The Greene knight here, leaves out his firelocke pece  
That Fancie hath not yet his last farewell.  
When Foxes preach, good folke beware your geese,  
But holle here, my muse to farre doth mell:  
Who list to marke, what learned preacher sayeth,  
Must learnie withall, for to beleive his lore:  
But what he doth, that toucheth nomans fayth,  
Though words with workes, (agreed) persuade the more,  
The mounting kite, oft lights on homely pray  
And wisest wittes, may sometimes go astray.

FINIS.

Tam Marti, quàm Mercurio.

CERTAYNE NOTES OF INSTRUCTION

Certayne notes of Instruction concerning the making of verse or ryme in English, written at the request of Master Edouardo Donati.

Signor Edouardo, since promise is debt, and you (by the lawe of friendship) do burden me with a promise that I should lende you instructions towards the making of English verse or ryme, I will assaye to discharge the same, though not so perfectly as I would, yet as readily as I may: and therewithall I pray you consider that Quot homines, tot Sententiae, especially in Poetrie, wherein (neverthelesse) I dare not challenge any degree, and yet will I at your request adventure to set downe my simple skill in such simple manner as I have use, referring the same hereafter to the correction of the Laureate. And you shall have it in these few points followyng.

The first and most necessarie poyn that ever I founde mette to be considered in making of a delectable poeme is this, to grounde it upon some fine invention. For it is not inough to roll in pleasant woordes, nor yet to thunder in Ryym, Ram, Ruff, by letter (quoth my master Chaucer) nor yet to abounde in apt vocables, or epymetes, unlesse the Invention have in it also aliquid salis. By this aliquid salis, I meane some good and fine device, shewing the quicke capacitie of a writer: and where I say some good and

fine invention, I meane that I would have it both fine and good. For many inventions are so superfine, that they are Viz good. And againe many Inventions are good, and yet not finely handled. And for a general forewarning: what Theame so ever you do take in hande, if you do handle it but tanguam in oratione perpetua, and never studie for some depth of devise in the Invention, and some figures also in the handelyng thereof: it will appeare to the skillfull Reader but a tale of a tubbe. To deliver unto you generall examples it were almoste unpossible, sithence the occasions of Inventions are (as it were) infinite: nevertheless take in worth mine opinion, and perceyve my furder meanyng in these few poyns. If I should undertake to wryte in praye of a gentlewoman, I would neither praise hir christol eye, nor hir cherrie lippe, etc. For these things are trita et obvia. But I would either finde some supernaturall cause wherby my penne might walke in the superlative degree, or els I would undertake to answere for any imperfection that she hath, and thereupon rayse the praye of hir commendacion. Likewise if I should disclose my pretence in love, I would ethere make a strange discourse of some intollerable passion, or finde occasion to pleade by the example of some historie, or discover my disquiet in shadowes per Allegoriam, or use the coverture meane that I could to avoyde the uncomely customes of common writers. Thus much I adventure to deliver unto you (my freend) upon the rule of Invention, which of all other rules is most to be marked, and hardest to be prescribed in certayne and infallible rules, nevertheless to conclude therein, I would have you stand most upon the excellency of your Invention, and sticke not to studie deepely for some fine devise. For that byyng founde, pleasant woordes will follow well inough and fast inough.

2 Your Invention being once devised, take heed that neither pleasure of rime, nor variety of devise, do carie you from it: for as to use obscure and darke phrases in a pleasant Sonet, is nothing delectable, so to entermingle merie jests in a serious matter is an Indecorum.

3 I will next advise you that you hold the just measure wherwith you begin your verse, 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. I say then, remember to holde the same measure wherwith you begin, whether it be

in a verse of sixe syllables, eight, ten, twelve, etc. and though this precept might seeme ridiculous unto you, since every yong scholler can conceive that he ought to continue in the same measure wherewith he beginneth, yet do I see and read many mens Poems now adayes, whiche beginning with the measure of .xii. in the first line, and .xiii. in the second (which is the common kind of verse) they wil yet (by that time they have passed over a few verses) fall into .xiii. and fortene, and sic de similibus, the which is either forgetfulness or carelessnes.

4 And in your verses remembre to place every worde in his natural Emphasis or sound, that is to say in such wise, and with such length or shortness, elevation or depression of syllables, as it is commonly pronounced or used: to expresse the same we have three maner of accents, gravis, levis, et circumflexa, the whiche I would english thus, the long accent, the short accent, and that whiche is indifferent: the grave accent is marked by this caracte, / the light accent is noted thus, \ and the circumflexe or indifferent is thus signifiid ~ : the grave accent is drawn out or elevate, and maketh that syllable long wherupon it is placed: the light accent is depressed or snatched up, and maketh that syllable short upon the which it lighteth: the circumflexe accent is indifferent, sometimes short, sometimes long, sometimes depressed and sometimes elevate. For example of th emphasis or natural sound of words, this word Treasure, hath the grave accent upon the first syllable, whereas if it shoule be written in this sorte, Treasure nowe were the second syllable long, and that were cleane contrarie to the common use wherwith it is pronounced. For further explanation hereof, note you that commonly now a dayes in english rimes (for I dare not call them English verses) we use none other order but a foot of two syllables, wherof the first is depressed or made short, and the second is elevate or made long; and that sound or scanning continueth throughout the verse. We have used in times past other kindes of Meeters: as for example this following:

\[ \text{No wight in this world, that wealth can attayne,} \]
\[ \text{Unlesse he beleue, that all is but vaine.} \]

Also our father Chaucer hath used the same libertie in feete and 14 line| Hasteit, lenis 75

measures that the Latinists do use: and who so ever do peruse and well consider his worke, he shall finde that although his lines are not always of one selfe same number of Syllables, yet beyng rede by one that hath understanding, the longest verse and that which hath most Syllables in it, will fall (to the eare) correspondent unto that which hath fewest syllables 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 more syllables of lighter accentes. And surely I can lament that we are fallen into suche a playne and simple manner of wrytting, that there is none other foot used but one: wherby our Poemes may justly be called Richmes, and cannot by any right challenge the name of a Verse. But since it is so, let us take the forde as we finde it, and lette me set downe unto you suche rules or precepts that even in this playne foote of two syllables you wretwe no worde from his natural and usull sounde, I do not meane hereby that you may use none other woordes but of twoo syllables, for therein you may use discretion according to occasion of matter: but my meaning is, that all words in your verse be so placed as the first syllable may sound short or be depressed, the second long or elevate, the third short, the fourth long, the fifth shorte, etc. For example of my meaning in this point marke these two verses:

\[ \text{I understand your meaning by your eye.} \]
\[ \text{Your meaning I understand by your eye.} \]

In these two verses there seemeth no difference at all, since the one hath the very selfe same woordes that the other hath, and yet the latter verse is nothe true nor pleasant, and the first verse may passe the musters. The fault of the latter verse is that this worde understand is therein so placed as the grave accent falleth upon der, and therby maketh der, in this worde understand to be elevated: which is contrarie to the naturall or usual pronunciation: for we say understand, and not understand.

5 Here by the way I thinke it not amisse to forewarn you that you thrust as few worde of many syllables into your verse as may be: and hereunto I might alledge many reasons: first the most auncient English worde are of one syllable, so that the more
monasyllables that you use, the truer Englishman you shall seeme, and the lesse you shall smell of the Inkehorn. Also words of many syllables do cloye a verse and make it unpleasent, whereas wordes of one syllable will more easily fall to be shorter or long as occasion requirith, or wilbe adapted to become circumflexe or of an indifferent sounde.

6 I would exhorte you also to beware of rime without reason: my meaning is hereby that your rime leade you not from your first Invention, for many wryers when they have layed the platforme of their invention, are yet drawn a sometymes by ryme to forget or at least to alter it, as when they cannot readily finde out a worde whiche maye rime to the first (and yet continue their determinate Invention) they do then eather botche it up with a worde that will ryme (howe small reason soever it carie with it) or els they alter their first worde and so percase decline or trouble their former Invention: But do you alwayes hold your first determined Invention, and do rather searche the bottome of your braynes for apte wordes, than chaunge good reason for ryming rime.

7 To help you a little with ryme (which is also a plaine yong schollers lesson) worke thus, when you have set downe your first verse, take the last worde thereof and counpt over all the wordes of the selue same sounde by order of the Alphabet: As for example, the laste worde of your firste line is care, to ryme therewith you have bare, clare, dare, fare, gare, hare, and share, mare, snare, rare, stare, and ware, etc. Of all these take that which best may serve your purpose, carying reason with rime: and if none of them will serve so, then alter the laste worde of your former verse, but yet do not willingly alter the meanye of your Invention.

8 You 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 they have in prose: but yet therein remembre this old adage, Ne quid nimis, as many wryers which do not know the use of any other figure than that whiche is expressed in repeticion of sundrie wordes beginning all with one letter, the whiche (byeng modestyly 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: therfore Ne quid nimis.

9 Also asmuch as may be, eschew straunge words, or obsolete et inuitata, unlesse the Theame do give just occasion: marie in some places a straunge worde doth draue attentive reading, but yet I woulde have you therein to use discretion.

10 And asmuch as you may, frame your stile to perspicucity and to be sensible: 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 Poeeme be such as may both delight and draw attentive reading, and therewithal may deliver such matter as be worth the making.

11 You shall do very well to use your verse after thenglishe phrase, and not after the maner of other languages: The Latinists do commonly set the adjective after the Substantive: As for example Femina pulchra, aedes altae, etc. but if we should say in English a woman fayre, a house high, etc. it would have but small grace: for we say a good man, and not a man good, etc. And yet I will not altogether forbidde it you, for in some places, it may be borne, but not so hardly as some use it which wryte thus:

Now let us go to Temple ours,
I will go visit mother myne etc.

Surely I smile at the simplicitie of such devisers which might aswell have sayde it in playne Englishe phrase, and yet have better pleased all eares, than they satisfie their owne fancies by suche superfinesse. Therefore even as I have adviséd you to place all wordes in their naturall or most common and usall pronunciation, so would I wishe you to frame all sentences in their mother phrase and proper Idioma, and yet sometimes (as I have sayd before) the contrarie may be borne, but that is rather where rime enforceth, or per licentiam Poetica, than it is otherwise lawfull or commendable.

12 This poetical license is a shrewde fellow, and coveth many faults in a verse, it maketh wordes longer, shorter, of no sillables, of fewer, newer, older, truer, falsner, and to conclude it turketh all things at pleasure, for example, ydone for done, adowne for downe, orecome for overcome, tane for taken, power for powre, heaven for heavn, thewes for good partes or good qualitites, and a number of other whiche were but tedious and needlesse to rehearse, since your owne judgement and readyng will soone make you espie such adventages.

13 There are also certayne pauses or rests in a verse which may be called Cesures, whereof I woulde be lothe to stande long.
since it is at discretion of the wryter, and they have bene fit devised (as should seeme) by the Musicians: but yet thus much will adventure to wryte, that in mine opinion in a verse of eig sylables, the pause will stand best in the midst, in a verse tenne it will best be placed at the ende of the first foure syllables in a verse of twelve, in the midst, in verses of twelve, in the first and fourtene in the second, wee place the pause commonly the midst of the first, and at the ende of the first eight syllables the second. In Rhythme royall, it is at the wryters discretion, as forceth not where the pause be untill the ende of the line.

14 And here bycause I have named Rhythme royall, I will t: you also mine opinion aswell of that as of the names which oth rymes have commonly borne heretofore. Rhythme royall is a ver of tenne sylables, and seven such verses make a staffe, where the first and thirde lines do aunswer (acrosse) in like terminatio and rime, the second, fourth, and fifth, do likewise answere each other in terminations, and the two last do combine and shut the sentence: this hath bene called Rhythme royall, and surely it is royall kind of verse, serving best for grave discourses. There is al another kindle called Ballade, and thereof are sundrie sortes: for man may write ballade in a staffe of sixe lines, every line conteyning eighte or sixe sylables, whereof the firste and third, second and fourth do ryme acrosse, and the fifth and sixth do rime togethther conclusion. You may write also your ballad of tenne sylables rymy as before is declared, but these two were wont to be most common used in ballade, which propre name was (I think) derived of t: worde in Italian Ballare, which signifieth to daunce. And in de those kinds of rimes serve beste for daunces or light matters. Th have you also a rondlette, the which doth alwayes end with o self same foote or repetition, and was thereof (in my judgemer called a rondelet. This may consist of such measure as best like the wryter, then have you Sonnets, some thinke that all Poem (being short) may be called Sonets, as in deede it is a diminuitt worde derived of Sonare, but yet I can beste allowe to call the Sonets whiche are of fourteene lynes, every line conteyning ten sylables. The firste twelve do ryme in staves of foure lines by croe metere, and the last two ryming togethre do conclude the who There are Dyzyaynes, and Syxhaines which are of ten lynes, and of si lines, commonly used by the French, which some English writers also terme by the name of Sonettes. Then is there an old kinde

Rithme called Verlayes, derived (as I have rede) of this worde Verd whiche betokeneth greene, and Laye which betokeneth a Song, as if you would say greene Songs: but I muste tell you by the way, that I never rede any verse which I saw by authoritie called Verlay, but one, and that was a long discourse in verses of tenne sylables, whereof the foure first did ryme acrosse, and the fifth did aunswer 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 verses written to the right honorable the Lord Grey of Wilton upon my journey into Holland, etc. There are also certeine Poemes devised of tenne syllables, whereof the first aunswereth in termination with the fourth, and the second and thirde answere ech other: these are more used by other nations than by us, neyther can I tell readily what name to give them. And the commonest sort of verse which we use now adayes (viz. the long verse of twelve and fourtene syllables) I know not certainly howe to name it, unless I should say that it doth consist of Poulters measure, which giveth .xii. for one dozen and .xiiii. for another. But let this suffice (if it be not too much) for the sundrie sortes of verses which we use now adayes.

15 In all these sortes of verses when soever you undertake to write, avoyde prolixitie and tediousesse, and ever as neare as you can, do finish the sentence and meaning at the end of every staffe where you wright staves, and at the end of every two lines where you write by coouples or poulters measure: for I see many writers which draw their sentences in length, and make and ende at latter Lammes: for commonly before they end, the Reader hath forgotten where he began. But do you (if you wil follow my advise) escue prolixitie and knit up your sentences as compendiously as you may, since brevitie (so that it be not drowned in obscuritie) is most commendable.

16 I had forgotten a notable kind of ryme, called ryding ryme, and that is suche as our Mayster and Father Chaucer used in his Canterburie tales, and in divers other delectable and light enterprises: but though it come to my remembrance somewhat out of order, it shall not yet come altogether out of time, for I will nowe tell you a concept whiche I had before forgotten to wryte: you may see (by the way) that I holde a preposterous order in my traditions, but as I sayde before I wryte moved by good wil, and not to shewe my skill. Then to returne too my matter, as this
riding rime serveth most aptly to wryte a merie tale, so Royall is fittest for a grave discourse. Ballades are beste of all of love, and rondlettes moste apt for the beating or handly an adage or common proverbe: Sonets serve aswell in matte love as of discouer: Dizaymes and Sixames for shorte Fant; Verlayes for an effectuall proposition, although by the name might otherwise judge of Verlayes, and the long verse of twelve fouretene sillables, although it be now adayes used in all Thea yet in my judgement it would serve best for Psalmes and Him; I woulde stande longer in these traditions, were it not t' doubt mine owne ignorance, but as I sayde before, I know I write to my freende, and affying my selfe thereupon, I mak ende.

FINIS.

COMMENTARY

The numerous references to Cooper, Harvey, and Tilley may require an explanation. I cite Cooper for mythology and other matters relating to Greek and Roman antiquity because Starnes and Talbert, 36–7, demonstrated beyond doubt Gascoigne's indebtedness to him in Diet. (Their parallels from Glos are telling, those from Phylome ne not implausible. Prouty, GG. 256–61, fails to show that Gascoigne did not use Cooper in Phylome ne, although Gascoigne may well have used one of the editions of Ovid's Metamorphoses that Prouty mentions.) By citing Cooper without comment I do not imply that Gascoigne was explicitly indebted to him in a particular passage. I have preferred an Elizabethan work of reference that Gascoigne is known to have used in 1576 to a modern one. Gascoigne addresses Cooper as Bishop of Lincoln at P 28. 199. 2.

Even a casual reader of Gascoigne will notice his fondness for proverbs—'olde proverbes never fayle' (213. 21) —so over 250 references to Tilley should not cause too much surprise. But one caveat is in order. By citing Tilley I am not necessarily endorsing his identification of a 'proverb' but rather providing an easy way to find parallels to Gascoigne's passage. People disagree on the definition of a proverb, and Tilley's evidence is often slight. (Cf. Dent, 11–14.)

Gabriel Harvey extensively annotated his copy of 75 (Bodleian Library, Mal. 792). My commentary includes all of his marginal notes and some of his symbols (e.g. Mars and Mercury) but does not record his underlinings or markings for emphasis (e.g. crosses, double commas, double 's'). (For Harvey's use of planetary symbols and other markings see Harold S. Wilson, 'Gabriel Harvey's Method of Annotating His Books', Harvard Library Bulletin 2 (1948), 354–8.) The title-page bears the inscription: 'Afterneales' and then 'Gabriel Harvey. Londini, Cal. Sept. 1577.' Harvey's annotations are in (at least) two different hands: a more angular, more lightly inked English hand is probably earlier than the deeply inked Italic. (Cf. Stern, 138–9, with the plates; she dates the later hand after c. 1580. Wilson, 349, doubts that one can date the two hands because both appear in Harvey's letter-book of 1573–80. In my transcriptions I have not differentiated them.) The annotations to the prefatory letters are in the earlier hand, but the ones to the commendatory poems are in the later. Harvey does not annotate the poems in 'Flowers' heavily (except for 58); both hands appear. 'The fruits of Warre' (P 28) has one note in the earlier hand and ten in the later. In S the later hand is more common: 17 notes as opposed to four in the earlier (I. ii. 47–9 has both: 'Lewe' in the earlier; 'J.C.' in the later). In J the earlier hand appears twice; the later, 17 times, but no annotation occurs after II. o. In the heavily annotated FJ all of the notes are in the later hand; nothing after it in the 'Weeds' is annotated. By far the most heavily annotated text is 'Certayne notes of Instruction' (P 34). Its five and a half folia have 16 notes in the
There is another kind of course which I have more used than any of these: and that is at a Deare in the night: wherin there is more arte to be used than in any course else. But because I have promised my betters to be a friend to al Parkes, Forrestes, and Chaces, therfore I will not here express the experience which hath bene dearer unto me, particularly, than it is meete to be published generally. (290)

This last sentence seems to indicate the illicitness of this hunting, so 'What daungers deepe I past, it folle weere to sell' (29) may include being caught poaching.

P 32. 32. to crave reward. Cf. the motto Gascoigne uses in 73 'Meritum petere, grave'; see note to 1. 9.

P 32. 34. To ... have. Cf. 'it is not enough ... to thunder in Ryn, Ram, Ruff, by letter (quoth my master Chaucer)' (454. 15-17). The parson says he cannot produce alliterative verse, 'I kan nat geese thum, rum, ruf, wur' letter' ('The Parson's Prologue', 43). 'Not worth a haw' (hawthorn berry) is a proverb (Tilley, H221), which Chaucer uses (Troilus iii. 854).

P 32. 35. To ... well. Although Horace took pride in being pointed out as a Roman poet (Odes iv. iii. 21–3), Gascoigne insists in 72 that he is not republishing his work out 'of a vaineglorious desyre too bee thought a pleasant Poet' (360. 19–20).

P 32. 37-42. At ... farewell. Cf. 'I must confesse, that Musick pleased me ones' and the account of the vainer of music in Grief (551). See notes to 199. 16-22 and 39. 25-8 for Gascoigne's involvement with music.

In descants and in chants, I stred myn many a yel. This line may not have sounded as pejorative as it does today, since 'strain' could mean 'sing' (OED 22), and 'yel' was used of singing, as in the lines Whetstone puts into Gascoigne's mouth, 'The Nightingale, with thornes against her brest | when she might mourn, her sweetest layes doth yel' (Remembrance, 22). Nevertheless, it is hard to resist the impression that Gascoigne is deprecating his ability as a singer.

P 32. 42. since Musicians be so madde. Cf. 'Some singe soe long, tyll they bee made odwartz' (Grief, 552).

P 32. 39. Hyperarchies. Given the profusion of musical terminology, one suspects this word of a technical sense, but the OED does not record one.

P 32. 40. Burdens under base. Obscure: since the burden is the bass, what is the bass under the bass?

P 32. 51. Where treason lurkes in trust. See note to 165. 21.

P 32. 56. And such I feel the frutes thereof; I strongly suspect that 'such' is a misprint for 'since'. All the other stanzas end with 'But/And since' (in the penultimate line of the final stanza), and 'such' requires isolating 'fansie (quoth he) farewell'.

P 33. 2. which walketh in a net. See note to 142. 18.

P 33. 7. When ... geese. Cf. 'The fox can preach somtimes, but then beware the geese' (Governement, 71), and Tilley, F656.


Harvey, above the motto: 'Censura Critica'; below: 'Sum vanity; and more likely, his special fault, and the continual causes of his misfortunes. Many other have maintaينed themselves gallantly upon sum one of his qualities: nothing fadgeth with him, for want of Resolution, and Constancy in any one kind. He shall never thrive with any thing, that can brooke no crosses, or hath not learned to make the best of the worst, in his profession. It is no marvell, though he had cold successe in his actions, that in his studies, and Looves, thought upon the warres; in the warres, mused upon his studies, and Looves. The right flooring man, in study, is nothing but studdy; in Loove, nothing but loo; in war, nothing but war. 454. 1. Certayne notes of Instruction. Given the modest captatio benevolentae with which Gascoigne opens, 'Certayne' presumably means 'some' and not 'assured', as in 'certayne and infallible rules' (455. 25). He insists upon the informality of his 'notes' twice calling attention to his 'preposteros order' (455. 36–7; 461. 38), the second after beginning a paragraph, 'I had forgotten' (461. 32). This insistence is not purely sprezzatura. In the two pages he repeats the appropriateness of rhyme royal to 'grace discourses' (460. 19; 462. 2) while changing the appropriateness of ballade from 'daunces or light matters' (460. 28) to 'matters of love' (462. 2–3). Gascoigne prided himself on the speed with which he could compose—see note to 46. 9–10—and he may well have, as he claims, thrown off Notes to please a friend. See note to 457. 12–13 for the distinction between verses and rhymes. Harvey above the title: '5. leaves' his five fingers.' [Harvey has numbered the first five folia but not the last one]; below: 'Advertisements, worth the reading and examining.'


In A Discourse of English Poetrie (1586) William Webbe acknowledges a debt to Gascoigne; see note to 458. 19. A number of scholars (e.g. Dominic Baker-Smith, 'Great Expectation': Sidney's Death and the Poets', in Sir Philip Sidney: 1586 and the Creation of a Legend, ed. Jan van Dorsten et al (Leiden, 1986), 93 have asserted that Ane Schort Treatise, Containing some Resultes and CAntoel to be observe and eschewt in Scottis Poesie (1584) by James VI of Scotland is derived from Notes. Despite similarities I see no evidence of derivation and agree with Craigie's conclusion: 'James may have known Gascoigne's work, but this cannot be taken as proven either on the external or internal evidence. The evidence of the second kind, which is the only kind there is, suggests very strongly that even if James did consult Certayne Notes his use of it was far from slavish and his dependence upon it not very close' (The Poems of James VI. of Scotland, ed. James Craigie (Edinburgh, 1965–8), i. p. xi). Harvey, who commented more extensively on Notes than on any other work of Gascoigne's, also owned James's treatise; he wrote at the end of the preface: 'The excellent rules, and finest Art, that a King could learn,
or teach, in his Kingdom. The more remarkable, how worthye the pen, and industrie of a King. How much better, than owr Gascoigne's notes of instruction for English Verse, and Ryme' (Stern, 223). Gascoigne gives no indication of his own sources. It is possible that he had nothing immediately to hand. I cite analogues from Thomas Sébillet, Art poétique français (1548), and Pierre de Ronsard, Abrégé de l'Art poétique français (1565), in the note to 454: 13–15, but the ubiquitous importance of invention hardly suggests the influence of either author. Woods, Natural Emphasis, 131, and Hardison, Prosody, 111, tentatively suggest indebtedness to Sébillet, but Gascoigne's idiosyncratic remarks on the virelay make that very doubtful. He says he has only seen one authoritative virelay (461: 4–8), and it has a completely different form from the example from Alain Chartier quoted by Sébillet (Traité de poétique et de rhétorique de la Renaissance, ed. Francis Goyet (Paris, 1990), 143–4).

454. 2. Edouardo Donati. I have no idea who this person was and occasionally wonder whether he was a real person. Since the name is Italian, it is odd that Gascoigne translates 'ballare' at 460: 27 (he does not translate 'sonare' at 460: 34).

454. 3. promise is debt. Tilley, P603.

454. 6–7. though . . . may. See note on 212: 23.

454. 8–9. Quot homines, tot Sententiae. See note to J II. i. 353.

454. 12. these few points following. Harvey: 'pregnant and notable points.'

454. 13–15. The . . . invention. The first of the five parts of rhetoric, invention consists in the selection of the topics to be treated. In treatises on poetry it is also traditionally the most important: 'Le fondement et première partie du Poème ou carme, est l'invention' (Sébillet, Art poétique, 57): 'le principal point est l'invention' (Ronsard, Traité, 468). Some of Gascoigne's most characteristic inventions are the extended metaphors that structure a poem (e.g. the arraignme in 50 and the bill of divorce in 54) or even a letter (his old colist ways and his current need for provender in 'Bacon'); cf. Jane Hedley, 'Allegoria: Gascoigne's Master Trope', English Literary Renaissance 11 (1981), 148–64. G.T. spells out the invention of P.J.'s 'Beautie shut up thy shop' at 175: 24–8. Harvey: 'Invenio salsus.'

454. 16–17. to . . . Chaucer. See note to F 32. 34. A number of fifteenth-century authors call Chaucer 'master' (Lee Patterson, Chaucer and the Subject of History (Madison, 1991), 16). For Gascoigne's debt to Chaucer see notes to 141. 1–2 and DB 4. 189–90. In Grief Gascoigne calls himself 'Chaucers boye' (517).

454. 18. aliquis salis. 'Some wit.'

454. 20. quicke capacitie. See note on 16. 0: 1.

455. 1. . . . good. Puttenham criticises one of Gascoigne's own poems in similar terms; see note to 25. 1–2. 'Vix good' means 'scarcely good'.

455. 5. tanquam in oratione perpetua. 'As if in oratio perpetua.' 'Oratio perpetua' has two technical meanings in rhetoric: (1) continuous speech (as opposed to dialogue) and (2) simple, paratactic prose (Heinrich Lausberg, Handbuch der historischen Rhetorik: Eine Grundlegung der Literaturwissenschaft, 2nd edn. (Munich, 1973). l. 457–8). The second meaning suits this context, but I suspect that Gascoigne means no more than 'prose' (for which the ordinary Latin is oratio soluta) or perhaps 'rambling prose'.

455. 7–8. handling . . . but. Last line on the page; below it Harvey: 'Aliquid lautum, ruram, et singularum.' At the top of the next page Harvey: 'Inventio rara, non vulgaris. Contemnenda, Musa vulgaris: prae servants in tanta messe exquisitorum Ingeniorum.'

455. 8. a tale of a tubbe. Tilley, T45.

455. 12–13. I . . . lippe. Yet F.J. does use 'christall eye' in praise of Elinor (178: 9); see note to 177. 33 for the blazon.

455. 14. trita et obsia. 'Trite and obvious.'


455. 15–16. I . . . hath. As he does in 9 and 51.

455. 18–19, a strange discourse of some intollerable passion. Two poems in F.J. might be examples: 149. 36–151. 2 and 155: 24–37.


455. 20–1. discover my disquiet in shadowes per Allegoriam. As in 161: 25–162. 4. The Latin means 'by allegory'.

455. 27–8. sticke . . . deviae. The first sonnet of Sidney's Astrophil and Stella reads like a refutation of Gascoigne's advice in this paragraph. 'Studying inventions fine, her wits to entertaine' is one of the practices rejected by Sidney's muse in favour of looking into his heart.

455. 28–9. For . . . inough. Gascoigne may be recalling the last line of a famous passage from Horace's Ars poetica 309–11: scribendi recte sapere est et principium et fines.

rem tibi Socraticae poterunt ostendere chartae
uerbae propositam rem non inuita sequuntur.

Cf. the elder Cato, 'rem tene, uerba sequentur' (Praetor librum de rustica quae exstant, ed. Henricus Jordan (Stuttgart, 1860), 80).

455. 33–4. to . . . Indecorum. Cf. 'yet you must also therein observe decorum, for tryying allegories or pleasant figures in serious causes are not most comely' (Governement, 48). Harvey: 'A non seuitur.'

455. 35–6. holde . . . verse. Gascoigne is recommending lines with the same number of syllables, as becomes clear as the paragraph proceeds. Ascham uses 'just measure' in the same way: even if one in England now, had the like reverend regard to learning skill and judgement . . . and also did use like diligence, in searching out, not onelie just measure in every meter, as everie ignorant person may easilie do . . . surlié than rash ignorant heads, which now can easilie recken ouer fourteen syllables' (290). Webbe follows Gascoigne's recommendation: 'A Poeme if it runne not sweetely and smoothly is odious . . . the Poem must bee of that sorte, that for the sweetenesse of it may bee acceptable and continue like it self unto the ende, lest it weeare or drive away a Reader' (i. 296). Cf. Puttenham: 'Meeter and measure is all one, for what the Greekes call μετρον, the Latines call Mensura, and is but the quantitie of a verse, either long or
short. This quantitie with them consisteth in the number of their feete and with us in the number of sillables, which are comprehended in ever; verse' (67). Ascham, Gascogne, Webbe, and Puttenham all conceive o English versification in terms of syllables (as in French and Italian verse) not of feet. Gascogne almost always follows his recommendation, although Thompson (Ordering of English Metre, 78) calls attention to six eleven syllable lines along with the 365-ten-syllable lines of DB 4 (150, 152, 242 244, 302, 304).

455. 39-40. the matter ... holde. Last line on the page; below it Harvey
'His aptest partition had been, into preceptes of
Invention. And the several rules of both, to be sorted and marshalled in their proper places
He doth pretty well: but might easely have dun much better, both in the one, and in the other: especially by the direction of Horaces, and Aristotle Ars Poetica.'

455. 40. to ... begin. Harvey (at top of page): 'The difference of the last verse from the rest in every Stanza, a grace in the Faerie Queene.' In margin: 'The measure all one thorowghowte.'

456. 7-10. they ... carelesnes. Harvey: 'an error (if an error) in sun few Eclogues of Sir Philip Sidney.'

456. 8. sic de similibus. 'Et cetera.'

456. 10-13. place ... used. Gascogne combines terms devised for quan
titative metre—length or shortnesse—with ones indicative of accent—
elevation or depression'. There has been much discussion of this 'confu
sion', but quantity and accent are closely connected (see Berry, 'Reading' 117). He is using 'emphasis' in a sense not recognized by the OED, as a synonym for 'accent' or 'pronunciation' (cf. 459. 22-3). Over 'Emphasis in the text Harvey: 'Prosodie', in the margin: 'The natural, and ordinari;
Emphasis of every word, as violeely: not violeely.'

456. 14. gravis, levis, et circumflexa. Hardison notes that these are the
typical accents in ars metrical for tone (Prosody, 106).

456. 18-19. the ... placed. 'Maeketh' is important for understanding
Gascogne's conception of metre; cf. 'the grave accent falleth upon der
and therby maketh der, in this worde understand to be elevated; which i
contrarie to the naturall or usual pronunciation' (457. 50-2). The metrical
pattern is rigid, and Gascogne, theoretically, admits no deviation from it
If there is a conflict between its requirements and the natural stress of a
word, the metrical pattern takes precedence. The problem to be avoided is
mispronunciation, not marred metre. Similarly, Webbe gives an example of changing a line by making syllables long or short. He considers it 'a
wonderfull defacing ... to the wordes' (i. 273), not to the metre. Cf
Thompson, Founding of English Metre, 73, and Berry, 'Reading', 137-8.

456. 21-2. the circumflexe ... long. Gascogne gives no example of a
circumflex accent, but it is clear from 458. 3-6 and 'by' in the example at 457. 24 that he is referring to monosyllables, which receive stress if the
metre requires it.

456. 26. Treasure. Harvey: 'as I have heard sum strangurs, and names:
Frenchmen pronounce it. Treasure. sed inept.'

456. 29. times ... verses. See note to 457. 12-13.

456. 29-30. we use none other order. Harvey: 'the onlie verse in esse.'

456. 33-4. other ... following. Last line on the page; below it Harvey:
'The reason of manie a good verse, marre in Sir Philip Sidney, M.
Spenser, M. France, and in a manner all owr excelloutest poets: in such
words, as heaevn, evil, devell, and the like; made dysyllables, contrarie
to their natural pronunciation.'

456. 35-6. No wight ... waie. I thank Frances Whistler and Leofranc
Holford-Strevens for explaining the diagrammatic squiggles. They describe
the pair of lines, not just the first one. There are four groups of five
syllables, broken at the middle and end of the line, consisting of lamb-
anaepst. The trough represents a single unstressed syllable, the double
scoop a pair of unstressed syllables, and the peak a stressed syllable.
The diagonal lines represent rising to a stressed syllable or falling to
an unstressed one and do not enter into the count of syllables. Most
commentators pass over the squiggles in silence; one who tries fails (Walter
Bernhart, True Versifying: Studien zur elisabethanischen Verspraxis und

456. 37. Chaucer ... libertie. It is not clear that Chaucer's prosody is
understood much better today than in the sixteenth century, but this is
not the place to go into the controversies.

457. 5. to the ear. Harvey: 'So M. Spenser, and Sir Philip, for the most
part.'

457. 12-13. our ... Verse. Cf. 456. 28-9. Harvey: 'Our poems only
Rymes; and not verses: Asciami quereia. Et ea post illum Reformatio:
post me, Sidneius, Spenserus, Francius.' Harvey is referring to Ascham's
invidious distinction: 'But now, when men know the difference, and have
the examples, both of the best, and of the worst, sureli, to follow rather
the Gothes in Ryming, than the Greekes in trew versifying, were even to
eate ackornes with swyne, when we may freely eate wheate bread emonges
men.' (289). Cf. Elyot, 'Semblyth they that make verses, expressyng
therby none other lenyngus but the craft of versifying, be nat of auantc
writers named poets, but oulyne called versifiers' (i. 120), and Sidney,
'The Greeks called him a "poet" ... we Englishmen have met with the
Greeks in calling him a maker: which name, how high and incomparable a
title it is, I had rather were known by marking the scope of other sciences
than by any partial allegation' (Prose, 77). Gascogne refuses to claim 'the
name of an English Poet' (360. 38; see note ad loc.).

457. 13-14. let us take the forde as we finde it. Tilley, FB 587. Cf. 362. 8.

457. 16. wrate ... sounde. The second of Webbe's 'special notes neces
sary to be observet in the framing of our acustomed English Ryme' is
'to place the words in such sorte as none of them be wreted contrary to
the natural inclination or affection of the same, or more truly the true
quantity thereof' (1. 268).

457. 20-2. the first ... etc. Cf. Ascham: 'I am sure, our English tong
will receve carmen lambcum as naturalie, as either Greke or Latin'
(290); and James VI. 'The forme of placing syllabes in verse, is this
That your first syllabe in the lyne be short, the second lang, the third
short, the fourt lang, the fyft short, the sixt lang, and as furth to the end
of the lyne' (Poems, i. 71).

457. 24. I ... eye. The stress on 'by' forcefully shows Gascogne's ma
nipulation of an 'indifferent' monosyllable to produce metrical regularity.
457. 5. a tale of a rosted horse. Tilley 1.44. 'a nonsensical story'.
Harvey: circle with a line through it.
459. 12. Femina pulchra, ades alta. Gascoigne translates these phrases in the note:
'the beauty of the roisst bludd.'
459. 14. we say a good man, and not a man good. Harvey: 'And yet we use to say. He is of the bludd royal, and not: he is of the roiall bludd. he is heire apparant to the Crowne; and not he is apparant heire to the Crowne. Rime Roial, in regula 13. et 14. not, royall ryme.'
459. 24-7. I ... Poeticam. Gascoigne is obviously not following his own precept, as idiom is a Greek word, although adapted into Latin, and the Latin for 'by poetic license' precedes the English. Killoffy calls attention to this 'ironic bilingualism' (20). This passage antedates the earliest instances of 'idiom' in the OED.
459. 29. poetical licence. Gascoigne also appeals to poetic licence at
62. 46. 11-12 and 361. 40.
460. 32-4. ydone ... heavn. Harvey: 'disyllaba pro monosyllabis.'; at the end of the paragraph: 'all these in Spenser, and manie like: but with discretion: and tolerably, though sumtime not greatly commendably.' All of the examples Gascoigne cites appear in his work: 'ydone' (J V. ii. 174: P 28. 3. 2); 'adowne' (P 28. 70. 2 and eight other times); 'orecome' (DB 7. 50); 'tane' (J II. i. 472 and 156 other times); disyllabic 'power' (40. 3 and three other times); disyllabic 'heaven' (J II. i. 137 and III. ii. 62); the spelling 'heavn' only appears in this passage; 'thieves' (8. 19 with note).
459. 39. Caesura. Puttenham agrees with Gascoigne about the placing of the caesura, although he dislikes lines of fourteen syllables (72).
460. 4-5. in a ... sillables. In Glas Gascoigne regularly puts a comma after the fourth foot to indicate the caesura and occasionally wrenches a word to fit the prescribed pattern, e.g. 'My sister, and I, into this world were sent, | My Systers name, was pleasant Poetrys' (144). But even in this later work he does not follow his rule slavishly, e.g. 'And woed my sister, for she elder was' (145).
460. 7. fourteene in the seconde. First words on the page; above them Harvey: 'The sundrie names, and kindes of Inglish verses.'; at the end of the paragraph: 'A special note in Sir Philip's Apologie for poety.' Perhaps the reference is to Sidney's remark, 'That caesura, or breathing place in the midst of the verse, neither Italian nor Spanish have, the French and we never almost fail of' (Prose, 120).
460. 11. Rhyme royal. Harvey: 'The Inglish Pentameter.'
460. 15. Rhyme royal. Harvey: 'Ryme Royal, still carryeth the credit for a gallant and stately verse.' Two cross-references follow in the left and right margins: 'infra, verly' (461. 5); 'infra, rying Ryme' (461. 32). In the margin opposite 'Ballade', 'rondlett', 'Sonett', 'Dyzymes', 'Syxains', 'Verlayes', and 'rying rime' he has written the name of each form.
460. 18. this hath bene callyd Rhythe royal. No earlier instance of 'rhyme/rhythym royal' is attested, although 'ballade royal' goes back to the early fifteen century. The origin of the name is obscure. Cf. Martin Stevens, 'The Royal Stanza in Early English Literature', PMLA 94 (1979), 62-76.
460. 19. serving best for grave discourses. Although some of Gascoigne's
poems in rhyme royal could be called 'grave discourses'—especially 59.
70. P 28. and Grief—11 and 15 seem very questionable. 460. 20. Ballade. Since Gascoigne defers so much to Chaucer, it is surprising that he does not mention in this discussion or use himself any of the more complicated ballades employed by his master, such as three-eighting stanzeas with the same rhyme scheme, a refrain in the eighth line, and a seven-line envoy ('Sonstyme the world was so stedfast and stable'). None of Chaucer's ballades follows Gascoigne's scheme. Helen Louise Cohen, The Ballade (New York, 1915), 225–32, lists different stanze forms that were called ballades in medieval and sixteenth-century England. All the ones besides Gascoigne's have seven-, eight-, or nine-line stanzeas. Gascoigne himself does not write a ballade with a six-syllable line; he has one with twelve-syllable lines, fifteen with eight syllables, and eight with seven syllables. Only one of the ballades has a refrain: 74.
460. 26–7. ballade ... Ballare. Harvey: 'ballade, of ballare.'
460. 28. serve beste for daunces or light matters. The later statement, 'Ballades are beste of matters of love' (462. 2–3), more closely suits Gascoigne's own practice. With the exception of 74 all of his ballades are love poems, and some of them are not light (e.g. 25).
460. 29–30. a rondlette ... repetitions. Although G.T. states that his collection contains 'Rondlets' (144. 8), only two poems of Gascoigne's might suit this vague definition. At 462. 2–4 Gascoigne says that rondlets are best for proverbs, and his poem on 'Satis sufficit' (59) is a possibility. It consists of seven rhyme royal stanzeas; the last line of the first six is 'I compt enough as good as any feaste', and the last of the poem, 'It is enough, and as good as a feast'. Although P 26 is written in his ballade stanza, the first words, 'Fye pleasure fye', are repeated at the beginning of lines 6 and 36, the last line of the poem. In any event, Gascoigne does not use 'rondlet' for a form as complex as Wyatt's ronddeaux, fifteen-line poems with two rhymes that repeat the initial words at the end and as a refrain after eight lines (e.g. 'What vaileth trouth?').
460. 34–5. I can beste allowe to call those Sonetes. Only at 12. 2. 1 does Gascoigne use 'sonnet' to refer to a specific poem that does not have fourteen lines of ten syllables each. Only three of his own sonnets—155. 24–37, 66, and the commendatory poem to The French Littleton (W, 538) —employ a rhyme scheme different from the 'Shakespearean' one that he recommends.
460. 34. Sonare. 'To sound.'
461. 1. Verlages. Gascoigne admits that he only saw one poem called a viarelay, so it is not surprising that his conception of it differs so widely from the French, which generally has two refrains and two rhymes (One Hundred Ballades, Rondeaux and Viarelais from the Late Middle Ages, ed. Nigel Wilkins (Cambridge, 1969)). In 1458 Schillet says that the form is hardly used any more (Art poétique, 142). Presumably Gascoigne had come across the word in Chaucer ('The Franklin's Tale'), 948; Legend of Good Women, F 424), but those passages provide no insight into the form. If Chaucer really did write viarelays, they have been lost. Although the etymology is uncertain, Gascoigne's is fanciful.
461. 6–7. the fift did aanswere to the firste and thirde. Harvey: 'rather better then the royal.'
461. 10. my journey into Holland. 77.
461. 11. Poems devised of tenne syllables. No poem of Gascoigne's is written in abba stanzeas, but the commendatory poem in French (P 16) consists of one such stanza. Harvey: 'Sir Philip useth this kind often: as in Astrophil, Arcadia.'
461. 15–16. the commonest ... syllables. 75 contains more poems in Poulters measure (52) than in any other verse form. Harvey: 'Poulters measure.' Webbe adopts Gascoigne's terminology: 'As when one staffe containeth but two verses, or (if they bee devided) four; the first or the first couple having twelve syllables, the other fourteen, which versifiers call Poulters measure, because they talle their wares by dozens' (i. 272).
461. 20. now adayes. Harvey: 'Mr Phaeres Virgile in a brave long verse, stately and flowing: the King of our English metrics.'
461. 26–7. make an ende at latter Lammas. Cf. 'courtiers thrive, at latter Lammas day' (Glas, 148). Lammas, 1 August, was a harvest festival in the early English Church. 'At latter Lammas' is a proverb (Tilley, L90) and means 'never'.
461. 28–9. esche ... may. 'Compendious' is often a term of praise with Gascoigne: cf. 143. 11–12, 360. 36–7, and Gouvernement, 19 and 56. Harvey: 'gaudent brevitate moderni. Spenser doth sumtime otherwise: and commendably, as the matter leadeth, the verse floweth, or other circumstance will bear it owte.'
461. 32–3. ryding ... enterprises. At first glance one might think, with the OED, that 'ryding rime' refers to the (more or less decasyllabic) couples Chaucer uses in so many of the Tales, but there are two problems with this. First, 'delectable and light enterprises' hardly seem appropriate to The Legend of Good Women, the only work outside the Tales in which Chaucer uses these couples. But this might be forgetfulness or carelessness on Gascoigne's part, as this phrase does not suit 'The Knight's Tale', either. Second, and more importantly, Gascoigne describes DB 4 as 'this fairish riding rime' (568); that poem has decasyllabic lines but rhymes 'abab'. Gascoigne believes that Chaucer's lines do not have the same number of syllables (457. 2–3). It may be that 'ryding rime' refers to that variety, although Gascoigne himself enjoys decasyllabic lines (455: 35–6). In 'Churchyard's farewell from the Courte, the seconde yere of the Queenes Majesties raigne' Churchyard uses 'riding Rime' to refer to his poem, which is written in octosyllabic couples with a heavy caesura after four syllables. A Light Bondell of lively discourses called Churchyard Charge (1580), B9). Puttenham appears to use 'riding ryme' to refer to verses that neglect the caesura. He agrees with Gascoigne (490. 4–5) that verses of a verse of ten syllables ought to have a caesura after the fourth and eighth: 'But our ancients rymers, as Chaucer, Lylyde and others, used these Cessures either very seldom, or not at all, or else very licentiously, and many times made their meetings (they called them riding ryme) of such unshapely words as would allow no convenient Cessure, and therefore did let their rymes runne out at length, and never stayd till they came to the end' (75). Nor does Francis Thynne use the phrase to refer to decasyllabic couples. In two ballade stanzeas and a third with a concluding couplet, Thynne slightes his poem as 'Sir Topas riding rime', Chaucer's parody of
romance in tail-rhyme stanzas (Emblemes and Epigrames [1600], ed. F. J. Furnivall (1876), 77). In 'Of Riding-rimes' (1618; in The Letters and Epigrams of Sir John Harington, Together with 'The praise of private life', ed. Norbert Egbert McClure (Philadelphia, 1930), 250) Harington may use the phrase to refer to couplets, but the poem is obscure. Harington is clearly using 'riding' in the obscene sense (cf. 27. 38; Leda's lecherousness is the subject of other poems), but it is not clear just what he means by 'Riding-rimes'.

Faire Leda reads our Poetry sometimes,
But saith she cannot like our Ryding-rimes;
Affirming that the Cadens falleth sweeter,
When as the Verse is plac'd between the Meeter.
Well, Leda, leave henceforth this quarrel-piking,
And sith that one between is to your liking.
You shall have one betweene; yet some suppose,
Leda hath lov'd both Riding-rime, and Prose.

The fourth line is difficult but might, I suppose, refer to a verse form other than the couplet. But could it refer to the kind of the alternation embodied in the poem itself (one decasyllabic couplet, two hendecasyllabic couplets, and one decasyllabic couplet)? In any case, Harington's poem hardly demonstrates that 'riding rhyme' was understood to designate decasyllabic couplets in the early seventeenth century. Hardison offers three possible interpretations of the phrase in Gascoigne: (1) 'Chaucerian irregular decasyllabic couples with strong enjambment'; (2) 'Chaucer's decasyllabic interpreted as a rough four-beat line' (3) the same sense as Puttenham (Prosody, 111). Woods suggests that Gascoigne means lines that are not syllabically regular or isochronic (Natural Emphasis, 112).

CONTENTS OF THE POSIES

This list represents the order of the works in 75 by reproducing the tables of contents to its three sections, 'Flowers', 'Hearees', and 'Weedes'. The first six items and 'Certayne notes of Instruction' do not appear in a table of contents. The first column of numbers contains poem numbers of the present edition, the second column contains page numbers of the present edition, and a dash indicates that the work appears only in 75 (66 was inadvertently omitted from 73 and is listed here). 1, 21, and 39 are not in 75; 35 becomes 'Dan Bartholomewes his third Triumphi'; 63 appears in both 'Flowers' and 'Hearees' but is only listed in the contents of the latter. The reason for the grouping of the poems under the third, fourth, and fifth items in 'Hearees' is not self-evident. I list them under the assumption that the pagination is accurate and no poem is omitted.

To the reverende Divines
To al yong Gentlemen
To the Readers generally
Commendatory Poems
The opinion of the authour himself
His ultimam vale to Anmorous verse

Flowers

The Anotomie of a Lover 49 263
The areignemente of a Lover 50 264
The passions of a Lover 53/30 267/243
The divorce of a Lover 54 269
The Luliable of a Lover 56 272
The lamentation of a lover 26 238
The lookes of a lover enamore 15-20 229
The lookes of a lover forsaken 10-12/24 226/236
The recantation of a lover 57 273
Praise of Lady Sandes 51 266
Praise of Lady Grey 52 267
Praise of the Authors mistresse 55 270
Gascoign good morow 64 286
Gascoign good night 65 288
Gascoign Deprofundis 66-67 290
Gascoign memories 58-62 274
A gloze upon this text 63 283
An Epithaph upon Captaine Bourcher 70 300
A devise of a Maske 71 301
The refusal of a lover 8 223
Pryde in Court 14 228