aloud, with cheerefull hart,
 No base ne meane but Tenor of best glee. No ... ne neither ... nor; middle; tune, melody
 250 *Willy*. And I, with thee, woll chaunt each counter-verse matching or answering verse
 So shrilly that wee'l make thilk Quire to ring
 As euer do the Angels; who rehearse repeat, utter
 The loudest lauds of heau'ns-Lord whan they sing.
 So, farewell, *Wernock*, mickle thanks to thee
 For thy freedome, that canst so well deuise: frankness
Phæbus now goes to glade; than now goe wee, sets
 Vnto our sheddés to rest vs till he rise.
Wernock. Agree'd, deere *Willy*, gent and debonaire,
 Wee'l hence: for, rhumaticke now fares the Aire.

185 GEORGE WITHER *THE SHEPHERD'S HUNTING, ECLOGUE V*

First published in the collection *The Shepherds Pipe* (1614, with eclogues by William Browne, Christopher Brooke and John Davies of Hereford); then as Eclogue V in Wither's *The Shepherds Hunting* (1615), whose text is followed below. Roget is (George) Wither; Alexis, William Ferrar, Wither's contemporary at the Inns of Court. In Wither's *Juvenilia* (1622 *et seqq.*), Roget becomes Philarete (lover of virtue), the name of Wither's persona in *Fair-Virtue*. A notable combination of pastoral and satire: apparently poles apart, but sharing the humbler end of the spectrum of literary genres, with a common legacy of rude, rustic diction. The shepherd and the hunter were also sometimes compared though more usually contrasted. Wither associates the two in a sharper paradox than usual.

To Master *W. F.* of the *Middle Temple*.
 The fift Eglogue.

224 Otherwise they could seldom retain possession of what they own. 232 making ... Elements] writing poetry with the qualities of, or in accord with the principles of, art. 235 alow] ?allow, praise (OED 1); ?a-low, lower or denigrate. General sense: 'however you may judge of my work'. 236 I will not be ill-repaid by my verses - i.e. they will be their own reward. 237-40 You need not be afraid of not obtaining reward; for if your songs were really bad, I would be a wretch to praise your defects in this way. In that case, I would be nothing better than a bawd to your prostituted wit, whereas a friend should be frank in his judgement. 244 And turn you into a star (the ultimate mark of fame). 257 gent] gentle, noble: significantly used of a lowly shepherd. debonaire] 'gracious, kindly' (OED). o.i. W.F. William Ferrar

ARGUMENT.

ROGET here ALEXIS moues,
 To embrace the Muses loues;
 Bids him neuer carefull seeme
 Of anothers disesteeme: *full of care, distressed*
 Since to them it may suffice,
 That themselues can iustly prize.

ROGET. ALEXIS.

Roget. Alexis if thy worth doe not disdain
 The humble friendship of a meaner Swain;
 Or some more needful busines of the day
 Vrge thee to be too hasty on thy way;
 Come (gentle Shepheard) rest thee here by me,
 Vnder the shadow of this broad-leau'd tree:
 For though I seeme a stranger, yet mine eye
 Obserues in thee the markes of curtesie:
 And if my iudgement erre not, noted too
 More then in those that more would seeme to doe; 10
 Such *vertues* thy rare modesty doth hide
 Which by their proper luster I espy'd; *native, inherent*
 And though long mask'd in silence they haue beene
 I haue a wisdom through that silence seene:
 Yea, I haue learned knowledge from thy tongue,
 And heard when thou hast in concealement sung:
 Which me the bolder and more willing made
 Thus to inuite thee to this homely shade.
 And though (it may be) thou couldst neuer spye
 Such worth in me I might be knowne thereby, *as to make me famous* 20
 In thee I doe; for here my neighbouring sheepe
 Vpon the border of these downes I keepe:
 Where often thou at Pastorals and playes,
 Hast grac'd our Wakes on Summer Holy-dayes:
 And many a time with thee at this cold spring
 Met I to heare your learned shepherds sing,
 Saw them disporting in the shady groues,
 And in chaste Sonnets wooe their chaster loues:
 When I, endued with the meanest skill,
 Mongst others haue beene vrg'd to tune my quill, 30
 Where (cause but little cunning I had got) *because I have little skill*
 Perhaps thou saw'st me, though thou knew'st me not.
Alexis. Yes *Roget*, I doe know thee and thy name,
 Nor is my knowledge grounded all on fame, *rumour, hearsay*
 Art not thou hee, that but this other yeere,
 Scard'st all the Wolues and Foxes in the sheere? *shire*
 And in a match at Foot-ball lately try'd *set up*
 (Hauing scarce twenty Satyres on thy side)
 Held'st play; and though assailed, kept'st thy stand
 Gainst all the best-try'd Ruffians in the land? 40
 Did'st thou not then in dolefull Sonnets mone,
 When the beloued of great *Pan* was gone;
 And at the wedding of faire THAME and RHINE,
 Sing of their glories to thy Valentine?
 I know it, and I must confesse that long
 In one thing I did doe thy nature wrong:

0.8-9 They that can appreciate their own true worth are sufficiently rewarded. 10 More worth in you than those who apparently promise more. 35-40 Alluding to his earlier satires, chiefly the **twenty** (38) in *Abuses Strip and Whipt* (1613; perhaps an earlier, suppressed edition in 1611), which landed him in prison. 42 **beloued of great Pan**] Prince Henry, whose death Wither mourned in *Prince Henries Obsequies* (1612). **Great Pan**] ?God; ?King James. 43 **wedding of faire THAME and RHINE**] of King James's daughter Elizabeth and Frederick V, Count Palatine, celebrated by Wither in *Epithalamia or Nuptiall Poems* (1612). 44 **to thy Valentine**] The wedding took place on Valentine's Day. Wither's *Epithalamia* includes an address to a supposed valentine.

For till I markt the aime thy Satyres had,
 I thought them ouerbold and *Roget* mad;
 But since I did more neerely on thee looke closely
 50 I soone percei'd that I had all mistooke;
 I saw that of a Cynicke thou mad'st show
 Where since I finde that thou wert nothing so,
 And that of many thou much blame hadst got
 When as thy Innocence deseru'd it not.
 But this too good opinion thou hast seem'd
 To haue of me (not so to be esteem'd)
 Preuailes not ought to stay him who doth feare
 Hee rather should reproofes then praises heare.
 'Tis true, I found thee plaine and honest to, too
 60 Which made me like, then loue, as now I doe.
 And *Roget*, though a stranger, this I say,
 Where I doe loue I am not coy to stay. shy, reluctant
Roget. Thankes gentle Swaine that dost so soone vnfolde express, relate
 What I to thee as gladly would haue tolde
 And thus thy wonted curtesie exprest accustomed, habitual
 In kindly entertaining this request:
 Sure I should iniury my owne content destroy my own peace of mind
 Or wrong thy loue to stand on complement, compliment, ceremony
 Who hast acquaintance in one word begunne
 70 As well as I could in an age haue done:
 Or by an ouerweaning slownesse marre
 What thy more wisdome hath brought on so farre.
 Then sit thou downe and Il'e my minde declare
 As freely, as if wee familiars were: old friends, boon companions
 And if thou wilt but daigne to giue me eare
 Something thou maist for thy more profit heare.
Alexis. Willingly *Roget* I thy wish obey.
Roget. Then know *Alexis* from that very day
 80 When as I saw thee at that Shepherds Coate (a) sheeppcote (b) cottage
 Where each I thinke of other tooke first noate,
 I meane that Pastor who by *Tauies* springs
 Chast Shepherds loues in sweetest numbers sings,
 And with his Musicke (to his greater fame)
 Hath late made proud the fairest Nymphs of Thame.
 E'ne then mee thought I did espy in thee
 Some vnpercei'd and hidden worth to be,
 Which in thy more apparant vertues shin'd
 And among many I in thought deuin'd,
 90 By something my conceit had vnderstood judgement, understanding
 That thou wert markt one of the Muses brood,
 That made me loue thee: And that loue I beare
 Begat a Pitty, and that Pitty Care: bare, bore
 Pitty I had to see good parts conceal'd,
 Care I had how to haue that good reueal'd,
 Since 'tis a fault admitteth no excuse
 To possesse much and yet put nought to vse:
 Heereon I vow'd (if wee two euer met)
 The first request that I would striue to get
 Should be but this, that thou wouldst shew thy skill,
 100 How thou could'st tune thy verses to thy quill:
 And teach thy Muse in some well trained song,
 To shew the Art thou hast suppress so long:
 Which if my new acquaintance may obtaine friendship (with you)
Roget will euer honour this dayes gaine.

55-8 Your excessively high opinion does not reassure me, as I expect reproofs rather than praise. **81** that Pastor] William Browne of Tavistock (*Tauies springs*). **82** Prob. referring to Browne's eclogues in *The Shepherds Pipe*: see headnote. **83-4** Uncertain allusion: perhaps to Browne's masque *Ulysses and Circe*; but this was acted at the Inner Temple in January 1614-15 – i.e. later than *The Shepherds Pipe*, where this eclogue first appeared.

- Alexis.* Alas! my small experience scarce can tell
 So much as where those Nymphes the Muses dwell,
 Nor (though my slow conceit still trauels on)
 Shall I ere reach to drinke of Hellicon;
 Or if I might so fauour'd be to taste
 What those sweet streames but ouer-flow in waste, 110
 And touch *Parnassus*, where it low'st doth lye,
 I feare my skill would hardly flagge so hye. *fly, flutter*
- Roget.* O spayre not Man, the Gods haue prized nought
 So deere that may not be with labour bought,
 Nor need thy paine be great since Fate and Heauen
 That (as a blessing) at thy birth haue giuen. *That: the prize*
- Alexis.* Why, say they had?
- Roget.* Then vse their gifts thou must,
 Or be vngratefull, and so be vniust:
 For if it cannot truly be deny'd,
 Ingratitude mens benefits doe hide; 120
 Then more vngratefull must he be by oddes
 Who doth conceale the bounty of the Gods.
- Alexis.* That's true indeed, but Enuy haunteth those
 Who seeking fame their hidden skill disclose:
 Where else they might (obscur'd) from her espying,
 Escape the blasts and danger of enuying;
 Critickes will censure our best straines of Wit,
 And purblinde Ignorance misconster it.
 All which is bad, yet worse then this doth follow,
 Most hate the Muses, and contemne *Apollo*. 130
- Roget.* So let them: why should we their hate esteeme?
 Is't not enough we of our selues can deeme?
 Tis more to their disgrace that we scorne them
 Then vnto vs that they our Art contemne;
 Can we haue better pastime then to see
 Their grosse heads may so much deceiued be,
 As to allow those doings best where wholly
 We scoffe them to their face, and flout their folly:
 Or to behold blacke Enuy in her prime,
 Die selfe-consum'd whilst we vie liues with time: 140
 And in despight of her, more fame attaine
 Then all her malice can wipe out againe?
- Alexis.* Yea but if I apply'd me to those straines,
 Who should driue forth my flocks vnto the plaines,
 Which whilst the Muses rest and leasure craue,
 Must watering, folding, and attendance haue.
 For if I leaue with wonted care to cherish *leave off, neglect*
 Those tender heards: both I and they should perish.
- Roget.* *Alexis* now I see thou dost mistake,
 There is no meaning thou thy charge forsake; *It is not intended that* 150
 Nor would I wish thee so thy selfe abuse
 As to neglect thy calling for thy Muse:
 But let these two so of each other borrow,
 That they may season mirth, and lessen sorrow.
 Thy flocke will helpe thy charges to defray,
 Thy muse to passe the long and tedious day.
 Or whilst thou tun'st sweet measures to thy *Reed*
 Thy sheep to listen will more neere thee feed,
 The wolues will shun them, birds above thee sing,
 And Lambkins dance about thee in a Ring; 160
 Nay which is more: in this thy low estate
 Thou in contentment shalt with Monarkes mate: *match*

108 Hellicon] Helicon, the spring beneath Mount Parnassus, sacred to the Muses. **132 of ...deeme]** judge truly of our own worth. **140 vie liues with time]** compete in longevity with time, strive for immortal fame.

For mighty *Pan*, and *Ceres* to vs grants
 Our fields and flockes shall helpe our outward wants.
 The Muses teach vs songs to put off cares,
 Grac'd with as rare and sweet conceits as theirs:
 And we can thinke our Lasses on the greens
 As faire, or fairer, then the fairest Queenes;
 Or what is more then most of them shall doe,
 170 Wee'le make their iuster fames last longer to, too
 Hauing our Lines by greatest Princes grac'd
 When both their name and memory's defac'd.
 Therefore *Alexis* though that some disdain
 The heauenly musicke of the Rurall plaine,
 What is't to vs, if they (or'e seene) contemne
 The dainties which were nere ordain'd for them?
 And though that there be other some enuy
 The praises due to sacred Poesie,
 Let them disdain and fret till they are weary,
 180 We in our selues haue that shall make vs merry:
 Which he that wants, and had the power to know it,
 Would giue his life that he might dye a Poet.
Alexis. A braue perswasion. eloquent argument
Roget. Here thou see'st me pent
 Within the iawes of strict imprisonment;
 A forlorne *Shepherd*, voyd of all the meanes, lacking, bereft
 Whereon Mans common hope in danger leanes:
 Weake in my selfe, exposed to the *Hate*
 Of those whose *Enuyes* are insatiate:
 Shut from my Friends, banish'd from all delights,
 190 Nay worse: excluded from the sacred *Rites*.
 Here I doe liue (mongst out-lawes markt for death)
 As one vnfit to draw the common breath,
 Where those who to be good did neuer know
 Are barred from the meanes should make them so.
 I suffer, cause I wish'd my Countrey well,
 And what I more must beare I cannot tell.
 I'me sure they giue my body little scope,
 And would allow my *Minde* as little *Hope*.
 200 I wast my Meanes, which of it selfe is slender,
 Consume my Time (perhaps my Fortunes hinder)
 And many Crosses haue, which those that can
 Conceau no wrong that hurts another man
 Will not take note of, though if halfe so much be aware of
 Should light on them, or their owne person touch,
 Some that themselues (I feare) most worthy thinke
 With all their helpes would into basenesse shrinke. resources, support
 But spight of *Hate*, and all that spight can doe,
 I can be patient yet, and merry to;
 That slender *Muse* of mine, by which my *Name*,
 210 Though scarce deseru'd hath gaind a little fame,
 Hath made me vnto such a Fortune borne,
 That all misfortunes I know how to scorne;
 Yea, midst these bands can sleight the *Great'st* that be bonds, fetters
 As much as there disdain misteemes of me. their; misjudges
 This Caue whose very presence some affrights prison cell, dungeon
 I haue oft made to Echo forth delights, i.e., songs
 And hope to turne, if any Iustice be,
 Both Shame and Care on those that wisht it me:
 For while the world ranck villanies affords,

163 *Ceres*] goddess of farming and harvests (cf. *fields*, 170). 166, 169-70 *theirs, them, their*] presumably the monarchs (162). 175 *or'e seene*] mistaken (*OED overseen* 1). 184 *imprisonment*] at the Marshalsea prison, for the offence given by *Abuses Stript and Whipt*. 190 *sacred Rites*] It seems he cannot carry out religious worship in prison, or maybe not in accord with his Puritan bent.

- I will not spare to paint them out in words; 220
 Because I thus into these troubles runne,
 I knew what man could act, e're I begun: *what people might do to me*
 And I'll fulfill what my Muse drawes me to,
 Maugre all Iayles, and Purgatories to. *despite*
 For whil'st she sets me honest task's about,
Vertue or shee I know will beare me out:
 And if by *Fate* th'abused power of some
 Must in the worlds eye leaue me ouercome, *defeated*
 They shall finde one fort yet so fenc'd I trow,
 It cannot feele a mortals ouerthrow. 230
 This Hope and trust that great power did infuse,
 That first inspir'd into my brest a *Muse*,
 By whom I doe, and euer will contemne
 All these ill haps, my foes despight, and them.
Alexis. Thou hast so well (young *Roget*) playd thy part
 I am almost in loue with that sweet Art:
 And if some power will but inspire my song,
Alexis will not be obscured long.
Roget. Enough kinde Pastor: But oh! yonder see 240
 Two honest Shepheards walking hither be,
Cutty and *Willy*, that so dearely loue,
 Who are repaying vnto yonder Groue:
 Let's follow them: for neuer brauer Swaines
 Made musicke to their flockes vpon these plaines.
 They are more worthy, and can better tell
 What rare contents doe with a Poet dwell.
 Then whiles our sheep the short sweet grasse do shear,
 And till the long shade of the hils appeare,
 Wee'le heare them sing: for though the one be yong,
 Neuer was any that more sweetly sung. 250

186 GEORGE WITHER FROM FAIR-VIRTUE

The opening section of Wither's *Faire-Virtue, the Mistresse of Philarete* (1622), a philosophical allegory cast as a pastoral romance: Philarete (lover of virtue) loves the shepherdess Fair-Virtue. There is a Platonic undercurrent, extending to the common Neoplatonic premise (not Plato's own) that aspiration to ideal virtue inspires poetry: Fair-Virtue is also Philarete's muse (see 264.) There is also a vivid recreation of Wither's native Hampshire countryside.

- Two prettie *Rills* doe meet, and meeting make
 Within one vally, a large siluer lake:
 About whose bankes the fertile mountaines stood,
 In ages passed brauely crownd with wood; *handsomely, splendidly; timber, big trees*
 Which lending Cold-sweet-shadowes, gaue it grace,
 To be accounted *Cynthia's* Bathing place. *Diana's*
 And from her father *Neptunes* brackish Court,
 Faire *Thetis* thither often would resort,
 Attended by the Fishes of the *Sea*,
 Which in those sweeter waters came to plea. *play* 10
 There would the daughter of the *Sea-God* diue;
 And thither came the *Land-Nymphs* euery Eue,
 To wait vpon her: bringing for her browes,
 Rich garlands of sweet flowres, and Beechy boughs.

229-30 one fort ... ouerthrow] a defence so strong that it is not affected by mundane defeat. 241 *Cutty*] Christopher Brooke, another associate from the Inns of Court. 1 Two prettie *Rills*] the rivers *Itchen* and *Arle* (*Alre*); or perhaps the *Arle* and *Candover Brook*, both flowing into the *Itchen*. 2 lake] *Arlesford Pond*, excavated in 13-c. 8 *Thetis*] sea-goddess, mother of *Achilles*: daughter of the sea-god *Nereus*, but *Neptune* may be called her 'father' in a general patriarchal sense.

- For, pleasant was that *Poole*; and neere it, then,
 Was neither rotten Mersh, nor boggy Fen.
 It was nor ouergrowne with boystrous Sedge,
 Nor grew there rudely then along the edge
 A bending Willow, nor a pricky Bush,
 20 Nor broadleafd Flag, nor Reed, or knotty Rush.
 But here, wel order'd was a groue with Bowers:
 There grassy plots set round about with Flowers.
 Here, you might (through the water) see the land
 Appeare, strowd o're with white or yellow sand.
 Yonn, deeper was it; and the wind by whiffes
 Would make it rise, and wash the little cliffes,
 On which, oft pluming sate (vnfrighted than) *preening, trimming their feathers; then*
 The gagling Wildgoose, and the snow-white Swan: *cakling*
 With all those flockes of Fowles, which to this day,
 30 Vpon those quiet waters breed, and play.
 For, though those excellences wanting be,
 Which once it had; it is the same, that we
 By Transposition name the *Ford* of *Arle*.
 And out of which along a Chalky Marle
 That *Riu*er triels, whose waters wash the *Fort*,
 In which braue *Arthur* kept his royall Court.
 North-east (not far from this great *Poole*) there lies
 A tract of Beechy mountaines, that arise
 With leasurely-ascending to such height, *by an easy slope*
 40 As from their tops the warlike *Ile of Wight*
 You in the *Oceans* bosome may espie,
 Though neere two hundred furlongs thence it lie.
 The pleasant way, as vp those hils you clime,
 Is strewed o're, with *Mariarome*, and *Thyme*, *marjorum*
 Which grows vnset. The hedge-rows doe not want *not planted (by man), wild*
 The Cowslip, violet, Primrose, nor a plant,
 That freshly sents: as Birch both greene and tall; *'scents', smells*
 Low Sallowes, on whose bloomings Bees doe fall;
 Faire Woodbinds, which about the hedges twine;
 50 Smooth *Priuet*, and the sharpesweete *Eglantine*.
 With many moe, whose leaues and blossomes faire,
 The Earth addorne, and oft perfumes the ayre.
 When you vnto the highest doe attaine,
 An intermixture both of Wood and Plaine
 You shall behold: which (though aloft it lye)
 Hath downes for sheepe, and fields for husbandry.
 So much (at least) as little needeth more,
 If not enough to marchandize their store.
 In euery Rowe hath Nature planted there *hedgerow*
 60 Some banquet, for the hungry passenger.
 For here, the Hasle-nut and Filbird growes;
 There Bulloes, and a little further Sloes. *a kind of wild plum*
 On this hand, standeth a faire weilding-tree; *wilding, wild apple*
 On that, large thickets of blacke Cherries be.
 The shrubbie fields are Raspicie Orchards there, *raspberry*
 The new fel'd woods, like Strabery-gardens are:
 And, had the *King of Riuer*s blest those hills
 With some small number of such prettie *Rills*
 As flow elsewhere, *Arcadia* had not seene
 70 A sweeter plot of Earth then this had beene.

17 **boystrous**] 'Strong- or coarse-growing, rank' (*OED* 6, citing this passage). 28 **Swan**] As late as 1785, *The Complete Gazetteer of England and Wales* (London, G. Robinson & R. Baldwin: entry on 'Alresford'), speaks of 'an abundance of swans' here. 33 **Transposition**] The river was originally called *Alre*. **Ford of Arle**] the town of Arlesford. 35 **That Riuer**] the Itchen. 35-6 **the Fort ... Court**] Winchester. 57-8 Enough to meet local needs, though not for sale. 61 **Filbird**] filbert or cultivated hazel, often distinguished from the 'hazel' as such.

For what offence this Place was scanted so
 Of springing waters, no record doth show:
 Nor haue they old tradition left, that tels;
 But till this day, at fiftie fathome *Wels*
 The Shepherds drink. And strange it was to heare
 Of any Swaine that euer liued there,
 Who either in a *Pastorall-Ode* had skill,
 Or knew to set his fingers to a quill.
 For, rude they were who there inhabited,
 And to a dull contentment being bred, 80
 They no such art esteem'd, nor tooke much heed
 Of any thing, the world without them did *outside their locality*
 Eu'n there; and in the least frequented place
 Of all these mountaines, is a little space
 Of pleasant ground hemd in with dropping trees,
 And those so thicke, that *Phæbus* scarcely sees *drooping*
 The earth they grow on once in all the yeere, *sun-god, hence sun*
 Nor what is done among the shaddowes there.
 Along those louely pathes (where neuer came
 Report of *Pan*, or of *Apollo's* name, 90
 Nor rumour of the *Muses* till of late)
 Some *Nymphs* were wandring; and by chance, or Fate
 Vpon a Laund ariued, where they met *lawn, clearing, glade*
 The little flocke of Pastor *Philaret*.
 They were a troupe of Beauties knowne well nigh
 Through all the Plaines of happy *Britany*. *Britain*
 A Shepherds lad was he, obscure and young,
 Who (being first that euer there had sung)
 In homely Verse, expressed Countrey loues;
 And onely told them to the Beechy groues: 100
 As if to sound his name he neuer ment,
 Beyond the compasse that his Sheep-walke went.
 They saw not him; nor them perceiued he:
 For, in the branches of a Maple-tree
 He shrouded sate, and taught the hollow hill
 To *Eccho* foorth the Musique of his quill:
 Whose tatling voice redoubled so the sound,
 That where he was conceald, they quickly found.
 And there, they heard him sing a Madrigall,
 That soone betrayd his cunning to them all. *revealed, gave evidence of* 110
 Full rude it was no doubt, but such a Song,
 Those rusticke and obscured shades among
 Was neuer heard (they say) by any eare,
 Vntill his *Muses* had inspir'd him there.
 Though meane and plain his Country habit seemd,
 Yet by his Song the Ladies rightly deemd,
 That either he had trauailed abrode, *(a) travelled (b) worked*
 Where Swaines of better knowledge make abode.
 Or else, that some braue *Nymph* who vs'd that *Groue*,
 Had dained to enrich him, with her loue. 120
 Approaching nearer, therefore, to this Swaine,
 They him saluted; and he, them againe:
 In such good fashion, as well seemd to be
 According to their state and his degree.
 Which greetings being passed, and much chat,
 Concerning him, the place, with this and that;
 He, to an Arbor doth those beauties bring;
 Where, he them prayes to sit, they him to sing:
 And to expresse that vntaught Country Art,
 In setting forth the *Mistresse* of his hart; 130

106 quill] reed-pipe, but also suggesting a pen (which becomes the dominant meaning later: see 251).
107 tatling] (a) babbling (b) tell-tale, betraying his position. **124** i.e. mindful of his humbler station
 in respect of their rank.

Which they oreheard him practise, when vnseene,
He thought no eare had witness of it beene.

At first (as much vnable) he refusd;
And seemed willing to haue beene excusde,
From such a taske. For, trust me *Nymphs* (quoth he)
I would not purposely vnciuill be,
Nor churlish in denying what you craue;
But, as I hope Great *Pan* my flocke will saue,
I rather wish, that I might, heard of none,
140 Enioy my Musick by my selfe alone:
Or, that the murmers of some little Flood
(Ioynd with the friendly *Ecchoes* of the wood)
Might be th'impartially Vmpires of my wit,
Then vent it, where the world might heare of it.
And doubtlesse, I had sung lesse loud while-ere,
Had I but thought of any such so neere.
Not that I either wish obscurifide

Her matchlesse Beauty; or desire to hide
Her sweet perfections. For, by *Loue* I swear,
150 The vtmost happinesse I ayme at here,
Is but to compasse worth enough to raise
A high-built *Trophee* equall with her praise.

Her: his mistress Fair-Virtue's

Which (*fairest ladies*) I shall hope in vaine:
For, I was meanly bred on yonder Plaine.
And, though I can well prooue my Blood to be
Deriu'd from no ignoble *Stems* to me:
Yet *Fate* and *Time* them so obscur'd and crost,
That with their Fortunes their esteeme is lost.
And whatsoere repute I striue to win,
160 Now, from my selfe alone, it must begin.
For, I haue nor estate, nor friends, nor fame,
To purchase either credit to my name,
Or gaine a good *Opinion*; though I doe
Ascend the height I shall aspire vnto.

even if

If any of those virtues yet I haue,
Which honour to my Predecessors gaue,
Ther's all that's left me. And though some contemne
Such needy Iewels; yet it was for them,
My *Faire-one* did my humble suit affect,
170 And dayned my aduenturous loue respect.
And by their helpe, I passage hope to make
Through such poore things as I dare vndertake.

a poor man's treasures

deigned; venturesome, bold

But, you may say; what goodly thing alas!
Can my despised meannesse bring to passe?
Or what great Monument of honour raise
To *Virtue*, in these *Vice* abounding dayes?
In which (a thousand times) more honor finds
Ignobly gotten meanes, then noble minds?
Indeed, the world affoordeth small reward
180 For honest minds; and therefore her regard
I seeke not after: neither doe I care,
If I haue blisse, how others thinke I fare.
For, so my thoughts haue rest, it yrkes not me,
Though none but I doe know how blest they be.
Here therefore, in these groues and hidden plaines,
I pleased sit alone; and many straines
I carroll to my selfe, these hills among:
Where no man comes to interrupt my Song.
Whereas, if my rude layes make knowne I should

if I have peace at heart

152 *Trophee*] memorial: originally a monument, hence **high-built**. 161 **I haue nor estate** etc.] As Sidgwick notes, the first part of the 'motto' in *Wither's Motto* (1621): 'Nec habeo, nec careo, nec curo' [I have nothing, I want nothing, I care for nothing]. The two other parts are reflected in 180, 228.

- Beyond their home, perhaps, some Carpers would 190
 (Because they haue not heard from whence we be)
 Traduce, abuse, and scoffe both them and me.
 For, if our great and learned Shepheards (who
 Are grac't with wit, and fame, and faouers to,) too
 With much adoe, escape vncensured may;
 What hopes haue I to passe vnscot I pray,
 Who yet vnto the *Muses* am vnknowne?
 And liue vnhonoured, heere among mine owne?
 A gadding humour seldome taketh me,
 To range out further then yonn mountaines be: 200
 Nor hath applausiue Rumour borne my name
 Vpon the spreading wings of sounding Fame.
 Nor can I thinke (faire *Nymphs*) that you resort
 For other purpose, then to make a sport
 At that simplicitie which shall appeare
 Among the rude vntutor'd Shepheards here.
 I know that you my Noble *Mistresse* weene
 At best, a homely Milk-maid on the Greene;
 Or some such Country Lasse, as tasked stayes
 At seruile labour vntill Holy dayes. 210
 For, poore mens vertues so neglected grow,
 And are now prized at a rate so low,
 As tis impossible, *You* should bee brought
 To let it with beleefe possesse your thought,
 That any *Nymph* whose loue might worthy be,
 Would daigne to cast respectiue eyes on me. respectful, appreciative
 You see I liue, possessing none of those
 Gay things, with which the world enamor'd grows.
 To woo a Courtly Beautie, I haue neither
 Rings, Bracelets, Iewels, nor a Scarfe, nor Feather. 220
 I vse no double dyed Cloth to weare;
 No Scrip embroydered richly doe I beare:
 No silken Belt, nor Sheephooke layd with pearles,
 To win me fauour from the Shepherds Girles.
 No place of office, or Command I keepe,
 But this my little Flocke of homely sheepe.
 And in a word; the summe of all my pelfe
 Is this; *I am the Master of my selfe.* my total wealth
 No doubt, in Courts of Princes you have beene,
 And all the pleasures of the Palace seene. 230
 There, you beheld braue Courtly passages,
 Betweene *Heroës* and their *Mistresses*.
 You, there perhaps (in presence of the King)
 Haue heard his learned *Bards* and *Poets* sing.
 And what contentment then, can wood, or field,
 To please your curious vnderstandings yeeld? sophisticated, fastidious
 I know, you walked hither, but to prouoe test, check out
 What silly Shepheards doe conceiue of loue:
 Or to make triall how our simplenesse
 Can passions force, or Beauties power expresse: 240
 And when you are departed, you will ioy
 To laugh, or descant on the Shepheards boy. be amused
 But yet (I vow) if all the Art I had
 Could any more esteeme or glory add
 To her vnmatched worth; I would not weigh
 What you intended. Prethee lad, quoth they,
 Distrustfull of our Courtsie doe not seeme.
 Her Noblenesse can neuer want esteeme;
 Nor thy concealed *Measures* be disgrac't, hidden or obscure verses

221 double-dyed] deeply and expensively dyed; but as always with pejorative implication (*OED* 1st cit. 1667). **232 Heroës]** pronounced in three syllables. **242 descant]** comment, especially critically (*OED* 3).

As much as may be spar'd.
 And, as our Sheep do skip as glad
 When they their Fleeces give;
 So, let us joy that means we had
 Our Brethren to relieve. 30

Vs, let their Meeknesse mindfull make,
 (By thinking thereupon)
 How meekly, thou didst all things take,
 Which were to Thee misdome.
 That, all we *suffer, say, or do,*
 May grow, in some Degree,
 Reform'd, by thine Example, so,
 That Blamelesse we may be. 40

188 GEORGE WITHER HYMN FOR A SHEPHERD

No.XLI of Part 3, comprising 'Hymns Personall', of Wither's *Haleluiah or, Britans Second Remembrancer* (London, 1641). The many commas in the original have been reduced, but the haphazard italics and hyphens generally left as they stand.

HYMN XLI. For a Shepherd.

That *Shepherds* might not muse altogether on Drudgerie or impertinent vanities, while they are all alone, attending their Flocks, we have prepared, for them, a *Pastorall-Song*, to acquaint and exercise them with nobler Meditations.

Sing this as the *Lamentation*.

Renowned men their Herds to keep,
 Delighted much in elder dayes:
 And to attend their Flocks of sheep,
 Great *Princes* thought it no dispraise,
 And, while they so employed were,
 Sometime, oh GOD! it pleased thee
 In wondrous manner to appear,
 And gracious unto them to be.

The *Joyfullest-news* that ere was told,
 Was unto *Shepherds* first declar'd,
 And they did also first behold
 The blessing, whereof they, first, heard. 10

LORD! I am thine, as much as they,
 (Although unworthy such respect)
 Oh, let thy *mercies*, glorious Ray,
 Vpon my low-estate reflect.

Whilst all alone, I here attend
 This harmlesse Flock; let into me
 Thy *holy-Ghost*, oh *Christ!* descend;
 That I may therewith filled be. 20

And, though my heart a *Stall* hath bin,
 Where *Vice* at Rack and manger lay;
 Vouchsafe thou to be *born* therein: *receptacle for fodder*
 That better *guests* possesse it may.

Lest *Idle-Musings* Thoughts beget
 That stir up longings which are ill,
 And make me my endeavour set
 Forbidden Actions to fulfill,

o.2 impertinent] idle, frivolous (*OED* 3). **o.5 Lamentation]** presumably the musical setting for a hymn to or on the dead Christ; or for a section of the Lamentations of Jeremiah, popular with people of Puritan or low-church persuasion like Wither. **8-12** Alluding to the angels' announcing the birth of Christ to shepherds, and the shepherds' adoration of the Christ-child (Luke 2. 8-20). **22 at Rack and manger]** feeding greedily, 'at the trough'.

- 30 Vpon thy *Love*, and on thy *Law*,
 Let me my lovely houres employ,
 That I may serve with *Joy-full-awe*;
 And love thee with an *awfull-Joy*. *awestruck, reverent*
- When I my *stragling-sheep* behold,
 Let me conceive what I had bin;
 Hadst thou not brought me to thy *Fold*,
 And fed and succour'd me therein.
 And when I well consider those
 Who *Spoilers* of those creatures be;
 Me let it mindfull make, what Foes
 40 Do seek, to make a spoile of me.
- When, likewise, I behold them *shorn*,
 And meekly yeelding up their *fleece*;
 Or, when to *slaughter* they are born,
 How patiently their lives they leese: *lose, give up*
 That *holy-Lambe*, let me, I pray,
 Thereby in thankfull minding have,
 Who, *dumbe before the Shearer* lay;
 And *slaughtred* was my life to save.
- 50 Yea, whilst I watch and guide my sheep,
 Be thou my *Shepherd*, and my *Guide*,
 Both me, and them, from harm to keep;
 And all things needfull to provide.
 That when both *Goats* and *Sheep* shall stand
 Before thy face, their doomes to bear;
 I may be plac'd at thy *Right-hand*,
 And Joy when I my *Sentence* hear.

189 WILLIAM BROWNE FROM BRITANNIA'S PASTORALS BOOK I

Lines 195 to the end of Book I, Song 3 of *Britannia's Pastorals*, prob. first published in 1613. In the preceding Song 2, Doridon was offering love to Marina when a 'cruel swain' wounds him with his sling and carries Marina away. Doridon is taken home to his mother Marinda, who obtains herbs from a hermit to cure him. This passage describes the events of the next morning, when he takes out his flock.

- Two nights thus past: the Lilly-handed Morne
 Saw *Phæbus* stealing dewe from *Ceres* Corne.
 The mounting *Larke* (daies herauld) got on wing
 Bidding each bird chuse out his bow and sing. *bough, perch*
 The lofty Treble sung the little *Wren*;
 Robin the Meane, that best of all loues men; *middle (note)*
 The *Nightingale* the Tenor; and the *Thrush*
 The Counter-tenor sweetly in a bush:
 And that the Musicke might be full in parts,
 10 Birds from the groues flew with right willing harts:
 But (as it seem'd) they thought (as do the Swaines,
 Which tune their Pipes on sack'd *Hibernia's* plaines)
 There should some droaning part be, therefore will'd
 Some bird to flie into a neighb'ring field, *droning*
 In Embassie vnto the King of *Bees*,
 To aide his partners on the flowres and trees:
 Who condescending gladly flew along

29 *Love, Law*] the New and Old Testaments respectively. 53 *when ... stand*] at the Last Judgement. *Goats and Sheep*] the saved and the damned: Matthew 25.31. 55 *at thy Right-hand*] with the 'sheep' or redeemed souls. 2 i.e. The sun was drying the dew on the crops. 5 Note in margin of original text: 'A description of a Muscicall Consort of birds'. 9 *full in parts*] containing all the 'parts' of a harmonized composition. 12 *Hibernia*] Ireland. *sack'd*] ravaged, as Ireland was through unrest. 13 *part*] in the musical sense: the sequence in a composition sung by a particular singer. 17 *condescending*] agreeing, consenting (*OED condescend* 5).

- To beare the Base to his well tuned song,
 The Crow was willing they should be beholding
 For his deepe voyce, but being hoarse with skolding,
 He thus lends aide; vpon an Oake doth climbe,
 And nodding with the head; so keepeth time.
 O true delight, enharboring the breasts
 Of those sweet creatures with the plumy crests.
 Had Nature vnto man such simpl'esse giuen,
 He would like birds be farre more neere to heauen.
 But *Doridon* well knew (who knowes no lesse?)
 "Mans compounds haue o'er throwne his simplenesse."
None-tide the *Morne* had woo'd, and she gan yeeld,
 When *Doridon*, (made ready for the field,) 30
 Goes sadly forth (a wofull Shepheards Lad)
 Drowned in teares, his minde with griefe yclad,
 To ope his fold and let his Lamkins out,
 (Full iolly flocke they seem'd, a well fleec'd rout)
 Which gently walk'd before; he sadly pacing,
 Both guides and followes them towards their grazing. 35
 When from a Groue the Wood-Nymphs held full deare
 Two heauenly voyces did intreat his eare,
 And did compell his longing eyes to see
 What happy wight enioyd such harmonie. 40
 Which ioyned with fife more, and so made seauen,
 Would paralell in mirth the *Spheares* of heauen.
 To haue a sight at first he would not presse,
 For feare to interrupt such happinesse:
 But kept aloofe the thicke growne shrubs among,
 Yet so as he might heare this wooing Song.
- FIDA*. Fye Shepheards Swaine, why sitst thou all alone,
 Whilst other Lads are sporting on the leyes?
REMOND. Ioy may haue company, but *Griefe* hath none:
 Where pleasure neuer came, sports cannot please. 50
FIDA. Yet may you please to grace our this dayes sport,
 Though not an actor, yet a looker on.
REMOND. A looker on indeed, so Swaines of sort
 Cast low, take ioy to looke whence they are throwne?
FIDA. Seeke ioy and finde it.
REMOND. *Griefe* doth not minde it.
 BOTH.
Then both agree in one,
Sorrow doth hate
To haue a mate;
"True griefe is still alone." 60
- FIDA*. Sad Swaine areade, (if that a Maide may aske?)
 What cause so great effects of griefe hath wrought?
REMOND. Alas, Loue is not hid, it weares no maske;
 To view 'tis by the face conceiu'd and brought.
FIDA. The cause I grant: the causer is not learned:
 Your speech I doe entreat about this taske. 65
REMOND. If that my heart were seene, 'twould be discerned;
 And *Fida's* name found grauen on the caske.

28 Pun on *compound* and *simple* in the chemical sense. **compound**] ?dealings, negotiations (no such noun in *OED*, but many relevant senses of the verb). 34 **rout**] herd (of animals: *OED* 1b). 41-2 **Spheares of heauen**] In the Ptolemaic system, the crystalline spheres in which the heavenly bodies were thought to be set. **seauen**] sun, moon, and the five planets then known (excluding the spheres of the fixed stars and the first mover or *primum mobile*). **mirth**] melody (*OED* 2). The spheres made sweet music as they turned, though inaudible to human ears. 45 **aloofe**] apart, at a distance (*OED* 2). 64 It is made visible in the [lover's] face. 65 i.e. I can see you are in love, but do not know for whom.

- 70 *FIDA.* Hath Loue young *Remond* moued?
REMOND. 'Tis *Fida* that is loued.
 BOTH.
Although 'tis said that no men
Will with their hearts,
Or good chiefe parts higher or worthier faculties
Trust either Seas or Women.
- FIDA.* How may a Maiden be assur'd of loue,
 Since falshood late in euery Swaine excelleth?
REMOND. When protestations faile, time may approue exceeds, is preponderant
 Where true affection liues, where falshood dwelleth. declarations, avowals; prove
- 80 *FIDA.* The truest cause elects a Iudge as true:
 Fie, how my sighing, my much louing telleth.
REMOND. Your loue is fixt in one whose heart to you
 Shall be as constancy, which ne'er rebelleth.
FIDA. None other shall haue grace.
REMOND. None else in my heart place.
 BOTH.
Go Shepherds Swaines and wiue all, take wives, marry
For Loue and Kings
Are two like things
Admitting no Corriuall.
- 90 As when some Malefactor iudg'd to die
 For his offence, his Execution nye,
 Casteth his sight on states vnlike to his,
 And weighs his ill by others happinesse:
 So *Doridon* thought euery state to be
 Further from him, more neere felicitie.
 O blessed sight, where such concordance meetes,
 Where truth with truth, and loue with liking greetes.
 Had (quoth the Swaine) the Fates giuen me some measure
 Of true delights inestimable treasure,
 I had bene fortunate; but now so weake
- 100 My bankrupt heart will be inforc'd to breake.
 Sweet Loue that drawes on earth a yoake so euen; with partners so evenly balanced
 Sweet life that imitates the blisse of heauen;
 Sweet death they needs must haue, who so vnite
 That two distinct make one *Hermaphrodite*:
 Sweet loue, sweet life, sweet death, that so do meet
 On earth; in death, in heauen be euer sweet!
 Let all good wishes euer waite vpon you,
 And happinesse as hand-maid tending on you.
 Your loues within one centre meeting haue!
- 110 One houre your deaths, your corps possesse one graue!
 Your names still greene, (thus doth a Swaine implore)
 Till time and memory shall be no more!
 Herewith the couple hand in hand arose,
 And tooke the way which to the sheep-walke goes.
 And whilst that *Doridon* their gate look'd on,
 His dogge disclos'd him, rushing forth vpon gait, walk, passage
 A well fed Deere, that trips it o'er the Meade, gave away his presence
 As nimble as the wench did whilome tread
 On *Ceres* dangling eares, or Shaft let goe
- 120 By some faire Nymph that beares *Diana's* Bowe.
 When turning head, he not a foote would sturre, he: the deer, Fida's pet
 Scorning the barking of a Shepherds curre:
 So should all Swaines as little weigh their spite,

104 Hermaphrodite] the composite bisexual form iconographically presented as the highest fulfilment of love: see, e.g., Spenser, *FQ* III.xii.46 (1590 text), IV.x.41. **109** May your two loves meet at a single point. **118-19** Like the young woman who had run lightly over the growing crops a while ago. **Ceres]** goddess of harvests.

Who at their songs do bawle, but dare not bite.

Remond, that by the dogge the Master knew,

Came backe and angry bad him to pursue;

Dory (quoth he) if your ill-tuter'd dogge

Haue nought of awe, then let him haue a clogge.

Do you not know this seely timerous Deere,

(As vsuall to his kinde) hunted whileare,

The Sunne not ten degrees got in the Signes,

Since to our Maides, here gathering Columbines,

She weeping came, and with her head low laid

In *Fida's* lap, did humbly begge for aide.

Whereat vnto the hounds they gaue a checke,

And sauing her, might spie about her necke

A Coller hanging, and (as yet is seene)

These words in gold wrought on a ground of greene:

Maidens: since 'tis decreed a Maid shall haue me,

Keepe me till he shall kill me that must saue me.

But whence she came, or who the words concerne,

We neither know nor can of any learne.

Vpon a pallat she doth lie at night,

Neere *Fida's* bed, nor will she from her sight:

Vpon her walkes she all the day attends,

And by her side she trips where ere she wends.

Remond, (replide the Swaine) if I haue wrong'd

Fida in ought which vnto her belong'd:

I sorrow for't, and truly doe protest,

As yet I neuer heard speech of this Beast:

Nor was it with my will; or if it were,

Is it not lawfull we should chase the Deere,

That breaking our inclosures euery morne

Are found at feede vpon our crop of corne?

Yet had I knowne this Deere, I had not wrong'd

Fida in ought which vnto her belong'd.

I thinke no lesse, quoth *Remond*; but I pray,

Whither walkes *Doridon* this Holy-day?

Come driue your sheepe to their appointed feeding,

And make you one at this our merry meeting.

Full many a Shepheard with his louely Lasse,

Sit telling tales vpon the clouer grasse:

There is the merry Shepheard of the hole;

Thenot, Piers, Nilkin, Duddy, Hobbinoll,

Alexis, Siluan, Teddy of the Glen,

Rowly, and *Perigot* here by the Fen,

With many more, I cannot reckon all

That meet to solemnize this festiuall.

I grieue not at their mirth, said *Doridon*:

Yet had there beene of Feasts not any one

Appointed or commanded, you will say,

"Where there's Content 'tis euer Holy-day."

Leaue further talke (quoth *Remond*) let's be gone,

Ile helpe you with your sheepe, the time drawes on.

Fida will call the *Hinde*, and come with vs.

Thus went they on, and *Remond* did discusse

Their cause of meeting, till they wonne with pacing

The circuit chosen for the Maidens tracing.

It was a *Roundell* seated on a plaine,

That stood as *Sentinell* vnto the *Maine*,

Enuiron'd round with Trees and many an Arbour,

[awe: respect, sense of fitness
a device to restrain an animal
simple and innocent
a while ago

130

stopped, called off

140

relate or refer to

declare, avow
talk, mention

150

160

hollow, valley, ?cave

count

170

explain, inform of

dancing ring; situated

180

130 As ... kinde] as is the common fate of his species. 131 i.e. before the day was advanced. Signes] zodiac. 133 She] So henceforth, though earlier 'he': explicitly a 'Hinde' in 175. 170-72 Even if there were no formal feasts or holidays, the happy mind would create such. 178 tracing] dancing (OED trace v¹2). 180 Maine] ?plain, stretch of ground (OED 5c). But the later narrative indicates the setting is not far from the sea, so *maine* might refer to that.

- Wherein melodious birds did nightly harbour:
 And on a bough within the quickning Spring,
 Would be a teaching of their young to sing;
 Whose pleasing Noates the tyred Swaine haue made
 To steale a nappe at noone-tide in the shade.
Nature her selfe did there in triumph ride,
 And made that place the ground of all her pride.
 Whose various flowres deceiu'd the rasher eye
 In taking them for curious Tapistrie.
 A siluer Spring forth of a rocke did fall,
 That in a drought did serue to water all.
 Vpon the edges of a grassie bancke,
 A tufte of Trees grew circling in a rancke,
 As if they seem'd their sports to gaze vpon,
 Or stood as guard against the winde and Sunne:
 So faire, so fresh, so greene, so sweet a ground
 The piercing eyes of heauen yet neuer found.
 Here *Doridon* all ready met doth see,
 (Oh who would not at such a meeting be?)
 Where he might doubt, who gaue to other grace,
 Whether the place the Maides, or Maides the place.
 Here gan the Reede, and merry Pag-pipe play,
 Shrill as a *Thrush* vpon a Morne of May,
 (A rurall Musicke for an heauenly traine)
 And euery shepheardesse danc'd with her Swaine.
 As when some gale of winde doth nimble take
 A faire white locke of wooll, and with it make
 Some prettie driuing; here it sweepes the plaine:
 There staires, here hops, there mounts, and turnes againe:
 Yet all so quicke, that none so soone can say
 That now it stops, or leapes, or turnes away:
 So was their dancing, none look'd thereupon,
 But thought their seuerall motions to be one.
 A crooked measure was their first election,
 Because all crooked tends to best perfection.
 And as I weene this often bowing measure,
 Was chiefly framed for the womens pleasure.
 Though like the ribbe, they crooked are and bending,
 Yet to the best of formes they aime their ending:
 Next in an (*I*) their measure made a rest,
 Shewing when Loue is plainest it is best.
 Then in a (*Y*) which thus doth Loue commend,
 Making of two at first, one in the end.
 And lastly closing in a round do enter,
 Placing the lusty Shepherds in the center:
 About the Swaines they dauncing seem'd to roule,
 As other *Planets* round the Heauenly *Pole*,
 Who by their sweet aspect or chiding frowne,
 Could raise a Shepheard vp, or cast him downe.
 Thus were they circled till a Swaine came neere,
 And sent this song vnto each Shepherds eare:
 The Note and voyce so sweet, that for such mirth,
 The Gods would leaue the heauens, and dwell on Earth.

take shelter
growing, burgeoning

(a) place, location (b) cause
(more) careless

row

fit for a heavenly company

wafting, blowing

separate, individual
choice

placed in a circular order

203 Pag-pipe] bagpipe (not in *OED*). **216** Because curves and windings are parts of a circle, the symbol of perfection. **217 bowing]** (a) bending or curving (b) the male dancers' bows to their partners. **219 ribbe]** Eve was created out of Adam's rib. **227 roule]** trace a circular course (*OED* roll v²10a, with ref. to heavenly bodies). **229 aspect]** astrological influence of stars and planets.

- Happy are you so enclosed,
 May the Maides be still disposed always
 In their gestures and their dances,
 So to grace you with intertwining,
 That Envy wish in such combining
 Fortunes smile with happy chances. 240
- Here it seemes as if the Graces
 Measur'd out the Plaine in traces,
 In a Shepheardesse disguising.
 Are the Spheares so nimbly turning?
 Wandring Lampes in heauen burning,
 To the eye so much intising? enticing, attractive
- Yes Heauen meanes to take these thither,
 And adde one ioy to see both dance together. thither: to heaven
- Gentle Nymphes be not refusing,
 Loues neglect is times abusing; 250
 They and beauty are but lent you,
 Take the one and keepe the other:
 Loue keepes fresh, what age doth smother.
 Beauty gone you will repent you.
 Twill be said when yee haue proued, tested, experienced
 Neuer Swaines more truely loued:
 O then flye all nice behaiuiour. coy, fastidious
 Pitty faine would (as her dutie)
 Be attending still on beautie
 Let her not be out of fauour. disdained, neglected 260
- Disdaine is now so much rewarded,
 That Pitty weepes since shee is vnregarded.
- The measure and the Song here being ended:
 Each Swaine his thoughts thus to his Loue commended.
- The first presents his Dogge, with these:
 When I my flocke neere you doe keepe,
 And bid my Dogge goe take a Sheepe, catch, seize, round up
 He cleane mistakes what I bid doe,
 And bends his pace still towards you. 270
 Poore wretch, he knowes more care I keepe
 To get you, then a seely sheepe.
- The second, his Pipe, with these:
 Bid me to sing (faire Maide) my Song shall proue
 There ne'er was truer Pipe sung truer Loue.
- The third, a paire of Gloues, thus:
 These will keepe your hands from burning,
 Whilst the Sunne is swiftly turning;
 But who can any veile deuise
 To shield my Heart from your faire Eyes? 280

239 **That Envy wish]** i.e. even Envy wishes. 242 covered the entire plain with their dance-tracks.
 248 **both]** the shepherds' dance alongside the 'dance' of the planets. 250 To neglect love is to abuse
 the gift of time, i.e. youth. 251 **They]** presumably love and time or youth. 254 Once your beauty
 has gone, you will be sorry.

The fourth, an Anagram.

MAIDEN

AIDMEN.

*Maidens should be ayding Men,
And for loue giue loue agen:
Learne this lesson from your Mother,
One good wish requires another.
They deserue their names best, when
Maides most willingly ayd Men.*

The fift, a Ring, with a Picture in a Jewell on it.

290 *Nature hath fram'd a Lemme beyond compare,
The world's ihe Ring, but you the Jewell are.*

The sixt, a Nosegay of Roses, with a Nettle in it.

*Such is the Posie, Loue composes;
A stinging Nettle mixt with Roses.*

The seauenth, a Girdle.

*This during light I giue to clip your wast,
Faire, grant mine armes that place when day is past.*

daylight; engird, embrace

The Eight

with the design of a heart

300 *You haue the substance, and I liue
But by the shadowe which you giue.
Substance and shadowe, both are due
And giuen of me to none but you.
Then whence is life but from that part
Which is possessor of the hart.*

The Nynth

with a sheephook

*This Hooke of right belongs to you, for when
I take but seelie Sheepe, ye still take Men.*

capture

The Tenth

with a comb

310 *Louelie maiden best of any
Of our plaines though thrice as many:
Vaile to loue, and leaue denyeing,
Endles knotts lett fates be tyeing.
Such a face, so fyne a feature
(Kindest fairest sweetest creature)
Neuer yet was found, but louing:
O then lett my plaintes be mouing.
Trust a shepheard though the meanest.
Truth is best when shee is plainest.
I loue not with vowes contesting:
Fayth is fayth without protesting.
Time that all thinges doth inheritt
Renders each desert his merritt.
If that faile in me, as noe man,
Doubtles tyme nere wonne a woman
Maidens still should be relentinge,
And once flinty, still repentinge.
Youth with youth is best combyned.
Each one with his like is twyned.
Beauty should haue beautious meaning.
330 *Euer the hope easeth playninge.**

Vaile: submit, surrender

except it be

swearing on oath

as never to any other man

293 Posie] (a) a bunch of flowers or nosegay (b) a short verse for a ring or device. 310 Even if (a) there had been three times as many maidens (b) our plains had been three times as extensive. 316 Let my pleas move you. 317 meanest] ?among shepherds; ? among men 326 And if they are once hard-hearted, they will always regret it. 330 Hope always eases grief.

Vnto you whome Nature dresses
Needs no combe to smooth your tresses.
This way yt may doe his dutie
In your locks to shade your beautie.
Doe soe, and to loue be turninge
Else each hart it will be burninge.

The Elleuenth.

This is loue and worth commending,
Still beginning neuer ending,
Like a wilie net insnaring
In a round shuts vp all squaring.
In and out, whose euerie angle
More and more doth still intangle.
Keepes a measure still in mouing,
And is neuer light but louinge.
Twyning armes exchanging kisses,
Each partaking others blisses.
Laughing, weepinge still together,
Blisse in one is mirth in either.
Neuer breaking neuer bending,
This is loue and worth commending.

with a love-knot

subtle, intricate

340

light of love, faithless

350

The Twelfth

Loe Cupid leaues his bowe, his reason is
Because your eyes wounde when his shafts doe misse.

with a figure of Cupid with a bow

Whilst euery one was offring at the shrine
Of such rare beauties might be stil'd diuine:
This lamentable voyce towards them flies:
O Heauen send aid, or else a Maiden dyes!
Herewith some ranne the way the voyce them led;
Some with the Maidens staid which shooke for dread:
What was the cause time serues not now to tell.
Hearke; for my iolly Wether rings his bell,
And almost all our flockes haue left to graze,
Shepherds 'tis almost night, hie home apace.
When next we meet (as wee shall meet ere long)
Ile tell the rest in some ensuing Song.

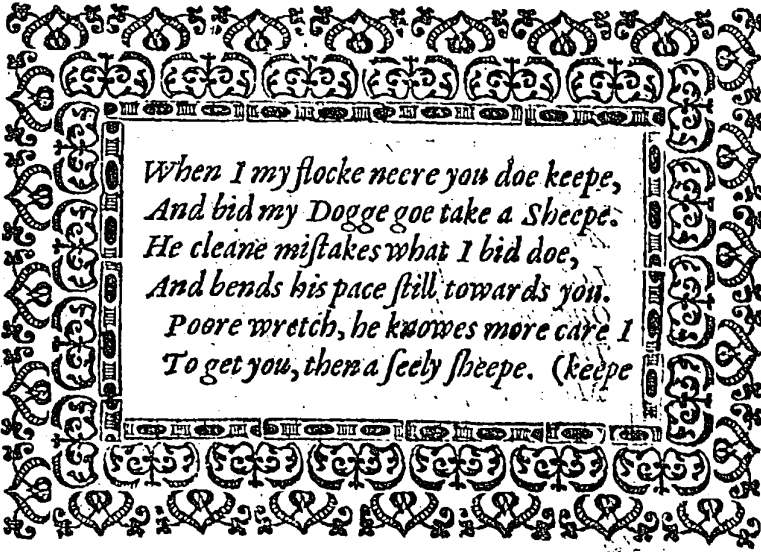
360

ceased to

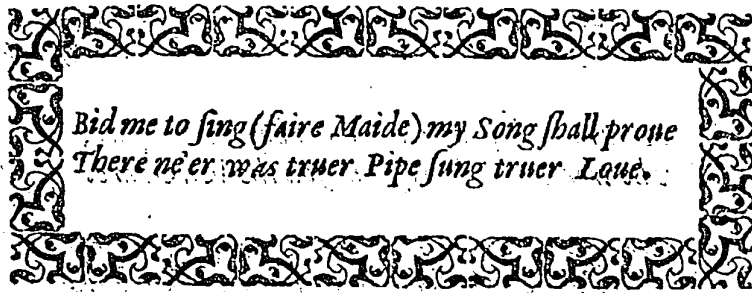
[The figures in the original edition are given on the following pages]

334 shade] so that the full fire of your beauty does not burn hearts (336). 341 Resolves all differences in a rounded, harmonious form. 344 Moves in a stable and measured way.

The first presents his *Dogge*, with these:



The second, his *Pipe*, with these:

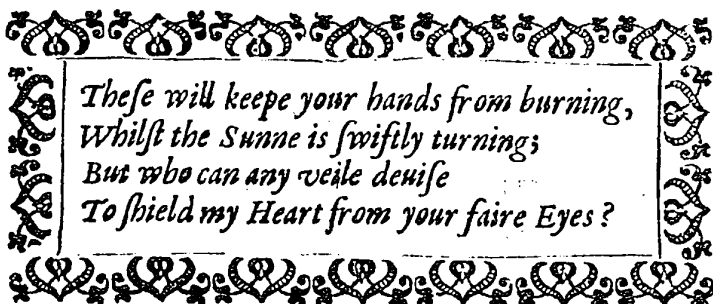


I

The

Figure 1

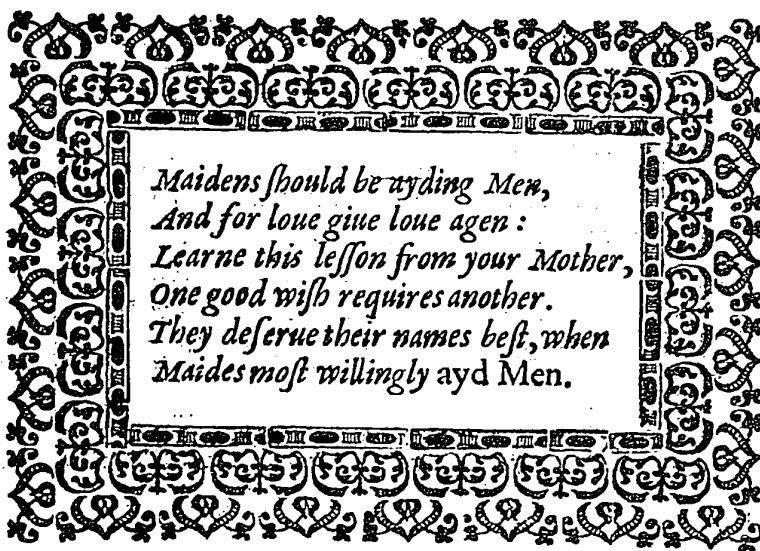
The third, a paire of *Gloves*, thus :



*These will keepe your hands from burning,
 Whilst the Sunne is swiftly turning;
 But who can any weale devise
 To shield my Heart from your faire Eyes?*

The fourth, an *Anagram*.

MAIDEN
 AID MEN.



*Maidens should be ayding Men,
 And for loue giue loue agen :
 Learne this lesson from your Mother,
 One good wish requires another.
 They deserue their names best, when
 Maides most willingly ayd Men.*

Figure 2

The fift, a Ring, with a Picture in a Jewell on it.

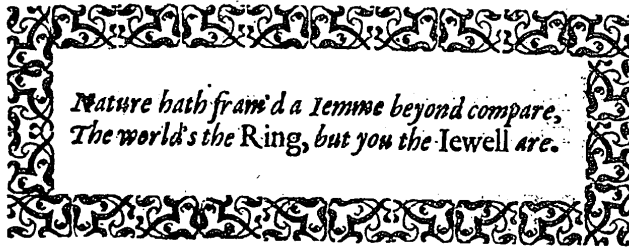


Figure 3

The sixt, a Nofegay of Roses, with
a Nettle in it.

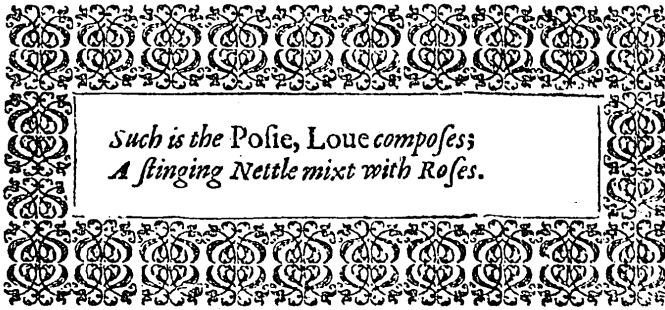


Figure 4

The seauenth, a Girdele.

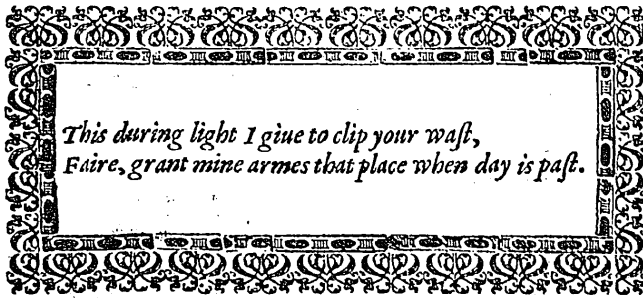


Figure 5

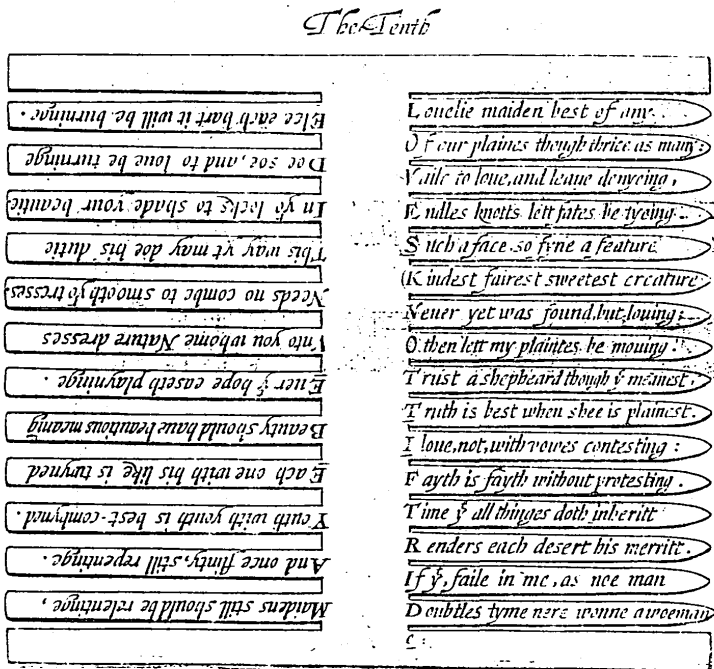
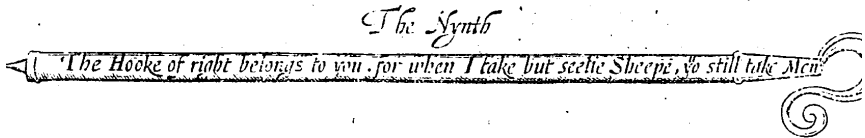
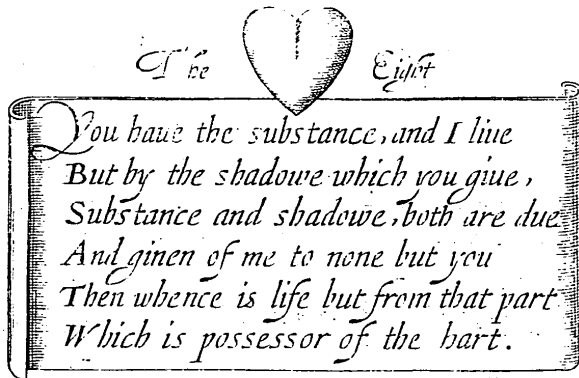


Figure 6: Eighth device, with the image of heart; Ninth device, in a frame shaped like a sheephook; Tenth device, in a frame shaped like a comb.

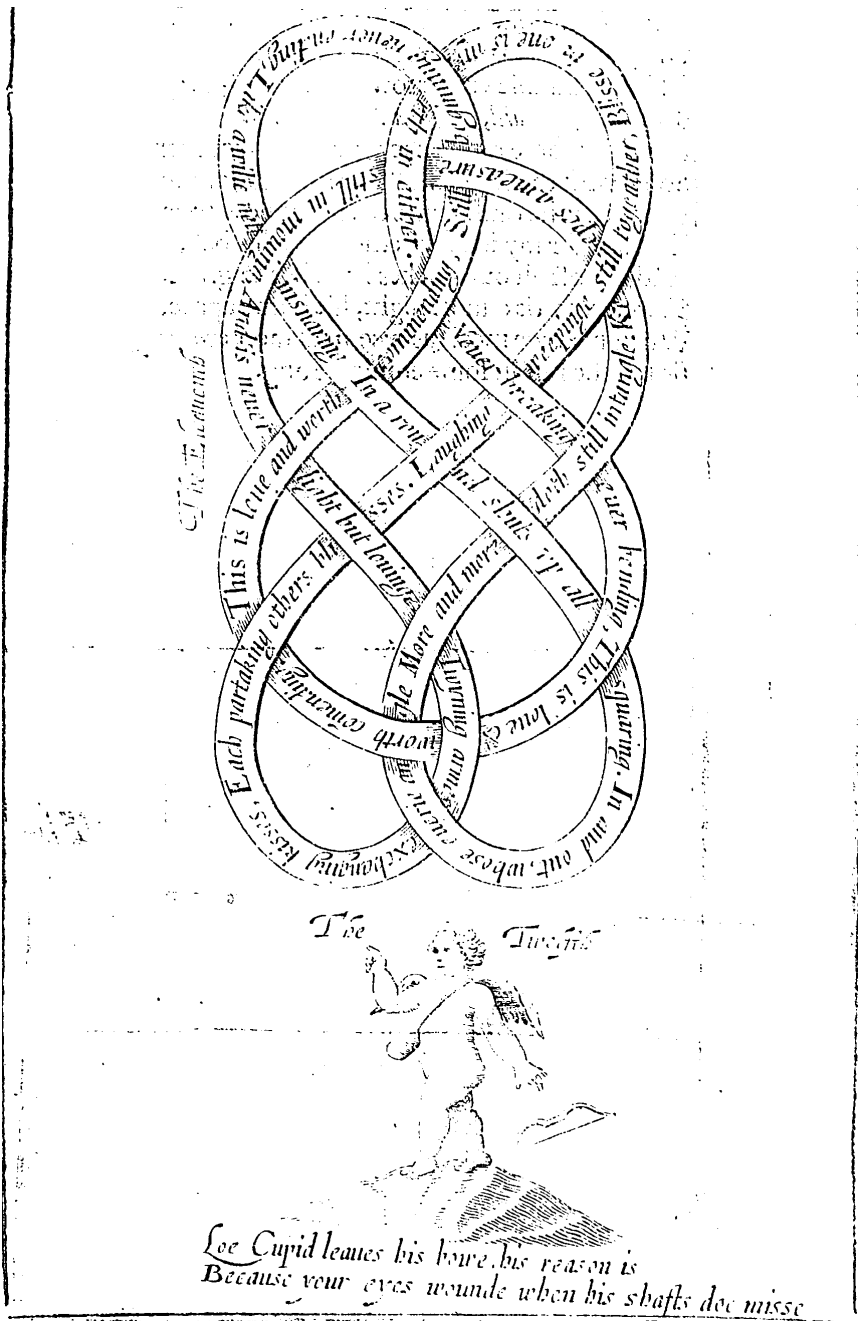


Figure 7: Eleventh device, a love-knot. Twelfth device, with an image of Cupid casting aside his bow.

190 WILLIAM BROWNE FROM BRITANNIA'S PASTORALS BOOK II

Lines 817-1050 of Song 1 in Browne's *Britannia's Pastorals. The second Booke* (1616). Marks a new turn in the action, with a voyage by the sea-goddess Thetis that brings her to England and the shepherds of Browne's narrative; and within that, one of many long excursus where Browne suspends the narrative to introduce topical and moral concerns.

Faire siluer-footed *Thetis* that time threw
 Along the *Ocean* with a beautious crew
 Of her attending Sea-nymphes (*Ioues* bright Lamps stars
 Guiding from Rockes her Chariots *Hyppocamps*.)
 A journey onely made, vnwares to spye
 If any *Mighties* of her Empery powerful people
 Opprest the least, and forc'd the weaker sort
 To their designes, by being great in Court.
 O! should all Potentates whose higher birth
 Enroles their titles, other *Gods on earth*, formally affirms 10
 Should they make priuate search, in vaile of night,
 For cruell wrongs done by each Fautorite;
 Here should they finde a great one paling in fencing, enclosing
 A meane mans land, which many yeeres had bin humble, poor
 His charges life, and by the others heast, dependents', family's; hest, command
 The poore must starue to feede a scuruy beast. beast: i.e., sheep
 If any recompence drop from his fist,
 His time's his owne, the mony, what he list.
 There should they see another that commands
 His Farmers Teame from furrowing his lands, 20
 To bring him stones to raise his building vast,
 The while his Tenants sowing time is past.
 Another (spending) doth his rents inance,
 Or gets by trickes the poores inheritance.
 But as a man whose age hath dim'd his eyes
 Vseth his Spectacles, and as he pryas
 Through them all Characters seeme wondrous faire, letters, writing
 Yet when his glasses quite remoued are
 (Though with all carefull heed he neerly looke) closely
 Cannot perceiue one tittle in the Booke, 30
 So if a King behold such fauourites
 (Whose being great, was being *Parasites*,)
 With th'eyes of fauour; all their actions are
 To him appearing plaine and regular: according to the rules, legal
 But let him lay his light of grace aside, favour
 And see what men hee hath so dignifide,
 They all would vanish, and not dare appeare,
 Who *Atom-like*, when their *Sun* shined cleare, like motes in a sunbeam
 Danc'd in his beame; but now his rayes are gone,
 Of many hundred we perceiue not one. 40
 Or as a man who standing to descry observe
 How great floods farre off run, and vallies lye,
 Taketh a *glasse prospectiue* good and true, telescope
 By which things most remote are full in view:
 If Monarchs, so, would take an Instrument
 Of truth compos'd to spie their Subiects drent drowned, oppressed
 In foule oppression by those high in seate,
 (Who care not to be good but to be great)
 In full aspect the wrongs of each degree
 Would lye before them; and they then would see. 50
 The diuelish *Polittitian* all conuinces, overcomes, prevails over

1 *Thetis*] a sea-goddess, mother of Achilles, daughter of the sea-god Nereus. **throw**] ?sped (*OED* throw v¹ 28). **4** *Hyppocamps*] 'Sea-horses' (marginal note in original text), drawing Thetis' chariot like actual horses; perhaps identified with dolphins (167). **13** *paling in*] the infamous enclosure system, whereby farmland would be enclosed for sheep-grazing and the farmers evicted. **17-18** If he pays any compensation at all, it is a sum of his own choosing, paid in his own time. **23** He spends lavishly and recoups the money by raising rents.

- In murdring Statesmen and in poisoning Princes;
 The *Prelate* in *pluralities* asleep
 Whilst that the *Wolfe* lyes preying on his sheepe;
 The drowsie *Lawyer*, and the false *Attornies*
 Tire poore mens purses with their life-long-iournyes;
 The *Country Gentleman*, from's neighbours hand
 Forceth th'inheritance, ioynes land to land,
 And (most insatiate) seekes vnder his rent *prises, seizes*
 60 To bring the worlds most spacious continent; *jurisdiction as landlord*
 The fawning *Citizen* (whose loue's bought deerest) *all that is contained, the whole expanse*
 Deceiues his brother when the Sun shines clearest,
 Gets, borrowes, breakes, lets in, and stops out light, *in broad daylight*
 And liues a Knaue to leaue his sonne a Knight;
 The griping *Farmer* hoords the seede of bread, *rapacious*
 Whilst in the streets the poore lye famished:
 And free there's none from all this worldly strife,
 Except the Shepheards heauen-blest happy life.
 But stay sweet *Muse!* forbear this harsher straine,
 70 Keepe with the Shepheards; leaue the *Satyres* veyne,
 Coupe not with Beares; let *Icarus* alone
 To scorch himselfe within the *torrid Zone*,
 Let *Phaëton* run on, *Ixion* fall,
 And with a humble stiled *Pastorall*
 Tread through the vallies, dance about the streames,
 The lowly Dales will yeeld vs *Anadems* *wreathes*
 To shade our temples, tis a worthy meed, *reward*
 No better girlond seekes mine Oaten Reede;
 Let other climbe the hils, and to their praise
 80 (Whilst I sit girt with *Flowres*) be crown'd with *Bayes*. *laurels*
 Shew now faire *Muse* what afterward became
 Of great *Achilles Mother*; She whose name *She: Thetis*
 The *Mermaids* sing, and tell the weeping strand
 A brauer Lady neuer tript on land, *stepped, trod*
 Except the euer liuing *Fayerie Queene*,
 Whose vertues by her *Swaine* so written beene,
 That time shall call her high enhanced story *i.e., Spenser*
 In his rare song, *The Muses chiefest glory*. *exalted*
 So mainly *Thetis* droue her siluer throne, *energetically, swiftly; throne i.e., chariot*
 90 Inlaid with pearles of price and precious stone,
 (For whose gay purchase, she did often make
 The scorched *Negro* diue the briny Lake)
 That by the swiftnesse of her chariot wheels
 (Scouring the *Maine* as well-built English Keels)
 She, of the *new-found World* all coasts had seene,
 The shores of *Thessaly*, where she was Queene,
 Her brother *Pontus* waues, imbrac'd with those

53 *pluralities*] more than one church office held at the same time. 54 *the Wolfe*] Satan; or perhaps the Anglican Church, virtually identified by Puritans with the Catholic. Browne, like most Spenseri-ans, was a confirmed Protestant tending towards puritanism, though not as strongly as Wither. 55 *drowsie*] sleepy, tardy: a reference to the law's delays (cf. 56). 58 *ioynes land to land*] acquires more and more land to create a large estate. 63 *lets in, and stops out light*] referring to the right of 'ancient lights' or windows in city houses. 64 *Knaue*] (a) servant, person of low rank (b) villain, wrongdoer. 71 *Coupe not with Beares*] Do not consort with dangerous companions. *Coupe*] confine yourself: active use not in *OED*. 71-3 *Icarus, Phaëton, Ixion*] over-reachers destroyed by pride. Icarus flew too near the sun, so that his waxen wings melted. Phaëton drove the sun's chariot too close to the earth, and was destroyed by Zeus or Jupiter to save the earth. Ixion attempted to win Hera or Juno, queen of his benefactor Zeus. 85 *Fayerie Queene*] Elizabeth, identified with the nodal figure in Spenser's poem. Nostalgic idealization of Elizabeth's reign was a political strategy of the opposition 'Country' party to which Browne and most Spenseri-ans belonged. 92 *diue*] for pearls. *briny Lake*] sea. 94 Ranging across the seas like stout English ships. 95 *new-found World*] presumably the Americas. The Old World places of 96ff. are added items. 96 *Thessaly*] Thessaly proper is landlocked. Perhaps Magnesia, on the Aegean coast and a part of Thessaly; perhaps a mistake. 97 *Pontus*] the Black Sea, linked to the Aegean and thus 'brother' of Thetis (the Mediterranean). *imbrac'd*] embraced, flanked. Browne's geography is a little out, as Tenedos is on the Hellespont, south of the Black Sea.

Mæotian fields and vales of Tenedos, Streit Hellespont, whose high-brow'd cliffes yet sound	strait, narrow	
The mournfull name of young Leander drown'd, Then with full speede her Horses doth she guide		100
Through the Ægean sea, that takes a pride In making difference twixt the fruitfull lands, Europe and Asia almost ioyning hands, But that shee thrusts her billowes all affront To top their meeting through the Hellespont. The Midland Sea so swiftly was shee scouring, The Adriaticke gulfe braue Ships deuouring. To Padus siluer streame then glides she on (Enfamoused by rekeles Phaëton)		110
Padus that doth beyond his limits rise, When the hot Dog-starre raines his maladies, And robs the high and ayre-inuading Alpes Of all their Winter suites and snowy scalpes, To drowne the leuel'd lands along his shore, And make him swell with pride. By whom of yore The sacred Heliconian Damsels sate (To whom was mighty Pindus consecrate) And did decree (neglecting other men) Their height of Art should flow from Maro's pen. And prattling Echo's euermore should long For repetition of sweet Naso's song.	beside	
It was inacted here, in after days What wights should haue their temples crown'd with Bayes. Learn'd Ariosto, holy Petrarchs quill, And Tasso should ascend the Muses hill. Diuine Bartas, whose enriched soule Proclaim'd his Makers worth, should so enroule His happy name in brasse, that Time nor Fate That swallow all, should euer ruinate.	ordained, decreed	
Delightfull Salust, whose all blessed layes The Shepheards make their Hymnes on Holy-dayes. And truely say thou in one weeke hast pend What time may euer study, ne' re amend. Marot and Ronsard, Garnier's buskind Muse Should spirit of life in very stones infuse. And many another Swan whose powerfull straine Should raise the Golden World to life againe. But let vs leaue (faire Muse) the bankes of Po: Thetis forsooke his braue streame long agoe,	improve	130 140

98 Mæotian fields] Moesia, west of the Black Sea. **Tenedos]** island in the Aegean Sea near the entrance to the Hellespont. **100 Leander]** drowned in the Hellespont while swimming across to his beloved Hero. **106 top]** ?thwart, override (cf. *OED top* v¹16b). **Hellespont]** Dardanelles, the strait dividing the Asian and European parts of Turkey. **107 Midland Sea]** literally translating *Mediterranean*. **108 braue Ships deuouring]** The Adriatic was notorious for storms and shipwrecks. **109 Padus]** the river Po, flowing into the Adriatic. **110 Phaëton]** son of Helios the sun-god: see 71n. Cast by Zeus into the river Eridanus, identified with the Po. **112 Dog-starre]** Sirius, high in the sky in the hottest days of summer, hence supposed to cause infections ('maladies'). This is when Alpine snows melt and flood the Po (111-16). **116 pride]** linking Padus to Icarus, Phaëton and Ixion. **By whom]** Alluding to the golden age of classical Latin poetry in Italy; but Browne progresses to Renaissance poets – first of Italy, then elsewhere (140). **117 Heliconian Damsels]** the Muses. Mount Helicon was sacred to them. **118 Pindus]** mountain range in northern Greece: no special association with the Muses. **120 Maro]** Virgil (Publius Virgilius Maro). **121 Echo's]** italicized like a proper noun, but presumably not meaning the mythological character. **122 Naso]** Ovid (Publius Ovidius Naso). **127 Bartas]** Guillaume de Salluste du Bartas, French author of *Les Semaines* (*The [Divine] Weeks*) about the creation of the world. **129 in brasse]** echoing a phrase from Horace, *Odes* 3.30. **131 Salust]** Du Bartas's middle name. **133 one weeke]** Du Bartas treats chiefly of the week during which God created the world. **135 Marot]** Clément Marot (1496-1544), French poet. **Ronsard]** Pierre de Ronsard (1524-85), most acclaimed of French Renaissance poets. **Garnier]** Robert Garnier (1544-90), French writer of Senecan tragedies. **buskind]** *buskin*, a type of high boot worn by tragic actors. **138 Golden World]** All Renaissance poetry is thus presented in quasi-pastoral terms. **140 Thetis]** is seen as a muse or goddess of poetry.

- And we must after. See in haste shee sweepes
 Along the *Celtick* shores, th'*Armorick* deepes
 She now is entring; beare vp then a head
 And by that time she hath discovered
 Our *Alabaster* rockes, we may discry
 And stem with her, the coasts of *Britany*.
 There will she Anchor cast, to heare the songs
 Of English Shepheards, whose all tunefull tongues
 So pleas'd the *Nayades*, they did report
 150 Their songs perfection in great *Nereus* Court:
 Which *Thetis* hearing, did appoint a day
 When she would meet them in the *Brittish* Sea,
 And thither for each Swaine a *Dolphin* bring
 To ride with her, while she would heare him sing.
 The time prefix was come; and now the Starre
 Of blissefull light appear'd, when she her Carre
 Staid in the narrow seas. At *Thames* faire port
 The *Nymphes* and *Shepheards* of the *Isle* resort.
 And thence did put to sea with mirthfull rounds,
 160 Whereat the billowes dance aboue their bounds,
 And bearded Goates, that on the clouded head
 Of any sea-suruaying Mountaine fed,
 Leauing to crop the luy, listning stood
 At those sweet ayres which did intrance the flood.
 In iocound sort the *Goddesse* thus they met.
 And after reu'rence done, all being set
 Vpon their finny Coursers, round her throne,
 And shee prepar'd to cut the watry Zone
 Ingirting *Albion*; all their pipes were still,
 170 And *Colin Clout* began to tune his quill,
 With such deepe Art that euery one was giuen
 To thinke *Apollo* (newly slid from heau'n)
 Had tane a humane shape to win his loue,
 Or with the *Westerne Swaines* for glory stroue.
 He sung th'heroicke Knights of *Faيري* land
 In lines so elegant, of such command,
 That had the *Thracian* plaid but halfe so well
 He had not left *Eurydice* in hell.
 But e're he ended his melodious song
 180 An host of *Angels* flew the clouds among,
 And rapt this Swan from his attentiu mates,
 To make him one of their associates
 In heauens faire Quire: where now he sings the praise
 Of him that is the *first and last of dayes*.
 Diuine *Spencer*, heau'n-bred, happy Muse!
 Would any power into my braine infuse
 Thy worth, or all that *Poets* had before,
 I could not praise till thou deseru'st no more.
 A dampe of wonder and amazement stroke
 190 *Thetis* attendants, many a heauy looke
 Follow'd sweet *Spencer*, till the thickning ayre
Sights further passage stop'd. A passionate teare

*i.e., white; sight, observe
sail against the current; Britain*

?*English Channel*

appointed earlier

halted

pass through

*ta'en, taken
poets of England*

to your full desert

142 *Celtick shores*] prob. old Roman territory of Gallia Celtica, a large tract embracing Brittany. *Armorick*] of Brittany (Armorica). 143 *beare vp then a head*] sail ahead (*OED* *bear* v¹37). 149 *Nayades*] Naiads, the fifty daughters of the sea-god Nereus (150). 157 *narrow seas*] Straits of Dover. *port*] gate, entrance, hence river-mouth. 159 *rounds*] type of song where several singers sing in turn. 167 *finny Coursers*] sea-horses (5) and/or dolphins (153). 170 *Colin Clout*] Spenser. This is one of the most eloquent tributes to Spenser even from the Spenserian poets. 175-6 referring to *FQ*. 177 *the Thracian*] 'Orpheus' (marginal note in original text). Regained his dead wife Eurydice from Hades by impressing Pluto with his music, but lost her again by glancing back at her on his way back to the world. 179 *e're he ended*] Spenser completed just over half of *FQ*. 184 *first and last of dayes*] Perhaps alluding to the address to God closing the fragmentary *FQ* Bk.VII (Mutability Cantos). 186-7 *infuse Thy worth*] instil your (poetic) power. 189 *dampe*] exhalation, a sudden vapour or mist (*OED* 1).

Fell from each <i>Nymph</i> , no Shepherds cheeke was dry, A dolefull <i>Dirge</i> , and mournefull <i>Elegie</i> Flew to the shore. When mighty <i>Nereus</i> Queene (In memory of what was heard and seene) Imploy'd a <i>Factor</i> , (fitted well with store Of richest Lemmes, refined <i>Indian Ore</i>) To raise, in honour of his worthy name A <i>Piramus</i> , whose head (like winged <i>Fame</i>)	?craftsman, artisan gold	
Should pierce the clouds, yea seeme the stars to kisse, And <i>Mausolus</i> great toombe might shrowd in <i>his</i> . Her will had beene performance, had not <i>Fate</i> (That neuer knew how to commiserate) Suborn'd curs'd <i>Auarice</i> to lye in waite For that rich prey: (<i>Gold is a taking baite</i>) Who closely lurking like a subtile Snake Vnder the couert of a thorny brake, Seiz'd on the <i>Factor</i> by fayre <i>Thetis</i> sent, And rob'd our <i>Colin</i> of his Monument.	pyramid, hence monument	200
Yee <i>English Shepherds</i> , sonnes of <i>Memory</i> , For <i>Satyres</i> change your pleasing melody, Scourge, raile and curse that sacrilegious hand, That more then Fiend of hell, that <i>Stygian</i> brand, All-guilty <i>Auarice</i> : that worst of euill, That gulfe deuouring, off-spring of a Diuell: Heape curse on curse so direfull and so fell, Their waight may presse his damned soule to hell. Is their a spirit so gentle can refraine To torture such? O let a <i>Satyres</i> veyne Mixe with that man! to lash this hellish lym, Or all our curses will descend on him.	?sword, destructive weapon with a vast gape or maw	210
For mine owne part although I now commerce With lowly Shepherds in as low a Verse; If of my dayes I shall not see an end Till more yeres presse mee; some few houres Ile spend In rough-hewn <i>Satyres</i> , and my busied pen Shall ierke to death this infamy of men. And like a <i>Fury</i> , glowing coulters beare, With which . . . But see how yonder fondlings teare Their fleeces in the brakes; I must goe free Them of their bonds; Rest you here merrily Till my returne: when I will touch a string Shall make the Riuers dance, and Vallyes ring.	deal or associate whip, scourge; disgrace, scandal iron blade, knife foolish creatures bushes stay; agreeably, contentedly	220 230

195 **Nereus Queene**] Doris, mother of the Nereides: here Queen Elizabeth (see 205-10n). 202 **Mausolus**] ruler of Caria (4-c. BCE), renowned for his sumptuous tomb. 205-10 One of many unfounded stories of Spenser's poverty in his last years and the neglect of his memory after death. (See 221.85n.) In fact, he received a government pension, and was buried at Westminster Abbey after an impressive funeral. This passage is the only testimony to the embezzlement of funds granted by Elizabeth for a monument to him. 214 **Stygian**] of Styx, a river of the underworld or hell. 221 **Mixe with**] be instilled (into that 'spirit so gentle'). **lym**] limb, i.e. of Satan, agent or 'imp of hell' (*OED* 3b, c). 229 **Fury**] in the precise sense of an avenging goddess.

191 BEN JONSON TO PENSURST

Poem II of *The Forrest* in the 1616 Folio of Jonson's Works. Penshurst in Kent was the seat of the Sidney family. At this time, the owner was Sir Philip's brother Robert Sidney, Viscount L'Isle and later Earl of Leicester. With Jonson's 'To Sir Robert Wroth', this is considered the type and model of the country-house poem.

TO PENSURST.

Thou art not, PENSURST, built to envious show,
 Of touch, or marble; nor canst boast a row
 Of polish'd pillars, or a roofof gold:
 Thou hast no lanterne, whereof tales are told; *glazed structure crowning a building*
 Or stayre, or courts; but stand'st an ancient pile,
 And these grudg'd at, art reuerenc'd the while.
 Thou ioy'st in better markes, of soyle, of ayre,
 Of wood, of water: therein thou art faire.
 Thou hast thy walkes for health, as well as sport:
 10 Thy *Mount*, to which the *Dryads* doe resort,
 Where PAN, and BACCHVS their high feasts haue made,
 Beneath the broad beech, and the chest-nut shade;
 That taller tree, which of a nut was set,
 At his great birth, where all the *Muses* met.
 There, in the writhed barke, are cut the names
 Of many a SYLVANE, taken with his flames.
 And thence, the ruddy *Satyres* oft prouoke
 The lighter *Faunes*, to reach thy *Ladies oke*.
 20 Thy copp's, too, nam'd of GAMAGE, thou hast there, *copse*
 That neuer failes to serue thee season'd deere,
 When thou would'st feast, or exercise thy friends.
 The lower land, that to the riuer bends,
 Thy sheepe, thy bullocks, kine, and calues doe feed:
 The middle grounds thy mares, and horses breed.
 Each banke doth yeeld thee coneyes; and the topps
 Fertile of wood, ASHORE, and SYDNEY's copp's,
 To crowne thy open table, doth prouide
 The purpled pheasant, with the speckled side:
 30 The painted partrich lyes in euery field,
 And, for thy messe, is willing to be kill'd. *flooded*
 And if the high-swolne *Medway* faile thy dish,
 Thou hast thy ponds, that pay thee tribute fish,
 Fat, aged carps, that runne into thy net.
 And pikes, now weary their owne kinde to eat,
 As loth, the second draught or cast to stay,
 40 Officiously, at first, themselues betray. *dutifully*
 Bright eeles, that emulate them, and leape on land,
 Before the fisher, or into his hand.
 Then hath thy orchard fruit, thy garden flowers,
 Fresh as the ayre, and new as are the houres.
 The earely cherry, with the later plum,
 Fig, grape, and quince, each in his time doth come:
 The blushing apricot, and woolly peach
 Hang on thy walls, that euery child may reach.
 And though thy walls be of the country stone,
 They are rear'd with no mans ruine, no mans grone,

2 touch] black granite or marble. **4-5** i.e. Penshurst is not famous for any special architectural feature. **10 Mount]** a high point on the estate, 'still called by that name' (Herford & Simpsons). **11 PAN, and BACCHVS]** following Martial, *Epig.* .IX.lxi.11-16. **14 his]** Philip Sidney's. Herford & Simpsons note a tree in the park 'still shown as Sidney's oak'. Waller too refers to it in his poem 'At Penshurst'. **18 thy Ladies oke]** from a tradition that Lady Leicester, wife of Robert Sidney, was taken in travail under this tree. **19 copp's ... GAMAGE]** where Barbara Gamage, Robert Sidney's first wife, was said to have fed the deer. **26 ASHORE and SYDNEY's copp's]** 'These woods still exist, the former spelt 'Ashour' (Herford & Simpsons). **35-6** They do not wait for the second dredging or casting of the net, but surrender to the first one. A common conceit of the country-house poem is that plants and animals willingly offer themselves to be eaten.

There's none, that dwell about them, wish them downe;
 But all come in, the farmer, and the clowne:
 And no one empty-handed, to salute
 Thy lord, and lady, though they haue no sute. 50
 Some bring a capon, some a rurall cake,
 Some nuts, some apples; some that thinke they make
 The better cheeses, bring 'hem; or else send
 By their ripe daughters, whom they would commend
 This way to husbands; and whose baskets beare
 An embleme of themselues, in plum, or peare.
 But what can this (more then expresse their loue)
 Adde to thy free prouisions, farre aboue
 The neede of such? whose liberall boord doth flow,
 With all, that hospitalitie doth know! 60
 Where comes no guest, but is allow'd to eate,
 Without his feare, and of thy lords owne meate:
 Where the same beere, and bread, and selfe-same wine,
 That is his Lordships, shall be also mine.
 And I not faine to sit (as some, this day,
 At great mens tables) and yet dine away. *glad, thankful*
 Here no man tells my cups; nor, standing by, *as though somewhere else*
 A waiter, doth my gluttony enuy: *counts how much I drink*
 But giues me what I call, and lets me eate, *ask for, demand*
 He knowes, below, he shall finde plentie of meate, 70
 Thy tables hoord not vp for the next day, *save or put by food*
 Nor, when I take my lodging, need I pray
 For fire, or lights, or liuorie: all is there;
 As if thou, then, wert mine, or I raign'd here:
 There's nothing I can wish, for which I stay.
 That found King IAMES, when hunting late, this way,
 With his braue sonne, the Prince, they saw thy fires
 Shine bright on euery harth as the desires
 Of thy *Penates* had beene set on flame, *household gods*
 To entertayne them; or the countrey came, 80
 With all their zeale, to warme their welcome here.
 What (great, I will not say, but) sodayne cheare
 Did'st thou, then, make 'hem! and what praise was heap'd
 On thy good lady, then! who, therein, reap'd
 The iust reward of her high huswifery;
 To haue her linnen, plate, and all things nigh,
 When shee was farre: and not a roome, but drest, *ready, prepared*
 As if it had expected such a guest!
 These, PENSHEVRST, are thy praise, and yet not all.
 Thy lady's noble, fruitfull, chaste withall. 90
 His children thy great lord may call his owne:
 A fortune, in this age, but rarely knowne.
 They are, and haue beene taught religion: Thence
 Their gentler spirits haue suck'd innocence.
 Each morne, and euen, they are taught to pray,
 With the whole houshold, and may, euery day,
 Reade, in their vertuous parents noble parts, *qualities*
 The mysteries of manners, armes, and arts.
 Now, PENSHEVRST, they that will proportion thee *set against, place in balance*
 With other edifices, when they see 100
 Those proud, ambitious heaps, and nothing else,
 May say, their lords haue built, but thy lord dwells.

62 lords own meate] not inferior food for unbidden guests **73 liuorie]** allowance of provisions.
76 King IAMES] Recorded as having lodged at Penshurst, where a room is still called after him. **77**
braue sonne, the Prince] Henry, James I's elder son, who died in 1612. **102** Echoes Martial, *Epigrams*
 XIII.1.8.

192 BEN JONSON TO SIR ROBERT WROTH

Poem III of *The Forrest* in the 1616 Folio of Jonson's Works. Robert Wroth (1576-1614) was Robert Sidney's son-in-law and husband of Lady Mary Wroth. His country home was Loughton House in Essex.

To Sir Robert Wroth.

How blest art thou, canst loue the countrey, WROTH, you who can
 Whether by choice, or fate, or both;
 And, though so neere the citie, and the court,
 Art tane with neithers vice, nor sport: ta'en, taken
 That at great times, art no ambitious guest ceremonial occasions
 Of Sheriffes dinner, or Maiors feast.
 Nor com'st to view the better cloth of state,
 The richer hangings, or crowne-plate;
 Nor throng'st (when masquing is) to haue a sight
 10 Of the short brauerie of the night; show, splendour
 To view the iewells, stufes, the paines, the wit fabrics
 There wasted, some not paid for yet!
 But canst, at home, in thy securer rest,
 Liue, with vn-bought prouision blest; i.e., produced on the estate
 Free from proud porches, or their guilded roofes,
 'Mongst loughing heards, and solide hoofes: lowing
 Along'st the curled woods, and painted meades, (a) shaggy, leafy (b) tossed by the wind
 Through which a serpent riuier leades serpentine, winding
 To some coole, courteous shade, which he calls his, ?soft, refreshing
 20 And makes sleepe softer then it is!
 Or, if thou list the night in watch to breake, wish; ?interrupt (sleep)
 A-bed canst heare the loud stag speake, call
 In spring, oft roused for thy masters sport,
 Who, for it, makes thy house his court;
 Or with thy friends; the heart of all the yeere,
 Diuid'st, vpon the lesser Deere; the summer
 In autumnne, at the Partrich mak'st a flight, assign, allocate
 And giu'st thy gladder guests the sight;
 And, in the winter, hunt'st the flying hare, swift, fleet
 30 More for thy exercise, then fare;
 While all, that follow, their glad eares apply
 To the full greatnesse of the cry:
 Or hauking at the riuier, or the bush,
 Or shooting at the greedie thrush,
 Thou dost with some delight the day out-weare,
 Although the coldest of the yeere!
 The whil'st, the seuerall seasons thou hast seene separate, each in its time
 Of flowrie fields, of cop'ces greene,
 The mowed meddowes, with the fleeced sheepe,
 40 And feasts, that either shearers keepe;
 The ripened eares, yet humble in their height,
 And furrowes laden with their weight;
 The apple-haruest, that doth longer last;
 The hogs return'd home fat from mast;
 The trees cut out in log; and those boughes made chopped into logs

7 **cloth of state**] 'a cloth spread over a throne or other seat of dignity; a canopy' (*OED cloth* 4). 8 **crowne-plate**] gold or silver utensils stamped with the hallmark of a crown. 11 **the paines, the wit**] the labour and thought spent on such trivial matters. 12 The aristocracy notoriously ran up debts to procure their luxuries. 16 **solide**] (a) heavy, sturdy (b) crowded, packed (in a herd). 22 **A-bed**] while lying in bed - i.e. the deer come right up to the house. 23 **thy masters**] the King's. 24 **makes ... court**] lodges here. The court is where the king is. 26 **lesser Deere**] the fallow and roe deer. The red deer is reserved for the king. 27 **flight**] hunting with hawks (*OED* 1c). The other sense, 'flight-shooting' birds flying overhead, does not suit the ground-dwelling, low-flying partridge. 28 **gladder**] made gladder by the sight: a proleptic use. 30 More for sport than to acquire food. 32 **full ... cry**] the baying of a full pack of hounds. 34 **greedie**] Winter-starved, hence eager to eat the bait laid out for them. 40 **either**] 'each (of more than two things)', *OED* 2c: here, shearers of either hay or sheep. 41 **eaes**] of grain. **humble in their height**] tall but bowing (with the wind).

A fire now, that lent a shade!
 Thus PAN, and SYLVANE, hauing had their rites,
 COMVS puts in, for new delights;
 And fills thy open hall with mirth, and cheere,
 As if in SATURNES raigne it were; 50
 APOLLO's harpe, and HERMES lyre resound,
 Nor are the *Muses* strangers found:
 The rout of rurall folke come thronging in, *band, crowd*
 (Their rudenesse then is thought no sinne) *rough manners*
 Thy noblest spouse affords them welcome grace;
 And the great *Heroes*, of her race,
 Sit mixt with losse of state, or reuerence.
 Freedome doth with degree dispense. *rank*
 The iolly wassall walkes the often round, *(cup of) liquor to drink healths in; frequent*
 And in their cups, their cares are drown'd: 60
 They think not, then, which side the cause shall leese, *lawsuit; lose*
 Nor how to get the lawyer fees.
 Such, and no other was that age, of old,
 Which boasts t'haue had the head of gold.
 And such since thou canst make thine owne content,
 Striue, WROTH, to liue long innocent.
 Let others watch in guiltie armes, and stand *face, suffer*
 The furie of a rash command, *madness*
 Goe enter breaches, meet the cannons rage,
 That they may sleepe with scarres in age 70
 And shew their feathers shot, and cullors torne,
 And brag, that they were therefore borne.
 Let this man sweat, and wrangle at the barre,
 For euery price, in euery iarre, *prize, reward; dispute, litigation*
 And change possessions, oftner with his breath, *(ownership of) property; talk*
 Then either money, warre, or death: *than*
 Let him, then hardest sires, more disinherit,
 And each where boast it as his merit,
 To blow vp orphanes, widdowes, and their states; *destroy; estates, properties*
 And thinke his power doth equall *Fates*. 80
 Let that goe heape a masse of wretched wealth, *that: another man*
 Purchas'd by rapine, worse then stealth, *acquired*
 And brooding o're it sit, with broadest eyes, *wide open, unsleeping*
 Not doing good, scarce when he dyes.
 Let thousands more goe flatter vice, and winne,
 By being organes to great sinne,
 Get place, and honor, and be glad to keepe. *instruments of*
 The secrets, that shall breake their sleepe: *positions at court*
 And, so they ride in purple, eate in plate,
 Though poyson, thinke it a great fate. 90
 But thou, my WROTH, if I can truth apply,

47 SYLVANE] Sylvanus, a wood-god. 48 COMUS] god of revelry (Gk. *komos*, revelry). 50 SATURNE] King of the gods before Zeus; also seen as an old king of Latium. His reign was identified with the Golden Age. 51-2 i.e. There is music and poetry. 51 HERMES] Mercury, who invented the lyre from a tortoise-shell. 55 thy noblest spouse] Lady Mary Wroth, poet and author, daughter of Robert Sidney. 56 Heroes, of her race] the Sidney family. 57 Sit mixt] ?in spirit; ?in portraits. with losse of state] i.e., stooping from their position. 62 get the lawyer fees] make more business for the lawyer. 64 head of gold] A conventional symbolic figure with a head of gold but a body of increasingly baser materials (i.e. the later ages of human history). 65 make ... content] ensure your own happiness. 66 innocent] Implying freedom from original sin, the state of man before the Fall. Wroth's estate is implicitly equated with Paradise. 67 guiltie] ?violent, murderous; ?immorally or criminally employed. 71 feathers ... torne] trophies of battle. feathers] arrows. cullors] colours: flags, standards. 72 they ... borne] This justifies their existence. 77-8 then ... merit] Deprive more men of their patrimony than the sternest of fathers disinheriting their children, and boast of it everywhere as a great achievement. 82 rapine ... stealth] open force, worse than secret theft. 84 Reluctant even to bequeath his money after his death. Echoes a line marked by Jonson in his copy of the *Epigrammata* (1590) of Pierre Pithou, French scholar and lawyer. 87-8 i.e. They obtain favour by keeping other people's guilty secrets (and perhaps blackmailing them). 89-90 So long as they ride in state and eat off gold or silver utensils, even if what they eat is poison, they think themselves fortunate.

Shalt neither that, nor this enuy:
 Thy peace is made; and, when man's state is well, *condition of life*
 'Tis better, if he there can dwell.
 God wisheth, none should wracke on a strange shelve:
 To him, man's dearer, then t'himselfe.
 And, howsoever we may thinke things sweet,
 He alwayes giues what he knowes meet; *fitting, right*
 Which who can vse is happy: Such be thou. *practise, be accustomed to do*
 100 Thy morning's, and thy euening's vow
 Be thanks to him, and earnest prayer, to finde
 A body sound, with sounder minde;
 To doe thy country seruice, thy selfe right;
 That neither want doe thee affright,
 Nor death; but when thy latest sand is spent,
 Thou maist thinke life, a thing but lent. *only*

193 BEN JONSON HYMNS FROM PAN'S ANNIVERSARY

From the masque *Pan's Anniversary*, first printed in the Second Folio of Jonson's Works, vol.2 (1640). The Folio dates the performance in 1625, but scholars favour 19 June 1620, the birthday of James I or 'Pan'. Some lines were closely repeated in 'A New-yeares-Gift sung to King Charles, 1635' (no.194). These Hymns are sung by the Arcadians, punctuated by dances and action as indicated below. In the first Hymn, '1.' '2' etc. indicate the successive Arcadian singers.

HYMNE I.

1. Of PAN we sing, the best of Singers *Pan*
 That taught us swaines, how first to tune our layes,
 And on the pipe more aires then *Phæbus* can. *is able to (render or perform)*
Chorus. Heare O you groves, and hills resound his praise.
 2. Of *Pan* we sing, the best of leaders, *Pan*
 That leads the Nayads, and the Dryads forth;
 And to their daunces more then *Hermes* can. *can join or contribute*
Chorus. Heare O you groves, and hills, resound his worth.
 10 3. Of *Pan* we sing, the best of Hunters, *Pan*
 That drives the Heart to seeke unused wayes, *hart than*
 And in the chace more then *Sylvanus* can,
Chorus. Heare O you groves, and hills resound his praise.
 4. Of *Pan* we sing, the best of Shepherds, *Pan*,
 That keepes our flocks, and us, and both leads forth
 To better pastures then great *Pales* can:
Chorus. Heare O you groves, and hills resound his worth.
 And while his powers, and praises thus we sing
 The Valleys let rebound, and all the rivers ring. *resound, echo*

The Masquers descend, and dance their Entrie.

HYMNE II.

20 *PAN* is our All, by him we breath, wee live,
 Wee move, we are; 'Tis he our lambes doth reare,
 Our flocks doth blesse, and from the store doth give *?abundantly*
 The warme and finer fleeces that we weare.
 He keepes away all heates, and colds,
 Drives all diseases from our folds:
 Makes every where the spring to dwell,

95 wracke on a strange shelve] suffer shipwreck on an unfamiliar coastline. **102 A body ... minde]** echoes Juvenal, Satire X.356. This entire passage reflects Juvenal's poem. **105 sand]** years, store of life (like sand in an hourglass). **106 but lent]** not one's own possession, therefore to be given up without regret. **6 Nayads]** Naiads, nymphs of rivers and streams. **Dryads]** wood-nymphs. **10 seeke unused wayes]** to escape the hunters. **unused]** unaccustomed, secluded. **11 Sylvanus]** a god of the forest, but also of homesteads, fields and flocks. **15 Pales]** goddess of flocks and shepherds. **18.1 Entrie]** a dance between two parts of an entertainment (*OED* 3); here ?opening or 'entering' dance.

The Ewes to feed, their udders swell;
 But if he frowne, the sheepe (alas)
 The Shepheards wither, and the grasse.
 Strive, strive, to please him then by still increasing thus
 The rites are due to him, who doth all right for us. that are 30

The Maine Daunce.

HYMNE III.

If yet, if yet
Pans orgies you will further fit, serve, contribute to, join in
 See where the silver-footed Fayes doe sit,
 The Nymphes of wood and water;
 Each trees and Fountaines daughter,
 Goe take them forth, it will be good
 To see some wave it like a wood,
 And others wind it like a flood; stream, river
 In springs, leaps
 And rings, 40
 Till the applause it brings,
 Wakes *Eccho* from her seate,
 The closes to repeat. closes: of the music, cadences
 (*Echo*. The closes to repeat.)
Eccho the truest Oracle on ground,
 Though nothing but a sound.
 (*Echo*. Though nothing but a sound.)
 Belov'd of *Pan*, the Vallyes Queene
 (*Echo*. The Valleyes Queene)
 And often heard, though never seene, 50
 (*Echo*. Though never seene.)

[*There follows an antimasque where the Arcadians repel an attack by a band of Boetian swordsmen led by a 'Fencer'. The rites of Pan then close with the Fourth Hymn.*]

HYMNE IIII.

Great *Pan* the Father of our peace, and pleasure,
 Who giv'st us all this leasure,
 Heare what thy hallowed troope of Herdsmen pray blessed by, dedicated to (Pan)
 For this their Holy-day,
 And how their vowes to Thee, they in *Lycæum* pay.
 So may our Ewes receive the mounting Rammes,
 And wee bring thee the earliest of our Lambes:
 So may the first of all our fells be thine, first fleeces shorn in the season
 And both the beestning of our Goates, and Kine first milk after giving birth 60
 As thou our folds dost still secure,
 And keep'st our fountaines sweet and pure
 Driv'st hence the Wolfe, the Tode, the Brock, tod, fox; badger
 Or other vermine from the flock.
 That wee preserv'd by Thee, and thou observ'd by us
 May both live safe in shade of thy lov'd *Mænalus*.

30 rites ... right] obvious pun. **32 orgies**] rites, ceremonies (no bad sense). Jonson's marginal note in the masque *Hymenæi*: 'with the *Greekes* value the same, that *Ceremonie* with the *Latines*; and imply all sorts of *rites*.' **34 Nymphes of wood and water**] Naiads and Dryads (cf. 6). **37 like a wood**] like swaying trees in a forest. **48 Belov'd of Pan**] By one legend, *Echo* spurned *Pan*'s love and was therefore torn in pieces by shepherds: only her voice survived. **53 leasure**] holiday, hence respite from work: cf. ll.67-74. **56 Lycæum**] the *Lycæan* mountains in *Arcadia*, sacred to *Pan*. **66 Mænalus**] mountain in *Arcadia*, *Pan*'s favourite haunt.

SHEPHERD

Now each returne unto his Charge,
 And though to day you have liv'd at large,
 And well your flocks have fed their fill,
 70 Yet doe not trust your hirelings still.
 See, yond' they goe, and timely doe
 The office you have put them to,
 But if you often give this leave, *task, duty*
 Your sheepe and you they will deceive.

194 BEN JONSON A NEW YEAR'S GIFT SUNG TO KING CHARLES, 1635

From Jonson's *The Under-wood*, first published in vol.2 of the second Folio of his Works (1640). As Evelyn Simpson pointed out,* the poem reproduces material from Jonson's masque *Pan's Anniversary* (c.1620-25; no.193), recycling praise of James I to address his son: cf. esp. 20-23, 28-31, 40. The later part (46-66) was further recycled for Charles II c.1663 by Nicholas Lanier (d.1666): see Textual Notes in the *Companion* to this volume.

The date in the title is 'old style' – i.e., 1636 by present reckoning. The Folio speech-headings are ambiguous and have been modified. In 14-19, the numbers indicate the successive speakers (shepherds and nymphs).

New yeares, expect new gifts: Sister, your Harpe,
 Lute, Lyre, Theorbo, all are call'd to day.
 Your change of Notes, the *flat*, the *meane*, the *sharpe*,
 To shew the rites, and t' usher forth the way *show; shew the rites celebrate*
 Of the New Yeare, in a new silken warpe
 To fit the softnesse of our *Yeares-gift*: When
 We sing the best of *Monarchs, Masters, Men*;
 For, had we here said lesse, we had sung nothing then.

A New-yeares-Gift sung to King CHARLES, 1635.

10 *Rector Chori*. To day old *Janus* opens the new yeare,
 And shuts the old. Haste, haste, all loyall Swaines,
 That know the times, and seasons when t' appeare,
 And offer your just service on these plaines; *proper, fitting, due*
 Best Kings expect first-fruits of your glad gaines.

1. PAN is the great Preserver of our bounds. *lands, fields*
 2. To him we owe all profits of our grounds.
 3. Our milke.
 4. Our fells. *skins, pelts*
 5. Our fleeces.
 6. and first Lambs.
 7. Our teeming Ewes,
 8. and lustie-mounting Rammes.
 9. See where he walkes with MIRA by his side.

Chorus. Sound, sound his praises loud, and with his, hers divide.

20 *Sheph[erds]*. Of PAN wee sing, the best of Hunters, PAN,
 That drives the Hart to seeke unused wayes,
 And in the chase, more than SYLVANUS can, *can do or achieve*
Chorus. Heare, ô you Groves, and Hills, resound his praise.

*Evelyn Simpson, 'Ben Jonson's *A New-Yeares-Gift*', *RES* 14, 1938, 175-8. See also Rosamond McGuinness, 'The Origins and Disappearance of the English Court Ode', *Proceedings of the Royal Musical Association*, 87th session, 1960-61, 69-82. 1 *Sister*] 'misprint for 'Sisters', i.e. the Muses, whose instruments (2) indicate appropriate genres or veins of poetry. 2 *Theorbo*] a large lute, 'much in vogue in the 17th century' (*OED*). 5 *warpe*] Folio follows with a full stop, offering an alternative construction. 7 To say less were to say nothing – i.e. he deserves this high praise. 9-10 *Rector Chori*] leader of the chorus. *Janus*] usually depicted with two faces, hence god of the new year as well of births and other commencements or changes, and of doors and gates: hence *opens* / *shuts*. 13 A good king has the right to the first-fruits of the prosperity brought about by his reign. 18 *MIRA*] Henrietta Maria, Charles's queen; in Herford and the Simpsons' view, presented as his sister (25) in view of the 'sensuous character of the classical Pan'. 21 *seeke unused wayes*] to escape the hunters. *unused*] unaccustomed, secluded. 22 *SYLVANUS*] one of the chief forest gods.

Nym[phs]. Of brightest MIRA, doe we raise our Song,
Sister of PAN, and glory of the Spring:
Who walkes on Earth as *May* still went along,
Chorus. Rivers, and Vallies, *Eccho* what wee sing.

Sheph[erds'] Chor[us]. Of PAN we sing, the Chiefe of Leaders, PAN,
That leades our flocks and us, and calls both forth
To better Pastures then great PALES can:
Heare, O you Groves, and Hills, resound his worth. *echo his praises*

Nymp[hs'] Chor[us]. Of brightest MIRA, is our Song; the grace
Of all that Nature, yet, to life did bring;
And were shee lost, could best supply her place,
Rivers, and Valleys *Eccho* what wee sing.

1. Where ere they tread th' enamour'd ground,
The Fairest flowers are alwayes found;
2. As if the beauties of the yeare,
Still waited on 'hem where they were.

1. Hee is the Father of our peace;
2. Shee, to the Crowne, hath brought encrease.

1. Wee know no other power then his,
Chorus. PAN only our great Shep'ard is,

Our great, our good. Where one's so drest
In truth of colours, both are best.

Haste, haste you hither, all you gentler Swaines,
That have a Flock, or Herd, upon these plaines;
This is the great Preserver of our bounds,
To whom you owe all duties of your grounds;
Your Milkes, your Fells, your Fleeces, and first Lambes,
Your teeming Ewes, aswell as mounting Rammes.
Whose praises let's report unto the Woods,
That they may take it eccho'd by the Floods.

'Tis hee, 'tis hee, in singing hee,
And hunting, PAN, exceedeth thee.
Hee gives all plentie, and encrease,
Hee is the author of our peace.

Where e're he goes upon the ground,
The better grasse, and flowers are found.
To sweeter Pastures lead hee can,
Then ever PALES could, or PAN;
Hee drives diseases from our Folds,
The theefe from spoyle, his presence holds.
PAN knowes no other power then his,
This only the great Shep'ard is.

'Tis hee, 'tis hee, &c.

26 as May ... along] as if spring were still continuing (in January). **27 Eccho]** italicized in the Folio (also in 35), probably through confusion with the mythological character. **30 PALES]** goddess of flocks and shepherds. **34 shee]** Nature. If everything in nature were lost, Mira could replace or replenish it. **41** Either (a) she has given birth to children to continue the royal family (the future Charles II and James II, and a daughter Mary, later married to William Prince of Orange, all born by this date); or (b) she has added lustre or dignity to the British crown: she was daughter of King Henri IV of France. **44-5 Where ... best]** Where one of these persons (Charles and Henrietta) matches the other in proving rhetorical conceits (**colours**) literally true, both are supremely excellent. **46 A** radical change of direction here. The praise that follows is of one greater than Pan. Herford and the Simpsons take him as Charles the Christian monarch, now distinguished from the pagan god. But he may also be the Christian God. This alone would justify the repetition of 14-17 in 48-51, the second **This** (48) implying 'This is truly such'. Cf. also shift from 'profits' (15) to 'duties' (49). **49** For whose sake you perform all pastoral tasks. **grounds]** lands, fields (*OED* 10c). **53 Floods]** rivers, which will echo Pan's praises in their murmur. **60 sweeter Pastures]** presumably heaven. **63** His presence prevents the thief from stealing.

195 THOMAS GOFFE FROM *THE CARELESS SHEPHERDESSE*

From Act 2 sc. 1 of *The Careless Shepherdess*, published in 1656 though Goffe died in 1629. Sylvia is the priestess of Pan.

Sylvia discovered in her Bower singing.

The Song.

Come *Shepherds* come, impale your brows *encircle, wreath*
With Garlands of the choicest flowers

The time allows. *growing in this season*

Come Nymphs deckt in your dangling hair,
And unto *Sylvia's* shady Bowers

With haste repair:

Where you shall see chast *Turtles* play, *turtle-doves*
And *Nightingales* make lasting *May*, *eternal spring*

10 As if old Time his youthfull minde,
To one delightful season had confin'd.

Enter Shepherds and Shepherdesses.

1 *Shepherd.* What Musick's this doth reach our ears?
Which sounds like that made by the *Sphears*,

Aned so affects the eager sence,
'Tis ravisht with its excellence.

2 *Shepherd.* The ayr doth smell of *Indian* spice,
Or that the sences stupifies,

overwhelms, enchants

Which by *Arabian* winds is spread
From the ashes of a *Phœnix* dead.

Whence is this wonder.

3 *Shepherd.* See, see, where

20 The lovely Goddess doth appear:

Fair *Sylvia*, she that orders how
Before *Pans* Altars we should bow,

And for propition every year
Of the choice fleece our sheep do bear

Pay thankfull Sacrifice, that he
May keep our flocks from danger free.

Instruct us Goddess what's thy will.

Sylvia. Vpon this leavy wood-crown'd hill,

30 I do invite you to *Pans* feast,
Where each shall be a welcome guest.

Then to the musique of my voice,

Move gently on each with his choice,

chosen partner

But so that no malicious eye

See ought to task your modesty;

take to task, upbraid

For your delights must alway be
Attended on by chastity.

Dance.

Sylvia. 'Tis time the Sacrifice begin,

Devotion must be done within;

inside the temple

40 Which done, you may of *Ceres* tast,
And *Bacchus* gifts, but make no wast:

For oft where plenty injur'd stands,
The bounteous Gods do shut their hands:

abused, exploited

The snowy fleeces you have shorn,

And crompt the golden ears of corn;

9-10 As if old Father Time has turned young, and decided to enjoy spring the year round. 12 *Sphears*] In the Ptolemaic astronomical order, the stars and planets were thought to be embedded in crystalline spheres that made music as they revolved. 17-18 The phoenix, of which there was only one at a time reborn from its own ashes, was said to dwell in an Arabian setting sometimes identified with Paradise or the garden of Eden. 39 *Ceres*] the goddess of harvests; her 'gift' is grain or bread.

Lyæus blood is prest and put
 Into the safe preserving Butt:
 There when the cold and blustering ayr
 Invites you from the Plains, (yet fair)
 To take Warm shelters, that may keep
 Your selves in health, and eke your sheep, 50
 Will into your numb'd limbs inspire
 An active and preserving fire;
 Let your expeessions then be free,
 And gently moving follow me.

Ascends to her Bower singing.
She sings.

On Shepherds on, wee'l Sacrifice
 Those spotless Lambs we prize
 At highest rate, for *Pan* doth keep
 From harm our scatt'ring sheep:
 And hath deserved
 For to be served 60
 With those ye do esteem the best
 Amongst the flock, as fittest for his feast.
 Come Virgins, bring your garlands here,
 And hang them every where:
 Then let his Altars be o'rspread
 With Roses fresh and red;
 Burn Gums and Spice,
 Rich Sacrifice.
 The Gods so bounteous are, ye know
 Ye mortals cannot pay them what ye owe. 70

196 WILLIAM DRUMMOND OF HAWTHORNDEN DAMON AND MOERIS

From Drummond's Hawthornden MSS, vol.X in the National Library of Scotland. Draft ms with many deletions and revisions. Punctuation modified. May contain personal allusion: Damon is Drummond's usual pastoral name.

Damon and Moeris by a christal spring
 Vher a greene sicamour did make a schade,
 And fairest flours the banckes all couering,
 Their oft to stay the vandrung Nymphes had made
 Vhile voods musicians from the trees aboue
 On eurye branche did varble furth ther loue,

On grassie bed tyrd them selues did lay
 To schune suns heat and passe the tedious houres *shun, avoid*
 Delytyng now to see their lambkins play
 Then to veaue garlands for their paramours. 10
 Damon tormentet vas with Amarillis
 And Moeris brunt in loue of farest Phillis. *burnt*

Phillis the louliest lasse that flockes ere fed
 By Tanais siluer streames, vhos heaunlie eie
 In chaines of gold this shephard captiue led,
 Or he knew what vas loue or libertie. *ere, before*
 Sweet Amarillis far aboue the rest
 Of Aska loua maids esteemed the best.

45 *Lyæus*] Bacchus or Dionysus; his 'gift' is wine. 48 *yet fair*] not yet laid bare by winter. 11
Damon ... Amarillis] But later, Damon loves Phillis. 14 **Tanais**] The river Don, but Drummond
 seems to have a Scottish river in mind: phonetically and geographically, perhaps the North Tyne. 15
gold] i.e. the radiance of her eyes: a common Petrarchan conceit. 18 **Aska loua**] ?the river Esk,
 whose tributary the North Esk flows past Hawthornden. Cf. 14n. 'Tanais' and 'Aska loua' would then
 be two river valleys whose respective belles are loved by the two shepherds.

- 20 In curious knots while thay their vorke adorne
 Mixing pyed dezies with sad violets,
 Whit lilies, vith that flour which like the morne white
 Doth blush and beautie to the garland sets,
 Damon, whom loue and voes had sore dismaid,
 Thus gan to say, or Loue thus for him said.
- Faire Tanais Nymphes and ye Nymphes of the voods
 Which usse in schadie growes to dance and sing, use, are accustomed to
 Ye Montaine Sisters, Sisters of the floods mountain-dwelling; Sisters: i.e., nymphs
 On softest sand which oft ar carroling,
 Heere bring your flours and this garland make faire
 30 To set vpon my Phillis amber haire.
- Do not disdaine to be a schade, sweet flours, appear dull in contrast with
 To fairest tresses vnder which doth grow
 The rose and lilie far excelling yours,
 The red cinabre and the milke whit snow. cinnabar, vermilion or dark red
 About her temples when I sal yow place
 Them you can not (sweet flowres), they shall yow grace.
- Suouft-vinged archers and ye sea-borne queene, soft
 In Mirrhas child if yee tooke ere delight,
 If ere vith flames your hart hath touched beene,
 40 Enambushd lie you by this red and whit, ambushed, waylaid, made captive
 That when her lockes this coronet anademe sal part,
 A hundred cupids may steal to her hart.
- Her hart then coldest Alpine yce more cold, than
 Mor hard, yet precious as the diamond,
 The noblest conquest that vith dart of gold
 Loue euer made since he culd shoot or vound.
 But he that fort not darring to essay attempt, attack
 Contents you vith her eies and ther doth play.
- Nou Ceres tuise hath cut her yellow lockes, twice
 The swellow tuise the spring about hath brocht,
 Tuise hath ve waind the yonglins of our flockes weaned
 Since I alas vas forc't, and al for naught,
 Be cruel her to cry, weep and complaine by
 Vnto this montaine, forrest, riuier, plaine.
- My flockes sem'd partneres of ther masters voe:
 The Bell-bearer the troupes that vsd to lead
 His vsuall feading places did forgoe
 And lothing three-leu'd grasse held vp his head; clover
 The walkes, the groues which I did hant of yore haunt, frequent
 60 My fate and Phillis hardnesse seemd deplore.
- The Goate-foote Syluans vnder shadie trees
 Did solemniz the accents of my plent ?affirm, intensify
 Vith grones, the vatrie Nymphes with weeping eies water-dwelling
 And vide spred lockes I oft haue seen lament.
 Among the rest a Nymphhe suet, vanton, gay,
 Rising about the streame thus hard I say.

20 sad] dull or sober-coloured, contrasting with the daisies. pyed] Could refer to any two colours.
 21 that flour] probably the marigold. 28 carroling] dancing in a ring (*OED carol* v.1). 32 doth]
 singular verb with plural subject: cf. *makes* (82); *doth* (85). Kastner has a more involved explanation.
 37 vinged archers] flying Cupid figures, prob. infant-like putti. sea-borne queene] Venus, born from
 (and then borne over) the sea. 38 Mirrhas child] Adonis, beloved of Venus. 41 anademe] wreath,
 chaplet. The line contains three extra syllables. Coronet and anademe prob. alternative readings, one
 to be deleted. 45 dart of gold] Cupid's golden arrow induces love. 48 Contents you] i.e. is content.
 49 tuise ... lockes] i.e. two harvests had been reaped, or two years passed.

- Phillis suet honor of thes suetest woods,
Vert thou but pitiful as thow art faire,
The vorthiest gem of al our Tanais floods;
But as in beautie so in hardness rare.
To al thes graces that so do grace the,
Ah learne to loue, and no mor cruel be!
- adding to, besides 70
- The flowres, the gemmes, the mettales, all behold,
The lambes, the doues, the gold spangl'd bremes in streames,
Al thes be vorkes of loue; the Tygresse bold
Made mild by loue her inbred furie teames;
In heauen, earth, aire, since all where loue we see,
O learne to loue and no more cruel be.
- breams (fish)
innate, natural
everywhere
- In toilesome paines to vast our virgin yeares
And louelesse liue, is not to liue but breath;
Loue is the tree vchich most contentment beares,
Whose fruits euen makes vs liue beyond our death;
Sweet loue did make thy Mother bring forth thee;
Ah, learne to loue, and no more cruel be!
- waste
breathe 80
- Earths best perfections doth but last short time,
Riche Aprils treasure pleaseth much the eie,
But as it grows it passeth in its prime.
Thinke, and vel thinke, thy beautie thus must dye;
When vith wan face thow sal loke in thy glasse
Then sal thow sigh: would I had lou'd alas!
- passes by, goes beyond 90
- Looke but to Cloris, louing, loud againe,
How glad, how merrillie sche spends each daye,
Like cherful vine vhom chaste elme doth sustaine
While her sweet yonglings doe about her playe;
When thow the want sal find of such a grace
Then sal thow sigh: vould I had lou'd alas!
- support, bear up
- But vho is Damon vhom thow suld disdain:
The heauens on him some gifts hath euen let fal;
Gay is hee; vearth his cabane doth containe;
He loues the much, and that is more then al.
If crueltie thy loue in him deface
Then sal thow sigh: vould I had lou'd alas!
- cabin, cottage
efface, destroy
would that 100
- Flora him lou'd, if ere in clearest brooke
Narcissus-like thy face thow did admire,
As faire as thow; yet Flora he forsooke
Vith al her gifts, and foole, did the desire.
If he his thochts againe on Flora place
Then sal thow say: would I had lou'd, alas!
- e'er, ever
thee
- This said the Nymphe, and ther vith al sche sanke
The clearest streame beneath, vho al dismaid
At her depart come plaining to the banke,
And on his face a hundred frownes bevrayed.
I lay as on vhom some strange dreame makes vake,
Then homvard to my cabane did me take.
- complaining, grieving 110
- The floods sal backuard to ther fontaines rune,
The spring shall vant its flours, the pleasant flours
On barren rockes sal grow depriu'd of sune,
- springtime; want, lack

76 teames] tames. Unrecorded spelling, perhaps to underscore the rhyme with *streames*. 103-5 if ere ... thow] i.e. Flora's face is as fair as your own that you might have seen in the brook. 110-12 i.e. As the nymph plunged beneath the water, the waves or ripples were swept to the shore, the disturbed surface of the water like a hundred frowns on the river's face. 112 his] Damon's. bevrayed] bewrayed: revealed, expressed (OED 4). 115-19 floures ... sune ... heauns ... starres] Linking of clauses in the figure *concatenatio*, perhaps suggested by a punning link of *fontaines* with *spring*.

- The sune sal leaue the heauns tueliueff shining boures;
Heauns without starres sal be, starres cease to moue,
120 Ere euer I my Phillis leaue to loue. *zodiacal signs*
- Pant my hart doth when I thinke on that day,
That fatal day, vhen sche vith looshung haire
And whitest petticoat in new borne may *loose-hung*
To gather flours did to our meeds repaire *early May, springtime*
While I did rest beneath an ancient oke,
Caring for nocht but how to fead my flocke.
- I saw her rune and as sche ran me thocht
The feilds about did smyle; beside the streames
Then sat schee down, vhere sune to kisse her sought;
130 But schee with vaile eclipsd his vanton beames.
I hard her breath few vords, vith loue and feare *heard; breathe*
To vich vinds, mountaines, voods, did leane their eare. *strain to hear*
- Deceu'd perchance vith that most liulie hew, *lifelike colour (of a rose)*
A bee did hurt her lip that mad her veep,
And moisten cheeke and chin with sweetest due *dew, i.e. tears*
Which semed to fal, but Cupid did it keep. *gather, preserve*
For vhen rebellious harts ganstands his dart *gainstands, resists*
He steeps it in thes teares, and then thay smart.
- Vithal sche rose, and in floods vatrie glasse
140 Angerlie mild the litl vound to looke, *mild even in anger*
Her self sche drest, but Kala comming vas *addressed, directed her steps*
Who made her stay, and so her mande sche tooke, *?command, resolved task*
Of golden vonderes to make poore the Mead,
While on her face my hungry eyes did feed.
- At sight of her plump lips blush did the rose,
To see her vaines the violets grew paille,
The Marigold her precious leaues did close, *precious: i.e. like gold*
Amazd to find her haire so farre preuaile; *her: i.e. Phillis'; surpass, excel*
150 The lilies in her hand apeard not vhit.
Thus dazel'd vas my sight vith suet delight.
- ouercharg'd at last sche to her village vent, *wearry, exhausted*
Leauing a thousand diuerse thoughts in mee
Lke ciuill foes tumultouslie vich vent
All their best strenghtes til all enuasseld be.
Then tyrd vith vo I layd me in my bed
Vher al the Nyt the Hyacynthe I red.
- What vonder her suet eies culd me beguile
Vich kendle desire then when thay vtter breath,
And euen when sche vald froune yet seme to smile,
160 Life promysing vhen most thay threaten death.
For these faire tuines I rather stil be sad *twins, i.e. two eyes*
Then by an vthers loue euen be made glad.

[Followed by this cancelled stanza in the manuscript:]

What Nature had dysperst in diuers vayes
To diuers vorlds in diuers time and place
Of suetest schape and coulour vorthie praise,

130 She shut out the sun's heat with a veil, as though spurning his lascivious advances. 141-2 but Kala ... stay] She stopped on seeing Kala approach. stay] hold back, withdraw. 145 plump lips] presumably plumper and redder from the bee-sting. 146 i.e. Her veins were delicately purple. 149 i.e. The lilies appeared dull in contrast with her white hand. 153 ciuill foes] contending sides in a civil war or internal conflict. 154 enuasseld] made vassals: captured, defeated (by each other's attack). 156 the Hyacynthe I red] After Apollo accidentally killed his beloved Hyacinthus, he transformed him into the hyacinth, whose marks are read as AI, a Gk word of lament (Ovid, *Met.* X.162-219). Hence to 'read the hyacinth' is to mourn.

Al at one time sche plac'st in phillis face.
 And vundrus at her vorke so passing rare,
 Sche sueare then by her selff that it vas faire.

swore

[Followed by three uncanceled stanzas as below. The first two, of which parts are illegible, seem intended as additions to be inserted into appropriate point(s) earlier on.]

Phebus, when as to vesterne worl'd thou glids,
 Thy flamie chariot lighting atlas streames,
 Or when thou thruch Auroras pallace rids,
 Chearing our sad worl'd with thy staff of beames,
 When thou hath gaz'd on <??>
 Hath thou seene ocht so faire as phillis is?

170

[The next stanza has five lines only, and is hard to decipher, let alone interpret. It may represent a kind of plot outline rather than a draft stanza.]

Daphnis began his song but amarillis
 Came neare to them with a heale crew here vnder
 Which he espying in steed of songs began to giue vay
 To sighes and Coridon tooke him away to the wood
 The forester Coridon or some thing like this.

hale, merry

[The last stanza is in different ink and writing: apparently a later insertion meant to formally wind up the narrative, taking up the thread from 162]

Heere Moeris stayd; and Damon straight began
 To make the woods his amarillis sound
 When from the Neighbouring bushes panting ran
 A timorous Hare persued by Alcons hound
 Alcon whose presence did their passiones tame
 And made those shepheards follow Dianas Game.

180

197 WILLIAM DRUMMOND OF HAWTHORNDEN ERYCINE AT THE DEPARTURE OF ALEXIS

May be Drummond's side of a farewell exchange with Sir William Alexander (see 201.28n) before the latter set out on a journey; no.198 would then be Alexander's reply. However, the two poems are published together (this one for the first time) only in Drummond's 1616 *Poems* (followed here) and the 1711 *Works*. The 1614 and 1656 *Poems* carry no.198 only, entitled 'Alexis'. Fogle argues that this poem is a conventional exercise, not linked to no.198.* In any case, Drummond does not speak in his own person but through Erycine, Alexander's real or imaginary beloved. Alexis was Drummond's poetic name for Alexander.

ERYCINE at the departure of ALEXIS.

And wilt thou then, *Alexis* mine, depart?
 And leaue these flowrie Meads, and christall Streames?
 These Hills as greene as great with Gold and Gemmes,
 Which courte thee with rich Treasure in each Part?
 Shall nothing hold thee? not my loyall Heart,
 That burstes to lose the Comfort of thy Beames?
 Nor yet this Pipe which wildest *Satyres* tames?
 Nor Lambkins Wayling? nor old *Dorus* Smart?
 O ruethlesse Shepheard, Forrests strange among
 What canst thou else but fearfull Dangers finde?
 But *ah!* not thou, but *Honour* doth mee Wrong;
 O cruell *Honour!* Tyrant of the Mind,

rays (of light from the eyes)

pain, suffering
remote, foreign

10

This said sad *Erycine*, and all the Flowres
 Empearled as shee went, with Eyes salt Showres.

168 by her selff] upon herself, i.e. upon Nature. 172 Image of clearing an unwelcome crowd with a rod. 173 Some words illegible or lost in the binding. 175 *Daphnis*] presumably in error for Damon – another indication that this 'stanza' is a rough jotting. Cf. 'Moeris', 180. 181 Clear echo of Virgil I.5. *French Rowe Fogle, *A Critical Study of William Drummond of Hawthornden* (New York: King's Crown Press, 1952), pp.88-9. 8 old *Dorus*] perhaps a teacher or other father-figure.

198 WILLIAM ALEXANDER ALEXIS TO DAMON

May or may not be a companion to no.197 (see headnote there), but with a markedly different publication history. Although not by Drummond, it appears in his *Poems* of ?1614, 1616 and 1656 and his 1711 *Works*, but no.197 (by Drummond himself) only in 1616 and 1711. The text below follows 1616 to match no.197.

ALEXIS TO DAMON

The Loue *Alexis* did to *Damon* beare,
 Shall witness'd bee to all the Woods, and Plaines,
 As singulare, renown'd by neighbouring Swaines, *unique; celebrated, extolled*
 That to our Relicts *Time* may Trophees reare: *remains*
 Those *Madrigals* wee sung amidst our Flockes,
 With Garlands guarded from *Apollos* Beames,
 On *Ochells* whiles, whiles neare *Bodotrias* Streames,
 Are registrate by *Echoes* in the Rockes. *registered, recorded*
 Of forraine Shepheards bent to trie the States, *intent to examine the condition*
 10 Though I (Worlds Guest) a Vagabond doe straye, *literally 'wanderer'*
 Thou mayst that Store, which I esteeme Suruaye,
 As best acquainted with my Soules Conceits:
 What euer Fate *Heauens* haue for mee design'd,
 I trust thee with the Treasure of my Mind.

199 WILLIAM DRUMMOND OF HAWTHORNDEN A PASTORAL ELEGY ON THE DEATH OF SIR ANTHONY ALEXANDER

Sir Anthony Alexander, Master of the King's Works in Scotland and second son of Drummond's old friend Sir William Alexander, died in London in 1637. This elegy was printed early in 1638 in a separate volume, of which only a fragmentary copy remains. The text below follows Drummond's *Poems* of 1656. This edition, like Drummond's 1711 *Works*, names the dead person as Sir William Alexander, but the 1638 title is obviously correct. The elegy adapts, and at points closely echoes, Baldassare Castiglione's Latin elegy *Alcon* on the death of his friend Doimizio Falcone.

In sweetest prime, and blooming of his Age,
 Deare *Alcon* ravish'd from this mortal Stage, *seized, snatched*
 The Shepheards mourn'd, as they him lov'd before; *as much as, in proportion as*
 Among the Rout him *Idmon* did deplore. *gathering, company*
Idmon, who whether Sun in East did rise,
 Or dive in West, pour'd Torrents from his Eyes
 Of liquid Chrystall, under Hawthorne shade,
 At last to Trees and Rocks this plaint he made.
 10 *Alcon*, delight of Heaven, desire of Earth,
 Off-spring of *Phæbus*, and the Muses birth,
 The Graces darling, *Adon* of our Plaines,
 Flame of the fairest Nymphs the Earth sustaines, *beloved*
 What Power of thee hath us bereft? What Fate
 By thy untimely fall would ruinate *destroy*
 Our hopes? O Death! what treasure in one houre
 Hast thou dispersed? How dost thou devour
 What we on earth hold dearest? All things good,
 Too envious Heavens, how blast ye in the Bud?
 The Corne the greedy Reapers cut not down
 20 Before the Fields with golden Eares it crown;
 Nor doth the verdant Fruits the Gardener pull:
 But thou art cropt before thy yeares were full. *green, unripe*

7 *Ochells*] the Ochil hills, north of the Forth valley. *Bodotria*] the Firth of Forth. 11 *that store*] the riches of their homeland, or perhaps of their study and poetry (*of my Mind*, 14). 2 *Deare ... ravish'd*] An absolute construction: 'Dear *Alcon* having been ravish'd...' 4 *Idmon*] This pastoral name appears in another poem by Drummond ('*Idmon* to Venus'). Probably a fictitious figure, seemingly of the same age as *Alcon* or Alexander, whereas Drummond was a generation older. 10 *birth*] offspring, child (*OED* 3). 11 *Adon of our Plaines*] The Adonis of our countryside. 20 *with golden ... crown*] i.e. before it is ripe.

With thee (sweet youth) the Glories of our Fields
 Vanish away, and what contentments yields.
 The Lakes their silver look, the woods their shades,
 The Springs their Christall want, their Verdure Meads,
 The yeares their early seasons, cheerfull Dayes,
 Hills gloomy stand now desolate of Rayes:
 Their amorous whispers *Zephires* not us bring, *sunbeams*
 Nor do Aires Quiresters salute the Spring; *zephyrs, spring breezes*
 The freezing winds our Gardens do defloure. ‘air’s choristers’ i.e., singing birds 30
 Ah, Destinies! and you whom Skies embow’r,
 To his faire Spoiles his Spright againe yet give, *beautiful dead body*
 And like another *Phœnix* make him live.
 The Herbs, though cut, sprout fragrant from their stems,
 And make with Crimson blush our Anadems:
 The Sun when in the West he doth decline,
 Heavens brightest Tapers at his Funeralls shine; *plural form current at this date*
 His Face, when washt in the *Atlantick* Seas,
 Revives, and cheeres the *Welkin* with new Raies: 40
 Why should not he, since of more pure a Frame,
 Returne to us againe, and be the same?
 But wretch, what wish I? To the winds I send
 These Plaints and Prayers, Destines cannot lend *the Fates*
 Thee more of Time, nor Heavens consent will thus,
 Thou leave their starry World to dwell with us;
 Yet shall they not thee keep amidst their Spheares
 Without these lamentations and Teares.
 Thou wast all Vertue, Courtesie, and Worth,
 And as Suns light is in the Moon set forth, 50
 World’s supreame Excellence in thee did shine:
 Nor, though eclipsed now, shalt thou decline,
 But in our Memories live, while Dolphins streames
 Shall haunt, whilst *Eaglets* stare on *Titans* beames,
 Whilst Swans upon their Christall Tombes shall sing,
 Whilst Violets with Purple paint the Spring.
 A gentler Shepheard Flocks did never feed
 On *Albions* Hills, nor sung to oaten Reed:
 While what she found in Thee my Muse would blaze,
 Griefe doth distract Her, and cut short thy Praise. 60
 How oft have we, inviron’d by the Throng
 Of tedious Swaines, the cooler shades among,
 Contemn’d Earths glow-worme Greatnesse, and the Chace *chase, pursuit*
 Of Fortune scorn’d, deeming it disgrace
 To court unconstancy? How oft have we
 Some *Chloris* Name graven in each Virgin Tree,
 And, finding Favours fading, the next Day
 What we had carv’d we did deface away?
 Woefull Remembrance! Nor Time nor Place
 Of thy abodement shadows any Trace, *abiding, inhabiting* 70
 But there to me Thou shin’st: late glad Desires,
 And ye once Roses, how are ye turned Bryers?
 Contentments passed, and of Pleasures Chiefe,
 Now are ye frightfull Horrors, Hells of Griefe? *‘an’, if (you once were)*
past, former

24 what ... yields] whatever yields happiness or satisfaction. 27 early seasons] spring and summer.
 31 defloure] strip of flowers, but with further sinister sense. 32 you] i.e. the gods. The Destinies
 were also seen as goddesses, the Parcae or Fates. 34 another Phœnix] A new Phœnix was supposed
 to spring from the ashes of the old. 39 in the Atlantick Seas] i.e. The farthest western point of the
 known universe: more suited to a classical than a British context. 52 Continuing the metaphor of
 heavenly bodies. 54 Eaglets ... beames] The eagle, king of birds, was thought the only bird that
 could look straight into the sun’s rays. 55 Christall Tombes] the crystal-clear waters where they
 die. 58 Albion] traditional name for Britain, from the white cliffs of Dover (Lat. *albus*, white). 64
 scorn’d] perhaps error for ‘scorned’ (two syllables, suiting the scansion).

When from thy native Soyle Love had Thee driven,
 (Thou safe returne Prefigurating) a Heaven *anticipating, envisaging*
 Of flattering Hopes did in my Fancy move,
 Then little dreaming it should Atomes prove. *fragments – i.e., it would shatter*
 “These Groves preserve will I, these loved Woods,
 80 These Orchards rich with Fruits, with Fish these fouds:
 My *Alcon* will returne, and once againe
 His chosen Exiles he will entertaine;
 The populous City holds him, amongst Harmes
 Of some fierce *Cyclops*, *Circe’s* stronger Charmes.
 These Bankes (said I) he visit will and Streames,
 These silent shades ne’re kist by courting Beames.
 Far, far off I will meet him, and I first
 Shall him approaching know, and first be blest
 With his Aspect, I first shall heare his voice,
 90 Him find the same he parted, and rejoyce
 To learne his passed Perills, know the Sports
 Of foaraine Shepheards, Fawns, and Fairy Courts.
 No pleasure to the Fields, an happy State
 The Swaines enjoy, secure from what they hate:
 Free of proud Cares they innocently spend
 The Day, nor do black Thoughts their ease offend;
 Wise Natures Darlings they live in the World,
 Perplexing not themselves how it is hurld.
 100 These Hillocks *Phæbus* loves, *Ceres* these Plaines,
 These Shades the *Sylvans*, and here *Pales* straines
 Milke in the Pailes; the Maids which haunt the Springs
 Daunce on these Pastures, here *Amintas* sings:
Hesperian Gardens, *Tempe’s* shades are here,
 Or what the Easterne *Inde* and West hold deare.
 Come then, deare Youth, the Wood-nymphs twine thee Boughs
 With Rose and Lilly, to impale thy Brows.
 Thus ignorant, I mus’d, not conscious yet
 Of what by Death was done, and ruthlesse Fate:
 Amidst these Trances Fame thy losse doth sound, *rapturous dreams; report, news*
 110 And through my Eares gives to my Heart a wound;
 With stretched-out Armes I sought thee to embrace,
 But clasp’d (amaz’d) a Coffin in thy Place. *confused, perplexed*
 A Coffin! of our Joyes which had the Trust,
 Which told that Thou wert come; but chang’d to Dust:
 Scarce, even when felt, could I beleve this wrack,
 Nor that thy Time and Glory Heavens would breake.
 Now since I cannot see my *Alcons* Face,
 And find nor Vows, nor Prayers to have place
 With guilty Stars, this Mountaine shall become *malign or unjust fate*
 120 To me a sacred Altar, and a Tombe
 To famous *Alcon*: here, as Daies, Months, Yeares
 Do circling glide, I sacrifice will teares:
 Here spend my remnant Time, exil’d from Mirth,
 Till Death at last turne Monarch of my Earth.
 Shepheards on *Forth*, and you by *Doven* Rocks,
 Which use to sing and sport, and keep your Flocks, *are accustomed to*
 Pay Tribute here of Teares, ye never had

75 from thy native Soyle] Alexander died in London; his embalmed corpse was brought by sea to Stirling. **Love had Thee driven]** a pastoral fiction. Alexander had married a Scotswoman. **82 Exiles]** perhaps in extended sense of ‘travelling companions’ (who will return with him). **84 Cyclops, Circe]** Comparing Alexander’s experiences in the ‘populous city’ with those of Odysseus. **93 No pleasure ... Fields]** There is no pleasure to compare with that of country life. **98 hurld]** moved, driven, with implication of violence and confusion. **101 Maids ... Springs]** Naiads or water-nymphs. **103 Hesperian Gardens]** the garden with golden apples guarded by the Hesperides. **Tempe]** a beautiful valley in Thessaly, associated with Apollo. **104 what ... deare]** spices and gold respectively. **106 impale]** encircle (*OED* 2). **113 of ... Trust]** which held charge of or power over our happiness. **115 wrake]** harm, disaster (*OED wrake* n°4). **125 Forth]** a river in Scotland. **Doven]** Dovan or Devon, a tributary of the Forth.

To aggravate your Moanes a cause more sad;
 And to their sorrows hither bring your Mands,
 Charged with sweetest flow'rs, and with pure Hands
 (Faire Nymphs) the blushing *Hyacinth* and Rose
 Spred on the Place his Relicts do enclose,
 Weave Garlands to his Memory, and put
 Over his Hearse a Verse in Cypres cut:
 Vertue did dye, Goodnesse but harme did give,
 After the noble *Alcon* ceas'd to live,
 Friendship an Earthquake suffer'd; losing Him,
 Loves brightest Constellation turned Dim.

charge, lend weight to
filled, laden 130
caused nothing but harm and sorrow

200 WILLIAM DRUMMOND OF HAWTHORNDEN FRAGMENT OF A GREATER WORK

This piece from Drummond's Hawthornden MSS, vol.X in the National Library of Scotland anticipates Wordsworth's mystical vein. It is not a pastoral poem, but links a pastoral topos, however lightly, to a notable spiritual experience. Virtually all punctuation added and line initials regularized.

fragment of a greter vorke

As when a sheaphard boy from fearful hight
 Of steepe rocke lookes to some groundless deep,
 Each thing semes dance vnto his dazeld sight
 And trembling feare doth thruch his sinnowes creep.
 If he hath lyff or no he knowes not ryt,
 His mind her pouers, his hands ther gripe scarce keepe,
 Com'd to himselfe and sune afraid doth vonder
 The gostlie vatters that he saw him vnder.

bottomless
seems to

Even so when I vith troubleth thochts behold
 Beyond worlde firie clostere dec vith beames,
 Him in eternitie vho did vnfold
 Of naughts darke curtens t'erth and brinie streames
 And what about thes tuo is daylie rold,
 And thinkes (ai me, me thinkes my thochts ar dreames)
 He suld him vrap in flesh, I quake, I sound;
 Amaz'd, I'm mad like to the sensles ground.

decked 10
wrap; swound, swoon
made

Do not vaine mortals, do not foolles improue
 Al that your bastard reason can not see,
 Your vit but serves your ignorance to proue
 And vho knowes lest your errors most knowes he.
 O, foolish vise like to the seeled doue
 Vho higher goes the blinder that sche be,
 Giganticol race, how vil ye scal heuens toures
 When your blunt braines can not vel know earth's flowres.

least 20
wise; with the eyelids sewn up

129 their] prob. alluding to the 'Moanes', but perhaps to Forth and Doven. **Mands]** maunds, baskets (*OED maund* 1). **132 the Place ... enclose]** the place that encloses or contains his relics. **134 Cypres]** cypress wood, a symbol of eternity, hence paradoxically evoked in contexts of death and mourning, and used to make coffins. **7 vonder]** wonder: then used transitively (*OED* 3). **8 vatters]** waters. Best guess at an unclear word in the ms; may be 'valley'. **10 worlde ... beames]** the firmament or sphere of the stars: God dwells in the Empyrean beyond. **11-12 vnfold ... streames]** create the land and sea out of the void. **vnfold]** draw out, extend, reveal. **naught]** void, nothingness. **13** And all that moves every day across these two (land and sea). **15 vrap in flesh]** appear in human form, incarnated as Christ. **17 improue]** disallow, condemn (*OED improve* v'2). **18 bastard]** spurious: perhaps the limited human faculty of 'reason', inferior to the spontaneous apprehension or 'intelligence' of the angels. **20** The wisest man is he who has least of your erroneous knowledge — i.e. the unlearned man is the wisest. **21 foolish vise]** an oxymoron. **23 Giganticol]** Fogle's reading of an unclear word in the ms. Apparently a coinage: ?foolish giant; ?puny being aspiring to be a giant. **24 floors]** prob. 'floors', opposed to **towers** (23); perhaps 'flowers'.

201 GEORGE LAUDER FROM 'DAMON: OR A PASTORAL ELEGY'

Lines 103-18, 231-86 of a poem first published in Drummond's 1711 *Works*. The editors' preface describes the author as 'the ingenious Colonel *George Lawder of Hatton*, the Author's intimate Acquaintance', and Damon as the name by which Drummond 'passed frequently in his Writings, and among his Comrads'. The poem presents Lauder (*Lysis*), who dwells abroad (for much of his life in Breda in the Netherlands), hearing of the Civil War in Britain from the newly-arrived *Alcydon*. They are both Royalists, like Drummond (*Damon*), who is reported here as dying of grief for Charles I. In fact, Charles was executed on 30 January 1649, and Drummond died on 4 December that year of a long-standing illness.

DAMON: OR A PASTORAL ELEGY, on the Death of his Honoured Friend WILLIAM DRUMMOND OF HAWTHORNDEN

.....

Ah! when I call to Mind that happy Time,
 When my fresh *Youth* was in her Flow'ry *Prime*,
 Ere Beauty's Force I found, or felt Love's Flame,
 And first a Stripling 'mongst the *Shepherds* came,
 Kind *Damon* was the *Peer* of all the *Plains*,
 The *Valley's* Honour, Glory of the *Swains*;
 And when his Reed or sweet *Rebeck* was heard,
 Our Flocks forgot to Feed, they stood and star'd,
 The *Nightingales* came near new Notes to learn,
 10 The Stags were roused from the brushy Fairn, fern, bracken
 The wanton *Wood-Nymphs* were no longer wild,
 But danc'd about, and on him sweetly smil'd:
 Or did he Sing, the *Shepherds* all were still, if he sang
 The *Birds* were hush'd, *Brooks* sleep, from *Dale* nor *Hill*
 No Noise was heard, lost *Silence* shut up all,
 To Muse on his Melodious Madrigal.

.....

Dear *Damon*! Is it true that thou art dead?
 And *Lysis* lives a loathed Life to lead?
 My Thoughts alace! were always set on *Thee*,
 20 With Hope at last thy long wish'd Look to see,
 That my poor *Muse* might do *Thee* Homage due,
 And, after *Absence* long, old *Love* renew;
 Which since *Thou* hast born hence to Heav'n with *Thee*
 Thy *Lysis* still shall love *Thy Memory*,
 And make both *Maes* and *Rhine* thy *Name* resound,
 As far as *Shepherds* by their Banks are found.
 Ay me! why have not I old *Ayton's* Vein?
 Or great *Alexis* stately Tragick Strain?
 30 To sound thy *Vertues*, sing thine *Obsequies*
 In *Panegyricks* and sad *Elegies*?
 Earth's farthest *Climates* with thy *Worth* should ring,
 And worship *Thee*, where Fame can stretch a Wing. fly
 Yet with that Vigour my poor Verse can fly, whatever
 It shall record to after-times that I
 So dearly lov'd thy *Worth*, thy Name ador'd,
 Thy Friendship honour'd, and thy Death deplor'd;
 That wheresoe're the *World* my Rhimes shall read,
 There *Damon's* Love shall live, when we're both dead:
 Nor shall I fear *Antiquity* to wrong,
 40 With our own home-bred Haunts to stuff my Song,
 And say our *Forth*, which doth so winding wander,
 As Famous is by *Thee*, as old *Mæander*:

20 thy long wish'd Look] your face, which I had longed to see. 25 Maes] the river Maas or Meuse.
 27 Ayton] Robert Aytoun (1570-1638), court poet of James VI/I: one of the first Scottish poets to write
 in English. 28 Alexis] Sir William Alexander, Drummond's friend: Earl of Stirling, early colonizer
 and writer of the classical tragedies *Croesus*, *Darius*, *The Alexandrian* and *Julius Caesar*. 39-40 I will
 not wrong antiquity if I compare our Scottish landscape to that of classical times. 42 Mæander]
 Meander or Buyuk Menderes, a winding river in Turkey.

Thy murmuring *Esk* and *Ora*'s rushy Hair,
 With *Mincius* and old *Tiber* to compare?
 And why shall I not freely venture then
 To match with *Helicon* thy *Hawthornden*?
 Thy *Grotte*, in which grim *Saturn* still remains,
 Bound to the Rock with mighty Metal'd Chains;
 The same *Prophetick Spirit* doth inspire
 That in *Trophonius* Cave set Souls on Fire;
 And if the *Earth* from hence a Passage yields, 50
 It is the Entry to th' *Elysian* Fields:
 A fitter Place the Fates could never find
 To lay thy sacred Reliques up enshrind;
 There all the *Nymphs* and Shepherd Swains can come
 And Yearly sing sad *Hymns* before thy Tomb,
 Which on the Marble cold these Lines shall keep,
 For Pilgrims all to read, and parting weep,
 That once thy Care commanded should be cut
 Upon thy Grave, if I have not forgot, 60
 HERE DAMON LIES, WHOSE SONGS DID SOMETIMES GRACE
 THE MURMURING ESK, MAY ROSES SHADE THE PLACE.
 But soft my Sorrow, now the setting Sun,
 To *Thetis* kind Embrace doth posting run;
 Good-night *Alcydon*, all good Luck attend thee,
 And what thy Soul doth wish, thy Fortune send thee.
 This said, they parted, and poor *Lysis* Grief
 So seis'd his Soul, which look'd for no Relief,
 That while he Careless and Cross-armed went, *[his chest*
 With staggering Steps his Loss for to lament, *with arms crossed against*
 He often stood to Sigh, and at the *Name* *70*
 Of *Damon* Fainted: So he lov'd his Fame. *[reputation*
i.e., Damon's posthumous glory or
Sunt artibus arma decori.

202 EDWARD FAIRFAX HERMES AND LYCAON

One of three surviving eclogues (one incomplete) of the twelve said to have been written in 1603 by Edward Fairfax, translator of Tasso's *Jerusalem Delivered*. From a transcript by his nephew Thomas, third Baron Fairfax, in Bod. MS Fairfax 40. A debate between Lycaon, a Catholic priest, and Hermes, a Protestant one. The phrasing and imagery draw heavily on the Bible, especially the Book of Revelation. Virtually all punctuation added and some spellings standardized, including *Psyche* for *Phyche* or *Phyches*.

The Argument
 Lycaon his false church extends
 through all the world, with pompe and pride.
 Hermes the church of Christ comends
 And to her spouse brings home his bride.

The sweatie sith-man with his razor keene *scythe*
 Shore the perfumed beard from medowes greene *old past tense of 'shear'*

43 *Esk*] the river flowing past Hawthornden. **Ora**] the river Ore, flowing into the Leven in Fife. **44** *Mincius*] a river near Mantua, Virgil's native region. **Tiber**] flowing past Rome. **47** *Thy Grotte*] 'probably the cave at the foot of the rock on which the house of Hawthornden is built' (Kastner). These lines closely echo Drummond's 'Forth Feasting' 259-60, though the context is quite different. 'Saturn' may be a statue, or a subterranean sound so explained. **50** *Trophonius*] With his brother Agamedes, built the temple at Delphi, seat of the famous oracle (in an underground chamber); also associated with an oracle in a cave in Boeotia. **59** *That ... commanded*] that you once took care to command. **64** *Thetis*] a Naiad or sea-nymph, hence the sea. **65** *Alcydon*] see headnote. **73** *Sunt ... decori*] (Lat.) Arms are adorned by arts. **0.1** *Lycaon*] Ancient king transformed into a wolf for sprinkling the blood of slain children on the altar of Zeus; here the Catholic church, implicitly charged with violent sacrilege. For Protestants, the wolf was a common image of the Catholic church. In the pastoral context, Lycaon, in shepherd's guise, is actually a wolf preying on his sheep. **0.3** *Hermes*] Mercury, conductor of the souls of the dead, thus a mediator between God and man; here the Protestant church, with associations of Christ himself. Lea and Gang point out that the Lycaonians, when wishing to worship the apostles, called Paul Mercurius (i.e., Hermes): Acts 14.8-18. **0.4** *her spouse*] Christ. Christ and the Church were traditionally bridegroom and bride. **2** *perfumed beard*] i.e. hay.

- And on each bush and euery mossie stone
 Iarred Maies littel daughter Tettrigone *chirped; cicada, grasshopper*
 When to the shadowes of a mountaine steepe
 Lycaon droue his Goats, Hermes his sheepe.
 The shepards both were Louers, both were younge.
 Ther skill was like in piping, like in songe. *equal*
 The other groomes thatt hard, hid in the dales, *heard*
 10 Were dume for shame, like conquered Nightingales. *dumb; defeated (in song)*
 Oft came the Nimphs, the Farie sisters oft
 Forsooke ther mossie beds and liards soft, *liarts, balsam poplar trees*
 And oft the halfe-gods att ther musick sound
 Came, and ther browes with luie garlands crownd.
 Yee sedgie lakes and peble-paued wells,
 And thou great Pales in these feilds that dwells,
 How oft haue you, hid in the shadie spraiies,
 Listned Lycaon's songes, his Loues and Laies.
 20 And you, high stretched Pines and Oakes of Joue, *unrestrained, playful*
 Thou wanton Echo, tel-clock of this groue,
 How oft did you faire Psyches praise resound,
 When Hermes charmd with songes loues bleeding wound.
 They sunge by Course and praised ther loues by turnes: *in turn, alternately*
 Each Crickett loues the flame wherein she burnes.
 And whilst ther flocks bruze on the shrubs and briers,
 They tune ther pipes, and thus they sing their fiers. *fires: loves, passions*
- Lycaon.* Flora, my queene, my ioy, my heauen of bliss,
 Se what my merit and deseruing is.
 I build the Temples and I feed thy sheepe, *thee*
 30 I bring thee gifts, thy words as Lawes I keepe.
 My bed is ashes, sackcloth is my weede,
 I drink with Rechabs sonnes, with Job I feede.
 For all my seruice and this suffring longe
 Loue me, sweet Flora, or thou dost me wronge.
- Hermes.* Psyche, my deare, my vndefild, my doue,
 ô Comfort me, for I am sick of loue.
 Thy sacred temple is this wounded brest:
 Sin, error, folly my seruice is att best.
 Foule leper spotts on all my body growe:
 40 Wipe out these staines and wash me white as snow.
 Clothe me with Linien, crowne my head with gold:
 First make me worthie Loue, then Loue me bold.
- Lycaon.* Flora was younge and faire, few goats she kept.
 Ten Kings espide her, loued her, with her slept,
 And in her sweet imbrace such ioy they found
 That with three Diadems her head they crownd,

6 Goats, sheepe] Shepherds rank above goatherds, in classical convention reinforced by Matthew 25.32.
13 halfe-gods] wood-gods: fauns, sylvans etc. **16 Pales]** goddess of flocks and sheep. **18 Listned]**
 listened to: transitive use current till 19-c. **20 tel-clock]** one who 'tells the clock', an idler. **21**
Psyche] the soul as well as the Church, both traditionally brides of Christ. In classical myth, Psyche
 was loved by Cupid; hence Hermes / Christ is the ideal lover or god of love. **25 bruze]** browse: spelling
 not in *OED*. **27 Flora]** Roman goddess of flowers, sometimes associated with a famous harlot and
 the dissolute festivities of the Floralia: for Protestants, a suitable figure of the Catholic church. **28**
merit and deseruing] Catholics believe in justification by works, Protestants by faith: see 77, 107, 174.
29 build the Temples] Lea and Gang see a specific reference to the building of St Peter's in Rome
 from the sale of indulgences. **31 ashes, sackcloth]** perhaps alluding to the Catholic practice of
 confession. **32 Rechabs sonnes]** the Rechabites, descended from Rechab through Jehonadab, who
 forbade his descendants to drink wine (Jeremiah 35.6). **Job]** No doubt in his days of abjection. Lea and
 Gang cite Job 3.24, 'For my sighing cometh before I eat'. **35-6** Evoking the love between Christ and
 the soul (and/or the church), mystically read into the *Songs of Songs* (see 6.9, 2.5). **37** Echoes Psalms
 51.17-18 conflated with 1 Cor. 3.16. **41 Linien, gold]** See Rev. 4.4., 19.8. **44 Ten Kings]** associated
 with the beast of the Apocalypse (Rev. 17.12), commonly identified by Protestants with the Catholic
 church. These kings commit fornication with the woman seated on the beast (Rev. 18.3), also a figure
 of the Catholic church. **46 three diadems]** the triple crown of the Pope. Protestants made this an
 attribute of the woman seated on the beast in Revelation: see Spenser, *FQ* I.8.25.

- And on seauen heapes ther wealth and tresure laid,
 Sett her ther on, fell att her feet and praide.
 She forty months and tow ther seruice proues, *two*
 And takes them for her slaues, not for her loues. 50
- Hermes.* Psyche my virgen bare a blessed sonne:
 The dragon chastd her, she to desart runne, *chased*
 The feend a streame of water att her flings:
 Earth drunk the flood, she scapt with eagles wings.
 Crowned with twelue stars, clothd with the glorious Sun,
 She doth with Roes and Hindes in Eden wonne. *dwell*
 Ther Psyche liues and reignes in safty plast
 Till time and times and halfe a time be past.
- Lycaon.* Out of the sea a scarlet beast appeard:
 Ten hornes he had and seauen heads proudly reard. 60
 His forked taile gainst all the world made wars
 And smote the third of trees, of floods, of stars.
 Flora this monster caught and tamde his pride,
 And on his back as on a mule doth ride.
 All nations feare the beast and serue the dame,
 And sealed are with's number, marke, and name. *with his (its)*
- Hermes.* Before the gates of Psyches shepcote lies
 Fowre wonderous beasts all full of wings and eyes,
 And roud about them fowre and twentie Kings
 Offer vp gold and mirrh and pretious things. 70
 All these do Psyches lambes keepe, cure and feed, *protect; (a) look after (b) heal illness*
 And thousand thousands clad in milk-white weed *clothes*
 Sings himmes of loue and faith, and neuer ceace,
 And on his brow each weares the seale of peace.
- Lycaon.* Flora once found me sick and hurt to death. *[breathe*
 Thrice did she cross me, thrice vpon me breath. *make the sign of the cross over;*
 Three times she dipt me in a liuing streame
 And salued my wounds with spittle, salt and creame. *chrism, ceremonial oil*
 And thousand saints she for my garde apoints
 And all my head with oyle and baulme anoynts, 80
 Then makes me maister of her flocks and fould,
 Her goats to keepe or kill or sell for gold.
- Hermes.* Psyche first tooke me, soild with mire and clay,
 Washd in the well of life my filth away.
 Theeues robd me, slew me; of a Lambe new slaine
 On me she powerd the blood, I liued againe.
 Sence that with bread of heauen, wine of grace, *since*
 She diets me her lapp my resting place, *?allots to me*
 Her sheepe my playfelowes, heauen our fould,
 Her spouse the doore, his voyce the key of gould. 90

47 **seauen heapes**] seven mountains identified with the seven heads of the beast of the Apocalypse (Rev. 17.9), and by Protestants with the seven hills of Rome. 49 **forty months and tow**] the period of power of the beast of the Apocalypse (Rev. 13.5). 51-4 Alludes to the vision of a woman with child (not said to be a virgin) in Rev. 12.1-6, 13-17. Suggests the Virgin Mary, curiously in view of the Protestant rejection of mariolatry. 56 **Roes and Hindes**] varieties of deer. The 'Eden' is presumably the shelter in the wilderness granted by God to the woman and child (Rev. 12.6, 14). 58 **time and times and halfe a time**] Rev. 12.14. Cf. Daniel 7.25. 59 **scarlet beast**] the beast of the Apocalypse (Rev. 12.3 ff., 17.2 ff.), actually ascending out of 'the bottomless pit' (Rev. 17.8). 65-6 See Rev.8.7-12 with 12.4. 66 **number, marke, and name**] See Rev. 13.16-18. 67 **shepcote**] Psyche's pastoral identity is Fairfax's addition to the intricate borrowings from Revelation. 68 **Fowre wonderous beasts**] See Rev. 4.6-8. The 'beasts' are identified with the four Evangelists. 69 **fowre and twentie Kings**] See Rev.4.4. 70 **gold ... things**] See Rev.5.8. These gifts associate the kings with the three who adored the infant Christ. 72 **thousand ... weed**] See Rev.4.4, 5.11. 76-8 Lea and Gang observe that the details match the specifically Catholic mode of infant baptism. 84 **Washd ... away**] Suggests a simpler form of baptism. 85-6 Allegorizing the process of fall and redemption. 87 **bread, wine**] Obviously the Eucharist. 90 Replaces the papal charge of the keys of heaven by the power of Christ himself. Reflects John 10.9, Rev.3.7-8.

Lycaon. Itt was the fifteth yeare. Flora a feast
 Made for all those that loued and serued her beast.
 Her gests were Kings and Lords of highest bearth, *guests; birth, ?also berth, rank*
 All that were wise and rich vpon the earth.
 And that Land, that Sea or ayre affords, *[tables*
 Her caters tooke and ther with fild her bords, *servants who buy provisions; boards,*
 And drunk with wine, suckt from her cup of gold,
 Were Kings and nations, rich, poore, young and old.

100 *Hermes.* Psyche to super cald the weak, the poore,
 The sick, the lazer from the rich-mans doore,
 And att her bord sett them with Lords and Kings:
 Her holy stewards wine and wafers brings.
 They eat and drinke by faith and thirst noe more,
 Except some guests forechargd with Floras store
 Sitt ther, and spider like from roses new
 Draw poyson wher the Bee sucks hunny dew.

110 *Lycaon.* Flora an orchard had of fruitfull treene. *old plural of 'tree'*
 She parde the mosse, she kept the branches cleane, *scraped off*
 She lett the fountains in, she kild the worme,
 She scard the birds, she saued the bloomes from storme.
 Flourisht the trees, the bowes with aples bent:
 She cald her seruents, to her orchard went,
 Gethered to eat, but when she cutt the skin
 The fruit was ashes, imbers, dust within. *embers, smouldering ashes*

120 *Hermes.* Last yeare my Psyche had a feild of corne.
 She skourd the ditches, stopt the gaps with thorne. *cleared*
 She tild the land enough, she grew good seed,
 She stubd the briers, pluckt vp the tares and weed, *stubbed: uprooted, dug up*
 She fraid the crows, she kept the wild bore out, *scared away, drove away*
 And when the Sun turned the years wheele about,
 She reapt her crop, and when her gaine she tould *tallied, counted*
 Found thirty, sixty and a hundred fould.

130 *Lycaon.* A flock of goats astray from Flora went.
 Doris her handmade after them she sent,
 But whilst the lass with Thirsis sporting laid,
 Her dogs rann forth alone and soone they straid,
 And like the kind of wolues of which they sprung, *species*
 They slew and eat the goats and sucklings young.
 Yet some escapt, saued in the woods and rocks.
 Doris went home, but thus she lost her flocks.

Hermes. What Doris left and lost, faire Daphne saught
 And found, and to her mothers shepould brought.
 Ther Psyche bound ther wounds and stancht ther blood,
 Att first she gaue them milke, then stronger food,
 And soone restord ther health; shepards beware:
 Wach, feed, defend your sheep: charge asketh care.
 All that is stolne or slaine you must make good,
 And Floras Hylax yet lurkes in this wood.

91 fifteth yeare] a jubilee (Leviticus 25.10-12), hence a festival (**feast**). **92 beast]** (a) best (b) beast: see 59-66. **95 that]** that which, whatever. Lea and Gang emend to *all that*. **97 cup of gold]** The scarlet woman of Revelation has such a cup (Rev. 17.4). **102 wine and wafers]** the spiritual fare of the Eucharist, in contrast to Flora's gross feast. **103 by faith]** as opposed to works: see 28n. **104 forechargd]** charged (loaded or sated) from before (with Flora's food) – i.e. preconditioned by Catholic doctrine. **109 lett the fountains in]** cleared the channels for springs to flow. **116 stopt ... thorne]** mended the gaps in fences with thorn-branches. **122 thirty, sixty ... hundred fould]** Cf. Matthew 13.8. **126 dogs]** presumably priests. **134 milk ... stronger]** Cf. Hebrews 5.12-14. **136 charge asketh care]** To have charge (of the sheep) calls for care. **138 Hylax]** a dog in Virgil VIII.107.

- Lycaon.* King Salomon a Cedar pallace built,
Thackd with tyles of Floras tresses gilt. *thatched, roofed; gilt, golden* 140
Her legs were siluer posts the house to beare,
Her glorious thoughts the purple hangings were,
Her brest the presence, and her hart his throne. *presence: ?sanctuary*
Her triple Crowne as Lord ther sits alone.
Her holy doors she opes to each that knocks,
Her hands pure Myrrh drop on the bars and locks.
- Hermes.* Psyche's faire locks, wrapped in gold of proufe, *tested, of proven quality*
Of gods high Temple is the guilded roufe,
Her eyes the Cristal windowes: through each light *opening, window* 150
A smiling saint shoots in daies arrows bright.
Her Corall Lips the doores that turne and twine
On Rubie hookes, her mouth the quire deuine, *hinges*
Her teeth the luorie seats built euen and thin,
Her tongue the siluer bell that rings all in.
- Lycaon.* That roial towne wher Flora hath her seat
Stands on seauen hills, well peopled, pleasant, great,
Rich in all blessings, all delights that can
Be giuen by fortune or be wished by man.
Quinzey the large, Dorado yitt scant seene *hardly seen by any as yet* 160
Her hand mads be: she is the worlds sole queene.
Ioy in her streets, life in her Temples wide,
And dead and lost is all the world beside.
- Hermes.* Psyche's cleare Citty was nott raised from dust
But came from heauen, pure, immortal, iust,
Stands on twelue pretious stones: lasper the wall,
Streets gold, gates Pearles bee, still ope to all
Who tast the tree of Life which ther do grow.
About the towne two blessed riuers flow
Of Grace and Mercy, ouer ether flood *either* 170
Lies the faire bridge of faith, hope, doing good.
- Lycaon.* Of shrill Heptaphones thou daughter cleare,
Tell not these rocks of Floras doubt and feare.
Write nott, Phanetas, in tomorrows stars
Her future troubles, dangers, losses, warrs,
Least Psyche's shepards should foreknow her doome
And kill her goats before her day be come.
These woods are hers, these feilds and folds about:
Then keepe them Flora, till thy lease weare out.

139-46 Cedar pallace] a palace built of cedar wood, like Solomon's temple (1 Kings 6), to which the Catholic church is being compared. As the church is also equated with Flora's body, the image acquires a sensual dimension. **141-2** Takes details from *Song of Songs* 3.10, 5.5. **145** Suggests promiscuity. **147-53** Psyche's face (rather than her entire body) is equated with the physical structure of a **Temple**, now clearly a Christian church. **149 Cristal]** clear, transparent; in this context, also suggests chrystal. **150 saint]** As depicted in a stained-glass window: a holy context for the common Petrarchan image of the mistress's eyes rivalling the sun. **156 seauen hills]** obviously suggesting Rome. **159 Quinzey]** Quinsai in China. Marco Polo reported that the name means 'City of Heaven', and the place resembles paradise (Purchas, *Pilgrims* 2.2.4.8). **Dorado]** El Dorado, the legendary city of gold in South America. **160 Her hand mads]** i.e. of inferior rank. **163-9** Follows the account of the New Jerusalem, Rev.21.10 - 22.5. **168 two blessed riuers]** Revelation mentions only one 'river of water of life' (22.1). **170 doing good]** Interestingly, Fairfax brings back the principle of good works, earlier dismissed as Catholic. **171 Heptaphones]** or Heptaphonos, a colonnade in ancient Olympia with a sevenfold echo. Hence Echo is called the 'daughter' of Heptaphonos. Here, she is being asked not to resound and spread the prophecy of Flora's impending doom, though even Lycaon himself seems sure of it. **173 Phanetas]** garbled form of Phanes, an Orphic god whom Fairfax associates without warrant with astrological prophecy. **175-9** lest the Roman priests, foreseeing their doom, should kill off their flock in despair.

- 180 *Hermes*. Sitting on Isis flowrie banke, I spied
 On a white horse a crowned Monarch ride.
 Vpon his thigh was write his wonderous name,
 Out of his mouth a sword two-edged came.
 Flora, hir beast, and all her goats he slew,
 And in a lake of fire ther bodys threw.
 This king is Psyches spouse: with him she went
 And rul'd the world, for Floras lease was spent.

 Thus much did Hermes and Lycaon singe.
 The heifer lett the hearbs vntouched spring, *grow, sprout*
 Forgott to feed, the stags amazed stood,
 190 The siluer riuier staid her speedie flood. *stopped her swift current*
 Charmed was the Adder deafe, tamde was the Lion:
 So trees hard Orpheus, Dolphins hard Arion. *heard*

203 ANTOINE GIRARD SAINT-AMANT THE SOLITUDE
 Translated from the French by Thomas, Third Baron Fairfax.

A rendering of Saint-Amant's French poem 'La Solitude. À Alcidon' (?1617). Text follows Bodleian MS Fairfax 40. Line initials uniformly capitalized. Punctuation largely introduced in this edition. There are other mss., and another trans. by Katherine Philips.

- O how I love these solitudes
 And places silent as the night,
 Ther wher noe thronging multituds
 Disturbe with noyse ther sweet delight. *their: of the 'solitudes' and 'places'*
 O how myn eyes are pleas'd to see
 Oakes that such spreadinge branches beare,
 Which from old time's natiuity
 And th'envy of so many yeares *malice, damage*
 Are still greene, beautifull and faire,
 10 As att the world's first day they were.

 Naught but the highest twigg's of all
 Wher zephyrus doth wanton play *sportively, in dalliance*
 Doe yett presage ther future fall
 Or shew a signe of ther decay.
 Times past, Fawnes, satyrs, Demy-Gods
 Hither retird to seeke for Aide
 When Heauen with earth was soe att odds
 As Jupiter in rage had laide
 20 Or'e all a Deluge: these high woods
 Preseru'd them from the sweling floods.

 Ther vnder a flowry thorne alonge, *hawthorn*
 Of springs delightfull plant the cheife,
 Sadd Philomela's mournfull songe *the nightingale*
 Doth sweetly entertaine my greefe.
 And to behold is noe less rare
 These hanging Rocks and Precepies, *precipices (old variant)*

179 Isis flowrie banke] An unexplained reference, as the Isis flows past Oxford. There is some uncertain evidence that Fairfax might have been at Clare College, Cambridge. **180 a crowned Monarch**] See Revelation 19.11-16, 20.1-3, 7-10. This figure represents Christ (the spouse of Psyche, who can be both the church and the individual devotee), who now conclusively defeats Satan and his band, and judges all living and dead humans. **191 Charmed ... deafe**] The adder is thought to stop its (actually non-existent) ears so as not to be charmed by its catcher's music; but now it agrees to hear such sweet song, and is charmed (spellbound) by it. See Psalms 58.4. **192 Arion**] a musician, cast into the sea but carried ashore by dolphins, whom he charmed with his music. **7 old time's natiuity**] the birth of time itself. **11-14** Only the highest branches are disturbed by the breeze, reminding us that the trees might fall one day. **12 zephyrus**] the west (spring) breeze.

Which to the wounds of sadd dispare
 Are soe propitious to giue ease,
 When soe oprest by cruel fate,
 Death's sought for att another gate. 30

How pleasant are the murmuring streams
 In shady vallyes runinge downe,
 Whose raginge torrents as itt seemes
 Just meassurs keepe in skipps and bounds, *beat, rhythm, as in a dance*
 Then glidinge vnder th'arbored banks
 As windinge serpents in the grass.
 The sportfull Naides playes ther pranks
 Vpon the watry plaines of Glass,
 The christal elements wherin
 These watry Nimphes delight to swime. 40

The quiet Marshe of Loue to see
 That bounded is with willowes round,
 With Sallow, Elme, and Popler tree
 Which Iron yett hath giuen noe wound: *i.e., axes*
 The Nimphes that come to take fresh Ayre
 Here Rocks and spindles them prouide.
 Mongst Sedge and Bulrush we may heare
 The lepinge Froggs: se wher they hide
 Themselves for feare when they espye
 A Man or Beast approachinge nye. 50

A hundred thousand Fowle her lye
 All voyd of feare makinge ther Nest,
 Noe treachrous Fowler here comes nye
 With mortal ginnes to breake ther rest. *traps*
 Some ioying in the sunn's warme beames
 Ther fethers buisily doe plume, *dress their feathers, preen*
 Whilst others findinge Loue's hott flames *[the water*
 In waters allsoe can consume, *burn, i.e., they disport with their mates in*
 And in all pastimes Inocent
 Are pleased in this element. 60

How pleasant is itt to behold
 These ancient Ruinated Towers,
 'Gainst which the Giants did of old
 With Insolence employe ther Powers.
 Now Sayters here ther Sabath keepe, *satyrs; sinister orgy or festival*
 And sperits which our sence inspire
 With frightinge dreames whilst we doe sleepe,
 Doe here againe all day retire.
 In thousand chinkes and dusty holes
 Lyes vgly Batts and scritchinge owles. 70

These Mortal Augurs of Mischance *death-dealing*
 Who fune'rall notes as Musick makes,
 The Goblins singe and skipp and dance
 In valts orespred with toads and snakes.
 Ther in a cursed beame might see *in, i.e., hanging from*
 The horred skeliton of some poore louer
 Which for his Mistress Cruelty
 Hanged himselfe sence naught could moue her,
 Or with a glance nott once to daine *deign*
 To ease him of his mortal paine. 80

30 another gate] another doorway or means (for an unhappy man to take his own life). **34** They seem to go dancing. **38 of Glass]** i.e., reflecting the landscape as in a mirror. **46 Rocks]** distaffs (*OED rock* n²): nymphs shown in a rare domestic light. **them prouide]** provide themselves with, obtain. **63-4** The ruins are grand enough to seem the work of gods or ancient heroes, against whom the Titans or the Old Testament giants (Genesis 6.4) waged war.

- The marble stones here strew'd about
 Of carracters leaue yett some signe, *letters (carved on them)*
 But now are almost eaten outt
 By teeth of all deuouring time.
 The planks and timber from aboue
 Downe to the lowest Valts are fa'ue, *fallen*
 Wher Toads and Vipers 'mongst them moue,
 Leauing theron ther deadly spawne,
 And Harths that once were vs'd for fyers
 90 Now shaded are with scratching Bryers.
- Yet loue an Arched-Valt extends, *lower*
 Soe hiddious darke and deepe doth sinke
 That did the sun therin desend,
 I thinke he scarce could se a winke.
 Slumber, that from heauy cares
 With drowsiness inchant's our sence,
 Sleeper here secure, as far from feares,
 Lul'd in the Armes of Negligence *forgetfulness, oblivion*
 100 And on her back in sluggish sort
 Vpon the pauement lyes and snort.
- When from these Ruings I doe goe *?ruins, ?ruings, melancholy thoughts*
 Vp an aspiring Rock nott farre,
 Whose topp did seeme ast were to know
 Wher mists and stormes ingendred are,
 And then desending att my Leasure
 Downe paths made by the storming waues,
 I did behold with greater pleasure
 How they did worke the hollow caues: *carve out by flowing through*
 110 A worke soe Curious and soe rare *intricate*
 As if that Neptuns court were ther.
- Tis a delightfull sight to see
 Standinge on the murmuringe shore,
 When calmer seas begin to bee
 After the stormes which raginge roare,
 How the blew Trytons doe appeare
 Vpon the rollinge curled waues,
 Beatinge with hiddious tunes i'the Ayre
 With crooked Trumpets, sea-men braue, *sea-dwellers; lusty, handsome*
 120 All whose shrill notes the winds doe seeme
 By keepinge still to beare esteeme.
- Sometimes the sea with Tempests rore,
 Frettinge itt can rise noe higher,
 Roulinge or'e the flinty shore,
 Throwes them vp, againe retire's.
 Sometmes through itt's deuouringe lawes,
 When Neptun's in an angry moode,
 Poore mariners finde his cruel lawes,
 Made to his finy subiects foode:
 130 But Diamonds Amber and the Jett
 To Neptune they doe consecrate.
- Sometimes soe cleare and soe serene
 Itt seemes ast were a looking glass,
 And to our vewes preuenting seemes
 As heauens beneath the waters was.
 The sun in it's soe clearely seene
 That contemplatinge this bright sight,

100 snort] *sic*, singular form, no doubt for the rhyme. **115 Trytons]** sea-gods, half human and half fish. **118 crooked Trumpets]** the curved shells on which Tritons are depicted as blowing. **120** to show respect by falling silent. **133 preuenting]** (a) literally 'coming before', meeting the eye (b) anticipating a look at the sky itself.

As 't was a doubt whether itt had beene
Himselfe or image gaued the light:
Att first appearing to our eyes
As if he had fa'ne from the skyes.

140

Thus Alcidon, whose loue iniounes
To thinke for thee noe labor paine,
Receauw thewse Rustick Shepheards lines,
That's from ther liuinge obiects ta'ine:
Sence I seeke only desart places,
Wher all alone my thoughts doe use
Noe entertainment, but what pleases
The genius of my Rural muse:
But noe thoughts more delighteth mee
Then sweet Remembrances of thee.

*he whose, i.e. the poet**practise*

150

204 CHRISTOPHER MORLEY AMOR CONSTANS

Found along with 16 sonnets in Bod. MS Eng.misc.d.239, described in 1850, lost to sight thereafter, and printed only in 1988. The initials 'Ch.M.' were associated with Christopher Marlowe, but appear to indicate Christopher Morley, Fellow of Trinity College, Cambridge, and prob. half-brother to Thomas Morley the composer.* The poet appears as 'Bonnybootes', a name also found in several songs of the period by various composers. The identity of Carimell remains uncertain. Punctuation regularised.

Ecgloga.
Amor constans
Dickye. Bonnybootes.

Dickye. For shame man wilt thou neuer leaue this sorrowe?
Nor from noone till night nor from night till morrowe:

So hangeth on thy cragge thy heaue heade
All as were tyed therto a ponde of leade,
Thy cullor that wonted be as fresh as Maye,
Is waste and withered like yonder cocke of haye,
And on thy face thy beard so ouer spreads,
As done amonge the flowers the wicked weades.

*neck
as though; pound
used to be
stack, heap
old plural in -(e)ne*

Alonge thy cheekes as snowe from downe the mountaynes
Distill thy tears whose streames drowne vp ther fountaynes.

trickle, flow 10

Bonnibootes. Ah (*Dickye*) yet am I behouldinge to the
Who to ease me of greife semest to pittye me,
But whence pittye should springe, ande grace should growe,
There pittye and grace are deade longe agoe.

Dickye. Many a vengeance I saye mought on him befall,

That in wronginge the hath wronged vs all.
For with thy dapper songs, and deuises quent
Wontest thou of yoare to make vs merrymment,
And euermore thy songs such creditte bare,
As neuer towne durst with our towne compare.
But since theise hammers late bredde in thy heade,
Both they in the, and thou in them art deade.

*skilful inventions
once, earlier*

20

Bonnibootes. Ah (*Dickie*) for deathe to me were liefer then life.

dearer, preferable

But I longer live to adde more to my grief.
Eache other man complaynes his life may ne laste,
And I wish myne had winges to flye away as faste.
No sooner wakes the Larke within her neste
But wake my woes at once within my breste.

138 Whether the light of day is coming from the sun or from its reflection in the water. 141 **Alcidon]** Saint-Amant's dedicatee, Charles de Bernières, President of the Parliament of Rouen or Normandy. 144 That describes actual objects as seen. *See Sukanta Chaudhuri, 'Marlowe, Madrigals, and a New Elizabethan Poet', *RES* n.s.39, 1988, pp.199-216. **Amor constans]** constant love. 10 **streames drowne vp ther fountaynes]** i.e. The tears flow so copiously that one cannot see the eyes. 17 **dapper]** ?lively, smart - general term of approval. 20 **towne]** village (*OED* 3). 21 **hammers]** ?disturbances, agitation. Not in *OED*. 25 **complaynes his life may ne laste]** i.e. grieves at the prospect of death.

- I weene that man half the payne ne tasted *think, believe*
 Whose harte grewe as muche by night as by daye it wasted.
- 30 *Dickie*. Areede, who hath wrowght our *Bonnybootes* this spighte? *tell me; done this*
 The greif disburthened makes the harte more light, *[mischief*
 As when the rayne is fallen from the skye,
 The clowdes waxen cleare and bright by an by. *grow, become (plural in -en)*
 Who thinkes to quenche fyer by keepinge close the same, *shutting it in*
 Addes thrice as much more fewell to the flame.
- Bonnybootes*. Franke shepheard, nowe force me not to displaye
 The wounde that once opened thou ne cure maye.
 My present state all hope renownces, *gives up, relinquishes*
 40 For woe comes by poundes and goes away by ownces.
- Dickie*. What? dothe thy lowe estate procure thy payne? *lowly state, poverty*
 Or is some fonde affection harboured in thy brayne? *(a) foolish (b) loving*
 If fortune frowne, with wisdome weighe *consider, judge*
 How she doth geue and take awaye.
 Thou seest the sea that whilom raged,
 How soone his courage he hath asswaged. *force, energy*
 And as the floodes bene highe and lowe,
 So fortunes goodes doone ebbe and flowe.
- 50 Who so after the worldes pipe will daunce
 Mowght not bene daunted with any mischaunce, *may not, should not; be:*
 But as done reedes that with the winde bende, *[infinitive in -(e)ne*
 Mought he all one with the worlde his waye wende,
 For poore in this world perdy is none
 But he that deemeth himself poore alone. *learned men*
 And to nowght (clerkes sayne) nature life doth geue,
 But it teacheth it wayes how the same should liue.
 The vilest Creature findeth to eate
 In rayne, in drowght, in colde, and in heate.
- 60 A tyme there is to laughe and a tyme to weepe,
 A tyme to spend, and a tyme to keepe.
 One tyme hath made thy state so poore,
 And another maye eeke as much thy stoare. *increase, augment*
- Bonnybootes*. I graunte sicker tymes maye once appeare, *secure, peaceful*
 Yet Maye I weene comes but once a yeare.
 But sorrowe men sayne comes neuer alone,
 But brings with him a thousande more on.
 A woe is me that this has preeud to well, *been proved, come true; too*
 And woe is thou the cause false *Carimell*.
- 70 *Dickye*. Now shepheard I coniure the by all loues,
 Vnfoold the greife that the so pensiu prooues. *entreat, implore*
 Neuer yet was wounde so deepe I weene *thee; presents as, renders*
 But might be cured whilest it was greene. *fresh, new*
 But gif the same were suffered to spread *if*
 The venyme woulde rancle in tyme to the heade. *fester and spread*
 And so at the first for sicke fonde foollerye *such; foolish*
 Menn haue often incurred great ieoperdye.
- Bonnybootes*. *Carimell* thou kenst that was to me so lief
 Thilke ladde (*Dickye*) hath wrought me this greif. *know; dear, loved*
 His sollemne vowes he falselye hath broken *the same*
- 80 And me, whome he loved, he hath forsoken.
 The dittyes I wonte deuse for his sake, *used to*
 He rendes in peeces and hates like a snake, *tears up*
 All because I am a shepheard in degree, *rank*
 Doth he my lucklesse love disdayne and me. *unhappy, ill-fated*
 Ah foolish ladde whome thou thus disdaynes,
 The godds themselues haue benne shephards swayns,

30 Like Prometheus' liver, which grew and was devoured by an eagle in this way. 37 Franke] noble, 'good' – general term of praise or courtesy. 52 He should do as the rest of the world does. 55-6 Any creature endowed with life is also endowed with the means of survival. 82 The songs may have been hung on trees in conventional pastoral fashion, or sent as love-letters.

And as I haue harde a shepheard was he, That loved the nymphe changed to the baye tree. And that ladde a shepheard was I weene, Whose death was so wayled of bewtyes queene.			
And he a shepheard was that had the fayre wife, Which satt the world to winne her, at strife.		<i>old past tense of 'set'</i>	90
And wonted not he to keepen sheepe, Whome Poetes fayned so lange to sleepe?		<i>used to</i>	
Yet woulden oft the sister of the sonne Have come frome heauen to see how he had donne.		<i>imagined, fabled, narrated; long</i>	
But thou false harte more harde then flynt Laughst at my moanes with teares besprinte.		<i>how he was faring</i>	
Alas that thou shouldest so gracelesse bee, To kill him, that killes himselfe to loue the.		<i>sprinkled, ?interspersed</i>	
<i>Dickie.</i> Sicker nowe (<i>Bonnibootes</i>) I see thou nis wise, That seekest for loue whence no loue will rise.			100
Nowe by my sawle gife <i>Carimell</i> loued me, Would I at once loue as fast as he.		<i>surely; ne + is, are not</i>	
But gife I saw not my loue regarded, Should he I trowe bene with the same sawce rewarded.		<i>soul; if</i>	
Wherfore if thou will my counsell prove, Forsake like follyes, and forbear to loue.		<i>valued, appreciated</i>	
<i>Bonnybootes.</i> Seest thou yon oake that is dried with heate?		<i>believe, think</i>	
Well may from his bowghes sweete amber sweate, The roses may on nettells growe,		<i>try out, put to prove</i>	
And siluer streams out of marble maye flowe, The North to the South may well remoue, But neuer may <i>Bonnybootes</i> leaue to loue.		<i>such</i>	110
<i>Dickie.</i> Then if thy faythe beene rooted as thow sayne, Why seekest thou no meanes to allegge thy payne.		<i>withered, shrivelled</i>	
Thy mynde thus still to melancholy bent Thy pyteous plyght doth more augment: And cooles as much thy enflamed desyre, As to cast water on the smithes fyer.		<i>be: subjunctive in -ene</i>	
Wherfore if thou mynde to ease thy greife, Beste were yt seeke some other releife.		<i>allay, mitigate</i>	
<i>Bonnybootes.</i> So haue I done, and therefore alone, Of late to death I made my moane.			120
So well pleased him my wist requeste, As he did graunte me to doe his beste.			
His sturdye bowe in his hande he hent, He feircely pulled, and oute the shafte went, But it light (alas, my woe is the more) Just in that place, where loue had before.		<i>think, intend</i>	
Thus did my loue afresh begine, For deathes shafte droue loues the deeper in.		<i>only for that reason</i>	
<i>Dickie.</i> Now desperat I wene bene that mans greife Who seekes to deathe for his releife.			130
But if thou none other waye to warke wende, Neuer wilbe thy sorrowes at ende.		<i>seized, grasped</i>	
I see so enflamed is with loue thy liuer, That scarce will coole the all the water in the riuier.		<i>alighted, landed</i>	
Bannishe man sike wayne follyes from thy brayne,			

87-8 he ... baye tree] Apollo, who loved Daphne. Apollo served as King Admetus' shepherd. 89-90 that ladde] Adonis, beloved of Venus. A hunter, but sometimes presented as a shepherd in pastoral: see Theocritus I.109. 91-2 he ... at strife] Paris, who stole away Helen. He was brought up by shepherds and kept sheep on Mount Ida. 93-6 he ... had donne] Endymion, beloved of Cynthia the moon-goddess (Diana, sister of Apollo the sun-god). He was cast into eternal sleep. 95 woulden] The final -en has no syntactical function, unlike the other instances in this poem. It shows the loose use of old inflexions in this period. 106 with ... rewarded] paid back in kind. 120 The fire in the smithy is too intense to be quenched by water. 125 wist] ?intent, sincere. 131-2 The prospect of death made his love more intense. 137 enflamed] heated, fevered, producing the burnt or 'adust' humours thought to cause melancholy. liuer] seat of the passions in the old physiology.

- 140 And listen to the counsayle that other shall sayne. *old plural in -(e)ne*
 Who seeks to accorde loue and hate together, *combine, reconcile*
 His labor will not be worth a fether.
 And vndertake as harde a matter,
 As to knitt in one the fyer and water. *combine, merge*
 But if the ladde benne so lightly gone *be: subjunctive in -ene*
 Set free thy thoughts and lett him alone.
Bonnybootes. Dickye, thy wastfull wordes doe not please *idle, worthless*
 The galled mynd that can brooke no ease. *benefit from, enjoy*
 The more thou weenest to comfort me, *think, intend, aim*
- 150 The lesse myne ears doe harken to the.
 The deepe conceyts in me were they but thyne *thought, ideas - i.e., of love*
 Would rauishe thy witte and make thy thoughts deuine,
 So that if it might be I durst aduenture
 To wende with him a lange downe the darke center.
 Therfore hartely the I beseche
 Turne some other waye thy haplesse speche.
 Who so is free hath a wonderous quicke sight, *free: of love, unencumbered*
 And easylye he can an others fawltys wyte, *'wit', know, perceive*
 But into himself he ne can *cannot*
- 160 Se any further then an other man.
 But if that men, diuells, and the gods aboute
 Han benne sett on fyer by the flame of loue,
 How should poore shepheards from him fly awaye,
 But if they deeme hemselfes wiser then they.
 Alas thy pratlinge doth but little boote, *good, benefit*
 And my harte has taken to deepe roote.
 That from the same might not me recall
 All the exhortations in Saint Pawle.
- 170 *Dickie.* Ah fonde what rage should the thus induce *fool*
 Neuer with thy woes to taken treuce? *make peace, call a halt*
 If to me thou wilt hearken, for euer
 Will I teache the to expell this lurdan feuer. *thee; worthless, idle, foolish*
 Wende hardly to thy werke, and learne to sweate, *go; vigorously, energetically*
 Yoake thine oxen, and geue thye swine meate, *food*
 Sheare thy sheepes fleece, and loppe thy trees arounde,
 Thrashe, mowe thy meddowes and plant well thy grounde, *thresh*
 For sicker yt is which most menne sayne, *sure, certain; old plural in -(e)ne*
 That loue firste sprange of an idle brayne.
 Nowe *Bonnibootes* lett thyne headlesse will gange,
 And stoppe the springe whence first thy woes sprange.
- 180 Love who loue the, has beenne an old sawe, *thee; saying, maxim*
 Els to loue is nor reason nor lawe.
 Who so loueth in such loue does daylye dye,
 For that he is bereaued of his libertye. *bereft, deprived*
 For thy, take thy pipe and wende with me, *therefore; come*
 And with thy songs doe sett thyne harte free.
 Better is one ounce of merry delighte
 Then a thowsand weight of sorrowe and spighte. *rancour, ?grievance*
- 190 *Bonnybootes.* Shepharde, now I praye the leaue of thy preache
 Vnlesse thy texte coulede better teache. *cannot enter*
 Thy words into my harte may ne gett,
 For that an other keepe the keyes of ytt. *perceive, experience; divine power*
 In vayne thou wytest loues highe dyetye,

153-4 Obscure. ?If it were possible, I would venture with him [Carimell] into the realm of death. 156 ?Talk about something else; ?Find someone else to talk to. 164 But...hemselfes] unless they think themselves to be. 166 Love is too deep-rooted in my heart. 168 Saint Pawle] Perhaps referring to Paul's call to celibacy in 1 Cor.7, though he also famously says there that it is better to marry than to burn. 172-4 As often, the shepherd's tasks merge with the farmer's. Yoake thy oxen suggests ploughing rather than herding cattle. 179 lett gange] let go of, abandon. headlesse] foolish, not guided by reason. 180 Stop up the source of your suffering. 182 Otherwise, it is irrational to love. 188 thowsand weight] 1000 pounds: an old measure, the *miliaris* or *millepondium*. 189 preache] 'preaching', pompous moralizing.

That nere yet kyddst of yt the mysterye.
 But if his godheade shoulde once thy harte inspyre,
 Oh, how woulde mounte thy highe desyre.
 The basenes of the shepheardes vayne
 Thy lofye muse would then disdayne,
 Thy winged thoughts wolde thinke to flye
 Aboute the reache of the heauens highe. 200
 Thy mynde would ofte leese herself in delighte
 Wanderinge in blisse withe Angells brighte
 But ah (*Carimell*) more then most vnkinde
 Thy faythlesse loue stickes still in my mynde,
 My throate is hoarce callinge still for grace,
 But thou nill regarde my wretched case.
Dickie. Ah (*Bonnybootes*) thy trustye trewth
 Might moue the craggy rockes to rewthe.
 But now wendes the bright sonne to the west,
 And thy sorrowes aye demaunden rest. 210
 For thy take thy pype and singe vs some songe,
 To shorten the waye as we gange alonge.
 will not
 firm faith
 ruth, pity
 goes, proceeds
 indeed, surely
 therefore
 go

Fui non esse dolet.

Infortunatus. quondam Ch: M.

205 THE SHEPHERDS' DIALOGUE OF LOVE

First published in *The Golden Garland of Princely Pleasures and Delicate Delights* (1620). The only known copy being mutilated, missing readings in lines 14 and 40 have been supplied from the mss; but 27-9 not found there.

The Shepherds Dialogue of loue betweene *Willy* and *Cuddy*.

To the tune of Maying time.

Willy. How now shepheard what meanes that,
 Why wearst thou willow in thine hat,
 Why are thy Scarfes of red and yellow
 Turnde to branches of greene willow?
Cuddy. They are changd and so am I,
 Sorrow liues but pleasure dyes;
 She hath now forsaken me,
 Which makes me weare the Willow tree.

Willy. What, that *Phillis* loude thee long,
 Is that the Lasse hath done thee wrong: 10
 Shee that loude thee long and best,
 Is her loue turned to a jest.

Cuddy. Shee that loued me long and best,
 Bad me set my heart at rest:
 For she a new Loue loues (not me)
 That makes me weare the Willow tree.

Willy. Com then shepheard let vs ioyne,
 Since thy hap is like to mine:
 For the wight I thought most true,
 Now hath changed me for a new. 20
Cuddy. Well then since thy hap is so
 Take no care but let her go: *fate, fortune*
 Thy hard hap doth mine appease.
 Company dothe sorrowes ease.

213 It is sad to have been (once), but not to be (now). 214 **quondam**] sometime, once: he was 'Ch.M.' before love made him 'Infortunatus'. A conjectural expansion of the scribal contraction. 0.2 **Maying Time**] Chappell (*Popular Music* I.377) cites only this song for this tune, but the manner of reference here suggests a tune of earlier currency. 2 **willowe**] traditional emblem of mourning. 14 **set ... at rest**] ?be still (not in *OED*): i.e., cease to love, ?know once and for all (*OED* *rest* n³P5d).

Willy. Then I will forget her loue,
 Since wantonly she false will proue:
 [...] for her sake bid all adue,
 [...] seldome women do proue true.
 [Cuddy]... for her sake Ile sit and pine,
 30 For she was once a Loue of mine:
 Which shall nere forgotten be,
 Though I weare the willow tree.

Cuddy. Hearsd man be aduised by me,
 Cast of grieffe and willow tree:
 For thy greaffe breeds her content,
 Shee is pleasde if thou lament.

off

Willy. Then I will be rulde by thee,
 There lies grieffe and willow tree:
 Henceforth I will do as they,
 40 Loue a new loue euery day.

206 RICHARD BRATHWAIT TECHNIS' TALE

Part of the First Eclogue in Brathwait's *The Shepherds' Tales*, Part I (1621). The shepherds seem to represent Brathwait and his associates; but only Technis can be clearly identified, as Brathwait himself. As the eldest of the company, he agrees to start the exchange of stories about their own lives.

Technis. Attend then Shepheards, now I doe begin,
 Shewing you first where I had nurturing,
 Which to vnfold the better, I will chuse
 No other words then home-spun Heardsmen vse.
 First then, because some Shepheards may suppose
 By meere conjecture, I am one of those
 Who had my breeding on this flowrie Plaine,
 I must confesse that they are much mista'ne,
 For if I would, I could strange stories tell
 10 Of Platoes and of Aristotles Well,
 From whence I drain'd such drops of diuine wit,
 As all our Swaines could hardly diue to it: *penetrate, understand*
Doricles. Indeed I'ue heard much of thee in thy youth.
Technis. Yes *Dorycles*, I say no more than truth,
 A Prentiship did I in *Athens* liue,
 Not without hope but I might after giue
 Content and comfort where I should remaine,
 And little thought I then to be a Swaine:
 For I may say to you, I then did seeme
 20 One of no small or popular esteeme, *cheap, vulgar*
 But of consort with such, whose height of place
 Aduanced me, because I had their grace: *favour*
 Though now, since I my Lambkins gan to feede,
 Clad in my russet coat and countrey weede, *a kind of coarse cloth*
 Those broad-spredd *Cedars* scarce afford a nest
 Vpon their shadie Boughes, where I may rest.
Sapphus. It seemes, they're great men *Technis*.
Technis. So they are,
 And for inferiour groundlins, little care. *shrubs*
 But may they flourish; thus much I am sure,

7 **this flowrie Plaine**] Probably Brathwait's theatrical circle in London, who might be reflected in the shepherds. From the context, cannot be Brathwait's native place, Kendal in Westmoreland, nor Oxford, the haunt of his youth. From Oxford, Brathwait went to Cambridge, and then to Gray's Inn to study law at his father's wish. The later part of this Tale (not included here) indicates his distaste for the law, which he abandoned after his father's death to write for the theatre, and gradually to become a person of standing in Westmoreland. 10 **Of Platoes and of Aristotles Well**] Contradicts Anthony Wood in *Athenae Oxonienses* that at Oxford, Brathwait neglected logic and philosophy for poetry and history. 15 **Athens**] Oxford, which Brathwait entered at sixteen in 1604. He had hopes of a fellowship there. 18 **Swaine**] rustic – i.e. not of the academic community. 25 **Cedars**] eminent men (at Oxford).

- Though *Shrubs* be not so high, they're more secure. 30
Linus. High states indeed are subject to decline.
Technis. Yes *Linus* yes, in this corrupted time
 We may obserue by due experience
 That where a Person has preeminence,
 He so transported growes, as he will checke *carried away (with pride); challenge, defy*
Ioue in his Throne, till Pride has broke his necke,
 Whereas so vertuous were precedent times, *earlier*
 As they were free not only from the crimes
 To which this age's exposed, but did liue
 As men which scorn'd Ambition.
- Dymnus*. Now I diue 40
 Into thy meaning *Technis*; thou do'st grieue
 That *those* who once endeer'd thee, now should leave *valued, loved*
 Thy fellowship.
- Technis*. Nay *Dymnus* I protest
 I neuer credited what they profest; *valued, gave credit to*
 For should I grieue to see a surly Lout,
 Who for obseruance casts his eye about;
 In nothing meriting, saue only He
 Is rich in acres, to disvalue me? *disparage, underprize*
- Dorycles*. No *Technis* no, th'art of a higher spirit
 Than these inferiour *Gnats*, whose only merit 50
 Consists in what they haue, not what they are.
- Technis*. No *Dorycles*, for these I little care,
 Nor euer did: though *some* there be that feede
 On such mens breath.
- Dymnus*. Good *Technis* now proceed.
Technis. Hauing thus long continued, as I said,
 And by my long continuance *Graduate* made,
 I tooke more true delight in being there,
 Than euer since in Court or Country ayre.
- Sapphus*. Indeed minds freedome best contenteth men.
Technis. And such a freedome I enjoyed then, 60
 As in those Beechie shades of *Hesperie*,
 I planted then my sole felicitie.
 So as howsere some of our rurall Swaines
 Prerogatiue aboue all others claimes,
 That they *haue nought, want nought, nor care for ought*,
 Because their minde vnfurnisht is of nought
 That may accomplish man: I could averre,
 (Howsere I doubt *these* in opinion erre) *fear, suspect*
 That in my breast was treasured more blesse, *amalgam of 'bliss' and 'blessing'*
 Then euer sensuall man could yet possesse. 70
 For my delights were princely, and not vaine,
 Where height of knowledge was my only ayme,
 Whose happy purchase might enrich me more, *acquisition*
 Then all this trash which worldly men adore.
 So as if *Pan* were not the same he is,
 He'de wish himselfe but to enjoy my blisse, *only, nothing except*
 Whose choice content afford me so great power,
 As I might vye with greatest Emperour.
- Corydon*. It seemes thy state was happie;
Technis. So it was, 80
 And did my present state so farre surpassse,
 As th' high top'd *Cedar* cannot beare more show
 Aboue the lowest *Mushrom* that doth grow,

46 ?who looks arrogantly in every direction. 61 *Hesperie*] prob. the garden of the Hesperides (cf. 110). *Beechie*] perhaps from the beech trees under which shepherds rested contentedly, as in Virgil I.1. 70 *sensuall*] (a) endowed with sensation, alive (b) sensually or materially inclined. 71 *princely, and not vaine*] truly grand, not vacuous or trivial. 75 *Pan*] no doubt the King. 77 *afford*] plural verb with singular subject. Cf. the opposite in 'hops' and 'sings' (114-5). 81 *Cedar*] clashes with the cedar image of 25.

- Or more exceed in glory, than that time
 Outstripp'd this present happinesse of mine.
 For tell me Shepherds, what's esteem'd 'mongst men
 The greatest ioy, which I enioy'd not then!
 For is there comfort in retired life?
 I did possesse a life exempt from strife,
 Free from litigious clamour, or report
 90 Sprung from commencement of a tedious Court.
 Is contemplation sweete, or conference,
 Or ripe conceits? why there's an influence,
 Drawne from *Minerua's* braine, where euery wit
 Transcends conceit, and seemes to rauish it.
 Is it delightfull, Shepherds, to repose,
 And all-alone to reade of others woes?
 Why there in Tragick Stories might we spend
 Whole houres in choice discourses to a friend,
 And reason of Occurrents to and fro,
 100 And why this thing or that did happen so.
 Might it content man, to allay the loade
 Of a distemperd minde to walke abroad,
 That he might moderate the thought of care
 By choice acquaintance, or by change of ayre?
 What noble consorts might you quickly finde
 To share in sorrow with a troubled minde?
 What cheerfull Groues, what silent murmuring springs,
 Delicious walkes, and ayrie warblings,
 Fresh flowrie Pastures, Gardens which might please
 110 The *senses* more then did th' *Hesperides*,
 Greene shadie Arbours, curled streames which flow,
 On whose pure Margins shadie Beeches grow,
 Myrtle-perfumed Plaines, on whose rer'd tops
 The merry Thrush and Black-bird nimbly hops
 And carols sings, so as the passers by
 Would deeme the Birds infus'd with poesie?
Sapphus. Sure *Technis* this was earthly Paradise.
Technis. *Sapphus* it was; for what can Swaine deuise
 To tender all delight to *eye* or *eare*,
 120 *Taste*, *Smell*, or *Touch* which was not frequent there?
 Besides;
Linus. What could be more, pray *Technis* say?
Technis. We had more ioyes to passe the time away.
Dorycles. What might they be good *Technis*?
Technis. 'Las I know
 They'r such a Shepherds cannot reach vnto.
Dymnus. Yet let vs heare them.
Technis. So I meane you shall,
 And they were such as we *internall* call.
Corydon. *Infernall*, *Technis*, what is meant by that?
Technis. *Infernall*, no; thou speakst thou knowst not what:
 I meane *internall* gifts which farre surmount
 130 All these *externall* bounties in account:
 For by these blessings we shall euer finde
 Rich Treasures stored in a knowing minde,
 Whose glorious inside is a thousand fold
 More precious than her *Case* though cloath'd in gold
 And all Habilliments: for by this light
 Of Vnderstanding, we discerne whats right
 From crooked error, and are truly said
 To vnderstand by this, why we were made.

rumour, gossip
source, origin
conversation, discussion
outflow, hence affective power

exceeds or defies thought; enrapture,
[transport

events, phenomena

unhappy, disturbed

raised, tall; tops: presumably of trees

(a) inspired (b) filled

exterior

93 *Minerua*] goddess of learning. 101-2 *allay ... abroad*] walk forth to lighten the burden of an unhappy mind. 128 *Infernall*] This mistake shows Brathwait's frustration with his associates, presented as boorish rustics. 138 *why we were made*] i.e. first causes, the origins of things.

- Sapphus*. Why, we nere thought of this.
Linus. Nay, I may sweare
 I haue liu'd on this *Downe*, this twentie yeare, 140
 And that was my least care.
- Coridon*. *Linus*, I vow
 To feed our Sheepe, was all that we need doe
 I euer thought. *ouer: always*
- Dorycles*. So *Coridon* did I.
Dymnus. The cause of this, good *Technis*, now descrie. *describe, recount*
Technis. Heardsmen I will; with purpose to relate,
 Lest my Discourse should be too intricate,
 In briefe, (for length makes Memorie to faile)
 The substance of your wishes in a *Tale*.
 Within that pitchie and *Cymmerian* clyme, *pitch-dark*
 Certaine Inhabitants dwelt on a time, 150
 Who long had in those shadie Mountaines won, [dwelt
 Yet neuer saw a glimpse of Sunne or Moon.
 Yet see what custome is, though they were pent
 From sight of Sunne or Moone they were content,
 Sporting themselues in vaults and arched caues,
 Not so like dwelling Houses, as like graues.
 Nor were these men seene ere so farre to roame
 At any time as halfe a mile from home;
 For if they had, as th'*Historie* doth say,
 They had beene sure right soone to lose their way: 160
 For darke and mistie were those drerie caues
 Where they repos'd, so that the wretchedst slaues
 Could not exposed be to more restraint,
 Than these poore snakes in th'*ragged* Mountaines pent;
 And thus they liu'd.
- Linus*. But never lou'd.
Technis. To tell
 Their loues I will not: but it thus befell,
 That a great *Prince*, who to encrease his fame
 Had conquer'd many Countries, thither came.
- Sapphus*. For what good *Technis*?
Technis. Only to suruey it. 170
Coridon. Why sure he had some Torch-light to display it,
 For th'*Coast* you say was darke.
- Technis*. And so it was;
 But yet attend me how it came to passe:
 By meanes he vs'd, hauing this coast suruei'd,
 With all perswasieue reasons he assaid,
 Partly by faire meanes to induce them to it,
 Sometimes by threats, when he was forc't vnto it,
 That they would leaue that forlorne place, and giue
 Way to perswasion, and resolute to liue *desolate, remote*
 Neere some more cheerefull Border, which in time
 They gaue consent to, and forsooke their Clime. 180
 But see the strength of Habit, when they came
 To see the *light* they hid themselues for shame,
 Their eyes grew dazled, and they did not know,
 Where to retire or to what place to goe:
 Yet was the *Region* pleasant, full of groues,
 Where th'*airy Quiristers* expresse their loues *choristers, singers*
 One to another, and with Melodie
 Cheer'd and refresh'd *Siluanus* Emperie.
 The warbling *Goldfinch* on the dangling spray,

149 *Cymmerian*] The Cimmerii were a mythical race in Homer, dwelling on the extreme western edge of the ocean amid mists and darkness. The story seems Brathwait's own invention, prob. with some lost topical allusion. 155 *Sporting themselues*] luxuriating, living happily. 173 *By meanes he vs'd*] using his own methods. 186 *th'airy Quiristers*] i.e. birds. 188 *Siluanus Emperie*] the domain of the wood-god Silvanus.

- 190 Sent out harmonious Musicke euery day;
 The prettie speckled *Violet* on the Banke
 With *Pinke* and *Rose-bud* placed in their ranke;
 Where chafed *Violets* did so fresh appeare,
 As they foretold the Spring-time now drew neare;
 Whose borders were with various colours dy'd,
 And *Prim-rose* bankes with odours beautifi'd;
 Where *Cornell* trees were planted in great store,
 Whose checkerd berries beautifi'd the shore.
 Besides, such gorgeous buildings as no eye
 200 Could take a view of fuller Maiestie;
 Whose curious pillers made of Porphyrite
 Smooth to the touch, and specious to the sight,
 Sent from their hollow Cell a crispling breath,
 Arched about and vaulted vnderneath. *pleasing, lovely*
 Yet could not all these choyce varieties *rippling, ?emanating outwards*
 (Which might haue giuen content to choicer eyes) *more discerning*
 Satisfie these *Cimmerians*, for their ayme
 Was to returne vnto their *Caus* againe,
 And so they did: for when the *Prince* perceiu'd
 210 How hard it was from error to be reau'd, *parted, separated*
 Where ignorance discerns not what is good,
 Because it is not rightly vnderstood;
 Hee sent them home againe, where they remain'd
 From comfort of Societie restrain'd.
Dymnus. Apply this *Tale*, my *Technis*; *interpret, point the moral*
Technis. Heare me then.
 You may be well compar'd vnto these men,
 Who ignorant of knowledge, doe esteeme
 More of your *Flocks*, how they may fruitfull seeme,
 Then of that *part*, whereby you may be sed
 220 From sauage beasts to be distinguished.
Dorycles. *Technis* you are too bitter;
Technis. Not a whit,
 Shepherds should tell a Shepheard what is fit:
 Though I confesse that Heardsmen merit praise,
 When they take care vpon the Flockes they graze.
 Yet to recount those *Swaines* of elder time, *recall*
 How some were rapt with Sciences diuine,
 Others adorn'd with Art of Poesie,
 Others to reason of Astrologie;
Swaines of this time might think't a very shame,
 230 To be so bold as to retaine the name
 Of iolly Heardsmen, when they want the worth
 Of those braue *Swaines* which former times brought forth.
Coridon. Why, what could they?
Technis. Endorse their Names in trees,
 And write such amorous Poems as might please
 Their dearest loues.
Dymnus. Why *Technis* what was this,
 Can we not please our loues more with a kisse?
Dorycles. Yes *Dymnus*, thou know'st that;
Dymnus. Perchance I doe,
 For *Dymnus* knowes no other way to wooe.
 But pray thee *Technis* let vs say no more,
 240 But hie thee now to where thou left before.
Technis. I me easily entreated; draw then neere,
 And as I lend a tongue, lend you an eare.
 Hauing long liued in *Minerua's* Groue,
 My life became an *Embleme* of pure loue. *type, figure*

193 fresh] in scent rather than appearance. The violet emits its scent when chafed. 244 pure] morally or spiritually, as the following lines bring out.

Dymnus. Of Loue my *Technis*, pray thee say to whom?

Technis. As thou mean'st *Dymnus*, I did fancie none:

No; my affection soared higher farre,
Than on such toyes as now affected are:

trifles; liked, favoured

I doated not on Beautie, nor did take
My aime at *faire*, but did obseruance make,
How humane things be shar'd by diuine power,
Where fickle faith scarce constant rests one houre;

250

How highest states were subiect'st to decline;
How nought on Earth but subiect vnto Time;
How vice though clad in purple was but vice;
How vertue clad in rags was still in price;
How Common-weales in peace should make for warre;
How Honour crownes such as deseruing are.

*precious
be prepared for*

Dorycles. And yet we see such as deserued most,

What ere the cause be, are the ofttest crost.

thwarted, afflicted

260

Technis. Ile not denie it (Swaine) and yet attend,
For all their crosse occurrents, but their end,
And thou shalt see the fawning Sycophant
Die in disgrace, and leaue his Heire in want:
While th'honest and deseruing *Statesman* giues
Life to his Name and in his dying liues.
This I obseru'd and many things beside,
Whilst I in famous *Athens* did abide.

207 RICHARD BRATHWAIT THE SHEPHERDS' HOLIDAY

This wedding-song concludes Part II of Brathwait's *The Shepherds' Tales* (1621). The two parts of Brathwait's *Tales* relate the unhappy loves of a company of six shepherds. At the end, they see Mopsus and Marina approach, singing as they go to a wedding. The shepherds join them to 'allay' their own 'care'.

The shepheards holy-day, reduced in apt measures to Hobbinalls Galliard, or Iohn to the May-pole.

[*Marginal note:*] Forth of a curious *Spinnet* graced with the best rareties of *Art* and *Nature*, *Mopsus* a shepheard, and *Marina* a shepheardesse, singing a Nuptiall hymne in the way to the Bridall.

Mopsus. Come *Marina* let's away,
For both *Bride* and *Bridegroome* stay,
Fie for shame are Swaines so long,
Pinning of their head-gear on?

Pray thee see,

None but we,

Mongst the Swaines are left vnreadie,

Fie, make hast,

Bride is past,

?the bridal hour

Follow me and I will leade thee.

10

Marina. On my louely *Mopsus*, on,

I am readie, all is done,

From my head vnto my foote,

I am fitted each way to't;

Buskins gay,

Gowne of gray,

unbleached cloth

Best that all our flocks do render,

Hat of stroe,

straw

Platted through,

Cherrie lip and middle slender.

20

253 **subiect'st**] 'subject-est', most subject. 261-2 **yet ... end**] Note their (happy) ends despite all their adverse experiences. 0.1 **reduced**] fitted, adapted. **Hobbinalls Galliard**] either an alternative tune or another name for 'John to the Maypole'. **John to the May-pole**] A popular tune, perhaps linked to 'Joan to the Maypole': see Chappell, *Popular Music* I.301, II.778. 0.2 **Mopsus**] so here, though 'Mopso' in 1 (abbreviated as 'Mop.' thereafter).

- Mopsus*. And I thinke you will not find
Mopsus any whit behind,
 For he loues as well to go,
 As most part of shepheards do.
 Cap of browne,
 Bottle-crowne,
 With the leg I won at dancing,
 And a pompe *a light shoe worn for dancing*
 Fit to iumpe,
 30 When we shepheards fall a prancing.
- And I know there is a sort
 Will be well prouided for't,
 For I heare, there will be there
 Liueliest Swaines within the Shere:
 Letting *Gill*,
 Iumping *Will*,
 Ore the floore will haue their measure:
 Kit and *Kate*,
 There will waite,
 40 *Tib* and *Tom* will take their pleasure.
- Marina*. But I feare;
Mopsus. What doest thou feare?
Marina. *Crowd* the fidler is not there:
 And my mind delighted is,
 With no stroake so much as his.
Mopsus. If not he,
 There will be
 Drone the piper that will trounce it.
Marina. But if *Crowd*
 Strucke aloud,
 50 Lord me thinks how I could bounce it!
- Mopsus*. Bounce it *Mall*, I hope thou will,
 For I know that thou hast skill,
 And I am sure thou there shalt find,
 Measures store to please thy mind;
 Roundelayses,
 Irish-hayes,
 Cogs and rongs and *Peggie Ramsie*,
 Spaniletto,
 The Venetto,
 60 Iohn come kisse me, *Wilson's* fancie.
- Marina*. But of all there's none so sprightly
 To my eare, as *tutch me lightly*:
 For it's this we shepheards loue,
 Being that which most doth moue;
 There, there, there,
 To a haire, *exactly, just so*
 O *Tim Crowd*, me thinks I heare thee,
 Young nor old,
 Nere could hold,
 70 But must *leake* if they come nere thee.

26 **Bottle-crowne**] presumably referring to the cap's shape. 27 **leg**] hose or trousers (OED 10).
 42 **Crowd the fidler**] a generic name, after *crowd*, a fiddle. 47 **Drone**] another generic name, after
 the sound of the pipe. 56 **Irish-hayes**] The hay is a popular country dance, with a recognized Irish
 version. 57 **Cogs and rongs**] (rungs) a dance tune. **Peggie Ramsie**] a ballad tune first recorded in
 1586. 58 **Spaniletto**] ?the Spanish pavan, a popular dance (and accompanying tune). 59 **Venetto**]
 obviously a dance of real or supposed Venetian origin. 60 **Iohn come kisse me**] 'John [or Jack] come
 kiss me now', a popular tune found *inter alia* in Queen Elizabeth's Virginal Book. **Wilson's fancie**]
 on the lines of 'Wilson's Tune', 'Wilson's Delight', 'Wilson's World' and 'Wilson's Wile', the last probably
 the same as 'Wolsey's Wild' in Queen Elizabeth's Virginal Book. See Chappell, *Popular Music*, I.86-7.
 62 **tutch me lightly**] by the Scottish composer Tobias Hume: see his *The First Part of Ayres*, London,
 1605, sig. H1r.

- Mopsus.* Blush *Marina*, fie for shame,
Blemish not a shepherds name;
Marina. *Mopsus* why, is't such a matter,
*Maid*s to shew their yeelding nature?
O what then,
Be ye men,
That will beare your selues so froward, *reluctant*
When you find
Vs inclin'd,
To your *bed* and *boord* so toward? *willing, receptive* 80
- Mopsus.* True indeed, the fault is ours,
Though we tearme it oft-times yours;
Marina. What would shepherds haue vs do,
But to yeeld when they do wo?
And we yeeld
Them the field,
And endow them with our riches.
- Mopsus.* Yet we know,
Oft-times too,
You'le not sticke to weare the *breches*. 90
- Marina.* Fooles they'le deeme them, that do heare them
Say, their wiuies are wont to weare them:
For I know there's none has wit,
Can endure or suffer it;
But if they
Haue no stay,
Nor discretion (as tis common)
Then they may
Giue the sway,
As is fitting, to the woman. 100
- Mopsus.* All too long (*deare loue*) I weene,
Haue we stood vpon this theame:
Let each *lasse*, as once it was,
Loue her *Swaine*, and *Swaine* his *lasse*:
So shall we
Honor'd be,
In our mating, in our meeting,
While we stand
Hand in hand,
Honest *Swainling*, with his *Sweeting*. 110

208 RICHARD BRATHWAIT 'TELL ME LOVE WHAT THOU CANST DO?'

Sung at the end of the third and last Eclogue of Part I of Brathwaite's *The Shepherds' Tales* (1621), by a group of shepherds who had fallen prey to love but are now free.

- Technis.* Tell me Loue what thou canst doe?
Dorycles. Triumph ore a simple Swaine;
Dymnus. Binding him to such a vow
Corydon. As to make his grieffe thy gaine.
Saphus. Doe thy worst thou canst doe now;
Linus. Thou hast shot at vs in vaine.
All. For we are free, though we did once complain. *suffer*
- Dorycles.* Free we are as is the ayre;
Technis. Or the siluer-murm'ring spring.
Dymnus. Free from thought or reach of care
Corydon. Which doe haplesse Louers wring. 10

93-100 No man of good sense will endure such a state; but those without stability or sense may fittingly make over their authority to the woman.

Saphus. Now we may with ioy reparaie
Linus. To our gladsome Plaines and sing
All. And laugh at Loue, and call't an idle thing.

Dymnus. Sport we may and feede our Sheepe,
Dorycles. And our Lamkins on this Downe;
Technis. Eat and drinke, and soundly sleepe,
Corydon. Since these stormes are ouer blowne;
20 *Saphus.* Whilst afflicted wretches weepe,
Linus. That by loue are ouerthrowne:
All. For now we laugh at follies we haue knowne.

Corydon. Here we rest vpon these rocks
Dymnus. Round with shadie *Iuy* wreath'd,
Dorycles. Ioying in our woolly flocks,
Technis. On these Mountaines freely breath'd,
Saphus. Where though clad in russet frocks,
Linus. Here we sport where we are heath'd:
All. Our only care to see our Pastures freath'd.

exercised, sustained
a coarse cloth; a man's long coat
?living on a heath or open countryside

Saphus. Thus we may retire in peace,
30 *Corydon.* And though low, yet more secure
Dymnus. Then those Men which higher prease;
Dorycles. *Shrubs* than *Cedars* are more sure:
Technis. And they liue at farre more ease,
Linus. Finding for each care a cure,
All. Their loue as deare and liker to endure.

press, rush forward
safe, secure

more likely

Linus. For wherein consists earths blisse,
Saphus. But in hauing what is fit?
Corydon. Which though greater men doe misse,
40 *Dymnus.* Homely Swaines oft light of it.
Dorycles. For who's he that liuing is,
Technis. That in higher place doth sit,
All. Whose sly Ambition would not higher git.

Technis. Let vs then contented be,
Dorycles. In the portion we enioy;
Corydon. And while we doe others see
Saphus. Toss'd with gusts of all annoy,
Dymnus. Let vs say this feele not we:
Linus. Be our wenches kinde or coy,
All. We count their frownes and fauours but a toy.

209 MARY WROTH SONG: 'LOVE AS WELL CAN MAKE ABIDING'

Among the poems grouped under the title 'Pamphilia, to Amphilanthus' appended to Wroth's romance *The Countesse of Montgomeryes Urania* (1621).

Song.

Loue as well can make abiding
 In a faithfull Shepheards brest
 As in Princes: whose thoughts sliding
 Like swift Riuers neuer rest.

slipping, changing, unstable

Change to their minds is best feeding,
 To a Shepheard all his care,
 Who when his Loue is exceeding,
 Thinks his faith his richest fare.

28 **freath'd**] fenced (*OED frith* v²). *OED* last cit. 1400 in the broader sense 'peaceful, protected' (*OED frith* v¹). 5-8 Princes thrive on change, but to a shepherd that is the greatest cause of care: he, when he is deeply in love, considers faith in love to be his chief sustenance.

Beauty, but a slight inuiting,
 Cannot stirre his heart to change;
 Constancye his chiefe delighting,
 Striues to flee from fant'sies strange,
attraction, diversion 10

Fairnesse to him is no pleasure,
 If in other then his loue;
 Nor can esteeme that a treasure,
 Which in her smiles doth not moue.

This a Shepheard once confessed,
 Who lou'd well, but was not lou'd:
 Though with scorne and griefe oppressed
 could not yet to change be mou'd. 20

But himselfe he thus contented,
 While in loue he was accurst:
 This hard hap he not repented,
regretted, lamented
 Since best Louers speed the worst.

210 MARY WROTH 'A SHEPHERD WHO NO CARE DID TAKE'

From Book IV of Wroth's prose romance *The Countesse of Mountgomerie's Urania* (1621). This poem was written by the lady Lycencia and given to Dorileus, Duke of 'Wirtenberg'. Lycencia, who has entertained many lovers, is in love with the Duke, but has just heard him tell of his relationship with another woman. Feeling her own love to be hopeless, Lycencia presents her situation through that of the Shepherd in her poem. Punctuation modified at many points. Speakers' names introduced in brackets to help in following the intricate exchanges.

A Sheephard who no care did take
 of ought but of his flock,
 Whose thoughts no pride could higher make,
 Then to maintaine his stock,
 Whose sheepe his loue was, and his care,
 Their good, his best delight:
 The Lambs his ioy, their sport his fare,
food, sustenance
 His pleasure was their sight.

Till Loue (an enuier of mans blisse)
 Did turne this merry life 10
 To teares, to wishes which nere misse
 Incombrances with strife.
 For whereas he was best content
 With looking on his sheepe:
 His time in woes must now be spent,
 And broken is his sleepe.

Thus first his wofull change beganne,
 A Lamb he chanc't to misse,
 Which to finde out, about hee ran,
 Yet finds not where it is. 20
 But as he past (O fate vnkind)
 his ill led him that way,
 Whereas a willow Tree behind,
 A faire young Maiden lay.

Her bed was on the humble ground,
 her head vpon her hand,
 While sighs did shew, her heart was bound
 In Loue's vntyng band.
 Cleere teares her clearest eyes let fall,
bond, fetters
 Vpon her Loue-borne face: *(most) bright or sparkling* 30
 Which Heauenly drops did sorrow call,
call forth, provoke
 proud witnes of disgrace.

13-14 He derives no pleasure from beauty in a woman other than his beloved. 3 could higher make] bring to look higher. 11-12 nere ... strife] which never cease to be troubled with strife. nere] ne'er, never.

The Shephard stay'd, and fed his eyes,
 no farther might he passe,
 But there his freedome to sight tyes,
 His bondage, his ioy was.
 His Lambe he deemes not halfe so faire,
 Though it were very white:
 And liberty he thinkes a care, *burdensome or unwelcome thought*
 40 Nor breath's but by her sight.
 His former life is alter'd quite,
 His Sheepe feede in her eyes,
 Her face his feild is of delight,
 And flocks he doth despise.
 The rule of them he leaues to none, *abandons, leaves uncared-for*
 His Script he threw away: *scrip*
 And many he forsakes for one,
 One, he must now obey.
 Vnhappy man, whose loosing found
 50 What better had bin lost:
 Whose gaine doth spring from such a ground,
 Whereby he must be crost.
 The worldly care he now neglects,
 for *Cupids* seruice tyes, *attaches himself, enters into a bond*
 Care only to his fond respects,
 where waue-like treasure lyes.
 As this lost man still gazing stood,
 Amaz'd at such a sight:
 60 Imagining no heauenly food
 To feede on but her sight;
 Wishing but her beames to behold,
 Yet grieu'd he for her grieffe,
 When mournfully he did vnfold
 Her woes without reliefe.
 His new Sun rose, and rysing said,
 [*The maiden speaks*]
 Farwell faire Willow tree,
 The roote of my estate decay'd,
 The fruit for haplesse me:
 70 What though thy branch a signe be made,
 Of labour lost in loue?
 Thy beauty doth no sooner vade, *fade*
 Then those best fortunes proue.
 My songs shall end with willow still,
 Thy branches I will weare:
 Thou wilt accompany my ill, *my misfortune, the ill that has befallen me*
 And with me sorrow beare,
 True friend, said she, then sigh'd, and turn'd,
 Leauing that restlesse place,
 80 And Sheephard, who in passions burn'd
 lamenting his sad case.

35 his freedome to sight tyes] enslaves his freedom to the sight of the maiden. **42 His Sheepe feede in her eyes]** Her eyes are the only 'pasture' he tends, i.e. his sole object of attention. **49 loosing]** ?his losing himself in love; ?his loss of gain and interest in his occupation. **52 crost]** crossed: thwarted, frustrated, *OED* 3^a, first recorded elsewhere in *Urania*. **55 Care ... respects]** (Having) care only for his loving and/or foolish concerns. **fond]** (a) loving, affectionate (b) foolish. **respects]** matters of attention or concern, preoccupations. **56 where ... lyes]** Meaning uncertain: perhaps that the treasure or reward of his love rises and subsides like waves. Or **waue** might be an error for *wane*, want, lack, poverty (*OED* 1, 2), contrasting with *treasure*: the poem has many such paradoxes. **61 beames]** radiance, perhaps the light from her eyes: a common Petrarchan conceit. **63 vnfold]** lay open, think over, with nuance of 'release like sheep from a fold'. **71-2** i.e. Even those who experience (**proue**) the best fortune in love do not enjoy their happiness longer than it takes for the willow branch to wither: their state is little better than that of failed lovers.

The Maid now gone, alone he left,
 Still on her footsteps gaz'd,
 And heartlesse growne, by loue bereft
 of mirth, in spirit rais'd,
 To satisfie his restlesse thought,
 He after her will hie,
 His ruine to be sooner brought,
 And sooner harme to try.

Then thus his latest leaue he tooke,

[*The shepherd speaks*]

My Sheepe (said he) farwell,
 Let some new Shepheard to you looke
 Whose care may mine excell.
 I leaue you to your freedome now,
 Loues lawes so fast me bind,
 As no time I can you allow,
 Or goe poore flock, and find

90

The Maid whom I so dearely loue,
 Say it was her deare sight,
 Which from your keepe doth me remoue,
 And kills my first delight.
 Goe you my Dog, who carefull were
 To guard my Sheepe from harme,
 Looke to them still, no care forbear,
 Though loue my senses charme.

charge, custody

100

*spare, withhold
put under a spell, hence render inactive*

But you my Pipe that musick gaue,
 And pleas'd my silent rest,
 Of you I company will craue,
 Our states now suteth best.
 For if that Faire no pity giue,
 My dying breath shall cry
 Through thee the paines wherein I lue,
 Whereby I breath to dye.

fair or beautiful person, i.e., the maiden

110

breathe

Madly he ran from ease to paine
 Not sicke, yet farre from well,
 Heart robd by two faire eyes, his gaine
 Must prooue his worldly Hell.
 After his heart he fast doth hie,
 His heart to her did flie,
 And for a biding place did crie,
 Within her breast to lie.

reward or outcome of his love

120

She that refusd, when he her spide,
 Her whom he held most deare,
 Lie weeping by a Riuers side
 Beholding papers neare.
 Her ruling eyes must yet be dimbd,
 While pearle like teares she shed,
 Like shadowes on a Picture limbd;
 At last these words she read.

*reigning, sovereign, hence bright or radiant**limned, painted*

[*The words written*]

When I vnconstant am to thee
 Or false doe euer proue,
 Let happinesse be banisht me,
 Nor haue least taste of loue.

130

83 *heartlesse*] spiritless, dejected (*OED* 1b). 84 *rais'd*] agitated, disturbed (*OED* 3b). 92 Who may look after you better than I did. 95 That I cannot spare the time to look after you. 100 *first delight*] his original source of delight, in looking after his sheep. 117-18 His heart left his body and pursued her, so that he in turn had to pursue it. 127 *shadowes*] shading to moderate the bright colours of a picture.

[She speaks]

But this alas too soone, cryd she,
 Is O by thee forgot,
 My hopes and ioyes now murtherd be,
 And falsehood is my lot.

Too late I find what tis to trust
 To words, or oathes, or teares,
 Since they that vse them prooue vniust
 And colour but our feares.

140

Poore fooles ordaind to be deceiu'd
 And trust to be betrayd,
 Scornd when our hearts are vs bereau'd,
 Sought to, a while delayd.

Yet though that thou so false hast been,
 I still will faithfull be;
 And though thou thinkst to leaue no sinne,
 Ile make my loyalty

150

To shine so cleare, as thy foule fault
 To all men shall be knowne,
 Thy change to thy changd heart be brought,
 My faith abroad be blowne.

brought home, laid at your door

This hauing said, againe she rose
 The papers putting by,
 And once againe a new way chose
 Striuing from grieffe to fly:

But as she going was along
 That pleasant running streame,
 She saw the Sallow trees among,
 The Shepheard *Aradeame*.

160

willow

For so this wofull Lad was call'd,
 But when she him beheld,

[She speaks]

What witchcraft hath thee now intral'd,
 And brought thee to this field?
 What can the cause, or reason be,
 That thou art hither come:
 Where all must tast of misery,
 And mirth with grieffe intombe?

[He speaks]

If mirth must heere intombed be,
 Faire Sheephardesse, said he,
 This place the fittest is for me,
 If you vse cruelty:

170

practise, display

For know I hither come, to see
 Your selfe, wherein now lyes
 My life, whose absence martir'd me,
 Whose sight my power tyes.

*whose: the beloved's
binds, enthalls*

Giue me but leaue to liue with you,
 It is the life I craue:

180

To you I bound am to be true,
 My life to you I gaue;
 When first I did behold you lye,
 In shade of willow tree:
 That time my soule did to you tye,
 Those eyes did murther me.

140 colour ?'gloss over, falsely placate' (OED 6b); ?lend colour to, justify. **141-4** Referring to womankind. **143** We are scorned when bereft of our hearts, i.e. when we fall in love. **144** ?sought for a while, then put off or stopped (OED *delay* v¹c, 2). **147** Though you do not think it a sin to abandon me.

[She speaks]

Is this the reason, ah? (cryd she)

The more I waile your case,
Who thus partaker needs will be
In grieffe, and in disgrace.

I pittie you, but cannot ayd
You, nor redresse your ill,
Since ioy and paine together pay'd,
Scarce satisfies the will.

paid (as the price of love)

190

If I doe tye you, I release
The bond wherein you are,
Your freedome shall not find decrease,
Nor you accuse my care.
The paine I haue is all my owne,
None can of it beare part,
Sorrow my strength hath ouerthrowne,
Disdaine hath killd my heart.

200

And Sheeheard if that you doe loue,
This counsell take of me,
This humor fond in time remoue,
Which can but torture thee;
Take it from her who too too well
Can wnesse it is so:
Whose hope seem'd Heauen, yet prou'd a Hell,
And comfort chang'd to woe.

For I was lou'd, or so I thought,
And for it lou'd againe,
But soone those thoughts my ruine brought,
And nourish'd all my paine,
They gaue the milke that fed beleife
Till wean'd, they proued dry:
Their latter nourishment was grieffe,
So famish't I must dye.

210

They: 'those thoughts'

Then see your chance, I cannot change,
Nor my affection turne,
Disdaine which others moues to range,
Makes me more constant burne,
My sighs I'me sure cannot you please,
My grieffe no Musicke prooue,
My flowing teares your passions ease,
Nor woes delight your Loue.

*take the opportunity (to free yourself of love)**wander, stray (in their affections)*

220

If my sight haue your freedome wonn,
Receiue it back againe;
So much my selfe I finde vndone,
By gifts which proue no gaine.
As I lament with them that loue,
So true in Loue I am,
And liberty wish all to proue,
Whose hearts waste in this flame.

*conquered, made captive**experience*

230

[He speaks]

Yet giue me leaue (sigh'd he with teares)

To liue but where you are,
My woes shal waite vpon your feares,
My sighs attend your care:

Ile weepe when euer you shall waile,
If you sigh, I will cry,
When you complaine, Ile neuer faile
To waile my misery.

240

I will you guard, and safely keepe
 From danger, and from feare,
 Still will I watch when you doe sleepe,
 And for both, sorrowes beare.
 Make me not free, I bondage craue,
 Nor seeke else but to serue,
 This freedome will procure my graue,
 These bonds my life preserue.

anything except

250 For life, and ioy, and ease, and all
 Alasse lyes in your hands:
 Then doe not cause my only fall,
 I ty'd am in such bands.
 Part hence I cannot, nor loue leaue,
 But heere must euer bide:
 Then pittie let my paine receiue,
 Doe not from mercy slide.

[She speaks]

If that (said she) you constant are,
 Vnto your comming ill,
 Ile leaue this place, yet let all care
 260 Accompany me still:
 And Sheeheard liue, and happy be,
 Let iudgment rule your will,
 Seeke one whose hart from loue is free,
 And who your ioy may fill.

For I loue's bond-slaue am, and ty'd
 In fetters of Disdaine:
 My hopes are frozen, my Spring dry'd,
 My Sommer drown'd with paine:
 I lou'd, and worse, I said I lou'd,
 270 Free truth my ruine brought,
 And so your speech the like hath mou'd
 and losse for gayning bought.

frankly telling the truth

With that away she hasted fast,
 Left him his cares to holde,
 Who now to sorrow makes all hast,
 Woes driue his hopes to fould:
 Now he can see, and weeping say
 His fortune blind he finds,
 280 A heart to harbour his decay,
 A state which mischeife binds.

This now he feeles, and wofully
 His birth and life he blames,
 Yet passions rules, when reasons lye
 in darke, or quenched flames:
 That place he first beheld her in,
 his byding he doth make:
 The Tree his liberty did win,
 He cals his Martyr stake.

dwelling

And pleasingly doth take his fall,
 290 his grieffe accountps delight:
 Freedome and ioy this bitter thrall,
 His food her absent sight.

captivity

257-8 If you are determined to embrace your future misery. 267 Spring] play on (a) stream or fountain (b) the season of spring (cf. 'Sommer', 268). 271 the like hath mou'd] i.e. She has again rejected the happiness in love which Arideame had offered her. 283-4 reasons ... flames] when the faculty of reason is absent or suppressed.

In contraries his pleasures be,
 While mourning giues him ease,
 His Tombe shall be that haplesse Tree,
 Where sorow did him ceaze.

And thus did liue, though daily dy'd,
 The Sheephard *Arideame*,
 Whose causlesse teares which neuer dry'd
 were turnd into a streame,
 Himselfe the head, his eyes the spring
 Which fed that Riuer cleere,
 Which to true harts this good doth bring
 When they approach it neere,

spontaneous

300

And drinke of it, to banish quite
 All fickell thoughts of change,
 But still in one choyce to delight,
 And neuer thinke to range:
 Of this sweete water I did drinke,
 Which did such faith infuse,
 As since to change, I cannot thinke,
 Loue will death sooner chuse.

310

211 MARY WROTH 'YOU PLEASANT FLOWERY MEAD'

From the play *Love's Victory*, found in a holograph ms at Penshurst Place, Kent. This song opening the main action is sung by the shepherd Philisses, lamenting that his beloved Musella has switched her affections to Lissius. Punctuation largely supplied and line-initials regularized.

You pleasant flowrie mead
 Which I did once well loue,
 Your pathes noe more Ile tread,
 Your pleasures noe more proue,
 Your beauty more admire,
 Your colours more adore,
 Nor grass with daintiest store
 Of sweets to breed desire.

prettiest, most pleasing

Waulks, once soe sought for, now
 I shun you for the dark.
 Birds to whose song did bow
 Mine ears, your notes nere mark.
 Brook which soe pleasing was,
 Vpon whose bank I lay,
 And on my pipe did play,
 Now unreguarded pas.

10

ne'er, never

Meadowes, paths, grass, flowrs,
 Waulks, birds, brook, truly find
 All proue butt as vaine showrs,
 Wish'd wellcome, els unkind.
 You once I loved best,
 Butt love makes mee you leaue.
 By loue I loue deceaue,
 Joy's lost for liues unrest.

20

*betray
life's*

299-312 May indicate a literal metamorphosis or a metaphor of tearful grief. 8 sweets] fragrances; fragrant flowers (*OED* *sweet* n7). 12 mark] The implicit subject is 'I' or 'ears'. 20 Welcome to someone wanting it, otherwise irksome. 23 My unhappy love for my beloved makes me betray or renege on my love for you. 24 Joy is lost because of the turmoil in my life.

212 JAMES I OF JACK AND TOM

Composed in February or March 1623, this poem records the last of several attempts at marrying Prince Charles (later Charles I) to the Infanta or Spanish princess. In early 1623 Charles himself, with the Marquis (soon to be Duke) of Buckingham, disguised and with only one servant, set off for Spain to seal the marriage in person, without success. They travelled under the names of Jack and Tom Smith. BL MS Addl 28640 has a prefatory note (fol.128v): 'In Feb. 1622 stilo Angl. [February 1623, modern style] The prince, marques of Buckingham and some others entending a secret journey for Spaine, it is said that the Prince at Dover disguised did terme him selfe Jacke Smith the Marq. Tom Smith.' A marginal note in a different hand adds: 'Prince Charles returned with the ioy of all true hearts Octo.5.' There are many contemporary testimonies to James's authorship of such a poem, though he may simply have overseen or appropriated someone else's work.* Found in several mss. The text below follows BL MS Harley 837. Punctuation heavily revised (inserted in good part), and line initials standardized.

Off Jacke, and Tom

Whatt suddaine Chaunce hath darkt of late
The glorye of th' Arcadian State?
The Fleecye flockes reffuse to Fede,
The Lambes to playe, the Ewes to breede.
The Altars smooke, the offeringes Burne
That Jacke and Tom may saffe Returne.

The Springe neglects his Course to keepe,
The Ayre Contynuall stormes doth weepe,
The prettye Byrdes disdayne to singe,
10 The Meades to smyle, the Woodes to springe.
The Mountaynes droppe, the Fountaynes mourne
Tyll Jacke and Tom doe safe Returne.

Whatt maye they bee that move this woe,
Whose want afflicts Arcadia soe?
The hope of Greece, the propp of Artes
Was princely Jacke, the joye of hartes,
And Tom was to our Royall Pan
His truest Swayne and cheiffest Man.

support, patron

The lofty toppes of Menalus
Did shake with wynde ffrom Hesperus,
Whose freshe delitious Ayre did flye
20 Through all the Boundes of Arcadye,
Which mou'd a wayne in Jacke and Tom
To see the Coast this wynde came ffrom.

pleasant, refreshing

vein, inclination, desire

This wynd was Love, which princes stoute
To pages turnes, butt whoe cann doubt
Where equall Fortune Love procures
And equall Love, successe assures?
30 Butt ventrous Jacke shall bring to Greece
The Beauteous prize, the golden Fleece.

daring, intrepid

Love is a world of manye Spaynes
Where Coldest Hilles and hottest playnes,
With Barren Rockes and Fertyle Feildes,

*See Curtis Perry, '“If Proclamations Will Not Serve”: The Late Manuscript Poetry of James I and the Culture of Libel', in *Royal Subjects: Essays on the Writings of James VI and I*, ed. D. Fischlin & M. Fortier, Detroit: Wayne State University Press, 2002, pp.212, 217-18, 220-24. **11 droppe]** ?collapse, tumble down; but as the general tone is not so cataclysmic, perhaps a mistake for *droope* (as in BL MS. Addl. 34324), i.e. bow their heads. **15 Greece]** In accord with the classical-pastoral geography of the poem: either Scotland, the dynasty's original home, or England, or both. **17 our Royall Pan]** James I. **19 Menalus]** Maenalus, a mountain in Arcadia, Pan's favourite haunt. **20 Hesperus]** the planet Venus, especially as the evening star; hence the west, where it appears. To Romans, Hesperus meant Spain. **26 pages]** Charles and Buckingham assumed the disguise of servants. **27-8** (Though they were dressed as servants), who can doubt their success when the partners are of equal rank and love each other equally? **30 golden Fleece]** referring to the legend of Jason and the Argonauts. **31 manye Spaynes]** Obviously referring to the Infanta's homeland, its 'many' terrains symbolizing different phases or aspects of love.

By turne dispayre and Comffort yeildes.
 Butt whoe can doubtte of prosperous lucke
 Where Love and Fortune doth conducte.

guide or direct matters

This grandsire greate, thie Father to
 Were thine examples, this to doe,
 Whose brave Attempts, in heate of Love,
 Both Fraunce and denmarke did approve.
 Soe Jacke and Tom doe nothing newe
 When Love and Fortune they pursue.

40

Kinde Sheepearde, that haue lou'd them longe,
 Bee not soe Rashe, in Censuringe wronge.
 Correct your Feares, leave of to mourne:
 The Heavens will Favor their Returne.
 Remitt the Care to Royall Pan
 Of Jacke his Sonne, and Tom, his Man

dispel, allay

213 JOHN TAYLOR FROM TAYLOR'S PASTORAL

The opening and closing items of the curious work *Taylor's Pastorall* (1624) by John Taylor 'the Water-Poet', containing much varied and curious material about sheep-farming and the wool trade, and accounts of eminent drapers and wool traders. The first extract offers an elaborate list of biblical figures and events assimilable to the pastoral. The second draws on urban, satiric, and thoroughly un-idyllic associations of sheep and sheepkeeping. Punctuation rationalized. Substantive marginal notes in the original have been cited, but not mere names of persons repeated in the margin.

Passage (A)

Taylor's Pastorall, being both Historicall and Satyricall.

Apollo (father of the Sisters nine,
 I craue thy aide t'inspire this Muse of mine,
 Thou that thy golden Glory didst lay by
 (As *Ouid* doth relate most wittily)
 And in a Shepherds shape, didst deigne to keepe
 Thy Loues beloued Sire, *Admetus sheepe*.
 And rurall *Pan*, thy helpe I doe intreate,
 That (to the life) the praise I may repeate
 Of the contented life, and mightie stockes
 Of happy *Shepherds*, and their harmlesse flockes.
 But better thoughts my Errors doe controule
 For an offence, most negligent and foule,
 In thus inuoking, like a heathen man,
 Helpe, helplesse, from *Apollo*, or from *Pan*:
 When as the subiect, which I haue in hand,
 Is almost infinite, as starres, or sand,
 Grac'd with Antiquitie, vpon Record
 In the Eternall, neuer-failing Word.
 There 'tis ingrauen true and manifest,
 That *Sheepe* and *Shepherds*, were both best and blest.
 I therefore inuocate the gracious aide
 Of Thee, whose mightie Word hath all things made,
 I *Israels* great *Shepherd* humbly craue
 That his assur'd assistance I may haue:
 That my vnlearned Muse no verse compile,
 Which may be impious, prophane or vile,

10

20

37 **This grandsire ... thie Father**] Charles's grandfather James V of Scotland had sailed to France, and his father James VI/I to Denmark, to marry their brides. 44 **Censuringe wronge**] misjudging or criticizing them. The Infanta marriage proposal was widely unpopular in Britain as enhancing Catholic influence. 1 **Sisters nine**] the Muses. Their father usually said to be Zeus (Jupiter), sometimes Uranus or Pierus, but never Apollo. 6 More inaccuracies. Apollo kept Admetus' sheep not to advance his love, but as penance for having slain the Cyclops; and Ovid does not tell the story. 14 **helplesse**] absolute construction: 'I being helplesse'. 18 **Eternall, neuer-failing Word**] the Bible. 23 **Israels great Shepherd**] See 161n.

And though through Ignorance, or negligence,
 My poore inuention fall into offence,
 I doe implore that boundlesse Grace of his,
 30 Not strictly to regard what is amisse:
 But vnto me belongeth all the blame,
 And all the Glory be vnto his Name.
 Yet as this Booke is verse, so men must know,
 I must some Fictions and Allusions show,
 Some shreds, some remnants, reliques, or some scraps,
 The Muses may inspire me with perhaps,
 Which taken literally, as lies may seeme,
 And so mis-vnderstanding may misdeeme.
 40 Of *Sheepe* therefore, before to worke I fall,
 Ile shew the *Shepherds* first originall:
 Those that the best Records will reade and marke,
 Shall finde iust *Abel* was a Patriarke,
 Our father *Adams* second sonne, a Prince,
 (As great as any man begotten since)
 Yet in his function he a *Shepherd* was:
 And so his mortall pilgrimage did passe.
 And in the sacred Text it is compilde,
 That he that's father of the faithfull stilde,
 Did as a *Shepherd*, liue vpon th'encrease
 50 Of *Sheepe*, vntill his daies on earth did cease.
 And in those times it was apparent then
Abel and *Abram* both were noble men:
 The one obtain'd the title *righteously*
 For his vnfeigned seruing the most HIGH,
 He first did offer *Sheepe*, which (on Record)
 Was sacrifice accepted of the Lord.
 He was (before the infant world was ripe)
 The Churches figure, and his Sauours type.
 A murdered Martyr, who for seruing God,
 60 Did first of all feele persecutions rod.
 And *Abraham* was in account so great,
Abimelech his friendship did intreate.
 Faiths paterne, and Obedience sample, he
 Like starres, or sand, was in posteritie:
 In him the Nations of the earth were blest,
 And now his bosome figures heau'nly REST.
 His *Sheepe* almost past numbring multiplide,
 And when (as he thought) *Isaack* should haue dide,
 Then by th'Almighties Mercies, Loue, and Grace
 70 A *Sheepe* from out a Bush supplide the place.
Lot was a *Shepherd*, (*Abrams* brothers sonne)
 And such great fauour from his God he wonne,
 That *Sodom* could not be consum'd with fire,
 Till he and his did out of it retire,
 They felt no vengeance for their foule offence,
 Till righteous *Lot* was quite departed thence.

*judge or assess wrongly
to discuss, to treat of*

*recorded
styled*

*obedience's; example
i.e. extremely prolific*

33-8 Conflates the figurative function of all poetic language with the allusive function of pastoral. 42 Marginal note in original: 'Abel, a Prince, a Patriarke, a figure of the true Church, a type of Christ, and a Shepherd. Abraham a Prince, a Patriarke, intituled with the Glorious title of father of the faithfull, a Shepherd'. 45 a Shepherd] See Genesis 4.2. 48 father of the faithfull] Abraham. 55-6 See Genesis 4.4. 58 his Sauours type] See Hebrews 12.24. type] an item in the Old Testament prefiguring something in the New. Abel doubly suggests Christ: in himself, and in the sheep he offered as sacrifice. 61-2 This episode (Genesis 20) is not as edifying as Taylor suggests. 66 alluding to the phrase 'Abraham's bosom' (Luke 16.22). 68-70 Gen. 22.1-14. 71-6 Lot as shepherd, Gen. 13.5; his escape from Sodom, Gen. 19.1-29.

And *Jacob*, as the holy Ghost doth tell,
 Who afterwards was called *Israel*,
 Who wrestled with his God, and (to his fame)
 Obtain'd a *Name*, and *Blessing* for the same, 80
 He (vnder *Laban*) was a Shepheard long,
 And suffred from him much ingratefull wrong.
 For *Rachel* and for *Leah*, he did beare
 The yoke of seruitude full twentie yeare.
 He was a Patriarke, a Prince of might,
 Whose wealth in sheepe was almost infinite.
 His twice sixe sonnes (as holy writ describes,
 Who were the famous fathers of twelue tribes)
 Were for the most part Shepheards, and such men
 Whose like the world shall ner'e containe agen. 90
 Young *Ioseph*, 'mongst the rest, especially,
 A constant mirrour of true Chastity:
 Who was in his affliction, of behaiour
 A mortall *Type* of his immortall Sauour:
 And *Truth* his mother *Rachel* doth expresse
 To be her father *Labans* Shepheardesse. *scripture, the word of God*
 Meeke *Moses*, whom the Lord of hosts did call
 To leade his people out of *Egypt's* thrall,
 Whose power was such, as no mans was before,
 Nor since his time hath any mans beene more, 100
 Yet in the sacred text it plaine appears,
 That he was *Iethroes* Shepheard fortie yeares.
 Heroicke *Dauid*, *Ishayes* youngest sonne,
 Whose acts immortall memorie hath wonne:
 Whose valiant vigour did in pieces teare
 A furious Lion and a rauinous Beare:
 Who (arm'd with faith and fortitude alone)
 Slew great *Goliah*, with a sling and stone,
 Whose victories the people sung most plaine,
Saul hath a thousand, *He* ten thousand slaine: 110
He from the sheepfold came to be a King,
 Whose fame for euer through the world shall ring:
He was another *Type* of that blest *He*
 That *was*, and *is*, and euermore shall be.
 His vertuous Acts are writ for imitation,
 His holy Hymnes and Psalmes for consolation,
 For Reprehension and for Contemplation,
 And finally to shew vs our saluation.
 The Prophet *Amos*, vnto whom the Lord
 Reueald the sacred secrets of his Word: 120
 God raisd him from the sheepfold, to foretell
 What plagues should fall on sinfull *Israel*.
 True *Patience* paterne, Prince of his affections,
 Most mightie tamer of his imperfections, *patience's*
 Whose guard was God, whose guide the holy Ghost, *one who curbs or controls*
 Blest in his wealth, of which *Sheepe* was the most,

77-90 Jacob's wrestling with an angel, then being blessed and named Israel, Gen.32.24-9, 35.10; his serving Laban for twenty years (presumably as shepherd, as Laban owned large flocks), Gen.29.20, 28, 30, Gen.31.41; Laban's deceit in bestowing his daughters Leah and Rachel on Jacob, Gen.29.24-29; Jacob's 'wealth in sheepe', Gen.30.43; his twelve sons, Gen.35.23-6; their founding the twelve tribes of Israel, Gen.49, Num. 1.20-44; their being shepherds, Gen.46.32. 94 Joseph is a type (see 58n) of Christ: most clearly in being named 'Zaphenath-paneah' ('healer/saviour of the world', or 'bread of life') by the Pharaoh (Gen.41.45); more generally, in bringing shelter and prosperity to the tribes of Israel. 96 Labans Shepheardesse] Gen. 29.9. 102 Iethroes ... yeares] Gen. 3.1, Acts 7.29-30. 103 Ishaye] Jesse of Bethlehem. 105-8 1 Samuel 31-51. 110 1 Samuel 18.7. 111 1 Samuel 16.11. 113-4 As deliverer of Israel, David was a major type of Christ, who was given the messianic title 'Son of David' (Matthew 1.1). 116 Hymnes and Psalmes] David is held to have written many other hymns besides the Psalms. 119 Amos] 'among the herdsmen of Tekoa' (Amos 1.1). 126 Sheepe was the most] 7,000, more than any other kind of livestock (Job 1.3).

- Iust *Iobs* lost riches doubled was agen,
 Who liu'd belou'd of God, admir'd of men.
 The first of happy tidings on the earth,
 130 Of our all onely Sauours blessed birth,
 The glorious Angels to the *Shepherds* told,
 As *Luke* th'Euangelist doth well vnfold.
 And should my verse a little but decline
 To humane stories, and leaue diuine:
 There are some mightie Princes I can name,
 Whose breeding (at the first) from *Shepherds* came. ancestry
Romes founder (*Romulus*) was bred and fed
 Mongst *Shepherds*, where his youthfull daies he led.
 The *Persian* Monarch (*Cyrus*) he did passe
 140 His youth with *Shepherds*, and a *Shepherd* was.
 The *Terrour* of the world, that famous man
 Who conquer'd Kings, and kingdomes ouer-ran,
 His stile was, (as some stories do repeate)
 The *Scythian Shepherd*, *Tamberlaine* the great.
 Tis such a title of preeminence,
 Of reuerence, and such high magnificence,
 That *Dauid*, (who so well his words did frame)
 Did call our great Creator by that name.
 Our blest *Redeemer* (*Gods* eternall *Sonne*)
 150 Whose onely merits our saluation wonne,
 He did the harmlesse name of *Shepherd* take innocent
 For our protection, and his mercies sake.
 Those that will reade the sacred Text, and looke
 With diligence, throughout that heauenly Booke,
 Shall finde the *Ministers* haue Epethites, epithets
 And named *Angels*, *Stewards*, *Watchmen*, *Lights*,
Salt, *Builders*, *Husbandmen*, and *Starres* that shine,
 (Inflamed with the *Light* which is *Diuine*)
 And with these names, within that Booke compilde,
 160 They with the Stile of *Shepherds* are instilde. enstiled, called
 Thus God the Sire, and *Sonne*, the Scriptures call
 Both *Shepherds*, mysticall and litterall,
 And by similitudes comparing to,
 All Kings and Churchmen beare that title do.

127 Marginal note in original cites two more figures: 'Seth and Noah, were shepherds and feeders of cattell.' Seth might be taken as a shepherd, from having been born to Eve in place of Abel (Gen.4.25), and Noah for having sheltered all beasts in the Ark (Gen. 9.20). 132 *Luke* th'Euangelist] Marginal note in original: 'Luk.2.8'. 134 stories] perhaps pronounced in three syllables, for the metre. 137-8 *Romulus* and his brother *Remus* were rescued from death and brought up by the shepherd *Faustus*. Their first public role concerned a dispute between the shepherds of their grandfather *Numitor* and uncle *Amulius*. 139-40 *Cyrus* was of noble family, but consigned to death at birth and brought up by a shepherd. Marginal note in the original names two more figures: 'Valerius Maximus and Aurelius were raised from being herdmen to the imperially dignitie.' The first is probably the emperor *Galerius* (*Gaius Galerius Valerius Maximianus*, emperor 305-11), a herdsman's son. No Roman emperor named 'Aurelius' was of humble origin. Taylor may be confusing the emperor *Marcus Aurelius* with the grammarian *Opilius Aurelius*, whose first name resembles *opilio*, shepherd (Latin). 141-4 Taylor may be recalling a printed text of Marlowe's play: there is no recorded Renaissance performance after 1595. 148 call our great Creator] Psalm 80.1 (cited in marginal note in original); also Psalm 23. 151-2 John 10.14 (marginal note in original cites 'Ioh.10.11,12'). See John 10 generally. 155-60 Taylor might be speaking of the ninefold hierarchy of heavenly beings, though it is uncertain which of them is designated 'Shepherds' (or by many of the other names). 155 Ministers] Christ's apostles. The 'epithets': angels Gal.4.14; stewards Luke 12.42, 1 Cor. 4:1; watchmen Isaiah 6.17, 62.6, Micah 7.4; lights Phil.2.15; salt Luke 14.34, Mark 9.49-50; builder 1 Cor. 3; husbandmen 2 Tim. 2.6; stars Daniel 12.3. The Old Testament passages are about the faithful and the prophets generally. 161 Sire, and Sonne] References to God the Father and/or Son as shepherd include Ps. 23.1, 40.11, 44.28, 80.1; Jer.31.10; Ez. 34.12. Christ calls himself the Good Shepherd in John 10.11-14. See also Matt.25.32, Heb. 13.20, 1 Peter 5.4. 162 mysticall] allegorical, figurative. Of course, the scriptures nowhere describe either God the Father or God the Son as 'litterall' shepherds.

Passage (B)

[This section is introduced by the following note in the margin.]

Here followeth a touch of paltry Scabbed infectious kinde of Sheepe, which I thinke fit to place by themselues in the lagge end of my Booke, as farre as I can from the clean, sound, and profitable Sheepe before mentioned, for feare the bad should infect the good.

And now from solid Prose I will abstaine
 To pleasant Poetrie, and mirth againe.
 The Fable of the Golden Fleece began,
 'Cause Sheepe did yeeld such store of Gold to Man:
 For he that hath great store of woolly fleeces,
 May (when he please) haue store of golden peeces.
 Thus many a poore man dying, hath left a Sonne,
 That hath transform'd the *Fleece* to Gold, like *Iason*:
 And heere's a mystery profound and deepe,
 There's sundry sorts of *Mutton*, are no *Sheepe*: 10
 Lac'd *Mutton*, which let out themselues to hire,
 Like Hackneys, who'le be fir'd, before they tire.
 The man or men which for such *Mutton* hungers,
 Are (by their Corporation) *Mutton-mongers*:
 Which is a brotherhood so large and great,
 That if they had a Hall, I would intreat
 To be their Clarke, or keeper of accounts,
 To shew them vnto what their charge amounts;
 My braines in numbring then would grow so quicke,
 I should be master of Arithmeticke: 20
 All States, Degrees, and Trades, both bad and good,
 Afford some members of this Brotherhood:
 Great therefore needs must be their multitude,
 When euery man may to the Trade intrude:
 It is no freedome, yet these men are free,
 Not sauers, but most liberall spenders be: *licence to practice a trade*
 For this is one thing that doth them bewitch,
 That by their trading they waxe seldome rich: *bedevil, accurse*
 The value of this *Mutton* to set foorth,
 The flesh doth cost more than the broth is worth: 30
 They all are *Ewes*, yet are exceeding *Ramish*,
 And will be dainty fed, whos' euer famish. *randy, promiscuous*
 Nor are they *mark'd* for any man, or no man,
 As mine, or thine, but euery mans in common,
 Fine *heads*, and *necks*, and *breasts*, they yeeld some store,
 But scarcely one good *liuer* in nine score:
 The *liuers* being bad, 'tis vnderstood,
 The veins are filld with putrifid blood,
 Which makes them subject to the scab, and then *syphilis*
 They proue most dang'rous diet vnto men. 40
 And then the prouerbe proues no lie or mocke,
 One *scabbed sheepe's* enough to spoyle a *flocke*.
 But yet for all this, there is many a Gull,
 Loues *Mutton* well, and dips his bread i' the wooll.
 And were a man put to his choyce to keepe,

1 Prose] in which the preceding praise of drapers and their trade was written. 3 Golden Fleece] hanging from a tree and guarded by a dragon in Colchis. Jason and his companions voyaged on the ship Argo to obtain it. 11 Lac'd Mutton] cant for a loose woman or prostitute. 12 fir'd] To 'fire' or 'feague' a horse (OED 1st cit. 18th cent.) is to put ginger up its fundament to make it perk up its tail and appear more lively. So also these women keep up their youth and sex-drive artificially rather than retire from their trade. May merge with the earlier sense of fire, beat, whip (as prostitutes were publicly). 14 Corporation] fanciful trade guild of these traffickers in flesh, like that of actual Mutton-mongers or butchers. Taylor ironically presents the consumers of such 'mutton' as its purveyors, to their loss (25-30). 16 Hall] guild headquarters. 36 liuer] seat of passions in the old physiology: i.e., such women are not capable of genuine love. 37-40 This malady is linked to sexually transmitted disease. 44 i.e., Does not get what he wants, but an unwelcome consequence.

'Tis said, a *Shrew* is better then a *Sheepe*.
 But if a man be yok'd with such an *Ewe*,
 She may be both a scabbed *Sheepe* and *Shrew*.
 And he that is so match'd, his life may well
 50 Compared be vnto an earthly hell.
 But to my Theame which I wrote of before,
 I at this *Mutton* must haue one cut more.
 These kinde of *Sheepe* haue all the world o'regrowne,
 And seldome doe weare fleeces of their owne:
 For they from sundry men their pelts can pull,
 Whereby they keepe themselues as warme as wooll.
 Besides, in colours, and in shape, they varie
 Quite from all profitable sheepe contrarie:
 60 White, Blacke, Greene, Tawny, Purple, Red and Blue,
 Beyond the Raine-bow for their change of hue:
Camelion like in alteration,
 But that base Aire they cannot liue vpon.
 The Moones mutation's not more manifold,
 Silke, Veluet, Tissue, Cloth, and cloth of Gold:
 These are the *Sheepe* that *Golden fleeces* weare,
 Who robe themselues with others *wooll* or *haire*:
 And it may be, 'twas such a *Beast* and *Fleece*,
 Which *Iason* brought from *Cholcos*, into *Greece*.
 Were it no more but so, I dare be bold
 70 To thinke this Land doth many *Iasons* hold:
 Who neuer durst to passe a dang'rous waue,
 Yet may (with ease) such *Golden fleeces* haue.
 Too much of one thing's good for nought (they say)
 Ile therefore take this needlesse dish away:
 For should I too much, of *Lac'd Mutton* write,
 I may o're come my Readers stomacke quite.
 Once more vnto the good *Sheepe* Ile retire,
 And so my Booke shall to it's end expire:
 80 Although it be not found in Ancient writers,
 I finde all *Mutton-eaters* are sheepe-biters.
 And in some places I haue heard and seene,
 That currish *sheepe-biters* haue *hanged* beene,
 If any kinde of *Tike* should snarle or whine,
 Or bite, or woorry this poore *Sheepe* of mine.
 Why, let them barke and bite, and spend their breath,
 Ile neuer wish them a *sheepe-biters* death.
 My *Sheepe* will haue them know, her innocence
 Shall liue, in spight of their maleuolence:
 I wish them keepe themselues and me from paine,
 90 And bite such *Sheepe* as cannot bite againe.
 For if they snap at mine, I haue a pen,
 That (like a trustie Dogge) shall bite agen.
 And in Conclusion, this I humbly craue,
 That euery one the honestie may haue,
 That when our fraile mortalitie is past,
 We may be the good Sheapheards sheepe at last.

46 Better marry an aggressive woman than a submissive one. 55 i.e., They 'fleece' their clients.
 57-60 Contrary to Taylor's intent, such natural growth of wool in various colours occurred in the
 Golden Age (Virgil IV.42-5). 62 Pliny (*Natural History* 8.51) thought the chameleon lived on air. See
Hamlet 3.2.101. 65 Marginal note in original: 'They are as soft as Silkwormes'. 68 from *Cholcos*,
 into *Greece*] actually the reverse. 80 *sheepe-biters*] sheepdogs that attack their own charges. 87
 My *Sheepe*] presumably his poems. 96 good *Sheapheards sheepe*] See passage (a), 23n.

214 JAMES SHIRLEY 'WOODMEN SHEPHERDS'

From Act 5 of Shirley's play *Love Tricks; or, The School of Complements* (performed 1625, printed 1631). The first two stanzas may be sung respectively by shepherdesses and shepherds entering 'with garlands', and the third stanza in chorus.

Wood-men Shepheards, come away,
This is *Pans* great holy-day,
Throw off cares,
With your heauen aspiring aires
Help vs to sing
While valleyes with your Ecchoes ring.

Nymphes that dwell within these groues,
Leave your Arbours, bring your loues,
gather poesies,
Crowne your golden haire with Roses,
As you passe
Foote like Fayries on the grasse.

10

step

Joy drowne our bowers, Philomell,
Leaue of *Tereus* rape to tell,
Let trees dance,
As they at Thracian Lire did once,
Mountaines play,
This is the Shepheards holiday.

*Dance. The song ended, Enter a mask of Satyres etc. and dance.
Enter a Shepheardesse with a white rod.*

1 *Shep.* Post hence Satyres and giue way,
For fairer soules to grace the day,
And this presence, whip the aire
With new rauishings, hence with care,
By the forelock hold Time fast,
Lest occasion slip too fast
Away from vs, joys here distill.
Pleasures all your bosomes fill. *Exit.*

20

215 NICHOLAS OLDISWORTH AN ECLOGUE BETWEEN A CARTER AND A SHEPHERD

From Bod. MS Don.c.24, a book of poems by Nicholas Oldisworth, written between 1628 and 1634 while he was at Christ Church College, Oxford, and transcribed and presented long after to his wife. Their daughter Margaret later filled many blank pages of the volume with recipes. Nicholas's cousin Michael Oldisworth, whose coming (to Oxford?) the poem celebrates, was fellow of Magdalen College, Oxford, and later secretary to the Earls of Pembroke. This and other poems express Nicholas's deference to a successful relative with courtly connexions.

An eglogue betweene a Carter and a Shepard, made on M[aste]r Mic[hael] Oldisworth's Comming into the country

Carter. Now a Botch take thee, Tom: where hast thou beene
These hundred yeares? why (man) you mightst have seene
One that shines braver then a Summer's day;
I scarce know whom: but I heard Tahah say,
Not all the Horses in my landlord's teeme
So many Vertues have, as are in Him;
The nobles bragge (hee sayes) and statesmen boast
That goodnesse amongst Courtyers is not lost.

plague

1 **Wood-men**] Either shepherds or a separate category of forest-dwellers, perhaps the satyrs who enter at 18.1. 13-14 **Philomell ... Tereus**] Philomela was raped by her brother-in-law Tereus and later transformed into a nightingale. 16 **Thracian Lire**] Orpheus' lyre. Orpheus came from Thrace. 18.2 **white rod**] no doubt a magic device to dispel evil. 20 **fairer soules**] The humans (chiefly of 'gentle' stock) who enter after the satyrs. 21 **presence**] imposing or venerable company (see *OED* 4b, 5a).

10 *Shepard.* Marry I thought 'twas somthing, when old Guerim
 Left singing, and ranne home-wards. I could heare him
 Downe in a Vallie, neare a litle Brooke,
 (As hee leant on the noddle of his crooke) head, handle
 Such sorrowes from the Pleasures of the Yeare,
 And there grieve most, where most hee ought to cheare.

A shepard's Song.

10 ⁴Thou happy Earth (quoth hee) though nipping Cold
 Wrinkled thy skinne, and caus'd thee to looke old,
 Though raging Windes did pierce thee, and the spight
 Of hoary Raine did change thy greene to white,
 20 Yet now againe fresh youth adornes thy face,
 And blest Delight straws flowrs in every place; strews
 But (woe to mee!) my sadd misfortunes bring
 An endlesse Winter, without hope of Spring,
 My sighes are alwaies blustering, and my head
 With everlasting Frost and Snow is spredd:
 Noe thawing Joy, noe Heate to ridd my heart
 Of chill Despaire, noe Cure to ease my Smart.
 Yee torrents, though your banks yee oft ore-passe,
 30 And rudely wash away the meadow-Grasse, grow, become
 Yet when warme Sunnes return, the grounds waxe drie,
 And grow more fertile by your injurie;
 But ah! my Teares, with their rebellious force,
 Drowning my cheekes, doe never cease their course:
 Or if they stopp a while, they onely shew mee
 How wither'd I am, while they thus bedeaw mee.
 The fields, though with the wounds of ploughs they bleed,
 Are well apayd, when they newe Harvests breede;
 But I, for all my pangs and restlesse minde,
 40 Nought but a Croppe of Scorne and Hatred finde.
 Fire dissolves pitch, and Water falling often
 Melts stones; but neither her hard Breast will soften.
 Wherefore both Fire and Water I'l consume,
 And quench my hott affection with cold rheume."

Carter. Old Guerim is the Credit of our times;
 Hee charmes his Sheepe with such transcendent rymes,
 That hee drawes rurall Nymphs from out their Bowers
 To make him Garlands of their sweetest flowers:
 And heard-groomes, flocking round to hear his skill,
 50 Thinke that his Layes are done too quickly still; over, ended
 When hee beginnes, they seeme in mirth to flowe,
 When hee concludes, they seeme to mourn for Woe.

Sheepheard. But in an angry moode the foole forswore
 To sing of Love and Beauty any more;
 Hee shakes off Women, and applies his Penne
 To paint the worthy acts of famous men:
 Well are they spedd, whose Praises hee shall write,
 Whose quill can nought but tarbox-lines endite.

60 *Carter.* Nay, Tom, believe mee, Guerim can doe well,
 Tahah commends him; and our Ralph can tell,
 That gallant man, whom wee were speaking of,
 His verses tooke, and did nor frown, nor scoffe:
 I think, I have the Paper in my pocket;
 Why dost thou laugh? I preethee doe not mock it.

A sheapheard's Complement.

"Accept our paines, great Sir, and daigne to read
 Things simple, as the place where they were bredd.
 What though wee cladd our meaning in low wordes?"

57 [tarbox-lines] lines fit for a shepherd, dipping his quill not in an inkwell but in the tarbox he carries to dress his sheep's injuries.

Humilitie with highnesse best accordes.
 Dales become mountaines, and the stouping neck
 Suits fairest with the lofty lordling's becke: *command* 70
 They doe but shew their dimnesse, which shine bright
 To you, and to a Torch a Candle light;
 Darknesse and shade most fitts the Sunne, since Hee
 Besides himselfe sight-worthy nought can see.
Pan crown your mighty partes, Sir: you can doe
 More than some Doctors, and some Captaines too:
 Tut, you scorne trifles, you can write and reade,
 And if you please, an Army you can leade;
 But this to mee appears the strangest thing
 That you can, when you list, behold the King." 80

216 WILLIAM HERBERT, EARL OF PEMBROKE A SONNET

First published posthumously in Herbert's *Poems* (London, 1660). The elite extreme of the 'shepherd's invitation' of which Marlowe's 'Come live with me' provides the type. The setting is clearly the park surrounding a stately home, with grazing deer besides sheep and cattle.

A Sonnet.

Dear leave thy home and come with me,
 That scorn the world for love of thee:
 Here we will live within this Park,
 A Court of joy and pleasures Ark. *container, receptacle*

Here we will hunt, here we will range,
 Constant in Love, our sports wee'l change:
 Of hearts if any change we make,
 I will have thine, thou mine shalt take.

Here we will walk upon the Lawns,
 And see the tripping of the Fawns;
 And all the Deer shall wait on thee,
 Thou shalt command both them and me. *skipping, gambolling* 10

The Leaves a whispering noise shall make,
 Their Musick-notes the birds shall take,
 And while thou art in quiet sleep,
 And the green wood shall silence keep.

And while my herds about thee feed,
 Love's lessons in thy face I'll read,
 And feed upon thy lovely look,
 For beauty hath no fairer book. 20

It's not the weather, nor the air,
 It is thy self that is so fair;
 Nor doth it rain when heaven lowers,
 But when you frown, then fall the showers.

One Sun alone moves in the skye,
 Two Suns thou hast, one in each eye;
 Onely by day that sun gives light,
 Where thine doth rise, there is no night.

Fair starry twins, scorn not to shine
 Upon my Lambs, upon my Kine; 30
 My grass doth grow, my Corn and wheat,
 My fruit, my vines thrive by their heat.

Sonnet] in the extended sense of any lyric, especially a love-song. **2 scorn**] with 'I' as implicit subject.
16 And] Perhaps a mistake for 'All', by eye-slip with 'And' in 15. **32 their**] of the twin 'suns' of the eyes.

Thou shalt have wool, thou shalt have silk,
 Thou shalt have honey, wine and milk;
 Thou shalt have all, for all is due,
 Where thoughts are free, and love is true.

noble, generous (OED 3b)

217 RICHARD FANSHAWE AN ODE UPON OCCASION OF HIS MAJESTY'S PROCLAMATION

Written in 1630, published 1647 with Fanshawe's translation of Guarini's Italian pastoral play *Il pastor fido*. The Thirty Years' War had engulfed much of Europe. Fanshawe contrasts the peaceful state of England, though the poem's occasion reflects political tensions. 1630 saw the last of several proclamations directing the landed aristocracy and gentry to stay in the countryside, to regulate and develop it properly and reduce pressure on the cities. The edict was widely unpopular, adding to the tension between the King and the political front nominally called the 'Country' party but increasingly influential at court.*

An Ode vpon occasion of His Majesties Proclamation in the yeare 1630. Commanding the Gentry to reside vpon their Estates in the Country.

Now warre is all the world about,
 And every where *Erynnis* raignes,
 Or else the Torch so late put out,
 The stench remains.

i.e. smell of burning

Holland for many years hath beene
 Of Christian tragedies the stage,
 Yet seldome hath she play'd a Scene
 Of bloodyer rage.

And *France* that was not long compos'd
 With civill Drummes againe resounds,
 And ere the old are fully clos'd
 Receives new wounds.

at harmony, peaceful

The great *Gustavus* in the west
 Plucks the Imperiall Eagles wing,
 Than whom the earth did ne're invest
 A fiercer King,

whom: Gustavus Adolphus

Revengeing lost *Bohemia*,
 And the proud wrongs which *Tilly* dud,
 And tempereth the German clay

 With Spanish blood.
 What should I tell of Polish Bands,
 And the bloods boyling in the North?
 Gainst whom the furied Russians
 Their Troops bring forth.

Both confident: This in his purse,

*See Isaac Disraeli, 'Buildings in the Metropolis, and Residence in the Country', citing this poem in full: *Curiosities of Literature* (1-vol. edn., New York: Leavitt & Allen, 1857), pp.361-4. **2 Erynnis]** The Erinnyes or Furies, goddesses of retribution: mistaken as a single figure, or using a singular verb with plural subject. **3** Absolute construction: 'The torch being so late put out...' **5 Holland]** divided between Spanish (Catholic) possessions and an alliance of Protestant states, hence the site of prolonged religious war. 1629-30 saw heightened conflict followed by a political stalemate. **9 France]** After the death of King Henri IV, originally a Protestant, the Huguenots or French Protestants felt threatened under the new king Louis XIII and broke out in rebellions. **11 the old]** The conflict between Catholics and Protestants in France before Henri IV's reign. **13 Gustavus]** Gustavus Adolphus, king of Sweden, who entered the Thirty Years' War decisively on the Protestant side and won significant gains from the Catholic Ferdinand II, Holy Roman Emperor. **14 Eagle]** the insignia of Imperial Rome and its notional successor, the Holy Roman Empire. **17 Bohemia]** Its tolerant regime ended under the Catholic rule of Ferdinand II. The Protestant initiative under Gustavus Adolphus could be seen as a 'revenge' for this. **18 Tilly]** Johann Tserclaes, Count of Tilly; Catholic leader active in Germany. Gustavus Adolphus checked his advance and later crushed him in the Battle of Brietenfeld (1631). **19-20 German clay ... Spanish blood]** Spanish forces in Italy moved west to capture much of Germany and threaten Protestant Netherlands. Gustavus opposed them, culminating in the Battle of Brietenfeld. **21-4** Prince Wladyslaw of Poland (nominally declared Tsar) invaded Russia and attempted to establish his rule there. **25-7** Although Russia (**This**) was in disarray, Tsarist wealth was still considerable. Till 1629, Poland (**He**) was in continual conflict with the Turkish Ottoman Empire, as with Russia. But **This** and **He** might also refer to Gustavus Adolphus and the Holy Roman Emperor respectively. A long purse and 'needy valour' certainly marked Gustavus, and the Habsburg emperors were in constant hostility with the Turks.

And needy valour set on worke; He in his Axe; which oft did worse Th'invading Turke Who now sustaines a Persian storme: There hell (that made it) suffers schisme. This warre (forsooth) was to reforme Mahumetisme.	<i>?courage called forth by need; motivated, activated worst, defeat</i>	30
Onely the Island which wee sowe, (A world without the world) so farre From present wounds, it cannot showe An ancient skarre. White Peace (the beautiful'st of things) Seemes here her everlasting rest To fix, and spreads her downy wings Over the nest.	<i>cultivate, hence inhabit outside</i>	40
As when great <i>Jove</i> usurping Reigne From the plagu'd world did her exile And ty'd her with a golden chaine To one blest Isle: Which in a sea of plenty swamme And Turtles sang on ev'ry bowgh, A safe retreat to all that came As ours is now:	<i>came: seeking refuge</i>	50
Yet wee, as if some foe were here, Leave the despised Fields to clownes, And come to save our selves as twere In walled Townes. Hither we bring Wives, Babes, rich clothes And Gemms; Till now my Sovereigne The growing evill doth oppose: Counting in vaine	<i>as if the country were threatened by an enemy rustics, peasants, boors</i>	60
His care preserves us from annoy Of enemyes his Realmes to invade, Vnlesse hee force us to enjoy The peace hee made. To rowle themselves in envy'd leasure He therefore sends the Landed Heyres, Whilst hee proclaimes not his owne pleasure So much as theirs.	<i>trouble, affliction (of foreign invasion)</i>	70
The sapp and bloud o'th land, which fled Into the roote, and choackt the heart, And bid their quickning pow'r to spread Through ev'ry part.	<i>roll: wrap, envelop</i>	80
O, 'twas an act, not for my muse To celebrate, nor the dull Age Vntill the country aire infuse A purer rage! And if the Fields as thankful prove For benefits receiv'd, as seed, They will, to quite so great a love, A <i>Virgill</i> breed.	<i>enlivening, vitalizing</i>	90
A <i>Tytirus</i> , that shall not cease Th' <i>Augustus</i> of our world to praise In equall verse, author of peace	<i>inspiration, poetic frenzy</i> <i>requite, repay</i>	100

28-32 The late 16-c and early 17-c saw repeated hostilities between the established Turkish and emergent Persian empires. 30 hell] The entrenched Christian view of Islam in that age. schisme] The Ottoman Turks were Sunni, the Safavid Persians Shiite. 35-6 present ... skarre] It does not have even an old scar, let alone a present wound. 41 *Jove usurping Reigne*] Zeus or Jupiter seizing power from Saturn. England is seen as preserving the Saturnian or Golden Age. (Ovid, *Met.* 1.113-14). 65-8 Image of a tree whose sap has retreated to its roots, leaving the trunk or central part dry. 77 *Tytirus, Augustus*] In Virgil I, the shepherd Tityrus is usually taken as the poet, thanking the Emperor Augustus for his patronage.

And *Halcyon* dayes.
 Nor let the Gentry grudge to goe
 Into those places whence they grew,
 But thinke them blest they may doe so.
 Who would pursue
 The smoaky glory of the Towne,
 That may goe till his native earth,
 And by the shining fire sit downe
 Of his owne hearth,
 Free from the griping Scriveners bands, *greedy, rapacious; bonds*
 90 And the more byting Mercers books; *hurtful, harmful*
 Free from the bayt of oyled hands
 And painted lookes?
 The country too ev'n chopps for raine: *chaps, cracks like soil in dry weather; for want of*
 You that exhale it by your power
 Let the fat dropps fall downe againe
 In a full showre.
 And you bright beautyes of the time,
 That waste your selves here in a blaze,
 Fixe to your Orbe and proper clime
 100 Your wandring rayes.
 Let no darke corner of the land
 Be unimbellisht with one Gemme,
 And those which here too thick doe stand
 Sprinkle on them.
 Beleeve me Ladies you will finde
 In that sweet life, more solid joyes,
 More true contentment to the minde
 Than all Town-toyes. *trivialities, distractions*
 110 Nor *Cupid* there lesse bloud doth spill,
 But heads his shafts with chaster love,
 Not feathered with a Sparrowes quill
 But of a Dove.
 There shall you heare the Nightingale
 (The harmlesse Syren of the wood)
 How prettily she tells a tale
 Of rape and blood.
 The lyrricke larke, with all beside
 Of natures feathered quire: and all
 The Common-wealth of Flowres int's pride *nation or population; in its*
 120 Behold you shall.
 The Lillie (Queene) the (Royall) Rose,
 The Gillyflowre (Prince of the bloud)
 The (Courtier) Tulip (gay in clothes)
 The (Regall) Budd *?prince*
 The Vilet (purple Senatour) *violet*
 How they doe mock the pompe of State,

80 Halcyon dayes] calm peaceful days, like those at the winter solstice when the legendary bird halcyon was thought to nest on the calm sea. **85 smoaky]** no doubt both literal and metaphorical, ironically evoking the literal meaning of **glory**: effulgence, ring of light (*OED* 9c). **90 Mercers books]** proverbial phrase for debts incurred by aristocrats for fine clothes and luxuries. **Mercer]** dealer in cloth. **91 oyled]** Smearred with perfume or ointment, but with obvious metaphoric implication of hypocritical sycophancy. **93 raine]** obviously metaphorical: relief. **98 blaze]** like a comet or meteor, unlike the stars in their fixed orbits. **99 Orbe]** The spheres in which heavenly bodies were thought to be set in Ptolemaic astronomy; hence the latter's orbits. **102 Gemme]** i.e. aristocratic women: they should be spread across the land instead of congregating at court. **104 sprinkle]** shine, sparkle (*OED* *sprinkle* v²) as well as 'scatter, spread'. **109-112** i.e. There is love in the country, but of a chaster kind. **111 Sparrowes quill ... Dove]** Both sparrow and dove were sacred to Venus. The sparrow was considered promiscuous, but the dove exemplified faithful love between partners. **114 Syren]** Because of her sweet song, but **harmlesse** unlike the seductive Sirens who led mariners to destruction. **116 rape and blood]** Philomela was transformed into a nightingale after being raped by her brother-in-law Tereus. **117 lyrricke]** 'given to song; singing' (*OED* 2). **121-8** Continuing the motif of country life offering all courtly delights and gains, but in chaster or more virtuous form. **125 purple]** colour reserved for patricians in Rome, hence all ruling classes or aristocrats.

And all that at the surly doore
 Of great ones waite.
 Plant Trees you may, and see them shoote
 Vp with your Children, to be serv'd
 To your cleane boards, and the fair'st Fruite
 To be preserv'd:
 And learne to use their several gummies,
 T'is Innocence in the sweet blood
 Of Cherrye, Apricocks and Plummes
 To be imbrud.

130

healing or perfuming balm or sap

218 JASPER FISHER SONGS FROM *FUIMUS TROES*

A song from the play *Fuimus Troes*, acted at Magdalen College, Oxford, published in 1633. The play is set at the time of Julius Caesar's invasion of Britain. The songs are sung by a 'Chorus of [ancient Britons comprising] five Bardes laureate, foure voyces, and an Harper'. Between the two songs comes the news of the Roman landing, followed by the appearance of Caesar's emissary.

[First Song]

At the Spring
 Birdes doe sing:
 Now with high,
 Then low cry:
 Flat, acute;
 And salute
 The Sunne borne,
 Euery morne.
All. Hees no Bard that cannot sing
 The praises of the flowry Spring.

10

Flora Queene
 All in greene,
 Doth delight
 To paint white,
 And to spred
 Cruell redd,
 With a blew,
 Colour true.
All. Hees no bard, &c.

Woods renew
 Hunter's hue.
 Shepheards gray
 Crownd with bay,
 With his pipe
 Care doth wipe,
 Till he dreame
 By the streame.
All. Hees no bard, &c.

20

shout, clamour

erase, dispel

Faithfull loues,
 Turtle Doues,
 Sit and bill,
 On a hill.
 Country Swaynes
 On the plaines,
 Runne and leape,
 Turne and skip.
All. Hees no bard, &c.

30

run about as in sport or dance, ?turn somersaults.

134 **Innocence**] as opposed to the violence of war. 12-17 **greene, white, redd, blew**] Colours of spring flowers. Red is **cruell** as the colour of blood, green of hope, and blue of faith (hence **true?**). 29-30 birds and/or human lovers.

Pan doth play
 Care-away.
 40 Fayries small
 Two foote tall,
 With caps red
 On their head
 Daunce around
 On the ground.
All. Hees no bard, &c.

Phyllis bright
 Cloath in white, *clothed*
 With necke faire,
 50 Yellow haire:
 Rockes doth moue
 With her loue,
 And make mild,
 Tygers wild.
All. Hees no Bard that cannot sing
The praises of the flowry spring.

[Second Song]

Thus spend we time in laughter,
 While peace and spring doe smile:
 But I heare a sound of slaughter,
 60 Draw neerer to our Ile.

Leaue then your wonted prattle,
 The Oaten reed forbear:
 For I heare a sound of battell,
 And Trumpets teare the ayre,

Let bag-pipes dye for want of wind,
 Let Crowd and Harpe be dumbe; *fiddle*
 Let little Taber come behind: *?move back, hide behind others*
 For I heare the dreadfull drumme.

Let no Birds sing, no Lambkins daunce,
 No fountaines murmuring goe:
 70 Let Shepheards crooke be made a launce:
 For the martiall hornes doe blow.

219 PHINEAS FLETCHER PISCATORY ECLOGUE VII

The last of the Piscatory Eclogues appended to Fletcher's *The Purple Island* (1633). As in Fletcher's other works, the characters represent his Cambridge circle. Thomalin is John Tomkins, his contemporary at King's College, Cambridge, later organist there and at St Paul's, London. Thirsil is Fletcher himself. He left Cambridge in 1616 after conflict and bitterness, as testified in lines 48, 282 and in other poems. The poem pitches the shepherd of standard pastoral directly against the fisherman of its piscatory variant. This may represent a real encounter, or at least the general rivalry, between Cambridge and Oxford. The piscatory eclogues being set on the river Cam, the fishermen might represent Cambridge and the shepherds Oxford, close to the sheep-keeping Cotswolds. The possibility does not seem to have been noted, though Bouchard talks generally of 'collegiate rivalries, both within and outside of the university'.*

39 Care-away] a cry of merriment, or a merry person or reveller; here perhaps a game. **57, 59 laughter, slaughter]** The old pronunciations allow a rough rhyme. (See Alexander Ellis, *On Early English Pronunciation*, Pt.III, London: Trubner, 1871, pp.viii, 963.) *Gary M. Bouchard, *Colin's Campus* (Selinsgrove: Susquehanna University Press, 2000), p.116.

Eclog. VII.

The PRIZE.

Thirsil, Daphnis, Thomalin.

Aurora from old *Tithons* frosty bed
 (Cold, wintry, wither'd *Tithon*) early creeps;
 Her cheek with grief was pale, with anger red;
 Out of her window close she blushing peeps;
 Her weeping eyes in pearled dew she steeps,
 Casting what sportlesse nights she ever led:
 She dying lives, to think he's living dead. *tallying, counting*

 Curst be, and cursed is that wretched fire,
 That yokes green youth with age, want with desire.
 Who ties the sunne to snow? or marries frost to fire? 10

The morn saluting, up I quickly rise,
 And to the green I poste; for on this day
 Shepherd and fisher-boyes had set a prize,
 Upon the shore to meet in gentle fray,
 Which of the two should sing the choicest lay;
Daphnis the shepherds lad, whom *Mira*'s eyes
 Had kill'd; yet with such wound he gladly dies:
 Thomalin the fisher, in whose heart did reigne
 Stella; whose love his life, and whose disdain
 Seems worse then angry skies, or never quiet main. *sea* 20

There soon I view the merry shepherd-swains
 March three by three, clad all in youthfull green:
 And while the sad recorder sweetly plains, *a flute-like instrument; makes a plaintive*
 Three lovely Nymphs (each several row between, *[sound*
 More lovely Nymphs could no where els be seen,
 Whose faces snow their snowy garments stains)
 With sweeter voices fit their pleasing strains. *match, sing in tune with*

 Their flocks flock round about; the horned rammes
 And ewes go silent by, while wanton lambes *frisky, playful*
 Dancing along the plains, forget their milky dammes. 30

Scarce were the shepherds set, but straight in sight *seated*
 The fisher-boyes came driving up the stream;
 Themselves in blue, and twenty sea-nymphs bright
 In curious robes, that well the waves might seem: *intricately fashioned*
 All dark below, the top like frothy cream:
 Their boats and masts with flowres, and garlands dight; *decked, adorned*
 And round the swannes guard them with armies white:
 Their skiffes by couples dance to sweetest sounds,
 Which running cornets breath to full plain grounds,
 That strikes the rivers face, and thence more sweet rebounds. 40

And now the Nymphs and swains had took their place;
 First those two boyes; *Thomalin* the fishers pride,
Daphnis the shepherds: Nymphs their right hand grace;
 And choicest swains shut up the other side:
 So sit they down in order fit appli'd;
Thirsil betwixt them both, in middle space:
 (*Thirsil* their judge, who now's a shepherd base, *humble, lowly*
 But late a fisher-swain, till envious *Chame*
 Had rent his nets, and sunk his boat with shame;
 So robb'd the boyes of him, and him of all his game). *mirth, spirits* 50

1 Aurora] goddess of the dawn. Married to Tithonus, who was gifted with immortality but not with eternal youth: hence Aurora's frustration as described here. **8 fire]** love, sexual ardour (Aurora's for Tithonus). **24 each several row between]** in alternating rows with the shepherds. **39 ground]** "The plain-song or melody on which a descant is raised" (OED 6c). **47 now's a shepherd base]** Unable to obtain a permanent position at Cambridge, Fletcher became a clergyman (metaphorically shepherd) in Derbyshire and then Norfolk.

- So as they sit, thus *Thirsil* 'gins the lay;
Thirsil. You lovely boyes, (the woods, and Oceans pride)
 Since I am judge of this sweet peacefull fray,
 First tell us, where, and when your Loves you spied:
 And when in long discourse you well are tried, *tested, exercised*
 Then in short verse by turns we'l gently play:
 In love begin, in love we'l end the day.
 Daphnis, thou first; to me you both are deare:
 Ah, if I might, I would not judge, but heare:
 60 Nought have I of a judge, but an impartiall eare.
- Daphnis*. *Phœbus*, if as thy words, thy oaths are true;
 Give me that verse which to the honour'd bay
 (That verse which by thy promise now is due)
 To honour'd *Daphne* in a sweet tun'd lay
 (*Daphne* thy chang'd, thy love unchanged aye)
 Thou sangest late, when she now better staid, *settled, lodged, in (better) state*
 More humane when a tree, then when a maid,
 Bending her head, thy love with gentle signe repaid.
- What tongue, what thought can paint my Loves perfection?
 70 So sweet hath nature pourtray'd every part,
 That art will prove that artists imperfection,
 Who, when no eye dare view, dares limme her face. *limn, paint*
Phœbus, in vain I call thy help to blaze
 More light then thine, a light that never fell: *was dimmed or quenched*
 Thou tell'st what's done in heav'n, in earth, and hell:
 Her worth thou mayst admire; there are no words to tell. *count, calculate*
- She is like thee, or thou art like her, rather:
 Such as her hair, thy beams; thy single light,
 As her twin-sunnes: that creature then, I gather, *two eyes*
 80 Twice heav'nly is, where two sunnes shine so bright:
 So thou, as she, confound'st the gazing sight:
 Thy absence is my night; her absence hell.
 Since then in all thy self she doth excell,
 What is beyond thy self, how canst thou hope to tell?
- First her I saw, when tir'd with hunting toyl,
 In shady grove spent with the weary chace,
 Her naked breast lay open to the spoil;
 The crystal humour trickling down apace, *i.e., beads of sweat*
 Like ropes of pearl, her neck and breast enlace:
 90 The aire (my rivall aire) did coolly glide
 Through every part: such when my Love I spi'd,
 So soon I saw my Love, so soon I lov'd, and di'd. *as soon as*
- Her face two colours paint; the first a flame,
 (Yet she all cold) a flame in rosie die, *dye, colour*
 Which sweetly blushes like the mornings shame:
 The second snow, such as on Alps doth lie,
 And safely there the sunne doth bold defie:
 Yet this cold snow can kindle hot desire.
 Thou miracle; mar'l not, if I admire, *marvel*
 100 How flame should coldly freez, and snow should burn as fire.

61 Phœbus] Apollo, god of poetry and song. **62 bay**] laurel, the plant to which **Daphne** (64), pursued by Apollo, was changed. **65 chang'd]** metamorphosed (into a laurel), though Apollo's love for her remains 'unchanged'. **73 blaze]** (a) enflame, set alight (b) blazon: describe, proclaim, celebrate. **77 thee]** Apollo, i.e. the sun. The comparisons that follow (as in 93-100) are Petrarchan commonplaces. **81 confound'st]** (a) dazzles (b) bewilders (by presenting two suns). **87 to the spoil]** ?to being viewed and enjoyed, like spoil or plunder. **95 like the mornings shame]** putting the morning sunlight to shame.

Her slender waste, her hand, that dainty breast,
 Her cheek, her forehead, eye, and flaming hair,
 And those hid beauties, which must sure be best,
 In vain to speak, when words will more impair:
 Of all the fairs she is the fairest fair.

beautiful things or persons

Cease then vain words; well may you shew affection,
 But not her worth: the minde her sweet perfection
 Admires: how should it then give the lame tongue direction?

Thomalin. Unlesse thy words be flitting as thy wave,

fleeting, transient

Proteus, that song into my breast inspire,
 With which the seas (when loud they rore and rave)
 Thou softly charm'st, and windes intestine ire
 (When 'gainst heav'n, earth, and seas they did conspire)

internecine, against each other

Thou quiet laid'st: *Proteus*, thy song to heare,
 Seas listning stand, and windes to whistle fear;
 The lively Dolphins dance, and brisly Seales give eare.

dolphins; bristly, furry

Stella, my starre-like love, my lovely starre:

Her hair a lovely brown, her forehead high,
 And lovely fair; such her cheeks roses are:
 Lovely her lip, most lovely is her eye:

120

And as in each of these all love doth lie,

So thousand loves within her minde retiring,
 Kindle ten thousand loves with gentle firing,
 And let me love my Love, not live in loves admiring!

(a) fuel (b) the act of kindling

At *Proteus* feast, where many a goodly boy,
 And many a lovely lasse did lately meet;
 There first I found, there first I lost my joy:
 Her face mine eye, her voice mine eare did greet;
 While eare and eye strove which should be most sweet,
 That face, or voice: but when my lips at last
 Saluted hers, those senses strove as fast,

130

Which most those lips did please; the eye, eare, touch, or taste.

The eye swears, never fairer lip was eyed;
 The eare with those sweet relishes delighted,
 Thinks them the spheares; the taste that nearer tried
 Their relish sweet, the soul to feast invited;
 The touch, with pressure soft more close united,
 Wisht ever there to dwell; and never cloyed,
 (While thus their joy too greedy they enjoyed)
 Enjoy'd not half their joy, by being overjoyed.

140

Her hair all dark more clear the white doth show,
 And with its night her faces morn commends:
 Her eye-brow black, like to an ebon bow
 Which sporting *Love* upon her forehead bends,
 And thence his never-missing arrow sends.

white: of her complexion

(a) made of ebony wood (b) black

But most I wonder how that jetty ray,
 Which those two blackest sunnes do fair display,
 Should shine so bright, and night should make so sweet a day.

jet-black

So is my love an heav'n; her hair a night:
 Her shining forehead *Dian's* silver light:
 Her eyes the starres; their influence delight:

150

110 Proteus] a sea-god of changeable shape. **117 Stella**] Here Fletcher retains this name for Thomalin's beloved, though in Ecl. VI 'Stella' in the ms is changed to 'Melite' in the printed text. See Abram Barnett Langdale, *Phineas Fletcher, Man of Letters, Science and Divinity*, New York: Columbia University Press, p.84. **starre-like**] punning on 'Stella', literally a star. **124** Let me enjoy Stella's love, not simply admire or wonder at her from afar. **134-6** Pun: **relishes**] a kind of musical embellishment (*OED relish* n³). **relish**] taste, savour. **143-5** Another conventional conceit: the beloved's arched eyebrow is like Cupid's bow, her glances being the arrows. **150 Dian's silver light**] the moon. Diana is goddess of the moon as well as of chastity. **151 influence**] In astrology, the fluid supposedly 'in-flowing' from the stars to affect human lives.

- Her voice the sphears; her cheeks *Aurora* bright;
 Her breast the globes, where heav'ns path milkie-white
 Runnes 'twixt those hills: her hand (*Arions* touch)
 As much delights the eye, the eare as much.
 Such is my Love, that, but my Love, was never such.
- Thirsil*. The earth her robe, the sea her swelling tide;
 The trees their leaves, the moon her divers face;
 The starres their courses, flowers their springing pride;
 160 Dayes change their length, the Sunne his daily race:
 Be constant when you love; *Love* loves not ranging:
 Change when you sing; Muses delight in changing.
- Daphnis*. *Pan* loves the pine-tree; *Jove* the oak approves;
 High populars *Alcides* temples crown:
Phæbus, though in a tree, still *Daphne* loves,
 And hyacinths, though living now in ground:
 Shepherds, if you your selves would victours see,
 Girt then this head with *Phæbus* flower and tree.
- Thomalin*. *Alcinous* peares, *Pomona* apples bore:
 170 *Bacchus* the vine, the olive *Pallas* chose:
Venus loves myrtils, myrtils love the shore:
Venus Adonis loves, who freshly blowes,
 Yet breathes no more: weave, lads, with myrtils, roses
 And bay, and hyacinth the garland loses.
- Daphnis*. *Mira*, thine eyes are those twin-heav'nly powers,
 Which to the widowed earth new offspring bring:
 No marvel then, if still thy face so flowers,
 And cheeks with beauteous blossomes freshly spring:
 180 So is thy face a never-fading *May*:
 So is thine eye a never-falling day.
- Thomalin*. *Stella*, thine eyes are those twin-brothers fair,
 Which tempests slake, and promise quiet seas:
 No marvel then if thy brown shadie hair,
 Like night, portend sweet rest and gentle ease.
 Thus is thine eye an ever-calmng light:
 Thus is thy hair a lovers ne'r-spent night.
- Daphnis*. If sleepy poppies yeeld to lilies white;
 If black to snowy lambes; if night to day;
 If Western shades to fair *Aurora*'s light;
 190 *Stella* must yeeld to *Mira*'s shining ray.
 In day we sport, in day we shepherds toy:
 The night, for wolves; the light, the shepherds joy.
- Thomalin*. Who white-thorn equalls with the violet?
 What workman rest compares with painfull light?
 Who wears the glaring glasse, and scorns the jet?
 Day yeeld to her, that is both day and night.
 In night the fishers thrive, the workmen play;
 Love loves the night; night's lovers holy-day.

152 the sphears] In Ptolemaic astronomy, the stars and planets were embedded in concentric crystalline spheres that made sweet music as they revolved. **154 Arion]** a legendary musician. *Stella*'s hand plays music as skilfully, and also prettily to the eye. **156 that ... such]** i.e. there was never another like her. **161 Love]** Cupid, the god of love. **163 pine-tree]** The pine, or more strictly fir, was sacred to *Pan*. **approves]** ?favours. The oak is sacred to *Jove* or *Jupiter*. **165 though in a tree]** referring to *Daphne*. See 62n. **166 hyacinths]** The youth *Hyacinthus*, changed into a hyacinth, was also loved by *Apollo*. **168 Phæbus flower and tree]** the hyacinth and the laurel. **169 Alcinous]** the ruler of the *Phaiaikians* in the *Odyssey*. His rich orchard (*Od.* 7.112-32) contains pears among many other fruit trees. **Pomona]** goddess of trees and orchards. **170 olive]** *Pallas* or *Athena* is said to have given the olive plant to *Athens*. **172 blowes]** blooms: *Adonis* was transformed into the anemone. **174 garland loses]** a garland of praise or celebration (*OED* lose n¹, praise). **193-6 Thomalin** praises dark things in view of his beloved's dark hair and eyes. **195 jet]** semi-precious stone, better than glass. **glaring]** shiny, tawdry.

- Daphnis.* Fly thou the seas, fly farre the dangerous shore:
Mira, if thee the king of seas should spie, 200
 He'l think *Medusa* (sweeter then before)
 With fairer hair, and double fairer eye,
 Is chang'd again; and with thee ebbing low,
 In his deep courts again will never flow.
- Thomalin.* *Stella*, avoid both *Phæbus* eare, and eye:
 His musick he will scorn, if thee he heare:
 Thee *Daphne*, (if thy face by chance he spie)
Daphne now fairer chang'd, he'l rashly swear:
 And viewing thee, will later rise and fall;
 Or viewing thee, will never rise at all. 210
- Daphnis.* *Phæbus* and *Pan* both strive my love to gain,
 And seek by gifts to winne my carelesse heart; *carefree*
Pan vows with lambes to fill the fruitfull plain;
Apollo offers skill, and pleasing art:
 But *Stella*, if thou grant my suit, a kisse;
Phæbus and *Pan* their suit, my love, shall misse.
- Thomalin.* *Proteus* himself, and *Glaucus* seek unto me;
 And twenty gifts to please my minde devise:
Proteus with songs, *Glaucus* with fish doth woo me:
 Both strive to winne, but I them both despise: 220
 For if my Love my love will entertain,
Proteus himself, and *Glaucus* seek in vain.
- Daphnis.* Two twin, two spotted lambes, (my songs reward)
 With them a cup I got, where Jove assumed *where: painted or carved on the cup*
 New shapes, to mock his wives too jealous guard; *wife's, Hera or Juno's*
 Full of *Joves* fires it burns still unconsumed:
 But *Mira*, if thou gently deigne to shine,
 Thine be the cup, the spotted lambes be thine.
- Thomalin.* A pair of swannes are mine, and all their train;
 With them a cup, which *Thetis* self bestowed, 230
 As she of love did heare me sadly plain; *complain, lament*
 A pearled cup, where Nectar oft hath flowed: *adorned with pearls*
 But if my Love will love the gift, and giver;
 Thine be the cup, thine be the swannes for ever.
- Daphnis.* Thrice happy swains! thrice happy shepherds fate!
Thomalin. Ah blessed life! ah blessed fishers state!
 Your pipes asswage your love; your nets maintain you.
Daphnis. Your lambkins clothe you warm; your flocks sustain you:
 You fear no stormie seas, nor tempests roaring.
- Thomalin.* You sit not rots or burning starres deploring: *rot: a disease of sheep* 240
 In calms you fish; in roughs use songs and dances.
Daphnis. More do you fear your Loves sweet-bitter glances,
 Then certain fate, or fortune ever changing. *inexorable*
- Thomalin.* Ah that the life in seas so safely ranging,
 Should with loves weeping eye be sunk, and drown'd!
Daphnis. The shepherds life *Phæbus* a shepherd crown'd,

200-201 According to one legend, Medusa was once beautiful, and beloved of Poseidon or Neptune (the king of seas); Athena later changed her into a fearsome Gorgon. Neptune might consider Mira to be Medusa restored to, or bettering, her original beauty. 203-4 i.e. Neptune will withdraw with Mira to the depths of the sea and not reappear. 209-10 Apollo the sun-god will either make the sun rise and set late, or not rise at all. 217 Glaucus] a sea-god, specially revered by fishermen and sailors. 224-5 The cup is adorned with the stories of Jove's metamorphoses to attain the various women he loved. 226 The cup appears to be of adamant, a vaguely defined substance combining hardness with magnetism and thus resistant to lightning (Joves fires). 227 if you deign to shine on me gently (favourably): continuing the sun image for Mira. 229 train] ?the cygnets following their parents. 230 Thetis] a sea-goddess: one of the Nereids, mother of Achilles. 237 asswage] soothe, comfort (the pains of love). 240 burning starres] comets and meteors, presaging bad weather. 244-5 Another commonplace: the lover's tears out-flood the sea.

- His snowy flocks by stately *Peneus* leading, *flowing majestically*
Thomalin. What herb was that, on which old *Glaucus* feeding,
 Grows never old, but now the gods augmenteth? *adds to their number*
 250 *Daphnis*. *Delia* her self her rigour hard relenteth:
 To play with shepherds boy she's not ashamed.
Thomalin. *Venus*, of frothy seas thou first wast framed; *fashioned, created*
 The waves thy cradle: now *Love's Queen* art named.
- Daphnis*. Thou gentle boy, what prize may well reward thee?
 So slender gift as this not half requites thee. *poor, inadequate*
 May prosperous starres, and quiet seas regard thee;
 But most, that pleasing starre that most delights thee:
 May *Proteus* still and *Glaucus* dearest hold thee;
 But most, her influence all safe infold thee:
 260 May she with gentle beams from her fair sphear behold thee.
- Thomalin*. As whistling windes 'gainst rocks their voices tearing;
 As rivers through the valleys softly gliding;
 As haven after cruel tempests fearing;
 Such, fairest boy, such is thy verses sliding, *flow*
 Thine be the prize: may *Pan* and *Phæbus* grace thee;
 Most, whom thou most admir'st, may she embrace thee; *above all*
 And flaming in thy love, with snowy arms enlace thee.
- Thirsil*. You lovely boyes, full well your art you guided;
 That with your striving songs your strife is ended:
 270 So you your selves the cause have well decided;
 And by no judge can your award be mended. *your decision be improved*
 Then since the prize for onely one intended
 You both refuse, we justly may reserve it,
 And as your offering in *Love's* temple serve it;
 Since none of both deserve, when both so well deserve it. *neither*
- Yet, for such songs should ever be rewarded,
Daphnis, take thou this hook of ivory clearest, *sheep-hook*
 Giv'n me by *Pan*, when *Pan* my verse regarded: *valued, praised*
 This fears the wolf, when most the wolf thou fearest.
 280 But thou, my *Thomalin*, my love, my dearest,
 Take thou this pipe, which oft proud storms restrained;
 Which, spite of *Chamus* spite, I still retained:
 Was never little pipe more soft, more sweetly plained.
- And you, fair troop, if *Thirsil* you disdain not,
 Vouchsafe with me to take some short refection: *light meal*
 Excesse, or daints my lowly roofs maintain not; *dainties*
 Peares, apples, plummes, no sugred made confection.
 So up they rose, and by *Love's* sweet direction
 Sea-nymphs with shepherds sort: sea-boyes complain not *consort, keep company*
 290 That wood-nymphs with like love them entertain not.
 And all the day to songs and dances lending,
 Too swift it runnes, and spends too fast in spending.
 With day their sports began, with day they take their ending.

247 Peneus] the chief river of Tempe, a region favoured by Phoebus or Apollo. Apollo tended the flocks of Admetus, king of Thessaly: Tempe is in northern Thessaly. **248 Glaucus**, originally a human, became immortal by eating a magic herb sown by Cronos or Saturn. **250 Delia]** Artemis or Diana: she fell in love with the shepherd Endimion. **252 Venus** was born from the sea. **257 that pleasing starre]** i.e. Stella (literally 'star'), his beloved. **260 her fair sphear]** continuing the star imagery: Stella, the star, occupies the sphere of the stars as postulated in Ptolemaic astronomy. See 152n. **261** A surprising comparison. Its point may be the safety and shelter afforded by rocks in a storm. **281 proud storms restrained]** Its music calmed tempests. **282 Chamus spite]** Fletcher also speaks of 'spiteful Chame' in 'To Thomalin' in *Poeticall Miscellanies*. Both he and his father, Giles Fletcher the Elder, failed to obtain permanent fellowships there. Fletcher's grief and disappointment are expressed at length in Eclogue II. **283** There was never a little pipe that lamented (of love) more softly or sweetly.

220 PHINEAS FLETCHER TO MY BELOVED THENOT IN ANSWER OF HIS VERSE

From *Poetical Miscellanies*, the last section of Phineas Fletcher's *Purple Island* volume (1633). Features Fletcher's Cambridge circle under pastoral names, often also found in *The Purple Island*. Thenot (also appearing in *The Purple Island* VI.2) cannot be identified. Langdale suggests he is Francis Quarles, Fletcher's younger contemporary at Cambridge.* In a prefatory poem (perhaps the 'verse' of the title) to *The Purple Island*, Quarles addresses Fletcher as the 'Spencer of this age' – a compliment Fletcher may be modestly declining in 9-10 below. The last stanza may be a response to another prefatory poem, by an 'A. C.' generally taken as Abraham Cowley.

To my beloved *Thenot* in answer of his verse.

Thenot my deare, how can a lofty hill
To lowly shepherds thoughts be rightly fitting?
An humble dale well fits with humble quill:
There may I safely sing, all fearlesse sitting,
My *Fusca*'s eyes, my *Fusca*'s beauty ditting;
My loved lonenesse, and hid Muse enjoying:
Yet should'st thou come, and see our simple toying,
Well would fair *Thenot* like our sweet retired joying.

secluded, retired

sports, pleasures

But if my *Thenot* love my humble vein,
(Too lowly vein) ne're let him *Colin* call me;
He, while he was, was (ah!) the choicest swain,
That ever grac'd a reed: what e're befall me,
Or *Myrtill*, (so 'fore *Fusca* fair did thrall me,
Most was I know'n) or now poore *Thirsil* name me,
Thirsil, for so my *Fusca* pleases frame me:
But never mounting *Colin*; *Colin*'s high stile will shame me.

10

*played well on a pipe
either*

style, name

Two shepherds I adore with humble love;
Th' high-towring swain, that by slow *Mincius* waves
His well-grown wings at first did lowly prove,
Where *Corydon*'s sick love full sweetly raves;
But after sung bold *Turnus* daring braves:
And next our nearer *Colin*'s sweetest strain;
Most, where he most his *Rosalind* doth plain.
Well may I after look, but follow all in vain.

20

?brave deeds; ?warriors

most: i.e., most sweet

Why then speaks *Thenot* of the honour'd Bay?
Apollo's self, though fain, could not obtain her;
She at his melting songs would scorn to stay,
Though all his art he spent to entertain her:
Wilde beasts he tam'd, yet never could detain her.
Then sit we here within this willow glade:
Here for my *Thenot* I a garland made
With purple violets, and lovely myrtill shade.

30

*laurels to crown a poet
desirous, eager*

*Abram Barnett Langdale, *Phineas Fletcher: Man of Letters, Science and Divinity*, New York: Columbia University Press, 1936, p.46. 5 **Fusca**] 'the brown one'. Fletcher refers to his brunette love elsewhere too, e.g. in 'To Master W. C.' and 'To E. C. in Cambridge, my sonne by the University' in *Poetical Miscellanies*, and the Latin eclogue 'Fusca' in *Sylva poetica*. Langdale (pp.48-51) identifies her as Lady Elizabeth Colpeper of Hollingbourn, Kent, where Fletcher spent holidays. 6 **hid Muse**] Grosart sees a reference to Fletcher's authorship (now generally accepted) of *Britain's Ida*, published in Spenser's name. 7 **should'st thou come**] if you should come. 10 **Colin**] Spenser. The attribution of *Britain's Ida* to Spenser (see 6n) might have led to the identification. 17-24 Close parallel in *The Purple Island* VI.5. 18 **high-towring swain**] Virgil. **Mincius**] river in Mantua, Virgil's native region. **swain**] with a pun on 'swan', hence **wings**. 19 **lowly**] i.e. in pastoral. Virgil's Eclogues provided the model for starting a poetic career with pastoral. 20 In Virgil II, traditionally thought the earliest of the Eclogues. 21 **bold ... braves**] in the *Aeneid*. Turnus was Aeneas' chief opponent. 22 **nearer**] closer, geographically and in time. 23 **Rosalind**] Colin's beloved in Spenser's *SC. plain*] complain (of her cruelty in love). 26 **her**] i.e. Daphne, who escaped Apollo's pursuit by changing into a laurel or bay tree.

221 PHINEAS FLETCHER FROM *THE PURPLE ISLAND*

Extracts from the pastoral framework of *The Purple Island* (1633), Phineas Fletcher's curious allegorical account of the human body. Besides presenting a typical pastoral setting and some philosophic and metaphoric pastoral topoi (including Christ as shepherd), the first passage is markedly autobiographical, with Fletcher as the young shepherd-poet Thirsil, and other shepherds standing for his Cambridge circle. The seven-line stanza, with closing alexandrine, adapts the nine-line stanza of Fletcher's master Spenser.

(A) Canto I Stanzas 1-9, 16-22, 28-33.

The warmer Sun the golden Bull outran,
 And with the Twins made haste to inne and play: inn, lodge, rest
 Scatt'ring ten thousand flowres, he new began
 To paint the world, and piece the length'ning day: make up, constitute
 (The world more aged by new youths accrewing)
 Ah wretched man this wretched world pursuing,
 Which still grows worse by age, and older by renewing!

The shepherd-boyes, who with the Muses dwell,
 Met in the plain their May-lords new to chuse,
 10 (For two they yearely chuse) to order well
 Their rurall sports, and yeare that next ensues:
 Now were they sat, where by the orchard walls were where
 The learned *Chame* with stealing water crawls, flowing softly
 And lowly down before that royall temple falls.

Among the rout they take two gentle swains, company, gathering
 Whose sprouting youth did now but greenly bud:
 Well could they pipe and sing; but yet their strains
 Were onely known unto the silent wood:

20 Their nearest bloud from self-same fountains flow,
 Their souls self-same in nearer love did grow:
 So seem'd two joy'n'd in one, or one disjoyn'd in two.

Now when the shepherd-lads with common voice
 Their first consent had firmly ratifi'd,
 A gentle boy thus 'gan to wave their choice;
Thirsil, (said he) though yet thy Muse untri'd
 Hath onely learn'd in private shades to feigne invent, compose
 Soft sighs of love unto a looser strain,
 Or thy poore *Thelgons* wrong in mournfull verse to plain;

30 Yet since the shepherd-swains do all consent
 To make thee lord of them, and of their art;
 And that choice lad (to give a full content)
 Hath joy'n'd with thee in office, as in heart; function, duty (as singer)
 Wake, wake thy long (thy too long) sleeping Muse,
 And thank them with a song, as is the use: custom
 Such honour thus conferr'd thou mayst not well refuse.

Sing what thou list, be it of *Cupids* spite,
 (Ah lovely spite, and spitefull lovelinesse!)
 Or *Gemma's* grief, if sadder be thy sprite:

1-2 Bull ... Twins] Taurus and Gemini, where the sun lodges between April and June. 5 new youth's accrewing] increase in the young population: an ironic sign of the passage of time. 11 and yeare] object of *to order*: 'the (current) sports, and (the activities of) the following year'. 12 orchard] variant form current 15-c to 19-c. 14 royall temple] probably King's College, Cambridge, where Fletcher studied. 19 Their nearest ... flow] presumably Phineas and his brother Giles (the Younger), though the latter went to Trinity College, not King's. 24 wave] by way of signal conveying their decision (OED 10a, noted only from 1810, but cf. 7a, 7b). 25 Thirsil] Fletcher's pastoral name here and elsewhere. thy untri'd Muse] By 1633, Fletcher had published two poems and two prose treatises; but he may already have begun *The Purple Island* in 1610, while still at Cambridge. 27 looser] relaxed, humble, informal. 28 Thelgon] Phineas's father, Giles Fletcher the Elder: so named in Phineas's *Piscatory Eclogues* and other poems. Giles the Elder was falsely implicated in the Essex plot, damaging his career. He and his family harboured a grievance against both Elizabeth and James. 38 Gemma's grief] In Fletcher's poem 'To my ever honoured Cousin W[alter] R[obarts] Esquire', Gemma is Robarts's wife Margaret. This line implies Robarts is dead.

Begin, thou loved swain, with good successe.
 Ah, (said the bashfull boy) such wanton toyes
 A better minde and sacred vow destroyes,
 Since in a higher love I settled all my joyes. 40

New light new love, new love new life hath bred;
 A life that lives by love, and loves by light:
 A love to him, to whom all loves are wed;
 A light, to whom the Sunne is darkest night:
 Eyes light, hearts love, souls onely life he is:
 Life, soul, love, heart, light, eye, and all are his:
 He eye, light, heart, love, soul; he all my joy, and blisse.

But if you deigne my ruder pipe to heare,
 (Rude pipe, unus'd, untun'd, unworthy hearing) *inexperienced, unpractised* 50
 These infantine beginnings gently bear, *tolerate, accept*
 Whose best desert and hope must be your bearing.
 But you, O Muses, by soft *Chamus* sitting, *pleasing*
 (Your daintie songs unto his murmures fitting,
 Which bears the under-song unto your chearfull ditting;)

Tell me, ye Muses, what our father-ages
 Have left succeeding times to play upon:
 What now remains unthought on by those Sages,
 Where a new Muse may trie her pineon? *test her wings, prove her abilities* 60
 What lightning Heroes, like great *Peleus* heir, *shining, illustrious*
 (Darting his beams through our hard-frozen aire)
 May stirre up gentle heat, and vertues wane repair? *waning, decline; amend,*
 [*make good*

Happy, thrice happy times in silver age!
 When generous plants advanc't their lofty crest;
 When honour stoopt to be learn'd wisdomes page;
 When baser weeds starv'd in their frozen nest;
 When th'highest flying Muse still highest climbs;
 And vertues rise keeps down all rising crimes.
 Happy, thrice happy age! happy, thrice happy times! 70

But wretched we, to whom these iron daies,
 (Hard daies) afford nor matter, nor reward!
 Sings *Maro*? men deride high *Maro*'s layes;
 Their hearts with lead, with steel their sense is barr'd:
 Sing *Linus*, or his father, as he uses, *blocked, obstructed*
 Our *Midas* eares their well tun'd verse refuses. *is accustomed or practised*
 What cares an asse for arts? he brayes at sacred Muses.

But if fond *Bavius* vent his clowted song, *patched-up, botched*
 Or *Mævius* chaunt his thoughts in brothell charm;
 The witlesse vulgar, in a numerous throng,
 Like summer flies about their dunghills swarm: 80

42-49 **higher love**] Suggests a recent religious awakening in Fletcher, but may simply refer to his taking religious orders. Cf. 148-9. 45 **to whom ... wed**] The devout soul (like the congregation of such souls, the Church) is considered the bride of Christ. 56 **under-song**] a subsidiary song accompanying the main one. 57 **father-ages**] (a) earlier times (b) specifically, our fathers' times. 59 What theme have the wise poets of old left untreated, for a young poet to attempt today? 60 **trie her pineon**] test her wings. 61 **Peleus' heir**] Achilles. 64 **silver age**] Interestingly, not the Golden, though it was a common pastoral *topos* that shepherds' lives preserve or reflect that age. 66-7 When rank and power yielded place to learning, and inferior people could not flourish. 67 **starv'd**] died of cold (*OED* 5). 68 **climbes**] The present tense for a vanished era prob. dictated by the rhyme. 73 **Maro**] Virgil (Publius Virgilius Maro). 75 **Linus**] originally a harvest god, but closely associated with song. **his father**] Apollo the god of music, by one influential tradition. 76 **Midas eares**] King Midas grew ass's ears for preferring Pan's songs to Apollo's. 78-9 **Bavius, Mævius**] Bad poets and malicious critics who attacked Virgil (*Ill.90*) and Horace (*Epode 10.2*, naming Mævius only). **brothell**] worthless, rascally (*OED brothel* C1, citing this passage), but suggesting crude sexual themes.

They sneer, they grinne. *Like to his like will move.*
 Yet never let them greater mischief prove
 Then this, *Who hates not one, may he the other love.*

Witnesse our *Colin*; whom though all the Graces,
 And all the Muses nurst; whose well taught song *expert, accomplished*
Parnassus' self, and *Glorian* embraces,
 And all the learn'd, and all the shepherds throng;
 Yet all his hopes were crost, all suits deni'd;
 Discourag'd, scorn'd, his writings vilifi'd; *thwarted, frustrated*
 90 Poorly (poore man) he liv'd; poorly (poore man) he di'd.

And had not that great *Hart*, (whose honour'd head
 Ah lies full low) piti'd thy wofull plight;
 There hadst thou lien unwept, unburied,
 Unblest, nor grac't with any common rite:
 Yet shalt thou live, when thy great foe shall sink
 Beneath his mountain tombe, whose fame shall stink;
 And time his blacker name shall blurle with blackest ink.

O let th'*Iambick Muse* revenge that wrong,
 100 Which cannot slumber in thy sheets of lead:
 Let thy abused honour crie as long
 As there be quills to write, or eyes to read:
 On his rank name let thine own votes be turn'd,
Oh may that man that hath the Muses scorn'd, *opinion, here disapproval*
Alive, nor dead, be ever of a Muse adorn'd!

Oft therefore have I chid my tender Muse;
 Oft my chill breast beats off her fluttering wing:
 Yet when new spring her gentle rayes infuse,
 All storms are laid, I 'gin to chirp and sing:
 110 At length soft fires disperst in every vein,
 Yeeld open passage to the thronging train,
 And swelling numbers tide rolls like the surging main.

.....
 But (ah!) let me under some *Kentish* hill
 Neare rowling *Medway* 'mong my shepherd peers, *rolling, flowing*
 With fearless merrie-make, and piping still, *secure, free from fear; ever, continually*
 Securely passe my few and slow-pac'd yeares:
 While yet the great *Augustus* of our nation
 Shuts up old *Janus* in this long cessation, *[vacancy*
 Strength'ning our pleasing ease, and gives us sure vacation. *secure leisure or*

120 There may I, master of a little flock,
 Feed my poore lambes, and often change their fare:
 My lovely mate shall tend my sparing stock, *food, diet*

84 who hates ... love] Said of Bavius and Maevius in Virgil III.90. **85 Colin]** Spenser's pastoral name (as noted in margin of original). Reports of Spenser's eventual poverty and distress seem exaggerated. He had a pension, some worldly support, and ample recognition as a poet. His body was carried to Westminster Abbey by poets who cast verses and pens in his grave. **87 Glorian]** Gloriana, i.e. Queen Elizabeth. **embrace** 'accept gladly or eagerly' (*OED embrace* v²2d): value, cherish. **92 that great Hart]** the Earl of Essex, who paid for Spenser's funeral. Called a 'dear-loved hart' in Fletcher's 'To my ever honoured Cousin W. R. Esquire'. **96 great foe]** probably William Cecil, Lord Treasurer. Spenser satirizes him and his son Robert in *Mother Hubbard's Tale*. In retaliation, Cecil is said to have induced the Queen to reduce Spenser's pension. **97** Neither William nor Robert Cecil was buried in the mountains. Perhaps **mountain]** mountainous, unlike the alleged sparseness of Spenser's burial. A heavy tomb would suit **sink** (96). **99 th'Iambick Muse]** satiric poetry. Classical satire was written in iambs. **100 sheets of lead]** In costly burials, bodies were wrapt in lead before placing in the coffin. This does not suit Fletcher's account of Spenser's funeral. **103** Let the force of your censure be turned against him. **113 Kentish hill]** Kent was Fletcher's native county. The *Medway* (114) flows through Kent. **117 Augustus of our nation]** Charles I. **118 Janus]** two-faced god of doorways and of beginnings and endings, hence god of the new year. The peace of James's reign does not change with the years. **cessation]** inactivity, leisure (*OED* 3). **122 sparing stock]** limited household resources.

And nurse my little ones with pleasing care;
 Whose love and look shall speak their father plain.
 Health be my feast, heav'n hope, content my gain:
 So in my little house my lesser heart shall reigne.

The beech shall yeeld a cool safe canopie,
 While down I sit, and chaunt to th' echoing wood:
 Ah singing might I live, and singing die!
 So by fair *Thames*, or silver *Medwayes* fload, 130
 The dying swan, when yeares her temples pierce,
 In musick strains breathes out her life and verse;
 And chaunting her own dirge tides on her watry herse.

What shall I then need seek a patron out,
 Or begge a favour from a mistris' eyes,
 To fence my song against the vulgar rout,
 Or shine upon me with her Geminies?
 What care I, if they praise my slender song?
 Or reck I, if they do me right, or wrong?
 A shepherds blisse nor stands nor falls to ev'ry tongue. 140

Great prince of shepherds, then thy heav'ns more high,
 Low as our earth, here serving, ruling there;
 Who taught'st our death to live, thy life to die;
 Who when we broke thy bonds, our bonds would'st bear;
 Who reignedst in thy heav'n, yet felt'st our hell;
 Who (God) bought'st man, whom man (though God) did fell;
 Who in our flesh, our graves, (and worse) our hearts would'st dwell:

Great Prince of shepherds, thou who late didst deigne
 To lodge thy self within this wretched breast,
 (Most wretched breast such guest to entertain,
 Yet oh most happy lodge in such a guest!) 150
 Thou first and last, inspire thy sacred skill;
 Guide thou my hand, grace thou my artlesse quill:
 So shall I first begin, so last shall end thy will.

(B) Canto XI Stanzas 1-4

The early Morn lets out the peeping day,
 And strew'd his paths with golden Marygolds:
 The Moon grows wanne, and starres flie all away,
 Whom *Lucifer* locks up in wonted folds, *accustomed, usual*
 Till light is quencht, and heav'n in seas hath flung
 The headlong day: to th' hill the shepherds throng,
 And *Thirsil* now began to end his task and song.

Who now (alas!) shall teach my humble vein,
 That never yet durst peep from covert glade;
 But softly learnt for fear to sigh and plain, *complain* 10
 And vent her griefs to silent myrtills shade?

126 lesser] humbler, adapted to the house. 131 years her temples pierce] Perhaps referring to greying temples, oddly ascribed to a bird. 133 tides] floats, drifts (*OED tide* v² 4). 136 fence] protect (against the general neglect). 137 Geminies] twins, i.e. two eyes (plural -s redundant). Given the standard comparison of the mistress's eyes to the sun, perhaps alluding to the sun being in Gemini in early summer (see 2). 141 Great prince of shepherds] Christ. 141-3 Christ lived and died as a man so that humankind might be revived (live) after its 'death' or damnation through original sin. 144 bonds] pun: (a) laws, rules, obligations (b) custody, imprisonment, hence ?punishment. 146 Who redeemed mankind, though men destroyed him even though he was God. bought'st] redeemed (*OED buy* 4: cf. *buy* 3). 148-9 See 42-9n. 151 lodge] abode, place of stay. in such a guest] in having such a guest. 153 artlesse] unpractised, ineexpert. 2 strew'd] perhaps misprint for *strews*: all nearby verbs are in present tense. 4 Lucifer] the morning star. folds] pastoral image, comparing the stars to sheep. 10 for fear ... plain] i.e. Did not have the boldness to utter his griefs loudly.

Who now shall teach to change my oaten quill
For trumpet 'larms, or humble verses fill
With gracefull majestie, and loftie rising skill?

Ah thou dread Spirit, shed thy holy fire, *rain down*
Thy holy flame into my frozen heart;
Teach thou my creeping measures to aspire, *verses*
And swell in bigger notes, and higher art:
Teach my low Muse thy fierce alarums ring,
20 And raise my soft strain to high thundering:
Tune thou my loftie song; thy battels must I sing.

Such as thou wert within the sacred breast
Of that thrice famous Poet-Shepherd-King;
And taught'st his heart to frame his Canto's best *songs*
Of all that e're thy glorious works did sing:
Or as those holy Fishers once amongs
Thou flamedst bright with sparkling parted tongues,
And brought'st down heav'n to earth in those all-conqu'ring songs.

(C) Canto XII stanzas 1-8

The shepherds guarded from the sparkling heat *shielded, protected*
Of blazing aire, upon the flowrie banks,
(Where various flowers damask the fragrant seat, *adorn with a variegated pattern*
And all the grove perfume) in wonted ranks
Securely sit them down, and sweetly play: *in a carefree way*
At length thus *Thirsil* ends his broken lay, *interrupted, adjourned*
Lest that the stealing night his later song might stay.

10 Thrice, oh thrice happie shepherds life and state,
When Courts are happinesse unhappie pawns! *happiness's*
His cottage low, and safely humble gate
Shuts out proud fortune, with her scorns, and fawns:
No feared treason breaks his quiet sleep:
Singing all day, his flocks he learns to keep;
Himself as innocent as are his simple sheep.

No *Serian* worms he knows, that with their threed
Draw out their silken lives; nor silken pride:
His lambes warm fleece well fits his little need,
Not in that proud *Sidonian* tincture di'd:
20 No emptie hopes, no courtly fears him fright;
No begging wants his middle fortune bite:
But sweet content exiles both miserie and spite.

In stead of musick and base flattering tongues,
Which wait to first-salute my Lords uprise,
The cheerfull lark wakes him with early songs,
And birds sweet whistling notes unlock his eyes: *open his eyes, i.e. awake him*

12-14 **change ... skill?**] *Thirsil* is commencing the last movement of his poem, about a battle in the soul between virtues and vices. He uses the common topos of the pastoral poet singing in a somewhat higher strain ('paulo maiora', Virgil IV.1). 15 **dread Spirit**] The Holy Spirit, third member of the Trinity, seen as the inspiration for Christian poetry. 19 **thy ... ring**] (to) resound your fierce call to battle. 23 **Poet-Shepherd-King**] David, author of the Psalms. 26 **holy Fishers**] Christ's apostles, originally fishermen and later metaphorically fishers of souls (see Matthew 4:18-19, Mark 1:16-18). 27 **sparkling parted tongues**] At Pentecost, the Holy Spirit entered the apostles in forked tongues of fire and imparted the gift of tongues (Acts 2.3-4). 28 **all-conqu'ring**] spreading to all nations. 1 **sparkling**] fiery, as though throwing out sparks. 4 **wonted**] accustomed. **ranks**] (a) rows, tiers (b) rank, status. 7 **his later ... stay**] Might put a stop to the last part of his song. 10 **safely humble**] too low for 'proud fortune' to stoop and enter. 11 **scorns and fawns**] Fortune makes people the target of either scorn or flattery. 15 **Serian worms**] silkworms. 18 **Sidonian tincture**] purple, worn only by the ruling patrician class in ancient Rome. Sidon was a city of Tyre, the chief exporter of purple dye derived from the murex or shellfish. 20 **middle fortune**] the classic ideal of a 'golden mean'. **bite**] ?wound, afflict. 21 Sweet content shuts out or banishes misery and spite. 23 **uprise**] (a) rise from sleep (b) ?levée, meetings with visitors immediately on rising.

In country playes is all the strife he uses,
Or sing, or dance unto the rurall Muses;
And but in musicks sports, all difference refuses.

His certain life, that never can deceive him,
Is full of thousand sweets, and rich content: 30
The smooth-leav'd beeches in the field receive him
With coolest shades, till noon-tides rage is spent:
His life is neither tost in boist'rous seas
Of troublous world, nor lost in slothfull ease:
Pleas'd and full blest he lives, when he his God can please.

His bed of wool yeelds safe and quiet sleeps,
While by his side his faithfull spouse hath place:
His little sonne into his bosome creeps,
The lively picture of his fathers face: 40
Never his humble house or state torment him;
Lesse he could like, if lesse his God had sent him:
And when he dies, green turfs with grassie tombe content him.

The worlds great Light his lowly state hath blest, *Christ*
And left his heav'n to be a shepherd base:
Thousand sweet songs he to his pipe address:
Swift rivers stood; beasts, trees, stones ranne apace,
And serpents flew to heare his softest strains:
He fed his flock, where rolling *Jordan* reignes;
There took our rags, gave us his robes, and bore our pains.

Then thou high Light, whom shepherds low adore, 50
Teach me, oh do thou teach thy humble swain
To raise my creeping song from earthly floor:
Fill thou my empty breast with loftie strain;
That singing of thy warres and dreadful fight,
My notes may thunder out thy conqu'ring might,
And 'twixt the golden starres cut out her trowning flight.

222 GEORGE HERBERT CHRISTMAS, PART II

The second part of a two-part poem in Herbert's *The Temple* (1633). The two parts differ in form and theme, and the second clearly marks a new start. Vaughan Williams set it separately to music in *Hodie: A Christmas Cantata* (1953). The poem opens with the shepherds to whom Christ's birth was announced by angels (Luke 2). Herbert uses the pastoral image for the state of his own mind, approaching the language and imagery of Psalm 23.

The shepherds sing; and shall I silent be?
My God, no hymne for thee?
My soul's a shepherd too; a flock it feeds
Of thoughts, and words, and deeds.
The pasture is thy word: the streams, thy grace
Enriching all the place.
Shepherd and flock shall sing, and all my powers
Out-sing the day-light houres.
Then we will chide the sunne for letting night
Take up his place and right: 10
We sing one common Lord; wherefore he should
Himself the candle hold.

28 He avoids all conflict or contention except in singing-contests. 41 If God had sent him even less wealth, he would be content with that. 44 Familiar topos of Christ as shepherd: John 10.14, Hebrews 13.20, 1 Peter 2.25, 5.4. 46 Recalls the effects of Orpheus' songs. 47 serpents flew] ?oblique ref. to John 3.14. 50 shepherds low adore] extending the adoration of the Christ child by shepherds to a general topos of Christian worship. 53-6 Again the call to sing *paulo maiora*: see passage B 12-14n. 1 The shepherds sing] The shepherds of the Nativity, having seen and adored the Christ child, 'returned, glorifying and praising God' (Luke 2.20). 5 thy word] the scriptures; but also Christ as the incarnate Word of God (John 1.14).

I will go searching, till I finde a sunne
 Shall stay, till we have done;
 A willing shiner, that shall shine as gladly,
 As frost-nipt sunnes look sadly.
 Then we will sing, and shine all our own day,
 And one another pay: please
 His beams shall cheer my breast, and both so twine,
 Till ev'n his beams sing, and my musick shine.

223 WILLIAM HABINGTON TO MY NOBLEST FRIEND, I. C. ESQUIRE

First published in Habington's *Castara*, 2nd edn (1635). Punctuation regularized at many points.

To my Noblest Friend, I. C. Esquire.

Sir.
 I Hate the Countries dust and manners, yet
 I love the silence; I embrace the wit
 And courtship flowing here in a full tide, courtly/courteous behaviour; here: at court
 But loath the expence, the vanity of pride. emptiness, futility
 No place each way is happy. Heere I hold both ways, in all respects
 Commerce with some, who to my care unfold
 (After a due oath ministred) the height
 And greatnesse of each star shines in the state.
 The brightnesse, the eclipse, the influence,
 10 With others I commune, who tell me whence discuss
 The torrent doth of forraigne discord flow,
 Relate each skirmish, battaile, overthrow,
 Soone as they happen, and by rote can tell like a schoolboy repeating a lesson
 Those *German* townes, even puzzle-me to spell. riddle, mystery
 The crosse or prosperous fate of Princes, they
 Ascribe to rashnesse, cunning or delay
 And on each action comment, with more skill
 Then upon *Livy*, did old *Machavill*.
 20 O busie folly! Why doe I my braine inquisitive, seeking knowledge
 Perplex with the dull pollicies of *Spaine*,
 Or quicke designes of *France*? Why not repaire energetic, active
 To the pure innocence oth' country ayre:
 And neighbor thee, deare friend? Who so dost give
 Thy thoughts to worth and vertue, that to live
 Blest, is to trace thy ways. There might not wee
 Arme against passion with Philosophie;
 And by the ayde of leisure so controule
 What-ere is earth in us to growe all soule?
 30 Knowledge doth ignorance ingender, when
 Wee study miseries of other men
 And forraigne plots. Doe but in thy owne shade
 (This head upon some flowrie pillow layde,
 Kind Natures huswifery) contemplate all ?domestic care or comfort
 His stratagemes, who labors to intrhall
 The world to his great Master, and youle find you'll
 Ambition mocks it selfe, and grasps the wind.
 Not conquest makes us great. Blood is to deare too
 A price for glory. Honor doth appeare

13 sunne] punning on *son*, i.e. the Son of God. Play on *sun* and *Son* is implicit all through. **14 stay, till we have done**] as the sun did in Joshua 10.13 till the Israelites had defeated their opponents. **17 all our own day**] all our lives, i.e. eternally. **o.1 I. C.**] not identified. **7-8 height and greatnesse**] rank and lineage. **9 brightnesse, eclipse, influence**] i.e. current strength and standing at court; astronomical / astrological metaphors for a **star**. **influence**] supposed ethereal fluid flowing from a star and affecting the mundane world. **10-14** alluding to the Thirty Years' War. **15 crosse**] adverse, contrary (*OED cross* adj 4). **18 Livy ... Machavill**] Machiavelli wrote a commentary on the Roman historian Livy. **31 plots**] (a) plots of ground, territories (b) conspiracies. **34 intrhall ... Master**] subjugate all territories to the ruler he serves.

To statemen like a vision in the night,
 And jugler-like workes oth' deluded sight.
 Th' unbusied onely wise, for no respect
 Indangers them to error. They affect
 Truth in her naked beauty, and behold
 Man with an equall eye, not bright in gold
 Or tall in title; so much him they weigh
 As Vertue raiseth him above his clay.
 Thus let us value things. And since we find
 Time bends us toward death, lets in our mind
 Create new youth; and arme against the rude
 Assaults of age; that no dull solitude
 Oth' country dead our thoughts, nor busie care
 Oth' towne make us not thinke, where now we are
 And whether we are bound. Time nere forgot
 His journey, though his steps we numbred not.

conjuror 40
disengaged, at leisure; factor, consideration
love, are drawn to
impartial, dispassionate
judge, esteem
 50
 counted

224 ABRAHAM COWLEY THAT A PLEASANT POVERTY IS TO BE PREFERRED BEFORE DISCONTENTED RICHES

The second Ode in the section entitled *Sylva or Divers Copies of Verses* in Cowley's *Poetical Blossomes*, 2nd edn (1636).

That a pleasant poverty is to bee preferred before discontented riches.

Why ô doth gaudy *Tagus* ravish thee,
 Though *Neptunes* treasure-house it bee?
 Why doth *Pactolus* thee bewitch,
 Infected yet with *Midas* glorious Itch?

Their dull and sleepy streames are not at all
 Like other Flouds, *Poeticall*,
 They have no dance, noe wanton sport,
 No gentle murmur, the lov'd shore to court.

No fish inhabite the adulterate floud,
 Nor can it feede the neighboring wood,
 No flower or herbe is neere it found,
 But a perpetuall winter sterves the ground.

Give me a river which doth scorne to shew
 An added beauty, whose cleere brow
 May bee my looking-glasse, to see
 What my face is, and what my mind should bee.

Here waves call waves, and glide along in ranke,
 And prattle to the smiling banke.
 Here sad *Kingfishers* tell their tales,
 And fish enrich the Brooke with silver scales.

Dasyes the first borne of the teeming spring,
 On each side their embrodery bring,
 Here *Lillies* wash, and grow more white,
 And *Daffadills* to see themselves delight.

impure (with gold) 10
added: to the water itself; face
 20

41-2 Th'unbusied ... error] Only those not caught up in worldly affairs can be called wise, as they are not led into wrongdoing by any consideration. error] going astray (the root sense). 46 As his virtue raises him above the fleshly or worldly level of existence. 53-4 Time ... numbred not] Time does not cease to pass even if we ignore his passage. 1-3 The waters of the Tagus in Portugal and the Pactolus in Lydia (in modern Turkey) contained gold. 2 Neptune] the god of waters. 4 Midas] the Phrygian king whose touch turned everything to gold. 5-8 i.e. The gold makes the water heavy and sluggish. 12 sterves] starves: (a) withers or makes barren (cf. *OED* 6b, 8) (b) (in view of winter) destroys with cold (*OED* 9). 15-16 The clear water becomes a metaphor for a frank and innocent mind. 19 sad Kingfishers] Alcyone, daughter of the wind-god Aeolus, and her husband Ceyx were transformed into alcyons or halcyon birds, sometimes identified with kingfishers. No doubt it is that 'tale' that makes them 'sad'. 20 enrich, silver] in modest contrast to the earlier gold.

Here a fresh arbor gives her amorous shade,
 Which *Nature*, the best *gard'ner*, made.
 Here I would set, and sing rude layes, *sit; artless, rustic*
 Such as the *Nymphes* and *me my selfe* should please.

Thus I would wast, thus end my carelesse dayes, *spend; carefree*
 30 And *Robin-red-breasts* whom men prayse
 For pious birds, should when I dye,
 Make both my *monument* and *Elegie*.

225 ABRAHAM COWLEY (TRANSLATED BY HIMSELF) THE COUNTRY LIFE

From the opening of Book IV of Cowley's Latin *Plantarum libri sex* (*Six Books on Plants*) in his *Poemata Latina* (1668). The translation was appended to Cowley's essay 'Of Agriculture' in his *Works* (1669).

The Country Life.
 Libr. 4. Plantarum. *(from) Of Plants, Book 4*

Blest be the man (and blest he is) whom'ere
 (Plac'd far out of the roads of hope or Fear)
 A little Field, and little Garden feeds;
 The Field gives all that Frugal Nature needs,
 The wealthy Garden lib'rally bestows
 All she can ask, when she luxurious grows.
 The specious inconveniences that wait *outwardly attractive*
 Upon a life of Business, and of State,
 He sees (nor does the sight disturb his rest)
 10 By fools desir'd, by wicked men possess.
 Thus, thus (and this deserv'd great *Virgils* praise)
 The old *Corycian* Yeoman past his daies, *passed*
 Thus his wise life *Abdolonymus* spent:
 Th'Ambassadors which the great Emp'ror sent
 To offer him a Crown, with wonder found
 The rev'rend Gard'ner howing of his Ground,
 Unwillingly and slow and discontent,
 From his lov'd Cottage, to a Throne he went:
 20 And oft he stopt in his tryumphant way,
 And oft lookt back, and oft was heard to say
 Not without sighs, Alas, I there forsake
 A happier Kingdom than I go to take.
 Thus *Aglaus* (a man unknown to men,
 But the gods knew and therefore lov'd him Then)
 Thus liv'd obscurely then without a Name,
Aglaus now consign'd t'eternal Fame.
 For *Gyges*, the rich King, wicked and great,
 Presum'd at wise *Apollos Delphick* seat,
 Presum'd to ask, Oh thou, the whole Worlds eye,
 30 See'st thou a Man, that Happier is than I?
 The God, who scorn'd to flatter Man, reply'd,
Aglaus Happier is. But *Gyges* cry'd,
 In a proud rage, Who can that *Aglaus* be?
 W' have heard as yet of no such King as Hee.
 And true it was through the whole Earth around
 No King of such a name was to be found.
 Is some old *Hero* of that name alive,

32 monument and Elegie] by adorning his grave and singing to his memory. **1 Blest be the man]** Reflects the celebrated opening of Horace's Epode II. **6 luxurious]** i.e. beyond the bare needs of life, which the field supplies. **11-12 Virgils . . . Corycian yeoman]** who 'matched in contentment the wealth of kings' (Virgil, *Georg.* IV.125-48). **13. Abdolonymus]** a gardener of royal descent, made king of Sidon by Alexander. **23. Aglaus]** a poor citizen of Psophis in Arcadia. The ensuing story is told by Pliny (*Natural History* VII.151) and Pausanius (*Itinerary of Greece* VIII.33.7). **27 Gyges]** a fabulously wealthy king of Lydia. **28 Presum'd]** May be a mistake, inserted by eye-slip with *Presum'd* in the next line. **37 Hero]** in the exact sense: a being with one divine (38) and one human parent.

Who his high race does from the Gods derive?
 Is it some mighty Gen'ral that has done
 Wonders in fight, and God-like honours wonn?
 Is it some man of endless wealth, said he? 40
 None, none of these; who can this *Aglaus* bee?
 After long search and vain inquiries past,
 In an obscure *Arcadian* Vale at last,
 (Th' *Arcadian* life has alwayes shady been) *secluded, hidden*
 Near *Sopho's* Town (which he but once had seen)
 This *Aglaus* who Monarchs envy drew,
 Whose Happiness the Gods stood witness to,
 This mighty *Aglaus* was labouring found,
 With his own hands in his own little ground. 50
 So, gracious God, (if it may lawful be,
 Among those foolish Gods to mention Thee)
 So let me act, on such a private stage,
 The last dull Scenes of my declining Age;
 After long toiles and voyages in vain,
 This quiet Port let my tost Vessel gain,
 Of Heavenly rest, this Earnest to me lend, *(storm-)tossed*
 Let my life sleep, and learn to love her End.

226 THOMAS RANDOLPH ECLOGUE TO MASTER JONSON

Addressed to Ben Jonson, and first published in Randolph's *Poems with the Muses Looking-Glasse: and Amyntas* (1638). Randolph was held chief among the 'sons of Ben', his literary adherents and convivial companions. (See 11-14n, and Damon's repeated addresses to Tityrus as 'Father'.) Damon is Randolph and Tityrus Jonson – aptly, as the original Tityrus in Virgil I (echoed in this poem) is commonly taken as Virgil. Many echoes of Spenser's SC, 'October', and of Virgil's Eclogues, especially I and III.

An Eglogue to Mr Iohnson.

Tityrus. Vnder this Beech why sit'st thou here so sad
 Son *Damon*, that wast erst a joviall lad?
 These groves were wont to Eccho with the sound
 Of thy shrill reed, while every Nymph danc'd round.
 Rowse up thy soule, *Parnassus* mount stands high,
 And must be climb'd with painefull industrie.
Damon. You Father on his forked top sit still, *(a) unmoving (b) always*
 And see us panting up so steepe a hill;
 But I have broke my reed, and deeply swore
 Never with wax, never to joynt it more. 10
Tityrus. Fond boy 'twas rashly done; I meant to thee, *foolish*
 Of all the sons I have, by legacie
 To have bequeath'd my pipe, thee, thee of all,
 I meant it should her second Master call.
Damon. And doe you thinke I durst presume to play
 Where *Tityrus* had worne his lip away!
 Live long thy selfe to tune it; 'tis from thee,
 It has not from it self such Harmony.
 But if we ever such disaster have
 As to compose our *Tytirus* in his grave; 20
 Yonder upon yon aged Oak, that now
 Old trophies bears on every sacred bow, *memorial objects; bough*
 We'le hang it up a relique, we will doe it,
 And learned swains shall pay devotion to it.
Tytirus. Canst thou farewell unto the Muses bid?
 Then bees shall loath the Thyme, the new wean'd Kid

44 **obscure**] (a) in literal sense, shady (b) unknown. Cf. **shady** (45). 46 **Sopho's Town**] Psophis. (See 23n.) 52 **foolish**] pagan, hence false or misguided objects of belief. 57 **Earnest**] assurance, pledge. 1 **Tityrus**] So spelt here, and indifferently 'Tit[yrus]' or 'Tyt[irus]' subsequently. 7 **forked top**] Tithorea and Lycorea, the highest peaks of the Parnassus range. 10 **with wax ... to joynt it**] cf. Virgil III.25-6. 20 **compose**] lay, set out (in a grave, OED 15b, only from 1677).

- Browse on the buds no more; the teeming ewes
Henceforth the tender shallows shall refuse. *pregnant*
- 30 *Damon*. I by those Ladies now do nothing set;
Let 'em for me some other servant get; *instead of*
They shall no more be Mistresses of mine,
No, though my pipe had hope to equall thine.
Thine which the floods have stopt their course to hear; *rivers, streams*
To which the spotted Linx hath lent an eare.
Which while the severall Ecchoes would repeat, *separate, one after another*
The Musick has been sweet, the Art so great
That *Pan* himself amaz'd at thy deep aires,
Sent thee of his own bowl to drown thy cares.
Of all the Gods *Pan* doth the Pipe respect,
40 The rest unlearned pleasures more affect.
Pan can distinguish what thy Raptures be
From *Bavius* loose lascivious Minstralsie,
Or *Mavius* windy Bagpipe, *Mavius*, he
Whose wit is but a Tavern Tympanie.
If ever I flock of my own doe feed,
My fattest Lambs shall on his Altar bleed.
- Tytirus*. Two Altars I will build him, and each yeare
Will sacrifice two wel-fed Bullocks there.
Two that have horns; that while they butting stand
50 Strike from their feet a cloud of numerous sand. *plentiful, copious*
But what can make thee leave the Muses man,
That such a Patron hast as mighty *Pan*?
Whence is thy fury? Did the partiall eare
Of the rude Vulgar, when they late did heare
Ægon and thee contend which best should play,
Him Victour deem, and give thy kid away?
Does *Amarillis* cause this high despaire?
Or *Galatea's* coynesse breed thy care?
- 60 *Damon*. Neither of these, the Vulgar I contemn;
Thy pipe not alwaies *Tytirus* wins with them:
And as for Love, in sooth I doe not know
Whether he wears a bow and shafts, or no.
Or did I, I a way could quickly find, *or if I did*
To win the beauteous *Galatea's* mind,
Or *Amarillis*: I to both could send
Apples that with *Hesperian* fruit contend:
And on occasion could have quickly guest *guessed*
Where two fayr ring-doves built their amorous nest.
- Tytirus*. If none of these, my *Damon* then aread *advise, inform*
70 What other cause can so much passion breed!
Damon. Father I will, in those indulgent ears
I dare unload the burden of my fears.
The Reapers that with whetted siccles stand,
Gathering the falling eares i'th' other hand;
Though they endure the scorching summers heat,
Have yet some wages to allay their sweat: *relieve or compensate for their toil*
The Lopper that doth fell the sturdy Oak *woodcutter*

29 those Ladies] the Muses. 33-5 recalls Orpheus' song. 37 Pan] From the probable date (see 176n.), Charles I. Both James and Charles patronized Jonson as a composer of masques. 42-3 Bavius, Mavius] inferior poets, said to have attacked Virgil and Horace: satirized in Virgil III.90. 44 Tavern Tympanie] drum played at drunken revels. 45 flock of my own] which Golden-Age shepherds conventionally had. By an unusually realistic touch, Damon is a hireling (168), though Tityrus has cattle of his own (48). 47-8 Virgil's Tityrus sacrificed one lamb at a single altar (Virgil I.7-8). 52 Moore Smith sees a reference to Randolph's play *The Jealous Lovers*, performed before the King (Pan) at Cambridge in 1632. (G. C. Moore Smith, 'Thomas Randolph', Warton Lecture, British Academy, London: OUP, 1927, p.28). 55 Ægon] Named in a satirical context in Virgil III.2-4. Here, G. Thorn-Drury suggests Peter Hausted, a fellow of Cambridge whose play was also performed before the King. 56 thy kid] Presumably Damon's stake in the song-contest with Ægon. 61-2 i.e. I have never been struck by the arrows of love. 66 Hesperian fruit] the golden apples in the garden guarded by the Hesperides: cf. Virgil III.71. 68 two fayr ring-doves] echoing Virgil III.69.

Labours, yet has good pay for every stroke. The Plowman is rewarded: only we That sing, are paid with our own melody.	80
Rich churls have learn't to praise us, and admire, But have not learn't to think us worth the hire. So toying Ants perchance delight to hear The summer musique of the Grassopper, But after rather let him starve with pain, Then spare him from their store one single grain. As when great <i>Iunos</i> beauteous Bird displaies Her starry tail, the boyes doe run and gaze At her proud train; so look they now adaies On Poets; and doe think if they but praise,	90
Or pardon what we sing, enough they doe: I, and 'tis well if they doe so much too.	<i>ay</i>
My rage is swel'd so high I cannot speak it, Had I <i>Pan's</i> pipe, or thine, I now should break it! <i>Tityrus</i> . Let moles delight in Earth; Swine dunghils rake; Crows prey on Carrion; Frogs a pleasure take In slimy pools; And Niggards wealth admire; But we, whose souls are made of purer fire, Have other aimes: Who songs for gain hath made, Has of a liberall Science fram'd a Trade.	100
Hark how the Nightingale in yonder tree, Hid in the boughes, warbles melodiously Her various musique forth, while the whole Quire Of other birds, flock round, and all admire! But who rewards her? will the ravenous Kite Part with her prey, to pay for her delight? Or will the foolish, painted, prattling lay Now turn'd a hearer, to requite her play Lend her a straw? or any of the rest	<i>reward, recompense</i>
Fetch her a feather when she builds her nest? Yet sings she ne're the lesse, till every den Doe catch at her last notes: And shall I then His fortunes <i>Damon</i> 'bove my own commend, Who can more cheese into the market send? Clowns for posterity may cark and care, That cannot out-live death but in an Heire:	110
By more then wealth we propagate our Names, That trust not to successions, but our Flames. Let hide-bound churls yoak the laborious Oxe, Milk hundred goats, and shear a thousand flocks; Plant gainfull Orchards, and in silver shine;	<i>cavern, remote and inaccessible place</i>
Thou of all fruits should'st only prune the Vine: Whose fruit being tasted, might erect thy brain To reach some ravishing, high, and lofty strain; The double birth of <i>Bacchus</i> to expresse, First in the grape, the second in the presse.	<i>strive</i>
And therefore tell me boy, what is't can move Thy mind, once fixed on the Muses Love?	<i>than</i>
<i>Damon</i> . When I contented liv'd by <i>Cham's</i> fair streams, Without desire to see the prouder <i>Thames</i> ,	<i>inheritance; poetic inspiration</i>
I had no flock to care for, but could sit Vnder a willow covert, and repeat	<i>productive, profitable; money</i>
	<i>raise, uplift</i>
	<i>wine-press</i>
	120
	130
	<i>clump, copse</i>

84 Grassopper] expanding the briefer allusion to Aesop's fable in Spenser, SC 'Oct.' 11. **87 Iuno's** .. **Bird]** the peacock. Closely echoes SC 'Oct.' 31-3. **91 pardon]** ironical: poetry is an offence they kindly tolerate or condone. **97 Niggards]** misers. **admire]** value, esteem **100** Has turned a humane or liberating pursuit into a trade. **108 Now turn'd a hearer]** i.e. no longer 'prattling' itself. **play]** ?musical performance (*OED* 18a), or any entertainment or performance. **115 Clowns]** (a) fools, boors (b) rustics, peasants – ironically, as only rich men would leave an inheritance. **123-6** Extending the account of the inspirational effects of wine in Spenser, SC 'Oct.' 106-12. **126 in the grape ... presse]** i.e. as fruit and wine, perhaps with a play on *press*, printing press. **129 Cham's fair streams]** Randolph was first a student and then a fellow at Trinity College, Cambridge. **130 Thames]** i.e. London or the court.

Those deep and learned layes, on every part
 Grounded on judgment, subtil'ty, and Art,
 That the great Tutour to the greatest King,
 The shepheard of *Stagira*, us'd to sing:
 The shepheard of *Stagira*, that unfolds
 All natures closet, shows what e're it holds;
 The matter, form, sense, motion, place, and measure
 140 Of every thing contain'd in her vast treasure.
 How Elements doe change; What is the cause
 Of Generation; what the Rule, and Laws
 The Orbs doe move by; Censures every starre,
 Why this is fixt, and that irregular;
 Knows all the Heavens, as if he had been there,
 And help't each Angell turn about her speare.
 The thirsty pilgrim travelling by land,
 When the feirce Dog-starre doth the day command,
 Half choak't with dust, parch't with the soultry heat;
 150 Tir'd with his journey, and o'recome with sweat,
 Finding a gentle spring, at her cool brink
 Doth not with more delight sit down and drink,
 Then I record his songs: we see a cloud,
 And fearing to be wet, doe run and shroud
 Vnder a bush; when he would sit and tell
 The cause that made her mystie wombe to swell;
 Why it sometimes in drops of rain doth flow,
 Sometimes dissolves her self in flakes of snow:
 Nor gaz'd he at a Comet, but would frame
 160 A reason why it wore a beard of flame.
 Ah *Tytirus*, I would with all my heart,
 Even with the best of my carv'd mazers part,
 To hear him as he us'd divinely shew,
 What 'tis that paints the divers-colour'd bow:
 Whence 'Thunders are discharg'd, whence the winds stray,
 What foot through heaven hath worn the milky way!
 And yet I let this true delight alone,
 Call'd thence to keep the flock of *Corydon*.
 Ah woe is me, another's flock to keep;
 170 The care is mine, the master shears the sheep!
 A flock it was that would not keep together;
 A flock that had no fleece, when it came hither.
 Nor would it learn to listen to my layes,
 For 'twas a flock made up of severall strays:
 And now I would return to *Cham*, I hear
 A desolation frights the Muses there!
 With rustique swains I mean to spend my time;
 Teach me there father to preserve my rime.
Tytirus. Tomorrow morning I will counsel thee,
 180 Meet me at *Faunus* Beech; for now you see
 How larger shadows from the mountains fall,
 And *Corydon* doth *Damon*, *Damon*, call.
Damon, 'tis time my flock were in the fold,
 More then high time; did you not erst behold
 How *Hesperus* above yon clouds appear'd,
Hesperus leading forth his beauteous heard?

135-6 Tutour ... Stagira] Aristotle, born at Stagira in Macedonia, and tutor of Alexander (**the greatest king**). 137-59 are an elaborate presentation of the 'wise shepherd', pastoralizing general learning into shepherd lore. **143 Censures]** judges, estimates; ?analyses the movements of. **146 Angell ... speare]** In the Ptolemaic system, the crystalline spheres in which the heavenly bodies were set were each governed by a 'spirit', identified in Christianity with the orders of angels. **156 her]** the cloud's: Lat. *nubes*, cloud, is feminine. **167-74** Here G. C. Moore Smith detects Randolph's frustration with the 'undisciplined and impecunious company of actors' (p.29). **170 shears the sheep]** i.e., reaps the profit from their wool. **176 A desolation]** Parry takes to mean the shutdown of Cambridge from April to November 1630 owing to the plague. But may also allude to the growing Puritan influence there. **180 Faunus Beech]** a beech tree sacred to the wood-god Faunus. **181 larger ... fall]** echoing Virgil I.83. **185 Hesperus]** the planet Venus, here as so often the evening star. **186 his beauteous heard]** the other stars.

227 THOMAS RANDOLPH AN ECGUE OCCASIONED BY TWO DOCTORS DISPUTING UPON PREDESTINATION

First published in Randolph's *Poems with the Muses Looking-Glasse: and Amyntas* (1638). Found in several mss, where the contending shepherds are called Thenot and Col(l)in Clout. Tityrus often taken as Ben Jonson, as in no.226; but Randolph would not have presented his poetic 'father' as a wrangling shepherd overruled by another. The Christian doctrine of predestination holds that God, in his freely given mercy, selects some (the elect) for redemption while condemning the rest (the reprobate) to damnation. A specially pronounced and influential version occurs in the radical Protestant theology of Jean Calvin, adopted by the English Puritans. The theological issue was thus also a political one in Randolph's day. The poem offers no doctrinal solution; but its celebration of God's love and mercy, as exemplified in Christ's sacrifice, argues for a liberal and humane position.

An Eglogue occasion'd by two Doctors disputing upon predestination. *Doctors: of theology*

Corydon. Ho jolly *Thirsis* whither in such hast?
 I'st for a wager that you run so fast?
 Or past your houre below yon hawthorne tree
 Does longing *Galatea* looke for thee?
Thirsis. No *Corydon*, I heard young *Daphnis* say
Alexis challeng'd *Tityrus* to day
 Who best shall sing of Shepherds Art, and praise; *merit, praiseworthiness*
 But hearken I heare 'em, listen to their laies.
Tityrus. *Alexis* read, what means this mistique thing; *strange, mysterious*
 An Ewe I had two lambs at once did bring: 10
 Th' one black as lett; the other white as snow:
 Say in just providence how it could be so?
Alexis. Will you *Pan*'s goodness therefore partiall call,
 That might as well have given thee none at all?
Tityrus. Were they not both eand by the selfe same Ewe? *yeaned, given birth to*
 How could they merit then so different hewe?
 Poore lamb alas; and couldst thou, yet unborne,
 Sin to deserve the Guilt of such a scorne?
 Thou hadst not yet fowl'd a religious spring, *sacred*
 Nor fed on plots of hallowed grasse, to bring 20
 Staines to thy fleece; nor browz'd upon a tree
 Sacred to *Pan* or *Pales* Deitie.
 The Gods are ignorant if they not foreknow;
 And knowing, 'tis unjust to use thee so.
Alexis. *Tytir*, with me contend, or *Corydon*;
 But let the Gods, and their high wills alone.
 For in our flocks that freedome challenge wee,
 This kid is sacrific'd, and that goes free.
Tityrus. Feed where you will my Lambs, what boots it us
 To watch, and water, fold, and drive you thus. 30
 This on the barren mountaines flesh can gleane,
 That fed in flowry pastures will be leane. *food*
Alexis. Plow, sowe, and compass, nothing boots at all,
 Unlesse the dew upon the Tilt's doe fall. *spread compost or manure*
 So labour sylly Shepherds what wee can
 All's vaine, unlesse a blessing drop from *Pan*.
Tityrus. Ill thrive thy Theves if thou these lyes maintaine: *theaves, young ewes*
Alexis. And may thy Goats miscarry sawcy swaine.
Thyrsis. Fie, Shepherds fie! while you these strifes begin,
 Here creepes the wolfe; and there the fox gets in. 40
 To your vaine piping on so deepe a reed
 The Lambkins listen, but forget to feed.
 It gentle swains befits of Love to sing,
 How Love left heaven; and heav'ns immortall King,
 His Coaeternall Father. O admire, *understand with wonder*
 Love is a Sonne as ancient as his sire.

13 **Pan**] God: used not only for pastoral effect but, as often, to avoid charges of blasphemy for directly naming the Christian God. Cf. 23n. 14 A common argument: *any* man's salvation is owing to God's freely granted mercy, so we cannot question why it was not granted to others. 23-4 Being omniscient, God has foreknowledge of a soul's salvation or damnation; in which case, as he is also omnipotent, he should ensure salvation. 23 **The Gods**] often used instead of *God* to avoid charges of blasphemy. 27 **challenge**] demand, claim (*OED* 5). 34 **dew**] a common image for God's grace or mercy. **Tilth**] tilled land (*OED* 4).

His Mother was a Virgin: how could come
 A birth so great, and from so chaste a womb!
 His cradle was a manger; Shepherds see
 50 True faith delights in poore simplicitie.
 He pres'd no grapes, nor prun'd the fruitfull vine,
 But could of water make a brisker wine. *agreeably sharp . . . to the taste (OED brisk 4)*
 Nor did he plow the earth, and to his Barne
 The harvest bring, nor thresh, and grind the Corne.
 Without all these Love could supply our need;
 And with five Loaves, five thousand Hungers feed.
 More wonders did he, for all which suppose
 ow he was crown'd, with Lilly, or with Rose?
 The winding Ivy, or the glorious Bay,
 60 Or mirtle, with the which *Venus*, they say,
 Girts her proud Temples? Shepherds none of them
 But wore (poore head) a thorny Diadem.
 Feet to the Lame he gave, with which they run
 To worke their Surgeons last destruction.
 The blind from him had eyes; but us'd that light
 Like Basyliques to kill him with their sight.
 Lastly he was betray'd (ô sing of this)
 How Love could be betray'd! 'twas with a kisse.
 And then his Innocent hands, and guiltlesse feet
 70 Were nayl'd unto the Crosse, striving to meet
 In his spread armes his spouse, so mild in showe
 He seem'd to court th' Imbraces of his foe.
 Through his pearc'd side, through which a spere was sent,
 A torrent of all flowing Balsame went.
 Run *Amarillis* run: one drop from thence
 Cures thy sad soule, and drives all anguish hence.
 Goe sunburnt *Thestylis*, goe, and repaire
 Thy beauty lost, and be againe made faire.
 Love-sick *Amyntas* get a *Philtrum* here, *philtre, magic drug*
 80 To make thee Lovely to thy truly deare.
 But coy *Licoris* take the Pearle from thine, *Pearle i.e., tear-drop*
 And take the bloodshot from *Alexis* eyne.
 Weare this an Amulet 'gainst all Syrens smiles,
 The stings of snakes, and Teares of Crocodiles.
 Now Love is dead: Oh no, he never dyes;
 Three dayes he sleepe, and then againe doth rise
 (Like faire *Aurora* from the Easterne Bay)
 And with his beams drives all our clouds away:
 This pipe unto our flocks, this sonnet get. *song, esp. love-song*
 90 But hoe, I see the Sun ready to set,
 Good night to all; for the great night is come;
 Flocks to your folds and shepherds hye you home!
 To morrow morning, when we all have slept,
Pan's Cornet's blowne, and the great *Sheepshears* kept.

52 of water make . . . wine] Christ's first miracle, at a marriage feast in Cana (John 2.1-11). **56 five Loaves]** In another miracle, Christ fed 5,000 people with five loaves and two fishes (Matthew 14.13-21, Mark 6.31-44, Luke 9.10-17, John 6.5-15). **62 thorny Diadem]** the crown of thorns with which the soldiers mocked Christ during his Passion (Matthew 27.29, Mark 15.17, John 19.2, 5). **66 Basyliques]** basilisk, a mythical monster that could kill people with its gaze. **68 a kisse]** with which Judas identified Jesus to his captors (Matthew 26.47-50, Mark 14.43-45, Luke 22.47-48). **71 his spouse]** the body of the faithful, or the Church. **74 Balsame]** a healing balm. But when a soldier pierced the side of the crucified Christ, only blood and water poured out (John 19.31-7). **81-2 i.e.** End both your reluctance and your lover's sleepless suffering. **91 great night]** i.e. the Last Judgment. **94 Sheepshears]** sheepshear's, the shearing-feast is.

228 THOMAS RANDOLPH AN ECLOGUE ON THE PALILIA ON COTSWOLD HILLS

One of the complimentary pieces in *Annalia Dubrensis* (1636), a collection by various hands celebrating an annual festival of games set up in the Cotswold Hills c. 1612 by Robert Dover, captain and attorney. Reprinted in Randolph's *Poems* (1638). The text below follows *Annalia*.

An Eglogve on the Palilia And Noble Assemblies revived on *Cotswold Hills*, by Mr. ROBERT DOVER

Collen, Thenot.

Collen. What Clod-pates *Thenot* are our Brittiſh ſwaines?
 How lubber-like they loll upon the Plaines,
 No life, no ſpirit in um! Every Clowne,
 Soone as hee layes his Hooke and Tarbox downe,
 That ought to take his Reed, and chant his Layes,
 Or nimblie run the windings of the *Maze*,
 Now gets a Bush to roame himſelfe, and ſleepe,
 Tis hard to know the Sheeheard from the ſheepe:
 And yet me-thinks our *English* paſtures bee
 As flowery as the Lawnes of *Arcadye*,
 Our Virgins bliſſe as theirs, nor can proud *Greece*
 Boaſt purer Aire, nor ſheare a finer fleece. 10

Thenot. Yet view their out-ſide *Collen*, you would ſay,
 They have as much brawne in their necks, as they
 Faire *Tempe* braggs of luſtie Armes, that ſwell
 With able ſinews, and might hurle as well
 The weightie Sledge; their Leggs, and Thighs of bone,
 Great as *Coloſſus*, yet their ſtrengths are gone;
 They looke like yonder man of wood that ſtands
 To bound the limits of the Pariſh lands: 20
 Doſt thou ken *Collen*, what the cauſe might bee
 Of ſuch a dull, and generall *Lethargie*?

Collen. Swaine! with their ſports, their ſoules were tane away,
 Till then they all were active; every day
 They exerciſ'd to weild their limbes, that now
 Are numb'd to every thing, but flaile, and Plowe.
 Early in *May* up got the lolly route,
 Cal'd by the Larke, and ſpread the fields aboute:
 One, for to breath himſelfe, would courſing bee
 From this ſame Beech, to yonder Mulberie;
 A ſecond leapt, his ſupple nerves to trie,
 A third, was practicing his Melodie;
 This, a new Iigg was footing; Others, were
 Buſied at waſtling, or to throw the Barre;
 Ambitious which ſhould beare the bell away,
 And kiſſe the Nut-browne-Lady of the Maie:
 This ſtirr'd 'um up, a lolly Swaine was hee,
 Whom *Pegg* and *Susan*, after victory,
 Crown'd with a Garland they had made, beſet
 With Dazies, Pincks, and many a Violet,
 Cow-ſlipp, and Gilliflowre; Rewards, though ſmall,
 Encourage vertue: But if none at all
 Meete her, ſhee languisheth, and dies, as now,
 Where worth's denied the honour of a bough;
 And, *Thenot*, This the cauſe I read to bee,
 Of ſuch a dull, and generall *Lethargie*:
Thenot. Ill thrive the Lowt, that did their mirth gaine-ſay,

4 **Tarbox**] container for the tar uſed to dreſs ſheep's wounds. 13-20 Unclear conſtruction but obvious meaning: today's English ſhepherds are muscular, but lack the energy and athletic ſpirit of thoſe of ancient Greece. 17 **Sledge**] ſledge-hammer, thrown as a ſport. 18 **Coloſſus**] the giant ſtatue of the Titan Helios ſtraddling the ancient harbour of Rhodes. 19-20 **man ... lands**] wooden figure of a watchman marking the pariſh boundary. 34 **throw the Barre**] a traditional country game, with a bar or rod deſigned for the purpoſe. 35 **beare the bell**] lead (like the bell-wether of a flock), hence come firſt, win. 44 **bough**] ?wreath or chaplet; ?bow, honour or obeiſance.

- Wolves haunt his flocks, that tooke those sports away.
Collen. Some melancholly Swaines about have gone,
 50 To teach all Zeale their owne Complection.
 Choler they will admit sometimes, I see;
 But Fleagme, and Sangvine, no Religions bee;
 These teach that Dauncing is a *Iezabell*,
 And Barley-breake, the ready way to Hell,
 The Morrice, *Idolls*; Whitson-ales can bee
 But profane Reliques of a *Iubilee*:
 These in a Zeale, t'expresse how much they doe
 The Organs hate, have silenc'd Bagg-pipes too,
 And harmlesse May-poles, all are rail'd upon,
 60 As if they were the Towers of *Babilon*:
 Some thinke not fit, there should be any sport
 I' the Citie, Tis a dish proper to'th Court; *bourgeoisie, hence all common people*
 Mirth not becomes 'um, let the sawcie swaine *'em, them*
 Eate Beefe, and Bacon, and goe sweate againe,
 Besides, what sport can in their pastimes bee
 When all is but ridiculous fopperie.
Thenot. Collen! I once the famous *Spaine* did see,
 A Nation glorious for her Gravitie, *proud (OED 1)*
 Yet there an hundred Knights, on warlike Steedes
 70 Did skirmish out a fight, arm'd but with Reeds,
 At which a Thousand Ladies Eies did gaze:
 Yet was no better, then our Prison base.
 What is the Barriers, but a Courtly way *jousting, tilting*
 Of our more downe right sport, the Cvdgell-play? *simple, humble*
 Foote-ball with vs, may bee with them, *Baloone*;
 As they at Tilt, so wee att *Quintain* runne, *the target in tilting (on horse or foot)*
 And those old-pastimes relish best with mee,
 That have least Art, and most Simplicitye.
Collen! They say, at Court there is an Art,
 80 To dance a Ladies honor from her hart;
 Such wiles poore Sheephards know not, all their sence
 Is dull to any thing, but Innocence:
 The Country Lasse, although her Dance bee good,
 Stirs not an others *Galliard* in the Blood;
 And yet their sports by some contrould have bin,
 Who thinke there is no mirth, but what is Sin.
 O might I but their harmlesse Gambolls see
 Restor'd unto an ancient Libertye,
 Where spottlesse daliance traces ore the *Playnes*, *innocent*
 90 And harmlesse *Nimphes* jet it with harmlesse *Swaynes*.
 To see an age againe of Innocent Loves
 Twine close as Vines, yet kisse as chast as Doves.
 Me thinks I could the *Thracian* Lyre have strung,
 Or tun'd my *Whistle* to the *Mantuan* song. *pipe*

50 Zeale] a word specially associated with the Puritans. The Puritan opposition to traditional rural sports is also attacked in, e.g., Jonson's play *The Sad Shepherd*. **Complection**] constitution, as determined by the four humours (see 51-2n). **51-2** Of the humours, choleric or yellow bile was said to induce anger and domination, while phlegm made a person relaxed and contented, and blood (whence **Sangvine**: Lat. *sanguis*, blood) spirited and sociable. **53 Iezabell**] wife of King Ahab; associated with idolatry, persecution of prophets, finery and promiscuity (1 Kings 18.4 etc., 2 Kings 9.30-37). **54 Barley-breake**] a popular rustic game. **Hell**] part of the ground in this game. **55 Morrice**] morris-dance. **Whitson-ales**] parish festivities at Whitsuntide (seventh Sunday after Easter). **56 Iubilee**] a joyful celebration or revel: perhaps suggesting the Roman Catholic jubilee, which (though not festive) would be anathema to the Puritans. **58 Organs**] characterizing high-church or episcopal worship, hence hated by Puritans. **60 Babilon**] Biblically an evil power, captor and destroyer of Jerusalem (2 Kings 25). Its **Towers**, conflated with the Tower of Babel, exemplified sinful pride. **70 a fight, arm'd but with Reeds**] the *juego de cañas*, a Spanish sport using reeds for combat instead of lances. **72 Prison base**] or prisoners' base, a popular rural game. **75 Foote-ball**] Then considered a vulgar, rowdy game. **Baloone**] a game where a leather ball is driven with wooden pieces. **84** Does not sexually provoke her partner. **Galliard**] a dance. **89 traces**] passes, moves; (especially) dances. **93 Thracian**] Orpheus lived in Thrace. **94 Mantuan**] Virgil hailed from Mantua.

- Collen.* Then tune thy *Whistle Boy*, and string thy Lyre,
That age is come againe, thy brave desire
Pan hath approv'd; *Dauncing* shall bee this yeare
Holy, as is the motion of a *Spheare*.
- Thenot.* *Collen!* With sweeter breath *Fame* never blew
Her sacred *Trump*, if this good newes bee true! report (personified)
- Collen.* Know'st thou not *Cotswold-hils*. 100
- Thenot.* Through all the land,
No finer wooll runnes through the *Spinsters* hand.
But silly *Collen*, ill thou do'st devine,
Can'st thou mistake a *Bramble*, for a *Pine*?
Or thinke this Bush a *Cedar*? or suppose
Yon *Hamlet* where to sleepe each Sheapheard goes
In circuit, buildings, people, power, and name extent, ambit
Equals the *Bow-string'd* by the silver *Thame*?
Aswell thou maiest, their *Sports* with ours compare,
As the soft wooll of Lambes, with the Goats haire. 110
- Collen.* Last evening Lad, I met a noble *Swayne*,
That spurr'd his spright-full *Palfrey* ore the playne:
His head with Ribbands crown'd, and deck't as gay
As any Lasse, upon her Bridall day.
I thought (what easie faiths we *Sheepheards* prove!) evince, exhibit
This, not the Bull, had beene *Europaes* love.
I ask't the cause, they tould mee this was hee,
Whom this dayes Tryumph crown'd with victory.
Many brave Steeds there were, some you should finde
So fleete, as they had bin sonnes of the winde. 120
Others with hoofes so swifte beate ore the race,
As if some Engine shot 'um to the place. machine
So many, and so well wing'd Steeds there were,
As all the broode of *Pegasus* had bin there,
Rider and horse could not distinguish'd bee,
Both seem'd conjoyn'd, a *Centaures Progeny*.
A numerous troupe they were, yet all so light,
Earth never groon'd, nor felt 'um in their flight. groaned
- Such Royall pastimes *Cotswold* mountaines fill,
When Gentle-swaines visit her glorious Hill: 130
Where with such packs of *Hounds*, they hunting go,
As *Cyrus* never woon'd his *Bugle* too; wound, blew on; to
Whose noise is muscally, and with full cries,
Beat's ore the Field's, and echoes through the skies.
Orion hearing, wish'd to leave his *Spheare*;
And call his *Dogge* from heaven, to sport it there.
Watt though he fled for life, yet joy'd withall,
So brave a *Dirge* sung forth his Funerall.
Not *Syrens* sweetlier rill: *Hares*, as they flie, sing, trill
Looke backe, as glad to listen, loth to die. 140
- Thenot.* No doubt, but from this brave *Heroicke* fire
In the more noble hearts, sparkes of desire
May warme the colder *Boores*, and emulous strife, competition, rivalry
Give the old mirth, and Innocence a new life;
When thoughts of *Fame* their quickned soules shall fill,

97 Pan] King Charles I. motion of a Spheare] In the Ptolemaic system, the heavenly bodies were set in concentric crystalline spheres, which made celestial (hence Holy) music as they turned. 108 the Bow-string'd] There is a bend in the Thames west of the old City of London. 111-12 Uses the idiom of chivalric romance in a pastoral context, recalling the opening of Spenser's *FQ*: 'A Gentle Knight was pricking on the plaine'. 116 Zeus or Jupiter courted Europa in the shape of a bull. But the 'Swayne' resembles Zeus in the god's true shape. 121 race] racing-ground (*OED* race n¹6d). 130 Gentle-swaines] gentlemen, persons of proven lineage and income. The Cotswold Games were organized by the upper orders to inspire their social inferiors. (See 141-4). 132 Cyrus] prob. the younger Cyrus (d. 401 BCE), Persian leader and general, and a celebrated hunter (Xenophon, *Anabasis* 1.9). 135-6 Orion] a great hunter, transformed to a constellation, with Canis Major and Canis Minor (Greater and Lesser Dogs, the former with the dog-star Sirius) as his hunting dogs. 137 Watt] hare or rabbit, especially as the prey of hunters.

- At ev'ry glauce that shewes vm *Cotswold Hill*.
Collen. There Shepheard, there the solem-games bee plaide,
 Such as great *Theseus* or *Alcides* made, *Alcides: Hercules*
 Such as *Apollo* wishes hee had seene,
 And *love* desires, had his invention beene.
 The *Nemæan* and the *Isthmian* pastimes still,
 Though dead in *Greece*, surviue on *Cotswold Hill*.
Thenot. Happy oh hill! The gentle graces nowe
 Shall tripp ore Thine, and leave *Citherons* browe,
Pernassus Clift shall sinke below his spring,
 And every *Muse* shall on thy front'let sing; *forehead, brow*
 The Goddesses againe, in strife shall bee,
 And from mount *Ida*, make appeale to thee: *from: abandoning, instead of thee*
Olympus pay the homage; and in dread,
 The aged *Alpes* shall bow his snowie head:
Flora with all her store thy Temples Crowne,
 Whose height shall reach the starres; gods looking downe,
 Shall blesse the Incence that thy flowers exhale, *scent*
 And make thee both a Mountaine, and a Vale.
 How many Ladies on thy Topp shall meete,
 And presse thy Tresses with their Od'rous feete, *Tresses i.e., the grass; sweet-scented*
 Whose Eyes, when wondring men see from afarre,
 They'le thinke the heaven and each of them a starre. *thee*
 But gentle *Collen* say, what god or man
 Fame wee for this great worke, *Daphnis*, or *Pan*? *celebrate, praise*
Collen. *Daphnis* is dead, and *Pan* had broke his Reed,
 Tell all your Flocks 'tis Ioviall *DOVER*'s deede.
 Behold the Shepherds in their Ribbands goe;
 And shortly, all the Nimphe shall weare 'um too;
 Amaz'd to see such Glorie met together,
 Blesse *DOVER*'s Pipe, whose musicke call'd 'um hether.
 Sport you, my Rams, at sound of *DOVERS* name;
 Bigg-bellied Ewes, make hast to bring a Lambe
 For *DOVERS* fould; Goe maides, and Lillies get,
 To make him up a glorious Coronet.
 Swaines keepe his Holy-day; and each man sweare
 To *Saint* him in the *Shepherds Kalender*.

229 THOMAS RANDOLPH A DIALOGUE BETWIXT A NYMPH AND A SHEPHERD

From Randolph's *Poems with the Muses Looking-glasse: and Amyntas* (1638).

A Dialogue betwixt a Nymph and a Shepheard.

Nymph. Why sigh you swain? this passion is not common;

Is't for your kids, or Lambkins?

Shepheard. For a woman.

Nymph. How faire is shee that on so sage a brow

Prints lowring looks?

Shepheard Iust such a toy as thou.

Nymph. Is shee a maid?

Shepheard. what man can answer that?

Nymph. Or widdow?

150 Jove wishes he had thought of the idea. 151 Nemea and the Isthmus of Corinth held celebrated games in ancient Greece. 154 *Citheron*] The Graces conventionally dwell on Olympus. Randolph transfers them to a hill sacred to Cytherea or Venus, following Spenser's solecism (*FQ* 3.6.29), though the actual Mt Cythaeron was sacred to Zeus (Jupiter) and the Muses. 155 *his spring*] The Castalian spring beside Mt Parnassus. 157-8 Alluding to the Judgement of Paris: while dwelling as a shepherd on Mt Ida, the Trojan prince was called to judge the beauty of Hera (Juno), Athena (Minerva) and Aphrodite (Venus). 161 *Flora*] the goddess of spring and flowers. 164 *both ... Vale*] as tall as a mountain but as gentle and fertile as a valley. 170 *Daphnis*] a legendary shepherd-poet, the subject of Theocritus I. 4 *toy*] ?pet, darling. *OED toy* 8a, 1st cit. 1822 for this affectionate, non-pejorative use.

Shepherd. No.
Nymph. what then?
Shepherd. I know not what.
 Saint-like she lookes, a *Syren* if shee sing.
 Her eyes are starres, her mind is every thing.
Nymph. If shee be fickle, *Shepherd* leave to woove,
 Or fancy mee.
Shepherd. No, thou art woman too.
Nymph. But I am constant.
Shepherd. Then thou art not faire.
Nymph. Bright as the morning.
Shepherd. Wavering as the Ayre.
Nymph. What grows upon this cheeke?
Shepherd. A pure Carnation.
Nymph. Come tast a kisse.
Shepherd. O sweet, ô sweet Temptation!
Chorus. Ah Love, and canst thou never loose the feild?
 Where *Cupid* layes a seige, the towne must yeild.
 Hee warmes the chiller blood with glowing fire, ?(even) the colder kind of
 And thaws the Icy frost of cold desire.

10

230 JOHN MILTON LYCIDAS

A lament for Edward King, Milton's contemporary at Cambridge, drowned at sea in August 1637. Composed in November 1637 and first published in a collection of Latin and English memorial poems, *Justa Edovardo King naufragio* (Cambridge, 1638). Division of verse-paragraphs modified.

In this Monody the Author bewails a learned Friend, unfortunately drown'd in his Passage from *Chester* on the *Irish* Seas, 1637. And by occasion foretels the ruine of our corrupted Clergy then in their height.

Yet once more, O ye laurels, and once more,
 Ye myrtles brown, with ivy never-sere, *never withering, evergreen*
 I come to pluck your berries harsh and crude,
 And with forc'd fingers rude
 Shatter your leaves before the mellowing yeare.
 Bitter constraint, and sad occasion deare *severe, grievous*
 Compells me to disturb your season due:
 For Lycidas is dead, dead ere his prime,
 (Young Lycidas!) and hath not left his peere.
 Who would not sing for Lycidas? he knew 10
 Himself to sing, and build the lofty rhyme.
 He must not flote upon his watry biere
 Unwept, and welter to the parching wind *roll, toss; drying, shrivelling*
 Without the meed of some melodious tear. *reward, tribute*
 Begin then, Sisters of the sacred well
 That from beneath the seat of Jove doth spring;
 Begin, and somewhat loudly sweep the string:
 Hence with deniall vain, and coy excuse.
 So may some gentle Muse *noble, generous*
 With lucky words favour my destin'd urn,
 And as he passes, turn 20
 And bid fair peace be to my sable shroud. *black*

1 Yet once more] Milton has eight earlier poems of lament for various people. **1-2 laurels ... myrtles ... ivy]** associated respectively with poetry, love and learning. **5 the mellowing yeare]** summer, when the berries will ripen. King died an untimely death. **8 prime]** The context revives the word's latent metaphor of springtime. **10 Who would not sing]** Echoes Virgil X.3. **10-11** King left behind some Latin verses. **12-3 watry ... parching]** The contrast anticipates other disturbing paradoxes: see 119. **15-16 Sisters]** the Muses. **sacred well]** Hippocrene, at the foot of Mount Helicon, sacred to the Muses. **seat of Jove]** Helicon also had an altar to Zeus or Jupiter. Poetry is endowed with the highest divine origin, foreshadowing the 'heavenly Muse' Urania in *Paradise Lost*. **20 lucky]** (a) of good omen (b) fortuitous, obtained by happy chance. **destin'd urn]** i.e. containing his ashes. **destin'd]** fated. **21 he]** presumably a poet favoured by the Muse (19).

For we were nurst upon the self-same hill,
 Fed the same flock, by fountain, shade, and rill;
 Together both, ere the high lawns appear'd
 Under the glimmering eye-lids of the morn,
 We drove a-field, and both together heard *took our flocks*
 What time the gray-fly winds her sultry horn,
 Batt'ning our flocks with the fresh dews of night, *feeding to advantage, fattening*
 Oft till the ev'n-starre bright *evening star*
 30 Toward heav'ns descent had slop'd his burnisht wheel.
 Mean while the rurall ditties were not mute
 Temper'd to th' oaten flute: *modulated, attuned*
 Rough Satyres danc'd, and Fauns with cloven heel
 From the glad sound would not be absent long,
 And old Dametas lov'd to heare our song.
 But oh the heavy change, now thou art gone,
 Now thou art gone, and never must return!
 Thee shepherds, thee the woods, and desert caves *deserted, empty*
 40 With wild thyme and the gadding vine oregrown, *straggling, spreading*
 And all their echoes mourn.
 The willows and the hasil-copses green *hazel*
 Shall now no more be seen
 Fanning their joyous leaves to thy soft layes. *waving, fluttering*
 As killing as the canker to the rose,
 Or taint-worm to the weanling herds that graze, *an intestinal worm in cattle;*
 Or frost to flowers that their gay wardrobe wear, *[newly-weaned*
 When first the white-thorn blowes; *i.e., in spring*
 Such, Lycidas, thy losse to shepherds eare.
 50 Where were ye Nymphs, when the remorselesse deep
 Clos'd ore the head of your lord Lycidas?
 For neither were ye playing on the steep, *slopes*
 Where the old Bards the famous Druids lie,
 Nor on the shaggy top of Mona high, *wooded*
 Nor yet where Deva spreads her wisard stream: *magical, enchanted*
 Ah me, I fondly dream!
 Had ye been there – for what could that have done?
 What could the Muse her self that Orpheus bore,
 The Muse her self, for her enchanting sonne?
 60 Whom universall nature did lament,
 When by the rout that made the hideous rore *crowd, band*
 His goary visage down the stream was sent,
 Down the swift Hebrus to the Lesbian shore.
 Alas! what boots it with uncessant care *profits, avails*
 To tend the homely slighted shepherds trade,
 And strictly meditate the thanklesse Muse? *rigorously*
 Were it not better done as others do,
 To sport with Amaryllis in the shade,

23 the self-same hill] i.e., Cambridge. 25 high lawns] upland pastures, lit up only after the sun has climbed some distance. 28 gray-fly] cockchafer, a kind of beetle. winds her ... horn] buzzes or drones. sultry] suggests the hot mid-day. 31 wheel] Hesperus, the evening-star, is not commonly presented as driving a chariot. 34 Satyres ... Fauns] ?the younger members of the Cambridge community; ?rustics and the non-academic 'town'. 36 Dametas] presumably a teacher or tutor, perhaps William Chappell. 44 An Orphic touch, anticipating 58. 50-55 Echoes Theocritus I.66-9, Virgil X.9-12. 53 Where ... Druids lie] Probably Kerig i Druidion or 'Druids' Stones' in Denbighshire. This and the following places are on or near the Welsh coast, off which King was drowned. 54 Mona] the island of Anglesey, off the Welsh coast; associated with the Druids (Drayton, *Poly-olbion* IX.417-29). 55 Deva] the river Dee, thought to be enchanted because the shifting of its fords supposedly had prophetic implications for the land (Drayton, *Poly-olbion* X.200-210). 58 the Muse] Calliope, the Muse of epic, Orpheus' mother. 61-2 Orpheus was torn to pieces by Thracian women in their Bacchanalian orgies when, distracted by grief for his wife Eurydice, he ignored their advances. 63 Hebrus] a river in Thrace. The Bacchantes threw Orpheus' severed head into this stream, which carried it across the Aegean Sea to the island of Lesbos. 66 meditate the ... Muse] compose or practise poetry, after Virgil I.2, VI.8. 68-9 Amaryllis, Neera] conventional names of shepherdesses: Amaryllis repeatedly in Theocritus and Virgil, Neera in Virgil III.3 and elsewhere including Tibullus, whose Elegy III.ii.11-12 refers to her tangled hair. Here, standing for sensual and worldly pleasures.

Hid in the tangles of Neera's hair? Fame is the spurre that the clear spirit doth raise, (That last infirmitie of noble mind) To scorn delights, and live laborious dayes; But the fair guerdon where we hope to find, And think to burst out into sudden blaze, Comes the blind Furie with th' abhorred shears, And slits the thin-spun life; But not the praise, Phebus repli'd, and touch'd my trembling eares. Fame is no plant that growes on mortall soil, Nor in the glistening foil Set off to th' world, nor in broad rumour lies; But lives, and spreads aloft by those pure eyes And perfect wnesse of all-judging Jove: As he pronounces lastly on each deed, Of so much fame in heav'n expect thy meed.	<i>pure-minded, lofty</i>	70
Oh fountain Arethuse, and thou honour'd floud, Smooth-sliding Mincius, crown'd with vocall reeds; That strain I heard was of a higher mood. But now my oat proceeds, And listens to the herald of the sea That came in Neptunes plea. He ask'd the waves, and ask'd the felon winds, What hard mishap hath doomed this gentle swain? And question'd every gust of rugged wings, That blowes from off each beaked Promontorie: They knew not of his storie; And sage Hippotades their answer brings, That not a blast was from his dungeon stray'd; The aire was calm, and on the level brine Sleek Panope with all her sisters play'd: It was that fatall and perfidious bark, Built in th'eclipse, and rigg'd with curses dark, That sunk so low that sacred head of thine.	<i>gold or silver leaf, setting for a jewel broadcast, widespread</i>	80
Next Chamus (reverend sire) went footing slow, His mantle hairie, and his bonnet sedge, Inwrought with figures dim, and on the edge Like to that sanguine flower inscrib'd with wo; Ah! who has reft (quoth he) my dearest pledge? Last came, and last did go, The Pilot of the Galilean lake, Two massie keyes he bore of metalls twain, (The golden opes, the iron shuts amain)	<i>defence guilty, offending</i>	90
	<i>projecting his: Lycidas'; history defence</i>	
	<i>ship fitted with sails</i>	100
	<i>patterned, embroidered</i>	
	<i>firmly, with full force</i>	110

75-6 Conflating the Furies (Erinyes), spirits of retribution, with their allies and controllers the Fates (Moirae or Parcae), who determine the span of human life. Atropos, the third Fate, cuts the thread of life, spun by Clotho and measured by Lachesis. **blind**] suggests further conflation with the Graeae, who had one eye and one tooth among them. 77 **Phebus**] Apollo, god of poetry. **trembling**] (a) resonating (to Phoebus' voice) (b) quivering in rapture or ecstasy. 78-84 Distinguishing true fame, determined by merit and heavenly reward, from mere worldly acclaim. 85 **Arethuse**] Arethusa, a fountain in Ortygia off the coast of Sicily. Virgil X.1 invokes its nymph as the muse of pastoral poetry. 86 **Mincius**] Virgil's native river, hence sacred to pastoral. See Virgil VII.13 and Georg. III.14, which mention reeds or sedge on its banks. **vocall reeds**] Conflating the plant with both shepherd's pipe and poet's reed-pen. 89 **herald of the sea**] Triton, son of Poseidon or Neptune, so called because of his trumpet shaped from a shell. 96 **Hippotades**] Aeolus, god of winds. 97 **dungeon**] Aeolus imprisoned the winds in caverns beneath the mountains (Virgil, *Aen.* I.52-63). 99 **Panope**] one of the fifty Nereids or daughters of the sea-god Nereus. 101 **th'eclipse**] traditionally an inauspicious time, heralding disaster. 103 **Chamus**] the river Cam, hence Cambridge University. 104 **hairie**] Presumably referring to the trees on the banks, though Carey suggests 'the fur of the academic gown'. 106 **flower inscrib'd with wo**] the hyacinth, sprung from the blood of Apollo's beloved Hyacinthus. Its streaks were read as the Greek exclamation of mourning AI, expressing Apollo's grief at the death. 107 **pledge**] (a) promise, hope (b) also (following Spenser) offspring (of the 'sire', 103). 109 **Pilot of the Galilean lake**] St Peter, originally a fisherman on Lake Galilee. 110 **keyes**] of heaven, entrusted to Peter by Christ (Matthew 16.19).

- He shook his mitred locks, and stern bespake,
 How well could I have spar'd for thee, young swain,
 Enough of such as for their bellies sake
 Creep and intrude and climbe into the fold?
 Of other care they little reckoning make,
 Then how to scramble at the shearers feast,
 And shove away the worthy bidden guest.
 Blind mouthes! that scarce themselves know how to hold
 120 A sheephooke, or have learn'd ought else the least
 That to the faithfull herdsmans art belongs!
 What recks it them? what need they? they are sped;
 And when they list their lean and flashie songs
 Grate on their scannel pipes of wretched straw,
 The hungry sheep look up, and are not fed,
 But swoln with wind, and the rank mist they draw,
 Rot inwardly, and foul contagion spread:
 Besides what the grimme wolf with privy paw
 Daily devoures apace, and little said.
 130 But that two-handed engine at the doore,
 Stands ready to smite once, and smites no more.
 Return, Alpheus, the dread voice is past
 That shrunk thy streams; return, Sicilian Muse,
 And call the vales, and bid them hither cast
 Their bells, and flowrets of a thousand hues.
 Ye valleys low, where the mild whispers use
 Of shades and wanton winds and gushing brooks,
 On whose fresh lap the swart starre sparely looks,
 Throw hither all your quaint enammell'd eyes,
 140 That on the green turf suck the honied showres,
 And purple all the ground with vernall flowers.
 Bring the rathe primerose that forsaken dies,
 The tufted crow-toe, and pale gessamine,
 The white pink, and the pansie freakt with jeat,
 The glowing violet,
 The musk-rose, and the well-attir'd wood-bine,
 With cowslips wan that hang the pensive head,
 And every flower that sad embroidery wears:
 Bid Amaranthus all his beauty shed,
 150 And daffadillies fill their cups with tears,
 To strew the laureat herse where Lycid lies.
 For so to interpose a little ease,
 Let our frail thoughts dally with false surmise;
 Ay me! whil'st thee the shores and sounding seas
 Wash farre away, where ere thy bones are hurl'd,

given up instead of you

the least other thing

*[thriving
 concerns, matters to; successful,
 wish; poor, scanty; insipid, trivial
 thin, shrivelled*

stealthy

*bell-shaped flowers
 resort, frequent*

shines little or not at all

*of springtime
 early*

*wild hyacinth; jasmine
 flecked, variegated; jet, black*

adorned

bring some relief to our grief

112 mitred] The mitre is a bishop's headgear. The earliest bishop-like Church functionaries were Timothy and Titus. But as Christ entrusted his church to St Peter (Matthew 16.18), he might be considered the first bishop (of Rome). Remarkable for the Puritan Milton to invoke him. He seems to represent a lost, ideal bishophood, unlike the degenerate episcopacy he condemns in 113-31. His tirade recalls 2 Peter 2. **115 Cf.** John 10.1-2. **119 Blind mouthes]** *Episkopos* (bishop) literally means 'one who sees' (supervisor), so **blind** indicates a sad failure of role. **mouthes]** suggests greed. **120 sheephooke]** the original of the bishop's crozier. The priestly metaphor of 'pastoral care' is prominent in this passage. **126 wind ... mist]** i.e. empty rhetoric. **126-7** As in sheep-rot, a liver disease in sheep. **128 grimme wolf]** the Catholic Church, especially its proselytizing agents the Jesuits: the arms of their founder, St Ignatius Loyola, include two grey wolves. **130 two-handed engine]** Many explanations, none conclusive and some tenuous. Clearly a retributive mechanism, perhaps a version of the sword of God, esp. the two-edged sword of Rev.1.16, 19.15. **at the doore]** at hand, imminent. **132 Alpheus]** river in Arcadia, hence symbolic of pastoral poetry. **133 Sicilian Muse]** the pastoral muse: see Virgil IV.1. **138 swart starre]** the dog-star Sirius, rising with the sun in the hottest summer. **swart]** blackened by heat. **139 enammell'd eyes]** Flowers: a conceit going back to Sidney (*New Arcadia*, Bk.I, ed. Skretkovicz 11.1). **149 Amaranthus]** To which Watson's Amyntas was transformed in grief for Phillis: cited by Spenser, *FQ* III.vi.45. **151 laureat]** adorned with laurels, befitting a poet. **153 false surmise]** Imagined conceits, delusions – like the pathetic fallacy of weeping flowers, or simply the prospect of decking King's hearse with flowers, as his body was never found. **154 shores]** cannot literally 'wash away' a body. Perhaps ?the sea bounded by shores; or ?currents, streams (cf. *shore* OED n⁴, a sewer or channel). The Trinity MS originally had 'floods'.

Out of *Salomon's* sacred marriage song.

My beloved spake and said unto mee, rise up my love, my Dove, my faire one, and come away; for loe the winter is past, the raine is over and gone: the flowers appeare on the earth, the time of singing of birds is come, and the voice of the Turtle is heard in our Land. The figtree putteth forth, etc. Turtle turtle dove

Doe I mistake? or from Elyzium cleare bright, luminous
 My life's call doe I heare?
 Sister arise, and harnessse thy sweet paire
 Of Doves, thy selfe more faire;
 Mount and drive hither, here let thy Chariot stop,
 From *Libanus* hie top;
 At thy approach the falling showres doe fly, vanish, cease
 Tempestuous stormes passe by,
 The lightning's quench'd under thy harmlesse feet, sinless
 10 Winter turnes Spring to see't.
 While in the sacred Green, a bow're we see
 Doth spread it selfe for thee.
 The Earth new Turffs it selfe for thee to tread, acquires a new covering of soil
 The straying starrs fresh fields make glad.
 Here with their dams, of Kids th'amazed flocks ?stunned or terrified (by the height),
 Hang on steep sides of Rocks; [dizzy]
 Here as they swim, the wanton Hinds do play
 In the coole streames all day.
 The Lion with the Libard downe is l'ed leopard; laid, lying down
 20 Tame and well governed;
 Each with his Lamb about the Mountaines skip,
 O're Hills they lightly trip.
 By these a spacious brooke doth slowly glide, wide
 Which with a spreading tyde
 Through bending Lilyes, banks of Violets
 From th'hollow Pumice sweats.
 The rivers gently flow, and a still sound
 From mossie Rocks doth bound.
 The sporting fish dance in the christall Mayne,
 30 The Birds sweetly complaine,
 The ayre, if dolefull comforts please, doth ring
 with mournfull murmuring.
 For when the Doves eccho each other's cry
 That sound doth hither fly.
 As they with widowed notes themselves do please, calling to the absent mate
 Just so, our joyes increase.
 No want appeares; th' officious Vine doth stand obliging, dutiful (by offering fruit)
 With bending clusters to our hand.
 Here, thou shalt pick sweet Violets, and there
 40 Fresh Lillyes all the yeare:
 The Apple ripe drops from its stalke to thee,
 From tast of death made free.
 The luscious fruit from the full Figtree shall fruit-laden
 Into thy bosome fall.

3-4 **paire Of Doves**] Assimilates the biblical beloved to Venus, whose chariot was drawn by doves. **6 Libanus**] the Lebanon mountains. **7 falling showres**] Lat. has 'the footsteps (traces) of clouds'. **11-12** Lat. has 'a pavilion [*scena*] appears beneath your tread'. **14 straying starrs**] flowers, like stars that have strayed to earth. **17 Hinds**] Lat. has *himmulei*, young stags. The biblical 'roe or a young hart', used as comparisons for the beloved, become actual animals. **19-20** Lat. has 'The lion with the leopard, king of the green Senirian mountains, both [made] mild'. Senir occurs in Song of Songs 4.8, in the context of 'the mountains of the leopards'. **19 The Lion with the Libard**] Isaiah 11.6. **21 Each, his**] the lion and leopard: in Isaiah 11.6, they consort with lambs, kids and calves. **25 Lilyes**] Lat. *hyacinthos*, which could also mean the fleur-de-lys. **26** springs from the volcanic rock. **27 still**] soft, subdued (*OED* 3). **29 Mayne**] properly the sea, but here obviously the river. **30 complaine**] sing mournfully. Cf. the mournful overtones in the next few lines. **39-40 Lillyes**] Lat. mentions the 'white-fingered privet'. **41-4** Anticipates Marvell's 'The Garden' 33-8, written a few years later. **42** Lat. is more reticent: 'the (taste of its) earlier juice now forgotten'. This is the fruit of innocence, as before the Fall.

Meane while, the Vine no pruning knife doth know,
 The wounded earth no plow.
 The Corne growes green alone, and th'unhurt land
 Doth white with harvest stand.
 The grasse affords a stately bed, the Plane
 Spreads thee to entertaine. *magnificent, luxurious
 play host, offer comfort* 50
 Arabian mists sweat from the gummy tree
 Of Balme, and all for thee;
 Which through the ayre, a rich perfume doe throw,
 Fann'd with each neighb'ring bough.
 Arise my Sister deare, why dost thou stay,
 And spend th'unwilling day? *tedious, dragging on*
 Behold thy harness'd Doves, at thy delay
 Doe sigh, come, drive away.
 Put on, and hither drive thy beauteous paire
 Of Doves, thy selfe more faire. 60

232 CASIMIR SARBIEWSKI THE PRAISE OF A RELIGIOUS RECREATION Translated from the Latin by George Hills

From *The Odes of Casimire Translated by G. H.* (1646). Casimir's Epode III is a palinode or response to Horace's Epode II, matching its structure but introducing a pronounced religious and philosophical note. As generally in Casimir, Neoplatonic and Hermetic elements infuse traditional Christian doctrine.

A Palinode

To the second Ode of the booke of Epodes of Q. H. Flaccus.
 The praise of a Religious Recreation.
 Ode 3. Lib[er]. Epod[on].

But *Flaccus*, now more happy he appears,
 Who, with the burthen of his cares,
 Farre off hath left his father's ground, set free
 From the fierce wrangling Lawyer's fee;
 No scorching heat, nor blasts of Winter *Jove*,
 Doth hurt his fruit, or him can move: *trouble, perturb
 frequent, haunt*
 Hee shuns all strifes, and never doth resort
 The sinfull gates o'th' greedy Court.
 But either doth bewaile those dayes and nights,
 Lost by him in prophane delights;
 Or else retyr'd, strives to collect and find
 The dispers'd flock of's wandring mind;
 Having first fairly pois'd the recompence
 And gaines of a good conscience. *weighed, considered*
 At evening, when the harbinger of night
 The torches of the sky doth light, 10

45-8 As in the Golden Age, when the earth brought forth crops without tilling. 46 wounded] proleptic: the earth that was later wounded (by the plough). 47 growes green] over-literal rendering of 'virent' – grows green, but also simply 'flourishes'. alone] by itself, without tending. unhurt] not wounded by the plough. 49 Plane] ?plain; ? plane tree. 51-2 gummy tree Of Balme] the balsam. Lat. has 'The balsam, whose bark can be cut without injuring it, exudes a Panchaia vapour.' (*Panchaia*, a fabulous island credited with jewels, incense and other riches). and all for thee] Not in the original. 53 a rich perfume] Lat. specifies nuptial perfume, *genialis odor*. 58 sigh] The Lat. is stronger: 'bewail, lament' (*ingemuere*). 60 Lat. directs this call to a 'foreign' or 'exotic sister', *Hospita ... soror*. See 3-4n. 0.1 Palinode] A religious reversal or recantation of a secular (especially amorous or erotic) poem, or a Christian reversal of a pagan poem: here the latter with respect to Horace's Epode. 0.3 Translates Lat. *Laus otii religiosi*, 'Praise of Religious Otium' (roughly, pious leisure). 1 Flaccus] Horace (Quintus Horatius Flaccus). now] in Christian times. more happy] than the man at the start of Horace's Epode II: *Beatus ille*, 'Blessed or happy the man'. 2-3 Unclear translation: the countryman possesses his paternal land free of cares. 5 blasts of Winter Jove] winter thunderbolts (after Horace, Epode II.29). Jove (Zeus, Jupiter) was the god of thunder. 12 Interesting use of a pastoral metaphor within a literal pastoral setting. 15 harbinger] One who goes before an important person to make the place ready: here, lighting lamps (stars) at the approach of night.

How he admires th'immortall rayes breake forth,
 And their bright Orbes, more large then earth; than
 How through his trickling teares, he helps his sight
 20 Unto the open Courts of light,
 Which with thy selfe, ô Christ, thy selfe in pray'r
 He' Adores, t'Eternall life an heire!
 The Starres with golden wheelles are hurried by,
 And let their prostrate exile lye,
 Over whose face, the plenteous teares doe stray,
 Which chase all drowsie sleepe away;
 Assoone as *Phoebus* head begins t'appeare, sun-god, hence the sun
 Lately in *Indus* streames made cleare,
 From depth of soule, lesse then himselfe he lies,
 30 And bends the angry pow'rs with cryes:
 Or when the Sun shines cleare, the aire serene,
 And *Aprill* Festivals begin,
 His eyes, so us'd to Heaven, he downe doth throw,
 On a large prospect here below:
 He views the fields, and wondring stands to see
 In's shade the shining Deitie.
 See how (saies he) each herb with restlesse leaves
 To th' starres doth strive and upward heaves:
 Remov'd from heaven they weep, the field appears
 40 All o're dissolv'd in pious teares:
 The white-flow'r'd Woodbine, and the blushing Rose
 Branch into th'aire with twining boughs;
 The pale-fac'd Lilly on the bending stalke,
 To th' starres I know not what doth talke;
 At night with fawning sighes they'expresse their fears abject, downcast
 And in the morning drop downe teares. i.e., dew
 Am I alone, wretch that I am, fast bound
 And held with heavy weight, to th'ground?
 Thus spake he to the neighbouring trees, thus he
 50 To th'Fountaines talk'd, and streames ran by,
 And after, seekes the great Creator out
 By these faire traces of his foot. trail, steps
 But if a lightsome Country house that's free merry, cheerful
 From care, such as *Luciscus*' be,
 Or *Nemicini*'s, if *Besdan*'s fruitfull field
 Can Grace to his rude table yeild,
 To his plaine board with country dainties set,
 In *August*'s dry and parching heat;
 Even at his dore, under a private shade secluded
 60 By a thick pleasant Poplar made,
 Provision of all sorts expect their guest:
 A shell with salt, pure and the best,
 New bread, for which, 'midst the thin bryars, the Mayd
 Picks Strawberries, and's gladly payd.
 Cheese newly press'd. Close by, the friendly Cann

19 trickling teares] presumably of emotion or rapture: cf. 25. **24** Unclear translation of *Pigrumque linquent exulem*, 'And leave behind the sluggish exiled person' — i.e. the spiritual-minded country-dweller, who would be with the stars but cannot match their pace: hence he weeps (25). Røstvig (I.78) notes that the stars stand for the 'Platonic or Hermetic ... world of pure mind'. **28 Indus]** The rising sun is imagined to have bathed in this eastern river. The original also names the Ganges. **29-30** He humbles himself from the depth of his heart, and placates the powers of retribution with his tears. **30 bends]** makes relent. **35-50** Hermetic note particularly strong in these lines. **35-6 shade ... Deitie]** Contrast added by translator. **37-44** i.e. The flowers originally grew in heaven and are anxious to return there, hence they reach upward with their petals. **52** Recasts Virgil, *Georg.* II.473-4: *Astraea* the goddess of justice planted her last footsteps among shepherds and countrymen, before leaving the corrupt world after the Golden Age. **55 Nemicini]** possessive of Lat. *Nemicinus*. Emended to *Nemicin*'s by Fordoński and Urbański. *Luciscus* and *Nemicinus* may be real persons, perhaps Casimir's associates. **Besdan]** ?Bezdan, in present-day Serbia. **60 pleasant]** suggesting a 'pleasance', a secluded part of a garden. **65 Cann]** vessel (holding drink). The original mentions an amphora or two-handled jug.

With Cup cleane wash'd, doth ready stan'. *stand*
 With me the *Lucrine* dainties will not downe, *go down, be acceptable*
 The Scare, nor Mullet that's well growne;
 But the Ring-dove plump, the Turtle dun doth looke, 70
 Or Swan, the sojourner o'th' brooke;
 A messe of Beanes which shuns the curious pallet;
 The cheerfull and not simple sallet; *cheering, gladdening; salad*
 Clusters of grapes last gathered, that misse *lately, freshly;*
 And nothing owe to th'weighty presse.
 Then after noone he takes a kind of pride
 To th'Hills to walke, or River side,
 And 'midst the pleasant Okes, a shade doth find,
 T'avoyd the blasts o'th' Southern wind;
 To th' darksome shore, by the deep poole he goes,
 And through, with nimble Boat he rowes; 80
 Sometimes the sporting fish, his baite thrown in,
 Hee plucks up with his trembling line.
 Meane while th' spacious woods with ecchoing note
 Doe answer to the Bulls wide throat, *call, voice*
 The shady rivers bleat; the Nightingale
 I'th' bushes chirps her dolefull tale.
 With's hastning pipe the sheapheard drives away
 His focke, which through the thickets stray:
 To which as from the field they passe along,
 Each mower sings by course, his song; *in turn* 90
 O're yeilding furrowes, carts full press'd with corne *weighed down, burdened*
 Groane, and are like to breake the barne. *seem as though they will*
 Our worke once done, we doe not silent sit,
 When knots of our good fellowes meet;
 Nor is our talke prolong'd with rude delay;
 In harmlesse jests we spend the day;
 Jests dip'd in so much salt, which rubbing shall *salt: wit*
 Onely make fresh our cheeks, not gall.
 If that rich churle this had but seen, when hee
 A Country man began to be, 100
 The money which i'th' Ides hee scraped in
 Next month hee'd not put out agen.

233 THOMAS CAREW THE SPRING

First published in Carew's *Poems* (1640). A popular poem, also found in many mss.

Now that the winter's gone, the earth hath lost
 Her snow-white robes, and now no more the frost
 Candies the grasse, or castes an ycie creame *frosts over, coats with ice*
 Vpon the silver Lake, or Chrystall streame:
 But the warme Sunne thawes the benumbed Earth,
 And makes it tender, gives a sacred birth
 To the dead Swallow; wakes in hollow tree

67 Lucrine] from the Lucrine Lake in Campania, famous for its oysters. **68 Scare]** the scarus or parrot-fish: *OED* 1st cit. 1706. **69** Lat. has 'The wax-coloured ring-dove and dark turtle-dove'. **looke]** ?to be expected (cf. *OED* 3c, 6g) or ?sought (cf. *OED* 6d, though this active use of the verb is not recorded). **71 shuns]** Unusual reversal, as in Lat.: the food shuns eaters. **curious pallet** (palate)] fastidious taste. **72 not simple]** i.e. a mixture of many herbs. **73-4** The grapes are served as fruit, not pressed into wine. **73 misse]** escape, do not end up in (the wine-press). The original talks of a heaped serving-dish which 'owes nothing to the market' - i.e. contains only home-grown produce. **85 bleat]** As with Lat. *balant*, unusual for the murmur of a river: not in *OED*. **86 her dolefull tale]** Of Philomela's rape by Tereus, whereupon she was turned into a nightingale. **87 hastning]** hurrying (the flock) on: not in original. **99 that rich churle]** The money-lender Alfius in Horace's Epode II, who praises the country but immediately returns to plying his trade in the city. **101 Ides]** a date in the middle of each month in the Roman calendar. **6 sacred birth]** The migrating swallow was anciently thought to lie in its nest all winter as though dead, and revive in the spring. It was therefore held sacred: Dunlap cites Thomas Browne, *Pseudodoxia Epidemica* 5.23.3. The mss read simply 'second birth'.

The drowzie Cuckow, and the Humble-Bee.
 Now doe a quire of chirping Minstrels bring
 10 In tryumph to the world, the youthfull Spring.
 The Vallies, hills, and woods, in rich araye,
 Welcome the comming of the long'd for May.
 Now all things smile; onely my *Love* doth lowre:
 Nor hath the scalding Noon-day-sunne the power,
 To melt that marble yce, which still doth hold
 Her heart congeald, and makes her pittie cold.
 The Oxe which lately did for shelter flie
 Into the stall, doth now securely lie
 In open fields; and love no more is made
 20 By the fire side; but in the cooler shade.
Amyntas now doth with his *Cloris* sleepe
 Vnder a Sycamoure, and all things keepe
 Time with the season, only shee doth carry
Iune in her eyes, in her heart *Ianuary*.

calmly, placidly

234 THOMAS CAREW TO SAXHAM

From Carew's *Poems* (1640). Saxham in Suffolk was the home of his friend Sir John Crofts.

To Saxham.

Though frost, and snow, lockt from mine eyes,
 That beautie which without dore lyes,
 Thy gardens, orchards, walkes, that so
 I might not all thy pleasures know;
 Yet (*Saxham*) thou within thy gate,
 Art of thy selfe so delicate;
 So full of native sweets, that blesse
 Thy roofe with inward happinesse;
 10 As neither from, nor to thy store
 Winter takes ought, or Spring addes more.
 The cold and frozen ayre had sterv'd
 Much poore, if not by thee preserv'd;
 Whose prayers have made thy Table blest
 With plenty, far above the rest.
 The season hardly did afford
 Course cates unto thy neighbours board,
 Yet thou hadst daintyes, as the skie
 Had only been thy *Volarie*;
 20 Or else the birds, fearing the snow
 Might to another deluge grow,
 The Pheasant, Partiridge, and the Larke,
 Flew to thy house, as to the Arke.
 The willing Oxe, of himselfe came
 Home to the slaughter, with the Lambe,
 And every beast did thither bring
 Himselfe, to be an offering.
 The scalie herd more pleasure tooke,
 Bath'd in thy dish, then in the brooke.
 Water, Earth, Ayre, did all conspire,
 30 To pay their tributes to thy fire,
 Whose cherishing flames themselves divide
 Through every roome, where they deride
 The night, and cold abroad; whilst they
 Like suns within, keepe endlesse day.
 Those chearfull beames send forth their light,

indoors

pleasing

belonging to the place; pleasures, delights

coarse; victuals, food

aviary

nurturing, comforting; disperse

mock, defy

outside

13 all things smile] echoing Virgil VII.55. 22-3 keep Time with] synchronize or agree with. 9-10
 Implies an Eden-like state of perpetual spring. 11 sterv'd] starved, 'Perished with cold' (OED 4).
 21 Partiridge] three-syllable form then current. 29-30 Referring to the four elements.

To all that wander in the night,
 And seeme to becken from aloofe, afar
 The weary Pilgrim to thy roofe;
 Where if refresh't, he will away,
 Hee's fairly welcome, or if stay 40
 Farre more, which he shall hearty find,
 Both from the Master, and the Hinde. servant
 The strangers welcome, each man there welcome offered to the stranger
 Stamp'd on his chearfull brow, doth weare;
 Nor doth this welcome, or his cheere
 Grow lesse, 'cause he staires longer here.
 There's none observes (much lesse repines)
 How often this man sups or dines.
 Thou hast no Porter at the doore
 T'examine, or keep back the poore; 50
 Nor locks, nor bolts; thy gates have bin
 Made onely to let strangers in;
 Vntaught to shut, they doe not feare
 To stand wide open all the yeare;
 Carelesse who enters, for they know, unworried
 Thou never didst deserve a foe;
 And as for theeves, thy bountie's such;
 They cannot steale, thou giv'st so much.

235 WILLIAM STRODE ON WESTWELL DOWNS

From Strode's autograph ms in Corpus Christi College, Oxford. Strode was a member of Oxford University; this poem presents the surrounding countryside.

When Westwell downes I gan to treade
 Where cleanly windes the Greene doe sweepe,
 Methought a Landskipp there was spread
 Here a bush and there a sheepe.
 The pleated wrinkles on the face
 Of waue-swoln Earth did lend such grace i.e., grass blown by the wind
 As shaddowings in Imagrie shading (in painting)
 Which both deceaue and please the Eye.

The sheepe sometimes doe treade a Mase
 By often winding in and in, 10
 And sometimes rounde about they trace,
 Which Milk-maides call a Fairy ring.
 Such Semicircles they haue run,
 Such lines across soe trimly spun neatly, deftly
 That sheapheards learne whenere they please
 A new Geometry with ease.

The slender foode vpon the downe
 As allway euen, allway bare, i.e., the grass
 Which nether spring nor winters frowne evenly cropped by the sheep
 Can ought improue or ought impayre. neither 20
 Such is the barren Eunuchs chin
 Which thus doth euermore begin
 With tender downe to be orecast
 Which never comes to hayre at last.

39 if ... away] If he wishes to leave after refreshing himself. **40 if stay]** i.e., If he wishes to stay. **3 It** looked like a painted landscape. **7 Imagrie]** 'The pictorial elements of a natural scene or landscape' (*OED* 7). **9 treade a Mase]** tread out the shape of a maze by their winding movements. **10 in and in]** 'further and further in' (*OED*). **12 Fairy ring]** A circle of grass differing in colour from the rest: caused by fungi, but here ascribed to the movements of sheep.

Here and there two hilly Crests
 Amidst them hugg a pleasant Greene
 And these are like two swelling brests
 That close a tender Vale betweene.
 Here could I reade or sleepe or play
 30 From early morne till flight of day
 But harke! a Sheepe-bell calls me vp
 Like Oxford Colledg bells to supp.

236 THENOT'S ABODE

One of three poems (all unascrbed) featuring the shepherd Thenot, found in BL MS Harley 6917, a miscellany from early and mid-17-c. Printed here for the first time. Initial capitals standardized.

Thenots Abode:

Come neere and view my pallace how it stands,
 Not built by Architects more curious hands,
 Noe parian stone here sweates to be
 The subiect of mans gorgeous vanitie.
 The watry sedge,
 And relicts of each hedge *remains, scraps, salvage*
 With Cobwebbs interwoven make my Canopy:
 Why then alas doe mightiest potentates
 Robbe wretched silkwormes to adorne their states?
 10 The proudest and exaltedst prince
 When struck by death, he goes away from hence
 To dwell below,
 May he this warning know,
 Wormes from his liuelesse corpes will haue their recompence:
 What though my weake built roofe be ouerthrowne,
 And by some tempests from its rafters blowne,
 So that whole cloudy stormes of rayne
 Upon my mossy pillow powre amayne, *pour*
 I shall not keepe
 20 Accompt, how much I weepe,
 Since with my teares I doe a fresher water dreyne: *drain, drink*
 Nor shall I want my change of coverings,
 The worst outyves the greatest wealth of kings,
 The best in natures Cabinet.
 In cloudy nights my house is arched with Jeatt,
 Otherwise then
 When starres appeare agen,
 My Canopy with twinkling spanglets is besett:
 Nor is my mother Earth so base and poore,
 30 But she can furnish me a gratis floore;
 What need I be so curious then *(a) eager, painstaking (b) probing, inquisitive*
 To search in marble bowelld quarries, when
 From basest Earth
 The richest tooke their birth,
 My floore then which I spurne is the same mould with men:
 What need I then that costly farre fetcht meate *brought from afar, exotic*
 Which greedy gluttons so delight to eate?
 I can be well content

2 curious] skilful, expert (*OED* 4). **3 parian stone]** the renowned white marble of the island of Paros. **sweates]** toils, labours: metaphor from the actual 'sweating' of stones in a moist atmosphere. **14 recompence]** ?gain, reward; perhaps with a sense of the proud man meeting his due end. **32 marble bowelld]** marble-bearing. **35 the same mould with men]** God formed man from the dust of the ground (Genesis 2.7).

With whatsoere brings with it nourishment; I digge, and straight Finde rootes, my chieftest Cate, And would men neuer digged for worse intent:	<i>delicacy</i>	40
What doe I care grapes lushious Iuice to swill? Water will serue t'inspire my humble quill, Wine Kings doth disenthroned, From Kings it makes them men, from men makes none; My water can Quench thirst, make me more man, While my owne King, I sitt upon some mole-hills Throne:		
My sheepe and I, poore sheepe of humble swayne Take our repast upon the verdant plaine; If any doe offend To them my curtayld messenger I send, Who for th'offence Pay fleecy recompence, Whose Innocence, and wooll me from all stormes doe shend:	<i>protect</i>	
Yet doe I neuer mulct so cruelly As to adiudge them by my knife to dye, They too too simple be To doe such crimes as men commit we see, Nay I should hate My selfe as one Ingrate, To take all heate from them, which earst gaue heate to me:	<i>punish sentence like a judge</i>	60
If then my Chlorin will but be content To liue with me in pleasing banishment, I then of force must doe What I reiected, and haue dainties too, Come graunt my blisse Make paradise of this; Then I noe more shall grieue, then I noe more shall wooue.	<i>heate: i.e., of life</i> <i>pleasures</i>	70

237 ALL HAIL TO HATFIELD

The first of two 'Hail to Hatfield' poems, opening a group of poems about Hatfield House that form part of a ms now in the Brotherton Library, Leeds University. Hatfield in Hertfordshire was the site of a bishop's, and later royal, palace where Queen Elizabeth spent much of her childhood. James I presented it to his chief minister Robert Cecil, First Earl of Salisbury, who built a new stately home on the site, opened in 1611. This poem by an unknown author, from the time of William Cecil the second Earl, is a very elaborate example of a country house poem, modelled on and alluding to Jonson's 'To Penshurst'. Stanza division, punctuation and line-initials regularized.

His first all Hayle to Hatfeild

Should Cronicles wherein thy founders name
Stands like a statue in the house of fame,
Should all records into one flame bee turn'd,
All historie, by chance or enuie burn'd,
Should after tymes hold in suspition
What they receiue from graue Tradition,
Should memorie decay and letters bee
Henceforth forbidden to posterity,
Yett whilst the world retaynes but judging eyes,
Hatfeild shall speake him most profound, most wise.

pronounce, declare 10

42 for worse intent] i.e. for gold or other precious metals. Cf. Ovid, *Met.* I.138-40. For the contrast with roots, cf. Shakespeare, *Timon of Athens* 4.3.23-45, prob. predating this poem. **44 humble quill]** pastoral verse: challenging the common premiss that wine unlocks poetic inspiration. **46 makes none]** i.e. dehumanizes them, makes them beasts. **53 curtayld messenger]** his dog. **curtayld]** with tail cut or docked. **66-7]** In her company, I will lead the life of pleasure that I had hitherto rejected. **70 wooue]** (a) court, offer love to (Chlorin) (b) seek, strive for reward (in a more general sense).

- Tis not a mightie pile or costly guilding,
 Nor yett the antique fashon of a building
 That speakes the owners wisdom; to bee neate
 (Which is a better praise then to bee greate)
 Is not enough: the builders arte is knowne
 Euen in the laying his foundation stone.
 Houses like bodies, if compleate they bee,
 Must in a proportionable degree
 Inioy of euery Elament a share.
 20 Whoe builds not in a sweete and holsome ayre
 Erects a Spittle for sicke Soules to lye in: *hospital*
 Builds not a house to liue in, but to dye in.
- Ayre thats too cold is too congelatiue,
 Catarrhes and Asthmas there too much doe thriue;
 Or if too hott, it doth relaxe the joynts
 And weaken the faculties in all poynts.
 If it bee moyst, it too much lenifies, *softens*
 Causeth distillations, Cramps and palsies. *discharges, catarrhs*
 But thy ayre, Hatfeild's, like the breath Aurora
 30 In Sommer mornes sucks from the lipps of Flora.
 Thy winds are gentle, calme, as pure, as thinn, *thinn: clear, delicate*
 As that the god of wynds desended in,
 When hee with mortall man was dayn'd to talke; *deigned, graciously inclined*
 Thy Euenings coole, as when hee pleas'd to walke
 In quest of that most disobedient paire
 Whose fall corrupted had both earth and ayre.
- When Phebus to the South his hott carr brings *the sun-god; chariot*
 And flaming Squibbs att Sweating mortalls flings,
 When neighboring swaynes forsake the feilds and run
 40 To hide them from the furie of the Sun,
 When other Sheepheards fly to shadie trees,
 Hatfeild doth neuer want a cooling breese
 That from the west or north with gentle gale
 Kisses each blushing cheeke, makes them looke pale.
 Coole winds about thy dores and windowes play,
 And with their downy wings all heates alay.
- Thou neither art too moyst, too hott, too dry,
 Nor yett more cold then serues to rarifie *purify, rectify*
 Corrupted bodies, if any such appeare
 50 From other partes, for noe such are bredd here.
 Thy founder, Hatfeild, had not dyde if hee
 Had bine begott, or borne, or bredd in thee.
 But my prophetick soule bids mee proclame
 Hee still shall liue here in his honord name. *i.e., through his posterity*
 This world to eternity shall giue place
 Ere Hatfeild want an Heyre of that blest race.
- Here could my Iocund muse for euer soare,
 In this ayre dwell, desend to Earth noe more,
 For whilst about thy towers thus shee houers,
 60 My intellient soule with Ioy discouers
 An Ayre asending from deuotions lungs *i.e., the breath of devout souls*

19 euery Elament] The following stanzas describe Hatfield's advantages with respect to air, fire, earth and water. **23 congelatiue]** congealing or freezing (the body fluids or humours). **29-30** like the flower-scented air on a summer morning. **Aurora]** goddess of the dawn. **Flora]** goddess of flowers. **32 god of wynds]** In classical myth, Aeolus. Here the Christian God talking to Adam and Eve in Paradise (33-6) after the Fall of man (Genesis 3.8); but the deeper implicit comparison is with Paradise before the Fall. **38 Squibbs]** a kind of burning missile or explosive. **43 gale]** (poetical for) gentle breeze (*OED gale* n³1b). **51-2** Again implying a paradisaical state, free of the mortality associated with the Fall. **57-62** A state akin to ecstasy, when the soul leaves the living body. The poet thus approaches the state of the 'intelligences', spiritual or angelic beings of a mental order superior to human reason.

Whose purenes cannot bee exprest by tongues.
 Such sweete breath'd prayers, carried by perfum'd winds,
 Arising from such soules, such harts, such mynds,
 Such pure white doues, wing'd with such Innocence,
 Each bredd in the Arke of a cleare conscience, *chamber, vessel*
 Such sighes of true repentance ryding post *travelling swiftly, like post-horses*
 To fetch downe blessings from the god of host,
 As now me thinks I hang in clouds of smoake,
 Stuff with such woole as made Elias cloake. 70

This cloude to heauen from Hatfeild hourly flying
 Shall euer keepe thy ayre from putrifying.
 Thou hast a Temple, Hatfeild, soe well built,
 Soe pure an Alter, Candlesticks soe guilt,
 Gods house thou hast soe deckt, adorn'd soe well,
 As hee with thee and thine must euer dwell.
 But I must whistle downe my muse and try
 How shee among thy woods and groues can fly.
 It is thy Scituation I should blaze-on *blazon, describe poetically*
 Thy other beauties are too bright to gaze-on. 80

Since then thy Ayre's soe cleare, soe pure, soe good,
 Fyer, or fyers best materiall, wood
 Is next to bee preferd, for knowe that heate
 That wants it, bee't neare soe faire soe greate, *considered*
 Is like a rich lanthorne in a smoakie hall, *ne're, never*
 Or curious pictures hung on a naked wall. *(otherwise) ?gloomy, dark*
 For as the blood in bodies life mayntaynes, *elaborate, finely painted*
 And beautifies the Temples, Cheekes and vaines,
 Soe wood is life and ornament: Trees grace
 A house, as hayre the head or face. 90
 Nor ought wee prise good water att less rate: *prize, value*
 Tis noe less vsefull, doth noe less ornate.
 Edens imbroderie of trees consisted,
 The skirts and borders were with riuers twisted. *wreathed, interwoven*

Earth, on whose back howses are erected,
 The quality of that should bee respected.
 For nature her best treasure euer locks
 Either in barren hills or fruiteles Rocks,
 In gaudie meads her gold shee neuer hords.
 (Rich outsides, seldome pretious mynds affords.) 100
 The parents of deseased Mists and foggs
 Deriue themselues from Marshes, fenns and boggs,
 Whilst health and pleasure, for which wisemen build,
 Are the blest issue of the barren feild.
 Thy eare then Hatfeild lend, whilst my muse sings
 Of those thy pleasant groues, thy woods, thy springs.

Had famous Johnson but thy Limeyard seene
 In that his progress, *Pentshurst* had not beene
 Soe much as nam'd: noe noe, his muse had stroue
 To gett thee for his mistris, for his loue. 110
 Hee would haue hung each bow, each twig, each tree
 With Songes and Sonetts made in prayse of thee;

65 doues] Suggests the Holy Spirit, as **Innocence** suggests the prelapsarian state. **69-70** Combines references to the prophet Elias or Elijah translated to heaven in a whirlwind (2 Kings 2) and his appearance at the transfiguration of Christ (Matthew 17.3 etc.). His cloak or mantle figures in 2 Kings 2.8, 13-14, though not as the agent of his translation. **73 Temple**] the chapel at Hatfield House, or a metaphor for its spiritual state. **77 whistle downe**] set off, activate like a falcon sent after prey with a whistle of command. **82** Of the four elements (19), fire is obviously hardest to link to an extant building. Hence the poet treats of its ingredient, wood, and hence the woods around the house. **90** Metrically short. A word may have dropped out in transcription. **107 Limeyard**] ?grove of lime or linden trees. **107-8 Johnson**] Ben Jonson. **his progress**] his 1618 journey to Scotland. **Penshurst**] See Jonson's 'To Penshurst' (no.191).

The euer honor'd Sydney, soe much famde,
His sweete Arcadian Sceane att Hatfeild framde.
The winged Pegasus here found the well,
And here the muses all the Sommer dwell.

- Whoe with the early larke salutes the morne, *he who*
Saluted is againe from euery thorne
By feathered queresters, that to the day *choristers*
120 Bids kind good morrow with some Roundelay.
The nightingale awakes the sluggard Thrush,
The Robin redbrest flies from bush to bush,
And being euermore a freind to men,
The chanting blackbird and the Chirping wren
Hee carefully doth summon to the Quire,
Thus all the day each tree, each bush, each brier
Affords those times for which the gods doe call *rhythms, hence type(s) of*
Att euery tryumph, euery festiuall; *[music*
130 And whoe in musick hath a judging Eare
Must needs confess their notes more sweete, more cleare,
More strong, more shrill, then birds els where declare, *clear, keen*
Which much approues the purenes of the ayre. *proves, testifies to*
The malancholy man that dearely loues
The vnfrequented pathes, the sylent groues,
That noe companion likes, noe walking mate,
But what hee caryes with him in his pate,
May in thy verge each hower, Hatfeild, find
A walke that strainger is to Sunn or wind,
140 Where well cloath'd oakes shall serue him for a skreene, *leafy*
And neither lett him see nor yett bee seene.
- There shall hee find fitt obiects to intice *attract, allure*
His labring soule the way to Paradise:
A posting streame that tells him here's noe byding, *swift*
Man to the graue as it to'th Sea's still glyding:
Now as in armes the flowry bankes it lockes, *in an embrace*
And in a moment beaten is gainst rocks;
Now through pure earth it runs, but strayte's saluteth
With mudd, and flaggs, and Seadge, and things polluted.
Such is mans passage through this fickle world,
150 Now hee imbraces pleasure, strayte hee's hurld
Vpon a Thousand daingers, and att last,
Into the Oceans gulph, the graue, hee's cast.
- A bedred Oake theire on his stumps doth sitt, *bedridden, decrepitt*
And on his shriueild Barke perhaps is wrytt
Three hundred yeares, yett tyme, and blasts, and stormes,
Converted hath his gaudie leaues to wormes. *bright, showy*
His head is bald, his limmes are growne with mosse,
His sapp is turn'd to dust, his hart to dross.
When sturdie oakes thus fall, what man goes by,
160 And thinkes not of his owne mortality?
Such Emblemes euery well disposed mynd
May in thy wildest walkes with pleasure find.
- But least this humor should bee too much fed,
Become adust, soe dangerous, hee's led
By fine deceauing windings to some playne,
Whose mantle is like that the Poetts fayne *feign, imagine*

113-4 Prob. evoking not only the actual (nominally Greek) setting of *Arcadia* but also Wilton, the estate of the Earls of Pembroke and the Countess Mary, Sidney's sister. Sidney originally wrote *Arcadia* at Wilton. 115 the well] Hippocrene, the fountain sacred to the Muses, sprung from the hoof-beat of the winged horse Pegasus. 161 Emblemes] symbolic objects with a moral implication. 163-4 humor] (a) mood (b) specifically the four humours or fluids of the body, thought to cause illness if they became adust or burnt through excessive heat. 165 deceauing] confusing.

Flora putts on when with the spring she meetes,
 Or *Ceres* when the god of wind shee greetes.
 Here tyme, then whats more precious, wyldly groes:
 There the hart cheering *Cowslipp*, here primrose, 170
 There honisockles, and strawberries here,
 As thick as Speckled dayeses doe els where. *daisies*
 This playne is peopled with a heard of deare
 Whose heads and hanches doe proclame what cheere,
 Hatfeild, thy feilds affords, for in each flanck
 A man may read that swete grass, not the ranck,
 Commends the goodnes of the Soyle, the earth,
 (Though feeding here bee short, yett heres noe dearth).
 The Quinticence of things, not things in gross,
 Growe here in euery feild, in euery closs. *close, enclosed field* 180

Whoe sees a peece wherein the Paynter stroue
 To faine a landskip here, and there a groue, *painting*
 Here rising hills from whence his pencell brings *imitate (in art)*
 Into a neighboring Vallie diuers springs,
 And in their passage wyndinge many wayes
 Here fashons out a moone, and there a maze: *crescent*
 Here in a Snakie forme hee makes them wind,
 Till they haue shapte an lland to his mynd,
 In midst whereof hee drawes a hill or mountaine
 On which is plact a quainte conceited fountaine; *ingeniously designed* 190
 Att this hills foote a wood as darke as night,
 Where hee those streames a while sceales from your sight, *seals, hides*
 And makes them by straing pathes this mount to scale;
 Then here hee drawes a Mearemaid, there a whale,
 One from his mouth a Torrent seemes to spout,
 And from the others breastes hee forces out
 Two slender streames: here Niobe doth lye
 And sends a weeping brooke from either eye,
 And on the top hee faignes a tree to growe,
 Whose euery leafe letts fall a kind of deawe, 200
 And this by pipes from Cesterns hee conuayes
 Downe to the Vale, and thence a Thousand wayes
 Hee makes these new borne Riuers seame to trauell:
 This glides on golden sands, and that on grauell,
 This cutts out curious knotts, this figures makes,
 Those in direct lynes run, and these like snakes;
 Then hand in hand into a meade they glide
 (Where fruitfull nature sits in all her pride),
 Where heauen and earth soe prodigall haue bine
 As to expect more from them were a sin. 210
 Here lyes a scrole, soe framde by th' paynters witt,
 It may be thought a bridge; on this is wrytt,
 Mere Arte to nature yeilds, truely, confessing
 Tis past the power of man to painte her dressing.

167 ?*Flora* at the coming of spring, her mantle being the spring flowers. She is not associated with any god of spring. 168 Prob. referring to fields of crops swaying in the wind. Again, no tradition linking *Ceres*, goddess of the earth and agriculture, to *Aeolus*, god of winds. 169 *tyme*] pun: (a) time, hence *precious* (b) thyme. 178 The grass is not lush, but there is plenty of it. 179-80 Everything is so perfect that it seems to represent its *Quinticence* (quintessence, 'fifth essence' or core substance of being) rather than its crude material shape (*in gross*, compounded of all the elements). 182 *landskip*] landscape, ?a vista as opposed to the enclosed grove. Illustrates the new convention of aesthetizing a natural landscape in terms of a painting: implying either the human ability to design a landscape as wished (*to his mynd*, 188), in reality or imagination, or God's own identity as an artist, guided by human aesthetic principles. 193 *straing pathes*] as seeming to make the streams flow uphill. *straing* strange, ?straying 194-207 May allude to the illustrated maps of the time, with figures representing natural features, or to actual landscape engineering and sculpture. The Hatfield gardens were laid out by the naturalist and horticulturist John Tradescant, who began life as gardener there. 197 *Niobe*] Her children were destroyed by *Apollo* and *Artemis*, and she herself turned to a rock that continued to shed tears: a common theme for fountain statuary. 213 *Mere Arte to nature yeilds*] Paradoxical, considering the poet's attempt to present nature in terms of art. But nature finally defeats all attempts to confine her in terms of art, which can only imitate her (215-26).

- When such a peece you find with such a scrole,
 Knowe this (soe much transported) Painter stole
 His plott from Hatfeild Parke; but haueing trac'd
 Those streames along vntill they had imbrac'd
 (Great natures maisterpeece) our Vineyard here,
 220 Then this Art blusht: then, then it did appeare
 That Arts but natures foole, her Ape, her zanye,
 Not to bee painted to the life by any.
 Then, then this scrole hee writt, and gainst a Tree
 His pencell dasht, and left the rest to mee.
 Vnder a bush this halfe done peece hee laid,
 And then went hence, run madd, and quitt his trade.
- And in this fitt about the Parke hee throes
 His box of curious cullors, since here growes
 Ten thousand painted flowers such as stayne
 230 The gaudie Rayneboe, or the Peacocks trayne.
 The greate lord here payes for noe plants, no dressing:
 Apolo waters, and god giues the blessing.
- And now att last I find the Painters error,
 Whence his distraction rose and whence his terror.
 Twas not the Vineyards beauty that did craze him
 (Though that alone I grant might much amaze him):
 Noe, noe, the Vineyards goddess with her freind,
 The farest Cinthia, there some howers spend;
 240 The greate Commaundress of this blessed place,
 Juno her selfe, was there; it was her face,
 That face that many painters hath strock blind,
 Was it that soe disturb'd the Painters mynd.
- Nor doe I wonder much att his mistaking:
 For nature, when a curious peece shees making,
 When shee a matchless creature meanes to frame
 By her owne Image, she creates the same:
 'Twas natures best Idea then hee sawe,
 Whose picture lett noe mortall striue to drawe.
- The little springs that hee pursude soe fast
 250 Vnto this Paradice made all that hast.
 They fly from hills and poste them to this Vallie,
 That in our Vineyard they may sporte and dallie.
 Nor can I thinke those streames were much more cleare
 That Eden had, then are the streames run here:
 For in that curse that followed Adams fall,
 The waters are not spoken of att all;
 And if they scapte that sentence, then Ile sweare,
 That theis in all poynts are as pure, as cleare.
 Here needes noe grates to keepe the wantone trout,
 260 For if they might they would not sure swim out.
 The streames themselues doe many turnings make,
 And murmor, when this place they must forsake.
 Here one would seeme to glide away amayne,
 But strayt you meete it posting back againe.
 Here they would euer weaue, and turne, and wind,

*rapt, inspired
design, composition*

i.e., mindless imitator

colour

madness

companion

ingenious, intricate

*turned his attention to
[– i.e., sought to paint*

in full force

224 mee] the poet. It was then commonly held (though contested by, e.g., Leonardo da Vinci) that poetry, presenting ideas, was superior to painting, presenting material appearances. 231-2 i.e. These are wild flowers, growing spontaneously. 232 Apolo] As Phoebus the sun-god, might be expected to provide light, not water. 237, 240 goddess] prob. Catherine Cecil, wife of William, second Earl of Salisbury: Juno] as queen of the estate's 'god'. 238 Cinthia] prob. Lady Diana Maxwell (Cynthia being another name for Diana), Catherine's daughter-in-law. 246 By her owne Image] looking like the goddess Nature herself. There is no such prototype among extant beings, so she has to create it. 247 Idea] in the Platonic sense: the ideal form or principle of Catherine's being, not her mere material body. 265-6 Each stream would stay for ever, if others did not crowd it out through jealousy (malice).

- But for their malice crowde soe fast behinde: *?rivalry, competition*
 For as att Tryumphs the multitude striue *public processions*
 Which shall his fellow from a standing driue,
 Euen soe theis Streames each other doe pursue
 (Ambitious from their birth) this place to vewe. 270
 I will not say the tree of life growes here,
 But health and pleasure, that comes something neare,
 In Hatfeilds Vineyard cheefely doth abound,
 In euery Arbor, euery walke is found.
 To tell how richly euery banck is cladd,
 Were with the frighted painter to run madd; *daunted, afraid to continue his*
 Or but to giue a taste of euery Tree *[work]*
 Would make you surfett, if not wearie mee.
 The Persian Monarch in his royaltie,
 When hee would showe most state, most Iollitye, 280
 On noe such Carpetts eates as here are throwne
 For wayting groomes to sitt or walke vpon.
 They neither can come neare them for a story,
 Nor equall them by farr in Pompe and glorie.
- A strawberie here will hang the head and pine
 And wither, because the creeping woodbyne
 Clymbs higher vp and hangs more in the eye
 Of their great mistris (when she daynes walke by). *deigns to*
 The primrose shows a kind of discontent
 Because the violett hath a better sent. *scent* 290
 The full blowne rose his leaues letts fall and dyes,
 Because a budd's more gracious in her eyes. *charming, attractive*
 A cherry there his red cheekes turnes vnto her,
 Blushes and dropps if that want power to woe her;
 This a hart presents, which by Cynthia taken, *heart, central part or flesh*
 The next lookes pale, for greefe it is forsaken.
 A kind of Emulation here is seene *competition, rivalry*
 Betwyxt the damsone and the damozene.
 The peare plum thinks that hee shall weare the crowne,
 But then the plum Imperiall putts him downe; 300
 And whilst theis two doe thus contend for place,
 The Apricock looks out and getts the grace.
 With him the red flesht Peach striues for the wall:
 The Mallacottoone would bee best of all,
 But then a Medler from a bush doth start
 And pleads his holsomnes, though hee bee tart.
 Att last the grapes looke bigg and put on state
 And hope for grace, when all are out of date.
 But see, presumption still with enuie meetes:
 In the next bed in curious cutworke sheetes 310
 Lyes the perfumde Muskmelloone, here luno stopps
 (Att which the big swolne grapes declynes and dropps);
 The bearded Raspace brisling by doth stand
 And couetts with the rest to kiss her hand, *raspberry*
 Whilst the poore gooseberry and little curront *longs, aspires*
 Looke very sad, as if they would demur on't.
 A thousand other fruites are here neglected
 Which in another place would bee respected.
 What stories fuller of morality
 Finde you in Arras or in Tapestry? 320
 Noe vnclane thing about it ere was seene,

268 from ... driue] out from his position. 279 Persian Monarch] The context of gardens suggests Cyrus the Great (6-c. BCE), the legendary garden-builder. 281 Carpetts] i.e. lawns. 298 damson, damozene (damascene)] two varieties of plum. 299 peare plum] a somewhat pear-shaped variety of plum. 304 Mallacottoone] melocoton, a peach grafted on a quince. 310 cutworke sheetes] alluding to the shape of the leaves 320 Arras] tapestry, originally from Arras in France. Tapestries and cloth hangings were commonly adorned with mottos and scenes of biblical or moral intent.

Unless a Lawyer or a Cittizen,
 Whoe in that idle long vacation
 Doe crawle abroad for recreation,
 And here admitted, doe soe gluttonize
 That strayte the Marchant breakes, the lawyer dyes.
 But see, the Supream lord of this blest place
 To meete his mistris here hath left the chace.
 Who see's them walke and enter conference,
 See's Eue and Adam in their Innocence:
 330 About them birds doe fly and fishes swim
 (As if they would receiue newe names from him).
 Come downe, my muse, and with those Creatures meete,
 And cast thy first all Hayle at both there feete:
 There fynding grace, bee bould to say next flight
 Somethinge thou wilt produce shall bring delight.
 About faire Hatfeilds house next vse thy wing,
 Of it, and of the Chapell thou shalt sing,
 340 And from gods house, as next in place it lyes,
 The nursery Ile veiw with humble eyes.
 There, there the lewells are by which the giuer *i.e., the Cecil children*
 Proclaymes (blest payre) your names shall liue for euer:
 Those six small Cabonetts more wealth contaynes *cabinets, jewel-cases*
 Then is in both the Indies, both the Spaynes.
 In those little volumes my soule deuines *discovers, discerns*
 Gods finger wrytten hath a Thousand lynes.
 Which tyme, nor fate, nor malice cancell shall
 Till the great crack of Thunder Cancell all.

238 SIDNEY GODOLPHIN(?) TOM AND WILL

The first extant version (c.1655) of a popular broadside ballad. Also found in the collection *Sportive Wit* (1656). In *Examen Poeticum* (1693), ed. John Dryden, attributed to Sidney Godolphin, and Tom and Will identified with the dramatist Thomas Killigrew and William Murray, first Earl of Dysart.

Tom and Will. or, The Shepherds Sheepfold.

Both doated on a beautiful Lass,

Both were alike respected;

Both thought themselves i'th better case,

Both were at last neglected.

*regarded, treated (by the lass)
having the advantage*

To a pleasant new Country Tune.

Tom and Will were Shepherds Swains,
who lov'd and liv'd together;

When fair *Pastora* grac'd the Plains,
alack why come she thither?

For though they fed two several Flocks,
they had but one desire,

Pastora's eyes, and amber locks,
set both their hearts on fire.

Tom came of honest gentle race,

by Father and by Mother,

Will was noble, but alas,

he was a younger Brother.

10

322 Cittizen] city-dweller, especially a burgher or merchant (see 326). **326 breakes**] (a) collapses (b) turns bankrupt. **332** Adam named all plants and animals in Paradise. **335 next flight**] in the next poem – prob. the 'Second All Hail' that follows in the ms. **343 six**] omitting the Cecils' eldest offspring, James, who died the year he was born. As the fourth child and second daughter Diana died in 1633, the poem must have been written before that date. **o.1 Tom and Will**] Seems to indicate a new tune composed for this piece. 'The Shepherds Sheepfold' may be another tune, or an alternative name for the same one.

- Tom* was toysom, *Will* was sad,
no Hunts-Man, nor no Fowler,
Tom was held the proper Lad,
but *Will* the better Bowler.
- The scorching flames their hearts did bear,
then they could no longer smother,
Although they knew they Rivals were,
they still lov'd one another. 20
- Tom* would drink her health and swear,
this Nation will not want her,
Will would take her by the ear,
and with his voice inchant her. *lack, be deprived of
appeal to her ear by his songs*
- Tom* keeps always in her sight,
and ne'r forget his duty;
Will was witty and could write
some sonnets on her beauty.
- The second Part, to the same Tune.
- Thus did she handle *Tom* and *Will*,
who both did dote upon her; 30
For graciously she us'd them still,
and still preserv'd her honour.
- Yet she was so sweet a she,
and of so sweet behaviour,
That *Tom* thought he, and *Will* thought he,
was chiefly in her favour.
- Pastora* was a loving Lass,
and of a comely feature,
Divinely good and fair she was,
and kind to every creature. 40
- Of favour she was provident,
and yet not over-sparing, *sparing*
She gave no less encouragement,
yet kept them from despairing.
- Which of these two she loved best,
or whether she lov'd either,
'Tis thought they'l find it to their cost,
that she indeed lov'd neither.
- She dealt her favour equally,
they both were well contented, 50
She kept them both from jealousy,
not easily prevented.
- Tale-telling fame hath made report
of fair *Pastora's* beauty,
Pastora's sent for to the Court,
there for to perform her duty.
- Unto the Court *Pastora's* gone,
it had been no Court without her,
Our Queen amongst all her train had none
not half so fair about her. 60

Tom hung his Dog, and threw away
his Sheep-crook and his Wallet,
Will burst his Pipes, and curst the day
that e're he made a Sonnet.

broke

Their nine-pins and their bowls they break,
their joys are turn'd to tears;
'Tis time for me an end to make,
let them go shake their ears.

239 FRANCIS QUARLES THE SHEPHERD'S ORACLE

First printed separately as *The shepherds oracle: delivered in an eglogue* (1644), then as the eleventh and last eclogue in two of three editions of *The shepherds oracles: delivered in certain eglogues* (1646). A staunch Anglican and Royalist, Quarles pours scorn on the Puritans, especially the Separatists who would break from the Church and split the faithful into individual congregations. The basic theme is the ideal of good priesthood and a responsible church, using the metaphor of the shepherd as priest. Philarchus ('lover of the king') and Philorthus ('lover of the right' or the Anglican Church) share the same basic stand, though Philarchus pleads for strong action against the Puritans while Philorthus advises patience and tact. The speakers finally encounter Anarchus, the Separatist who would overthrow all authority. (He also appears in Ecl. VIII of *The shepherds oracles*.)

A note at the end of the 1644 volume states that Anarchus' song was already being 'nos'd by the Balad-singers about the streets of London, with some additions of their owne'.

Eglogve
Philarchus, Philorthus, Anarchus

Philarchus. Shepherd, ah Shepherd, what sad dayes have we

(More sad then these sad dayes) surviv'd to see!

How is the guilt of our forefathers crimes,
Revengd on us in these distracted times!

How is the Shepherds honour, that while ere
Shone like the morning Star; and did appeare
To all the world, like *Heraulds* to make knowne
Th' approaching Glory of the rising *Sun*!

earlier, once

10 How is that honour dim! how is her light
Clouded in shades of Ignorance and night!

How is our Calling slighted, and that power
Our Master lent us, threatned every howre!

Christ
mangled, maltreated

How are our worried Names become the scorne
Of every base *Mechanick*! rent and torne
In every vulgar mouth? reproacht and made
Delinquents, judgd by every triviall Trade!

20 How are our persons scorn'd, contemnd, revild,
Nay even by him whose schoole-instructed child
Jeeres at his ignorance; and oft by him
Whose sinking fortunes teaches how to swim
With zealous Bladders, being apt to steale
Advantage from the times, and trade in Zeale.

How are we growne the By-word of the land,
Commanded now, where late we did command!

general object of scorn

Prest like a Vintage, banded like a Ball?
Despid of many, and disprisd of all!

banded, tossed about
devalued, considered worthless

Philorthus. True my *Philarchus*; Shepherds never found

30 So hard a time; Ah fortune never frownd
So sterne till now; Presumptuous Ignorance
Had nere till now the boldnesse to advance
Her beetle browes, or once to tread the Stage
Of this blest Island in so bright an Age.

2 **More sad then these sad days**] presumably thinking of the future. 8 **Sun**] punning on 'Son' (of God) or Christ, whom priest-shepherds should glorify. 14 **Mechanick**] artisan or manual worker. Separatists and other religious radicals belonged to the lower social orders. 16 **triviall Trade**] (practitioners of) a lowly occupation. 22 **Zeale**] a term often associated with Puritans.

But ah! when Lights grow dim and dull, what hand
 Can keep out darknesse? who can countermand
 The melancholly shades of ugly night
 When heaven wants Lamps, or when those Lamps want light?
 Come Shepheard come, (here's none but Thee and I)
 We taxe the Times, but could the times reply *blame, criticize*
 They'd vindicate their evils, and lay their crimes *justify*
 On us poore Shepheards that thus taxe the Times. *burden, impose on* 40
 Had we burnt bright, had our refulgent Rayes
 Given lustre to the world, and fill'd our dayes
 With glorious brightnesse, how had darknesse found
 A place for entrance? where could shadowes ground *base, justify*
 Their aery errands? or what soule could taint
 Our Sun-bright names? what evill could cause complaint?
 How blest! how more then blest had Shepheards been,
 Had Shepheards beene so happy to have seene
 But their owne happinesse; Had the waxen wings
 Of their ambitious thoughts not aynd at things 50
 Beyond their pitch; Had they beene wise to move
 In their owne Orbes, and not like *Phaeton* rove
 Through the wilde Labyrinth of th' Olimpick Tower,
 And search'd the secrets of too vast a power,
 Their Glory had not found so short a date,
 Nor causd combustion in so calme a State. *limit, span*
Philarchus. Admit all this *Philorthus* (for who can
 Consider frailty and not think of Man?)
 Shall some few staines in the full Lampe of night *moon*
 Cry down the Moone, and woee the Stars for light? 60
 What if thy too neglected Soyle abound
 With noysome Weeds? wilt thou disclaime the ground?
 Or wouldst thou dry the earths full breast, that feeds
 Thy fragrant *Flowers*, because it Fosters Weeds?
 Ah, my *Philorthus*, thus the cause now stands
 With us poore Swaynes, The power of our hands,
 Entrusted there by our all-wise God *Pan*,
 (To whom the frailties of collapsed Man *lapsed, fallen*
 Was knowne too well) for some disorders growne
 Among us Swaines is cry'd, is voted downe;
 And that faire Livelyhood that late maintaind
 Those love-preserving Festivals which chaind
 Our mutuall hearts in links of love; which clad
 The naked Orphan, and reliev'd the sad
 Afflicted Widow, and releas'd the bands *bonds*
 Of the leane Prisoner grip'd with the hard hands
 Of his too just Oppressor; this they say *over-rigorous*
 Is to be shortned, if not snacht away.
Philorthus. Ah, gentle Shepheard, heaven, ah, heavens forefend,
 Those Tydes should ebb that flow to such an end; 80
 But some we feare bin more corrupt then so;
 They'r two things, what they should, and what they do. *so those named above*
Philarchus. True my *Philorthus*, some lewd Swaines there be *wicked*
 That have more Bags then Bowles, that can see *more wealth than heart*
 Pale misery panting at their Lordly gates,

38, 40 *taxe*] pun: (a) criticize (b) oppress, trouble. 45 *errands*] messages, reports (*OED* 1). 49 *waxen wings*] referring to Icarus, who flew so close to the sun that the wax on his wings melted: referring to churchmen with high political ambitions. Cf. *Phaeton* (52). 52 *Phaeton*] Phaethon, son of Helios the sun-god, who drove the sun-chariot too near the earth till Zeus destroyed him. 53 *wilde ... Tower*] conflates details of Ovid's account (*Met.* I.747-II.405) of the sun-chariot hurtling through 'unknown regions of the air' (*auras ignotae regionis*, II.202-3), and Jupiter/Zeus climbing the tower of Olympus (II.306, 401) to slay Phaethon and survey the ravaged earth. 56 *combustion*] disorder, tumult (*OED* 5b). 60 Make us deride the moon and turn for light to the stars. 71 *Livelyhood*] manner of living; custom, social practice. 72-8 Puritans were often charged with opposing traditional festivals and community life. Here, they are also said to have destroyed communal charity.

Answerd with Statutes, and repulsive Rates;
 Whose hard, whose Adamantine eare can brooke *tolerate, endure*
 The sad *Complaints* of those (who cannot looke
 Beyond the Prospect of consuming Griefe)
 90 Without Remorse at all, without Reliefe; *pity*
 Whose wanton *tables*, deckt with costly fare,
 Pamper their idle bodies, and prepare
 Oyle for their Lust, whose craving thoughts, made poore *i.e., fuel*
 With too much wealth, condemne themselves to more;
 And such they be *Philorthus* whose lewd fames
 And lives have poysond the illustrious names
 Of reverend Shepheards, whose ambitious Pride
 Hath brought contempt, and made the world deride
 100 What late it honour'd; now disdaind, abhord
 By whom they were as much, ere while, ador'd. *earlier*
 Ah Shepheard these are they whose vaine Ambition
 Made us sad Partners in the worlds derision;
 But that which wounds my soule beyond redresse,
 And aggravates my griefe above excesse,
 Those *Past'rall* staves wherewith those reverend Sages
 Of former times have rul'd so many ages,
 And by a settled Government, exile *banished*
 Confus'd disorder, the prodigious Childe
 Of factious *Anarchie*, Those Rods of power
 110 That rul'd our swaines by day, and did secure
 Their Folds by night, are threatnd from our hands,
 And all our Flocks to bow to new Commands. *?seized by threats*
Philorthus. It cannot be, the great Assembly's wise;
 Has many Heads, and twice as many Eyes,
 Eyes bright as day, that view both things and times,
 Fast closd to Persons, open to their Crimes;
 Judgement, not Fancy, moves in that bright Sphere;
 There are no Ends, no by-Respects are there: *Fast closd: impartial*
 The care of Truth and zeale of publique Rest *[considerations*
 120 Rests in their restlesse, their united brest: *ulterior motives; extraneous*
 Heav'n be their Guide, and may their paines encrease *peace*
 Heav'n's glory, and this glorious Islands peace; *untiring*
 Ah, thinkst thou Shepheard, their heav'n-guided heart *labours, efforts*
 Will venture to decline his wayes, or start
 From Heav'n's Example? Heav'n was pleasd to beare
 With very *Sodom*, had but ten been there
 That had beene righteous; loath to mixe the blood
 Of guilty thousands with some few of good:
 130 No question Shepheard but the enormous crimes *monstrous*
 Of our Profession, heightened with the times,
 Are foule enough; nor could such Actions lye
 Conceald and clos'd before so cleare an Eye;
 And being seene, how could they choose but grate *perceptive, discerning*
 The groaning Feoffees of our tottering State? *offend, displeas*
 How could our growing greatnesse choose but blow *trustees*
 And quicken up their zealous flames? or how *?power, worldly status*
 Could our untam'd Ambition hope to stand
 Against the power of so great a hand?
 But they are just and wise, and wisdome still

105 Those Past'rall staves] Bishop's crosiers, modelled on the sheephook. Puritans, above all Separatists, were anti-episcopalian. **109 Anarchie]** Within the Church, as later exemplified in Anarchus; but also political anarchy, challenging the King's authority. The Civil War was raging by 1644. **113 great Assembly]** Parliament, more specifically that convened at Oxford from 1644 to 1645. Consisting chiefly of the lords and only a third of the commons, it expressed loyalty to the King, made overtures to the full Westminster Parliament, and sought a national synod on the status of the Church (hence *Philorthus'* trust in it), but to no effect. **124 decline his wayes]** lapse from its accustomed conduct. **his]** old possessive of *it*. **126 Sodom ... but ten]** Genesis 18.32. **139-42** Wise authorities hint at their power rather than exercise it easily. Even their threats are aimed to correct rather than destroy the offender.

- Shews rather what it can, then what it will. 140
 When publique Justice threatens, it propounds
 Way for amendment, rather then confounds:
 And far lesse cost and dammage will ensue
 To weede old Gardens, then to dig a new.
Philarchus. True, Shepheard, But they plead for want of dressing
 Our Garden's forfeited, and they are pressing
 Hard for Reentry; They have seald a deed
 Upon the ground, intending to proceed
 Next Tearme t' Ejectment, by wich meanes they'l stand
 Anew possesit and re-enjoy the Land. *about, concerning*
Tearme of the law courts
 [God generally 150
 Christ, or
 drew up, drafted
- Philorthus.* Shepheard, we hold in Ferme from great god Pan;
 His Counsell drew the Lease; If wiser Man
 Can find a flaw, our weaknesse must appeale
 To Pan's *Vicegerent*; He will vouch the Seale
 Faire and authentick: If the Common Lawes
 Condemne our Right, by vertue of that Clause
 Of heedlesse Forfeiture, O then we flye *Forfeiture: owing to neglect*
 To be reliev'd in the high *Chancery*,
 That uncorrupted Court that now does rest
 In the great Chamber of th'Assemblies brest: 160
 Ther's Judgment there, which idle heapes of gold
 Despaires to bribe, And Conscience there's unsold:
 Poore Shepheards, there, shall find as faire accesse,
 As Peeres, as Princes, and as just redresse.
- Philarchus.* Heav'n be our great Protection, and close
 Their suits-attending eares against all those, *hearing lawsuits*
 Whom rayling Ignorance, and frantick Zeale
 Hath onely taught the way to say, and seale, *say: in default of writing*
 And set their marks, not having skill to shape
 A letter; or, without a Lye, to scape 170
 The danger of *Non legit*, whose profession
 Is onely to scorne *Lambeth*, and discretion: *'He cannot read'*
good judgment, rationality
 These be fit men *Philorthus* to descend
 Into these Lists, sweet Champions to contend
 About these Myst'ries, likely to confound
 Those famous Worthies that have searcht the ground
 Of Sage Antiquity; wherein of old,
 Our Government was wrapt, and still enroll'd. *rule, authority (in general terms);*
Philorthus. Come Shepheard come, our great Assemblie's wise, [always 180
 And for a while, in policy complies
 With the rude Multitude, who must have day, *time allowed, respite*
 To breath their Humours, which would else breake way,
 Like earth-imprisoned Aire, whose sudden birth *birth: appearance, eruption*
 Startles the world, and shakes the shivering earth:
 It is the nature of the vulgar brest
 Still to mislike, and count that *State* the best
 Which they enjoy not; Pleas'd with Novelties,

145 **dressing**] manure, compost (*OED dressing* 4c); or generally tilling, tending (*OED dress* v13c).
 146 **Our Garden**] the Church, but also suggesting Eden. 146-150 **forfeited ... Reentry ... deed ... Ejectment**] continuous legal metaphor of repossession of forfeited land. 151 **in Ferme**] 'in firm', ?securely, permanently. The 1646 texts have 'in Terme', for a fixed period or lease. 152 **Counsell**] legal advice, but perhaps also 'the advisory declarations of Christ and the apostles' (*OED* 2b). 154 **Pan's Vicegerent**] the King, head of the Church of England. **Pan**] God. The divine right of kings was a favourite doctrine of James I, Charles's father. 155-60 If the House of Commons wishes to disband the Church, they will appeal to the House of Lords. 169 **marks**] signs made on documents by illiterate persons by way of signature. 170-71 i.e. who cannot truthfully claim 'benefit of clergy' (exemption from certain penalties by a test of literacy). 172 **Lambeth**] the London palace of the Archbishop of Canterbury. 174 **Lists ... Champions**] Metaphor of jousting at tilt, to indicate tackling or 'attacking' the mysteries of religion and the function of the Church. 175 **confound**] refute, stump: obviously ironical. 178 **enroll'd**] registered, committed. 182 **breake way**] break forth, burst out: referring to the risk of provoking civil war by too much oppression. By 1644, this faith in moderation and parliamentary restraint was under severe strain. 183-4 The so-called 'boiler theory' of earthquakes, that they are caused by the bursting forth of underground steam or lava.

- They grow impatient of the old, and prize
 What's next in hope; more happy in expectation
 190 Then when possess; all fire to Alteration: *full of enthusiasm*
 But Shepheard know; our grave Assembly pryas
 Where they nere view'd, and lookes with clearer eyes; *they: the 'vulgar'; ne'er, never*
 Their wisdomes know, what *sudden* Change portends:
 Things rash begun, too oft in danger ends;
 But unavoided Ruine daily waites *inevitable*
 On suddaine change of fundamentall States.
Philarchus. I but *Philorthus*, whilst the State complies *aye; accommodates, tolerates*
 With the tumultuous Vulgar, tumults rise,
 And rude disorder creeps into our playnes,
 200 Swaines will be Shepherds, Coblers will be Swaines;
 Flocks are disturb'd, and pastures are defac'd; *destroyed, laid waste*
 Swaines are despis'd, and Shepherds are disgrac'd,
Orders are laught to scorne; and, in conclusion,
 Our Kingdome's turn'd a *Chaos* of confusion.
Philorthus. Why Shepheard, there's the Plot: the surest way
 To take the Fish, is give her leave to play,
 And yeild her line; He best can cure the Cause *pay out, allow*
 That markes th' effect; *Evill manners breed good Lawes*:
 The wise Assembly knowing well the length
 210 Of the rude popular foote, with what a strength
 The vulgar fancy still pursues the Toy
 That's last presented, leaves them to enjoy
 Their uncontrolled wils, untill they tyre
 And quickly surfeit on their own desire,
 Whose wild Disorders secretly confesse
 Needfull support of what they'd most suppress:
 But who comes here? *Anarchus*?
Philarchus. 'Tis the same;
Philorthus. How like a *Meteor* made of Zeale and flame
 The man appeares?
 220 *Philarchus.* Or like a blazing *Star* *comet, thought to presage calamities*
 Portending change of State, or some sad Warre;
 Or death of some good Prince.
Philorthus. He is the *trouble*
 Of three sad Kingdomes.
Philarchus. Even the very *Bubble*,
 The froth of troubled waters;
Philorthus. Hee's a *Page*
 Fill'd with Errata's of the present Age;
Philarchus. The Churches *Scourge*;
Philorthus. The devils *Enchiridion*.
Philarchus. The Squib, the *Ignis fatuus* of Religion: *will-o'-the-wisp*
 But hee's at hand: *Anarchus* what's the newes?
Philorthus. In a *Browne studie*?
Philarchus. Speechlesse?
Philorthus. In a *Muse*?
 230 *Anarchus.* Man, if thou be'st a Babe of Grace, *child, favoured recipient*
 And of an holy Seed,
 I will reply incontinent,

200 Swaines] servants, especially shepherd's boys or hirelings, whereas **Shepherds** own their flocks. **Coblers**] (a) menders of shoes, as the lowliest order of workmen (b) clumsy, inept workmen (*OED* 2). **201 pastures are defac'd**] prob. referring to the destruction of churches. **203 Orders**] (a) religious orders (b) structures, systems. **205 Plot**] design or strategy (of Parliament). **207-8** A study [**mark**[ing] **th'**effect] of evil deeds is the best way of forming laws to counter them. **manners**] conduct, practices. **209-10 length / Of the ... foote**] stride, i.e. reach or capacity. **218 Meteor**] i.e. quickly burning out. **220 sad**] calamitous (*OED* 5c). **223-4** i.e. He epitomizes all the defects of the times. **225 Enchiridion**] a small hand-held object, hence (a) a small dagger (b) a handbook - i.e. either a handy weapon or a guiding manual for the devil. **228 Browne studie**] punning on the name of Robert Brown, a Separatist leader. **229-36 Anarchus** professes the doctrine of predestination in extreme form, against which *Philorthus* protests in 237-8. **231 incontinent**] immediately (with obvious physical nuances).

- And in my words proceed;
 But if thou art a Childe of wrath,
 And lewd in conversation,
 I will not then converse with thee, *conduct*
 Nor hold communication. *(a) talk (b) deal, interact*
- Philorthus.* I trust *Anarchus*, we all three inherit
 The selfe same Gifts, and share the selfe same Spirit.
- Anarchus.* Know then my brethren, heav'n is cleare 240
 And all the Clouds are gon;
 The Righteous now shall flourish, and
 Good dayes are comming on;
 Come then, my Brethren, and be glad
 And eke rejoyce with me;
 Lawn sleeves and Rochets shal go down, *a bishop's vestment*
 And, hey! then up go we.
- Wee'l breake the windowes which the Whore
 Of Babilon hath painted,
 And when the Popish Saints are downe
 Then *Barow* shalbe Sainted; 250
 Ther's neither Crosse nor Crucifixe
 Shall stand for men to see;
 Romes trash and trump'ries shall goe down,
 And, hey! then up go we.
- What ere the Popish hands have built
 Our Hammers shall undoe;
 Wee'l breake their Pipes and burne their Copes,
 And pull downe Churches too:
 Wee'l exercise within the Groves,
 And teach beneath a Tree, 260
 Wee'l make a Pulpit of a Cart,
 And, hey! then up go we.
- Wee'l downe with all the *Varsities*
 Where Larning is profest,
 Because they practise and maintaine
 The language of the Beast:
 Wee'l drive the Doctors out of doores, *scholars, teachers*
 And Arts what ere they be,
 Wee'l Cry both Arts and Larning downe, 270
 And, hey! then up go we.
- Wee'l down with Deanes and Prebends too,
 But I rejoyce to tell ye,
 How then we will eate Pig our fill,
 And Capon by the belly:
 Wee'l burne the Fathers witty Tomes, *clever, intellectual*
 And make the Schoole-men flee, *scholastic philosophers*
 Wee'l down with all that smels of wit, *wisdom, intelligence*
 And, hey! then up go we.
- If once that Antichristian crew
 Be crusht and overthrowne, 280
 Wee'l teach the Nobles how to croutch, *crouch, stoop*
 And keep the Gentry downe;

245 Lawn] a kind of fine linen, used in bishops' vestments; also suggests a woman's finery, hence luxury and carnality. **247-8 Whore Of Babilon]** the Catholic Church, by the common Protestant interpretation of the female figure in Rev. 17; also applied by Puritans to the Anglican Church. The reference is to Puritan iconoclasts destroying stained-glass windows. **250 Barow]** Henry Barrow, another Separatist leader. **251 neither Crosse nor Crucifixe]** Iconoclasm carried to an openly anti-Christian point. **257 Pipes]** (a) organ-pipes (b) pastoral oaten pipes. **261 Cart]** another innuendo. Criminals were paraded on a cart. **266 the Beast]** of Rev. 13, 14.3, also identified by Protestants with the Catholic Church. Its **language** is Latin, used in Catholic but not Puritan worship. **268 Arts what ere they be]** whether Bachelors or Masters. **279-82** Once the Church is subdued, the other estates will follow.

- Good manners have an evill report, conduct
 And turnes to pride we see,
 Wee'l therefore cry good manners down,
 And, hey! then up go we.
- The name of Lord shall be abhor'd,
 For every man's a brother,
 No reason why in Church or State,
 290 One man should rule another:
 But when the change of Government
 Shall set our fingers free,
 Wee'l make the wanton Sisters stoope,
 And, hey! then up go we.
- Our Coblers shall translate their Soules move, convey
 From Caves obscure and shady,
 Wee'l make *Tom T--* as good as my Lord
 And *Ioane* as good as my Lady.
 Wee'l crush and fling the marriage Ring
 300 Into the Roman See;
 Wee'l ask no bands, but even clap hands bonds, pledges
 And, hey! then up go we.
- Philarchus*. Heaven keep such *vermin* hence: If sinfull dust
 May boldly chuse a punishment, and trust
 Their own desires, let famin plague or Sword,
 A treacherous friend, or (what is more abhor'd)
 A foolish-faire contentious wife, first seize
 On our sad soules, then such wild beasts as these.
- Anarchus*. Surely thou art an Hypocrite,
 310 A lewd false hearted Brother;
 I find thou art a Child of Rome,
 And smell the whore thy Mother.
- Philorthus*. Away false *varlet*; come not neere my flocks;
 Thou taint'st my pastures; Neither Wolfe nor Fox
 Is halfe so furious; They, by stealth, can prey, crazy, demented
 Perchance, upon a Lambe, and so away;
 But thy blood-thirsty malice is so bold,
 Before my face to poyson all my fold:
 I warn thee hence; come not within my list;
 320 Be still, what thou art thought, a *Seperatist*.
- Anarchus*. Thou art the spawne of Antichrist,
 And so is this thy Brother;
 Thou art a man of *Beliall*,
 And he is such another:
 I say thou art a Priest of *Baal*,
 And surely I defie thee;
 To Satan I will leave thy soule,
 And never more come nigh thee.
- Philarchus*. A gentle riddance: O may never crosse
 330 Fall heavier on this Land, then such a losse.
- Philorthus*. But thinkst thou, Swaine, the great Assemblies eye
 Beholds not these base Sycophants that lye

283 report] ?repute (*OED* 5); echo, effect, consequence (cf. *OED* 7). **287-90** A hit at the egalitarianism favoured by the more extreme Puritans. **Lord]** as a social rank, but with the nuance that Anarchus is opposed to God. **293 Sisters]** the Puritans' egalitarian address for women. **stoope]** makes crudely physical the implications of **croutch** (281). The refrain **up go we** now acquires its full phallic force, as in 302. **297 Tom T--]** no doubt 'Turd', rhyming with 'Lord'. **298 Ioane ... Lady]** A profession made quite soberly in the popular literature of the age. **300 See]** confused with *sea*: indicates the speaker's ignorance. **307 foolish-faire]** pretty but foolish. **312 whore]** See 247-8n. **319 list]** bounds, territory (*OED* list n³8b). **320 Seperatist]** punning on the literal meaning, one who keeps to himself. **323 Beliall]** a devil, one of Satan's chief followers. Perhaps a pun on Balliol College, Oxford, a Royalist centre like most Oxford colleges in the Civil War, moreover with a history of supporting Catholics. Quarles was a Royalist, but had been to Christ's College, Cambridge. **325 Baal]** The collective Old Testament name for several gods regarded by the Israelites as false idols, condemned by the prophets. **332 Sycophants]** slanderers, calumniators (*OED* 2).

Close gnawing at the roote, as well as those,
 That with the *Romish* Axe, strike down right blows
 On the maine *body* of Religions tree? *i.e., the Anglican church*
 Think'st thou their sharp ey'd Providence can see *forsight, prudence*
 The Chamber Councels, and the close designes *hidden, secret*
 Of forraigne Princes, and their secret Mines
 Of State Invention? Can their wisdomes rome
 Through all the world, and yet be blinde at home? 340
 No, no; *Philarchus*, the Assemblies hand
 Feeles but, as yet, the *Pulses* of the Land,
 Seeks out the ev'ill; and, with a skilfull eye,
 Enquiers where the peccant humours lye:
 But when th'apparent *Symptomes* shall disclose *evident, visible*
 The certaine griefes that vex and discompose
 Our universall *Body*; then, no doubt,
 Their active Wisdomes soone will cast about, *devise means*
 To make a glorious *Cure*, which shall enhance
 Heav'n's greater glory, settle and advaunce 350
 The rest of groaning *Sion*, to th'increase
 Of their own honour, and *great Britains* peace.
Philarchus. My bended knee shall never rise till then.
Philorthus. Heav'n nere shall rest, till Heav'n shall say *Amen*.

240 JANE CAVENDISH AND ELIZABETH BRACKLEY SCENES FROM A PASTORAL PLAY

From a play prob. composed c.1641-9 by the sisters Lady Jane Cavendish and Lady Elizabeth Brackley and preserved in two ms presentation volumes (now in the Bodleian and Yale University Libraries) to their father William Cavendish, Duke of Newcastle. Previously ascribed to Brackley alone, but the ms pages carry initials of both sisters. The text below follows the Bodleian ms. In the first passage, the speakers are humble rustics named Naunt (Aunt) Henn, Gossopp (Gossip, boon companion) Pratt, Goodman Rye and Goodman Hay. Their plight is not caused simply by poverty, but by the spells of witches and satyrs. Margaret Ezell sees a reference to marauding Puritan armies as viewed from a Royalist perspective: the sisters suffered directly from the turmoil of the times.* The second passage presents romantic shepherd-lovers. Their full names are not given in the ms. Virtually all punctuation supplied in this edition.

Passage (A)

Henn. I haue lost my melch Cow. *milch*
Pratt. And I haue lost my Sow.
Rye. And for my Corne I cannot keepe. *?as for*
Hay. Nether can I my pritty sheepe.
Henn. And I haue lost fowre dozen of Eggs.
Pratt. My Pigs are gone, and all their Heads.
Rye. Come let us wishe for Health.
Hay. For wee can haue noe wealth.
Henn. Now I will hope for loy.

333 Close ... roote] i.e. destroying the Church from within, as against the Catholics, who attack it openly (334-5). **336** Meaning obvious, but logic requires a 'not'. **337-9** Protestant powers on the continent attempted to aid the English Puritans. **338 secret Mines]** Perhaps with Guy Fawkes's Gunpowder Plot (1605) in mind. That was in the Catholic cause, but Quarles is equating Puritans with Catholics. **341-9** an image of medicine to heal the body politic. **344 peccant]** morbid, diseased (*OED* 1a). **humours]** the supposed four chief fluids of the body, whose imbalance or corruption caused illness. **345-9** Parliament is looking for the real heads behind the visible offenders. Once it has identified them, it will act. **351 Sion]** Zion, the hill in Jerusalem on which Solomon's temple stood; hence Jerusalem itself, or other homelands of the faithful. Ironically, most commonly applied to England by the Puritans, with respect to the dispensation they sought to bring about. *Margaret J. M. Ezell, 'To Be Your Daughter in Your Pen': The Social Functions of Literature in the Writings of Lady Elizabeth Brackley and Lady Jane Cavendish', *Huntington Library Quarterly* 51.4, 1988, p.287. **6 and]** used in an explanatory or amplifying way (*OED* 9a): 'every single one'.

241 ROBERT HERRICK A PASTORAL UPON THE BIRTH OF PRINCE CHARLES

Presumably written soon after 29 May 1630, when the future Charles II was born. Tom Cain in *ODNB* suggests Herrick was at Whitehall at the time. First published in Herrick's *Hesperides* (1648). There is also a ms version with a different structure, indicating a more obvious musical setting. This has been printed separately below. It may be the original version, actually sung at the time.

A Pastorall upon the birth of Prince *Charles*, Presented to the King, and Set by Mr. Nic: Laniere.

Amintas. Good day, *Mirtillo*.
Mirtillo. And to you no lesse:
 And all faire Signs lead on our Shepardsesse.
Amarillis. With all white luck to you. good luck
Mirtillo. But say, What news
 Stirs in our Sheep-walk?
Amintas. None, save that my Ewes,
 My Weathers, Lambes, and wanton Kids are well,
 Smooth, faire, and fat, none better I can tell:
 Or that this day *Menalchas* keeps a feast
 For his Sheep-shearers.
Mirtillo. True, these are the least. minor items of news
 But dear *Amintas*, and sweet *Amarillis*,
 Rest but a while here, by this bank of Lillies. 10
 And lend a gentle eare to one report
 The Country has.
Amintas. From whence?
Amarillis. From whence?
Mirtillo. The Court.
 Three dayes before the shutting in of *May*, close, end
 (With whitest Wool be ever crown'd that day!)
 To all our joy, a sweet-fac't child was borne,
 More tender then the childhood of the Morne. dawn
Chorus. *Pan* pipe to him, and bleats of lambs and sheep
 Let Lullaby the pretty Prince asleap!
Mirtillo. And that his birth sho'd be more singular,
 At Noone of Day, was seene a silver Star, 20
 Bright as the Wise-mens Torch, which guided them
 To Gods sweet Babe, when borne at *Bethlehem*;
 While Golden Angels (some have told to me)
 Sung out his Birth with Heav'nly Minstralsie.
Amintas. O rare! But is't a trespasse if we three offence
 Sho'd wend along his Baby-ship to see?
Mirtillo. Not so, not so.
Chorus. But if it chance to prove
 At most a fault, 'tis but a fault of love.
Amarillis. But deare *Mirtillo*, I have heard it told,
 Those learned men brought *Incense*, *Myrrhe*, and *Gold*, 30
 From Countries far, with store of Spices, (sweet)
 And laid them downe for Offerings at his feet.
Mirtillo. 'Tis true indeed; and each of us will bring
 Unto our smiling, and our blooming King,
 A neat, though not so great an Offering. decent though not so grand
Amarillis. A Garland for my Gift shall be
 Of flowers, ne'r suckt by th' theeving Bee:
 And all most sweet; yet all lesse sweet then he.

0.2 Laniere] Nicholas Lanier, musician and painter, appointed Master of the King's Music in 1626. **2** May all auspicious signs (?stars, zodiacal signs) attend our shepherdess, i.e. *Amarillis*. **17 Chorus]** prob. the three speakers together, but perhaps a separate group. **20 silver Star]** There are many reports (e.g. in *Britanniae natalis*, 1630) of a noonday star or light in the sky at the time of Charles's birth. **21 Wise-mens Torch]** the star that guided the magi (wise men) to Christ's birthplace. **25-6** The shepherds wish to emulate the magi: **is't a trespasse** suggests they sense the potential blasphemy in the parallel with Christ's birth. **37 ne'r suckt ... Bee]** i.e. retaining all their nectar and scent. **38** In *Noble Numbers* ("The New-yeeres Gift, or Circumcisions Song"), Herrick applies a very similar line to Christ.

40 *Amintas.* And I will beare along with you
 Leaves dropping downe the honyed dew,
 With oaten pipes, as sweet, as new.
Mirtillo. And I a Sheep-hook will bestow,
 To have his little King-ship know,
 As he is Prince, he's Shepherd too.
Chorus. Come let's away, and quickly let's be drest,
 And quickly give, *The swiftest Grace is best.*
 And when before him we have laid our treasures,
 We'll blesse the Babe, Then back to Countrie pleasures.

Alternative Manuscript Version

Based on MS 239-23 in the Rosenbach Foundation collection, Philadelphia. There are other mss as well.

Mirtillo, Aminta, and Amarillis

Aminta. Good daie Mirtillo.

Mirtillo. And to you noe lesse.

Ambo. And crownes of wheate fall on our Shepherdesse.

Amarillis. And mirthfull pipes to yow.

Mirtillo. But saye what newes
 Stirres in our Sheepewalkes?

Ambo. None.

Aminta. Saue that myne Ewes
 My weathers, lambs and kidds are well.
 I noething els can tell.

Amarillis. Or that this daie *Menalcas* maks a feast
 To his Sheepeshearers.

Mirtillo. These are the least.
 But deare *Amynta* and faire *Amaryllis*

10 List but a while here on this Banke of Lillies
 And lend an Eare to a report
 The Country has.

Ambo. From whence?

Mirtillo. The Court.

Two dayes before the shutting vpp of Maye
 (With whiter wooll be cladd the daie,)
 To *Englands* ioye a *Prince* was borne
 Softe as the Childhood of the Morne.

Ambo. *Pan* pipe to him, and beates of lambes and sheepe
 Lett Lullabie this prettie Prince asleepe.

20 *Mirtillo.* And that his Birth might bee more singular,
 Att noone of daie appear'd a starre
 Bright as the *Wisemens* torch that guided them
 To Gods Babe borne att *Bethalem*.

Amarillis. But ist a sinne if wee
 Should goe this Child to see?

Mirtillo. Not soe, not soe. But if soe bee it proue
 Allmost a fault, tis but a fault of loue.

Aminta. Yea, but Mirtillo, I haue heard it tould
 Those Learned men brought *Incense*, *Myrrh*, and *gold*
 And *Spices* sweete

30 And lay'd them downe att their Kings feete.

Amarillis. Tis true.

Mirtillo. Tis true.

Ommes. And each of vs will bringe
 Vnto our Blooming Kinge

A Neat

Though not soe great

An Offeringe.

Amarillis. A *Garland* for my guifte shalbee

46 *The swiftest ... best*] A gift is best given swiftly and readily. Italicized in the original, as a maxim or 'saw'.

Of flowers new suckt by Theeuing Bee
 And all most Sweete, yett all lesse sweete then hee.
*Amin*ta. And I will laye before his viewe
 Leaues dropping downe the honey dewe.
Mirtillo. And I a Sheephooke will bestowe
 To make his little Kingshipp knowe
 As hee's a Prince, hee's Shepheard too.
Chorus. Come lettes make hast and tymely lettes be drest
 And quickly giue: the swiftest Grace is best.
 And when before him wee haue layd our treasures
 Weele blesse his face, then backe to Countrey pleasures.

40

242 ROBERT HERRICK A PASTORAL SUNG TO THE KING

First published in *Hesperides* (1648). Like L. C. Martin before him, J. Max Patrick suggests (citing Herrick's 'To the King and Queene, upon their unhappy distances') that Amarillis is Queen Henrietta Maria, who left the court temporarily in 1642 and permanently in 1644 to escape the gathering Civil War. There may be a personal plane of allusion too. Herrick has two poems presenting Elizabeth Wheeler, a childhood neighbour and friend, as Amarillis: 'Upon Mrs. *Eliz. Wheeler*, under the name of Amarillis', and 'A Dialogue betwixt himselfe and Mistresse *Eliza. Wheeler*, under the name of *Amarillis*'. In the latter, Elizabeth is leaving the court for the country. This suggests the present poem also pastoralizes the court, from which Elizabeth (or indeed Henrietta Maria) has departed. Herrick spent much time at court, even before losing his living during the Civil War.

A Pastorall sung to the King: *Montano*, *Silvio*, and *Mirtillo*, Shepherds.

Montano. Bad are the times.

Silvio. And wors then they are we.

Montano. Troth, bad are both; worse fruit, and ill the tree:
 The feast of Shepherds fail.

Silvio. None crowns the cup
 Of *Wassaille* now, or sets the *quintell* up:
 And He, who us'd to leade the Country-round,
 Youthfull *Mirtillo*, Here he comes, Grief drownd.

Ambo. Lets cheer him up.

Silvio. Behold him weeping ripe.

fully, copiously

Mirtillo. Ah! *Amarillis*, farewell mirth and pipe;
 Since thou art gone, no more I mean to play,
 To these smooth Lawns, my mirthfull Roundelay.
 Dear *Amarillis*!

10

Montano. Hark!

Silvio. Mark:

Mirtillo. This earth grew sweet

Where, *Amarillis*, Thou didst set thy feet.

Ambo. Poor pittied youth! *Ambo: both together; pitiable, deserving pity*

Mirtillo. And here the breth of kine
 And sheep, grew more sweet, by that breth of Thine.
 This flock of wooll, and this rich lock of hair,
 This ball of *Cow-slips*, these she gave me here.

?bunch (cf. cognate 'bale')

Silvio. Words sweet as Love it self. *Montano*, Hark.

Mirtillo. This way she came, and this way too she went;
 How each thing smells divinely redolent!
 Like to a field of beans, when newly blown;
 Or like a meadow being lately mown.

20

Montano. A sweet-sad passion. ---

Mirtillo. In dewie-mornings when she came this way,
 Sweet Bents wode bow, to give my Love the day:

3 feast of Shepherds] J. Max Patrick cites the Roman festival of Parilia or Palilia, the feast of the pastoral goddess Pales (see 31n). **4 quintell]** quintain: an object, often on a swivel, used as a target for tilting at both court and country festivities. **15 flock]** lock, tuft (*OED flock* n²). **17 Montano]** may be a speech-heading for the exclamation 'Hark'. This would make the line short in length, but so is 22. In any case, 17 has no rhyming line. **20 beans]** The bean plant is known for its fragrance. **24 Bents]** a type of grass.

- And when at night, she folded had her sheep,
Daisies wo'd shut, and closing, sigh and weep.
 Besides (*Ai me!*) since she went hence to dwell,
 The voices Daughter nea'r spake syllable.
 But she is gone.
- Silvio.* *Mirtillo*, tell us whether.
- 30 *Mirtillo.* Where she and I shall never meet together.
Montano. Fore-fend it *Pan*, and *Pales* do thou please
 To give an end:
Mirtillo. To what?
Silvio. Such griefs as these.
Mirtillo. Never, O never! Still I may endure *Still: for ever*
 The wounds I suffer, never find a cure.
Montano. Love for thy sake will bring her to these hills
 And dales again:
Mirtillo. No, I will languish still;
 And all the while my part shall be to weepe;
 And with my sighs, call home my bleating sheep:
 And in the Rind of every comely tree *bark*
- 40 *Ile* carve thy name, and in that name kisse thee:
Montano. Set with the Sunne, thy woes: *may (thy woes) set*
Silvio. The day grows old:
 And time it is our full-fed flocks to fold.
Chorus. The shades grow great; but greater growes our sorrow,
 But lets go steepe
 Our eyes in sleepe;
 And meet to weepe
 To morrow.

243 ROBERT HERRICK TO HIS MUSE

The first poem (after the 'Argument') in Herrick's collection *Hesperides* (1648). Identifies the pastoral as Herrick's basic vein. Critics have compared Martial, Epig I.3, warning the Muse against scorn and neglect at court; but Martial is more admonitory and satirical.

To His Muse.

- Whither *Mad maiden* wilt thou roame?
 Farre safer 'twere to stay at home:
 Where thou mayst sit, and piping please
 The poore and private *Cottages*.
 Since *Coats*, and *Hamlets*, best agree *cotes, cottages*
 With this thy meaner *Minstralsie*.
 There with the Reed, thou mayst expresse
 The Shepherds Fleecie happinesse:
 And with thy *Eclogues* intermixe
- 10 Some smooth, and harmlesse *Beucolicks*.
 There on a Hillock thou mayst sing
 Unto a handsome Shephardling;
 Or to a Girle (that keeps the Neat) *cattle*
 With breath more sweet then Violet.
 There, there, (perhaps) such Lines as These
 May take the simple *Villages*. *charm, attract*
 But for the Court, the Country wit
 Is despicable unto it.
 Stay then at home, and doe not goe
 Or flie abroad to seeke for woe.
- 20 Contempts in Courts and Cities dwell;

Ai] The spelling suggests Gk *ai*, the word of lament supposedly inscribed on the hyacinth, as well as *ay*. **28 The voices Daughter]** Echo. **31 Pales]** goddess of flocks and shepherds. **9-10 Eclogues, Beucolicks]** distinction unclear: ?eclogues allusive, bucolics simple rustic pieces. **18 despicable]** in a light sense: mean, contemptible. **unto it]** compared to it.

No *Critick* haunts the Poore mans Cell:
 Where thou mayst hear thine own Lines read
 By no one tongue, there, censured.
 That man's unwise will search for Ill,
 And may prevent it, sitting still.

244 ROBERT HERRICK THE HOCK-CART

From Herrick's *Hesperides* (1648). The extravagant feudal celebration of the lord's bounty, allegedly freely given to the labouring poor irrespective of desert, is touched towards the end by a perhaps unintended irony.

The Hock-cart, or Harvest home: To the Right Honourable, *Mildmay*, Earle of *Westmorland*.

Come Sons of Summer, by whose toile,
 We are the Lords of Wine and Oile:
 By whose tough labours, and rough hands,
 We rip up first, then reap our lands. *rip up: plough*
 Crown'd with the eares of corne, now come,
 And, to the Pipe, sing Harvest home.
 Come forth, my Lord, and see the Cart
 Drest up with all the Country Art.
 See, here a *Maukin*, there a sheet,
 As spotlesse pure, as it is sweet: 10
 The Horses, Mares, and frisking Fillies,
 (Clad, all, in Linnen, white as Lillies.)
 The Harvest Swaines, and Wenches bound
 For joy, to see the *Hock-cart* crown'd.
 About the Cart, heare, how the Rout
 Of Rurall Younglings raise the shout;
 Pressing before, some coming after,
 Those with a shout, and these with laughter.
 Some blesse the Cart; some kisse the sheaves;
 Some prank them up with Oaken leaves: 20
 Some crosse the Fill-horse; some with great
 Devotion, stroak the home-borne wheat:
 While other Rusticks, lesse attent
 To Prayers, then to Merrymment,
 Run after with their breeches rent.
 Well, on, brave boyes, to your Lord's Hearth,
 Glitt'ring with fire; where, for your mirth,
 Ye shall see first the large and cheefe
 Foundation of your Feast, Fat Beefe:
 With Upper Stories, Mutton, Veale 30
 And Bacon, (which makes full the meale)
 With sev'rall dishes standing by,
 As here a Custard, there a Pie,
 And here all tempting Frumentie. *wheat boiled in seasoned milk*
 And for to make the merry cheere,
 If smirking Wine be wanting here,
 There's that, which drowns all care, stout Beere;
 Which freely drink to your Lords health,
 Then to the Plough, (the Common-wealth) *(source of) general prosperity*
 Next to your Flailes, your Fanes, your Fatts; *(winnowing) fans; vats*
 Then to the Maids with Wheaten Hats: 40

25-6 Only a foolish man will actively seek for ill when he can avoid it by staying where he is. 0.1 **Hock-cart**] the cart carrying home the last of the harvest. **Mildmay**] Mildmay Fane, the poet and Herrick's friend. 2 **Wine and Oile**] Un-English produce, no doubt suggested by classical sources. 9 **Maukin**] malkin, a pole wrapped in cloth at one end to represent a human figure. 21 **cross the Fill-horse**] beside the shaft-horse drawing the cart. 36 **smirking**] sparkling (*OED* 3, only from this passage). 41 **Maids**] harvest-maiden(s): the last handful of harvested grain, roughly fashioned into a female figure.

To the rough Sickle, and crook Sythe,
 Drink frolick boyes, till all be blythe. merry, sportive; merry
 Feed, and grow fat; and as ye eat,
 Be mindfull, that the lab'ring Neat cattle
 (As you) may have their fill of meat. food
 And know, besides, ye must revoke
 The patient Oxe unto the Yoke,
 And all goe back unto the Plough
 And Harrow, (though they'r hang'd up now.)
 50 And, you must know, your Lords word's true,
 Feed him ye must, whose food fills you.
 And that this pleasure is like raine,
 Not sent ye for to drowne your paine,
 But for to make it spring againe.

245 ROBERT HERRICK A NEW-YEAR'S GIFT SENT TO SIR SIMEON STEWARD

From Herrick's *Hesperides* (1648). Simeon Steward, minor poet and politician, was Herrick's friend and patron. Presumed topical allusions at the start suggest the poet was writing from London on New Year's Day 1624 to Steward on his Cambridgeshire estate. The opening disavows the usual themes of the newsletters, printed or personalized, sent in those days from London to people in the country.

A New-Yeares gift sent to Sir *Simeon Steward*.

No newes of Navies burnt at Seas;
 No noise of late spawn'd *Tittyries*: ?outburst, revolt
 No closset plot, or open vent,
 That frights men with a Parliament:
 No new devise, or late found trick,
 To read by th' Starres, the Kingdom's sick:
 No ginne to catch the State, or wring gin, trap; entrap, embarrass
 The free-born Nosthrill of the King,
 We send to you; but here a jolly
 10 Verse crown'd with *Yvie*, and with *Holly*:
 That tels of Winters Tales and Mirth,
 That Milk-maids make about the hearth,
 Of Christmas sports, the *Wassell-boule*,
 That tost up, after *Fox-i'th'hole*:
 Of *Blind-man-buffe*, and of the care
 That young men have to shooe the *Mare*:
 Of Twelf-tide Cakes, of Pease, and Beanes
 Wherewith ye make those merry Sceanes,
 When as ye chuse your King and Queen,
 20 And cry out, *Hey, for our town green*.
 Of Ash-heapes, in the which ye use
 Husbands and Wives by streakes to chuse:

50 hang'd up] a Roman, not an English custom: see Ovid, *Fasti* I.665, Tibullus II.i.6. Cf. 245.45-6n. Parts of Tibullus' poem, on the Ambarvalia or Roman country festival, provide a general model for Herrick's. 51 Lords word] Perhaps 1 Corinthians 9.7: 'who feedeth a flock, and eateth not of the milk of the flock?' 2 Tittyries] = 'Tityre-tu's: 'an association of well-to-do 'roughs' who infested London streets in the 17th c.' (*OED*), more specifically around 1623-4. The name, suggesting ease and leisure, derives ironically from the opening of Virgil I. 4 frights men with a Parliament] Herrick, a staunch Royalist, feared the operations of Parliament, already much in evidence in James I's last days. On 24 December 1623, the Privy Council decided to convene a Parliament, elected in January 1624 and assembled on 12 February. 7-8 wring ... Nosthrill] tweak the nose. The King is free-born but undesirably controlled by Parliament. 14 Fox-i'th'hole] a game where players hop on one leg. 16 shooe the Mare] a Christmas game where a man sits astride a suspended beam (the 'Mare') and strikes it with a hammer. 17 Twelf-tide] Twelfth Night (6 January), the last day of Christmas festivities, when a cake or pie was served containing a bean and a pea. Their finders became king and queen of the festivities (19). See Herrick's 'Twelwe Night, or King and Queene'. 20 No good explanation. L. C. Martin and J. Max Patrick observe that village lovers would meet on the town (i.e. village) green, but presumably not in mid-winter. Perhaps simply a merry shout. The choric cry 'Hey for our town' occurs in Beaumont and Fletcher's *The Knight of the Burning Pestle*, Interlude IV.54 (Revels Plays edn). 21-2 The superstition is clear from the account given.

Of crackling Laurell, which fore-sounds *foretells, promises*
 A Plentious harvest to your grounds:
 Of these, and such like things, for shift, *for want of something better*
 We send in stead of New-yeares gift.
 Reade then, and when your faces shine
 With bucksome meat and capring Wine: *buxom: ?rich, tender*
 Remember us in Cups full crown'd,
 And let our Citie-health go round, 30
 Quite through the young maids and the men,
 To the ninth number, if not tenne;
 Untill the fired Chesnuts leape *roasted in the fire*
 For joy, to see the fruits ye reape,
 From the plumpe Challice, and the Cup, *full, abundant*
 That tempts till it be tossed up: *tossed down, drunk*
 Then as ye sit about your embers,
 Call not to mind those fled Decembers;
 But think on these, that are t'appeare,
 As Daughters to the instant yeare: *successors, progeny; current* 40
 Sit crown'd with Rose-buds, and carouse,
 Till *Liber Pater* twirles the house
 About our eares; and lay upon
 The yeare (your cares) that's fled and gon.
 And let the russet Swaines the Plough
 And Harrow hang up resting now;
 And to the Bag-pipe all addresse;
 Till sleep takes place of wearinesse. *replaces, succeeds*
 And thus, throughout, with Christmas playes
 Frolick the full twelve Holy-dayes. 50

246 MILDMAF FANE A DIALOGUE WEEPING THE LOSS OF PAN

From Harvard MS Houghton 645. Original speech-headings preserved. Punctuation considerably modified. Pan is obviously Charles I. One of many Royalist pastorals mourning his execution.

A Dialogue between a Hunting Swayn and a Shephardes weeping the loss of Pan.

Hunt: Fair Shepardes why dost thou weep *shepherdess*
 Since ther's an end of winters could?
 The season now inuites thy Sheep
 To blanch the Mountaines, quit their fould. *whiten (with their fleeces)*
 Shep: Ô tis too sad for to be tould.
 Hunt: Make me acquainted with the cause
 Of this distemper, and I'll vowe *disorder, affliction*
 To tear out of the fell wolfs iawes
 What s'euer Lamb h'hath tain from you. *he hath*
 Shep: This might prouo test, wer't not too true. *be tried out or put to the test* 10
 Hunt: Yet cause thy greef speaks thus in tears, *because*
 Torture me not with long delay
 But tel, soe rid me of those Fears
 O're all affections now bear sway. *emotions; that now dominate over all other*
 Shep: Why then in short, thus I obey

23 **crackling Laurell**] 'The Bolognese put laurel leaves in the fire: if they crackled, the harvest would be good, otherwise bad.' (*Encyclopedia of Superstitions*, ed. C. L. Daniels & C.M. Stevens, 1903, II.808) Old England may have shared the superstition. 28 **capring**] making one dance or caper: unusual instrumental sense not in *OED*. Suggests **bucksome** might mean 'making one buck or leap', i.e. dance. 30 **Citie-health**] ?health drunk to persons living in the city, like Herrick at the time. 32 **the ninth ... tenne**] nine if not ten rounds of drink or toasts. 42 **Liber Pater**] ancient Roman god of wine, hence the wine itself. **twirles**] to the drunken vision. 43-4 Lay all your cares upon the year that's fled and gone, to be carried away. 45-6 a Roman, not an English custom: see Ovid, *Fasti* I.665, Tibullus II.i.6. Cf. 244.50. 45 **russet**] clad in russet, a coarse rustic fabric. 49 **playes**] (a) games, sports, delights (b) dramatic entertainments, in which case **with**] together with, in addition to.

- Ther was a time when our Great Pan
 And Flocks Protector kept these plains,
 Making them like th'Arcadian,
 Wher all security stil reignes.
- 20 Hunt: Let me partake of what remaines.
- Shep: You shall: ther stept out of a wood
 (As they were mad) of Giants race,
 Who enuijng our Kidds that good, *people of*
 Chas't all protection from this place. *benefit, i.e. peace and security*
- Hunt: That was a sad and dismall case.
- Shep: Thus euer since we open lie
 To what blast the intemperat wind *whatever*
 Can threaten towrds our misery,
 Afflicting vs in corps & mind. *body*
- 30 Hunt: How could the Fates proue soe vnkind?
- Shep: Only for this, as I suppose,
 Our offrings did displeas the Gods,
 Who in their anger did impose
 For our correction these rods. *rods: punishments*
- Hunt: T'was soe, t'was soe, without all ods.
- Then for to dry thy tear-drownd eyes,
 I shall aduise, for time to come
 We offer better sacrefize
 To bring our Pan back to vs home.
- 40 Shep: That should pleas all, but will not some.
- Wherefore I'le craue thy hunting art
 To tuft the thicks and find those out *beat game out of a covert; thickets*
 Who thus haue caused my Lambs to smart,
 That they may safer feed about. *suffer, feel pain*
- Hunt: These are but foxes without doubt.
- But were they wolu's, though clad like sheep,
 Lions in Lamb-skins to beguile,
 I'le not dispair, nor think of sleep
 Til I this diffrence reconcile,
- 50 Prouide the Heuns subscribe the while. *provided; heavens; 'stand surety for'*
- Shep: Thanks, noble Swain: my greefs Alay,
 That buried hast in hopes my sorrow.
 All happines attend thy way,
 And cause vs t'meet again tomorrow.
 The rest let expectation borrow. *guarantee, be responsible for*

247 MILD MAY FANE MY HAPPY LIFE, TO A FRIEND

First published in Fane's *Otia sacra* (1650). Loosely based on a much shorter poem attributed to Martial (no.13).

My happy Life, to a Friend.

Dearest in Friendship, if you'll know
 Where I my self, and how bestow, *lodge, dispose*
 Especially when as I range,
 Guided by Nature, to love change:
 Beleeve, it is not to advance
 Or add to my inheritance;
 Seeking t'engross by Power (amiss) *wrongly*
 What any other Man calls his:

Alone, t'perform the Clients part;
 For neither Dove nor Pigeon shall,
 Whilst they are both exempt from gall.
 The Augur Hern, and soaring Kite, *prophet, soothsayer; heron*
 Kalendar weather in their flight; *record, study*
 As doe the cleaner Ducks, when they
 Dive voluntary, wash, prune, play; *preen*
 With the fair Cygnet, whose delight
 Is to out-vie the snow in white,
 And therefore alwayes seeks to hide
 Her feet, lest they allay her pride.
 The Moor-hen, Dobchick, Water rail, *dabchick or little grebe*
 With little Washdish or Wagtail; *pie'd wagtail*
 The Finch, the Sparrow, Jenny Wren,
 With Robin that's so kinde to men;
 The Whitetail, and Tom Tit obey *wheatear, a small thrush*
 Their seasons, bill and tread, then lay; *tread: copulate (of birds)*
 The Lyrick Lark doth early rise, *singing, melodious*
 And mounting, payes her sacrifice; *offers worship*
 Whilst from some hedg, or close of furs, *furze*
 The Partridge calls its Mate, and churrs; *the call of a partridge*
 And that the Countrey seem more pleasant, *so that*
 Each heath hath Powt, and wood yeelds Phesant; *grouse*
Iunoes delight with Cock and Hens
 Turkies, are my Domestick friends:
 Nor doe I bird of Prey inlist,
 But what I carry on my Fist:
 Now not to want a Court, a King-
 Fisher is here with Purple wing,
 Who brings me to the spring-head, where
 Crystall is Lymbeckt all the yeere,
 And every Drop distils, implies *that is distilled; enfolds, contains*
 An Ocean of Felicities;
 Whilst calculating, it spins on,
 And turns the Pebles one by one,
 Administring to eye and eare
 New Stars, and musick like the Sphere; *i.e., the sparkling water and pebbles*
 When every Purle Calcin'd doth run,
 And represent such from the Sun: *resemble*
 Devouring Pike here hath no place,
 Nor is it stor'd with Roach or Dace;
 The Chub or Cheven not appeare,
 Nor Millers Thumbs, nor Gudgeons here,
 But nobler Trowts, beset with stones
 Of Rubie and of Diamonds,
 Bear greatest sway; yet some intrench, *encroach*
 As sharp-finn'd Pearch, and healing Tench;
 The stream's too pure for Carp to lie,
 Subject to perspicuitie,
 For it must here be understood,
 There are no beds of sand and Mud,

64 exempt from gall] hence not engaging in lawsuits. **68 voluntary]** legal action or declaration made without compulsion; hence in high spirits, energetically. **76 kinde to men]** The robin lives close to human habitations. **85 Iunoes delight]** the peacock, sacred to Juno; introduced in England by this time. **86 Turkies]** introduced in England c.1525. **88 i.e.** his tame falcon. **92 Crystall is Lymbeckt]** Crystal-clear water is distilled. **95-6** Pebbles were used to calculate sums. **98 Stars]** the shining pebbles. **musick]** the stream's murmur. **Sphere]** In the Ptolemaic astronomical system, the heavenly bodies were embedded in crystalline spheres that made celestial music as they revolved. **99-100** Struck by the sunlight, the pebbles (or water?) resemble burning pearls. **Calcin'd]** burnt to a substance like lime. **105 nobler Trowts]** Cf. Walton, *The Compleat Angler*, ch.4: 'The trout is ... a generous fish: ... a fish that feeds clean and purely, in the swiftest streams'. **106 Rubie, Diamonds]** cf. Walton, ch.4: 'the best trouts are either red or yellow'. **109 lie]** an obvious pun.

248 MILDMAF FANE IN PRAISE OF A COUNTRY LIFE

From a ms at Fulbeck Hall, the seat of the Fane family. Text below based on Cain's edn.

Who so Enioyes the Cuntry Ayer
 With Hounds in Couples, Frends a Payer pair
 Or more, and seriously can looke ?thoughtfully, contemplatively
 Sometimes into a Harmles Booke
 Need not contemplat what the Barr
 Molests, or stratagemes of warr
 Produce, nor on Ambition's winge
 Seek to sore up to Court and Kinge soar
 But with a Comp'tency Content
 10 Pass All his Dayes in Merriment
 Yet with such Care, Those let not in
Those: the days of 'merriment'
 Temptation or the least of Sin
 But both to Body and the minde
 Like Solaces appeer most kinde
 Infeofing either with such Health
 Is prisable above all wealth. as is
Non est vivere sed valere vita

249 JOSEPH BEAUMONT FROM PSYCHE

An extract from Beaumont's *Psyche* (1648), an allegorical epic about the progress of the soul. Here, one of the shepherds come to adore the Christ-child describes to Mary and Joseph the appearance of the angels announcing the birth of Christ (Luke 2.8-20).

Whil'st in the open Field our Watch we kep'd
 Befriended by the Moon and Stars, that no
 Perill might wake our tender Flocks, which slep'd
 Together with their tenderer younglings: Loe
 There rush'd from Heav'n a sudden mighty Light
 Which out of all the wide field chased Night.

The Frighted Moon and Stars flew all away,
 With unexpected Gold the Skie grew bright:
 10 We never yet beheld the entering Day commencing, dawning
 Break from the East with such commanding Light.
 'Twas Glories Morning this, and in our eyes,
 No Sun but Majesty did seem to rise.

With that, and with Amazement blinded, we
 Fell down, supposing Heav'n had done so to, done so: fallen down, descended to earth; too
 And that the Beauties of Sublimitie
 Came poste on some grand Businesse below. swiftly
 And here we see what fetch'd them down; thy Son
 May well woee all Heav'n after Him to run.

But as poor Bats, and wretched Birds of Night
 20 Surprised by a sudden-rushing Flame,
 Are strook with horror at the glorious Sight, struck
 Which seals their eyes, and open sets their shame:
 So wee by this strange Apparition were
 Besieg'd no lesse with lustre, than with Fear.

When, as we trembling lay, a radiant Friend
 Who gently hover'd in the neighbour Aire, nearby, surrounding
 Did fan fresh comfort with his Wings, and lend
 Our Hearts new Courage: 'Tis no Night of Fear
 Said he, Look up, and view this Sceen of Joy
 30 Set forth in Heav'ns most festivall Array.

15 **Infeofing**] enfeoffing; investing, putting in possession. 17 **Non ... vita**] (Lat.) 'Life is not only to live but to live in good health'. Martial, Epigrams 6.70.15. 11 **Glories**] (a) in the abstract sense (b) literally, an effulgence of light (*OED* 6). 17 **Son**] punning on *sun*, with reference to 9-12.

- We op'd our Eyes, and round about beheld
 How *Smiles* and *Comforts* had bedeck'd the Place,
 Which seem'd no more a common Countrey Field,
 But *Paradise's* own delicious face:
 And such wee should have thought it still, had we
 Not hither come, and seen thy *Son*, and *Thee*.
- But yet a *Beauty* next to yours wee saw,
 Almost as bright, as sweet, as milde, as grave,
 That *Angel* which did upon Us bestow
 That courteous Item; His Attire was brave, 40
 His Looks, the Glass of Heav'n, most sweet his Tongue;
 From which these blessed Words of Comfort rung: *mirror, reflection,*
[image]
- BEHOLD, I bring you News of greater *Joy*
 Than kindest Heaven till now did ever send;
Joy which through every Heart shall melt its way,
 And with the Sun its equal Course extend: *?reach out to all alike, like the sun's rays*
Joy which shall know no Limits, but through all
 The World display its gallant Festivall. *joy, celebration*
- For unto you, and your grand blisse, this Morn
 In royall *Davids City*, *Christ the Lord* 50
 Of Him, and You, and this whole World is born:
 A mighty *King*, who cometh to afford
 The often-promis'd long-desir'd Salvation
 Unto his fainting, and decayed Creation.
- Stagger not at the News; but let this Signe *be amazed*
 Assure your Faith, and banish needlesse Doubts:
 You shall at *Bethlehem* finde this divine
Infant wrapp'd up in simple swadling Clouts, *cloths, rags*
 And in a plain and correspondent Bed, *matching (in simplicity)*
 The Asses Manger, resting his sweet Head. 60
- As we for *Joy* at these strange Tidings started,
 Behold, a sudden Globe of flaming Light
 Into a stranger Apparition parted,
 And to new Wonders summoned our sight:
 For at a diamond Table fair and wide
 A numerous Quire of Angells we descri'd. *discerned, saw*
- Soul-charming *Melodie* amongst them sate,
 At her left hand *Applause*, *Joy* at her right,
 Behinde her *Glory*, *Praise* before her, at
 Her foot luxuriant, but pure *Delight*. *?luxuriating, stretched out; only, none other than* 70
 The Spectacle alone was ravishing; *[pure: (a) unmixt (b) chaste, virtuous]*
 But ò what Raptures when they 'gan to sing!
- Glory to God in all Sublimity,*
Peace upon Earth, and unto Men Good Will:
 This was their Dittie; but their lofty Key *the words of the song*
 Did not our mortall reach alone excell, *surpass*
 But surely pos'd the *Sphears*, though these, they say,
 In soveraign Musick spend both night and day. *supreme, sublime*
- O how our pretty Lambs did leap and dance!
 What Troops of merrie Wolves came tripping in! *running lightly* 80
 How were the Bears seiz'd with a gentle Trance!

34 **Paradise**] Christ restored humankind to the Paradise from which the Fall of Adam and Eve had exiled them. 40 **Item**] ?statement, announcement; news (cf. *OED* B1). 50 **Davids City**] Bethlehem, David's birthplace, though often used of Jerusalem. 68 **Applause**] presumably praise, adoration; but cf. **Praise** (69). 77 **pos'd**] transcended, exceeded (*OED* *pose* v² 2b). **Sphears**] In the Ptolemaic system, the heavenly bodies were embedded in spheres that made celestial music as they revolved.

How did this Harmony the Lyons win!
 All Salvagnesse was quickly charm'd asleep,
 And every Beast was now a gentle Sheep.

The Stones look'd up and seem'd to wish for feet,
 The Trees were angry that they stuck so fast;
 All Things desir'd the Melody to meet,
 And, as they could, unto the Dance made haste.

match, respond to

90 With that, our silly oaten Pipes wee broke,
 And then our Parts with cheerly *Nature* took.

*feeble, scanty
 blithe, happy*

And though our Feet never more nimbly flew
 Than in their Answer to this Musicks Pleasure,
 Doing their best indeavour to trip true
 To every Turn, and Point, and Aire, and Measure;
 Yet in our joyous Breasts we felt our Hearts
 With more Activity, dancing their Parts.

*dance
 Point: short strain or musical phrase*

The *Anthem* finished: That glorious Fire
 About the *Company* its Arms did spread,
 And homeward convoy'd the illustrious Quire.
 100 We saw how wide a Gate Heav'n opened
 To let them in: We saw it shut and yeild
 Back to the Stars their free etheriall Field.

Thence came We hither, and the Promise found
 As true and noble as our Expectation:
 Which from this Cave shall by our Tongues rebound
 To every Ear we meet: By this Narration
 Our Hearts shall eased be, least by the Wonder
 Of this Heav'n-crowned Morn they split in sunder.

110 But when the *Yeares* fresh youth returns, to deck
 The Bed of Aprill in its vernall Hue;
 The choysrest sweets and Beauties We will pick,
 And wreath a Chaplet for the fairer Brow
 Of this our blooming *Lord*. Till when We place
 Our hopes of safety in his onely Grace.

Here, with three Adorations to the *Sonne*,
 They of the *Mother* and good *Joseph*, take
 Their humble leave. But she, when they were gone,
 Deep in her Bosome prints what they had spake,
 120 The News, the Quire, the Song, the glorious Light,
 Which duely she reads over Morn and Night.

records, memorizes

And well she div'd into the Reason why
 That glorious Hoste kept distance from the Cave,
 And to these Creatures of Humility,
 These simple honest Swains, the honour gave
 Of being his first Visiter, who came
 To be at once a *Shepherd*, and a *Lamb*.

his: Christ's

90 Parts] the separate sections or strands of a harmonized 'part-song'. **126 a Shepherd, and a Lamb]** Christ is both the Good Shepherd (John 10.14, Hebrews 13.20, 1 Peter 2.25: cf. Psalms 23.1, Isaiah 40.11) and the Lamb of God (John 1.29, 36, Revelation 12.11, 22.1).

250 A PASTORAL DIALOGUE BETWEEN CORIDON AND THYRSIS

The first item in BL MS. Harley 393, lamenting the nation's miseries since Charles I's execution and hoping for the restitution of monarchy. Punctuation, line initials and speech-headings standardized.

A Pastorall Dialogue Betweene Corridon and Thyrsis occasioned by the Thirtieth of January 1648

Corydon. Deare Thyrsis! tell thy Corydon,
 What's the sad cause of all thy Moane,
 That I may either beare a Part,
 Or wholly Ease my Troubled heart;
 Greife which vnvented, eates the Breast,
 Communicated, may find Rest.

Thyrsis. Rather forsake me Corydon:
 My Sorrow then will kill but one.
 My sad heart labours with a Woe
 Would destroy us and many moe.

Corydon. Tell it how ere, for thy Distresse
 Has made my Life so comfortlesse
 And the whole World to me alone,
 Were such a Trifle, thou being gone,
 That I by odds, had rather haue
 Thy Company, though in the Graue.

Thyrsis. Then Corydon prepare to heare
 The Dismall'st chance that any Eare
 Heard since times Birth. None ever knew
 A Tale so sad, so strange, so true.
 In rich Arcadia whilome blest
 With all great Blessinge, Crown'd with Rest,
 There was (woes me I cannot say
 There is, for then t'were happy day)
 There Was a Shepheard Damon hight
 The best that ere was brought to light,
 Descended from the noblest Race,
 That ere did Shepheards life Embrace.
 Never was Shepheard so so good
 Soe sparing of his poor Flocks blood.
 The Draught by day, and carefull Breast,
 The Frost by night consum'd his Rest;
 Yet seem'd this Shepheard well at Ease,
 If thus he might his Flocks but please.
 By Damons care they thriue amaine,
 Every faire Feild and Fertile Plaine
 Gladly receiu'd these sheep, which are
 Growne numerous by th' Shepheards care.
 The Wolues that other Flocks Invade,
 Of Damons watchfulnesse afrayde,
 First consult how they may swallow
 Damon, and the sheep will follow:
 At last it is Resolv'd that one
 The Sheepes warme cloathing should put on
 And midst the Flock unwary keepe,
 Who well could personate the Sheep.
 The disguis'd Wolfe soone vndertakes
 The Wolues Decree, and Journey makes
 To the large Flock, who mixt among
 'Twas hard to know him in the Throng.
 Forward he was to sport, and play,
 And use all Arts, that might make way,
 To gett the Love, Applause and Fame,

however, nonetheless

by a big margin

event, fall-out

that would truly have been fortunate
 named
 born

vigorously

stay, resort

mixed among whom

ready, eager

0.1-2 Thirtieth of January 1648] the date of Charles I's execution (1649 by modern reckoning). 28
 Shepheards life] metaphor for the king's. 31 Draught] ?cold winds; ?removal of the weakest or
 worst animals, culling (*OED draft* n C1). carefull] (a) concerned, full of care (b) sad, depressed.

Of them, to ruine whom he came.
 At first he scatters hatefull Seeds
 Of Hemlock, and destroying Weeds,
 Which grew apace, for they were bad,
 And tasted, made the Taster mad.
 Some Sheep, whose happ it was, to light *luck*
 60 On those curs'd weeds, grew mad out right;
 These he too easily perswades,
 Twas Damons fault, and then Invades *?penetrates, instills*
 The trembling Flock, with Jealousie,
 And Feares of greater Dangers nigh,
 Assumes the Conduct of the Sheep,
 Forsakes the place where they did keep
 And thriue into such Numbers, soe
 They're left, they know not where they goe;
 At last he brings them, hungry growne
 70 By the hast, which their Feares put on,
 Where Poyson was their onely Food,
 Which heats the old, breeds new bad blood,
 Whilst silley They thinke, but for his
 Care, they had been all dead, ere this.
 To the Oracle he feines to goe,
 That he Infallibly might know
 The way to cure them, by some Spell,
 Who but for him, had been too well.
 The wolues that close in Counsell sate,
 80 While he did his Successe relate,
 Vote him thanks, and rewards to boott,
 For empty Gratitude won't doo't.
 Instruct him, what advice to giue,
 That they upon the Spoile may liue.
 Meen time the carefull Shepheard finds
 His wandring Flocks distracted Mindes,
 Discovers the Impostors Arts
 Who long seduced had their hearts,
 90 Applyes a cure, and lends them Eyes
 To see their growing Miseryes.
 Some whom the Taint had faintly strooke, *struck*
 Resolved to escape the Hooke,
 Knew and obey'd the Shepheards voyce,
 Others rais'd Murmurs, whose loud Noyse
 Amaz'd the faithfull Shepheards Eares. *stunned, deafened*
 When loe the disguis'd Wolfe appears,
 Finds now or never is the tyme
 To aggrauate the Shepheards crime. *make it appear graver*
 By his Returne the Flocks are more
 100 Inraged, then they were before.
 From him they quickly understood,
 Unlesse they drink their Shepheards blood
 No phisicke could be found to ease
 The burnings of their mad Disease. *medicine*
 And this he told in holy Guise
 (Mixt with true-teare-dissembling Eyes).
 To Murder Damon, all are driuen,
 As if the Counsell came from Heaven.
 Large Contribucions they all giue,
 110 That he may dye, by whom they liue.
 'Tis time the Shepheard now should flye,
 When Innocence is doom'd to dye.

55 **hatefull Seeds**] i.e. schismatic doctrines. **hatefull**] inducing hate. 73 **silley**] simple, innocent, shading off into the sense 'foolish'. 83 **what advice to giue**] i.e. to the sheep. 89 **Applyes a cure**] perhaps the convening of the Oxford Parliament. (See 239.113n.).

The cheated Flock incens'd pursue,
 The Shepherds flight makes his Guilt new. *deluded*
 Hard is his happ, who either way *seems a fresh proof of his guilt*
 Is guilty Made, goe He, or stay:
 At last betray'd and sold to those,
 Who from his Care became his foes,
 Damon is murther'd; the sheep smile,
 The Wolues keep holyday the while. 120
 The faithfull Shepheard butcherd so,
 Th'abused Flock to wrack must goe;
 The Wolues themselues their Pastors are,
 Kill whom they please, whom they please, spare:
 The Cozened Flocks deluded Eyes
 Open'd at last by Miseryes,
 Now see their Ruine and make Moane
 But too too late, for him that's gone:
 Thou fell'st untimely, the sheep cry 130
 And each Eye weeps his Elegie.
 At length they goe to ease their Greife,
 To th' Oracle to fynd Releife.
 Whence after three dayes' sacrifice
 They receiu'd answer in this wise.
 Oracle.
 "When the First borne of Damon dead
 With Hooke in hand Laurell on Head
 Shall lead you to the Pastures where
 You at the first infected were,
 Then, not till then, Heavens Blessings yeild
 To every Flock in every Feild." 140
 The Sheep returne, are made a Prey,
 The Wolues command, while they obey,
 Know not how long they must endure,
 But know the Oracle is sure.
 Their greifes and Miseries were done
 Could they once see the Shepherds sonne.
Corydon. Dry up thy Eyes, Dear Thyrsis! I
 Am concern'd in this Tragedie.
 My natiue Soyle's the Fatall Scene,
 Where this fowle Play has acted been. 150
 Where teares won't help, let Patience cure,
 He conquers greife, that can endure.
 Let's humbly supplicate our God,
 Hee'l free us from't and burne the Rod. *destroy the oppressor or his instrument*
 Arcadia now is full of Woe,
 Let's hope ere long, Twill not be so.

251 HENRY VAUGHAN THE SHEPHERDS

From Vaughan's *Sillex Scintillans*, Part I (1650). The shepherds are those to whom angels announced the birth of Christ; but they are shown as receiving the honour because of the general nature of shepherds' lives, with some telling Old Testament associations.

Sweet, harmles lives! (on whose holy leisure
 Waits Innocence and pleasure;)

Whose leaders to those pastures, and cleer springs,
 Were *Patriarchs*, Saints, and Kings,
 How happend it that in the dead of night

136 Hooke, Laurell] suggesting the Bishop's crozier and royal crown, i.e. the future Charles II as head of the Anglican Church as well as the state. **Hooke]** shephook. **3 pastures, and cleer springs]** echoing Psalms 23.2, but now it is the shepherds rather than the sheep who are being led there. **4 Patriarchs, Saints, and Kings]** a common topos that shepherds held such positions, most specifically Abraham, Moses and David. **5-6** The shepherds were the first people to be told of Christ's birth.

252 HENRY VAUGHAN DAPHNIS: AN ELEGIAC ECLOGUE

The last piece by Henry Vaughan in the collection *Thalia Rediviva* (1678), followed by his brother Thomas's poems. This has prompted the view that the poem might be mourning Thomas's death; but the dead man's youth, and certain topical references, suggest a lament for Henry's younger brother William, written shortly after his death in 1648. Several laments for William, with spiritual consolation, appear in Vaughan's earlier two-part collection *Silex Scintillans* (1650, 1655).

DAPHNIS. An Elegiac Eclogue. The Interlocutors, *Damon, Menalcas*.

Damon. What clouds, *Menalcas*, do oppress thy brow?
 Flow'rs in a Sunshine never look so low. i.e., in fierce heat
 Is *Nisa* still cold Flint? or have thy Lambs
 Met with the Fox by straying from their Dams?
Menalcas. Ah! *Damon*, no; my Lambs are safe, and she
 Is kind, and much more white than they can be.
 But what doth life, when most serene, afford
 Without a worm, which gnaws her fairest gourd?
 Our days of gladness are but short reliefs,
 Giv'n to reserve us for enduring griefs. preserve, save 10
 So smiling Calms close Tempests breed, which break
 Like spoilers out, and kill our flocks, when weak. hidden, unsuspected
destroyers, pillagers
 I heard last *May* (and *May* is still high Spring,)
 The pleasant *Philomel* her Vespers sing. pleasing, sweet; nightingale; evening prayers
 The green wood glitter'd with the golden Sun
 And all the West like Silver shin'd; not one
 Black cloud, no rags, nor spots did stain
 The Welkin's beauty: nothing frown'd like rain;
 But e're night came, that Scene of fine sights turn'd
 To fierce dark shows; the Air with lightnings burn'd; 20
 The wood's sweet Syren rudely thus oppress,
 Gave to the Storm her weak and weary Breast.
 I saw her next day on her last cold bed;
 And *Daphnis* so, just so is *Daphnis* dead!
Damon. So Violets, so doth the Primrose fall,
 At once the Spring's pride and its funeral.
 Such easy sweets get off still in their prime,
 And stay not here, to wear the foil of Time.
 While courser Flow'rs (which none would miss, if past) coarser
 To scorching Summers, and cold Autumns last. 30
Menalcas. Souls need not time, the early forward things i.e. eager to depart
 Are always fledg'd, and gladly use their Wings,
 Or else great parts, when injur'd, quit the Crowd, talents, powers
 To shine above still, not behind the Cloud.
 And is't not just to leave those to the night,
 That madly hate, and persecute the light?
 Who doubly dark, all *Negroes* do exceed,
 And inwardly are true black Moores indeed
Damon. The punishment still manifests the Sin,
 As outward signs shew the disease within. 40
 While worth oppress mounts to a nobler height,
 And Palm-like bravely overtops the weight.
 So where swift *Isca* from our lofty hills
 With lowd farewels descends, and foming fills
 A wider Channel, like some great port-vein,
 With large rich streams to feed the humble plain:
 I saw an Oak, whose stately height and shade

3 *Nisa*] Name taken from Virgil VIII. 8 worm, gourd] Jonah 4.6-7. 16 The line is short by a foot: there may be words missing. 21 wood's sweet Syren] the nightingale, which sings as sweetly as the Sirens. 22 ?was left exposed to the storm; ?sang feebly against the fury of the storm. 27 easy] gentle, ?tender, delicate. sweets] delights, pleasing objects. get off] depart. 32 fledg'd] feathered, like adult birds capable of flight. 42 As a palm tree grows upward, pushing aside anything weighing it down. Vaughan gives the image a spiritual turn in 'The Palm-tree' (*Silex Scintillans*, Part II). 43 *Isca*] the river Usk in Breconshire, Vaughan's native region. 45 port-vein] the principal vein carrying blood to the liver.

- Projected far, a goodly shelter made,
 And from the top with thick diffused Boughs
 50 In distant rounds grew, like a Wood-nymph's house.
 Here many Garlands won at Roundel-lays
 Old shepherds hung up in those happy days,
 With knots and girdles, the dear spoils and dress
 Of such bright maids, as did true lovers bless. *spoils: tokens, mementos*
 And many times had old *Amphion* made
 His beauteous Flock acquainted with this shade;
 A Flock, whose fleeces were as smooth and white
 As those, the wellkin shews in Moonshine night. *i.e., clouds lit up by moonlight*
 Here, when the careless world did sleep, have I
 60 In dark records and numbers noble high
 The visions of our black, but brightest Bard
 From old *Amphion's* mouth full often heard;
 With all those plagues poor shepherds since have known,
 And Riddles more, which future times must own. *own: i.e. take charge of solving*
 While on his pipe young *Hylas* plaid, and made
 Musick as solemn as the song and shade. *impressive, awe-inspiring*
 But the curs'd owner from the trembling top
 To the firm brink, did all those branches lop,
 And in one hour what many years had bred,
 70 The pride and beauty of the plain lay dead.
 The undone Swains in sad songs mourn'd their loss,
 While storms and cold winds did improve the Cross.
 But Nature, which (like vertue) scorns to yield
 Brought new recruits and succours to the Field;
 For by next Spring the check'd Sap wak'd from sleep
 And upwards still to feel the Sun did creep, *suppressed, impeded*
 Till at those wounds the hated Hewer made,
 There sprang a thicker and a fresher shade.
Menalcas. So thrives afflicted Truth! and so the light,
 80 When put out, gains a value from the Night.
 How glad are we, when but one twinkling Star
 Peeps betwixt clouds more black than is our Tar?
 And Providence was kind, that order'd this
 To the brave Suff'rer should be solid bliss;
 Nor is it so till this short life be done,
 But goes hence with him, and is still his Sun.
Damon. Come Shepherds then, and with your greenest Bays
 Refresh his dust, who lov'd your learned Lays.
 Bring here the florid glories of the Spring, *flowering*
 90 And as you strew them pious *Anthems* sing,
 Which to your children and the years to come
 May speak of *Daphnis*, and be never dumb.
 While prostrate I drop on his quiet Urn
 My Tears, not gifts; and like the poor, that mourn
 With green, but humble Turfs; write o're his Hearse
 For false, foul Prose-men this fair Truth in Verse.
- "Here *Daphnis* sleeps! and while the great watch goes
 Of loud and restless Time, takes his repose.
 Fame is but noise, all Learning but a thought:

55 **Amphion**] Legendary musician, brought up as a shepherd: here probably Matthew Herbert, the Vaughans' old schoolmaster and local priest. 61 **our black ... Bard**] Perhaps Merlin Ambrosius (Myrddin Emrys), a legendary figure identified with the wizard Merlin. See L. I. Guiney, *Quarterly Review*, April 1914, p.356. 65 **Hylas**] a boy beloved of Herakles, with no pastoral associations. The unexpected name suggests a personal allusion. 68 **brink**] obviously foot or roots, but no such sense in *OED*. 72 **improve the Cross**] aggravate the suffering (*OED improve* v² 4b). 80 **gains a value**] i.e. by contrast. 82 **Tar**] used to dress sheep's wounds. 83 **this**] Truth (79), symbolized by the star. 95 **green, but humble Turfs**] grassy patches, as they cannot afford costly gravestones or monuments. 97-8 **watch**] ?a wake or revel (*OED* 2b), contrasting with *Daphnis'* repose.

- Which one admires, another sets at nought.
Nature mocks both, and Wit still keeps adoe;
But Death brings knowledge and assurance too.” *labours fruitlessly* 100
- Menalcas.* Cast in your Garlands, strew on all the flow’rs
Which *May* with smiles, or *April* feeds with show’rs.
Let this day’s Rites as stedfast as the Sun
Keep pace with Time, and through all Ages run,
The publick character and famous Test *proof, evidence*
Of our long sorrows and his lasting rest;
And when we make procession on the plains,
Or yearly keep the Holyday of Swains,
Let *Daphnis* still be the recorded name 110
And solemn honour of our feasts and fame.
For though the *Isis* and the prouder *Thames*
Can shew his reliques lodg’d hard by their streams,
And must for ever to the honour’d name
Of Noble *Murrey* chiefly owe that fame:
Yet, here his Stars first saw him, and when fate
Beckon’d him hence, it knew no other date. *end*
Nor will these vocal Woods and Valleys fail,
Nor *Isca*’s lowder Streams this to bewail,
But while Swains hope and Seasons change, will glide
With moving murmurs, because *Daphnis* di’d. 120
- Damon.* A fatal sadness, such as still foregoes, *presages*
Then runs along with publick plagues and woes, *accompanies, continues with*
Lies heavy on us, and the very light
Turn’d Mourner too, hath the dull looks of Night.
Our vales like those of Death, a darkness shew
More sad than Cypress, or the gloomy Yew,
And on our hills, where health with height complied,
Thick drowsie Mists hang round and there reside. 130
Not one short parcel of the tedious year *part*
In its old dress and beauty doth appear;
Flow’rs hate the Spring, and with a sullen bend *stoop*
Thrust down their Heads, which to the Root still tend,
And though the Sun like a cold Lover, peeps
A little at them, still the Days-eye sleeps. *daisy*
But when the Crab and Lion with acute
And active Fires their sluggish heat recruit,
Our grass straight russets, and each scorching day *replenish, intensify*
Drinks up our Brooks as fast as dew in May, *grows brown, withers* 140
Till the sad Heardsman with his Cattel faints,
And empty Channels ring with loud Complaints.
- Menalcas.* Heaven’s just displeasure and our unjust ways
Change Nature’s course, bring plagues, dearth and decays.
This turns our lands to Dust, the skies to Brass,
Makes old kind blessings into curses pass,
And when we learn unknown and forraign Crimes,
Brings in the vengeance due unto those Climes.
The dregs and puddle of all ages now
Like Rivers near their fall, on us do flow. 150
Ah happy *Daphnis!* who, while yet the streams
Ran clear and warm (though but with setting beams,
Got through: and saw by that declining light

107 character] mark, token (*OED* 8a). 113-6 Thomas Vaughan was buried by the offices of his friend Robert Moray ('Noble Murrey') at Albury, on the river Thame (not Thames) in Oxfordshire. The Thame flows into the Thames, called the Isis at Oxford. 113-8 i.e. Although Thomas was buried elsewhere, Breconshire remains his home. 121 hope] hard to explain. Perhaps 'hope for better things'. 128 Cypress, Yew] trees associated with death and mourning. 129 where ... complied] where the great height made for a clear healthy atmosphere. 137 Crab, Lion] zodiacal constellations of the hot summer. 150 fall] mouth (*OED* 6). 152 setting beams] The beams of the setting sun – i.e.. when *Daphnis* died, the times were still happy, though already on the decline.

His toil's and journey's end before the Night.
Damon. A night, where darkness lays her chains and Bars, *shuts in completely*
 And feral fires appear instead of Stars.
 But he along with the last looks of day
 Went hence, and setting (Sun-like) past away.
 What future storms our present sins do hatch
 160 Some in the dark discern, and others watch;
 Though foresight makes no Hurricane prove mild;
 Fury that's long fermenting, is most wild.
 But see, while thus our sorrows we discourse,
Phæbus hath finish't his diurnal course.
 The shades prevail, each Bush seems bigger grown:
 Darkness (like State) makes small things swell and frown.
 The Hills and Woods with Pipes and Sonnets round *songs*
 And bleating sheep our Swains drive home, resound.
 170 *Menalcas.* What voice from yonder Lawn tends hither? heark!
 'Tis *Thyrsis* calls, I hear *Lycanthe* bark.
 His Flocks left out so late, and weary grown
 Are to the thickets gone, and there laid down.
Damon. *Menalcas,* haste to look them out, poor sheep
 When day is done, go willingly to sleep.
 And could bad Man his time spend, as they do,
 He might go sleep, or die, as willing too.
Menalcas. Farewel kind *Damon!* now the Shepherds Star
 With beauteous looks smiles on us, though from far.
 180 All creatures that were favourites of day
 Are with the Sun retir'd and gone away.
 While feral Birds send forth unpleasant notes,
 And night (the Nurse of thoughts,) sad thoughts promotes.
 But Joy will yet come with the morning-light,
 Though sadly now we bid good night!
Damon. Good night!

253 WILLIAM DENNY FROM *THE SHEPHERD'S HOLIDAY*

This description by the shepherd Bilkin of a grove called the Lovers' Maze is from near the start of Denny's manuscript pastoral play *The Shepherd's Holiday* (BL MS. Addl. 34065, dated 1 June 1651 in the dedicatory epistle). According to the prefatory account of 'The Morall' of the work, Bilkin is 'The Character of Temperance, Moderation, Discretion and Judgement who vnder the Sheepear'd's Life commendes Innocence of Life and Retirement from the World.' (fol.4r) But the Lovers' Maze he describes 'represents The World; wherein there are Varietie of Pathes, of Temptations, and Turnings'. Pastoral idyllism and worldly complexity are linked in a subtle counterplay.

Bilkin enters; and takes a Seate vnder the side of the Groue, call'd Lover's Maze. Birds singing.

This is the Seate of sweet Repose for Swaines
 Backt with a Groue; And fac't with smoothed Plaines.
 This Boscarie of Soules, The Lovers Maze, *boscage, arbour or grove*
 With musicke giues new birth to dawning Dayes.
 Harke! Eu rie Spray tunes forth a various Note; *bush; different*
 While All concurring seeme one warbling Throate.
 Thus as They All together sing, and vie,
 Each winnes, each looses the Supreamacie. *[pattern*
 So azure Heaven with thinne Clouds chamletted, *camleted, marked with a wavy*
 10 Which borrow Scarlet from Sol's rising Head, *the sun*
 Who gildes Aurora's Blushes that do play,

156 feral] funereal (*OED feral* adj¹ 2). 166 State] pride of state, worldly importance or power. 177 Shepherds Star] Probably Hesperus or the evening star, as in Virgil X.77; but possibly the bright star Capella in the constellation Auriga or Charioteer, often depicted as a shepherd. feral] (a) wild, savage (b) funereal. Cf. 156n. 183 Psalms 30.5: 'Weeping may endure for a night, but joy cometh in the morning'. 4-6 Referring to birdsong. All the songs seem to unite in a single melody. 11 Aurora] the goddess of the dawn or, more strictly, the redness of the dawn.

And daunce vpon her Cheekes to sport the Day. Rest on this greene silke Shagge of Cammomill; Now th'art an Emperour, vpon this Hill. Thy Crowne excelleth That of beaten Gold. Sweet Briar's Rose, flow'r'd Eglantine behold: Which twineing o're thy Head shew forth their Gemmes. Their fragrant Lustre outshines Diadems.	
Rest here thy vndisturbed Limbes. Here rest In contemplation of a Life most blest.	20
Happie! Thrice Happie Sheepheards! that do dwell Cloathed with Russet in a Lowlie Cell.	<i>a type of cheap rustic cloth</i>
Our frequent Vigils mint vs Houres to pray: Accosting Heauen, when we salute the Day, When freelie we vnfold our spreading Sheep, Observing stepping Time, and Them to keep.	<i>drive out of the fold</i>
Our Lonelines is clept Philosophy, By which we read Th' Allmightie Power on high. Sunne, Moone, and Starres plac't in the Loftie Spheare Are the bright Almanackes for Day, and Yeare. Those flaming Torches we yclepe by names. Custom han made vs kinne vnto their Flames.	<i>named, characterized as</i>
Is't not a Wise man's Part to guard the Flockes From rage of cruell Wolfe, or wilie Foxe? The Lambes do skippe, while Pipes their Dammes allure. More than Physitians Sheepheards safelie cure.	<i>charm, delight</i>
Our chast-hatcht Loue is warm'd by pure Desire. Our shamefac't Embers kindle modest Fire. Which mind-enchauting Songs do quicklie turne To rising Flames, that Constencie makes burne.	40
Our Freindship kennes ne Fraud, ne subtle Saw. Our blamelesse Life is to it's selfe a Law. We seldome spend, for well we know to spare. Our sleepe is sound. 'Tis Backe to Backe to Care. Our Beds are softer, than Those Neasts of Downe. Content's best Riches, a Good Name, Renowne.	<i>neither ... nor; sly or deceitful speech</i>
A peacefull Conscience sings within the Breast; Which gain'd, no Labour but enjoyeth Rest. Ne list we, what is Envie's venom'd Dart; Ne con we Pride, that filles with Barme the Heart. Our seldomenes of Feasts does whet our Joy; And easie Dainties do no Health destroy. Our comelie Sports showne vnto Freedome's Eye Do louelie Innocence to Sweetnes tye.	<i>simple, light</i>

12 sport] ?divert, entertain (OED 5). Aurora, goddess of the dawn, is blushing to be observed by the day. **13 Shagge]** a cloth with a velvet nap (OED *shag* n¹2). **18. Diadems]** whose lustre is not fragrant like the flowers. **23 mint]** produce, like coin; perhaps implying that this is the shepherd's wealth. **26 stepping]** brisk, at a good pace (cf. OED *step* v6). **29 Spheare]** the vault of the sky. Not the spheres of Ptolemaic astronomy, where the moon, sun and stars are in separate spheres. **30 Almanackes]** Like the 'shepherds' calendars' popular in the 16-c. **32 han]** has. OED cites only as plural. **38 shame-fac't]** modest, shy (OED 1). **Embers]** i.e. the heat or stimulus kindling love. **44 Backe to Backe]** ?contrary or opposite to (not in OED) – i.e., shepherds can sleep soundly because they have no cares. **49 list]** ?heed, pay attention to (cf. OED *list* v²2). **50 con]** (a) know (b) study, practise. **Barme]** froth, hence ?swelling, effusion. **52** Our health is not destroyed by an excess of ready pleasures. **53 comelie]** (a) pleasing, delightful (b) proper, decorous. **showne vnto Freedome's Eye]** ?made visible or accessible only to those who are free.

254 PATRICK CARY 'JACK! NAY PRITHEE COME AWAY'

From a ms book of Cary's poems dating c.1651 (probably soon after composition) now in the Walter Scott Library at Abbotsford. First printed in full at Scott's initiative in *Trivial Poems and Triolets* (1820), the text followed here.

To the Tune,- "Will, and Tom, etc."

Dicke. Jacke! nay prithee come away,
This is noe time for sadnesse;
Pan's cheife feast is kept to day,
Each shepard shows his gladnesse:
W'are to meete all on the greene,
To dance and sport together;
O what brau'ry will bee seene!
I hope 'twill proue fayre weather.

splendour, show

10 Looke I'ue got a new suit on;
Say man! how likest the colour?
Will't not take Nell's eyes anonne?
All greens then this are duller.
Marcke how trimm'd up is my hooke,
This Ribband was Nell's faour:
Jacke the wench has a sweet looke,
I'le dye but I will haue her.

anon, at once

*sheephook
love-token*

Jacke. Dicke, eene goe alone for mee;
By Nell thou art expected:
I noe loue haue there to see,
20 Of all I am reiected.
Att my ragges each mayd would flout,
If seene with such a shiner;
Noe. I'le n'ere sett others out;
I'le stay till I am finer.

mock, scorn

Shall I go to sitt alone,
Scorn'd eene by Meg o'th'dayry?
Whilst proud Tom lyes hugging Joane,
And Robin kisses Mary.
30 Shall I see my riuall Will
Receave kind lookes from Betty?
Both of them I'de sooner kill:
Att thought on't, Lord, how fret I?

Cause hee has a flocke of sheepe,
And is an elder brother;
Cause (poore hireling!) those I keepe
Belong unto another,
I must loose what's mine by right,
And lett the rich foole gayne her:
40 I'le att least keepe out of sight,
Since hopelesse e're t'obtayne her.

Dicke. Courage man, thy case is not
Soe bad as thou doest take itt:
Yett 'tis ill; could I (God wott!)
Much better would I make itt.
Hee is rich; thou, poore; 'twere much
Wer't thou preferr'd by a woeman;
Woemen though keepe sometimes touch,
But (sooth) 'tis not soe common.

if I could

It would be a lot to expect

22 **Shiner**] ?impressive fellow, a 'hit'; ?knave; ?sweetheart. 23 **sett out**] ?embellish, set off to advantage (by accompanying someone: cf. *OED set* v 1, to set off 6); ?embarrass, inconvenience (=put out). 34 **elder brother**] who inherits the paternal wealth. 47 **keepe touch**] keep faith (*OED touch* n24a).

Thou, unto thy pipe can'st sing
 Loue-songs of thine own making; 50
 Hee, nor that, nor any thing
 Knowes how to doe, that's taking. *charming, attractive*
 She did loue thee once, and swore
 Ne're (through her fault) to loose thee;
 If She keepe her oath, before
 The richer, she will choose thee.

Jacke. Neuer, neuer, lasse! such oathes *alas*
 Haue force but for few howers:
 If she lik'd once, now she loathes;
 And smiles noe more, but lowers. 60
 Scarce his suit had hee apply'de,
 But she lou'd mee noe longer:
 Soone my fayth she gan deride;
 For wealth, then fayth, is stronger.

Farewell, shepeard, then. Bee gonne;
 The feast noe stay here brooketh: *will not let you linger here*
 Prithee marcke Besse there anonne,
 If kind on Will she looketh.
 Who loues truely, loues to heare
 Tales, that encrease his fier; 70
 I, alasse! bade tydings feare,
 And yett for newes enquier. *bad*

255 EDWARD BENLOWES THE PLEASURE OF RETIREMENT

From Edward Benlowes' curious poem of allegorical mysticism, *Theophila. or Loves Sacrifice. A Divine Poem* (1652), published by Benlowes himself with a unique combination of woodcuts for each copy. The poem has two separable, virtually stand-alone cantos (12 and 13), 'The Sweetnesse of Retirement, or The Happinesse of a Private Life', and 'The Pleasure of Retirement. The Reinvitation'. The passage below consists of the first 78 lines of the latter (after a Latin exordium).

THE ARGUMENT

Who *Chance, Change, Hopes, and Fears* can under bring; *overcome, subdue*
 Who can obey, yet rule each Thing,
 And sleight Misfortune with a brave Disdain, He's *King.* *slight, scorn*

When lavish *Phœbus* pours out melted Gold;
 And *Zephyrs* breath does Spice unfold; *release fragrance (of flowers)*
 And we the blew-ey'd *Skie* in *Tissue-Vest* behold.

Then, view the *Mower*, who with big-swoln Veins,
 Wieldeth the crooked Sythe, and strains
 To barb the flowrie Tresses of the verdant Plains. *cut, trim*

Then view we *Valleyes*, by whose fringed Seams
 A Brook of liquid *Silver* streams, *leafy banks* 10
 Whose Water *Chrystal* seems, Sand *Gold*, and Pebbles *Gems*;

Where bright-scal'd gliding *Fish* on trembling Line
 We strike, when they our Hook entwine: *strike: hook by jerking the line*
 Thence do we make a Visit to a Grave *Divine.* *religious man, ?hermit*

With harmlesse *Shepherds* we sometimes do stay,
 Whose Plainnesse does outvie the Gay,
 While nibbling *Ewes* do bleat, and frisking *Lambs* do stray.

4 *Phœbus*] Apollo as sun-god. 5 *Zephyr*] (god of) the west wind, blowing in spring. 6 *Tissue-Vest*] a rich cloth interwoven with gold or silver: here referring to the sun's beams. 13-4 Implicit moral allegory of temptation by the world's snares. Each subsequent item of natural description carries such a moral.

20 With *Them*, we strive to recollect, and finde
 Disperst Flocks of our rambling Minde;
 Internal Vigils are to that due Work design'd.
 No puffing Hopes, no shrinking Fears *Them* fright; swelling up
 No begging Wants on *Them* do light;
 They wed *Content*, while Sloth feels Want, and Brav'ry Spite. glamour, show
 While *Swains* the burth'ning Fleeces shear away, weighing (the sheep) down
 Oat-pipes to past'ral Sonnets Play,
 And all the merry Hamlet Bells chime *Holy Day*.
 In neighbring *Meads*, with Ermin Mantles proud,
 Our Eyes and Ears discern a Crowd
 30 Of wide-horn'd Oxen, trampling Grass with Lowings loud.
 Next *Close* feeds many a strutting udder'd Cow; in the next field
 Hard by, tir'd Cattle draw the Plough,
 Whose galled Necks with Toil and Languishment do bow.
 Neer which, in restlesse Stalks, wav'd *Grain* promotes
 The skipping Grashoppers hoarse Notes;
 While round the aery *Choristers* distend their Throats. i.e., birds
 Dry Seas, with golden Surges, ebbe and flow;
 The ripening *Ears* smile as we go,
 With Boasts to crack the Barn, so numberless they show.
 40 When *Sol* to *Virgo* Progresse takes, and Fields
 With his prolonged Lustre gilds;
 When *Sirius* chinks the Ground, the *Swain* his Hope then builds. cracks open.
 Soon as the Sultrie *Month* has mellow'd Corn,
 Gnats shake their Spears, and winde their Horn;
 The *Hindes* do sweat through both their Skins, and *Shopsters* scorn.
 Their *Orchards* with ripe *Fruit* impregned be, laden (as with child)
 Fruit that from Taste of Death is free,
 And such as gives Delight with choice Varietie.
 Yet who in's thriving *Minde* improves his State,
 50 And Virtue Steward Makes, his Fate
 Transcends; He's rich at an inestimable Rate.
 He shuns Prolixer Law-suits; nor does wait
 At Thoughtful Grandies prouder Gate; [dismay
 Nor 'larming Trumpets him, nor drowning Storms a-mate. drenching, flooding;
 From costly Bills of greedy *Emp'ricks* free,
 From Plea of *Ambo-dexters* Fee,
 From Vicar *Any Thing*, the worst of all the Three.
 He in Himself, Himself to rule, retires;
 And can, or blow, or quench his Fires: either ... or
 60 All *Blessings* up are bound in bounding up *Desires*. limiting, restricting

21 Internal Vigils] matching the literal vigils to protect the flock. **28 Ermin Mantles]** presumably the cattle's white hide. **37 Dry ... flow]** Fields with ripe crops wave in the wind. **39 With ... Barn]** as though trying to burst the barn with their abundance. **40-42 Sol]** the sun, in the sign of Virgo from 23 August to 22 September. **Sirius]** the dog star, rising with the sun in the hottest days of summer. **44 Spears]** stings. **Horn]** droning sound. **45 both their Skins]** actual skin and garments. **Shopsters]** tradesmen, people in soft indoor jobs. **47 Taste of Death]** damnation. The paradisaical dimension of the landscape, implicit from 12 on, is explicit here and in 67-72, passing into heaven itself in 73-4. **50 And ... Makes]** Puts Virtue in charge of the estate (*State*, 49) of his mind. The following lines reflect Horace's Epode II. **54 'larming]** alarming, sounding the alarm or battle-cry. **55 Emp'ricks]** empirics: physicians, especially quacks going by experience rather than training. **56 Ambo-dexter]** lawyer who takes bribes from both sides. **57 Vicar Any Thing]** clergyman of no principled faith, changing with the religious politics of the time. **60 All blessings are reliant on your being able to curb your desires.**

His little *World* commands the Great: He there
 Rich *Mem'ry* has for Treasurer;
 The *Tongue* is Secretary to his Heart, and Ear.
 While *May-Days* London Gallants take a Pride,
 Coacht through Hide Park, to eye, be ey'd,
 Which *Days* vain Cost might for the Poor a *Yeer* provide;
 He may to *Groves* of *Myrrhe* in Triumph pace,
 Where Roots of *Nature*, Flow'rs of *Grace*,
 And Fruits of *Glory* bud. A Glimps of HEAV'N the Place.
 This the *Spring-Garden* to spiritual Eyes, 70
 Which fragrant Scent of Gums out-vies;
 Three *Kings* had thence their triple mystick Sacrifice.
 O, happier *Walks*, where CHRIST, and none beside
 Is Journeies End, and Way, and Guide!
 Where from the humble *Plains* are greatest *Heights* descry'd.
 Heav'nward his *Gaze*. Here does a Bower display
 His Bride-room, and SCRIPTURIA
 Her self is *Bride*; Each Morn presents his *Marriage-Day*.
 What Ecstasie's in this delicious *Grove*!
 Th' unwitnes Witnes of his *Love*! 80
 What Pow'r so strongly can as flam'd Affections move! *enflamed, aroused*

256 MARGARET CAVENDISH A DESCRIPTION OF SHEPHERDS AND SHEPHERDESSES

This elegant piece of anti-pastoral is from Cavendish's *Poems and Fancies* (1653).

A Description of *Shepherds*, and *Shepherdesses*.
 The *Shepherdesses* which great Flocks doe keep,
 Are dabl'd high with dew, following their Sheep, *spattered, stained*
 Milking their Ewes, their hands doe dirty make;
 For being wet, dirt from their Duggs doe take.
 The Sun doth scorch the skin, it yellow grows,
 Their eyes are red, lips dry with wind that blowes.
 Their *Shepherds* sit on mountain's top, that's high,
 Yet on their feeding sheep doe cast an eye;
 Which to the mounts steep sides they hanging feed *clinging, apparently suspended*
 On short moyst grasse, not suffer'd to beare seed;
 Their feet though small, strong are their sinews string, *cord, fibre*
 Which make them fast to rocks and mountains cling:
 The while the *Shepherds* leggs hang dangling down,
 And sets his breech upon the hills high crown.
 Like to a tanned Hide, so was his skin,
 No melting heat, or numming cold gets in,
 And with a voyce that's harsh against his throat,
 He straines to sing, yet knowes not any Note:
 And yawning, lazie lyes upon his side,
 Or strait upon his back, with armes spred wide; 20
 Or snorting sleeps, and dreames of *Joan* their Maid,
 Or of *Hobgoblin* wakes, as being afraid.

61 His little World] (a) humble rural world (b) microcosm or 'little world' of man, whose structure was thought to mirror in each detail the macrocosm or great world. **67 Groves of Myrrhe]** recalling the classical Elysian fields and Christian Paradise (as later in Milton, *Paradise Lost* 5.292). **68-9 Nature ... Grace ... Glory]** the path of salvation: fallen nature redeemed by God's grace leading to heaven. **72 Three Kings]** who offered the Christ-child gifts of gold, frankincense and myrrh, all of which are worked into the description of this setting. **77 SCRIPTURIA]** scripture or the written word of God: reflecting the newly popular idea that God's wisdom and goodness is written in the 'Book of Nature' no less than in revealed scripture. The marriage of Christ and Scripturia reflects the traditional marriage between Christ and his bridegroom, the Church or the individual devout soul. **10 not suffer'd to beare seed]** from being cropped too close by the sheep. **suffer'd]** allowed, made fit. **22 Hobgoblin]** a mischievous or fearsome spirit, especially Puck or Robin Goodfellow.

Motion in their dull braines doth plow, and sow,
 Not Plant, and set, as skilfull Gardners doe.
 Or takes his Knife new ground, that half was broke,
 And whittles sticks to pin up his sheep-coat: cote
 Or cuts some holes in straw, to Pipe thereon
 Some tunes that pleaseth *Joan* his Love at home.
 Thus rustick Clownes are pleas'd to spend their times,
 30 And not as *Poets* faine, in *Sonnets*, *Rhimes*,
 Making great *Kings* and *Princes* Pastures keep,
 And beauteous *Ladies* driving flocks of sheep:
 Dancing 'bout May-poles in a rustick sort,
 When *Ladies* scorne to dance without a Court.
 For they their Loves would hate, if they should come
 With leather Jerkins, breeches made of Thrum, waste thread or yarn, odds and ends
 And Buskings made of Freeze that's course, and strong, frieze, coarse woollen cloth
 With clouted Shooes, tyed with a leather thong, patched
 Those that are nicely bred, fine cloaths still love, delicately, fastidiously
 40 A white hand sluttish seemes in dirty Glove.

257 MARGARET CAVENDISH A SHEPHERD'S EMPLOYMENT IS TOO MEAN AN ALLEGORY FOR NOBLE LADIES

A companion to no.256, which precedes it in Cavendish's *Poems and Fancies* (1653). The context is of pastoral romances where noble lovers court ladies in pastoral disguise. Cavendish proposes a setting of chivalric allegory instead of this inadequate pastoral one.

A Shepherds employment is too meane an *Allegory* for *Noble Ladies*.

To cover *Noble Lovers* in *Shepherds* weeds, dress, garb
 Of high descent, too *humble thoughts* it breeds:
 Like *Gods*, when they to *Men* descend down low,
 Take off the reverence, and respect we owe.
 Then make such persons like faire *Nymphs* to be,
 Who're cloath'd with *beauty*, bred with *modesty*:
 Their *tresses* long hang on their shoulders white,
 Which when they move, doe give the *Gods* delight.
 Their *Quiver*, Hearts of men, which fast are ty'd,
 10 And *Arrowes* of quick flying eyes beside.
Buskings, that's buckl'd close with plates of *gold*, buskins, a type of boot
 Which from base wayes their legs with strength doe hold.
 Men, *Champions*, *Knights*, which *Honour* high doe prize,
 Above the tempting of alluring eyes,
 That seeke to kill, or at the least to binde
 All evil Passions in a wandring minde,
 To take those *Castles* kept by *scandals* strong,
 That have by errors been enchanted long,
 Destroying monstrous *Vice*, which *Vertues* eate,
 20 These Lovers worthy are of praises great.
 So will high *Fame* aloud those praises sing,
Cupid those Lovers shall to *Hymen* bring,
 At *Honours Altar* joyne both hearts and hands,
 The *Gods* will seale those *Matrimoniall bands*.

23-4 Their minds work slowly, like plants springing from seed rather than seedlings. 29 **Clownes**] (a) rustics (b) comically foolish people. 33 **sort**] (a) manner, fashion (b) band, group (*OED sort* n²17). 34 **Court**] ?dancing-space; nuances of 'royal court, courtly society' and 'courtship, homage'. 0.1 **for**] (a) standing for, allegorizing (b) intended for, meant to be read by. 4 **Take off**] ironically juxtaposed with 'cover' (1). The reference is to gods assuming human shape to woo mortal women. 5 **Nymphs**] i.e. noblewomen: ironically contrasted with the rustics or shepherdesses conventionally called nymphs in pastoral. 12 Which securely protect their legs from dirty roads (and metaphorically, their honour from lowly men). 13-20 Honourable men who can overcome all temptation and scandal and win the virtuous ladies. 15-19 They destroy fortresses of vice and scandal: the traditional allegory of Psychomachia or mental battle between virtue(s) and vice(s). 22 **Hymen**] god of marriage.

258 MARGARET CAVENDISH SIMILIZING THE SEA TO MEADOWS AND PASTURES

From Cavendish's *Poems and Fancies* (1653). The 'similizing' also incorporates a running contrast.

Similizing the *Sea to Meadows*, and *Pastures*, the *Marriners* to *Shepheards*, the *Mast* to a *May-pole*, *Fishes* to *Beasts*.

The *Waves* like *Ridges* of *Plow'd-land* lies high,
 Whereat the *Ship* doth stumble, downe doth lye.
 But in a *Calme*, levell as *Meadowes* seem,
 And by its *Saltnesse* makes it look as green.
 When *Ships* thereon a slow, soft pace they walke,
 Then *Mariners*, as *Shepheards* sing, and talke.
 Some whistle, and some on their *Pipes* do play,
 Thus merrily will passe their time away.
 And every *Mast* is like a *May-pole* high,
 Round which they dance, though not so merrily, 10
 As *Shepheards* do, when they their *Lasses* bring,
 Whereon are *Garlands* tied with *Silken string*.
 But on their *Mast*, instead of *Garlands*, hung
 Huge *Sailes*, and *Ropes* to tye those *Garlands* on.
 Instead of *Lasses* they do dance with *Death*,
 And for their *Musick* they have *Boreas Breath*.
 Instead of *Wine*, and *Wassals*, drink salt *Teares*,
 And for their *Meat* they feed on nought but *Feares*.
 For *Flocks* of *Sheep* great sholes of *Herrings* swim,
 As ravenous *Wolves* the *Whales* do feed on them. 20
 As sportfull *Kids* skip over *Hillocks* green,
 So dancing *Dolphines* on the *Waves* are seen.
 The *Porpoyse*, like their watchfull *Dog* espies, *keeps watch*
 And gives them warning when great *Windes* will rise.
 Instead of *Barking*, he his *Head* will shew
 Above the waters, where they rough do flow.
 When showing *Raines* power downe, and *Windes* do blow:
 Then fast *Men* run for *Shelter* to a *Tree*;
 So *Ships* at *Anchor* lye upon the *Sea*.

259 THOMAS ROBINS(?) JACK THE PLOUGH-LAD'S LAMENTATION

Under cover of a common peasant's distress, this ballad is a lament for the execution of Charles I and abolition of the monarchy. The text follows the earliest copy (in the British Library), dating from 1654. The writer's initials T. R. suggest Thomas Robins, a prolific ballad-maker of mid-17c. The publisher Richard Burton was a bold Royalist.

JACK the Plough-Lads LAMENTATION:

His Master has forsaken the Plough and the Cart,
 Which grieves poor JACK unto the heart,
 For night and day he doth sorely complain,
 And doth wish that his Master would come home again.

To the Tune of, *Prentices fuddle no more*.

drink, tipple

Gentlemen, Gentlemen, listen to my Ditty,
 And a prety new story I to you will sing,
 No harm I do mean to Town nor to City;
 But I wish us good tydings to come this *Spring*:
 Or he that has most will soon have but little.
 Poor *England* to gotten to such a mad strain,
 Rich *Jack* with poor *Gill* may walk to the *Spittle*.
 To pray for good tydings to come o're the main.

*otherwise, if things do not
 [improve
 charitable shelter for the
 [poor*

2 Ship] marginal note in original: 'Here the *Ship* is taken for a *Horse*'.
 o.5 Prentices fuddle no more] The song cannot be located.

16 Boreas] the north wind.

10 For I am a poore *Plough-lad*, and in great distresse
 My Master is gone alas! what shall I do,
 And I a poore *Servant* here sorely opprest,
 Great loads and taxations I am brought unto;
 Yet ou't I liu'd well as many can tell,
 My land is good tillage my self to maintain;
 Now every Man threatens me for to pillage,
But I would that my Master would come home again.

Gentlemen, Gentlemen, I could well think on it,
 If that my Master would come home again,
 Though it may be there is some would look sadly on it,
 20 Yet he that is honest would never complain:
 A *Servant* thats true, his joys would renew;
 But he that is rotten be sure would complain,
 But if it were faulty, it were best to be packing.
If that my Master would come home again.

Country-man, Cuntrey-man, that hears my *Ditty*,
 Listen unto me, mark what I shall say,
 Ther's no honest man in Town nor in *Citty*,
 But if he be bound then he must obey: *placed under oath or obligation of*
 His gold and his money he must not spare, *[loyalty]*
 30 The Cause of poor *England* for to maintain,
 And the weeping-crosse may fall to his share,
But I would that my Master would come home again.

Yeomandry, Yeomandry, to you I call,
 Listen unto me as well as the rest;
 Your lands and your livings be they great or small,
 Your fortune's to pay here as well as the rest:
 Though *Canons* be roaring, and *Bullets* be flying,
 And legs and *Armes* doth fly in the main,
 Man still must stand to it and never fear dying.
 40 *But I would that my master would come home again.*

The second part, To the same Tune.

And as for us *Plough-men* as well as the rest,
 Much sorow comes to us: *yet for us now pray*,
 We do not withstand, but must pay with the best,
 If for it we work, I say, both night and day:
 To the *Plough* and *Cart* with a heavy heart,
 To stir up our ground, and to save our *Grain*;
 So small is our share that fals to our part,
Would God that my Master would come home again.

50 Thus like to the *Ant* and the painful *Bee*,
 We labor and toyl all the days of our life,
 Though small to be got, we must give a great fee,
 Nay, I could say more, but I love no strife:
 Yet few there be, but may understand
 The truth of my *Ditty* why I do complain:
 Yet I wish true *Peace* would pity this Land,
Would God that my Master would come home again.

13 ou't] ?out, alas; ?variant of *ord*, in the beginning, earlier. 17 **Gentlemen**] socially established persons of proven forebears. 23 If there is any such disloyal servant, he is best sent packing. 25 **Country-man**] any peasant or rustic, as distinct from 'gentleman' (22) and yeoman (38). 31 **And**] ?an, if, lest. **weeping-crosse**] a public cross at whose foot penitents would weep: i.e. such a person will repent his disloyalty. 33 **Yeomandry**] yeomanry, small freeholders below the rank of gentlemen (22): a major prop of England's army and political system. 36 **Your fortune's to pay**] ?You must give up your wealth and well-being. 37 Echoes the refrain of another popular ballad. 38 **main**] ?battle. Cf. *OED main* n² 1, 2, 3 for various sporting matches or encounters. 42ff. The Royalist cause is astutely linked to the economic plight of the common rustic.

And now for all *Trades-men* that lives in the City,
 I wish you good fortune as well as the rest;
 I pray you consider well of this my Ditty,
 And then you may see who is the most opprest: 60
 For we with hard labor our money do get,
 With toyling and moyling in sorrow and pain,
 No sooner we have it, but from us its fet.
But I would that my Master would come home again.

O my Master is gone, and my Mistris too,
 And I am despised by every Clown.
 My sorrows increase, alas! what shall I do,
 No pleasure I finde in City nor Town:
 For I do lament, and sorely repent, *repent: mourn, grieve*
 The losse of my Master it will be my bane. 70
 Though some do rejoyce, I am discontent
Would God that my Master would come home again.

And now to conclude, and end this my Ditty,
 The truth of my minde I here have made known,
 All honest Plough-men in Town or in City,
 May well understand why I make this mone:
 For my master is fled, and Love vanished,
 Small truth in this world I see for to rain, *reign*
 No pleasure I find at bed nor at boord,
Vntil that my Master doth come home again. 80

260 THOMAS WEAVER A PASTORAL DIALOGUE

First published in Weaver's *Songs and Poems of Love and Drollery* (1685).

A Pastoral Dialogue.

Thirsis. Dear *Silvia*, let thy *Thirsis* know
 What 'tis that makes those tears to flow.
 Is the kid that us'd to play
 And skip so nimbly, gone astray?
 Hath *Cloris* flowers more fresh and green?
 Or is some other Nymph made Queen? *May Queen*
Silvia. *Thirsis*, dost thou think that I
 Could grieve for these, when thou art by?
Thirsis. What is it then?
Silvia. My father bids
 That I no longer feed my kids
 With thine, but *Corydons*; and wear 10
 None but his Garlands on my hair.
Thirsis. Why so (my *Silvia*) will he keep
 Thy Lambs more safe whilst thou dost sleep?
 Will the Nymphs envy more thy praise
 When chaunted in his Roundelays?
Silvia. No *Thirsis*, I my Kids must joyn
 With his, 'Cause they are more then thine.
 (Chorus)
Parents, cruel as the Rocks,
Joyn not their children, but their flocks. 20
And Hymen's call'd to light his Torches there
Where Fortunes, not Affections equal are.

63 its fet] it is taken away, fet] fetched. 66 Clown] (a) rustic, yokel; (b) boor, uncultured person.
 75 Locating 'Plough-men' in town and city brings out the political allegory (though Town could also mean village). 21 Hymen] god of marriage.

261 THOMAS WEAVER THE ISLE OF MAN

From Weaver's *Songs and Poems of Love and Drollery* (1654). A curious variant on the conjoint themes of the Golden Age and the ideal estate. The Isle of Man was, and still largely is, a sovereign territory under the 'Lord of Mann and the Isles' (though owing allegiance to the English Crown). It retained this status even during the Protectorate, when Cromwell endowed Thomas Fairfax as Lord of Mann. But the Isle's history during this time was not as uniformly Royalist as Weaver suggests, especially after the death of the earlier Lord, James Stanley, seventh Earl of Derby, in 1651. The poem was clearly written in Stanley's lifetime, and refers to him and his wife Charlotte de la Trémouille, left in charge of Man in her husband's absence and after his death.

The Isle of MAN.

From *England, Scotland, Wales and Ireland*,
By equal Leagues divided there doth stand
An Isle in circuit not so great as fame,
To elder times known by *Eubonia's* name.

unrewarding, unyielding

The Soil is not luxuriant nor ingrate,
Being neither Natures fondness nor her hate:
The Sugar canes, the Vine and Fig-tree there
No Natives are, nor strangers; but what e're

more refined or fastidious

10 Comes there the price of what he cannot want;
Few ages since he that chief Rule did hold,
Was thence a King: the same power, but less bold,
In Title, whilst twelve Monarchs reign'd,
Hath in the Noble *Stanlies* blood remain'd.
But under none hath it enjoy'd a bliss
More eminent then it does under this,
Whose prudent care preserves it from the stain
Of foul Rebellion 'gainst its Sovereign.

20 And as in Swounings, life, when it is gone
From all parts else, stays in the heart alone:
So in this place, which, if to our Kings sway
You'l Members give, for its fit site, best may
Express the heart; still breathing you may see
All that's alive of his great Monarchy.

swoonings, fainting fits

*rule, kingdom
limbs*

30 And though this Isle appear but as a Star
Of the least magnitude 'mongst those that are
In *Charles* his constellation, yet doth shee
Keep motion stil in due conformity
To th'*Primum Mobile*, nor is at all
Seduc'd or forc'd by the Eccentrical
Circumvolutions of the rest, but now
Doth thence more regular and constant grow.

Just so a vigorous heat that closely is
Besieg'd by an *Antiparistasis*
Of hostile cold, conformes not to the same,
But still growes more it self, and turnes to flame;
Nor hath the King alone his old and due
Observance here, but ev'n the Kings King too.
Religious duties, which in other Lands

i.e., turns very hot

God

4 *Eubonia*] a name found in ancient and medieval texts, usually taken to refer to the Isle of Man. 8 **No Natives ... nor strangers**] i.e. imported but naturalized. 9-10 i.e. It may lack luxuries but is well stored with necessities. 11-14 The rulers of the Isle were earlier called kings. But when Henry IV offered the rule to Sir John Stanley, he declined the title in favour of 'Lord'. The Stanleys ruled Man till the death of James Stanley in 1651, and again after the Restoration. 13 **twelve Monarchs**] from Henry IV to James I. 16 **this**] James Stanley. He pulled back the Isle from the brink of rebellion, though it joined the Parliamentarians soon after his death. 21-2 **if ... give**] if you wish to designate various parts of the kingdom as its limbs: reflecting the idea of the 'body politic'. 27-32 In Ptolemaic astronomy, the *primum mobile* (first mover) was the outermost heavenly sphere, imparting motion to the rest. This basic motion could be offset by local or secondary motions (**Eccentrical Circumvolutions**). The rest of the kingdom has been disturbed in this way, but the Isle remains faithful to the king. 27 **Charles**] either Charles I, or the notional or titular Charles II-to-be. 34 **Antiparistasis**] antiperistasis, an opposite or resisting force or action. 39-50 The Manx Church, a branch of the Church of England, appears to have been dominant in Man even during Puritan rule in Britain.

Are cast by th' wanton strife of tongues and hands		40
In new prodigious moulds, do in this place		
Retain their Prim'tive comeliness and Grace;		
Temples are Houses here (and they alone)		
Of publike Worship and Devotion,		
And such at the Altar wait as are endu'd		
With Science, and are call'd to't, not intrude.	<i>serve, administer</i>	
So that sound Doctrine, clad in a rich sense	<i>learning; intrude usurp office</i>	
Flows from their Pulpits, which with Reverence	<i>meaning, purport</i>	
The people heard, and to this giving due		
Respect, a thousand blessings more ensue.		50
The Husbandman buryes his seed 'thout fear	<i>sows, casts in the soil</i>	
O'th' Sequestrators sickle, nor does e're		
Doubt who shall share the Flock, or milk the Kine	<i>shear (so spelt in autograph ms.)</i>	
He fosters, or shall eat the fruit of's Vine:		
(For though that Plant springs not in this cold clay,		
Yet where so fat a Peace dwels, we may say,		
(With Reverence to the Sacred Page) that now		
Grapes upon thornes, and figs on thistles grow.)		
Wives moan not their fled Husbands, who t'eschew	<i>evade, escape</i>	60
Their enemies, forsake their best friends too:		
Their pregnant wombs by Times due Midwifry,		
Not by affrights or griefs, disburnd be,		
And their maturer Issues there escape	<i>older children</i>	
The barbarous Souldiers sword and Lustfull rape.		
But that which doth most happiness afford,		
Is the lov'd presence of their noble Lord		
And Lady, not more eminent in blood		
Then Vertue, and their Pledges fair and good.	<i>Pledges: i.e., children</i>	
That spot, alas, is now their whole estate,		
Which was but an Appendix to't of late,		
Swelling great <i>Derby's</i> Title, more then's Rent.	<i>then's: than his</i>	70
But 'twas by Providence that he was sent		
From's Richer Territories, there to be	<i>From's: from his</i>	
The refuge of distressed Loyalty,		
Where now the good he doth with what remains,		
Comforts th' unequal losses he sustains:	<i>(a) unjust (b) excessive</i>	
His sufferings he surveyes, as they express	<i>he sees them as proof of</i>	
His Loyalty, not his unhappiness.		
And may not they nor th'time be long till's eyes	<i>till his</i>	
See his good deeds, his wrongs, and enemies	<i>his wrongs: those done to him</i>	80
Fully requited; and in the intrim		
May this small part of his Kings sway, by him	<i>rule, territory</i>	
Be still preserv'd, as it is now, in fit		
Obedience, till the rest conform to it.		

47 **clad in a rich sense**] Suggests the ceremonies of high Anglicanism, in contrast to the more austere practice of the Puritans. 52 **Sequestrator**] a bailiff taking over an indebted farmer's land. Actually, land rights were curtailed in Man under James Stanley and, later, his son Charles. 55-8 See Matthew 7:16. 59-64 alleged excesses of the Parliamentarians. 60 **best friends**] perhaps meaning the wives. 61-2 i.e. They do not suffer miscarriages owing to shock or grief. 66-7 **noble Lord And Lady**] James Stanley and his wife Charlotte de la Trémouille. In 1643, Charles I ordered James to reside in Man to ensure peace. Later, he was confined there after losing his Derbyshire estate. (See 69-71n). 71 i.e., bringing him more honour than income. 75 **the good he doth**] Despite his authoritarian rule, James also developed agriculture and brought order to Man. 81 **requited**] combining the senses of 'rewarded' and 'punished'.

262 WILLIAM HAMMOND UPON CLORIS HER VISIT AFTER MARRIAGE

From Hammond's *Poems* (1655). The full title line explains the narrative situation, but little is known of Hammond's life, and the allusions remain unclear.

Upon *Cloris* her visit after Marriage, A pastorall Dialogue betwixt *Codrus* and *Damon* forsaken rivalls.

Codrus. Why (*Damon*) did *Arcadian* Pan ordain
 To drive our Flocks from that Meridian plain *lit by the noonday sun*
 Where *Cloris* perpendicular shot beames
 Scorch'd up our lawnes but that cool *Charwells* streams
 Might here abate those flames which higher were
 Then the faint moisture of our Flocks could bear?

Damon. *Codrus*, I wot the dog that tended there *know, hence believe, think*
 Our Flocks was he which in the heavenly sphear
 So hotly hunts the *Lyon* that the trace
 10 Of *Virgo* scarce his fiery steps allaies;
 Into our vaines a feavour he convey'd,
 And on our vitall Spirits fiercely prey'd.

Codrus. Oh why then brought she back her torred Zone?
 Conquer'd her Trophies? Let us not alone
 After so many deaths? renew'd our flame
 When twas impossible to quench the same?
 It is the punishment of Hell to show
 The torturd soules those joyes they must not know.

Damon. Though my Flock languish under her aspect;
 20 My panting Dog his office too neglect;
 Though I refuse repast, and by her eyes
 Inflam'd, prostrate my selfe her sacrifice,
 I shall yet covet still her dubious rayes, *desire, long for*
 Whose light revives as much as her heat slayes.

Codrus. If *Thyrcis* slept not in her shady haire,
 If in his armes her snow not melted were,
 We might expect a more successfull day,
 And to some hopes our willing hearts betray,
 Which now live desperate without joy of light;
 30 Her black eyes shed on us perpetuall night.

Damon. *Codrus* because his ragged flock was thin, *produce young*
 His Sheep walk bare, and his Ewes did not yene,
 His noble Love (hear this O Swaines) resignd
 His eyes delight a wealthier mate to find;
 But she (rash in her choice) gave her embrace
 To one whose bread courser then *Codrus* was. *coarser*

Codrus. *Damon* (then whom none e're did longer burne;
 Nor at his rate, upon so small returne)
Damon (the pride and glory of the mead
 40 When Nymphs and Swaines their tuned measures tread)
 Begg'd of her that a better choice might prove
 She lov'd her selfe, since him she could not love.

1 **Pan**] Prob. God. There was no king in England since long before 1655, and no record of a royal command sending Hammond to Oxford. 4 **Charwell**] The Cherwell, a river joining the Thames at Oxford. 6 **moisture**] liquid components of the body; humours (*OED* 1a). 7-8 **dog ... heavenly sphear**] Sirius the dog-star, rising with the sun in the hot summer when the constellations of Leo (*Lyon*) and *Virgo* are in the ascendant. The charms of *Cloris* were as unbearable as the summer's heat to the spurned lovers, so they had withdrawn to restful Oxford; but *Cloris*' visit there has renewed that heat. 14 **Conquer'd her Trophies**] re-conquered those she has already vanquished. 17 **It is**] Perhaps a misprint for 'Is it', as 18 ends with a question mark in 1655. 19 **aspect**] the 'face' of a star, exerting astrological influence. 22 **Inflam'd**] heated, or even set on fire like a sacrifice. 23 **dubious**] uncertain, paradoxical (killing and reviving at the same time). **rayes**] the light emitted by her eyes. 25 **Thyrcis**] *Cloris*' husband. 31-4 i.e. *Codrus* gave up his love for *Cloris* so that she might marry a wealthier suitor. 38 Nor so intensely, with so little reward. 41-2 **a better choice ... her selfe**] She might choose better for her own good, even if she did not choose *Damon*.

Damon. Had *Thyrsis* flocks in milke abounded more,
 I should not with such grief my losse deplore.
Codrus. Could *Thyrsis* pipe more worthily resound
Cloris, oh *Cloris*, I had comfort found.
Both. That our heart-wracking sighs no gaine bequeath
 To *Cloris*, is a dying after death.

263 A PASTORAL SONG: WITH THE ANSWER

Variouly but inconclusively attributed to Robert Aytoun and Henry Hughes. First published in the collection *Sportive Wit: The Muses Merriment* (1656). The first part, without the 'Answer', is found in many mss. Bod. MS. Ashmole 38 has a rhyming Latin version alongside the English.

A Shepherd fallen in love.
 A Pastoral Song: With the Answer.

Cloris, since thou art fled away,
Amyntas sheep are gone astray,
 And all the joys he took to see
 His pretty Lambkins follow thee,
 They 're gone, they 're gone; and he alway
 Sings nothing now, but *Well-a-day, well-a-day*.

Th' embroyder'd Scrip he us'd to wear,
 Neglected lies, so doth his hair:
 His Crook broke, his Dog howling lies,
 While he laments with woful cries,
 Oh *Cloris, Cloris*, I decay,
 And forced am to cry, *Well-a-day, well-a-day*.

10

His Oaten Pipe whereon he plays
 So oft to his sweet Roundelays,
 Is flung away, and not a Swain
 Dares sing or pipe within his plain:
 'Tis death for any one to say
 One word to him, but *Well-a-day, well-a-day*.

The way wherein her dainty feet
 In even measure us'd to meet,
 Is broken down; and no content
 Came neer *Amyntas* since she went:
 For all that ere I heard him say,
 Was *Cloris, Cloris, well-a-day, well-a-day*.

20

On the ground whereon she us'd to tread,
 He ever since hath laid his head;
 Still breathing forth such pining woes,
 That not one blade of grass there grows.
 Ah *Cloris, Cloris*, come away,
 And hear *Amyntas well-a-day, well-a-day*.

30

The Answer

Cloris, since thou art gone astray,
Amyntas Shepherd's fled away;
 And all the joys he wont to spye
 I' th' pretty babies of thine eye,
 Are gone; and she hath nought to say,
 But who can help what *will away, will away?*

The Green on which it was her chance
 To have her hand first in a dance,
 Among the merry Maiden-cruie,

crew, band

- 40 Now making her nought but sigh and rue
 The time she ere had cause to say
 Ah, who can help what *will away, will away?*
- The Lawn with which she wont to deck
 And circle in her whiter neck;
 Her Apron lies behinde the door;
 The strings wo'nt reach now as before:
 Which makes her oft cry *well-a-day*:
 But who can help what *will away?*
- 50 He often swore that he would leave me,
 Ere of my heart he could bereave me:
 But when the Signe was in the tail
 He knew poor Maiden flesh was frail;
 And laughs now I have nought to say,
 But who can help what *will away?*
- But let the blame upon me lie;
 I had no heart him to denie:
 Had I another Maidenhead,
 I'd lose it ere I went to bed:
 For what can all the world more say,
 60 Than who can help what *will away?*
-

264 A PASTORAL SONG

First published in *Sportive Wit: The Muses Merriment* (1656). A conventional type of bawdy parody of serious pastoral, ridiculing the shepherd and viewing the shepherdess as a sexual object.

- A Pastorall Song.
- A Silly poor Sheepherd
 was folding his sheep,
 He walked so long,
 he got cold in his feet,
 He laid on his coales
 by two and by three,
 The more he laid on
 The cuc-colder was he.
- 10 But alas, good wife
 what shall we do now?
 To buy some more fewell
 We'll sell the brown cow,
 To buy some more coales,
 to warm thee and me;
 But the more he laid on
 the cuc-colder was he.
- Some shepherds, quoth she,
 themselves can warm keep,
 By fleecing their flock,
 20 and by folding their sheep,
 But when you come home
 with your tar-box and crook,
 It grieves me to see
 how cuc-cold you doe look.

8 cuc-colder] The point of the obvious pun emerges in the last stanza.

Alas (wife) I walk
 through dew, dirt and mire,
 While you perhaps warm
 your self without fire,
 With a friend in a corner,
 in such a sort, as whereby, 30
 The warmer you are,
 the cuc-colder am I.

265 A SONG

First published in the collection *Sportive Wit* (1656).

A Song.
 As *Colin* went forth his sheep to unfold,
 In a morning of *April* as gray as twas cold,
 In a thicket he heard a voyce it self spread,
 Which was, *Oh, oh, I am almost dead.*

He peep'd in the bushes, and spy'd where there lay
 His Mistress, whose countenance made *April May*;
 But yet in her looks some sadness was read, *spotted, discerned*
 Crying *Oh, &c.*

He rush'd in unto her, and cry'd what's the matter?
 Ah *Colin*, quoth she, why will you come at her, 10
 Who by the false Swain hath oft been mislead?
 To which, *Oh, &c.*

He turn'd her Milk-paile, and down there he sat,
 His hand stroak'd his beard, on his knee hung his hat;
 But yet still *Mopsa* cry'd, before ought was sed,
Colin, Oh, oh, &c.

Be God quoth stout *Colin*, I ever was true,
 Thou gav'st me a handkerchief all hemm'd with blew,
 A pin-box I gave thee, and a girdle so red, 20
 And yet she cry'd, *Oh, &c.*

Delaying, quoth she, hath made me thus ill,
 I ever fear'd *Sarah* that dwelt at the mill,
 Since in the Evenings late her hogs thou hast fed.
 For which, *Oh, oh, &c.*

Colin then chuckt her under the chin,
 Cleare up, for to love thee I never will lin; *cheer up; stop*
 Quod she Ile believe it when the Parson has read.
 Till then, *Oh, oh, &c.*

Uds bores, quoth *Colin*, Ile new clout my shoon,
 And ere a week pass, by the mass 't shall be done. 30
 You might have done before then, she said:
 But now, *Oh, oh, &c.*

He gave her a twitch that quite turn'd her round,
 And said, I am the truest that ere trod on ground,
 Come settle thy milk-paile fast to thy head:
 No more *Oh, oh, &c.*

Why then I perceive thou'lt not leave me in the lurch,
 Ile don my best cloaths, and straight goe to Church.
 Jog on merry *Colin*, jog on before,
 For yfaith, yfaith Ile dye no more. 40

29 Uds bores] [By] God's wounds. bores] holes (made by the nails of Christ's cross).

266 ELDRED REVETT THE LAND-SCHAP BETWEEN TWO HILLS

From Revett's *Poems* (1657). A notable instance of the new cultivation of landscape painting, and its extension to a new vein of nature-poetry. The natural landscape is viewed as though it were a painting, but language is seen as a better way to present it.

The Land-schap between two hills.

Plac'd on yon' fair, though beetle brow
That on the pleasures frowns below,
Let us with sprightly phancie thence
Teach the dumb Rhetorick, Eloquence;
And leave the Painters Art out-gone
Inliv'ning by transcription.

*exceeded, excelled
writing*

First then observe with levell'd sight
Arising to this opposite;

10 As if the wind in billow drave
Here, and had rowld the earth in wave:

drove, rushed

The Aspen and the Bramble heaves
And a white foam froth's in the leaves:
That spot beneath, that lies so plain
Schorch'd here and there, hath lost the grain:

*grain: of the wood or timber
the sun*

As *Sol* there dried the Beams he swet
And stain'd the gras-green coverlet;
That Goat the bushes nigh doth browse
Seems the un-ravell'd plush to frowse;

ruffle, rumple

20 And now let fall the eye it sees
A pretty storm of cloudy trees,
To us seem black and full of rain,
As they would scatter on the plain:
From hence the hill declineth spent,
With imperceptible descent,
"Till un-awares abroad it flow
Lost in the deluge spreads below.

An Age-bow'd oak doth under-root
As it would prostrate at it's foot;
Whose thrown-out armes in length display

spread out

30 And a fair shady carpet lay,
On it a lad in russet coat,
His soul melts through the vocal oate;
And hear that black eyed Nymph doth draw
As if her eyes hung on the straw:
The scrip and leathern Bottle nigh,
(With guardian too *Melampo*) lie:

*sounding, melodious; oaten pipe
here; attract, hold
pipe of oaten straw*

The flocks are round about them spread
In num'rous fleece have clad the Meade;
And now our eyes but weakly see

40 Quite tipped with varietie:
Here the grass rowls, and hills between
Stud it with little tufts of green:
There in the midst a tree doth stray
Escap'd, as it had lost the way,
And a winding river steals

intoxicated

1-2 i.e. The rugged peak seems to disapprove of the pleasanter landscape below. 7-8 with ... **opposite**] looking straight across the valley to the opposite slope (from where the poet's sight gradually turns downward). 9-10 As if the wind had tossed the earth up into waves, like water. 12 **white foam**] From the underside of the aspen leaves and the white bramble blossom: continuing the imagery of water or the sea. 15-16 As though the sun used the grass like a towel to dry his sweat (i.e. the beams he exudes). 18 The 'carpet' of the grass is unravelled by the nibbling goat. **plush**] a rich soft fabric. 19 **let fall**] if you let fall. 23 **spent**] continuing the water-imagery. The 'rain' from 'clouds' of foliage on the slopes flows into a 'deluge' of trees down in the valley. 27 **under-root**] ?bend double so that its boughs dig into the ground. 31 **russet**] prob. the fabric, not the colour. 36 **Melampo**] Melampus was one of Actaeon's dogs in Ovid, *Met.* 3.206, and a sheepdog in Sidney's *Old Arcadia*, First Eclogues. But the It. form 'Melampo' suggests the dog in Sannazaro's *Arcadia*, Eclogue 2.

That with it self drunk curling reels,
 A cheaper flood than *Tagus* goes
 And with dissolved silver flows.
 Some way the field thence swells at ease
 And lifts our sight up by degrees 50
 To where the steep side dissie lies
 Supinely fast in precipices, *dizzying, vertiginous*
 Till with the bank oppos'd it lie,
 In a proportion'd Harmonie,
 As Nature here did sit and sing
 About the *cradle* of the spring. *around*

267 THE MILKMAIDS

First published in *Wit Restor'd in severall Select Poems* (1658). A shorter and substantially different version from BL MS Harley 4286 follows at the end.

The Milk-maids.
 Walkeing betimes close by a green wood side, *early in the morning*
 Hy tranonny, nonny with hy tranonny no;
 A payre of lovely milk maides there by chance I spide
 With hy tranonny nonny no, with tranonny no,
 One of them was faire
 As fair as fair might bee;
 The other she was browne,
 With wanton rowling eye.
 Syder to make sillibubbs, *drink of flavoured milk*
 They carryed in their pailles; 10
 And suggar in their purses,
 Hung dangling at their tailes. *pouches, scrips (OED6a) skirts*
 Wast-coats of flannell,
 And petty-coats of redd.
 Before them milk white aporns,
 And straw-hats on their heads,
 Silke poynts, with silver taggs, *(pieces of) a kind of lace*
 A bout their wrists were shown;
 And jett-Rings, with poesies 20
Yours more then his owne.
 And to requite their lovers poynts and rings,
 They gave their lovers bracelets,
 And many pretty things.
 And there they did get gownes
 All on the grasse so green,
 But the taylor was not skilfull,
 For the stitches they were seen.
 Thus having spent the long summers day,
 They took their nut browne milk pailles,
 And so they came away. 30
 Well fare you merry milk maids
 That dable in the dew
 For you have kisses plenty,
 When Ladyes have but few. *playfully get wet*

47 *Tagus*] whose waters carried gold. 52 *supinely*] sloping backwards. *fast*] fixed, solid. 53 *oppos'd*] opposite. There is a flatter stretch or bank beyond or at the top of the steep hillside opposite. 15 *aporns*] aprons: *OED* records forms in *-rn* from 16-17 cent. 19 *poesies*] inscriptions on rings. 24-7 They lay down with their lovers, exposing their flesh beneath 'gowns' of green grass. 33-4 Interestingly combines two conventions, of praise for the rustic woman's simple frank nature (contrasting with the city or court lady's), and its exploitation for sexual gratification.

Another version from BL MS Harley 4286. Virtually all punctuation supplied and line-initial capitals regularized.

As I me walked hard by A riuers side, hey no no
 To cuntry milck maydes I chanced to espye hey no no. two

The on wase as fayre as fare might be,
 The other wase of nut browne with A rowling eye.

Much talcke ther passed them betwene
 Of ther cuntry maypoles and of ther sommerry queene. *May Queen*

Ther petecotes of scarlet ther wascotes of red
 With milck white Aprones and strawen hates on ther heades,

10 Long poyntes with siluer tages Aboute her armes they wore, *her: their*
 Jeate ringes with poses more yowers then my owne.

And to requite ther poyntes and ther ringes
 They gauē ther louers garlandes with many tricksy thinges. *decorative, pretty, smart*

Thus they did passe the longe sommeres daye
 Thaye tocke ther nut browne milck pales and so they went ther way.

268 ASTON COKAYN CORIDON AND STREPHON

The First Eclogue in Cokayn's *Small Poems of Divers Sorts* (1658). Obvious personal allusion, especially in the references to playwrights: Cokayne was a minor dramatist. From Cokayn's Epigram 35, Tityrus is his cousin the poet Charles Cotton, in which case Coridon should be Cokayn.

The first Eglogue. Coridon, and Strephon.

Coridon. Why *Strephon*, art thou melancholy grown
 And wilt not use thine oaten pipe? hast known *play, practise on*
 Any ill news of late hath dul'd thy wit,
 Made us unhappy, and thy self unfit? *ill, incapacitated*

Strephon. 'Tis no Report, kinde *Coridon*, hath made
 Me cloud my brow with sorrow and be sad;
 It is a cause more high, a cause that can
 Destroy the joy of the most fortunate man.

10 *Coridon.* And may I know it *Strephon*? Dare you trust
 Me with a Secret, and conceive me just, *know I will be true to my word*
 Believe I will be silent? If you dare, *risk telling me*
 I should desire this Novelty to hear.

Strephon. Ah, *Coridon*! I am in love with one,
 The fairest Shepherdess was ever knowne;
 Her Face is beauties abstract, wherein we *compendium, epitome*
 May (at perfection) every beauty see. *in perfect degree*

Coridon. And art thou sad because thou art in love?
 So *Jove* should grieve because he reigns above;
 There is no fate so high befalls a Swain,
 20 As to love where he is belov'd again.
 Tell me (my *Strephon*) therefore why art sad?
 Is it because thy Dear will not be had?

Strephon. She cannot (*Coridon*) for she is wed,
 And fine young *Perigot* hath her maiden-head,
 As blithe a Shepherd as did ever sing
 Neat Roundelays unto our Goat-foot King;
 He is an happy man, and doth enjoy
 That beauty which I languish for, and dy.

30 *Coridon.* *Strephon*, I grieve thou art enthralled so;
 Desist betimes, and forward do not go;
 Thy flames extinguish whilst they do begin,

26 Goat-foot King] Pan: either God or (in 1658, absent and future) king. Perigot is either a priest or (like Cokayn) a Royalist.

For such a Love is against *Pan* a Sin.
 And while yong *Perigot* lives what hope have you,
 If she unto him do not prove untrue?
Strephon. I do confess I have none; neither would
 Commit so great an evil, if I could;
 I am enamour'd neither more nor less
 Then *Thenot*, on the faithful Shepherdess:
 I love her vertues, and if she should fall,
 My love to her would be no love at all. 40

Coridon. Thou art an honest Swain, and our Feild-God
 Will bless thee in thy Cottage and abroad. *at home and outside*

Strephon. As I have faithfully to you replide,
 So let none of my questions be denide.
Coridon. They shall not (*Strephon*;) I should be unjust
 Unto your merits, if I did distrust
 Your secrecie in any thing I speak;
 He that doth doubt his friend, doth friendship break.
Strephon. Is there no lass whom *Coridon* doth like?
 You, did the *Paphian* Archer never strike? 50
 Or are you such a man as never car'd
 Whether a womans heart were soft or hard?
Coridon. *Strephon*, I love, but I do fear in vain,
 Because rich *Melibe* intends to gain
 A wealthier Shepherd for his daughter, one
 Whose fortune must prevent thy *Coridon*. *go before, supersede, impede*

Strephon. And would he merchandize his daughter? may
 He long expect and never see that day.
 Steal her, young Shepherd; never let her be
 (Whom thou affect'st) subject to salarie. 60

Coridon. But ere I saw my *Mira*, or did know
 What beauties made her perfect, I did owe
 My love to *Galatea*; but I lost
 My labour, which good old *Palæmon* crost,
 Because he did believe that I would prove
 A careless Shepherd, and the Downs not love:
 Judge (*Strephon*) that know'st me above report,
 If I be justly censur'd by him for't;
 Do I not love the fields, and use to play
 On Oaten reedes many a Roundelay? *negligent, feckless*
judged, assessed
be accustomed to, do habitually 70

Strephon. He that says otherwise, he doth not know
 Thy Nature truly, but becomes thy foe;
 Because (being Ignorant) he doth undertake
 So bold a Character of thee to make; *such a vivid characterization*
 Were he acquainted with thy wayes, to thee
Palæmon would give *Galatea* free; *freely, willingly*
 And think his age more happy then his youth,
 That made a Shepherd his of so much truth. *his: akin to him by marriage*

Coridon. Flatter not (*Strephon*) I do want those parts
 That make a man be lov'd for his deserts;
 Could I but sing such neat fine Lays, as you,
 I might believe these praises were my due. 80

Strephon. And so you can if *Tityrus* says right,
 Who told me Dities you did well endite.
Coridon. Now you do mention *Tityrus*, I must
 Be to his merits, and our friendship just;
 He is a Shepherd (would he please to sing)
 Might lengthen with his voice the speedy Spring: *prolong: swift, fleeting*

32 **Pan**] here clearly God. 38 **Thenot**] In John Fletcher's play *The Faithful Shepherdess*, the loyal but hopeless lover of Clorin, who is devoted to the memory of her own dead lover. Here, may be Cokayn's brother Thomas. (D. P. Raychaudhuri, *The Life and Work of Sir Aston Cokayn*, London Univ. M.A. dissertation, 1933). 50 **Paphian Archer**] Cupid, son of Venus, originally worshipped at Paphos in Cyprus. 60 **salarie**] recompense, hence price, monetary arrangements. 64 **Palæmon**] presumably Galatea's father. 83 **Tityrus**] See headnote.

- 90 Did he but know how much the downs he wrongs,
 The woods and dales would eccho with his songs;
 He knows when Notes are over-sharp, or flat,
 And is the ablest Boy that ever sat
 Upon an Hillock, would he use his Reed,
 And joy his wanton flock while it doth feed. *give joy to, delight*
Strephon. He is an able Lad indeed, and likes
Arcadian Pastorals, and (willing) strikes
 A Plaudite to th'Epilogues of those
 Happy Inventions *Shakespeare* did compose;
Beaumont and *Fletcher* he will listen to,
 100 And allow *Johnsons* method high and true. *approve, praise*
 He prais'd you to me, and I do believe
 He his own Judgement would not wrong to give
 Feign'd Commendations; Do not (therefore) fear
 Sith he approves your pipe, who doth it hear.
Coridon. *Strephon*, I thank both you, and him, and will
 Be proud hereafter to make known my skill:
 If I but please the few I mean it for,
 To seek for vulgar praise I shall abhor.
Strephon. *Coridon* it is late: Farewel untill
 110 We meet again upon this flowry Hill;
 My Master will make wonder at my stay,
 I otherwise would not so soon away.
Coridon. Thy Master's happy in thy care, Adieu: *fortunate in your service*
 As I will be in absence, be thou true.

269 THE OLD BALLET OF SHEPHERD TOM

From the collection *Wit Restor'd* (1658). Stanza-breaks regularized. Pastoral Petrarchism of almost parodic exaggeration, aligned with rustic simplicity and folly. Illustrates a pastoral subgenre presenting a comic or lampoon-like version of shepherd life.

The old Ballet of shepheard *Tom*.

- As I late wandred over a Plaine,
 Upon a hill piping I spide a shephards swaine:
 His flocs were of green, his coat was of gray, *coarse cloth of those colours*
 And on his head a wreath of willow and of bay. *laurel*
 He sigh'd and he pip't,
 His eyes he often wip't,
 He curst and ban'd the boy, *i.e., Cupid*
 That first brought his annoy:
 Who with the fire of desire, so inflam'd his minde, *fired, set ablaze*
 10 To doate upon a lasse; so various and unkinde.
- Then howling, he threw his whistle a way,
 And beat his heeles agen the ground whereon he lay.
 He swore and he star'd, he was quite bereft of hope,
 And out of his scrip he pulled a rope:
 Quoth he, the man that wooes,
 With me prepare his noose;
 or rather then I'le fry, *be tormented, especially by strong passion*
 By hemp Ile choose to dy.
 Then up he rose, and he goes streight unto a tree,
 20 Where he thus complains of his lasses cruelty,

89 the downs he wrongs] presumably by remaining silent. **92 Boy]** dialect or rustic for 'man' (*OED* 3d), with a touch of homely endearment (cf. 'lad', 95). **97 Plaudite]** applause, especially that solicited in the epilogue to a play. **100 allow ... true]** Acknowledge that Jonson's style is high and true. **method]** style, practice, especially of an ordered and graceful nature as associated with Jonson. **3 flocs]** flaps of a hat, hence the hat itself. **4 willow, bay]** symbols of mourning and poetic inspiration respectively. **7 ban'd]** banned, cursed (*OED* *ban* v2, 3). **10 various]** fickle, moody (*OED* 2).

- 10 His sheep round about him do feed on the dale-a,
 His bag full of cake-bread, his bottle of ale-a,
 A cantle of cheese that is good and old-a, slice, wedge
 Because that he walketh all day in the cold-a,
 With his cloak and his sheep-hook thus marcheth he still-a,
With a pair of fine bag-pipes upon a green hill-a.
Trangdille, etc.
- If cold doth oppress him to cabin goeth he-a,
 If heat doth molest him then under green tree-a,
 If his sheep chance to range over the plain-a,
 His little dog Lightfoot doth fetch them again-a,
 20 For there he attendeth his master's own will-a,
With a pair of fine bag-pipes upon the green hill-a.
Trangdille, etc.
- He list not to idle all day like a moam-a, does not like; mome, dullard
 In spending his time though sitting alone-a,
 Lingle, needle and thimble he hath still in store-a, leather strap or thong
 To mend shoes and apparel he keeps them therefore-a,
 Thus whistling and piping he danceth his fill-a,
With a pair of fine bag-pipes upon the green hill-a,
Trangdille, etc.
- 30 If *Phillida* chance come tripping aside-a,
 A most friendly welcom he doth her betide-a,
 He straightwayes presents her a poor shepherd's fees-a, offerings, gifts
 His bottle of good ale, his cake and his cheese-a,
 He pipeth, she danceth all at their own will-a,
With a pair of fine bag-pipes upon the green hill-a.
Trangdille, etc.
- But now wanton shepherd howsoever your meaning,
 My harvest's not ripe, therefore leave your gleaning,
 For if in my garden a Rose you would pull-a,
 40 Perhaps it may cost you all your sheeps wool-a.
 Thus do they both frolick and sport at their will-a,
With a pair of fine bag-pipes upon the green hill-a;
Trangdille, trangdille, trang down a down dilla,
With a pair of fine bag-pipes upon the green hill-a.

271 IZAAK WALTON TO MY INGENIOUS FRIEND MASTER BROME

One of the prefatory pieces to the Royalist Alexander Brome's *Songs and Other Poems* (1661). Celebrates the Restoration of the monarchy with Charles II's accession: composed on 29 May 1660, Charles's birthday and the day he entered London as monarch. Use of roman and italic fonts standardized.

To my ingenious Friend *Mr. Brome*, on his various and excellent Poems: An humble Eglog.
Daman and *Dorus*.
 Written the 29. of May, 1660.

Daman. Hail happy day! *Dorus*, sit down:
 Now let no sigh, nor let a frown
 Lodge near thy heart, or on thy brow.
 The King! the King's return'd! and now
 Let's banish all sad thoughts, and sing
 We have our lawes, and have our King.

Dorus. 'Tis true and I wood sing, but oh!
 These wars have shrunk my heart so low
 Twill not be rais'd.

would

Daman. What not this day?

10 cake-bread] 'bread made in flattened cakes' (*OED*). **31 betide**] ?give, offer: unusual meaning and transitive use, neither in *OED*. **37-40** Obviously *Phillis*' words to the shepherd.

- Why tis the twenty ninth of May: 10
 Let *Rebels* spirits sink: let those
 That like the *Goths* and *Vandals* rose
 To ruine families, and bring
 Contempt upon our *Church*, our *King*,
 And all that's dear to us, be sad;
 But be not thou, let us be glad.
 And *Dorus*, to invite thee, look,
 Here's a Collection in this book
 Of all those chearfull songs, that we
 Have sung with mirth and merry-gle: merry glee: unusual compound form 20
 As we have march'd to fight the cause
 Of *God's anoynted*, and our *lawes*:
 Such songs as make not the least ods
 Betwixt us *mortals* and the *Gods*:
 Such songs as *Virgins* need not fear
 To sing, or a grave *Matron* hear.
 Here's *love* drest neat, and *chast*, and *gay*
 As *gardens* in the month of *May*;
 Here's harmony, and *wit*, and *art*,
 To raise thy *thoughts*, and chear thy *heart*. 30
- Dorus*. Written by whom?
Daman. A friend of mine,
 And one that's worthy to be thine:
 A Civil *swain*, that knowes his times
 For businesses, and that done, makes rimes;
 But not till then: my Friends a man
 Lov'd by the Muses; dear to *Pan*;
 He blest him with a chearfull heart:
 And they with this sharp wit and art, they: the Muses
 Which he so tempers, as no *Swain*,
 That's loyal, does or shou'd complain. 40
- Dorus*. I woo'd fain see him:
Daman. Go with me,
Dorus, to yonder broad *beech tree*,
 There we shall meet him and *Phillis*,
Perrigot, and *Amaryllis*,
Tyterus, and his dear *Clora*,
Tom and *Will*, and their *Pastora*:
 There we'l dance, shake hands and sing,
 We have our *Lawes*,
 God bless the King.

272 ALEXANDER BROME PASTORAL ON THE KING'S DEATH

Written in 1648 after the execution of Charles I. First published in Brome's *Songs and Other Poems* (1661). Brome was a staunch Royalist.

The Pastorall. On the Kings death. Written in 1648.

Where *England's Damon* us'd to keep,
 In peace and awe, his *flocks*,
 Who fed, not fed upon, his sheep,
 There *Wolves* and *Tygres* now do prey,
 There *Sheep* are slain, and *Goats* do sway, rule
 There raings the subtle *Fox*
 While the poor *Lamkins* weep.

10 twenty ninth of May] See headnote. 12 *Goths, Vandals*] Supposedly uncivilized tribes that invaded the Roman empire. 13 *families*] i.e. ruling dynasties or aristocratic families. 22 *God's anoynted*] the King. Charles's grandfather James I specially supported the divine right of kings. 33 *Civil*] refined, cultured (*OED* 6a). 34 *businesses*] Brome was an attorney by profession. 36 *Pan*] Here apparently God. 2 *awe*] 'power to inspire fear or reverence' (*OED* 5). 5. Inverting the conventional order: in the pastoral hierarchy, sheep were superior to goats.

The Laurell'd *garland* which before
 Circl'd his brows about,
 10 The *spotlesse coat* which once he wore,
 The *sheep-hook* which he us'd to sway,
 And *pipe* whereon he lov'd to play,
 Are seiz'd on by the *roue*,
 And must be us'd no more. rabble

Poor *Swain* how thou lament'st to see
 Thy flocks o're-rul'd by those
 That serve thy Cattle all like thee, exactly as they treat you
 Where hatefull vice usurps the Crown,
 And Loyalty is trodden down;
 20 Down skrip and sheephook goes,
 When Foxes Shepheards be.

273 KATHERINE PHILIPS A DIALOGUE BETWIXT LUCASIA AND ROSANIA

First published in Philips's *Poems* (1667). Philips is celebrated for instituting a circle of friends and family with quasi-pastoral names. She herself was Orinda. Rosania was her childhood friend Mary Aubrey, and Lucasia, Anne Owen. Philips seems to have had romantic but prob. Platonic relationships with both women in succession. Thyrasis is the musician Henry Lawes, who composed the music and played the shepherd of that name in Milton's *Masque of Comus*.

A Dialogue betwixt *Lucasia*, and *Rosania*, Imitating that of Gentle *Thersis*.

Rosania. My *Lucasia*, leave the Mountain tops,
 And like a nearer air. nearer: i.e., to Rosania

Lucasia. How shall I then forsake my Lovely Flocks
 Bequeathed to my care?

Rosania. Shepherdess, thy Flocks will not be less,
 Although thou should'st come hither.

Lucasia. But I fear, the World will be severe,
 Should I leave them to go thither.

10 *Rosania*. O! my friend, if you on that depend,
 You'l never know content.

Lucasia. Rather I near thee would live and dye,
 Would Fortune but consent.

Rosania. But did you ask leave to love me too,
 That others should deprive me?

Lucasia. Not all Mankind a stratagem can find
 Which from that heart should drive me.

Rosania. Better 't had been, I thee had never seen,
 Then that content to lose. solace, satisfaction

20 *Lucasia*. Such are thy Charms, I'd dwell within thine arms
 Could I my station chuse.

Rosania. When Life is done, the World to us is gone,
 And all our cares do end.

Lucasia. Nay I know there's nothing sweet below
 Unless it be a Friend.

Rosania. Then whilst we live, this Joy lets take and give,
 Since death us soon will sever.

Lucasia. But I trust, when crumbled into dust,
 We shall meet and love for ever.

11 sway] 'wield as an emblem of sovereignty or authority' (*OED* 8). o.1 that of Gentle *Thersis*] Philips's poem 'A Dialogue of Absence 'twixt *Lucasia* and *Orinda*', set to music by Lawes. Not specially close to this poem in form or theme. 1 Mountain tops] After marriage, *Lucasia* lived in Wales, *Rosania* in London. The poem is probably the latter's invitation to the former to visit her in London. 3 The punctuation in a ms in the National Library of Wales suggests the likely thrust: 'How, shall I then forsake ...? Flocks] perhaps her children or family. 13-14 Seeing as others have power to deprive me of your company, did you ask their leave to love me in the first place?

274 KATHERINE PHILIPS A COUNTRY LIFE

The text follows the first authorized edn of Philips's *Poems*, 1667. A ms in the National Library of Wales dates the poem in 1650, which would make it one of Philips's earliest works, perhaps reflecting her move from London to Wales after marriage.

A Country-life.

How Sacred and how Innocent

A Country-life appears,

How free from Tumult, Discontent,

From Flattery or Fears!

This was the first and happiest Life,

When man enjoy'd himself;

Till Pride exchanged Peace for Strife,

And Happiness for Pelf.

'Twas here the Poets were inspir'd,

Here taught the multitude;

The brave they here with Honour fir'd,

And civiliz'd the rude.

That Golden Age did entertain

No Passion but of Love;

The thoughts of Ruling and of Gain

Did ne're their Fancies move.

None then did envy Neighbour's wealth,

Nor Plot to wrong his bed:

Happy in Friendship and in Health,

On Roots, not Beasts, they fed.

They knew no Law nor Physick then,

Nature was all their Wit.

And if there yet remain to men

Content, sure this is it.

What Blessings doth this World afford

To tempt or bribe desire?

Her Courtship is all Fire and Sword,

Who would not then retire?

Then welcome dearest Solitude,

My great Felicity;

Though some are pleas'd to call thee rude,

Thou art not so, but we:

Them that do covet only rest,

A Cottage will suffice:

It is not brave to be possess

Of Earth, but to despise.

Opinion is the rate of things,

From hence our Peace doth flow;

I have a better Fate then Kings,

Because I think it so.

When all the stormy World doth roar

How unconcern'd am I?

I cannot fear to tumble lower

Who never could be high.

Secure in these unenvi'd walls

I think not on the State,

And pity no man's case that falls

From his Ambition's height.

Silence and Innocence are safe;

A heart that's nobly true

At all these little Arts can laugh

That do the World subdue.

While others Revel it in State,

10

20

30

40

50

20 Vegetarian diet was commonly associated with the Golden Age; see Ovid, *Met.* 1.103-6. 37-40
A version of these lines occurs in a poem by the Duke of Monmouth, hence wrongly ascribed to him.

46 These words open another poem by Philips, 'Upon the Double Murder of King Charles'.

Here I'le contented sit,
 And think I have as good a Fate
 As Wealth and Pomp admit.
 Let some in Courtship take delight,
 And to th' *Exchange* resort;
 Then Revel out a Winter's night,
 60 Not making Love, but Sport.
 These never know a noble Flame,
 'Tis Lust, Scorn, or Design:
 While Vanity plays all their Game,
 Let Peace and Honour mine.
 When the Inviting Spring appears,
 To *Hide-parke* let them go,
 And hasting thence be full of fears
 To lose *Spring-Garden* shew.
 70 Let others (nobler) seek to gain
 In Knowledge happy Fate,
 And others busie them in vain
 To study ways of State.
 But I, resolved from within,
 Confirmed from without,
 In Privacy intend to spin
 My future Minutes out.
 And from this Hermitage of mine
 I banish all wild toys,
 80 And nothing that is not Divine
 Shall dare to tempt my Joies.
 There are below but two things good,
 Friendship and Honesty,
 And only those of all I would
 Ask for Felicity.
 In this retir'd and humble seat
 Free from both War and Strife,
 I am not forc'd to make retreat
 But chuse to spend my Life.

275 CHARLES COTTON ECLOGUE.

First published in Cotton's posthumous collection *Poems on Several Occasions* (1689). 'Clotten' appears to be the poet, lamenting his perennial financial difficulties.

Eclogue. Corydon, Clotten.

Corydon. Rise, *Clotten*, rise, take up thy Pipe and play,
 The Shepherds want thee, 'tis *Pan*'s Holy-day;
 And thou, of all the Swains, wert wont to be
 The first to grace that great Solemnity.

Clotten. True, *Corydon*, but then I happy was,
 And in *Pan*'s favour had a Minion's place:

favourite's

Clotten had then fair Flocks, the finest Fleece
 These Plains and Mountains yielded then was his.

10 In these auspicious times the fruitfull Dams
 Brought me the earliest and the kindli'st Lambs;
 Nor nightly watch about them need I keep,
 For *Pan* himself was Shepherd to my Sheep;
 But now, alas! neglected and forgot
 Are all my off'rings, and he knows me not.
 The bloody Wolf, that lurks away the day,

most healthy or thriving

58 th'*Exchange*] the first Royal Exchange building, built by Sir Thomas Gresham c.1566 and destroyed by fire in 1666. It was also a fashionable meeting-place and shopping centre. One ms has 'a Ball'. 67, 69 *Hide-parke, Spring-Garden*] Already fashionable promenades for the London elite. Hyde Park, formerly a royal preserve, was opened to the public in 1632. The Spring Gardens later became 'New Spring Gardens' or Vauxhall Gardens. 12 *Pan*] the king: Charles II or James II, depending on the date.

- When night's black palm beckons him out to prey
 Under the cover of those guilty shades, *hand*
 No Folds but mine the rav'nous Foe invades;
 And there he has such bloody havock made, *?witnessing or fostering guilt*
 That, all my Flock being devour'd or stray'd, 20
 I now have lost the Fruits of all my pain,
 And am no more a Sheepherd but a Swain.
- Corydon*. So sad a Tale thou tell'st me, that I must
 Allow thy grief (my *Clotten*) to be just,
 But mighty *Pan* has thousand Flocks in store,
 He, when it pleases him, can give thee more,
 And has perhaps afflicted thee, to try
 Thy Vertue onely, and thy Constancy.
 Repine not then at him that thou art poor,
 'Twas by his bounty thou wert rich before; 30
 And thou should'st serve him at the same free rate,
 When most distress'd, as when most fortunate.
- Clotten*. Thus do the healthfull still the sick advise,
 And thus men preach when they would fain seem wise;
 But if in my wretched Estate thou wert,
 I fear me thy Philosophy would start, *be shocked or jolted, recoil*
 And give thee o'er to an afflicted Sense, *?disturbed mind*
 As void of Reason as of Patience.
- Had I been always poor, I should not be
 Perhaps so discontent with Poverty, 40
 Nor now so sensible of my disgrace,
 Had I ne'er known what Reputation was;
 But from so great a height of happiness
 To sink into the bottom of distress
 Is such a change as may become my care,
 And more than, I confess, I well can bear.
- Corydon*. But art thou not too sensible, my Lad,
 Of those few losses thou hast lately had?
 Thou art not yet in want, thou still dost eat
 Bread of the finest Flower of purest Wheat; *flour* 50
 Who better Syder drinks, what Sheepherd's board
 Does finer Curds, Butter, or Cheese afford?
 Who wears a Frock, to grace a Holy-day,
 Spun of a finer Wooll, or finer Grey? *a rustic material*
 Whose Cabin is so neatly swept as thine,
 With Flow'rs and Rushes kept to sweet and fine? *Rushes: to line the floor*
 Whose name amongst our many Sheepherds Swains
 So great as thine is throughout all these Plains?
 Who has so many Friends, so pretty Loves?
 Who by our bubbling Fountains and Green Groves 60
 Passes away the Summer heats so well?
 And who but thee in singing does excell?
 So that the Swains, when *Clotten* sings or plays,
 Lay down their Pipes, and listen to his Lays?
 Wherein then can consist, I fain would know,
 The Misery that thou complain'st of so?
- Clotten*. Some of these things are true, but, *Corydon*,
 That which maintain'd all these, alas! is gone.
 The want of Wealth I reckon not distress,
 But of enough to doe good offices; *charitable deeds, benefits to others* 70
 Which growing less, those Friends will fall away;
 Poverty is the ground of all decay;
 With our Prosperities our Friendships end,
 And to misfortune no one is a Friend,
 Which I already find to that degree,
 That my old Friends are now afraid of me,

22 Swain] a hireling, not a shepherd who owns his flocks. Cotton had to sell a part of his estate. 49-66 Bears out Cotton's reputation as a *bon vivant* despite his straitened circumstances. 53 Frock] man's long coat or mantle (*OED* 2a).

And all avoid me, as good men would fly
 The common Hangman's shamefull company.
 Those who by Fortune were advanc'd above,
 80 Being oblig'd by my most ready love,
 Shun me, for fear least my necessity
 Should urge what they're unwilling to deny,
 And are resolv'd they will not grant; and those
 Have shar'd my Meat, my Money, and my Cloaths,
 Grown rich with others Spoils as well as mine,
 The coming near me now do all decline,
 Least shame and gratitude should draw them in,
 To be to me what I to them have been;
 By which means I am stripp'd of all supplies,
 90 And left alone to my own Miseries.
Corydon. In the relation that thy grief has made,
 The World's false friendships are too true display'd;
 But, courage man, thou hast one Friend in store,
 Will ne'er forsake thee for thy being poor:
 I will be true to thee in worst estate,
 And love thee more now than when Fortunate.
Clotten. All goodness then on Earth I see's not lost,
 I of one Friend in misery can boast,
 Which is enough, and peradventure more
 100 Than any one could ever do before;
 And I to thee as true a Friend will prove,
 Not to abuse but to deserve thy love.

276 CHARLES COTTON AN INVITATION TO PHILLIS

First published posthumously in Cotton's *Poems for Several Occasions* (1689). Another elite variant of the pastoral invitation to love, recasting the pastoral setting around a country mansion. It also describes the natural setting through the year around the river Dove in Cotton's native region of Beresford, Staffordshire.

An Invitation to *Phillis*.

Come live with me, and be my love,
 And thou shalt all the pleasures prove,
 The Mountains' towring tops can show
 Inhabiting the *Vales* below. *occupying, present in great*
 From a brave height my *Star* shall shine
 T'illuminate the desert *Clime*.
 Thy *Summer's* bower shall overlook
 The subtil windings of the *Brook*,
 10 For thy delight which only springs,
 And cuts her way with *Turtles* Wings.
 The Pavement of thy Rooms shall shine *?tiled floor*
 With the bruise'd Treasures of the *Mine*, *beaten, pounded; precious metals*
 And not a *Tale* of Love but shall
 In *Minoture* adorn thy wall. *miniature*
 Thy closet shall *Queens* Caskets mock
 With rustick *Jewels* of the *Rock*,
 And thine own light shall make a *Gemm*,
 As bright of these, as *Queens* of them.
 From this thy *Sphear* thou shalt behold
 20 Thy snowy *Ewes* troop o're the mold, *earth, soil*
 Who yearly pay my *Love* a-piece
 A tender *Lamb*, and silver *Fleece*.

5 my Star] i.e. the beloved. **6 desert]** deserted, lonely. **clime]** region, tract (*OED* 2). **7 Summer's bower]** Apparently a pleasure-house set high on a slope, with a view of the entire estate. **10 Turtles]** turtle-dove's, referring either to the curved shape of the wings (like the river's windings), or to its swiftness in flight. **16 Jewels of the Rock]** coloured, perhaps semi-precious, stones. **17-8** The radiance of your presence will make these humble stones shine as brightly as queens' jewels. **19 Sphear]** In the Ptolemaic system, the heavenly bodies were thought to be embedded in crystalline spheres. Here, the beloved's room or presence.

And when *Sols Rayes* shall all combine
 Thine to out-burn, though not outshine,
 Then, at the foot of some green *Hill*,
 Where crystal *Dove* runs murm'ring still,
 We'll angle for the bright-ey'd Fish,
 To make my *Love* a dainty dish;
 Or, in a *Cave*, by *Nature* made,
 Fly to the covert of the shade,
 Where all the pleasures we will prove,
 Taught by the little *God of love*. 30

And when bright *Phaebus* scorching beams
 Shall cease to guild the Silver streams,
 Then in the cold arms of the *Flood*
 We'll bathing cool the factious Blood,
 Thy beautilous Limbs the *Brook* shall grace,
 Like the reflex of *Cynthia's* Face,
 Whilst all the wond'ring *Fry* do greet
 The welcome Light, adore thy Feet,
 Supposing *Venus* to be come
 To send a kiss to *Thetis* home. 40

And following *Night* shall trifled be
 Sweet; as thou know'st I promis'd thee,
 Thus shall the Summers *Days*, and *Nights*,
 Be dedicate to thy delights.
 Then live with me, and be my love,
 And all these pleasures shalt thou prove.

But when the sapless *Season* brings
 Cold *Winter*, on her shivering Wings,
 Freezing the *Rivers* liquid face,
 Into a crystal Looking-glass,
 And that the *Trees* their naked bones
 Together knock, like *Skeletons*,
 Then, with the softest, whitest Locks,
 Spun from the tribute of thy *Flocks*,
 We will o're-cast thy whiter Skin,
Winter without, a *Spring* within.
 At the first peep of *Day* I'll rise,
 To make the sullen *Hare* thy prize,
 And *Thou* with open Arms shalt come,
 To bid thy *Hunter* welcome home. 60

The *Partridge*, *Plover*, and the *Poot*,
 I'lle with the subtle *Mallard* shoot;
 The *Fell-fare*, and the greedy *Thrush*
 Shall drop from ev'ry *Haw-thorn* Bush,
 And the slow *Heron* down shall fall,
 To feed my *Fairest Fair* withall,
 The feather'd *People* of the *Air*,
 Shall fall to be my *Phillis* fare, 70

No *Storm* shall touch thee, *Tempest* move;
 Then live with me, and be my love.
 But from her *Cloister* when I bring
 My *Phillis* to restore the *Spring*,
 The ruffling *Boreas* shall withdraw,
 The *Snow* shall melt, the *Ice* shall thaw;
 The *Aguish Plants* fresh Leaves shall shew,
 The earth put on her verdant hue,
 And thou (*Fair Phillis*) shalt be seen
 Mine, and the Summer's beautilous *Queen*. 80

These; and more pleasures shalt thou prove;
 Then live with me, and be my love.

24 i.e. The sun's rays may be more corrosive than but not as radiant as the beloved's eyes. 26 Dove] The river flowing through Cotton's native Staffordshire. 34 guild the Silver] a not uncommon paradox. 36 factious] perhaps misprint for fractious: unruly, turbulent. 42 Thetis] A Naiad or sea-nymph; her home is the sea. 60 sullen] ?grey or dull in colour (OED 4).

277 ANTHONY SPINEDGE ON THE EXECRABLE MURDER OF CHARLES I

From Bod. MS Tanner 306. Actually entitled 'On the Same. An Eclogue. Corydon. Thyrsis' – 'the same' being the subject of the preceding poem, 'On the execrable Murther of that Glorious Martyr Charles .i. of blessed memory'. Written long after the Restoration: Anthony Spinedge (1651-1694) was born after Charles I's execution. He sent this poem to William Sancroft (later Archbishop of Canterbury) while the latter was Dean of St Paul's (1664-8).

On the Same. An Eclogue. Corydon. Thyrsis

Corydon. T^{was} yerst (my sweet) I on my oaten reede *erst, once, earlier*
 Pip'd as the nibling flocks did gently feede:
 You sang the story of our loves, while they
 The pretty Lambkins danc'd a Roundelay:
 T^{was} whilome, Thyrsis, that yon teltale grove *once, earlier*
 Cry'd rostmeat when he saw our happy love:
 Yon babling hill glad of a tale to tell,
 Was made the neighbouring valley's centinell: *?spy, one who watches and reports*
 Those silver streames as they were passing by,
 10 Stood still to gaze upon my sweet and I,
 Kiss'd the blest banks, wheron wee kissing lay,
 Making still musicke as they went away,
 But oh! that blisse is gone, nor must wee more
 Quaffe streams of Nectar till our cares run o're,
 Picke pleasant strawberries on the hill, and then
 Goe chat and eat, and eat and chat againe.
 No more must wee meet in the twines of love, *embraces*
 Billing each other like the harme-lesse dove.
 Lye basking on the mountains, or that done,
 20 Bath in a brooke i'th' nonage of the Sun:
 Sit under beachen bowers, and view the flocks *i.e., early morning*
 Hang by the teeth upon the dangerous rocks:
 Gaze on the skipping kids, and stalking dams,
 Water the comely ewes, and tender lambs.
 Pipe out the day, and when the night is come
 Summon the bleating troops to pad it home.
 No, Thyrsis, No, all these sweet ioyes are fled,
 The sheeps great deity great Pan is dead,
 The only patriot of rurall Swaines, *?patriarch, ruler*
 30 The glory of the hills, the pride of plaines,
 God Pan is dead; those swaines that sought his fate,
 Tooke him and slew him at his temple-gate.
 They all must goe to pot, none finde release, *be destroyed*
 Though some bee decimated by a fleece.
Thyrsis. Weep not, my sweeting, what that chrystall teare?
 Tis prodigall to spend such every where,
 T^{will} serve upon Pans tombe, and yonder cave
 Shall bee the wittenesse of the grieffe we have.
 Let's leave these plaines, let Edghill and Dunbar
 40 Bee blotted out o'th' Sheapheards Calendar.

0.1 the Same] See headnote. **1 my sweet]** The first of several deeply intimate, amorous addresses: either expressing a strikingly explicit homoeroticism, or (unusually and wrongly) taking 'Thyrsis' as a woman's name. **6 Cry'd rostmeat]** announced to others our private good fortune and happiness (*OED roast meat* 2b). The murmur of the **teltale grove** announced the lovers' presence, like the **babling** (echoing) hill. **12 still]** soft (*OED* 3b). **23 stalking]** applied to the gait of deer etc. (*OED* 4b). **32 temple-gate]** Charles I was executed in his own palace at Whitehall. **34 decimated by a fleece]** ?destroyed easily, by something as soft as a fleece. **39 Edghill]** in Warwickshire, the site of the first major battle of the English Civil War, on 23 October 1642. **Dunbar]** A battle on 3 September 1650, well after Charles's death, where Oliver Cromwell defeated Scottish forces loyal to Charles II.

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