The Greene knight here, leaves out his firelocke peece
That Fancie hath not yet his last farewell.
When Foxes preach, good folke beware your geese,
But holla here, my muse to farre doth mell:
Who list to marke, what learned preacher sayeth,
Must learne withall, for to beleeve 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.

34

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 shoulde 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 therwithall I pray you consider that* Quot homines, tot Sententiæ, *especially in Poetrie, wherein (nevertheless) 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 used, referring the same hereafter to the correction of the* Laureate. *And you shall have it in these few poynts followyng.*

The first and most necessarie poynt that ever I founde meete 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 *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*. By this *aliquid salis*, I meane some good and fine devise, 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 *Vix good*. And againe many Inventions are *good*, and yet not *finely* handled. And for a general forwarning: what Theame soever you do take in hande, if you do handle it but *tanquam in oratione perpetua*, and never studie for some depth of devise in the Invention, and some figures also in the handlyng thereof: it will appeare to the skilfull 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: neverthelesse take in worth mine opinion, and perceyve my furder meanyng in these few poynts. If I should undertake to wryte in prayse of a gentlewoman, I would neither praise hir christal 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 aunswere for any imperfection that shee hath, and thereupon rayse the prayse of hir commendacion. Likewise if I should disclose my pretence in love, I would eyther make a straunge 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 covertest 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, neverthelesse to conclude therein, I would have you stand most upon the excellencie of your Invention, and sticke not to studie deepely for some fine devise. For that beyng founde, pleasant woordes will follow well inough and fast inough.

2 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 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

George Gascoigne, *A Hundreth Sundrie Flowres*, edited by G. W. Pigman (Oxford: Oxford University Press, 2001).

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 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, and .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. and fourtene, and *sic de similibus*, the which is either forgetfulnes or carelesnes.

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 shortnesse, elevation or depression of sillables, 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 signified ~ : the grave accent is drawen out or elevate, and maketh that sillable long wherupon it is placed: the light accent is depressed or snatched up, and maketh that sillable 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 sillable, whereas if it shoulde be written in this sorte, *Treasúre* nowe were the second sillable long, and that were cleane contrarie to the common use wherwith it is pronounced. For furder explanation hereof, note you that commonly 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, 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:

No wight in this world, that wealth can attayne,
Unlésse he beléve, that all is but vayne.

Also our father *Chaucer* hath used the same libertie in feete and

14 *levis*] *Hazlitt; lenis 75*

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 accentes. 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: wherby our Poemes may justly be called Rithmes, 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 wreste no woorde from his natural and usuall sounde, 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 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, etc. For example of my meaning in this point marke these two verses:

I understand your meanyng by your eye.
Your méaning 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 neyther 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 forewarne you that you thrust as few wordes of many sillables into your verse as may be: and hereunto I might alledge many reasons: first the most auncient English wordes are of one sillable, so that the more

monasyllables that you use, the truer Englishman you shall seeme, and the lesse you shall smell of the Inkehorne. Also wordes of many syllables do cloye a verse and make it unpleasant, whereas 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.

6 I would exhorte you also to beware of rime without reason: my meaning is hereby that your rime leade you not from your firste Invention, for many wryters when they have layed the platforme of their invention, are yet drawen sometimes (by ryme) to forget it 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 eyther 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 rumbling 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 coumpt over all the wordes of the selfe same sounde by order of the Alphabete: As for example, the laste woorde of your firste line is *care*, to ryme therwith 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 meanyng 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 wryters 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 (beyng modestly used) lendeth good grace to a verse: but they do so hunte a letter to death, that they make it *Crambé*, and *Crambe bis positum mors est*: therfore *Ne quid nimis.*

9 Also asmuche as may be, eschew straunge words, or *obsoleta et inusitata*, unlesse the Theame do give just occasion: marie in

some places a straunge worde doth drawe attentive reading, but yet I woulde have you therein to use discretion.

10 And asmuch as you may, frame your stile to *perspicuity* 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 Poeme be such as may both delight and draw attentive readyng, and therewithal may deliver such matter as be worth the marking.

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, ædes 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 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 *Idióma*, and yet sometimes (as I have sayd before) the contrarie may be borne, but that is rather where rime enforceth, or *per licentiam Poëticam*, than it is otherwise lawfull or commendable.

12 This poeticall 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 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 qualities, and a numbre of other whiche were but tedious and needelesse to rehearse, since your owne judgement and readyng will soone make you espie such advauntages.

13 There are also certayne pauses or restes in a verse whiche may be called *Ceasures*, whereof I woulde be lothe to stande long,

since it is at discretion of the wryter, and they have bene fir devised (as should seeme) by the Musicians: but yet thus much will adventure to wryte, that in mine opinion in a verse of eig sillables, the pause will stand best in the middest, in a verse tenne it will best be placed at the ende of the first foure sillable in a verse of twelve, in the midst, in verses of twelve, in the firs and fouretene in the seconde, wee place the pause commonly the midst of the first, and at the ende of the first eight sillables the second. In Rithme royall, it is at the wryters discretion, a forceth not where the pause be untill the ende of the line.

14 And here bycause I have named Rithme royall, I will t you also mine opinion aswell of that as of the names which oth rymes have commonly borne heretofore. Rythme royall is a ver of tenne sillables, 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 ec other in terminations, and the two last do combine and shut the Sentence: this hath bene called Rithme royall, and surely it is royall kinde of verse, serving best for grave discourses. There is al another kinde called Ballade, and thereof are sundrie sortes: for man may write ballade in a staffe of sixe lines, every line conteyni eighte or sixe sillables, whereof the firste and third, second a fourth do rime acrosse, and the fifth and sixth do rime togither conclusion. You may write also your ballad of tenne sillables rimy as before is declared, but these two were wont to be most commor used in ballade, which propre name was (I thinke) derived of tl worde in Italian *Ballare*, whiche 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 repeticion, 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 diminuti worde derived of *Sonare*, but yet I can beste allowe to call the Sonets whiche are of fouretene lynes, every line conteyning ten syllables. The firste twelve do ryme in staves of foure lines by cros meetre, and the last twoo ryming togither do conclude the who There are Dyzaynes, and Syxaines which are of ten lines, 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 redde) of this worde *Verd* whiche betokeneth Greene, and *Laye* which betokeneth a Song, as if you would say greene Songes: but I muste tell you by the way, that I never redde any verse which I saw by aucthoritie called *Verlay*, but one, and that was a long discourse in verses of tenne sillables, whereof the foure first did ryme acrosse, 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 verses written to the right honorable the Lord *Grey* of *Wilton* upon my journey into *Holland*, etc. There are also certaine Poemes devised of tenne syllables, whereof the first aunswereth in termination with the fourth, and the second and thirde answere eche 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 sillables) I know not certainly howe to name it, unlesse I should say that it doth consist of Poulters measure, which giveth .xii. for one dozen and .xiiii. for another. But let this suffise (if it be not to 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 tediousnesse, 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 cooples or poulters measure: for I see many writers which draw their sentences in length, and make an ende at latter Lammas: for commonly before they end, the Reader hath forgotten where he begon. But do you (if you wil follow my advise) eschue 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 kinde of ryme, called ryding rime, 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 conceipt 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 Ry
royall is fittest for a grave discourse. Ballades are beste of ma
of love, and rondlettes moste apt for the beating or handly
an adage or common proverbe: Sonets serve aswell in matte
love as of discourse: Dizaymes and Sixames for shorte Fanta
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 Himp
I woulde stande longer in these traditions, were it not th
doubt mine owne ignoraunce, 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 *Glas* are telling, those from *Phylomene* not implausible. Prouty, *GG*, 256–61, fails to show that Gascoigne did not use Cooper in *Phylomene*, 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: 'Aftermeales.' 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 fruites 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: 'Lawe' 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 kinde of coursing whiche 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 els. But bicause I have promised my betters to be a friend to al Parkes, Forrests, and Chaces, therfore I will not here expresse the experience which hath bene dearer unto me, particularly, than it is meete to be published generally. (250)

This last sentence seems to indicate the illicitness of this hunting, so 'What daungers deepe I past, it follie were to tell' (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 ... hawe.* Cf. 'it is not inough ... to thunder in *Rym, Ram, Ruff*, by letter (quoth my master *Chaucer*)' (454. 15–17). The parson says he cannot produce alliterative verse, 'I kan nat geeste "rum, ram, ruf," by lettre' ('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 *75* that he is not republishing his work out 'of a vaineglorious desyre too bee thought a pleasaunt Poet' (360. 19–20).

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

P **32**. 41. *In descants and in chants, I streined many a yel.* This line may not have sounded as pejorative as it does today, since 'strain' could mean 'sing' (*OED* 22), and 'yell' 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' (*Remembraunce*, 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 longe, tyll they bee madde owtright' (*Grief*, 552).

P **32**. 39. *Hyerarchies.* 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 feele 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.

P **33**. 14. 2. *Tam Marti, quàm Mercurio.* See note to *P* **24**. 24. 1. Harvey, above the motto: 'Censura Critica.'; below: 'Sum vanity; and more levity; his special faulte, and the continual causes of his misfortunes. Many other have maintained 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, thowgh he had cold successe in his actions, that in his studdies, and Looves, thowght upon the warres; in the warres, mused upon his studdies, and Looves. The right floorishing man, in studdy, is nothing but studdy; in Loove, nothing but loove; in warr, nothing but warr.'

454. 1. *Certayne notes of Instruction.* Given the modest *captatio benevolentiae* 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 'preposterous ordre' (455. 36–7; 461. 38), the second after beginning a paragraph, 'I had forgotten' (461. 32). This insistence is not purely *sprezzatura*. In the space of two pages he repeats the appropriateness of rhyme royal to 'grave 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.'

This short treatise, the first on prosody in English listed by Heinrich F. Plett, *English Renaissance Rhetoric and Poetics: A Systematic Bibliography of Primary and Secondary Sources* (Leiden, 1996), 241, has received considerable attention. Five of the more important studies are: John Thompson, *The Founding of English Metre* (1961), 69–87; Edward R. Weismiller, 'Studies of Style and Verse Form in *Paradise Regained*', in *A Variorum Commentary on The Poems of John Milton*, iv, ed. Walter MacKellar (New York, 1975), 259–63; Eleanor Berry, 'The Reading and Uses of Elizabethan Prosodies', *Language and Style* 14 (1981), 116–52; Susanne Woods, *Natural Emphasis: English Versification from Chaucer to Dryden* (San Marino, 1984), 111–24; O. B. Hardison, Jr. *Prosody and Purpose in the English Renaissance* (Baltimore, 1989), 105–12.

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, Conteining some Reulis and cautelis to be observit and eschewit 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, 1955–8), i, p. xl). 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 excellentist rules, and finest Art, that a King could learne,

or teach, in his Kingdom. The more remarkable, how worthie the pen, and industrie of a King. How mutch better, then owr Gascoigne's notes of instruction for Inglish 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 (*Traités 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 Sententiæ.* See note to *J* II. i. 353.

454. 12. *these few poynts followyng.* Harvey: 'prægnant 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, *Traités*, 468). Some of Gascoigne's most characteristic 'inventions' are the extended metaphors that structure a poem (e.g. the arraignment in **50** and the bill of divorce in **54**) or even a letter (his old coltish 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 F.J.'s 'Beautie shut up thy shop' at 175. 24–8. Harvey: 'Inventio salsa.'

454. 16–17. *to ... Chaucer.* See note to *P* **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. *aliquid salis.* 'Some wit.'

454. 20. *quicke capacitie.* See note to **16**. 0. 1.

455. 2. *many ... good.* Puttenham criticizes 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 literarischen Rhetorik: Eine Grundlegung der Literaturwissenschaft*, 2nd edn. (Munich, 1973), i. 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. *handlyng ... but.* Last line on the page; below it Harvey: 'Aliquid lautum, rarum, et singulare.' At the top of the next page Harvey: 'Inventio rara, non vulgaris. Contemnenda, Musa vulgaris: præsertim 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 obvia.* 'Trite and obvious.'

455. 14–15. *I ... degree.* As he does in **33**. Harvey: 'In hoc genere Lucianus excellebat; et post eum plerique Itali: maxime Poetæ. Aretinus voluit albis equis præcurrere, et esse Unicus in suo quodam hyperbolico genere: Petrarcha, Ariostus, Tassus, plus habent et civilis ingenii et heroici animi. Novissimè etiam Sallustius Bartesius, in lingua Gallica, ipse est Homerus divinus. Nihil unquam tale in Gallia.'

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

455. 18–19. *a straunge discourse of some intollerable passion.* Two poems in *FJ* might be examples: 149. 36–151. 2 and 155. 24–37.

455. 19–20. *finde ... historie.* As in 146. 10–20.

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 ... devise.* 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 fons.
> rem tibi Socraticae poterunt ostendere chartae
> uerbaque prouisam rem non inuita sequentur.

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

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

455. 35–6. *hold ... 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 so if men in England now, had the like reverend regard to learning skill and judgement ... and also did use like diligence, in searchyng out, not onelie just measure in everie meter, as everie ignorant person may easely do ... surelie than rash ignorant heads, which now can easely recken up fourten sillables' (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 selfe unto the ende, least it wearye 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, Gascoigne, Webbe, and Puttenham all conceive o English versification in terms of syllables (as in French and Italian verse) not of feet. Gascoigne almost always follows his recommendation, althougl Thompson (*Founding 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 bene, into preceptes of {Invention. Elocution.} And th several rules of both, to be sorted and marshialled in their proper places He doth prettily well: but might easely have dun much better, both in th 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 th last verse from the rest in everie Stanza, a grace in the Faerie Queen.'; i 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.* Gascoigne 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 naturall, and ordinary Emphasis of every word, as violen̄tly: not violen̆tly.'

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

456. 18–19. *the ... placed.* 'Maketh' is important for understandin Gascoigne'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. 30–2). The metrica pattern is rigid, and Gascoigne, theoretically, admits no deviance 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 i mispronunciation, not marred metre. Similarly, Webbe gives an exampl 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.* Gascoigne gives no example of a circumflex accent, but it is clear from 458. 3–6 and 'by' in the exampl at 457. 24 that he is referring to monosyllables, which receive stress if th metre requires it.

456. 26. *Treasúre.* Harvey: 'as I have heard sum straungers, and namely Frenchmen pronounce it. Treasúre. sed ineptè.'

456. 29. *rimes ... 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, marred in Sir Philip Sidney, M. Spenser, M. Fraunce, and in a manner all owr excellentest poets: in such words, as hēavĕn, ĕvĭl, dĭvĕl, and the like; made dyssyllables, contrarie to their natural pronunciation.'

456. 35–6. *No wight ... vayne.* 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 iamb-anapaest. 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 Kunstideologie* (Tübingen, 1993), 294–5).

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 eare.* 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: Aschami querela. Et mea 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, surelie, to follow rather the *Gothes* in Ryming, than the Greekes in trew versifiyng, were even to eate ackornes with swyne, when we may freely eate wheate bread emonges men' (289). Cf. Elyot, 'Semblably they that make verses, expressynge therby none other lernynge but the craft of versifyeng, be nat of auncient writers named poetes, but onely called versifyers' (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). Gascoigne 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, F587. Cf. 362. 8.

457. 16. *wreste ... sounde.* The second of Webbe's 'speciall notes necessary to be observed in the framing of our accustomed English Ryme' is 'to place the words in such sorte as none of them be wrested contrary to the naturall inclination or affectation of the same, or more truely the true quantity thereof' (i. 268).

457. 20–2. *the first ... etc.* Cf. Ascham: 'I am sure, our English tong will receive *carmen Iambicum* as naturallie, as either *Greke* or *Latin*' (290); and James VI: 'The forme of placeing syllabes in verse, is this. That zour first syllabe in the lyne be short, the second lang, the thrid short, the fourt lang, the fyft short, the sixt lang, and sa furth to the end of the lyne' (*Poems*, i, 71).

457. 24. *I ... eye.* The stress on 'by' forcefully shows Gascoigne's manipulation of an 'indifferent' monosyllable to produce metrical regularity.

457. 35. *as few wordes of many sillables.* Harvey: 'non placet. A greater grace, and Majesty in longer wordes, so they be current Inglish. Monasyllables ar good to make upp a hobling and hudling verse. Sir Philip Sidney, and M. Spenser of mie opinion.'

458. 4–6. *woordes ... sounde.* Gascoigne is saying the same thing three different ways. Cf. Puttenham: 'but in words *monosillable* which be for the more part our naturall Saxon English, the accent is indifferent, and may be used for sharp or flat and heavy at our pleasure' (79; cf. 76–7); and James VI: 'the maist pairt of thame are indifferent, and may be in short or lang place, as ze like' (*Poems*, i, 73). James objects to frequently composing whole lines of monosyllables because they are indifferent.

458. 2. *smell of the Inkehorne.* See note to 361. 1.

458. 8–9. *your ... Invention.* Harvey: 'Idem ante in 2. Regula.' He is referring to 455. 30–1.

458. 12–13. *continue their determinate Invention.* Gascoigne insists that when resuming *Phylomene* he observed 'the same determinate invention which I had propounded and begonne ... twelve yeeres nowe past' (177).

458. 16–18. *But ... rime.* Harvey: 'A pithie rule in Sir Philips Apologie for Poetrie. The Invention must guide and rule the Elocution: non contrà.'

458. 19. *To ... with ryme.* Webbe explicitly acknowledges his indebtedness to Gascoigne before closely following this paragraph: 'I reade once among *Gaskoynes* workes a little instruction to versifying, where is prescribed, as I thinke, thys course of learning to versifye in Ryme' (i. 275).

458. 30. *Figures or Tropes.* Above this paragraph Harvey: 'Elocution.'; in margin: 'Tropes, and figures lende an especiall Grace to a verse.' Since the later hand has written immediately below this, 'gallant, and fine.', it is not clear whether the comment refers to the citation of the adage at 33.

458. 33. *Ne quid nimis.* 'Nothing too much'; Erasmus, 259E–260E.

458. 35–8. *in ... nimis.* Harvey: 'persecuting of our figure too mutch: bald and childish.'

458. 37. *they ... death.* The criticism of excessive alliteration is striking, as Gascoigne himself is addicted to the figure. For the phrase cf. Harvey to Spenser: 'your gentle Masterships, long, large, lavish, Luxurious, Laxative Letters withall, (now a Gods name, when did I ever in my life, hunt the Letter before?)' (639); and E.K.'s letter to Harvey: 'I scorne and spue out the rakehellye route of our ragged rymers (for so themselues use to hunt the letter)' (417). Cf. Richard H. Osberg, 'Alliterative Lyrics in *Tottel's Miscellany*: The Persistence of a Medieval Style', *Studies in Philology* 76 (1979), 334–52.

458. 38. *Crambe bis positum mors est.* Erasmus, 196D–197C, with 'posita', as 'crambe' is feminine. Taverner, $G5^{r-v}$, has a much abbreviated version of the proverb: 'Crambe twise sod is death' (i.e. twice-boiled cabbage).

458. 39–40. *obsoleta et inusitata.* 'Out of date and unusual.' See note to 360. 40.

458. 39–459. 2. *Also ... discretion.* Harvey: 'Spenser hath revived, uncouth, whilom, of yore, forthy,'.

459. 3–4. *frame ... sensible.* Harvey: 'The stile, sensible, and significant; gallant, and flowing.'

459. 5. *a tale of a rosted horse.* Tilley, T44, 'a nonsensical story'. Harvey: circle with a line through it.

459. 12. *Femina pulchra, ædes altae.* Gascoigne translates these phrases in the next line.

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 Roiall, in regula 13, et 14. not, royal ryme.'

459. 24–7. *I ... Poëticam.* Gascoigne is obviously not following his own precept, as *idioma* is a Greek word, although adapted into Latin, and the Latin for 'by poetic licence' precedes the English. Kilfoyle calls attention to this 'ironic bilingualism' (20). This passage antedates the earliest instances of 'idiom' in the *OED*.

459. 29. *poeticall licence.* Gascoigne also appeals to poetic licence at **62**. 46. 11–12 and 361. 40.

459. 32–4. *ydone ... heavn.* Harvey: 'dissyllaba pro monosyllabis.'; at the end of the paragraph: 'all theise in Spenser, and manie like: but with discretion: and tolerably, thowgh 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 16 other times); dissyllabic 'power' (**40**. 3 and three other times); dissyllabic 'heaven' (*J* II. i. 137 and III. ii, 62; the spelling 'heavn' only appears in this passage); 'thewes' (**8**. 19 with note).

459. 39. *Ceasures.* 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 sistr' and I, into this world were sent, | My Systers name, was pleasant *Poesys*' (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. *foureteene in the seconde.* First words on the page; above them Harvey: 'The sundry names, and kindes of Inglish verses.'; at the end of the paragraph: 'A special note in Sir Philips Apologie for poetrie.' 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. *Rithme royall.* Harvey: 'The Inglish Pentameter.'

460. 13. *Rythme royall.* Harvey: 'Ryme Royal. still carrieth the credit for a gallant and stately verse.' Two cross-references follow in the left and right margins: 'infra, verlay' (461. 5); 'infra, ryding Ryme' (461. 32). In the margin opposite 'Ballade', 'rondlette', 'Sonet', 'Dyzaynes', 'Syxaines', 'Verlayes', and 'ryding rime' he has written the name of each form.

460. 18. *this hath bene called Rithme royall.* No earlier instance of 'rhyme/rhythm royal' is attested, although 'ballade royal' goes back to the early fifteenth 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 eight-line stanzas with the same rhyme scheme, a refrain in the eighth line, and a seven-line envoy ('Somtyme 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 stanza forms that were called ballades in medieval and sixteenth-century England. All the ones besides Gascoigne's have seven-, eight-, or nine-line stanzas. 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 eight 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 ... repeticion.* Although G.T. states that his collection contains 'Rondlets' (144. 8), only two poems of Gascoigne's might suit this vague definition. At 462. 3–4 Gascoigne says that rondlets are best for proverbs, and his poem on 'Satis sufficit' (**59**) is a possibility. It consists of seven rhyme royal stanzas; the last line of the first six is 'I coumpt 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 rondeaux, 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 Sonets.* Only at **12**. 0. 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*, 558)—employ a rhyme scheme different from the 'Shakespearean' one that he recommends.

460. 34. *Sonare.* 'To sound.'

461. 1. *Verlayes.* Gascoigne admits that he only saw one poem called a virelay, 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 Virelais from the Late Middle Ages*, ed. Nigel Wilkins (Cambridge, 1969)). In 1548 Sébillet 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 virelays, they have been lost. Although the etymology is uncertain, Gascoigne's is fanciful.

461. 6–7. *the fifth did aunswere to the firste and thirde.* Harvey: 'rather better then the royal.'

461. 10. *my journey into Holland.* **77**.

461. 11. *Poemes devised of tenne syllables.* No poem of Gascoigne's is vritten in abba stanzas, but the commendatory poem in French (*P* **16**) :onsists of one such stanza. Harvey: 'Sir Philip useth this kind often: as n Astrophil, Arcadia,'.

461. 15–16. *the commonest ... sillables.* **75** contains more poems in poulter's measure (31) 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) foure; the first or the first couple having twelve sillables, the other fourteene, which versifyers call Powlters measure, because so they talle their wares by dozens' (i. 272).

461. 20. *now adayes.* Harvey: 'Mr Phaers Virgil in a brave long verse, stately and flowing: the King of owr Inglish metricians.'

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. *eschue ... may.* 'Compendious' is often a term of praise with Gascoigne: cf. 143. 11–12, 360. 36–7, and *Governement*, 19 and 56. Harvey: 'gaudent brevitate moderni. Spenser doth sumtime otherwise: and commendably, as the matter leadeth, the verse floweth, or other circumstance will beare it owt.'

461. 32–5. *ryding ... enterprises.* At first glance one might think, with the *OED*, that 'ryding rime' refers to the (more or less decasyllabic) couplets Chaucer uses in so many of the *Tales*, but there are two problems with this. First, 'delectable and light enterprises' hardly seems appropriate to *The Legend of Good Women*, the only work outside the *Tales* in which Chaucer uses these couplets. But this might be forgetfulness or carelessness on Gascoigne's part, as that phrase does not suit 'The Knight's Tale', either. Second, and more importantly, Gascoigne describes *DB* **4** as 'this folish riding rime' (368); 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 enjoins isosyllabic lines (455. 35–6). In 'Churchyardes farewell from the Courte, the seconde yere of the Queenes Majesties raigne' Churchyard uses 'ridyng Rime' to refer to his poem, which is written in octosyllabic couplets with a heavy caesura after four syllables (*A light Bondell of livly discourses called Churchyardes Charge* (1580), $B3^r$). Puttenham appears to use 'riding ryme' to refer to verses that neglect the caesura. He agrees with Gascoigne (460. 4–5) that a verse of ten syllables ought to have a caesura after the fourth and adds: 'But our auncient rymers, as *Chaucer*, *Lydgate* and others, used these *Cesures* either very seldome, or not at all, or else very licentiously, and many times made their meetres (they called them riding ryme) of such unshapely wordes as would allow no convenient *Cesure*, 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 couplets. In two ballade stanzas and a third with a concluding couplet Thynne slights his poem as '*Sir Topas* ridinge 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 prayse 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 couplets 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).

462. 1–9. *riding ... Himpnes.* Harvey: 'The difference of rymes, according to the differences of the matters subject.'

462. 3–4. *rondlettes ... adage.* See note to 460. 29–30.

462. 462. 6. *Verlayes for an effectuall proposition.* In **77** the propositions that Gascoigne seeks to prove occur in lines 15–25.

462. 7–9. *the ... Himpnes.* Gascoigne himself does not use poulter's measure for these kinds of poems; see note to **64**. 0. 1. Harvey: 'or sum heroical discourse, or statelie argument.'

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', 'Hearbes', 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 Bartholmewes his third Triumphe'; **63** appears in both 'Flowers' and 'Hearbes' 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 'Hearbes' is not self-evident. I list them under the assumption that the pagination is accurate and no poem is omitted.

Flowers