

AN APPLICATION OF GASCOIGNE'S CERTAYNE NOTES
OF INSTRUCTION TO A BOUQUET OF HIS POSIES

by

ALEXANDER MALCOLM FORBES
B.A., University of British Columbia, 1974

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS

in

THE FACULTY OF GRADUATE STUDIES
Department of English

We accept this thesis as conforming
to the required standard

THE UNIVERSITY OF BRITISH COLUMBIA
July, 1976

© Alexander Malcolm Forbes
1976

In presenting this thesis in partial fulfilment of the requirements for an advanced degree at the University of British Columbia, I agree that the Library shall make it freely available for reference and study. I further agree that permission for extensive copying of this thesis for scholarly purposes may be granted by the Head of my Department or by his representatives. It is understood that copying or publication of this thesis for financial gain shall not be allowed without my written permission.

Department of English

The University of British Columbia
2075 Wesbrook Place
Vancouver, Canada
V6T 1W5

Date 22 July 1976

PREFACE AND ABSTRACT

The critical literature on George Gascoigne suffers from a serious omission: there has been no attempt to apply Gascoigne's Certayne Notes of Instruction concerning the making of verse or ryme in English, written at the request of Master Edouardo Donati¹ to any extended portion of his poetry, in a thorough way, toward an interpretative end. That a poet's poetics would not be so applied to his poetry is certainly ironic. The irony is intensified in this instance, because in all probability Gascoigne wrote the Notes after most of the poetry was composed.² In consequence, there is a considerable likelihood that the Notes might have been in part formulated through a process of inductive reasoning from patterns found in the poetry, not simply through logical deduction. Therefore, they are naturally applicable to the body of poetry which they follow (The Posies of George Gascoigne Esquire: Corrected, perfected, and augmented by the Author).³

My study is directed toward rectifying this omission in the critical literature on Gascoigne. In the first chapter, I examine the published critiques of Gascoigne which bear upon the relation between Gascoigne's poetic theory and his poetic practice. As I hope to show in that chapter that there has indeed been a failure to examine thoroughly any body of Gascoigne's work in terms of his own stated poetic principles, I should

note here that, accordingly, I shall not incorporate critical references in the concluding chapter devoted to my reading of the poems (for there are no critical references to the poems considered herein that are the products of any method of interpretation that is at all similar to my own). Occasional similarities in the literature on Gascoigne, either of observation or of interpretation with respect to particular poems, are at most representative of parallel methodologies or conclusions. They may sometimes be similar to, but they lie in distinctly different currents from, the new interpretative channel that I hope to establish.

In Chapter II, I anatomize the poetic principles enunciated by Gascoigne in his Notes. I also attempt in this chapter to place Gascoigne's theories in the historical mainstream of ideas similar to his own.

In the last chapter, which justifies the first two, I apply Gascoigne's principles to a coherent body of his poetry. Since I cannot treat all of Gascoigne's poems within the limits of a thesis, I restrict my selection to the "Flowers" division of the Posies. It makes sense to deal with those which are found in the first set of his poems (as established in the edition that he "Corrected, perfected, and augmented"). As suggested by the titles of these sets, "Flowers" exemplify more fully the application of his beliefs than would poems included as "Herbes," and exemplify that application better than would those classified as "Weedes." The principles that guide my selectivity within this framework will be explained at the beginning of the chapter in which the poems are analyzed.

This chapter will conclude my thesis. As interpretative conclusions cannot be generalized, as the critical generalizations that can be

made will be made in it, as the test of interpretative application of the Notes is the conclusion of all that precedes it, and as the reader must be the final judge of the method and interpretations contained in it, I shall not follow this chapter with another which, given the nature of this thesis, would be either unwarranted or redundant. I conclude this study, therefore, with this chapter.

TABLE OF CONTENTS

CHAPTER I	1
CHAPTER II	6
CHAPTER III	39
FOOTNOTES	
Preface and Abstract	69
Chapter I	71
Chapter II	74
Chapter III	86
WORKS CITED	93

ACKNOWLEDGEMENT

I wish to extend the greatest personal thanks to the three members of my thesis committee: to Professor S. K. Heninger, the director of this thesis and master of enarratio poetarum and the ars recte loquendi, for his unfailing counsel on those arts, unfailing kindness, and unfailing patience; to Professor L. M. Johnson, for his ever-harmonious counsel on this composition; and to Professor R. C. Johnson, to whose work on Gascoigne, my own is deeply indebted.

CHAPTER I

The failure to apply Gascoigne's poetic principles to his poetic practice has not precluded some reference in the literature on Gascoigne to the relationship between his theory and practice. Critical comments fall into four categories.

The first position taken is that the Notes essentially do not apply to the poetry. This view is represented by the writings of Vere Rubel and B. A. P. Van Dam. In his Poetic Diction in the English Renaissance from Skelton through Spenser, Rubel states, "The contradictions that existed in the Elizabethan age between general theory and application are everywhere apparent,"¹ and he cites Gascoigne as evidence for this statement. In William Shakespeare: Prosody and Text, Van Dam refers to Gascoigne's failure to employ the iamb constantly, by way of concluding that there is a difference between the poet's theory and his practice.² Because the latter contradicts both himself and Gascoigne in his argument (as I shall demonstrate later), and since the former never systematically examines Gascoigne's work to support his assertions, I think no counter-argument to their positions is necessary here.

The second category of critical treatment consists of discussion that is limited to examination of the poetic principles in and of themselves, and the third category consists of application of selected

principles to selected poems. These categories are best treated together, because they tend to be found together in much of the critical literature. George K. Smart, in his article on "English Non-Dramatic Blank Verse in the 16th Century," provides a rough summary of the observations made in the Notes, and states that the "Steel Glass . . . exemplifies by its meticulous regularity and consistent use of the single moulded line the theories which Gascoigne had expressed."³ The only theories Smart considers, however, are those concerning the use of blank verse, caesura, and parallelism of thought and line; and these theories he applies only to the Steel Glass, and even then applies them only selectively, although he does provide a generalized metric table of the types of line in that work. Discussing theory per se more than selective application, George Saintsbury, in the second volume of A History of English Prosody from the Twelfth Century to the Present Day, summarizes the features of the Notes,⁴ but does say, too, that Gascoigne founded "the entire conscious prosodic study of English"⁵ (which implicitly suggests that Gascoigne followed his own prosodic principles). In the second volume of his History of Criticism and Literary Taste in Europe from the Earliest Texts to the Present day, Saintsbury again discusses the Notes, but only in a "self-contained" way⁶ -- as does J. W. H. Atkins in his book, English Literary Criticism: The Renaissance, wherein Atkins makes a generally careful summary of the Notes, but does little more than summarize, never considering any applications. John Thompson, in The Founding of English Metre, observes that the Notes, together with "Gascoigne's own practice in poetry, mark one of the major stages in the development of poetic techniques in modern English."⁷ Although

he gives a generalized statistical summary of Gascoigne's use of different metrical patterns, and examines a few selected poems in terms of selected prosodic "Instructions" (especially the parallelism of metric and natural patterns of accent), Thompson rarely refers to particular poems, and never discusses the appropriateness of form to content (as Gascoigne does), or the interpretative value of an application of the Notes to Gascoigne's poetry. Norman E. McClure implicitly establishes a link between Gascoigne's prosodic theory and practice when he states that "Certain Notes of Instruction is the first treatise on English prosody,"⁸ and shortly thereafter observes:

Most of Gascoigne's poetry is written in rhyme royal, poulter's measure, and blank verse. He prefers iambic measures, the fixed medial caesura, the end-stopped line, natural word order, native and homely words.⁹

McClure does not, however, examine the poetry of Gascoigne in terms of the portions of the Notes to which he implicitly refers, nor does he examine the poetry in terms of any other portions of the Notes. C. T. Prouty¹⁰ and Helen Louise Cohen¹¹ also touch upon particular principles and particular poems, but do not fully explore either.

The last type of approach to Gascoigne's theory and practice asserts a correspondence between them, but neither demonstrates it nor suggests interpretative conclusions that might be drawn from it. This approach is represented by two critics, Felix E. Schelling and Ronald C. Johnson.

In The Life and Writings of George Gascoigne, Schelling echoes Saintsbury when he states that "Gascoigne is really our first, conscious purist; a man possessed of decided opinions, especially on the subject of versification."¹² But Schelling goes beyond Saintsbury when he states

that "Gascoigne . . . has not hesitated to practice what he has preached."¹³ He then, however, proceeds merely to assert that Gascoigne follows his own advice on several points¹⁴ (on simple language, avoidance of Latinate inversions, the value of consistency -- especially metric -- and the appropriateness of metrical accent to natural). Although Schelling does give one or two "illustrations" (in the form of references, not examinations) of Gascoigne following his own suggestions concerning the use of allegory and the originality of figures -- and does catalogue (in general terms, with occasional particular notice) Gascoigne's employment of the different verse forms he discusses (although he never considers the appropriateness of these forms to their respective subjects, as Gascoigne does) -- in none of these instances does he apply the Notes interpretatively, and, on the whole, he emphasizes only the prosodic, metric aspects of the Notes.

Just as Schelling goes beyond Saintsbury in his appreciation of the relation between Gascoigne's poetic theory and practice, so Johnson goes beyond Schelling. After discussing Gascoigne's principle of employing monosyllabic English diction,¹⁵ Johnson refers to the importance of "invention"¹⁶ and to the application in practice of Gascoigne's sonnet theory.¹⁷ He then surpasses Schelling not only in appreciating the congruence of theory and practice, but also in pointing to the great value of examining that congruence (and in implying that such examination has not yet been successfully conducted). Johnson writes:

Gascoigne is one of the rare poets who not only formulated a working set of principles for the writing of poetry but also followed them to a large extent. As it can be cogently argued that Gascoigne holds a key position in a continuing line of poetic development, the analysis of his poetry in the light of his own stated principles becomes important.¹⁸

Johnson's point of view is corroborated by my survey of published critiques of Gascoigne's work. There has indeed been critical neglect of the relationship between his poetic theory and his poetic practice.

CHAPTER II

Gascoigne's Notes is a little "art of poetic composition" -- a fact suggested by its full title, as well as by its content. As such, I would suggest that, of all the seven streams of art accepted throughout the middle ages into the Renaissance (i.e., the "seven liberal arts"), it falls best into the "grammatical" one.

This identification of the background of Gascoigne's work might surprise some modern readers, who more readily identify that background as "rhetorical" rather than "grammatical" (that the "numerical" arts which compose the quadrivium and the abstract "dialectical" one which constitutes the third member of the trivium are not the disciplines in which to place Gascoigne's treatise requires, of course, no argument, since Gascoigne's work is not a study of arithmetic, geometry, music, astronomy, or dialectic). The reason for this surprise, I would suggest, rests in a misunderstanding of the historical nature of grammatical study, as opposed to rhetorical study. To provide a full treatment of the historical distinctions between the two arts is not possible here, but I think that enough can be said to demonstrate that poetic "arts of composition" belong primarily to the grammatical classification, rather than to the rhetorical.

This may best be seen if the respective teleologies of grammar and rhetoric, and the practical consequences of those teleologies, are

appreciated. In his Rhetoric in the Middle Ages, James J. Murphy provides a thorough analysis of the origins and practical development of the two arts.¹ According to Murphy, there were two fountainheads for the rhetorical tradition that flowed through the Middle Ages to the Renaissance:

The rhetorical works may be divided into two schools or traditions: the Aristotelian rhetoric, which has a philosophical and logical tone, and the "Ciceronian" rhetoric of Cicero, Pseudo-Cicero, and Quintilian, which has a pragmatic tone closely associated with Roman law.²

The fountainhead for mediaeval grammar, however, was different. The grammatical tradition flowed from a Horatian source:

The Ars poetica of Horace provides advice to writers of poetry, based on the grammatical tradition of enarratio poetarum. Donatus, although dealing only with grammar as ars recte loquendi, lays the groundwork for the confusion of rhetoric and grammar by including scemata and tropi in his Ars grammatici.

Rhetoric, then, according to Murphy, is abstractly concerned with the logical, and practically concerned with the civil. Grammar, on the other hand, is concerned with the poetic -- for it is not only concerned practically with the ars recte loquendi, but philosophically with enarratio poetarum (that is, the detailed description of the texts of poets). The original connection between the two concerns rests in the fact that poetic texts were used at first to illustrate and provide models for the practical art of grammar. Grammar easily became preceptive, and so "poetic," by a reversal of its methodology from interpretative to preceptive, on the basis of the general poetic principles established by the study of extant poetic texts.

Murphy then demonstrates, in a thorough study, that the Horatian and Donatan grammatical traditions established in antiquity came down through the Middle Ages to the Renaissance.³ Murphy terminates his

consideration of the history of this art at the Renaissance -- although he points to the continued influence into the Renaissance of Donatus (saying that "the two little treatises of Aelius Donatus continued to be the primers for grammar all through the middle ages and even past that time . . . the term 'Donet' became a synonym for 'primer,' or first book, in a subject"⁴). But the continuity of the Horatian influence may readily be seen in the Pléiade and subsequently in Gascoigne. The French theorists who formed the Pléiade were deeply indebted to Horace, as J. E. Spingarn observes;⁵ and "Gascoigne's Notes of Instruction concerning the making of Verse . . . [was] modelled apparently on Ronsard's Abrégé de l'Art Poétique françois (1565),"⁶ as Spingarn also observes. In the England of Gascoigne's day, in fact, as G. Gregory Smith comments:

The debt to Horace is certainly greater than would appear at the first estimate, for much that stands to the credit of Aristotle and others is really his, or is at least Horatian. The Ars Poetica had usurped the place of mentor, not only to many who would write poetry, but to all who would write about it. Though the direct references . . . to it or its author are not frequent . . . there is no lack of borrowing of Horatian doctrine and rule⁷

Clearly, Horace's Ars poetica was a dominant influence, direct or indirect, when Gascoigne was composing his Notes.

The other two prominent influences one might look for are Aristotle and pseudo-Longinus. With respect to the De sublimitate of pseudo-Longinus, Donald L. Clark has said that "No Elizabethan writer alludes to it or seems to have been aware of its existence until Thomas Farnaby cites it as an authority for his Index Rhetoricus (1633)."⁸ The text was unknown until well into the seventeenth century. With respect to the Poetics of Aristotle, Smith has observed that it was not of much

influence in the early Renaissance. Actually, examination of Gascoigne's Notes reveals that Aristotle could not have been of much significance for Gascoigne in the composition of his work. There are no passages which are unequivocally Aristotelian, whereas many passages in the Notes do have clear Horatian parallels. I shall point specifically to these parallels later in this chapter.⁹

With this said about the influence of Horace on Gascoigne, what may be said about that of Donatus? Unfortunately, a stylistic connection cannot readily be made between Gascoigne and Donatus. Despite the deductive reasons for believing that Donatus must have had a direct or indirect influence on Gascoigne, there is in the last analysis insufficient internal evidence in the Notes for any conclusion to be made. On the face of it, the strong Donatan influence throughout the middle ages into the Renaissance suggests that Gascoigne would be familiar with the figures and tropes treated by Donatus in the third book of his Ars grammatica (or Ars maior), the so-called Barbarismus. As Murphy pointed out above (see p. 7), however, the inclusion by Donatus in his work of figurae, which traditionally belonged to the rhetorical stream, resulted in a "confusion of rhetoric and grammar" in those who treated the topic of the figurae after him. Since Gascoigne does not indicate what body of figures he believes may be used in verse, and does not attach specific interpretative significance to such use, his reference to figures and tropes cannot be used in an analysis of his poetry in terms of his poetic principles. Accordingly, I shall refer only to Horace by way of establishing the place of the Notes, if not the sources of the Notes, in the Ars poetica tradition.

To say that we cannot use the Donatan background interpretatively is not to say, however, that we cannot use it at all. The determination of the identity of the "Master Edouardo Donati" at whose "request" the Notes were supposedly written (as indicated in the full title of the Notes) has long been a subject of scholarly speculation. I suggest that the popularity and significance of the work of Donatus makes it possible that Gascoigne's reference might be a fancifully humorous allusion to Donatus. As Murphy observed above, "the term 'Donet' became a synonym for 'primer,' or first book, in a subject." By making such a reference, Gascoigne implies that the Notes is a "'primer,' or first book" for "the making of verse or ryme in English." I turn now to the principles enunciated in this "Donet" of English verse.

The logical place to begin examination of the Notes is with what Gascoigne terms "The first and most necessarie poynt that ever I founde meete to be cōsidered in making of a delectable poeme" (p. 465). For Gascoigne, "The first and most necessarie poynt . . . is this, to grounde it upon some fine invention" (p. 465). The only difficulty with this first precept lies in understanding what Gascoigne means by "invention." Gascoigne himself admits the difficulty when he says that "the rule of Invention . . . of all other rules is . . . hardest to be prescribed in certayne and infallible rules" (p. 466), but he then attempts to clarify the term by additional discussion of it.

The first point he makes is that "it is not inough to roll in pleasant woordes, nor yet to thunder in Rym, Ram, Ruff, by letter (quoth my master Chaucer) nor yet to abounde in apt vocables, or epythetes, unlesse the Invention have in it also aliquid salis" (p. 465). From

these restrictions, it is clear that Gascoigne's "Invention" is not to be equated with "expression": it is not sonic ("by letter"), it is not verbal (however "pleasant" or "apt"), and it is not descriptive ("nor . . . in . . . epythetes"). What it is to be equated with is made clearer when Gascoigne elaborates what he means by "aliquid salis": "By this aliquid salis, I meane some good and fine devise, shewing the quicke capacitie of a writer" (p. 465). Thus, an "Invention" has in it something devised, and devised by the "quicke capacitie" of its author -- in other words, it has more to do with an "idea" than with "expression."

That "Invention" means something like "idea" is further confirmed by the fact that it can be described or "measured" by the abstract terms "good and fine," both of which qualities Gascoigne re-emphasizes when he states, in a near tautology, "where I say some good and fine invention, I meane that I would have it both fine and good" (p. 465). This he expands when he observes, "many inventions are so superfine, that they are Vix good . . . againe many Inventions are good, and yet not finely handled" (p. 465). Although there is some ambiguity in Gascoigne's distinction between the terms, we may draw some conclusions about his meaning by remembering that his initial exclusion of expressive attributes from his description of the "Invention" which must be "both fine and good" precludes interpreting this last statement as meaning that an invention must be based on a good idea, and be finely executed; rather, both adjectives must apply to the nature of the idea on which the invention is based: the invention must be based on "some good and fine devise." In other words, both abstract qualities describe a single abstract substantive. Since Gascoigne emphasizes their distinctive

natures, he must mean, then, that "good" and "fine" are adjectives which describe two kinds of abstract excellence, which the idea at the heart of the invention must possess. What the two kinds are is not absolutely clear here, but a not unreasonable assumption would be that "good" refers to a moral excellence, and "fine" to an aesthetic excellence, for the two terms do carry those distinctive connotations (as the Oxford English Dictionary confirms).

This assumption is supported by additional comments made by Gascoigne. On the one hand, he says that if he "should undertake to wryte in prayse of a gentlewoman" (pp. 465-66), he "would either finde some supernaturall cause wherby my penne might walke in the superlative [italics mine] degree, or els . . . would undertake to aunsweare for any imperfection that shee hath, and thereupon rayse the prayse of hir commendacion [italics mine]" (p. 466); on the other hand, he warns the writer not to write "tanquam in oratione perpetua" (p. 465) -- for "it will appeare to the skilfull Reader but a tale of a tubbe" (p. 465) -- and warns him, if writing of a lady, not to "praise hir christal eye, nor hir cherrie lippe, &c. For these things are trita & obvia" (p. 466). "I would . . . use the covertest meane that I could to avoyde the uncomely customes of commoñ writers" (p. 466), writes Gascoigne.

From this examination, I think it reasonable to conclude that Gascoigne does indeed view the "good and fine invention" upon which a poem should be grounded as a morally excellent and aesthetically fine idea. Before proceeding to consideration of Gascoigne's next "Note," however, we must make one or two additional observations. First of all, in his clarification of what is "good and fine," as quoted above, Gascoigne further suggests

that he does mean "idea" when he speaks of "Invention": he observes that in speaking of "a gentlewoman" he would write about "some supernaturall cause" so that his pen "might walke in the superlative degree" ("supernaturall" literally meaning "above the natural," and "the superlative degree" -- by suggesting in its context moral excellence, and by being qualified with the definite article -- suggesting an abstract absolute), "or els I would undertake to aunswere for any imperfection that shee hath" (only an abstract absolute that covers every possibility can "aunswere for any [italics mine] imperfection"). Second, again in the above-quoted discussion of what is "good," Gascoigne points to two ways in which a "good invention" may be achieved: "I would either finde some supernaturall cause whereby my penne might walke in the superlative degree, or els I would undertake to aunswere for any imperfection that she hath" -- in other words, one may start either with a portrayal of something good in and of itself, or one may start with the consideration of "imperfection" and "undertake to aunswere for" it. Gascoigne's expression of this duality echoes his words in "The Epistle to the Reverend Divines" (which prefaces the Posies) when he states that he presents the Posies to demonstrate that "I . . . delighted to exercise my penne in morall discourses" (note the similarity in language to the Notes), saying:

I persuaded my selfe that as in the better sort of the same I shoulde purchase good lyking with the honourable aged: So even in the worst sorte, I might yet serve as a myrrour for unbrydled youth, to avoyde those perilles which I had passed. For little may he do which hath escaped the rock or the sandes, if he cannot waft with his hande to them that come after him.

(p. 5)

As he notes in his "advertisement" to "the Readers" (which also prefaces the Posies),

Truely (gentle Reader) I protest that I have not ment
heerein to displease any man, but my desire hath rather
bene to cōtent most men: I meane the divine with godly
Hymnes and Psalmes, the sober minde with morall discourses,
and the wildest will with sufficient warning.
(p. 16)

Thus, he divides the Posies into "Floures to comfort, Herbes to cure,
and Weedes to be avoyded" (p. 17), giving everyone something (thereby
echoing his "Quot homines, tot Sententiae" at the beginning of the Notes).

In the first "Note," finally, there are seven other indications
not heretofore mentioned which confirm that "Invention" should be
interpreted as "idea." These are, respectively, his off-handed reference
to "what Theame soever you do take in hande" (p. 465), implicit statement
of the necessity of "depth of devise in y^e Invention, & some figures
also" (p. 465), expression of difficulty in providing examples of
Invention "sithence the occasions of Inventions are (as it were) infinite"
(p. 465), three statements to the effect that if he "should disclose . . .
pretence in love" he would "eyther make a straunge discourse of some
intollerable [hence "supernaturall"] passion" (p. 466), or "finde
occasion to pleade by the example of some historie" (p. 466) (which
suggests "idea" since the exemplary quality of history, not its events
in and of themselves, is emphasized), or "discover my disquiet in shadowes
per Allegoriam" (p. 466) (which suggests "idea" since it is the discovery
of "disquiet" that is "in shadowes," the essence or idea of "disquiet"
being communicated "per Allegoriam"), and, finally, observation that
"some fine devise . . . beyng founde, pleasant woordes will follow well
inough and fast inough" (p. 466). As C. S. Lewis notes,

The 'Invention' here is the 'conceit,' or the 'idea,' the thing that makes the poem different from what any man might say without being a poet. It secures in poetic thought that departure from the literal and ordinary (the *κρίσις* and the *ἰδωτικόν*) which Aristotle demands in poetic language.¹⁰

For all the reasons noted, we may feel certain that this indeed is what Gascoigne means by "Invention."

Coming now to Gascoigne's second "Note" after this unavoidably long consideration of "the rule . . . which of all other rules is . . . hardest to be prescribed," one finds a short and self-explanatory practical caution being made:

Your Invention being once devised, take heede that neither pleasure of rime, nor varietie of devise, do carie you from it: for as to use obscure & darke phrases in a pleasant Sonet, is nothing delectable, so to entermingle merie jests in a serious matter is an Indecorum.
(p. 466)

For Gascoigne, then, expression must be made to fit Invention, and not the other way around -- as Gabriel Harvey says of a later passage in the Notes, "The Inuention must guide & rule the Elocution: non contra"¹¹ -- decorum being defined in terms of the fulfilment of that prescribed relationship.

Coming to the third "Note," however, one finds Gascoigne suddenly turning to discussion of expression, rather than of idea. This might present no hindrance to clear analysis if he were never to return to consideration of the latter, but as he does do so (in the sixth "Note"), it is seen that, at this point, an analysis of the Notes must depart from Gascoigne's ordering of his discussion, if the precepts put forward are to be clearly appreciated in relation to one another. Gascoigne himself realizes that he begins to digress at this point, saying, "I

will not denie but this may seeme a preposterous ordre: but bycause I covet rather to satisfie you particularly, than to undertake a generall tradition, I wil not somuch stand upon the manner as the matter of my precepts" (p. 466). Gabriel Harvey points to the logical division of Gascoigne's material when he writes, on the bottom margin of his copy of the Notes,

His aptest partition had bene into precepts
 of {Invention.
 {Elocution. And the seuerall rules of both,
 to be sorted and marshialled in their proper
 places.¹²

The pattern of consideration I shall now follow will be based on this division.

Turning, then, to the next "Note" wherein consideration of invention is to be found (Note 6), we discover Gascoigne saying exactly what he said in his second note -- "do you alwayes hold your first determined Invention" (p. 469), he writes, "and do rather searche the bottome of your braynes for apte wordes, than chaunge good reason for rumbling rime" (p. 469). As "N.," the anonymous "other" annotator of Harvey's copy of the Notes, observes, "Idem ante in 2 Regula."¹³

Note 10, however, supplements what has been said concerning invention, for, although it ostensibly discusses expressive matters -- and says of the relation of idea to them essentially what has been said already -- it really is concerned with what might be termed the "teleology" of poetry: "asmuch as you may, frame your stile to perspicuity and to be sensible" (p. 470) writes Gascoigne, who then concludes:

for the haughty obscure verse doth not much delight, and
 the verse that is to easie is like a tale of a rosted horse:

but let your Poeme be such as may both delight and draw
 attentive readyng, and therewithal may deliver such
 matter as be worth the marking.

(p. 470)

Poetry, in other words, should delight -- but it should delight in order to "draw attentive readyng" and thereby communicate an idea. The ultimate objective of poetry is, then, didactic, although the didacticism is to be presented as attractively as possible. As Sidney, echoing Horace, was to say later, poetry has "this end, to teach and delight."¹⁴

Although mention has been made of expressive matters in the Notes considered thus far, it is clear that such mention has been directly subordinated to thematic considerations. In the Notes remaining, however, expressive concerns are paramount (although, of course, always implicitly subordinated to thematic ones). It is appropriate, then, to return now to the first of these "stylistic" notes, Note 3.

This Note, like the one immediately preceding it, is almost self-explanatory: "I will next advise you that you hold the just measure [i.e., metre] wherwith you begin your verse" (p. 466), writes Gascoigne, who justifies the inclusion of this almost-axiomatic suggestion in his Notes by reference to contemporary practice. As he observes in an interesting commentary on the post-Skeltonic practices of his contemporaries:

though this precept might seeme ridiculous unto you,
 since every yong scholler can conceive that he ought
 to continue in the same measure wherwith he beginneth,
 yet do I see and read many mens Poems now adayes, whiche
 beginning with the measure of xii. in the first line,
 & xiiii. in the second (which is the common kinde of
 verse) they wil yet (by that time they have passed over
 a few verses) fal into xiiii. & fourtene, & sic de
similibus, the which is either forgetfulnes or carelesnes.

(p. 466)

It should be noted here that this prescribing of metrical consistency demonstrates that Gascoigne means "metre" when he refers to "measure."

The next note is the longest of the Notes. Although it is not as complex as the somewhat shorter first note, it does contain several suggestions and observations -- one or two of which are ambiguous, and one of which is clearly erroneous -- and it is best to treat these separately.

The first suggestion is, "in your verses remembre to place every worde in his natural Emphasis or sound, that is to say in such wise . . . as it is cōmonly pronounced or used" (p. 467). This is clear enough, but Gascoigne's expanded discussion of this point is not clear, for he says that the word must be placed so that it is given its "natural Emphasis or sound . . . with such length or shortnesse, elevation or depression of sillables" (p. 467) as it is normally given, "to expresse" which, says Gascoigne,

we have three maner of accents, gravis, le[v]is, & circumflexa, the which I would english thus, the long accent, the short accent, & that whiche is indifferent: the grave accent is marked by this caracte, / the light accent is noted thus, \ & the circūflexe or indifferent is thus signified ~: the grave accent is drawē out or elevate, and maketh that sillable long wherupō it is placed: the light accēt is depressed or snatched up, and maketh that sillable short upon the which it lighteth: the circumflexe accent is indifferēt, sometimes short, sometimes long, sometimes depressed & sometimes elevate.

(p. 467)

The difficulty here, of course, is that Gascoigne speaks of syllabic length and syllabic accent interchangeably. As a consequence, it is difficult to decide what he means, precisely. Catherine Ing, in Elizabethan Lyrics, provides a fine analysis of the problem, when she writes:

Gascoigne . . . speaks of 'long' and 'short' accents, and it is impossible to tell whether his confusion is between length and loudness as marks of importance in a syllable or between different terms for a long syllable.¹⁵

In her definition of "depressed," Ing writes:

This is Gascoigne's term for 'unstressed' or 'unimportant' (of a syllable), though he makes definition difficult by confusing it with 'short.'¹⁶

Of the term "elevated" she writes:

Gascoigne uses this of the syllable carrying accent; whether it has stress or emphasis or not, in his use it has ictus. Probably, therefore, it should be defined as carrying ictus.¹⁷

Finally, she says of the term, "long":

Occasionally Gascoigne and others apply this to a syllable, by a kind of metonymy, in the meaning of 'important' or 'accented.'¹⁸

Ing in these comments provides, I think, as much of a resolution to the problem as is possible.

Before considering the next point made by Gascoigne in the fourth note, one other ambiguity in the passage so far dealt with must be considered -- namely, the question of what precisely it is that Gascoigne means (in his frame of reference) by "circũflexe" accent. John Thompson in The Founding of English Metre considers this very question, and provides a most convincing argument when he suggests that this accent probably signifies either "the degrees of stress between the strongest and the weakest, or . . . his recognition of how the stress pattern that forms a phrase or a compound word can determine the degree of stress on a syllable, as in a light house or a lighthouse."¹⁹ Thompson then goes on to note that Gascoigne "speaks again of the indifferent stress when he considers the adjustment of language to the metrical pattern"²⁰ and quotes Gascoigne's

remark (in the fifth note) that monosyllables "will more easily fall to be shorte or long as occasion requireth, or wilbe adapted to become circumflexe or of an indifferent sounde."²¹

The next observation that Gascoigne makes in the fourth note is one that is at once a comment on contemporary practice, and an explicit part of his own poetic (as his rule of metrical consistency was seen to be). This at once impersonal and personal note is expressed when Gascoigne writes:

note you that cōmonly now a dayes in english rimes (for I dare not cal them English verses) we use none other order but a foote of two sillables, wherof the first is depressed or made short, & the second is elevate or made lōg: and that sound or scāning continueth throughout the verse. We have used in times past other kindes of Meeters . . . [Gascoigne then gives an example of the alternate use of iambs and anapaests].

(p. 467)

This passage states that the iamb has in practice come to be, unfortunately, the only foot generally employed. In the critical literature, however, this simple statement has provoked at least two strange conclusions -- conclusions which I fear have had some "subliminal" effect in prompting unwarranted negative criticism of Gascoigne, and to which, therefore, I want to respond briefly.

The first is that Gascoigne viewed the iamb as both the only desirable foot, and the only "necessary" one.²² Nothing more is needed to refute this than to point to his observation that "We have used in times past other kindes of Meeters," and to note his expression of regret at the uniformity of prosodic practices, when he writes later in Note 4:

And surely I can lament that wee are fallen into suche a playne and simple manner of wryting, that there is none other foote used but one.

(p. 468)

As Saintsbury observes, Gascoigne "laments the tyranny of the Iamb."²³ Gascoigne's response to that "tyranny," although it was one of ultimate acceptance in the face of insurmountable odds -- "But since it is so, let us take the forde as we finde it" (p. 468), concludes Gascoigne, as Saintsbury²⁴ and J. W. H. Atkins²⁵ emphasize -- was not unconditional. It was a practical acceptance, as was his acceptance of "common English usage in pronunciation"²⁶ in the first part of Note 4, as Ing points out, and as was his acceptance of his own life's work, as seen when, in the "Epistle to the Reverend Divines," he defends the sincerity of one of his reasons for publishing the Posies:

To the . . . reason may be objected, that if I were so desirous to have my capacitie knowne, I shoulde have done much better to have travelled in some notorious peece of worke, which might generally have spred my commendation. The which I confesse. But yet is it true that I must take the Foord as I finde it: Sometimes not as I woulde, but as I may.

(p. 6)

Appreciation of this intensely practical strain in Gascoigne, incidentally -- when coupled with appreciation of the often explicitly practical nature of the Notes (as has been seen already, and as a note such as the seventh one clearly illustrates) -- makes it all the more ironic that the Notes have not been practically applied to Gascoigne's poetry.

The second critical position that I think "misses the mark" when it comes to analysis of the "iambic" passage in the fourth note is that which criticizes Gascoigne for not following his own advice in "taking the ford as he finds it." This position is represented by B. A. P. Van Dam, who criticizes Gascoigne for not always employing the iamb. In arguing this, however, Van Dam refutes this criticism, for, ironically, he emphasizes in the course of his argument Gascoigne's terming the iamb as

"cōmonly" used.²⁷ If it is "cōmonly" used, it is not, of course, always used -- hence, "taking the ford" as it is found does not require exclusive use of the iamb.

Before leaving the "iamb" passage, one other point should be treated. As noted, there is one possible difficulty inherent in it: this arises when Gascoigne speaks off-handedly about "english rimes (for I dare not cal them English verses)." Does he mean, by this, to condemn the use of rhyme? Examining the statement closely, one sees that Gascoigne may or may not intend rhyme to have a causal connection with the fact that "I dare not cal them . . . verses," since the conjunction "for" may conjoin either "rimes" or some other antecedent to "not . . . verses." In this situation, I think context is all-important. Up to this point, Gascoigne has said nothing in the fourth note about rhyme; he has, however, said a great deal about metric limitations. Accordingly, I think it far more likely that he sees the cause of his inability to credit English poetry with the term "verse" to be the metric limitation of that poetry (which is, as well, a more appropriate cause for poetry not to be "verse" -- which is a metric term designating a metric unit of composition, as all definitions given in the Oxford English Dictionary of the different senses of the term concur -- than is rhyme). This limitation leaves that poetry, then, "rhyming" but not significantly "versifying"; lines of it, consequently, may be spoken of as "rimes," even though they cannot be spoken of as "verses."

As Ing states:

Gascoigne has no feeling that rime in itself means bad verses; he simply deplores the lack of interest in structure within the line in contemporary English poetry. He sees no reason why the pleasure of rime should not co-exist with the pleasure of intricate structure.²⁸

Although she does not give direct reasons for her observation, Ing is, I think, correct.

We come now to the next part of Note 4, which Gascoigne introduces in support of his statement that "We have used in times past other kindes of Meeters":

Also our father Chaucer hath used the same libertie in feete and measures that the Latinists do use: and who so ever do peruse and well consider his workes, he shall finde that although his lines are not alwayes of one selfe same number of Syllables, yet beyng redde by one that hath understanding, the longest verse and that which hath most Syllables in it, will fall (to the eare) correspondent unto that whiche hath fewest sillables in it: and like wise that whiche hath in it fewest syllables, shalbe founde yet to consist of woordes that have suche naturall sounde, as may seeme equall in length to a verse which hath many moe sillables of lighter accentres.
(pp. 467-68)

I think this passage is best approached if it is thought of in two parts: as a prosodic theory, and as a statement about Chaucer. As a prosodic theory, it is simply and straightforwardly a statement of classical quantitative equivalence. As a statement about Chaucer, it is erroneous. As Maurice Evans writes,

The sixteenth-century writers seem to have had little conception of what in fact was happening, and Chaucer's decasyllabic line, its final 'e' forgotten, was read as an irregular four-stress line generally known as 'Ryding Rhyme' after the supposed metre of the Prologue to the Canterbury Tales.²⁹

Neither of these parts is of too great importance here, however, for, as has been seen, Gascoigne is primarily concerned with "taking the ford as he finds it" -- and neither classical quantitative equivalence nor Geoffrey Chaucer was actively in wait for him at the ford in 1575.

After reiterated reference to the fact that "our Poemes may justly be called Rithmes, and cannot by any right challenge the name of a Verse"

(p. 468) -- the change of wording not being significant, since, as Ing points out, "the spelling 'rithme' is for Gascoigne simply an alternative to 'rime' or 'ryme': it does not mean 'rhythm'"³⁰ (a fact which may be confirmed by examining Gascoigne's later references to "Rithme royall" in Notes 13 and 14) -- Gascoigne comes to his final observation in the fourth note. While insisting that words retain in verse their normal pronunciations, he writes,

I do not meane hereby that you may use none other wordes but of twoo sillables, for therein you may use discretion according to occasion of matter: but my meaning is, that all the wordes in your verse be so placed as the first sillable may sound short or be depressed, the second long or elevate, the third shorte, the fourth long, the fifth shorte, &c.

(p. 468)

As Ing again notes, "He knows quite well that metrical divisions must be independent of word divisions if they are to have any structural significance in verse."³¹

Gascoigne's fifth note is a short and direct one, consisting of nothing more than the advice, "thrust as few wordes of many sillables into your verse as may be" (p. 468), and two reasons for the advice. The first is that, as "the most auncient English wordes are of one sillable . . . the more monasyllables . . . you use, the truer Englishman you shall seeme, and the lesse you shall smell of the Inkehorne" (p. 468). The second, alluded to earlier, is that as "wordes of many syllables do cloye a verse and make it unpleasant" (p. 469), so "woordes of one syllable will more easily fall to be shorte or long as occasion requireth, or wilbe adapted to become circumflexe or of an indifferent sounde" (p. 469).

The next "expressive" note is Note 7, and this, as mentioned, is an extremely practical little note wherein Gascoigne simply advises one,

when looking for a rhyme word, to go through the alphabet, thinking of words beginning with each letter which rhyme with the word desired. "Of all these," concludes Gascoigne, "take that which best may serve your purpose, carrying reason with rime" (p. 469) -- a proverbial injunction -- "and if none of them will serve so, then alter the laste worde of your former verse, but yet do not willingly alter the meanyng of your Invention" (p. 469).

The next note, Note 8, appears at first sight to say nothing more than that one "may use the same Figures or Tropes in verse which are used in prose, and in my judgement they serve more aptly, and have greater grace in verse than . . . in prose" (p. 469). This is not all that is said, however, for included in it is the "old adage, Ne quid nimis" (p. 469), which Gascoigne refers to -- as he has so many other noteworthy points -- almost en passant. Here he includes it to qualify the use of "Figures or Tropes" generally, and alliteration, specifically:

yet therein remembre this old adage . . . as many wryters which do not know the use of any other figure than [alliteration] . . . the whiche (beyng modestly used) lendeth good grace to a verse: but they do so hunte a letter to death, that they make it Crambe, and Crambe bis positum mors est: therefore Ne quid nimis.

(p. 469)

That it has broader application to his poetic theory, however, is confirmed by the fact that the rule Ne quid nimis forms the implicit basis for his wide-ranging comments in Note 12:

This poetically licence is a shrewde fellow, and covereth many faults in a verse, it maketh wordes longer, shorter, of mo sillables, of fewer, newer, older, truer, falser, and to conclude it turkeneth [twists] all things at pleasure.³²

(p. 470)

Although Note 9 consists of but one sentence -- "Also asmuche as may be, eschew straunge words, or obsoleta & inusitata, unlesse the Theame do give just occasiō: marie in some places a straunge worde doth drawe attentive reading, but yet I woulde have you therein to use discretion" (pp. 469-70) -- four things (besides the statement concerning diction that it makes) should be noted about it. First of all, it makes yet another reiteration of the "Invention before expression" rule. Second, it re-emphasizes the fact that a poem must draw the reader's attention. Third, it reiterates the Ne quid nimis dictum. Finally, it "picks up" the nationalistic undercurrent apparent, for example, in Note 5. That undercurrent stops being an undercurrent, however, and becomes central when in Note 11 Gascoigne writes, "You shall do very well to use your verse after thenglishe phrase, and not after the maner of other languages" (p. 470). Gascoigne then gives a specific example of what he is thinking of, when he continues:

The Latinists do commōly set the adjective after the Substantive . . . but if we should say in English a woman fayre, a house high, &c. it would have but small grace: for we say a good man, and not a man good, &c.
(p. 470)

The note is concluded by a restatement of the Ne quid nimis dictum (as was discussed in footnote 32), and by an explicit connecting of this note to the earlier acceptance of common pronunciation -- "Therefore even as I have advised you to place all wordes in their naturall or most common and usuall pronunciation, so would I wishe you to frame all sentences in their mother phrase and proper Idioma" (p. 470) -- which serves retroactively both to connect Note 4 (where common pronunciation is discussed) to this note (thereby implicitly indicating that the emphasis

on common pronunciation there should be viewed, at least in part, in the "nationalistic" terms of Note 11³³), and to hint that Gascoigne is again contemplating the ford he has found.

The next note concerned with "expressive" matters is Note 13, wherein Gascoigne treats caesura. When he defines caesuras as "certayne pauses or restes in a verse" (p. 470) and relates their origin to music (p. 471), he confuses, as Ing notes, the musical terms "pause" and "rest": "caesura, strictly speaking," observes Ing, "corresponds more closely to pause than to rest -- that is, it is a prolongation of, or silence after, a certain sound, which is not reckoned in measuring the duration of the whole line or phrase of which it forms a part."³⁴ When he treats the application of caesura, Gascoigne begins with a rubric -- "it is at discretion of the wryter" (p. 471) -- but then proceeds to give "mine opinion" (p. 471), which is that in octosyllabic and decasyllabic lines it should come after the fourth syllable, in lines of twelve syllables after the sixth, in poulter's measure after the sixth in the first line and after the eighth in the second line of each pair, and in "Rithme royall, it is at the wryters discretion, and forceth not where the pause be untill the ende of the line" (p. 471) -- all of which descriptions it should be noted, incidentally, admit the possibility (in a truly musical way) of a caesura within a word of more than one syllable.³⁵

As Gascoigne by his own admission recognizes that in the sixteenth note, which concludes the Notes, he records what he "had before forgotten to wryte" (p. 473), and as the next note (Note 14) is the note to which the last note -- which should be considered here last of all -- is joined, I shall here not treat the last three notes in the order in which they

appear, but shall briefly consider Note 15 before treating Notes 14 and 16 together. That Note 15 does indeed not "fit" the last section of the Notes is evidenced not only by the fact that the notes which surround it are really part of a single set of observations, and that those observations are of a different order than those found in the fifteenth note, but also by the fact that the two observations made in that note are, respectively, a part of, and a continuation of, observations directly made in other notes. Thus, we see that the first point in Note 15 -- an injunction to the effect that "when soever you undertake to write, avoyde prolixitie and tediousness" (p. 472) -- is an echo of the first point made in Note 10, and the second point made in this note -- "ever as neare as you can, do finish the sentence and meaning at the end of every staffe where you wright staves, & at the end of every two lines where you write by cooples or poulters measure" (p. 472) -- is a continuation of all the injunctions made earlier to let expression "fit" invention (for the parallelism of the two is clearly expressed in this second point, and the previous and repeated injunctions to make expression follow idea necessitate reading this statement this way, even though Gascoigne's wording literally suggests the opposite procedure).

Coming now to Notes 14 and 16, one sees not only that the latter note is really a part of the former, but that both notes are comprised internally of parallel sets of formal considerations. Since this is the case, I think the clearest and most succinct way of summarizing the contents of these notes is to fit the form of the summary to that of the ideas summarized and present the following summary. In it, each of Gascoigne's terms for different poetic forms, etymological hypotheses

concerning those terms, characterizations of each form, and comments concerning the application of each form, are respectively listed in series, separated by dashes. Gascoigne's direct remarks, as usual, are placed in quotation marks. My paraphrases of his remarks are not so placed, but are followed by page citations, and my comments on his remarks -- which appear wherever appropriate -- are placed in parentheses. My summary is itemized as follows:

- 1) "Rythme royall" (p. 471) -- "it is a royall kinde of verse" (p. 471) -- characterized by Gascoigne as we still characterize it (p. 471) -- "best for grave discourses" (p. 471).
- 2) "Ballade" (p. 471) -- "derived of this worde in Italian Ballare, whiche signifieth to daunce" (p. 471) -- "thereof are sundrie sortes" (p. 471), writes Gascoigne: all are written "in a staffe of sixe lines" (p. 471) and all have a rhyme scheme of ababcc, but the lines may contain six, eight, or ten syllables, although the last was less common than the others (p. 471) -- "beste for daunces or light matters" (p. 471) and also "beste of matters of love" (p. 473).
- 3) "rondlette" (p. 471) -- "doth alwayes end with one self same foote or repeticion" (p. 471) -- "This may consist of such measure as best liketh the wryter" (p. 471) -- "moste apt for the beating or handlyng of an adage or common proverbe" (p. 473).
- 4) "Sonnets" (p. 471) -- "it is a diminutive worde derived of Sonare" (p. 471) -- Gascoigne recognizes that "some thinke that all Poemes (being short) may be called Sonets" (p. 471), and illustrates this by noting that "There are Dyzaynes, & Syxaines which are of ten lines, and of sixe lines, comonly used by the French, which some English

writers do also terme by the name of Sonettes" (p. 472), and these, he says (using a term the meaning of which will be clarified by my treatment of Gascoigne's sonnet-writing), serve best "for shorte Fantazies" (p. 473), but he also says that he can "beste allowe to call those Sonets" (p. 471) which fall into the pattern today termed "English" (pp. 471-72) -- "serve as well in matters of love as of discourse" (p. 473).

- 5) "Verlayes" (p. 472) -- "derived (as I have redde) of this worde Verd whiche betokeneth Greene, and Laye whiche betokeneth a Song, as if you would say greene Songes" (p. 472)³⁶ -- "I never redde any verse which I saw by auctoritie called Verlay, but one, and that was a long discourse in verses of tenne sillables, whereof the foure first did ryme acrossse, and the fifth did aunswere to the firste and thirde, breaking off there, and so going on to another termination. Of this I could shewe example of imitation in mine own verses³⁷ written to y^e right honorable y^e Lord Grey of Wilton upon my journey into Holland, &c." (p. 472) -- best "for an effectuall proposition" (p. 473).
- 6) "certaine Poemes . . . neyther can I tell readily what name to give them" (p. 472) -- (no etymology is given by Gascoigne, of course) -- "devised of tenne syllables, wherof the first aunswereth in termination with the fourth, and the second and thirde answere eche other" (p. 472) (Gascoigne seems to be describing the quatrains of a Petrarchan sonnet) -- "these are more used by other nations than by us" (p. 472), is all that Gascoigne says concerning their employment.
- 7) "Poulters measure" (p. 472) -- it "giveth xii. for one dozē and xiiii. for another" (p. 472) -- "the long verse of twelve and fourtene

sillables" (p. 472) -- "although it be now adayes used in all Theames, yet in my judgement it would serve best for Psalmes and Himpnes" (p. 473).

- 8) "ryding rime" (p. 472) -- "suche as our Mayster and Father Chaucer used in his Canterburie tales" (p. 472) -- (the erroneous conception of Chaucer's verse has been discussed above) -- "serveth most aptly to wryte a merie tale" (p. 473).

With this, Gascoigne concludes his Notes. Before concluding our consideration of this work, however, it might be best to summarize briefly the principles enunciated therein, as they appear in the foregoing discussion of them. This might best be done by observing what the "Invention" of each note is, and what the "Invention" is of the whole. Although Gascoigne applies the term "Invention" only when he is treating verse, it should be clear, I think, that he does give to each note, and to the work as a whole, its own "Invention" -- a fact which he himself undoubtedly realized, for he speaks, for example, in the last note (en passant, as usual) of telling the reader "a conceipt whiche I had before forgotten to wryte" (p. 473), thereby implying not only that what follows is a "conceipt" but that in what has preceded more than one "conceipt" has been presented. The following, then, are what I would take to be the inventions of the individual notes, in order of their consideration above:

Note 1: A poem must be based on an idea, and, to be good, on an idea which is at once morally good and aesthetically attractive, novel, and worthwhile. To be morally good, however, a poem need not describe directly that which is commendable -- it may describe imperfection, by way of providing a mirror of that which

should be avoided, thereby leading to a morally good avoidance of the imperfection. This is the most important rule; from the idea, all that is expressive in a poem should flow.

Note 2: Once the invention is established, factors secondary to it should not alter it.

Note 6: As in Note 2.

Note 10: A poem should be attractive ("fine" in invention and well-executed) in order to encourage the attentive reading of it that will make possible communication of the good idea.

Note 3: A poem should maintain the metre with which it begins (which was in the first place "fitted" to the idea).

Note 4: a) The pronunciation of a word (which may be described in terms of three types of accent) should not be distorted in verse.

b) The iamb is the usual foot used.

c) The use of the iamb, however, does not mean that only words of two syllables may be employed in iambic verse.

Note 5: Excessive use of polysyllabic words should be avoided.

Note 7: Do not "rhyme without reason."

Note 8: a) The figures of prose may be employed in verse.

b) Ne quid nimis.

Note 12: Beware of excessive poetical licence -- although poetical licence may itself help one avoid rigidity.

Note 9: Avoid strange or obsolete words.

Note 11: One should be as "English" as possible when writing verse.

Note 13: Caesuras may be employed in verse, essentially at the poet's discretion, although there are usual patterns.

Note 15: a) Be concise.

b) Let stanzaic divisions parallel divisions of thought.

Notes 14 and 16: Different forms of poetry should be employed for different types of idea.

These ideas not only fall historically into a stream of ars poetica (and so may be logically related to Horace's Ars poetica), but intrinsically suggest the classical text. That this relationship exists, and what the nature of it is, is perhaps best seen by paralleling the list of Gascoigne's poetic principles with a list of ideas found in the Ars poetica. References on the left-hand side of the following table are to the Notes, and the quotations following on the right consist of the passages in the Ars poetica which contain substantially the same ideas as those found in the respective notes of Gascoigne, listed in order of their appearance in the Horace text (and listed without comment since their relevance is, I think, self-evident).³⁸

- Note 1: i) Aemilium circa ludum faber imus et unguis
 exprimet et mollis imitabitur aere capillos,
 infelix operis summa, quia ponere totum
 nesciet. hunc ego me, si quid componere curem,
 non magis esse velim, quam naso vivere pravo,
 spectandum nigris oculis nigroque capillo (ll. 32-37).
- ii) Non satis est pulchra esse poemata; dulcia sunt
 et quocumque volent animum auditoris agunto.
 ut ridentibus arrient, ita flentibus adsunt
 humani voltus: si vis me flere, dolendum est
 primum ipsi tibi: tunc tua me infortunia laedent,
 Telephe vel Peleu; male si mandata loqueris,
 aut dormitabo aut ridebo. tristia maestum
 voltum verba decent, iratum plena minarum,
 ludentem lasciva, severum seria dictu.
 format enim Natura prius nos intus ad omnem
 fortunarum habitum; iuvat aut impellit ad iram,
 aut ad humum maerore gravi deducit et angit;
 post effert animi motus interprete lingua.
 si dicentis erunt fortunis absona dicta,
 Romani tollent equites peditesque cachinnum.
 intererit multum, divusne loquatur an heros,
 maturusne senex an adhuc florente iuventa
 fervidus, et matrona potens an sedula nutrix,

- mercatorne vagus cultorne virentis agelli,
Colchus an Assyrius, Thebis nutritus an Argis (ll. 99-118).
- iii) Aut famam sequere aut sibi convenientia finge.
scriptor honoratum si forte reponis Achillem,
impiger, iracundus, inexorabilis, acer,
iura neget sibi nata, nihil non arroget armis.
sit Medea ferox invictaque, flebilis Ino,
perfidus Ixion, Io vaga, tristis Orestes.
si quid inexpertum scaenae committis et audes
personam formare novam, servetur ad imum,
qualis ab incepto processerit, et sibi constet (ll. 119-27).
- iv) Tu quid ego et populus mecum desideret audi,
si plosoris eges aulaea manentis et usque
sessuri, donec cantor "vos plaudite" dicat,
aetatis cuiusque notandi sunt tibi mores,
mobilibusque decor naturis dandus et annis (ll. 153-57).
- v) ille bonis faveatque et consilietur amice,
et regat iratos et amet peccare timentis;
ille dapes laudet mensae brevis, ille salubrem
iustitiam legesque et apertis otia portis;
ille tegat commissa deosque precetur et oret
ut redeat miseris, abeat fortuna superbis (ll. 196-201).
- vi) ex noto fictum carmen sequar, ut sibi quivis
speret idem, sudet multum frustra que laboret
ausus idem: tantum series iuncturaque pollet,
tantum de medio sumptis accedit honoris (ll. 240-43).
- vii) Scribendi recte sapere est et principium et fons.
rem tibi Socraticae poterunt ostendere chartae,
verbaque provisam rem non invita sequentur (ll. 309-11).
- viii) respicere exemplar vitae morumque iubrbo
doctum imitatore et vivas hinc ducere voces.
interdum speciosa locis morataque recte
fabula nullius veneris, sine pondere et arte,
valdius oblectat populum meliusque moratur
quam versus inopes rerum nugae que canorae (ll. 317-22).
- ix) Grais ingenium, Grais dedit ore rotundo
Musa loqui, praeter laudem nullius avaris.
Romani pueri longis rationibus assem
discunt in partis centum diducere (ll. 323-26).
- x) an, haec animos aerugo et cura peculi
cum semel imbuerit, speramus carmina fingi
posse linenda cedro et levi servanda cupresso?
Aut prodesse volunt aut delectare poetae
aut simul et iucunda et idonea dicere vitae.
quidquid praecipies, esto brevis, ut cito dicta
percipiant animi dociles teneantque fideles:
omne supervacuum pleno de pectore manat.
ficta voluptatis causa sint proxima veris,
ne quodcumque velit poscat sibi fabula credi,
neu pransae Lamiae vivum puerum extrahat alvo (ll. 330-40).

- xi) centuriae seniorum agitant expertia frugis,
celsi praetereunt austera poemata Ramnes:
omne tulit punctum qui miscuit utile dulci,
lectorem delectando pariterque monendo (ll. 341-44).
- xii) Silvestris homines sacer interpresque deorum
caedibus et victu foedo deterruit Orpheus,
dictus ob hoc lenire tigris rabidosque leones.
dictus et Amphion, Thebanae conditor urbis,
saxa movere sono testudinis et prece blanda
ducere quo vellet. fuit haec sapientia quondam
publica privatis secernere, sacra profanis,
concubitu prohibere vago, dare iura maritis,
oppida moliri, leges incidere ligno.
sic honor et nomen divinis vatibus atque
carminibus venit. post hos insignis Homerus
Tyrtaeusque mares animos in Martia bella
versibus exacuit; dictae per carmina sortes,
et vitae monstrata via est, et gratia regum
Pieriis temptata modis, ludusque repertus
et longorum operum finis: ne forte pudori
sit tibi Musa lyrae sollers et cantor Apollo (ll. 391-407).
- xiii) Natura fieret laudabile carmen an arte,
quaesitum est: ego nec studium sine divite vena,
nec rude quid prosit video ingenium: alterius sic
altera poscit opem res et coniurat amice (ll. 408-11).

- Note 2: i) denique sit quod vis, simplex dumtaxat et unum.
Maxima pars vatum, pater et iuvenes patre digni,
decipimur specie recti. brevis esse laboro,
obscurus fio; sectantem levia nervi
deficiunt animique; professus grandia turget;
serpit humi tutus nimium timidusque procellae:
qui variare cupit rem prodigialiter unam,
delphinum silvis appingit, fluctibus aprum.
in vitium ducit culpae fuga, si caret arte (ll. 23-31).
- ii) As in l (iii).
- iii) atque ita mentitur, sic veris falsa remiscet,
primo ne medium, medio ne discrepet imum (ll. 151-52).

- Note 10: i) As in l (ii).
ii) As in l (iv).
iii) As in l (vi).
iv) As in l (viii).
v) As in l (xi).

- Note 3: i) As in 2 (i).

- Note 8: (a): i) singula quaeque locum teneant sortita decentem.
interdum tamen et vocem Comoedia tollit,
iratusque Chremes tumido delitigat ore;

et tragicus plerumque dolet sermone pedestri
Telephus et Peleus, cum pauper et exsul uterque
proicit ampullas et sesquipedalia verba,
si curat cor spectantis tetigisse querella (ll. 92-98).

ii) *ambitiosa recidet
ornamenta, parum claris lucem dare coget,
arguet ambigue dictum, mutanda notabit,
fiet Aristarchus* (ll. 447-450).

(b): i) As in 2 (i).

ii) As in 8a (i).

iii) Sunt delicta tamen quibus ignovisse velimus:
nam neque chorda sonum reddit, quem volt manus
et mens,
poscentique gravem persaepe remittit acutum;
nec semper feriet quodcumque minabitur arcus.
verum ubi plura nitent in carmine, non ego paucis
offendar maculis, quas aut incuria fudit
aut humana parum cavit natura. quid ergo est?
ut scriptor si peccat idem librarius usque,
quamvis est monitus, venia caret, et citharoedus
ridetur, chorda qui semper oberrat eadem:
sic mihi, qui multum cessat, fit Choerilus ille,
quem bis terve bonum cum risu miror; et idem
indignor quandoque bonus dormitat Homerus,
verum operi longo fas est obrepere somnum (ll. 347-60).

iv) O maior iuvenum, quamvis et voce paterna
fingeris ad rectum et per te sapis, hoc tibi dictum
tolle memor, certis medium et tolerabile rebus
recte concèdi. consultus iuris et actor
causarum mediocris abest virtute disert
Messallae, nec scit quantum Cascellius Aulus,
sed tamen in pretio est: mediocribus esse poetis
non homines, non di, non concessere columnae.
ut gratas inter mensas symphonia discors
et crassum unguentum et Sardo cum melle papaver
offendunt, poterat duci quia cena sine istis:
sic animis natum inventumque poema iuvandis,
si paulum summo decessit, vergit ad imum (ll. 366-78).

Note 12:

- i) As in 2 (i).
- ii) As in 8a (i).
- iii) As in 8b (iii).

Note 9: i) As in 2 (i).
 ii) mortalia facta peribunt,
 nedum sermonum stet honos et gratia vivax.
 multa renascentur quae iam cecidere, cadentque
 quae nunc sunt in honore vocabula, si volet usus,
 quem penes arbitrium est et ius et norma loquendi (11. 68-72).
 iii) As in 1 (vi).
 iv) As in 8a (ii).

Note 11: i) As in 9 (ii).
ii) As in 1 (vi).

- Note 15: (a): i) As in 2 (i).
 ii) As in 1 (x).
 iii) As in 8b (iii).
 (b): i) As in 2 (i).

Notes 14 and 16:

- i) As in 2 (i).
 ii) versibus impariter iunctis querimonia primum,
 post etiam inclusa est voti sententia compos (ll. 75-76).
 iii) As in 8a (i).
 iv) As in 1 (ii).

These, then, are the inventions of the respective notes. A glance down the list shows that although they are particular, they are not "isolated," for each, clearly, expresses in its own particular way the initial "Invention." Each is a particular application of the concept that idea in a poem is primary, and that all else in the poem follows from the idea first established.

The Notes as a whole, then, is a unified work. If it is objected that the order of the notes had to be changed in order to demonstrate a linear unity in the work, my response would be that the work need not have linear unity in order to be unified. I have re-ordered the notes in my discussion in such a way that something like a linear unity was shown simply to examine the work as succinctly as possible. A second glance down the list will demonstrate, however, that, beginning with the first note, absolutely any sequence of examination could have been employed, and the conclusion that the work as a whole is unified would not have been altered in the least, for each note -- as the invention of each demonstrates -- is itself bound inextricably to the initial "Invention."

If it is then asked why Gascoigne followed the self-confessedly irregular path that he took -- and actually called especial attention to it by use of terms such as "preposterous ordre" -- I think a very

simple answer is possible. He used the irregularity of pattern to point the reader to the fact that he could indeed in the fullest sense "practice what he preached": apply his theory to practice, and achieve in practice the ultimate goal that his theory said should be achieved, that of attractive teaching. He said in conclusion to his first note that, the invention being found, "pleasant woordes will follow well enough and fast enough." By casting his treatise in a conversational manner, he communicates to the reader the sense that his words are "following fast," and thereby suggests, through form, what the reader must certainly have appreciated through theme-- namely, that his work is well-grounded on an invention. At the same time, he demonstrates that this "grounding on invention" is not the unpleasant or restrictive thing one might take it to be. By grounding every note of the Notes on his invention, he is free to follow a course as irregular as he pleases. When he in fact does so, he quickly turns a treatise that could easily "smell of the Inkehorne" into a work of pure delight, which in turn encourages the reader to "read on." If the reader then does read on -- as he probably will do, given the encouragement he has received (plus the encouragement of the application in practice of other factors discussed in the Notes, such as conciseness) -- he will come indeed, as I hope I have demonstrated, upon an extraordinary amount of "matter as be worth the marking."

CHAPTER III

Having examined Gascoigne's Notes, I shall now demonstrate that the principles set forth in them have interpretative value when applied to Gascoigne's poetry. Gascoigne establishes in the Notes seven clear forms in which an invention can be expressed: "Rythme royall," "Ballade," "rondlette," "Sonnets," "Verlayes," "certaine Poemes [Petrarchan sonnet quatrains]," and "Poulters measure."¹ To be representative, a consideration of the application of his poetic principles in his poetry should contain at least one example of each of these poetic types. For this reason, I shall consider in this chapter seven poems which express each of these types, respectively: the "Epitaph upon Captaine Bourcher,"² "The Lover encouraged by former examples,"³ the second poem of "Gascoignes Memories" (the one written "at request of Antony Kinwelmarsh"⁴), the fourth poem of "Gascoignes Memories" (the "seven Sonets in seq[ue]nce" on a theme "delivered him" by "Alexander Nevile"⁵), the third poem of "Gascoignes Memories" (on the theme "delivered him" by "John Vaughan"⁶), "Gascoignes De profundis" (including "The introduction"⁷), and "The Recantacion of a Lover..."⁸

As there are within the framework of the Flowers no other poems of the fourth, fifth, and sixth categories, which clearly or interestingly use or reflect the principles of the Notes in ways substantially different

from those used or reflected in the poems noted above as representative of those classes, there is no need here to represent those categories by poems additional to those already selected. Since significantly different usage or reflection of the principles contained in the Notes is found in some of the poems belonging to the other categories, however, I shall also treat those poems in this chapter. The poems in the first category are, specifically, "Gascoigne's Memory No.2" (which I treat here as well as in the third category since it is not only a "rondlette," but is written in "Rythme royall"); the second poem of "The lookes of a Lover forsaken,"⁹ and the fourth and fifth poems of "The lookes of a Lover enamored."¹⁰ The additional poems that I shall consider under the second category are "The arraignmente of a Lover,"¹¹ and "The Lullabie of a lover,"¹² while I shall treat "Gascoigne's Memory No.4" under the third category (for, although I treat it in the fourth category as well, it represents not only the expression of sonnet-writing, but also that of rondlette-writing). Under the final category I shall add two poems for consideration -- the fifth poem of "Gascoignes Memories" (the theme of which was given by "Richarde Courtop"),¹³ and "The Anatomye of a Lover."¹⁴

The next and last observations to be made about this chapter concern the three basic reference texts that I silently employ. For the establishment of the pronunciation of any words that I think doubtful or erroneous in Gascoigne, I employ two authorities: Helge Kökeritz¹⁵ and E. J. Dobson.¹⁶ If either of these authorities upholds a dubious pronunciation, I accept it. If neither treats the pronunciation in question, however, I refer to that pronunciation as "possibly" erroneous. If both texts (or one text, if the other does not treat the pronunciation)

indicate implicitly or explicitly that the pronunciation is erroneous, I so refer to that pronunciation in my text. Questions about the etymology, obsolescence, currency, usage, and spelling of words are in a similar way silently referred to the Oxford English Dictionary.¹⁷

Questions of syntax and idiom I have referred to John Nist's A Structural History of English.¹⁸

Turning, then, to the poems of the first formal category to be examined -- that is, to the poems selected as representative of Gascoigne's use of "Rythme royall" -- and turning to the first of these, "Bourcher," we find a poem the central theme of which is expressed in its second stanza:

Bourcher is dead, whome eche of you dyd knowe,
Yet no man writes one worde to paint his praise,
His sprite on highe, his carkasse here belowe,
Doth both condemne your doting ydle dayes:
Yet ceasse they not to sounde his worthy wayes,
Who lived to dye, and dyed againe to live,
With death deere bought, he dyd his death forgive.
(11. 8-14)

That this central idea is morally good is seen in the fact that the neglect of a clearly Christian hero is condemned in it, and that it is aesthetically fine is seen in the fact that it partakes of the traditionally fine elegiac genre. One may readily see that the invention of the poem is maintained throughout by comparing the first line of it -- "Fye Captaines fie, your tongues are tyed to close" -- with its last lines: "When men crye mumme and keepe such silence long,/Then stones must speake, els dead men shall have wrong."

The moral and aesthetic nature of the invention, then, is a prime factor in making the poem "attractive." Given Gascoigne's description

of "Rythme royall" as "a royall kinde of verse" and as one that is "best for grave discourses," however, we can see that the poem must have possessed metrical attractiveness, as well, in Gascoigne's eyes (and in ours, if we accept -- as I personally do -- Gascoigne's assessment of the effectiveness of the various metrical forms). The casting of the poem into its particular form emphasizes, according to Gascoigne's principles, the royalty and gravity inherent in the moral and aesthetic attributes of its invention.

That the royalty and gravity of the verse form is fully brought to bear in the expression of those elements of its central idea is further emphasized when it is seen that the more particularized "details" of the poem accord with the more particularized principles set forth in the Notes. We see that the poem maintains throughout its initial meter, with all of its lines being in pure iambic pentameter (except for initial trochaic substitutions in ll. 1 and 20, and possibly in ll. 8 and 28). Similarly, we see that its rhyme is invariably "reasonable," and that its stanzaic divisions parallel divisions of thought within the work. In "Rythme royall" the caesura can be placed anywhere according to Gascoigne, so that its placing is not a factor in the emphatic expression of its invention, but the fact that the poem is concise, that it makes use of words other than those of two syllables (although almost all feet in it are iambic) while not employing polysyllables excessively, that it is written in idiomatic English using English diction that also avoids strange or obsolete words, that it does not distort the pronunciation of any words in it by its rhythm, rhyme, or orthography, and that it avoids excessive poetical licence while it at the same time avoids rigidity,

truly realizing the rule of Ne quid nimis -- all these observations in the poem of the rules for good poetic composition as established in the Notes point to the fact that the form of the poem is most emphatically used to emphasize directly the "regal and grave" attributes of the poem's invention -- an emphasis, incidentally, which is epitomized in the concluding "posy"¹⁹ which, as it shows the persona of the poem to be a "Marblestone," emphasizes the elegiac nature of the poem and which also, as it characterizes the persona as a mere and figurative "Marmaduke," emphasizes the moral error of those who, greater than such a persona, fail to give to heroism the praise that it deserves.

Examination of "Bourcher," then, in terms of the poetic principles enunciated in the Notes, not only provides a method of analysis of the work that accords with principles that its author would accept,²⁰ but points to those attributes of the poem that he clearly would wish to have emphasized -- its direct emphatic expression of moral and aesthetic elements best described as regal and grave. Not all of Gascoigne's poems composed in "Rythme royall" -- or in the other forms -- use, however, the qualities of the form to express ideas the moral and aesthetic attributes of which are so immediately congruent with the attributes of the form.

The next poem that I shall consider, "Gascoigne's Memory No.2," does not seem at first to possess a grave and regal theme: Satis sufficit²¹ is its theme. This theme permeates the poem without significant alteration, as evidenced by the repetition throughout the poem of the couplet, "Wherefore to lacke the moste, and leave the least,/I coumpt enough as good as any feast." Just enough attractive variation, however, is introduced (in the form of the concluding couplet, "That I sayde last, and

though you like it least, / It is enough and as good as a feast," and in the form of a realizing of the idea of Satis sufficit by means of portrayal of the ill consequences of the failure of its application, prior to the statement and restatement of the positive moral basis of the poem, in each stanza) to prevent the poem's becoming rigid in its attractive sustaining of the idea with which it begins.

When it is appreciated, however, that the poem is in fact written in "Rythme royall," Gascoigne's assertion that that verse form is "a royall kinde" and that it is "best for grave discourses" forces one to an interpretative conclusion that is not self-evident: namely, that Gascoigne must view the principle of "following the mean" as a glorious and profound principle²² -- must view it, in fact, in a Horatian manner, as the aurea mediocritas. An examination of the "particulars" of the poem as discussed in the Notes demonstrates that the royal gravity of expression of the idea of Satis sufficit is emphasized at all levels in the work:²³ pure iambic pentameter meter is maintained throughout the poem (except for initial trochaic substitution in l. 15 and for anapaestic substitution in the fourth foot of l. 12 and in the last foot of l. 39); stanzaic divisions in it mirror divisions of its ideas; rhyme is never "without reason" in the poem; both idiom and diction are entirely English; no strange or obsolete words appear in the poem; the pronunciation of no words in the poem is distorted -- with the one possible exception of "foyled" (l. 38), the orthography of which suggests distorted pronunciation; words other than disyllabic are used in the poem (although almost all feet in it are iambic); excessive use of polysyllables is avoided, although the poem does contain proportionately more polysyllabic words than do many

of Gascoigne's poems; and, finally -- what perhaps best illustrates the formal royalty of expression of an idea of mediocrity (in the best sense) -- conciseness of expression is achieved in the poem, but just barely (the repetition of inventive illustration being illuminating, but almost, by the conclusion of the poem, excessive). In the last stanza, the persona himself says of the poem

And of enough, enough, and nowe no more,
Bycause my braynes no better can devise,
When thinges be badde, a small summe maketh store,
So of suche verse a fewe maye soone suffice:
Yet still to this my weary penne replies.
That I sayde last, and though you like it least,
It is enough and as good as a feast.

This may very well be taken as a description of both the inventive and the expressive attributes of this poem.

When we turn to the "Lover forsaken No.2," we find a little work that portrays the penalty for, and realization of, an error -- the error having been in the persona's falling into passionate love (as is made clear by the sequence immediately preceding the one in which this poem is placed, "The lokes of a lover enamoured," and as is made clear by the title of this sequence itself, "The lookes of a lover forsaken"). In portraying the payment for an error, then, the "Lover forsaken No.2" teaches a moral lesson both by implicitly stating what should be avoided, and by implicitly stating what should be followed. In so doing, it provides an interesting presentation of its moral -- a moral which, incidentally, is pointed to in all the seven lines of the poem without variation, but without monotony.

Because this poem portrays the suffering consequent upon error, rather than error itself or right action itself, it may be considered as

a "borderline" poem, teaching entirely by indirect statement. As it never "falls beneath" that borderline, however, into the direct depiction of error, its content may be said to be "not negative." Since that is so, the casting of the poem in "Rythme royall" cannot be looked upon as an ironic commentary on the poem's content, even if it cannot be regarded in the directly heroic terms of "Bourcher." Rather, it must be viewed more in the way that "Gascoigne's Memory No.2" was viewed, although with appropriate adjustment (given the absence in it of explicit moral precept, as found in that poem). Therefore it may be said that the form of the poem suggests (if we apply the terms of the Notes) that there is a kind of royalty and gravity to be found in the payment for, and consciousness of, errors (Ne quid nimis, indeed). That this qualified regal gravity, the product of an interaction between the poem's idea and its form, permeates the poem, can be seen by noting that all of its lines are iambic pentameters which are "reasonably" rhymed, expressing a complete thought in the one stanza, and by noting that the poem is concisely expressed in distinctively English idiom and diction (with no words in it being obsolete or strange, or distorted in pronunciation), employing words other than disyllabic although all feet are iambic (but avoiding excessive use of polysyllables).²⁴

If the use of "Rythme royall" in the "Lover forsaken No.2" lends a qualified uplifting to the theme of the poem, it undercuts the depictions found in the next two poems, the "Lover enamoured No.4" and the "Lover enamoured No.5," which together form a pair. In both these poems, novel situations portray throughout base passions and jealousies, states of being that are most certainly to be avoided. Use of "Rythme royall" to

express such paltry errors, then, cannot exalt them, but only emphasize their triviality and their repugnance. The form calls to mind the highest ideas, against which the baseness of the portraits in the two poems lose all attractiveness, with that loss implying and promoting a moral opposition to the errors depicted in the lines. In this interesting relating of form to idea, the poems become paradoxically attractive.

The contrast between the vicissitudes portrayed and the regality of the verse is further heightened by the purity of the expression. With the exception of the sixth and seventh lines of the first poem (each of which ends with an extra unstressed syllable, making the lines appropriately mirror in their consequent feminine endings the weakness of the debased persona), all the lines of both poems are in strict iambic pentameter.²⁵

A complete thought is contained in each of these single-stanza poems.

The rhyming of words in each poem agrees with the demands of sense (except, perhaps, for the rather forced rhyme in the second line of the second poem), and both poems are nothing if not concise. The dictum Ne quid nimis is certainly applicable to both poems, and is illustrated verbally by the fact that, although the metrical feet of both poems are iambic, the words comprising the poems are not all disyllabic (although excessive use of polysyllabic words is avoided in both). Syntax, diction, and the pronunciation of words are all regularly English, and the use of strange or obsolete words is eschewed in both.

These "Rythme royall" poems, then, either give noble expression to noble portrayal, or mock baseness of portrayal with ironic nobility of expression. The form of expression of them either supports or undercuts their depictions, in accord with the moral ideas at the heart of each of

them, in support of morally good conclusions. In the next set of poems to be considered, those written in "Ballade" form (which Gascoigne terms "beste for daunces or light matters" and "beste of matters of love"), a reversal of this pattern of influence between form and portraiture (although not between form and idea) is, I think, seen. This is best appreciated by looking closely at the poems I have selected as representative of the variety of uses to which this form is put.

The first of these poems is "The lover encouraged," and its invention is best expressed in its concluding stanza:

So that to ende my tale as I began,
I see the good, the wise, the stoute, the bolde:
The strongest champion and the learnedst man,
Have bene and bee, by lust of love controlde.
Which when [I] thinke, I hold me well content,
To live in love, and never to repent.

As the persona's moral conclusion is the product of a non sequitur (the debasing control of good and great men "by lust of love" illustrated throughout the poem logically implies neither that that control is good nor that it is pleasant), his conclusions are clearly invalid. Consequently, they become models of imperfection to be avoided (the pointing to which becomes the moral basis of the poem). Since the idea of the poem, then, is morally good although the portrait contained in it is to be condemned, one must conclude that the verse form, "beste for matters of love," is to be viewed as a direct expression and emphasis of the persona's unexpectedly imperfect state of being and perception. Accordingly, the more pure it is as "Ballade," the more emphatically does it delineate the state of being to be avoided. That it is quite pure as "Ballade" is confirmed when it is examined closely. Such examination reveals these attributes: all lines of the poem are written in unadulterated iambic

pentameters; stanzaic divisions coincide with divisions of the poem's ideas; rhyme is "reasonable" in the work; the poem as a whole avoids poetic excesses (even if the persona does not avoid personal ones) and is concisely expressed; the caesura comes after the fourth syllable of every line, except in ll. 30, 34, and 45; although every foot of it is iambic, words other than those of two syllables are employed (but polysyllabic words are not used excessively, although their proportion here is greater than in many of Gascoigne's poems); the idiom and the diction of the poem is English, and strange or obsolete words are not used (except for "nam" in l. 23, which Gascoigne glosses for clarity); and, finally, the pronunciation of words within it is not distorted -- except, perhaps, that of the proper name "Dalila" (l. 35) as a function of rhythm, and that of the proper names "Bersabe" (l. 14), "Holiferne" (l. 29), and "Cressides" (l. 42) as a function of spelling.

"The arraig[n]ment of a Lover" is, I think, a very complex parallel to the comparatively simple "The lover encouraged" -- but it is, nonetheless, a parallel. In its title, the poem expresses its central invention. The particular expression of the invention here takes the form of allegory: the persona is placed on trial "At Beautyes barre" (l. 1), being "arraignde of Flatterye" (l. 4). When he is asked how he "wylt bee tryde" (l. 5), he requests that the object of his praises try him (ll. 7-12), but "Beautie"²⁶ (l. 13) denies his suit and insists that he be tried by "wyl" (l. 15). In the trial, the witnesses are called by "crafte" (l. 19) and are false (amongst whom "was falshoode formost" as seen in l. 20), as are the jury²⁷ and the judge. The persona is condemned on the charge and is bound by jealousy (ll. 24 and 25), but pleads that if he has "beene untrue,/It

was in too much praysing" Beautie (ll. 35-36). Finally, his sentence is revoked on condition that he become "Beauties bounden thrall" (l. 53), which he swears to be, saying, "that I shall,/Loe fayth and trueth my suerties" (ll. 49-50).

Since this poem is allegorical, one need consider only the moral significance of the ideas conveyed by the allegoric representations to determine if the invention of it is a morally good one. Summarizing the foregoing outline of the allegorical representation in terms of the ideas represented, one might say that the persona of the poem describes a sequence of choices and consequences, the significance of which he fails to appreciate: he portrays his inner motives for praising a lady, is persuaded by her beauty to accept as the basis for judgment his willful evaluation of her (rather than an objective view), receives false estimates of his condition in consequence,²⁸ falls into resultant jealousy, and, finally, escapes consequent death only by an ironic commission of the very crime of which he sought to clear himself at the beginning of the poem: he flatters the lady in the worst way possible, morally, becoming "Beauties bounden thrall." The arraig[n]ment of a Lover," then, portrays an imperfect state of being to be avoided by the reader; by ironic indirection, it establishes a morally sound premise which it implicitly advocates by demonstrating the failure of the premise that would be its opposite. The reader, therefore, is enjoined to avoid willfulness in love, if he is to attain an accurate perception of his love, and is to enjoy that love without being bound by jealousy, and without abdicating his freedom and moral rectitude. This conclusion is very similar to that found in "The lover encouraged" and similarly

fulfills the requirement that the idea of a poem promote moral excellence.

That the invention upon which "The arraig[n]ment of a Lover" is based is aesthetically fine is easily seen by the fact that the thematic basis of the poem is at once successfully communicated and attractively communicated in the expression of the idea in the form of a trial of a lover: the allegory conveys a clear argument (with the one exception noted in footnote no. 27), and the argument is colourfully expressed in an allegory which is internally consistent, clear and attractive. "The arraig[n]ment of a Lover" certainly fulfills its author's own requirements (in Notes 2 and 6) that it retain its original invention (for nothing does, in fact, appear in the poem extraneous to the context established by an allegorical "arraig[n]ment of a Lover"). It also fulfills the poet's requirement (in Note 10) that it in general execute well its expression of its central invention (for the dual allegoric virtues attributed above to the idea permeate the entire poem in its conceptual expression, the argument being almost always clearly expressed and the allegory being almost always consistent internally and consistent in its expression of the allegoric correspondences). As the casting of the poem in "Ballade" form, therefore, emphasizes the persona's amatory subject, there is little doubt, I think, that the excellence of invention and general execution of this poem encourages an attentive reading of it in such a way that the invention will be impressed on any reader's mind.

That the direct formal expression of the subject is a pure one in all of its parts is seen by the fact that all of the particularized directives in the Notes for the fine expression of an idea are followed in a direct manner in the poem: all lines of it are in iambic tetrameter

(with but standard initial trochaic substitution in ll. 3, 15, 18, 24, 25, and 27); stanzaic divisions of the poem parallel its divisions of thought; while the feet of the poem are consistently iambic, words other than those of one or two syllables are employed, although such polysyllabic words are not used excessively; there is no "rhyme without reason" to be found; the pronunciation of the words that comprise the poem is never distorted; no words in its are foreign, and none were entirely strange or obsolete in Gascoigne's time; with the exception of possibly unidiomatic syntactic patterns in ll. 12 and 31, the verse is distinctively English in pattern; with the exception of those found in ll. 33 and 49, each caesura is placed after the fourth syllable of the respective line in which it occurs; the expression of the invention of the poem is concise; and, finally, excessive poetic license is avoided (although there is just enough, as seen in the exceptions to the rules noted above, to permit the poem to avoid seeming mechanistic, thereby fulfilling the dictum, Ne quid nimis).

The last of the "Ballades" that I shall consider, "The Lullabie of a Lover," is, like "The lover encouraged" and unlike "The arraig[n]ment of a Lover," comparatively simple. Unlike both of the other "Ballades," however, its subject-matter is not entirely to be condemned. The moral invention of this poem is not a direct antithesis to the visible subject-matter of the poem.

Like the "Lover forsaken No.2," "The Lullabie of a Lover" is a well-controlled "borderline" poem. In it, both the past commission of sin and the present paying for that sin, are depicted -- and, as in the "Lover forsaken No.2," the moral invention of the poem rests throughout

on a condemnation of past "falling away" and on a correspondent commendation of the perception of error. Unlike the persona of the "Lover forsaken No.2," however, the persona in "The Lullabie of a Lover" is not on the heavenly side of the border. Three elements of the poem demonstrate this, two of which require an appreciation of principles in the Notes to be perceived.

The element in the poem that requires no reference to the Notes to be appreciated is its tone of wistfulness; although the persona perceives the transience of material existence, he views that transience with sorrowful regret, indicating thereby his continued attachment to the things of this world. An appreciation of the fact that the device whereby the invention is expressed is, along with the moral idea of the invention, of primary importance to the poem (as indicated in the first of the Notes) also forces the reader, however, to emphasize the fact that the persona is termed a "Lover" in the title, and is so termed implicitly in the present tense (in contrast to the "Lover forsaken" whose "loving" attributes are implicitly linked in time to the past tense of the modifying participle). Finally, an observance of the fact that the poem is composed by the persona in "Ballade" form (with the addition of a rhymed couplet to each stanza) indicates that he is not wholly free from "matters of love," since he chooses to compose in a form that is best suited to express such "matters." Examination of the "details" of the form reveals that his use of it is in sufficiently strict accord with the principles enunciated in the Notes to bring out its qualities to the fullest: all lines in it are in iambic tetrameter;²⁹ stanzaic divisions parallel the poem's divisions of thought; rhyme is never put before reason; each caesura

comes after the fourth syllable of each line; the poem is concise; words other than those of two syllables are used, despite the fact that the feet of this poem are iambic, while polysyllabic usage is not excessive (although the poem does contain a higher percentage of polysyllabic words than do many of Gascoigne's poems, and more than might be expected of a "simple" lullaby); diction and syntax are distinctively English, with strange or obsolete terms being avoided; and, finally, the pronunciation of all words in the poem is regular.

This consideration of the "Ballades" demonstrates, I think, that the "Ballade" form is indeed used in a way that is different from the use to which "Rythme royall" is put. Whereas that form emphasized the excellence of a good portrait, uplifted a barely-good depiction, or made ironic any portrayal of baseness by way of supporting a good moral idea, the "Ballade" form -- as might be deduced from its being termed "beste for daunces or light matters" and "beste of matters of love" -- supports the moral uprightness of each invention by emphasizing the imperfections to be avoided in any depiction of baseness, and by emphasizing the inadequacy of any state wherein something less than an acceptable standard of moral realization and practice has been achieved.

If we turn now to instances of Gascoigne's use of the "rondlette" (which, he says, is "moste apt for the beating or handling of an adage or common proverbe"), we see immediately that "Gascoigne's Memory No.2" employs the practice of ending "with one self same foote or repeticion" to beat out an adage -- specifically, the adage that "to lacke the moste, and leave the least,/I coumpt enough as good as any feast." As this poem has been analyzed in detail above in terms of its application of the

"Rythme royall" in which it is composed, no more need be said of it here, other than to note that the purity of its "Rythme royall" lines emphasizes the adage that those lines repeat. Since the other "rondlette" poem to be discussed, "Gascoigne's Memory No.4," also belongs to a second classification, and as the poetic exemplification of that classification -- the English sonnet -- has yet to be discussed, I shall treat the poem as a representative of both categories at once.

Gascoigne describes the English sonnet as best "for short Fantazies" and good for expressing "matters of love as of discourse." An examination of his "Memory No.4" reveals that while its device of inventive expression calls for the portrayal of a state of "Fantazie" and "love," it does so only to point to the paying of a penalty for that fanciful love, expressed in an adage -- "No haste but good, where wisdom makes the way" -- that is the culmination of increasingly correct moral adages that together form an ongoing and underlying moral "discourse" from stanza to stanza, very much in Socratic fashion.³⁰ The double repetition of the cumulative adage in the sixth and seventh sonnets composing the poem is preceded by singly-repeated observations that interlock the sonnets: "[baytes . . . blazed] Before mine eye to feede my greedy will"; "And every yeare a worlde my will did deeme"; "[all was good . . . got in haste] To princke me up, and make me higher plaste"; "All were to little for the merchauntes hande"; "the gaines doth seeldome quitte the charge." The sonnet sequence might, therefore, be classed morally as on a "borderline" since it portrays both error and the penalty paid for error. Because it also portrays not only the persona's perception of error, but his perception of truth (as embodied in the final adage) and correct acting upon that

perception, it is clear that the narrative depictions in the poem are, in toto, positive.

Since they are positive, then, it is clear that both the employment of "rondlette" technique to express a moral and the use of English sonnet technique to express a discourse about love constitute direct applications to this well-controlled bipartite poem of the relevant poetic principles established in the Notes. Since Gascoigne includes in his Notes no specifications for a "rondlette" other than that it contain repetition at the end of sections, pointing to an adage, it may then be said that, as the last two sonnets -- the sections of this poem -- do so in pure "rondlette" form and as the other sonnets do so in quasi-"rondlette" fashion, the poem partakes of "rondlette" form or elements. That its English sonnet sections are emphatically English sonnets is seen when the following attributes of each of the sonnets comprising the poem are noted (best presented in tabular form):

- Sonnet 1:
- a) All lines are in pure iambic pentameter (except for initial trochaic substitution in l. 13).
 - b) Stanzaic divisions parallel divisions of thought.
 - c) Rhyme is "reasonable."
 - d) The caesura always comes after the fourth syllable of each line.
 - e) This poem -- and the other sonnets following it -- is not only concise, but is concise virtually by literary definition.
 - f) Although almost every foot is iambic, non-disyllabic words are employed -- while polysyllabic ones are not used excessively.

- g) Idiom and diction are English.
- h) No words in the poem are strange or obsolete.
- i) The pronunciation of the words comprising the poem is regular.

- Sonnet 2:
- a) All lines are pure iambic pentameters, except for the trochaic substitutions in the first two feet of l. 11.
 - b and c) As in sonnet 1.
 - d) The caesura falls after the fourth syllable of each line, except in l. 10.
 - e-h) As in sonnet 1.
 - i) The pronunciation of words in this sonnet is regular, except, perhaps, for that of "delicates" (l. 4) as a function of rhyme.

- Sonnet 3:
- a) All lines are in pure iambic pentameter.
 - b and c) As in sonnet 1.
 - d) The caesura comes after the fourth syllable of each line, except for ll. 6 and 7.
 - e-i) As in sonnet 1.

- Sonnet 4:
- a) All lines are in unadulterated iambic pentameter, except for initial trochaic substitutions in ll. 3 and 14.
 - b and c) As in sonnet 1.
 - d) The caesura falls after the fourth syllable of each line, except in l. 13.
 - e-i) As in sonnet 1.

- Sonnet 5:
- a) All lines are in pure iambic pentameter, except for initial trochaic substitutions in ll. 1 and 12.

b-i) As in sonnet 1.

Sonnet 6: a) All lines are iambic pentameters.

b and c) As in sonnet 1.

d) The caesura in each line falls after the fourth syllable, except in l. 5.

e-i) As in sonnet 1.

Sonnet 7: a) All lines are pure iambic pentameters.

b and c) As in sonnet 1.

d) The caesura falls after the fourth syllable of each line, except in l. 10.

e-i) As in sonnet 1.

"Gascoigne's Memory No.4," then, is most visibly a well-controlled, consistent, and interesting poem. It illustrates the fact that the English sonnet form may be used to express both the baser passions of love, and their working-out, while also illustrating the use of "rondlette" technique to emphasize directly a positive moral idea.

The poem that precedes this in the Flowers, "Gascoigne's Memory No.3," illustrates its author's use of the form termed by him, "Verlaye." Gascoigne says that it is best "for an effectual proposition," and this usage of the form he exemplifies by applying it to "this theame. Magnum vectigal parcimonia," as he explicitly observes in the poem's headnote.

Since Gascoigne's description of the form's use permits it to be used to express either a morally good or a morally bad proposition (pointing ultimately, of course, to a morally good upholding of the former and downcasting of the latter), and since Gascoigne does in fact make two such parallel propositions in the poem ("The common speech is,

spend and God will send," and "Who spares the first and keeps the last unspent,/Shall finde that sparing yeeldes a goodly rent") which demonstrate the fallacy of the one and the correctness of the other without, however, showing a persona to move through the one to the other (as in "Lover forsaken No.2"), it should not be surprising to find the unsynthesized juxtapositioning of good and bad propositions expressed by a "Verlaye" form that itself contains good and bad stylistic elements (within the terms of the Notes). That this is so is seen when the text of the poem is closely examined. On the one hand, all of its lines are composed in pure iambic pentameter (except for initial trochaic substitutions in ll. 42 and 49) -- a fact that does not preclude the use of words other than those of two syllables, but does not lead, either, to an excessive use of polysyllabic words -- in an idiom that is perfectly English, with no strange or obsolete words being used, but with correctly-pronounced English diction being employed. On the other hand, the stylistic features that are largely concerned with expressing the larger units of thought reflect striking dichotomies: in an expression that is anything but concise, rhyme is found to be "placed before reason" in six lines (ll. 16-20 and 32-34), caesura placements irregularly fail to come after the fourth syllable of each line in five lines (ll. 1, 3, 30, 39, and 50), while there exists a consistent lack of parallelism between stanzaic divisions (ll. 1-5, 6-10, 11-15, 16-20, 21-25, 26-30, 31-35, 36-40, 41-45, 46-50, 51-52) and the divisions of thought in the poem (ll. 1-4, 5-7, or 11, 12-15, 16-19, 20-22 or 25, 26-28, 29-31, 32-35, 36-44, 45-46 or 48 or 50, 51-52). Both the depictions contained in this superbly well-controlled and crafted poem, then, and the forms in which they are

expressed, point to the dual usages to which the "Verlaye" may be placed in its expression of "Effectual propositions."

The use made by Gascoigne of Petrarchan sonnet quatrains is well-exemplified in his "De profundis" (including its introduction), since what he says of them is that "these are more used by other nations than by us," and he uses them in this, his version of the Latin (hence, "foreign" -- and, more specifically, Italian) text of Psalm 130. If Gascoigne knew the use to which Petrarchan stanzas were specifically put by Petrarch, an additional interpretative implication might be suggested by his use of this-form -- namely, that it suggests what it is that he truly loves. The ideas "carried" by the form would then suggest the morally incomparable idea that his love is directed to God, not to any earthly Laura.

In any case, the masterful usage of the Petrarchan quatrains (followed in the main poem after abbaaccd patterning in each stanza by a rhymed couplet and an unrhymed line, and after abbaacddceffg patterning in the sonnet by an eg pair of lines) of the poem emphasizes its content. In the introductory "Psalme," the persona's tendency toward secular "rudenesse" is mirrored in a dichotomy between stanzaic divisions and divisions of thought similar to that found in "Gascoigne's Memory No.3" (the stanzaic divisions being ll. 1-4, 5-8, 9-11, 12-14, but the divisions of thought being ll. 1-3, 4-7, 8-11, 12-14). The poem's function as an introduction to a religious song, however, is also mirrored in the better elements of its style; all lines are in pure iambic pentameter (with the exception of l. 3, which contains an initial trochaic substitution); rhyme is never set before reason; the caesura appears after the fourth syllable of every line; the poem as a whole is certainly concise; the fact that almost every

foot of it is iambic does not prevent there being in it words other than disyllabic (although the excessive employment of polysyllabic words is avoided); syntax, diction, and the pronunciation of words is English; and no words in the poem are either strange or obsolete.

The main body of the poem realizes the thematic and stylistic movements of the Introduction, for it is a thoroughly religious text (being a personal adaptation of a Psalm), presented with appropriately rigorous adherence to the rules of good style. The first eight lines and the last line of each stanza are in pure iambic pentameter, while the ninth and tenth lines of each stanza are always in iambic dimeter. In their divisions, the stanzas most emphatically do parallel the divisions of thought in the poem. Rhyme is never put before reason, and caesura placement always comes after the fourth syllable of each line of the first eight lines and the last line of each stanza.³¹ The poem as a whole expresses with remarkable conciseness thoughts and yearnings that are by definition not themselves "concise," using words other than those of two syllables (although every foot of the poem is iambic) but never using polysyllabic words excessively, and using true English idiom and correctly-pronounced diction, but avoiding words that are strange (with the possible exception of "Brattes" in the context of l. 68) or obsolete.

This beautifully-controlled and articulated unified poem illustrates one type of application of a mode "more used by other nations than by us" and used (as Gascoigne might have known) for the expression of love. The religious basis of it, however, need not be expressed only in such a mode. If a sense of translation need not be imparted to it, a religious poem might best be cast in the last of the verse-forms that I shall

consider, "Poulterers measure." The reason for this is clear. As Gascoigne says, "although it be now adayes used in all Theames, yet in my judgement it would serve best for Psalmes and Himpnes."

In "The Recantacion of a Lover," a direct application of this view of poulter's measure is clearly made. The invention of this poem is an almost-mediaeval renunciation of secular love: "I saye then and professe, with free and faithfull heart,/That womē^{es} vowes are nothing els, but snares of secret smart." Its placing in a verse form best for religious poetry emphasizes the religious nature of the secular recantation. The form itself is an almost-perfect model of good writing, according to the principles found in the Notes: throughout the poem lines of pure iambic hexameter and heptameter are alternated; stanzaic divisions always parallel divisions of thought; rhyme is never placed before reason (except for l. 8); the caesura always comes after the sixth syllable of the first line and after the eighth of the second line of each pair of lines; the poem is concise; every foot of the poem is iambic, but not all words are dissyllabic (and there is no excessive use of polysyllabic words to be found); idiom, diction, and the pronunciation of words are all perfectly English; no words in the poem are strange (except, perhaps, the "turning cap" combination found in l. 8), and no words in the poem are obsolete. "The Recantation of a Lover" is, therefore, a finely-wrought piece of unified art, and has the attractiveness that any such piece has.

"Gascoigne's Memory No.5," by contrast, is a well-wrought piece of unified art in the sense that it is consistently -- but deliberately -- clumsy. The deliberate nature of the clumsiness (and, hence, the artistic merit of the poem) is pointed to in its concluding couplet: "And thus

this foolishe jest, I put in dogrell rime,/Because a crosier staffe is best, for such a crooked time." This is not to say that the invention of the poem lacks morality -- the theme of it is, as Gascoigne makes explicit in the headnote, Durum aeneum & miserabile aevum -- but it is to say that Gascoigne has expressed this moral basis with an aesthetic device that is lacking in inventive "finesse," in accord with the very times that he is discussing. The invention, although moral, is not fine aesthetically.

It is this aesthetic weakness of the invention that must account for the aesthetic weaknesses of the form for, as poulter's measure, it contains numerous flaws. Eleven lines within the poem are not pure iambic hexameters or heptameters (ll. 14, 20, 21, 22, 26, 30, 31, 32, 34, 41, 42). Up to the eleventh line, stanzaic divisions do not parallel divisions of thought: the stanzaic divisions there are by couplet whereas the divisions of thought are ll. 1-4 (although ll. 1-2 and 3-4 are possible units) and ll. 5-10 (although ll. 5-6 and 7-10 are possible units). The rhyming of the poem is "reasonable," but the rule that the caesura should fall after the sixth syllable of the first line and after the eighth of the second line of each couplet is broken in ll. 4, 22, 32, and 39. Although the poem is concise, and although all the words in it are not dissyllabic, its use of polysyllabic words is almost excessive. While the syntax of the poem is English, and strange or obsolete words are not to be found in it, one word is, perhaps, not English in Gascoigne's time ("cliffe" in l. 40), and the pronunciation of three words -- "ambition" (l. 20), "promotion" (l. 22), and "devotion" (l. 22) -- is, perhaps, distorted by the rhythmical demands of the respective lines.

The choice of poulter's measure for this poem depends, I think, both upon the moral nature of that which is presented in the theme of the poem, and the deliberately fanciful -- eccentric, in terms of the Notes -- emphasis on the fact that the quantitative difference in the number of feet contained in each line of every pair makes the verse form appear as a "crosier staffe." The measure, like a crosier, signifies morality -- but, also like a crosier, it is literally "crooked," just as are the times also portrayed in the poem. Both moral polarities are depicted in this poem, just as they were in "Gascoigne's Memory No.3." As was also the case in "Gascoigne's Memory No.3," the invention of the poem as a whole is morally sound, commending as it does the better moral principle of the two.

In "The Anatomye of a Lover," we find poulter's measure being employed in relation to a very different inventive basis. Unlike the case with the last poem, no element depicted in this is itself morally good: the object of the poem, as stated in its very first line, is "To make a Lover knowne, by plaine Anatomie." Now, whether this depiction serves a moral end or not is, I think, answered explicitly by the next three lines -- which conclude, it should be noted, with a restatement of the invention, thereby directly indicating that the elaboration of idea in them is an elaboration of the primary idea of the poem:

You lovers all that list beware, loe here behold you me.
 Who though mine onely lookes, your pittie wel might move,
 Yet every part shall playe his part, to paint the panges
 of love.

(11. 2-4)

In the first Note Gascoigne states that an invention, to be good, need not directly portray what is good provided that it, if it portrays imperfection,

portrays it in order to achieve the morally good end of warning readers to avoid that imperfection. The invention of this poem is indeed good: it will "make a Lover knowne, by plaine Anatomie" in order "to paint the panges of love," and, thereby, warn readers to avoid that love described in the poem. The description of that love which follows is the key to deciding whether or not the invention is aesthetically a "fine" one as Gascoigne characterizes the term. A reading of the rest of the poem will, I think, confirm that it is all of these. Although it is composed of Petrarchan epithets that might be trite in and of themselves (such as "hollowe dazled eyes" in l. 7), it carries the Petrarchan anatomizing to an absurd and unusual particularizing ("My secreete partes are so with secreete sorrowe soken," in l. 19, for example), on the one hand, and at the same time generalizes it in an unusual mixing of metaphors for states of the lover's anatomy -- metaphors that are conventional taken singly, but most unusual when mixed -- when, the lover's head having already been termed "patterne of a ghost" (l. 10), the lover says "The Anvile is my heart, my thoughtes they strike the stroake,/My lights and lunges like bellowes blow, & sighes ascend for smoake" (ll. 17-18). One does not encounter spirits beating anvils every day; as a metaphor for the lover, this mixed picture is at once frightening and ludicrous -- in short, surreal. As such, and coupled to the anatomizing which is as ongoing as it is, the aesthetic effect of the poem's invention, its portrayal of "The Anatomye of a Lover," is seen to be original and noteworthy, something that will certainly attract an attentive reading of the poem.

A thematic and aesthetic reading of the poem, then, points to the fact that it does fulfil the requirements of the most important of the Notes:

it portrays, with considerable novelty, noteworthiness, and literal "attractiveness," an imperfect state which the reader should avoid. Since Gascoigne insists that expression should "follow" invention, and as the invention here morally condemns its own device which portrays imperfection (which suggests a direct moral by antithesis), and as the imperfection is embodied in the persona (whether Gascoigne or not) who "writes" the poem, the casting of this poem in poulter's measure ("best for Psalmes and Himpnes") is nothing if not ironic. The persona's state is most certainly downgraded by the form of the poem in a truly moral way -- just as the states of the personae were in the fourth and fifth of the "Lover enamored" poems. A detailed examination of the poem stylistically then reveals the following noteworthy points concerning its style: the poem maintains the metre with which it begins; the pronunciation of "sustaine" (l. 23), is perhaps distorted; all feet in the poem are iambic; words other than those of two syllables are often used; polysyllabic words are not used excessively; the rhyming of "soken" (l. 19) and "spoken" (l. 20) virtually puts "rhyme before reason"; comparatively little verbal poetic licence is found; strange and obsolete words are not employed; syntax is English; the caesura is placed irregularly in one line (l. 22), where it comes after the sixth syllable instead of after the eighth; the poem is not "concise"; and stanzaic divisions (i.e., by couplets) do parallel the thought. The poulter's measure of the poem is thus seen not only to downgrade by its superiority the inferior state of the persona, but to reflect in itself (recall that it is "written" by the persona) the persona's tendencies toward vicissitude.

With this poem, I conclude my examination of the relation between the principles of the Notes and Gascoigne's poetic practice. If it has seemed that the interrelatings have come easily, that is what one should have expected if indeed, as I have argued, the Notes as a whole may be viewed as an "Invention": they together constitute an idea -- an idea directed toward the making, and by reverse application, toward the reading, of poems. If an idea which directs one how to read a poem is then superimposed on a poem, Gascoigne's theory of inventive precedence "fitting" all to it, if correct and in fact applicable, will necessarily lead to the conclusion that interpretative "woordes will follow." Nor is this to say that "woordes will follow" because the directive invention blinds one to the "facts" of the poem; for the paradox here is that in employing Gascoigne's directive invention one does in fact begin with the poem, since the first demand of that invention is that one initially establish the idea of each poem, and then examine the style of it. What the invention does then do is act as a guide to, or measure of, probability: if several possible interpretations emerge from a reading of the poem, it points to the most probable. In analyzing "The Anatomye of a Lover," for example, I have, for brevity's sake, made that quite long process of elimination beforehand, and simply attempted to demonstrate that a probable reading of the poem is possible by application of the Notes to it. That the interpretation of this poem which I have come to is not the only one possible is, however, easily seen: one might read the poem and, amongst other interpretations possible, decide that the statement that the poem will "paint the panges of love" is conventional and irrelevant, and that the poem is an attempt to imitate Petrarchan

conventions -- and that, as such, it is clumsy in that it carries those conventions to a ridiculous extreme and mixes metaphor. That interpretation of the poem, however, although possible, is not probable. It is not the product of a reading which is any closer to the text than that which I have provided; it is, however, a reading which is much farther from the text of Gascoigne's stated poetic principles than is mine. As such, the onus lies on the reader who would not employ those principles to state why their author did not himself employ them in his own work, rather than on the interpreter who comes to his conclusions by equally close reading of the text, but employs the particular principles of the Notes as an "Ockham's razor" toward the subsequent establishment of the most probable interpretation, to say why he read the text closely -- as the Notes insist he must -- and then selected from the group of possible interpretations generated by the reading that interpretation most in accord with the specific principles set forth in the Notes as the most probable interpretation of the poem.

If the application of the Notes to the foregoing poems, then, has seemed "easy," it is only that, I think, it has proven itself to be practical -- which, again, is something one should expect from the eminently practical nature of the Notes. Application of George Gascoigne's Notes to his poetry, therefore, is indeed -- if my analysis has been correct -- not only critically illustrative, but interpretatively practical and interpretatively valuable.

FOOTNOTES

Preface and Abstract

¹ This will hereafter be referred to as Notes.

² At the very least, it could be said that the Notes, if written after the poetry, must not conflict with the practices found in the poetry. Of course, even if the Notes were not written after the poetry, the attempt to apply the principles it contains to the latter would be one that should naturally suggest itself -- perhaps their deductive observations were consciously applied to the poetry by Gascoigne, or at least kept in mind by him when writing his poems, or, perhaps, they guided him subconsciously.

John W. Cunliffe, in his article, "George Gascoigne" -- which appears in The Cambridge History of English Literature, Vol. III, ed. A. W. Ward and A. R. Waller (Cambridge: University Press, 1909) -- suggests the late date of its composition when he observes (on p. 206) that it was "appended to the edition of 1575, apparently as an afterthought, for it is lacking in some copies." The Notes, then, did not appear until approximately two years after most of the poetry in the Posies had appeared in the first edition, under the title, A Hundreth sundrie Flowres bounde vp in one small Poesie: Gathered partely (by translation) in the fyne outlandish Gardins of Euripides, Ovid, Petrarke, Ariosto, and

others: and partly by inuention, out of our owne fruite full Orchardes in Englande: Yelding sundrie sweete sauours of Tragical, Comical, and Morall Discourses, bothe pleasaunt and profitable to the well smellyng noses of learned Readers (1573) -- which has been edited by C. T. Prouty under the title George Gascoigne's A Hundreth Sundrie Flowres, as Vol. XVII, No. 2 of *The University of Missouri Studies* (Columbia: University of Missouri, 1942). Even then, the Notes might have been appended at the last minute.

³ George Gascoigne, The Posies, ed. John W. Cunliffe (Cambridge: University Press, 1907), p. 17. All quotations from Gascoigne will be from this edition unless otherwise noted, and no further citations will be given (except for page or line references).

Chapter I

¹ Rubel, Poetic Diction in the English Renaissance from Skelton through Spenser (New York: Modern Language Association of America, 1941), p. 107. Rubel does, however, admit that Gascoigne follows two of his principles (see pp. 192, 231n).

² Van Dam, William Shakespeare: Prosody and Text: An Essay in Criticism, Being an Introduction to a Better Editing and a more adequate appreciation of the works of the Elizabethan poets, ed. C. Stoffel (London: Williams & Norgate, 1900), p. 253. Van Dam does, however, examine one work -- the Steel Glass -- in "theoretical" terms, but deals with it only generally, only prosodically (and that generally), and in isolation.

³ Smart, "English Non-Dramatic Blank Verse in the 16. Century," Anglia, 61 (1937), 384-86.

⁴ Saintsbury, A History of English Prosody from the Twelfth Century to the Present Day (1906-10; rpt. New York: Russell & Russell, 1961), II, 191.

⁵ Saintsbury, History of English Prosody, p. 195.

⁶ Saintsbury, A History of Criticism and Literary Taste in Europe from the Earliest Texts to the Present day (1900-06; rpt. London: William Blackwood, 1949), II, 164. Saintsbury writes:

The chief points about this really capital booklet are as follows: -Gascoigne's recognition of the importance

of overhauling English Prosody; his good sense on the matter of the caesura, and of . . . the principles of equivalenced scansion; his acknowledgment, with regret, of the impoverishment which, in the sterility of the mid-sixteenth century before Spenser, was a fact, as resulting from the Tyranny of the iamb; the shrewdness of his general remarks, and, last but not least, his entire silence about the new versifying, the 'Dranting of Verses.'

⁷ Thompson, The Founding of English Metre (London: Routledge & Kegan Paul, 1961), p. 69.

⁸ McClure, ed., Sixteenth-Century English Poetry (New York: Harper & Brothers, 1954), p. 137.

⁹ McClure, p. 137.

¹⁰ Prouty, George Gascoigne: Elizabethan Courtier, Soldier, and Poet (New York: Benjamin Blom, 1942), pp. 120-22 and 210-11.

¹¹ Cohen, The Ballade (New York: Columbia University Press, 1915), pp. 294-95.

¹² Schelling, The Life and Writings of George Gascoigne with three poems heretofore not reprinted, Publications of the University of Pennsylvania: Series in Philology, Literature, and Archaeology, Vol. II, No. 4 (Boston: Ginn, 1893), p. 29.

¹³ Schelling, p. 30.

¹⁴ Schelling actually criticizes Gascoigne for following his own advice about making stanzaic divisions parallel divisions of thought, and at once commends and criticizes Gascoigne for employing alliteration.

¹⁵ Johnson, George Gascoigne, Twayne's English Authors Series, No. 133 (New York: Twayne, 1972), Chapter V.

¹⁶ Johnson, pp. 38-43.

¹⁷ Johnson, pp. 20 and 26.

¹⁸ Johnson, p. 74.

Chapter II

¹ Murphy, Rhetoric in the Middle Ages: A History of Rhetorical Theory from Saint Augustine to the Renaissance (Berkeley: University of California Press, 1974), pp. 3-193 and 357-374. I am indebted -- except where otherwise noted -- to Murphy's study in my discussion at this point of the historical development of the arts of rhetoric and grammar.

² Murphy, p. 42. This citation also applies to the next quotation.

³ Murphy, see esp. pp. 43-88, 130-131, 135, 167, 173, 177, and 180. Murphy, in these pages, demonstrates that the primary texts in this grammatical transmission are Martianus Capella's De nuptiis Philologiae et Mercurii, Flavius Cassiodorus Senator's Institutiones divinarum et saecularium litterarum, Priscian's Institutionum grammaticae (and his De metris fabularum Terentii and Partitiones duodecim versum Aeneides principalium), Isidore of Seville's Origines (or Etymologiae), Bede's Liber de schematibus et tropis (and his De arte metrica), Rabanus Maurus' De institutione clericorum, Matthew of Vendôme's Ars versificatoria, Geoffrey of Vinsauf's Poetria nova and Documentum de modo et arte dictandi et versificandi, Gervase of Melkley's Ars versificaria, John of Garland's De arte prosayca, metrica, et rithmica, and Eberhard the German's Laborintus.

⁴ Murphy, p. 130.

⁵ See Spingarn's treatment of Renaissance critics in France in A History of Literary Criticism in the Renaissance (New York: Columbia University Press, 1924), passim.

⁶ Spingarn, p. 256.

⁷ Smith, ed., Elizabethan Critical Essays (London: Humphrey Milford, 1904), I, lxxiv-lxxv.

⁸ Clark, Rhetoric and Poetry in the Renaissance: A Study of Rhetorical Terms in English Renaissance Literary Criticism (New York: Columbia University Press, 1922), p. 67.

⁹ If it is objected that Richard Wills' De re poetica -- which has been edited by A. D. S. Fowler as the seventeenth volume in the Luttrell Reprints series (Oxford: Basil Blackwell, 1958), and which Smith first suggested (p. 46, n. 1) be juxtaposed with Gascoigne's work, although not necessarily be seen as an influence upon it -- contains Aristotelian elements, I would respond with three observations. First of all, the text of that work was not printed when it could have had any likely influence on Gascoigne. Second, the basing of that work on ideas contained in Plato's Ion (see, for example, Wills' section A causa effectrice, pp. 72-77) makes it different in type from Gascoigne's work, which never suggests that the poet must achieve a state of "frenzy" that permits him to dispense with rules of art as Plato's thesis suggests. Gascoigne's work is based on the idea that the poet must follow some rules of art, if not necessarily his own rules. For this reason, I think it unlikely that the Aristotelianism of the De re poetica of

Wills would have been an influence on Gascoigne, since I doubt that the work as a whole was an influence. Finally, if it should be established that the work were influential, my thesis that Horatian ideas were of the greatest prominence in Gascoigne's aesthetic milieu would nonetheless not be nullified, for three reasons. First of all, what Aristotelian ideas there are in Wills (these are most succinctly expressed on pp. 52-57) may be referred, I would suggest, to these two passages in Aristotle, which I quote from pp. 4 and 34, respectively, of the second edition of W. Hamilton Fyfe's edition of Aristotle's Poetics in Aristotle: The Poetics. "Longinus": On the Sublime. Demetrius: On Style, in the Loeb Classical Library series (1932; rpt. London: William Heinemann, 1965):

ἑποποιία δὲ καὶ ἡ τῆς τραγωδίας
 ποίησις ἔτι δὲ κωμωδία καὶ ἡ
 διθυραμβοποιητικὴ καὶ τῆς αὐλητικῆς
 ἡ ἡλείστη καὶ κιθαριστικῆς πᾶσαι
 εὐχάρονται οὖσαι μιμήσεις τὸ σύνολον

and

ὁτο καὶ φιλοσοφώτερον καὶ σπουδαϊότερον
 ποίησις ἱστορίας ἐστίν· ἡ μὲν γὰρ
 ποίησις μᾶλλον τὰ καθόλου, ἡ δ' ἱστορία
 τὰ καθ' ἕκαστον λέγει.

On pp. 5 and 35, respectively, Fyfe translates these passages thus:

Epic poetry, then, and the poetry of tragic drama, and, moreover, comedy and dithyrambic poetry, and most flute-playing and harp-playing, these, speaking generally, may all be said to be "representations of life."

and

For this reason poetry is something more scientific and serious than history, because poetry tends to give general truths while history gives particular facts.

These two passages are similar to Horace's statement -- on p. 476 (ll. 309-11) of H. Rushton Fairclough's edition of the Ars Poetica (from which all quotations will be taken without further citation, except for line references) under the title Satires, Epistles, and Ars Poetica, in the Loeb Classical Library series (London: William Heinemann, 1926) -- that

Scribendi recte sapere est et principium et fons.
rem tibi Socraticae poterunt ostendere chartae,
verbaque provisam rem non invita sequentur.

Fairclough translates this passage as follows:

Of good writing the source and fount is wisdom.
Your matter the Socratic pages can set forth, and when
matter is in hand words will not be loath to follow.

Accordingly, I think it reasonable to conclude that the presence of numerous Horatian parallels and lack of frequent Aristotelian ones in the Notes, and the much greater influence of Horace's than of Aristotle's poetic theory up to the time of Gascoigne's writing the Notes, qualifies terming these ideas "Horatian," whether or not they were directly derived from Horace's own expression of them. The second reason for my thinking that my thesis concerning Horace's influence would not be nullified should the Wills text ever be demonstrated an indisputable source for Gascoigne's work, is that the De re poetica itself contains explicit reference to Horace, as in the passage, "Quid quod aliorum etiam vatum oracula versibus aedita sunt, quod Lactātius ait, & Horatius in arte Poet." (p. 66) -- which Fowler translates thus:

In addition, the oracles of other seers also were given
out in verse, as Lactantius says, and Horace in his Art of Poetry"

Finally, my strongest reason for thinking that Horace is in fact the

primary historical influence on Gascoigne's work is, as suggested, the very evidence of the Horatian parallels themselves in the text of Gascoigne's Notes (coupled to the fact that I do not see in the work a corresponding set of parallels to Aristotle).

¹⁰ C. S. Lewis, English Literature in the Sixteenth Century Excluding Drama, The Oxford History of English Literature, Vol. III, ed. F. P. Wilson and Bonamy Dobree (Oxford: Clarendon Press, 1954), p. 271.

¹¹ Harvey, in Elizabethan Critical Essays, ed. G. Gregory Smith, I, 360. I quote Harvey's marginal notations from this edition rather than from G. C. Moore Smith's edition, Gabriel Harvey's Marginalia, because, after careful collation of the two editions, I found that all the notes I wished to quote from the Marginalia edition were to be found in the Elizabethan Critical Essays edition, whereas some notes which I wished to quote from the latter (notes by "N." -- which appear on the Harvey copy, as G. Gregory Smith discusses on p. 358 -- and notes by G. Gregory Smith himself) were not to be found in the former.

¹² Gabriel Harvey, in Smith, p. 359.

¹³ "N.," in Smith, p. 360.

¹⁴ Sir Philip Sidney, Miscellaneous Prose of Sir Philip Sidney, ed. Katherine Duncan-Jones and Jan Van Dorsten (Oxford: Clarendon Press, 1973), p. 80.

¹⁵ Ing, Elizabethan Lyrics: A Study in the Development of English

Metres and Their Relation to Poetic Effect (London: Chatto & Windus, 1951), p. 66.

¹⁶ Ing, p. 67.

¹⁷ Ing, p. 67.

¹⁸ Ing, p. 70.

¹⁹ Thompson, p. 72.

²⁰ Thompson, p. 72.

²¹ Thompson, p. 72.

²² For example, see Thompson, p. 69.

²³ Saintsbury, History of Criticism and Literary Taste, II, 163.

²⁴ Saintsbury, History of Criticism and Literary Taste, II, 163.

²⁵ J. W. H. Atkins, English Literary Criticism: The Renaissance (London: Methuen, 1947), p. 142.

²⁶ Ing, p. 33.

²⁷ Van Dam, p. 253.

²⁸ Ing, p. 37.

²⁹ Evans, English Poetry in the Sixteenth Century (London: Hutchinson, 1967), p. 41.

³⁰ Ing, p. 36n.

³¹ Ing, p. 37.

³² It should be noted that this application of the rule Ne quid nimis is really an application of Ne quid nimis to Ne quid nimis! The reason for this is that "This poetical licence" is a reference by Gascoigne to his statement, in Note 11, that his rule may be qualified "per licentiam Poeticam;" "per licentiam Poeticam," hence, was originally introduced as an application of the Ne quid nimis rule! This is similar to Horace's remark in ll. 368-69 of the Ars Poetica that "certis medium et tolerabile rebus recte concedi" (i.e., as Fairclough translates it, "only some things rightly brook the medium and the bearable").

It should also be noted that Gascoigne concludes Note 12 with the following examples of "poetical licence": "ydone for done, adowne for downe, orecome for overcome, tane for taken, power for powre, heaven for heavn, thewes for good partes or good qualities, and a numbere of other whiche were but tedious and needelesse to rehearse" (p. 470).

³³ This connecting of the notes gets Gascoigne into a bit of trouble that he evidently was not aware of, for, in Note 4, he also commends Chaucer for using "the same libertie in feete and measures that the Latinists do use" (p. 467). This contradiction is not really significant, however, since -- as has been seen -- his analysis of Chaucer is erroneous anyway, his analysis of "the Latinists" is not of central importance, and the contradiction itself is only implicit and "retrospective."

³⁴ Ing, p. 35.

³⁵ This must be the passage that Ing is thinking of when she speaks of "caesura of the classical type, which divides a word" (p. 86) and says, somewhat ambiguously, that "Gascoigne describes it in the thirteenth paragraph of Certaine Notes of Instruction, but gives no examples, and is, probably, not taking it very seriously; he does not in fact state whether the break is to occur within a word or between words" (p. 86n).

³⁶ "Gascoigne is of course out in his etymology," writes G. Gregory Smith, saying, "The older French form vireli was falsely associated with virer and lai" (p. 361).

³⁷ Gascoigne's use of "imitation" in reference to his "verses" is certainly noteworthy.

³⁸ Fairclough translates these passages from Horace, as follows:

- Note 1:
- i) Near the Aemilian School, at the bottom of the row, there is a craftsman who in bronze will mould nails and imitate waving locks, but is unhappy in the total result, because he cannot represent a whole figure. Now if I wanted to write something, I should no more wish to be like him, than to live with my nose turned askew, though admired for my black eyes and black hair.
 - ii) Not enough is it for poems to have beauty: they must have charm, and lead the hearer's soul where they will. As men's faces smile on those who smile, so they respond to those who weep. If you would have me weep, you must first feel grief yourself: then, O Telephus or Peleus, will your misfortunes hurt me: if the words you utter are ill suited, I shall laugh or fall asleep. Sad tones befit the face of sorrow; blustering accents that of anger; jests become the merry, solemn words the grave. For Nature first shapes us within to meet every change of fortune: she brings joy or impels to anger, or bows us to the ground and tortures us under a load of grief; then, with the tongue for interpreter, she proclaims the emotions of the soul. If the speaker's words sound discordant with his fortunes, the Romans,

in boxes and pit alike, will raise a loud guffaw. Vast difference will it make, whether a god be speaking or a hero, a ripe old man or one still in the flower and fervour of youth, a dame of rank or a bustling nurse, a roaming trader or the tiller of a verdant field, a Colchian or an Assyrian, one bred at Thebes or at Argos.

- iii) Either follow tradition or invent what is self-consistent. If haply, when you write, you bring back to the stage the honouring of Achilles, let him be impatient, passionate, ruthless, fierce; let him claim that laws are not for him, let him ever make appeal to the sword. Let Medea be fierce and unyielding, Ino tearful, Ixion forsworn, Io a wanderer, Orestes sorrowful. If it is an untried theme you entrust to the stage, and if you boldly fashion a fresh character, have it kept to the end even as it came forth at the first, and have it self-consistent.
- iv) Now hear what I, and with me the public, expect. If you want an approving hearer, one who waits for the curtain, and will stay in his seat till the singer cries "Give your applause," you must note the manners of each age, and give a befitting tone to shifting natures and their years.
- v) It should side with the good and give friendly counsel; sway the angry and cherish the righteous. It should praise the fare of a modest board, praise wholesome justice, law, and peace with her open gates; should keep secrets, and pray and beseech the gods that fortune may return to the unhappy, and depart from the proud.
- vi) My aim shall be poetry, so moulded from the familiar that anybody may hope for the same success, may sweat much and yet toil in vain when attempting the same: such is the power of order and connexion, such the beauty that may crown the commonplace.
- vii) Of good writing the source and fount is wisdom. Your matter the Socratic pages can set forth, and when matter is in hand words will not be loath to follow.
- viii) I would advise one who has learned the imitative art to look to life and manners for a model, and draw from thence living words. At times a play marked by attractive passages and characters fitly sketched, though lacking in charm, though without force and art, gives the people more delight and holds them better than verses void of thought, and sonorous trifles.
- ix) To the Greeks the Muse gave native wit, to the Greeks she gave speech in well-rounded phrase; they craved naught but glory. Our Romans, by many a long sum, learn in childhood to divide the as into a hundred parts.
- x) When once this canker, this lust of petty gain has stained the soul, can we hope for poems to be fashioned, worthy to be smeared with cedar-oil, and kept in polished cypress?

Poets aim either to benefit, or to amuse, or to utter words at once both pleasing and helpful to life. Whenever you instruct, be brief, so that what is quickly said the mind may readily grasp and faithfully hold: every word in excess flows away from the full mind. Fictions meant to please should be close to the real, so that your play must not ask for belief in anything it chooses, nor from the Ogress's belly, after dinner, draw forth a living child.

- xi) The centuries of the elders chase from the stage what is profitless; the proud Ramnes disdain poems devoid of charms. He has won every vote who has blended profit and pleasure, at once delighting and instructing the reader.
- xii) While men still roamed the woods, Orpheus, the holy prophet of the gods, made them shrink from bloodshed and brutal living; hence the fable that he tamed tigers and ravening lions; hence too the fable that Amphion, builder of Thebes's citadel, moved stones by the sound of his lyre, and led them whither he would be his supplicating spell. In days of yore, this was wisdom, to draw a line between public and private rights, between things sacred and things common, to check vagrant union, to give rules for wedded life, to build towns, and grave laws on tables of wood; and so honour and fame fell to bards and their songs, as divine. After these Homer won his renown, and Tyrtaeus with his verses fired manly hearts for battles of Mars. In song oracles were given, and the way of life was shown; the favour of kings was sought in Pierian strains, and mirth was found to close toil's long spell. So you need not blush for the Muse skilled in the lyre, and for Apollo, god of song.
- xiii) Often it is asked whether a praiseworthy poem be due to Nature or to art. For my part, I do not see of what avail is either study, when not enriched by Nature's vein, or native wit, if untrained; so truly does each claim the other's aid, and make with it a friendly league.

Note 2: i) In short, be the work what you will, let it at least be simple and uniform.

Most of the poets, O father and ye sons worthy of the father, deceive ourselves by the semblance of truth. Striving to be brief, I become obscure. Aiming at smoothness, I fail in force and fire. One promising grandeur, is bombastic; another, over-cautious and fearful of the gale, creeps along the ground. The man who tries to vary a single subject in monstrous fashion, is like a painter adding a dolphin to the woods, a boar to the waves. Shunning a fault may lead to error, if there be lack of art.

- ii) As in 1 (iii).
- iii) and so skilfully does he invent, so closely does he blend facts and fiction, that the middle is not discordant with the beginning, nor the end with the middle.

Note 10:

- i) As in 1 (ii).
- ii) As in 1 (iv).
- iii) As in 1 (vi).
- iv) As in 1 (viii).
- v) As in 1 (xi).

Note 3: i) As in 2 (i).

Note 8: (a): i) Let each style keep the becoming place allotted it. Yet at times even Comedy raises her voice, and and angry Chremes storms in swelling tones; so, too, in Tragedy Telephus and Peleus often grieve in the language of prose, when, in poverty and exile, either hero throws aside his bombast and Brobdingnagian words, should he want his lament to touch the spectator's heart.

ii) he will cut away pretentious ornament; he will force you to flood the obscure with light, will convict the doubtful phrase, will mark what should be changed, will prove an Aristarchus.

(b): i) As in 2 (i).

ii) As in 8a (i).

iii) Yet faults there are which we can gladly pardon; for the string does not always yield the sound which hand and heart intend, but when you call for a flat often returns you a sharp; nor will the bow always hit whatever mark it threatens. But when the beauties in a poem are more in number, I shall not take offence at a few blots which a careless hand has let drop, or human frailty has failed to avert. What, then, is the truth? As a copying clerk is without excuse if, however much warned, he always makes the same mistake, and a harper is laughed at who always blunders on the same string: so the poet who often defaults, becomes, methinks, another Choerilus, whose one or two good lines cause laughter and surprise; and yet I also feel aggrieved, whenever good Homer "nods," but when a work is long, a drowsy mood may well creep over it.

iv) O you elder youth, though wise yourself and trained to right judgement by a father's voice, take to heart and remember this saying, that only some things rightly brook the medium and the bearable. A lawyer and pleader of middling rank falls short of the merit of eloquent Messalla, and knows not

as much as Aulus Cascellius, yet he has a value. But that poets be of middling rank, neither men nor gods nor booksellers ever brooked. As at pleasant banquets an orchestra out of tune, an unguent that is thick, and poppy-seeds served with Sardinian honey, give offence, because the feast might have gone on without them: so a poem, whose birth and creation are for the soul's delight, if in aught it falls short of the top, sinks to the bottom.

Note 12: i) As in 2 (i).
 ii) As in 8a (i).
 iii) As in 8b (iii).

Note 9: i) As in 2 (i).
 ii) all mortal things shall perish, much less shall the glory and glamour of speech endure and live. Many terms that have fallen out of use shall be born again, and those shall fall that are now in repute, if Usage so will it, in whose hands lies the judgement, the right and the rule of speech.
 iii) As in 1 (vi).
 iv) As in 8a (ii).

Note 11: i) As in 9 (ii).
 ii) As in 1 (vi).

Note 15: (a): i) As in 2 (i).
 ii) As in 1 (x).
 iii) As in 8b (iii).
 (b): i) As in 2 (i).

Notes 14 and 16:

i) As in 2 (i).
 ii) Verses yoked unequally first embraced lamentation, later also the sentiment of granted prayer
 iii) As in 8a (i).
 iv) As in 1 (ii).

Chapter III

¹ As has been seen, Gascoigne's description of an eighth type, "ryding rime," is not clear even to himself, for it depends on a belief that this form permits "libertie in feete and measures." As this thesis is concerned with examining Gascoigne's poetry in terms of what Gascoigne believed, the introduction of what we now believe about Chaucer's verse is irrelevant to this study. Gascoigne believed "ryding rime" to be an irregular form; accordingly, his concept of it is too ambiguous to be used interpretatively, or to be derived from a poem of his. I shall not, therefore, discuss "ryding rime" in this chapter.

² This poem will hereafter be referred to as "Bourcher." The text of its appears on pp. 73-74 of the Cunliffe edition of The Posies.

³ This poem will hereafter be referred to as "The Lover encouraged." The text of it appears on pp. 94-95 of the Cunliffe edition.

⁴ This poem will hereafter be referred to as "Gascoigne's Memory No.2." The text of it appears on pp. 63-64 of the Cunliffe edition.

⁵ This poem will hereafter be referred to as "Gascoigne's Memory No.4." The text of it appears on pp. 66-68 of the Cunliffe edition.

⁶ This poem will hereafter be referred to as "Gascoigne's Memory No.3." The text of it appears on pp. 64-66 of the Cunliffe edition.

⁷ This poem will hereafter be referred to as "De profundis." The text of it appears on pp. 59-62 of the Cunliffe edition.

⁸ The text of this poem appears on pp. 51-2 of the Cunliffe edition.

⁹ This poem will hereafter be referred to as "Lover forsaken No.2." The text of it appears on p. 50 of the Cunliffe edition.

¹⁰ These poems will hereafter be referred to as "Lover enamored No.4" and "Lover enamored No.5," respectively. The text of the first appears on p. 48, and that of the second appears on p. 49, of the Cunliffe edition.

¹¹ The text of this poem appears on pp. 38-39 of the Cunliffe edition.

¹² The text of this poem appears on pp. 44-45 of the Cunliffe edition.

¹³ This poem will hereafter be referred to as "Gascoigne's Memory No.5." The text of it appears on pp. 69-70 of the Cunliffe edition.

¹⁴ The text of this poem appears on p. 37 of the Cunliffe edition.

¹⁵ Kōkeritz, Shakespeare's Pronunciation (New Haven: Yale University Press, 1953).

¹⁶ Dobson, English Pronunciation: 1500-1700 (Oxford: Clarendon Press, 1968).

¹⁷ The Oxford English Dictionary, ed. James A. H. Murray, Henry Bradley, W. A. Craigie, C. T. Onions (Oxford: Clarendon Press, 1933).

¹⁸ Nist, A Structural History of English (New York: St. Martin's Press, 1966).

¹⁹ For a discussion of this term and an application of it to the sententiae that follow Gascoigne's poems, see pp. 28-39 of Prouty's edition of George Gascoigne's A Hundreth Sundrie Flowres. In his study of Gascoigne's use of posies, Prouty convincingly demonstrates that they in general (unlike the posy appended to "Bourcher") have an autobiographical genesis and significance. As Prouty notes on pp. 36-37:

the various posies represent successive periods in Gascoigne's life and the reason for disturbing this organic relationship in his revised edition becomes discernable . . . First of all, we have our young lover of "The Adventures of Master F. J." Next we see him as the young courtier ("Si fortunatus infoelix") . . . Unfortunately, he falls seriously in love with a lady who treats him shabbily ("Spreta tamen vivunt"). Either she excuses herself or he does, on the grounds that she is not duplicitous, rather she is but a weak woman given to vacillation by her very nature ("Ferenda Natura"). Having recovered from this affair he devotes himself to seeking preferment ("Meritum petere, grave"). Already he is beginning to realize with bitterness that he has ruined his opportunities and so we have an early appearance of "Haud ictus sapio." For some time there is a vacillation among the two posies, "Ever or Never" and "Haud ictus sapio," while all poems signed "Sic tuli," representing not only a sense of burden but also a sense of purpose, appear in a group in the midst of this mingling of the other two. The period of instability indicated by this mingling of posies is followed by the emergence of "Haud ictus sapio" as his general attitude in those years before he went to Holland for the second time.

Prouty also notes on p. 39:

As far as the general reason for grouping the poems of A Hundreth Sundrie Flowres goes, I think we may safely arrive at a conclusion. The use of posies was a very real part of the social pattern of the courtly world and George Gascoigne was both proud of and true to the conventions. Every courtier should have a posy denoting the current state of his affairs. Only George Gascoigne, however, signed his posy to all his poems and thus revealed not only his connection with the ladies and events of which he wrote but as well

gave the scandal mongers a holiday by giving them the means to know the approximate time relationship of the various affairs. His mistake was, of course, his decision to publish so many poems that dealt with ladies and gentlemen of high station. Having published, he did his best to remedy his liability to further censorship by concealing, through the alteration of the original order, as much as he could.

As the treatment of biographical incorporations in Gascoigne's poetry is not embraced by a study of the relation between Gascoigne's poetic principles and his poetic practice, I shall not, therefore, consider the "autobiographical" posies that are appended to the poems treated herein.

20 This alone is very important since the "breaking up" of a work of literature can be a very dangerous process if there are no guidelines to establish lines of cleavage.

21 That this is the poem's central invention is made explicit in Gascoigne's headnote to the poem.

22 This conclusion is possible since the invention is self-evidently "positive" morally and aesthetically. Were it "negative," however, one would have to conclude that the form of the poem was used to make an ironic commentary on its content.

23 Caesura placements, of course, do not matter in a poem written in "Rythme royall."

24 As noted in the discussion of the previous poems, caesura placement does not matter in "Rythme royall."

25 Again, the placing of caesura is irrelevant in "Rythme royall" poems.

²⁶ That "Beautie" is meant to correspond to the "Lady" is indicated by two substitutions: in line 14 Beautie terms the Lady "A Prince" (recalling that the persona is "At Beautyes barre," it is clear that the "Prince" of this court must be Beautie herself), and in line 33 the persona terms Beautie "good Ladye."

²⁷ This, at least, is my interpretation of ll. 21-23:

A packe of pickethankes were the rest,
Which came false witsnesse for to beare,
The Jurye suche, the Judge unjust

Although an initial reading of this might suggest that "The Jurye suche" should be read in apposition to the description of the "packe of pickethankes," such a reading would, of course, be incorrect, as a jury cannot bear "false witsnesse" -- it can only evaluate the testimony of witnesses. Thus, it must be that that evaluation is to be regarded as similar to that testimony -- that is, as false. The fact that the components of the set of witnesses are described, and that the judge is described, while the composition of the jury is not (which omission is responsible for one's inclination to read the first part of line 23 in apposition to lines 21 and 22, thereby using those lines to supply what is lacking in description) points to a weakness in the allegorical structure of the poem. I say a "weakness" rather than a "defect" because the nature of the jury can, perhaps, be determined by extrapolating from the persona's initial request that his much-admired lady "bee Judge and Jurour boathe" (l. 11). When "Beautie" rejects the request, she substitutes "Wyll" for the lady, who thus must become, implicitly, "Judge and Jurour boathe." The allegorical structure of the poem, then, does not break down by the failure to denote explicitly the idea to which the

jury is meant to correspond (if my reading of an implicit correspondence is correct), but the failure to use the figure distinctly does lessen the clarity of the allegory.

²⁸ The falsity of his estimates is emphasized not only by the fact that it is described clearly in the poem as being false, but also by the fact that the falsity of report and judgment is described in it as being tripartite -- the witnesses, jury, and judge are false -- a fact that is of significance because it suggests, given that its context is one of examination of the inner self, an allegorical equation of these terms with the essentially tripartite divisions of the mind as conceived in Elizabethan times. The fact that the jurors and the judge already possess allegorical equivalencies in *Beauty* does not weaken, but heightens the allegorical significance of the poem -- since it suggests that the persona has been entirely overcome by the force of the lady's beauty.

²⁹ Cunliffe's textual emendation in line 12 (supplying "within") is clearly incorrect, since it would distort the rhythm of the line. Since supplying the preposition "in" in place of "within" would achieve the completion of sense sought by Cunliffe without distorting the line metrically, I would suggest that emendation and say that the rhythm of the line is in iambic tetrameter, as is that of each of the other lines in the poem.

³⁰ As Gascoigne writes in the headnote to this poem, "Alexander Nevile delivered him this theame, Sat cito, si sat bene, whereupon hee compiled these seven Sonets in seq[ue]nce, therein bewraying his owne

Nimis cito: and therewith his Vix bene, as foloweth."

³¹ It can come anywhere in lines 9 and 10 of each stanza.

WORKS CITED

- Aristotle: The Poetics. "Longinus": On the Sublime. Demetrius: On Style. Ed. W. Hamilton Fyfe. Loeb Classical Library. 2nd ed., 1932; rpt. London: William Heinemann, 1965.
- Atkins, J. W. H. English Literary Criticism: The Renaissance. London: Methuen, 1947.
- Clark, Donald L. Rhetoric and Poetry in the Renaissance: A Study of Rhetorical Terms in English Renaissance Literary Criticism. New York: Columbia University Press, 1922.
- Cohen, Helen Louise. The Ballade. New York: Columbia University Press, 1915.
- Cunliffe, John W. "George Gascoigne." The Cambridge History of English Literature. Ed. A. W. Ward and A. R. Waller. Cambridge: University Press, 1909. Vol. III, Ch. X.
- Dobson, E. J. English Pronunciation: 1500-1700. 2 vols. Oxford: Clarendon Press, 1968.
- Elizabethan Critical Essays. Ed. G. Gregory Smith. 2 vols. London: Humphrey Milford, 1904.
- Evans, Maurice. English Poetry in the Sixteenth Century. London: Hutchinson, 1967.
- Gascoigne, George. George Gascoigne's A Hundreth Sundrie Flowres. Ed.

- C. T. Prouty. *The University of Missouri Studies*, Vol. XVII, No. 2. Columbia: University of Missouri, 1942.
- . The Posies. Ed. John W. Cunliffe. Cambridge: University Press, 1907.
- Horace. Satires, Epistles, and Ars Poetica. Ed. H. Rushton Fairclough. Loeb Classical Library. London: William Heinemann, 1926.
- Ing, Catherine. Elizabethan Lyrics: A Study in the Development of English Metres and Their Relation to Poetic Effect. London: Chatto & Windus, 1951.
- Johnson, Ronald C. George Gascoigne. Twayne's English Authors Series, No. 133. New York: Twayne, 1972.
- Kökeritz, Helge. Shakespeare's Pronunciation. New Haven: Yale University Press, 1953.
- Lewis, C. S. English Literature in the Sixteenth Century Excluding Drama. The Oxford History of English Literature. Ed. F. P. Wilson and Bonamy Dobree. Oxford: Clarendon Press, 1954. III, 271.
- Murphy, James J. Rhetoric in the Middle Ages: A History of Rhetorical Theory from Saint Augustine to the Renaissance. Berkeley: University of California Press, 1974.
- Nist, John. A Structural History of English. New York: St. Martin's Press, 1966.
- The Oxford English Dictionary. Ed. James A. H. Murray, Henry Bradley, W. A. Craigie, C. T. Onions. 13 vols. Oxford: Clarendon Press, 1933.
- Prouty, C. T. George Gascoigne: Elizabethan Courtier, Soldier, and Poet. New York: Benjamin Blom, 1942.

- Rubel, Vere L. Poetic Diction in the English Renaissance from Skelton through Spenser. New York: Modern Language Association of America, 1941.
- Saintsbury, George. A History of Criticism and Literary Taste in Europe from the Earliest texts to the Present day, Vol. II. 1900-06; rpt. London: William Blackwood, 1949.
- . A History of English Prosody from the Twelfth Century to the Present Day, Vol. II. 1906-10; rpt. New York: Russell & Russell, 1961.
- Sixteenth-Century English Poetry. Ed. Norman E. McClure. New York: Harper & Brothers, 1954.
- Schelling, Felix E. The Life and Writings of George Gascoigne with three poems heretofore not reprinted. Publications of the University of Pennsylvania: Series in Philology, Literature, and Archaeology, Vol. II, No. 4. Boston: Ginn, 1893.
- Sidney, Sir Philip. Miscellaneous Prose of Sir Philip Sidney. Ed. Katherine Duncan-Jones and Jan Van Dorsten. Oxford: Clarendon Press, 1973.
- Smart, George K. "English Non-Dramatic Blank Verse in the 16. Century." Anglia, 61 (1937), 384-86.
- Spingarn, J. E. A History of Literary Criticism in the Renaissance. New York: Columbia University Press, 1924.
- Thompson, John. The Founding of English Metre. London: Routledge & Kegan Paul, 1961.
- Van Dam, B. A. P. William Shakespeare: Prosody and Text: An Essay in Criticism, Being an Introduction to A Better Editing and a

more adequate appreciation of the works of the Elizabethan poets.

Ed. C. Stoffel. London: Williams & Norgate, 1900.

Wills, Richard. De Re Poetica. Ed. A. D. S. Fowler. Luttrell Reprints
No. 17. Oxford: Basil Blackwell, 1958.