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**VERSE FORM IN ENGLISH RENAISSANCE POETRY:
A CATALOGUE OF STANZA PATTERNS**

BY
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THESIS SUBMITTED IN FULFILMENT OF THE REQUIREMENTS FOR THE
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To my wife (Sahar) and two children (Mus'ab & Leen)

ACKNOWLEDGEMENT

To express appreciation and gratitude for the quality of support and encouragement I have received over the years would require more wit than I can muster here at the end of the task and beginning of the finished work. To compute the quality of help from what seems numberless people and places would be a work in itself. My sole hope is that the unnamed here will never read this and feel themselves excluded. What follows is a necessarily abridged list of obligations.

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'Line upon line, line upon line'

Isaiah 28: 10, 13 *Authorized Version*

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ABSTRACT

'Poetry is form and permanent poetry is permanent form', says Paul Fussell. Form has ever been one of the problems poets encounter when deciding to building their poems. Views of traditional stanzaic forms reflect to some extent standpoint towards authority, hierarchy, and history. Some poets wrote most of their verse in the traditional stanza forms. Others favour more exotic forms. Others again, tried to abandon established forms and create new ones.

This is not, I fear, a comfortable and easy study; none the less, it may be interesting. It is essentially a catalogue of stanza forms of English Renaissance verse. It also attempts to define what is meant by stanza, why it exists, and how it is used in seventeen well-known poets of the English Renaissance: Sir Philip Sidney, Edmund Spenser, Michael Drayton, John Donne, Ben Jonson, William Drummond, Robert Herrick, William Browne, Christopher Harvey, George Herbert, Thomas Carew, Edmund Waller, John Milton, John Suckling, Richard Lovelace, Abraham Cowley, and Henry Vaughan. The catalogue also includes English madrigal verse 1588-1632.

The thesis is divided into eleven chapters. Apart from the first two, each of the remaining chapters, falls into two main sections: theoretical, covering the general history of the stanza form; practical, including a catalogue and appendix (notes) to all poets.

ABBREVIATIONS

- 1St Pt: Poems First Part* (Drummond)
2nd Pt: Poems Second Part (Drummond)
A&S: Astrophil and Stella (Sidney)
CS: Certain Sonnets (Sidney)
CV: Commendatory Verse (Drummond)
Dub: Poems of doubtful Authenticity (various)
FF: Forth Feasting (Drummond)
FOS: Flowers of Sion (Drummond)
H: Hesperides (Herrick)
LM: Lady of May (Sidney)
M&E: Madrigals and Epigrams (Drummond)
Mads: Madrigals (Drummond)
NN: Noble Numbers (Herrick)
OA: Old Arcadia (Sidney)
PHPI/II/III/IV: Posthumous Poems I/II/III/IV (Drummond)
PODO: Poems of Doubtful Authenticity (Drummond)
PP: Poems Possibly by Sidney (Sidney)
SG: Shepherds Garland (Drayton)
SP: The Shepherd's Pipe (Browne)
St.: Stanza (Pindaric Odes: Cowley)
WAP: Wrongly Attributed Poems (Sidney)

PREFACE

What follows is a catalogue, listing and describing the stanza forms used in English by a selection of poets between the reformation of English verse at the hands of Sidney and Spenser and the poets of the middle seventeenth century. Brief chapters, introducing the various sections of the catalogue, deal with theoretical and practical aspects of the stanza.

Recently, more intensive attention has been given to such matters by editors and critics of poetry. The importance accorded in the nineteenth century to new or revived verse forms was reflected at the time in the great prosodic studies of Schipper or of Saintsbury. It is reflected in modern times in at least two major studies: Brennan O'Donnell's 'Numerous Verse: A Guide to the Stanzas and Metrical Structures of Wordsworth's Poetry,' *Studies in Philology* 86 (1989) and Dennis Taylor's *Hardy's Metres and Victorian Prosody* (Oxford, 1988), both of which list and describe the variety of stanzas employed by these poets. Properly the same attention is due to the poets of the Renaissance. The focus here is not on a particular poet or even an identifiable group of poets, and the interest is bound to be more general; but I hope to have provided material in an accessible form for more detailed studies of particular poets. The study of verse forms in this sense is not neglected. The most recent anthology of English Renaissance poetry, *The Penguin Book of Renaissance Verse 1509-1659*, edited by David Norbrook (1991) includes an index of metrical and stanzaic forms, on the grounds that it will throw light on the period's 'interest in metrical experimentation' (p.857). And the importance of Sidney's contribution is implicitly recognized in W. R. Ringler's edition of *The Poems of Sir Philip Sidney* (1962) which had earlier included an index, rather differently organised from the present one, of Sidney's metrical and stanzaic forms. My own reintroduction of the material on Sidney, in a form compatible with the rest of the material, acknowledges that same importance.

The real precedent for the present study is Ringler's *Bibliography and Index of English Verse Printed 1476-1558* (1988), the most ambitious attempt so far undertaken to catalogue modern English poetry. As indicated by Ringler himself, it complements work carried out by Carlton Brown and Russell Hope Robinson in their *Index of Middle English Verse* (New York, 1943) but in more detail and with firmer dating. It covers the years from Caxton until the accession of Queen Elizabeth I (or the year of Tottel's Miscellany, 1557). The difficulties in the way of taking such a comprehensive catalogue into the seventeenth century or even into the end of sixteenth can be illustrated simply by indicating the disparity in the amounts of verse

printed in the two major eras that the index covers--the late Middle English (1476-1500) and the earlier Renaissance (1501-1558). The number of poems printed in the first of these periods was 148 or 145,000 lines, while in the second it was 2,785 or 553,000 lines. The number of lines increases roughly fourfold, the number of poems (shorter poems evidently being thought increasingly worth printing) increases almost twenty-fold. Even the selection catalogued here for the later period covers more than 5000 poems, and the number of stanza units accounted for is in excess of that. Even so, Ringler's work constitutes a comprehensive index, which this does not pretend to be. He is therefore able to demonstrate that for example the bulk of the poetry printed in the late medieval poetry is religious, and secular in the early Renaissance period, thus confirming the shift from clerical to courtly culture. No generalisations about the character of English culture are available from what follows.

The catalogue includes seventeen named poets of the later sixteenth and earlier seventeenth centuries, and all the poems printed in Fellowes' collection of madrigal verse. Longer poems using one stanza have in the main been excluded, and so have couplet poems in excess of eight lines (except in such cases as will be explained in the course of the work). The selection of poets is not entirely arbitrary. Two major Elizabethan 'golden' poets are represented, and a handful each from the standard groupings of earlier seventeenth-century poets: Spenserians, Donneans, and Jonsonian. The distribution of preferences for given stanza forms tends to confirm prejudices about where poets belong. Poems from the song books are catalogued as representing contemporary selections of lyric verse, and as supplying evidence of musical setting: any given stanza form appearing in a song book can be known to have a tune.

A word on the arrangement of the catalogue is required, and warnings as to its use. Stanza forms are arranged first in order of their length in lines and then alphabetically by poet. Within that order, stanzas using single line-lengths--described as isometric--are listed first, with priority given to the longer lines. Stanzas using lines of different lengths--described as heterometric--follow in order of the number of different lengths used. These different lengths are described as variables: a stanza consisting of mixed hexasyllabic and decasyllabic lines is described as being of two variables. Within each lesser category, stanzas are further distinguished by their rhyme scheme, ordered alphabetically: aabb before abab.

For convenience of reference, it is assumed that the number of syllables in a line is countable with some certainty (though this is not always the case). I do not wish to

contest the traditional metrical concept of feet, but the differentiation of feet is often a matter of taste. Length in syllables is in any case a less contentious criterion of a line's length. It is also the case, as Norbrook notes in defence of this method, that poets in this period 'attempted to emulate in their poetry the more directly syllabic procedures of Continental as well as of classical languages.' Ringler too uses syllable count; his division of his listing into iambic and trochaic metres is only a mild concession to the concept of the foot but one which would be seriously confusing in a catalogue of this size and layout. The cue for the rhyme precedes the number of syllables in the line, repeated in each case: decasyllabic lines are designated by a subsequent number '10', octosyllabic by '8', heptasyllabic by '7' and so forth: the primary variant of common measure is represented as a8b6a8b6.

Two major warnings are in order. First, the syllabic count for lines is ideal, so that deficiencies in the realization of lines--when they can be so recognized--are recorded in the appendix of notes belonging to the relevant stanza. For example, a stanza in common measure which introduced a heptasyllabic line (a7b6a8b6) would not be so recorded, but according to its assumed pattern; and a note would record the deficiency. A corollary of this is that feminine endings to lines, whether used systematically or not, are not included in the count. They are instead marked with (~): a decasyllabic line with a feminine rhyme 'a' is represented as 'a10~', and not as 'a11'.

Secondly, a warning is due in respect of the number of lines in a stanza. The count occasions difficulty in two distinct kinds of case, and particular difficulties are sometimes explained in the introductory treatments of particular stanza units. At the widest, both kinds of difficulties arise from an unavoidable problem in the definition of the stanza. In listing stanzas as being of a given number of lines, I have adopted a principle that is not strictly rational but intuitively convenient. A set of four couplets is defined as an octet, and not as couplets at all; or the principle whereby a set of triplets with linking rhyme (aabccb) becomes a tail rhyme sixain is extended so that, for example, the four introductory triplets of Herbert's *The Church-Floore* become a stanza of twelve lines, or Vaughan's *Resurrection and Immortality* is classed as a single stanza. Such cases are not always easy to detect. The other kind of difficulty is cued. Many longer stanzas break into smaller recognisable components, in which case they may be catalogued under their components. Poems consisting of stanzas of different forms--described as heterometric--are listed under the various stanzas of which they are composed. By an extension of this principle, longer pseudo-stanzas are listed under the various components out of which they seem to be built. The

arbitrariness of the decision is mitigated by the insertion of A, B, C, etc. after the title, A, B, C, signalling the various stanza forms. And an appendix of heterostanzaic poems makes clear which they are.

The following texts have been used. Omissions and inclusions are explained under each poet's name.

William Browne (1592-1643?):

The Poems of William Browne of Tavistock, ed. Gordon Goodwin, 2 vols (London 1894). The number of poems included is 101, but the incidence of stanza forms (explained by the inclusion of heterostanzaic poems) is 125. Excluded is *Britannia's Pastorals*, but a lyric from *Britannia's Pastorals* appears classified under madrigals. The line total for poems included is 4846. The full total for Browne's poems, including *Britannia's Pastorals*, is 16521.

Thomas Carew (1595?-1639?)

The Poems of Thomas Carew, ed. Rhodes Dunlap (Oxford, 1949). Excluded are *Caelum Britannicum*, and poems classified by Dunlap as of doubtful authenticity. The number of poems included, and the incidence of stanza forms is identical at 130: Carew has no stanzaically compounded poems. The line total of the 130 poems given in the Poems of 1640, 1642, 1651 is 4032. The total for Carew's poems, including the lyrical parts of *Caelum Britannicum*, is 4194.

Abraham Cowley (1618-1667)

The English Writings of Abraham Cowley, ed. A. R. Waller (Cambridge, 1905), supplemented by the text of *Poetical Blossoms* (omitted from Waller). Excluded are the *Davideis*, *The Civil War*, and the late *Poems on Several Occasions*. The number of poems included is 152, but the incidence of stanza units is 228 (explained by the inclusion of stanzaically compound poems). The line total of the 29 poems of *Poetical Blossoms* (1633, 1636), the 84 poems of the *Mistress* (1647, 1656), the 24 poems of *Miscellanies* (1656), and the 15 *Pindaric Odes* (1656) is 7390; but the full total for Cowley's poems, including *Davideis*, *The Civil War*, and *Poems on Several Occasions* is 13080.

John Donne (1573-1631)

The Complete Poetry of John Donne, ed. John T. Shawcross (New York: Anchor Books, 1967). Omitted are all couplet poems. The number of poems included is 132 poems, but one the inclusion of heterostanzaic poem raises the stanza unit total to

133. The line total of the 58 *Songs and Sonnets*, the three *Epithalamia*, the 37 *Verse Epistles*, the 35 *Divine Poems* and *Metempsychosis* is 5599; but the full total for Donne's poems is 9243.

Michael Drayton (1563-1631)

The Works of Michael Drayton, ed. J. William Hebel, 5 vols (Oxford, 1931). The number of poems included is 314, but the incidence of stanza units raised to 399 by the inclusion of 62 stanzaically compound poems. The line total for Drayton's poems is 60103.

William Drummond (1585-1649)

The Works of William Drummond of Hawthornden, ed. L. E. Kastner, 2 vols (London, 1913). Excluded are the songs in *Cypresse Grove*, and *The Entertainment of King Charles*. The number of poems included is 462, and the number of stanza units raised to 469 by the inclusion of 4 stanzaically compound poems. The line total is 8540, and the full total for Drummond's poems, including the lyrics in *Cypresse Grove*, and *The Entertainment of King Charles*, is 8987.

Christopher Harvey (1592-1653)

The Complete Poems of Christopher Harvey, ed. Alexander B. Grosart (London 1874). Excluded is *The Learning of the Heart* (which is in couplets). The number of poems included is 103, but the incidence of stanza units is 154, the large discrepancy explained by the occurrence of 74 stanzaically compound poems. The line total for poems included is 5004, and the full total for Harvey's poems, not much more, is 5118.

George Herbert (1593-1633)

The Works of George Herbert, ed. F. E. Hutchinson (Oxford, 1941). Excluded are *The Church Militant*, and poems classified by Hutchinson as Doubtful. The number of poems included is 177, but the incidence of stanza forms is 186 (explained by the occurrence of 9 stanzaically compound poems). The line total for poems included is 5641, but the full total for Herbert's poems, including the *Doubtful Poems*, is 6069.

Robert Herrick (1591-1674)

The Poetical Works of Robert Herrick, ed. L. C. Martin (Oxford:, 1956). Excluded are the the *Additional Poems* and all couplet poems in *Hesperides* except where they can be construed as couplet stanzas. The number of poems included is 608, but the incidence of stanza units is 629 (a discrepancy explained by the occurrence of

stanzaically compound poems). The line total for catalogued poems is 11342 , but the full total for Herrick's poems is 13088. The only marginal discrepancy is explained by the high incidence of single couplet poems.

Ben Jonson (1573-1637)

Ben Jonson, Poems, ed. Ian Donaldson (Oxford, 1975). *The Epigrams* are excluded. The number of poems catalogued is 131, but the incidence of stanza units is 147. The discrepancy is explained by the occurrence of stanzaically compound poems. The line total of Jonson's 133 poems of the *Epigrams*, the 15 poems of *The Forest*, the 90 poems of the *Underwood*, the 50 poems of *Ungathered Verse* and the selection of 26 Songs and poems is 7842. Some Jonsonian madrigals from the song-books, not included by Donaldson, appear classified under madrigals.

Richard Lovelace (1618-1658)

The Poems of Richard Lovelace, ed. C. H. Wilkinson (Oxford, 1930). The number of poems included is 104, but the incidence of stanza units is 148. The discrepancy is explained by the occurrence of stanzaically compound poems. The line total for Lovelace's 60 poems of *Lucasta*, (with *Aramantha*, 1649), and the additional 44 from *Lucasta Posthume* (1658) is 4564.

John Milton (1608-1674)

The Poems of John Milton, ed. by John Carey & Alastair Fowler (London, 1968). Excluded are *Paradise Lost*, and all poetry not in English, *Comus* (non-lyrical parts), *Samson Agonistes* and *Paradise Regained*. The number of short poems included is 68, but the incidence of stanza units is 81. The discrepancy is explained by the occurrence of 6 stanzaically compound poems. The line total for included poems is 2710.

Philip Sidney (1554-1586)

The Poems of Sir Philip Sidney, ed. William A. Ringler, Jr. (Oxford, 1962). The number of poems included is 290, but the incidence of stanza units is 300. The discrepancy is explained by the occurrence of 6 stanzaically compound poems. Omitted are Ringler's *Other Poems* and *Unclassified Poems*. The line total for Sidney's poems is 9337. Poems in quantitative metre are included. Ringler's Appendix lists poems differently described.

Edmund Spenser (?1552-1599)

The Poetical Works of Edmund Spenser, ed. Ernest De Selincourt, 3 vols (Oxford, 1910). Volumes 2 and 3 are devoted to *The Faerie Queene*. The number of poems included is 128, but the incidence of stanza units is 158. The discrepancy is explained by the occurrence of 4 stanzaically compound poems. The line total to Spenser's poems included here is 12260.

John Suckling (1609-1642)

The Works of John Suckling: The Non-dramatic works, ed. Thomas Clayton (Oxford, 1971). The number of poems included is 93, but the incidence of stanza units is 97. The discrepancy is explained by the occurrence of 2 stanzaically compounded poems (described below). The line total for Suckling's 32 poems of *Fragmenta Aurea* (1646), the 45 poems of *Last Remains* (1651) and the additional and early poems is 2301.

Henry Vaughan (1622-1695)

The Works of Henry Vaughan, ed. L. C. Martin, 2 vols (Oxford: 1914). Excluded is the poetry in prose works, the translated poems printed in pp. 661-664, and one poem of uncertain authorship. The number of poems included is 235, but the incidence of stanza form is 290. The discrepancy is explained by the frequent occurrence of stanzaically compound poems. The line total for Vaughan's included poems is 10438.

Edmund Waller (1606-1687)

Edmund Waller, The Poems (1645), Scholar Reprint (Menston, 1971). The number of poems included is 38 but the incidence of stanza units is 44 (explained by the presence of stanzaically compound poems). The many couplet poems are excluded. Waller's later poetry, even more predominantly in couplets, is excluded altogether. The line total for poems included is 2510.

The English Madrigals of 1588-1632:

English Madrigal Verse 1588-1632, ed. E. H. Fellowes, 3rd edn. revised by Frederick W. Sternfield and David Greer (Oxford, 1967). Excluded are the poems which can be found under poets listed above. The number of poems included is 1621, but the incidence of stanza form is 1682. The discrepancy is explained by the occurrence of stanzaically compound poems. The line total in the Madrigals is 20164.

Chapter One

Stanza: Introduction

I

'Come, more; another stanza. Call you 'em stanzas ?'
(Shakespeare *As You Like It* II.v.16-17)

Many readers fail to see the significance of form in poetry. They regard it as something chosen at random. They prefer content to form, neglecting the association of the two. The serious poet is one who thinks more about form than other elements of his craft. Ultimately, the choice of any particular form will determine what the poem achieves. This is why we find Davenant and Dryden setting the reasons behind their choice of the interwoven quatrain, the first for *Gondibert*, and the latter for *Annus Mirabilis*, Davenant says in the *Preface to Gondibert*

I shall say a little, why I have chosen my interwoven *Stanza* of foure, though I am not oblig'd to excuse the choice; for numbers in Verse must, like distinct kinds of Musick, be expos'd to the uncertaine and different taste of severall Eares. Yet I may declare that I beleev'd it would be more pleasant to the Reader, in a Worke of Length, to give this respite or pause, between every *Stanza* (having endeavor'd that each should containe a period) then to run him out of breath with continu'd *Couplets*. Nor does alternate Rime by any lowliness of cadence make the sound lesse Heroick, but rather adapt it to a plaine and stately composing of Musick; and the brevity of the *Stanza* renders it lesse subtle to the Composer, and more easy to the Singer; which in *stilo recitativo*, when the Story is long, is chiefly requisite.¹

Davenant exhibits a very exact concern for his reader. His conception of the rhetoric of *Gondibert* is located in the choice of stanza. In turn, Dryden in the 'Account' prefixed to *Annus Mirabilis* explains his choice of the same stanza just as exactly, but his motives are different. He is particularly alert to the difficulty of writing in stanzas.

I have chosen to write my poem in quatrains, or stanzas of four in alternate rhyme, because I have ever judged them more noble, and of greater dignity, both for the sound and number, than any other verse in use amongst us ... The learned languages have certainly a great advantage of us, in not being tied to the slavery of any rhyme ... But in this necessity of our rhymes, I have always found the couplet verse most easy ... for there work is soonest at an end, every two lines concluding

1. Sir William Davenant, *Gondibert*, ed. by David F. Gladish (Oxford, 1971), p.17.

the labour of the poet; but in quatrains he must carry it further on, and not only so, but to bear along in his head the troublesome sense of four lines together. For those who write correctly must acknowledge that the last line of the stanza is to be considered in the composition of the first. Neither can we give ourselves the liberty of making any part of a verse for the sake of rhyme, or concluding with a word which is not current English, or using the variety of female rhymes, all which our fathers practised; and for the female line they still use it amongst other nations: with the Italian in every line, with the Spanish promiscuously, with the French alternately...²

A similar difficulty can be noticed elsewhere,

[Both Virgil and Spenser] make hemistichs (or half verses), breaking off in the middle of a line. I confess there are not many such in the *Fairy Queen*; and even those few might be occasioned by his unhappy choice of so long a stanza. Mr Cowley had found that no kind of staff is proper for a heroic poem, as being all too lyrical.³

The stanza of *Gondibert* is probably as famous as the stanza of Gray's *Elegy* which was borrowed through Hammond's *Elegies*. John Young writing in a culture that favoured the couplet estimates the difficulty merely tiresome. He is alert to its praise by Dryden but argues against the authority of James Hammond's *Elegies* for it:

Yet of this measure it may be said with truth that it brings with it no momentous accession to the powers of English versification. It possesses all the imperfections of blank verse, acquired with all the labour of rhyme. The coincidences of terminating sound, by being alternate, admit of an interruption by which they are either lost, or found at the expense of a greater labour than the gratification they bring: and the stanza, by being limited to a certain definite compass, either forces the poet to end his thought abruptly, or to eke it out with supplemental and expletive matter, always weakening expression, and rarely concealing distress.⁴

2. John Dryden, *Of Dramatic Poesy and other Critical Essays*, ed. George Watson, 2 vols (London, 1962), I, pp. 95-96. Hereafter this edition is cited as Watson.

3. Watson, II, p. 248.

4. Gray's own *Observations on English Metre* notes its use by Surrey, Spenser, Gascoigne, Dryden (and he knew it was used by Sir John Davies in *Nosce Teipsum*). See *The Works*, ed. John Milford (London, 1843), V, pp. 225-260 and especially p. 245. The hostile criticism of the *Elegy* is in John Young, *Criticism of the Elegy* (Edinburgh, 1810), p. 7.

No matter how interesting a poem may be, it can have little effect upon the reader if it is not presented in a form which is itself impressive. The shape of the poem determines the meaning.

Responding to the form of a poem is an art in itself; 'it is not less difficult', says I. A. Richards, 'than the art of grasping its content'; 'to attend to the form' says Abercrombie 'is always to attend to the most important aspect of the meaning of poetry'.⁵

The word 'form' in itself is a rather general one: it can refer, of course, to every part of a poem's structure; in meaning this, it becomes, however, indistinguishable in its sense from the word 'content'. Though not an end in itself, the technique of the poem, so to speak, is a reference point that provides us with a specific language in which to develop our analysis of the poem. Form, in this light, must not be seen as a fixed set of rules and structures: no matter how inflexible the form may appear, an imaginative poet will always seek to develop and examine all areas of poetic potential, and form is also open for such experimentation.

In order to talk about form, we have to separate it from the content and think in terms of what gives poetry its particular pattern. Looking at a certain piece of poetry, the first thing that appeals to our eyes is the shape of the poem, that is the stanza form.

In poetry the line unit is used sometimes singly and continuously (as in blank verse); but most commonly in a group of lines usually held together by rhyme. These group of lines are called stanzas or strophes which is the larger unit of which the whole poem is made. Häublein says 'the poetry of a people does not begin with the line but with the stanza' which goes with other stanzas or strophes to make up a poem.⁶ The stanza is the larger unit of which the whole poem is made.

When Virgil's Aeneas commemorates a safe arrival he leaves a song (*carmen*) on a captured shield:

Aeneas haec de Danais Victoribus arma
(Aeneid, 3.288)

5. These two quotations are cited in Robin Skelton's, *Poetry* (London, 1963), p.90.

6. Ernst Häublein, *The Stanza* (London, 1978), p.1.

The song is a single line. English will not normally tolerate this except, perhaps, in mottoes, in devices. Thus, Sidney offers a single burlesque hexameter in the *New Arcadia*: 'Miso mine owne pigsnie, thou shalt heare news o' *Damaetas*'. But this is rare. When Florio has occasion to translate single lines of Latin verse, he regularly turns them into couplets. So, 'Nascentes morimus, finisque ab origine pendet' (Manilius) becomes:

As we are born we die; the end
Doth of th' original depend.
(*Essays of Montaigne* 1.19)

II

'Come, more; another stanza. Call you 'em stanzos ?' (Shakespeare, *As You Like It* II.v.16-17). Shakespeare's Jacques is uncomfortable with the word 'stanza'. It entered the English language (from Italy) in the sixteenth century as a synonym to the traditional 'staffe'.⁷ The new expression soon became almost the sole term in this sense, while the native term was almost abandoned. Terms like sonnet, rondeau, and the like referring to specific fixed forms remain in use. The abstract notion of stanzas is more difficult.

The name is a fruitful one, if difficult. In its place of origin (Italy) it comes from a word meaning 'station', 'room', or 'stopping place'. The Greek equivalent 'strophe', on the other hand, means 'turn': at the end of a strophe one turns, and perhaps repeats the same conditions; or one may simply rest before going on to something different. The connotation of the romance word is quite different. It connotes regularity,

.... Horace is of the more bounded fancy [than Pindar], and confines himself strictly to one sort of verse, or stanza, in every ode.⁸

The stanza has a fixed form, that is the corresponding lines of each stanza will be in the same metre and will rhyme, if there is rhyme, in the same pattern.

Stanzas are conceived of as apartments, like those in Italian Renaissance palaces, arranged continuously, of the same size, of obvious shape. This recalls the Arabic

7. M. Donker & G. M. Muldrow, *Dictionary of Literary Rhetorical Conventions of the English Renaissance* (Westport, 1982), p.211.

8. Watson, II,p.31.

bait, literally 'house': lines are well arranged to contain the various elements of verse, just like the house including its various members.⁹

In this light, the stanza could be defined as a group of lines (verses) shaped in such a way that every group could be sung to the same tune. This is important in early Italian theory.¹⁰ The stanza here consists of a limited number of verses together with a fixed disposition of rhymes and metres. The whole can be repeated indefinitely. This generally means that every stanza in the same piece has the same number of lines, each line has the same number of syllables as the corresponding line in each stanza.

However, when there is a variation on the form of the stanzas which make up a poem, they are generally of such a kind that the variant stanza could still be sung to the same tune as the others by repeating a line or more of the same tune. Of course some verse is composed to be set to music, but most, never intended to be sung, was composed in the form of stanzas and gained some song-like quality by being set in that arrangement or shape.

When a stretch of blank verse or heroic couplets, for example, is divided into quite irregular sections, like paragraphs in prose, these sections would rather be called, by analogy, verse paragraphs. Where this tendency is particularly strong, as in narrative and descriptive poetry, the paragraph is often indicated by a spacing between the lines of the unit. But this is not the issue here, though there has been a controversy associating rhyme with politics, where blank verse (represented in this case by *Paradise Lost*) has been aligned with republican assertiveness and rhyme and stanza with all the 'irrational and luxurious panoply' of monarchy and aristocratic hierarchies.¹¹ What concerns us here is the stanza forms from couplets onwards.

9. Walt Taylor says that the word, 'stanza', meaning 'house', and its metrical application is Sicilian, so used under Arab influence. See Walt Taylor, 'Arabic Words in the English' in *SPE* Tract No XXXVIII, (Oxford, 1934), p.597. In the Arabic *Lisan al-'Arab* the term means both a line (two hemistiches) of verse and house. The analogy is elaborate: metrical features are called 'pegs' 'robes' and 'beams'. In Arabic they also say 'a built poem', as in Latin 'carmen condere'. See *Lisan al-'Arab*.

10. Dante *De Vulgari Eloquentia*, 2.9. Among English theorists, Campion is especially attracted to the musical value of verse, but he demotes the importance of the stanza.

11. See David Norbrook reviewing Tom Paulin's *Faber of Political Verse* in *London Review of Books*, 24 July, 1986. For the ensuing debate between him and Craig Raine, see issues of 18 September, 9 October, 20 November, 18 December, 1986.

In her commentary upon *Womans Constancy* and *The Apparition*, Helen Gardner states that in these two poems 'Donne abandons couplets and stanza form for the verse-paragraph. I do not know of an English precedent'.¹² In fact Donne has written madrigals and he is certainly not the first in English to do so.

III

The strophic forms in English Renaissance accentual poetry have always been composed of rhymed verses, although there is a great variety as regards rhyme scheme and the number of syllables and lines. Many definitions are available, but it is convenient to begin with a dictionary definition:

A group of lines of verse (usually not less than four), arranged according to a definite scheme which regulates the number of lines, the metre, and (in rhymed poetry) the sequence of rhymes; normally forming a division of a song or poem consisting of a series of such groups constructed according to the same scheme. Also any of the particular types of structure according to which stanzas are framed.
(*OED* sv 'stanza' 1)

The definition of the stanza in the *OED* is a standard one and it is inclusive of all the major characteristics of the stanza. It is also applicable to all formulas of all periods and perhaps of all verse. This does not necessarily mean that attitudes towards the stanza are the same; on the contrary, there are different concepts of poetic form, reflected in the differences between the various poets.

Though the term stanza here is restricted to verse forms of four lines onwards, other definitions, such as the one in *Princeton Encyclopedia of Poetry and Poetics* include 'such simple patterns as the couplet' in the range of stanzas. I shall return to the problem of the couplet and the tercet later.

IV

George Puttenham's *Art of English Poesie* (1589) is well known. Puttenham's treatment of the stanza is important, and affords a good summary of notions of prosody and versification in the period.

Norbrook is the first anthologist of Renaissance verse (*Penguin Book of Renaissance Verse*, 1991) to record stanza patterns.

12. John Donne, *The Elegies and the Songs and Sonnets*, ed. by Helen Gardner (Oxford, 1965), p.166. See the chapter on the ode below.

Staffe in our vulgare Poesie I know not why it should be so called, vnlesse it be for that we vnderstand it for a bearer or supporter of a song or ballad, not vnlike the old weake bodie, that is stayed vp by his staffe, and were not otherwise able to walke or to stand vpright. The Italian called it *Stanza*, as if we should say a resting place: and if we consider well the forme of this Poeticall staffe, we shall finde it to be a certain number of verses allowed to go altogether and ioyne without any intermission, and doe or should finish vp all the senteces of the same with a full period, vnlesse it be in some special cases, & there to stay till another staffe follow of like sort: and the shortest staffe conteineth not vnder foure verses, nor the longest aboute ten, if it passe that number it is rather a whole ditty then properly a staffe.¹³

Like the *OED*'s, Puttenham's stanza is not shorter than four lines, but while Puttenham's maximum is ten, the *OED* has no limit. However, Puttenham's definition is a precise one, and it covers both native and foreign traditions of stanzaic construction.

In the event Puttenham's bias is to native conception of the stanza. The grouping of lines into a unit of between four and ten lines serves to give form to the constituent in a poem which would otherwise degenerate into incoherence. It is the visible support of the syntax. The Italian conception he borrows has quite different emphasis. Puttenham does not take *stanza* to mean 'room' which would allow a conception not very different. He takes it to mean a 'resting place': the stanza simply marks the limit of what is tolerable. This is not an important conception of the stanza outside exotic forms such as the canzone or the Pindaric odes.

In English vernaculars of this period rhyme is the chief determinant of the stanza. Apart from the prevalence of such forms as the sonnet, fixed forms were not highly favoured in Renaissance England. There is not much evidence for most poets being much aware of what stanzaic forms they used. Some poets, like Daniel, stressed the use of rhyme 'and Ryhme ... meeting with wit and industry, breed greater and worthier effects in our language ... a most excellent instrument to serue vs';¹⁴ others particularly those who were following classical prosodic rules, like Campion,

13. George Puttenham, *The Art of English Poesie*, ed. G.D. Willock and A. Walker (Cambridge, 1936), p.65. Hereafter the edition is cited as Puttenham.

14. G. Gregory Smith, *Elizabethan Essays*, 2 vols (Oxford, 1904), II, pp.365-366. Hereafter, Smith.

condemned it. Others again, like Sidney, talked of the advantages of both possibilities, rhymed accentual and rhymeless quantitative.

Some poets rejected the elaboration of the stanza: Jonson for instance at least pretended to prefer the couplet. On the other hand Gascoigne treated the many varieties of rhyming stanzas with impartiality; Daniel preferred alternate or cross rhymes, because of the likely monotony in couplets used in long and continued poems. In fact poets like Wyatt, Sidney, Spenser, and others seem to share Daniel's preference: Spenser for instance wrote only four poems in couplets, and Sidney less than ten percent of his output.

Poets with a 'classical' bias prefer the couplet as supposedly the least obtrusive mode of rhyme. The elaborate stanza forms of late medieval poetry degenerated into quatrains or unintelligibility. But from Italy came the sonnet, canzone, terza rima, ottava rima, the sestina. All, together with the native survivors, made up a new stock.¹⁵ By the seventeenth century all modern formal poetic forms of English poetry were in use. Besides these important forms, there survived the traditional native ones, often medieval in origin. Herrick exploits this vein, using for example simple tail rhyme stanzas with some frequency.

For the Renaissance poet, there is an embarrassment of choice. In this period the freedom of choice becomes license: a poet may either choose a fixed form, or he may devise one of his own, something which can be called nonce or private form. In the seventeenth century the tendency towards nonce forms begins to grow: poets begin to break off from the traditional rules of the sixteenth century and, as it were, created rules of their own.¹⁶ They began for example to eschew the sonnet; though some continued to use it, they constructed novel forms for it. Drummond for example rewrites the same sonnet by Petrarch (Sonnet lviii) in three different ways: first he translates it almost identically *ix In the same sort of rime (Posthumous Poems III)*, secondly into a sonnet of couplets *x In frier sort of rime (Posthumous Poems III)*,

15. See Enid Hamer, *The Metres of English Poetry* (London, 1969), pp.27-28.

16. Customary forms presumably started as nonce or private forms, but they have managed to prevail historically because 'in their shapes and in the conventions of their dynamics, they have implied a version of experience recognized as real or significant or comely by many succeeding generations:' see Paul Fussell, *Poetic Meter and Poetic Form* (New York, 1965), p.127. This work is hereafter Fussell.

thirdly into a sonnet which in the first quatrain follows Shakespearian rhyme *xi Paraphrasticalie Translated (Posthumous Poems III)*.¹⁷

The departure of the customary forms has been a matter of individual experiments. These experiments do not create precedents. Irregularity and these private forms are to be found frequently among the 'Cavalier poets'. They were regularly more careless than other seventeenth century poets about forms (and titles). There was a retreat from commitment to regularity; the majority, if not all, cared nothing for their stanza length: we often find them writing poems including unjustified stanzas, that is stanzas of a given poem including a deficiency in rhyme, metre or in both, like Carew's *An Hymnal Song*; Lovelace's *To Lucasta. Ode Lyrick*, and the like,

... A stanza of Donne or Herbert is not, like rhyme royal or a Spenserian stanza, an ideal mould, as it were into which words have flowed. It is more like a limiting frame in which words and thought are compressed, a 'box where sweets compacted lie'. The metaphysical poets favoured ... stanzas created for the particular poem, in which length of line and rhyme scheme artfully enforced the sense.¹⁸

Famously there is an indifference to the requirement of named formal kinds: Lovelace, like Donne, makes no clear distinction between 'song' and 'sonnet'--in both instances he uses varieties of familiar song-book stanzas. His 'sonnets' are curtailed, of ten or twelve lines. When Lovelace writes odes, he favours a quatrain stanza, the reason being (one guesses) Horatian example. But, for example *Lucasta Taking the Water at Tunbridge* (of the abab scheme) contributes nothing to the ode tradition, and does not sit comfortably in it. Lovelace is rather writing a ballad. He is uninterested in Jonson's experiments with Pindarics: he has in mind Elizabethan song traditions. He writes in the tradition of Elizabethan and Petrarchan song.¹⁹ Suckling in his *A supplement...of...Shakespeare* was trying to imitate Shakespeare's *The Rape of Lucrece* (of a10b10a10b10b10c10c10) but the resulting stanza was that of Venus and Adonis (of a10b10a10b10c10c1o) and so on.

At times it is left to the whim of the printer to choose the form he favours. The manuscript of Donne's *A Hymne to Christ* gives the ending as a fourteener. In the

17. See the catalogue for examples of couplet and other nonce forms of the sonnet.

18. *The Metaphysical Poets*, ed. Helen Gardner (Harmondsworth, 1957), pp.18-19.

19. See George Shuster, *The English Ode from Milton to Keats* (New York, 1940), p.90; and Carol Maddison, *Apollo and the Nine: A History of the Ode* (London and Baltimore, 1960), pp. 305ff. and the chapter on the ode.

1633 printing and most succeeding editions the last line has been split into two, to form an eight line stanza.²⁰ The arguments that precede the *Eclogues* in both *The Shepherd's Pipe* and *The Shepherd's Garland* (of Browne and Drayton respectively) as well as the arguments to Spenser's *Fairie Queene* may be construed either as fourteeners or as in ballad metre. Waller's *Panegyric to my Lord Protector* is printed in the Folio of 1655 as a couplet, but in the Quarto of the same year as quatrains.²¹

Ambiguity of lineation may be deliberate. Helen Vendler quotes the case of Herbert's *Antiphon (II)*, she says 'Sometimes Herbert tries to suit a form only to a construct in the mind, without including the indispensable element of personal feeling, and such "forms", no matter how ingeniously worked out, are empty disappointments. The strangest of these in *The Temple* is *Antiphon (II)*. It is certainly the most peculiar example of *terza rima* in English, and is a poem needing music to flesh it out':

Chor. Praised be the God of love,
 Men. Here below,
 And. And here above;
 Chor. Who hath dealt his mercies so,
 And. To his friend,
 Men. And to his foe...

She adds that 'Palmer [says] ... it is "an exquisite case of interwoven rhyme" ... The reason the poem does not *sound* like one written in *terza rima* is that it is "really" written in tetrameter couplets':

Praised be the God of love,
 He below, and here above:
 Who hath dealt his mercies so,
 To his friend, And to his foe...²²

Fellowes, in his Preface to *English Madrigal Verse*, explains the difficult task of the editor in constructing such cases as Morley's three-part canzonet (1593 Canzonet XVIII: 'What ails my darling') as it originally stands in the 'part-books' with the music. In this example words and music form one artistic whole: if music is to be taken away, an integral part will be removed; similarly, if the words are literally

20. Wilbur Sanders, *John Donne's Poetry*. (Cambridge, 1971), p.154, remarks the effect of the 'rigid and jingly ballad metre' follows from this 'gratuitous division'.

21. On the stanzaic tendency of Waller's couplets see Piper's *Heroic Couplet* (Cleveland and London, 1969), pp.88ff and p.259.

22. Helen Vendler, *The Poetry of George Herbert*. (London, 1975), pp.209-210. In the catalogue the poem has been classified under two stanza forms: A, a stanza of six (the first three stanzas: a7b3a4b7c3b4); B, a stanza of five (the last stanza: a7b3a4b7b7).

transcribed, the poetic feeling will be lost. The editor in this case has had to be 'speculative', arranging the 'prose' of the song book into six line stanzas.²³ Another example is when the editor has had to reconstruct Peerson's *Private Music* (No. 24). In this case he found his 'speculative' lineation confirmed in Jonson's *Works*.²⁴

Rhyme is one key to stanza shape. The most clearly shaped stanzas, however, are those consisting of lines of different lengths. Edward Bysshe (a rather late witness) makes this explicit, but it may be hinted by Puttenham:

...each Stanza contains a certain number of Verses consisting for the most part of a different Number of Syllables; And a Poem that consists of several Stanzas we generally call an Ode; and this is Lyrick poetry.²⁵

Where the variety is most marked, as in Cowley's *Pindaric Odes*, or where the pattern of stanza is irregular the effect is towards the prosy. It is presumably for this reason that stanza length is customarily limited. 'The Stanza employ'd in our poetry', says Bysshe, 'can not consist of less than Three, and Seldom of more than Twelve Verses, except in Pindarick Odes.'²⁶ Bysshe might be right, even non-Pindaric poems may take too much license: Lovelace's *Lucasta Laughing* is musical enough; but it is not stanzaically intelligible; likewise Suckling's *Upon My Lord Brohalls Wedding*; Carew's *A Beautiful Mistris* as well as others.²⁷

Cowley's *Pindaric* experiments are at best difficult. Dryden registers a doubt:

Since Pindar was the prince of lyric poets, let me have leave to say that, in imitating him, our numbers should for the most part be lyrical. For variety, or rather where the majesty of thought requires it, they may be stretched to the English heroic of five feet, and to the French alexandrine of six. But the ear must preside, and direct the judgement to the choice of numbers: without the nicety of this, the harmony of Pindaric verse can never be complete; the cadency of one line must be a rule to that of the next; and the sound of the former must slide gently into that which follows, without leaping from one extreme into another.²⁸

23. E. H. Fellowes, *English Madrigal Verse 1588-1632* (Oxford, 1967), pp.xxiii and 137.

24. *Ibid.*, pp.xxiii-xxiv and 183.

25. Edward Bysshe, *The Art of English Poetry* (London, 1710), p.24.

26. *Ibid.*

27. For examples see the catalogue.

Cowley does not always observe this 'nicety'.

V

I have classified stanza forms by the number of lines, number of syllables per line (not feet as usual), as well as the rhyme scheme. The Venus and Adonis stanza, for example, would run like this a10b10a10b10c10c10. Following Schipper, I call this sort of stanza isometric, that is, all lines are of equal length. In some stanzas line length is variable: for example, the tail-rhyme stanza (usually written a8a8b6c8c8b6). This sort of stanza is called, again following Schipper, non-isometric or heterometric.

The simplest stanza is that of two isometric lines only: in practice two rhymed lines of eight syllables. This stanza is only notional. As it appears in the poets here it is usually in combination. Simple notional stanzas of this kind are gathered in quatrains (like Carew's *The Inquiry*), octets (like Suckling's *Expostulation*) and so on. Or such a stanza may appear as a refrain as the case in Jonson's *The Forest* 7. Such stanzas, perhaps arbitrarily, are classified as consisting of four, six, eight, and ten lines.

The limits of a given heterometric stanza are normally more easily definable. Carew's *Celia Singing* (a8a7b8b7c8c8) and Lovelace's *Cupid Far Gone* (a10a8b8b8c8c10) are more readily perceived as stanza based than had the couplets been isometric. The pattern is established by the regular recurrence within the stanza of lines of variable length.

The number of variables runs from as few as two to as many as the number of lines in the stanza. Stanzas are classified first by the number of constituent lines, secondly alphabetically by poet, and thirdly by their character of isometric or heterometric. The priority is given to the longer lines in the isometric case, and to the smaller number of variables in the case of heterometric stanzas. If the stanza is isometric the order of listing in the catalogue follows the sequence of rhymes (aaa precedes aba or abb which precedes abc). If the stanza is heterometric the order follows first the number of variables and the sequence of rhymes.

The various arrangements of end rhyme constitute the rhyme scheme. These schemes are usually classified as repetitive (aa); crossed (abab); intermittent (abcb), and also envelope (abba). Almost as uncomfortable as the blank verse stanza (blank verse sonnets or pseudo-sonnets do exist) is the monorhymed stanza. The couplet (aa),

28. Watson, II, pp.32-33.

even the triplet (aaa), can be doubled or tripled or quadrupled to achieve single stanzas, as we must call them, of any length. Cowley's *Pyramus and Thisbe* (aaaa) is not exceptional, Herrick's *Of Love* (aaaaaaaa) already seems beyond the natural limit. Sidney's *Old Arcadia* 42 is a mannered joke.

Stanzas can, however, generally be conceived as built out of two-line units (ab) which would always require repetition (abab) in order to be recognizable as stanzas, or three-line units (aba etc) which may stand independently but in any case form the staple of elaborate stanza forms. There is hardly a stanza which does not consist of some combination of these last constituents. These generate all other possible forms.

Rhyme as such is given priority in accounts of the stanza because it is unambiguous. Puttenham calls it the principle of concord. Repeated numerical series obviously also shape poems, so that the series a10a10b8b8 is unquestionably a stanza. Puttenham calls this the principle of proportion. The two are linked. Proportion is important; without it, Puttenham says, 'nothing could stand to be good or beautiful',²⁹ because, after all, he adds, 'Poesie is a skill to speake & write harmonically'.³⁰ So harmony is a property of tune or music in poetry which must be linked, according to Puttenham, to the 'mathematical sciences' of proportion.

Poetry and music are allies; there is a strong relationship between music and all the spheres of poetry, 'the planet-like music of poetry', as Sidney says later on in his *Apology*.³¹ Puttenham goes on to talk about the 'number' of syllables in English verse, 'measure' or metre, and the 'tunable sound' of rhyme. He praises and elevates these formal properties of verse which are created by the poet; which contribute to the 'sciences' of proportion. Puttenham concludes by listing the topics of his book: 'And this our proportion Poeticall/resteth in fiue points: Staffe, Measure, Concord, Scituation and figure.'³² Of these five points of poetic proportion 'Staffe' (stanza), 'Measure' (metre), 'Concord' (rhyme), 'Scituation' (rhyme scheme) and 'Figure' (Pattern), two--staffe (stanza) and figure (pattern)--are constituted by the others.

29. Puttenham, p.64.

30. *Ibid.*

31. Smith, I,p.206.

32. Puttenham, p.65.

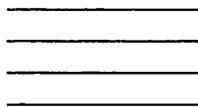
In his investigation of stanza and metre, Puttenham attends particularly to the number of lines in each stanza, and the various syllabic lengths of the lines. By 'scituation', Puttenham means the location of rhyme and the length of lines taken together. He says:

This proportion consisteth in placing of euery verse in a staffe or ditty by such reasonable distaunces, as may best serue the eare for delight, and also to shew the Poets art and variety of Musick...³³

Puttenham, however, speaks more of stanzaic patterns in terms of their spatial arrangement than of the 'delight' of sound; his chapter on 'Scituation' is much more involved in placing of lines and rhymes than with auditory issues. In fact the language of music is itself not exempt from this visual bias:

Not only was it organized symmetrically, but it even exhibited visual and (and inaudible) symbolic patterns known as 'eye-music': sixteenth-century madrigalists would set words such as *night* in black notes, or imitate arches with arch-shaped melodic lines.³⁴

Puttenham, accordingly, works with diagrams. He gives a diagram to show the distances between rhymes, as they would occur, 'the first second third and fourth verse, or if the verse be very short in the fift and sixt, and in some maner of Musickes farre above.' The first distance,

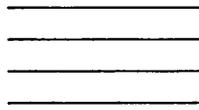


goes by 'distick' or couplets of verses agreeing in one rhyme, which is the most 'vulgar proportion of distance' in our poetry. Of course it is not necessary that the rhyme be the same for all the verses but it 'often returne[s]' and is never 'lost out of the ear'.

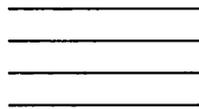
The second type of proportion according to Puttenham is when we skip a line and join the first and third lines. This is also quite popular:

33. *Ibid.*, p.84.

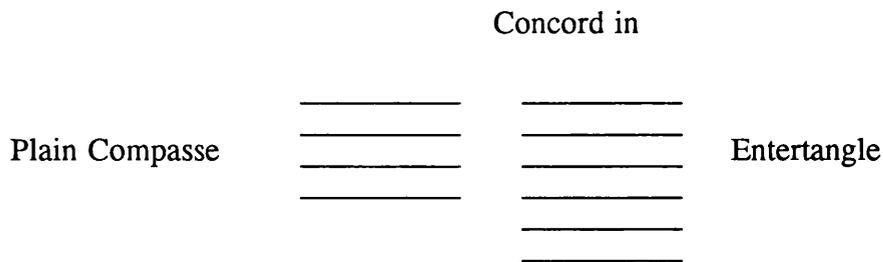
34. Alastair Fowler, *Triumphal Forms: Structural Patterns in Elizabethan Poetry* (Cambridge, 1970), p.19.



The third type is when the rhyme falls upon the first and fourth verses, overlapping second and third:



The fourth distance, which is not very popular, except in some special cases, is made by joining first and fifth lines overskipping second, third and fourth, and so on. In the diagram reproduced below, Puttenham contrasts plain and clear compass, 'not intangled' and interweaving of rhymes; the straight lines symbolize lines of verse and the semi-circles join the lines ending in same rhyme:

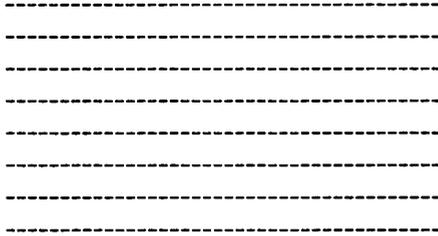


Puttenham supplies what he calls 'ocular examples' to disclose and record formal patterns in which a poem might be set. He carries on listing the possible 'ocular' figures in which stanzas might appear; providing diagrams for the most prominent ones; emphasizing the fact that each line should not be left to fall out alone uncoupled; otherwise, the 'Staffe' would be flat and loose.

It is the task of 'Concord' or rhyme here to band and join together these lines lest they remain unconfined. Rhyme, by its linkage between endings, results in chains and even bonds: it stands for large versified structures; at each level of its binding, it performs another sort of musical work. So this is in brief Puttenham's theory of linking poetry, through music, to the 'mathematical science' of 'proportion poetical', a theory which though eccentric and artificial at times, does not fail to demonstrate the importance and principles of formal structure which I have been trying to pursue.

The spatial emphasis is even more eccentrically marked in Drayton. Drayton says in defence of the eight-line stanza which he uses in the *Barons' Wars*:

I chose this Stanza, of all other the most complete and best proportioned, consisting of eight lines, six interwoven, and a couplet in base.



...The Sestin hath Twinnes in the base, but they detaine not the Musike nor the Cloze (as Musicians terme it) long inough for an Epicke Poeme. This of eight both holds the tune cleane thorow to the Base of the Columne, (which is the couplet, the foote or bottome) and closeth not but with a full satisfaction to the eare for so long detention. Briefly, this sort of Stanza hath in it, Majestie, Perfection, and Solidity, resembling the Pillar which in Architecture is called the Tucsan, whose Shaft is of six Diameters, and Bases of two.³⁵

By using these visual diagrams both Puttenham and Drayton invoke an architectural analogy. The 'bands' in Puttenham's which hold together lines in a stanza are similar to the bands that hold the parts of the wall; and Drayton's octave stanza is comparable to the pillar in architecture.

Puttenham, like Sidney in the *Defence*³⁶ sees clearly that English verse can easily admit both masculine and feminine rhymes. For Puttenham, the kind of rhyme chosen helps in determining the total musical effect, that is, different sorts of rhyme give different rhetorical accents, and different rhymes fit for different types of poems:

...the cadence which falleth vpon the last sillable of a verse is sweetest and most commendable: that vpon the *penultima* more light, and not so pleasant: but falling vpon the *anti-penultima* is most vnpleasant of all, because they make your meeter too light and trivial, and fitter for the Epigrammatist or Comicall Poet then for the Lyrick and Elegiack, which are accompted the sweeter Musickes.³⁷

Puttenham's prejudice is irrational.

35. *The works of Michael Drayton*, II, pp.3-4. Drayton goes on to discuss the practice of the ancients, who were accustomed 'to distinguish works into books, and every one to bear the number of their order.' See Fowler, pp.18-19.

36. Smith, I, p.205.

37. Puttenham, p.80.

A rhyme is masculine or feminine according to the falling out of the 'sharp accent', and the sharp accent, in turn, becomes even more sharpened with the likeness of sound between rhyming words. Perhaps under Italian or French influence, English poetry develops quite otherwise for feminine rhyme. The catalogue registers the systematic use of feminine rhyme in order to support stanza shapes.

Puttenham's observation about the relationship of accent and rhyme could be turned on its head. It is the rhyme that marks the last accent. The whole stanza tends to its fulfilment in rhyme. The English preference for masculine rhyme derives from and is confirmed by this fact. The development into prominence of couplet, at least towards the end of this period is a logical conclusion of the preference. Rhymed couplets establish not only the rhythm of the line, but its rhetoric as well. This means that the patterning of rhymes within the stanza determines to a great extent how the stanza is pronounced. The stanza itself becomes 'a full period or complement of sense', rather than entertaining it.³⁸

A well constructed stanza forms a continued rhetorical segment bound inextricably and simultaneously to its sense. Pronunciation, syntax and sense, then, are in proportion-- they form 'unity' in the Augustinian sense.³⁹ These considerations may help to explain why Puttenham finds it so important to make a diagram of so many myriads of rhyme schemes in his chapter 'Of Proportion by Situation'. Puttenham says:

...it so falleth out most times your ocular proportion doeth declare the nature of the audible: for if it please the eare well, the same represented by delineation to the view pleaseth the eye well...⁴⁰

What is impressive about these diagrams is that their intricate interconnections not only please the eyes (by their orderly figures), but also urge the mind to work out the pattern. This is even true even though we acknowledge that the 'sundry proportions' of the various staves, we remember, 'counterfait the harmonicall tunes of the vocal

38. *Ibid.*, p.66.

39. This identity of sound and sense can be mystically conceived. See Seth Weiner, 'Renaissance Prosodic Thought as a Branch of "Musical Speculative",' Ph.D. Dissertation (Princeton, 1981), p.341.

40. See Puttenham, p.85.

l and instrumental Musickes'⁴¹ Catherine Ing well sums up the significance of rhyme in her commentary on the *Art of English Poesy*, 'Here we have something remarkable among these critics, a simultaneous appreciation of time as the dimension in which verse is measured, and of the qualities of speech sounds (here shown by rhyme) as the means by which the measuring is marked.'⁴²

VI

I said above that stanzas could be conceived of as compounded out of couplets. What is the limit of stanza forms so compounded? The difficulties encountered by Fellowes in the assigning of part-book texts to anything recognizable as a stanza are met elsewhere. Many examples might be given of 14-line stanzas wrongly divided into 7-line stanzas like Donne's *Witchcraft by A Picture*; of 12-lines divided into 6 or 3 lines like the first 12 lines of Herbert's *The Church-floore*; and the like. Though normally poets adhere uniformly to a single stanza throughout a poem, a glance at certain parts of the catalogue reveals not a small number of poems which are described as employing one or more variants.

The assignment is in some respects arbitrary. Basically, variously compounded poems are of two kinds: first, those where stanza divisions have been editorially marked or have authorial warrant; secondly, those where the stanza divisions are unmarked, but where the verse unit seems to be divisible into smaller recognizable stanza forms like the case in Harvey's *The Sabbath, or Lord's Day*, and Drayton's *A Paeon Triumph: Rowlands Madrigal*. The deployment of such complicated forms--and I have had to assume it is deliberate, not the product of errors in transmission or the like--may be owing to the influence of the Italian canzone, itself regularly described as compounded of many divisions, or of Greek choric styles.

Some poems assign different stanzas to different modes. Narrative poems break with their normal stanza forms for lyrical interludes or moments of climax. Others are obvious in the dramatic pieces, where amongst a muddle of different stanzas, one can often perceive attempts to adjust stanzas to speakers or occasions. Still other poems may have been 'unconsciously mastered', as Fussell says, because poets often compose according to rhythms which their utterances provide instinctively.⁴³ A list of all stanzaically compounded poems is in Appendix A.

41. Puttenham, p.84.

42. Catherine Ing, *Elizabethan Lyric: A Study in the Development of English Metres and their Relation to Poetic Effect* (London, 1951), p.46

VII

A refrain is the recurrence, usually regular, of a line, half a line, a group of lines, or some formula in a poem. It normally comes at the end of the stanza, though it may come at the beginning (Like Carew's *Song* 'Ask me no more'), or in the middle (as in Browne's *Love Poems VII*: 'Welcome welcome do I sing', and the case of such nonsense formulas as 'Fa, la'). The form is very old, going back as far as ancient choral songs and the psalms.

It is a regular feature of popular poetry, and occurs in art-poetry usually only where a parallel with popular poetry is invited. The effect may be exercised as in Milton's *Psalm cxxxvi*, 'O give thanks unto the Lord; for *he* is good: for his mercy *endureth* for ever/ O give thanks unto the god of gods: for his mercy *endureth* for ever' becomes:

Let us with a gladsome mind
Praise the Lord, for he is kind
For his mercies ay endure,
Ever faithful, ever sure.

Let us blaze his name abroad,
For of gods he is the God;
For, etc..

J. F. R. claims these repetitions move the mind to an exultation which music alone cannot fulfil.⁴⁴

In poems where the stanza pattern is firmly marked by rhyme the refrain is redundant as a marker of the line grouping. In more elaborate and apparently irregular poems, based on Greek and Italian models, it serves as the only marker of the stanza or the main one. It may however recur only irregularly in these cases (as in Spenser's *Epithalamion*). All poems with refrain cases are listed in the catalogue.

43. Fussell, p.35.

44. 'Refrains' *The Spectator*, 110 (1913), 875-76

CHAPTER TWO

Stanzas of Two Lines: Couplets, Distiches.¹

Couplet is 'the bravest sort of verse'
(Jonson, *Conversations with Drummond*)

The couplet is 'the best metrical form which intelligence, as distinct from poetical feeling, can employ.'
(Woodberry, *Makers of Literature*)

'Couplets can be called stanzas only by courtesy.'
(Fussell, *Poetic Metre & Poetic Form*)

The couplet is a stanza form consisting of any consecutive pair of lines rhyming together. It is among the oldest and most rudimentary forms of metrical English poetry; and it is widely used in all types of popular verse.²

Puttenham excludes the couplet from the category of the stanza proper. He believes that these (and triplets) fall short. However, he speaks of the proportion of the couplet as the first distance of one cadence, that is, as involving the briefest possible interval between rhymes: 'And the first distance for the most part goeth all by *distick* or couples of verses agreeing in one cadence, and do passe so speedily/ away and so often returne agayne, as their tunes are neuer lost, nor out of the eare, one couple supplying another so ... suddenly.' This proportion, Puttenham adds, is 'the most vulgar [native] proportion of distance or situation, such as vsed *Chaucer* in his *Canterbury Tales*, and *Gowver* in all his workes...'³

To Samuel Daniel, couplets are dull and boring. He says, 'I must confesse that to mine own eare those continuall cadences of couplets vsed in long and continued

1. Distich and couplet are in English different terms for the same thing, a pair of lines rhyming together. A distinction can be made. 'Couplets' may be a better term for continuous verse, 'distiches' for detached units of verse. Rhyme is a necessary bond in English isometric verse. In heterometric verse rhyme may be redundant: English versions of the Latin elegiac couplet (as for example *Old Arcadia 11*) are intelligible as verse.

2. Couplets can be traced as far as twelfth and thirteenth centuries, when the form, in the octosyllabic measure, was brought from France and practised. Schipper says that Anglo-Norman poets like Gaimar, Wace, Benoit were the first to bring the form into England. See Schipper, p.183; Saintsbury, *Manual*, pp.331-32. See also Elbert N.S. Thomson, 'The Octosyllabic Couplet' *PQ* 18 (1939), 257-268; Enid Hamer, p.24; and Häublein, p.21. Gower, admired by Ben Jonson, is the master.

3. Puttenham, pp.85-86.

Poemes are verie tyresome and vnpleasing.⁴ The reason, according to Daniel, is because 'they [couplets] run on with a sound of one nature, and a kinde of certaintie which stuffs the delight rather than intertaines it'.⁵

To Jonson, however, the case is the contrary: he detests all other 'Rimes' but 'Couplets'; in his conversation with Drummond, he tells the Scottish poet that couplets are 'the bravest sort of verses, especially when they are broken like hexameters.'⁶ Presumably he means they are 'bravest' in long lines which afford the possibility of variety in the pause. Jonson regards cross-rhyme and intricate stanzas as 'forced' forms of poetry; whereas couplets are easy and straightforward. Jonson planned to write an epic in couplets.

Whatever the fact may be, the couplet remains the oldest, simplest and basic form of all stanzas: it is a major form for extended poetic compositions, an important part in more complex strophic forms, and a vital constituent of any poetry aiming at compactness. Many epigrams (such as those of Donne, Jonson, and Herrick) consist of a single couplet. Even the alternative standard form for the epigram (a10b10a10b10c10c10) closes in a couplet.

When the two lines of the couplet are of the same length, they are 'equal couplets'; when the syllabic length is different, they are 'unequaled couplets'. Similarly, when the second line in a couplet is end-stopped (strong punctuation) and the first line depends (syntactically) on it, then the form is normally called 'closed couplets'. But when they are enjambed, they become 'open couplets'. Couplets have normally been composed either of 'equal' or 'unequal' length, that is isometric or heterometric pairs of lines.

The Isometric Measures

The most important form of the couplet is the isometric one, where the syllabic length of the verses is equal. It is this version of the couplet that is most widely known to people; most extensively practised by poets. The number of syllables in the line is undefined: poets used the measure that suited their subject matter, but perhaps in lines

4. Smith, II, p.382.

5. *Ibid.*

6. Ben Jonson 'Conversations with William Drummond of Hawthornden' in *Works* (ed. cit), p.595

no longer than sixteen syllables, as Webbe claims;⁷ and in lines no shorter than two syllables, as Puttenham claims.⁸ The couplets of 16 syllables are rare as Webbe indicates; whenever employed, the lines were normally divided into two. And Puttenham says that two syllabic couplets are 'not usual' forms in English.

Next to the longest measure (sixteen syllables) comes a more popular form called the septenary or fourteenner, where each of the verses consists of fourteen syllables. Webbe says that this was an approved pattern-- 'most accustomed of all other [measures]-- during the Elizabethan time; and was especially used for translating Greek and Latin poetry.⁹ The measure included a pause or caesura which was normally placed after the first eight syllables. It is the metre of, for example, Chapman's *Iliad*. It offers an equivalent of the Greco-Roman hexameter. Edmund Spenser was among the first to write fourteenners in quatrains. He used the measure, divided, in the arguments preceding the cantoes in his *Fairie Queene*. This was imitated by Michael Drayton (in *The Shepherd's Garland*); and also by William Browne in *The Shepherd's Pipe*.¹⁰

It is also the case that the measure had been in use in England since the thirteenth century; covering a variety of subjects including serious and narrative ones.¹¹ This means that the 14-syllabic lines existed in England not because of classical verse as much as because older English alliterative poetry permitted the use of very long lines.¹² Whatever the source of the fourteenner, this long and complicated measure soon fell out of fashion, perhaps because of its length which often endangered the benefit of the rhythm. The fourteenner, hence, gradually gave way to the iambic decasyllabic which immediately became the standard (long) line in English poetry.

7. Webbe says in 'A Discourse of English Poetry': 'The longest verse ... which I have seen used in English consisteth of sixteen syllables, each two verses rhyming together'. See Smith, I, p.268

8. Puttenham (p.70) states that 'the verse that contains but two syllables which may be in one word, is not usual: therefore many do deny [it] to be a verse, saying that it is but a foot, and that a metre can have no less than two feet [four syllables] at the least, but I find it otherwise ... with our vulgar makers, and that two syllables serve well for a short measure'.

9. Smith, I, p.269.

10. Browne's fourteenners (in the arguments preceding the eclogue in *The Shepherd's Pipe*) do rhyme (a8b6a8b6)--the measure of the common ballad.

11. See M.Donker and G.M.Muldrow, p.106.

12. *Ibid.*

While committing themselves to the decasyllabic couplet almost exclusively, some English poets used another form of couplet, the alexandrine couplet. Schipper praises the alexandrine because it 'runs more smoothly than the Septenary'; it consists of twelve syllables with a caesura after the sixth syllable.¹³ In sixteenth century France the alexandrine seems to have been the standard measure (the heroic line) in French poetry and drama (and the most popular measure in seventeenth century French and German drama).¹⁴ Here, in England, the measure was used most notably by Drayton (perhaps under French influence), who used it as the formal measure in a whole book, *Poly-Olbion*.

The alexandrine line on the other hand was very common during the Renaissance period. It has been in use in England since the thirteenth century, not as an exclusive measure in poems (and plays), but occurring, mainly, as the first member in the 'poulter's measure', and occasionally in interrupted sequences.¹⁵ The alexandrine was utilized most importantly by Spenser who used the line to conclude his Spenserian stanza; which came to be regarded as a characteristic feature of this nine-lined unit.

The Decasyllabic (Heroic) Couplet¹⁶

The decasyllabic line is one of the most important measures in English verse, known as the heroic measure and the iambic pentameter. To Puttenham this measure, 'of ten syllables', is 'very stately and Heroical, and must have [its] Caesura fall upon the

13. Schipper, p.204. Presumably the alexandrine is meant to recall the Latin hexameter. Elegiac couplets, oddly, are normally translated into English as heroic couplets: two defective alexandrines. Ovid's joke about the couplet is spoiled in Marlowe's English (Ovid *Amores* I.i):

Both verses were alike till love (men say)
Began to smile and took one foot away

See W. B. Piper, *The Heroic Couplet*. Cleveland and London, 1969, p.34

14. See Häublein, p.22.

15. But 'with the ancient makers it was not so' as Puttenham puts it. He adds 'before Sir Thomas Wyatts time they (Alexandrines) were not used in our vulgar.' The reason, is that the alexandrine is 'fitter' 'for grave and stately matter' than for any other 'ditty of pleasure.' See Puttenham, p.72. Schipper, however, confirms that the alexandrine was used long before Wyatt was born, as by Robert Mannyng in his translation of the French Peter Langtoft's *Chronicle*. See Schipper, p.204.

16. The decasyllabic line has been extensively used since the late thirteenth century (See Schipper, p.209), but the name 'heroic' was derived from its use in the 'heroic' plays in the late seventeenth century. See Häublein, p.22.

fourth syllable,' that is just off mid line pause.¹⁷ Samuel Daniel described it as 'our old accustomed measure of five feet'.¹⁸ It is a measure not just widely popular, but highly rated.

The origin of the pattern is unknown, but it may have been first developed by Chaucer under French influence.¹⁹ In fact Chaucer can be considered as the measure's first populariser when he used it for narrative purposes in *The Canterbury Tales*. After Chaucer the mode soon spread among the poet's followers despite Puttenham's calling his work a 'merie tale' of a 'riding rime'.²⁰

The heroic couplet, as such, began to prove its importance and to reveal a living and developing tradition. Virtually, there was no English poet of the Renaissance who did not use the form at least for some of his poetry, including poets like Thomas Campion who, by then, had realized that the measure is the staple of English metres.²¹ Many poets including Skelton (in his aureate work), Wyatt, and Surrey followed in the use of the metre. As well as Chaucerian effects, the influence of the French decasyllabic line is also tangible here.²² It is for earlier Tudor poets a line difficult to manage. Gascoigne's remarks on it indicate his anxiety to regularize it.

Most Renaissance poets still encountered some difficulties in composing their decasyllabic lines; some of their verses were regarded as 'rough' lines. There is some indication that both syllabification and accentuation were either 'wrenched' or, at the time, naturally so pronounced.²³ The English language by this time (the early

17. Puttenham, p.72.

18. Smith, II, p.377.

19. See the *Princeton Encyclopedia* sv 'Heroic Couplet'.

20. Puttenham (p.61) thinks that Chaucer was careless in his use of the caesura and that in consequence his work lacked dignity.

21. Campion was one of those who wanted an adaptation of classical measures into English verse. He realized, however, that the decasyllabic is more natural to the English language and used the 'heroic line' for the classical dactylic hexameter: he too would spoil Ovid's joke (see note 13). See Piper, p.27.

22. Chaucer's management of the line depends on the state of fourteenth-century English. It would survive comfortably in the next century: see Allan Swallow 'The Pentameter Lines in Skelton and Wyatt', *MP* 48 (1950), 1-11.

23. See Allan Swallow, art.cit. pp, 1-11. Robert B. Ogle, 'Wyatt and Petrarch: A Puzzle in Prosody' *JEGP* 73 (1974), 189-208, argues for the influence of Italian (and

sixteenth century) was somewhat unstable; in consequence, the syllabification of words was affected.²⁴

Thus, in trying to render classical texts closely into English pentameter, some poets (like Surrey) faced many metrical irregularities resulting from the metrical traditions these poets inherited, which maintained a sharp distinction between lyric and non lyric poetry.²⁵ So, these poets (Surrey and others) seem to have had in mind an iambic decasyllabic as a basic measure for a large proportion of their verse, but at the same time the metrical tradition he/they inherited for serious verse did not include the iambic decasyllabic as a popular metrical type.

When Spenser composed his *Shepherd's Calendar*, he tried to adapt his versification to the station of the rustic people who appeared in his Eclogues. According to E.K.'s preface he was trying to achieve a manner like that of the ancients, using the older and dialectical resources of English as Theocritus had used those of Greek.²⁶ Such were the traditions Elizabethan poets inherited; such were the metrical difficulties these poets encountered.

But despite all troubles, these poets, by and by, managed to establish the decasyllabic line tradition in England; and the full tide of the heroic couplet was yet to come. William Piper asserts that another group of poets, in turn, contributed to the tradition by elaborating more extensively on ancient conventions. He stresses that it was because of

...the efforts of many Elizabethan poets (among them Christopher Marlowe, Sir John Harrington, Michael Drayton, Thomas Heywood, Joseph Hall, and, of course Donne and Jonson) to reproduce in English the effects of the Latin elegiac distich, especially as it had been employed by Ovid in his *Amores* and *Heroides* and by Martial in his *Epigrammaton*. The English form in which they all found ... that these Latin effects could be transported was the decasyllabic couplet.²⁷

The majority of these poets soon realized the analogy between their own rhyming (heroic) couplets and the Latin elegiac distich as was practised by Ovid, Catullus and

Latin) hendecasyllables. See also Howard Baker, *Induction to Tragedy* (Baton Rouge, 1939), pp.49-105.

24. See Allan Swallow, art.cit.

25. *Ibid.*

26. *Ibid.*

27. Piper, p.5.

Martial. Piper also indicates that these lines best suit erotic topics; but poets such as Catullus and Martial showed that it was applicable to satirical themes as well.²⁸

Ovid's first line of this elegiac couplet conforms to the alexandrine practised by earlier classical poets (Virgil and Lucretius), but his form as a whole was subject to a hierarchy of pauses and rhetorical tricks.²⁹ This of course affected the English couplet, but poets here were more committed to isometric (especially decasyllabic) couplet. Ovidian rhetorical techniques and the manipulation of pauses gave the 'heroic' 'closed couplet' stability and movement, unity and diversity, as well as order and variety.³⁰

These divisions in the couplet structure show the flexibility, variety and built-in qualities of the tradition (of the couplet); yet, they were severe rules for some poets. But the pauses did not divide the couplet into broken and loose fragments; on the contrary, they always showed the forward impulse between the aspects of the one couplet and related every couplet to those neighbouring.³¹ By this, the couplet became indeed the 'bravest' form of metrical composition.³²

The decasyllabic closed couplet became basically a medium for public discourse: poets began to define issues, build arguments, hold personal conversations, make polite addresses or political oratory. Of course this order existed in Ovid and Martial, but with translations, adaptations and imitations, it was revived (with some variety) in the verse of our Renaissance poets.³³

28. *Ibid.*, p.33.

29. In the Latin distich the strongest pause was at the close of the distich, the second strongest at the end of the first line, the third strongest at the middle of each line. The rhetorics depended on inversion, balance, and parallelism. See Piper, pp.34-36. English poets tried to use such effects and to create the pauses both within and at the end of their lines.

30. Piper, p.24.

31. *Ibid.*, p.10.

32. Ben Jonson, *Works*, ed. cit., 595. With Jonson normally a strong pause divided the lines. A stronger pause also existed at the end of the first verse; but the strongest pause was dedicated to the close of the couplet in imitation of the classical line.

33. Piper, p.24.

The septenary and even the alexandrine seemed to be too long; in contrast, the octosyllabic too short. The decasyllabic would appear the ideal measure. In fact the measure has ever been a favourite one in English; adapted for every topic, but with some preference for 'greater' lyric and epic poetry. Heroic couplets were also used in prologues and epilogues of some plays.

The decasyllabic measure was normally regarded as less monotonous than the other metres. However, to prevent any such possibility, many poets linked three lines together by one and same rhyme (triplet), whereby the regular sequence of couplets was then interrupted wherever they pleased. These triplets were also used to stress a particular passage or highlight a certain idea. Johnson credits Dryden, not with inventing but establishing this feature of English heroic verse. It is used by Chapman in his *Homer*, by Hall in his *Satires*, and as early as Phaer's *Virgil* (1558).³⁴

So, the iambic decasyllabic ('pentameter') was established after being subjected to a series of refinements;³⁵ only then, the full scale of using the form began in Elizabethan England. The use of rhyming couplets now 'endowed the body of the English decasyllabic line with a rhythmic freedom and flexibility lacking in the classical pentameter line.'³⁶ Thus English poets developed the (closed) couplet (which began as an imitation of a Latin form) into a device of major poetic composition.

According to Piper,³⁷ the production of couplets seems to have undergone different stages, developing from its 'romance' status; then becoming more elegiac, till it reached its more complex formula where it can stand as a complete unit of its own.³⁸

34. Samuel Johnson, 'Dryden' in *Lives of English Poets*, I, p.260.

35. Piper, p.29.

36. *Ibid.* p.30.

37. For detailed analysis see Piper, p.49ff.

38. The development of the heroic couplet is directly linked to the creation and perfection of blank verse in the sixteenth century. Blank verse is 'English Heroic Verse without Rime, as that of *Homer* in *Greek*, and of *Virgil* in *Latin*...' as Milton says in the prefatory comment to the verse of *Paradise Lost*, 1674. It was first used by Earl of Surrey (in his translation of *Virgil*). The form was also employed in Italy as unrhymed hendecasyllables, supposedly equivalent to classical hexameters. Blank verse may be the result of 'Tudor experiments in writing an unrhymed line that adhered to the native tradition of accentual-syllabic poetry' (Donker & Muldrow, p.20), or may simply be a modification of the heroic couplet (which was first used by Chaucer) by simply omitting the rhyme at the end. Surrey's blank verse is rhetorically indebted to Gavin Douglas's couplets as well as to *Virgil*'s hexameters.

It started with translation and narration (used by Marlowe in translating Ovid's *Amores*, and composing his *Hero and Leander*). The second phase was marked by Jonson and Donne. The third mode which could be added here is the one practised by later poets as Waller and Denham.

A master poet like Jonson made a compromise between Horatian style (conversational, lucid, terse and quiet), and the styles of Martial (witty) and Juvenal (exalted and orational satire). The satiric Donne also had his role; his style was epigrammatic, oratorical, witty, expostulatory; in consequence, conversational. He used couplets and sets of couplets to define separate epigrams, contain certain figures of speech as well as contriving rhetorical antitheses. It was Donne who in this sense inspired the Augustan age, most importantly, Pope.

After Jonson there was a group of poets influenced by him, including Denham and Waller; who developed their couplets from the example of such poets as George Sandys, Sir John Beaumont, and Lucius Cary. All of these poets played their role in handing over the couplet tradition to its new master John Dryden. Denham was a closed couplet virtuoso; Waller was the father of 'smoothness' in English poetry.³⁹ But the tremendous political upheavals which began to sweep England around mid seventeenth century diverted the trend of the closed couplet from the social situation (where it best thrived) to a more serious context, the realm of politics.

The Octosyllabic Couplet (the tetrameter, the short couplet)

If the decasyllabic couplet is the most familiar metre in English poetry, the octosyllabic runs it second. The short measure (the tetrameter couplet) belongs to a more ancient succession than the long one, going back to Anglo-Norman times and the traditions of accentual Latin hymns.⁴⁰

Like the couplet, blank verse is most suitable for narrative and epic verse. Before Milton, blank verse was standardly used by Elizabethan dramatists, in 'our best English Tragedies' as Milton also remarks. Rhyming couplets were very often used to vary the metre, to indicate a peak of a dramatic action or as a conclusion of certain scenes. As an isolated single line, blank verse would hardly give any effect more than a line of prose, but the effect becomes very clear (through repetition) when it is used as unit in a verse paragraph whether in a poem or play. This is of course due to the rhythm of the iambic decasyllabic measure. See Schipper, pp.219-222. See also Surrey's *Poems*, ed. by Emrys Jones (Oxford, 1964), pp.133-134; and Donker & Muldrow, pp.19-22.

39. Piper, p.70.

40. See note 2.

The octosyllabic couplet dates back to the twelfth and thirteenth centuries. It is a favoured form in English verse: a melodic instrument of ease and grace for some poets and, for others, a useful vehicle for rhetorical ends. The measure, invariable as it is, remained the chief element of metrical composition till Chaucer came and extended its range into decasyllabic. Of course the measure has its 'rules', but these remained, to most poets, optional and generally disregarded.⁴¹ Chaucer used the couplet in continuous verse, (in *The House of Fame* and in *The Book of the Duchess*). But it is chiefly associated with Gower who hardly needs to name himself to be recognized in Shakespeare's Prologue to *Pericles*.

For the Elizabethan poets, the octosyllabic couplet was a form of greater prosodic regularity, ease, simplicity of expression, fitness--all combined to create perfect unity for the conventions of the lyric during the time. Shakespeare, Jonson, and other dramatists used it for lyrical passages in their drama; its patterns are more readily intelligible than those of the longer couplet.

In continuous narratives, however, it often dissolves in the fluid advance of the poem, while in smaller stanzaic units it acquires structure. This stanzaic technique was never practised before, and it greatly differed from that of Chaucer's. Chaucer varied the lines of his octosyllabic couplets with seven syllables; his admirers soon imitated this irregularity, perhaps not realizing it a deficiency in such contexts: Puttenham considered it a defect and ill favoured; while Gascoigne advised poets to use 'just' or 'same measures' in their poems.⁴²

In one of his most famous poems, *Passionate Shepherd to his Love*, Marlowe not only varied the measure, but arranged it into quatrains, but Raleigh's reply, though strictly woven to the pattern, was exclusively unvariable. Both examples, however, are neatly fitted into the mould of couplet-quatrains; and the thought is well developed in stanzas. Octosyllabic couplets are too short to include an idea or hold a syntactic unity. It tends to overlap--that is why most poets used it in combination with other stanzas than stanzas of their own.

Thomas Campion, famous for composing intricately woven stanzas, never hesitated to employ the octosyllabic measure in his lyrics. He is well known for his prejudice

41. These rules include the division of the line into two: the use of caesura in the middle after the fourth syllables. Schipper, p.185.

42. See Puttenham, pp.71-72, and Smith, I,p.49.

against both rhyme and accentual verse, but when he used the octosyllabic measure he proved successful. He too varied the syllabic length of his lines, and composed couplet stanzas.

Jonson's disapproval of intricately woven stanzas and preference for simple couplets is self-conscious. His use of the short couplet was extensive and rhetorically adept. He can be considered the master of this couplet in its various uses. He is one of the few poets who tried to apply the general rules of the form in couplets: he tried to break his line into two opposing parts,

Where's thy quiver? Bend thy bow!
Here's a shaft--thou art too slow!
The Underwood 2. ii 9-10

Despite this example, Jonson rarely varied his octosyllabic couplets with heptameter, though he wrote complete poems in this latter measure.

Of all the poets of the period Marvell is the one who seemed most committed to the use of the short couplet,

The octosyllabic predominates in his lyrical poetry; first by mere amount (three-fourths of the total) but also because of the superior quality of the pieces in which it is found alone...⁴³

Legouis is hard on the facility of the measure--the 'fatal facility' as he calls it, quoting Byron. He is particularly ungenerous about Marvell's attempt to break the flow of short couplets into stanzaic units,

Marvell makes stanzas of a sort with groups of four couplets separated by roman figures. These units have little to do with the art of versification; at best they answer to the desire of dividing the movement of thought into equal time-lengths.⁴⁴

It is more likely that Marvell conceives these units, not just as grouping of short couplets, but as a simplification of the more firmly articulated stanzas of poets such as Saint-Amant in his *La Jouissance* (a8~b8b8a8~c8~c8~d8~e12d8~e12). Thomas

43. Pierre Legouis, *Andrew Marvell Poet, Puritan, Patriot*, 2nd edn. (Oxford, 1968), p.82.

44. *Ibid.*, p.83.

Stanley translates this poem into *The Enjoyment* as ordinary tetrameter couplets (a8a8b8b8c8c8d8d8).

Marvell, and Herrick alternate lines of eight and six syllables, but still some technique was required for continuous (exclusively isometric) couplets in longer poems; the use of verse paragraphs has that end. But monotony may be unavoidable. Legouis is not the first to complain about the couplet becoming mechanical: Daniel says 'to mine own ear, those continual cadences of couplets used in long and continued poems, are very tiresome, and unpleasing, they run on with a sound of one nature, and a kind of certainty which stuffs the delight rather than entertains it.'⁴⁵

The first obvious manipulation of the short isometric couplet consists in the random modulation of the octosyllabic line into a heptasyllabic one as in Herrick's *The Parting Verse* (H 465). But a more interesting example here is *To Phillis* (H 521) where the poet varies the lines and mixes Marlovian and Jonsonian traditions of melody and rhetoric. The structure of the quatrains which can be felt by the strong punctuation is being concealed by the steady progress of ideas in the poem. Most of Herrick's other couplets vary greatly; many are composed with definite endings and with pauses in the middle like his master Jonson; ultimately like classical couplets.

The short span of the octosyllabic line sometimes necessitated some sort of free treatment of the form: in expressing their thoughts, poets had either to compress the syntax of their couplets or the thought may come to overrun the barrier of the one couplet. Waller is regular and mechanical for example in *At the Marriage of the Dwarfs*, so is Carew in *A Song* ('Ask me no more'), where in each stanza the two lines of 'injunction' and the two lines of 'explanation' convey a 'rigid observance' of the couplet. But when the argument becomes more complex, like the case in *To A. L. Perswasions to Love*, Carew becomes forgetful of his couplets.⁴⁶

Milton's two lyrical pieces, *L'Allegro* and *Il Penseroso*, have a special status: they seem inherently musical; the rhythm moves with natural stresses in a way that never 'jingles' on the ear, which in turn contributes to the perfect natural rhythm. Metrically, both poems are almost identical. In their technique (an intricate prelude followed by continuous couplets) the two poems perhaps are unprecedented in English. Milton, in both poems, 'indiscriminately' diversifies his octosyllabic couplets with seven syllabic lines (32 percent of *L'Allegro* and 16 percent of *Il*

45. Smith, II, p.382.

46. Ernest N. S. Thomson, art.cit. note 2.

Penseroso).⁴⁷ This artistic variation of lines, the prosodic rhythms, the movement of lines, punctuation and the pauses of *L'Allegro* in particular, coincide with the subject matter of the poem and with specific incidents experienced by the poet. The design of the poem seems to have been 'romantically transformed by exact and loving observation of a tract of country over a period of time, recollected in tranquillity and suffused with poetical reminiscence.'⁴⁸ The shorter lines of the poem often give a light and 'tripping' movement to the poem, while others are 'decidedly slow', all of which adds to the cadence of the music and beauty of the poem. Perhaps 'no finer continuous octosyllabic couplets have been composed'.⁴⁹

Other isometric measures used to include couplets of seven syllables, like Waller's *To Amoret*, Lovelace's *Orpheus to Woods*; *Song* in Browne's *The Shepherd's Pipe* and some of his epitaphs; Milton's *An Epitaph ... Winchester*; Herbert's *L'Envoy*; Carew's *Psalm 119*. Of 6 syllables we have for instance Herrick's couplet poem *True Friendship* (H 574) and his *To Death* (NN 53). Drayton's *Skeletoniad*, mainly of six, contains irregularities meant presumably to be reminiscent of Skelton. Drayton wrote a poem of even shorter syllables, of four, that is *An Amouret Anacreontic*.

The Heterometric Measures

The 'poulter's measure' is the basic and most ancient form of the heterometric couplet. It is generally regarded as old fashioned now, and generally despised. But Gascoigne talks about the measure as

the commonest sort of verse which we vse nowadays (*viz.* the long verse of twelue and fourtene) I know not certainly howe to name it, vnlesse I should say that it doth consist of Poulters measure, which giveth xii. for one dozen and xiiij for another. But let this suffice ... for the sundrie sortes of verses which we vse now adayes.⁵⁰

The rule of the measure is that there should be a pause (caesura) after the sixth syllable of the first line and another after the eighth syllable of the second line. Its structure is basically without stanzaic arrangement; nonetheless, in some poems the unit falls apart into stanzas of four lines, that is lines with intermittent rhyme in the following form a6b6c8b6.

47. See the headnote to the poems in *The Poems* ed. Carey and Alastair Fowler (London, 1968), pp.130-131.

48. A.H.J.Baines, 'The Topography of 'L'Allegro.' in *N&Q*, 188 (1945), 60-71

49. Elbert N.S. Thomson, art.cit.

50. Smith, I,p.56.

The poulter's measure is 'intractable' and was generally regarded as a 'failure' by such critics as C.S. Lewis. He says,

...in a couplet made of two such yoke-fellows we seem to be labouring up a steep hill in bottom gear for the first line, and then running down the other side of the hill, out of control, for the second...⁵¹

Yet, the form was popular in sixteenth century England and was used by most poets to paraphrase texts and scenes from the Bible.⁵² Thomas Wyatt and Henry Howard were among the first practitioners of the measure; later on, Sidney, Drayton, Browne, and others used it with a sense of its being old-fashioned.

At this point it is worth mentioning that some poets of the Renaissance, perhaps in imitation of poulter's measure, created their own version of the heterometric couplet in a variety of forms. These include examples like Donne's *The Paradox* (a10a6); Cowley's *The Motto* and *Not Fair* (a10a8); Vaughan's *The Sap* (a10a6); Jonson's *The Forest 3*, *Underwood 85* and *86* (a10a8) and so on. Herrick's use of (a4a2b4b2c4c2d4d2) in *His Wish to Privacie* (H 770) is one of the shortest syllabic lengths to be used in couplets in English verse. While these metres may represent imitations of Horatian originals, their acceptability is underpinned by the memory of the vernacular original.

The trouble with poulter's measure is that it is too long-- a thing which prevents the ear from hearing the tune or cadence of the verse; in consequence, it becomes tedious. This problem, however, was overcome by some poets who divided their fourteeners into quatrains of alternating 8 and 6 syllabic lines, making their verses look more lively. Webbe explains how these poets divided their couplets 'whereof the two sixes shall alwayes ryme, and sometimes the eyghtes, sometimes not'.⁵³

51. John Thompson, *The Founding of English Metre* (London, 1961), p.33.

52. C.S. Lewis notes that Surrey and the others used the measure to paraphrase Biblical themes: See *English Literature of the Sixteenth century Excluding Drama* (Oxford, 1957), pp.232-33. See also Jones's introduction to Surrey's *Poems*, p.xxxiii.

53. Smith, I, p.269.

The Function of the Couplet

The couplet, in all its forms, appears in English verse in one of the following cases:

a: As a unit of its own, where the couplet can stand independently especially in epigrams where the parallelism either of equivalence or contrast can be exploited. The form here is a vehicle for proverbial sayings, maxims and epitaphs

b: As a metrically marked unit (in a way that the blank verse is not) in continuous series.

c: As a subordinate unit within an established (longer) form where, if left alone or isolated, it would not give ready sense. The sense of the couplet here depends largely on what has already been said. In some basic forms such as rhyme royal, ottava rima, and the English sonnet the couplet normally forms a summation of thought or an epigrammatic commentary.

Whether to consider a certain given couplet a complete entity, or merely a building block is a controversial matter. As stated above, for Puttenham the couplet was not a stanza proper. Indeed he may be right, for the form is generally too small to hold a complete unit of syntax and meaning without strain. This is actually the overriding reason behind my listing all couplet-quatrain, couplets-sixains and couplet-octets under stanzas of 4, 6, and 8 respectively.

Nevertheless, there are some cases where some couplets cannot be classified under any other stanzaic form but couplet stanzas. In this context, the little stanza forms a whole system of its own, complete and independent. This of course is largely due to the skill of some poets who gave the form its whole unity and detachment. Schipper calls the couplet 'two-line' stanza, 'the simplest stanza', when it is isometric; he adds that in Northern English translations of the Psalms in the thirteenth century (*Surtees Society, vols. xvi and xix*), there are two lined stanzas of octosyllabic verses rhyming in couplets.⁵⁴ But this ancient treatment of the couplet as a whole stanza does not seem to have lasted long; in Middle English poetry couplets were basically used in longer poems that are not arranged in single stanzas.⁵⁵

Towards the end of the sixteenth and early seventeenth centuries, a number of English poets recognized the kinship between the couplet (they have been practising) and the Latin (elegiac) distich. In this light, they extended the use of the couplet, after they

54. Schipper, p.288.

55. *Ibid.*

had naturalized the Latin form into English to suit their aims. The couplet then became a stronger unit of composition for a variety of purposes.⁵⁶

So the impact of the Latin (elegiac) distich and its hierarchical system of pauses (as well as the rhetorical aspects) was enormous; the tradition of the heroic (closed) couplet became even more popular. The English translations of the day (such as Marlowe's of Ovid) also helped to lay the firm basis upon which the closed couplet would develop.⁵⁷ Jonson also translated Ovid, Horace and, most importantly, the great classical epigrammatist Martial whose epigrams are mostly written in elegiac distiches.

Epigrams (conversational or expostulatory), and, in addition, forms such as epistle and the satire, found their way into England especially after 1590 in some form of (closed) heroic couplet. The fashion for such forms is parallel with the fashion for the closed couplet.⁵⁸ The success of the closed couplet, the simplest recognizable verse unit in English, stimulates or guarantees what Alastair Fowler calls 'the epigrammatic shift' in early seventeenth-century poetry, 'it was a sweeping generic transformation, affecting every literary element and most kinds'.⁵⁹

Certain closed couplets can, if extracted, stand alone, though, even if an attempt is made to establish a logical or other relationships between couplets to overcome their tendency to close in their subject. Perhaps couplets of Shakespeare's sonnets can be included here.

The subject of the epigram, hence, could be anything, though they generally include love, praise, elegy, maxims; often expressed in one couplet, but often extending to more than four couplets. The appropriateness of the single couplet, however, to gnomic elements and witty phrases encourages the tendency of the couplet to stand complete and independent in both form and content.⁶⁰ A new form emerges here, this is the single couplet-poem. It is normally epigrammatic, isometric and mostly of two decasyllabic lines. Donne wrote some, and Jonson's epigrams include about

56. See Piper, p.33. Also see M. Donker and G.M. Muldrow, p.62.

57. Piper, p.41.

58. *Ibid.* pp.43-7

59. Alastair Fowler, *A History of English Literature* (Oxford, 1987), pp.102-6.

60. Häublein, p.21.

twenty of these poems, but Herrick's *Hesperides* abounds in them (more than two hundred poems).

A good example here is Jonson's *Epigrams 10: To My Lord Ignorant* beginning 'Thou call'st me poet, as a term of shame;' concluding on a masterly turn 'But I have my revenge made in thy name.' Jonson achieves his witty opposition of elements over two lines. In Herrick it sometimes seems the fashion for the single couplet overtakes the function. He contrives his witty oppositions within a single line: 'Vinegar is no other I define,/Thou the dead corpse, or carcase of the wine'. Or even a single word: 'Beauty, no other thing, than beame/Flasht out between the Middle and extreme.'

The peculiar tension between the disintegrative effect of the couplet and the effort to integrate sequences of couplets can be seen in *Of Love* (H 1075) where eight octosyllabic lines in monorhyme (an effort at integration) rely for their point on the fact of dialogue exchange within each of the four constitutive couplets, and the witty oppositions contrived in their second lines:

1. Instruct me now, what love will do;
2. 'Twill make a tongless man to woee...

The single couplet unit as such has been a favourite form, where poets isolate certain subjects from related things and vigorously enclose them into a compact little world complete of its own. This state has been confirmed by John Hollander, ('Some lines should stay single:/Feminine rhymes can make them jingle').⁶¹

Couplets in these cases are perhaps better termed distiches to distinguish them from the normal 'subordinate' couplets extensively used in narrative cases. But the most important simple fact about the couplet is its being the smallest unit in English of which the larger ones could be formed. The function of the couplet here is a 'subordinate' one; in this context it is dependent, especially in syntax, on the two neighbouring couplets. The usual pattern used in these places are the decasyllabic and octosyllabic, both of which measures are employed continuously for narrative, dramatic, satiric and reflective purposes.

Even when blank verse became the vogue in Elizabethan drama, the couplet was not abandoned: it was used at peak of dramatic action, or to conclude specific scenes of the play. The couplet, however, flourished again in the dramatic verse traditions of seventeenth century when whole 'heroic' plays were written in 'heroic couplets'.

61. John Hollander, *Rhyme's Reason*, p.15

Where it is not used exclusively, the couplet becomes the basic building unit for almost all larger stanza forms, especially the fixed ones. Indeed there is hardly an English stanza form which does not include in its structure a couplet or more of a certain measure.

Thus a couplet could easily be turned into a triplet by simply adding a third line of the same rhyme and measure. Triplets are often met with dispersed among couplets in narrative poems, especially when poets needed more room for expression. Poets also used triplets in such contexts in variation with the smaller unit; and to avoid monotony.

The couplet-quatrain is well known in the tradition of the four lined stanza; here we have a form consisting of two opposing couplets (of any isometric measure). Even the envelope quatrain contains an inner couplet sealed by an outer one. Some poets utilized two consecutive couplets to form monorhymed quatrains.

The couplet forms a basic part of the cinquain which is explicit from formulas like aaabb, aabab, aabbb, aabba, and so forth. In sixains it is also of vital importance, where we also have a whole stanza of couplets. The most popular of these sixains, the Venus and Adonis, concludes in a couplet. Also ending in a couplet is the famous septet, the rhyme royal and the octet ottava rima.

In addition to the final couplet in the Spenserian sonnet, we have two medial couplets (ababbcbccdcdee) the effect of which is to join the quatrains to each other and to provide the structural basis for a particular tightness in the reasoning. This is true also of the two halves of the Spenserian stanza, whose centre frequently exhibits an almost Augustan tendency to antithesis,

...
 What if some little paine the passage have,
 That makes fraile flesh to feare the bitter wave?
 ... I. ix.40

The couplet however remains the typical part that marks the English sonnet. Some poets even wrote sonnets in couplets.

Even in the most complicated of English forms, such as the ode, the canzone and the madrigal, the couplet is always there. It was used by Jonson, Cowley and Marvell in their odes in many variables. The couplet in these cases is the easiest and simplest way in which the poet would escape any poetic dilemma.

The Chief Practitioners

A graph (Appendix B) sets out the proportion of couplets against the other measures for poets included in the catalogue. Couplets, for obvious reasons, are not included in the catalogue.

Browne: Out of verse units catalogued (125), 43 are in couplets, that is 34% classified as couplet poems. Even excluding *Britannia's Pastorals*, Browne resorts to couplets much of the time. And 21 of the remaining 82 verse units are compounded of couplets, that is 17% of poems not classified as couplet poems nonetheless have a couplet base. Only a minority uses heterometric couplets. Browne uses broken septenary lines as 'arguments' to the eclogues of *The Shepherd's Pipe*. His couplets are predominantly isometric, mostly decasyllabic and heptasyllabic, but including octosyllabic examples. His use of the measure is basically for narrative purposes, but he also wrote in it epistles, elegies, epitaphs and few lyrics.

Carew: Out of verse units catalogued (130), 69 are in couplets, that is 53% classified as couplet poems. But 16 of the remaining 61 verse units are compounded of couplets, that is 12% of poems not classified as couplet poems nonetheless have a couplet base. He seems to have derived his couplets from earlier English lyric examples as well as classical traditions; as such he is closely associated with Jonson. He uses both isometric and heterometric measures over a range of modes: erotic and elegiac. Like Milton he uses the couplet for psalm translations.

Cowley: Out of verse units catalogued (228), 38 are in couplets, that is 17% classified as couplet poems. Even excluding *Davideis* and *The Civil War*, Cowley resorts to couplets. But 25 of the remaining 189 verse units are compounded of couplets, that is 11% of poems not classified as couplet poems nonetheless have a couplet base. Cowley's allegiance is variously to both Donne and Jonson; like Carew, he wrote isometric and heterometric couplets of various measures on a variety of topics.

Donne: Out of verse units catalogued (133), 25 are in couplets, that is 19% classified as couplet poems. But 8 of the remaining 108 verse units are compounded of couplets, that is 6% of poems not classified as couplet poems nonetheless have a couplet base. But 59 of Donne's couplet poems are not catalogued. This means that Donne wrote a total 92 couplet poems out of 192 verse units; that is 48% of Donne's verse can be classified as couplet poems. Donne, alongside Jonson, is a master of the single couplet poem. Donne's use of the decasyllabic couplet confirms its appropriateness in elegy, satire, and epigram.

Drayton: Out of verse units catalogued (399), 131 are in couplets; that is 33% classified as couplet poems. But 17 of the remaining 268 verse units are compounded of couplets, that is 4% of poems not classified as couplet poems nonetheless have a couplet base. The flexibility of his couplets is owing to the Jonsonian example. Drayton's couplets are predominantly isometric, except for a couple of heterometric ones in fourteeners and alexandrines to be found in *The Harmony of the Church: The Song of Holophesnes*; and *The Song of Solomon* (chapters 1-8). He also used fourteeners in for example *The Shepherd's Garland* (Seventh and Ninth Eclogues). He even composed a whole book, *Poly-Olbion*, in hexameter couplets, an experiment not taken up by other poets. He used almost all the basic measures of the couplet including poulter's measure and the alexandrine.

Drummond: Out of verse units catalogued (469), 66 are in couplets, that is 14% classified as couplet poems. But 47 of the remaining 402 verse units are compounded of couplets, that is 10% of poems not classified as couplet poems nonetheless have a couplet base. His use of the couplet (mostly decasyllabic) serves a variety of genres: lyric, elegiac, madrigals and epigrams, as well as narrative topics. Drummond naturalizes the use of the heterometric couplet in complex madrigal and canzone stanzas; he may be the first to write sonnets in couplets.

Harvey: Out of verse units catalogued (154), 8 are in couplets, that is 5% classified as couplet poems. But 60 of the remaining 145 verse units are compounded of couplets, that is 39% of poems not classified as couplet poems nonetheless have a couplet base. Harvey despite his discipleship to Herbert uses the decasyllabic couplets freely; with one octosyllabic example, *The Nativity or Christmass-Day*.

Herbert: Out of verse units catalogued (186), 9 are in couplets, that is 5% classified as couplet poems. But 10 of the remaining 177 verse units are compounded of couplets, that is 5% of poems not classified as couplet poems nonetheless have a couplet base. Herbert does not seem to have liked the form much: he wrote only few poems in couplets of 10, 8, and 7 syllables; even less in heterometric variables. His topics are mainly religious, and his poems are mostly short.

Herrick: Out of verse units catalogued (629), 141 are in couplets, that is 22% classified as couplet poems. But 310 of the remaining 488 verse units are compounded of couplets, that is 49% of poems not classified as couplet poems nonetheless have a couplet base. The poet is well known for his short poems, most of which are in couplets. Herrick is one of the key modifiers of the couplet: he varied his measure, and used it in a variety of syllabic length for a variety of themes. He was greatly influenced by ancient poetry as well as the poetry of Jonson, from whom he took his notions of the couplet poem. Herrick's favourite measure in *Hesperides* seems to be the octosyllabic, whereas in *Noble Numbers* the decasyllabic is the dominant one. Next to these comes the heptasyllabic which is more common in the major work. Also there are some examples of 6 syllables, as well as very few cases of heterometric formulas.

Jonson: Out of verse units catalogued (314), 215 are in couplets, that is 68% classified as couplet poems. But 29 of the remaining 99 verse units are compounded of couplets, that is 9% of poems not classified as couplet poems nonetheless have a couplet base. Jonson is the master of the couplet. He responded to all aspects of the unit in a various but flexible control. He is one of the chief practitioners of the epigram in its shortest possible form, the couplet. Jonson's favourite measures are the decasyllabic and octosyllabic, the standard metres of the couplet, but he also wrote heterometric couplets (mixing decasyllabic lines with octosyllabic or hexasyllabic).

Lovelace: Out of verse units catalogued (148), 44 are in couplets, that is 30% classified as couplet poems. But 42 of the remaining 104 verse units are compounded of couplets, that is 28% of poems not classified as couplet poems nonetheless have a couplet base. Lovelace is one of the popularisers of the couplet. His use of the couplet is predominantly octosyllabic and decasyllabic, for lyrical topics in general, and for epigrams (often translated out of Latin elegiac couplets). He also used the couplet for satires.

Milton: Out of verse units catalogued (81), 13 are in couplets, that is 16% classified as couplet poems. But 4 of the remaining 68 verse units are compounded of couplets, that is 2% of poems not classified as couplet poems nonetheless have a couplet base. His use of the couplet was predominantly isometric decasyllabic, octosyllabic and twice heptasyllabic. Milton is best known for his octosyllabic practice in *L'Allegro* and *Il Penseroso* which stand among the most famous to be written in the octosyllabic measure. However, he also wrote some of his psalms in couplets. Like Herrick, Milton is one of few poets who varied their lines while writing couplets.

Sidney: Out of verse units catalogued (288), 17 are in couplets, that is 6% classified as couplet poems. But 11 of the remaining 278 verse units are compounded of couplets, that is 4% of poems not classified as couplet poems nonetheless have a couplet base. Sidney wrote isometric and heterometric couplets in a variety of line lengths. His use of couplets is heaviest in the semi-narrative poems of the *Old Arcadia*. *Psalm XXII* is wholly in couplets. His experiments with the sonnet leave largely untouched the English preference for a couplet conclusion.

Spenser: Out of verse units catalogued (158), 4 are in couplets, that is 3% classified as couplet poems. Spenser wrote no verse units compounded of couplets. Spenser did not use the couplet very much; in his couplets (all decasyllabic) he seems to follow Chaucer's style. In the *Shepherd's Calendar* his couplets include defective (perhaps pseudo-Chaucerian) lines (of 9 syllables); and in the *May* eclogue he used triplets among the couplets. He also used triplets in *Mother Hubbard's Tale*.

Suckling: Out of verse units catalogued (97), 31 are in couplets, that is 32% classified as couplet poems. But 19 of the remaining 66 verse units are compounded of couplets, that is 20% of poems not classified as couplet poems nonetheless have a couplet base. The poet used the couplet, like most of his Cavalier fellow-poets, for lyric and epigrammatic purposes. He often used the common measures of the couplet, that is the decasyllabic and the octosyllabic.

Vaughan: Out of verse units catalogued (290), 121 are in couplets, that is 42% classified as couplet poems. But 16 of the remaining 167 verse units are compounded of couplets, that is 6% of poems not classified as couplet poems nonetheless have a couplet base. Vaughan's syllabic use of the couplet was basically decasyllabic and octosyllabic. His poems here are mostly lyrical and religious, as well as some translations, epitaphs and elegies. He also wrote a psalm in couplets, *Psalm 65*. His

early poetry is largely in couplets. His discipleship to Herbert does not compromise his resort to couplets.

Waller: Out of verse units catalogued (87), 43 are in couplets, that is 49% classified as couplet poems. But 13 of the remaining 44 verse units are compounded of couplets, that is 15% of poems not classified as couplet poems nonetheless have a couplet base. Waller, one of the main popularisers of the couplet, is best known for the structure of his couplets, writing unified systems of closed couplets. Waller's use of the form is predominantly decasyllabic and octosyllabic; all isometric except for one heterometric case used in a couplet-sixain.

In the Madrigals: Out of verse units catalogued (1682), 28 are in couplets, that is 2% classified as couplet poems. But 462 of the remaining 1654 verse units are compounded of couplets, that is 27% of poems not classified as couplet poems nonetheless have a couplet base. The use of the couplet here was mostly heterometric.

Conclusion

The couplet (especially the heroic couplet) is the most familiar of all English poetic forms. For some purposes the octosyllabic couplet was equally important; through its range we have some of the loveliest lyrics in English verse. Almost every English poet wrote couplets, even those most reluctant to use rhyme at all. In the seventeenth century the couplet became the fashion of the day, exactly the way the sonnet was the fashion of the Elizabethan age.

CHAPTER THREE

Stanzas of Three Lines: Triplets, Tercets, Terzets, Terzettes

Puttenham excludes tercets from the account of stanza proper. He says, '... and the shortest staffe containeth not vnder foure verses.'¹ But he must have heard about the terza rima in Dante's *Divine Comedy* (not to mention a brief section of Chaucer's *The Complaint to his Lady*).² He views it, as he does the couplet, as a constituent of longer verse sequences. But Puttenham's definition of the stanza might easily apply to tercets, if not to terza rima: 'a certain number of verses allowed to go together and join without any intermission, and do or finish up all the sentences of the same with a full period'.³ Puttenham's description is not too far from the definition of the tercet in other standard sources such as the *OED* and *The Princeton Encyclopedia of Poetry and Poetics*. A tercet is

A set or group of three lines riming together, or bound by double or triple rime with the adjacent triplet or triplets..⁴

and:

A verse unit of 3 lines, usually containing rhyme, employed as a stanzaic form, as a variation from couplet structure, or, occasionally, as complete poem in itself.⁵

The tercet is a stanza form which has been in use for many centuries.

The Stanza is usually called a 'triplet'. There may be no difference between what is nowadays known as tercet (or its variants, *terzet*, *terzette*)⁶ and the triplet: they may be used interchangeably. John Hollander groups them all under one name, 'tercets'

1. Puttenham, p.65.

2. It is disputed whether the latter two parts of Chaucer's poem are in terza rima or not. However, they 'appear to be in terza rima', and more resemble it than anything else. Chaucer had certainly read Dante. See Larry D. Benson's commentary in *The Riverside Chaucer* (Oxford, 1988).

3. Puttenham, p.65.

4. *OED*, sv 'Tercet' 1.

5. *Princeton Encyclopedia.*, sv 'Triplet'.

6. The *OED* gives these variants.

Tercets are groups of three; they are a band
 --Playful, like couplets that get out of hand--
 Of lines that fly far, then come back to land.⁷

However, for our purposes, it is better to distinguish between triplets (three lines rhyming successively, aaa) and tercets (three lines of interlocking rhyme). There is a difference between the rhymes that are 'like couplets'(triplets), and the rhymes that 'fly far, then come back to land'(tercets).

The Triplet Form

Couplets and triplets may be very much alike, since a couplet could readily generate a triplet by simply adding a third rhyme. In fact we often come across triplets among poems of rhyming couplets, especially decasyllabic couplets. Dr Johnson thinks that triplets are unnatural: 'the ear has been accustomed to expect a new rhyme in every couplet, but is on a sudden surprised with three rhymes together.'⁸ This so much a surprise he claims, that without notice of the change from the 'braces of the margins' normally printed in seventeenth or eighteenth-century editions, the reader 'could not accommodate his voice' to the change. 'Surely there is something very unskilful in the necessity of such mechanical direction.'⁹

The measure of the triplet(s) among couplets is normally the same as that of the couplets, but sometimes an alexandrine is substituted in the final member. Poets use triplets among couplets perhaps to break the monotony of consecutive couplets, to keep the attention of the reader; or to give more room for the natural development of an idea and so on. In this case they are randomly dispersed. They may also be used to express moment of climax and mark a resting point in the sequence of couplets. So they may form a conclusion to a couplet poem: Dryden's 1674 *Epilogue at the opening of the New House* begins and ends with triplets.

Johnson's objection may be just. We often do not come across many such triplets in poems of couplet masters such as Waller, Carew or even Cowley. Dryden's resort to them may be perverse or 'baroque'. Spenser uses them in his couplets, in *May* (lines 17-19) of *The Shepheardes Calendar*, and also in *Mother Hubbard's Tale*. Of the seventeenth-century poets catalogued Lovelace, the most careless of the cavaliers,

7. John Hollander, *Rhyme's Reason*, p.16.

8. Samuel Johnson, *Lives of English Poets*, I,p.261.

9. *Ibid.*

uses them most: octosyllabic triplets in *Against the Love of Great Ones* and *The Falcon*. They occur with some frequency in *Aramantha: A Pastoral*.

The couplet, the triplet and the quatrain, says Fussell, are 'the basic stanzaic building blocks in English poetry'.¹⁰ They are considered so because they form the smallest units of which the larger ones (including the fixed forms) could be generated. Triplets for example occur in five line stanzas of the rhyme scheme aaaba or aaabb, where they form the major of the two distinguishable members. Two triplets may form a sixain in such a scheme as aaabbb. And in septets of the structure aabbcc, aabbccc, ababccc, or abbaccc. Triplets may also occur in octets, or in stanzas of nine lines, ten lines and so on.

Triplets are 'one-rhymed',¹¹ and continuously linked stanzas ending in one given rhyme, and in lines of any syllabic length. These stanzas are either isometric or heterometric. Here are two isometric examples, the first of which is by Waller and in octosyllabic measure (a8a8a8):

Strange! that such horror and such grace
Should dwell together in one place;
A fury's arm, and angel's face ...

Take heed, fair Eve! you do not make
Another tempter of this snake:
A marble one so warmed would speak
To a Fair Lady, Playing with a Snake

The other example, by Drayton, is from a poem entitled *The Heart*. The line is of six syllables (a6a6a6):

If thus we needs must go
What shall our one heart do
This one made of our two?

Johnson's objection is vindicated in both cases. It is arguable whether the syntax of Waller's poem requires the third line in each stanza of the poem. Reading the poem, one feels it more adapted to couplets than triplets; very often the third line is left to dangle loosely on. Even the strong punctuation at the end of the second lines of the stanzas is perhaps a good indication of this.

10. Fussell, p.129.

11. See Schipper, pp.305ff.

Triplet stanzas may be regarded as a modern Renaissance invention, and probably derived from the couplet. Modern poets in general use triplet stanzas in songs, and love poems, whose topics are lively, rapid and brief, expressing particularly moments of excitement. Drayton's heart speeds up in times of departure, and hastens in periods of 'horror'; Waller is roused to passion and enthusiasm by the lady's snake.

Heterometric triplets also exist. An extreme case and the intent jocular (a10a10a4), is *A Poem Sent Me by Sir William Burlase (Underwood 52)*, where the feminine rhyme is systematic throughout. Jonson's answer to Burlase, *The Poet to the Painter*, is isometric decasyllabic (a10a10a10); perhaps the final member is extended to embrace his 'prodigious waist'. The short member or members may occur in any position: in Burlase's poem, finally; in Carew's *Incommunicability of Love (a7a7a10)* initially; and in Harvey's *The Dedication* or Cowley's *Love's Visibility (a10a8a10)* medially. Of three variables there is Harvey's *Resolution and Assurance (a8a4a6)*.

As with couplets, it is unusual to find independent triplet poems (except in epigrams, epitaphs and the like). Herrick is among the few poets who wrote them. *Jack and Jill (H 434)* is comic:

Since Jack and Jill both wicked be
It seems a wonder unto me
That they no better do agree.

But the form is not, against expectation, exclusively comic: other triplet poems that Herrick wrote include *Her Bed (H 348)*; and the *Change Common to All (H 583)*.

The Tercet and the Terza Rima

Tercets are three lines stanzas rhyming otherwise than aaa. This type of stanza rarely occurs alone. But there is hardly a large stanza form that does not include such variables as aab, abb, and aba, in either isometric or heterometric syllabification. The best known form of stanza to include tercets is the Italian sonnet which customarily ends in two tercets with the rhyme variously organized: cde cde, cdc dcd, cde dce and so on.¹²

The best known form of the tercet is that invented by Dante for his *Divine Comedy*, the terza rima. It is one of Italy's inventions which has continued to fascinate poets

12. For full variety see John Fuller, *The Sonnet*, in *The Critical Idiom* (London, 1972), pp.2ff.

throughout the centuries. It is a simple triplet stanza of interlocking rhyme running aba bcb cdc ded, and so on--each stanza beginning and ending with the middle rhyme of the preceding one so as to give a continuous series of hendecasyllabic (or English iambic pentameter) tercets.¹³ It is an 'open' and 'enclosed' stanza at the same time: 'enclosed' in the sense that it ends with the same rhyme it begins with; 'open' in that it links up with the following tercet by means of the middle line, so that it would run without any pause into the next tercet. Separation between, or independence of, any stanza in this case would be very difficult, since each one is closely linked to both the preceding and the succeeding ones.

The form normally terminates with a single line (which completes the structure by rhyming with the second line of the last stanza, thus xyx y). It may also end with a couplet like Sidney's *Old Arcadia* 23 and 24 which helps avoid the effect of a final tercet that might be unsatisfactory, since it (the last tercet) ends in an unrhymed middle line. The American poet John Ciardi uses couplet conclusions in his translation of Dante. Finally terza rima may also end with a tercet, that is by turning the rhyme of the final tercet back on itself, xyx yxy.¹⁴ There is no fixed number of lines as to determine the length of a poem in terza rima; on the contrary, the pattern could be extended indefinitely as long as the centre line of the tercet provides the rhyme for the first and third of the one that comes next.

Dante's complete mastery of terza rima is obvious, but its use is not restricted to the sublime. Other Italian poets use the form for less elevated verse: it is for example used in satire.

In English its career may have been initiated by Chaucer in his *The Complaint to his Lady*. But it is beyond dispute that Wyatt and Surrey were the major two importers of the form from Italy along with other Italian metrical equipment.¹⁵ Chaucer was among the first to use the form but not to invent it, as might be inferred from Watson's essay on the source of the form. It has been argued that Chaucer's brief

13. The measure of Dante's *Divina Commedia* is hendecasyllabic; one cause of the difficulties in naturalizing the form onto English poetry is the use of what in English would be called feminine rhyme. However, English poets have utilized the form in various line lengths.

14. See the *Princeton Encyclopedia*.

15. See Saintsbury, *A History of English Prosody*, I.p.311.

experiment in this measure was a discovery independent of Dante.¹⁶ But what is more probable is that Chaucer took over the form and 'copied it from Dante'. Chaucer was after all the 'only [English] writer who then had a real acquaintance with the author [Dante]'.¹⁷ Certainly the form was never associated with Chaucer as much as with Dante. It was Wyatt (as Watson himself confesses at the end of his essay) who was 'the first to use the form in English for as much as a complete poem, that is in the *Satires* and the *Penitential Psalms*'.¹⁸

English Renaissance poets used terza rima only occasionally; when they did so, it was mostly in pastoral, or other verse of less exalted character. Wyatt and Daniel for example used it in their verse epistles; Sidney interspersed some terza rima poems in his *Arcadia* two of which can be considered terza rima sonnets.¹⁹ Whether these 'sonnets' (*Old Arcadia* 23 and 24) are truly so, experiments in the reorganisation of the form, or brief passages of terza rima, is a position resolved only arbitrarily.²⁰ It is however true that the major effects of terza rima are unattainable in short spans. Other stanzaic forms consisting of terza rima can also be identified.²¹

In triplets there is a danger of the rhyme becoming mechanically additive, since triplets are basically couplets; but in terza rima this danger is avoided because the pattern of three rhymes is constantly interrupted. The sense of its flexibility is a consequence of its scale. The connections and disconnections of rhymes, which drive extended sequences of terza rima become embarrassingly fussy in a short poem. In Milton's sole and rather curious imitation of the form, *Psalm 2, Terzetti*, the movement of verse is of course not that of Dante: we are tempted to stop not at the end (where the pause supposed to be) but rather in the middle of the line:

16. Melvin R. Watson 'Wyatt, Chaucer and Terza rima', *MLN*, 68 (1953), 124-25, argues that Chaucer independently invented the form in English.

17. See Häublein, p.22; see also *Complete Works of Chaucer*, ed. by W.W. Skeat (Oxford, 1894), p.76.

18. See Melvin R. Watson, pp.124-25.

19. *Princeton Encyclopedia*. The terza rima quatorzain is a 'pseudo sonnet'. For examples see the chapter on stanzas of fourteen lines. These normally consist of four tercets and a final couplet.

20. Ringler's edition of Sidney's *Poems* states that these two poems are not sonnets but a 12 lines terza rima and a couplet each. See his commentary on the *Old Arcadia* poems in that edition, p.369.

21. For a full list of these variations and stanza forms see Schipper, pp.382-83.

...but I, saith he
 Anointed have my king (though ye rebel)
 On Sion my holy hill. A firm decree
 I will declare; the Lord to me hath said
 Thou art my Son I have begotten thee
 This day; ask of me, and the grant is made;
 As thy possession I on thee bestow
 The heathen, and as thy conquest to be swayed
 Earth's utmost bounds...

There is more the feeling of the movement of blank verse than of terza rima. There is only one feminine rhyme in the poem.

Lines in terza rima are generally decasyllabic, but this is not a rule. In fact English poets have adjusted the metre to whatever length suited them. Sidney for example writes *Psalm xxx* in the octosyllabic measure. But in general the form has not been much used by our poets. The terza rima never became naturalized in English verse--something which could be due to some 'inherent obstacle' in the structural pattern of the Italian language that is alien to English. It is perhaps this 'disability' of English that makes such correspondences with the Italian imperfect.

The relative unobtrusiveness of English rhymes, normally on only one syllable combined with the obligation to supply three rhymes, aggravates the difficulties that Young adduced against the use of Gray's heroic quatrains (pp. 2-3 in Chapter 1). The marked experimental quality of English tercets directs their use towards self-conscious, even, quirky rhyming. They never became popular here and there still remains some 'prejudice' in English against the form.

Conclusion

There are triplets and there are tercets, though most people always regarded both names as arbitrary. Although triplets are stanzas of great coherence and flexibility, they were not very popular in English poetry--at least not as popular as couplets or quatrains. Together with terza rima, triplets actually tend to remain among the most awkward forms in English poetry; wherever used, they were meant generally to carry lyrical impulse or to convey rapidity, excitement or comic effect. The 'unpopularity' of terza rima in English is sometimes reckoned due to the difficulty of finding a third rhyme to every couplet. This is improbable.

A graph (Appendix B) sets out the proportion of triplets (tercets) against the other measures for poets included in the catalogue.

STANZAS OF 3 LINES

In **BROWNE** (1)

Isometric (1)

10 Syllables:

Of aaa: *X. Commendatory Verse: Upon this Work of his Beloved ...
Friend the Author*

In **CAREW** (8)

Isometric (7)

10 Syllables:

Of aaa: *A Looking-Glass*

8 Syllables:

Of aaa: *An Hymeneall Song; On His Mistress Lookeing; To T.H. A
Lady; Maria Wentworth*

7 Syllables:

Of aaa: *Good Counsel To a Young Maid ('Gaze not'); To the New-Yeare
for the Countesse of Carlile*

Heterometric (1):

2 Variables:

Of aaa: *Four Songs by Way of Chorus.3: Incommunicabilitie of Love
(a7a7a10)*

In **COWLEY** (1)

Heterometric (1):

2 Variables:

Of aaa: *Loves Visibility (a10a8a10)*

In **DONNE** (5)

Isometric (5):

10 Syllables:

Of aaa: *To Sir Henry Wotton ('Here's no more'); To Mr. Rowland
Woodward; A Letter Written by Sir H.G. and J.D.; To the C. of
Bedford ('Honour is so sublime'); A Letter To the Lady Carey*

In **DRAYTON** (2)

Isometric (2)

10 Syllables:

Of aaa: *A Paeon Triumph: From Ashmolean MS. 38.f.77*

6 Syllables:

Of aaa: *The Heart*

In **DRUMMOND** (2)

Isometric (2)

10 Syllables:

Of Terza rima: *FOS: [i] [An Hymn of the Passion]*

8 Syllables:

Of aaa: *PHPI: xxii. A Translation*

In **HARVEY** (2)

Heterometric (2)

2 Variables:

Of aaa: *The Dedication* (a10a4a10)

3 Variables:

Of aaa: *Resolution and Assurance* (a8a4a6)

In **HERBERT** (3)

Isometric: (3)

8 Syllables:

Of aaa: *Paradise; Trinity Sunday*

7 Syllables:

Of aaa: *BusinessB [Lines 3-14; 17-28; 31-36]*

In **HERRICK** (29)

Isometric (29):

10 Syllables:

Of aaa: *A Ternarie: Hesperides 733; To Sir George Parrie: 1062; The Jimmel Ring: 464; Ear-Rings: Noble Numbers 36; The Star-Song ... White Hall F: 102F (Lines: 22-24)*

8 Syllables:

Of aaa: *His Cavalier: Hesperides 90; A Meditation for his Mistress: 216; Her Bed: 348; Jack and Jill: 434; The Wassaille: 476; Change Common to All: 583; Upon Julia's Clothes: 779; The Transfiguration: 819; The New-Yeares ... White Hall A: Noble Numbers 97A (Lines: 1-3) ; The*

STANZAS OF 3 LINES: CATALOGUE

Star-Song ... White HallA: 102A (Lines:1-3); The Star Song ... White HallE: 102E (Lines: 19-21); His Saviours Words: 266

7 Syllables:

Of aaa: Divination by Daffodill: Hesperides 107; His Misery in a Mistress: 162; Lyrick for Legacies: 218; No Luck in Love: 585; To Sir Clipsebie Crew: 620; Connubii Flores ... Wedding: 633D (Lines: 26-31) ; Love Dislikes Nothing: 750; The Spell: 769

6 Syllables:

Of aaa: A Hymne to Bacchus: Hesperides 772; An Hymne to the Muses: 778; An Hymn to Cupid: 874

2 Syllables:

Of aaa: Upon his Departure Hence: Hesperides 475

In JONSON (11)

Isometric (10):

10 Syllables:

Of aaa: Epigrams 48,50,59; The Forest 10; The Underwood 37, 52B ('Why though I'), 71; Ungathered Verse 23, 46, 49.

Heterometric (1):

2 Variables:

Of aaa: The Underwood 52A ('To paint') (10a10a4a)

In LOVELACE (4)

Isometric (4):

10 Syllables:

Of aaa: To My Lady H.; La Bella Donna Roba; Calling Lucasta; Another ('As I beheld')

In MILTON (1)

Isometric (1)

10 Syllables:

Of Terza rima: Psalm ii

In SIDNEY (13)

Isometric (13):

10 Syllables:

Of Terza Rima: OA 7A: Lalus and DorusA ('Come Dorus come'); 7D: Lalus and DorusD ('Oh he is mard'); 9B: Gero PhilisidesB ('Alas what falls are') (Lines: 32-61;66-141); 10: Geron Mastix ('Down down

Melampus'); 28A: *Dicus Dorusa* ('Dorus tell me where is') (Lines: 1-72; 96-101); 29B: *Nico Pas DicusB* ('Who doubts but'); 30B: *HistorB* ('Alas how long this'); 67: *Geron Histor* ('In faith good Histor'); 75: [*Dicus*] ('Since that to death'); CS 12: *Translated ... Rectius viues; Psalm VII.*

8 Syllables:

Of aaa: *Psalm XXIX.*

Of Terza Rima *Psalm XXX.*

In SUCKLING (1)

Heterometric (1):

2 Variables:

Of aaa: *To Celia, An Ode (7a7a3a)* (dub)

In VAUGHAN (3)

Isometric: (3)

8 Syllables:

Of aaa: *Love and Discipline; Trinity-Sunday; Palm-SundayA* ('Come drop your branches')

In MADRIGALS (42)

Isometric (23)

14 Syllables:

Of aaa: *Ravenscroft 1611 VIII [I pray you good mother]*

13 Syllables:

Of aaa: *Campion 1618a III [Were my heart]; Campion 1618a VI [Why presumes thy pride]; Campion 1618a XIV [What is it all that]; Campion 1618b XVIII [Think'st thou to]; Corkine 1610 XI [Think you to seduce me]; Pilkington 1605 IX [Underneath a cypress shade]*

12 Syllables:

Of aaa: *Campion 1618b XIII [O Love where are thy shafts]; Morley 1600 XI [What if my mistress now]*

11 Syllables:

Of aab: *Bennet 1599 III [So gracious is thy sweet self fair]; Yonge 1588 XXV [So gracious is thy self]*

10 Syllables:

Of aaa: *Campion 1613a III [Where are all thy beauties]; Campion 1613a IV [Out of my soul's depth]; Ravenscroft 1609 X [Now kiss the cup cousin]; Watson 1590 XI [When all alone my bonny]*

Of aba: *Byrd XXVI [The match that'and true]*

STANZAS OF 3 LINES: CATALOGUE

Of abb: *Morley 1595 VIII [Lo here another love]; Morley 1595 XIX [I should for grief and anguish]; Morley 1595 XX [Why weeps alas my lady]*

8 Syllables:

Of aaa: *Weelkes 1608 IV [Tomorrow is the marriage]*

7 Syllables:

Of aaa: *Jones 1600 III [She whose matchless]*

Of abc: *Ravenscroft 1609 V [New oysters new]*

6 Syllables:

Of abb: *Morley 1595 X [Thus saith my Galatea]*

Heterometric (19):

2 Variables:

Of aaa: *Ravenscroft 1609 XXIX [What hap had] (a8a8a10); Ravenscroft 1609 VIII [Lord hear the poor] (a6a8a6)*

Of aab: *Ravenscroft 1609 XXV [Go to Joan Glover] (a4~a4~b10); Bennet 1599 XI [Cruel Unkind my heart] (a10~a10~b6); Yonge 1588 XXVI [Cruel unkind my heart] (a10~a10~b6)*

Of aba: *Ravenscroft 1609 XXII [Joan come and kiss] (a4~b6a6~); Ravenscroft 1609 XXI [The jolly old dog] (a10b7a7)*

Of abb: *Morley 1595 XIV [Fire fire my heart] (a6b10~b10~); Ravenscroft 1609 VIII [Well fare the nightingale] (a6b6b12); Ravenscroft 1609 XXV [Dame lend me a loaf] (a6b6b6)*

Of abc: *Ravenscroft 1609 IV [By merry Landsdale] (a6b6c12); Ravenscroft 1611 XVI [And seest thou] (a9b7c7)*

3 Variables:

Of aaa: *East 1618 XIX [Fly Away Care] (a10~a12~a8~)*

Of aab: *Ravenscroft 1609 XXIV [Go no more] (a12a10b4); Ravenscroft 1609 II [O my fearful dreams] (a10a12b5)*

Of abb: *Morley 1595 XVII [I love alas I love] (a11b10~b6~); Ravenscroft 1609b X [Hold thy peace] (a3b10b6)*

Of abc: *Ravenscroft 1609 XII [All into service] (a8b13c3); Ravenscroft 1609 LXXXV [Hey ho nobody] (a6b8c5)*

NOTES ON 3 LINE STANZAS

The Following Poems have Incidental Feminine Rhyme:

In Browne: *Upon... the Author*

In Carew: *Good Counsel to a Young Maid*

In Drummond: *FS: [i] [An Hymn of the Passion]*

In Herrick: *A Hymne to Bacchus: Hesperides 772; The Spell: 769*

In Lovelace: *To my Lady H.*

In Milton: *85 Psalm ii*

In Sidney: *OA 30: HistorB; 67: Geron Histor; 75: [Dicus]; 7D: Lalus and DorusD; 9B: Geron PhilisidesC.*

In Madrigals: *Bennet 1599 XI [Cruel Unkind my Heart]; Corkine 1610 XI [Think you]; Ravenscroft 1609 XXII [Joan come]; Ravenscroft 1609 XXV [Go to Joan Glover]; Yonge 1588 XXVI [Cruel unkind my heart].*

The Following Poems have Systematic Feminine Rhyme:

In Jonson: *The Underwood: 52A*

In Sidney: *OA 7A: Lalus and DorusA; 28: Dicus DorusA*

In Madrigals: *Pilkington 1605 IX [Underneath a cypress]; Morley 1595 VIII [Lo here another]; Morley 1595 X [Thus saith my]; Morley 1595 XIV [Fire fire my heart]; Morley 1595 XIX [I should for]; Morley 1595 XVII [I love alas]; Morley 1595 XX [Why weeps]; Campion 1613a III [Where are all]; Campion 1613a IV [Out of my soul's]; Campion 1618a III [Were my heart]; Campion 1618a XIV [What is it]; Campion 1618b XVIII [Think'st thou]; East 1618 XIX [Fly Away]; Jones 1600 III [She whose matchless]; Watson 1590 XI [When all alone].*

The Following Poems have Musical Settings:

In Carew: *A Looking-Glass (Anon.); Good Counsel to a Young Maid (Henry Lawes).*

All Madrigals

The Following Poems have Refrains:

In Herrick: *The New-Year ... White Hall: Noble Number 97A.*

In Madrigals: *Byrd XXVI [The match that'and true] (The refrain forms the 4th line, but not counted here because it in Latin).*

The Following Poems have deficient metre:

In Browne: *Upon ... Friend the Author*

In Carew: *An Hymnal Song*

In Vaughan: *Palm-SundayA*

The Following Poems have deficient rhyme scheme:

In Browne: *Upon ... Friend the Author*

In Carew: *An Hymeneall Song*

In Herrick: *A Hymne to Bacchus: Hesperides 772*

Other Comment:

In Donne: *A Letter Written* (Dialogue)

In Harvey: *Resolution and Assurance*: Final stanza reversed in measure (a6a4a8, the basic being a8a4a6).

In Sidney: *OA 7A: Lalus and DorusA*; *OA 9B: Geron PhilisidesC* (Dialogue); *Psalm XXIX* (Ends in a couplet).

CHAPTER FOUR

Stanzas of Four Lines: Quatrains, Quadrains

The quatrain--a stanza of four lines--is one of the most popular of all arrangements of lyric verse (and some others), not only in English but perhaps in poetry of other nations as well. Puttenham calls it 'the shortest staffe'.¹ To him the quatrain is the first and basic of all forms. We hardly come across a poet in this period whose verse does not include quatrains; the obvious reason is probably due to the flexibility, and variety, as well as compactness of the form. It is one of the oldest verse forms and most widely distributed.² Quatrains are moreover one of the most important building blocks of larger poetic forms.

In his booklet *The Stanza*, Ernst Häublein distinguishes among five variants as the basic forms of the quatrain: the numerous types of the ballad, the heroic stanza, the couplet quatrain, the envelope (In Memoriam) stanza, and the Omar Khayyam stanza.³ However we could add here a sixth type of quatrains, the 'private forms' which do not belong to any of the above forms, but stand as a complete entity of their own. The private forms are experimental forms created for the nonce.

The Ballad Variants (abab/abcb)

The best known of all quatrains is the ballad stanza. Here we have two basic rhyme schemes (abab/abcb), but a variety of measures, two isometric and two heterometric. The octosyllabic measure of ballad forms a basic variant of the folk song called the 'long measure';⁴ the hexasyllabic measure the 'half measure'. The 'common

1. Puttenham, p.65.

2. Greek lyric poetry is frequently stanzaic: 'sapphics' named from the Greek poetess Sappho (c.7th-6th B.C.) were imported to Rome by Catullus and Horace. This stanza constitutes three eleven-syllable lines followed by one line of five syllables. It is easily naturalized in English. Sidney writes both unrhymed (*Old Arcadia* 12) and rhymed (*Certain Sonnets* 5) versions. More radical anglicisations are possible: Fussell, p.138, classes Herbert's *Virtue* (a8b8a8b4) as 'sapphic', on the grounds that it maintains the proportion of Greek stanza. See also *Princeton Encyclopedia*. Hence, generally speaking, any xxxy (with 'y' shorter) is likely to be an imitation of the sapphic stanza.

3. Häublein's variants of the quatrain (p.23) are the more familiar ones; but he does not for example make clear that aaaa is a variant of the Khayyam stanza. Häublein's quatrains are: the ballad metre (with all its variants), the heroic stanza a10b10a10b10, the envelope (In Memoriam stanza: a8b8b8a8), the couplet quatrain aabb and the Omar Khayyam stanza (a10a10b10a10).

4. On this see *Princeton Encyclopedia*, sv 'ballad' and Häublein, p.23. Hollander, *Rhyme's Reason*, includes a witty parody:

measure' (alternation of octosyllabic and hexasyllabic) is the most popular. There is also the four-line distribution of 'poulter's measure', also heterometric, but of the variables (a6b6a8b6/a6b6c8b6).

abab: Nearly all poets wrote poems in the isometric 'long measure' form rhyming abab: Jonson, Donne, Carew, Waller, Drayton, Cowley and others. One would expect more poems to be written in this form, because even these poets provide only few examples each. Sidney for all his metrical variety, perhaps because of it, avoids this most basic of quatrain forms. The heptasyllabic is not a ballad measure, but some poets used it, may be as a variation on the isometric ballad measures. Numerous examples of this pattern can be found in Browne, Carew, Drayton, Herbert, Milton, Lovelace, and Waller. It is almost inevitably trochaic.

The hexasyllabic quatrain abab ('half measure') was used but, again, not very frequently, though one poet, Herrick used it quite extensively. In fact Herrick develops the metre in a learned way; his examples would range, in length, from four-lines (one-quatrain poem, namely *Upon a Virgin Kissing a Rose* (H 144), and *To My Ill Reader* (H 344) to longer poems of thirteen stanzas such as *To Live and to Trust to Good Verses* (H 201). However, the majority of his poems here consist of two quatrains such as *How Roses Come Red* (H 706), *Chop-cherry* (H 364), *To Electra* (H 663), and others. Herbert is also among the very few practitioners of this form, *Bitter-Sweet*.

Heterometric variants are more numerous: most examples here are of two variables which include other types than the common measure. These are, in turn, variations on the common ballad measure and the four line distribution of poulter's measures. There are also examples of three variables. Thus we have structures such as a10b8a10b8, as in Cowley's *The Long Life* and the normal quatrain of Lovelace's *The Grass-Hopper*; or a8b8a8b10 as in Cowley's *The Resolution*; and a7b6a7b6, as in Donne's *Self-Love*.

Long measure' in the hymnody
Means even quatrains just like this,
Whose music sets the spirit free,
Doctrine dissolved in choral bliss.

The common measure (a8b6a8b6) dominates. It is not without reason called 'the common measure'--a pattern which has become almost synonymous with balladry,

The ballad stanza in a hymn
Waits on the music's pleasure,
And hymnals (hardly out of whim),
Call it the 'the common measure.'⁵

It is the least 'private' of all measures. It is for this reason that Milton utilized it in his *Psalms lxxx-lxxxviii*. Of Carew's heterometric quatrains some are in this common measure.⁶ Drayton, Spenser, Donne, Waller all wrote poems in it. It is capable of minor refinements: Jonson's *Underwood 4*, a poem of three quatrains, alternates masculine and feminine rhyme, (a8b6~a8b6~). However, as perhaps would be expected, Herrick remains the major user here: *The Hesperides* includes more than forty poems in the form. A good many of these alternate masculine and feminine rhyme.

Further refinement is possible. Though infrequent, quatrains of three variables, either in folded or disposed over the two halves of the quatrain, are in use. Herbert's *Employment*, runs a8b8a10b4 breaking the expectation of the isometric first couplet. His *The Temper* (a10b8a8b6) distributing the surprises as does Milton's *Psalm v* (a8b6a8b10). Here too we sometime encounter alternation of masculine and feminine rhymes as in Jonson's *Epigram 120* which consists of six quatrains with the variables a7b4~a8b4~.

It remains to say here that this quatrain, whether isometric or not, could be doubled to give a stanza of 8 lines, normally abab abab. Other formulas resulting from this include abab cbc; also abab acac, abab cdcd.

abcb: is the other staple version of the ballad. In this case the rhyme is only intermittent. It may have emerged from the division of longer couplets, rendered as four shorter lines, possibly only as a writing or printing convenience.⁷

5. *Rhyme's Reason*, p.16.

6. These comprise, *A Pastoral Dialogue*, *On Sight of a Gentlewoman's Face in the Water* and *The Tooth-ach Cured*.

7. See Schipper, p.290.

The catalogue provides few examples of the scheme, and most (following the ballad pattern) are heterometric.⁸ Its very popularity may make it something to be avoided. Sidney uses it once to translate *Psalm 19* but sophisticates it by feminising the rhyme. Lovelace's *A Loose Saraband* (1649) likewise feminises the rhymes. There is a poem in the form only doubtfully in the Jonsonian canon, printed first in the Puritan *The Touchstone of Truth*. Donaldson rejects it from the canon.⁹

The basic measure can be refined by introducing variants of line length. With four variables, we have Herbert's,

If thou dost find an house built to thy mind
 Without thy Cost
 Serve thou the more God and the poor;
 My labour is not lost
 To my Successor, Another Version

The four lines here constitute a quatrain of the scheme a10b4c8b6, but they easily fall into a couplet of fourteen syllables a14a14, the movement of which is very close both syntactically and semantically. The alternative first version is in sixain.

Like the other form of the ballad, the abcb form can be doubled in its turn to give other forms of larger stanzas: a second quatrain could be added to the original to give the eight lines stanzas abcb abeb, and abcb defe employing a variety of different metres.

The Heroic Quatrain (a10b10a10b10)

The heroic quatrain is by far the most dominant and most important of all variants of quatrains; also one of the oldest of all metrical forms of English poetry. This is the one of strict design, as Hollander says¹⁰--a quatrain of alternate rhyme where the first line rhymes with the third; the second with the fourth. The quatrain is 'oldest' because it may have been derived from ballad metres. It is also 'important' not only because it is one of the basic units of composition in longer structures, but also

8. There is one single example of this scheme in poets, in Suckling. More exotic variants are possible: Spenser, for example uses the scheme a10b10c10b10 in *A Pastoral Eclogue upon the Death of Sir Philip Sidney*. Drayton also in lines 1-48; 121-136 in *Pastorals and Eclogues*, *Third Eclogue* uses the variable a10b10b10c4 of the envelope stanza; Milton writes an unrhymed stanza of 4 lines in his version of Horace' running (a12b10c6d6).

9. In the cited edition, p.379.

10. *Rhyme's Reason*, p.16.

because it is one of the commonest shorter forms to stand alone as a complete poem.¹¹

It was Davenant who first popularized it in his unfinished epic *Gondibert*. Dryden used it in his *Annus Mirabilis*. Davenant used the form for heroic narrative purposes, and he preferred it to couplets because, as he said, it is 'more pleasant to the Reader in a Work of Length;' also because it is easier and more comforting to read than the couplets which might 'run him (the reader) out of breath.' Moreover, the 'Rime', in its alternation and cadences of the quatrain does not risk the poem's being 'less Heroick.'¹² In his answer to Davenant's preface Hobbes says 'I cannot therefore but very much approve your stanza', giving his full consent to his friend's choice of the stanza; confirming the role it can play in such heroic achievements as *Gondibert*.¹³ Its place in debate about the proper verse of epic we have already discussed (pp.1-2). Later in the eighteenth century, the quatrain gained its reputation as the 'elegiac stanza' of Gray's *Elegy Written in a Country Churchyard*.

The heroic and elegiac quatrain imparts greater dignity to the stanza, and goes hand in hand with grand and nobler subjects of heroic narratives. It improves on the couplet in that it can give more room and space to the reader. Also, unlike the longer stanzas, the quatrain does not invite prolixity, nor does it interrupt or break the narrative.

There is no ascertainable date for the origin of the stanza. Nor is it clear from where it emerged. It may derive from the 'long measure' quatrain, a variant of the ballad quatrain; but what is more probable is that it generated from the rhyme royal where poets divided this septet stanza and used the first part as stanza of four in their own poetry.¹⁴

11. See *Princeton Encyclopedia*, sv 'quatrain'. As stated above, the quatrain can stand independently in epigrams, epistles, etc.

12. See the Author's *Preface to Gondibert*, lines 552-557.

13. See Lines 102-104 from Hobbes's Answer to Davenant's *Preface*.

14. See Häublein, p.24, Schipper, p.291; also Saintsbury's *Manual* (London, 1930), p.231, where the latter critic says 'The development of alternate rhyme in the octosyllabic quatrain or ballad metre was certain to lead to a similar arrangement of decasyllables.'

It occurs frequently as a building block in longer stanzas. It forms the first four lines of the Venus and Adonis, of rhyme royal, and of the ottava rima. But 'the greatest impulse was given to the alternate decasyllabic form by its adoption for the bulk of the English sonnet'.¹⁵ But even standing independently the heroic quatrain accounts for the greatest number of examples of all the forms of the quatrain.

Sometimes, as we would normally expect from such forms, there is a clear division between the various stanzas of a given poem, such cases include Donne's *To Sir H.W.*, *To Sir Henry Goodyere*, *To Mrs M.H.*; Milton's Psalm VIII; Lovelace's *Lucasta's Fans* and so on. At other times, however, poets very often write their poems in continuous quatrains--without line-divisions or breaks. This make the form more difficult to recognize as quatrains. Rhyme and, sometimes, punctuation marks would then decide the form. Almost all Jonson's heroic quatrains are formed in this way: *Epigrams* 43, 76, and 79; *The Underwood* 72; *Ungathered Verse* 1, and 38.

The heroic quatrain was also favoured by Drayton, as in *The Muses Elizium*; *Pastorals and Eclogues* which include such stanzas. Donne uses it for a range of purposes: in *Sonnet. The Token*; in *When my Harte was mine owne*; *To Sir H.W. at his Going Ambassador to Venice*; *To Sir Henry Goodyere*; *To Mrs. M.H.*; *To The C. of Bedford* ('Madame/Reason is'); *To the C. of Huntingdon* ('Madam/Man to God'); *The Extasie*; *A Valediction forbidding Mourning*; *A Feaver*. Vaughan also used the form heavily and Milton wrote *Psalm viii* in it.

Some poets like Spenser varied their quatrain poems with other poetic forms, in *April Eclogue* in *The Shepherd's Calendar* he for example begins and ends in a heroic quatrain. Spenser also writes *Colin Clouts Come Home Again* in uninterrupted heroic quatrains.

The Couplet Quatrain (aabb)

The couplet quatrain in its isometric form is one of the difficult quatrains, but also a very popular one. The form is achieved through the combination of two opposed couplets. The major difficulty in the case is to decide whether a certain given example is really in quatrains or consecutive couplets. John Hollander does not include the form in his witty verses about quatrains, but in *The Princeton Encyclopedia* the form is mentioned as 'a variant of the quatrain' where an effect of 'internal balance' or 'antithesis' is achieved through 'the use of opposed couplets'.¹⁶

15. Saintsbury, *Manual*, p.332. All these forms will be discussed in due time.

16. Hollander, in *Rhyme's Reason*, lists them wittily.

The status of this scheme as a stanza form is of course clearer in the heterometric cases, which are relatively frequent.

In isometric cases it is difficult to know for sure whether the poet is writing in quatrains or couplets. The matter is sometimes left to the whim of the printer. The case of Waller's *A Panegyric to my Lord Protector* where the Quatro is printed in quatrains, the Folio in couplets, may suggest that greater prestige attached to the couplet, (p.12 chapter 1). It may on the other hand suggest that the Folio printer, like the common, reader resorts more readily to the shorter form of the two. However there are exceptions--cases in which the form is a quatrain; such cases would normally arise from a generic stimulus, one related to the subject-matter of the piece, or to such metrical techniques as the refrain. Milton's *Psalm cxxxvi* is an obvious case of the refrain's establishing the fact of the quatrain rather than couplet structure. Less obvious is such a case as Carew's *Ask me no more*:

Ask me no more where Jove bestows,
When June is past, the fading rose
For in your beauties orient deep
These flowers as in their causes, sleep
(Thomas Carew, *A song*)

The twenty lines of the poem are arranged in five quatrains, each beginning with 'Ask me no more...'. Without the support of this anaphora the reader would most naturally take the poem to be couplet based. It is probably only after taking up the suggestion of the quatrain supplied by the anaphora that the reader notes the syntactic and thematic unity of each group of four lines so defined: refusal of question followed by reason for refusing the question. Here the relationship between form and content operates at its highest level.

It may happen that the quatrain can be identified as the vehicle of a single idea, as in Marlowe's *The Passionate Shepherd to his Love*, so that even in the middle of that poem where it is no longer true that the quatrain is identifiable as the vehicle of a single idea, it will still be read so. And the 'generic stimulus' of Marlowe's poem gives Donne's parody of it, *The Bait*, the aura of a quatrain based poem, even when Marlowe's division of his material has been abandoned. The generic stimulus need not be particular: love lyrics are more commonly (more 'naturally') written in quatrains than in couplets. Some generic ideas are formulaic. An epitaph, as the one written by Herrick, *Upon a Child* (H 640), contains predictable information,

Here a pretty baby lies
 Sung asleep with lullabies:
 Pray be silent; and not stir
 The easy earth that covers her.

A couplet here would have been inadequate to contain the predictable information, another couplet is required to complete the poet's single thought. It is here that the quatrain 'containeth in itself matter sufficient to make a full period', that is a one-stanza-poem of some sense in itself.¹⁷ Herrick uses the form very heavily, almost 60 cases.

The four-lined stanza does 'really' exist. The double couplet formula can be the basis of what is almost indisputably a 'real' quatrain, but only when both the syntactic and semantic elements of the statement end regularly with the fourth line. It is only slightly less questionable than the case where the fourth line forms a refrain recurring throughout. Otherwise all isometric stanzas consisting of two couplets tend to 'disintegrate into their components' and would generally be looked at as 'only a series of rhyming couplets', for, in the actual fact, they are no more than so 'with a stop after every fourth line.'¹⁸

The heterometric form of the pattern (aabb) is less contentious: a pair of couplets joined together in this case would normally be regarded as quatrains, with as many as four variations of line length.

Of two variables we have the structure a10a8b8a10, as in Cowley's *Ode II, Resolved to be Beloved, The Parting*, and *The Heart Breaking*; also there is a8a8b7b7 as in Herrick's *Cheerfulness in Charity* (H 63). The stanza division may be strongly marked as in Harvey's *The Infection of the Heart* (a10a10b12b12) which is a dialogue between 'the soul' and 'the serpent'--each delivering its statement in quatrains. On the other hand, the stanza division may not be marked at all: Carew's song *Song. To her Againe, she Burning* is a poem of 14 lines running a7a7b8b8c8c8d8d8e8e8f7f7g7g8 without stanza breaks and ending in a couplet. Carew's poem may be a pseudo-sonnet.¹⁹

17. Puttenham, p.66.

18. See Schipper, p.289; also see Häublein, pp.24-25.

19. The chapter on the sonnet discusses this further.

Some poets, like Herbert, mix isometric and heterometric lines in one poem. In *Good Friday*, for example, the first five quatrains are in a4a8b8b4; the remaining three quatrains are isometric, of a8a8b8b8.

Of three variables we have examples such as Cowley's *The Given Heart* (a10a6b8b10); Donne's *A Jeat Ring Sent* (a8a10b4b10); Herbert's *The Family* (a10a6b10b8); Sidney's *Psalm II* (a2a6b12b6), and so on. And of four variables there is for instance Herrick's *To the Yew and Cypress to Grace his Funeral* (H 280) of the structure a4a6b2b8. Stanzas, as Herrick's frequently are, are numbered. Looking at any example the appeal is to the eyes as quatrains and not couplets.

The couplet quatrain generates longer forms of stanzas in both isometric and heterometric cases. In the latter case a heterometric quatrain may be an isolatable unit in some such large irregular structure as the canzone stanza. In the former an isometric quatrain may be an isolatable component of six or eight or ten line structures apparently built out of couplets. But we have for the purpose of the catalogue treated these as six or eight or ten line stanzas.

The Envelope Stanza (abba)

Another way of rhyme can come
 From abba (middle two
 Lines holding hands as lovers do)
 In Tennyson's *In Memoriam*.²⁰

Hollander (as well as others) might be quite right in calling the stanza form abba 'The In Memoriam' stanza simply because of Tennyson's notable use of the form. Even Tennyson believes himself to be the 'originator of the metre,' but this is untrue. The form was familiar long before Tennyson, as Edward Morton confirms.²¹ Whether or not the Victorian poet was aware of his predecessors, Morton lists twenty five examples from sixteenth and seventeenth-century poetry, most notably by Lord Herbert's (*An Ode upon a Question*), Sidney's *Second Song* in *Astrophil and Stella* and Jonson's *The Underwood* 22.²²

20. *Rhyme's Reason*, p.16.

21. See Edward Morton, 'Poems in the stanza of *In Memoriam*' *MLN* 24 (1909), pp.676-70.

22. Saintsbury traces the form as far as Chaucer in *Complaint of Mars* (lines 3-6); *Complaint to his Lady*. Both poems are decasyllabic.

The form should rather more neutrally be called 'the Envelope quatrain'. It is 'envelope' because the outer rhyme 'a' seals off the inner one, 'b'. It is also sometimes called 'the closed stanza', because the first line rhymes with the last; the second with the third, that is the a's 'enclose' the b's. There is no rule that dedicates the envelope stanza exclusively to the octosyllabics measure. The form is applicable in any combination of line lengths.

The stanza exists in English in a variety of forms, isometric and heterometric. Morton shows that the abba scheme has been used in English with '30 different combinations of line length.'²³ Certainly in the few examples we have catalogued, there is a fair degree of variation. Whether Sidney used the quatrain as a 'sport' or experiment as Saintsbury claims, he is the first in our records to use it.²⁴ But it was Jonson as Saintsbury states, who was the first poet to use the form on a larger scale. He offers a variety of isometric examples: in decasyllabics, for instance, we have the second part or reverse of *The Garland of the Blessed Virgin Marie: Ungathered Verse 41*. The first part is in the alternate rhyme (a10b10a10b10). Milton also writes his *Psalm vi* (part of an experimental set of translations done in the 1650s) in 6 quatrains of the same measure.

In octosyllabics we have Jonson's *The Underwood 22* in 9 quatrains and Harvey's *The Epitaph on the Twelfth Day*, of 8 quatrains of the same measure. Examples also exist in the heptasyllabic measure. Sidney's feminine rhymes (in the *Second Song of Astrophil and Stella*) enclose the masculine. In Jonson's brief *The Phoenix Analysed: Ungathered Verse 4* all the rhymes are feminine raising the real syllable count from our catalogue's six to seven. In Jonson's heptasyllabic *On Margaret Radcliffe: Epigram 40* the first stanza follows this pattern of complete feminisation of rhymes, the remainder feminise the rhymes on either outer or inner positions. The final line is unrhymed and the confusion of masculine and feminine rhymes makes it difficult to establish a sensible syllable count. Most readers would not recognise this as a poem in quatrains at all, their eye caught by the dominant acrostic of the subject's name. Nor would most readers recognise Milton's insertion of an envelope quatrain in the final heptasyllabic song of *Comus* (lines 986-990) elsewhere mainly in couplets.

23. See Morton, pp.676-70.

24. Saintsbury, *Manual*, p.333, says that Sidney used the form as a 'sport' and a 'chance'.

In the catalogue Herrick and Herbert are the poets who used the heterometric envelope stanza more frequently than the others. Herbert favours longer lines, *The Temper II* with two variables (a10b8b8a10); and with three, *Giddinesse* (a10b6b10a4), *Death* (a10b4b8a10), and *Dulnesse* (a10b6b10a4). Herrick favours short lines, all with three variables, *To Violets* (H 205) rendered as (a5b3b3a4); *Upon the Troublesome Time* (H 596) rendered as (a4b4b2a4).²⁵ The form occurs with some frequency in the more contrived lyricists of the period: in Campion's *Seek the Lord* uses an envelope stanza with four variables, (a9~b8b6a10~).

Like the other variants of the quatrain, the envelope quatrain lends itself to epigrammatic utterances; in consequence it may stand alone like the case in Bennet *Sing out ye nymphs*; Wilbye *Why dost thou shoot*. It can also serve as an important building block to form longer stanzas, most notably the sixain abbacc; and the quatrains of the Petrarchan sonnet.

In general, the envelope stanza was not as popular as the other forms of quatrain. Whether the structure 'suited' the metaphysical poets or not, it was not 'widely taken up' by all seventeenth century poets.

The Rubaiyat Stanza (a10a10b10a10)

The form is named after the Persian poet Omar Khayyam, well known for his *Rubaiyat* (quatrains). It is as much misnamed as the 'In Memoriam stanza'. There is in fact only one example: Sidney's *First Song* in *Astrophil and Stella*, beginning:

Doubt to whom my Muse these notes entendeth,
Which now my breast surcharged to music lendeth!
To you, to you, all song of praise is due,
Only in you my song begins and endeth.

The stanza is conceived here as monorhymed quatrain with a defective third member (aaba), the defective member often serving as a refrain. Omar Khayyam's stanza is rather of the form of the first four hemstitches of a Perso-Arabic ode.

In the heterometric measure, however, we have two examples from the madrigals, one of very long syllables, Pilkington's *I sigh as sure* (a13a13b16a13); the other of short syllables, Ravenscroft's *The white hen* (a6a6b6a4).

25. Other poets to use the form is Lovelace in *Amyntor from Beyond the Sea*, a dialogue between Amyntar and Alexis in quatrains of (a8b6b4a8); again, Harvey, but in two variables in *Sin* (a10b4b4a10).

The 'Private' Quatrain

Certain poets employ stanza patterns which do not conform to any of the above named schemes. They are designed as experiments. The two basic forms here are the monorhymed quatrain (aaaa) and the form aaab. They may be *ad hoc*, or they may aim at establishing a tradition. Häublein excludes these from his account.

aaaa: Schipper states that this form was used in early English, medieval and Middle French poetry.²⁶ But it did not flourish in English Renaissance poetry. It occurs only four times in the catalogue, in both isometric and heterometric states. Both isometric cases are oddities: Herrick's *The Kiss. A Dialogue* (H 329) is most likely conceived as monorhymed triplets. The first stanza indeed is a monorhymed triplet (a8a8a8). The quatrain is developed only by the intervention of a chorus (the poem is set out for two voices and a chorus). Cowley supplies just one quatrain, forming the first part of the song *Pyramus and Thisbe*:

Come, Love! why stayest thou? the night
Will vanish ere we taste delight:
The moon obscures herself from sight,
Thou absent, whose eyes give her light.

The second quatrain is in alternate rhyme. And the hint in *rime riche* in 'delight'/'light' emphasizes the peculiarity here.

The heterometric cases are also odd. One is a complete poem. Harvey's *The Search*, a series of ten heterometric quatrains of two variables (a10a10a10a6) with feminine rhyme in stanzas 1, 2, and 6. Herrick's *The New-Yeares Gift at White-HallB* (NN 97B) (a8a8a8a10) is like *The Kiss* probably conceived as triplets; and again only the intervention of a chorus makes up the quatrain and then only in three of its seven stanzas.

aaab: In all cases of this scheme, and these are only four. These are Herrick's *His Letanie to the Holy Spirit* (NN 41) (a7a7a7b6), *The ... Place of the Blest* (NN 128: a4a4a4b3); Herbert's *The Sacrifice* (a10a10a10b6), and *Praise (I)* (a10a4a8b4).

26. See Schipper, p.306.

Conclusion

The alternate form abab, present at the heart of the English sonnet three times, and its other use (as a frequent stanza on its own), puts it among the most dominant forms of English verse. The quatrain in general remains the most basic of all stanzas and one of the most important metrical tools: it is flexible, adaptable to any measure, easy to double or build up into longer forms.

A graph (Appendix B) sets out the proportion of quatrains against the other measures for poets included in the catalogue.

STANZAS OF 4 LINES

In **BROWNE** (18)

Isometric (11):

10 Syllables:

Of aabb: *VI. Epigrams: [Kisses]; On a Rope Maker Hanged; On the Countess ... Picture; To... King of Portugal*; *I. Love Poems: VI ('Poor Silly')*.

Of abab: *X Commendatory Verse: To his ... Friend the Author; The Seventh Eclogue*^F (Lines 177-180)

8 Syllables

Of aabb: *IV. Elegies: An Epitaph on Him*; *VII. Epitaphs: On Goodman Hurst ... Horsham*^B (Lines:7-10)

Of abab: *VIII. Paraphrases: The Happy Life*

7 Syllables

Of abab: *VIII. Paraphrases: [Tell me Pyrra]*

Heterometric (7):

2 Variables:

Of aabb: *VI. Epigrams: On John Tooth* (a4a4b5b5)

Of abab: *I. Love Poems: X ('A Hapless shepherd')* (a8b6a8b6); *The Second Eclogue*^B (Lines 1-148) (a8b6a8b6); *II. Odes, Songs & Sonnets: A Round*^A ('Now that the spring') (a8b6a8b6); *The Inner Temple Masque*^J (Lines 318-321) (a8[~]b6[~]a8[~]b6[~]); *I. Love Poems II ('On a fair')* (a7b6a7b6)

3 Variables:

Of abab: *VII. Epitaphs: In Obitum M S X MAIJ, 1614* (a10b4a9b4)

In **CAREW** (7)

Isometric (4):

8 Syllables

Of aabb: *A song. ('Ask me no more')*

Of abab: *Song. The Willing prisoner; An Hymneneall Dialogue*

7 Syllables

Of abab: *Four Songs by Way of Chorus: Separation of lovers*

Heterometric (3):

2 Variables

Of abab: *A Pastorall Dialogue* (a8b6a8b6); *On sight of ... the Water* (a8b6a8b6); *The Tooth-ach Cured* (a8b6a8b6)

In COWLEY (14)

Isometric (2):

8 Syllables

Of aaaa: *Pyramus and Thisbe. SongA* ('Come love, why stayest')Of abab: *Pyramus and Thisbe. SongB* ('Come quickly Dear')Heterometric (12):

2 Variables:

Of aabb: *Ode II* ('Why O doth') (a10a8b8b10); *Resolved to be beloved* (a10a8b8b10); *The Parting* (a10a8b8b10); *The Distance* (a8a8b8b10); *The Heart-breaking* (a10a8b8b10)Of abab: *The Long Life* (a10b8a10b8); *The Resolution* (a8b8a8b10); *The Incurable* (a10b8a10b8); *Discretion* (a8b6a8b6); *The Waiting-maid* (a8b6a8b6); *Counsel* (a8b6a8b6).

3 Variables

Of aabb: *The Given Heart* (a10a6b8b10)

In DONNE (16)

Isometric (13):

10 Syllables:

Of aabb: *The Autumnall; The Lamentation of Jeremy*Of abab: *Sonnet. The Token; [When my Harte was mine owne]; To Sir H. W. at his Going Ambassador to Venice; To Sir Henry Goodyere; To Mrs. M.H.; To The C. of Bedford ('Madame/Reason is'); To the C. of Huntingdon ('Madam/Man to God'); The Extasie; A Valediction Forbidding Mourning; A Feaver.*

8 Syllables:

Of aabb: *The Baite*Heterometric (3):

2 Variables:

Of abab: *The Undertaking* (a8b6a8b6); *Self Love* (a7b6a7b6)

3 Variables:

Of aabb: *A Jeat Ring Sent* (a8a10b14b10)

In DRAYTON (53)

Isometric (40):

10 Syllables:

Of aabb: *A Paeon Triumphal: A Brief Prologue to the Verses Following* (Lines: 1-4)

Of abab: *The Tenth NymphalB* (Lines 1-148); *Moses ... The First BookB* (Lines: 1-804); *Moses ... The Second BookB* (Lines: 1-668); *An Other Song ... of God; Moses ... The Third BookB* (Lines: 1-768); *An Other Song of the Faithful; To Master Nicholas Geffe; A Prayer of the Author; A Paeon Triumphal: To ... Mr. George Chapman; To his Friend the Author; Pastorals Containing Eclogues: The Second EclogueA* [Lines 1-64; 85-104; 129-136]; *SG: The Second EclogueB* [lines: 1-69; 82-105; 130-141]; *Pastorals Containing Eclogues: The Fourth EclogueA* [Lines: 1-116; 239-250]; *SG: The Fourth EclogueB* [Lines: 1-89; 144-155]; *The Fourth NymphalC* (Lines: 81-128); *Pastorals Containing Eclogues: The Sixth Eclogue; SG: The Eighth EclogueB* [Lines: 1-120; 243-254]; *Pastorals Containing Eclogues: The Nineth EclogueA* [Lines: 1-84; 133-144; 173-192]; [*Ankora Tryumph Upon*].

Of abba: *A Song of the Faithful; A Song of Thanks to God; A Song of Moses... of Egypt.*

8 Syllables:

Of aabb: *The Tenth NymphalA* (Lines: 1-4); *A Song ... Son of Sirach; A Prayer... of the Faithful; The First NymphalA* (Lines: 1-4); *The Second NymphalA* (Lines: 1-4); *The Third NymphalA* (Lines: 1-4); *The Fourth NymphalA* (Lines: 1-4); *The Fifth NymphalA* (Lines: 1-4); *The Sixth NymphalA* (Lines: 1-4); *The Seventh NymphalA* (Lines: 1-4); *The Eighth NymphalA* (Lines: 1-4); *The Nineth NymphalA* (Lines: 1-4).

Of abab: *SG: The Seventh EclogueC* [Lines: 127-150; 165-192]; *Pastorals Containing Eclogues: The Nineth EclogueC* [Lines: 145-172]

7 Syllables:

Of abab: *The Shepherds SirenaA* (Lines: 1-164; 238-332); *Pastorals Containing Eclogues: The Seventh EclogueB* [Lines: 127-150; 165-200]

6 Syllables: *A Paeon Triumphal: Ode 4* ('Upon this')Heterometric (13):

2 Variables:

Of abab: *The Description of Elizium* (a8b6a8b6); *The First NymphalB* (Lines 1-156) (a8b6a8b6); *The Nineth NymphalB* (Lines 1-172) (a8b6a8b6); *The Second NymphalB* (Lines 1-84) (a8b6a8b6); *The Third NymphalG* [Lines: 299-354] (a8b6~a8b6~); *The Quest of Cynthia* (a8b6a8b6); *The Fourth NymphalB* (Lines 1-80) (a8b6~a8b6~); *The Fifth NymphalB* (Lines 1-256) (a8b6~a8b6~); *The Sixth NymphalB* [Lines: 1-44; 99-114; 169-184; 237-256] (a8b6a8b6); *The Seventh NymphalD* (Lines 154-249) (a8b6a8b6); *Pastorals Containing Eclogues: The Nineth EclogueB* [Lines: 85-132] (a8b6a8b6); *The CrierB* (Lines: 16-23) (a8b6a8b6)

Of abbc: *Pastorals Containing Eclogues: The Third EclogueA* [Lines: 1-48; 121-136] (a10b10b10c4)

In DRUMMOND (54)

Isometric (49):

12 Syllables:

Of aabb: MADS: [xviii] *Phoebe* ('If for to be')

10 Syllables:

Of aabb: M&E: [xxxviii] *Of Nisa; 1st pt: Song [i]; PHPI: xxxii. [Within the Closure]; PHPII: xxi. [The Kirrimurians and]; PHPIII: Epigrams &c. li. Epitaph; Epigrams &c. liii. Rames ay run; Epigrams &c. xliv. The Creed; Epigrams &c. xlv. On ... Pest; Epigrams &c. xxxiii. Hapie to be; Epigrams &c. xxxix. S. Andrew; Epigrams &c. xl Epitaph ... Judge; Epigrams &c. xxxv. The Parliament lords; Epigrams &c. xxxvi. The parlamen will; Epigrams &c. xxxvii. Zanzummines; PHPIV: Madrigals and Epigrams. xxxi.*

Of abab: FOS: [vi] *[A Prayer for Mankind]; 2nd Pt: Vrania (Song. i) Great God; PHPI: xxiv. To the ... LauderdaleA; PHPII: iv. [In Parliament one voted]; viii. On Pime; PHPIII: Epigrams &c. xlvii. A Prouerbe; Epigrams &c. xxxiv. When Charles; PHPIV: Madrigals and Epigrams. xlv.; Madrigals and Epigrams. xlviii.*

Of abba: CV: ix. *[Subjoined ... Lauderdale]; PHPI: xiv. [Nor Amaranthes nor Roses]; xxviii On ... Buried at AithenB; xxxi. [When Death to deck]A; PHPIII: Epitaphs. lxii. To the Memory...; PHPIV: Sonnets & ... Pieces xv.*

8 Syllables:

Of aabb: PHPI: xv. *Epitaph; PODA: III. Hymns. i.*

Of abab: PODA: III. Hymns. ii.; III. Hymns. iv.; III. Hymns. v.; III. Hymns. vii.; III. Hymns. viii.; III. Hymns. ix.; III. Hymns. x.; III. Hymns. xi.; III. Hymns. xii.; III. Hymns. xiii.; III. Hymns. xiv.; III. Hymns. xv.; III. Hymns. xvi.; III. Hymns. xvii.; III. Hymns. xviii.; III. Hymns. xix.

Of abba: MADS: [xi] *The ... Venus Sleeping*

Heterometric (5):

2 Variables:

Of aabb: PHPIII: *Madrigals xxviii [Prometheus] (a6a6b6b10); 1st Pt: Song [ii]C ('The Fields with Flowrs') (a10a10b6b10)*

Of abab: PHPIV: *Madrigals and Epigrams. xxxiv (a8b6a8b6)*

Of abba: PHPIII: *Epigrams &c. xlix. On Pomponatius (a10b6b6a10)*

3 Variables:

Of aabb: PHPIV: *Sonnets & ... Pieces xii (a10a8b10b6)*

In HARVEY (55)

Isometric (49):

10 Syllables:

Of aabb: *The School of the Heart: Epigrams I-XLVII; The Conclusion.*

8 Syllables:

Of abba: *The Epiphany or Twelfth-Day.*Heterometric (6):

2 Variables:

Of aaaa: *The Search* (a10a10a10a6)Of aabb: *The School of the Heart: Ode I* (a10a10b10b12); *InvitationB* (Lines 19-22) (a6a6b10[~]b10[~])Of abab: *The School of the Heart: Ode XI* (a10b10a10b12); *A ParadoxA* (Lines 1-20) (a10b4a10b4)Of abba: *Sin* (a10b4b4a10)

In HERBERT (46)

Isometric (11):

10 Syllables:

Of abab: *Love Unknown; Providence; Grief.*

8 Syllables:

Of aabb: *Good FridayB* (Lines: 21-32); *Superliminar*Of abab: *The Quip; The Quiddity; EasterB* (Lines: 19-32).

7 Syllables:

Of abab: *The Call; The Rose.*6 Syllables: *Bitter-Sweet*Heterometric (35):

2 Variables:

Of aaab: *The Sacrifice* (a10a10a10b6)Of aabb: *Good FridayA* (Lines: 1-120) (a4a8b8b4)Of abab: *Divinity* (a10b8a10b8); *Perseverance* (a10b10a10b8); *Faith* (a8b10a10b8); *Whitsunday* (a8b8a8b10); *Church-Musick* (a10b8a10b8); *Content* (a10b8a10b8); *The Reprisal* (a8b10b10a8); *The 23rd Psalme* (a8b6a8b6); *The Elixir* (a6b6a8b6); *The H. CommunionB* (Lines: 25-40) (a8b6a8b6); *Submission* (a8b6a8b6); *Church-Lock and Key* (a10b4a10b4); *The Posie* (a4b10a4b10); *The Method* (a4b8a8b4); *The Search* (a8b4a8b4); *Grace* (a8b8a8b4); *Vertue* (a8b8a8b4); *Praise (I)* (a10a4a8b4); *Discipline* (a5b5a3b5); *Gratefulness* (a8b8a8b2)Of abba: *The Temper (II)* (a10b8b8a10)

3 Variables:

Of aaab: *Praise (II)* (a7b3a7b3)

Of aabb: *The Family* (a10a6b10b8); *The Star* (a8a8b6b4)

Of abab: *The Foil* (a6b10a8b10); *The Temper (I)* (a10b8a8b6); *Matters* (a6b8a8b10); *Employment (I)* (a8b8a10b4)

Of abba: *Giddinesse* (a10b6b10a4); *Death* (a10b4b8a10); *IV. Even-Song* (a10b8b8a6); *Dulnesse* (a10b6b10a4)

4 Variables:

Of abcb: *Another Version [of To my Successor]* (a10b4c8b6).

In HERRICK (218)

Isometric: (155)

10 Syllables:

Of aabb:

A Will to be Working: Noble Numbers: 67; Affliction: 10; All Things Run Well for the Righteous: 44; Almes: 71; Another: 184; Another: 216; Another: 219; Another: 52; Another of God: 186; Beginnings and Endings: 200; Christs Incarnation: 222; Christs Part: 68; Christs Words ... My God: 167; Coheires: 248; Confession: 243; God Has a Twofold Part: 22; Gods Anger: 259; Gods Anger Without Affection: 7; Gods Descent: 244; Gods Dwelling: 189; Gods Keyes: 224; Gods Presence: 188; Gods Presence: 207; Gods Providence: 27; Gods Time Must End: 252; Hell Fire: 227; His Words to Christ ... Cross: 264; Humility: 89; Lip Labour: 34; Mercy and Love: 6; Neutrality Loathsome: 54; North and South: 193; Observation: 178; Pain and Pleasure: 236; Persecution Profitable: 24; Persecutions Purifie: 31; Riches and Poverty: 6S; Sabbaths: 194; Satan: 116; Sin: 196; Sinners: 210; Temptation: 150; The Ass: 179; The Chewing the Cud: 256; The Judgement-Day: 142; The Mounts of the Scriptures: 157; The Recompence: 112; The Staff and Rod: 241; The Virgin Mary: 190; To God: 255; To God: 262; To God: 74; To his Saviour: 73; Upon God: 87; Upon Woman and Mary: 192.

Of abab: *Angels: 143.*

8 Syllables:

Of aaaa: *The Kisse. A Dialogue: Hesperides 329*

Of aabb: *Another [To His Booke]: Hesperides 4; Another [To His Booke]: 5; Another [To the Maides]: 787; Cherry-pit: 49; Conformitie: 76; Fortune Favours: 520; Four Things Make us Happy Here: 121; His Comfort: 1052; His Wish: 153; How Roses Came Red: 706; In Praise of Women: 739; Large Bounds doe but Bury us: 542; Littlenesse no Cause of Leannesse: 461; No Want Where There's Little: 100; On A Perfum'd Lady: 282; On Himselfe: 1082; Paines Without Profit: 602; Steame in Sacrifice: 66; The Amber Bead: 817; The Cloud: 815; The Departure: 334; The Pomander Bracelet: 32; The Primitiae to Parents: 647; The Shoes Tying: 33; To A Friend: 906; To Enjoye the Time: 457; To His Booke: 868; To Mouse: 660; To Perenna: 471; To Vulcan: 613; Upon Electra: 404; Upon Her Almes: 350; Upon Lucia: 599; Upon Moon: 369; Upon Punchin: 832; Felicity Quick of Flight: 431; The Star-Song ...*

STANZAS OF 4 LINES: CATALOGUE

White-HallB: Noble Numbers 102B (Lines: 4-7); The Star-Song ... White-HallD: 102D (Lines: 15-18); To God: 130; Abels Blood: 203; Another: 204; Penitence: 206; Cloaths for Continuance: 231; The Soul: 233; The Poor Mans Part: 239; Christs Twofold Coming: 257; None Truly Happy Here: 50; Patience or Comforts in Crosses: 57

7 Syllables:

Of aabb: *A Vow to Venus: Hesperides 1018; Nor Buying or Selling: 1055; Charmes 1063; Upon the Roses in Julia's Bosome: 1070; On Himselfe: 1096; To His Girles: 1098; How Primroses Came Green: 167; To Perenna, a Mistresse: 220; A Short Hymne to Larr: 324; Why Flowers Change Colours 37; The Frankincense: 417; To the Ladyes: 472; Upon His Eye-Sight Falling Him: 482; Upon Himselfe: 490; Fresh Cheese and Cream: 491; To Julia: 498; To Mistresse Dorothy Parsons: 500; How Marigolds Came Yellow: 503; Upon Himselfe Being Buried: 549; A Charme, or an Allay for Love: 587; Upon a Maide: 593; An End Decreed: 639; Upon a Child: 640; Sweetnesse in Sacrifice: 65; To Silvia: 651; To Dianeme: 684; Upon Prew His Maid: 782; To Oenone: 790; To Julia: 856; Charmes: 888; To God his Gift: Noble Numbers 258; To God: 40.*

6 Syllables:

Of aabb: *A Canticle To Apollo: Hesperides 388; A Pslame or Hymne: 777; Another to the Maids: 786; To Criticks: 96*

Of abab: *Chop-Cherry: Hesperides 364; How Roses Came Red: 258; On Gelli-Flowers Begotten: 192; On Himself: 1091; The Cheat of Cupid: 81; The Poet Loves a Mistresse: 422; To A Bed of Tulips: 493; To Carnations. A Song: 206; To Electra: 663; To Live Merrily ... Good Verse: 201; To Meddowes: 274; To my Ill Reader: 344; Upon A Virgin Kissing A Rose: 144; The Goodness of his God: Noble Numbers: 121.*

Heterometric (63):

2 Variables:

Of aaaa: *The New-Yeares ... White-HallB (Lines: 7-10): Noble Numbers 97 B (a8a8a8a10)*

Of aaab: *His Letany to the Holy Spirit: 41 (a7a7a7b6); The ... Place of the Blest: Noble Numbers 128 (a4a4a4b3)*

Of aabb: *Cheerfulness in Charity: Hesperides 63 (a8a8b7b7); A Dialogue Between Horace and Lydia: 181 (a8a8b8b10); His Winding Sheet: 515 (a8a4b8b4); His Wish to Privacie: 770 (a4a2b4b2); The New-Yeares ... White-HallD: Noble Numbers 97D (Lines: 16-23) (a8a8b8b10)*

Of abab: *A Song to the Maskers: Hesperides 15 (a8b6a8b6); The Weeping Cherry: 23 (a8b6a8b6); The Rosarie: 45 (a8b6a8b6); The Parce: 47 (a8b6a8b6); Discontents in Devon: 51 (a8b6a8b6); The Rock of Rubies and the Quarrie of Pearls: 75 (a8b6a8b6); Upon Love: 85 (a8b6a8b6); The Bag of the Bee: 92 (a8b6~a8b6~); To his Mistresse: 94 (a6b4~a6b4~); Upon Cupid: 166 (a8b6~a8b6~); On Julia's Breath: 179 (a8b6a8b6); To the Virgins to Make much of Time: 208 (a8b6~a8b6~); His Poetrie his Pillar: 211 (a6b6a4b6); To the Western Wind: 255 (a8b6a8b6); How Violets Came Blew: 260 (a8b6a8b6); To the Willow Tree: 262 (a8b6a8b6); To Anthea who may Command him Anything: 267 (a8b6a8b6); The Mad Maids Song: 412 (a8b6a8b6); The Willow Garland: 425 (a8b6a8b6); To Daisies, not to Shut so Soon: 441*

STANZAS OF 4 LINES: CATALOGUE

(a8b6a8b6); *To Oenone*: 446 (a8b6a8b6); *Upon Julia's Hair Filled with Dew*: 484 (a6b4a6b4); *An Eclogue or Pastoral ... Set and Sung*: 492 (a8b6a8b6); *To the Water Nymphs... Fountain*: 495 (a8b6a8b6); *Upon Love*: 509 (a8b6a8b6); *Anacreonticke*: 540 (a6b4~a6b4~); *Upon Love*: 563 (a8b6a8b6); *A Frolick*: 582 (a8b6a8b6); *His Prayer to Ben Jonson*: 604 (a6b4~a6b4~); *The Coblers Catch*: 629 (a8b6a8b6); *Upon Love*: 635 (a8b6a8b6); *Stool- Ball*: 690 (a8b6a8b6); *The Bracelets of Pearle*: 705 (a8b6a8b6); *His Grange or Private Wealth*: 724 (a2b8a2b8); *The Apron of Flowers*: 740 (a8b6a8b6); *To Julia in her Dawn or Day-Break*: 824 (a8b6a8b6); *To Dianeme*: 828 (a8b6a8b6); *Upon Love*: 863 (a8b6a8b6); *Ceremonies for Candlemasse Eve*: 892 (a8b6a8b6); *The Ceremonies for Candlemass Day*: 893 (a8b6a8b6); *A Song Upon Silvia*: 908 (a8b6a8b6); *To Mr Kellam*: 918 (a8b6a8b6); *The Bondman*: 934 (a8b6a8b6); *Upon Cupid*: 942 (a8b6a8b6); *Upon Love... Answer*: 1001 (a7b4a7b4) *A Dialogue ... Amarillis*: 1068 (a8b6~a8b6~); *To his Saviour the ... Gift*: *Noble Numbers* 125 (a8b6a8b6)

Of abba: *A Bacchanalian Verse: Hesperides* 653 (a6b4b4a6); *Comfort to a Youth...his Love*: 1024 (a4b4b4a2); *Another to God: Noble Numbers* 49 (a4~b6b6a4~); *Eternity: Noble Numbers* 58 (a6b4b4a6)

3 Variables:

Of aabb: *Connubii Flores ... At WeddingsF: 633F* (Lines: 42-45) (a7a8b10b10)

Of abba: *To Violets: Hesperides* 205 (a5b3b3a4); *A Pastoral Sung to the King*: 421 (a10b4b4a2); *Upon the Troublesome times*: 596 (a4b4b2a6); *To Keep a True Lent: Noble Numbers* 228 (a6b4b2a6)

4 Variables:

Of aabb: *To the Yew and Cypress to Grace his Funeral: Hesperides* 280 (a4a6b2b8)

In JONSON (33)

Isometric (21):

10 Syllables:

Of aabb: *Songs and Poems* 25B (Lines: 58-61)

Of abab: *Epigrams* 43, 76, 79; *The Underwood* 24, 72, 79C (Lines: 20-66); *Ungathered Verse* 1, 38, 41A (Lines: 1-28)

Of abba: *Ungathered Verse* 41B (Lines: 29-56)

8 Syllables:

Of aabb: *The Underwood* 36; 84C ('Sitting and ready to be'); 84D ('Painter you're come')

Of abab: *The Forest* 4

Of abba: *The Underwood* 22

7 Syllables:

Of aabb: *Songs and Poems* 23

Of abab: *Songs and Poems* 8A (Lines: 1-4)

Of abba: *Epigrams 40*

6 Syllables:

Of aabb: *Ungathered Verse 5*

Of abba: *Ungathered Verse 4*

Heterometric (12):

2 Variables:

Of aabb: *Songs and Poems 8D* (Lines: 13-16) (a8a8b7b7), *20A* (Lines: 7-10) (a8a10b8b10); *The Underwood 12B* (Lines: 37-40) (a10a8b10b8)

Of abab: *The Underwood 3* (a8b8a8b6), *4* (a8b6~a8b6~), *80* (a8b6a8b6) (dub), *87* (a8b10a8b10)

Of abba: *Songs and Poems 8E* (Lines: 16-20) (a8b8b7a7)

Of abcb: *Ungathered Verse 27* (a8b6c8b6)(dub)

3 Variables:

Of abab: *Epigrams 120* (a7b4~a8b4~); *Songs and Poems 8C* (Lines: 9-12) (a8b8a7b10)

Of abba: *Songs and Poems 8B* (Lines: 5-8) (a8b4b4a6)

In LOVELACE (35)

Isometric (27):

10 Syllables:

Of aabb: *Dialogue: Lucasta, AlexisC* (Lines: 33-36); *Translations* ['When brave chaste']; *Translations* ['Whilst in an amber-shade']; *Translations* ['Both lurks and shines']; *Translations* ['My mistress says']; *Translations* ['By thy faulty']; *Translations* ['Quintus if you'll']; *Translations* ['No one can boast']; *Translations* ['Sylo pray pay me']; *Translations* [The hand of sacred]; *Translations* ['What doubt'st']; *Translations* ['As once I bad']; *Translations* ['With looks and hand']; *Translations* ['On the Sicilian']; *Translations* ['The Cynicks']; *Translations* ['A treasure found']; *Translations* ['Because with bought']

Of abab: *Lucasta's Fanne*.

8 Syllables:

Of aabb: *To Lucasta. From Prison; A Guiltless Lady; To his Dear Brother; Lucasta at the Bath; A Fly about a Glass*

Of abab: *Lucasta, Taking the Waters; A Lady With a Falcon*.

7 Syllables:

Of abab: *To Elinda Upon his Late Recovery. A Paradox* (a7b7a7b7)

6 Syllables:

Of aabb: *Ode to Lucasta the Rose*

Heterometric (8):

2 Variables:

Of aabb: *To Amarantha* (a7a8b7b8)

Of abab: *Song. To Lucasta ... Warre* (a8b6a8b6); *Lucasta Weeping. Song* (a8b6a8b6); *To My ... Learned Friend* (a8b6a8b6); *Lucasta Paying* (a8b6a8b6); *The Grasse-Hopper* (a10b8a10b8)

Of abcb: *A Loose Saraband 'Ah me the little tyrant'* (a8b6c8b6)

3 Variables:

Of abba: *Amyntor from beyond the Sea* (a8b6b4a8)

In MILTON (15)

Isometric (4):

10 Syllables:

Of abba: 85 *Psalm vi*

7 Syllables:

Of aabb: 2. *Psalm cxxxvi*

Of abab: 50. [*Comus*] *SongE* (Lines: 983-286)

Of abba: 50. [*Comus*] *SongF* (Lines: 987-990)

Heterometric (11):

2 Variables:

Of abab: 76 *Psalm lxxx* (a8b6a8b6); 76 *Psalm lxxxi* (a8b6a8b6); 76 *Psalm lxxxii* (a8b6a8b6); 76 *Psalm lxxxiii* (a8b6a8b6); 76 *Psalm lxxxiv* (a8b6a8b6); 76 *Psalm lxxxv* (a8b6a8b6); 76 *Psalm lxxxvi* (a8b6a8b6); 76 *Psalm lxxxvii* (a8b6a8b6); 76 *Psalm lxxxviii* (a8b6a8b6)

3 Variables:

Of abab: 85 *Psalm v* (a8b6a8b10)

Of abcd: 33. *The Fifth Ode of Horace* (a12b10c6d6)

In SIDNEY (16)

Isometric (7):

10 Syllables:

Of aabb: *OA 9: Geron PhilisidesD* ('Those words did once')

Of abab: *OA 72B: Strephon KlaiusB* ('I joy in grief and do detest')

8 Syllables:

Of aabb: *OA 30: A Histor A* ('As I behind'); *Psalm VIII*

7 Syllables:

Of aabb: *A&S: Eighth Song*

STANZAS OF 4 LINES: CATALOGUE

Of abab: *WAP: 1 [At 5](dub)*

Of abba: *A&S 72A: Second Song*

Heterometric (7):

2 Variables:

Of aaba: *A&S 63: A First Song* (a11a10~b10a10~)

Of aabb: *Psalm XVII* (a10a10b8b8)

Of abab: *OA 59: [Basilius]* ('Get hence fool grief') (a10b10~a10b5~);
CS 5: [O My Thoughts] (a10~b10~a10~b4~); *Psalm VI*
(a10b10~a10b4~); *Psalm XIII* (a10b2~a10b2~)

Of abcb: *Psalm XIX* (a8b6~a8b6~)

Quantitative (2):

Of no rhyme: *OA: 12 Cleophila* ('If mine yes'): Sapphics in what looks like stanza of 4

Of Quantitative elegiac couplet quatrains: *CS: 13 Out of Catullus*

In SPENSER (6)

Isometric (4):

10 Syllables:

Of abab: *Colin Clouts Come Home Again; AprilA* (Lines 1-36, 154-161);
NovemberB (Lines: 49-52); *AugustB* (Lines 49-52)

Heterometric (2):

2 Variables:

Of abab: *July* (a8b6a8b6)

3 Variables:

Of abab: *AugustC* (Lines 53-124) (a8b5a8b7)

In SUCKLING (10)

Isometric (4):

10 Syllables:

Of aabb: *A Pedler of Small-Wares; Upon St.John-Day*

8 Syllables:

Of aabb: *Loves World*

7 Syllables:

Of abcb: *[The Answer] Sir Toby Matthews*

Heterometric (6):

2 Variables:

Of aabb: [*Upon Platonic love*] (dub) (a10a6b10b10): by Ayton

Of abab: [*Disdain*] (a8b6a8b6); *Proffer'd Love Rejected* (a8b6a8b6); [*Loves Siege*] (a8b6a8b6); *Song* ('I prithee send me') (dub) (a8b6a8b6)

Of abcb: [*The Constant Lover*] (a7b6a7b6)

In VAUGHAN (59)

Isometric (28):

10 Syllables:

Of aabb: *The GarlandC* ('Flowers gather'd in'); *ReligionB* ('Heal then these')

Of abab: *DressingA* ('O thou that lovest'); *The TempestA* ('How is man: Lines 1-4;17-60); *The GarlandA* ('Thou who dost flow'); *The Palm-Tree*; *RighteousnessA* ('Fair solitary path'); *The Timber*; *The JewsD* ('Faith sojourn'd first').

Of abba: *The BirdD* ('But as these Birds')

8 Syllables:

Of aabb: *Palm-SundayE* ('The harmless young')

Of abab: *The Burial of an Infant*; *RepentanceB* ('Lord since thou didst'); *The Pilgrimage*; *White Sunday*; *Begging*; *Palm-SundayB* ('Put on put on your'); *Palm-SundayF* ('Dear feast of Palms'); *The Daughter of Herodias*; *The Seed Growing Secretly*; *The Ornament*; *The ObsequiesF* ('Thy grave to which'); *Song*; *The Queer*; *Death. A DialogueB* ('But if all sense win'); *The Incarnation and Passion*; *ReligionA* ('My God when so sleep I walk').

6 Syllables:

Of abab: *Peace*.

Heterometric (31):

2 Variables:

Of aabb: *The shepherds* (a10a6b10b6)

Of abab: *The BirdC* ('For each enclosed') (a10b8a10b8); *Psalm 104* (a10b10a10b6); [*Sure There's a Tie*]B ('Absent within the')(a10b6a10b6); *Corruption* (a10b6a10b6); *Christs Nativity* ('How Kind') II (a8b6a8b6); *Idle Verse* (a8b6a8b6); *Psalm 121* (a8b6a8b6); *The GarlandB* ('When first my youthful') (a8b6a8b6); *The Knot* (a8b6a8b6); *Day of Judgement* (a8b6a8b6); *The WrathA* ('Since I in storms') (a8b6a8b6); [*Thou That Know'st*] (a8b6a8b6); *A Song to Amoret* (a8b6a8b6); *The Relapse* (a10b4a10b4); *Faith* (a8b4a8b4); *The TempestB* ('When nature on her') (a8b4a8b4); *Jesus WeepingC* ('Twas not that vast') (a8b4a8b4); *The ObsequiesA* ('Since dying for me') (a8b4a8b4); *The ObsequiesC* ('Not but that mourner')(a8b4a8b4); *The ObsequiesE* ('Besides those') (a8b4a8b4); *Quickness* (a8b4a8b4);

STANZAS OF 4 LINES: CATALOGUE

[*Silence and Stealth*] (a8b4a8b4); *The Resolve* (a8b4a8b4); *PraiseA* ('King of Comforts') (a7b4a7b4)

Of abba: *The ObsequiesD* ('But thou who didst') (a8b8b8a4)

3 Variables:

Of aabb: *The Constellation* (a10a6b10b8); *The Star* (a10a10b8b6)

Of abab: [*They are all Gone*] (a10b8a10b6)

Of abba: *The ObsequiesB* ('Therefore those loose') (a10b4b6a10)

In WALLER (12)

Isometric (7):

10 Syllables:

Of aabb: *Of a Lady Who Write.. Mira; To one Married to an Old Man.*

8 Syllables:

Of aabb: *At the Marriage of the DwarfsB* (Lines: 19-22) ; *On a Girdle*

Of abab: *The Self Banished; To a lady Singing a Song*

7 Syllables:

Of abab: *On the Friendship ... Amorett*

Heterometric (5):

2 Variables:

Of abab: *An Apology for Having LovedC* (Lines: 13-28) (a8b6a8b6); *Song* ('Say lovely dream where') (a8b7a8b7); *PuerperiumA* (Lines: 1-8) (a6b6a6b10); *Of Loving at First SightA* (Lines: 1-4) (a8b6a8b6)

3 Variables:

Of abba: *PuerperiumB* (Lines: 9-16) (a10b3b6a10)

In MADRIGALS (282)

Isometric (151)

14 Syllables:

Of aabb: *Campion 1618b XXIV [Fain would I wed]; Morley 1600 IX [Can I forget what]; Morley 1600 XIII [Fair in a morn]; Pilkington 1613 I [See where my love]*

13 Syllables:

Of aabb: *Campion 1618a XXVI [Silly boy 'tis full]*

12 Syllables:

Of aabb: *Rosseter 1601 IX [When Laura smiles]*

10 Syllables:

Of aabb: *Attey 1622 VII [Bright star of beauty]; Bartlet 1606 XII [I would thou were not]; Bateson 1604 XII [Phyllis farewell I may]; Bateson 1604 XXV [Phyllis farewell I may]; Bennet 1599 I [I wander up]*

and down]; Bennet 1599 VI [I Languishe to complain]; Bennet 1599 XII [O Sleep Fond Fancy sleep]; Campion 1618a I [Oft have I sighed for]; Campion 1618a XV [Fire that must flame]; Campion 1618a XVIII [Thrice toss these]; Campion 1618b X [Love me or not love]; East 1604 XX [Fair is My Love]; East 1606 V [Follow me sweet]; East 1606 XVII-XVIII [Now Cloris laughs]; East 1618 XIV [Fair Daphne gentle]A ('Fair Daphne gentle shepherd'); Handford 1609 VI [Go weep sad soul]; Holborne 1597 III [Here rest my]; Jones 1607 XIV-XVB [Sweet when] ('Thou tell'st thy sorrows'); Kerbye 1597 III [What Can I do my]; Lichfield 1613 XVI-XVII [A Seely sylvan]; Lichfield 1613 XVIII [Injurious hours whilst]; Morley 1597 IX [Our Bonny-boots could]; Pilkington 1613 VIII [Here rest my thoughts]; Pilkington 1613 XII [What though her]; Porter 1632 XV [Farewell once my delight]; Ravenscroft 1609 XVIII [Who liveth so merry]; Rosseter 1601 XIII [Ay me that Love]; Rosseter 1601 XIX [Kind in unkindness]; Ward 1613 VI [Fly not so fast]; Weelkes 1597 XIX [Retire my thoughts]; Wilbye 1598 XVI-XVII [I Always beg]; Wilbye 1609 IX [When Cloris heard]; Wilbye 1609XV [As matchless beauty]; Wilbye 1609 XXVI [A silly sylvan].

Of abab: Carlton 1601 VIII [Like as the gentle]; Danyel 1606 VIII [Time cruel Time]; East 1604 VIII [Alas Must I run]; East 1604 XI [Pity Dear Love]; East 1606 I [I Do not Love my]; East 1606 XII [So Much to Give]; East 1618 VII [When I Lament my light]; Jones 1607 XIV-XVA [Sweet When thou] ('Sweet when thou sing'st'); Peerson 1620 II [Resolved to love]; Peerson 1620 III [Ah were she pitiful]; Porter 1632 XXIII [Thy face and eyes]; Wilbye 1609 XX [Oft have I vowed]; Wilbye 1609 XXXI [Draw on sweet night]; Yonge 1588 XXVIII-XXIX [Sleep sleep mine]A ('Sleep sleep mine only')

Of abba: Bennet 1599 VII [Sing out ye nymphs]; East 1606 XIII-XIV [Sound out my voice]; Kerbye 1597 IX-X [Sound out my voice]; Wilbye 1598 XXX [Why dost thou shoot].

Of abcc: Greaves 1604 II [Flora sweet wanton]

9 Syllables:

Of aabb: East 1604 VII [In an Evening late]

Of abab: Ravenscroft 1611 X [I lay with an old]

8 Syllables:

Of aaaa: Rosseter 1601 II [And would you see]; Rosseter 1601 VIII [And would you fain]

Of aabb: Bartlet 1606 XVI [Poets to love such]; Ford 1607 IX [There is a lady]; Handford 1609 IV [Two Cynthias did]; Hilton 1627 IX [The Woodbine Flora]; Hilton 1627 V [Celia's Wound and mine]; Hilton 1627 VII [Though me you do]; Hilton 1627 VIII [Love wounded him but]; Hilton 1627 X [I Heard a withered]; Hilton 1627 XI [Leave off sad Philomel]; Hilton 1627 XII [O Had not Venus been]; Hilton 1627 XIV [Faint not lovers]; Hilton 1627 XIV [If it be love to sit]; Hilton 1627 XVI [As Flora slept and lay]; Hilton 1627 XVII [When Flora frowns I]; Hilton 1627 XX [Come Sprightly mirth]; Jones 1610 II [Soft Cupid soft there]; Lichfield 1613 XX [My Heart] oppressed; Morley 1593 XXII [This

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love is but]; Morley 1594 I [*April is in my mistress'*]; Ravenscroft 1609 II [*The fly she sat*]; Ravenscroft 1609 LIX [*A Miller a miller*]; Ravenscroft 1609 XXVI [*I am a-thirst*]; Rosseter 1601 II [*Though are you young*]; Weelkes 1598 XIX-XX [*Come Clap thy hands*]; Weelkes 1598 XVI [*Lady your eye my*]; Weelkes 1598 XVIII [*I love and have my*]; Weelkes 1598 XXII [*Now is my Cloris*]; Weelkes 1608 I [*Come let's begin*]; Youll 1608 XIV [*Sweet Phyllis stay let*]

Of abab: *Campion 1613a XIV [As by the streams]; Corkine 1610 VII [Sweet Cupid ripen]; Jones 1600 IV [Once did I love and]; Kerbye 1597 XI [What shall part]; Morley 1593 XXIII [Though Philomela lost]; Ravenscroft 1609 LXXIV [Sing after A] (St. 1,2,4); Ravenscroft 1609 XLVI [Attend my people]; Ravenscroft 1609 XLVII [O Lord in Thee is]; Weelkes 1608 IX [Though my carriage]*

Of abcb: *Bateson 1604 XXIV [Fair Hebe when dame]; Jones 1607 XII [Here is an end of all]*

Of abcc: *Morley 1593 XXI [Love learns by laughing]*

7 Syllables:

Of aabb: *Attey 1622 III [What is all this world]; Handford 1609 VIII [If the tongue]; Hilton 1627 VI [Dear may some other]; Hilton 1627 XIII [Tell me dear fain]; Hilton 1627 XXII-XXIII A [Hero kiss me or] ('Hero kiss me or I die'); Jones 1605 XII [Thank'st thou Kate]; Lichfield 1613 VIII [O Come shepherds]; Peerson 1620 VI [Can a maid that]; Tomkins 1622 XXI [Fusca in thy starry]; Vautor 1619 II [Sing on sister and well]*

Of abab: *Campion 1613a V [View me Lord a work]; Campion 1613b XIII [There is none and none]; Campion 1618a IV [Maids are simple]; Corkine 1610 II [Some can flatter some]; Pilkington 1605 XIII [Climb o heart]*

Of abcb: *Byrd XXXIV. [Come to me Grief]*

6 Syllables:

Of aabb: *Byrd XL [Cast off all Doubtful]; Hilton 1627 I [To Sport our merry]; Holborne 1597 VI [Sit Still and stir]; Jones 1607 XVIII [If I behold your eyes]; Morley 1595 III [Now is the month]; Morley 1595 VII [My bonny lass she smiles]; Ravenscroft 1609 XXVI [The maid she went]; Tomkins 1622 XIII [To the shady woods]; Tomkins 1622 XIV [Too much I once]; Tomkins 1622 XVI [Cloris whenas I woo]; Tomkins 1622 XVIII [Phyllis now cease]; Weelkes 1598 II [To shorten winter's]; Weelkes 1598 IV [Whilst youth sports]; Weelkes 1600 IV-V [O Care thou wilt]; Weelkes 1608 VIII [The gods have heard]; Weelkes 1608 XIII [Late in my rash]; Weelkes 1608 XIV [Four arms two necks]; Weelkes 1608 XVI [Say wanton will you]*

Of abab: *Dowland 1603 III [Behold a wonder]; Ravenscroft 1609 LXXV [Come follow me]B ('Malkin was a country maid'); Youll 1608 IX [In pleasant Summer's]*

Of abbb: *Ravenscroft 1609 LVI [Jack boy ho]*

Of abcb: *Allison 1606 I-II [The Upright of life]; Bateson 1604 XXVII [Merrily my love and I]; Campion 1613a II [The man of life]; Rosseter*

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1601 XVIII [*The man of life*]; Barley 1596 III [*Your face your tongue*];
Ravenscroft 1609 XXVII [*ICUBAK/And evermore*]

5 Syllables:

of aaaa: Ravenscroft 1609 XXX [*The pigeon is never*]

4 Syllables:

Of aabb: East 1618 XIV [*Fair Daphne gentle*]B ('Thus she sat singing')

Heterometric: (131)

2 Variables:

Of aaaa: East 1606 II [*See Amaryllis shamed*] (a6a6a8a8)

Of aaab: Dowland 1612 XVII [*Where sin sore*] (a10a10a10b4⁻);
Ravenscroft 1609 LIII [*As I me walked*]B ('She nodded up and down')
(a6a6a6b2); Vautor 1619 VI [*Cruel madam my heart*]
(a10⁻a10⁻a10⁻b8⁻)

Of aaba: Pilkington 1605 XV [*I sigh as sure*] (a13a13b16a13);
Ravenscroft 1609 LIV [*The white hen*] (a6a6b6a4)

Of aabb: Allison 1606 XIII-XIV [*Shall I abide*] (a6a6b8b6); Corkine 1610
I [*Sink down proud*] (a12a12b12); Bateson 1604 V [*Pleasure is a
wanton*] (a7a8b7b7); Bateson 1604 XIII [*Those sweet delightful*]
(a6⁻a6⁻b8⁻); Bennet 1599 XIII [*Weep O Mine eyes*] (a6⁻a10⁻b6⁻b10⁻);
Campion 1613a XI [*Never weather-beaten*] (a12a12b15); East 1618 II [*I
Did Woo Her*] (a7a7b8⁻b8); Hilton 1627 IV [*Phoebe tells me*]
(a7a7b8b8); Hilton 1627 XIX [*Now is the Summer*] (a6⁻a6⁻b7b7); Hilton
1627 XV [*Gifts of features*] (a7a7b8b8); Hilton 1627 XVI [*Who Master is
in*] (a7a7b10b10); Hilton 1627 XVIII [*Love Laid this yoke*]
(a6⁻a6⁻b8b8); Holborne 1597 I [*Change then for lo*] (a6⁻a6⁻b4⁻b4⁻);
Holborne 1597 II [*Since Bonny-boots*] (a10⁻a10⁻b6⁻b6⁻); Holborne
1597 V [*Gush Forth my tears*] (a10⁻a10⁻b6⁻b10⁻); Holborne 1597IV
[*Sweet I Grant that*] (a10⁻a6⁻b10⁻); Jones 1600 XIX [*My mistress sing*]
(a8a8b8b9); Jones 1607 XXII-XXIV [*Your presence*] (a6⁻a6⁻b6⁻b10⁻);
Jones 1609 V [*Hark wot ye what*] (a10a14b10b14); Morley 1594 V [*Help
I fall lady*] (a10⁻a10⁻b6⁻b6⁻); Morley 1595 III [*Sweet nymph come*]
(a6⁻a10⁻b10⁻b6⁻); Morley 1595 VIII [*I saw my lovely*]
(a6⁻a6⁻b10⁻b10⁻); Morley 1595 XII [*My lovely wanton*]
(a6⁻a10⁻b6b10⁻); Morley 1595 XV [*Those dainty*] (a6⁻a6⁻b10b10);
Morley 1595 XVIII [*Lo she flies*] (a6⁻a6⁻b6⁻b10⁻); Morley 1593 I [*See
see mine*] (a12⁻a8⁻b8⁻b8⁻); Ravenscroft 1609 LXVI [*Music mine own*]
(a8a8b10b8); Ravenscroft 1609 LXX [*Sing we this*] (a10b8a10b8);
Ravenscroft 1609 XXVIII [*Sing with thy*] (a8a8b10b8); Rosseter 1601 XV
[*If I hope I*] (a12a10b10b10); Vautor 1619 IV [*Mother I will*]
(a8a8b7a8); Ward 1613 XIX [*Retire my troubled*] (a10a10b10b16); Ward
1613 XV [*Flora fair nymph*] (a10⁻a6⁻b10⁻b10⁻); Ward 1613 XVI
[*Phillis the bright*] (a10⁻a10⁻b10⁻b6⁻); Weelkes 1597 XIII [*Your beauty
it*] (a6⁻a6⁻b6b8); Weelkes 1597 XV [*Those sweet*] (a6⁻a6⁻b8⁻b8⁻);
Weelkes 1597 XVI [*Lady your spotless*] (a6⁻a6⁻b8b8); Rosseter 1601 VI
[*Let him that will*] (a12a12b16b16); Weelkes 1598 I [*All at once well*]
(a7⁻a7⁻b6⁻b6⁻); Weelkes 1598 VII [*Give me my heart*] (a8a8b6⁻b6⁻);
Weelkes 1598 XXIII [*Unto our flocks*] (a6a6b8⁻b8); Wilbye 1598 IV
[*Weep O mine eyes*] (a6⁻a10⁻b6⁻b10⁻); Youll 1608 XIX [*In the Merry
month*] (a7a8b8b8)

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Of abab: *Attey 1622 X [My days my months]* (a8b6a8b6); *Bartlet 1606 IX [A pretty duck]* (a8b6a8b6); *Bateson 1604 XIV [And must I]* (a6~b6~a6~b10~); *Bateson 1604 XV [Camilla fair]* (a8b6a8b6); *Bateson 1604 XXI [Sister awake close]* (a8b6~a8b6~); *Byrd 1588 I. Psalm 55 [O God give]* (a8b6a8b6); *Campion 1607 III [Shows and nightly]* (a10b20a10b20); *Campion 1613a VIII [Tune thy music]* (a7b9~a7b9); *Campion 1618b XI [What means this]* (a10b6~a10b6~); *Dowland 1612 VI [Were every thought]* (a6b6a8b6); *East 1606 XI [Farewell False love]* (a8b6~a8b6~); *Hilton 1627 II-III [My mistress frowns]* (a8b6~a8b6~); *Munday 1594 VII [Ye people all]* (a8b6a8b6); *Porter 1632 VIII [Look on me ever]* (a8b6~a8b6~); *Porter 1632 XIX [Love in thy youth]* (a8b6~a8b6~); *Porter 1632 XXII [Young Thyrsis lay]* (a8b6a8b6); *Ravenscroft 1609 VI [Oaken leaves]* (a8b6a8b6); *Ravenscroft 1609 LXIV [Farewell mine own]* (a8b6a8b6); *Ravenscroft 1611 XXI [It was thy frog]* (a6b6a8b6); *Ravenscroft 1614 X [Trudge away]A ('Trudge away quickly and')* (a10b8a10b8); *Wilbye 1598 XXVIII [Cruel behold]* (a8~b6~a8~b6~); *Wilbye 1609 I [Come shepherd]* (a10b4a10b4)

Of abba: *Danyel 1606 XVI [Eyes look]B ('Joy delights and pleasure')* (a14b6b6a1); *East 1618 IV [Dear Love]* (a10~b4~b4~a10~); *Ravenscroft 1609 LXXVI [White wine and]* (a10b6b6a6)

Of abbc: *Ravenscroft 1609 LIII [As I walked]A ('As I me walked/In a May')* (a5b5b5c2)

Of abcb: *Byrd I. Psalm 6 [Lord in thy]* (a8b6c8b6); *Byrd II. Psalm 123 [mine eyes]* (a8b6c8b6); *Byrd II. Psalm 32 [Right Blest are]* (a8b6c8b6); *Byrd III. Psalm 119 [My soul]* (a8b6c8b6); *Byrd III. Psalm 38 [Lord in thy wrath]* (a8b6c8b6); *Byrd IV. 2. Pars Psalm 119 [How shall]* (a8b6c8b6); *Byrd IV. Psalm 51 [O God which art]* (a8b6c8b6); *Byrd IX. Psalm 6 [Lord in thy]* (a8b6c8b6); *Byrd V. Psalm 102 [Lord hear my prayer]* (a8b6c8b6); *Byrd V. Psalm 13 [O Lord how]* (a8b6c8b6); *Byrd VI. Psalm 130 [From Depth of sin]* (a8b6c8b6); *Byrd VI. Psalm 15 [O Lord who]* (a8b6c8b6); *Byrd VII. Psalm 12 [Help Lord]* (a8b6c8b6); *Byrd VII. Psalm 143 [Attend mine humble]* (a8b6c8b6); *Byrd VIII. Psalm 112 [Blessed is]* (a8b6c8b6); *Byrd X. Psalm 130 [E'en from the depth]* (a8b6c8b6); *Byrd XLIV [If in thine heart]* (a8b6c8b6); *Byrd XLV [Unto the the hills]* (a8b6c8b6); *Byrd XXI [Although the Heathen]* (a8b6c8b6); *East 1604 X [My Hope a counsel]* (a8b6c8b6); *East 1618 XV [O Lord of whom]* (a8b6c8b6); *Jones 1609 VI [My complaining]* (a8b7c8b7); *Jones 1610 I [Love is a pretty]* (a6b6c8b6); *Jones 1610 XI [Once did my thoughts]* (a8b6c8b6); *Ravenscroft 1609 I [As it fell on]* (a8b6c8b6); *Ravenscroft 1609 LXI [The lark linnet]* (a8b6c8b6); *Ravenscroft 1609 VI [We be three]* (a8b6c8b6); *Ravenscroft 1609 XLV [O Lord of whom I]* (a8b6c8b6)

Of abcc: *Ravenscroft 1609 XII [Margery serve well]* (a8b6c8c8); *Ravenscroft 1609 XIII [Three blind mice]* (a6a6b8b8)

Of abcd: *Rosseter 1601 XXI [Come let us sound]* (a10b10c10d5)

3 Variables:

Of aaab: *Campion 1614 III [While dancing rests fit]* (a10~a10~a6~b4)

Of aabb: *Corkine 1612 VII Stoop stoop proud]B* (a12a12b10~b14~); *East 1604 VI [O Do Not Run away]* (a10~a12~b14~b14~); *Jones 1600 X [Sweet come away]* (a6a8b5b8); *Ravenscroft 1611 III [Haste haste]*

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(a9a10b10b12); *Rosseter 1601 III No grave for woe* (a12a10b10~b14~);
Weelkes 1597 XVII [Make haste fair] (a6~a8~b6~b5~); *Youll 1608 XII*
[Pity me my own] (a6~a8~b10b10)

Of abab: *Campion 1613a XIII [Lo when back]* (a5b5a6b8); *Campion*
1613a XV [Sing a song] (a5b5a6b8); *Corkine 1612 VII [Down down]A*
(a12b12a10b14); *Dowland 1600 II [Flow my tears]* (a8b6a10b6);
Pilkington 1605 XI [You that pine] (a7b3a8b6); *Ravenscroft 1609 LXIII*
[Now Robin] (a8b8a12b6)

Of abba: *Rosseter 1601 IV [Follow thy fair]* (a9~b6b6a10~)

Of abbb: *Morley 1595a XI [Fire and lightning]* (a7b10~b6~bb6~)

Of abbc: *Ravenscroft 1609 XXIII [My dame has]* (a8b4b3c3)

Of abcb: *Ravenscroft 1609 XXVII [There lies]* (a8b7c5b8)

4 Variables:

Of aaab: *Ravenscroft 1611 XVIII [Derry ding ding]* (a7a5a6b4)

Of aabb: *Campion 1618a V [So tired are all]* (a12a10b8b7); *Dowland*
1612 IV [Love those beams] (a13~a14~b8b10); *East 1618 XXIII [Weep*
Not dear] (a10~a4~b6~b12~); *Rosseter 1601 XIV [Shall then]*
(a8a10b12b14)

Of abba: *Campion 1613a XVIII [Seek the Lord]* (a9~b8b6a10~)

Of abcb: *Dowland 1612 V [Shall I strive]* (a7b7c7b5)

NOTES ON 4 LINE STANZAS

The Following Poems have Incidental Feminine Rhyme:

In **Browne**: *I. Love Poems X; II. Odes, Songs, & Sonnets A Round; The Inner Temple MasqueJ; The Second EclogueB; The Seventh EclogueF; VI. Epigrams On A ... Hanged.*

In **Carew**:

A Pastorall Dialogue; A Song ('Ask me no more'); Song. The Willing Prisoner.

In **Donne**: *A Feaver*

In **Drayton**:

A Prayer of the Author; A Song of ... Son of Sirach; A Song of Moses ... of Egypt; A Song of thanks to God; A Song of the Faithful; An Other Song ... of God; An Other Song of the Faithful; Moses ... The First BookB; Moses ... The Second BookB; Moses ... The Third BookB; The Description of Elizium; The Eighth NimphalA; The First NimphalA; The First NimphalB; The Fourth EclogueA; The Fourth NimphalC; The Nineth NimphalB; The Nineth EclogueA; The Nineth EclogueB; The Quest of Cynthia; The Second NimphalB; The Seventh EclogueB; The Seventh EclogueC; The Seventh NimphalA; The Shepherds SirenaA; The Sixth Eclogue; The Sixth NimphalB; The Tenth NimphalB; To ... Mr. George Chapman; To his Friend the Author.

In **Drummond**: *PODA: III. Hymns.ii; III. Hymns. v; PHPI: xxiv. To the ... LauderdaleA; xxxi. [When Death to Deck]A; PHPIII: Epigrams &c. xlv. The Creed; Epitaphs.lxii.To the Memory; PHPIV: Madrigals and Epigrams. xxxi.*

In **Harvey**: *A ParadoxA; InvitationB; Sin; The Search; The School of the Heart: Epigrams I; V; IX; XI; XXVIII; XXXII; XXXVI; XXXIX; XLIV; XLVII; The School of the Heart: Ode I; XI;*

In **Herbert**: *Church-Musick; Content; EasterB; Faith; Giddiness; Even-Song; Love Unknown; Praise (II); Providence; The Elixir; The Foil; The Quip; The Reprisal; The Rose; The Search; The Star; The Temper (I); The Temper (II); Vertue; Whitsunday; The H. CommunionB*

In **Herrick**: *To Carnations. A Song: Hesperides 206; To the Western Wind: 255; To Meddowes: 274; Chop-Cherry: 364; A Canticle to Apollo: 388; To Oenone: 446; To Enjoy the Time: 457; An Eclogue, or Pastorall: 492; A Charme, or an Allay for Love: 587; Another to the Maids: 786; Upon Love: 863; The Star-Song ... White-HallB Noble Numbers 102B; The Goodness of his God: 122; Another to God: 49; Another: 52; To his Saviour: 73*

In **Jonson**: *The Underwood 4; Ungathered Verse 1; 27.*

In **Lovelace**: *A Fly About A Glasse; To his Deare Brother; To Lucasta. From Prison; Lucasta, Taking the Waters; A Loose Saraband; Ode.*

In **Milton**: *2. Psalm cxxxvi; 50. [Comus] SongE; 76 Psalm lxxxiii; 76 Psalm lxxxv; 85 Psalm v.*

In **Sidney**: *Psalm XIII*

In **Spenser**: *AugustC; Colin Clouts Come Home Again; July*

In **Suckling**: *Loves World*; [*Disdain*]; [*The Answer*] *Sir Toby Matthews*; [*The Constant Lover*].

In **Vaughan**: *Faith* ('Bright and blest'); *Jesus Weeping*C ('Twas not that'); *Palm-Sunday*E ('The harmless yo'); *Praise*A ('King of Comfort'); *Psalm 104* ('Up O my soul'); *Psalm 121* ('Up to those'); *Religion*A ('My God when I'); *Repentance*B ('Lord since thou'); *The Burial of an Infant* ('Blest Infant'); *The Constellation* ('Fair order'd'); *The Garland*A ('Thou who dost'); *The Garland*B ('When first my'); *The Incarnation and Passion* ('Lord when thou'); *The Knot* ('Bright Queen of'); *The Shepherds* ('Sweet harmless'); *The Star* ('What ever 'tis'); *The Tempest*A ('How is man'); *The Timber* ('Sure thou'); *The Wrath*A ('Since I in'); [*Silence and Stealth*] ('Silence and'); [*Thou That Know'st*] ('Thou that know'st').

In **Waller**: *Puerperium*

In **Madrigals**: *Bateson 1604 XIII* [*Those sweet*]; *Bateson 1604 XV* [*Camillafair*]; *Bennet 1599 I* [*I wander up*]; *Byrd VIII. Psalm 112* ('Blessed is he'); *Bennet 1599 VI* [*I Languishe*]; *Bennet 1599 VII* [*Sing out ye*]; *Campion 1618a XXVI* [*Silly boy 'tis full*]; *Campion 1618b XXIV* [*Fain would I wed*]; *Corkine 1610 VII* [*Sweet Cupid*]; *Corkine 1612 VII* [*Stoop stoop*]B ('This fall from pride'); *Dowland 1612 IV* [*Love those*]; *Dowland 1612 V* [*Shall I strive*]; *Dowland 1612 XVII* [*Where sin*]; *East 1604 VI* [*O Do Not Run*]; *East 1604 VII* [*In an Evening*]; *East 1604 VIII* [*Alas Must*]; *East 1604 XX* [*Fair is My Love*]; *East 1606 I* [*I Do not Love*]; *East 1606 XI* [*Farewell False*]; *East 1606 XIII-XIV* [*Sound out*]; *East 1606XII* [*So Much to Give*]; *East 1606XVII-XVIII* [*Now Clori*] *East 1618 II* [*I Did Woo Her*]; *East 1618 XIV* [*Fair Daphne*]A ('Fair Daphne gentle'); *East 1618 XIV* [*Fair Daphne*]B ('Thus she sat singing'); *Handford 1609 VI* [*Go weep sad*]; *Handford 1609 VIII* [*If the tongue*]; *Hilton 1627 I* [*To Sport our*]; *Hilton 1627 II-III* [*My mistress frowns*]; *Hilton 1627 VII* [*Though me you*]; *Hilton 1627 XIII* [*Tell me dear fain*]; *Hilton 1627 XIX* [*Now is the*] *Summer*; *Hilton 1627 XVI* [*As Flora slept*]; *Hilton 1627 XVIII* [*Love Laid this*]; *Hilton 1627 XXII-XXIII*A [*Hero kiss me*] ('Hero kiss me'); *Holborne 1597 I* [*Change then for*]; *Holborne 1597 II* [*Since Bony-boots*]; *Holborne 1597 III* [*Here rest*]; *Holborne 1597 V* [*Gush Forth*]; *Holborne 1597 VI* [*Sit Still*]; *Holborne 1597IV* [*Sweet I Grant*]; *Jones 1600 X* [*Sweet come away*]; *Jones 1600 XIX* [*My mistress*]; *Jones 1609 V* [*Hark wot ye*]; *Jones 1609 VI* [*My complaining*]; *Kerbye 1597 XI* [*What shall*]; *Lichfield 1613 VIII* [*O Come shepherds*]; *Lichfield 1613 XVIII* [*Injurious hours*]; *Lichfield 1613 XX* [*My Heart oppressed*]; *Morley 1594 I* [*April is in my*]; *Morley 1593 I* [*See see mine own*]; *Morley 1600 XIII* [*Fair in a*]; *Pilkington 1605 XI* [*You that*]; *Pilkington 1605 XV* [*I sigh as sure*]; *Pilkington 1613 I* [*See where my love*]; *Pilkington 1613 VIII* [*Here rest my thoughts*]; *Porter 1632 XV* [*Farewell once my delight*]; *Porter 1632 XXIII* [*Thy face and eyes*]; *Ravenscroft 1609 I* [*As it fell*]; *Ravenscroft 1609 XVIII* [*Who liveth so merry*]; *Ravenscroft 1611 XXI* [*It was the frog*]; *Rosseter 1601 IX* [*When Laura*]; *Rosseter 1601 VIII* [*And would you fain*]; *Rosseter 1601 XVIII* [*The man of life*]; *Rosseter 1601 XXI* [*Come let us sound*]; *Tomkins 1622 XVI* [*Cloris whenas I woo*]; *Tomkins 1622 XVIII* [*Phyllis now cease*]; *Vautor 1619 II* [*Sing on sister*]; *Ward 1613 VI* [*Fly not so fast*]; *Weelkes 1597 XIII* [*Your beauty*]; *Weelkes 1597 XVI* [*Lady your*]; *Weelkes 1597 XVII* [*Make haste*]; *Weelkes 1598 VII* [*Give me my heart*]; *Weelkes 1598 XVI* [*Lady your eye*]; *Weelkes 1598 XVIII* [*I love and have*]; *Weelkes 1608 IX* [*Though my carriage*]; *Weelkes 1608 VIII* [*The gods have heard*]; *Wilbye 1598 IV* [*Weep O mine*]; *Wilbye 1598 XXX* [*Why dost thou shoot*]; *Wilbye 1609 IX* [*When Cloris heard*]; *Wilbye 1609 XV* [*As matchless*]; *Wilbye 1609 XX* [*Oft have I vowed*]; *Wilbye 1609 XXVI* [*A silly sylvan*];

Wilbye 1609 XXXI [Draw on sweet Night]; Yonge 1588 XXVIII-XXIX [Sleep sleep]A ('Sleep sleep mine); Youll 1608 IX [In pleasant Summer]; Youll 1608 XII [Pity me mine]; Youll 1608 XIV [Sweet Phyllis].

The Following Poems have Systematic Feminine Rhyme:

In Browne: *VIII. Paraphrasees (Tell Me Pyrra)*

In Drayton: *The Fourth NymphalB; The Fifth NymphalB; The Third NymphalG.*

In Drummond: *MADS: [xviii] Phoebe; 1st Pt: Song [i]; PHPIV: Madrigals and Epigrams xxxi; Madrigals and Epigrams xlvi; xviii.*

In Herrick: *Upon Love: 1001; A Dialogue: 1068; Upon Cupid: 166; To Violets: 205; To the Virgins: 208; The Mad Maids Song: 412; The Poet Loves A Mistresse: 422; Anacreontike: 540; To A Bed of Tulips: 493; A Psalm or Hymne: 777; His Prayer to Ben. Johnson: 604; On Gelli-Flowers Begotten: 192; The Bag of the Bee: 92; To his Mistresse: 94; The Cheat of Cupid: 81.*

In Jonson: *Epigrams 40; 120; Songs and Poems 23; Ungathered Verse 4; 5.*

In Lovelace: *To Lucasta. The Rose; To Ellinda ... A Paradox*

In Milton: *85 Psalm vi*

In Sidney: *Psalm XIX; Psalm VI; Psalm VIII; [Basilius]: OA 59; CS 5. [O my thoughts' sweet]; A&S: First Song; Second Song; Eighth Song*

In Vaughan: *Peace ('My soul there')*

In Madrigals: *Allison 1606 XIII-XIV [Shall I abide]; Bateson 1604 XIV [And must I]; Bateson 1604 XXI [Sister awake]; Bateson 1604 XXVII [Merrily my love]; Bennet 1599 XII [O Sleep Fond]; Bennet 1599 XIII [Weep O Mine]; Campion 1613a VIII [Tune thy music]; Campion 1613a XIII [Lo when back]; Campion 1613a XVIII [Seek the Lord]; Campion 1614 III [While dancing]; Campion 1618b XI [What means this]; Corkine 1610 I [Sink down]; East 1618 IV [Dear Love]; East 1618 VII [When I Lament]; East 1618 XXIII [Weep Not]; Jones 1600 IV [Once did I love]; Jones 1607 XXII-XXIV [Your presence]; Jones 1610 I [Love is a pretty]; Kerbye 1597 III [What Can I]; Kerbye 1597 IX-X [Sound out]; Lichfield 1613 XVI-XVII [A Seely sylvan]; Porter 1632 VIII [Look on me ever]; Porter 1632 XIX [Love in thy youth]; Morley 1594 V [Help I fall]; Morley 1595 III [Now is the month]; Morley 1595 III [Sweet nymph]; Morley 1595 VII [My bonny lass]; Morley 1595 VIII [I saw my lovely]; Morley 1595 XII [My lovely]; Morley 1595 XV [Those dainty]; Morley 1595 XVIII [Lo she flies]; Morley 1595 XI [Fire and lightning]; Morley 1597 IX [Our Bonny-boots]; Pilkington 1605 XIII [Climb O heart climb]; Rosseter 1601 III [No grave for woe]; Rosseter 1601 IV [Follow thy fair]; Tomkins 1622 XIII [To the shady woods]; Tomkins 1622 XIV [Too much I once]; Weelkes 1598 IV [Whilst youthful sports]; Weelkes 1598 I [All at once]; Weelkes 1598 II [To shorten]; Weelkes 1598 XXIII [Unt our]; Weelkes 1600 IV-V [O Care thou]; Weelkes 1608 XIII [Late in my rash]; Weelkes 1608 XIV [Four arms two necks]; Weelkes 1608 XVI [Say wanton will you love]; Wilbye 1598 XVI-XVII [I Always beg]; Wilbye 1598 XXVIII [Cruel behold my heavy]; Vautor 1619 VI [Cruel madam]; Ward 1613 XIX [Retire my troubled soul]; Ward 1613 XV [Flora fair nymph]; Ward 1613 XVI [Phyllis the bright]; Weelkes 1597 XV [Those sweet].*

The Following Poems have Musical Settings:

In Carew: *A Pastorall Dialogue; On Sight of ... the Water; Song. the Willing Prisoner* (Henry Lawes).

In Drayton: *SG: The Second EclogueB* [lines: 82-85; 90-93] (John Ward).

In Herrick: *A Dialogie: Hesperides 181* (Robert Ramsey); *Noble Numbers: The New-Yeares ... White-HallB: 97B: The New-Yeares ... White-HallD: 97D* (Henry Lawes).

In Jonson: *Songs and Poems 23* (Robert Johnson)

In Lovelace: *From the Gypsies* (Robert Johnson)

In Milton: 50. [*Comus*] *SongE* ('Along the crisped shades'); 50. [*Comus*] *SongF* ('That there eternal summer') (Probably set to music by Henry Lawes).

In Sidney: *A & S: First Song*: (R. J. S. Stevens); *Second Song*: British Museum MS; *Eighth Song* (Robert Dowland); *CS 5: [O my thoughts' sweet]; Psalm XIII* (John Ward).

In Suckling: *Song* ('I prithe send me'); [*The Constant Lover*] (Henry Lawes); [*Loves Siege*] (Anon).

In Waller: *Song* ('Say lovely dream') (Henry Lawes).

The Following Poems have Refrains:

In Carew: *Song* ('Ask me no more')

In Harvey: *A ParadoxA*

In Herbert: *Discipline; Grace; The Sacrifice; Vertue*

In Herrick: *Upon Love: Hesperides 1001; His Letanie to the Holy Spirit: Noble Numbers 41*

In Milton: *Psalm cxxxvi*

In Sidney: *CS 5: [O my thoughts' sweet]; A & S: First Song*

In Madrigals: *Barley 1596 III [Your face]; Bartlet 1606 XII [I would thou wert]; Byrd XXXIV. [Come to me Grief]; Campion 1614 III [While dancing]; East 1606XVII-XVIII [Now Cloris laughs]; Ford 1607 IX [There is a lady]; Jones 1609 V [Hark wot ye]; Jones 1609 VI [My complaining]; Jones 1610 I [Love is a pretty]; Jones 1610 XI [Once did my]; Pilkington 1605 XI [You that]; Ravenscroft 1609 LXIII [Now Robin lend]; Ravenscroft 1609 VI [We be three]; Ravenscroft 1611 XXI [It was the frog]; Rosseter 1601 IV [Follow thy]; Vautor 1619 IV [Mother I will]; Vautor 1619 VI [Cruel madam]; Weelkes 1598 XIX-XX [Come Clap]; Weelkes 1598 XVIII [I love and have].*

The Following Poems have deficient metre:

In **Browne**: *The Second Eclogue*B

In **Carew**: *An Hymneneall Dialogue*

In **Cowley**: *Discretion; The Parting; The Waiting-Maid*.

In **Drayton**: *Pastorals and Eclogue: The Third Eclogue*A; *The Seventh Eclogue*B; *SG: The Seventh Eclogue*C.

In **Herrick**: *To his Mistresse: 94*

In **Vaughan**: *Repentance*B; *The Obsequies*A

In **Madrigals**: *Dowland 1612 VI [Were every thought]; East 1604 VI [O Do Not Run away]; East 1606 V [Follow me sweet love]; Kerbye 1597 III [What Can I do my dearest]; Kerbye 1597 XI [What shall part thus]; Ravenscroft 1609 LXXIV [Sing after fellows*A (Stanzas 1,2,4); *Ravenscroft 1609 XXVI [I am a-thirst]; Ravenscroft 1609 XXX [The pigeon is never]; Ravenscroft 1611 XXI [It was the frog in]; Rosseter 1601 IX [When Laura smiles]; Vautor 1619 IV [Mother I will have a husband].*

The Following Poems have deficient rhyme scheme:

In **Browne**: *The Second Eclogue*B

In **Herrick**: *A Bacchanalian Verse: Hesperides 653*

In **Milton**: *76 Psalm lxxxiv*

In **Spenser**: *Aprila; July* (Deficient rhyme)

In **Madrigals**: *Ravenscroft 1609 XVIII [Who liveth so]*

Other Comment:

In **Browne**: *X Commendatory Verse: To his ... Friend the Auther* (ends in a couplet); *The Second Eclogue*B (is a dialogue).

In **Cowley**: *The Waiting-Maid* (ends in a couplet)

In **Donne**: *Sonnet. The token; To the C. Of Bedford; To the C. of Huntingdon; [When my Harte was Mine Owne]* (End in couplets); *The autumnall* (Lines 37-42 printed as sixain); *The Lamentation of Jermemy* (Last stanza is two lines only).

In **Drayton**: *SG: The Eighth Eclogue*B (Lines 121-122: a decasyllabic couplet); *Pastorals & Eclogues: The Fourth Eclogue*A; *The Nineth Eclogue*B; *The Nineth Eclogue*C; *The Second Eclogue*A; *The Sixth Eclogue*; *The Third Eclogue*A; *The Muses Elizium: The Fifth Nimphal*B; *The Fourth Nimphal*B; *SG: The Eighth Eclogue*B (Dialogues); *The Muses Elizium: The Eighth Nimphal*A; *The Fifth Nimphal*A; *The First Nimphal*A; *The Fourth Nimphal*A; *The Nineth Nimphal*A; *The Second Nimphal*A; *The Seventh Nimphal*A; *The Sixth Nimphal*A; *The Tenth Nimphal*A; *The Third Nimphal*A (Argument); *A Paean Triumphal: To ... Mr George Chapman; Amour ('Ankora triumph*

STANZAS OF 4 LINES: CATALOGUE

upon') (end in couplets); *SG: The Fourth Eclogue*B (Stanza 13 is 5 lines); *The Second Eclogue*B (Stanza 14 is 5 lines)

In **Drummond**: *PODA: III.Hymns x; xi; xii; xiii; xiv* (Each ends in a single line prayer: 'Dear Father grant'); *PHPIII: Epigrams &c.xxxix. S. Andrew* (Dialogue: second couplet entitled 'Par'); *PHPIV: Sonnets &... Pieces*xv (Ends in a couplet)

In **Harvey**: *The School of the Heart: Ode 1* (Dialogue); *The School of the Heart: Epigrams XXVI; XXVII* (Shaped Poems)

In **Herbert**: *Love Unknown* (ends in a couplet); *Grief* (Last 3 lines are a couplet and a broken couplet)

In **Herrick**: *Upon Love: Hesperides 1001* ('a' is a repeated line); *A Dialogue: Hesperides 181; 1068* (Dialogues); *The Kisse.A Dialogue: Hesperides 329* (Dialogue; also first stanza is 3 lines only); *An Eclogue, or Pastorall: 492* (Last stanza is 3 lines only); *Ceremonies for Candlemasse Eve: 892* (Ends in a couplet)

In **Jonson**: *Epigrams 40* (Last line unrhymed); *Epigrams 76* (Ends in a couplet; reads as 4+14); *Songs and Poems 8A; 8B* (Introduce dialogue) *Songs and Poems 8C; 8D; 8E* (Dialogue with split meters); *The Underwood 12B* (Completes poems above); *The Underwood 24* (Ends in a couplet); *The Underwood 3* (Dialogue); *The Underwood 36* [Last two couplets (final quatrain) in monorhyme]; *The Underwood 72* (Ends in two couplets); *The Underwood* (Dialogue; repeated 4 times); *Ungathered Verse 38* (Ends in couplet).

In **Lovelace**: *Amyntor from Beyond the Sea* (Stanza 13 is 5 lines)

In **Milton**: 4: 33. *The Fifth Ode of Horace* (4th Asclepiadean: A rendering of an ode of Horace)

In **Sidney**: *CS 5. [O my thoughts' sweet]* [1st line is repeated at beginning of last stanza (sapphic quantitative)]; *OA 72: Strephon Klaius*B (This quatrain constitutes the end of the preceding poem and it could be the beginning of the apparently unfinished final stanza since it begins with the line of the preceding stanza); *OA 9C: Geron Philisides*D (Dialogue).

In **Spenser**: *Colin Clouts Come Home Again* Triplets; last stanza is 5 lines (a10b10a10b10a10)

In **Vaughan**: *The Pursuite; Christs Nativity* (End in a couplet each); *Death. A Dialogue*B (Dialogue; ends in a couplet)

In **Madrigals**: *Vautor 1619 IV [Mother I will have a husband]*; *Dowland 1612 V [Shall I strive with words]* (Ends in a couplet); *Barley 1596 III [Your face your tongue]* (Same line appears in more than one stanza randomly); *Bartlet 1606 XII [I would thou wert]* (Same word appears in more than one stanza randomly)

CHAPTER FIVE

Stanzas of Five Lines: Cinquains, Quintains, Quintet, Quintilla

'A staffe of five verses, is not much used because he that can not comprehend his period in four verses, will rather drive it into six than leave it in five, for the even number is more agreeable to the ear than the odd is.'¹ Most critics agree that the cinquain is one of the least used forms in English poetry.² Yet it is among the most variable. This is because the stanza lacks a repertory of established forms. As we shall see, most of the variants turn out to be no more than 'nonce' forms-- forms that are used *ad hoc*, experimentally, fancifully.

Strictly, cinquains are 5-lined stanzas employing different but limited rhyme schemes and line lengths, probably of a medieval origin. The dominant scheme is ababb; but later on the term became generalized to include all the schemes of the form.³ Cinquains are difficult to categorize into types; nonetheless, they may fall into three major variants: the 'traditional', the 'artful', and the 'private' forms.

'Traditional' Schemes

abaab: One of the frequently used stanzas is the form abaab. This is one of the easier forms of the quintilla. It may derive from a quatrain of the form abab with the insertion of an 'a' rhyme before the final line. The instability of the scheme is suggested by the manipulations of it. Sidney's *Certain Sonnets 17* (a10b10a10a10b10) runs for ten stanzas but ends in a couplet. Herbert's *The World* using an identical scheme, runs for four stanzas but introduces feminine rhyme in the final one.

It is one of the rules of the Spanish *quintilla* that the scheme may not end in a couplet. Its derivation from the nine or ten line *copla de arte menor* may explain this inconclusiveness. Lovelace's octosyllabic *Love Conquer'd. A Song* is the only poem

1. Puttenham, p. 66.

2. Such critics include Saintsbury, Schipper, Fussell, Hollander, Häublein.

3. See *Princeton Encyclopedia*. Cinquains are also called 'quintets', 'quintillas', and 'quintains'. John Hollander attributes this form (cinquains) to an 'older French' origin. The 'quintilla' is of Spanish origin, but the term is applicable to English verse since its 'restrictions' apply mainly to the rhyme scheme. I shall refer to quintillas later. Otherwise, regardless of the origin of each of the stanzas, the term can be used indiscriminately. Adelaide Crapsey invents a fixed form x2x4x6x8x2. Limericks, and some kinds of 'mad-songs' may be 'conventional forms of the stanza of five': see Fussell's *Poetic Form* pp.139-141, and Hollander *Rhyme's Reason*, p.25. The catalogue includes none of these later variants.

catalogued strictly in this form. This instability extends to heterometric examples. Vaughan's *To Amoret. The Sigh* contains two variants (a7b7a8a8b8, and a8b8a7a8b8) of the abaab scheme, alongside other variants of the five line stanza. The only other example, Herbert's *Unkindnesse* (a10b10a4a8b10) involves a quasi refrain ('I would not use a friend, as I use thee' and its variants).

ababb: The derivation of this scheme from an original quatrain is likely. It is by and large the most dominant of all the schemes of five in our catalogue. In a dialogue by Sidney, (*Old Arcadia* 50), Pamela's contribution is in five line stanzas and Musidorus's in heroic quatrains. Even here the instability is marked. Sidney's other poem in this measure (*Old Arcadia* 38) concludes with an additional couplet. It can however be sustained without embarrassment in a variety of modes: Donne uses it for his *Hymn to God, my God* and in a verse epistle *To the C. of Bedford* ('This twighlight'). Drayton uses it over 36 stanzas in the *Fifth Eclogue*. It is also employed by madrigalists.

The octosyllabic measure of this form seems to be a favoured lyric measure, Sidney and Carew writing some of their psalms in this form. Sidney has only one psalm in this measure (*Psalm IV*), but Carew, from a much smaller selection, has four (*Psalms* 1, 2, 91, 113). It too is used by the madrigalists and by other secular lyricists. The heptasyllabic variant is used in the same way: Two psalms by Carew are written in the form, *Psalm 114* and *Psalm 137*.

In the traditional schemes, and indeed in all stanzas of five, heterometric examples preponderate. Where only two variables are involved the derivation of the cinquain from the quatrain is clear. In Cowley's *Impossibilities* (a10b8a10b8b10) for example the supplementary character of the fifth line is awkwardly so. The same is true of poems as different as Lovelace's *Elinda's Glove. Sonnet* (a10b8a8b10b10). Suckling's famous '[Song] *Why so pale*'] concedes the point by making the fifth line a refrain. Something of a refrain effect is achieved by Herbert in *Decay*. Only by pushing the point of the stanza very firmly on to the final line is this effect countered, as for example in poems as different as Herbert's *The Glimpse* and Waller's [Song] ('Go lovely rose').

The multiplication of the variables does not reduce the necessity of recourse to other markers. Herbert's *Aaron* (a6b8a10b8b6) depends on the effect of refrain from stanza to stanza. So does the final stanza of *Antiphon II* (a7b3a4b7b7), as a possible quatrain (a case already discussed in p.12). The most elaborate example, Carew's *To A Lady*

that Desired (a10b4a8b6b10)--with four variables-- gives the impression of laboured virtuosity.

'Artful' Schemes

Even the 'traditional' schemes are artfully deployed. In the group here categorized as 'artful' we include a variety of schemes which may have been formed from the combination of one or more of the previous stanza forms which could be a couplet and a tercet, two couplets and one, a quatrain and one and so on; most important of which are the following:

aaaaa: We have seen above that the monorhymed quatrain was one of the few stanzas used in old French poetry. Hollander maintains that in 'older French verse' any type forming a five line stanza was called a 'cinquain.'⁴ If both cases are true, however, then cinquains would be no more than an extension of the monorhymed quatrain in Latin France, from whence it came to us. This may be true, because in one of the two sole examples we have, there are quatrains among fives, just like triplets among couplets. This gives the impression that the fifth line which determines the cinquain is a mere supplementary one, as the case in Lovelace's *To Lucasta. Ode Lyrick*, where the poet opens the poem by a heptasyllabic monorhymed quatrain; then he proceeds with fives till the sixth stanza which is again only four lines; then he concludes with a cinquain. If we tried to read the poem as quatrains (and ignoring the 5th line) it would not very much affect the meaning. The fifth lines are attached to those preceding by conjunctions such as 'and', or 'nor'.

The other example we have in this form is by Herrick, which is a one-stanza-poem of five lines, *The Rose*:

Before mans fall, the Rose was born
 (S. Ambrose says) without the Thorn:
 But, for Mans fault, then was the Thorn,
 Without the fragrant Rose-bud, born;
 But ne're the Rose without the Thorn.

Apart from the obvious recourse to only two rhyme words, the form is a flexible one. It could be read as two couplets and a single line. It could also be read as a couplet and a triplet, or a quatrain and a single line. None of the three readings alters the general sense of the stanza; any of them will serve.

4. See Hollander, p.25.

aaabb: This is a more popular form. It could be formed by adding a couplet to a triplet, a case which is most to be expected when the pattern is isometric. Lovelace writes into decasyllabic quatrains of this form the five trimeters of Seneca (*'Parent and prince'*) and the seven hecasyllabics of Catullus (*'Tully to thee'*). The quintain gives adequate space for the sense of his originals, the scheme gives an adequate sense of closure. Herrick's *Upon a Maid* (H 848: a7a7b7b7b7) and *Liberty* (H 395: a8a8a8b8b8) are more successful, partly no doubt because the lines are shorter, but also because the sense divisions are more conformable to the scheme.

Even where the five lines are heterometric, the pattern of triplet followed by a couplet is maintained. Herbert's *Sin II* marks the division into triplets and couplets, not only in the syntax, but in the line lengths of the components: octosyllabic triplets followed by decasyllabic couplets (with feminine rhyme in the first stanza). Even where the triplet is heterometric the isometric integrity of the couplet is generally observed. Suckling's *Farewell to Love* consists of a heterometric triplet (a8a8a4) followed by a six syllabic couplet.

aabba: This form is a combination of two couplets and a single line. But it could, more importantly, be a couplet quatrain and a single line. This is true in our examples, all of which are heterometric. The scheme was clearly more frequently employed in heterometric measures than isometric ones, sometimes with systematic feminine rhyme. Of two variables here we have Herrick's *Upon Jone and Jane* (H 659), a squib of two stanzas and feminine rhyme on 'a' (a7~a7~b4b4a7~). The form is also used with three variables. The sense of the fifth line as supplementary is strong in Herbert's *Obedience* (a8a6b10b6a10), and almost as strong in *Judgement* (a10a4b10b4a8). It is strong also in Cowley's *Love Given Over* (a10a8b8b8a12). Where the lines are shorter, as in Jonson's fairy song from [from *The Gypsies Metamorphosed*] (lines 262-71), or Herrick's *The Night Piece to Julia* the five lines are more a unit. Both these follow the scheme a6~a6~b5b5a7~ (with systematic feminine rhyme on 'a').

aabbb: A couplet and a triplet. This could be an inversion of the aaabb. Again the stanza tends to break into two. Isometrical cases are more frequent here than in aaabb. All the division of triplet followed by a couplet is confirmed in tone and sense as well as rhyme. In isometric decasyllabics we have Herrick's *Tapers* (NN 181) which is a one-stanza poem. There is also the final part of *The New-Year Gift, or Circumcision Song Sung to the King in His Presence in the White Hall* (NN 97C). The portion which is octosyllabic comes at the end of the poem preceded by triplets

(the first part) and a monorhymed quatrain (the second part). In the heptasyllabic measure we have *Upon Irene* (H 566):

Angry if Irene be
 But a Minutes life with me:
 Such a fire I espie
 Walking in and out her eye,
 As at once I freeze, and frie.

The couplet announces Irene's anger. The triplet describes its consequences.

Even the heteromeric examples can be read on the couplet-triplet basis. Of two variables in the form we have Cowley's *All Over Love* (a8a10b8b8b10); Lovelace's *Her Muffe* which is almost of the same variables as Cowley's (a10a10b8b8b10). The division may be resisted as in Suckling's *Loves Feast* ('I prithee spare me') which is again of two variables and the formula a8a8b8b8b10.

Of three variables we have Herrick's *To Laurels* (a4a6b4b6b10); Herbert's *A Parody* (a6a4b4b8b6). The only 4variables example here is Lovelace's *To Lucasta* ('Like to the Sent'nel stars), with the structure a10a8b4b6b10.

ababa, ababc: These two forms are variations on the 'traditional' ababb. Both have the pattern of a quatrain followed by a single line. Isometric examples are rare. Sidney's *Astrophil and Stella Eleventh Song* has the form a7b7~a7b7~a7; Rosseter's *Long Have Mine Eeyes* a8b8a8b8a8. Heterometric examples are almost equally infrequent. But Herbert seems to have made a speciality of the scheme ababa. Of these the most interesting self conciously exhibits the scheme ababc as defective. *Denial* restores the traditional scheme ababb only in the final resolving stanza. We should note Sidney's use of a similar ploy below. Indeed the only isometric examples of the scheme ababc are oddities. Herbert's *Water-Course* offers rhyming alternatives for its final unrhymed line. Ford's *Fair sweet cruel* repeats its final unrhymed line, a refrain.

abbaa, abbab: Both schemes develop the envelope quatrain with the addition of a single line. The pattern is not common. The isometric examples in the first form (abbaa) are in short lines: Jonson's *A Hymn to God the Father* is in tetrasyllabics; Sidney's *Psalm XXVIII* in heptasyllabics. Jonson's poem admixes six line stanzas. Of two variables there are two examples. No safe generalization can be made. The stanza may come in long lines as in Cowley's *Her Unbelief* (a10b8b8a10a8) or in

short lines as Herrick's *A Hymn to Sir Clipseby Crew* (H 426) with a4b4b4a4a6. Nothing connects the examples of three variables.⁵

In the abbab form all our examples are heterometric with two or three variables. Drummond's *Unpleasant Music* is a single stanza on cuckoldry; *The Epitaph*, different only in its development of the fourth line, a rather grave valediction.

abbcc: this scheme suggests the pattern of a single line followed by two. This is indeed the pattern of Morley's *Go ye my canzonets*, which is isometric, or of his *Dainty fine sweet nymph* which is heterometric. But in fact the single example by a major poet breaks quite differently:

Swell me a bowl with lusty wine,
Till may see the plump Lyaeus swim.
 Above the brim:
I drink as I would write,
In flowing measure, filled with flame and spright.
(From *The Poetaster*, III. i., *Horace's Ode*.)

The break is clearly after the third line. But the tetrasyllabic third line in Jonson's poem and the following hexasyllabic, together make a decasyllabic single line--the measure of the following and final line. Lyaeus 'loosened' this single line. A similar structural ambiguity may be present in Suckling's [*Womans Constancy*] (a8b6b8c4c12). The third line and the tetrasyllabic fourth together prepare for the otherwise unexpected final alexandrine.

'Private' Schemes

Some schemes occur so infrequently as to leave their affiliation quite obscure. They are one-off experiments or accidents.

aabab: *The Princeton Encyclopedia* would suggest that this is a form of 'quintilla.'⁶ Schipper would have it rather that the form represents a tail-rhyme of six lines shortened to five lines.⁷ Drayton's *On Himself and the Harp* aims indeed to revive

5. Herbert's poems include: *The Discharge* (a10b4b10a4a8), *A True Hymn* (a6b8b6a10a10), *Affliction (II)* (a6b10b8a6a10). Carew's is *A Pastoral Dialogue* ('This mossie bank') (a10b8b6a10a10).

6. See *Princeton Encyclopedia*, sv 'quintilla'.

7. See Schipper, p.316.

'th'old lyrick kind' and while pretending to be an ode is more reminiscent of the ballad-sixes of *Sir Thopas*.

aabcb the single example in the catalogue is Sidney's *Psalm XX* (a6a10b6c6b10). Like Herbert's *Denial*, the poem is an oddity. The final stanza supplies the missing rhyme of the fourth line. That is, the poem advertises its own deficiency.

aabcc: this could again represent a shortened tail-rhyme stanza, as Schipper argues.⁸ Again there is only one poem here: Carew's *Love's Courtship*. But its derivation from any form of tail-rhyme is doubtful. It is of the structure a8a8b3c8c8: Long statements (first two lines) followed by a short one (third line), and back again to long ones (last two lines). In fact the unrhymed third line sounds more like an interruption in a dramatic speech.

Other forms could be as variable as **abcbc**, **abccb**, and **abcdd**, most of which, like the other forms in the group, are hardly of any real significance. Again, each of these patterns include one or two examples at the very most.

The **abcbc** suggests a single line followed by a quatrain. We have here two patterns of one stanza each: the third part of *The Seventh Nymph* (a6b8c6b8c6), and Herrick's *Upon her Feet* (H 525) a4b4c6b8c6), where the first line operates rather as a title:

Her pretty feet
Like snailes did creep
A little out, and then,
As if they played at Bo-peep,
Did soon draw in agen.

The scheme **abccb** could be, again, a shortened tail-rhyme stanza, where one of the rhyming couplets is deficient. It could also be considered as one of the variants of what Paul Fussell calls 'mad-song'--a fixed form of a stanza associated with a traditional song during the Renaissance, of heptasyllabic lines.⁹ Fussell also suggests that the form could be an envelope quatrain with an introductory single line.¹⁰

8. See Schipper, p.317.

9. See Fussell, p.139-141. Of the mad-songs printed in *Percy's Reliques of Ancient English Poetry*, none coincides exactly with this form. The second and third stanzas of the 4th mad song in the book are actually two quintets in the same rhyme but not the measure. See *Percy's Reliques*, pp.148-157.

10. *Ibid.*

Suckling's *The Invocation* (a8b6c4c4b6) certainly begins so as to suggest such a pattern, but it does not so continue. The stanza exchange between Lalus and Dorus (in *Old Arcadia* 7) involves the repetition of the final line of the first stanza as the first of the second.

In the **abcdd** there is only one example in the catalogue. Sidney's dialogue poem between *Geron* and *Philisides* (*Old Arcadia* 9) is however regarded by Ringler as a poem in decasyllabic couplets in which the end of the first line rhymes with the fourth syllable of the next one.¹¹

Conclusion

Stanzas of five lines are awkward. They are disproportionately written in a variety of schemes, which are represented by only one or two examples. There seems a disproportionate frequency of examples from religious poetry. Sidney in his Psalms or Herbert are of course committed to metrical experiment. But Carew is not, and six of his Psalms versions (only nine in number) use this stanza.

A graph (Appendix B) sets out the proportion of cinquains against the other measures for poets included in the catalogue.

11. See Ringler's table of verse forms in his edition of Sidney's *Poems*, p.569.

STANZAS OF 5 LINES

In **BROWNE** (1)

Heterometric (3):

2 Variables:

Of abccb: *II. Odes, Songs & Sonnets: A Round* ('Shear sheep that have them') (a8b6c~5c5~b6)

In **CAREW** (10)

Isometric (7):

8 Syllables:

Of ababb: *Song. To my Inconstant Mistris; Psalme the first; Psalme 2; Psalme 91; Psalme 113*

7 Syllables:

Of ababb: *Psalme 114; Psalme 137*

Heterometric (3):

2 Variables:

Of aabcc: *Loves Courtship* (a8a8b3c8c8)

3 Variables:

Of abbaa: *A Pastorall Dialogue* ('This mossie bank') (a10b8b6a10a10)

4 Variables:

Of ababb: *To a Lady that Desired* (a10b4a8b6b10)

In **COWLEY** (4)

Heterometric (4):

2 Variables:

Of aabbb: *All-Over, Love* (a8a10b8b8b10)

Of ababb: *Impossibilities* (a10b8a10b8b10)

Of abbaa: *Her Unbelief* (a10b8b8a10a8)

3 Variables:

Of aabba: *Love Given Over* (a10a8b8b8a12)

In **DONNE** (2)

Isometric (2):

10 Syllables:

Of ababb: *To the C. of Bedford* ('This twilight'); *Hymne to God my God*

In **DRAYTON** (5)Isometric (3):

10 Syllables:

Of ababb: *Pastorals Containing Eclogues: The Fifth Eclogue*; *SG: The Fifth Eclogue*B (Lines:1-186)

6 Syllables:

Of aabab: *To Himself and the Harp*Heterometric (2)

2 Variables:

Of abcba: *The Seventh Nymphal*C (Lines:149-153) (a6b8c6b8c6)

4 Variables:

Of aabbc: *A Paeon Triumphal: Rowlands Madrigal* (a8a6b5b6c6)In **DRUMMOND** (4)Heterometric (4)

2 Variables:

Of ababb: *CV: vii. Paraineticon* (a6b10a6b6b10); *M&E: [lxxviii] Thaumantia ... Idmon* (a6b10a6b6b10)Of abbab: *M&E: [xxi] Unpleasant Music* (a6b6b6a10b10); *PHPI: xxix. Epitaph* (a6b6b6a6b10)In **HARVEY** (2)Heterometric (2):

2 Variables:

Of ababa: *The Font* (a10b8a10b8a10)

3 Variables:

Of abbab *Inundations* (a10b4b4a10b8)In **HERBERT** (23)Isometric (2):

10 Syllables:

Of abaab: *The World*Of ababc: *The Water-Course*

Heterometric (21):

2 Variables:

Of aaabb: *Sin (II)* (a8a8a8b10b10)

Of ababa: *The Pulley* (a6b10a10b10a6); *Jordan (I)* (a10b10a10b10a8);
To all Angels and Saints (a10b10a4b10a10); *Employment (II)*
(a8b4a8b4a8).

Of ababb: *The Glimpse* (a6b10a6b10b10); *The Windows*
(a10b8a10b8b8); *Decay* (a10b10a10b10b8).

3 Variables:

Of aabba: *Judgement* (a10a4b10b4a8); *Obedience* (a8a6b10b6a10)

Of aabbb: *A Parodie* (a6a4b4b8b6)

Of abaab: *Unkindness* (a10b10a4a8b10)

Of ababa: *The Odour. 2. Cor. 2. 15.* (a10b8a4b8b8a10); *H. Baptism (II)*
(a4b8a10b8a4)

Of ababb: *Aaron* (a6b8a10b8b6); *Antiphon (II)B* (Lines: 19-23)
(a7b3a4b7b7)

Of abbaa: *The Discharge* (a10b4b10a4a8); *A True Hymne*
(a6b8b6a10a10); *Affliction (II)* (a6b10b8a6a10)

Of abbab: *Constancy* (a6b10b10a8b10)

4 Variables:

Of ababc: *Denial* (a8b4a10b6c4)

In HERRICK (13)

Isometric (6)

10 Syllables:

Of aabbb: *Tapers: Noble Numbers 181*

8 Syllables:

Of aaaaa: *The Rose: Noble Numbers 251*

Of aaabb: *Liberty: Hesperides 395*

Of aabbb: *The New-Yeares ... White-hallC: Noble Numbers 97C* (Lines:
11-15).

7 Syllables:

Of aaabb: *Upon a Maid: Hesperides 848*

Of aabbb: *Upon Irene: Hesperides 566*

Heterometric (7)

2 Variables:

Of aabba: *Upon Jone and Jane: Hesperides 659* (a6~a6~b4b4a6~)Of aabbb: *To the Rose: Hesperides 238* (a8a8b7b7b7)Of abbaa: *A Hymn to Sir Clipsey Crew: Hesperides 426* (a4b4b4a4a6)

3 Variables:

Of aabba: *The Night-Piece, To Julia: Hesperides 619* (a6~a6~b5b5a7~)Of aabbb: *To Laurels: Hesperides 89* (a4a6b4b6b10)Of abbba: *A PastorallB: Hesperides 421B* (Lines: 43-47)
(a10~b4~b4b4a2~)Of abcbc: *Upon Her Feet: Hesperides 525* (a4b4c6b8c6)

In JONSON (4)

Isometric (2):

8 Syllables:

Of abbaa: *Songs and Poems 13*

4 Syllables:

Of abbab: *The Underwood I.ii.B* (Lines: 7-16; 23-32)Heterometric (2):

3 Variables:

Of aabba: *Songs and Poems 24* (a6~a6~b5b5a7~)

4 Variables:

Of abbcc: *Songs and Poems 7* (a8b10b4c6c10)

In LOVELACE (8)

Isometric (4):

10 Syllables:

Of aaabb: *Translations* ('Tully to thee'); ('Parent and Prince of Heaven')

8 Syllables:

Of abaab: *Love Conquer'd. A Song*

7 Syllables:

Of aaaaa: *To Lucasta. Ode Lyrick*

Heterometric (4):

2 Variables:

Of aabbb: *Her Muffe* (a10a10b8b8b10)Of ababb: *The Scrutinie* (a8b6a8b8b8); *Elinda's Glove. Sonnet*
(a10b8a8b10b10)

4 Variables:

Of aabbb: *To Lucasta* ('Like to the sent'nel stars') (a10a8b4b6b10)

In SIDNEY (11)

Isometric (8):

10 Syllables:

Of abaab: *CS:17 [Song]* ('My mistress Lowers')Of ababb: *OA: 38 [Basilius]* ('Phoebus farewell a sweeter'); *50: [Pamela and Musidorus]* ('Like diverse flowers')Of abcd: *OA: 9A Geron PhilisidesA* ('Up up Philisides let sorrows')

8 Syllables:

Of ababb: *Psalm IV*

7 Syllables:

Of ababa: *A&S: 104A Eleventh Song*Of ababb: *A&S: 86E Ninth Song*Of abbaa: *Psalms: Psalm XXVIII*Heterometric (3):

2 Variables:

Of aabcb: *Psalms: Psalm XX* (a6a10b6c6b10)Of ababb: *Psalms: Psalm IX* (a10b10a10b10b4)Of abccb: *OA: 7C Lalus and DorusC* ('But if my Kala') (a10b6c10c6b10)

In SUCKLING (5)

Heterometric (5)

2 Variables:

Of aabbb: *[Loves Feast]* ('I prithee spare me') (a8a8b8b8b10)Of ababb: *Song* ('Why so pale') (a8b5a8b5b5)

3 Variables:

Of aaabb: *Farewell to Love* (a8a8a4b6b6)

Of abbcc: [*Womans Constancy*] (a8b6b8c4c12)

Of abccb: *The Invocation* (a8b6c4c4b6)

In VAUGHAN (6)

Isometric (1):

8 Syllables:

Of ababc: *Death. A DialogueA* ('Tis a sad Land that')

Heterometric (5):

2 Variables:

Of ababb: *Death* (a8b4a8b8b8)

Of abaab: *To Amoret. The SighA* ('Nimble Sigh on thy') (a7b7a8a8b8)

Of abbab: *To Amoret. The SighB* ('Tell my lovely foe') (a7b7b8a7b8)

Of ababa *To Amoret. The SighC* ('Then whisper by that') (a8b8a7b8a8)

Of abaab: *To Amoret. The SighD* ('That if my Amoret if') (a8b8a7a8b8)

In WALLER (2)

Isometric (1):

8 Syllables:

Of ababb: *To a Lady in Retirement*

Heterometric (1):

2 Variables:

Of ababb: *Song* ('Go lovely rose') (a4b8a4b8b8)

In MADRIGALS (75)

Isometric (25)

14 Syllables:

Of aaabb: *Pilkington 1613 VII [Amyntas as with]; Pilkington 1613 XV [All in a cave]*

10 Syllables:

Of aaabb: *East 1606 IV [How Merrily we live]*

Of aabba: *Mason & Earsden 1618 VIII [Truth peace]C* ('Truth peace love honour')

Of ababb: *Cavendish 1598 XII [Wandering in this place]; Cavendish 1598 XXVIII [Wandering in this place]; Corprario 1606 III [O Th'unsure hopes]; Dowland 1597 VIII [Burst forth my]*

Of abbaa: *Morley 1593 II [Joy joy doth so]*

Of abbcc: *Morley 1595 I [Go ye my canzonets] Morley 1600 II-III [Thyrsis and Milla]A ('Thyrsis and Milla arm in')*

8 Syllables:

Of ababa: *Rosseter 1601 X [Long have mine eyes]*

Of ababb: *East 1624 XXIV [You Meaner beauties]; Ravenscroft 1609 LXXIV [Sing after fellow]B*

Of ababc: *Ford 1607 VII [Fair sweet cruel]*

Of abcba: *Ravenscroft 1611 XIX [As I went by]*

7 Syllables:

Of ababb: *Bateson 1604 VII [Live not sweet]; Corkine 1610 XII Shall a frown]; Corkine 1612 VI [Shall I be]; Corkine 1612 XVI Shall a smile]; Ferrabosco 1609 XVII [Shall I seek]; Jones 1605 IV [Shall I look]; Lichfield 1613 II [shall I look]*

6 Syllables:

Of aaabb: *East 1606 XXI [Hence Stars too]*

Of aabcc: *Vautor 1619 I [Come forth sweet]*

Heterometric: (50)

2 Variables:

Of aabab: *Youll 1608 XXII [Early before the day] (a8a8b6~a8b6~)*

Of aabba: *East 1606XXII [O Metaphysical tobacc] (a8~a8~b6b6a8~); Champion 1618b VIII [To his sweet lute] (a14a14b8b8a8)*

Of aabbb: *Champion 1618a X [Break now my heart] (a12a12b12b10b10); Weelkes 1597 XVIII [What haste fair] (a10~a6~b6c6~c6~); Jones 1609 XVII [When I sit] (a12a6b6b6b6)*

Of aabbc: *Ravenscroft 1609 LXXI [Ut, re, mi/Hey derry] (a4~a4~b4b4c5); Ravenscroft 1609 XXI [Willy pritheo go] (a8a8b8b6c6)*

Of aabcb: *Youll 1608 I [Each day of] (a8a8b6~c8b6~)*

Of aabcc: *Morley 1595 XVI [Lady those cherries] (a6~a6~b7c6~c6~)*

Of ababb: *Morley 1595 VII [Miraculous love's wounding] (a6~b6~a10~b10~b6~); Pilkington 1613 IX [Why should I grieve] (a10b8a10b8b8); Young 1588 XLI [When I would thee embrace] (a6b4a6b4b6)*

Of ababc: *Ravenscroft 1609 LXXXIII [Sing you now] (a6b6a6b6c3); Ravenscroft 1609 [LXXXIV Jinkin the jester] (a10b10a10b10c5); Attey 1622 IV [In a grove of] (a7~b7~a7~b7~c6); Ravenscroft 1614 X [Trudge away quickly]B ('Of all reckoning I love') (a8b8a8b8c10)*

Of abacc: *Jones 1600 XV [Life is a poet's fable]* (a6b6a6c8c8)

Of abbaa: *Jones 1600 VII [Where lingering fear]* (a10b4b4a10a10);
Jones 1601 XIX [Did ever man] (a8b5b5a8a8); *Jones 1607 V [Love is a god]* (a6b6b6a10a10)

Of abbac: *Tomkins 1622 VII-VIII [O Let me live]* (a6b6~b10~a6c10);
Yonge 1588 XXXVIX [My heart alas] (a10b10~b6~a10c10); *Campion 1618b I [Leave prolonging]* (a7b7~b12~c7c7)

Of abccd: *Ravenscroft 1609 XIX [By a bank as]* (a7b12c7c7d7)

3 Variables:

Of aabba: *Pilkington 1624 I [Sovereign of my]* (a10~a8~b8~b6~a6~);
Hilton 1627 XXII-XXIIIB [Hero kiss me] ('Quickly send it')
(a7~a7~b7b4b10) *Danyel 1606 XII [Let not Cloris]B* ('Though others may her') (a8a10b10b4b10)

Of aabbc: *Morley 1597 VIII [Sovereign of my delight]*
(a10~a10~b8~b6~c6)

Of aabcb: *Jones 1610 XIV [There was a]* (a12a12b12c8b6)

Of aabcc: *Rosseter 1601 XII Shall I come* (a12a12b12c8b6); *Rosseter 1601 XII Shall I come if I]* (a12a10b10c8c12)

Of ababb: *Ravenscroft 1609 III [We be soldiers]* (a5b7a8b8b8)

Of abbaa: *Kerbye 1597 XX [I Love Alas]* (a10~b6~b6~a8~a8~)

Of abbac: *Weelkes 1598 XV [Welcome sweet pleasure]*
(a10~b4~b4~a10~c7)

Of abbcc: *Morley 1595 I [Dainty fine sweet]* (a8b7~b8~c4~c4~c4~)

Of abc bc: *Ravenscroft 1609 XXIII [Hey down down]* (a4b8c6b8c6)

Of abccb: *Ravenscroft 1609 XI [New oyster new]* (a14b12c9c9b6);
Morley 1595 V [I go before my] (a7b10~c5~c5~b6~)

Of abcca: *Ravenscroft 1609 LXXIII [Love sweet love]*(a10~b8c8c6a6~)

Of abcda: *Ravenscroft 1611 XVII [Kit and Tom]* (a6b4c3d3a6)

4 Variables:

Of aaabb: *Ravenscroft 1609 LXVII [O Portsmouth]* (a10a14a3b12b12)

Of aabbb: *Dowland 1597 XV [Wilt thou nkind]* (a6~a9~b1~b8~b6~)

Of aabcc: *Rosseter 1601 XX [What then is]* (a6~a7~b8c8c9)

Of ababc: *Weelkes 1608 XXI [O now weep no]* (a5b8a4b4c6)

Of abacb: *Ravenscroft 1609 XVII [Give us once]B* ('Give us once a drink for') (a10b8a6c12b8)

Of abacc: *Dowland 1597 XVII [Come again sweet]* (a9b6a6c10c8)

STANZAS OF 5 LINES: CATALOGUE

Of abcba: *Ravenscroft 1609 LXXXVII [Let lobcock]* (a8b9c7b8a10)

Of abcbc: *Ravenscroft 1614 IV [Sith sickles and]B* ('O well flown eager kite') (a6b8c6b8c6)

Of abcbd: *Ravenscroft 1609 XXII [Yonder comes]* (a8b8c8b8d10)

Of abccb: *Peerson 1620 XIV [Love her no more]* (a4b6c8c8b10)

NOTES ON 5 LINE STANZAS

The Following Poems have Incidental Feminine Rhyme:

In Drayton: *The Fifth Eclogue*

In Drummond: CV: vii. *Paraineticon*; M&E: [lxxviii] *Thaumantia ... Idmon*

In Harvey: *Inundations*

In Herbert: *H. Baptism (II)*; *Jordan (I)*; *Obedience*; *Sin (II)*; *The Discharge*; *The Odour*. 2. Cor. 2.15; *The Windows*; *The World*; *Unkindness*.

In Herrick: *A Pastorall*B: *Hesperides 421B*; *A Hymne to Sir Clipseby Crew: 426*.

In Lovelace: *Love Conquer'd. A Song*

In Sidney: OA 7C: *Lalus and Dorus*C

In Madrigals: *Campion 1618b I [Leave prolonging]*; *Dowland 1597 XV [Wilt thou unkind]*; *East 1606XXII [O Metaphysical]*; *Hilton 1627 XXII-XXIIIB [Quickley send]('Quickley send it')*; *Jones 1600 VII [Where lingering]*; *Jones 1601 XIX [Did ever man]*; *Jones 1605 IV [Shall I look]*; *Jones 1609 XVII [When I sit]*; *Lichfield 1613 II [shall I seek]*; *Morley 1600 II-III [Thyrsis]A ('Thyrsis and Milla')*; *Pilkington 1613 VII [Amyntas as with]*; *Ravenscroft 1609 LXXI [Ut, re, mi... \Hey derry]*; *Ravenscroft 1609 LXXIII [Love sweet love]*; *Ravenscroft 1609 XXI [Willy pritheee go]*; *Ravenscroft 1609 XXII [Yonder comes]*; *Rosseter 1601 X [Long have mine eyes]*; *Rosseter 1601 XII [Shall I come]*; *Rosseter 1601 XX [What then is love]*; *Tomkins 1622 VII-VIII [O Let me live]*; *Vautor 1619 I [Come forth sweet]*; *Weelkes 1597 XVIII [What haste fair]*; *Youll 1608 I [Each day of thine]*; *Youll 1608 XXII [Early before]*.

The Following Poems have Systematic Feminine Rhyme:

In Herbert: *The Pulley*

In Herrick: *The Night-Piece, To Julia: 619*; *Upon Jone and Jane: 659*

In Jonson: *Songs And Poems: 24*

In Sidney: *A&S 10: Eleventh Song; 86: Nineth Song*

In Waller: *To A Lady in Retirement*

In Madrigals: *Weelkes 1598 XV [Wecome sweet]*; *Yonge 1588 XXXVIX [My heart alas]*; *Ferrabosco 1609 XVII [Shall I seek]*; *Ford 1607 VII [Fair sweet cruel]*; *Attey 1622 IV [In a grove off]*; *Bateson 1604 VII [Live Not]*; *Corkine 1610 XII [Shall a frown]*; *Corkine 1612 VI [Shall I be]*; *Corkine 1612 XVI [Shall a smile]*; *Kerbye 1597 XX [I Love Alas]*; *Morley 1593 II [Joy joy doth so]*; *Morley 1595 I [Dainty fine sweet]*; *Morley 1595 I [Go ye my canzonets]*; *Morley 1595 V [I go before]*; *Morley 1595 VII [Miraculous*

love's]; Morley 1595 XVI [*Lady those cherries*]; Morley 1597 VIII [*Sovereign off*]; Pilkington 1624 I [*Sovereign of my delight*].

The Following Poems have Musical Settings:

In Carew: *A Pastorall Dialogue; Psalme 137; Song. To my Inconstant Mistris* (Henry Lawes).

In Herrick: *The New-Yeaes ... White-HallC: Noble Numbers: 97C* (Henry Lawes).

In Sidney: *A&S: Eleventh Song* (Thomas Morley; R. J. S. Stevens); *Nineth Song* (Robert Douland; Christ Church MS).

In Suckling: *Song*: ('Why so pale') (William Lawes and 4 Others).

In Waller: *Song* ('Go lovely rose') (Henry Lawes).

All Madrigals

The Following Poems have Refrains:

In Suckling: *Song* ('Why so pale')

In Madrigals: Attey 1622 IV [*In a grove off*]; Corkine 1612 XVI [*Shall a smile*]; Dowland 1597 VIII [*Burst forth*]; Dowland 1597 XV [*Wilt thou*]; Ferrabosco 1609 XVII [*Shall I*]; Ford 1607 VII [*Fair sweet cruel*]; Jones 1605 IV [*Shall I look*]; Jones 1610 XIV [*There was a*]; Ravenscroft 1609 III [*We be soldier*]; Ravenscroft 1609 XVII [*Give*]B ('Give us once'); Ravenscroft 1609 XXI [*Willy prithee*]; Ravenscroft 1609 XXII [*Yonder comes*]; Ravenscroft 1609 XXIII [*Hey down down*]; Ravenscroft 1614 X [*Trudge away*]B ('Of all reckoning'); Rosseter 1601 XX [*What then is*]; Weelkes 1598 XV [*Wecome sweet*]; Weelkes 1608 XXI [*O now weep*].

The Following Poems have deficient metre:

In Carew: *A Pastorall Dialogue; To a Lady that Desired*

In Cowley: *Love Given Over*.

In Drayton: *A Paeon Triumph: Rowlands Madrigal*

In Harvey: *The Font*

In Jonson: *The Underwod I.ii.B* (four syllables for five)

In Lovelace: *Elinda's Glove.Sonnet; To Lucasta.Ode Lyrick*.

In Madrigals: Ravenscroft 1609 XIX [*By a bank as I lay*]; East 1624 XXIV [*You meaner beauties*]; Ravenscroft 1609 III [*We be soldiers*]; Ravenscroft 1609 XVII [*Give us once a drink*]B; Ravenscroft 1609XXIII [*Hey down down down*]; East 1606 XXI [*Hence Stars too dim*]

The Following Poems have deficient rhyme scheme:

In Drayton: *A Paean Triumph: Rowlands Madrigal*

In Madrigals: *Ravenscroft 1609 XIX [By a bank as I lay]; East 1606 IV [How Merrily we live]; Weelkes 1598 XV [Wecome sweet pleasure]*

Other Comment:

In Drayton: *Pastorals & Eclogues: The Fifth Eclogue* (Dialogue); *SG: The Fifth EclogueB* (Stanza 15 is 6 lines)

In Herbert: *Antiphon (II)* has been classified by Helen Vendler as *terza rima*. See Chapter One.

In Lovelace: *To Lucasta. Ode Lyrick* (stanzas 1&6 are 4 lines each)

In Sidney: *CS 17: [My Mistress Lowers and]* (Ends in a couplet; *OA 38: [Basilius]* (Ends in a couplet); *OA 9A: Geron PhilisidesA* (Dialogue)

In Vaughan: *To Amoret. The Sigh A,B,C,D* (are all in 5 lined stanzas but in varying rhymes and metres)

CHAPTER SIX

Stanzas of Six Lines: Sixain, Sextain, Sestet, Hexastich

'Six verses, [are] ... not only most usual, but very pleasant to th'ear.' Puttenham, *The Art of English Poesie*.

The sixain is one of the most popular verse forms in English Renaissance verse. Roughly a third of the madrigals catalogued use it. It is also among the most variable forms. The poet is bound to no particular length of line or specific pattern of rhymes.¹ However, only few of these forms are 'customary'; and most have failed to establish themselves as fixed patterns.

It is not an easy task to uncover the roots of more than 35 variables of a stanza or categorize them. Rather, I will concentrate on the way our poets responded to the form; and how they modelled these forms to their own ideas. Sixes can be divided arbitrarily under 6 headings, 'customary schemes' (three couplets, a quatrain and a couplet and so on); 'tail-rhyme stanza' (and its various models); 'Venus and Adonis stanza'; the 'artful schemes'; the 'private schemes' and the 'sestina'.

'Customary' Schemes

aaaabb: A combination of a quatrain and a couplet. Fussell states that a quatrain and a couplet is a common form of sixain.² But this is the least frequent scheme for the combination: only a few are written to this formula. Jonson uses it as an epitaph, *Underwood* 35. Lovelace uses it for his translation of Catullus's hendecasyllabics ('Juvencius, thy fair Sweet Eyes'). It would be expected that a scheme of this character might serve for single stanza poems such as these are. It can however be sustained. In Herrick's *Beucolick, or Discourse of Neatherds* (H 716) the division into quatrain and couplet is confirmed typographically and by the assignment of speeches for the first two sixains. The remainder of the poem sophisticates the division.

1. Exceptional are two distinct patterns: a) the 'sestet' where the measure and the rhyme scheme are fixed in the English sonnet, (though the rhyme may vary in the Italian); and b) the 'sestina' (6 x 6 + 3) which is strictly rhymeless.

2. Fussell (p.141) generalizes that one of 'the most common six line stanza ... [is] a quatrain and a couplet.' Bearing in mind the other structures of this formula available to us (ababaa, ababcc, abbabb, abbacc), it becomes clear that it is not as common as it might be.

aaabbb: Two triplets joined together. Again there are few examples. All are heterometric, with as many as four variables. Lovelace's *Sonnet. To General Goring* (a9a12a10b8b8b9) uses the triplets only arbitrarily.

abbacc: This is one of the forms which 'have no distinctive name.'³ But it occurs often. It may be regarded as one of the variations of the sestet of the sonnet. The basic measure for the sestet is of course decasyllabic or octosyllabic. But most of our catalogued examples are in other measures. In Browne's *Sonnet* ('For her gait') the measure is heptasyllabic, but systematic feminine rhyme raises the syllables from seven to eight. At least in isometric cases the tendency may be to conform to the more standard line-lengths. Most examples however are with up to four variables. The formula most often consists of two long lines enclosing two shorter ones and a conclusion in an isometric or heterometric couplets. But other schemes are used: Milton writes the first five lines of his *Psalm iv* in hexasyllabics, but concludes the stanza with a decasyllabic line.

Tail rhyme Stanza (aabaab/aabccb)⁴

These schemes might be interpreted as a couplet followed by a quatrain, but they come under pressure from a medieval fixed form, and frequently seem to derive from it. Such schemes identify the stanza known in the history of English poetry as the 'tail-rhyme strophe' and nick-named 'ryme doggerel'. It is one of the most important sixains; and one of the most favoured forms in medieval literature. Its origin is contentious: it is commonly thought to be of Latin origin (*versus tripartite caudati*), adapted in the French 'rime couée'.⁵ The French origin is probable because of the almost identical character of the French and English forms; literary relations between France and England were strong.⁶

3. It is worth mentioning that most of the 'nameless' stanzas have been mentioned: few more are left and will follow in due course. But Schipper considers such forms *abbacc* (quatrain and couplet) as basically 'modelled' on the tail-rhyme stanza where the tails are introduced at the front. This proposal could however be applicable to some heterometric cases only. See Schipper, p.300.

4. According to the arrangement of the rhyme-scheme, the 'aabccb' should (alphabetically speaking) be preceded by 4 forms (*aabbbb*, *aabbcc*, *aabcbc*, *aabcca*), but we are bound to treat it together with the 'aabaab' because both forms are variants to one structure, the Tail-rhyme. The 'aabaab', however, occurs rarely.

5. The French name *rime couée* is a translation of the Latin name '*versus tripartiti caudati*'; the name tail-rhyme translates the French. For this see Caroline Strong, 'History & Relations of the Tail Rhyme Strophe in Latin, French, and English', *PMLA* 22 (1907), p.372.

6. See Strong, art.cit.

But it is possible that the English at least in the modern period took their version directly from the Latin stanza.⁷ Its use in medieval poetry, not a French habit, argues a return to medieval Latin sources. The French and the English seem to have taken the scheme from the same Latin source, probably at different times, and adapted or adjusted it to their preferences.⁸

Whether the form originated in Latin, in French, in Germany, or the English Midlands, is impossible to establish.⁹ Equally difficult to establish is whether the tail members originate in a refrain, or from the division of a longer line.¹⁰ None of this is as important as the flexibility of the scheme. It is lively, adaptable to lyric or narrative, capable of extension; and above all as 'easy to remember ... as the couplet itself.'¹¹ Its facility may have killed it. Chaucer's parody of the stanza, as naive, too simple, too easy to use, made it difficult to take seriously.¹² The stanza can be used only with caution. Or it is offered in mutilated variants, that is in cinquains which include among other form aabab, aabcc, abaab, abccb, and so on.

The standard formula for the tail-rhyme stanza is two octosyllabic couplets complemented by a matching hexasyllabic b-line. But the measure varied

7. See Saintsbury's *Manual*, p.329.

8. See Häublein, p.26. See A. Trounce, 'The English Tail Rhyme Stanza', *Medium Aevum* 2 (1933), p.34. See also Strong, art.cit. Strong notes that the French made the tail as long as the couplet itself.

9. Urs Dürmüller in *Narrative Possibilities of the Tail-Rhyme Romance*, Swiss Studies in English (Bern, 1974) states that the stanza is of a medieval Latin origin, used for hymns and songs; that it then moved to France and Germany; that it moved thereafter to England. The form is not English but was used in English on a very large scale, for a variety of purposes: in love lyrics, religious poems, ballads, proverbs, romances and the drama.

10. As regards the development of the Tail-rhyme, there are two theories: one is that the tail (the b-line) was a refrain used in church singing. This seems to be unlikely because, as Strong argues, such a refrain ought to have been shorter than the couplets, but in the Middle English romances it was of the same length or even longer. Also, not all romances of the period included refrains; and none of our records for the later period in the tail-rhyme formula contain one. The refrain (where it occurs) is incidental. The other theory, which is more likely, is that the tail developed from the breaking up of a long line with a sectional rhyme.

11. Saintsbury, *Manual*, p.330.

12. Dürmüller states that the stanza was most popular in the fourteenth century, and died by the beginning of the fifteenth century.

Thou sayest loves Dart
 Has prickt thy heart,
 And thou do'st languish too:
 If one poor prick,
 Can make you sick
 Say, what wo'd many do?
To Oenone (H 833).

Sidney and Herbert made the lines of their couplets of two different lengths. Not only the principle of the isometric couplet may be abandoned, but also the principle whereby the two halves of the sixain should be symmetrical. For example in Herrick's *The Tears Sent to her* (H 123: a6a6b4c4c4b6) the first couplet is hexasyllabic, the second tetrasyllabic. The tails are also of different measures: the first is of four syllables, and the second of six syllables. Such a measure, however, makes the poem more quiet, and more serious, but away from the accustomed jingle of Herrick's sixains.

It is not common to encounter a tail-rhyme stanza of three variables. This represents a wide deviation from the original measure. Herbert however is clearly excited by the possibility of such deviation. Both Herbert's *Nature* and his *Man's Medley* show Herbert as thorough and attentive to the number of syllables of his lines. In *Nature* the tails are the same length as the lines of the first couplet, while the second couplet is shortened to half the measure of the first (a8a8b8c4c4b8). He creates a harmonious stanza form going high, then low, then high again. In *Man's Medley* (a6a4b10c6c4b10) the couplets, though heterometric, are symmetrical; the b-lines are of the same length and longer than the couplets. Dividing the stanza into two parts (aab+aab) we have a balance between both parts in that each constitutes as a total of 20 syllables--the lines which, if joined together, would form an isometric couplet of 20 syllables. This may remind us of the original Latin form of the tail-rhyme stanza. This poem, however, is notably unfluent ('With th' one hand touching heav'n, with th' other earth'), and hardly recognizable as a tail rhyme stanza.

There even exist a few examples of four variables: Herrick's anacreontic poem, *A Bachanalian Verse*, is a two-stanzas poem of the variables a2a2b4c3c1b4:

Drink up
 Your cup
 But not spill Wine
 For if you
 Do,
 'Tis an ill signe.

The stanza may have been designed to the formula a4b4a4b4 with internal rhyme. Its arrangement as sixain is in any case a joke. The majority of the tail-rhyme poems catalogued are heterometric. Only a few (about a fifth) are composed with the original a8a8b6c8c8b6 formula. Carew, Drummond, and Waller write no poems of this kind.

Feminine rhyme is more frequently employed in the tail-rhyme stanza than in any other form of sixain. This feature applies indifferently to sacred and profane verse. It appears in Sidney's Psalms (III and XLIII) and in Drayton's odes *To the New Year* or *To Cupid*.

The rusticity of the stanza in its elementary form is inescapable. It is the stanza of Spenser's *March*, a poem 'of love and pleasure'. Most famously it is the stanza of Suckling's *Ballad Upon Wedding*.

Venus and Adonis Form

ababcc: Though not invented by Shakespeare, the stanza has been associated with him, since it is the stanza of *Venus and Adonis*. The form is better called the 'heroic sixain' a heroic couplet following a heroic quatrain. It may have been compounded of the two smaller forms.

The form was favoured by almost every Renaissance poet; was praised by Puttenham. Fussell calls it 'most common'.¹⁴ The obvious reason for its popularity is its flexibility. The Venus and Adonis stanza is of course decasyllabic, but the scheme is commonly octosyllabic, and heterometric forms occur with great frequency.

In serious use almost all poems are in the decasyllabic measure, a few poems in the octosyllabic, and none in the heterometric. In Spenser the tendency of the decasyllabic form is elegiac, in Drayton tragic. This form is however commonly used for epigram, where the quatrain supplies a narrative and the couplet a point. The catalogue as it happens has few examples, but Jonson's *Epigram 118: On Gut* is one. Manipulation of the metre can release an unambiguously lyric possibility. Waller's *Chloris and Hylas* consists of four stanzas of nine syllable verses composed in the form of a dialogue in alternate sixains. Stanzas one and three (Chloris's speech) end in a couplet refrain; while Hylas's sixains (stanzas two and four) have feminine

14. See Fussell, p.141.

rhyme in the couplets. Carew's *To A Lady not yet Enjoyed*, a poem of three octosyllabic stanzas, also uses the couplet as a refrain.

Many heterometric cases we can be regarded as consisting of a quatrain and a couplet of different syllabic lengths. Such groupings include, of two variables, formulas like (a10b10a10b10c8c8); (a8b8a8b8c10c10); (a7b7a7b7c8c8); (a6b6a6b6c10c10/or c8c8). The couplet is regularly intact. It may be intact even where there are more than two variables. Herbert's *Home* has a couplet refrain following heterometric quatrain (a10b8a10b8c10c10). In other cases of three variables such as Donne's *A Valediction of my Name* (a6b10a8b8c10c8) the stanza breaks down.

Artful Schemes

With the 'artful' arrangement of the 'customary' schemes the number and variety of sixains increases. Here are some of these formulas in which experiment rearrangement of mainly smaller familiar structures obtain.

aabbcc: This looks like three couplets joined together, but almost all our examples are heterometric with two and three variables so disposed as to contradict the couplet pattern.

In isometric cases this scheme is more likely to be taken as couplets. But even here the pattern may be overridden. Carew's song *Cease thou afflicted soul to mourn* consists of three stanzas of octosyllabic verses, where each stanza is marked off typographically and each begins with the same word, 'Cease' (suggesting some sort of refrain). Moreover, the structure of meaning in each stanza is identical: each stanza begins with a statement followed by a reason marked by the word 'for', and a conclusion. More clearly than in isometric examples, in heterometric examples the couplet may serve as a sort of refrain as in Sidney's *Third Song* (a12a12b12b12c10~c10~).

Heterometric cases are more common. The most frequently used variation is the mixing of decasyllabic and octosyllabic lines as in Donne's *Breake of Day* (a8a8b8b8c10c10), and Cowley's *The Thraldome* (a8a10b8b10c8c8), or Cowley's *The Change* (a10a8b10b8c10c10). More unusually we have forms such as a10a10b6b6c10c10 and a8a8b4b4c8c8, where the first and last couplets are of the same syllabic length, but the middle one is shorter. Some variations demonstrably mimic the pattern of meaning in the poem. In Cowley's *The Change* there are four stanzas: stanzas one and three are composed in the form a10b10a10b10c10c8--an

isometric quatrain followed by a heterometric couplet, while stanzas two and four are in the pattern a10a8b10b8c10c10 reversing the pattern. The variable rhyme scheme of the first and third stanzas is reckoned feminine, and the apparently stable couplets of the second and fourth masculine. The poem argues for their confusion or exchange.

In cases with three variables, the pattern may be very unstable indeed. Carew's *Grief Ingrost* we have catalogued as a canzone of eighteen lines. It may however be catalogued as a poem in sixains, each of the same scheme (aabbcc) but with variable line length (a8a4b8b4c6c4, a6a6b10b10c8c6, a8a8b6b7b10b10). In at least one nineteenth-century edition it is printed as two stanzas of ten and eight lines.¹⁵ Drayton's *Third Eclogue*, a sequence of sixains with the variables a12a14b8b8c14c14, but the Poulter's measure of the opening couplet and the fourteeners of the final couplet are liable to break into shorter lines (a6b6c8b6) or (a8b6c8b6). Herbert's *Dooms-day* (a3a4b7b7c7c7) consists of five stanzas each stanza begins with 'come away': a refrain--a line which, if joined with the following line would result in a cinquain of the pattern a7b7b7c7c7.

ababaa: A quatrain followed by a couplet. This looks as if it would be a familiar and popular stanza form, but in fact it is not. There are only two cases catalogued, one written by a madrigalist; another by Jonson, in the first stanza of a song from *The Vision of Delight: Songs and Poems 20A* (a8b8a8b8a8a10). The second part is a couplet-quatrain of the structure a8a10b8b10.

'Private' or 'Nonce' Schemes

Like the art-variants, nonce-variants are frequent. We have for example such forms as **ababcb**, **ababcd**. Herbert used the first to write his *Antiphon (II)*, a poem of four stanzas, three of which are sixains of the structure a7b3a4b7c3b4. The fourth stanza is the interesting one. It is basically a sixain (like the preceding ones), but is arranged as a cinquain (a7b3a4b7b7), where the heptasyllabic line is nothing but a combination of the c3 and b4 of the previous stanzas,

Cho. Lord, thy praise should be more
Man. We have none
Ang. And we no store
Cho. Praised be the God alone,
 Who hath made of twofolds one.

15. *The Poems and Masque of Thomas Carew*, ed. by Joseph Woodall (Ebsworth, 1893).

This final speech of the chorus cues the change of the structure in the stanza: 'Praised be the God alone/ Who hath made of two folds one'--that is, of two lines one.

abcabc, abcacb, abcbac: Each of these forms could be a variation of one another. They may constitute the main three forms of the sestet (of the Italian sonnet). But not all our examples are real sestets, because most of them are heterometric. Other cases conforming to these include as strange structures such as **abcbea, abcbed, abccab, abccba, abccbb, abccdd**. These could also be said to be variants of each other.

Sestina (abcdef)¹⁶

The sestina is reputed one of the most complicated forms in poetry. It is not English in origin but is said to have been initiated by the Troubadours sometime during the 12th century. The form is also one of the least used among the imported forms in English at least until this century or the last.¹⁷ It revolves not on rhyme but on the repetition of the final words of the first stanza in the following stanzas in a constantly shifting but fixed pattern. The whole recurrent structure hence can be schematized as follows: abcdef, faebdc, cfdabe, ecbfad, deacfb, bdfeca; envoy: eca or aec.¹⁸ It is built up out of six times six lines followed by three. Considered individually, the six stanzas of the sestina are rhymeless; considered as a group, they give some sort of rhyme because the end-words of the first stanza must be repeated according to a definite order in the following five stanzas, followed by a three line conclusion called 'the envoy' which includes all six 'rhymes'.

All examples in the catalogue are imitations of the Italian. Spenser introduced it into English, in the *Shepherd's Calendar, August Eclogue* (lines 151-189). Spenser, however, does not commit himself to the regular arrangement of the sestina, at least as far as the order of the terminal words is concerned. Sidney followed with three examples, two of which could be considered as standardly successful sestinas.¹⁹ The famous *Strephon and Klaius* is a double sestina (12x6+3). Drummond, the most

16. For a more detailed study of the Sestina see: *The Princeton Encyclopedia*; Schipper, p.383 onwards; F.J.A. Davidson, 'The origin of the Sestina,' *MLN* XXV (1910), 18-20; and Fussell, p.145 onwards.

17. It was not popular in the Renaissance (though first imported then). Swinburne favoured the stanza and made his own famous version of it by doubling the form.

18. See the *Princeton Encyclopedia*, sv 'Sestina'.

19. These poems include *Old Arcadia* 70 and 76, both of which are typical sestinas in 39 decasyllabic lines (6x6+3)

italianate of the catalogued poets wrote two sestinas each of the standard pattern. No other poet ventured on this difficult form.

Conclusion

All our poets wrote sixains: the form seems to have been a very popular vehicle of expression during the Renaissance. There seem to be no limitations on what it may express. Most of the catalogued poems are isometric (of various lengths). Whenever they are heterometric, they are predominantly of two variables, though some of three variables do also exist; and even some of four variables. A good number of these stanzas end in feminine rhyme. Few refrain cases also occur.

The most popular forms of the stanza are tail-rhyme, and the Venus and Adonis stanzas, each of which submit to a great many variations. Almost half the variations can be considered private or nonce forms and have never become popular. Last but not least, though long enough to be self contained, the sixain is one of the building blocks for longer stanzas.

A graph (Appendix B) sets out the proportion of sixains against the other measures for poets included in the catalogue.

STANZAS OF 6 LINES

In **BROWNE** (17)

Isometric (9)

10 Syllables:

Of aabbcc: *VI. Epigrams: On One Born Blind and so Dead; VII. Epitaphs: An Epitaph ... Pembroke. 1624; On Mrs ... Regius Professor; On Goodman Hurst ... Horsham*A (Lines: 1-6)

Of ababcc: *The Sixth Eclogue*B (Lines 1-78)

8 Syllables:

Of ababcc: *I. Love Poems: VIII ('Ye merry')*.

7 Syllables:

Of aabbcc: *VII. Epitaphs: On the Countess ... Pembroke*

Of aabccb: *II. Odes, Songs & Sonnets: V Thirsis' Praise ... Mistress*

Of abbacc: *II. Odes, Songs & Sonnets: Sonnet ('For her gait')*.

Heterometric (8)

2 Variables:

Of aabbcc: *The Seventh Eclogue*D (Lines 69-74) (a10a10b4b4a10a10)

Of aabccb: *IX. Misc. Pieces: Lydford Journey* (a8a8b6c8c8b6); *The Third Eclogue*B (Lines 1-162) (a7a7b5c7c7b5)

Of ababcc: *I. Love Poemes: XI ('Caelia is gone')* (a8b8a8b8c10c10); *II. Odes, Songs & Sonnets: Sonnet An Ode I* (a8b8a8b8c10c10); *Love Poemes: IV ('Shall I love')*(a7b7a7b7c10c10); *I. Love Pomes: I ('Love who will')* (a8b7a8b6c8c8)

3 Variables:

Of aabbcc: *The Inner Temple Masque I* (Lines 313-317 (a8a10b10b9c8~c8~))

In **CAREW** (15)

Isometric (12):

8 Syllables:

Of aabbcc: *The Protestation, A Sonnet; The Complement; Songs in the Play. A Lover*

Of ababcc: *Another. A Lady Rescued from Death by Knight ... thus; Celia Bleeding; Four Songs by Way of Chorus: Feminine Honour; Ingrateful Beauty Threatned; To his Jealous Mistris; To his Mistris; Truce in Love Entreated; Songs. To a Lady Not Yet Enjoy'd.*

7 Syllables:

Of ababcc: *Disdaine Returned*

Heterometric (3):

2 Variables:

Of aabbcc: *Song. Celia Singing* ('Hark how my') (a8a7b8b7c8c8)

Of ababcc: *Good Counsell to a young Maid* (a8b8a8b8c8c10)

3 Variables:

Of ababcc: *In Praise of his Mistris* (a7b3a8b4c8c8)

In COWLEY (41)

Isometric (8):

10 Syllables:

Of abaabb: *Pyramus and Thisbe*

Of ababcc: *To the Reader; Constantia and Philetus; My Fate*

8 Syllables:

Of aabbcc: *Honour* ('She loves and she')

Of ababcc: *Constantia and Philetus. Song* ('To whom shall I'); *Counsel*

Of abbacc: *Clad All in White*

Heterometric (33):

2 Variables:

Of aaabbb: *The Discovery* (a10a8a8b8b8b10); *The Separation* (a10a10a8b8b8b10)

Of aabbcc: *The Thraldome* (a8a10b8b10c8c8); *The ChangeB* (stanzas 2 & 4) (a10a8b10b8c10c10); *The Bargain* (a8a8b10b8 c8c10); *Called Inconstant* (a8a10b10b8c8c8); *Loves Ingratitude* (a10a8b8b8c8c10); *Enjoyment* ('Then like some') (a10a8b10b8c8c10); *My Picture* (a10a8b8b8c8c10); *The Dissembler* (a8a10b8b8c10c8)

Of aabcbc: *Ode* ('Here's to thee') (a10a10b8c8b8c8); *Friendship in Absence* (a10a8b8c8b8c10)

Of aabccb: *Written in Juice of Lemmon* (a8a10b10c8c8b10); *The Soul* ('Some dull philos'pher') (a10a8b10c8c8b10); *Weeping* (a10a8b10c8c8b10); *The Chronicle* (a7a8b7c8c7b7)

Of ababcc: *The ChangeA* (stanzas 1 & 3) (a10b10a10b10c10c8); *Ode IV* ('Leave off unfit') (a8b10a10b10c8c10); *Love and Life* (a8b10a8b8c10c8); *The Welcome* (a8b8a8b8c10c10); *The Heart Fled Again* (a8b8a8b8c8c10); *Womens Superstition* (a10b10a10b8c8c8); *The Monopoly* (a10b10a10b10c8c8); *The Inconstant* (a8b8a8b8c10c10); *Her Name* (a10b8a10b8c10c10); *The Tree* (a10b8a10b8c10c8)

Of abbacc: *The Rich Rival* (a10b8b8a10c8c10)

3 Variables:

Of aabbcc: *Ode III* ('Tyrian dye why') (a8a8b6b6c6c10); *Ode V* ('Curst be that') (a10a10b8b8c6c6); *Dialogue* (a10a8b8b8c8c12)

Of ababcc: *Coldness* (a10b6a10b6c8c6); *Resolved to Love* (a8b6a8b6c10c10)

Of abbacc: *Ode VI* ('Mark that swift') (a10b8b8a10c8c6)

In DONNE (7)

Isometric (3):

10 Syllables:

Of ababcc: *The Expiration; To the C. of Bedford* ('Madam,/You have refined')

8 Syllables:

Of aabccb: *Communitie*

Heterometric (4):

2 Variables:

Of aabbcc: *Breake of Day* (a8a8b8b8c10c10)

Of ababcc: *Loves Diet* (a10b10a8b8c10c10)

3 Variables:

Of ababab: *A Hymne to God the Father* (a10b10a10b10a8b4)

Of ababcc: *A Valediction of my Name in the Window* (a6b10a8b8c10c8)

In DRAYTON (31)

Isometric (19):

10 Syllables:

Of ababcc: *Piers Gaveston; Pastorals Containing Eclogues: The First Eclogue; The Most Notable Song of Moses; Pastorals Containing Eclogues: The Tenth Eclogue; SG: The First EclogueB* ('Lines: 1-84'); *The Prayer for Mardocheus; A Prayer ... Praise the Lord; SG: The Second EclogueD* [Lines 106-129]; *The Legend of Pierce Gaveston; Pastorals Containing Eclogues: The Seventh EclogueA* [Lines: 1-126; 151-162; 201-212]; *SG: The Seventh EclogueB* [Lines: 1-126; 151-162; 193-204]; *Pastorals Containing Eclogues: The Eighth Eclogue; SG: The Nineth EclogueB* (Lines: 1-96)

Of abbacc: *SG: The Sixth EclogueB* (Lines: 1-162).

8 Syllables:

Of aabbcc: *Poly-Olbion: The Four and Twentieth SongA* (Lines: 1-6)

6 Syllables:

Of aabccb: *His Defence Against the Idle Critick; To the New Year.*

Of ababab: *An Ode Written in the Peak*

5 Syllables:

Of aabccb: *Odes with Other Lyrics: To Cupid*

Heterometric (12):

2 Variables:

Of aabbcc: *Pastorals Containig Eclogues: The Third EclogueB* [Lines: 49-120] (a14a14b8b8c14c14)

Of aabccb: *To the Worthy Knight Sir Henry Goodere* (a8a8b8c8c8b6); *Pastorals Containing Eclogues: The Fourth EclogueC* [Lines: 119-238](a8a8b6c8c8b6); *The Third NimphalC* [Lines: 33-110] (a8a8b6~c8c8b6~); *SG: The Eighth EclogueC* [Lines: 123-242] (a8a8b6c8c8b6); *To his Rival* (a4a4b6~c4c4b6~).

Of ababbc: *Odes with Other Lyrick Poesies: Loves Conquest* (a6b6a6b6b5c6)

Of abbcca: *SG: The Fourth EclogueC* [Lines: 90-143] (a10b10b10c4c4a10)

Of abccab: *To the Virginian Voyage* (a6b6c6c4a4b6)

3 Variables:

Of aabbcc: *SG: The Third EclogueC* [Lines: 49-120] (a12a14b8b8c14c14)

Of aabccb: *A Paeon Triumphal: Ode 8* (a4a6b3c6c6b6)

Of abaccb: *Pastorals Containing Eclogues: The Nineth EclogueD* [Lines: 193-234] (a8b8a8c4c6b)

In DRUMMOND (47)

Isometric (35):

10 Syllables:

Of aabbcc: *M&E: [xviii] The Canon; PHPI: xxviii On ... Buried at AithenC; xxx. [Justice Truth Peace]; xxxvii. [Instead of Epitaphs]; PHPII: xiii. [Gods iudgments seldome]; xxii. [Of all these Rebelles]; PHPIII: Epigrams &c. lv.On ... beloued; Epigrams &c. xlvi.Flyting; Epitaphs.lix. D. O. M. S.; Epitaphs.lx. Epitaph; Epitaphs.lxiv. D. O. M. S.; PHPIV: Madrigals and Epigrams. lviii.*

Of ababcc: *M&E: [lxxvii] Evrymedons ... Mira; PHPI: xviii. Silenus to King Midas; xxi. A Reply; xxiv. To the ... LauderdaleB; xxxi. [When Death to Deck]B; xxxiii[The Daughter of a King]; PHPII: i. [The scottish Kirke]; v. [Bold Scotas at Bannochburne]; vi. A Reply; vii. [The King Nor Bond]; PHPIII: Epigrams &c. lvi. Sextain; Epitaphs.lxi; PHPIV: Eclogues. i. Eclogue; Eclogues. ii. Eclogue; Madrigals and Epigrams. liv.*

Of abbacc: *PHPI: xxviii On ... Buried at AithenA; PHPII: xviii. [The woefull Marie midst]; PHPIV: Madrigals and Epigrams. liii.; Madrigals and Epigrams. lvi.*

Of Sestina: *1st Pt: Sextain. [i]; Sextain. [ii]*

8 Syllables:

Of aabbcc: *PPHPIV: Madrigals and Epigrams lii*

Of ababcc: *PODA: III. Hymns. vi.*

Heterometric (12):

2 Variables:

Of aabbcc: *M&E: [xv] Of Phillis (a6a6b6b6c10c10); [lii] Clorus to a Grove (a6a6b6b10c6c10); MADS: [x] Proteus of Marble (a6a10b6b10c10c10); PHPIII: Epigrams &c xliii. A Proverb (a10a10b10b9c10c10)*

Of ababba: *M&E: [xxvii] Cornucopia (a6b6a10b6b6a10)*

Of ababcc: *M&E: [xlii] The Statue ... Sleeping (a6b10a6b10c10c10)*

Of abacbc: *FOS: [iv] [An Hymn of ... Happiness] (a6b6a10c6b6c10)*

Of abbacc: *M&E: [x] Cherries (a6b6b6a6c6c10); [xlv] Antheas Gift (a6b6b6a10c10c10); [lxv] Linas Virginity (a10b6b6a10c10c10); MADS: [v] An Almanack (a6b6b6a6c10c10)*

Of abccbb: *PHPIII: Madrigals and Epigrams.xxvi. (a6b6c6c10b6b10)*

In HARVEY (33)

Isometric (9):

10 Syllables:

Of ababcc: *The School of the Heart: Ode IV; Engines; The Bishop; The Church; The Church Gate; The Church-Porch; The Church-Stile; The Church-Walls; The Churchyard.*

Heterometric (24):

2 Variables:

Of aabbcc: *The School of the Heart: Ode X (a10a8b10b8c10c10); The Sexton (a10a6b10b6c10c6); The Circumcision or New Year's-Day (a10a10b6b6c10c10)*

Of aabaab: *The School of the Heart: Ode XVIII (a8a8b6a8a8b6)*

Of ababcc: *Church-Officers (a10b8a10b8c10c10); The School of the Heart: Ode XIX (a8b10a8b10c8c8); The Passion or Good Friday (a10b8a10b8c10c8); The Priest (a10b6a10b6c10c10); The School of the Heart: Ode XLVII (a10b6a10b6c10c10); InvitationA (Lines 1-18) (a8b6a8b6c8c8).*

3 Variables:

Of aabbcc: *The Return (a6a2b6b2c10c10)*

Of ababcc: *The School of the Heart: Ode XIII (a10b4a10b4c8c8); The School of the Heart: Ode XV (a4b6a4b6c10c10); The Deacon (a8b6a8b6c10c10); The Resurrection or Easter-Day (a4b6a4b6c10c10);*

STANZAS OF 6 LINES: CATALOGUE

White Sunday (a10b6a10b6c4c6); *The School of the Heart: Ode XLI* (a8b4a8b4c10c10); *The School of the Heart: Ode VI* (a10b8a10b8c6c6)

Of abbacc: *The Bible* (a10b4b4a10c6c6); *The Communion Table* (a10b6b6a10c4c10); *The School of the Heart: Ode VII* (a8b10b10a8c4c4); *The School of the Heart: Ode VIII* (a10b8b8a10c4c4)

Of abccba: *The School of the Heart: Ode IX* (a10b8c4c4b8a10)

4 Variables:

Of ababcc: *The School of the Heart: Ode XX* (a6b6a8b8c10c12)

In HERBERT (59)

Isometric (8):

10 Syllables:

Of aabbcc: *Vanity (II)A* (Lines: 1-6)

Of ababab: *Jordan (II)*

Of ababcc: *Sins Round; Perirrhantarium; The Dedication.*

Of abcabc: *Church-Monuments*

Of abcbac: *An OfferingA* (Lines: 1-24)

8 Syllables:

Of ababcc: *Time*

Heterometric (51):

2 Variables:

Of aabbcc: *The Storm* (a10a4b10b4c10c10); *EasterA* (Lines: 1-18) (a10a4b10b4c10c10)

Of aabccb: *I. The H. Communion* (a8a8b6c8c8b6); *The Invitation* (a7a3b7c7c3b7); *The Banquet* (a7a3b7c7c3b7); *V. The Knell* (a4a10b4c4c10b4); *Life* (a10a10b6c10c10b6); *The British Church* (a8a8b4c8c8b4); *Lent* (a10a10b6c10c10b6); *To my Successor* (a6a6b6c5c5b6)

Of ababcc: *The Jews* (a8b10a10b10c10c8); *The Bag* (a10b8a8b8c8c10); *Sion* (a10b10a8b8c10c10); *The Crosse* (a8b10a10b8c10c10); *The Agony* (a8b10a10b8c10c10); *The Forerunners* (a10b10a10b10c8c10); *Affliction (I)* (a10b6a10b6c10c10); *Love (III)* (a10b6a10b6c10c6); *The Priesthood* (a10b10a10b10c10c6).

Of abbacc: *Affliction (IV)* (a8b4b4a8c8c8)

Of abcabc: *Mary Magdalene* (a10b10c10a8b8c10); *II. Love* (a8b10c8a8b10c8)

Of abcbca: *Sighs and Groans* (a5~b10c10b10c10a5~)

Of abcacb: *Prayer (II)* (a8b10c8a10c10b10)

STANZAS OF 6 LINES: CATALOGUE

Of ababcb: *Dotage* (a10b10a10c10b10c10)

3 Variables:

Of aabbcc: *Antiphon(I)* (a10a4b8b8c8c8); *Dooms Day* (a3a4b7b7c7c7)

Of aabccb: *Mans Medley* (a6a4b10c6c4b10); *Repentance* (a8a8b10c4c4b8); *Nature* (a8a8b8c4c6b8); *An OfferingB* (Lines: 25-42) (a3a3b5c3c4b5)

Of ababcc: *Confession* (a6b10a8b10c10c10); *Ephes.4. 30.* (a10b4a4b10c8c8); *The Size* (a6b10a10b4c8c8); *The Pilgrimage* (a10b4a8b8c10c4); *Assurance* (a6b10a10b10c8c8); *Affliction (V)* (a6b10a10b10c8c8); *Conscience* (a6b10a10b6c8c8); *Home* (a10b8a10b8c6c6)

Of ababcb: *Antiphon (II)A* (Lines: 1-18) (a7b3a4b7c3b4)

Of ababcb: *Praise (III)* (a8b4a10c8b10c8)

Of abaccb: *Justice (II)* (a10b4a4c8c8b10)

Of abbacc: *The H. CommunionA* (Lines: 1-24) (a10b6b6a8c10c6); *Affliction (III)* (a10b10b10a8c6c10)

Of abcabc: *Man* (a6b10c8a8b10c6); *Selfe-Condempnation* (a8b10c6a8b10c6)

Of abccba: *Ungratefulness* (a10b8c6c8b6a10)

4 Variables:

Of ababcc: *Misery* (a8b10a8b10c4c6); *Longing* (a6b8a4b4c8c2)

Of ababcb: *Peace* (a10b4a8c6b10c4)

Of abcabc: *Mortification* (a6b10c8a4b8c10)

In HERRICK (118)

Isometric (81):

10 Syllables:

Of ababcc: *The Confession: Noble Numbers1; The Resurrection... Probable: 208; Gods Mercy: 15; His Petition:39; Cock-Crow:43; To God: 191; Temporal Goods: 201; Christs Action: 214; To God: 261*

8 Syllables:

Of aaaabb: *A Beucolick or Discourse of Neatherds: Hesperides 716*

Of aabbbb: *Connubii Flores... WeddingsH: Hesperides 633H* (Lines: 54-59)

Of aabbcc: *The Carkanet: Hesperides 34; To his Mistresses: 54; On Himself: 157; The Fairie TempleA: 223A* (Lines: 1-6) ; *Upon Cupid: 229; Upon Himselfe: 235; I Call and I Call: 281; The Silken Snake: 284; The*

Rainbow: 353; Upon Sappho: 362; Clothes do but cheat: 402; Of Love: 406; The Broken Christall: 504; Hope Well and Have Well: 508; Upon ... Bridget Herrick: 562; Upon A Comely... Maid: 564; To the Bride: 581; To his Muse: 611; Purposes: 615; His Own Epitaph: 617; Upon his Verses: 681; Poetry Perpetuates the Poet: 794; The Bride-Cake: 805; To Anthea: 854; To his Friend Master J. Jincks: 859; Out of Time: 867; Another to Bring in the Witch: 890; The Honey-Combe: 909; Faire Shewes Deceive: 937; His Change: 1016; His Desire: 1036; To His Girles: 1093; The Mount of the Muses: 1123; The New Years Gift: Noble Numbers 60; To God in Time of Plundering: 124; No Coming to God without Christ: 245; Another to God: 246; His Offering... The Sepulcher.

7 Syllables:

Of aabbcc: His Request to Julia: Hesperides 59; An Epitaph Upon a Child: 125; Upon a Wife that dyed Mad: 145; To Cherry-Blossomes: 189; The Bleeding Hand: 217; Best to be Merry: 231; Upon Prudence Baldwin: 302; To Apollo: 303; Upon a Child that dyed: 310; Another to Neptune: 325; On Himselfe: 332; A Short Hymne to Venus: 337; An Hymne to Juno: 360; Larr's Portion: 393; Upon Himself: 407; An Epitaph Upon a Virgin: 450; A Vow to Minerva: 530; To his Tome-Maker: 546; To Sappho: 691; Upon Julia's Sweat: 719; To Sappho: 803; Purgatory: 814; Another [Charmes]: 889; Another Charme for Stables; 891; Upon Ben. Johnson: 910; To Perenna: 976; Another [Charmes]: 1064; Another [Charmes]: 1065; Honours are Hinderances: Noble Numbers: 64; Another Grace for a Child: 95

6 Syllables:

Of aabbcc: On Himself: Hesperides 170; The Plunder: 460; The Smell of the Sacrifice: 736

Heterometric (37):

2 Variables:

Of aabbcc: Hesperides 254: To Musick (a10a8b10b8c10c10); The Primrose: 580 (a7a8b7b8c7c8); Upon Love: 628 (a7a7b7b7c8c8); The New Yeares ... White Halle: Noble Numbers 97E (Lines: 24-29) (a8a8b8b8c10~c10~); The Dirge... by the Virgin: 83 (a8a8b8b4c8c8)

Of aabccb: Hesperides 26: His Answer to a Question (a3a3b7~c3c3b7~); Kissing Usurie: 87 (a4a4b6c4c4b6); The Teare Sent to Her: 123 (a6a6b4c4c4b6); A Ring Presented to Julia: 171 (a4a4b6c4c4b6); Draw Cloves: 243 (a5a5b8c5c5b8); His Lachrimae or Mirth: 371 (a4a4b6c4c4b6); Upon Love: 458 (a4a2b4c4c2b4); Upon Her Eyes: 524 (a4a4b6c4c4b6); To Electra: 534 (a5a5b8~c5c5b8~); The Head-Ake: 591 (a4a4b3~c4c4b3~); Of Love: 609 (a4a4b6c4c4b6); The Hag: 643 (a5a5b8~c5c5b8~); The May-Pole: 695 (a5a5b8~c5c5b8~); Up Tailles All: 727 (a5a5b8~c5c5b8~); To Peter-Penny: 762 (a5a5b8~c5c5b8~); Ceremonies for Christmasse: 784 (a5a5b8~c5c5b8~); To be Merry: 806 (a5a5b7~c5c5b7~); To Oenone: 833 (a4a4b6c4c4b6); An Hymne to Love: 946 (a4a4b8~c4c4b8~); Anacreontike: 993 (a2a2b4~c2c2b4~); Twelfth Night: 1035 (a5a5b8~c5c5b8~); The Tinker's Song: 1051 (a5a5b4~c5c5b4~); The Hagg: 1122 (a5a5b7c5c5b7); To his Angry God: Noble Numbers 56 (a4a4b6~c4c4b6~)

Of ababab: Upon Time: Noble Numbers 38 (a4b6a4b6a4b6)

Of ababcc: Upon A Delaying Lady: Hesperides 340 (a4b4a4b4c4c6)

3 Variables:

Of aabbcc: *To Jealousie: Hesperides 452* (a6a6b4b4c4c10)

Of aabccb: *A Bachnalian Verse: Hesperides 988* (a2a2b4c3c1b4); *544* (a8a4b6c8c2b4); *An Ode or Psalm to God: Noble Numbers 92* (a2a4b6[~]c4c4b6[~])

Of abbccb: *To Blossomes: Hesperides 467* (a8b6b6c8c6b4)

4 Variables:

Of aabccb: *An Ode to Sir Clipsebie Crew: Hesperides: 544* (a8a4b6c8c2b4)

In JONSON (17)

Isometric (10):

10 Syllables:

Of ababcc: *Epigrams 118*

Of abbacc: *Epigrams 44*

Of ababcb: *The Underwood 84B* ('I sing the just')

8 Syllables:

Of aaaabb: *The Underwood 35*

Of ababcc: *The Forest 7; The Underwood 5; The Underwood 6*

7 Syllables:

Of ababcc: *Songs and poems 5*

6 Syllables:

Of aabccb: *The Underwood 67*

4 Syllables:

Of abbacc: *The Underwood 1BA* (Lines: 1-6; 17-22)

Heterometric (7):

2 Variables:

Of aabccb: *The Underwood 1C* ('I sing the') (a8a8b6c8c8b6); *29* (a7a7b3c7c7b3); *74* (a8a8b10c8c8b10)

Of abaabb: *The Underwood 23* (a6b6a6a6b6b12)

Of ababaa: *Songs and Poems 20A* (Lines: 1-6) (a8b8a8b8a8a10)

3 Variables:

Of aabcbc: *The Underwood 2G* ('For Love's sake') (a8a8b6c6b8c10)

Of aabccb: *Song and Poems 19* (a8a4b10c8c8b10)

In LOVELACE (26)

Isometric (11):

10 Syllables:

Of ababcc: *The Ant*

Of aabbcc: *Upon the Curtaine; Translations* ('If You are Phebus');
Translations ('In Adriatick waves'); *Translations* ('One Stabb could not');
Translations ('Quintia is handsome'); *Translations* ('The hand by which');
Translations ('Vain painter why dost'); *Translations* ('When Portia her
 dear')

8 Syllables:

Of aaaabb: *Translations* (Juvencius, thy Fair Sweet Eyes)Of aabbcc: *To Ellinda* ('If in me anger')Of aabccb: *Gratiana Dauncing and singing; Love Made in the First Age*Of ababcc: *The Faire Begger; Song* ('In mine one')

6 Syllables:

Of aabccb: *Translations* ('If James the King of Wit')Heterometric (10):

2 Variables:

Of aabbcc: *Cupid Far Gone* (a10a8b8b8c8c10); *Translations* ('Object Adorable of Charms') (a10a10 b10b8c8c8)Of ababcc: *Sonnet* ('Depose your finger') (a8b6a8b6c8c6); *The Duell* (a10b8a10b8c10c10)

3 Variables:

Of aabbcc: *A Dialogue. Lute and VoiceA* (Lines: 1-12) (a10a10b10b10c6c8)Of ababcc: *To My Noble Kinsman T.S.* (a8b6a8b6c10c10)

4 Variables:

Of aaabbb: *Sonnet. To General Goring* (a9a12a10b8b8b9)Of aaabcc: *Courante Monsieur* (a8a6a4b8c4c10)Of aabbcc: *Song. To Lucasta Going beyond Seas* ('If to be absent') (a8a4b6b6c8c10); *To Lucasta* ('I laugh and sing') (a8a8b4b4c10c6)

In MILTON (7)

Isometric (2):

7 Syllables:

Of abbacc: *46. Arcades.I.SongB* (Lines: 8-13); *46. Arcades.I. SongD* (Lines: 20-25)

Heterometric (5):

2 Variables:

Of ababba: 85 (*Psalm vii*) a7b8a7b8b8a7)Of ababcc: 46. *Arcades. I. Song C* (Lines: 14-19) (a7b7a7b7c7)Of abbacc: 85 (*Psalm iv*) (a6b6b6a6c6c10)

3 Variables:

Of aabcca: 50. [*Comus*] *Song C* (Lines: 889-894) (a6a10b6c10c8c6)Of aabccb: 85 (*Psalm iii*) (a8a4b8c4c10b8)

In SIDNEY (42)

Isometric (31):

14 Syllables:

Of aabbcc: *A&S: 86C Seventh Song*

12 Syllables:

Of aabccb: *A&S: 86A Fifth Song*

10 Syllables:

Of aababb: *Psalm XXXV*Of aabbcc: *Psalm I*Of aabccb: *Psalm XXXI*Of abaabb: *OA: 19 [Philoclea]* ('My words in hope')

Of ababcc: *LM: 1 [The Countrywoman's ... to Queen Elizabeth]; 2 [The Singing Match ... Therion and Espilus]; 3 [Espilus and Therion]; OA 8: [Dicus]* ('poor painters'); *9B: Geron PhilisidesB* ('If Fortune's lap'); *18: [Philoclea]* ('Yee living powers'); *21: [Philoclea]* ('Over these brooks'); *36: [Dorus]* ('The merchant man'); *37: [Cleophila]* ('The merchant man'); *46: [Dametas]* ('O words which fall'); *64: [Nico]* ('A neighbour mine not long'); *CS: 19 [Song]* If I Could Think ('If I could think'); *WAP 3: At 19.*

Of Sestina: *OA: 70 [Agelastus]* ('Since wailing is a bud'); *71: Strephon Klaius* ('Yee Gote heard Gods'); *76: [Agelastus]* ('Farewell o sun')

8 Syllables:

Of ababab: *Psalm XXXVI*

Of ababcc: *OA: 5 [Dametas]* ('Now thanked be'); *25: [Dametas]* ('A hateful cure with hate')

7 Syllables:

Of aabbcc: *A&S: 85A Fourth Song*Of aabccb: *A&S: 92A Tenth Song; Psalm XVI*

6 Syllables:

Of aabccb: *Psalm III*

Of ababcc: *A&S: 86B Sixth Song*

5 Syllables:

Of aabccb: *Psalm XLIII*

Heterometric (11):

2 Variables:

Of aabbcc: *A&S: 83A Third Song* (a12a12b12b12c10~c10~); *Psalm XXXIX* (a10a8b10b8c10c8)

Of aabccb: *Psalm XIV* (a10a10b6~c10c10b6~); *Psalm XXVI* (a6a6b10c6c6b10); *Psalm XXII* (a8a8b6~c8c8b6~); 38 *Psalm XXXVIII* (a7a3b7c7c3b7)

Of ababcc: *Psalm XXV* (a6b6a6b6c8c8); 27 *Psalm XXVII* (a8b8a8b8c4c4)

3 Variables:

Of aabccb: *Psalm XXXIII* (a6a4b5~c6c4b5~)

Of abbacc: *Psalm XXIII* (a8b6b4a8c6c4)

In SPENSER (11)

Isometric (10):

10 Syllables:

Of ababcc: *January; December; The Tears of the Muses; Astrophel [A Pastoral elegy]; Astrophel [The lady of Clorind]; AugustA; (Lines 1-48, 125-150, 190-195) NovemberD (Lines203-208)*

Of abbaba: *October*

Of Sestina: *AugustD (Lines 151-189)*

8 Syllables:

Of ababcc: [*Song*] ('*In youth before*')

Heterometric (1):

2 Variables:

Of aabccb: *March* (a8a8b6c8c8b6)

In SUCKLING (17)

Isometric (10):

10 Syllables:

Of aabbcc: *Against Fruition [1]; The Metamorphosis; To B.C.; Upon Innocent Day; Upon Newyears Day; Upon St. Thomas*

Of aabccb: *Song* ('*When deare I doe*') (DUB)

Of ababcc: *A Supplement of Mr Shakespeare; [Love's Sanctuary]*

8 Syllables:

Of aabbcc: *[A Barley-Break]*

Heterometric (7):

2 Variables:

Of aabbcc: *Upon Christmas Eve* (a8a8b8b8c10c10)

Of aabccb: *A Ballade. Upon a Wedding* (a8a8b6c8c8b6)

Of ababcc: *Loving and Beloved* (a8b8a8b8c10c10)

3 Variables:

Of aabbcc: *[Loves Offence]* (a6a4b4b4c8c8)

Of aabccb: *[Loves Clock]* (a10a10b8c3c3b5); *Song* ('If you refuse me') (a10a4b10c6c6b8)

Of abbcbc: *The Expostulation [III]A* (Lines: 1-6) (a10b10b5c7b7c12)

4 Variables:

Of aabccb: *Song* ('If you refuse')(DUB) (a10a4b10c6c6b8)

In VAUGHAN (27)

Isometric (6):

10 Syllables:

Of ababcc: *The BirdB* ('So hills and valleys'); *Rules and Lessons*

8 Syllables:

Of aabbcc: *Fida Forsaken*

Of ababcc: *Cock-Crowing; The Agreement.*

4 Syllables:

Of aabccb: *PraiseB* ('Though then thou art')

Heterometric (21):

2 Variables:

Of aabbcc: *Christs Nativity* (a8a8b4b4c8c8); *DressingB* ('Give to thy wretched')(a6a6b6b6c10c10); *To the Best and Most Accomplish'd Couple* (a10a8b8b8c8c8); *[At Time One Day]* (a8a6b6b6c8c8)

Of aabccb: *Providence* (a6a8b8c8c8b8); *Mans fall and Recovery* (a10a10b4c10c10b4); *The Feast* (a4a4b8c4c4b8); *Ascention-DayB* ('I soar and rise') (a4a4b6c4c4b6)

Of ababcc: *Metrum 6.* (a7b7a7b7c8c8); *The JewsC* ('So by all signs') (a4b8a8b8c8c8)

Of abbcca: *The Shower* (a10b10b10c4c4a10)

Of abcabc: *Unprofitableness* (a10b10c6a10b10c6)

3 Variables:

Of aabccb: *RighteousnessB* ('He that doth seek') (a6a4b10c6c4b10)

Of ababcc: *The BirdE* ('The Turtle then in') (a8b6a8b6c10c10);
Ascention-Hymn (a3b3a4b4c8c8)

Of abbacc: *The Match* (a10b4b8a10c4c8); *To Amoret Walking in a
Starry Evening* (a8b6b4a8c4c6)

Of abcacd: *The SearchB* ('Leave leave thy') (a6b2c2b4c2d4)

4 Variables:

Of ababcc: *The Night* (a6b10a10b4c8c8)

Of abbacc: *The Proffer* (a6b4b10a4c10c8)

In WALLER (21)

Isometric (16):

10 Syllables:

Of aabccb: *Under a Ladies Picture*

Of ababcc: *The Country ... of Carlile; In Answer*

9 Syllables:

Of ababcc: *Chloris and Hylas*

8 Syllables:

Of aabccb: *An Epigram on a Painted Lady; At the Marriage of the
DwarfsA* (Lines: 1-18) ; *Of Loving at First SightB* (Lines: 5-10); *Of Mrs
Ardea*

Of ababcc: *To My Lord of Leicester; To My Young Lady Lucy Sidney; Of
the Discovery; To a Lady ... a Silver Pen; The Budd; To Mr. George
Sands*

7 Syllables:

Of aabccb: *An Apology for Having LovedA* (Lines: 1-6)

Of ababcc: *An Apology for Having LovedB* (Lines: 7-12)

Heterometric (5):

2 Variables:

Of ababcc: *To Flavia, Song* (a8b8a8b4c8c8)

3 Variables:

Of aabccb: *SongB* ('While I listen': Lines: 7-12) (a8a7b4b4c8c8)

Of ababcc: *Song* ('Stay Phoebus stay') (a4b8a4b8c10c10); *SongA*
(('While I listen': Lines: 1-6) (a7b8a4b7c7c7)

Of abccdd: *PuerperiumC* (Lines: 17-22) (a8b10c5c5d5d8)

In MADRIGALS: (639)

Isometric (420):

14 Syllables:

Of aababb: *Pilkington 1613 XIII [Love is a secret]*

Of aabbcc: *Byrd XXII [O Lord my God]; Greaves 1604 XVI [England receive]*

13 Syllables:

Of aabbcc: *Campion 1618b V [Every dame affects]*

12 Syllables:

Of aabbcc: *Bennet 1599 VIII [Thyrsis sleepest thou]; Corprario 1606 IV [In darkness let me]; East 1618 I [Thyres, Sleepest]; Handford 1609 V [Grief press my soul]; Maynard 1611 I [Long have I lived]; Maynard 1611 II [My calling is divine]; Maynard 1611 III [My occupation is the]; Maynard 1611 IV [The law my calling]; Maynard 1611 IX [I only am the man]; Maynard 1611 V [I Study to uphold]; Maynard 1611 VI [My trade doth]; Maynard 1611 VII [Though strange]; Maynard 1611 VIII [How many things]; Maynard 1611 X [The first of all]; Maynard 1611 XI [My dying husband]; Maynard 1611 XII [I marriage would]; R.Dowland 1610 X [In darkness let me]*

10 Syllables:

Of aabacc: *Cavendish 1598 XVIII [Farewell despair]*

Of aabbaa: *Pilkington 1613 III [Pour forth mine]*

Of aabbcc: *Bateson 1604 IX-X [O what is she]B ('See forth her eyes'); Bateson 1604 XIX [With Bitter sighs]; Bennet 1599 IX [Ye Restless thoughts]; Byrd XIX [Come woeful Orpheus]; Campion 1618a XXI [O Sweet delight]; Campion 1618b II [Respect my faith]; Campion 1618b III [Thou joyest fond]; Cavendish 1598 III [Mourn Marcus]; Corkine 1612 XIV [Away away call]; Corkine 1612 XVIII [Fly swift my]; Gibbons 1612 I [The Silver swan]; Gibbons 1612 IX [Dainty Fine bird]; Gibbons 1612 XIII [Lais now old]; Greaves 1604 VIII-IX [Stay Laura stay]; Greaves 1604 X [When I behold]; Greaves 1604 XI [Man first created]; Greaves 1604 XIII-XV [Let dread off]; Handford 1609 II [My mournful thoughts]; Handford 1609 IX [Come sullen night]; Handford 1609 XVIII [But now I rise]; Lichfield 1613 VII [I Always loved]; Morley 1597 XVI [You black bright]; Morley 1600 II-III [She straight her]B ('She straight her light'); Pilkington 1624 VII [Menalcas in an evening]; Pilkington 1624 XI [Palaemon and his Sylvia]; Porter 1632 XVI [Come lovers all to]; Porter 1632 XX-XXI [Hail Cloris hail]; Ravenscroft 1614 V [Lure Falconers]; Rosseter 1601 I [My sweetest Lesbia]; Tomkins 1622 XXIV [Music divine]; Vautor 1619 VII [Never did fair lids]; Vautor 1619 XIX [Unkind is this]; Vautor 1619 XVII [Blush my rude]; Vautor 1619 XVIII [Dainty sweet bird]; Ward 1613 XX [Oft have I tendered]; Watson 1590 XXI [O hear me heavenly]; Weelkes 1600 I [Like two proud]; Weelkes 1600 III [Take here my heart]; Weelkes 1600 IX [A Sparrow-Hawk]; Weelkes 1608 X [The Ape the Monkey]; Wilbye 1598 VI [Ye Restless thoughts]; Wilbye 1609 XIV [I Love alas yet]; Wilbye 1609 XVI [Happy O happy he]; Wilbye 1609 XXX [Ah cannot sighs nor]*

Of ababaa: *Wilbye 1609 XI [Change me O heavens]*

Of ababcc: Allison 1606 IX-X [*My Prime of youth*]; Allison 1606 VIII [*Who loves this*]; Attey 1622 VIII [*Think not 'tis*]; Attey 1622 XI [*Madam for you I*]; Attey 1622 XII [*Resound my voice*]; Attey 1622 XIII [*Vain Hope adieu*]; Barley 1596 I [*Thoughts make men*]; Barley 1596 VI [*Short is my rest*]; Barley 1596 VII [*How can the tree*]; Bartlet 1606 II [*If ever hapless*]; Bartlet 1606 VI [*I heard of late*]; Bartlet 1606 VIII [*Go wailing*] verse]; Bartlet 1606 XIII [*Unto a fly transformed*]; Bartlet 1606 XV [*Fortune Love and Time*]; Bateson 1604 IX-X [*O What is she*]A ('O what is she whose looks'); Bateson 1604 XII [*If Floods of tears*]; Bateson 1604 XVII [*Strange were the*]; Bennet 1599 XVII [*Rest now Amphion*]; Byrd II [*Of flattering speech*]; Byrd III-IV [*In winter cold*]; Byrd V [*Who looks may leap*]; Byrd VIII [*In christal towers*]; Byrd XIV. [*The Greedy Hawk*]; Byrd XVII [*Retire my soul*]; Byrd XVII. [*If Women Could Be*]; Byrd XXII [*Crowned with flowers*]; Byrd XXII. [*In Fields Abroad*]; Byrd XXIX. [*Susanna Fair sometime*]; Byrd XXV. [*Farewell False Love*]; Byrd XXVIII. [*All as a sea the*]; Byrd XXX. [*If That a Sinner's*]; Byrd XXXI [*Ah silly soul how*]; Byrd XXXI. [*Care for Thy Soul*]; Byrd XXXII [*How vain the toils*]; Byrd XXXIII. [*Why Do I Use*]; Byrd VIII [*Susana Fair Sometime*]; ByrdXXX [*When I was Otherwise*]; Byrd XXXI [*When First by Force*]; Campion 1613a IX [*Most sweet and pleasing*]; Campion 1613a VII [*To music bent*]; Campion 1613a XII [*Lift up to heaven*]; Campion 1613a XVII [*Come cheerful*]; Campion 1613b I [*Vain me whose follies*]; Campion 1613b XXI [*Wher shall I refuge*]; Campion 1618a VIII [*O Grief O spite*]; Campion 1618a XI [*If Love Truth*]; Campion 1618a XXII [*Thus I resolve*]; Campion 1618a XXV [*Sleep angry beauty*]; Campion 1618a XXVIII [*So quick so hot*]; Campion 1618b XVII [*I must complain*]; Carlton 1601 I [*The love of change*]; Carlton 1601 II [*Content thyself*]; Carlton 1601 III [*The self same thing*]; Carlton 1601 XIII [*If women can be*]; Carlton 1601 XVI [*The witless boy*]; Carlton 1601 XVII [*Who seeks to captive*]; Carlton 1601 XVIII [*Who vows devotion*]; Carlton 1601 XX [*O vain desire*]; Cavendish 1598 IX [*Sylvia is fair*]; Cavendish 1598 VII [*Love the delight*]; Cavendish 1598 VIII [*The heart to rue*]; Cavendish 1598 XXV [*To former joy now*]; Corkine 1612 II [*Truth-Trying Time*]; Corkine 1612 VIII [*Beware fair maids*]; Corkine 1612 XII [*Man like a prophet*]; Corkine 1612 XIII [*As by a fountain*]; Corkine 1612 XV [*When I was born*]; Corkine 1612 XVII [*We yet agree but*]; Corprario 1606 V [*My joy is dead*]; Danyel 1606 I [*Chaste Daphne fled*]B ('Chaste Daphne fled from'); Danyel 1606 I [*Coy Daphne fled*]A ('Coy Daphne fled from'); Danyel 1606 XVII [*If I could shut*]; Dowland 1597 I [*Unquiet thoughts*]; Dowland 1597 II [*Whoever thinks or hopes*]; Dowland 1597 III [*My thoughts are winged*]; Dowland 1597 IX [*Go crystal tears*]; Dowland 1597 VII [*Dear if you change*]; Dowland 1597 XIII [*Sleep wayward thoughts*]; Dowland 1597 XIV [*All ye whom love*]; Dowland 1597 XVI [*Would my conceit*]; Dowland 1597 XVIII [*His golden locks*]; Dowland 1597 XX [*Come heavy sleep*]; Dowland 1600 VI-VIII [*Time's eldest*]; Dowland 1600 XI [*If floods of tears*]; Dowland 1600 XXI [*Clear or cloudy*]; Dowland 1603 XIX [*The lowest trees*]; Dowland 1603 XVII [*I must complain*]; Dowland 1603 XVIII [*It was a time*]; Dowland 1612 I [*Disdain me still*]; Dowland 1612 VIII [*Tell me true*]; Dowland 1612 X [*From silent night*]; Dowland 1612 XIII [*If that a sinner's*]; East 1604 IV [*Young Cupid has*]; East 1604 V [*To bed to bed*]; East 1604 XII [*Mopsie Leave off*]; East 1604 XIII [*Sweet Love I err*]; East 1604 XIV [*In vain my tongue*]; East 1604 XV [*When on My Dear*]; East 1604 XVI [*Joy of My Life*]; East 1604 XVIII-XIX [*My Prime of youth*]; East 1604 XXIII [*Ye Restless cares*]; East 1606XIX [*I Fall and then I rise*]; Farmer 1599 I [*Ye Pretty flowers*]; Farmer 1599 IX [*Compare me to the child*]; Farmer 1599 VI [*Soon as the hungry*]; Farmer 1599 VII-VIII [*O Stay sweet*

love]; Farmer 1599 XI [Sweet Friend thy absence]; Farmer 1599 XIII [Cease now thy]; Farmer 1599 XIV [A little pretty bonny]; Farmer 1599 XV [Fair Phyllis I saw]; Farmer 1599 XVII [You blessed bowers]; Farnaby 1598 I [My Lady's coloured]; Farnaby 1598 III [Phyllida bewailed]; Farnaby 1598 XXI [Witness ye heavens]; Ferrabosco 1609 II [Come home my]; Ferrabosco 1609 IV [Dear when to thee]; Ferrabosco 1609 XV [With what new thoughts]; Ferrabosco 1609 XVI [Fly from the world]; Ferrabosco 1609 XXIV [Unconstant love]; Gibbons 1612 XVII-XIX [Nay let me weep]; Gibbons 1612 XX [Trust not too much]; Handford 1609 VII [Groan weary soul]; Handford 1609 XI [Hide not from me]; Handford 1609 XIII [You wat'ry issue]; Handford 1609 XIV [Breathe out my]; Handford 1609 XV [Flow flow my tears]; Handford 1609 XVI [Come tears and sighs]; Jones 1600 IX [When love on time]; Jones 1600 VI [Lie down poor heart]; Jones 1600 XI [Weemen what are they]; Jones 1601 XIII [Once did I love]; Jones 1601 XVIII [Arise my thoughts]; Jones 1605 IX [Blame not my cheeks]; Jones 1605 XIV [Fly from the world]; Jones 1607 II [She Only is the]; Jones 1607 X-XI [Shrill sounding bird]; Jones 1607 XIII [Come Doleful owl]; Jones 1609 XI [And is it night]; Jones 1609 XIII [I know not what]; Jones 1609 XV [If in this flesh]; Jones 1609 XVIII [Fain would I speak]; Jones 1610 IV [The fountain smoke]; Jones 1610 XIX [Behold her locks]; Jones 1610 XXI [Might I redeem mine]; Kerbye 1597 I [Lo Here my heart]; Kerbye 1597 VI [Sleep now my Muse]; Kerbye 1597 VII [Ah Sweet Alas when]; Kerbye 1597 VIII [Mourn now my soul]; Kerbye 1597 XIV [Why Should I love]; Kerbye 1597 XXIV [Sleep now my Muse]; Morley 1600 I [A painted tale by]; Morley 1600 XII [Come sorrow come]; Morley 1600 XVIII [Sleep slumb'ring]; Munday 1594 XVII [My prime of]; Munday 1594 XX-XXI [The shepherd]; Munday 1594 XXVI [Were I a king]; Munday 1594 XXX [Who loves a life]; Peerson 1630 I-III [Love the delight]; Peerson 1630 IV-V [More than most]; Peerson 1630 VIII-IX [O Love thou]; Peerson 1630 XV- XVI [Man dream no more]; Peerson 1630 XVII-XVIII [Man dream no]; Peerson 1630 XVII-XVIII [Who trusts for]; Pilkington 1605 III [Can she disdain]; Pilkington 1605 IV [Alas fair face]; Pilkington 1605 XII [Look mistress mine]; Pilkington 1613 VI [Is this thy doom]; Pilkington 1624 VI [Your fond preferments]; Pilkington 1624 VIII-IX [Coy Daphne fled]; Pilkington 1624 XII [You gentle nymphs]; Pilkington 1624 XIV [Crowned with flowers]; Pilkington 1624 XIX [Care for thy soul]; Pilkington 1624 XVI [Weep sad Urania]; Pilkington 1624 XVII [O Gracious God]; Porter 1632 II [Hither we come into]; Porter 1632 V [Who hath a human soul]; R.Dowland 1610 VIII [Far from triumphing]; Rosseter 1601 IX [The cypress curtain]; Rosseter 1601 XII [Thou art not fair]; Rosseter 1601 XIV [Blame not my cheeks]; Rosseter 1601 XVI [Unless there were]; Rosseter 1601 XX [When thou must]; Tomkins 1622 V [How great delight]; Vautor 1619 V [Fair'st are the words]; Vautor 1619 XIII-XIV [Thou art not fair]; Vautor 1619 XVI [Weep weep mine]; Vautor 1619 XX-XXI [Melpomene bewail]; Ward 1613 III [O say dear life]; Ward 1613 IX [Sweet pity wake]; Ward 1613 XIII-XIV [Sweet Philomel cease]; Weelkes 1597 VI [Cease sorrow now]; Weelkes 1597 VII [Now every tree]; Weelkes 1597 VIII [Young Cupid hath]; Weelkes 1597 X [Three virgin nymphs]; Weelkes 1597 XXI [Those spots upon]; Weelkes 1598 XXIV [Cease now Delight]; Weelkes 1600 VI [Mars in a fury]; Weelkes 1600 VII-VIII [Thule the period]; Weelkes 1600 X [As wanton birds]; Weelkes 1600 X [Noel adieu adieu]; Weelkes 1608 XXV [The nightingale the]; Weelkes 1608 XXVI [Death hath deprived]; Wilbye 1598 V [Dear Pity how]; Wilbye 1598 XIII [Die hapless man]; Wilbye 1598 XXV [When shall my]; Wilbye 1609 XXVII [O Wretched man]; Wilbye 1609 XXVIII-XXIX [Where most my]; Youll 1608 XIII [Cease restless thoughts]; Youll 1608 XVII-XVIII [Say shepherd say]

Of abacdd: *Gibbons 1612 II [O That the learned]*

Of abbacc: *Wilbye 1598 X [Lady when I behold]; Wilbye 1598 XXIV [Lady When I behold]; Yonge 1588 VII [In vain he seeks]*

Of abbcdd: *Morley 1595 V [Singing alone sat]*

Of abcbdd: *Cavendish 1598 II [Why should muse]; Cavendish 1598 X [Cursed be the time]; Cavendish 1598 XI [Fair are those eyes]; Cavendish 1598 XVII [Fair are those eyes]*

8 Syllables:

Of aaaaaa: *Jones 1601 IX [Now what is love]*

Of aabbca: *Ravenscroft 1609 IX [Browning madam]*

Of aabbc: *Bateson 1604 IV [Ay me my mistress]; Bateson 1604 IX [Down from]; Bateson 1604 VI [Your shining eyes]; Bateson 1604 VIII [The Nightingale]; Bateson 1604 XX [Who Prostraite lies]; Bateson 1604 XXVIII [Music some drink]; Campion 1614 II [Go happy man]; Cavendish 1598 XIX-XX [Sly thief]; Corkine 1612 V [Dear though you mind]; Dowland 1597 XXI [Away with these]; Dowland 1612 II [Sweet stay a while]; East 1610 XIX [Say dear when]; East 1618 XXIV [Your shining eyes]; East 1618VI [Your Shining Eyes]; Gibbons 1612 XV [Ah Dear Heart]; Greaves 1604 XII [Who keeps in]; Hilton 1627 XV [Fly Philomel]; Jones 1600 II [Fond wanton youth]; Jones 1607 XIX-XX [Since your sweet]; Jones 1607 XVI-XVII [When to her]; Jones 1610 XII [I am so far]; Pilkington 1605 XX [With fragrant]; Ravenscroft 1611 IX [My mistress]; Rosseter 1601 VI [When to her lute]; Tomkins 1622 IV [Fond men that]; Ward 1613 XXI [Out from the vale]; Weelkes 1597 IX [Ay me my wonted]; Weelkes 1597 XX [Say dear when will]; Weelkes 1597 XXIV [My Phillis bids]; Weelkes 1598 III [Sweet love I will]; Weelkes 1598 IX [Say dainty dames]; Weelkes 1598 VI [Sweet heart arise]; Weelkes 1600 II [Now let us make]; Weelkes 1600 V [Three times a day]; Weelkes 1600 VI [See where the maids]; Youll 1608 II-IV [Come love let's walk]; Ferrebosco 1609 XXII [Had those that dwell]; Ferrebosco 1609 XXIII [If all the ages of the earth]; Ferrabosco 1609 XVIII-XX [If all these cupids]B ('Ye were the Loves or false')*

Of aabccb: *Jones 1600 XIII [O My poor eyes]*

Of ababcc: *Allison 1606 XIX-XXI [There is a garden]; Allison 1606 XV-XVI [The sturdy rock]; Barley 1596 II [Love is a spirit]; Bartlet 1606 IV [Who doth]; Bartlet 1606 XI [The queen of Paphos]; Bateson 1604 XVI [Sadness sit down]; Bateson 1604 XXI [In Depth of grief]; Bateson 1604 XXIV [Come Sorrow help]; Byrd XI [I Joy not]; Byrd XIV [My Mind to me]; Byrd XV [Where Fancy Fond]; Campion 1613a XVI [Awake awake thou]; Campion 1613b XI [Sweet Exclude me]; Campion 1618a XXIX [Shall I then hope]; Campion 1618b IV [Veil Love mine]; Campion 1618b VI [So sweet is thy]; Campion 1618b VII [There is a garden]; Campion 1618b XVI [Since she ev'n]; Campion 1618b XXI [If any hath then]; Carlton 1601 XI-XII [Sound saddest notes]; Danyel 1606 VI [Why canst thou not]; East 1618 XII-XIII [I Heard three]; Farnaby 1598 XVI [Sometime she would]; Gibbons 1612 III-VI [I Weigh not]; Jones 1600 XIV [If fathers knew]; Jones 1601 VI [Whoso is tied]; Jones 1605 X [There is a garden]; Jones 1605 XX [Oft have I mused]; Jones 1609 III [Once did I serve]; Jones 1610 VIII [How many new]; Jones 1610 XVI*

[My love hath her]; Kerbye 1597 V [Farewell my Love]; Pilkington 1613 XVII [Under the tops]; Tomkins 1622 XXV [Oft did I marle]; Ward 1613 XI [Free from love's bonds]; Weelkes 1600 I [Cold winter's ice]; Youll 1608 XI [Awake sweet love]; Youll 1608 XX [Come merry lads]

Of abbacc: *East 1604 I [O come again my lovely]*

Of abcaca: *Ravenscroft 1609 XV [Malt's come down]*

Of abcacb: *Ravenscroft 1611 XXII [I have house]*

Of abcbdd: *Munday 1594 X [Of all the birds]*

7 Syllables:

Of aabbcc: *Attey 1622 V [Shall I tell you]; Bartlet 1606 VII [All my wits]; Bateson 1604 I [Beauty is a lovely]; Campion 1618b IX [Young and simple]; Dowland 1600 XIV [Come ye heavy]; Farnaby 1598 VII [Pearce did dance]; Ferrabosco 1609 VIII [Young and simple]; Lichfield 1613 IX [Sweet Daphne stay]; Ravenscroft 1611 XIII [Maids to bed]; Rosseter 1601 VIII [It fell on]; Rosseter 1601 XXI [Whether men do]; Tomkins 1622 XXII [Adieu ye city]*

Of aabccb: *Bateson 1604 VI [Sweet those tremmels]; Dowland 1600 XVI [Woeful heart with]*

Of ababab: *Handford 1609 XII [Now each creature]*

Of ababcc: *Bateson 1604 XIII [Have I found]; Campion 1613a X [Wise men patience]; Campion 1618a XIX [Be thou then]; Campion 1618a XVII [Shall I come]; Campion 1618a XXIV [Could my heart]; Cavendish 1598 IV [Have I vowed and]; Ferrabosco 1609 V [Fain I would but]; Lichfield 1613 VI [O My Grief were]; Pilkington 1613 XI [Have I found]; Pilkington 1624 XVIII [Go you skipping]; R.Dowland 1610 II [Change thy mind]; Rosseter 1601 IV [If I urge my kind]; Wilbye 1598 XXII [Flora gave me]*

Of abbacc: *Corprario 1606 II [O Sweet flower]; Jones 1605 XI [Sweet love my only]; Jones 1609 VII [On a time in summer]*

6 Syllables:

Of aaaabb: *Hilton 1627 XXI [Come Let's crown]*

Of aabbaa: *Weelkes 1597 XXII [If beauty be]*

Of aabbcc: *Bateson 1604 XIX [O Fly not love]; Morley 1594 IV [Since my tears]; Morley 1597 IV [Love's folk in green]; Tomkins 1622 XVII [See see the shepherd]; Weelkes 1600 VII-VIII [Why are you]; Weelkes 1608 III [Some men desire]*

Of aabccb: *Youll 1608 XXI [Whilst joyful springtime]*

Of ababcc: *Bateson 1604 II [Love would discharge]; Byrd XIX. [What Pleasure have]; Campion 1618b XX [Turn all thy thoughts]; East 1610 XV [Poor is the life]; East 1618 IX [To Hear Men sing]; Ferrabosco 1609 XXV [O Eyes O mortal]; Morley 1597 XXI [Hark Alleluia cheerly]; Tomkins 1622 III [Sure there is no]; Weelkes 1598 X [Phillis go take]*

Heterometric (219)

2 Variables:

Of aaabbb: *Weekles 1598 VIII [Hark all ye lovely]* (a8a8a8b4b4b8)

Of aabbcb: *Ravenscroft 1609 VII [Of all the birds]B* ('This song is well sung I') (a10a10b4b10c10b10)

Of aabbcc: *Pilkington 1605 I [Now peep bo-peep]* (a10a10b12b12c10c10); *Rosseter 1601 X [Follow your saint]* (a10a10b10b14c10c10); *Morley 1597 VII [O Grief e'en on]* (a10~a4~b10~b4~c10~c4~); *Morley 1597 XII [Cruel wilt thou]* (a6~a4~b6~b4~c6~c4~); *Morley 1597 XX [Ladies you see]* (a6~a6~b4~b4~c4~c6~); *Weelkes 1598 XII [Sing we at pleasure]* (a4~a4~b6b6c6c6); *Bateson 1604 XXX [She With a cruel]* (a6a10b6b10c10c10); *Bennet 1599 X [Whenas I glance]* (a10~a10~b10~b10~c6~c6~); *East 1618 V [Whenas I Glance]* (a10~a10~b10~b10~c6~c6~); *Farnaby 1598 IX [Lady the silly flea]* (a10a6b6~b6~c10~c10~); *Hume 1605 CXIV [Alas poor men why]* (a6a6b6b6c10c10); *Jones 1607 III-IV [When I behold]* (a6a10b6b10c10c10~); *Kerbye 1597 XIX [Ah Cruel hateful]* (a6~a6~b10~b10~cb10~cb10~); *Lichfield 1613 III-IV [That shepherd]* (a6a6b6b6c10c10); *Morley 1595 II [When lo by break]* (a6~a6~b6~b10~c10~c6~); *Morley 1595 X [Leave now mine eyes]* (a6~a10~b6~b10~c6~c10~); *Morley 1595 XIII [Flora wilt thou]* (a6~a6~b6~b6~c10~c10~)

Morley 1595 XVII [O thou that art] (a6~a6~b6~b6~c6~c10~); *Morley 1597 I [Fly love that art]* (a6~a6~b6~b6~c6~c10~); *Morley 1597 III [Adieu you kind]* (a6~a6~b10~b6~c6~c6~); *Morley 1597 X [Ay me the fatal]* (a6~a6~b6~b6~c10~c10~); *Morley 1597 XI [My nymph the deer]* (a10~a10~b10~b6~c6~c10~); *Morley 1597 XIII [Said I that]* (a6~a6~b6~b6~c10~c10~); *Morley 1597 XIV [Damon and Phyllis]* (a6~a10~b6~b10~c10~c10~); *Watson 1590 XXVII [The fates alas]* (a6~a10~b10~b10c6~c6~); *Wilbye 1598 I [Fly Love aloft]* (a10~a6~b10~b10c10~c10~); *Greaves 1604 XXI [Come away sweet]* (a7~a6~b6~b6~c6~c7~); *Jones 1600 VIII [Hero care not]* (a7a7b7b7c6c7); *Campion 1618a II [Now let her change]* (a6~a6~b8b8c8~c6~); *Handford 1609 X [Say ye gods]* (a6a6b8b8c8c8); *Jones 1600 XXI [Can modest plain]* (a6a6b6b6c6c6); *Jones 1607 IX [Cock-a-doodle-doo]* (a8a8b6b6c6c6); *Lichfield 1613 XIII-XIV [When first I saw]* (a8a8b8b8c6~c6~); *Pilkington 1605 VIII [Now let her change]* (a6~a6~b8b8c8~c6~); *Weelkes 1597 XXIII [My tears do not]* (a6~a6~b6~b6~c8c8); *Weelkes 1598 XIV [Sing Shepherds]* (a6a6b8b8c8c8); *Weelkes 1600 IX [Lady the birds]* (a6~a6~b8b8c8c8); *Campion 1618a XXVII [Never loveliness]* (a7a7b7b7c8c8); *Ford 1607 VI [Come Phyllis come]* (a8a8b8b7c8c8); *Pilkington 1613 XIX [My heart is dead]* (a7a7b8b8c8c8); *Corkine 1610 V [Sweet let me go]* (a8a8b8b8c8~c10~); *Danyel 1606 XVIII [I Die whenas I do]* (a8a8b8b8c10c10); *Dowland 1603 VI [When Phoebus first]* (a8a8b8b8c8c10); *Dowland 1612 VII [Stay Time a while]* (a6~a6~b6~b6~c10~c6~); *Hume 1605 I [I sing the praise]A* ('I sing the praise of') (a8a8b8b8c10c10); *Jones 1600 XVI [Sweet Philome in groves]* (a10~a10~b8b8c10c10); *Lichfield 1613 XI [Aye me When to the air]* (a10~a8~b8~b8~c8c8); *Porter 1632 XIV [Sing all thing love]* (a8a8b8b8c10c10); *Tomkins 1622 I [Our hasty life]* (a8a8b10b8c8c10); *Wilbye 1609 XIX [All pleasure is of this]* (a8~a8~b10b10c10c10); *Farnaby 1598 XX [Consture my meaning]* (a10a10b9~b9~c9~c9~)

STANZAS OF 6 LINES: CATALOGUE

Of aabcbc: *Campion 1613b IX [Good men show] (a7a7b8c8b7c8);*
Campion 1618a XVI [If thou long'st] (a13a13b7c7b7c7);
Jones 1605 I [Do not O do not] (a14a14b7c7b7c7)

Of aabccb: *Morley 1593 XI [O fly not O take]*
(a12~a10~b10~c10~c10~b10~); *Weelkes 1598 V [On the plains]*
(a3a3b5~c3c3b5~); *Danyel 1606 XX [Now the earth] (a6a3b6c6c3b6);*
Dowland 1600 XVIII [Faction that ever] (a6a6b4c6c6b4);
Jones 1601 XVII [Love is a bable] (a4~a4~b6c4~c4~b6);
Dowland 1610 III [O Eyes leave off] (a6~a6~b4~c6~c6~b4~);
Weelkes 1598 XI [In pride of May] (a4a4b6c4c4b6);
Pilkington 1605 XVII [Diaphenia like the] (a8~a8~b6~c6c6b6~);
Weelkes 1608 XXIII [As deadly serpents] (a6~a6~b6c6c6b6);
Youll 1608 V [Pipe shepherds pipe] (a8a8b6c8c8b6);
Dowland 1603 X [Love stood amazed] (a9a9b6c9c9b6)

Of ababab: *Cavendish 1598 V [Finetta fair and feat] (a6b4a6b4a6b4);*
Farmer 1599 II [Now each creature] (a8~b6~a8~b6~a6~b6~)

Of ababcc: *Hume 1605 CXIII [What Greater grief]*
(a12b12a12b12c10c10); *Hume 1607 XIV [What Greater grief]*
(a12b12a12b12c10c10); *Campion 1613b III [Harden now thy tired]*
(a13b13a13b13c13c10); *Byrd XIII. [Who Likes to Love] (a8b4a8b4c8c8);*
Byrd XLI [Who made thee Hob] (a8b4a8b4c8c8); *Byrd XXXII [I Thought*
That love] (a8b4a8b4c8c8); *Campion 1613b IV [O What*
unhoped](a8b5~a8b5~c8c8); *Bennet 1599 XIV [Since Neither tunes]*
(a10~b6~a10~b6~c10~c10~); *Cavendish 1598 XXIV [Come gentle]*
(a10~b10~a10~b10~c10~c6~); *Corprario 1606 VI [Deceitful fancy why]*
(a10b6~a10b6~c10c10); *Dowland 1600 I [I saw my lady]*
(a6b10a10b6c10cc10); *East 1604 XVII [All Ye That joy]*
(a6~b10~a6~b10~c10c10); *East 1606 III [Why Smilest thou]*
(a6~b6~a6~b6~c10~c10~); *East 1606 XV [Why Smilest thou]*
(a6~b6~a6~b6~c10~c10~); *East 1606 XVI [Dear Why Do you joy]*
(a10~b10~a10~b10~c6~b10~); *East 1606 VII-VIII [In Dolorous*
complaining] (a6b6a6b6c10~c10~); *Morley 1593 XVI [Do you not know]*
(a10~b6~a10~b6~c6~c10~); *Morley 1601 XI [Come gentle swains]*
(a10~b10~a10~b10~c10~c10~); *Tomkins 1622 XXIII [When I observe]*
(a10b6a10b6c10c10); *Ward 1613 IV [In health and ease]*
(a6~b10~a10~b10c10c10); *Watson 1590 XX [All ye that joy]*
(a6~b10~a6~b10~c10c10); *Yonge 1588 XXII [I Must depart all]*
(a6~b10~a6~b10~c6~c10~); *Yonge 1588 XXXI [Liquid and wat'ry]*
(a10~b6~a6~b6~c6~c10~); *Campion 1618a XXIII [Come O come]*
(a7b7a7b7c6c7); *Campion 1618b XIX [Her fair inflaming]*
(a6b6a6b6c7c7); *Tomkins 1622 IX [Oyez! Oyez Oyez]*
(a6b6~a6b6~c7~c7~); *Byrd XI [A feigned friend by] (a8b6a8b6c8c8);*
Campion 1613b VII [Give beauty all] (a6b6a6b6c8c8); *Dowland 1603*
VIII [Flow not so fast] (a6~b6a6~b6c8c8); *Dowland 1603 XX [What poor*
astronomers] (a8b6a8b6c8c8); *Ferrabosco 1609 I [Like hermit poor]*
(a8b10a10b8c10c10); *Jones 1610 III [As I the silly fish] (a8b6a8b6c8c8);*
Munday 1594 XII [Turn about and see]A ('She lives that I do honour')
(a6b6a6b6c8c8); *Weelkes 1597 XII [Lo country sports] (a8b6a8b6c8c8);*
Weelkes 1608 V [Upon a hill the bonny] (a8b6a8b6c8c8); *Weelkes 1608*
XIX [Ha ha ha this world] (a8b6a8b6c6c6); *Farmer 1599 X [Who would*
have thought] (a8b7~a8b7~c8c8); *Ford 1607 V [Go passions to]*
(a8b8a8b8c7c7); *Jones 1601 II [My love bound] (a7b7a7b8v8c7);* *Morley*
1600 IV [With my love] (a8b7a8b7c7c7); *Ravenscroft 1614 XIV [My*
mistress is] (a8b7a8b7c7~c7~); *Attey 1622 II [The Gordian knot]*
(a8b10a8b10c10c10); *East 1604 IX [O Stay Fair cruell]*

STANZAS OF 6 LINES: CATALOGUE

(a10~b10a10~b10c8c10); *Farmer 1599 III [You'll never leave]*
 (a10b8a10b8c10c10); *Jones 1605 XXI [Now have I leaned]*
 (a10b8a10b8c8~c8~); *Jones 1609 X [O He is gone]*
 (a8b8~a8b8~c10~c10~); *Lichfield 1613 V [Ay me that life]*
 (a8b10~a8b10~c10c10); *Peerson 1630 XII [Self-pity's tears]*
 (a10~b10~a10~b10~c8c10); *Ward 1613 X [Love is a dainty]*
 (a8b10~a8b10~c10~c10~); *Weelkes 1598 XIII [Now is the bridals]*
 (a8~b10a8~b10c110); *Wilbye 1609 IV [So light is Love]*
 (a10~b10~a10~b10~c8c8); *Wilbye 1609 XXV [Ye that do live]*
 (a8b8a8b8c10c10)

Of abacdd: *Morley 1600 VI [It was a lover]* (a8b10a8c10d10d6)

Of abbacc: *Dowland 1600 XV [White as lillies]* (a7b3~b3~a7c7~c7~);
Farnaby 1598 V [Blind love was] (a4~b6~b6~a6~c6~c6~); *Bateson 1604*
I [Love is the fire] (a6~b6~b10~a6~c6~c10~); *Cavendish 1598 XXI [In*
flower of April] (a6~b6~b6~a10~c10~c10~); *Kerbye 1597 XVIII [If Pity*
reign] (a6~b6~b6~a6~c6~c10~); *Morley 1594 VIII [In every place]*
 (a10~b6~b6~a10~c6~c6~); *Yonge 1588 XXXV [Rubies and pearls]*
 (a6~b6~b10~a6~c6~c10~); *Morley 1594 XV-XVI [Sport we my]A ('Sport*
we my lovely') (a6~b6~b6~a6~c13~c6~); *East 1618 III [Why Are Our*
summer] (a8~b6b6a8~c8~c8~); *Morley 1595 XI [About the maypole new]*
 (a10~b7~a10~b7~c10~c10~); *Farnaby 1598 VIII [The Wavering planet]*
 (a8~b7~b8~a7~c7~c7~); *Morley 1593 XXIV [Spring-Time mantleth]*
 (a8b8b7a8c8c7); *Bateson 1604 XXVII [Her Hair the net]*
 (a8b10b10a8c10c10)

Of abbcac: *East 1610 XVIII [Dainty whitepearl]*
 (a10~b6~b6~c6~a10~c6~)

Of abbcbc: *Attey 1622 I [On a time the]*(a8b8~b8~c4~b8~c8~)

Of abcbdd: *Morley 1600 V [I saw my lady weeping]*
 (a6b10c10b6d10d10); *Munday 1594 XII [Turn about and see me]B*
 ('Turn about and see me') (a8b6c8b6d8d8); *Peerson 1620 XII [Upon my*
lap] (a8b6c8b6d8d8)

Of abcbee: *Jones 1610 X [The sea hath many]* (a8b6c8b6e8e8)

Of abccab: *Rosseter 1601 XVIII [What is a day]* (a8b6~c8c8a8b6~)

Of abcdcd: *Morley 1595 IX [What saith my dainty]* (a7b7c6d6c6d6)

Of abcdef: *Byrd XXVII [This day Christ was born]* (a5b8c8d5e8f8)

3 Variables:

Of aaabcc: *Ravenscroft 1614 XI [Toss the pot]B* ('We drink carouse
 with') (a8a8a8b6c10~c10~)

Of aabbc: *Pilkington 1605 VII [Ay me she frowns]*
 (a10~a10~b12~b12~c14c14); *Pilkington 1605 XIX [Music dear solace]*
 (a10~a10~b12b12c14c14); *Watson 1590 V [Fair shepherds' queen]*
 (a10~a10~b10b12c14~c10~); *Pilkington 1605 VII [Ay me she frowns]*
 (a10~a10~b12~b12~c14c14); *Pilkington 1605 XIX [Music dear solace]*
 (a10~a10~b12b12c14c14); *Watson 1590 V [Fair shepherds' queen]*
 (a10~a10~b10b12c14~c10~); *Corkine 1610 VI [He that hath]*
 (a10~a12~b10b12c12~c14~); *Byrd XII. [Though Amaryl dance]*
 (a8a4b4b8c8c6); *Cavendish 1598 I [Stay Glycia stay]* (a4a8b6~b6~c8c8);

Tomkins 1622 II [No more I will thy] (a8~a4~b8b4c10~c10~); *Ravenscroft 1609 XI [Glad am I glad]* (a6a7b5~b5~c7c6); *Farnaby 1598 XI [The Curtain drawn]* (a10~a6~b6~b10~c10~c12~); *Lichfield 1613 XII [Arise sweetheart]* (a10a12b6~b6~c10c10); *Ward 1613 V [Go wailing accents go]* (a6a6b12b10c6c10); *Yonge 1588 L [Lo here my heart]* (a6~a10~b6~b6~c12~c12~); *Farmer 1599 IV-V [Lady my flame]* (a13~a10~b6~b10c10~c10~); *Morley 1593 VIII [Blow Shepherds blow]* (a12~a14~b6~b6~c12~c12~); *East 1610 XX [Lo here I leave]* (a8~a8~b6~b6~c10~c10~); *Farnaby 1598 IV [Daphe on the rainbow]* (a6~a6~b6~b6~c8~c10~); *Farnaby 1598 X [Thrice Blesse be]* (a6~a8~b10~b8~8c8~c10~); *Ferrabosco 1609 [Come away come]* (a6a7b7b7c7c8) *Farnaby 1598 XVII [Among the daffadillies]* (a6~a6~b6~b6~c8~c10~); *Jones 1605 XVII [Now let her change]* (a6~a6~b8b8c10~c6~); *Kerbye 1597 IV [Woe am I my heart]* (a6a8b10~b10~c6~c8~); *Peerson 1620 XV-XVI [Come pretty wag]*B (a6~a6~b10b8c6c6); *Morley 1593 XIX [Say dear will you]* (a6~a6~b9~b9~c10~c10~); *Morley 1600 VIII [Mistress mine well]* (a7a7b7b7c8c10); *1603 IV [Daphne was not so]* (a10~a8~b10~b8~c12c10); *Dowland 1603 II [Time stands still]* (a9a14b12b14c14c14)

Of aabbcd: *Ravenscroft 1609 XCIX [Hey ho what shall]* (a6a8b6b6c4d4)

Of aabcbc: *Morley 1593 IV [Lady those fair]* (a10~a12~b6~c6~b6~c12~); *Campion 1618a XIII [Awake thou spring]* (a14a14b8~c7~b8~c7~); *Campion 1618b XII [Dear if I with guile]* (a10a10b7c6b6c7)

Of aabccb: *Lichfield 1613 I [All ye that sleep]* (a6~a10~b10~c4c4b4~); *Morley 1595 XIII [You that wont to]* (a7a7b7c4~c4~b12); *Ravenscroft 1611 XI [Where are you fair]* (a5a6b6~c6c6b8~); *Farnaby 1598 VI [Pearce did love]* (a7a7b6~c6~c6~b8~); *Attey 1622 IX [Joy my Muse since]* (a7a7b6~c8~c8~b6~)

Of abaacc: *Morley 1594 XXI [Round around about]* (a10~b10a14~a12~c10c10)

ababcc: *Dowland 1603 XVI [Fie on this]* (a4~b6a4~b6c10~c10~); *Morley 1593 VII [Whither away so fast]*A ('Whither away so fast') (a6b6~a6b8~c4c6); *Jones 1610 V [Walking by a river]* (a7b6~a7b6~c8c8); *Campion 1613b VIII [O Dear that I with]* (a8b6a8b6c10~c10~); *Jones 1600 V [Led by a strong desire]* (a6b6a6b6c8c10); *Weelkes 1597 XI [Our country swains]* (a8b6a10b10c8c8); *Campion 1613b XVII [Come away armed]* (a8b8a6b6c12c12); *Bartlet 1606 V [If there be any one]* (a10~b8a10~b8c12c12); *Kerbye 1597 XXI [Must I Part O my]* (a6~b10~a10~b6~c7c11)

Of abbacb: *Ravenscroft 1609 XX [The Merry nightingale]* (a12b6b6a6c10b10)

Of abbacc: *Jones 1605 XV [Happy he/Whom to]* (a3b6b6a6c10c10); *Morley 1600 XIV [Absence hear thou]* (a8b4b4a8c6~c8~); *Watson 1590 XVI [When from myself]* (a10~b6~b6~a6~c10~c8~); *Watson 1590 IX [Though faint and wasted]* (a10~b7b7a10~c10c8)

Of abbcdd: *East 1606 XX [What Doth my pretty]* (a6b6~b10~c8d6~d10~)

4 Variables:

Of aabbcc: *Danyel 1606 XII [Let not Cloris think]C* ('O then why/Should she fly') (a3a3b6b8c4c6); *Jones 1601 I [Love winged my hopes]* (a10a10b3~b3~c5c14); *Morley 1600 X [Love winged my]* (a10a10b3~b3~c5c14); *Wilbye 1598 XII [Adieu sweet Amaryllis]* (a6~a6~b4~b6~c10c7); *Morley 1594 VI [Lady why grieve you]* (a6~a10~b4~b8~c6~); *Tomkins 1622 VI [Love cease tormenting]* (a4~a4~b8~b10~c6~c10~); *Bartlet 1606 III [When from my love]* (a14a14b7b7c8c6); *Morley 1593 XVIII [What ails my darling]* (a13~a8b6~b8~c10~c10~); *Morley 1601 XXII [Fair Cytherea presents]* (a14~a10~b8~b8~c10~c6~); *Campion 1613a I [Author of light]* (a10a12b8b14c10c16)

Of aabcba: *Ravenscroft 1609 LXV [Begin my son]* (a8a7b5c4b5a8)

Of aabccb: *Weelkes 1608 XXII [Alas O tarry]* (a8a8b10~c7c7b2~); *Youll 1608 X [Once I thought to die]* (a7a7b6~c7c8b14~)

Of ababab: *Ravenscroft 1609 I [Hey ho/To the greenwood]* (a8b4a9b4a10b4)

Of ababca: *Dowland 1603 XIV [Farewell unkind]* (a12~b8a12~b8c6a10~)

Of ababcc: *Campion 1618b XV [Are you what your]* (a8b4a8b6c7c7)
Bartlet 1606 XVII-XVIII [Whither runneth] (a7b6a7b6c10c8)

Of abbcca *Morley 1595 XIX [Leave alas this]* (a10~b10~b4~c3~c3~a6~)

Of abbcdd: *Yonge 1588 XXVII [What dost my pretty]* (a6~b6~b10~c8d7~d10~)

Of abccdd: *Campion 1618b XIV [Beauty is but a painted]* (a8b4c6~c6~d5~d5~)

Of abcdcd: *Ravenscroft 1609 LXXV [Come follow me]A* ('Come follow me merrily my') (a8b8c7d6c4d6)

5 Variables:

Of aabbbc: *Ravenscroft 1609 III [Jolly shepherd]* (a12a14b6b5b14c4)

Of abcbdd: *Rosseter 1601 XI [Though far from joy]* (a10b5c7b8d8~d13~)

NOTES ON 6 LINE STANZAS

The Following Poems have Incidental Feminine Rhyme:

In **Browne**: *I. Love Poems I; The Inner Temple Masque I; The Sixth EclogueB; VI. Epigrams On One ... So Dead; The Third EclogueB; II. Odes, Songs, & Sonnets. An Ode; VII. Epitaphs On the ... Pembroke.*

In **Carew**: *Songs in the Play. A Lover; The Protestation, A Sonnet; To a Lady not Yet Enjoy'd; Good Counsell to A Young Maid; In Praise of his Mistris; Ingratefull Beauty Threatned; Disdaine Returned.*

In **Cowley**: *Dialogue; My Picture; The Dissembler; The Inconstant.*

In **Donne**: *Break the Day*

In **Drayton**: *His Defence Against ... Critick; Ode 8; Piers Gaveston; The First Eclogue; The First EclogueB; The Fourth EclogueC; The Legend of Pierce Gaveston; The Most Notable Song of Moses; The Nineth EclogueB; The Seventh EclogueA; The Seventh EclogueB; The Sixth EclogueB; The Tenth Eclogue; The Third; EclogueB; The Third EclogueC; To ... Sir Henry Goodere.*

In **Drummond**: *FOS: [iv] [An Hymn of ... Happiness]; M&E: [lxxvii] Evrymedons ... Mira; [xviii] The Canon; PODA: III. Hymns. vi; PHPI: xxxi. [When Death to Deck]B; PHPII: v. [Bold Scots at Bannchburne]; xviii. [The Woeful Mary midst]; PHPIV: Eclogues. i. Eclogue; Eclogues. ii. Eclogue; Madrigals and Epigrams. liv.*

In **Harvey**: *The School of Heart: Odes: IV; VI; VII; XVIII; XLI; XLVII; Engines; InvitationA; The Bible; The Bishop; The Church-Gate; The Church-Porch; The Church-Stile; The Church-Walls; The Churchyard; The Circumcision ... Day; The Communion-Table; The Deacon; The Return; The Sexton; White-Sundy.*

In **Herbert**: *Affliction (IV); Affliction (V); An OfferingA; An OfferingB; Assurance; Church-Monuments; Confession; Conscience; Dooms Day; Dotage; Ephes. 4.30.; Home; I. The H. Communion; Jordan (II); Justice (II); Lent; Life; Man; Mans Medley; Peace; Perirrhantarium; Praise (III); Prayer (II); Repentance; Selfe-Condempnation; Sins Round; Sion; The Agony; The Banquet; The Crosse; The Forerunners; The Jews; The Pilgrimage; The Priesthood; The Size; Time; Ungratefulness; Vanity (II)A.*

In **Herrick**: *Another [Charmes]; Hesperides 1065; Hope Well and Have Well: 508; An Ode to Sir Clipsebie Crew: 544; To his Tomb-Maker: 546; The Primrose: 580; Of Love: 609; A Beucolick: 716; The Hagg: 1122; To be Merry: 806; Purgatory: 814; Kissing Usurie: 87; A Bachanalian Verse: 988; To Perenna: 976; The Dirge ... by the Virgin: Noble Numbers 83; The Resurrection ... Probable: 208; The New-Yeaes ... White-Halle: 97E; His Offering ... the Sepulcher: 270.*

In **Jonson**: *The Underwood: 1C; 67; Epigrams: 118; Songs and Poems: 19; Songs and Poems: 5.*

In **Lovelace**: *Translations ('If James the King of Wit'); Sonnet ('Depose your finger')*

In **Milton**: 85 *Psalm iii*; 85 *Psalm vii*.

In **Sidney**: *OA 64*: [*Nico*]; 8: [*Dicus*]; *Psalm III*; *Psalm XXXII*; 33 *Psalm XXXIII*; *Psalm XLIII*.

In **Spenser**: *Astrophel [A Pastoral Elegy]*; *Astrophel [The Lay of Clorind]*; *Augusta*; *December*; *January*; *The Tears of the Muses*.

In **Suckling**: *A Ballade. Upon A Wedding*; *A Supplement of Mr Shakespeare*; *Song ('When dear I do')*; *The Metamorphosis*; [*A Barley-Break*]; [*Loves Clock*]

In **Vaughan**: *Cock-Crowing*; *Fida Forsaken*; *Mans fall and Recovery*; *Metrum 6*; *Providence*; *RighteousnessB*; *Rules and Lessons*; *The Agreement*; *The Night*; *The Shower*; *To Amoret Walking*; ... *Evening*

In **Waller**: *PuerperiumC*; *The Country ... of Carlile*; *To Mr. George Sands*; *To My Lord of Leicester*.

In **Madrigals**: *Ferrabosco 1609 XVIII-XX [If all these cupids]B*; *Attey 1622 IX [Joy my Muse]*; *Attey 1622 V [Shall I tell you]*; *Barley 1596 I [Thoughts make]*; *Barley 1596 II [Love is a spirit]*; *Bartlet 1606 VIII [Go wailing]*; *Bateson 1604 XIII [Have I]*; *Bateson 1604 XIX [O Fly not]*; *Bateson 1604 XIX [With Bitter]*; *Bennet 1599 IX [Ye Restless]*; *Bennet 1599 VIII [Thyrsis sleepest]*; *Bennet 1599 X [When as I glance]*; *Byrd XVII Retire my soul*; *Byrd XXV. [Farewell False Love]*; *Byrd XXXI [Ah silly soul how]*; *Byrd XXXII [How vain the toils]*; *Byrd XXXIII. [Why Do I Use]*; *Byrd XXX [When I was Otherwise]*; *Campion 1613a IX [Most sweet]*; *Campion 1613a X [Wise men]*; *Campion 1613b IV [O What unhoped-sweet]*; *Campion 1613b IX [Good men]*; *Campion 1613b VIII [O Dear that]*; *Campion 1613b XI [Sweet Exclude]*; *Campion 1613b XXI [Wher shall]*; *Campion 1618a II [Now let her]*; *Campion 1618a VIII [O Grief]*; *Campion 1618a XIII [Awake thou]*; *Campion 1618a XVI [If thou long'st]*; *Campion 1618a XXIX [Shall I then hope]*; *Campion 1618a XXVIII [So quick so hot]*; *Campion 1618b III [Thou joyest fond]*; *Campion 1618b XIV [Beauty is but a paint]*; *Campion 1618b XIX [Her fair inflaming]*; *Campion 1618b XVI [Since she]*; *Carlton 1601 XI-XII [Sound saddest notes]*; *Carlton 1601 XVIII [Who vows devotion]*; *Carlton 1601 XX [O vain desire]*; *Cavendish 1598 I [Stay Glycia]*; *Cavendish 1598 II [Why should]*; *Cavendish 1598 III [Mourn Marcus]*; *Cavendish 1598 IV [Have I vowed]*; *Cavendish 1598 IX [Sylvia is fair]*; *Cavendish 1598 VII [Love the delight]*; *Cavendish 1598 X [Cursed be]*; *Cavendish 1598 XIX-XX [Sly thief if so]*; *Cavendish 1598 XXI [In flower]*; *Cavendish 1598 XXIV [Come gentle swains]*; *Corkine 1610 V [Sweet let me]*; *Corkine 1610 VI [He that hath]*; *Corkine 1612 II [Truth-Trying]*; *Corkine 1612 VIII [Beware fair maide]*; *Dowland 1597 I [Unquiet thoughts]*; *Dowland 1597 III [My thoughts are winged]*; *Dowland 1597 IX [Go crystal tears]*; *Dowland 1597 XIII [Sleep wayward]*; *Dowland 1597 XX [Come heavy sleep]*; *Dowland 1600 VI-VIII [Time's eldest son]*; *Dowland 1600 XV [White as lilies]*; *Dowland 1600 XVIII [Faction that ever]*; *Dowland 1603 IV [Daphne was]*; *Dowland 1612 II [Sweet stay]*; *Dowland 1612 X [From silent]*; *East 1604 I [O come again]*; *East 1604 IX [O Stay Fair]*; *East 1604 V [To Bed]*; *East 1604 XII [Mopsie Leave]*; *East 1604 XIII [Sweet Love]*; *East 1604 XIV [In Vain My]*; *East 1604 XV [When on My Dear]*; *East 1604 XVII [All Ye That]*; *East 1606 XV [Why Smilest]*; *East 1606 XVI [Dear Why Do]*; *East 1606 XX [What Doth]*; *East 1606VII-VIII [In Dolorous]*; *East 1606XIX [I Fall and then]*; *East 1610 XIX [Madrigal]*; *East 1610 XV [Neapolitan]*; *East 1610 XVIII [Neapolitan]*; *East 1618 III [Why Are Our]*; *Farmer 1599 II [Now each]*; *Farmer 1599 IX*

[Compare me]; Farmer 1599 VI [Soon as the]; Farmer 1599 X [Who would have]; Farmer 1599 XIII [Cease Now]; Farmer 1599 XIV [A little pretty bonny]; Farmer 1599 XV [Fair Phyllis]; Farmer 1599 XVII [You Blessed]; Farnaby 1598 I [My Lady's]; Farnaby 1598 III [Phillida bewailed]; Farnaby 1598 IV [Daphe on the]; Farnaby 1598 IX [Lady the silly flea]; Farnaby 1598 V [Blind love]; Farnaby 1598 VI [Pearce did]; Farnaby 1598 VII [Pearce did]; Farnaby 1598 VIII [The Wavering plane]; Farnaby 1598 X [Thrice Blessed be]; Farnaby 1598 XI [The Curtain]; Farnaby 1598 XVII [Among the]; Farnaby 1598 XX [Consture my]; Farnaby 1598 XXI [Witness ye]; Ferrabosco 1609 II [Come home]; Ferrabosco 1609 V Fain I would]; Ford 1607 V [Go passions to]; Ford 1607 VI [Come Phyllis]; Gibbons 1612 XVII-XIX [Nay let me weep]; Gibbons 1612 XX [Trust not too much]; Greaves 1604 X [When I behold]; Greaves 1604 XI [Man first]; Greaves 1604 XXI [Come away sweet]; Handford 1609 IX [Come sullen]; Handford 1609 V [Grief press]; Handford 1609 VII [Groan weary Handford 1609 X [Say ye gods]; Handford 1609 XII [Now each creature]; Handford 1609 XV [Flow flow my tears]; Hume 1605 CXIII [What Greater]; Hume 1607 XIV [What Greater]; Jones 1600 VIII [Hero care not]; Jones 1600 XI [Weemen what are]; Jones 1600 XXI [Can modest]; Jones 1601 XVII [Love is a]; Jones 1601 XVIII [Arise my thoughts]; Jones 1605 XI [Sweet love my]; Jones 1605 XV [Happy he/Whom to sweet]; Jones 1605 XVII [Now let her]; Jones 1605 XX [Oft have I mused]; Jones 1605 XXI [Now have I leaned]; Jones 1609 III [Once did I]; Jones 1609 VII [On a time in]; Jones 1609 X [O He is gone]; Jones 1609 XIII [I know not]; Jones 1610 IV [The fountain smoke]; Jones 1610 V [Walking by a river]; Jones 1610 VIII [How many new]; Jones 1610 XII [I am so far]; Jones 1610 XIX [Behold her]; Jones 1610 XVI [My love hath]; Kerbye 1597 IV [Woe am I my]; Kerbye 1597 V [Farewell my Love]; Kerbye 1597 VI [Sleep now my]; Kerbye 1597 XIV [Why Should]; Kerbye 1597 XXI [Must I Part]; Kerbye 1597 XXIV [Sleep noe my Muse]; Lichfield 1613 I [All ye that]; Lichfield 1613 III-IV [That shepherd]; Lichfield 1613 IX [Sweet Daphne stay]; Lichfield 1613 V [Ay me that]; Lichfield 1613 VI [O My Grief]; Lichfield 1613 VII [I Always loved]; Lichfield 1613 XI [Aye me When]; Lichfield 1613 XII [Arise sweetert]; Maynard 1611 II [My calling is divine]; Maynard 1611 X [The first of all]; Maynard 1611 XI [My dying husband knew]; Morley 1593 VII [Whither away]A ('Whither away so fast'); Morley 1593 VIII [Blow Shepherds blow]; Morley 1593 XIX [Say dear will]; Morley 1593 XVIII [What ails my]; Morley 1595 XIII [You that wont]; Morley 601 XI [Come gentle]; Morley 1600 I [A painted tale]; Morley 1600 II-III [She straight]B; ('She straight her'); Morley 1600 IV [With my love]; Morley 1600 V [I saw my lady]; Morley 1600 VI [It was a lover]; Morley 1600 X [Love winged my]; Morley 1600 XIV [Absence hear]; Peerson 1620 XV-XVI [Come pretty wag]B ('Then with reports'); Peerson 1630 I-III [Love the delight]; Peerson 1630 VIII-IX [O Love thou mortal]; Peerson 1630 XVII-XVIII [Who trusts for trust]; Pilkington 1605 III [Can she disdain]; Pilkington 1605 IV [Alas fair face]; Pilkington 1605 XII [Look mistress mine]; Pilkington 1613 XI [Have I found her]; Pilkington 1613 XIII [Love is a secret]; Pilkington 1613 XVII [Under the tops]; Porter 1632 XIV [Sing all things love]; Porter 1632 XVI [Come lovers]; Porter 1632 XX-XXI [Hail Cloris hail]; R.Dowland 1610 II [Change thy]; R.Dowland 1610 VIII [Far from]; Ravenscroft 1609 IX [Browning madam]; Ravenscroft 1609 XI [glad am I]; Ravenscroft 1611 IX [My mistress will]; Ravenscroft 1611 XI [Where are you fair]; Ravenscroft 1614 XI [Toss the pot]B ('We drink carouse'); Ravenscroft 1614 XIV [My mistress is as fair]; Rosseter 1601 IV [If I urge]; Rosseter 1601 VIII [It fell on a summer]; Rosseter 1601 XI [Though far from joy]; Rosseter 1601 XVI [Unless there were consent]; Rosseter 1601 XVIII [What is a day]; Tomkins 1622 II [No more I will thy love]; Tomkins 1622 IX [Oyez! Oyez oyez/Has any]; Tomkins 1622 V [How great delight]; Tomkins 1622 XVII [See see the shepherd's]; Tomkins 1622 XXV [Oft did I marle];

Ward 1613 X [*Love is a dainty*]; Watson 1590 IX [*Though faint*]; Watson 1590 XX [*All ye that joy*]; Weelkes 1597 X [*Three virgin*]; Weelkes 1597 XX [*Say dear when*]; Weelkes 1597 XXI [*Those spots*]; Weelkes 1597 XXII [*If beauty be*]; Weelkes 1597 XXIII [*My tears do not avail*]; Weelkes 1598 III [*Sweet love*]; Weelkes 1598 V [*On the plains*]; Weelkes 1598 X [*Phillis go*]; Weelkes 1598 XII [*Sing we at*]; Weelkes 1598 XIII [*Now is the*]; Weelkes 1600 II [*Now let us*]; Weelkes 1600 III [*Take here my heart*]; Weelkes 1600 IX [*Lady the birds*]; Weelkes 1600 VI [*See where the maids*]; Weelkes 1600 VII-VIII [*Thule the period*]; Weelkes 1608 XXII [*Alas O tarry*]; Weelkes 1608 XXIII [*As deadly serpents*]; Wilbye 1598 I [*Fly Love aloft*]; Wilbye 1598 V [*Dear Pity how*]; Wilbye 1598 X [*Lady when I behold*]; Wilbye 1598 XII [*Adieu sweet*]; Wilbye 1598 XIII [*Die hapless*]; Wilbye 1598 XXII [*Flora gave me fair*]; Wilbye 1598 XXIV [*Lady When I behold*]; Wilbye 1609 IV [*So light is Love*]; Wilbye 1609 XIV [*I Love alas*]; Wilbye 1609 XIX [*All pleasure*]; Wilbye 1609 XVI [*Happy O happy he*]; Wilbye 1609 XXV [*Ye that do live*]; Wilbye 1609 XXVII [*O Wretched man*]; Wilbye 1609 XXVIII-XXIX [*Where most my thoughts*]; Wilbye 1609 XXX [*Ah cannot sighs nor tears*]; Yonge 1588 XXVII [*What doth my pretty*]; Youll 1608 II-IV [*Come love let's walk*]; Youll 1608 X [*Once I thought*]; Youll 1608 XXI [*Whilst joyful*].

The Following Poems have Systematic Feminine Rhyme:

In Browne: *I. Love Poems IV; IX. Misc. Pieces Lydford Journey; Odes, Songs & Sonnets. Sonnet (For her gate)*

In Carew: *The Complement.*

In Drayton: *To Cupid; To his Rival; To the New Year; The Third NymphalC.*

In Harvey: *Church-Officers.*

In Herbert: *Sighs and Groans.*

In Herrick: *Twelve Night: Hesperides 1035; The Tinker's Song: 1051; On Himselfe; 170; His Answer to A question: 26; To Electra: 534; The Head-Ake: 591; The Hag: 643; The May-Pole: 695; Up Tailles All: 727; To Peter-Penny: 762; An Hymne to Love: 946; Anacreonticke: 993; Ceremonies for Christmasse: 784; An Ode or Psalm to God: Noble Numbers 92; To his Angry God: 56.*

In Jonson: *The Underwood: 29; The Forest: 7*

In Sidney: *A&S 83: Third Song; 86: Fifth Song; 92: Tenth Song; Psalm I; Psalm XIV.*

In Spenser: *March*

In Vaughan: *PraiseB; The Feast*

In Waller: *Chloris and Hylas*

In Madrigals: *Attey 1622 I [On a time]; Bartlet 1606 II [If ever]; Bartlet 1606 V [If there be]; Bartlet 1606 VII [All my wits]; Bateson 1604 I [Love is the]; Bateson 1604 IX-XB [See Forth]; Bateson 1604 VI [Sweet Those]; Bennet 1599 XIV [Since Neither]; Byrd XIX. [What Pleasure]; Byrd XXII [Crowned with flowers]; Campion 1618a XIX [Be thou then]; Cavendish 1598 XXV [To former]; Corprario 1606 II [O Sweet flower]; Corprario 1606 VI*

[*Deceitful Fancy*]; Dowland 1597 II [*Whoever thinks*]; Dowland 1600 XIV [*Come ye heavy*]; Dowland 1600 XXI [*Clear or cloudy*]; Dowland 1603 VIII [*Flow not so fast*]; Dowland 1603 XIV [*Farewell unkind*]; Dowland 1603 XVI [*Fie on this*]; Dowland 1612 VII [*Stay Time*]; Dowland 1612 VIII [*Tell me*]; East 1606 III [*Why Smilest*]; East 1610 XX [*Madrigal*] ('Lo here I leave'); East 1618 I [*Thyres, Sleepest*]; East 1618 IX [*To Hear Men*]; East 1618 V [*Whenas I Glance*]; East 1618 XII-XIII [*I Heard*]; Farmer 1599 IV-V [*Lady my*]; Farmer 1599 VII-VIII [*O Stay sweet love*]; Handford 1609 XI [*Hide not from me*]; Jones 1600 XIII [*O My poor eyes*]; Jones 1600 XVI [*Sweet Philomel*]; Jones 1601 I [*Love winged my*]; Jones 1601 XIII [*Once did I love*]; Kerbye 1597 I [*Lo Here my*]; Kerbye 1597 XIX [*Ah Cruel*]; Kerbye 1597 XVIII [*If Pity*]; Lichfield 1613 XIII-XIV [*When first I saw*]; Morley 1593 IV [*Lady those fair*]; Morley 1593 XI [*O fly not*]; Morley 1593 XVI [*Do you not know*]; Morley 1594 IV [*Since my tears*]; Morley 1594 VI [*Lady why grieve*]; Morley 1594 VIII [*In every place*]; Morley 1594 XV-XVI [*Sport we*]A ('Sport we my lovely'); Morley 1594 XXI [*Round around about*]; Morley 1595 II [*When lo by break*]; Morley 1595 IV [*Sing we and*]; Morley 1595 V [*Singing alone*]; Morley 1595 X [*Leave now*]; Morley 1595 XI [*About the maypole*]; Morley 1595 XIII [*Flora wilt thou*]; Morley 1595 XIX [*Leave alas*]; Morley 1595 XVII [*O thou that*]; Morley 1597 I [*Fly love that art*]; Morley 1597 III [*Adieu you kind*]; Morley 1597 IV [*Love's folk*]; Morley 1597 VII [*O Grief*]; Morley 1597 X [*Ay me the fatal*]; Morley 1597 XI [*My nymph the*]; Morley 1597 XII [*Cruel wilt thou*]; Morley 1597 XIII [*Said I that*]; Morley 1597 XIV [*Damon and Phyllis*]; Morley 1597 XVI [*You black bright*]; Morley 1597 XX [*Ladies you see*]; Morley 1597 XXI [*Hark Alleluia*]; Morley 1601 XXII [*Fair Cytherea*]; Peerson 1630 IV-V [*More than*]; Peerson 1630 XII [*Self-pity's*]; Pilkington 1605 VII [*Ay me she frowns*]; Pilkington 1605 VIII [*Now let her change*]; Pilkington 1605 XIX [*Music dear solace*]; Pilkington 1605 XVII [*Diaphenia like*]; Pilkington 1624 XIV [*Crowned with flowers*]; R.Dowland 1610 III [*O Eyes*]; Tomkins 1622 VI [*Love cease torementing*]; Tomkins 1622 XXII [*Adieu ye city-prisoning*]; Ward 1613 III [*O say dear life*]; Ward 1613 IV [*In health and ease*]; Ward 1613 XX [*Oft have I tender*]; Watson 1590 V [*Fair shepherds' queen*]; Watson 1590 XVI [*When from*]; Watson 1590 XXI [*O hear me heavenly*]; Watson 1590 XXVII [*The fates*]; Weelkes 1600 VII VIII [*Why are you ladies*]; Weelkes 1608 III [*Some men desire*]; Yonge 1588 L [*Lo here my heart*]; Yonge 1588 VII [*In vain he seeks*]; Yonge 1588 XXII [*I Must depart all*]; Yonge 1588 XXXI [*Liquid and*]; Yonge 1588 XXXV [*Rubies and pearls*].

The Following Poems have Musical Settings:

In Carew: *Disdaine Returned* (Henry Lawes; Walter Porter); *To his Jealous Mistris* (Henry Lawes; Roger Hill); *Truce in Love Entreated* (Henry Lawes; Jeremy Savill); *Good Counsell to a Young Maid*; *Ingratefull Beauty Threatned*; *Song. Celia Singing* (Henry Lawes); *The Protestation, a Sonnet* (Ciacono).

In Donne: *Break the Day* (William Corkin); *The Expiration* (Alfonso Ferrabosco)

In Herrick: *SG: The Second Eclogue*D [Lines 26-30;61-66] (John Ward)

In Herrick: *The New-Yeares ... White-Halle: Noble Numbers 97E* (Henry Lawes)

In Jonson: *The Underwood: 1BA* William Crosse

In **Lovelace**: *Song. To Lucasta ... Seas* (Henry Lawes); *Translations*: ('Object adorable of Charms') (Trad: A La Chabot); *Sonnet To ... Goring* (Trad: A La Chabot); *Sonnet* ('Depose your finger') (Hudson); *Courante Monsieur* ('That frowne Aminta') (Trad. Curante Monsieur).

In **Milton**: 50. [*Comus*] *SongC* ('By the rushy-fringed bank') (Probably Henry Lawes)

In **Sidney**: *A&S: Fourth Song* (Henry Youll); *Sixth Song* (William Byrd); *Tenth Song* (William Byrd); *OA 2I: [Philoclea]* (Robert Jones); *OA 5: [Dametas]* (Thomas Ravenscroft)

In **Waller**: *Song* ('Stay Phoebus'); *SongA* ('While I listen'); *SongB* ('Peace Chloris peace'); *To Flavia, Song* ('Tis not your beauty') (Henry Lawes)

All Madrigals

The Following Poems have Refrains:

In **Browne**: *II. Odes, Songs & Sonnets: Sonnet* ('For her Gait')

In **Carew**: *To a Lady not Yet Enjoyed*

In **Donne**: *A Hymne to God the Father*;

In **Herbert**: *Antiphone (I); Home; Sighs and Groans*

In **Jonson**: *Songs and Poems: 5; The Forest: 7*

In **Lovelace**: *A Dialogue. Lute and VoiceA; Sonnet. To ... Goring.*

In **Sidney**: *A&S 85A: Fourth Song; OA 19: [Philoclea]; 25: [Dametas]; 46: [Dametas]; 5: [Dametas].*

In **Suckling**: [*A Barley-Break*].

In **Madrigals**: *Allison 1606 XIX-XXI [There is a garden]; Attey 1622 I [On a time the]; Attey 1622 XI [Madam for you]; Barley 1596 VII [How can the]; Bartlet 1606 II [If ever]; Bartlet 1606 IV [Who doth]; Bartlet 1606 V [If there be]; Byrd XII. [Though Amaryl]; Champion 1613a XVII [Come cheerful]; Champion 1618b XIV [Beauty is]; Champion 1618b XX [Turn all]; Cavendish 1598 IX [Sylvia is fair]; Danyel 1606 I [Chaste Daphne]B ('Chaste Daphne fled'); Danyel 1606 I [Coy Daphne]A ('Coy Daphne fled'); Dowland 1597 XIII [Sleep wayard]; Dowland 1600 XIV [Come ye heavy]; Dowland 1603 VIII [Flow not so]; Dowland 1603 XIV [Farewell unkind]; Dowland 1612 VII [Stay Time]; East 1604 XIV [In Vain My]; East 1604 XVIII-XIX [My Prime]; East 1606VII-VIII [In Dolorous]; Farmer 1599 IV-V [Lady my]; Greaves 1604 XXI [Come away]; Handford 1609 IX [Come sullen]; Handford 1609 XI [Hide not from me]; Hume 1605 CXIV [Alas poor men]; Hume 1605 I [I sing the praise]A ('I sing to praise'); Jones 1600 II [Fond wanton youth]; Jones 1600 VI [Lie down poor]; Jones 1600 XI [Weemen what are they]; Jones 1600 XXI [Can modest]; Jones 1601 II [My love bound]; Jones 1601 IX [Now what is love]; Jones 1605 X [There is a garden]; Jones 1609 VII [On a time in]; Jones 1609 XV [If in this flesh]; Jones 1610 IV [The fountain]; Jones 1610 VIII [How many new]; Jones 1610 XII [I am so far]; Morley 1600 VI [It was a lover]; Morley 1600 VIII [Mistress mine]; Peerson 1620 XII [Upon my*

lap]; Pilkington 1605 I [Now peep]; Pilkington 1605 XVII [Diaphenia like]; Pilkington 1605 XX [With fragrant]; Porter 1632 XX-XXI [Hail Cloris hail]; Ravenscroft 1609 I [Hey ho/to the greenwood]; Ravenscroft 1609 VII [Of all]B ('This song is well'); Ravenscroft 1611 XI [Where are you fair]; Ravenscroft 1611 XXII [I have house]; Ravenscroft 1614 XI [Toss the pot]B ('We drink carouse'); Rosseter 1601 I [My sweetest]; Weelkes 1600 VII-VIII [Thule]; Weelkes 1608 III [Some men desire]; Weelkes 1608 XIX [Ha ha ha this world]; Wilbye 1598 XII [Adieu sweet].

The Following Poems have deficient metre:

In Carew: *In Praise of his Mistris; Truce in Love Entreated.*

In Cowley: *Called Inconstant; Clad all in White; Coldness; Honour; Love Ingratitude; My Picture; Resolved to Love; The Chronicle; The Inconstant; The Tree; The Welcome; Odes with Other Lyrick Poesies: To Cupid.*

In Herrick: *Twelwe Night: Hesperides 1035; To Blossomes: Hesperides 467; Ceremonies for Christmasse: 784*

In Lovelace: *To my Noble Kinsman T.S.*

In Vaughan: *Resurrection and Immortality*

In Waller: *An Epigram on a Painted Lady; The Country ... of Carlile*

In Madrigals: *Lichfield 1613 VI [O My Grief were it]; Dowland 1603 VI [When Phoebus first did]; East 1606 XVI [Dear Why Do you joy]; Ravenscroft 1611 XXII [I have house and land]; Tomkins 1622 III [Sure there is no god of love]; Weelkes 1598 III [Sweet love I will no more]; R.Dowland 1610 X [In darkness let me dwell]; Jones 1605 XVII [Now let her change]; Hilton 1627 XXI [Come Let's crown this]; Dowland 1603 XIV [Farewell unkind farewell]; East 1604 V [To Bed to bed she calls]; Gibbons 1612 IX [Dainty fine bird].*

The Following Poems have deficient rhyme scheme:

In Spenser: *[Epithalamion & Amoretti [Song] ('In Youth Before I waxed') Deficient rhyme*

In Waller: *To my Lord of Leicester*

In Madrigals: *Byrd XXVII [This day Christ was born] (No rhyme); Rosseter 1601 XVIII [What is a day what]*

Other Comment:

In Browne: *The Third EclogueB; The Sixth EclogueB (dialogues); V Thirsis' Praise ... Mistress (Ends couplet.)*

In Carew: *Disdaine Returned; To his Mistris (End in a couplet)*

In Cowley: *Dialogue (Dialogue); The Thraldome (stanza 5 is 7 lines)*

In **Drayton**: *SG: The Seventh Eclogue*B (Lines: 163-64 a decasyllabic couplet); *Pastorals & Eclogues: The Nineth Eclogue*D; *The Seventh Eclogue*A; *SG: The Seventh Eclogue*B (Dialogues); *Poly-Olbion: The Four and Twentieth Song*A (Argument); *The Harmonie of the Church* (Ends in a couplet); *Odes with Other Lyrick Poesies: Loves Conquest* (First line in each stanza rhymes with the last of the previous one).

In **Drummond**: *PHPIV: Eclogues.ii.Eclogue* (Dialogue)

In **Herbert**: *The Size* (Stanza 5 consist of 5 lines only). *Antiphon (II)* has been classified by Helen Vendler as *terza rima*. See Chapter One.

In **Jonson**: *The Underwood* 4B (Poem unfinished; sixains linked)

In **Lovelace**: *A Dialogue.Lute and Voice*A (Dialogue)

In **Milton**: *85 Psalm vii* [Deficient metre. Ends in a quatrain (a7a8b8b7)]

In **Sidney**: *LOM 2: [... Therion and Espilus]*; *Psalm XVI* (End in a couplet); *OA 33: [Cleophila]* (Quantitative Accentual printed as stanzas of 6's); *Psalm XXIII*; *XXXI* (Ends in a monorhyme triplet); *Psalm I* (Ends in a couplet quatrain); *OA 9B: Geron Philisides*B (Dialogue).

In **Spenser**: *The Tears of the Muses* (Dialogue); *August*A [Deficient 10th stanza (lines 131-138) 8 decasyllabic lines rhyming ababccdd]; *March* [Dialogue; Ends in a triplet (aab)].

In **Suckling**: [*Loves Clock*] (Stanza division is editorial)

In **Vaughan**: *Anguish* [Ends in heterometric couplet (a6a4)]; *Mans fall and Recovery* (Ends in a couplet); *Resurrection and Immortality* (Dialogue; ends in a couplet); *To the Best ... Couple* (Ends in a couplet)

In **Madrigals**: *Barley 1596 II [Love is a spirit]* (Last stanza ends in a couplet); *Danyel 1606 I [Coy Daphne fled]*A (Stanza 1 is an enquiry; 2 is an answer. Repetition of same words in more than one line); *Hume 1605 CXIV [Alas poor men why strive]* (1st stanza begins and ends with the refrain)

CHAPTER SEVEN

Stanzas of Seven Lines: Septets, Septette, Septain

The Septet is a stanza form consisting of seven rhymed lines in any measure. It is among the more diverse forms yielding about forty variant forms. Yet, with exception of the rhyme royal, septets are among the less favoured stanzas of English poetry. The possibility of working variations on a set of regular schemes of seven lines is denied by the dominance of the rhyme royal. Where this scheme is not invoked, stanza patterns seem formed at random. In consequence it becomes rather difficult to categorize the septet variants. What follows is a tentative plan to group together the forms that are most alike.¹ We have Rhyme royal (and its variants) which is the most significant of the 7-lines stanzas. We also have 'binary' forms where the septet is formed by a combination of two smaller stanzas. There are also stanzas of 'parallel' arrangements (including such formulas as aabbcc, aabbcca, aabbccd). The last group which could be added here is the group of 'private' forms.

The Chaucerian Stanza (Rhyme Royal)

Rhyme royal and its variants are however the most important of the variable schemes. It could be ranged among the 'binary' forms because it is built out of groups of five and two or four and three decasyllabics rhyming ababbcc. The fixity of the rhyme scheme and the distinctive necessity of its structure make of it a separate group of its own. Rhyme royal (sometime the Chaucerian or Troilus stanza) is one of the dominant forms in English poetry of the early modern period. Almost all criticism of the septet form focuses upon rhyme royal.²

1. In fact they are all similar to each other; what makes the task even more difficult is determining the smaller binary forms (2s, 3s, 4s, 5s and even 6s) from which the septet normally emerges. However, punctuation, indentation, or the sense all help.

2. See *The Princeton Encyclopedia*, sv, 'Septet'. Hollander mentions the rhyme royal stanza only:

Rhyme royal is a stanza form of seven
Pentameters, which Chaucer filled with scenes
From Troilus and Criseyde and with heaven-
Sent birdsong in the Parlement, its means,
More limited than The Faerie Queen's.
'Royal'?-From a poem by Scotland's first King James
(Some scholars differ: so it is with names.)

Schipper and Häublein mention other forms of the septet, but focus on rhyme royal.

The rhyme royal opens with an interlaced quatrain; advances to a climax (in the fifth line) and closes deliberately with a couplet. The fact of a movement between quatrain (or cinquain) and couplet makes it suitable for a wide scope of topics. It has narrative possibilities, but also reflective ones. Earlier critics recommend it for 'grave' and 'stately' discourses. No doubt this is why the stanza came to be 'the most fashionable metre in English throughout the fifteenth century' and remained fashionable later.³ At Chaucer's hands it is capable of more than gravity, carrying conversational exchanges, but that is not the point.

Its origins are controversial. Gascoigne first mentioned and explained the stanza's name in 1575: 'this hath bene called Rithme royal and surely it is a royall kind of verse, serving best for grave discourses'.⁴ It is certain that the Elizabethan critic is speaking here of Chaucer's stanza; his calling it 'royal' is no doubt only subjective. However, his words 'hath bene called royall' indicate that the term was in regular use. It is not likely that the name was used because of King James I's use of it: *The Kingis Quair* 'was certainly unknown to those who wrote before his [the king's] day (1424) and probably to those who wrote after it.'⁵ Whatever was later imagined the name of the stanza has nothing whatsoever to do with the kingly origin. King James himself, when he used it, called it the 'Troilus' or 'ballat royal'--confirming that the stanza had borne royal associations before he came to use it.

The derivation of the term 'rhyme royal' from King James I of Scotland is a modern fantasy. It derives, rather, from a ballade stanza. Chaucer picked up one of the less problematic variants of the ballade (ababbcc) and established its possibilities for use in extended sequences. For this purpose he avoided its complexities of form. This ballade form had affinities with *chant royal*; and both were imported into England, where at this time, ballade and ballade royal meant almost the same thing. There was some confusion.⁶ With the rapid decline of the ballade convention in England and the growing use of the rhyme royal, the Chaucerian stanza inevitably took on the name of the stanza it has superseded. Wyatt uses rhyme royal in his ballades, but he also uses it in his epigrams.

3. See Saintsbury's *Manual*, p.334.

4. Smith, I,p.54.

5. Henry N. MacCracken, 'King James' Claim to Rhyme Royal,' *MLN* 24 (1909), 31-32; also Martin Stevens, 'The Rhyme Royal in Early English Literature,' *PMLA* 94 (1979), 62-76.

6. To these poets 'sonnets' meant no more than songs; Chaucer translates Petrarch's sonnet *S'amore non è* as rhyme royal.

Whatever the direct source of the rhyme royal might have been, there is no doubt that Chaucer was the first to enrich English poetry with this sophisticated stanza. His authority allowed it to remain in use for two hundred years after him. Of the poets here catalogued, there is hardly one who did not use it. This is so, even if they did not always observe the pattern strictly. It provides a scheme adaptable to octosyllabics, or to heterometric variation.

All the decasyllabic cases of ababbcc are necessarily examples of rhyme royal. Allowed the Chaucerean precedent, the obvious uses of the stanza are narrative. Browne interrupts the heptasyllabic couplets of his *First Eclogue* with Roget's story of the wise emperor and his three sons in rhyme royal. He also, it should be admitted, writes a single stanza epigram in this measure. He never uses any other form of the septet. Drayton writes extended narrative in rhyme royal: Drayton's *Mortimeriados* consists of 416 stanzas, *The Tragical Fall of Normandy* of 203 and *Matilda* of 162 stanzas. Sidney uses it in Philisides's fable about tyranny *Old Arcadia* 66. The reflective uses of the stanza are firmly established by Spenser in the *Fowre Hymnes*,⁷ and *The Ruins of Time*.

Isometric variations of the scheme are independent of the stanza's narrative uses. In octosyllabics the scheme is capable of gait. Carew's *In the Person of a Lady* is

7. But stanza 33 in *An Hymne in Honour of Love* is a sixain of Venus and Adonis stanza,

Thou art his gods, thou art his mightie guyde,
 Thou being blind, letst him not see his fears,
 But cariest him to that which he hath eyed,
 Through seas,through flames,through thousand swords and

spears:

Ne ought so strong that may his force withstand,
 With which thou armet his resistless hand.

There seems to be nothing wrong with the syntax of the stanza. But the stanza is defective: and the 4th line (though decasyllabic) overflows to what looks like a fifth line. If the stanza form is integral to the poem, the deficiency becomes a semantic issue. Einar Bjorvand, 'Spenser's Defence of Poetry: some structural aspects of The Fowre Hymnes' in *Fair Forms: Essays in English Literature from Spenser to Jane Austen.*, ed. Maren-Sofie Røstvig (Totowa, N.J., 1975), pp.26-27, thinks that the missing line here is a deliberate 'error'; Spenser writes in a tradition where it was possible depart from established stanzaic forms in order to stress a given idea. He argues that the 'observation of the powers of Cupid in the long fourth line results in a stanza which is as inadequate as the god which it praises.' This excessive praise of the god of love follows from both the 'spiritual failure' of the young poet and his technical inexpertise. See also the footnote to the stanza in *The Yale Edition of the Shorter Poems of Edmund Spenser* (1989).

about love; and Jonson's *On the King's Birthday* is about nobility. These may be more directly dependent on the traditions of the ballade, particularly the latter which uses the couplet as a refrain.⁸ In alexandrines the reflective possibilities of the scheme are maximized. Sidney's *Psalm XVIII* involves, like some ballades, a religious subject.

There are numerous examples of heterometric variation. Milton composed three poems--*On the Death of an Infant Dying of a Cough*; *The Passion*; and the first four stanzas of *On The Morning of Christ's Nativity*--all of which carry a closing alexandrine. They may be looked at as modifications of the Spenserian stanza rather than rhyme royal variants. We shall see, however, that the Spenserian stanza is not unconnected to the rhyme royal. The multiplication of variables detaches poems from the original scheme. Herbert's *The Bunch of Grapes* (a10b6a10b8b8c10c10) cannot be considered as belonging to the same order of rhyme as the Chaucerian stanza.

Rhyme royal remains frequently used until the end of the sixteenth century, after which date it fell entirely out of fashion. The authority of Chaucer and Spenser becomes a liability. Drayton revises his *Mortimeriados* (which is in rhyme royal) and recasts it in ottava rima as *The Baron's War*.⁹ When Suckling writes a continuation of Shakespeare's *Lucrece* (in rhyme royal) he offers it in Venus and Adonis stanza, and indeed in his quotation of an apparently couplet stanza of Shakespeare, omits the fifth line. Waller the corrector of English verse writes no septets at all. An oddity should be mentioned. Sir Francis Kynaston translates Chaucer's *Troilus* into Latin rhyme royal, which could only have seemed barbarous.

'Binary' Forms

Rhyme royal is only the dominant scheme among 'binary' forms. There are others. Stanzas of seven lines might in principle be monorhymed. In fact they are regularly built out of smaller units. I list some below, beginning with the cinquain followed by a couplet.

8. The ballade tradition involved such topics as love, religion, and politics; the standard form of the ballade was supposed to have been in octosyllabic measure, though the decasyllabic was permissible. See Theodore Maynard *The Connection Between the Ballade, Chaucer's Modification of it, Rime Royal, and the Spenserian Stanza* (Washington D.C., 1934), pp.38 and 43.

9. See *The Princeton Encyclopedia*, sv, 'rhyme royal'.

aaaaabb: The only catalogued example in this form is Jonson's *An Epitaph on Master Philip Gray*:

Reader, stay,
And if I had no more to say
But here doth lie, till the last day
All that is left of Philip Gray,
It might thy patience richly pay:
For if such men as he could die,
What surety of life have thou, and I?

The elegiac uses of the pyramid are well established. Presumably Jonson aims here to produce something in the shape of a pyramid mounted on a plinth. The contribution of the couplet is to form the stepped plainth. Jonson never otherwise wrote monorhymed fours, fives, or sixes.

aaabbcc: This is most obviously read as a triplet followed by a couplet-quatrain, as in Cowley's *The Passion* (a10a8a8b8b8c10c10). The pattern of a cinquain followed by a couplet is also available, as in Lovelace's *The Vintage of the Dungeon*, where the couplet is choric.¹⁰

aabbacc: This is most obviously read as a cinquain followed by a couplet. But for example (this is the only example in the catalogue) Cowley's *The Encrease* (a10a6b8b10a8c8c10) suggests the possibility, at least in its final stanza of a quatrain followed by a triplet.

aabbccc: The couplet quatrain followed by triplet is favoured by Cowley in particular, normally with the triplet based on a long line (a10a8b8b8c8c8c10; a8a10b10b8c8c8c10; a10a10b10b8c8c8c10), but not always--*Platonic Love* ends on a short line (a6a8b10b10c10c8c6). The idea of triplet based on long line may be owing to Donne, as in *Love's Exchange* (a8a10b8b10c8c8c10). Herrick envelopes the short lines of both quatrain and triplet as in *An Ode to Master Endymion Porter, upon his Brother's Death* (H 185: a8a4b8b8c10c6c10).

The quatrain rhymes may be continued into the triplet, giving an easy, free moving pattern useful with narrative or where fluency is desired as in these formulas, **ababacc**, **ababcac**, **ababcbc**. These three stanza forms correspond to each other with only a slight change in the rhyme of the tercet. They have some of the character of

10. Lovelace's poem is of 14 lines length. Other such cases may be encountered here as well as stanzas of 7 bearing the title 'sonnet'. These will be discussed later.

the rhyme royal. Spenser, whose stanzas of seven lines are otherwise always in rhyme royal uses the ababcb for *Daphnaida*.

ababccc: This is the commonest in the group, the stanza of Surrey's *O Happy Dame* on which Donne may have modelled the stanza, as Häublein says, which always goes under his name.¹¹ In fact almost all Donne's septets seem to be based on Surrey's example.¹² The scheme is customarily heterometric. Harvey's *The Enlarging of the Heart Ode XXXV* and Lovelace's *A Paradox* are the only isometric cases, the first heptasyllabic, the other hexasyllabic. Two or three variables are common; Carew's *Upon my lord Chief Justice* (a6b8a8b4c10c10c10) has four variables (an heterometric quatrain followed by an isometric triplet). This is confusing to the ear.

ababccb and **ababccd:** In both cases the final line looks like a metrical after thought. It is likely that these are overgrown sixains. Consider Herbert's *The Flower*:

How fresh, o Lord, how sweet and clean
 Are thy returns! ev'n as the flowers in spring;
 To which, besides their own demean,
 The Late -past frosts tributes of pleasure bring.
 Grief melts away
 Like snow in May
 As if there were no such cold thing.

Herbert may have extended the sixain ababcb (like the first part of his poem *Antiphon II*). The a8b10a8b10c4c4b8 structure could easily be translated into the sixain a8b10a8b10c8b8.

The 'Parallel' Forms

What is common to these types is that they begin with couplets. The couplet shifts to either a triplet or a quatrain of parallel or interwoven rhymes. The stanza concludes with either a couplet, if the middle passage is a triplet, or with a single line. Some of these arrangements remind us of certain forms of the tail-rhyme stanza.

11. See Häublein, p.28.

12. Except *Loves Exchange* (a8a10b8b10c8c8c10). Donne may have invented his ababccc or taken it from Surrey. Häublein mentions two examples by Donne *The Good-Morrow* and *Loves Dietie*, which he considers as 'isometric' (but the first ends in an alexandrine, the second in an octosyllabic line). There is one more example in Donne: *Confined Love* (a8~b12a8~b11c6c6c7) looks like a Venus and Adonis stanza with the addition of a 'c'-line.

aabbcc: The form here is arranged in such a way as to put the triplet in the middle of the couplet-quatrain, creating as such some sort of a balance between the two parts of the quatrain. There are only two examples catalogued, both by Harvey: *The Trying of the Heart Ode XXI* (a10a10b8b10b8c10c10) and *The Watering of the Heart Ode XXIX* (a8a8b10b8b10c8c8). It is clear that the triplet in the first example (b8b10b8) is reversed into in the second one (b10b8b10).

aabcdd: Only one example is catalogued: Herrick's *Star-Song* (NN: 102). It says much for the force of the expected parallelism that the single unrhymed line in the triplet should be so poignant:

Declare to us, bright Star, if we shall seek
Him in the Mornings blushing cheek,
Or search the beds of Spices through,
To find him out?
Star. No, this ye need not do;
But only come, and see Him rest
A Princely Babe in's Mothers Brest.

aabbcc and **aabcdd:** There are two instances of the scheme with a terminal unrhymed line. One is a madrigal with a single (presumably repeated) choric unrhymed 'Aye me'. The other is Suckling's *Song* ('Why so pale and wan'), where again the unrhymed line enacts a sense of deprivation.

The only example of **aabbdd** is anomalous: a couplet quatrain followed by a triplet refrain. Other structures belonging to this group of septets include Harvey's decasyllabic *Inmates* (aabccbb). This could be regarded as development.

The 'Nonce' or 'Private' Forms

This last group of septets present few difficulties in that they are more complex and, generally, not liable to any sub-divisions. The forms here cannot be considered but stanzas of seven lines, though some couplets can be deduced from some of them. What adds to the complexity here is the mixing of more rhymes, and the alternation of long and short lines. The shifts sometimes occur without warning, which might endanger the stability of the stanza. Indeed the poems using these unstable schemes frequently express instability: Cowley's *The Sleep* (a10b8c8c8b8a8a10); Vaughan's third part of *The Search* (a6b2c2d4c2b4a2). Herrick's *His Recantation* (H 246: a4b4c7~d2d2b4c7~) avoids this instability by recourse to short lines and the systematic use of feminine rhyme (very rare in septets).

Conclusion

The septet, in general, did not enjoy as much popularity as the quatrain or the sixain, but it is not awkward like the triplet or the cinquain. Rhyme royal is a kind of guarantee of its normality. What is also noticeable about the septets is their frequent doubling to yield poems of fourteen lines. These are certainly not sonnets, even when called so. The septet is not a building block, at least not like the couplet, the triplet or the quatrain.

A graph (Appendix B) sets out the proportion of septets against the other measures for poets included in the catalogue.

STANZAS OF 7 LINES

In **BROWNE** (2)

Isometric (2):

10 Syllables:

Of ababbcc: *I. Love Poems: V* ('Deep are the wounds'); *The First Eclogue* (Lines 137-724)

In **CAREW** (2)

Isometric (1):

8 Syllables:

Of ababbcc: *In the Person of a Lady ... Servant.*

Heterometric (1):

4 Variables:

Of ababccc: *Upon My Lord Chiefe Justice* (a6b8a8b4c10c10c10)

In **COWLEY** (10)

Heterometric (10):

2 Variables:

Of aaabbcc: *The Passions* (a10a8a8b8b8c10c10)

Of aabbcca: *The Frailty* (a8a8b8b8c8c10a10)

Of aabbccc: *The Thief* (a10a8b8b8c8c8c10); *The Same* (a8a10b10b8c8c8c10); *Bathing in the River* (a10a10b10b8c8c8c10)

Of ababccc: *My Dyet* (a10b8a8b10c8c10c10); *Looking on, and Discoursing* (a10b8a10b8c8c8c10)

Of abccbaa: *Sleep* (a10b8c8c8b8a8a10)

3 Variables:

Of aabbacc: *The Encrease* (a10a6b8b10a8c8c10)

Of aabbccc: *Platonick Love* (a6a8b10b10c10c8c6)

In **DONNE** (4)

Isometric (1):

10 Syllables:

Of ababccc: *The Good-Morrow*

Heterometric (3):

2 Variables:

Of aabbccc: *Loves Exchange* (a8a10b8b8c8c8c10)

STANZAS OF 7 LINES: CATALOGUE

Of ababccc: *Love's Dietie* (a10b10a10b10c10c10c8)

5 Variables:

Of ababccc: *Confined Love* (a8~b12a8~b11c6c6c7)

In DRAYTON (6)

Isometric (6):

10 Syllables:

Of ababbcc: *Matilda; To the Excellent ... Count-esse of Bedford; To the Legend of ... Normandy; The Tragical ... Normandy; Mortimeriados; The Legend of Matilda.*

In DRUMMOND (7)

Heterometric (7):

2 Variables:

Of abaabcc: *M&E: [lxi] Melampus Epitaph* (a6b6a10a6b10c10c10)

Of ababbcc: *PHPI: v. Beauties Frailtye* (a6b6a10b10b6c6c10); *PHPIII: Madrigals xviii Amphion of ... Marble* (a6b6a6b6b10c10c10)

Of abaccab: *1st Pt: Mad. [x]* (a6b6a6c10c10a6b10)

Of abbaacc: *M&E: [lxxv] Upon That Same* (a6b6b6a6a10c10c10)

Of abbabcc: *M&E: [xi] Of Thaumantia ... Marble* (a6b6b10a10b6c6c10)

3 Variables:

Of abcbaac: *PHPIV: Madrigals and Epigrams.lv* (a4b6c4b6a10a4c6)

In HARVEY (6)

Isometric (2):

10 Syllables:

Of aabccbb: *Inmates*

7 Syllables:

Of ababccc: *The School of the Heart: Ode XXXV*

Heterometric (4)

2 Variables:

Of aabbbcc: *The School of the Heart: Ode XXI* (a10a10b8b10b8c10c10); *The School of the Heart: Ode XXIX* (a8a8b10b8b19c8c8)

3 Variables:

Of ababccd: *Communion-Plate* (a10b2a10b2c4c4d10)

7 Variables:

Of abcdefg: *The Sabbath or Lord's Day* (a1b2c3d4e5f6g7)

STANZAS OF 7 LINES: CATALOGUE

In HERBERT (4)

Heterometric (4):

2 Variables:

Of ababca: *Sunday* (a6b8a8b8c8a8c6)

3 Variables:

Of ababbcc: *The Bunch of Grapes* (a10b6a10b8b8c10c10)

Of ababca: *Vanity (I)* (a8b10a10b8c10a6c10)

Of ababccb: *The Flower* (a8b10a8b10c4c4b8)

In HERRICK (3)

Heterometric (3):

3 Variables:

Of abcdabc: *His Recantation: Hesperides 246* (a4b4c6~d2d2b4c6~)

4 Variables:

Of aabbccc: *An Ode to...Endymion Porter: Hesperides 185*
(a8a4b8b8c10c6c10)

Of aabcddd: *The Star-song ... White HallC: Noble Numbers 102: (Lines: 8-15)* (a10a8b8c4b6d8d8)

In JONSON (3)

Isometric (1):

8 Syllables:

Of ababbcc: *The Underwood 81*

Heterometric (2):

3 Variables:

Of aaaaabb: *The Underwood 16* (a3a8a8a8a8b8b10)

Of ababccc: *The Underwood 7* (a8b6a8b6c6c8c10)

In LOVELACE (5)

Isometric (3)

10 Syllables:

Of aaabbcc: *Translations: ('Ask'd in the Country')*

8 Syllables:

Of ababacc: *The Apostacy of One*

6 Syllables:

STANZAS OF 7 LINES: CATALOGUE

Of ababccc: *A Paradox*

Heterometric (2):

3 Variables:

Of aaabbcc: *The Vintage to the Dungeon* (a8a8a8b7b4c8c8)

Of abbcaac: *Orpheus to Beasts. Song* (a8b4b6c4a6a4c4)

In MILTON (4)

Heterometric (4):

2 Variables:

Of ababbcc: 34. *On the Morning of Christ's Nativity*A (Lines: 1-28) (a10b10a10b10b10c10c12); 36. *The Passion* (a10b10a10b10b10c10c12); *On the Death of a Fair Infant Dying of a Cough* (a10b10a10b10b10c10c12).

3 Variables:

Of abbabcc: 46. *Arcades. I. Song*A (Lines: 1-7) (a6b8b8a6b4c8c8)

In SIDNEY (3)

Isometric (3):

12 Syllables:

Of ababbcc: *Psalm XVIII*

10 Syllables:

Of ababbcc: OA: 22 [*Gynecia*] ('With two strange fires'); 66 [*Philisides*] ('As I my little flock')

In SPENSER (4)

Isometric (3)

10 Syllables:

Of ababbcc: *The Four Hymns (Hymns 1-4); The Ruins of Time.*

Of ababcbc: *Daphnaida*

Heterometric (1):

2 Variables:

Of ababcdd: *Epithalamion*X [Song] (a10b10a10b10c8d10d10)

In SUCKLING (5)

Heterometric (5):

2 Variables:

Of aabbccd: *Sonnet III* (a8a6b6b6c8c8d6)

STANZAS OF 7 LINES: CATALOGUE

Of aabbcd: *The Careless Lover* (a8a8b8b8c6d6~d8~)

3 Variables:

Of ababccc: *The Expostulation [II]C* (Lines: 21-27)
(a10b10a6b6c8c6c10)

4 Variables:

Of abacbdd: *Sonnet I* (a8b6a8c4b6d10d10)

Of abbaacc: *The expostulation [II]B* (Lines: 7-20) (a10b10b4a8a6c6c10)

In VAUGHAN (8)

Heterometric (8)

2 Variables:

Of abbbccb: *To Amoret ... and other Lovers and what True Love isA*
(‘Mark when the Evening’) [Stanzas 1,2,4] (a10b10b4b4c10c4b4)

Of ababccc: *Palm-SundayC* (‘Trees flowers & herb’) (a8b8a8b8c4c4c4)

3 Variables:

Of ababcdc: *Man* (a8b10a10b8c10d6c10)

Of abbaacc: *[I Walkt the Other Day]* (a10b4b10a4a10c4c6)

Of abccdda: *To Amoret ... and other Lovers and what True Love isC*
(‘Thus to the North’) [Stanza 3] (a10b10c4c4d10d6a4)

Of abccdda: *To Amoret ... and other Lovers and what True Love isB*
(‘Just so base’) [Stanza 5] (a10b8c4c4d10d4a4)

Of abcdnda: *The Morning-WatchB* (‘In Sacred Hymns and’)
(a10b10c4d4b4d6a4)

Of abcdnba: *The SearchC* (‘The skin and shell’) (a6b2c2d4c2b4a2)

In MADRIGALS: (80)

Isometric (26)

10 Syllables:

Of aabbcc: *Ravenscroft 1614 XVII [Come Malkin]; Ravenscroft 1614 XVIII [Yo tell ma zo]*

Of ababacc: *Campion 1613b XIX [A Secret love]*

Of ababbcc: *Bateson 1604 VII [Whither so fast]; Byrd I [The eagle's force]; Byrd XXVIII [Compell the hawk]; East 1604 XXIV [You Mournful gods]; Greaves 1604 XVII-XVIII [Sweet nymphs]; Jones 1609 IX [How should I show]; Pilkington 1605 V [Whither so fast]; Pilkington 1613 IV [Stay nymph the ground]; Weelkes 1600 III-IV [What have the gods]*

Of abbaabb: *Bennet 1599 XVI [O Sweet Grief]*

STANZAS OF 7 LINES: CATALOGUE

Of abbabcc: *Pilkington 1605 XIV [Thanks gentle]*

Of abcdeff: *Wilbye 1609 VII-VIII [I Live and yet]*

8 Syllables:

Of aaabbbb: *Wilbye 1609 V [As fair as morn]*

Of ababbbc: *Jones 1610 XVIII [To thee deaf asp]*

Of abbcdd: *Bartlet 1606 XIV [What thing is love]*

7 Syllables:

Of aabbccc: *Mason & Earsden 1618 VIII [Truth sprung from]B* ('Long shall thy three crow')

Of aabbccc: *Ravenscroft 1614 VIII [By the moon]*

Of ababbbc: *Dowland 1612 XII [In this trembling]*

6 Syllables

Of aaabbbc: *Tomkins 1622 XX [Phyllis yet seen]*

Of aabbcca: *Morley 1597 XV [Lady you think]*

Of ababacc: *Bennet 1599 II [Weep Silly soul]*

Of abbacca: *Wilbye 1598 II [Away thou shalt]*

Of abcbcba: *Peerson 1620 XI [Hey the horn the]*

Heterometric (54)

2 Variables:

Of aaaabbb: *Ravenscroft 1609 VII [Of all the bird]A* ('Of all the birds that') (a8a8a8a8b4b4b4)

Of aaabbbc: *Wilbye 1598 XX [Unkind O stay]*
(a6~a10~a6~b6~b6~c10~c10~)

Of aabbccb: *East 1610 I-III [Sweet Muses nymphs]A* ('Sweet Muses nymphs and sh') (a8~a8~b8b8c6~c6~b8)

Of aabbacc: *Morley 1597 VI [Lo where with]*
(a10~a10~b6~b6~a10~c6~c6~)

Of aabcbaa: *Bateson 1604 X [Adieu sweet love]* (a8a6b8c8b8a6a6)

Of aabccbb: *Kerbye 1597 XV [Sweet love O cease]*
(a6~a6~b6~c6~c6~b6~b10~); *Kerbye 1597 XVII [See what a maze]*
(a6~a6~b4~c6~c6~b6~b6~); *Morley 1595 VI [No no no Nigella]*
(a6a4~b4~c4~c4~b4~b4~)

Of ababacc: *Farnaby 1598 XIX [Lady when]* (a8~b8a8~b8a~c10~c10~);
Jones 1600 XVII [That heart wherein] (a10b10a10b10a6c6c6)

Of ababccc: *Dowland 1600 XII [Fine knacks for ladies]*
(a10b10a10b10c10c4c4)

STANZAS OF 7 LINES: CATALOGUE

Of ababcdc: *Dowland 1603 XI [Lend your ears]* (a8b8~a8b8~c10~d8c8~)

Of ababbcc: *Pilkington 1613 XVI [Sing we dance]* (a7b10a7b10b7c10c7)

Of ababccb: *Ferrabosco 1609 XVIII-XX [If all these Cupids]A ('If all these')* (a8b6~a8b6~c8c8b6~)

Of abacadc: *Ravenscroft 1614 XIII [What seek'st]* (a10b6a10c6a10d6c10)

Of abbaacc: *Morley 1595 XV [In nets of golden wires]*
(a6~b6~b4~a6~a6~c6~c10~)

Of abbacca: *Jones 1609 XIV [Grief of my best]*
(a7~b7~b7~a7~c7~c3~a7~)

Of abbaccd: *Jones 1607 XXI [Stay Wandering thoughts]*
(a10b4~b4~a10c4~c4~d10)

Of abbcdd: *Yonge 1588 XII [Lady you look so]*
(a6b6~b10~c6~d10~c6~d10~)

Of abcacdd: *Yonge 1588 XXI [When shall I cease]*
(a6~b6~c6~a6~c10~d6~d10~)

Of abcbddd: *Ravenscroft 1609 LXXXIX [Keep well you]*
(a6b6c6b6d10d10d10)

3 Variables:

Of aaaabbb: *Jones 1601 XV [Dainty darling kind]* (a7a7a7a7b4b4b6)

Of aaabbcc: *Watson 1590 XXV [Unkind O stay]*
(a6~a10~a7~b6~b6~c10~c10~)

Of aabbcca: *Jones 1605 III [Go to bed sweet]* (a8a8b4b4c4c6a6)

Of aabbbcc: *Ravenscroft 1614 VII [Round around]* (a7a7b7b7b7c10c10)

Of aabbccb: *Farnaby 1598 II [Carters now cast]*
(a7a7b6~b5~c9~c9~b6~); *Weelkes 1598 XVII [We shepherds]*
(a8a8b5b4c2c2b4); *Peerson 1620 IX [At her fair hands]*
(a10~a6~b6b10c4c6b10~)

Of aabbccb: *Jones 1605 XIX [At her fair hand]*
(a10~a6~b6~b10~c4c6b10~)

Of aabcccc: *Dowland 1603 VII [Say Love if ever]* (a8a8b3c8c8c7c8)

Of ababccc: *Porter 1632 XI [Thus sung Orpheus]* (a8b6a8b6c6c8c10)

Of ababccd: *Campion 1613b XVI [Thou your strangeness]*
(a7b6a7b6c7c7d12)

Of ababcdc: *Rosseter 1601 V [My love hath vowed]*
(a8~b6a8~b6c7~d7c7~)

Of ababccb: *Rosseter 1601 XVII [If she forsake]* (a8b5a8b5c8c7b7)

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Of ababccd: *Dowland 1603 I [Farewell too fair]* (a10b10a10b10c10c8d4)

Of abbabcc: *Cavendish 1598 XXIII [Much it delighted]*
(a4~b5~b6~a6~b6~c6~c6~)

Of abbccdd: *Bateson 1604 XXIII [Dear if you wish]*
(a7b10b10c6~c6~d10~d10~)

Of abccdea: *Ravenscroft 1609 IX [Follow me quickly]* (a5b6c3c3d6e5a5)

Of abbccdd: *Bennet 1599 XV [O Grief Where shall]*
(a10b12~b10~c12~c10~d12~d8~)

4 Variables:

Of aabbccd: *East 1610 I-III [Sweet Muses nymphs]B* ('Ay me wherefore sighs the') (a10a8b6~b6~c6c6d2)

Of aabbcdc: *Peerson 1620 XVII [Pretty wantons]* (a7a7b8~b8~c10d6c10)

Of ababaab: *Ravenscroft 1611 XX [There were three]* (a8b5a8b3a8a8b6)

Of ababcdc: *Pilkington 1605 VI [Rest sweet nymphs]* (a7b6a7b6c8d10c6)

Of abaccbb: *East 1610 VI [Come life come]* (a6~b10a6~c4~c2~c2~b10)

Of abacddc: *Rosseter 1601 XIX [Hark all you ladies]* (a8b8a10c6d6c6d5)

Of abbacdd: *Corprario 1606 IV [So parted you as]*
(a10~b6b10a4~c10d10~d12~)

Of abcdbcd: *Ravenscroft 1609 XVII [Give us once]A* ('Give us once a drink for') (a10b8c10b8c3d5b8)

Of abcbbcd: *Handford 1609 I [Come come sweet]*
(a8b6c12b12c12d10d10)

Of abcdefg: *Hume 1607 I [Cease leaden slumber]A* ('Cease leaden slumber dream') (a7b5c7d7e6f6g8)

Of abcddee: *Ravenscroft 1609 XXXI [Hey down down]*
(a6b12c6d8d9e9e8)

5 Variables:

Of aabbbcc: *Campion 1613a XXI [All looks be pale]* (a8a8b5b3b7c6c6)

Of aabccdd: *Jones 1609 VIII [Farewell fond youth]*
(a10a10b12c5c5d8d9)

Of abcddee: *Ravenscroft 1609 LXXXVI [Ut, re, mi/Hey]*
(a7b10c6d8d9e8e8)

Of abcdefg: *Hume 1607 I [And Bids my Muse]B* ('And bids my Muse awake') (a7b5c8d6e6f7g10)

NOTES ON 7 LINE STANZAS

The Following Poems have Incidental Feminine Rhyme:

In **Browne:** *The First Eclogue*C

In **Carew:** *Upon my Lord Chiefe Justice*

In **Cowley:** *Bathing in the River*

In **Drayton:** *Matilda; Mortimeriados; The Legend of ... Normandy; The Legend of Matilda; The Tragical ... Normandy; To the Excellent ... Bedford.*

In **Harvey:** *The School of the Heart: Odes XXIX; XXXV; Inmates*

In **Herbert:** *Sunday; The Bunch of Grapes; The Flower; Vanity (I).*

In **Milton:** 34. *On ... Christ's Nativity*A; *On the Death ... Cough*

In **Sidney:** OA 66: [*Philisides*]

In **Spenser:** *Daphnaida; The Four Hymns; The Ruins of Time.*

In **Suckling:** *Sonnet I*

In **Vaughan:** *Man; To Amoret ... True Love is*C; [*I Walkt the Other Day*]

In **Madrigals:** *Bateson 1604 VII [Whither so]; Bateson 1604 XXIII [Dear if you wish]; Bennet 1599 II [Weep Silly]; Campion 1613a XXI [All looks be]; Dowland 1603 VII [Say Love if]; Dowland 1612 XII [In this]; East 1604 XXIV [You Mournful]; East 1610 I III [Pastorals]A ('Sweet muses nymphs'); East 1610 I-III [Pastorals]B ('Ay me wherefore sighs'); East 1610 VI [Neapolitan]; Farnaby 1598 II [Carters now]; Farnaby 1598 XIX [Lady when]; Greaves 1604 XVII-XVIII [Sweet nymphs]; Handford 1609 I [Come come sweet]; Hume 1607 I [And Bids my]B ('And bids my Muse'); Hume 1607 I [Cease leaden..]A ('Cease leaden slumber'); Jones 1600 XVII [That heart]; Jones 1605 III [Go to bed]; Jones 1605 XIX [At her fair]; Jones 1607 XXI [Stay Wondering]; Jones 1609 VIII [Farewell fond youth]; Jones 1609 XIV [Grief of my]; Peerson 1620 IX [At her fair]; Peerson 1620 XI [Hey the horn]; Peerson 1620 XVII [Pretty wantons]; Pilkington 1605 V [Whither so fast]; Pilkington 1605 VI [Rest sweet nymphs]; Ravenscroft 1611 XX [There were three ravens]; Weelkes 1600 III-IV [What have the gods]; Wilbye 1598 II [Away thou]; Wilbye 1598 XX [Unkind O stay]; Yonge 1588 XII [Lady you look]; Yonge 1588 XXI [When shall I cease].*

The Following Poems have Systematic Feminine Rhyme:

In **Donne:** *Confined Love*

In **Herrick:** *His Recantation: Hesperides 246*

In **Madrigals:** 1599 XV [*O Grief Where*]; *Bennet 1599 XVI [O Sweet Grief; Campion 1613b XIX [A Secret love]; Cavendish 1598 XXIII [Much it]; Corprario 1606 IV [So parted you]; Dowland 1603 XI [Lend your ears]; Kerbye 1597 XV [Sweet love]; Kerbye 1597 XVII [See what]; Morley 1595 VI [No no no]; Morley 1595 XV [In nets of golden]; Morley 1597 VI [Lo where*

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with]; Morley 1597 XV [*Lady you think*]; Pilkington 1605 XIV [*Thanks gentle moon*]; Rosseter 1601 V [*My love hath*]; Tomkins 1622 XX [*Phyllis yet seen*]; Watson 1590 XXV [*Unkind O stay*]; Ferrabosco 1609 XVIII-XX [*If all these Cupids*]A.

The Following Poems have Musical Settings:

In Carew: *In the Person of a Lady ... Servant* (Henry Lawes)

In Suckling: *Sonnet I*: (William Lawes; John Goodgroome)

All Madrigals

The Following Poems have Refrains:

In Jonson: *The Underwood*: 81

In Suckling: *The Careless Lover*

In Madrigals: *Campion 1613a XXI [All looks]*; *Campion 1613b XIX [A Secret love]*; *Campion 1613b XVI [Thou your]*; *Dowland 1600 XII [Fine knacks]*; *Dowland 1603 I [Farewell too]*; *Dowland 1603 VII [Say Love if]*; *East 1610 I-III [Pastorals]A ('Sweet Muses nymphs')*; *East 1610 I-III [Pastorals]B ('Ay me wherefore')*; *Greaves 1604 XVII-XVIII [Sweet nymphs]*; *Handford 1609 I [Come come sweet]*; *Hume 1607 I [And Bids my]B*; *Hume 1607 I [Cease leaden]A ('Cease leaden slumber')*; *Jones 1601 XV [Dainty darling]*; *Jones 1605 XIX [At her fair]*; *Morley 1595 VI [No no no]*; *Person 1620 XI [Hey the horn]*; *Pilkington 1605 VI [Rest sweet]*; *Pilkington 1605 XIV [Thanks gentle]*; *Porter 1632 XI [Thus sung]*; *Ravenscroft 1609 XVII [Give us once]A ('Give us once a drink')*; *Ravenscroft 1611 XX [There were three]*; *Ravenscroft 1614 XIII [What seek'st]*; *Rosseter 1601 V [My love hath]*; *Rosseter 1601 XIX [Hark all you]*; *Weelkes 1600 III-IV [What have the gods]*.

The Following Poems have deficient metre:

In Cowley: *Bathing in the River*; *The Encrease*; *The Thief*.

In Donne: *Loves Exchange*

In Madrigals: *Ravenscroft 1609 XVII [Give us once]A*; *Ravenscroft 1611 XX [There were three]*

The Following Poems have deficient rhyme scheme:

In Lovelace: *Orpheus to Beasts. Song*

Other Comment:

In Browne: *The First EclogueC* (dialogue)

In Harvey: *The Sabbath or Lord's Day* [Difficult form: heterometric poem which is realized in the final stanza (a1b2b3a4c5c6a7) as shaped stanza, and a 7th separated stanza but of a different pattern].

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In **Spenser**: *The Four Hymns* (Deficient 33rd stanza (6 decasyllabic lines rhyming: ababcc) 4 Hymns)]; *The Ruins of Time* (The last 28 stanzas are paired and numbered in what looks like a double sonnet)

In **Madrigals**: *Pilkington 1605 XIV [Thanks gentle]* (A missing line in stanza 2: between lines 11 & 12)

CHAPTER EIGHT

Stanzas of Eight Lines: Octets, Octaves, Huitains

The Octet consists of eight rhymed lines in any measure. Puttenham thinking of its decasyllabic forms describes it as 'very stately', 'heroick' 'of larger complement' and claiming that it 'receaveth a better band', by which he means that the lines are capable of multiple connection.¹ It yields more than fifty variants. It was very popular in Renaissance poetry, frequently in the form of ottava rima. Apart from this perhaps difficult form, the stanza was common also perhaps because it is easily compounded out of smaller units: four couplets, two triplets and a couplet, two quatrains and so forth.

The octet may be considered under four main heads. There are 'fixed' forms (including ottava); 'doubled' stanzas (often resulting from fusing two quatrains); 'artful' variants (extensions of previous fixed forms such as the tail rhyme strophe); finally there are 'private' forms (which in fact account for the majority of our examples).

The 'Fixed' Forms

'Fixed' forms are the ballade and the ottava rima stanzas. Saintsbury mentions no other forms but these two.² Though both forms resemble each other (especially in the first four lines) their origins seem to be different. Despite the fact that ottava rima was introduced later than the ballade, the Italian form managed to establish itself more firmly in English poetry. The ballade fell out of fashion in the early modern period. Poems so described (as those by Wyatt) do not conform to the properly prescribed pattern. The very name 'ballade', through confusion with 'ballad', carries a hint of the rustic or the archaic.

ababbcbc (The Ballade): This is one of the more complex stanzaic structures: a strophe normally of three octosyllabics and a half, the three octosyllabics rhyming ababbcbc (ending in a refrain); followed by an envoi rhyming bcbc (ending also in a refrain). It is commonly stated that the standard ballade is usually octosyllabic so that the number of lines should correspond with the number of syllables. However, the decasyllabic measure is also 'permissible' and in ballade royale obligatory.³

1. See Puttenham, p.65. By saying it 'receaueth better band', Puttenham presumably means that a single rhyme or more than one can be so disposed as to hold the beginning and the end of the stanza together and that in longer stanzas there is more opportunity for playing on a limited number of rhymes or for complicating the relationships between lines. The 'staffe of seven' is one of the 'most useful' forms, but he prefers the 'huitain' (together with stanzas of nines and tens) as giving greater 'complement' than the rest.

2. Saintsbury, *Manual*, p.334.

It is commonly thought that the ballade is a fourteenth-century form emerging from the folk songs of the provinces of France.⁴ The subject-matter included mainly religious topics and love. There is no doubt that Chaucer first imported it to England.⁵ It quickly died. The catalogue lists only one example, and it is not a standard one. This is the first part of the *November Eclogue* where Spenser writes a double ballade: six eight-lined stanzas and an envoi, in heroic lines. He avoids the refrain, but all the stanzas except the first are linked by rhyme (the 'c' rhymes are supplying the 'a' rhyme of the next). The last complication apart, this is the stanza of Chaucer's *Monk's Tale* supposedly a forerunner of the Spenserian stanza.

abababcc (ottava rima): Perhaps it was this stanza that Puttenham thought had grave and heroic elements. Attempts to support the gravity in English are not always happy. Talking of his 'licentiousness', C.S. Lewis says that Harrington, in comparison with Ariosto, is 'a little raw and provincial.' This observation can be generalised. Lewis adds that 'the trisyllabic rhymes, which he imitated from the original, have a more farcical effect in English than in Italian'.⁶ Ben Jonson in his conversations with Drummond calls it 'the worst under all translations'. The gravity of Tasso fits better with Puttenham's notions of ottava rima. As for Fairfax, Tasso's translator, says Lewis, 'everyone knows that Dryden made him Waller's father in versification'.⁷ Drayton (we have noted) abandoned the rhyme royal of the *Mortimeriados* and used the Italian form in *The Baron's Wars*. Drayton tells the reader that he abandoned rhyme royal as too 'soft' and 'chose this Stanza, of all other [because it is] the most complete and best proportioned, consisting of eight lines, six interwoven, and a couplet in base ... This of eight both

3. See for example Kastner, *History of French Versification* (Oxford, 1903), pp.261-268; and Helen Cohen, *The Ballade* (New York, 1915), chapters I and IV; and Maynard, pp.37-63.

4. See also *The Princeton Encyclopedia*, sv 'Octet'. Such folk song included the *Baladas*, *Ballettes*, sometimes artistic dance songs, but where the refrain is a clear indication of the popular origin. It is sometimes said that the *ballade* is of Arabic origin, that is from the *balada* (See Maynard p.40). In fact no such terms (as far as I am aware) exist in the Arabic language to signify verse or music. Perhaps what was intended here is the term '*baladi*' music or verse which indicates the popular song or verse of the Arabs; but, again, no such structures as the *ballade* do exist in the '*baladi*'. However, the ballade may be related to Mozarabic *Muwashaha* and *Zajal*--the two basic popular verse forms of Spanish-Arabic poetry.

5. We have seen in the last chapter how Chaucer picked up his stanza out of the ballade tradition. See in particular Helen Louise Cohen, *The Ballade*, pp.233-252.

6. C.S. Lewis, *English Literature*, p.521.

7. *Ibid.*

holds the tune cleane thorow to the Base of the Columne, (which is the couplet, the foote or bottome) and closeth not but with a full satisfaction to the eare for so long detention. Briefly, this sort of Stanza hath in it, Majestie, Perfection, and Solidity, resembling the Pillar which in Architecture is called the Tuscan, whose Shaft is of Six Diameters, and Bases of two.'

It is however less monumental than those remarks suggest. The effects of The Venus and Adonis or of rhyme royal are available to it. Its proportions are adaptable. It can be viewed as two quatrains, a sixain and a couplet, three interwoven couplets and a conclusion couplet. Its uses and effects are various, from rapid narrative, to description, to epigram, to lament, to prayer.

The origin of ottava rima is doubtful. It has been traced to older form Southern Italy.⁸ In Renaissance Italy it became the staple heroic metre. The form was imported to England by Wyatt who uses it not for heroic purposes, but indifferently for biblical erotic narrative epigrams.

Of the catalogued poets Drayton is the major user, and then for epic purposes, in his *The Battle of Agincourt* and *The Barrons Warres*. Drayton includes feminine rhyme, sometimes on the 'b' rhyme; sometimes on the concluding couplets but with no intention of diminishing the gravity. In Sidney it is a vehicle of erotic lament, briefly as in Dorus's poem on Pamela's glove and Gynecia's poem to her lute, or at length as in Lamon's narrative of Klaius and Strephon. It is used by Spenser for mock heroic narration, praised by Lewis for 'speed and lightness', not for gravity.⁹ It is however the form of the grave final paragraph of Milton's *Lycidas*.

Doubled Stanzas (Four and Four)

This particular binary form has created some problems. The difficulty does not lie in the complex variants of the form, but in deciding whether a given example is properly an octet or merely two quatrains. Häublein stresses the degree of mastery required of a poet in setting a stanza of eight lines, 'if he wants to avoid splitting' it.¹⁰ Four centuries ago, George Puttenham noted the same thing. He states that unless the rhymes of an octet are intricately interwoven, they cannot be considered octets at all: 'Therefore if ye

8. This is the *Sicilian* stanza (abababab), which is a 13th century form. A couplet on a new rhyme may provide much needed release. See *Princeton Encyclopedia*.

9. C.S. Lewis, *English Literature*, p.567.

10. See Häublein, p.29; and Fussell, p.164.

make your staffe of eight, by two fowers not entertangled, it is not a huitaine or staffe of eight, but quadrain.¹¹

The unity of octets is most fragile in cases of mirror-image quatrains--cases like aaaabbbb, abbaacddc, ababcdcd, ababcxcb, and so on. Such cases of octets are sometimes hardly recognized typographically. The stanza is big enough to make sub-divisions natural, and the common mode of forming the stanza is by doubling a quatrain of a certain measure. It frequently becomes difficult to see the reason behind the poet's choosing an eight-lined stanza and not a 4-lined one. The disintegration of the octet can be prevented in these cases only if the structure of the sense overrides the mirror effect of the rhyme scheme.

The mirror effect may also be cancelled or diminished by other more purely metrical devices such as the use of refrain, or the selective use of feminine rhyme or the recourse to lines of different lengths. That is, the quatrains may be rendered unrecognizable as similar to each other despite the rhymes, or the whole sequence of lines may be brought to an obvious conclusion. These sophistications do of course generate many variants of the binary octet. Some are dealt with below.

aabbcdcd: The most obvious means by which the integrity of an octet might be maintained is, perhaps oddly, by the introduction of an asymmetry. The symmetry may itself be compounded. Browne's *Love Poems VII* ('Welcome welcome'), for example; which uses the couplet quatrain as a refrain (so to insist as it were on asymmetry) introduces feminine rhyme into it (a7a7b7~b7~c7d7c7d7). In the heterometric cases the opportunities for asymmetry are multiplied. One of the constituent quatrains may be isometric and the other heterometric as in Cowley's *To a Lady who Made Posies* (a10a10b8b8c8d8c8d8), Suckling's *Sonnet II* (a10a6b6b10c10d6c4d8) and Vaughan's *Mount of Olives* (a8a8b4b8c8d8c4d4). The same variable may be developed differently in each.

ababcxcb: Clearly this relates to the scheme ababcdcd since both consist of interwoven stanzas of four. But in this case the two interwoven quatrains are bound by rhyme. There is no real possibility of denying the integrity of the octet. Schipper thinks that it originates in four long lines broken by inserted rhymes.¹² Indeed the scheme is used

11. See Puttenham, p.66.

12. See Schipper, pp.292-93.

with short lines which are easily reconstituted. Jonson's *From Oberon the Fairy Prince* (a5b4a5b4c5b4c5b4) is rewritable as (a9a9b9b9). Likewise Herrick's *To Dianeme*

Give me one kisse,
 And no more;
 If so be, this
 Makes you poore;
 To enrich you,
 Ile restore
 For that one, two
 Thousand score.

The proportion of rewriting this as a7a7b7b7 is increased by the weakness of the stress on lines 3 and 7.

ababccdd: This is the reverse of the pattern aabbccdd. But its integrity is even less in question. Not only is there an asymmetry in the structure, but as Häublein points out, it ends with 'sufficient closure', that is, in a couplet. He finds it only 'occasionally employed in sixteenth and seventeenth-century poetry.'¹³ In fact it seems one of the commonest forms of the octet.

In isometric stanzas most of the common measures are employed: decasyllabic, octosyllabic, heptasyllabic and even hexasyllabic. Sidney's *Psalm XLII* is heptasyllabic with feminine rhyme systematic on 'a' and 'd' rhymes. Ringler notes that the measure and the scheme are borrowed from Beza, but the feminine rhymes are owing to Sidney. These on the principle already mentioned exaggerate the asymmetry. Used randomly or in excess as in Lovelace's *A Loose Saraband* that particular effect is nullified.

In heterometric cases, however, there are many examples of two variables. Asymmetries are easily available even with this minimal variation. But the asymmetry can be pointed. The opening stanzas of Herbert's *Artillery* and Lovelace's *Night* (both of a10b10a10b10c8c8d8d10) manipulate the variables to achieve a return in the final line to the measure of the opening lines. These may be no more than a coincidence of forms in that case.

With three variables the likelihood of mere coincidence is less. Herbert's *The Dawning* and Vaughan's *Easter-day* are identical in a complicated scheme (a10b8a10b8c4c10d10d10). Similarity of subject matter and of manner identify Vaughan's poem as a copy of Herbert's.

13. See Häublein, p.29.

The octet has a shape; the heterometric octet has a peculiar shape. Jonson's *Epithalamion* (a10b10a10b10c6c4d6d12) has four variables. The poem seems to have been written in a festive cup-shaped stanzas. The type **abbacdd** is similar. It differs only in casting its first four lines in envelope form.

ababcdcd: This is the easiest and certainly one of the commonest forms of the octet. The stanzas of this kind are precariously unstable in their liability to break into quatrains, especially when the measure corresponds to the measure of the ballad.

Milton's *Psalm VIII* is interesting. It is printed first and in most subsequent editions as quatrains. It is perhaps better regarded as written in octets. This for two reasons, first, the flow of sense and the punctuation which marks it suggest octet groupings. Secondly, there is a strong possibility that Milton is appealing to the measure of the sonnet octave. The poem has in fact been printed in octets in at least two popular editions.¹⁴

The determination in such cases of what makes an octet may be arbitrary. Sidney's *Certain Sonnets 23* printed as octets with a quatrain coda may as well have been printed as quatrains, particularly since the feminine rhymes on 'a' and 'c' enforce the symmetry of the component parts. Donne's *Elegy Image of her whom I Love* is given continuously in early printed editions and in manuscripts, but is sometimes (first by Roger E. Bennet in 1942) printed as octets followed by a couplet. Even, as in the case of Lovelace's *To Althea, from Prison* where a refrain clearly marks the division into octets, the printer has felt obliged to number the four stanzas with Roman figures.

The 'Artful' Variants

Five of the six¹⁵ 'artful' variations start from the traditional form of the Tail-rhyme strophe. The variation is normally achieved in one or two ways: by adding a third to the two long lines of each half stanza; or by adding a couplet to the original six lines. Among the catalogued variations all begin with a couplet; and most of them end in one. Most important of the forms here are the **aaabcccb** and the **aabcbdd** formulas.¹⁶

14. *Universal Classics* and *Everyman's* edition.

15. The sixth is the **aabbccdd** form which could be an artful variant on the couplet (or even the quatrain).

16. The three remaining forms are **aabaabcc** (with two examples by Spenser); **aabccbbb** (with one example by Harvey); and the form **aabccddb** which could be a play upon the others, with the tail of the strophe delayed till the end. This last is exemplified in Donne's *The Message* (a8a8b8c4~c4~d3d3b8):

aaabcccb: This is the most popular variant of the tail-rhyme strophe (achieved by adding a third line to the basic measure of each half stanza). All the examples are of course heterometric (with two variables of various lengths). Most cases employ feminine rhyme on 'b' (often systematically) which plays an important role in preventing the stanza from falling into quatrains.¹⁷ Typical of these examples is Sidney's *Psalm XI* which accords with the original tail-rhyme stanza in both content (religion) and measure (a8a8a8b6~c8c8c8b6~), with feminine rhyme systematic on the tail-rhyme. Herbert amplifies the measure in his *Sepulchre* (a10a10a10b3~c10c10c10c3~).

The second important form here is **aabccbdd**--a complete tail-rhyme stanza followed by a couplet of a different rhyme. Though less familiar than the previous case, the catalogued examples are equivalent in number to those in the preceding category. It is less familiar because less obvious on account of the variation in line length. There are cases of three and even four variables; typical of these is Harvey's *Church-Utensils* (a10a10b6c8c8b6d10d10) where both the first and last couplets form a decasyllabic envelope. *The Hymn* in Milton's *On the Morning of Christ's Nativity* (a6a6b10c6c6b10d8d12) is supposed to be modelled on Chiabrera. The debt to the tail-rhyme stanza is certainly not obvious.

aabbcdd: This is by far the most common variant in the stanza of octaves. Yet it is a controversial one, and not everyone would call it 'artful'. We have seen the difficulty which arises in calling a pair of couplets a quatrain; and a similar difficulty with the

Send home my long-stray'd eyes to me,
Which, oh, too long have dwelt on thee;
Yet since they there have learn'd such ill,
 Such forc'd fashions,
 And false passions,
 That they be
 Made by thee
Fit for no good sight, keep them still.

If we restructure the stanza as a standard tail rhyme strophe of six (a8a8b8c4~c4~b8), by omitting the 'd3d3' couplet, the syntax is undamaged.

17. See for example Herrick's *Christmas-Eve another Ceremonie* (H 785) which is a one stanza octet (a8a8a8b3~c8c8c8b~). But arguable cases (without feminine rhyme) are Jonson's *The Sinner's Sacrifice* (*Underwood 1A*) which is printed as quatrains and *The Dedication of her Cradle* (*Underwood 84A*). Both these poems can be taken as eights (not fours) because of the exact rhyme of the tail in each two quatrains. Jonson's *Song of the Moon* (*Ungathered Verse 45*), written in five clear octets, has a deficient rhyme on 'b' in the third stanza and the poem concludes with half an octet (a7a7a7b5), the 'b'-line of which rhymes with the 'b'-line of the deficient stanza.

sixain.¹⁸ In these cases, we agreed that the integrity of the stanza might even in isometric cases be preserved by generic expectations (poems on a given subject belong in a given scheme) or by such devices as the use of refrain. In heterometric cases the line lengths may of course control our sense of the stanza.

Carew preserves the sense of the quatrain in his *Song* ('Ask me no more'). He preserves the sense of the sixain in *Song in the Play* ('Cease thou afflicted soul to mourn'). So in *A Song* ('In her fair cheeks') the refrain keeps the stanza integral. But it is not quite integral as an octet. Carew's fourth stanza is of ten octosyllabic lines (instead of 8) rhyming aabbccdde, still ending with the same refrain. The sense of whether a set of couplets constitute a stanza may follow from an act of will. Rosalie Colie finds in Marvell's couplet-octets stanzas which 'remind us of the regular, clear-cut, separate, but mutually supporting cells of the honey comb.'¹⁹ Legouis on the other hand complained that Marvell only 'makes stanzas of a sort with groups of four couplets separated by roman figures ... at best they answer to the desire of dividing the movements of thought into equal time-length.'²⁰ He does not recognize the legitimacy of the desire.

Most stanzas of this scheme are heterometric, and so readily identifiable. Even if the constituent couplets are isometric the stanza may acquire a recognisable shape as for example by closing on a long couplet or a short one: Cowley's *Love Undiscovered* (a8a8b8b8c8c8d10d10) in the one case, *Vanity of Spirit* (a10a10b8b8c8c8d8d8) on the other. But the couplets are in any case frequently heterometric. Sidney's *Psalm XLI* (a10a8b10b6c10c6d10d6) neatly breaks the pattern of couplets before the middle of the stanza.

There are also cases of three and four variables, where the sense of an octet shape may collapse, but not into couplets. Take Suckling's *Song*,

Honest lover whatsoever,
If in thy love there ever
Was one wav'ring thought, if thy flame
Were not still even, still the same:
 Know this
 Thou lov'st amisse,
 And to love true,
Thou must begin again, and love anew.

18. See my earlier remarks on the couplet-quatrain and the couplet sixain.

19. Rosalie Colie, *My Ecchoing Song* (Princeton, 1970), p.176.

20. Legouis, *Andrew Marvell*, p.83.

This couplet-octave can easily be reformulated into a couplet-sixain by joining lines 5, 6, and 7 (of the syllabic lengths 2, 4, and 4 respectively) into a single decasyllabic line which rhymes with the last line (a8a8b8b8c10c10). This is the very structure of six in the stanza of sixain in an early poem by Suckling entitled *Upon Christmas Eve* (a8a8b8b8c10c10).

The 'Private' Forms

There is little to say of individual experiments. The opportunities for variation increase with the number of lines in a stanza. Poems are easily built up from smaller units involving couplets, triplets, quatrains and even sixains. Sometimes very deliberate shaping may integrate a stanza. Drayton's *The Sacrifice to Apollo* (a10a10b6c4~b6c4~d10d10) is such a case. Sometimes strong bonding may be attempted as in Herbert's *The Glance* (a8b10a10c4b8d10d10c4), or Milton's *Comus* ('Sabrina fair': a4b6~c10b8~a10d7d7c4). The influence of the madrigal is at work here. An oddity in this group is Herrick's monorhymed decasyllabic *Of Love* (H 1075).

Conclusion

The stanza is widely used in the period, perhaps encouraged by the example of the ottava rima, and by the possibilities of the tail-rhyme strophe. Most examples are however *ad hoc* and private. The stanza poses the difficulty of determining whether a given example is truly an octet or whether it is here truly two quatrains or four couplets.

The tendency to heterometric forms, often eccentric, the elaboration of even single schemes by the use of feminine rhymes, marks a determination to stabilize.

A graph (Appendix B) sets out the proportion of octets against the other measures for poets included in the catalogue.

STANZAS OF 8 LINES

In BROWNE (5)

Isometric (2):

7 Syllables:

Of aabbcdcd: *I. Love Poems: VII* ('Welcome welcome do I sing')

Of aabbccdd: *The Inner Temple MasqueG* (Lines 296-303)

Heterometric (3)

2 Variables:

Of aabbccdd: *I. Love Poems: III* ('Not long ago')
(a8a8b10b10c8c8d10d10); *The Inner Temple MasqueH* (Lines 304-312)
(a7a7b7b7c10~c10~d10d10)

5 Variables:

Of aabcbcd: *The Inner Temple MasqueK* (Lines 322-329)
(a7a8b4c4b7c6d10d10)

In CAREW (5)

Isometric (1):

8 Syllables:

Of aabbccdd: *A Song* ('In her faire cheekes')

Heterometric (4):

2 Variables:

Of aabbccdd: *Song. Conquest By Flight* (a7a8b8b8c8c8d8d8)

Of ababccdd: *Boldness in love* (a8b8a8b8c8c8d8d10); *A Lover Upon an Accident* (a8b8a8b8c8c8d8d10)

3 Variables:

Of aabbccdd: *Song. Eternitie of Love Protested*
(a10a4b4b10c10c4d8d10)

In COWLEY (21)

Isometric (3):

10 Syllables:

Of aabbccdd: *Prometheus Ill-Painted*

8 Syllables:

Of aabbccdd: *The Given Love*

7 Syllables:

Of aabbccdd: *Pyramus and Thisbe. Epitaph*

Heterometric (18):

2 Variables:

Of aabbccdd: *On his Majesties Return* (a10a8b10b10c8c8d10d10); *Love Undiscovered* (8a8b8b8c8c8d10d10); *The Gazers* (a10a8b10b10c8c8d10d10); *Reason* (a10a8b10b8c10c8d10d8)

Of aabbcdcd: *To a Lady Who Made Posies* (a10a10b8b8c8d8c8d10)

Of aabccbdd: *Maidenhead* (a10a8b8c10c10b8d8d10)

Of aabbccddc: *On the Death of ... Hervey* (a10a10b10b8c10d8d8c10); *The Wish* (a8a10b10b8c8d8d8c8)

Of aabc bcdd: *The Spring* (a10a10b8c8b8c8d10d10)

Of ababccdd: *Echo* (a10b8a10b8c8c10d8d10)

Of abbaccdd: *The Usurpation* (a10b8b8a10c8c10d10d8)

3 Variables:

Of aabbccdd: *Ode. Of Wit* (a10a6b10b10c8c8d10d10)

Of aabccbdd: *A Vote* (a10a10b6c8c8b6d10d10); *Silence* (a10a6b8c6c6b8d10d10)

Of ababccdd: *The Request* (a10b8a10b8c8c10d8d12)

Of abbaccdd: *Constantia and Philetus. Song* ('Time fly away') (a8b6b7a8c8c8d8d8); *The Tree of Knowledge* (a10b8b8a12c8c8d8d12)

4 Variables:

Of abbaccdd: *The Extacie (Pindaric Ode 11)* (a10b10b6a6c8c8d6d12)

In **DONNE** (13)Isometric (2):

10 Syllables:

Of abab cdcd: *Image of her Whom I Love*

Of abbaccdd: *To Mr. T. W.* ('All haile sweet poet')

Heterometric (11):

2 Variables:

Of aabbcccc: *Loves Usury* (a10a4b10b10c10c10c10c4)

Of aabbccdd: *The Dampe* (a10a8b10b10c8c8d10d10)

Of aabc bcaa: *The Prohibition* (a6a10b10c10b10 c10a10a10)

Of ababccdd: *The Broken Heart* (a8b8a8b8c8c8d10d10)

Of abbaabcc: *The Legacie* (a8b8b8a10a8b10c10c10)

3 Variables:

Of aabbccdc: *A Hymn to Christ at the Authors... Germany*
(a10a10b10b10c10c10d8c6)

Of aabccddb: *The Message* (a8a8b8c4~c4~d3d3b8)

Of ababccdc: *Song ('Sweetest love')* (a7b6a7b6c4d6d6c6)

Of abbaacc: *The Curse* (a10b10b6a8a10c10c10c10)

4 Variables:

Of ababccdd: *The Blossome* (a6b8a10b10c10c4d10d10)

Of ababcdcd: *The Funerall* (a10b4a10b10c6d10c6d14)

In DRAYTON (23)

Isometric (17)

10 Syllables:

Of abababcc: *Barons Wars: Cantoes 1-6; The Battle of Agincourt; The Miseries of ... Margarite; The Legend of Great Cromwell.*

8 Syllables:

Of aaabcccb: *Nimphidia the Court of Fairy*

Of aabbccdd: *Moses ... The Second BookA (Lines: 1-8); Poly-Olbion: The Twentieth songA; The Eight and twentieth songA; The Nine and twentieth songA; The Two and twentieth songA; The five and twentieth songA.*

6 Syllables:

Of ababaccb: *To his Valentine*

Heterometric (6):

2 Variables:

Of aaabcccb: *The Third NimphalD (Lines: 129-216)*
(a6a6a6b4~c6c6c6b4~); *To the Cambro-Britans ... Agincourt*
(a6a6a6b4~c6c6c6b4~)

Of ababcdcd: *To his Coy Love A Canzonet* (a8b6~a8b6~c8d~c8d6~)

Of abbccdda: *SG: The Third EclogueB (Lines: 1-48; 121-136)*
(a10b10b10c4c10d10d10a4)

3 Variables:

Of aabcbcd: *The Sacrifice to Apollo* (a10a10b6c4~b6c4~d10d10);

Of ababcdcd: *Pastorals Containing Eclogues: The Second EclogueC*
[Lines: 105-28] (a10b10a10b10c8d6~c8d6~)

In DRUMMOND (39)

Isometric (8):

10 Syllables:

Of aabbccdd: *MADS*: [vii] *Epitaph*; *CV*: x. *Of Persons Varieties*; *PHPI*: xxxv. *Rose*; xxxvi. [*Relenting Eye*]; *PHPII*: x. [*Great Lies they preach*]; *PHPIII*: *Madrigals* xxxi. *Fragment*; *PHPIV*: *Madrigals and Epigrams*.xxiv

Of abababcc: *M&E*: [lxxvi] *Thirsis ... of Beauty*

Heterometric (31):

2 Variables:

Of aabbccdd: *M&E*: [i] *The Statue of Medusa* (a6a10b6b6c6c10d10d10); [lix] *Epitaph* (a6a6b6b10c10c10d10d10); [lxiii] *The Happiness ... Flea* (a6a6b6b10c6c10d10d10); [xlix] *A Wish* (a6a6b6b6c6c10d10d10); [xxxvii] *Daphnis Vow* (a6a6b6b6c6c6d10d10); *MADS*: [vi] *A Chain of Gold* (a6a10b6b6c10c6d10d10)

Of aabccbdd: *M&E*: [lxvi] *Love Naked* (a6a6b6c6c10b6d10d10); [viii] *Alcons Kiss* (a6a10b6c10 c6b10d10d10)

Of ababccdd: *M&E*: [lxix] *Wilde Beautie* (a6b6a10b10c6c10d10d10); [lxviii] *Change of Love* (a6b6a6b6c6c6d10d10); *PHPI*: vi. *To a Swallow ... of Medea* (a6b6a6b10c6c6d10d10)

Of ababcdcd: *FOS*: [iii] [*An Hymne ... Ascension*] (a6b6a6b6c6d6c6d10); *M&E*: [lvii] *Thais Metamorphose* (a6b6a10b6c10d10c6d10); *PHPIII*: *Madrigals* xxix. *Non Ultra*; (a6b6a10b6c6d6c10d10); *PHPIV*: *Madrigals and Epigrams*. xviii. (a6b6a10b6c6d6c10d10)

Of abacbcdd: *PHPIII*: *Madrigals* xix. *Of a Be* (a6b6a10c6b6c6d10d10)

Of abaccbdd: *M&E*: [xiv] *The Qualitie of a Kiss* (a6b6a10c6c10b10d10d10)

Of abbabacc: *PHPIII*: *Madrigals* xxiii. *A Sigh* (a6b6b10a10b10a10c6c10)

Of abbacdd: *M&E*: [lxx] *Constant Love* (a6b6b10a10c6c10d10~d10~); [xxxiii] *Of a Kisse* (a6b6b6a10c6c10d6d10); *MADS*: [lxiii] *A Lovers Prayer* (a6b6b6a10c10c10d10d10) *PHPI*: xvii. *All Changeth* (a6b6b6a10c10~c10~d10d10); xxvii. *Madrigal* (a6b10b10a6c10c6d10d10).

Of abbaacdd: *M&E*: [xxxvi] *His Firebrand* (a6b6b6a10c6d6c6d10)

Of abbcacdd: *FOS*: [i] [*The Permaenencie of Life*] (a6b6b10c6a10c6d10d10)

Of abbccadd: *M&E*: [lx] *Floras Flowre* (a6b6~b6~c6c6a6d10~d10~); [lxiii] *Sleeping Beauty* (a6b6b6c6c6a10d10d10); [xxxiv] *Idmon to Venus* (a6b6b10c6c10a6d6~d10~)

Of abccabdd: *MADS*: [xiv] *For Dorus* (a6b6c6c6a10b6d10d10)

Of abcdabee: *PHPIV*: *Madrigals and Epigrams.* *xx.*
(a6b6c10d10a6b6e6e10)

3 Variables:

Of aabbccdd: *PHPIV*: *Madrigals and Epigrams.* *xxii*
(a4~a4~b10b10c10c10d6~d10~)

In HARVEY (24)

Isometric (2):

10 Syllables:

Of abababcc: *The School of the Heart: B Ode V*

Of abcabcdd: *The School of the Heart: Ode XII*

Heterometric (22):

2 Variables:

Of aabbccdd: *The Reading-Pue* (a10a8b10b8c10c8d10d10); *The Pulpit* (a8a10b8b10c8c10d10d10); *The Ascension or Holy-Thursday* (a10a6b10b6c10c10d10d10); *The School of the Heart: Ode XXXI* (a10a6b10b6c10c6d10d10); *Vows Broken and RenewedB* (Lines 9-16) (a10a8b10b8c10c8d8d8)

Of aabccbbb: *The School of the Heart: Ode III*
(a10a10b10c10c10b10b6b6)

Of ababccdd: *The School of the Heart: Ode XLIV*
(a10b4a10b4c10c4d10d10)

Of ababccdd: *Vows Broken and RenewedA* (Lines: 1-8)
(a10b6a10b6c10d6c10d6)

Of abbaccdd: *The Overseer of the Poor* (a10b6b6a10c6c6d10d10)

Of abcddcee: *The School of the Heart: Ode XLIII*
(a10b10c6d10d10c6e10e10)

3 Variables:

Of aaabbbcc: *The School of the Heart: Ode XVI* (a8a6a8b8b6b8c10c10)

Of aabbccdd: *The School of the Heart: Ode XXVI*
(a4a6b10b6c6c10d6d4); *The School of the Heart: Ode XXVII*
(a6a8b6b10c10c6d10d6)

Of aabccbdd: *Church-Utensils* (a10a10b6c8c8b6d10d10); *The Clerk*
(a8a6b6c8c6b6d10d10)

Of abbccdda: *The School of the Heart: Ode XXIX*
(a10b10b4c8c8d4d10a10)

Of ababccdd: *The Churchwarden* (a10b8a10b8c4c4d10d10)

Of abbaccdd: *The School of the Heart: Ode XIV*
(a10b8b8a10c4c4d10d10)

4 Variables:

Of aabbbcbc: *Vows Broken and Renewed*C (Lines 17-24)
(a8a8b10b10b4c6b4c6)

Of aabccbdd: *The School of the Heart: Ode XXIII*
(a10a8b6c4c4b6d8d10); *The School of the Heart: Ode XXIV*
(a4a6b8c10c10b8d6d4)

Of abccbadd: *The Book of Common Prayer*B ('They that in private')
(a10b4c6c6b4a10d8d8)

In HERBERT (11)

Isometric (1):

10 Syllables:

Of ababcdd: *Love-Joy*

Heterometric (10):

2 Variables:

Of aaabcccb: *Sepulchre* (a10a10a10b2~c10c10c10b2~)

Of aabbcdd: *Hope* (a10a6b10b6c10c6d10d6)

Of aabccbdd: *The Church-Floor*B (Lines: 13-20) (a8a8b10c8c8b10d8d8)

Of ababcccc: *Dialogue* (a7b6a7b6c7c7c7c7)

Of ababccdd: *Artillery* (a10b10a10b10c8c8d8d10)

Of ababcdcd: *Humility* (a10b10a10b10c10d6c10d6)

3 Variables:

Of ababccdd: *The Dawning* (a10b8a10b8c4c10d10d10)

Of abbaacddc: *Even-Song* (a6b10b8a8c6d8d8c10)

4 Variables:

Of ababccdd: *Frailty* (a10b4a10b4c7c6d10d4)

Of ababcddc: *The Glance* (a8b10a10c4b6d10d10c4)

In HERRICK (68)

Isometric (58):

10 Syllables:

Of aabbcdd: *Noble Numbers: 105: To God his Goodwill; 137: Salutation; 25: To God; 249: The Number of Two; 271: His Coming to the Sepulcher*

8 Syllables:

Of aaaaaaaa: *Hesperides* 1075: *Of Love*

Of aabbccdd: *Hesperides* 1020: *A Sonnet of Perilla*; 915: *Upon Himself*; 912: *Upon A Virgin*; 844: *To His Booke*; 746: *To Electra*; 729: *Upon Lucia*; 687: *The Rainbow*; 677: *To Fortune*; 579: *Love Lightly Pleased*; 514: *To the Lady Crew ... Her Child*; 478: *How Springs Came First*; 415: *To Bacchus, A Canticle*; 413: *To Springs and Fountains*; 312: *Content, Not Cates*; 299: *The Bell-Man*; 278: *To His Household Gods*; 271: *Upon A Maid that Dyed*; 191: *To Pansies*; 180: *Upon A Child. An Epitaph*; 134: *Upon ... Mr. J. Warr*; 116: *An Epitaph Upon A Sober Matron*; 13: *The Frozen Heart*; 70: *The Succession of ... Months*; 68: *Againe*; *Noble Numbers*: 114: *To God*; 118: *The Way*; 127: *The Poores Portion*; 129: *To Christ*; 158: *Prayer*; 66: *To God*; *To God on his Sickness*

7 Syllables:

Of aabbccdd: *Hesperides* 53: *Cherrie-Ripe*; 61: *The Scar-Fire*; 209: *Safety to Look to ones Self*; 304: *A Hymne to Bacchus*; 386: *A Vow to Mars*; 391: *How Pansies ... Came First*; 473: *The Old Wives Prayer*; 519: *On Himself*; 556: *The Fairies*; 678: *To Anthea*; 757: *A Song*; 821: *To the Passenger*; 836: *To Electra*; 838: *Upon a Maid*; 852: *Age Unfit for Love*; 878: *Kisses Loathsome*; 974: *To Julia*; 991: *To Biancha*; 1069: *To Julia*; 1125: *To His Booke*

6 Syllables:

Of ababdcdd: *Hesperides* 249: *On Love*

Heterometric (10):

2 Variables:

Of aaabcccb: *Hesperides* 785: *Christmasse-Eve* (a8a8a8b2[~]c8c8c8b2[~])

Of aabbcccb: *Noble Numbers* 33A: *An Ode of ... our SaviourA* (Lines: 1-8) (a7a7b7b7b7c4c4b7)

Of aabbcbbc: *Noble Numbers* 33C: *An Ode of ... our SaviourC* (Lines: 17-32) (a7a7b7b7c7b4b4c7)

Of aabbccdd: *Hesperides* 336 (a8a8b4b8c4c8d8d8); 770: *His Wish to Privacie* (a4a2b4b2c4c2d4d2); 336: *His Age...Posthumus* (a8a8b4b8c4c8d8d8); *Noble Numbers*: 111: *To Heaven* (a4a6b4b6c4c6d4d6)

Of aabbccdd: *Noble Numbers* 33B: *An Ode of ... our SaviourB* (Lines: 9-16) (a7a7b7[~]b7[~]c7[~]d4d4c7[~])

Of ababcbcb: *Hesperides* 538: *To Dianeme* (a4b3a4b3c4b3c4b3)

Of abbaacdd: *Hesperides* 193: *The Lilly in a Christal* (a8b6b6a8c6d8c6d8)

4 Variables:

Of aabbccdd: *Hesperides* 633G: *Connubii Flores... WeddingsG* (Lines: 46-53) (a8a8b2b2c6c10d10d10)

In JONSON (22)

Isometric (12):

10 Syllables:

Of aaabbbcc: *Ungathered Verse 44*

Of aabbccdd: *Ungathered Verse 19, 31; The Underwood 89*

Of aabcbccd: *Epigrams 27*

Of ababaccc: *The Underwood 79A* (Lines: 1-8)

8 Syllables:

Of aabbccdd: *Songs and Poems 15; Ungathered Verse 47; The Underwood 55, 70D* (Lines: 36-43)

Of ababccdd: *Songs and Poems 22*

7 Syllables:

Of aabbccdd: *The Underwood 2J*

Heterometric (10):

2 Variables:

Of aaabcccb: *The Underwood 84A* ('Fair fame who art ordained') (a8a8a8b4c8c8c8b4); *The Underwood 1A* ('O Holy blessed glorious Trinity') (a10a10a10b4c10c10c10b4); *Ungathered Verse 45* (a7a7a7b5c7c7c7b5)

Of aabbccdd: *Songs and Poems 26* (a8a8b8b8c6d8d8c6)

Of ababcbcb: *Songs and Poems 18* (a5b4a5b4c5b4c5b4)

Of abbaacca: *The Underwood 9B* (Lines: 11-18) (a6b6b6a6a6c10c10a10)

Of abcbabcb: *The Forest 9* (a8b6c8b6a8b6c8b6)

3 Variables:

Of aabbccdd: *The Underwood 10* (a8a8b6b8c6c10d6d10)

4 Variables:

Of aabcbccd: *Ungathered Verse 6* (a8a6b6c4b10c4d6d10)

Of ababccdd: *The Underwood 75* (a10b10a10b10c6c4d6d12)

In LOVELACE (15)

Isometric (5):

10 Syllables:

Of aabbccdd: *Dialogue. Lucasta, AlexisB* (Lines: 9-16;25-32); *To Dr. F.B. on his Book; Translations* ('That me alone you lov'd')

Of ababccdd: *Dialogue. Lucasta, AlexisA* (Lines: 1-8; 17-24)

6 Syllables:

Of ababccdd: *A loose Saraband*

Heterometric (10)

2 Variables:

Of aaaabcbc: *Lucasta LaughingB* (Lines: 14-22) (a8a8a8a8b6c6b6c6)

Of aabbccdd: *To Chloe, Courting her* (a8a8b8b8c8c8d8d10); *Song*
(‘Strive not’) (a8a8b10b10c8c8d10d10)

Of aabcbedd: *Lucasta's World* (a8a8b8c6b8c6d8d8)

Of ababccdd: *A La Bourbon* (a10b6a10b6c6c6d6d6); *Night. to LucastaA*
(Stanzas 1 & 3) (a10b10a10b10c8c8d8d10)

Of ababcdcd: *To Lucasta: her Reserved Looks* (a8b6a8b6c8d8c8d8); *To*
Althea, from Prison (a8b6a8b6c8d6c8d6)

3 Variables:

Of aabbccdd: *Sonnet* (‘When I by thy faire shape’)
(a8a8b6b6c10c6d10d10)

Of ababccdd: *Love Inthron'd* (a8b8a8b8c6c6d8d10)

In MILTON (4)

Isometric (2):

10 Syllables:

Of ababcdcd: *85 Psalm viii*

Of abababcc: *LycidasK* (Lines: 186-194)

Heterometric (2):

4 Variables:

Of aabccbdd: *On the Morning of Christ's Nativity Ode B: The Hymn*
(Lines: 29-244) (a6a6b10c6c6b10d8d12)

5 Variables:

Of abcbaddc: *[Comus] SongA* (Lines: 258-265)
(a4b6c10b8a10d7d7c4)

In SIDNEY (17)

Isometric (10):

10 Syllables:

Of ababaabb: *OA: 41 [Gynecia]* (‘Like those sick’)

Of abababcc: *OA: 35 [Dorus]* (‘Sweet glove’); *54: [Gynecia]* (‘My lute
within thyself’)

Of ababccdd: *OA: 17 [Dorus]* (‘My sheep are thoughts’)

Of abba**cd**cd: *Psalm V*

Of abcab**cd**d: *OA: 43 [Gynecia]* ('This cave is')

8 Syllables:

Of aabb**cd**dd: *OA: 6 [The Dance of ... Shepherds]*

Of abba**cd**dc: *Psalm XXXVII*

7 Syllables:

Of abab**cd**dd: *Psalm XLII*

6 Syllables:

Of abab**cd**cd: *CS: 23 To the Tune of ... van Nassaw* ('Who hath his')

Heterometric (7)

2 Variables:

Of aaab**cc**cb: *Psalm XI* (a8a8a8b6~c8c8c8b6~)

Of aabb**cd**d: *Psalm X* (a6a6b6b6c8c8d8d8); *Psalm XLI*
(a10a6b10b6c10c6d10d6)

Of abab**cd**cd: *CS: 28 Translated out of ... Spanish* ('What changes')
(a6b6a8b6c6d6c8d6); *Psalm XXI* (a8b6~a8b6~c8d~c8d~)

Of abba**cd**dc: *Psalm XXXIV* (a6b8b8a6c6d8d8c6)

3 Variables:

Of: aabb**cd**ee: *CS: 27 To the Tune of ... Villanell* ('All my sense')
(a7a7b7~b7~c12d10e8e8)

In SPENSER (6)

Isometric (5):

10 Syllables:

Of ababab**cc**: *Virgils Gnat; Muiopotmos: or the Fate of the Butterflie*

Of ababbaba: *June*

Of ababb**cb**c: *NovemberA* (Lines 1-48)

8 Syllables:

Of aabaab**cc**: *[Song] I Saw in Secret*

Heterometric (1):

2 Variables:

Of aabaab**cc**: *[Song] As Diane Hunted* (a8a8b6a8a8b6c8c8)

In SUCKLING (12)

Isometric (8):

10 Syllables:

STANZAS OF 8 LINES: CATALOGUE

Of aabbccdd: *Upon Sir John Laurence; Upon Christ His Birth; The Wits; On his other Poems; Upon the Epiphany*

Of ababccdd: *Detraction Execrated*

8 Syllables:

Of aabbccdd: *The Expostulation [1]; Inconstancie in Woman* (DUB)

Heterometric (4):

2 Variables:

Of aaaabbbb: *[Foreknowledge]* (a4a6a4a6b6b4b4b6)

Of aaabcccb: *A Soldier* (a8a8a8b2~c8c8c8b2~)

4 Variables:

Of aabbccdd: *Song* ('Honest lover') (a8a8b8b8c2c4d4d10)

Of ababccdd: *Sonnet II* (a10a6b6b10c10d6c4d8)

In VAUGHAN (20)

Isometric (1):

8 Syllables:

Of aabbccdd: *Jesus WeepingB* ('Dear Jesus weep on')

Heterometric (19):

2 Variables:

Of aabbccdd: *Vanity of Spirit* (a10a10b8b8c8c8d8d8); *Jesus WeepingA* ('Blessed unhappy City') (a10a10b8b8c8c8d8d8); *[Sure There's a Tie]A* ('Sure there's a tie') (a106b10b6c10c6d10d6)

Of aabbccdd: *Mount of Olives (I)* ('Sweet sacred will') (a8a8b4b8c8d8c4d4)

Of aabcbccdd: *The Evening-Watch. A Dialogue* (a8a8b8c10b10c8d10d10)

Of ababccdd: *Content* (a6b4a6b4c4d6c4d6); *[Joy of my Life]* (a8b4a8b4c4d4c4d4); *Son-Days* (a10b4a10b4c10d10c10d10); *The Throne* (a8b4a8b4c8d4c8d6); *Tears* (a8b6a8b6c8d6c8d6)

Of abbccdda: *Cheerfulness* (a8b4b8c4c4d4d4a8)

3 Variables:

Of aaabbbcc: *Church-Service* (a10a4a4b10b4b4c6c6)

Of ababccdd: *Easter-Day* (a10b8a10b8c4c10d10d10)

Of ababccdd: *The Storm* (a8b4a8b4c8d6c8d6); *Silex Scintillans* (a8b4a8b6c6d4c8d6)

Of ababccdd: *The Holy CommunionA* ('Welcome sweet and') (a10b8a10b10c8d10d4c10)

Of abacbbcb: *The Morning-Watch*A ('O Joys infinite')
(a10b10a4c4b4b4c6b4)

Of abcdceed: *The Holy Communion*D ('Was't not enough that')
(a10b4c10d4c6e4e4d6)

4 Variables:

Of ababccdd: *Admission* (a10b6a10b6c8d4c8d4)

In WALLER (3)

Isometric (2):

10 Syllables:

Of aabbccdd: *On a Brede of Diverse Colours*

8 Syllables:

Of aabbccdd: *Of Silvia*

Heterometric (1):

4 Variables:

Of ababccdd: *Song* ('Behold the brand') (a8b10a8b6c6d8c4d8)

In MADRIGALS: (222)

Isometric (68)

14 Syllables:

Of abacdefg: *Byrd XXIII. [Constant Penelope sends]*

10 Syllables:

Of aabbbbcc: *Watson 1590 XXII [In chains of hope]; Bateson 1604 V [Come follow me]; Bateson 1604 XX [Why Do I dying]; Corkine 1612 XI [My dearest mistress]; East 1606 IX-X [Why Runs Away]; Gibbons 1612 XVI [Fair is the rose]; Pilkington 1624 XIII [Chaste Syrinx]; Vautor 1619 III [Ah sweet whose beauty]; Watson 1590 IV [Zephyrus breathing]; Watson 1590 VI [Every singing bird]; Watson 1590 X [Sing my heedles]; Watson 1590 XXVI [Love hath proclaimed]*

Of aabcbddd: *Danyel 1606 XIII-XV [Can doleful]; Dowland 1600 X [O Sweet woods]*

Of abababab: *Cavendish 1598 XXII [Zephyrus brings]*

Of abababcc: *Yonge 1588 I [These that be certain]; Yonge 1588 VI [As in the night]; Yonge 1588 XI [Who will ascend]; Yonge 1588 XLIV-XLV [The fair young]; Yonge 1588 XLVII [These That be certain]*

Of ababbcbc: *Byrd IX. [The Nightingale so]; Yonge 1588 XLIII [The Nightingale so]; Yonge 1588 XXXII [The nightingale so];*

Of ababccdd: *Allison 1606 XI-XII [For lust is frail]B ('For lust is frail'); Byrd XXVII [Penelope that longed]; Dowland 1612 IX [Go nightly Cares]; Ferrabosco 1609 X [I am a lover yet]; Jones 1610 XX [Although the wings]; Munday 1594XXIX [Penelope that longer]; Porter 1632 IV [Sleep all my joys]; Corprario 1606 VII [O Poor distracted]*

Of ababcdcd: *Allison 1606 XI-XII [Rest With yourselves]A* ('Rest with yourselves you'); *Bateson 1604 XI [If Love be blind]*; *Yonge 1588 II [The fair Diana]*

Of abbacddd: *Ward 1613 XXVI [I have entered]F*

Of abbacddd: *Yonge 1588 XV [In every place]*

Of abbacddc: *Yonge 1588 XXX [Sound out my]*

8 Syllables:

Of aaaaabbbb: *Ravenscroft 1609 XXVIII [Hey down a down]*

Of aaabcccb: *Vautor 1619 XII [Sweet Suffolk owl]*

Of aabbccdd: *Jones 1601 XVI [My love is]*; *Pilkington 1624 XX [Drown not with]*; *Vautor 1619 XI [Sweet thief when]*; *Ferrabosco 1609 XXI [So beauty on the waters stood]*

Of abababcc: *Byrd IX [This sweet and merry]*; *Peerson 1630 VI-VII [You little stars]*; *Watson 1590 VIII [This sweet and merry]*; *Watson 1590 XXVIII [This sweet and merry]*

Of ababccdd: *Allison 1606 III-VII [O Heavy heart]*; *Bartlet 1606 X [Of all the birds]*; *Byrd XXIII [While That the Sun]*; *Jones 1605 XVIII [Since first disdain]*; *Peerson 1620 VIII [Since just disdain]*

Of ababcdcd: *Ford 1607 III [Unto the temple]*; *Peerson 1630 XI [Love is the peace]*

7 Syllables:

Of aabbccdd: *Ford 1607 IV [Now I see thy looks]*

Of ababccdd: *Dowland 1600 XXII [Humour say]*; *Ferrabosco 1609 XII-XIV [Sing we then]*

Of ababcdcd: *Campion 1613b VI [Fain would I my love]*

6 Syllables:

Of aaabcccb: *Peerson 1620 XV-XVI [Come pretty wag]A*

Of aabbccdd: *Farmer 1599 XVI [Take Time while]*; *Morley 1597 XIX [Good love then]*; *Tomkins 1622 XV [Come shepherds sing]*

Of ababccdd: *Tomkins 1622 XII [Was ever wretch]*

Of ababcdcd: *Tomkins 1622 XXVII [It is my well beloved's]*

Of ababcdcd: *Pilkington 1624 II [Yond hill tops]*

5 Syllables:

Of aabbccdd: *Cavendish 1598 XXVII [Every bush new]* *Cavendish 1598XIII [Every bush new]*

Heterometric (154)

2 Variables:

Of aabaabcc: *Jones 1607 I [Thine Eyes so bright]* (a4a4b6a4a4b6c6~c6~)

Of aabbccaa: *Yonge 1588 XLVI [I will go die]*
(a6~a10~b10~b10~c6~c6~a10~a6~)

Of aabbccdd: *Bateson 1604 II [My Mistress after]*
(a8a10b8b8c8c10d10d10); *Campion 1613a XX [Jack and Joan they]*
(a7a8b7b8c7c8d7d8); *Campion 1618b XXII [Beauty since you]*
(a8a8b8b8c8c8d6~d8~); *Lichfield 1613 X [Alas my Daphne]*
(a10~a7~b10~b10~c10~c10~d10~d10~); *Morley 1594 XIII [I will no more];*
(a6~a6~b6~b10~c6~c6~d6~d10~); *Morley 1597 II [False love did]*
(a6~a6~b6~b6~c6~c6~d6~d10~); *Morley 1597 V [Love took his bow]*
(a6~a6~b6~b6~c6~c6~d6~d10~); *Ravenscroft 1614 XX [A Borgens a borgen]*
(a10a10b12b10c10c10d10d10); *Rosseter 1601 XVI [Mistress since you]*
(a8a8b8b8c8c8d5~d8~); *Wilbye 1598 XIX [Alas what a wretched]*
(a10a8b10~b10~c10~c10~d10~d10~); *Wilbye 1598 XXI [I sung sometimes]*
(a10~a10~b6~b10~c6~c10~d6~d10~); *Yonge 1588 XL [Lady if you so]*
(a6~a10~b10~b6~c6~c6~d6~d10~); *Jones 1601 III [O How my thoughts]*
(a6a6b8b8c6c6d8~d8~)

Of aabcbccd: *Bartlet 1606 XIX-XXI [Surcharged with]A* ('Surcharged with discontent');
(a6a6b10c10b10c10d6~d10~); *Weelkes 1597 V [A country pair were]*
(a10a10b8~c8b8~c8d8d8); *Yonge 1588 XXVIII-XXIX [Sleep sleep mine]B*
(Thou bringst her home')
(a6~a6~b10~c10~b6~c10~d10~d10~)

Of aabccbdb: *Ravenscroft 1614 III [Awake awake]* (a4a4b6c4c4b6d6b6)

Of aabccbdd: *Cavendish 1598 XXVI [Faustina hath the]*
(a8a8b6~c8c8b6~d8~d8~); *Jones 1605 XVI [Disdain that so doth]*
(a6~a6~b4c6~c6~b4d6d6); *Peerson 1620 IV [Disdain that so doth]*
(a6~a6~b4c6~c6~b4d6d6); *Wilbye 1598 XXIII [Sweet Love if thou]*
(a10~a10~b6~c6~c6~b10~d10~); *Wilbye 1609 XIII [Fly not so swift]*
(a10~a10~b6c10~c10~b6d10d10d10)

Of ababbaab: *Pilkington 1613 X [The messenger of]*
(a10b8a10b8b8a10a8b10)

Of ababccdd: *Byrd XIV [What is life or wordly]*
(a7~b7~a7~b7~c7~c7~d14d14); *Byrd XXIV & XXXV [From Virgin's womb]*
(a8b8a10b10c10c10d8d8); *Campion 1607 II [Move now with]*
(a6b6a6b6c14c14d14d14); *Greaves 1604 III [Ye bubling springs]*
(a10b10~a10b10~c10c10d10d6); *Jones 1610 XV [My father fain]*
(a8b6a8b6c8c8d8d8); *Pilkington 1624 V [Ye bubbling springs]*
(a10b10a10b10c10~c10~d10d6); *Watson 1590 XVII [Sweet singing Amaryllis]*
(a6~b6~a10~b10~c10~c6~d10~d10~); *Weelkes 1600 II [When Thoralis delights]*
(a8b6~a8b6~c8c8d8d8); *Wilbye 1609 XXI-XXII [Down in a valley]*
(a10b6~a10b6~c6~c6~d10~d10); *Wilbye 1609 XXXII [Stay Corydon thou]*
(a6b6~a6b6~c8c8d8~d8~)

Of ababcedd: *Bartlet 1606 I [O Lord thy faithfulness]*
(a8b6a8b6c8d6c8d6); *Byrd X [Let not the sluggish]* (a6b6a6b6c8d6c8d6);
Cmpian 1613a XIX [Lighten heavy heart] (a7b8a7b8c7d8c7d8); *Campion 1613b XII [The peaceful western]*
(a6b6a6b6c8d6c8d6); *Carlton 1601 XIX [The heathen gods]* (a10b10a10b10c8d8c8d8); *Corkine 1610 IX*

[*Beauty sat bathing*] (a8b6~a8b6~c8d6~c8d6~) *Danyel 1606 XII [Let not Cloris]A* ('Let not Cloris think') (a7b6a7b6c7d6c7d6); *Jones 1601 XIV [Fair wemen like fair]* (a8b~6a8b6~c8d6~c8d6~); *Jones 1605 II [Beauty sat bathing]* (a8b6~a8b6~c8d6~c8d6~); *Munday 1594 II [Save me O God]* (a8b6a8b6c8d6c8d6); *Munday 1594 IX [O Come let us lift]* (a8b6a8b6c8d8c8d8); *Munday 1594 XIII [Lord to thee I make]* (a8b6a8b6c8d6c8d6); *Munday 1594 XIX [The longer that I live]* (a6b6a6b6c6d6c6d6); *Weelkes 1598 XXI [Farewell my joys]* (a4b6~a4b6~c4d6~c4d6~); *Ravenscroft 1614 XV [Love for such]* (a7b7~a7b7~c5d5~c5d5~)

Of abacaaac *Ravenscroft 1611 XXIII [Remember O thou]F*
(a6b6a6c4a6a6a6c4)

Of abaccbdd: *Wilbye 1598 XI [Thus saith my Cloris]*
(a6b10~a10c6c6b10~d10~d10~)

Of abbaacca: *Byrd XIX-XXI [From Cytheron the warlike]*
(a10b10b10a10a10c4c4a10)

Of abbacdd: *Bennet 1599 V [Come Shepherd follow]*
(a6b6~b6~a10c6~c6~d6~d10~); *Byrd XXIII [Wedding to will is witless]*
(a6~b6~b10~a6~c6~c6~d6~d10); *Coprario 1613 V [How like a golden]*
(a10~b6~b6~a10~c10c10d10d10); *Yonge 1588 XXXIV [Sometime when hope]*
(a10~b6~b6~a6~c10~c10~d10~d10~)

Of abbacddc: *Wilbye 1609 III [Ah cruel Amaryllis]*
(a10b10~b10~a10c10d4d4c10)

Of abbcddc: *Yonge 1588 XXXVII [Sometime my hope]*
(a6~b6~b10~c6~d6~d10~e6~e10~)

Of abc bcddd: *Pilkington 1624 XXIV [O Softly singing]*
(a6b8c6b8c6d8d8d6)

Of abc bdeae: *Ravenscroft 1614 IX [Round about round]*
(a6b4~c6b4~d6e4~a6e4~)

Of abc bdefe: *Bateson 1604 VIII [Dame Venus hence]*
(a8b6c8b6d8e6f8e6); *Byrd XXVII. [Prostrate O Lord I lie]*
(a6b6c8b6d6e6f8e6); *Campion 1613b V [Where she her sacred]*
(a8b6c8b6d8e6f8e6); *Dowland 1600 XIX [Shall I sue shall]*
(a7b5c7b5d7e5f7e5); *Ford 1607 X [How shall I then]*
(a8bc8b6d8e6f8e6); *Jones 1610 IX [There was a shepherd]*
(a8b6c8b6d8e6f8e6); *Munday 1594 III [O All Ye nations]*
(a8b6c8b6d8e6f8e6); *Munday 1594 IV-V [Blessd art thou]*
(a8b6c8b6d8e6f8e6); *Munday 1594 VIII [O Lord turn not]*
(a8b6c8b6d8e6f8e6); *Munday 1594 XIV [O Lord of whom]*
(a8b6c8b6d8e6f8e6); *Munday 1594 XV [Since ye unto the Lord]*
(a8b6c8b6d8e6f8e6); *Munday 1594 XVI [I Lift my heart]*
(a6b6c8b6d8e6f8e6); *Munday 1594 XXVII-XXVIII [In midst of woods]*
(a8b6c8b6d8e6f8e6); *Ravenscroft 1609 XLVIII [O Lord turn not]*
(a8b6c8b6d8e6f8e6)

Of abccbadd: *Kerbye 1597 XVI [That Muse which]*
(a10b6c6c6b6a10d6~d10~)

3 Variables:

Of aaabcccb: *Youll* 1608 XXIII-XXIV [*Where are now*]
(a7a7a7b3c6~c6~c6~b3)

Of aabbbaaa: *Ravenscroft* 1614 XI [*Toss the pot*]A ('Toss the pot toss the') (a10~a10~b8b8b8c6a10~a10~)

Of aabbccaa: *Bennet* 1599 IV [*Let Go Let Go*]
(a8~a8~b10~b10~c6c6a8~a8~)

Of aabbccdd: *Byrd* XXXII. [*Lulla la Lulla lullaby*]
(a10a10b12b14c12c14d12d14); *Campion* 1614 IV [*Come ashore come*]
(a7a7b7b7c7c8c8d6d10); *Jones* 1609 I [*Though your strangeness*]
(a7a6b7b6c7c8d6~d6~); *Morley* 1601 IX [*Sing Shepherds*]
(a10a8b10b10c10c10d10~d6~); *Morley* 1601 V [*Fair Oriana beauty's*]
(a7a7b7b7c7~c7~d10~d6~); *Dowland* 1610 IX [*Lady if you so spite*]
(a6~a10~b10b6c5~c6~d6~d10~); *Ward* 1613 XXVII [*Come sable night*]
(a10a10b10b10c6c4d10~d10~); *Watson* 1590 XIX [*How long with*]
(a6~a10~b6~b6~c6~c6~d12~d10~); *Wilbye* 1609 XXIII [*Weep weep mine*]
(a10a10b10b10c14~c6~d10d10)

Of aabbccddc: *Ravenscroft* 1614 I [*The hunt is up*] (a8a8b4b4c6d4d4c6)

Of aabbcded: *Jones* 1605 VIII [*Cynthia queen of seas*]
(a7a7b7b7c6d6e8d6)

Of aabcbedd: *Ravenscroft* 1611 XII [*My master is so*]
(a14a14b6~c6b6~c6d8d8)

Of aabccbaa: *East* 1606 VI [*Round About I follow*]
(a6a6b2~c6c6b2~a10a10)

Of aabccbdd: *Campion* 1613b XIV [*Pined I am and like*]
(a7a8b6c7c8b6d7d8); *Morley* 1594 XV-XVI [*Sport we my lovely*]B ('O sweet alas what say you') (a13~a10~b6~c6~c6~b6~d6~d10~); *Rosseter* 1601 XI [*Fair if you expect*] (a7~a7~b7~c7~c7~b7~d8~d18~)

Of aabcdbbd: *Pilkington* 1613 XIV [*Why do I fret*]
(a6a10b6c10d6b10b6d4)

Of ababaacc: *Jones* 1607 XXV-XXVI [*Are lovers full*]
(a6~b10a6~b10a10~a6~c8c8)

Of ababccdd: *Dowland* 1600 XIII [*Now cease my wandering*]
(a6b6a6b6c4c12d4d12); *East* 1618 XVI [*Come Shepherd swains*]
(a10b4a10b4c10c10d8d8); *Jones* 1601 XX [*To sing and to be*]
(a6b6a6b6c4c4d12~d12~); *Jones* 1605 XIII [*When will the fountain*]
(a10b6a10b6c8c8d6d6); *Morley* 1601 XXI [*Fair Oriana seeming*]
(a10~b6~a10~b6~c10~c8~d10~); *Munday* 1594 XXII [*Hey ho 'chill go*]
(a8b6a8b6c10c8d8d6)

Of ababcdcd: *Campion* 1614 V [*Woo her and win*]
(a8b6~a8b6~c7d6~c7d6~); *Campion* 1618b XXIII [*Your fair looks*]
(a7b5a7b5c5d7c5~d6~); *Mason&Earsden* 1618 IX [*O Stay sweet is*]
(a8b6~a8b6~c6d4~c8d6~); *Porter* 1632 XIII [*End now my life*]
(a10~b10~a6~b10~c10~d10~c1); *Rosseter* 1601 XVII [*Your fair looks*]
(a8b6a8b6c5d6~c8d6~); *Wilbye* 1598 XXIX [*Thou art but young*]
(a6b7a6b7c6~d10~c10~d10~)

Of ababcded: *Farmer 1599 XII [The flattering words]*
 (a10b10a10b10c8d6e8d6); *Farnaby 1598 XVIII [Simkin said that]*
 (a7b6~a8b6~c8d6~e8d6~)

Of ababcdee: *Ward 1613 XXVIII [Weep forth your tears]*
 (a10b10a10b10c4d8e10~e10~)

Of abaccddb: *Byrd XII [Awake mine eyes see]*
 (a10~b10~a10~c4c4d4d4b6~)

Of abbaccbb: *Jones 1607 VII [Sing mery birds]*
 (a8b6b6a4c8c8b8b8); *Morley 1594 XX [Say gentle nymphs]*
 (a8~b6~b6~a6~c6~c6~b8~b10~)

Of abbaccdd: *Bateson 1604 XXVI [Thyrsis on his fair]*
 (a10~b4~b6~a10~c10~c6~d10~d10~);

Of abbacddc: *Rosseter 1601 I [Sweet come again]* (a4b8b8a4c4d6d6c6);
Ward 1613 XVII [Hope of my heart] (a4b6b6a4c6~d6d6c10~)

Of abbacddd: *R.Dowland 1610 I [My heavy sprite]*
 (a10b10b10a10c4d10d6d10)

Of abbbacc: *Weelkes 1608 XI [No no/Though I shrink]*
 (a2b4b4b4a6c6c6c6)

Of abcabcdd: *Jones 1601 XXI [Come sorrow come]*
 (a6b12c6~a6b10c6~d6~d6~)

Of abcbcadd: *Jones 1600 XX [Perplexed sore]*
 (a6b10c10b10c10a6d12d12)

Of abcbbdee: *Dowland 1600 XVII [A Shepherd in shade]*
 (a10b6c10b6d8d8e10e10)

Of abcbbefe: *Dowland 1603 V [Me me and none but me]*
 (a6b6c4b8d6e6f6e6); *Ravenscroft 1609 LVII [Blow thy horn]*
 (a8b6~c8b6~d10e6f6e6)

Of abcdbdee: *Peerson 1620 V [O Precious time]*
 (a4b6c4d6~b10d10~e10~e10~)

Of abcdcdab: *Dowland 1612 III [To ask for all]*
 (a10b2~c4d4c4d4a10b2~)

4 Variables:

Of aabbccdd: *East 1618 VIII [Farewell sweet woods]*
 (a6~a6~b4~b4~c5~c5~d8~d8~); *Handford 1609 III [Florella lay
 asleeping]* (a6~a6~b2b2c6c10d8d8); *Jones 1600 XII [Farewell dear love]*
 (a10a10b6b6c5c5d7~d7~); *Jones 1605 VII [Cease troubled thoughts]*
 (a12a12b8b8c4c4d6~d6~); *Morley 1593 III [Cruel you pull]*
 (a12~a10~b5~b5~c6~c10~d10~d6~); *Morley 1593 XIV [Lady if I
 through]* (a10~a12~b12~b10~c16~c8~d12d8); *Morley 1593 XV [Cease
 mine eyes]* (a10~a10~b4~b8~c16~c6~d6~d10~); *Wilbye 1609 VI [O what
 shall I do]* (a12~a12~b10b10c8c8d4d4)

STANZAS OF 8 LINES: CATALOGUE

Of aabccbaa: *Morley 1593 XVII [Where art thou]*
(a10~a10~b6~c5c5b10~a10~a13)

Of aabccbdd: *Mason & Earsden 1618 X [Welcome is the word]*
(a5a6b6c8c8b8d7d7)

Of abababab: *Pilkington 1613 XX [No no no it will not]*
(a7b6a8b6a10b8a8b7)

ababccdd: *Campion 1618a IX [O Never to be moved]*
(a5~b6~a6~b6~c8c8d8d10); *Corprario 1606 VI [When pale Famine]*
(a7b6a7b6c8c8d10d10); *Ravenscroft 1614 IV [Sith sickle and the]A ('Sith Sickle and the shear')* (a8b6a8b6c4c4d6d10)

Of ababcdcd: *Corkine 1610 III [Sweet restrain these]*
(a8~b5~a6~b5~c7d6~c7d6~); *Campion 1613b XV [So many loves have I]*
(a8~b5~a8~b5~c7d6~c7d6~)

Of ababcdcd: *Pilkington 1613 XVIII [Sweet Phillida]*
(a14b6a10b6c12d6d6c12)

abacaaac: *Ravenscroft 1609 XVI [Martin said to his]* (a6b3a6c4a6a8a6c4)

Of abbacdce: *Corkine 1610 X [Now would chwore]A ('Now would chwore hong'd')* (a10b8b8a6c6d8c12e12)

Of abbacddc: *Ward 1613 XXV [Die not fond man]* (a8b5b4a6c8d5d4c6)

Of abcbdefe: *Rosseter 1601 VII [Reprove not love]*
(a10b5~c10b5~d6e10f7e6)

5 Variables:

Of aaaabccb: *Morley 1594 XXII [On a fair morning]*
(a11a14a9a14b5c9c8b8)

Of aabbccbb: *East 1610 XXI [Life tell me what]*
(a10~a6~b4~b10~c12~c8~b4~b10~)

Of aabbccdd: *Lichfield 1613 XIX [Whilst that my lovely]*
(a12~a6~b5b5c6~c6~d10d7); *Weelkes 1597 XIV [If thy deceitful]*
(a10a10b3b3c6c7d8d10); *Morley 1594 XVII [Hark jolly shepherd]*
(a12~a13~b8~b10~c6~c6~d10~d6~)

6 Variables:

Of aabbccdd: *Morley 1593 XIII [Now must I die]*
(a13~a12~b6~b8~c6~c7~d10d10)

NOTES ON 8 LINE STANZAS

The Following Poems have Incidental Feminine Rhyme:

In **Browne**: *I. Love Poems VII; The Inner Temple MasqueG; The Inner Temple MasqueH.*

In **Carew**: *Boldness in Love; Eternitie of Love Protested; Song. Conquest by Flight*

In **Cowley**: *Constantia and Philetus. Song; Eccho; The Extacie; The Gazers; The Request; The Wish*

In **Donne**: *To Mr. T. W. ('All hail sweet')*

In **Drayton**: *Barons Wars: The Fifth Canto; Barons Wars: The First Canto; Barons Wars: The Fourth Canto; Barons Wars: The Second Canto; Barons Wars: The Sixth Canto; Barons Wars: The Third Canto; The Battle of Agincourt; The Eight and Twentieth SongA; The Legend of Great Cromwell; The Miseries of ... Margarite.*

In **Drummond**: *FOS: [iii] [An Hymn ... Ascension]; M&E: [lxxvi] Thirsis ... of Beauty; [lxx] Constant Love; [lx] Floras Flower; [xxxiv] Idmon to Venus; Mads: [vii] Epitaph; PHPI: xvii. All Changeth; PHPIV: Madrigals and Epigrams xxii; Madrigals and Epigrams xxiv.*

In **Harvey**: *The School of the Heart: Ode XII; Ode III; V; XIV; XVI; XXIII; XXVI; XXIV; The Ascension or Holy-Thursday; The Book of Common Prayer; The Churchwarden; The Clerk; The Overseer of the Poor.*

In **Herbert**: *Dialogue; Even-Song; Sepulchre*

In **Herrick**: *To Julia: Hesperides: 1069 1075; Of Love; The Lilly in A Christal 193; On Love 249; His Age ... Posthumus 336; How Pansies ... Came First 391; On Himselfe 519; The Fairies 556; The Succession of ... Months 70; A Song 757; To God on his Sicknesse: Noble Numbers 84; Ferrabosco 1609 XXI [So beauty on the waters stood].*

In **Jonson**: *Ungathered Verse: 31A; 6*

In **Lovelace**: *To Dr. F. B. on his Book; Dialogue. Lucasta, AlexixB*

In **Milton**: *50. [Comus] SongA; On...Christ's NativityB (Hymn)*

In **Sidney**: *OA 6: [The dance of ... shepherds]; Psalm XI; Psalm XXXVII*

In **Spenser**: *June; Muiopotmos: or ... Butterfly; NovemberA; Virgils Gnat; [Song] I Saw in Secret to my.*

In **Suckling**: *Song ('Honest lover'); Sonnet II; [The Wits]; A Soldier*

In **Vaughan**: *Cheerfulness; Jesus WeepingB; Mount of Olives; Son-Days; The Morning-WatchA; [Sure There's a Tie]A.*

In **Madrigals**: *Bartley 1606 XIX-XXI [Surcharged]A (St. 1 & 4) Byrd IX [The Nightingale]; Byrd XII [Awake mine eyes]; Byrd XIV [What is life or]; Byrd XXIII [While That the Sun]; Byrd XXVII. [Prostrate O Lord]; Campion 1613b VI [Fain would I]; Campion 1613b XII [The peaceful western]; Campion*

1613b XV [So many loves]; *Campion* 1614 V [Woo her and]; *Campion* 1618a IX [O Never to be moved]; *Campion* 1618b XXII [Beauty since you]; *Campion* 1618b XXIII [Your fair looks]; *Cavendish* 1598 XIII [Every bush new singing]; *Dowland* 1600 XXII [Humour say]; *Dowland* 1612 III [To ask for]; *East* 1606 IX-X [Why Runs Away]; *East* 1606 VI [Round About]; *Farnaby* 1598 XVIII [Simkin Said]; *Ferrabosco* 1609 X [I am a lover]; *Ford* 1607 IV [Now I see thy]; *Gibbons* 1612 XVI [Fair is the rose]; *Greaves* 1604 III [Ye bubbling]; *Jones* 1600 XII [Farewell dear]; *Jones* 1601 XVI [My love is]; *Jones* 1601 XX [To sing and]; *Jones* 1601 XXI [Come sorrow]; *Jones* 1605 II [Beauty sat]; *Jones* 1605 VII [Cease troubled *Jones* 1605 XVI [Disdain that]; *Jones* 1607 I [Thine Eyse]; *Jones* 1609 I [Though our]; *Kerbye* 1597 XVI [That Muse]; *Lichfield* 1613 X [Alas my Daphne]; *Lichfield* 1613 XIX [Whilst that my love]; *Mason&Earsden* 1618 IX [O Stay Sweet]; *Morley* 1593 XIII [Now must I die]; *Morley* 1593 XIV [Lady if I]; *Morley* 1593 XVII [Where art thou]; *Morley* 1601 IX [Sing Shepherds]; *Morley* 1601 V [Fair Oriana]; *Peerson* 1620 V [O Precious time/ created]; *Peerson* 1620 XV-XVI [Come pretty]A ('Come pretty wag'); *Pilkington* 1624 II [Yond hill-tops]; *Pilkington* 1624 V [Ye bubbling springs]; *R.Dowland* 1610 IX [Lady if you so spite]; *Ravenscroft* 1609 LVII [Blow thy horn]; *Ravenscroft* 1611 XII [My master is so wise]; *Ravenscroft* 1614 IX [Round about round]; *Ravenscroft* 1614 XI [Toss the pot]A ('Toss the pot toss'); *Ravenscroft* 1614 XV [Love for such]; *Rosseter* 1601 I [Sweet come again]; *Rosseter* 1601 VII [Reprove not love]; *Vautor* 1619 XI [Sweet thief]; *Ward* 1613 XXV [Die not fond]; *Ward* 1613 XXVI [I have entered]; *Ward* 1613 XXVII [Come sable night]; *Ward* 1613 XXVIII [Weep forth your]; *Weelkes* 1597 V [A country pair]; *Weelkes* 1598 XXI [Farewell my]; *Weelkes* 1600 II [When *Thoralis* delights]; *Wilbye* 1598 XI [Thus saith my *Cloris*]; *Wilbye* 1598 XIX [Alas what a wretched]; *Wilbye* 1598 XXI [I sung sometimes]; *Wilbye* 1598 XXIII [Sweet Love]; *Wilbye* 1598 XXIX [Thou art but young]; *Wilbye* 1609 III [Ah cruel *Amaryllis*]; *Wilbye* 1609 VI [O what shall I do]; *Wilbye* 1609 XIII [Fly not so]; *Wilbye* 1609 XXI XXII [Down in a valley]; *Wilbye* 1609 XXIII [Weep weep mine eyes]; *Wilbye* 1609 XXXII [Stay *Corydon* thou]; *Yonge* 1588 XL [Lady if you so]; *Yonge* 1588 XXVIII-XXIX [Sleep sleep]B ('Thou bringst her'); *Youll* 1608 XXIII-XXIV [Where are now those].

The Following Poems have Systematic Feminine Rhyme:

In **Donne**: *The Message*

In **Drayton**: *The Sacrifice to Apollo*; *Nymphidia the Court of Fairy*; *The Second Eclogue*C; *The Third Nymphal*D; *To his Coy Love A Canzonet*; *To the Cambro ... Agincourt*.

In **Herrick**: *Christmasse-Eve* 785; *Upon A Virgin* 912

In **Lovelace**: *A Loose Saraband*

In **Sidney**: CS: 23: *To the Tune of ... van Nassaw*; 27: *To the Tune of ... Villanell*; *Psalm XXI*; *Psalm XLII*

In **Madrigals**: *Bateson* 1604 XXVI [Thyrsis on his fair]; *Bennet* 1599 IV [Let Go Let Go]; *Bennet* 1599 V [Come Shepherd]; *Byrd* XXIII [Wedding to Will]; *Cavendish* 1598 XXII [Zephyrus brings]; *Cavendish* 1598 XXVI [Faustina hath]; *Cavendish* 1598 XXVII [Every bush new]; *Corkine* 1610 III [Sweet restrain]; *Corkine* 1610 IX [Beauty sat bathing]; *Corprario* 1606 V [How like a golden dream]; *Dowland* 1600 X [O Sweet woods]; *East* 1610 XXI [Madrigal] ('Life tell me what'); *East* 1618 VIII [Farewell Sweet];

Ferrabosco 1609 XII XIV [Sing we then]; Handford 1609 III Florella lay asleep]; Jones 1601 III [O How my]; Jones 1601 XIV [Fair women like]; Jones 1607 XXV-XXVI [Are lovers full]; Jones 1610 XX [Although the]; Morley 1593 III [Cruel you pull]; Morley 1593 XV [Cease mine eyes]; Morley 1594 XIII [I will no more]; Morley 1594 XV-XVI [Sport we]B ('O sweet alas what'); Morley 1594 XVII [Hark jolly shepherds]; Morley 1594 XX [Say gentle nymphs]; Morley 1594 XXII [On a fair morning]; Morley 1597 II [False love]; Morley 1597 V [Love took]; Morley 1597 XIX [Good love the fly]; Morley 1601 XXI [Fair Oriana]; Peerson 1620 IV [Disdain that]; Peerson 1630 VI-VII [You little stars]; Porter 1632 XIII [End now my life]; Rosseter 1601 XI [Fair if you expect]; Rosseter 1601 XVI [Mistress since you so]; Rosseter 1601 XVII [Your fair looks]; Tomkins 1622 XII [Was ever wretch]; Vautor 1619 III [Ah sweet whose beauty]; Ward 1613 XVII [Hope of my heart]; Watson 1590 IV [Zephyrus breathing]; Watson 1590 VI [Every singing]; Watson 1590 X [Sing my heedles]; Watson 1590 XIX [How long with]; Watson 1590 XVII [Sweet singing Amaryllis]; Watson 1590 XXII [In chains of hope]; Watson 1590 XXVI [Love hath]; Yonge 1588 I [These that be certain]; Yonge 1588 II [The fair Diana]; Yonge 1588 VI [As in the night we see]; Yonge 1588 XI [Who will ascend]; Yonge 1588 XLIII [The Nightingale]; Yonge 1588 XLIV-XLV [The fair young]; Yonge 1588 XLVI [I will go die]; Yonge 1588 XLVII [These that be certain]; Yonge 1588 XV [In every place]; Yonge 1588 XXX [Sound out my]; Yonge 1588 XXXII [The nightingale so pleasant]; Yonge 1588 XXXIV [Sometime when hope]; Yonge 1588 XXXVII [Sometime my hope];

The Following Poems have Musical Settings:

In **Carew**: *A Lover Upon an Accident; Song. Conquest by Flight; Eternitie of Love Protested* (Henry Lawes); *A Song* ('In her fair cheeks') (Anon) *Boldness in Love* (Nicholas Lanier; Charles I?)

In **Drayton**: *Pastorals Containing Eclogues: The Second EclogueC* (John Ward)

In **Jonson**: *Songs and Poems: 15* (Nicholas Lanier); *Songs and Poems: 18* (Edmund Nelham); *Songs and Poems: 26* (William Webb)

In **Lovelace**: *From Neptune's Triumph* (William Webb); *From Oberon* (Edmund Nelham); *From the Sad Shepherd* (Nicholas Lanier)

In **Milton**: *50. [Comus] SongA* ('Sabrine fair')

In **Sidney**: *CS 23: To the Tune of..van Nassaw* (Wilhelmus van Nassaw); *27 To the Tune of ... Villanell* (A Neapolitan Villanell; Robert Jones; R.J.S. Stevens)

In **Suckling**: *Sonnet II:* (William Webb; Nicholas Lanier); *[The Wits]:* (Anon.)

In **Waller**: *Song* ('Behold the brand') (Henry Lawes)

All Madrigals

The Following Poems have Refrains:

In Browne: *I. Love Poems: VII* ('Welcome welcome')

In Carew: *A Song* ('In her fair cheeks')

In Herrick: *Of Love: Hesperides 1075*

In Lovelace: *To Althea, from Prison*

In Sidney: *CS: 27 To the Tune of ... Villanell*

In Suckling: *Inconstancie in Women; Song* ('Honest love')

In Madrigals: *Bartlet 1606 XIX-XXI Surcharged*A ('Surcharged with') *Bartlet 1606 X [Of all the]; Bennet 1599 IV [Let Go Let Go]; Byrd XXIII [While That the Sun]; Byrd XXXII. [Lulla la Lulla]; Campion 1618b XXII [Beauty since you]; Dowland 1600 X [O Sweet woods]; Dowland 1600 XVII [A Shepherd]; Dowland 1600 XXII [Humour say]; Dowland 1612 IX [Go nightly]; Ford 1607 IV [Now I see thy]; Handford 1609 III [Florella lay]; Jones 1600 XX [Perplexed sore]; Morley 1593 XVII [Where art thou]; Ravenscroft 1609 XVI [Martin said]; Ravenscroft 1614 I [The hunt]; Ravenscroft 1614 III [Awake awake]; Ravenscroft 1614 IX [Round about]; Ravenscroft 1614 XI [Toss the pot]A ('Toss the pot'); Ravenscroft 1614 XV [Love for such]; Ravenscroft 1611 [XXIII [Remember O thou]; Rosseter 1601 XVI [Mistress since you]; Vautor 1619 XII [Sweet Suffolk]; Yonge 1588 XLVI [I will go die].*

The Following Poems have deficient metre:

In Cowley: *Constantia and Philetus. Song; Ode. Of Wit; On his Majesties Return; On the Death of Hervey; Reason; Silence; The Given Lover; The Tree of Knowledge; The Usurpation.*

In Drummond: *PHPI: xxxv. Rose*

In Madrigals: *Bateson 1604 V [Come follow me fair]; Ravenscroft 1611 XXIII [Remember O thou man]; Peerson 1620 XV-XVI [Come pretty wag]A; Ford 1607 III [Unto the temple of thy beauty]; Bartley 1606 XIX-XXI surcharged with discontent]A*

The Following Poems have deficient rhyme scheme:

In Drummond: *M&E: [lxxvi] Thirsis ... of Beauty*F

In Jonson: *Songs and Poems 18*

In Lovelace: *Lucasta's World*

In Madrigals: *Ravenscroft 1614 III [Awake awake]*

Other Comment:

In Carew: *A Song* ('In her fair cheeks') (ends in a couplet)

In Cowley: *The Wish* (Stanza 3 is 7 lines only: a wanting 7th rhyme)

In **Donne:** *A Hymn to Christ* (standard reading of d8c6 is c14); *Image of her Whom I Love* (Ends in a couplet)

In **Drayton:** *Poly-Olbion : The Eight and Twentieth SongA; The Five and Twentieth SongA; The Nine and Twentieth SongA; The Twentieth SongA; The Two and Twentieth SongA; The Muses Elizium: Moses ... The Second BookA* (Argument); *SG: The Third EclogueB* (Dialogue).

In **Drummond:** *FOS: [iii][An Hymn ... Ascention]* (Ends in a couplet)

In **Harvey:** *The School of the Heart: Odes XXIII; XXIV; XXVI* (Shaped poems); *Ode XXXI* (Dialogue)

In **Jonson:** *Songs and Poems 22* (Last stanza abab); *Songs and Poems 26* (Dialogue); *The Underwood 79A* (Dialogue); *Ungathered Verse 45* (Ends in half-stanza)

In **Lovelace:** *Night.To Lucasta* (A line has dropped out of second stanza, between 2&3)

In **Sidney:** *CS 23: To the Tune of...van Nassaw* (Ends in an interlaced quatrain)

In **Suckling:** *A soldier* (Stanzas of 8 are composed 4+4); *Detraction Execrated* (Stanza division editorial)

In **Vaughan:** *Jesus WeepingB; Silex Scintillans, &c; Vanity of Spirit* (End in a couplet each)

In **Madrigals:** *Dowland 1600 X [O Sweet woods the delights]* (Last stanza ends in a couplet); *Jones 1601 XX [To sing and to be sad]*(Shaped poem).

CHAPTER NINE

Stanzas of Nine Lines

No name is normally attached to the stanzas. We call them 'nonains' by analogy. They consist of nine rhymed lines in any measure. One of the variants is named. The Spenserian stanza (a10b10a10b10b10c10b10c10c12) enjoys an afterlife. It is an afterlife however not much in evidence during the seventeenth century, and then among poets who consciously pay homage to Spenser. Henry More uses it in his allegorical narratives; and parodies and continuations of Spenser use it. Its origin is obscure.¹ It may be developed from the stanza of Chaucer's *Monk's Tale* (ababbcbc) or it may be developed from ottava rima. The similar scheme of Phineas Fletcher's *The Locust* (abababccc) is certainly developed from ottava rima. None of the poets catalogued uses it, not even the confessed Spenserians like Drayton or Browne. An important influence, however, may be the use of long concluding lines.

Stanzas of eight lines and more, says Puttenham, are 'only used by the later makers' and require a 'very good band',² elaborate interlacing of rhymes to prevent their disintegration. The consequence is that they are more 'artificial than popularly pleasant'. Their 'great grace and gravitie', and their capacity 'to move passions and affections more vehemently' align them with the forms of 'Petrarcha his Canzoni'.³ whether well 'bound' or not, they are remarkably stable: they may stand alone, they express a complete idea. Mostly they conclude in a couplet.

Classifying nonains is a difficult task, as the number of possible variants is high, and the number of poems available comparatively low. For convenience, I find it useful to accommodate nonains into three main categories: 'binary', 'artful' and 'Private' forms.

1. See Emma Pope 'The Critical Background of the Spenserian Stanza.' *MP* 24 (1926), 31-53, who canvasses the possible origin of the stanza from terza rima, ottava rima, and the ballade. See also Saintsbury's *Manual*, p.335: Schipper, p. 358: and Maynard, p.113. Native traditions are invoked by Leicester Bradner, 'Forerunners of the Spenserian Stanza' *RES*, 4 (1928), 207-8, who cites similar stanzas in *Tottel's Miscellany*. Of established forms, rhyme royal is the most likely origin: rhyme royal stanzas ending with alexandrines are used by Sir Thomas More--see Maynard, p.126.

2. Puttenham, p.66.

3. *Ibid.*

The 'Binary' Forms

The basic building blocks (couplets, triplets, and quatrains) are heavily used in all longer stanzas. Nonains are free from the tendency, marked in octets, to disintegrate into symmetrical halves. Being of nine lines, the stanza is necessarily asymmetrical. But they are often visibly compounded of what Puttenham calls 'inferior staves' (cinquains, sixains and septets) in a variety of rhyme-arrangements and measures. Most cases in the nonain can be described as 'binary' in this sense. Outside the madrigalists, all the examples in this group are heterometric, of two, three, four, or even five variables. Almost all of them begin with a quatrain, whether couplet quatrains, cross-rhymed, or envelope quatrains. The quatrain however may be a formality and patterns of six and three, or patterns more ambiguous, are common.

aabbccddd: The scheme suggests not a quatrain and cinquain combination but a sixain and triplet one. Indeed the sense of Cowley's *The Despaire* (a8a10b8b8c8c10d6d10d10) moves in such a pattern. But Cowley's *Beauty* (a8a10b10b10c8c10d8d10d10), or *The Constant* (a8a10b8b10c8c8d10d10d8) demand reading as a combination of quatrain and cinquain. So does Donne's *The Flea* (a8a10b8b10c8c10d8d10d10), perhaps his single most celebrated poem. *The Will* (a10a10b10b10c10c8d8d10d14) on the other hand demands to be read as a combination of sixain and a triplet. It is noticeable that the tendency is to epigrammatic closure, often with a strong sense of the final couplet (whether or not isometric). Donne ends *The Will* with a fourteener which has the same effect and seems not to have suffered the fate of the concluding fourteener in the *Hymn to Christ* (divided as eight and six).

ababbcdcd etc.: Some nonains begin with a cross-rhymed quatrain. The same tendency to couplet closure is observable in these cases. In Donne's *Twickenham Garden* (a10b8a8b10b8c10c8d10d8) it is so strong that the real division of the stanza seems to be into septet and couplet. Donne frequently resorts to the nine-line stanza, always in forms where the rhyme scheme suggests a break into quatrain and cinquain. The scheme **abbaccdd** is the model for *The Canonization* (a10b8b10a10c8c8c10d8d6), *The Indifferent* (a7b12b12a10c8c8c10d10d10), and *A Valediction of the Booke* (a10b10b10a10c5c7c8d10d12). But each is very different. The variations in line length (strangely disposed in the case of *The Indifferent*) and the manipulation of the sense across the breaking point are attempts to enforce some kind of integrity on the stanza. *A Valediction Forbidding Weeping* reverses the pattern of the cinquain to (ccddd) perhaps in an effort to secure firmer closure, (a4b10b10a10c4c4d10d10d10). Dicus's epithalamion for Lalus and Kala (*Old*

Arcadia 63) may supply a model for these experiments (a10b10a10b10b6c6c10d6d10). The same ambiguities are also obtained in this case. A fairly obvious example of the organization of the nonain into quatrain and cinquain is Donne's *A Litanie* (a8b10a8b10c8d6c10d10d10) where not only the rhymes of the quatrain are abandoned in what follows, but also (generally) the syntax. Likewise Waller's *To Chloris Upon A Favour* ('Chloris since first') is a more or less elaborate example. Jonson's *Ode* ('If men and times') on the other hand (a6b4a10b6b12c6d6c10d10) establishes the pattern of cinquain and quatrain so strongly (the cinquain ending with an alexandrine), that it is surprising to notice that what he may have done is dispose two mirroring quatrains on either side of a long line. We notice it when he releases the sense from the scheme:

Yet since the bright and wise
 Minerva deigns
 Upon so humble earth to cast her eyes,
 We'll rip our richest veins
 And once more strike the ear of time with those fresh
strains

As shall, besides delight
 And cunning of their ground,
 Give cause to some of wonder, some despite,
 But unto more, despaire to imitate their sound.

The 'Artful' Forms

Some schemes make an obvious break with the pattern of quatrain and cinquain. This can be done with use of what Puttenham calls strong 'bands': the rhymes of the quatrain may be redeployed in the cinquain. Herrick does this in his hymn *To God and To his Dear God* (NN 46 and 103: a8a8b8b8c8c8b8c8b4, and a4b6b10c4a6d4d4d6). Or of course the poem may be patterned on some other obvious scheme: Harvey's *Ode XVII* in *The School of the Heart* is in heterometric triplets, arranged in lozenge shapes (a4a6a8b10b8b10c8c6c4). A group of poems promot more subtly the suggestion of other schemes, the sixain or even the octet.

aaabaabcb: This type is a variation on the 'tail-rhyme strophe' which provides material for more than one stanza form. The pattern is achieved by adding an extra line to the traditional two of each half stanza, and adding two more lines.

Lovelace's *Answer* to a sonnet by Sir Thomas Wortley is of this pattern (a2a10a4b10a2a10b4c10b6).⁴ But the extraordinary variations of line length obscure the affiliation.

4. Sir Thomas Wortley's is faultily printed, its first stanza lacking a line.

ababccddc: This varies a standard sixain scheme (one which includes the 'Venus and Adonis' stanza) and adds a couplet and a single line bound by rhyme to the sixain. Sidney's *Certain Sonnets 29* is of this pattern in octosyllabics. Heterometric examples also exist. Peculiarly elaborate is Spenser's *April* eclogue (a10b4a10b4c10c10d4d4c8).⁵

abababccc: This plays on ottava rima; an alexandrine is added. In *Ode II*, in *The School of the Heart* (a10b10a10b10a10b10c10c10c12) Harvey may be emulating Spenser,⁶ but the derivation from ottava rima, or in the Fletcher case already cited, is clearer.

The 'Private' Forms

The possibilities for extravagant variation are nearly endless. Even without variation of the measure, nonains produce oddities. Sidney's *Psalm XII* (abcabcabc) may be a variation of the terza rima or of Wyatt's Psalms but its rapidity and breathlessness seem particularly well adapted to its particular occasion.

With variation of line-lengths, the pattern may be tied inextricably to its occasion. The first stanza Harvey's *The Book of the Common Prayer* (a7b3c5a6a6c4b10c8c8) is adapted to colloquial expostulation and comes closer to prose. The prosiness of elaborate metre we shall meet again.

Conclusion

Despite its complexity, or because of it, the nonain is surprisingly much cultivated. Some poets avoid it, notably Herbert and Milton. But Donne is addicted to its gravity, and the occasions it offers for structural ambiguity. He, however, does not normally engage with its possibilities of extreme variations of line-length.⁷

A graph (Appendix B) sets out the proportion of nonains against the other measures for poets included in the catalogue.

5. The first stanza of Vaughan's *The Call* is of similar pattern (a10b4a8b4c4c4d4e8e8).

6. Harvey may have thought of the Spenserian stanza as itself a variation on ottava rima.

7. Richard Barnfield seems interested in such variations: see Edward P. Morton 'The Spenserians Before 1700', *MP* 4 (1907), 639-54.

STANZAS OF 9 LINES

In COWLEY (3)

Heterometric (3):

2 Variables:

Of aabbccddd: *Beauty* (a8a10b10b10c8c10d8d10d10); *The Constant* (a8a10b8b10c8c8d10d10d8)

3 Variables:

Of aabbccddd: *The Despair* (a8a10b8b8c8c10d6d10d10)

In DONNE (11)

Isometric (1):

8 Syllables:

Of aabbabccc: *Negative Love*

Heterometric (10):

2 Variables:

Of aabbccddd: *The Flea* (a8a10b8b10c8c10d8d10d10)

Of ababccddd: *Song* ('Go and catch') (a7b7a7b7c7~c7~d2d2d7)

Of ababbccdd: *Twicknam Garden* (a10b8a8b10b8c10c8d10d8)

3 Variables:

Of aabbccddd: *The Will* (a10a10b10b10c10c8d8d10d14)

Of ababccddd: *A Nocturnall* (a10b10a8b8c6c10c10d10d10)

Of ababcdcdd: *A Litanie* (a8b10a8b10c8d6c10d10d10)

Of abbaccddd: *The Canonization* (a10b8b10a10c8c8c10d8d6)

Of abbaccddd: *A Valediction of Weeping* (a4b10b10a10c4c4d10d10d12)

4 Variables:

Of abbaccddd: *The Indifferent* (a7b12b12a10c8c8c10d10d10)

5 Variables:

Of abbaccddd: *Valediction of the Booke* (a10b10b10a10c5c7c8d10d12)

In DRAYTON (1)

Heterometric (1):

2 Variables:

Of abbaccbdd: *A Paeon Triumphal: Mr. M. D. To the Author* (a6~b6~b6~a10~c6~c10~b6~d10~d10~)

In DRUMMOND (18)

Heterometric (18):

2 Variables:

Of aabbacdd: *PHPIII: Madrigals xxvi. A Locke Desired*
(a6a10b6b6a10c6c10d10d10)

Of aabbcbddd: *M&E: [xxxi] Of a Bee* (a6a6b10b10c6b10c6d6d10)

Of aabbccadd: *MADS: [xv] Love Vagabonding*
(a6a10b6b6c6c10a10d10d10)

Of aabbccbdd: *1st Pt: Madrigall. [i]* (a6a10b10b6c6c6b10d10d10)

Of aabcbbddd: *M&E: [xliv] The Unkindness of Rora*
(a6a6b10c6b6b10c6d10d10)

Of aabcbbddd: *2nd Pt: Mad. [v]* (a6a6b6c6b10c6b10d10d10)

Of aabcbbddd: *1st Pt: Mad. [viii]* (a6a10b6c6b6c10c10d10d10)

Of aabcdcddd: *M&E: [xxxii] Of That Same* (a6a6b6c6d6d6c6d10d10)

Of abaabccdd: *M&E: [iii] A Louers Heauen*
(a6b6a6a6b6c10~c6~d10d10)

Of ababacddd: *MADS: [iv] To Sleep* (a6b6a10b6a10c6c6d10d10)

Of ababcbbddd: *2nd Pt: Mad. [iv]* (a6b6a10b6c6b10c10d10d10)

Of ababccddc: *M&E: [xl] Cratons Death* (a6b6a10b6c10c10d10d6c10)

Of ababacddd: *M&E: [lxii] Kalas Complaint*
(a6b6a10c10b6a10c10d10d10)

Of abbaacddd: *MADS: [viii] A Translation* (a6b6b10a10a6c10c6d6d10)

Of abbacacddd: *PHPIII: Madrigals xx. Of Chloris*
(a6~b6b6a10~c6a10~c10d10d10)

Of abbaccbdd: *PHPI: vii. Venus Armed* (a6b6b6a10c6c6b10d10d10)

Of abbccddaa: *M&E: [xxvi] A Kisse* (a6b6b6c6c10d6d6a10a10)

Of abcabccddd: *M&E: [iv] Deep Impression of Love*
(a6b6c6a10b6c6c10d10d10)

In HARVEY (3)

Heterometric (3):

2 Variables:

Of abababccc: *The School of the Heart: Ode II*
(a10b10a10b10a10b10c10c10c12)

4 Variables:

Of aaabbbccc: *The School of the Heart: Ode XXV*
(a4a6a8b10b8b10c8c6c4)

7 Variables:

Of abcaacbcc: *The Book of the Common Prayer* ('What pr'r by th'
book') (a7b3c5a6a6c4b10c8c8)

In HERRICK (2)

Heterometric (2)

2 Variables:

Of aabbccbc: *Noble Numbers 46: To God* (a8a8b8b8c8c8b8c8b4)

3 Variables:

Of abbccadda *Noble Numbers 103: To his Dear God*
(a4b6b10c4c6a6d4d4a6)

In JONSON (1)

Heterometric (1):

4 Variables:

Of ababbcdcd: *Ungathered Verse 48* (a6b4a10b6b12c6d6c10d10)

In LOVELACE (3)

Heterometric (3):

2 Variables:

Of ababccddc: *Valiant Love* (a10b8a10b8c10d8d10c8c10)

4 Variables:

Of aaabaabcb: *The Answer [To Sir T. W. Sonnet]*
(a2a10a4b10a2a10b4c10b6)

Of aabbccdd: *An Anniversary* (a8a8b6b10c10c6c4d10d10)

In SIDNEY (5)

Isometric (3):

10 Syllables:

Of abbabbabb: *CS 6: To the Tune of ... vita mia* ('Sleep baby mine
desire')

Of abcabcabc: *Psalm XII*

8 Syllables:

Of ababccddc: *CS 29: The Same Sireno ... Thus Sang* ('Of this high
grace')

Heterometric (2):

2 Variables:

Of ababbccdd: *OA 63: [Dicus]* ('Let mother earth')
(a10b10a10b10b6c6c10d6d10)

3 Variables:

Of aabbbccdd: *CS 24: To the Tune of ... Melancholy* ('Who hath ever felt') (a9a9b9b9b9c12c12d8d8)

In SPENSER (1)

Heterometric (1)

3 Variables:

Of ababccddc: *AprilB* (Lines 37-153) (a10b4a10b4c10c10d4d4c8)

In VAUGHAN (3)

Heterometric (3)

2 Variables:

Of aaaabbccd: *Palm-SundayD* ('Hark how the children')
(a8a4a8a8b8b4c4c4d8)

3 Variables:

Of ababccdee: *The CallA* ('Come my heart come')
(a6b4a8b4c4c4d4e8e8)

4 Variables:

Of abcdccdee: *The SearchD* ('To rack old elements')
(a6b2c2d4c2c4d2e10e10)

In WALLER (1)

Isometric (1):

8 Syllables:

Of ababdcddd: *To Chloris Upon a Favour* ('Chloris since first')

In MADRIGALS (49)

Isometric (9)

12 Syllables:

Of aaaaabbbb: *Vautor 1619 X [O Merry world]*

10 Syllables:

Of aaaaabbbb: *Watson 1590 II [O Merry world]*

Of aaabbccdd: *Watson 1590 I [When first my]*

Of ababbcbcc: *Carlton 1601 XIV [Nought is on earth]; Carlton 1601 XV [Ye gentle ladies]*

Of abbaacdd: *Pilkington 1605 XXI [Come come all you]*

Of abcbddeff: *Corkine 1612 I [Each lovely]*

8 Syllables:

Of ababdcdd: *Ford 1607 II [What then is love]*

7 Syllables:

Of aabbccdd: *Bateson 1604 XIV [Down the hills]*

Heterometric (40)

2 Variables:

Of aabbccdd: *Morley 1601 XIX [Round about her charret]*
(a10a10b10b10c6~c6~c6~d10~d6~)

Of aabbccddd: *Byrd XIII [Come jolly swains]*
(a10a10b4b4c4~c4~d4~d4~d10~); *Dowland 1597 XII [Rest a while you]*
(a7b7a7b7c8c8d8d7d7)

Of ababbcbcc: *Carlton 1601 IX-X [Nought under heaven]*
(a10b10a10b10b10c10b10c10c12)

Of ababdcde: *Pilkington 1605 XVIII [Beauty sat bathing]*
(a8b6~a8b6~c8d6~c8d6~e8)

Of ababcdcee: *Yonge 1588 III [Joy so delights]*
(a10~b10~a10~b10~c10~d10c6~e10~e10~)

Of ababddcd: *Dowland 1603 XV [Weep you no more]*
(a6~b6a6~b6c6d4~d4~c6d1~)

Of abbccddaa: *Yonge 1588 VIII [What meaneth Love]*
(a6~b6~b10~c6~c10~d6~d10~a10~a10~)

Of abbccdaee: *Pilkington 1613 II [I Follow lo the]*
(a6b6~b10~c6~d6~d10~a6e6~e10~)

Of abbcddee: *Morley 1594 IX-X [Now is the gentle]*
(a10~b10~b10~c10~d8~d10~c10e10~e10~)

Of abbcddeff: *Morley 1597 XVII [I follow lo the footing]*
(a6~b6~b10~c6~d6~d10~e6f6~f10~)

Of abccbdee: *Yonge 1588 V [O Grief if yet]*
(a10b6~c10~c6~b10~d10~d6~e6e10)

Of abccdefgh: *Kerbye 1597 XII-XIII [Sorrow consumes me]*
(a10b10c10c10d7e10f10g10h10)

3 Variables:

Of aabbcddee: *Watson 1590 VII [Alas what a wretched]*
(a10a8b10~b10~c6d10~d6e10~e10~)

Of aabccbddb: *Jones 1601 IV [Dreams and Imagination]*
(a7a7b4~c6~c6~b4~d6d6b4~)

Of aabccdde: *Pilkington 1605 XVI [Down a down thus]*
(a13~a13~b10c12c12d12~d12~e12e12)

Of abbaccadd: *Danyel 1606 VII [Stay cruel stay]*
(a4b4~b4~a8c8c10a10d10~d10~)

Of abcaddbee: *Jones 1601 VII [Fie fie fie what]*
(a8b8c8a6d4~d4~b8e8e8)

Of abcbabadd: *Ravenscroft 1609 XIII [Hey down a down]*
(a4b4c4b5a4b5a5d3~d4~)

4 Variables:

Of aababcdcd: *Campion 1613b XX [Her rosy cheeks]*
(a10a10b10a7b8c10d6c8d8)

Of aababcdcd: *Campion 1614 I [Bring away this]*
(a7a8b7a6b7c10d8d8c10)

Of aabbbccdd: *Jones 1609 XII [She hath an eye]* (a8a8b6b8b4c7c8d7d8)

Of aabbbccddd: *Danyel 1606 II [Though pretty bird]*
(a8a8b6b4c10c10d8d8d10)

Of aabbcdee: *Lichfield 1613 XV [Cruel Let my heart]*
(a8~a9~b8~b6~c8~d6c8~e10~e6~)

Of aabccbddd: *Ravenscroft 1609 C [Sing we now merrily]*
(a6a6b2c4c4b6d6d8b6)

Of ababaccbc: *Campion 1618a VII [Kind are her answers]*
(a4~b8a4~b8a4~c8c10b7c6)

Of abaccdde: *Morley 1594 XII [No no thou dost but]*
(a6~b5a6~c6~c4~d4~d6~e10~e10~)

Of aabccbddd: *Weelkes 1608 VII [Tan ta ra cries]*
(a10a10b5c5c5b5d8~d6~d6~)

Of aabccbebe: *Campion 1613a VI [Bravely decked]*
(a7a8b5~c7c8b5~e7b5~e12)

Of ababbccdd: *Danyel 1606 IX-XI [Grief keep within]*
(a10b8a10b8b10c10c6d6d8)

Of ababcbdee: *Corkine 1610 VIII [Vain is all this]*
(a7~b7~a7~b7~c5b6~d5e4~e6~)

Of ababcbdeb: *Ravenscroft 1611 IV [Will ye love me]*
(a7b7a7b12c11d11b7e12b5)

Of ababcdcee: *Mason & Earsden 1618 II [Now is the time]*
(a7b7a10b6c6d6c6e8e6)

Of abcbdefge: *Ravenscroft 1611 I [Canst thou love]*
(a8b6c8b6d3e6f3g4e6)

Of abcccdbee: *Jones 1601 XII [Whither runneth my sweet]*
 (a7b4~c3c3c3d7b4~e10~e10~)

Of abcdefgfg: *Hume 1607 I [Cease leaden slumber]C ('Night gloomy')*
 (a7b5c10d10e8f5g6f10g6)

5 Variables:

Of abbacdcde: *Corkine 1610 X [Now would chwore]B ('Haddis voete
 zweete zis')* (a10b8b8a6c4d4c4d12e12)

Of abbbbacca: *East 1618 XVII-XVIII [Now Cloris laughs]B ('No haste
 but good yet')* (a6b4b4b8b6a12c5c5a6)

Of abccbbccb: *East 1618 XVII-XVIII [Quick quick away]A ('Quick quick
 away dispatch')* (a6b6c4~c4~b6b12c5c5b6)

6 Variables:

Of abbcdecff: *Weelkes 1608 XV [Lord when I think]A ('Lord when I
 think/What')* (a4b4b6c8~d5e6c4~f3f10)

NOTES ON 9 LINE STANZAS

The Following Poems have Incidental Feminine Rhyme:

In Donne: *The Indifferent*

In Drummond: *M&E: [iii] A Lovers Heaven*

In Harvey: *The School of the Heart: Ode II*

In Lovelace: *The Answer [To Sir T. W. Sonnet]*

In Sidney: *OA 63: [Dicus]*

In Spenser: *AprilB*

In Waller: *To Chloris Upon a Favour*

In Madrigals: *Byrd XIII [Come jolly swains]; Campion 1613a VI [Bravely decked]; Campion 1618a VII [Kind are her answers]; Carlton 1601 XV [Ye Gentle ladies]; Corkine 1610 VIII [Vain is all]; Corkine 1612 I [Each lovely]; Danyel 1606 VII [Stay cruel]; Dowland 1603 XV [Weep you no]; East 1618 XVII-XVIII [Quick]A ('Quick quick away'); Hume 1607 I [Night Gloomy]C ('Night gloomy veil'); Jones 1601 IV [Dreams and]; Jones 1601 VII [Fie fie fie what]; Jones 1601 XII [Whither runneth my sweet heart]; Jones 1609 XII [She hath an]; Lichfield 1613 XV [Cruel Let my heart]; Mason & Earsden 1618 II [Now is the time]; Morley 1601 XIX [Round about]; Pilkington 1605 XXI [Come come all you]; Weelkes 1608 VII [Tan ta ra cries]; Weelkes 1608 XV [Lord when I]A ('Lord when I think'); Yonge 1588 III [Joy so delights]; Yonge 1588 V [O Grief if yet].*

The Following Poems have Systematic Feminine Rhyme:

In Donne: *Song ('Go and Catch a falling star')*

In Drayton: *Mr. M.D. To The Author*

In Drummond: *PHPIII: Madrigals xx. Of Chloris*

In Sidney: *CS 29: The Same Sireno ... Thus Sang; 6 CS 6. [Sleep baby mine]*

In Madrigals: *Morley 1594 IX-X [Now is the]; Morley 1594 XII [No no thou dost]; Morley 1597 XVII [I follow lo]; Pilkington 1605 XVI [Down a Down thus]; Pilkington 1605 XVIII [Beauty sat bathing]; Pilkington 1613 II [I Follow lo the footing]; Ravenscroft 1609 XIII [Hey down a down] Watson 1590 I [When first my heedless]; Watson 1590 VII [Alas what a wretched life]; Yonge 1588 VIII [What meaneth Love].*

The Following Poems have Musical Settings:

In Sidney: *CS: To the Tune of ... Melancholy (The Smokes of Melancholy); CS 6. [Sleep baby mine (Basciami vita mia)]*

All Madrigals

The Following Poems have Refrains:

In Sidney: CS: 6 CS 6. [*Sleep baby mine*]; OA 63: [*Dicus*]

In Madrigals: *Corkine 1610 X [Now would]B* ('Hadds voote zweete'); *Danyel 1606 IX-XI [Grief keep]*; *Dowland 1597 XII [Rest a while]*; *Dowland 1603 XV [Weep you no]*; *East 1618 XVII-XVIII [Quick]A* ('Quick quick away'); *Ford 1607 II [What then is love]*; *Hume 1607 I [Night Gloomy]C* ('Night gloomy veil'); *Jones 1609 XII [She hath an]*; *Pilkington 1605 XVI [Down a down thus]*; *Pilkington 1605 XVIII [Beauty]*; *Ravenscroft 1611 I [Canst thou]*; *Ravenscroft 1611 IV [Will ye]*.

The Following Poems have deficient metre:

In Cowley: *The Despair*

In Madrigals: *East 1618 XVII-XVIII [Quick quick away]A*; *Ravenscroft 1611 I [Canst thou love]*

The Following Poems have deficient rhyme scheme:

In Madrigals: *Ravenscroft 1611 I [Canst thou love]*

Other Comment:

In Donne: *Song* ('Go and catch') (Last line is 8 Syllables)

CHAPTER TEN

Stanzas of Ten Lines

This and the following three stanzas have almost been neglected by most critics.¹ To them these forms seemed unpopular because they are untraditional; in consequence insignificant. This of course adds to the complexity of these stanzas, but not to the fact that they did not exist.

As a matter of fact, these stanzas were not common mainly because of the lack of established (fixed) forms. They were invented mostly from earlier forms; that is why disjointedness tends to be more conspicuous here more than anywhere else. However, some stanzas may be regarded as very beautiful in themselves and a good many of them accommodated some famous poems. So these stanzas may not be as significant as the former ones, but they nonetheless were there, reflecting the poet's technique of playing upon the smaller units that form the base for the majority of these stanzas.

The first of these forms, then, is the ten-lined stanza. This is a form consisting of ten rhymed lines in any measure. Puttenham praised this though to him ten lines seemed 'too long', he says: 'ten verses, very stately ... of very good grace and much grauity'² He adds that if the lines of the stanza go with 'very good band', they become of 'larger complement than the rest'.³ The majority of our cases here can be seen to be formed from five and five, though the couplet and the quatrain play a key role here, where many patterns begin with a quatrain and close up with a couplet.

As a matter of fact the 10-lines stanza was not unpopular; it seems to me that it was a favoured vehicle, for the subject matter used in this particular form cannot, however, be found in the previous forms. Such a subject matter included, among others, anacreontic, occasional (especially nuptial), ceremonial, dedicatory and panegyric poetry. This means the tens retained a class of their own, that is why the form was even more popular among seventeenth-century poets than sixteenth-century ones.

1. Most critics end discussion of the stanza with those of nine lines. Apart from Schipper, whose interest is in their shorter and more standard components, no critic treats any of the longer forms.

2. Puttenham, p.66.

3. *Ibid.*

The themes treated in stanzas of ten lines are both rich and varied. They are mostly heterometric patterns. Feminine rhyme cases (some systematic) are frequent, and so are refrain cases. The stability of the stanza is guaranteed only by syntactic or metrical elaboration.

Like the case of nines, the number of patterns, (apart from such forms as **aabbccdde** and **ababccdde**) is considerably high if compared with the number of cases available: the number of poems is limited to the number of forms. As such, tens, like nines, can be grouped into 'binary', 'artful', and 'private' categories:

The 'Binary' Forms

Most of the forms of the stanza are binary, compounded from simpler schemes. The variety of ways in which these simpler forms can be combined is very great. The compounding principle accordingly opens the way to stanzas of great flexibility. The essential simplicity of the procedure is witnessed by the number of isometric examples, and by the occurrence in this group of refrain poems. The dizain may amplify quite simply lyrical patterns.

aaabccdd: This scheme is clearly made up of two cinquains (each consisting of a triplet and a couplet). Suckling's *On New-Year day 1640. To the King* (a8a8a8b10b10c4c2c8d8d4) is despite its four variables, a very simple pattern. A triplet-couplet cinquain is followed by a triplet-couplet refrain. This simplicity 'tempers' the 'discords' of the variation, much as the wisdom of the king is supposed to temper the discords of the state.

aabbccdd: This reversal of the arrangement of triplet and couplet in the first cinquain does not abandon symmetry, but makes it less elementary. The second half echoes the first, but backwards. The effect is indeed to make the poem tripartite rather than binary: a couplet, a sixain, and a couplet. Jonson exaggerates this effect in Crispinus's song from *The Poetastar* by making all the sixain rhymes feminine.

aabbccdde: All decasyllabic couplets are excluded from the catalogue when they exceed four in number, that is eight lines. It is difficult enough to establish the integrity of such couplet octets. Couplet dizains are necessarily yet more liable to disintegrate into their component parts. Isometric couplets of less than the decasyllabic measure have been included. This may seem obligatory, that is to say Strode's *I saw fair Cloris* (set by Porter) is to be regarded as more stanza than Jonson's epigram *A Little Shrub Growing By*. But the frequency of decasyllabic

couplets makes this move not just convenient, but plausible: long sequences of decasyllabic couplets will naturally be read as couplets and not stanzas. Most of the cases catalogued are heterometric. In fact there are other isometric couplet-dizains even in short measure.

The stanza conclusion is frequently marked by an isometric (usually decasyllabic) couplet. This is necessary, of course, when the variables are only two and presented in the same order. But usually they are not. In Cowley's *Against Hope* and *For Hope* (a8a10b10b10c8c8d10d8e10e10) the mixed measure of the central couplet binds it to lines in both halves of the poem. In his *Verses Lost upon A Wager* (a10a8b10b8c10c10d8d8e8e10) the long measure of the central couplet binds it to the first and last lines of the poem. The central couplet may itself be heterometric, as in the first of the examples from Cowley. This is the normal pattern. Harvey's *Ode XXXII* in *The School of the Heart* marks the centre in the same way, with a decasyllabic followed by an octosyllabic line. *Odes XXII* and *XXXIII* reverse the order, but to the same effect.

Where the line-lengths are very different, the binding effect is more marked. Jonson's ode *On the New Inn* (a6a6b10b6c10c6d6d6e10e10) does not reach the ear as couplets, nor does Suckling's *Upon Stephen Stoned* (a10a10b10b4c10c4d10d4e10e10). The simplest expedient to secure the integrity of the stanza is to write the concluding couplet in a different measure, as in Lovelace's *In Allusion to the French Song* in stanzas of eight hexasyllabic lines followed by two octosyllabic lines constituting a refrain.

More elaborate variations further diminish the sense of the couplet base. Herrick's nuptial poems are notable here. The first, *An Epithalamie* dedicated to Sir Thomas Southwell is relatively simple, really of the pattern of Jonson's song quoted above, but the final couplet is of a slightly different measure from the opening one (heptasyllabic instead of octosyllabic) and serves as a refrain. The second, the shepherds' chorus from *Connubii Flores* (a8a8b6b6c6c6d6d6e7e7), is unsettlingly eccentric. *A Nuptiall Song* dedicated to Sir Clipseby Crew (a10a10b8b8c4c10d7d10e6e8) is a triumph over the limitations of couplet. The measure controls the movement of the poem, and not the scheme. The least surprising rhyme scheme in English poetry is employed to carry the surprise of joy and pleasure. The *Nuptiall Song* is in five variables, and it still does not collapse. Herrick's *An Ode to him* [to Jonson] (a2a4b4b6c4c6d6d8e6e10) is rescued from

prosiness by offering a pattern of a pyramid (supposing Jonson to be dead), or a mountain, or of a taper.

aabbcddeec: This pattern consists of two cinquains, but they are bound by something like a tail rhyme, as in Herbert's *Complaining* (a6a4b10b4c8d6~d4~e10e4c8). Indeed it is first printed as cinquains and so appears in all editions. Vaughan's *Burial* (a8a4b8b4c6d2d8e4e4c6) only slightly modifies the measure, and recognized perfectly well, in a poem which is related in its subject and tone to Herbert's, the fact of a ten-line stanza.

ababacdcdc: This stanza, ostentatiously binary, secures its integration by redispersing its line-lengths so as to suggest a shape appropriate to the subject of the only two poems in which it is used. Herbert's *Easter Wings* consists of two shaped stanzas in the pattern of wings (a10b8a6b4a2c2d4c6d8c10), two matching cinquains forming a whole one stanza. The harmonious variation of long and short lines accord with the rise and fall of the lark's song and flight. Harvey *Ode XXXVIII* in *The School of the Heart* imitates Herbert's poem.

ababbababb; ababbcacdd; ababbcbodd; ababbcdodd: These are taken together as stanzas whose schemes suggest first the presence of the doubled cinquain, a pattern most obvious in the last examples (*Old Arcadia* 16) and perhaps least strongly in the first example (*Old Arcadia* 44). In fact all the examples are written in defiance of the scheme to a pattern of quatrain and sixain, and all but the second example (the opening of *Old Arcadia* 72) so printed. This may suggest that we are dealing with decapitated sonnets.

ababcdcdee: After couplet structures, this is the commonest for dizains. In isometric cases it appeals most obviously to the pattern of the English sonnet, of which it may supply a decapitated specimen. Less tendentially we can call it two heroic quatrains and a couplet. In the heterometric examples the tendency is for the stanza to present itself as two ballad stanzas and a couplet. However, there are cases of more extravagant experiment in a variety of line lengths.

The isometric decasyllabic examples here are all dedicatory or complimentary in Jonson's *Epigrams* 51, 60, 84: To King James, To Lord Monteagle, and To Lucy Countess of Bedford. Drayton's *Of the Works and Translations* is another. Herbert in *Church Rents and Schismes* may be witty in writing three decapitated sonnets on his broken Church.

In heterometric cases of two variables, the clearest case of indebtedness to ballad is Carew's *A Deposition from Love* (a8b6a8b6c8d6c8d6e8e8), two ballads of the common measure ending in an octosyllabic couplet. Adjustments of the measure leave intact the sense of the ballad as in Spenser's *Upon a day as love* (a10b6a10b6c10d6c10d6e8e8) whose archaising measure conforms to the tradition of complaint in the Delian sonnet tradition.⁴ Harvey's *Comfort in Extremity* (a6~b3a6~b3c6d3c6d3e8e8) merely shortens the lines, as is common in some kinds of devotional poetry.

The **abbacdcdee** variant is the same as the previous scheme except for the opening envelope quatrain. But Donne's *The Sun Rising* (a8b4b10a10c8d8c10d10e10e10) by complicating the measure and amplifying it, leaves the ballad behind. Neither complication or amplification necessarily do this.

ababbccdbd is the scheme of lament for Dido in Spenser's *November* (a12b10a10b10b10c8c8d4d10d4). It invokes the ballade quite clearly and perhaps the ballad, especially in the first part of the stanza despite the amplification of the scheme to involve alexandrines and heroic lines.

Variations in line measure become increasingly important as the stanza length increases. Donne's *The Dream* (a8b8b4c10c10d10d10e10e10) and Vaughan's *The Law and the Gospel* (a8b10b10a10c8c4d10d4e10e10) are of the same scheme but wholly different in effect.

A similar arrangement is the scheme **abbacddeec**. Milton uses this scheme for the introductory abjurations to *L'Allegro* and *Il Penseroso* (a6b10b6a10c6d10d6e10e6c10). Carey's headnote reports this is another decapitated sonnet but translated into English equivalent of Italian canzone measure. The change of measure damages this impression. The first part of Jonson's *My Picture Left in Scotland*, addressed to Drummond's wife, is clearly a madrigal of the sort her husband might have written.

4. John Kerrigan, *Shakespeare: The Sonnets and A Lover's Complaint* (Harmondsworth, 1986), p. 13 argues that Spenser's *Epithlamion* is the 'complaint' component in the *Amoretti*. This poem is a more likely candidate.

The 'Artful' Variants

Some variations make the departure from a two cinquain pattern emphatic by playing upon the two sixain forms: the tail-rhyme strophe and the Venus and Adonis stanza. Both, that is, develop a pattern based on a sixain followed by a quatrain.

aabccbcccc; aabccbddbb: Both variations were used by Donne. *Metempsychosis* is written in 52 stanzas (aabccbcccc), the longest poem written in the stanza of ten lines. Donne is most probably emulating Spenser, as witnessed by his ending his stanza with an alexandrine using three c-lines instead of two (as Spenser does). The second form (aabccbddbb), ending in a couplet-quatrain, is yet more obviously compounded of sixain and quatrain. Donne's *Farewell to Love* (a4a10b8c10c10b8d2d10e10e10) reads naturally in this pattern for two stanzas. The concluding two stanzas defy the scheme self-consciously.

aabbcceeed; ababccdeed; abbaccdeed: These three kinds reverse the relationship of sixain and quatrain. They are distinguished only by the scheme of the quatrain: couplet, cross-rhymed, or envelope. The scheme of Sidney's *Psalm XL* (a10b8b8a10c6~c6~d6e6e6d6) makes the pattern particularly obvious. Most examples bind the parts of the stanza with equivalent measures. The Venus and Adonis sixain has also been used as building block for the ten-line stanza. Suckling uses it in his proverbial one-stanza poem *Gnomics*, attaching a heroic quatrain to its end (ababccdede). Herbert's *The Pearl* end with a quatrain of the variables (a10b10a10b4) where the last tetrasyllabic line constitutes the refrain.

The 'Private' Forms

Some forms are independent of established schemes, or shaped by very particular exigencies.

aaaaaaaaa: Herrick used monorhyme in his octets which is peculiar enough; he expands the use to his dizains. Herrick's heptasyllabic *Anacreontic Verse* ('Brisk methinks I am') sustains a rhyme on 'wine' throughout but the case is odd, because the 'b' rhyme is always 'wine'.

ababababaa: In Herbert's *Clasping of Hands* both stanzas may be taken as tripartite, two long-measure hymns and a couplet, but the 'a' rhyme is sustained the length of the poem, always 'mine' or 'thine' and the 'b' rhymes always 'more' or 'restore' follow suit. The interlacing of the rhymes, and their survival, mimics the subject.

Herrick uses another nonce form (abc**bd**dceae) in *To Daffodils* (a8b6c8b6d4d6c2e6a6e6). It begins with a ballad quatrain of the common measure, but the disintegration of the scheme in the concluding six lines is there only to mimic the decay of the flowers. The wavering lines of Jonson's *To Sir William Sidney* (a10b8c2c2b6a4d4d4e4e10) mimics a 'scaling ladder' for the heart to mount heaven with. The oddities in Suckling's *A Song to A Lute* (a7b6c6b6d7d5e8e5f7f14) may result from its being a defective parody of Jonson's '*Have you seen but a bright lily*' from *Her Triumph*.

Conclusion

The stanza seems to have been much favoured in the period. All the catalogued poets write dizains. It is best fitted for panegyric, and other ceremonial poetry. It frequently uses refrain.

A graph (Appendix B) sets out the proportion of dizains against the other measures for poets included in the catalogue.

STANZAS OF 10 LINES

In **BROWNE** (3)

Isometric (1):

10 Syllables:

Of ababbcbddd: *The Fifth Eclogue*C (Lines 47-136)

Heterometric (2):

3 Variables:

Of aabbccdeed: *The Inner Temple Masque*C (Lines 97-106)
(a8a3b8b3c8c3d10e10e10d10)

4 Variables:

Of ababccdde: *The Inner Temple Masque*A (Lines 1-10; 55-64)(a8b6a8b6c8c8d4d10e4e10).

In **CAREW** (1)

Heterometric (1):

2 Variables:

Of ababdcdee: *A Deposition from Love* (a8b6a8b6c8d6c8d6e8e8)

In **COWLEY** (6)

Heterometric (6):

2 Variables:

Of aabbccdee: *Against Hope* (a8a10b10b10c8c8d10d8e10e10); *For Hope* (a8a10b10b10c8c8d10d8e10e10); *Verses Lost Upon a Wager* (a10a8b10b8c10c10d8d8e8e10)

Of aabbcdccc: *An Answer to ... Cambridge*
(a8a810b8b10c8d8c8d8c10c10)

3 Variables:

Of ababdcdee: *The Cure* (a8b6a8b6c8d6c8d6e8~e10~)

5 Variables:

Of aabbcbccdd: *To the New Year*A (st.1)
(a10a10b6b8c6b10c10c14d8d12)

In **DONNE** (6)

Heterometric (6):

2 Variables:

Of aabccbddd: *Metempsychosis* (a10a10b10c10c10b10b10d10d10d12)

3 Variables:

Of aabbccddd: *The primrose* (a6a6b10b10c10c8c8d10d10d10)

Of aabbccddd: *The Anniversarie* (a8a8b10b10c10c10d8d10d10d12)

Of abbaccddee: *The Dreame* (a8b8b4a10c10c10d10d10e10e10)

Of abbacdcdee: *The Sunne Rising* (a8b4b10a10c8d8c10d10e10e10)

4 Variables:

Of aabccbdee: *Farewell to Love* (a4a10b8c10c10b8d2d10e10e10)

In DRAYTON (1)

Isometric (1):

10 Syllables:

Of ababdcdee: *A Paeon Triumphal: Of the Works and Translations*

In DRUMMOND (24)

Heterometric (24):

2 Variables:

Of aababbccdd: *MADS: [iii] Mad.* (a6a10b6a10b6b10c10c6d10d10)

Of aabbccdee: *M&E: [l] A Lovers Day and Night*
(a6a10b6b10c10c6d10d10e10e10)

Of aabdcdbdee: *M&E: [lviii] Upon ... Virgils Tomb*
(a6a6b10c6d6c10b10d10e10e10)

Of aabcbcddee: *M&E: [lv] The Rose* (a6a6b10c10b6c10d6d10e10e10)

Of abbacddcee: *M&E: [xii] Love ... no Parasol*
(a6b6b6a6c6d6d6c10e10e10)

Of ababccddaa: *M&E: [vii] Upon the Death a Linnet*
(a6b6a10b10c6c10d10d10a10a10)

Of ababccdee: *M&E: [xxviii] Of Amintas*
(a6b6a10b10c10c10d6d10e10e10)

Of ababccdeed: *2nd Pt: Vrania ... (Madrigall (i) ('Soul which)*
(a6b6a10b6c6c10d6e6e6d10); *FOS: [ii] [Faith above Reason]*
(a6b6a10b6c6c10d6e6e6d10)

Of ababdcdee: *M&E: [xix] Apelles ... Mistress*
(a6b6a10b6c6d6c6d10e10e10); *PHPIII: Madrigals xxiv Stollen Pleasure*
(a6b6a10b6c6d10c6d6e10e10)

Of ababcbdee: *M&E: [vi] Iölas Epitaph*
(a6b10a6c6b10c6d10d10e10e10)

Of abaccdbdee: *2nd Pt: Vrania ... (Mad. iii) ('Astrea in')*
(a6b10~a10c6~c10~d6b10~d6e10e10)

Of abbaacbccd: *M&E: [v] The Portrait of ... Venus*
(a6b6b10a10a6c6b6c10d10d10)

Of abbaccdee: *M&E: [lxiv] Of That Same*
(a6b6b10a6c6c10d6d10e6e10); *[li] The Statue of Adonis*
(a6b6b10a10c10c6d10d6e10e10); *[xxiv] To Thaumantia Singing*
(a6b6b6a6c6c10d10d10e6e10); *[xxxv] A Lovers Complaint*
(a6b6b6a10c6c10d6d6e10e10)

Of abbaccdee: *PHIII: Madrigals xvii. Neroes Image*
(a6b6b10a6c6d10c10d6e10e10)

Of abbaccdee: *PHPI: xi. The Beare of Love*
(a6b6b10a10c6d6d6c6e10e10); *[lxxi] To Chloris*
(a6b6b6a10c6d6d10c10e6e10)

Of abcaddeeff: *PHIII: Madrigals xxii. Regrat*
(a6b6c6a6d6d10e6e6f10f10)

Of abcbbdeeff: *PHPIV: Madrigals and Epigrams. xxi.*
(a6b6c6b6b6d10e6e6f10f10)

Of abccabdeed: *FOS: [iv] [The World A Game]*
(a6b10c6c6a6b10d6e6e6d10)

In HARVEY (13)

Heterometric (13):

2 Variables:

Of aabbccdee: *The School of the Heart: Ode XXII*
(a10a8b10b8c10c8d10d8e10e10); *The School of the Heart: Ode XXXII*
(a8a8b10b10c8c8d10d10e8e8); *The School of the Heart: Ode XXXIII*
(a10a10b8b8c10c10d8d8e10e10)

Of ababccdef: *The Curb* (a10b4a10b4c10d4c10d4e10f4)

Of abbaccdeed: *The School of the Heart: Ode XXXVI*
(a7b7b7a7c3c3d7e7e7d7)

3 Variables:

Of aabbccdee: *The School of the Heart: Ode XXX*
(a6a6b8b8c10c10d8d8e6e6); *The School of the Heart: Ode XL*
(a10a6b6b10c8c8d10d6e6e10); *The School of the Heart: Ode XLII*
(a4a10b6b10c10c6d10d4e10e10)

Of aabccccbdd: *Trinity Sundy* (a10a10b6c4c4c4c4b6d10d10)

Of ababccdeed: *The School of the Heart: Ode XVII*
(a6b8a6b8c4c4d6e4e4d6)

Of ababccdee: *Comfort in Extremity* (a6~b3a6~b3c6d3c6d3e8e8)

5 Variables:

Of ababaccdc: *The School of the Heart: Ode XXXVIII*
(a10b8a6b4a2c2d4c6d8c10)

10 Variables:

Of abbccddeea: *The School of the Heart: Ode XXXVII*
(a1b2b3c4c5d6d7e8e9a10)

In HERBERT (7)

Isometric (2):

10 Syllables:

Of ababababaa: *Clasping of Hands*

Of ababdcdee: *Church-Rents and Schismes*

Heterometric (5):

2 Variables:

Of ababccdede: *The pearl* (a10b10a10b10c10c10d10e10d10e4)

Of ababdcdee: *A Dialogue-Anthème*
(a8~b10a8~b10c8d10c8d10e10e10); *Jesu*
(a10b10a10b10c10d10c10d10e10e7)

4 Variables:

Of aabbcddeec: *Complaining*(a6a4b10b4c8d6d4e10e4c8)

5 Variables:

Of ababacdcdc: *Easter-Wings* (a10b8a6b4a2c2d4c6d8c10)

In HERRICK (7)

Isometric (1):

7 Syllables:

Of aaaaaaaaa: *Anacr<e>ontice Verse: Hesperides 996*

Heterometric (6):

3 Variables:

Of aabbccdde: *An Epithalamie: Hesperides 149*
(a8a8b6b6c6c6d6d6e7e7)

Of aabbccdeed: *The Widdowes Tears ... Dorcas: Noble Numbers 123*
(a8a8b8b8c8c8d6~e4e4d6~)

4 Variables:

Of aabbccdde: *Connubii Flores ... Weddingse: Hesperides 633E* (Lines:
32-41) (a6a4b2b6c6c4d4d2e10e10)

Of abcbddceae: *To Daffodills: Hesperides 316* (a8b6c8b6d4d6c2e6a8e6)

5 Variables:

Of aabbccdde: *An Ode for Him: Hesperides 911*
(a2a4b4b6c4c6d6d8e6e10); *A Nuptial Song: Hesperides 283*
(a10a10b8b8c4c10d7d10e6e8)

In JONSON (11)

Isometric (5):

10 Syllables:

Of ababdcdee: *Epigrams: 51, 60, 84*

8 Syllables:

Of aabbccdee: *Ungathered Verse: 25*

7 Syllables:

Of aabbccdd: *Songs and Poems: 6*Heterometric (6):

2 Variables:

Of aabbccdee: *Songs and Poems 14* (a6a6b10b6c10c6d6d6e10e10)

3 Variables:

Of aabbccdee: *The Underwood 70A* (The Stand 1-4)
(a8a8b10b10c6c6d8d8e10e10); *70B* (The Counterturn: 1-4)
(a8a8b10b10c6c6d8d8e10e10)

4 Variables:

Of abbbaccbb: *The Underwood 9A* (Lines: 1-10')
(a10b6b2b10a6c10c6c8b6b10)

5 Variables:

Of ababccdee: *The Underwood 2D* ('See the chariot')
(a9b6a9b6c7c4d9d6e9e12)Of abccbaddee: *The Forest 14* (a10b8c2c2b6a4d4d4e4e10)

In LOVELACE (3)

Heterometric (3):

2 Variables:

Of aabbccdee: *In Allusion to the French Song* (a6a6b6b6c6c6d6d6e8e8)

3 Variables:

Of aabbccdee: *A Dialogue. Lute and VoiceB* (Lines: 13-22)
(a10a10b10b10c8c4d8d4e8e8)

4 Variables:

Of aabbccdee: *Ode* (a10a10b8b8c6c6d4d4e10e10)

In MILTON (3)

Heterometric (3)

2 Variables:

Of abbacddeec: 41. *L'Allegro*A (Lines: 1-10)
 (a6~b10b6a10~c6d10d10e10e6c10); 42. *Il Penseroso*A (Lines: 1-10)
 (a6b10b6a10c6d10d6e10e6c10)

Of abbccddeff: *Lycidas*B (Lines: 15-24)
 (a10b10b10c10c6d10d6e10f10f10)

In SIDNEY (10)

Isometric (6):

10 Syllables:

Of ababbababb: *OA 44: [Aristomenes]* ('A banished man long')

Of ababbcacdd: *OA 72A: Strephon Klaius*A ('I joy in grief')

Of ababbcb added: *OA 4: [Dorus]* ('Come shepherd's')

Of ababbcd added: *OA 16: [Dorus]* ('Since so mine')

Of ababcc added: *OAI: [The Delphic Oracle]* ('Thy elder care')

Of abbaababcc: *CS 22: The 7 Wonders of England* ('Near Wilton sweet')

Heterometric (4):

3 Variables:

Of aaabccbcaa: *CS 7: To the Tune ... Spanish Song* ('O fair o sweet')
 (a10a8a7b7c7~c7~b7c7~a7a7)

Of aabcb added: *CS 30: Ring Out ... Love is Dead* ('All love is dead')
 (a10a4b6~c6b6~c6d6~d6~e6e6)

Of abba added: *Psalm XL* (a10b8b8a10c6~c6~d6e6e6d6)

4 Variables:

Of aabcb added: *WAP 4: At 21* (a8a4b7c6b8c6d6d6e6e6)

In SPENSER (2)

Heterometric (2)

3 Variables:

Of ababcb added: *[Song] Upon a Day as Love*
 (a10b6a10b6c10d6c10d6e8e8)

4 Variables:

Of ababb added: *November*C (Lines 53-202)
 (a12b10a10b10b10c8c8d4b10d4)

In SUCKLING (5)

Isometric (1):

10 Syllables:
Of ababccdede: [*Gnomics*]

Heterometric (4):

2 Variables:
Of aabbccdee: *Upon Stephen Stoned* (a10a10b10b4c10c4d10d4e10e10)

3 Variables:
Of aaabbccdee: *Song* ('No, no faire heretique')
(a10a6a6b6b6c6d4d6e10e10)

4 Variables:
Of aaabbccdd: *On New-Years Day 1640 ... King*
(a8a8a8b10b10c4c2c8d8d4)

5 Variables:
Of abcbddeeff: *A Song to a Lute*
(a7b6c6b6d7d5e8e5f7f14)

In VAUGHAN (8)

Heterometric (8)

2 Variables:
Of ababcdcdee: *The CallB* ('Do but see your sad')
(a8b4a8b4c4d4c4d4e8e8)

3 Variables:
Of aabbccdee: *Rom. Cap. 8.ver.19* (a8a6b8b6c8c6d8d6e6e4)

Of aabbccdee: [*Come Come What Do I Here*]
(a6b4a6b4c2c4d4e4e4d4); *The British Church*
(a4b10a4b10c4c4d6e4e4d6)

Of abbaccddee: *The Law and the Gospel*
(a8b10b10a10c8c4d10d4e10e10)

4 Variables:
Of aabbcddeec: *Burial* (a8a4b8b4c6d2d8e4e4c6)

Of ababccdee: *The CallC* ('Yet come and let's')
(a8b4a8b4c4c4d2d6e8e8)

Of abacddcbee: *The Morning-WatchC* ('When I lie down the')
(a10b10a8c8d4d4c6b4e10e10)

In WALLER (1)

Isometric (1):

8 Syllables:

Of ababccdde: *Of Loving at First Sight*

In MADRIGALS (100)

Isometric (24)

10 Syllables:

Of ababbccdd: *Farnaby 1598 XII [Susanna Fair sometime]; Yonge 1588 XIX [Susanna Fair sometime]; Yonge 1588 XX [Susanna Fair sometime]*

Of ababccbbdd: *Porter 1632 XXVIII [Wake sorrow wake]*

Of ababccdde: *Danyel 1606 III [He whose desires]; Wilbye 1609 XXIV [There where I saw]*

Of ababccddc: *Peerson 1630 XXI [Under a throne I saw]*

Of ababccdde: *Bateson 1604 XXII [Hark hear you not]; Byrd XXIV & XXXIV [See Those sweet eyes]; Dowland 1600 XX [Toss not my soul]*

8 Syllables:

Of aabbccdde: *Campion 1618a XX [Fire fire fire]; Porter 1632 XXV [I saw fair Cloris]*

Of ababccdde: *Byrd XXVIII [O God that guides]*

Of abcbdefegg: *Attey 1622 XIV [Sweet was the song]*

7 Syllables:

Of aabbccdde: *Porter 1632 XVIII [Tell me where the]*

6 Syllables:

Of aabbccdde: *Bateson 1604 III [One Woman scarce]; Jones 1607 VI [O I Do Love the kiss]; Kerbye 1597 II [Alas What Hope]; Peerson 1620 VII [O I Do love then]; Peerson 1620 X [Now Robin laugh]; Wilbye 1598 III [Ay me can every]; Wilbye 1598 IX [Alas what hope]*

Of aabbccdde: *Dowland 1597 X [Think'st thou then]*

Of ababccdde: *East 1610 XXII [Now must I part]*

Heterometric (76)

2 Variables:

Of aaabbccdd: *Morley 1601 M. East [Hence stars too dim]*
(a6a6a6b6b6c6c6d10~d6~)

Of aaabccdde: *Bateson 1604 XVIII [Alas where is my love]*
(a10~a10~a10~b10c6c6d10~d6~e6~e10~)

Of aabbccdde: *Bateson 1604 0 [When Oriana walked]*
(a10a10b10b10c10c10d10d10d10d10e10~e5~); *Gibbons 1612 XII [Now Each flowery bank]* (a7a7b7b7c7c7d7d7e8e8); *Morley 1594 XI [Come*

lovers follow me] (a10~a10~b6~b6~c6~c6~d6~d10~e10~e10~); *Porter 1632 XXVII [Like the rash]* (a7a7b7b7c7c7d7d7e10e10); *Yonge 1588 XLII [Thyrsis enjoyed the]* (a6~a6~b6~b10~c10~c6~d6~d10~e10~e10~)

Of aabbcddece: *Morley 1601 XXIII [Come blessed bird]*;
(a10~a10~b10~b10~c10~d6~d10~c10~e10~e6~)

Of aabbcddeec: *Jones 1600 I [A woman's look/Are bared]*
(a4a4b4b4c6d4d4e4e4c6)

Of aabccbdeede: *Campion 1613b X [What harvest half]*
(a6a6b4~c6c6b4~d6e4~d6e4~)

Of abababcded: *Pilkington 1613 V [Dorus a seely shepherd]*
(a8b6~a8b6~a8b6~c8d6~e8d6~)

Of ababccdde: *Dowland 1600 IV [Die not before thy day]*
(a10b10a10b10c7~c7~d7~d7~e7e7); *Morley 1601 XVI [Hark did you ever hear]* (a10~b6~a10~b6~c10~c10~d6~d6~e10~e6~); *Weelkes 1597 I [Sit down and sing]* (a4b10a4b10c10c10d10d10e10e10)

Of ababccdede: *Youll 1608 VII [Of sweet and dainty]*
(a6~b6a8~b6c8~c8~d6e6d6e6)

Of ababccdeed: *Hume 1605 CXII [Fain would I change]*
(a6b6~a6b6~c6c6d4e6e6d4)

Of ababccdefe: *Byrd XL & XXV [An earthly tree]*
(a10b10a10b10c10c10d6e6f6e6)

Of ababcdcdee: *Allison 1606 XXIV [The sacred choir]*
(a8b8a8b8c8d8c8d8e12e12); *Wilbye 1609 II [Flourish ye hillocks]*
(a10b6a10b6c10d6c10d6e10e10)

Of ababccdefef: *Rosseter 1601 III [I care not for these]*
(a6~b6a6~b6c6d6ef6e8f6)

Of abbaccdde: *Yonge 1588 LI [Now must I part]*
(a6~b6~b6~a6~c6~c4~d6~d6~e6~e6~)

Of abbccaddee: *Morley 1601 VIII [Thus Bonny-boots]*
(a10~b6~b10~c6~c10~a6~d6d10e10~e6~)

3 Variables:

Of aaaabbccdd: *Watson 1590 XIII [Alas where is my love]*
(a10~a10~a10~a10~b6b5c10~c5~d6~d10~)

Of aabbccdde: *Morley 1594 II [Clorinda false adieu]*
(a10~a10~b6~b6~c6~c8~d6~d10~e10~e6~); *Morley 1601 XVII [As Vesta was from Latmose]* (a10~a10~b10b12c10~c10~d10~d10~e10~e6~); *Pilkington 1613 XXI [When Oriana walked]* (a8a8b8b8c8c8d8d8e10~e6~); *Pilkington 1613 XXII [Now I see thou]* (a7a7b6~b6~c8~c8~d7d8e6~e6~); *Porter 1632 XXVI [Death there is no need]* (a7a7b7b7c7c7d8d8e8e10); *Wilbye 1598 XVIII [Lady your words]*
(a6~a10~b10~b6~c6~c6~d6~d6~e6~e12~)

Of aabbcddece: *Jones 1607 VIII [I Come Sweet birds]*
(a8a8b4b4c4~d3~d3~c3~e8e8)

Of aabbcdeecd: *Wilbye 1609 XII [Love me not for comely]*
(a7a7b7b7c8d6~e8e8c8d6~)

Of aabcbcddef: *Bartlet 1606 XIX-XXI [Surcharged with]B ('The thrush did pipe')* (a6a6b10c10~b10c10~d8d6e10f10)

Of aabcbddefe: *Peerson 1620 I [Open the door who's there]*
(a8a8b6c6b6d8d8e4~f4e4~)

Of aabccbddee: *Jones 1601 V [Methought this other]*
(a6a6b4c6c6b4d6d6e8e8)

Of ababccbbdd: *Pilkington 1624 X [If she neglect me]*
(a4~b5a4~b5c10c10b4b4d4d10)

Of ababccdde: *Corkine 1610 IV [If streams of tears]*
(a10b8a10b6c10c8d8d8e8e8)

Of ababccdeed: *Mason & Earsden 1618 V [Dido was the Carthage]*
(a7b6a7b6c8c7d6e7e7d6)

Of ababcdcdee: *Munday 1594 XI [As I went a walking]*
(a5~b5a4~b6c8d6c8d6e8e8); *Pilkington 1605 II [My choice is made]*
(a10b10a10b10c10d8c10d8e10e12); *Dowland 1600 V [Mourn mourn Day is]*
(a8b6a8b6c8d6c8d6e10e10); *Dowland 1600 III [Sorrow stay lend]*
(a9b7a9b7c6~d7c6~d7e6e6); *Corprario 1606 II ['Tis now dead]*
(a10b6a10b10c10d10c10d10e10e12)

Of ababceddff: *Campion 1607 IV [Triumph now with joy]*
(a8b7a6b8c7d8e7d8f7f8)

Of ababbcdeff: *Ferrabosco 1609 XXVII [What shall I]*
(a8b4a4c4b4c4d4e4f4f10)

Of abacddefec: *Ravenscroft 1609 XX [Tomorrow the fox will]*
(a8b5a8c6d8d8e8f5e8c6)

Of abcaddeeff: *Corprario 1606 VII [Foe of mankind]*
(a10b4c2a4d10d10e10e10f10f10)

Of abcbddcee: *Dowland 1597 XI [Come away come sweet]*
(a6b6c6b6c7d7d7c7e7e8)

Of abcbddeaae: *Porter 1632 XXIV [Tell me Amyntas]*
(a8b6~c8b6~d4d4e6~a4a4e6~)

Of abcbddeffg: *Campion 1613b XVIII [Come you pretty]*
(a8b6~c8b6~d8d8e7f6~g7f6~)

Of abcdefghhg: *Ravenscroft 1614 II [Hey trola trola]*
(a3b3c3d4e4f4g8h8h8g8)

4 Variables:

Of aabbcdddee: *Dowland 1603 XII [By a fountain where]*
(a7a8b7b8c6c6d4d4e7e7); *Greaves 1604 VII [What is beauty]*
(a7a7b8b8c8~c8~d10d10e6e6); *Morley 1593 XII [Thyrsis O let some]*
(a8~a10~b6~b8~c10~c14~d10~d10~e10~e6~); *Morley 1594 VII [In dew]*

of roses steeping] (a6~a10~b10~b6~c12~c8~d6~d6~e6~e6~); *Morley 1594 XVIII [Ho who comes]* (a13~a10~b6~b10~c10~c8~d10~d14~e10~e10~); *Watson 1590 XII [When I beheld the fair]* (a10~a6~b10~b6~c10~c6~d8~d6~e6~e10~); *Ferrabosco 1609 [Why stays the bridegroom]* (a8a8b6b8c6c10d6d4e6e4)

Of aabccbdee: *Campion 1607 V [Time that leads]* (a7a8b6~c7c8b6~d12d12e12e12)

Of ababbccdbd: *Kerbye 1597 XXII-XXIII [Up then Melpomence]* (a12b10a10b10b10c8c8d4b10d4)

Of ababccdee: *Jones 1601 X [Love's god is a boy]* (a5b6~a5b6~c5c5d4~d4~e10~e10~); *Morley 1593 X [Farewell disdainful since]* (a10~b6~a6~b10~c6c612d6~d10~e4~e10~)

Of ababdcdee: *Jones 1601 VIII [Beauty stand further]* (a4~b6~a4~b6~c5d6~c5d6~e10~e10~)

Of abacdceeff: *Rosseter 1601 V [What heart's content]* (a7b9a6c7d8c6e8e8f8f10)

Of abbaccdee: *Watson 1590 III [Farewell cruel and]* (a6b5~b3~a8c6~c6~d10d10e6e10); *Weelkes 1608 XV [Lord when I think]B ('And when I see')* (a4b6b6a10c6c4d6d3e3e10)

Of abcabdefde: *Ravenscroft 1609 LXIX [Let's have a peal]* (a8b7c7a6b8d10e76d6e7)

5 Variables:

Of aabbbccdee: *Morley 1594 III [Why sit I here alas]* (a8~a10~b5~b6~c12~c10~d10~d10~e10~e10~); *Morley 1594 XIX [Die now my heart]* (a10~a10~b6~b10~c6~c4~d10~d10~e8~e7~)

Of aabbcdeefc: *Morley 1593 VII [Whither away so fast]B ('Then lo I come')* (a6~a7~b10~b6~c9d9~e8e7f8c7~)

Of abbaccdede: *Corprario 1606 I [O Grief how diverse]* (a12~b8b6a4~c8c6d6e6d10e6)

Of abccdbddcc: *Morley 1593 VI [Good morrow fair ladies]* (a9b8~c7c3d7~b7~d6~d6~c6c6)

6 Variables:

Of aabbbccdee: *Morley 1594 XIV [Besides a fountain of]* (a10~a12~b13~b14~c6c8d12~d10~e14~e10~)

Of ababccdefe: *Pilkington 1605 X [Sound woeful plaints]* (a8b12~a8b12~c8~c10~d4e6~f14e6~)

7 Variables:

Of aabbbccacd: *Ravenscroft 1609 LXXXVIII [Utre, mi../Hey]* (a8a6b10b12c7c9a4c7c7d2)

Of aabbbccdeed: *Greaves 1604 IV [I will not force my]* (a12a10b5b6c4c6d8e4~e5~d9)

STANZAS OF 10 LINES: CATALOGUE

Of abacdeeffe: *Ravenscroft 1611 VII [Brooms for old]*
(a10b14a10c12d14e6e4f5f6e3)

NOTES ON 10 LINE STANZAS

The Following Poems have Incidental Feminine Rhyme:

In Browne: *The Fifth Eclogue*C

In Cowley: *The Cure*

In Donne: *The Sunne Rising*

In Drummond: *2nd Pt: Vrania ... (Mad. iii) ('Astrea in this')*

In Harvey: *The School of the Heart: Odes XXII; XXX; XXXII; XXXIII; XXXVI; XL*

In Herbert: *A Dialogue-Anthème; Complaining; The pearl*

In Herrick: *An Epithalamie: Hesperides 149; 283*

In Lovelace: *Ode*

In Milton: *41. L'Allegro*A

In Sidney: *CS 7: [O fair o sweet when]; OA 72: Strephon KlaiusA; Psalm XL*

In Spenser: *NovemberC; [Song] Upon a Day as Love lay*

In Suckling: *A Song to a Lute; [Gnomics]; Song ('No non fair')*

In Vaughan: *The British Church*

In Waller:

In Madrigals: *Bartlet 1606 XIX-XXI [Surcharged]B (St. 2); Bateson 1604 O [When Oriana]; Bateson 1604 XVIII [Alas where]; Bateson 1604 XXII [Hark hear]; Byrd XL & XXV [A Carol: an earthly tree]; Campion 1607 V [Time that leads]; Campion 1613b X [What harvest]; Campion 1613b XVIII [Come you]; Corprario 1606 II ['Tis now]; Corprario 1606 I [O Grief]; Dowland 1600 III [Sorrow stay]; Dowland 1600 IV [Die not before]; Farnaby 1598 XII [Susanna Fair]; Ferrabosco 1609 XXVI [Fair cruel nymph]; Ferrabosco 1609 XXVII [What shall I wish]; Ford 1607 I [Not full twelve]; Greaves 1604 IV [I will not]; Greaves 1604 VII [What is beauty]; Hume 1605 CXII [Fain would I]; Jones 1601 VIII [Beauty stand]; Jones 1601 X [Love's god is]; Jones 1607 VIII [I Come Sweet]; Jones 1607 VI [O I Do Love]; Mason&Earsden 1618 V [Dido was the Carthage]; Morley 1593 VI [Good morrow fair]; Morley 1593 VII [Whither away so fast]B ('Then lo I come dispatch'); Morley 1601 East [Hence stars]; Morley 1601 VIII [Thus Bonny-boots]; Munday 1594 XI [As I went]; Peerson 1620 I [Open the door]; Peerson 1620 VII [O I Do love]; Pilkington 1605 II [My choice]; Pilkington 1605 X [Sound woeful plainst]; Pilkington 1613 V [Dorus a seely shepherd's]; Pilkington 1613 XXI [When Oriana walked]; Pilkington 1613 XXII [Now I see thou]; Pilkington 1624 X [If she neglect me]; Porter 1632 XVIII [Tell me where]; Porter 1632 XXIV [Tell me Amyntas]; Porter 1632 XXV [I saw fair]; Rosseter 1601 V [What heart's]; Watson 1590 III [Farewell cruell]; Wilbye 1598 III [Ay me can]; Wilbye 1598 IX [Alas what hope]; Wilbye 1598 XVIII [Lady your words]; Wilbye 1609 XII [Love me not]; Wilbye 1609 XXIV [There where I saw];*

*Yonge 1588 XIX [Susanna Fair]; Yonge 1588 XX [Susanna Fair sometime];
Youll 1608 VII [Of sweet and dainty flowers].*

The Following Poems have Systematic Feminine Rhyme:

In Harvey: *Comfort in Extremity*

In Herrick: *The Widdowes Tears ... Dorcas: Noble Numbers 123*

In Jonson: *The Underwood: 2D; 88 Epigrams: 84; Songs and Poems: 6.*

In Sidney: *CS 30: Ring Out ... Love is Dead*

In Madrigals: *Rosseter 1601 III [I care not for]; Bateson 1604 III [One Woman]; Dowland 1597 X [Think'st thou]; East 1610 XXII [Madrigal] ('Now must I part'); Kerbye 1597 II [Als What Hope]; Morley 1593 X [Farewell disdainful] Morley 1593 XII [Thyrsis O let]; Morley 1594 II [Clorinda false]; Morley 1594 III [Why sit I here]; Morley 1594 VII [In dew of roses]; Morley 1594 XI [Come lovers]; Morley 1594 XIV [Besides a fountain]; Morley 1594 XIX [Die now my heart]; Morley 1594 XVIII [Ho who comes]; Morley 1601 XVI [Hark did you]; Morley 1601 XVII [As Vesta was]; Morley 1601 XXIII [Come blessed]; Watson 1590 XII [When I beheld]; Watson 1590 XIII [Alas where]; Yonge 1588 LI [Now must I part]; Yonge 1588 XLII [Thyrsis enjoyed].*

The Following Poems have Musical Settings:

In Carew: *A Deposition From Love* (Henry Lawes)

In Jonson: *Songs and Poems: 6* (Henry Lawes; Anon.)

In Lovelace: *From Poetaster* (Henry Lawes; Anon.)

In Suckling: *Song: ('No, non fair')* (Henry Lawes)

In Sidney: *OA 4 [Dorus]* (Francis Pilkington)

All Madrigals

The Following Poems have Refrains:

In Herbert: *The pearl*

In Herrick: *Anacr<e>onticke Verse: Hesperides 996; An Epithalamie; 149*

In Lovelace: *In Allusion to the French-Song*

In Sidney: *CS 30: Ring Out ... Love is Dead; 7: [O fair o sweet when]*

In Spenser: *November C* (Lines 53-202)

In Suckling: *On New-Years Day 1640 ... King*

In Madrigals: *Allison 1606 XXIV [The sacred]; Byrd XL & XXV [A Carol]; Byrd XXVIII [O God that guides]; Kerbye 1597 XXII-XXIII [Up then]; Peerson 1620 I [Open the door]; Pilkington 1605 II [My choice]; Ravenscroft 1609 XX [Tomorrow]; Rosseter 1601 III [I care not].*

The Following Poems have deficient metre:

In **Cowley**: *For Hope; Verses Lost Upon a Wager.*

In **Jonson**: *Songs and Poems 6*

In **Madrigals**: *Bateson 1604 XXII [Hark hear you not]; Dowland 1600 III [Sorrow stay lend true]; East 1610 XXII [Now must I might part]; Morley 1594 III [Why sit I here alas]*

Other Comment:

In **Harvey**: *The School of the Heart: Odes XXX; XXXVI; XXXVII; XXXVIII; Trinity Sunday* (Shaped poems)

In **Herbert**: *Easter-Wings* (Shaped poem)

In **Herrick**: *An Ode for Him: Hesperides 911* (Shaped poem)

In **Sidney**: *OA 72A: Strephon Klaiusa* (Succeeding stanzas begin by repeating the final line of the preceding; Dialogue)

In **Suckling**: *Song ('No no fair Heretique')* (Symmetrical line-arrangement is editorial; a rhyme deficient in stanza 1)

In **Madrigals**: *Morley 1601 M. East [Hence stars too dim]* (Last two lines are same in the following 24 madrigals)

CHAPTER ELEVEN

Longer Stanzas: elevens and over including the sonnet, the Pindaric Ode and Canzone

'Of eleuen and twelue I find none ordinary stauces vsed in any vulgar language, neither doth it serue well to continue any historical report or ballade, or other song: but is a dittie of it self and no staffe, yet some moderne writers haue vsed it but very seldome.'¹ With these lines Puttenham excludes sets of more than ten lines from the category of what may properly be called stanzas. As he wrote --*The Art of English Poesy* was published in 1589-- Sidney had already written stanzas of twelve and thirteen lines. And in the seventeenth century Donne, Jonson, and Cowley in particular cultivated them. All such stanzas, however, with few exceptions (notably the sonnet), are invented *ad hoc*. They seem moreover to be invented according to no obvious principle. The longer schemes are of course compounded: they involve couplets and triplets and quatrains and so on. But the tendency to vary the line-lengths randomly often makes the components obscure. If poems constructed out of longer stanzas belong together, it is by an affiliation of mode rather than of scheme. Shorter stanzas are a regularizing feature in poetry. Longer stanzas are employed as a marker of irregularity.

1. Puttenham, p.66.

Stanzas of Eleven Lines

Predictably, in view of these generalizations, a single isometric example of the stanza in eleven lines is catalogued, the second part of Vaughan's *The Wreath*. Predictably also its scheme is not irregular, or not entirely so, but a form of terza rima adopted to permit closure after eleven lines. The third 'c' rhyme is abandoned and the final 'e' rhyme substituted--ababc**bc**dcde becomes ababc**bc**dede. Vaughan's scheme has in addition an obvious mimetic value: the rhymes are interwreathed. All other examples are heterometric. And the rationale of the scheme is often peculiar to the subject matter of the poem.

aaabbccddc: Carew's song *Upon some Alterations in my Mistress, after my departure into France* (a10a10a4a10b10b10c4c8d10d6c10) consists essentially of three quatrains of which the middle one is defective by a final long line. The quatrains 'rocks' like the sea on the short line; the whole poem 'rocks' by the failure of the comforting long line in the central stanza.

Donne writes poems in stanzas of eleven lines four times. None of the examples is bizarrely irregular, but on three occasions he draws attention to the excess in the stanza he uses. *The Triple Fool* (a6a8b6b10b6c10d10c8d10e10e10) represents a poet so love-stricken and grief-stricken that his passion cannot be contained in ordinary verse: 'grief brought to numbers cannot be so fierce,/ For, he tames it, that fetters it in verse.' Donne's grief is unfettered. *Loves Infiniteness* (a8b8a10b10c10d10c8d8e10e10e8) mimics in its metrical excess the superiority of the 'liberal' way of loving, though here the pattern is of a decapitated sonnet with an extra final line (a triplet for a couplet). *The Relique* (a8a8b8b6c6d10c6d10e10e10e10) concludes by turning on the excess in the stanza: 'All measure, and all language, I should passe,/ Should I tell what a miracle she was.' The Epithalamium done for the Somerset wedding, called an *Eclogue* from its frame, consists essentially of eleven stanzas of eleven lines organized round the central moment of union. Stanzas of such length are not excessive in celebratory or ceremonial poetry for reasons we shall look at later. As it happens, the eleventh line is a refrain and the scheme is very simple, a10a8b8b10c6c10d10d10e10e10e14.

Using the same simple scheme as Donne in his *Eclogue*, Harvey writes *Odes XLV* and *XLVI* of *The School of the Heart* in the schemes a10a8b10b8c10c8d10d8e6e4e10 and a10a10b10b10c10c10d10d10e6e4e10, and produces an effect of complication appropriate to the concern of thorns or 'licentious bondage' only by varying the measure (two times in one case, three in the other). Jonson cultivates elaborately

CHAPTER ELEVEN

mimetic or echoic effects in Echo's song from *Cynthia's Revels* ('Slow, slow, fresh fount'); the dripping of water and the dripping of the broken heart are both interminable (a10b10a10b10c4c4c6d4d10e4d10). *The Hour-Glass* likewise runs like sand (dust or cinder) in a glass (a8b6c4a6b6c4d11d7e8e4e10). The case of Nightingale's song in *Bartholmew Fair* (a11b11a11b11c5c5c11d11d11d11) is exceptional. This is not a 'grave' poem. It is not an art song, but a parody of popular bad verse. The hendecasyllabic lines cannot be read except with a strong medial break and by misaccenting words. On the page, of course, it looks like an art song, or ambituous ode.

A graph (Appendix B) sets out the proportion of elevens against the other measures for poets included in the catalogue.

Stanzas of Twelve Lines

ike stanzas of eleven lines, those of twelve are another 'invented' group. They are more numerous than those of eleven because of their symmetrical arrangement or the possibility of it. Puttenham says that 'the even number is more agreeable to the ear than the odde is.'² Stanzas of twelve lines are divisible by two, three, four or six. They are easily built out of the most elementary and familiar shorter stanzas. This of course makes them more liable to disintegrate. Again, complicated variation of the measure prevents this disintegration. Even in isometric cases the schemes of the component parts will be varied. Herbert's *Wreath* for example, runs the scheme of its first quatrain backwards in its last (abab becomes baba). But most cases are heterometric.

aabbccddeeff: The simplest scheme is an accumulation of couplets. The six octosyllabic couplets of the argument to Drayton's *Moses His Birth and Miracles: the First Book* are not defensible as a stanza, but the concluding stanzas of *The Muses Elizium: Third Nymphal* (a10a10b8b8c8c8d8d8e10e10f10f10) break the domination of the couplet with elaborate echoic and refrain effects, even without extravagant variation of the measure. The same means (largely anaphora) stabilize the stanza of Cowley's *The Prophet* (a10a8b8b8c10c10d8d8e8e10f10f8). *The Praise of Pindar* (a8a12b10b12c10c10d8d12e8e8f10f10) uses anaphora too, but the sense of the stanza is more owing to the impetuous syntax. As the variations of the measure multiply, so the couplets become less obtrusive. Harvey's *Ode XXVIII* in *The School of the Heart* (a4a6b10b4c10c4d4d10e4e10f6f4) looks as if it were irregularly composed of quatrains, but they do not survive the impetuosity of the syntax overrides them. Vaughan preserves the sensation of the couplet in *The Recovery* (a10a10b10b10c10c10d4d4e10e10f8f8) because all the couplets are isometric (and the last a refrain). But the final stanza of the *The Holy Communion* (a8a8b6b6c8c4d4d4e8~e3~f8f10) breaks the couplet pattern by opening on a suggestion of a pseudo-Horatian stanza (identical with that of Marvell's *Horatian Ode*) and then disintegrating into mainly heterometric couplets.

Stanzas compounded predominantly of couplets may be easily suggestive of another larger fixed scheme: **aabbccdeedaa** where a famous song from Milton's *Arcades* (O'er the smooth enamelled green: a7a7b6b6c6c6d3e7e7d3a5a7) includes a strongly marked envelope quatrain. In **aabbccdeeddd** the first stanza of Cowley's *The Resurrection* (a8a10b10b8c8c10d10e8e10d6d8d6) includes an envelope quatrain in the

2. *Ibid.*

same place, less strongly marked since its final line is developed into a triplet, but still no less suggestive of couplets. In **aabbccdeedff** the second stanza of Jonson's *To the Immortal Memory* (a10a4b10b4c6c6d10e6e6d8f10f10) works the same way. But this is the only 'stand' in the poem where couplets predominate: the rest begin with a cross-rhyme quatrain, and a couplet.

All the examples above might be read as a quatrain followed by a tail-rhyme sixain, followed by a couplet. This reading may be improbable, but the presence of tail-rhyme schemes is sometimes more obvious. The tail-rhyme stanza might be placed at the head of the scheme, **aabccbdeedff**. Donne utilizes this in *Epithalamion Made at Lincolnes Inne*.³ The poem is of three variables, but the tail-rhyme part is isometric, in decasyllabic lines (a10a10b10c10c10b10d10e10e6d10f10f12).

Similarly, in **ababccddeeff** the first sixain follows the Venus and Adonis scheme, the second is a couplet-sixain. This pattern includes part of Browne's *Seventh Eclogue* (a10b10a10b10c10c10d4d4e10e10f4f4). The first sixain, isometric, follows a familiar pattern; even if the couplets which follow were isometric (which they are not) the probability is that they would be read as a sixain too. *Peace Babbling Muse* ((a4b8a4b8c8c8d8d8e8e8f8f8) using a heterometric Venus and Adonis and isometric couplet sixain may confirm this.⁴

ababccdeedff: This confirms more surely the presence of two sixains; Jonson's 'stand' in *To the Immortal Memory* (a10b4a10b4c6c6d10e6e6d8f10f10) has already been mentioned. So does the variant **abbaccddeffe** where the second sixain inverts the first. Harvey's *Ode XXXIV* in *The School of the Heart* (a8b4b4a6c10c10d10d10e8f4f4e8) inverts not only the scheme but the pattern of the measure, and yields the shape of a heart. Jonson's *Ode: Underwood 26* (a6b10b4a10c10c10d6d6e10f6f10e4), secures the stanza against too obvious doubleness by letting the syntax of the first stanza overrun the boundary of the sixain.

3. In fact a good many of Donne's longer stanzas end in alexandrines, probably in imitation of the Spenserian stanza. In *The Metempsychosis* (a 10-lined stanza) he uses the form **aabccbddd** (tail-rhyme form followed by a linked four lines the last of which is an alexandrine). Here we find him applying the same technique (of tail-rhyme form followed by six lines the last of which is, again, an alexandrine), which supports David Novarr's notion of this Epithalamium being a Spenserian parody: see his 'Donne's "Epithalamion" Made at Lincoln's Inn', *RES* 8 (1956), 250-63.

4. Waller's poem can also be read as a cross-rhymed quatrain followed by a couplet octet.

ababcdcdefef: is most obviously three quatrains, and invokes the form of the Shakespearian sonnet. It was used by Sidney in two poems. *Certain Sonnets 3* (a10~b10~a10~b10~c6~d6~c6~d10~f10~e6~f10~) varies the measure of the component quatrains. So does *Certain Sonnets 4* (a10~b10~a10~b10~c6~d6~d6~c6~e10~e10~f10~f10~) which includes a refrain. *Psalm XXIV* (a12~b8a12~b8c12~d8c12~d8e12~f8e12~f8) more clearly resembles a translated sonnet. Nothing in the scheme or the syntax prevents it from being set out as three quatrains. The sense is however continuous and distinct in each of the three twelve-line stanzas.

ababcdeedcfff: This is a case of strong 'bonds'. In Browne's *An Elegy on the Death of Henry, Prince of Wales* (a10b10a10b10c10d10e4e4d10c10f10f10), the integrity of the stanza is further secured by having heroic lines interrupted by a couplet of four syllables.

The variant **abcabdefcefd** of Herbert's *The Church-Floor* (a10b6c4a10b6c4d10e8c4d10e6c4) is very strongly bonded. Coburn Freer explains it as four stanzas related as tiles on a patterned floor.⁵

A graph (Appendix B) sets out the proportion of twelves against the other measures for poets included in the catalogue.

5. C. Freer, *Music for a King*, (Baltimore, 1972), p.121.

Stanzas of Thirteen Lines

Again, by Puttenham's criteria, sequences of thirteen lines cannot be considered stanzas.⁶ To a degree not met before, this may be true of sequences of thirteen lines. The catalogued examples of such sequences are either forms of ode or canzone or longer madrigal; or they are probably, but only probably, interpretations of longer and otherwise unintelligible sequences.

In fact most of the examples here are partial forming one or two sequences within a longer poem which includes more than one particular pattern. Cowley for example uses them in his Pindaric odes. The discussion of the ode and canzone and the madrigal are for the moment reserved. A few observations can be made about other examples.

aaaaaaaaaaaa: Sidney uses this monorhymed variant to compose his *Psalm XV* in alexandrines.⁷ Ringler describes 'monorhyme' as a stanza of one line. He allows however that *Gynecia's* monorhymed sonnet (*Old Arcadia* 42) may be a stanza of fourteen lines. On the same principle so may the Psalm be described as a written stanza of thirteen.

Isometric examples are rare. The only other possible case (catalogued by me as a sonnet, and noted as deficient) is Browne's Sonnet 6 in the *Celia Sequence*. This may be more than a misprint. The missing line may mimic the silencing of the 'oaten reed'.

All other examples are heterometric, with up to six variables and usually more than just two. Donne's *A Lecture upon A Shadow* (a8a10b7b7c10d10d6c10e8e8e10f10f10) is counted here as a stanza of thirteen lines. It is printed as a sequence of alternating stanzas of eleven lines and couplets. There is however enough precedent in the ode or canzone to take it as properly a stanza of thirteen lines. Jonson, before the cult of disorder was made fashionable by Cowley, writes his ode to James Earl Desmond (*Underwood* 25: *an Ode*) in such a long stanza (a8b8~a10b6~c8c10d4~d4~e10e4f10e4f12), though, admittedly this is a poem written 'on the wings of Pindar.' There is moreover ample precedent among the madrigals, by Drummond and others.

6. Puttenham, pp.65-66.

7. See the table of verse forms in Ringler's edition.

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A graph (Appendix B) sets out the proportion of thirteens against the other measures for poets included in the catalogue.

Stanzas of Fourteen Lines

The stanza of fourteen lines is the stanza of the sonnet, a form so dominant that it threatens to take over all stanzas of the same length. We have seen that it may take over even stanzas of different length: twelve lines may represent a truncated sonnet, or ten lines a decapitated one. The discussion of the sonnet proper will be reserved for the moment; and it seems best to reserve for the moment discussion of the forms whose affiliation to the sonnet is incontestable.

What is incontestable however is that there is a vogue for the sonnet in the era. Some critics, such as Francis Jost and T.W.H. Crosland, are very firm about what a sonnet is and what it is not: 'fourteen decasyllabic lines without rhyme, or fourteen lines rhymed in couplets, do not constitute a sonnet'.⁸ Crosland's conditions for the sonnet also exclude any verse in any measure other than decasyllabic. The rhyme moreover should be single and not double. Poems of fourteen lines that do not meet these requirements are, according to these critics, best called 'quatorzains'--ironically the word by which some of the Elizabethans thought to distinguish 'proper' sonnets from pretty songs.⁹ The 'Sicilian invention', Jost says, should be considered a 'para-sonnet'.¹⁰ So by these principles should many forms of the developed sonnet.

It has been calculated that there are 51,300 ways of combining rhymes in a sequence of fourteen lines and still leave the sonnet recognizable.¹¹ There are many ways of not observing the strict procedure. The most obvious way is to have no rhyme at all. Among the first English attempts to create a pseudo-sonnet as we may call it is Spenser's early blank verse translation of the sonnets of Du Bellay.¹² Spenser or his printer called these poems 'sonnets'. The twelve-line epigrams (so called) which precede them, translated from Marot's version of Petrarch, contain one complete English sonnet and a number of truncated ones. Despite the lack of rhyme, the sonnets themselves approximate to the 'cadence and syntax' of the standard sonnet.¹³

8. T.W.H. Crosland, *The English Sonnet*, 1974, p.37: and Francis Jost, 'The Sonnet in its European Context,' in *Introduction to Comparative Literature* (Indianapolis, 1974), p.164ff.

9. Sidney Lee, *Elizabethan Sonnets* (1904), I,p.xxxiii.

10. Francis Jost, p.167.

11. D. Thomas Ordman, 'How Many Rhyme Schemes has the Sonnet?' *CE* 1 (1939), 171-3.

12. See Schipper, p.357; and J.W. Lever, *The Elizabethan Love Sonnet* (London, 1956), 2nd ed. 1965; rpt 1978, p.92.

13. John Fuller, *The Sonnet in The Critical Idiom* (London, 1972), p.20.

But so do the epigrams. After two decades a revision of these epigrams and sonnets was published under the title *Vision of Bellay* and *Vision of Petrarch* as complete English sonnets.¹⁴ Another peculiar variety by Spenser occurs at the end of *The Ruins of Time*, whose rhyme royal stanzas are arranged in numbered pairs, effectively as quatorzains or sonnets (ababbccfeffgg) to carry another set of 'visions'. Spenser's experiments may have been part of the response to the same general boredom with standard forms that generated terza rima sonnets, or monorhymed sonnets or sonnets in alexandrines (all used by Sidney).

Some responses are more radical. The following few pages look at one vexed case, that of the sequence of seven couplets, and at one that does not attract much attention at all, that of a heterometric sequence of fourteen lines. The first case, as that of the sequence of couplets, is not a case easily decided. A couplet epigram and a sonnet should not be indistinguishable. Yet Drummond offers three different translations of two sonnets, one by Tebaldeo and the other by Bembo: first in an almost identical scheme, then into a sequence of couplets which he calls 'freer', then 'paraphrastically' in a mix of English and Italian schemes. It is possible that Drummond thought of 'free' sonnets as epigrams, but he may as well have thought of them as sonnets. Drummond composed other original sonnets, if they are sonnets, in couplets.

So may Drummond's friend, Jonson, whose preference for couplets verse is well known. *The Epigram to Bookseller (Underwood 58)* is printed with an indented final couplet, as some sonnets are. *The Epigram to King Charles (Underwood 62)* organizes the sense in the manner of an English sonnet (three quatrains and a couplet). Donne includes among other experimental sonnets (some using triplets followed by a cinquain) two couplet quatorzains addressed to *To Mr. T.W.* and *To Mr. I.L.* Drayton's sequence of six couplets in the argument to *Moses his Miracles* we described as inadmissible as a stanza. But the sequences of seven octosyllabic couplets in the Arguments of *Poly-Olbion*, are at least sometimes carefully organized in a sonnet pattern. If Waller's octosyllabic *Love's Farewell* (ababdcdefefgg) is a

14. The bulk of the sonnets were written with the English rhyme scheme, and the twelve lined epigram was expanded by a couplet: while in place of the original *envoi* to the Petrarchan a new sonnet was composed using an original rhyme scheme of an interlacing rhymes. Sonnet 8 in *Vision of Petrarch* is 15 lines long.

sonnet, so may be the octosyllabic couplet *To Chloris*, whose sense is just as carefully organized to a sonnet pattern.¹⁵

The case of the heterometric sequence is less often considered. It is rather unlikely that it would occur to anyone to think of such sequences as sonnets. They are indisputably quatorzains. But the sonnet is only a special case of the quatorzain and its colonizing of its neighbours is frequent. Take an easy case. Alethes's 'contreblason' of Mopsa (*Old Arcadia* 3) is delivered in seven couplets of poulter's measure. Is this a sonnet? Ringler writes that Sidney considered the measure 'awkward and old fashioned, and the burlesque is heightened by indenting the 14 lines like a Surrey sonnet.' In other words, Sidney, writing a burlesque poem, writes a burlesque sonnet. He intends that the poem should be identified as an attempt at a sonnet by an old-fashioned poet.¹⁶ Some forms of variation are minimal. Carew's *Song. To her Again* is no less a sonnet for being written in a mixture of heptasyllabic and octosyllabic lines than had it been written exclusively in one or the other.

Not all examples of quatorzains invite the reader to think of the sonnet. As the number of variables increases, so does the difficulty of identifying any pattern. The song *By Hills and Dales* from Ravenscroft's *Melismate* has seven variables, and is in consequence unrecognizable as belonging anywhere. There are however some recognizably unsonnet-like patterns. Drummond's quatorzain madrigals may be written so as to suggest a pattern of seven lines followed by seven, or five followed by four followed by five. Herrick's *To Primroses filled with Dew* has this latter pattern. His *Pillar of Fame* is a shape poem. Vaughan's *The Mutiny* has at least partially the pattern of nine lines followed by five. Jonson's *The Dream (Underwood 11)* suggests a movement of triplets followed by a couplet, Lovelace's *A Mock Song* triplets followed by a cinquain.

Yet even in unlikely places the reminder of the sonnet may surface. One critic, Keith Rinehart, calls the first paragraph of *Lycidas* a 'broken sonnet'.¹⁷ The same term

15. Shakespeare used the form variably, except for two of his sonnets cxlv and cxxvi, while the first one is a sonnet in octosyllabic couplets, the second is defective by the final couplet.

16. The other heterometric quatorzain by Sidney is *Old Arcadia 57* where the poet uses alternating hendecasyllabic perhaps attempting to combine the standard measures of both the Italian and the English in a sonnet of the English rhyme scheme. Drayton's *Ideas Mirror 33* uses both decasyllabic and twelve-syllable lines.

17. Keith Rinehart, 'A Note on the First Fourteen Lines of Milton's "Lycidas"', *N&Q* 198 (1953), p.103.

may be applied to the fifth ('where were ye nymphs...?'). There are certainly examples more obvious than that. The first stanza of Donne's *Love's Growth* has the pattern of an English sonnet, the second stanzas of *Air and Angels* the pattern of an Italian one. *An Epithalamion* for the Valentine's Day Palatinate marriage (appropriately in fourteen line stanzas) observes the pattern of the English sonnet. Herrick's *Corinna's Going A-Maying*, again on the Italian pattern of octet and sestet, may suggest a short sonnet sequence. Carew's irregular couplet *A Beautiful Mistress* establishes a pattern of octet and a sestet. More unexpectedly, this is true for the examples from Cowley's odes, for example, on *Brutus* and *To Mr Hobs*.

The Sonnet Proper

'Other sorts of poetry almost have we none, but that lyricall kind of songs and sonnets.'

Sidney, *Apology for Poetry*

Let us allow a fairly generous definition. The sonnet is an internationally consistent stanza form in which a series of structural factors are involved, chief among which is the length--fourteen lines. The measure is isometric, usually decasyllabic, and the rhyme is arranged according to one or another definite scheme.

The sonnet enjoyed astonishing success during the Renaissance; thousands of volumes of sonnets were produced in the two centuries from 1500 in all the modern European languages and also in Latin.¹⁸ There are two almost contradictory reasons for this success. The first is the compactness of the sonnet--it is an ideal space for the expression of intricate idea, or image or emotion. It offers possibilities for an attractive play of rhyme. It has all the virtues of the epigram and a few more. The second reason is that, unlike the epigram which must stand complete, the sonnet is not required to come to a point and may open out to join with others in a sequence. It has the virtues of the stanza.

The sonnet is a modern invention--the only modern metrical invention apart from blank verse or heroic couplet to become staple in English. It was first invented in Sicily in the latter decades of the 12th century by a certain Jacopo da Lentino whom Dante mentions in his *The Divine Comedy* as one of the practitioners of the 'dalce stil nuovo'.¹⁹ In the *De Vulgari Eloquentia* Dante groups the sonnet with the canzone and Ballade as grand forms as opposed to the 'illegitimate and irregular' forms.²⁰ Dante considers the sonnet inferior to both the canzone and the ballade, perhaps because it is more private, perhaps because it is less difficult. Its lack of difficulty of course ensured its success.

18. Sidney Lee, *Elizabethan Sonnets*, I, p. xxi.

19. Dante mentions Jacopo da Lantino in his *Purgatorio*, xxiv. 56 as the inventor of the sonnet. See also Philip Roberts, p. 96.

20. See *De Vulgari Eloquentia*, 2.3. 5-7. Dante thinks of the canzone as the most excellent form, followed by the ballade, and then the sonnet.

It took the sonnet about a century and a half after the death of Petrarch to reach the British Isles;²¹ Sir Thomas Wyatt first introduced the form into England. Remarkably, Chaucer translates a Petrarchan sonnet in *Troilus and Criseide* without attending to its distinctive form. Henry Howard, Earl of Surrey, remodelled it and established the English form.

The English is distinct in recasting the fourteen lines as three quatrains and a final couplet. Gascoigne describes it so:

Then you have Sonnets: some thinke that all Poems (being short) may be called Sonets, as in deede it is a diminutive word ... Yet I can best allow to call those sonnets which are of fourteene lynes, every line conteyning tene syllables. The first twelve do ryme in staves of four lines by cross meetre, and the last two ryming together do conclude the whole.²²

Gascoigne is clearly anxious to distinguish the sonnet proper from the run of songs. The sonnet is an specialised form and modern. Its modernity is highlighted by Puttenham:

*Henry Earle of Surrey and Sir Thomas Wyat, ... [are] the two chief laternes of light to all others that haue since employed their Pennes upon English Poesie, their conceits were loftie, their stiles stately, their conueyance cleanly, their termes proper, their meetre sweete and well proportioned, in all imitating very naturally and studiously their Maister Francis Petrarcha.*²³

Wyatt and Surrey are the 'reformers' and 'polishers' of 'our vulgar Poesie', and disciples of the great scholar humanist poet, Petrarch. The élite courtly culture of the earlier English Renaissance did not survive the Reformation at least not untransformed. Neither did the sonnet. The word 'sonnet' retains its currency for a while, but applied to other kinds of lyrical composition than the Petrarchan stanza.

The ambivalence of the term, noted by Gascoigne, worked at the expense of the imported form. Even after the revival of the sonnet in the 1580s, the specialness of the term 'sonnet' is lost; Donne's *Songs and Sonnets* for example, contains no

21. The sonnet came to England through Wyatt and Surrey, and probably independently to Scotland, with Queen Mary of Scots. See Ian Ross, 'Sonneteering in Sixteenth-century Scotland', *TSSL*, 16 (1964), 255-68.

22. Smith, I, p.55.

23. Puttenham, p.62.

sonnets. But the form is cultivated. Sonnets appear where least expected, such as in the dialogue sonnet in *Romeo and Juliet* (I.V.95 ff.) which is a real sonnet. Shakespeare's own explicit references to sonnets tend to be dismissive.

Spenser's friend Harvey complains of sonnets where 'the style contervailleth nothing.' Jonson affected not to like the sonnet at all, telling Drummond of Hawthorndon that 'sonnets ... were like that tarrant bed, where some that were too short were racked, others long cut short.'²⁴ He resists the rule-bound character of the form. Other poets silently neglected the rules, writing more or less than the required fourteen lines, relaxing the rhyme scheme or the measure.

Others still insist on the virtues of the regular sonnet however. Samuel Daniel who brought the English sonnet to perfection describes it as 'neither too long for the shortest project, nor too short for the longest'; it is 'an Orbe of order and form.'²⁵ He adds that the sonnet is 'excellently ordered in a small roome, ... made up to fill up a space of little capacitie, in such a sort that the one would not appeare so beautiful in a larger circuite, nor the other do well in a less.'²⁶ These remarks reveal the same taste as that which made a fashion of the Elizabethan miniature:

.....
 Our legend bee, it will be fit for verse;
 And if no peece of Chronicle we prove,
 We'll build in sonnets pretty roomes;
 As well a well wrought urne becomes
 The greatest ashes, as halfe-acre tombes
 And by these hymnes, all shall approve
 Us canoniz'd for love

So writes Donne in *The Canonization*, and in *The Storme* 'a hand, or eye/By Hilliard drawne, is worth an history,/ By a worse painter made.'

24. Ben Jonson, *Works*, p.595.

25. Smith, II,p.366.

26. *Ibid.*

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The tradition of the sonnet started almost simultaneously in Scotland, in the court of King James VI. It is reported that the King received such poets as Constable to compose sonnets for the court.²⁷ The King himself seems to regard the sonnet as very much a species of epigram, a vehicle of commendation, but subtle:

For compendious prasing of any bukes, or the authouris thair
of, or any argumentis of vther histories, quhair sindrie
sentences and change of purposis are requyrit, vse Sonet verse,
of fourtene lynis and ten fete in every lyne.²⁸

The King himself experimented with a variety of sonnets: he translated French sonnets, wrote a number of commendatory and political sonnets, and amorous ones to his Queen.²⁹

27. See Ian Ross, art.cit.

28. Smith, I,p.223.

29. See Ian Ross, art.cit.

Sonnets in Sequence (sonnet sequence)

Though the sonnet, standing independently like an epigram, is capable of much, it attracts poets also as a stanza. It can take its part in a larger whole. More than twenty sonnet sequences appear in Elizabethan England.³⁰ And hundreds appear on the continent.

Gascoigne was among the earliest English poets to compose sonnets. He knows the narrative possibilities of the sonnet and is able to make some of his sonnets to be referred to as a single whole poem.³¹ Like the single sonnet, the sequence of sonnets was also imported from Italy, with Dante and Petrarch as the main precedents. Sidney's *Astrophil and Stella* (1591) was the first major sequence. Others followed soon, including Daniel's *Delia* (1592), Drayton's *Ideas Mirror, Amour in Quatorzains* (1594), and Spenser's *Amoretti* (1595).

A special form of the sequence is the coronet: 'the corona' or 'crown of sonnets', normally a group of seven sonnets interlinked and forming a single poem. The common rule is that the last line of each stanza should be repeated as the first line of the following one until, in the final sonnet, there is a return in the last line to the first line of the whole sequence. There is no return of any given rhyme sound once it is used in the crown. Donne's *La Corona* is the most famous English example.

30. Fussell, p.37.

31. See Donker, pp.207-8.

The Major kinds of the Sonnet

The sonnet tradition in English involves two major types, the Italian or Petrarchan and the English or Shakespearian. Both types are of the same fixed length (fourteen lines), and both, generally speaking, deal with the same range of subject matter. The English sonnet is a deviation from the original Italian one and may be more popular as allowing more rhyme words: the Italian scheme is regarded as too exacting for English.

The Italian Sonnet

There are no strict rules for the sonnet such as Dante makes for the canzone in his *De Vulgari Eloquentia*. Such rules as these are derived from the practice of Petrarch. His sonnets are a form of fourteen hendecasyllabic lines, of binary structure involving two basic parts: an octet (the first 8 lines) and a sestet (the final 6 lines).³²

The 'turn' is a characteristic feature of the Petrarchan sonnet. It occurs at the beginning of the ninth line, marking the division into octet and sestet in an obvious way. The first quatrain of the octet states the subject, the second demonstrates it, the first tercet of the sestet confirms it, and the second draws conclusion. In the hands of Petrarch the complex structure of octet and a sestet became an ideal medium for the expression of sentimental paradox. The essential character of the Italian sonnet is the division of the fourteen lines into two parts with a formal relationship between both.

32. The octet almost always consisted of two quatrains with a flexible rhyme which could however be one of the following formulas: abbaabba, abababab, ababbaba, ababbaab, abbaabab. The rhyme scheme in the sestet is not so fixed as the first part, and varies as: cdcdcd, cddcdc, cddccc, cdecde, cdeedc, cdedec. See Schipper, p.372.

The English Sonnet

Sir Thomas Wyatt brought the sonnet from Italy in the 1530s and showed an immediate preference for a closing couplet in the sestet. He almost invents the standard English sonnet, though he never departs from the common practice of his master, Petrarch.³³ However, the couplet conclusion may be owing to the practice of French sonneteers.³⁴ Most English sonneteers were influenced by both French and Italian traditions.³⁵ Surrey originated the simpler rhyme scheme of the standard English sonnet, deviating from the Italian norm.

Each of the two forms (Italian and English) consist of fourteen lines, both are of regular metre and more or less fixed rhyme scheme. The main difference hence is in the division, the Italian being of two parts (with the 'turn' at the end of line 8), the English of three parts and a couplet, where the 'turn' or substitute for it is normally delayed till the twelfth line. The English form is stabler or more 'closed' than the Italian, and influences the composition even of unEnglish schemes.

Poets sometimes varied the rhyme scheme, but they generally held to the three quatrain pattern with a concluding couplet. The strict Italian forms are hardly used in a committed way by English poets before Milton.

The bias to the English form follows not just from its being less exacting than the Italian, rather, it follows from a preference for epigrammatic structures. Fussell compares the three quatrain groupings to 'balloons' and the couplets to 'pins'.³⁶ He adds,

33. Almost all of Wyatt's sonnets were translations, imitations or renderings of Petrarch's sonnets (and those of his followers), but they are not so in structure. Wyatt's line is decasyllabic and he ends his sonnet with a couplet, giving the form a strong final emphasis. See Lever, p.16.

34. Jan Cygan, art.cit.

35. See F. Jost, art.cit., p.158. Wyatt altered the whole balance of the sestet by changing it into a closed quatrain and a couplet.

36. Fussell, p.122.

If the shape of the Petrarchan sonnet, with its two slightly unbalanced sections devoted to pressure and release, seems to accord with the dynamics of much emotional experience, the shape of the Shakespearean, with its smaller units and its 'commentary' couplets, seems to accord with the modes of the intellectual, analytic, and even satiric operations of the human sensibility.³⁷

It is the final couplet that distinguishes the English sonnet. Even in more or less private developments of the sonnet, the couplet conclusion used to survive. The English sonnet is less complex, and more lucid, on some views more elegant.³⁸

37. *Ibid.*

38. Lever, p.37.

The Pseudo or the Private Sonnet

The sonnet is variously modified, first in Italian, and then in English. The traditional Italian and English forms of the sonnet are the formal types, but both are subject to more or less drastic modification for more or less private purposes. The more drastic of these modifications have been dealt with. It remains to consider a few of the less drastic ones--modifications where the sonnet scheme is explicitly present, not just implicitly.

An obvious variation is the combination of Italian and English patterns. Sidney may initiate this procedure. It is followed by for example Drayton in the early version of his sequence, *Ideas Mirror*. *Sonnet 42* (ababbcbcdedeff); *Idea 30* has a variant (ababdcdebebcc). Drayton also employs the bonding of octet and sestet practised by Sidney, as in *Idea 34* (abbaaccaaddae). Sidney himself employs strange variants of the Italian scheme. *Old Arcadia 53*, for example, has (ababababcdcd), or of the English scheme: *Old Arcadia 56* has (abababababcc). In *Astrophil and Stella* he used an unprecedented formula, a combination of alternated octet followed by a tail-rhyme sixain (ababbabacced).

The basic measure used by Petrarch and the Italian poets is the hendecasyllabic line. In English the dominant measure is the iambic decasyllabic line. But many poets used other line lengths. Sidney for instance wrote five of his sonnets in *Astrophil and Stella* in alexandrines. Later poets customarily avoid decasyllabic lines--Carew has two sonnets in the octosyllabic measure, one heptasyllabic. Herrick wrote six sonnets in octosyllabic lines, more in heptasyllabic and one 'pseudo-sonnet' in quatrosyllabic lines. Saintsbury remarks, 'As the Alexandrine is too heavy, so the octosyllabic is too light for the sonnet', thinking of both as bad habits.³⁹

The 'tail-rhymed sonnet' should be mentioned. It consists, as Schipper says⁴⁰ of six-line heterometric extension to the body of the sonnet, running: a10b10b10a10a10b10b10a10c10d10e10d10e10c10c6f10f10f6g10g10. There is one example in the catalogue, and it is listed under stanzas of twenty lines. Satirical sonnets were sometimes given a cauda in Italian--*sonnetti caudati*. Honigmann says 'the form was not familiar in English poetry, and Milton's self-consciousness in

39. Saintsbury, *History*, II, p.150.

40. Schipper, p.376.

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resorting to it perhaps emerges from the antithetically related ideas of "clipping" and "writing large".⁴¹

41. E.A.J. Honigmann, *Milton's Sonnets* (London, 1966), p.199.

The Sonneteers

The poet who inspired the revival of the sonnet was Sidney. Spenser's contribution, though late, was influential in securing its prestige for generations to come. Sidney and Spenser used the Surrey form in their early works. This form has been the staple medium for Drayton, Daniel, Shakespeare and others.⁴² Yet others return to the Italian scheme or alternation or developments of it. What follows is a brief account of those catalogued poets who wrote sonnets. They fall into two camps: those who on other grounds, but confirmed by this one, are known as admirers of Spenser and the Elizabethan tradition which of course includes Sidney; and those who by and large rejected the Elizabethan tradition and cultivated what they thought of as more modern modes. The survival of the sonnet, even in regular forms (overwhelmingly Surrey) is noticeable in the song books.

To the first camp belong then a group of poets dominated by Sidney and Spenser: that is Browne, Drayton, Drummond, and Milton. Almost half of Sidney's poetic production is in sonnet form. Almost single-handedly he revived the sonnet's flagging fortunes. Thomas Nashe's extravagant Preface to the 1591 printing marks the novelty:

...break off your dance, you fairies and elves! and from your fields with the torn carcasses of your timbrels! for your kingdom is expired. Put out your rushlights, you poets and rhymers! and bequeath your crazed quatorzains to the chandlers! for lo, here he cometh that hath broken your legs.⁴³

Sidney had experimented with the legacy of Surrey, but most of his sonnets, even within that frame, are innovative and inventive. For example, such a scheme as ababdcdefefaa imitates the Surrey scheme, but instead of supplying the couplet with a new rhyme, returns to the rhyme of the first line: sometimes he makes the couplet rhyme (dd) and so on. The commonest form of Sidney's sonnets remains a combination of Petrarch octet (abbaabba), and (so to speak) English sestet cdcdee. However, many of these sonnets use an alternated rhyme scheme, and a few use the odd arrangement ababbaba (which is ultimately Petrarchan) or abbabaab. But though Sidney's rhyme schemes mark the division between the two parts of the sonnets, there is hardly any clear distinction in the flow of sense of both parts, or even in the major rhythmic flow--which is another deviation from the Petrarchan sonnet form.

42. Lever, p.50. In his early works, Sidney also imitated Wyatt's sonnets.

43. Lee, *Elizabethan Sonnets*, I, p.7.

In rhyme scheme Sidney is second only to Drummond in the extent of his variation of rhyme patterns: he produced more than 30 different schemes in 145 sonnets. The poet also wrote complete or partial alexandrine sonnets, probably under French influence.⁴⁴ There are also freakish refeatures in some of these sonnets: one sonnet (*Astrophil and Stella* 19) uses 'night' and 'day' as the only rhyme words, making a couplet variant of the sestina--a trick which Drummond later copied. He also wrote the only monorhymed sonnet among the catalogued poems, and the two sonnets in terza rima (ending with couplets). The poems of the *Old Arcadia* are full of experiment. *Astrophil and Stella* on its own is a sort of ars poetica. As we have seen, Sidney also writes quatorzains in a variety of heterometric measures.

More than three quarters of Spenser's poetic production is in sonnet form--in respect, that is, of the number of poems he wrote. The figure is in fact vastly misleading, for the great bulk of his production is in Spenserian stanzas. Sidney's variety is missing in Spenser, but Spenser is not a conventional sonneteer. At the beginning of his poetic career Spenser translated some of Du Bellay's sonnets into blank verse, sonnets at once metrically anomalous and rhetorically familiar, observing the movement of the Surrey sonnet pattern. Something like this is true also of Spenser's later sequence, the *Amoretti*, likewise observing the rhetorical pattern of the English sonnet (three quatrains and a couplet), but allowing his rhymes to overlap at the junctions of the quatrains (ababbcbccdcdee). His sonnets, as Puttenham advises stanzas should be, are strongly 'banded'. What is only occasional in Sidney becomes systematic in Spenser. His systematic banding is a device invented by the Scottish poet Alexander Montgomerie, but it now bears Spenser's name.⁴⁵ And it has come to seem peculiar of him, just as the Spenserian stanza is.⁴⁶ Generally there is no central turn in Spenser's sonnets, just as there rarely is in Sidney's.

44. Enid Hamer, p.191.

45. Schipper, p.375. Though there is a connection between the form of the sonnet and his stanza of nine lines.

46. The *Amoretti* should be linked to *Epithalamion* and to the four *Anacreontics*--89 days of Winter followed by four days of Spring, the two seasons preceding the poet's wedding: see Alastair Fowler, *Triumphal Forms: Structural Patterns in Elizabethan Poetry* (Cambridge, 1970), pp.175-180.

Spenser's sonnets, formally, stand apart from the main line of sonnet tradition: very few poets followed this form, which never became popular, probably because of its complexities.⁴⁷ Nevertheless, his sonnets (perhaps as much as Sidney's) encouraged the whole flowering of the tradition.

Even Browne, one of the most assiduous Spenserians, does not pick up the Spenserian sonnet. Close to twenty percent of his output is in sonnet form (again a misleading figure considering the length of his major work). It remains for the most part within standard conventions. Almost all of his sonnets are in the English form: three quatrains and a couplet. The subject matter is also standard. Two of the sonnets are anomalous, one in couplets, the other of two envelope quatrains followed by a couplet, followed by a third quatrain of alternate rhyme (abbaaccaddefef).

About thirty five percent of Drayton's output is in sonnet form, again a misleading figure, but at least he is a distinguished sonneteer, his fame resting as much on them as on any of his other works. The successive editions of *Idea's Mirror* appeared at intervals between 1594 to 1619 are the object of extensive revision. Drayton's sonnets are typically in the English pattern, though he occasionally used quatrains rhymed in the envelope scheme: in all, about fifteen different rhyme schemes. One early sonnet (*Idea's Mirror* 33) mixes alexandrines and decasyllabic lines in one sonnet, but otherwise Drayton wrote no heterometric quatorzains.

Roughly the same proportion of Drummond's verse is in sonnet form, but this gives a much better sense of the focus of his poetic activity. Of the catalogued poets Drummond is the third most important sonneteer after Spenser and Sidney, and he is the major experimenter with the varieties of the sonnet in forty distinct schemes. Importantly he resorted with great frequency to strict forms of the Italian sonnet. His modifications of it are based on a good sense of how it worked. He also used earlier English transformations of the sonnet form (including Spenser's) and he invented some new forms. His peculiar interest in variant schemes has already been noted in connection with his translations of sonnets by Tebaldeo and Bembo. His imitation of a freak in Sidney has been noted too: In *Upon the Sepulcher of our Lord* he uses 'death' and 'life' as the only rhyme words. Technical experiment apart, Drummond may be influential in expanding the range of the sonnet in England. Working probably from Italian precedents he turns the sonnet from erotic to devotional and

47. The sequence is often thought monotonous, or 'jarring' and 'disappointing'. See T.W.H. Crosland, pp.176-179; and Lever, p.92.

political purposes. Like Tasso's, his sonnets could be divided into Love Sonnets, Heroical Sonnets, and Sacred Sonnets.

It is on Milton that Drummond's influence works most obviously either directly or by returning him to Italian models. Of Milton's poetic output more than a quarter is in sonnet form. Again, this is a misleading figure, but Milton is one of England's greatest sonneteers. Yet not a single one of his twenty two sonnets (five of which are in Italian) is composed on any truly English form. Milton consistently followed the Italian rather than the English form. He avoids final couplets, except in his poem on Cromwell.⁴⁸ He was inspired by the Petrarchan example at its strictest, as Jan Cygan says.⁴⁹ The octet is abbaabba and the sestet is either is cdcdcd, cdcdce, cddcdc, cdecde, cdedce, cdedcd, cdceed. It is sometimes argued that he avoids the use of turn between the octet and the sestet.⁵⁰ Honigmann has persuasively argued against this fallacy.⁵¹

Most sonnets before Milton were concerned with the theme of love. Milton's sonnets, though imitations of the Italian pattern, hardly talk about love: they are personal expressions that reveal much of what he thought and felt--they deal with great public events and great figures of the day. More than Drummond, Milton cultivated the Heroical Sonnet and developed a style, based on Italian models, to go with it.⁵² He turned the sonnet into a natural way of thinking heroically. It is appropriate that blank verse sonnets may be included in his later epic and tragic works, *Paradise Lost* and *Paradise Regained*, and *Samson Agonistes*.

48. Milton wrote four heterometric poems of quatorzains, these include the first and fifth parts of *Lycidas* (*Lycidas A & E*) of two variables each. He also wrote *Upon Circumcision* in two identical quatorzains, of three variables (a10b10c10b10a10c10c10d6d6c10e10f6f4e6).

49. That is, two quatrains followed by two tercets. See Jan Cygan, art.cit., pp.103-18. See also Schipper, p.376.

50. Milton's turn occurs not at beginning of the ninth line, but in it or even after it. Milton's deviation from the Petrarchan norm may be owing to 'mild' rebellion and exhibition or 'technical independence.' See Fussell, pp.119-120.

51. Honigmann, pp.42-4.

52. See F.T.Prince, *The Italian Element in Milton's Verse* (Oxford, 1954).

In the second and non-Spenserian camp belong, at the head, Donne and Jonson, together responsible for the disfavour into which the sonnet fell. Donne is an odd case here. In fact about thirty percent of his output is in sonnet form, but his output is counted here as only 132 poems. And most of it might have been alternatively written as sonnets. Where Donne might have written sonnets, he writes instead something more like odes, and so encourages an alternative vehicle for love-poetry. When in *The Canonization*, Donne seems to be echoing Samuel Daniel's praise of the sonnet--'We'll build in sonnets pretty roomes' he says, which like well-wrought urns will rival 'half-acre tombs'-- he is not writing a sonnet. In his *Holy Sonnets* and in *La Corona*, Donne followed Sidney's mixed form of sonnets, half Italian and half English; they may even belong to the older tradition of the sonnet, initiated by Wyatt. Their intellectual and emotional energy are remarkable, and their delight in paradox. We have noted that the early Donne sometimes created variants of his own: in couplets, (*To Mr. T.W.* and *To Mr. I.L.*), or in triplets (*To Mr. T.W.*). The musical virtues of the sonnet are entirely neglected by Donne, except perhaps in *La Corona*. If Donne had written no sonnets at all, his influence would not have been diminished, for the sonnets he writes are not open to imitation.

Jonson however is more clearly responsible for the general disfavour of the sonnet. About five percent of his relevant output is in sonnet form, but then only on a generous interpretation of what a sonnet is. It is Jonson who blames Petrarch for 'reducing verse to sonnets.'⁵³ Only two of what we allow as his eleven sonnets are in regular English form: the rest are in couplets. The Sons of Ben were educated into hostility to the sonnet as a form. Accordingly, the proportion of Carew's output in sonnet form is similar to that of Jonson's, about five percent, representing--again on a generous interpretation of what a sonnet might be-- six poems. Even the word 'sonnet' reacquires its ambiguous status as a synonym for pretty song, something without prestige. In any case, many poems are entitled 'sonnets' without being so. Carew wrote sonnet-like poems and heterometrical quatorzains. Each of the four sonnets he wrote has a different rhyme scheme, they are in three different measures, one decasyllabic, two octosyllabic, and one heptasyllabic.⁵⁴ The proportion of

53. Ben Jonson, 'Conversations with William Drummond of Hawthornden' in *Works* p.595. See also Cygan, p.110 and John W. Niebch, 'The Prosody of Ben Jonson's Poetry' Ph.D. Dissertation (N.Y., 1981), p.58.

54. *Loves Force* for instance is in decasyllabic couplets. In *Mediocrity in Love Rejected*, Carew fuses two Venus and Adonis sixains with a couplet conclusion (ababccdedeccaa); in *To My Cousin (C.R.) Marrying*, he combines 3 envelope quatrains and concludes with a couplet in the 'b' rhyme, constant for all three quatrains.

Cowley's output generously countable as being in the sonnet form is a mere two percent. But Cowley actually wrote no sonnets at all. The four cases counted are all heterometric quatorzains with much variation of measure, representing sections from his Pindaric odes.

Herrick's identical two percent is juster, but also more surprising. Herrick is sometimes accused of being an old-fashioned poet. Had he been born twenty years earlier he is the sort of poet who would have written nothing but sonnets. Instead out of a huge output of lyric verse he writes twenty two couplet quatorzains, in measures varying from ten syllables (once), to four (also once).

Lovelace's output can again be calculated at two percent, but this amounts to three poems, none of them properly sonnets. Two of these are isometric couplet poems, translations of Pentadius and of Catullus. Both conform rhetorically to the Italian model of the sonnet (especially the Catullus); but so do the originals, written before sonnets were dreamt of. Suckling's output of quatorzains is slightly greater at six percent of the total; but, again, of the eight poems at issue none use a formal sonnet scheme. Unsurprisingly the proportion of quatorzains in Waller's output (that is, the early Waller's output) is again two percent--he writes two octosyllabic sonnets, one in the Shakespearean form, the other in couplets.

The proportion of Herbert's output in sonnet form is nine percent--seventeen poems. The figure is low, allowed the well-established possibility of writing sonnets on religious themes. By the 1620s it may have been too late. For Herbert to have written sonnets at all (his earliest known English poems are sonnets) may have been to submit to the fashions of his mother's generation. He shows no interest in its formal character. He uses only two rather similar schemes: the English, and a slight modification of (ababdcdeffegg). The proportion of poems in sonnet form in the output of Herbert's disciple Vaughan is three--nine poems, only one of them in the formal English scheme; the rest are in couplets.

A graph (Appendix B) sets out the proportion of sonnets and fourteens against the other measures for poets included in the catalogue.

The Ode and the Canzone Stanza

'There is no one species of lyric, but there are many different kinds'. W.P.Ker, *Form and Style in Poetry*.

The longer stanzas are best taken together. Only half a dozen of the catalogued examples are isometric. Of these, four are variations on the sonnet. Browne's sixteen lines insert a quatrain, and the scheme is at least partly recognizable from its following on a more or less standard sonnet of a modified Italian kind--Sidney's *Old Arcadia* 49 is similar: the example from Dowland, a poem by Breton, opens with an additional couplet. The other example from the *Old Arcadia*, in blank verse, is only interpretable as a stanza by virtue of its place in a sequence of stanzas of mixed kind. The example from Campion works variations on the quatrain through a sequence of four. The twenty-one line paragraph of *Lycidas* is more a smoothing out of a canzone stanza, better or more typically presented in the twenty-one line paragraph beginning 'Alas! what boots it'.

All other catalogued examples are heterometric, with as few as two variables or as many as seven. These can all be taken as variations of ode or canzone stanzas. They are all more or less private in the sense we have been using that word. They are all, that is, more or less adapted to the particular occasion of the poem. The longest of the stanzas, at thirty-nine lines, Herrick's *The Cross-Tree*, is a shape poem.

'Of eleven and twelve I find none ordinary staves used in any vulgar language,' says Puttenham.⁵⁵ We have found it increasingly difficult to classify stanzas in excess of ten lines. Even the components of which they are compounded have become difficult to classify. This is especially true of heterometric stanzas--sequences of lines in different measures identifiable as stanzas (or at least as units) only because the elements that compose them are not repeated, and because there is no resting place until they come to a stop. Many of the examples of these difficult stanzas belong in what we may call heterostanzaic poems.⁵⁶ These are poems in which the schemes of what we have perhaps arbitrarily designated stanzas are themselves varied in the course of the poem--a stanza of six lines may be followed by one of eleven, and so on. Some heterostanzaic poems are composed of perfectly ordinary stanzas: Herbert's *Easter* for example is compounded of a group of three heterometric couplet sixains (which are quite intricate) and a group of three cross-rhymed quatrains (which are

55. Puttenham, p.66.

56. See Appendix A.

metrically very ordinary). But some heterostanzaic poems cultivate an extraordinary manner: Cowley's *Pindarique Odes* for example are composed of mixtures of stanzas of as few as ten lines or as many as thirty-one; and the stanzas themselves are composed of mixtures of lines of as few as six syllables or as many as fourteen. I want in the following pages to give some kind of brief explanation of how these disorganised units came to occupy a place in English rhymed poetry.

The subtitle of Cowley's *Odes* 'Written in Imitation of the Stile and Maner of the Odes of Pindar' supply the name of one of the precedents for this procedure. It was not however an important metrical precedent before Cowley: Pindar was a poet with a reputation but no audience.⁵⁷ More important metrically is the precedent of the Italian canzone. In discussing the two together, I am not relating the apparently different origin of each pattern. Rather, I do so because the obvious similarity between these two versions of lyric led to a mixing of the two: the one was understood in terms of the other. I point therefore to the characteristics of both the ode and the canzone, and to the common ground which seems to have led to their confusion in English poetry.

57. The earliest English edition of Pindar did not appear until 1697. Pindar was not mentioned in England before 1550 (by Ascham). Sidney and Lodge both use the name, Sidney lauding Pindar's 'gorgeous eloquence' in his *Apology for Poetry* and called him, as is standard after Horace, inimitable. See *An Apology for Poetry*, pp.118-119. See also the Appendix in R.R. Bolgar's *The Classical Heritage* (Cambridge, 1954), 508-54, and pp.325, and 443; and C.D.Watt, 'The Pindaric Ode Form in the 17th century', Ph.D. Dissertation (Oregon, 1983), p.43 and p.68.

The Ode

The word 'ode' apparently enters English when Dumain in *Love's Labour's Lost* (4.3.98) announces his intention of reading his 'ode' again; but what he reads is a set of heptasyllabic couplets twenty lines long, beginning 'On a day, alack the day,/ Love whose month is ever May'. This is an ode in the sense that pretty songs are sonnets. Puttenham praised Sir Walter Raleigh for his writing 'ditties and amorous odes'.⁵⁸ Most of the poems which were entitled 'odes' were only loosely and fashionably called so, and the term was used indifferently with other terms in vogue (such as 'sonnet', 'hymn' or 'song'). The disguised Rosalind in *As You Like It* teases the love-sick Orlando for hanging 'Oades' on the hawthorns of Arden. The Italians were more precise, perhaps perversely. Ariosto calls an 'epigram' the Arabic ode that Medoro carves on the cave wall for Angelica (*Orlando Furioso*, 23.129), part of the poem in question appearing in Young's *Musica Transalpina* (1588) as a madrigal.

The name Pindar may be attached to such pretty songs. Puttenham takes exception to John Southern writing in *The Musyque of the Beautie of his Mistresse Diana* (1584) that 'never English finger but his hath toucht Pindars string'⁵⁹ because his poems are in fact translated from Ronsard's French. The name ode and the name Pindar have prestige. Drayton's are probably the first attempts to write odes in English with a sense that they constitute a different and prestigious form. But it is as he explains in the Preface to his *Odes*, a diverse form. Though he mentions Pindar, he mentions him together with Anacreon, who does not resemble him; and he identifies the ode with incompatible forms already naturalised, now with the ballad (because it is heroic), and now with the air.⁶⁰ He writes his odes in 'the old English garb', without apparently being aware that their repertory of metrical forms in other traditions could be of interest.

58. Puttenham, p.63.

59. Puttenham, p.252

60 See his *Works* II, pp.345-6 and 349. See John Jump, p.11, on the native elements in Drayton's odes. *To Himself and the Harp* (*Works*, II, p.347-9) for example is written in a short stanza (a6a6b6a6b6), and talks about the poet's intention to revive ancient lyric poetry. The revival is often notably unPindaric. *To the New Year* is in Romance sixes (a6a6b6c6c6b6), and has a Petrarchan theme. *To His Valentine* (a6b6a6b6a6c6c6b6) is almost Chaucerian in style. See Maddison, pp.290-95. Many poems mix Anacreontic and Petrarchan traditions in a mode swinging between classical ode and canzone. Others are just ballads. See F. Anthony La Branche, "'The Twofold Vitality" of Drayton's Odes,' *CL*, 15 (1963), 116-29.

Not all English poets responded in this way. During the Renaissance, there was a movement calling for the abandonment of rhyme, and its replacement by the composition of verse according to strict classical measures.⁶¹ It goes back to the 1540s with Roger Ascham and Thomas Watson (not the author of *Amyntas*) among its initiators. It attracts the interest of most theorists of poetry in the sixteenth century, and a good many of the poets. Puttenham devotes a chapter to the possibility of using quantitative metres in English (2.13). And Sidney, most famously, writes a number of poems in classical metres, not just hexameter and elegiac, but anacreontic, phalœuic, asclepiadic and so on. Ringler lists these in an appendix of verse forms. He attempts only one properly stanzaic form: the sapphic, which goes into English more readily than most, and on one of the two occasions he uses it, he also uses rhyme. Spenser too has left experiments in quantitative verse. Other poets 'calque' the metre: Milton's translation of Horace's *Odes* 1.5 is translated 'as near as the language will permit.' Cowley's translation of the same ode, oddly in view of his later adoption of Pindar's 'stile and maner', ignores Horace's stanza altogether.

The problem is not however with Horace, whose metres can be rendered into English equivalents while keeping something of their flavour. A compact rhymed quatrain will serve. Marvell, following Fanshawe, produced a passable equivalent.⁶² The pattern may be more anglicized. Lovelace's *Ode: The Rose*, set by Dr. John Wilson, is composed in hexasyllabic quatrains (a6a6b6b6) with feminine rhyme on the first couplet. Nor is the problem encountered with, say, Anacreon whose name is often coupled with Pindar's. English poets happily write drinking songs and the like, often under the name *Anacreontics*, without feeling any obligation to abandon familiar verse forms, usually couplets. Herrick, it is true, writes very short lines in his *Anacreontike*, and monorhyme in his *Anacreontick [sic] Verse*, but the resort to the familiarity of the native tradition is generally felt to be important.

It is strange that biblical precedents did not encounter a departure from familiar forms; but it seems to have been taken for granted at least before Cowley that Hebrew verse can be well represented in common measure. Kugeul reports a German experiment, where one Alstedu proposed 'to, as it were, retranslate the Psalter into

61. See Derek Attridge, *Well-weighed Syllables* (Cambridge, 1974), for a full account of the movement.

62. See W. Simeon, 'A Probable Antecedent of Marvell's Horatian Odes, *N&Q*, 197 (1952), 316-7.

Hebrew so as to fit the rhyme scheme and music' of popular German hymns.⁶³ Cowley's paraphrases of Isaiah or chapters from Exodus in the *Pindarique Odes*, on the other hand, confirm the association of David and Pindar as the great singers of odes. Cowley also attempts to pindarize Horace: his praise of Pindar written 'in imitation of Horace' translates Horace's sapphics into heterometric stanzas up to fifteen lines in length making it rather a poem in imitation of Pindar:

Pindars unnavigable song
Like a swoln flood from some steep Mountain pours along.
The ocean meets with such a voice
From his enlarged Mouth, as drowns the Oceans noise.

The poem draws to its close in the passage where Horace speaks of his own unambitiousness in a sequence of heptasyllabic couplets boxed off in the middle of a stanza whose measure varies from six syllables to twelve. The point of the Pindaric example is that it offers freedom to dispose lines as one will. The critical problem is with the alien patterns of verse, such as Cowley favours, whose length or variety make them unrecognizable as verse. The pressure to accommodate these strange verse patterns does not, as we shall see, come in the first instance from the case of Pindar. But with Pindar the problem is especially acute. Cowley writes in the Preface to his *Pindarique Odes*:

'...we must consider that our ears are strangers to the Musick of his Numbers, which some times (especially in Songs and Odes) almost without anything else, makes an excellent Poet; for though Grammarians and Criticks have laboured to reduce his Verses into regular feet and measures (as they have also those of the Greek and Latine Comedies) yet in effect they are little better than prose to our Ears.⁶⁴

This represents a partial view of Pindar. Dryden thought that Pindar had been 'admirably restored' by Cowley, but his interest was not in Pindar, but rather in what he thought was 'the Pindaric way'.⁶⁵ By this he understood a sort of verse 'where the number vary, and the rhyme is disposed carelessly, and far from often chiming.'⁶⁶ Dr. Johnson complained that Cowley 'takes the liberty of using in any place a verse of any length, from two syllables to twelve. The verses of Pindar have, as he said, very little harmony to a modern ear; yet by examining the syllables we perceive them to be regular, and have reason enough for supposing that the ancient

63. *Idea of Biblical Poetry*, pp.246-7.

64. *Poems* (1656), (Facsimile by Scholar Press, 1971), sig.Aaa2r.

65. Watson II,p.36.

66. Watson, I,p.84.

audiences were delighted with the sound', and a little earlier accuses Cowley of writing 'rhyming prose'.⁶⁷ The very charge that Cowley laid against Pindar returns on him. The 'uncertainty and looseness of his measures' prevent metrical intelligibility.

Cowley, the first English poet to write odes on a large scale, is responsible for the vogue for the Pindaric manner as he understood it.⁶⁸ The only previous serious experiments in a Pindaric manner were Ben Jonson's, and only one of these advertises the Pindaric association. *To the Immortal Memory (Underwood 70)*, introduces into English the triadic structure of the Pindaric ode: a turn (or strophe) and a counterturn (antistrophe) both of twelve lines are followed by a stand (or epode) of ten. The distortion of normal English word order, the extravagant use of metaphor, the daring metrical breaks correspond with what was expected of the Pindaric manner. But the regularity of the measure, once established, is remarkable; and the rhyme is insistently couplet rhyme. By such means Jonson could be said to have domesticated the Pindaric manner. Jonson's other experiments in this kind are similarly regular, and though *The Ode for the Earl of Desmond* proclaims 'strange rapture' and asks for 'some unvulgar strain', it holds to the stanza pattern established in the first stanza. *Underwood 27*, in the manner of Anacreon, is in octosyllabic couplets.⁶⁹

Cowley is less interested in domesticating the manner. His first hand experience of Pindar may have been superior to Jonson's. He is sensitive to the differences between Greek antiquity and modern England:

we must consider in Pindar the great difference of time betwixt his age and ours, which changes as in pictures, at least the Colours of poetry, the no less difference betwixt the Religions and the Customes of our Country and a thousand particularities

67. *Lives of the Poets*, I, p.31.

68. Cowley could have used the Erasmus Schmidt edition of Pindar (1616) which apparently remains reputable. He appears to have used the edition by Johannes Benedictus (1620). See Maddison, pp.205, 369, 373. Cowley's odes are fifteen in number, the first two being translations of Pindar's *Second Olympian* and *First Nemaean*, the third a version of Horace's praise of Pindar and the last two based on The Bible. The rest are original. The manner is various: some adopt a single regular stanza pattern. For a full commentary see Madison, pp.369-401.

69. See Shuster, p.43. *n Ode to Himself* (a6b6b6a6a6b6b12) is Pindaric in manner; so is *To Sir William Sydney on his Birthday* (a10b8c2c2b6a4d4d4e4e10); *An Ode to James Earl of Desmond* is, however, written in a canzone-like stanza (a8b10a10b8c8c8d4d4e10e4f10e4f12); *An Ode, or Song, by the Muses In Celebration of Her Majesties Birthday, 1630* is in Romance-sixes (a6a6b6c6c6b6).

of places, persons, and manners, which do but confusedly appear to our eyes at so great a distance...⁷⁰

But the issue here is one of matter: the difference between the likely subject matter of ancient and modern poetry has already been remarked by Sidney.⁷¹ Cowley wanted an English equivalent of Pindar's rapidity and copiousness, and principally of his strangeness. The result was a new manner, of immediate and immense success.⁷²

The success of the new manner was owing to a taste for irregularity. Cowley is a poet of the Baroque. As indicated in his preface, he wanted to create odes free of all strict laws. Cowley accordingly exaggerates the irregularity of Pindar: he rejects the tripartite structure of Pindar; instead, he writes stanzas of random length, designed according to no repeated or repeatable pattern. Carducci says that Cowley totally misunderstood Pindar's elaborate structural system and imagined his odes written with random spontaneity on a musical rather than a metrical principle.⁷³ There is no careful matching of strophe and antistrophe; his concern is with liberty of form, and thought.

His odes are built out of varying length. Few are less than fifteen lines long; most are twenty and thirty lines long. The lines, as we have said (though Dr Johnson counts differently) vary in length between six and fourteen syllables; alexandrines frequently close the stanza, but so do octosyllabic lines. The rhyme seems chosen at random: couplets, triplets and cross-rhymed quatrains appear in no determined order. The sense, or the direction of feeling, determines the line lengths and their groupings: the effect is often shapeless and tuneless.

70. *Poems* (1656), (Facsimile by Scholar Press, 1971), sig.Aaa2r.

71. *Apology*, p.119.

72. See Schipper, p.366; Maddison, pp.371-73.

73. *Prose di Giosue Carducci* (Bologna, 1904), p.1439.

The Canzone

Manifestly not all poems written in longer stanzas are Pindaric odes. The marriage songs of Spenser or of Herrick are publicly ceremonious, perhaps in a Pindaric way, but they have no Pindaric pretensions. Most of the longer stanzas catalogued, if we except Cowley, are variants of canzone stanzas. And indeed even the explicitly Pindaric stanzas are in reality variants of canzone stanzas. The association of the two was achieved in Italy in the course of the sixteenth century. The canzone was already the natural vehicle of elevated discourse in Italy: Dante describes it as the 'most excellent' of all vernacular forms, above the ballade and the sonnet.⁷⁴ In the sixteenth century, only two years after the Aldine *editio princeps* of Pindar (1511), Trissino used rhymed Petrarchan canzone stanzas in the choruses of his *Sofonisba*, arranged in triads like the odes of Pindar or Greek tragic choruses. He used the same system in his *Canzoniere* (1520), employing both rhymed and unrhymed versions of canzone stanzas. Alamanni's hymns in honour of François I (1532) develop the association the native canzone and the Pindaric ode, influentially for Ronsard, in turn influentially for English poetry. In 1535 Minturno wrote long canzoni in honour of Charles V, and italianized the terminology of the Pindaric ode, for 'strophe' writing 'volta', for 'antistrophe', 'rivolta', and for 'epode', 'stanza'.⁷⁵ This is identical with the terminology of Ben Jonson.

Carducci regards these efforts as primitive and forced.⁷⁶ The decisive achievement belongs to Bernardo Tasso (the father of Torquato) whose hymns and odes (1560) were written 'in imitation of the best Latin and Greek poets, not as regards the verse, which is inimitable in Italian, but in the invention and in the disposition of rhetorical figures'. The perception that he must rely on the native resources of the language, and that there are limits to the translatability of alien metrical systems is important. Refined by Chiabrera (1587, 1588), the resources of the native canzone were employed in the spirit of Pindar. It is this Italian achievement that Cowley sought to emulate. Unfortunately English had no equivalent of the canzone.

Canzone is one of the oldest metrical forms in Italian poetry, and also one of the most difficult patterns. It offers complex patterns apparently devoted to abstraction of rhythm and melody, appealing entirely to the ear.⁷⁷ Its origin is Provençal. The

74. *De Vulgari Eloquentia*, 2.3.

75. This summary and what follows is taken from Carducci, *Prose*, pp.1393ff.

76. *Prose*, p.1396.

77. Catherine Ing, *Elizabethan Lyrics* (London, 1971), p.27.

development of the elaborate specifications for its composition are however Italian, set out by Dante in the *De Vulgari Eloquentia* (2.5 and 8-14).

The canzone may be defined as a poem of medium length with a varying number of stanzas, each alike in structure, and concluding with a short envoi.⁷⁸ The elaborate rules for canzone stanzas apply to the so called *canzone distesa*, the 'distended song', a complicated binary arrangement of mainly hendecasyllabic and heptasyllabic lines, whose rationale is musical rather than literary. Few of the rules would be applicable in English--and early attempts to translate Petrarchan canzoni make no attempt to apply them, Wyatt for example using rhyme royal or poulter's measure to translate Petrarchan canzoni. But in any case the form of later Italian canzoni is freer, and the complications of the strict forms so elusive that they would have been understood as freer. Spenser's *Epithalamion* may be an attempt at a strict *canzone distesa*, but even there the rules are much relaxed, and in any case the metrical organisation is determined by an astrological argument.⁷⁹

A number of critics have taken the *Epithalamion* and the *Prothalamion* to be odes in a classical sense, but indeed, as Maddison argues, the poem only 'resembles an ode'.⁸⁰ It is not a solution to the difficulty of classifying it as an ode to say that it is an 'epithalamium' and no more, or to say that 'it should not be forced to be an ode'. Shuster is surely correct to argue for Spenser's debt to Italian metrical practice.⁸¹ Drummond, as in the song *Phoebus arise*, may also have written a regular Petrarchan canzone (catalogued here under stanzas of fourteen lines).

The forms which are relevant in this context are the madrigal and the *canzone libera*. The madrigal was originally an isometric arrangement of two or three tercets followed by a couplet. 'But by the Cinquecento, it had managed to free itself of all laws' and become a short lyric mixing hendecasyllabic and heptasyllabic lines.⁸² It did so by an association with a modification of the canzone stanza: by cancelling the binary structure of that stanza and with it the complicated procedures for regulating the

78. 'Note on the Structure of the Canzone' in *The Poems of Leopardi*, ed. by G.L. Bickersteth (Cambridge, 1923), pp.508-515, is the basis of the following discussion.

79. A. Kent Hieatt, *Short Time's Endless Monument* (New York, 1960).

80. Maddison, p.289; the contrary position is represented in for example schipper, p.363 and Hammer, p.224.

81. Shuster, p.28.

82. Bickersteth, p.512.

metrical relationship between the parts, it allowed the grammatical clauses to prevail over the metrical divisions. The madrigal is then a free stanza of no particular length, with no set arrangement of long and short lines, and with no obligations as to the disposition of rhymes.

The *canzone libera* takes advantage of this liberty, and is indeed often confused with the madrigal. Bickersteth quotes Mari on how the *canzone libera* 'leaves the number, quality, the disposition of stanzas, verses and rhymes entirely in the hands of the poet; who, far from avoiding regularity, understands this differently according to the thoughts he has to express. Rhyme and verse--no longer accompanied by music--return to their natural function of secondary elements: the poet's only concern is to bring the rhythmical period into an intimate relationship with the ideas.'⁸³ Bickersteth glosses this by saying that the 'verse is rational and can be analysed into definite patterns in exact proportion to the rationality or logical coherence of the thoughts expressed by it.' There is often very little coherence in the thoughts.

The first collections of madrigals, Yonge's *Musica Transalpina* (1588), and Thomas Watson's *Italian Madrigals Englished* (1590) make no attempt to imitate the free metrical habits of the Italian originals. The first poem in Watson replaces a canzone stanza of fourteen mixed lines from Petrarch's *Rime* 127 with an isometric stanza of nine lines in a Sidneyan cast.

The word 'madrigal' seems first to be used by Sidney. Basilius watches the sun set, and 'his Inwarde Muses made hym in his best Musick sing this Madrigall.' The poem he sings is a single stanza of fifteen lines (*Old Arcadia* 52); *Old Arcadia* 55 repeats the type. Drummond later imitates the first in the madrigal 'Dear Night'. So, as we indicated earlier, do Donne's *The Apparition* and *Woman's Constancy*. Helen Gardner says that Donne, in *Women's Constancy* and *The Apparition* 'abandons couplet and stanza form for the verse paragraph' and that she knows of no precedent.⁸⁴ Sidney is the precedent. His madrigals and Donne's 'verse paragraphs' seem to be the first attempts in English to domesticate the free Italian stanza. The habits of the printers of English verse may obscure rather more: many of the 'private' forms of shorter stanzas may be reclassifiable as madrigals. Printed with left-hand justification many poems would at least look like madrigals on the Italian pattern.

83. Bickersteth, p.513.

84. See John Donne, *The Elegies and the Songs and Sonnets*, ed. Helen Gardner (Oxford, 1965), p.166.

Donne's *The Dissolution*, a stanza of twenty-four lines of mixed length with an irregular rhyme scheme, may be another case of the free stanza. So indeed may Herbert's *The Collar*. Though these are long stanzas for a madrigal, there are song-book examples of very long stanzas.

Drummond, who is self-consciously Italianate, has always been printed with this left-hand justification. But he takes the liberty of the Italian manner for granted. No more than Yonge or Watson does he attempt to duplicate the measures and schemes of his Italian originals. But unlike them he makes no attempt to accommodate the free patterns of his originals to some recognisable English type. There is a tendency for him to increase the length of his originals slightly, as Kastner's notes indicate, a tendency for him to increase the proportion of long lines, and a slight tendency to increase the proportion of couplets and limit the remote 'banding' that the Italians go in for. But none of this amounts to a programme of domestication. More likely he submits to the convenience of the moment in translating.

The tendency to simplification is much more marked in Milton's poems *At a Solemn Musick* and *On Time*, one of twenty-eight lines the other of twenty-two, both of which towards the end move into sequences of couplets. Both end with a single alexandrine, a device of Spenserian inspiration and not Italian. Milton's single attempt to write a canzone on a fairly strict Italian model is the two stanzas of *Upon the Circumcision*, based on Petrarch's *Rime* 366, the final poem in the collection ('O Vergine bella'), but as Carey points out, Milton does not have ambitions to sustain the complicated scheme for more than two stanzas.⁸⁵ Interestingly, he slightly complicates Petrarch's scheme by splitting the final line of the stanza into two and introducing an extra rhyme.

The ode *On the Morning of Christ's Nativity* does sustain a fairly complicated stanza over a long stretch. It is not an ode in the Pindaric mould, and in fact its stanza seems developed from Drummond's *To the delightful Greene*, translated (with the usual modifications) from a madrigal by Tasso.⁸⁶ Milton's anglicisation of the type may be more radical than Drummond's: the unit can be construed as a tail-rhyme stanza followed by a couplet. Its mixing of the alexandrine and the octosyllabic line with decasyllables and hexasyllables may represent a serious attempt, and a desirable

85. In the general headnote to *At a Solemn Music* in the Longman edition, p.162.

86. See Carey's headnote to the poem, citing Prince and others. So also see Jump, p.11. Watt, pp.88-95 argues for the Pindaric character of the poem.

alternative one, to adapt the measures of Italian versification to English.⁸⁷ It includes a terminal alexandrine. And the Spenserian influence may be evidenced in the more general inspiration of Spenser's two marriage-songs, particularly in its use of symbolic numerology.⁸⁸ But he takes the English ode in a new direction. Shuster argues that Milton here established the religious ode.⁸⁹

The success of Milton's *Lycidas* as an English poem has obscured its affiliations as much as its calculated complexities.⁹⁰ W.P. Ker, contemptuous of most seventeenth-century experiments in the Pindaric manner, is nonetheless anxious to relate *Lycidas* to Greek origins; at the same time he is anxious to maintain its Englishness. He says that 'the so called Pindaric odes of the seventeenth century, of Cowley and his imitators, professed to be related to Pindar, but in so far as they were good they were imitated from a kind of lyric to which *Lycidas* belongs, going back to the Middle Ages, when Pindar was unknown.'⁹¹ Milton can miraculously combine both Greek and English.

It is of course a set of free canzone stanzas, eleven in number, and of varying length (from of ten to thirty three lines: (14, 10, 12, 13, 14, 21, 18, 29, 33, 21, 8), some of which we have already had occasion to mention. It is intricately but irregularly rhymed with some ten unrhymed lines scattered throughout (lines 1, 13, 15, 22, 39, 51, 82, 91, 118, 161), and has thirteen hexasyllabic lines mingled with decasyllabic ones (the variables of the *Nativity Ode*), each hexasyllabic line rhyming with its decasyllabic antecedent (as regularly in Italian). There are elements of the stricter form of the canzone: each of the paragraphs ends in a couplet (as Dante recommended); and the final paragraph, in ottava rima, corresponds to the *commiato* of the canzone. The effect is free however. Carey quotes Ants Oras on how the 'complexity of rhyme arrangement first increases and then decreases', and on the influence of the madrigal, 'especially the madrigals of Bembo, and those which make up Tasso's *Il Rogo di Corinna*.'⁹² The most Pindaric thing about *Lycidas* is its being 'imitable by none'.

87. See Kenneth Gross, 'Each Heavenly Close. Mythologies and Metrics in Spenser and the Early Poetry of Milton', *PMLA*, 98 (1983), 21-36.

88. See H. Neville Davies, 'Laid artfully together,' in Røstvig, pp.85-117.

89. Shuster, p.67.

90. See Alastair Fowler, *Silent Poetry* (London, 1970), pp.170-184.

91. W.P. Ker, *Form and Style in Poetry* (London, 1966), p.162.

92. In the Longman edition, p.238.

More influentially, Milton established the religious ode in English. Though we have mentioned the possibility that *The Collar* is free canzone stanza, Herbert, despite the great variety of his metrical forms is generally immune to influence from the ambitiously free canzone. His disciples Harvey and Vaughan are not. Both habitually write in longer stanzas of great complexity. Vaughan's most famous single poem, *The World*, is written in stanzas of fifteen lines. *Affliction* ('Peace, peace') is catalogued as a poem of two stanzas of twenty lines each of varied rhyme scheme and variable measures and each different from the other. It could however like Herbert's *The Collar* have been classed as a single stanza. Its disorder makes it strictly unclassifiable, and is indeed calculated and remarked on in the simple envelope quatrain with which the poem closes: God doth 'by a sacred, needful art/ Like strings, stretch every part/ Making the whole most musical.' The same is true of *Distraction*. Vaughan has simply taken advantage of the liberties of the canzone to make his point metrically. Throughout his work, the heterostanzaic habit picked up from Herbert is massively exaggerated. Often it is hardly visible. In *Disorder and Frailty*, for example, the unrhymed 'c' and 'h' lines of the first three stanzas are resolved into rhyme in the last--this on the model of Herbert's *Denial*. But in such poems as *Resurrection and Immortality* it is very much on the show: the poem is written throughout in couplets and invites reading as sets of sixains on the model a10a6 b10b6c6c4, but this pattern, once set up, is variously suppressed.

The success of the free forms, apparently based on Italian models even when representing themselves as Pindaric is contrast to the relative unsuccess of the classically derived stanzaic ode. The free forms were picked up by a limited number of poets, at least before Cowley-- after which even lazy poets could manage. Metrical rules, especially for the various kinds of the great ode, are complicated and hard to follow. Interest was guaranteed however once it could be believed that there really were no rules at all. Interest was also forthcoming from poets who had a fussy concern for the technicalities of verse like Harvey, or a serious one, like Milton. Success was available only to those who could modify these exotic forms to the genius of English.

A graph (Appendix B) sets out the proportion of stanzas of 15 lines and more against the other measures for poets included in the catalogue.

STANZAS OF 11 LINES:

In CAREW (1)

Heterometric (1):

4 Variables:

Of aaaabbcddc: *Upon Some Alterations*
(a10a10a4a10b10b10c4c8d10d6c10)

In COWLEY (4)

Heterometric (4):

2 Variables:

Of aabbccdde: *The Concealment* (a8a8b8b10c8c8d10d8d8e810)

Of aabbcdceee: *The Innocent ill* (a10a8b8b10c8d8c8d8e8e8e10)

5 Variables:

Of aabbccdde: *The Praise of PindarA* (st.1)
(a9a12b12b10c7c10c8d8d12e8e12)

Of aabbccdde: *Nemeaen Ode II* (st.9) (a8a10b8
b14c12c10d8d10d6e6e12)

In DONNE (4)

Heterometric (4):

2 Variables:

Of ababdcdeee: *Loves Infiniteness* (a8b8a10b10c10d10c8d8e10e10e8)

3 Variables:

Of aabbcdce: *The Triple Foole* (a6a8b6b10b6c10d10c8d10e10e10)

Of aabbcdceee: *The Relique* (a8a8b8b8c6c10c6 d10e10e10e10)

4 Variables:

Of aabbccdeee: *Eclogue on the Marriage of SommersetB* (Lines: 105-
225) (a10a8b8b10c6c10d10d10e10e10e14)

In DRUMMOND (11)

Heterometric (11)

2 Variables:

Of aaabbcddce: *2nd Pt: Vrania (ii)* ('Love which is heere')
(a6a6a10b6b6c10c6d6d6e10e10); *FOS: [iii] [The Difference ... Love]*
(a6a6a10b6b6c10c6d6d6e10e10)

Of aabbccddbee: *M&E: [xli] Armelins Epitaph*
(a6a10b6b6c10c10d10d10b10e6e10)

Of ababccbdee: *FOS: [v] [Change Should ... Change]*
(a6b6a10b6c6c6b10d6d10e10e10)

Of ababccdde: *PHPII: ix. The Statue of Alcides*
(a6b10a10b10c6d6d10c6c10e10e10)

Of abbaacdde: *M&E: [xx] Campaspe*
(a6b6b6a6a10c6c10d10d6e10e10)

Of abbaacdde: *M&E: [xlvi] To Thaumantia*
(a6b6b10a10c6c6a10d10e10e10)

Of abbaacdde: *M&E: [lxvii] Niobe* (a6b6b10a6c10c6d6e10d6e10e10)

Of abbaacdde: *M&E: [ii] The Trojan Horse*
(a6b6b6a10c10d6c6c6d10e10e10)

Of abbaacdde: *2nd Pt: Mad. [iii]* (a6b10c10a10b6d6d10c10c10e10e10)

3 Variables:

Of abbaacdde: *PHPIV: Madrigals and Epigrams.xxvii*
(a6b6a10c6d6c6d8e10c6f6f10)

In HARVEY (2)

Heterometric (2)

3 Variables:

Of aabbbccdde: *The School of the Heart: Ode XLVI*
(a10a10b10b10c10c10d10d10e6e4e10)

4 Variables:

Of aabbbccdde: *The School of the Heart: Ode XLV*
(a10a8b10b8c10c8d10d8e6e4e10)

In HERRICK (1)

Heterometric (1):

3 Variables:

Of ababccdeed: *To Musique* (a8b6a8b6c4c4d~e4e4e4d~)

In JONSON (4)

Heterometric (4):

2 Variables:

Of ababbccdde: *The Underwood 79B* (Lines: 9-19)
(a10b10a10b10b10c10c10d10d10e10e12)

Of ababccddd: *Songs and Poems 12*
(a11b11a11b11c5c5c11d11d11d11d11)

3 Variables:

STANZAS OF 11 LINES: CATALOGUE

Of ababccdded: *Songs and Poems 1* (a10b10a10b10c4c4c6d4d10e4d10)

6 Variables:

Of abcabcbdeee: *The Underwood 8* (a8b6c4a6b6c4d11d7e8e4e10)

In SIDNEY (1)

Heterometric (1):

4 Variables:

Of abbcdddeffa: *CS 26: To the Tune of no no*
(a10b6b6c6d7~d3~e7~e3~f7~f3~a10)

In VAUGHAN (3)

Isometric (1):

8 Syllables:

Of ababcbdefef: *The WreathB* ('But a twin'd wreath')

Heterometric (1):

4 Variables:

Of aabcbcddeed: *RetirementB* ('A faithful school')
(a8a4b6c4b10c4d8d6e4e4d10)

Of abcbccddeed: *RetirementA* ('Who on yon throan')
(a8b4c6b4c10c4d8d6e4e4d10)

In MADRIGALS (26)

Heterometric: (26)

2 Variables:

Of aabbccdddee: *Jones 1605 VI [Sweet if you like]*
(a8a8b8b8c6c6d8d8d8e6e6)

Of aabbccddefe: *Jones 1610 XIII [As I lay lately]*
(a8a8b8b8c8c8d4d4e4f8e4)

Of aabbcddeeff: *Bateson 1604 IV [If I Seek to enjoy]*
(a10a10b5~b10~c10d5~d10~e10e10f5~f10~)

Of ababcdcdede: *Gibbons 1612 VII-VIII [How art thou]*
(a10~b10a10~b10c6d6~c6d10~e10~d10~e6~)

Of abbaccddeed: *Cavendish 1598 XV [Wanton com hither]*
(a4~b6~b6~a6~c6c6d6d6e6e6d6)

Of abbcddceeff: *Yonge 1588 IV [False love now]*
(a6~b10~b10~c6~d10~d10~c6~e10~e10~f10~f10~)

3 Variables:

Of aaabcbcddee: *Vautor 1619 XXII [Shepherds and nymphs]*
(a6~a10~a6~b10~c10b10~c10d6~d6~e10~e5~)

Of aabbaacdcaa: *Ravenscroft 1614 XVI [Leave off Hymen]*
 (a8~a6~b7b7a7~a7~c6d6c6a8~a6~); *East 1610 I-III [Sweet Muses nymphs]C* ('My peace and my pleasure')
 (a5~a5~b5~b5~c8~c8~d8d8e6e6f8)

Of aabbccddeef: *Weelkes 1608 XII [Ay me alas heigh ho]*
 (a7a7b7~b7~c6~c7~d5~d5~e5e5f5)

Of ababccbdeef: *Peerson 1620 XVIII [Sing Love is blind]*
 (a4b10a4b4c8~c4~b10d8e10e8f8)

Of ababccdeedf: *Bateson 1604 XI [When to the gloomy]*
 (a6b6a6b6c10c8d6e6e6d10f6f10)

Of abcbcddeeea: *Morley 1601 III [Long live fair Oriana]*
 (a6~b10~c6~b10~c6~d8~d10~e6~e6~a10~a6~)

Of abccbddeeff: *Bartlet 1606 XIX-XXI [Surcharged with]C* ('The wren did treble many') (a10b10c6c6b8d10d10e6e6f6~f10~)

Of abcddeeccaa: *Morley 1601 XV [The Lady Oriana]*
 (a4~b10~c10~d10~d10~e10~e6~c6~c10~a10~a6~)

4 Variables:

Of aabccbddeeb: *Ravenscroft 1609 VII [Now God be with]*
 (a8a8b7c8c8b6d4d4e7e7b6)

Of ababcccddeed: *Youll 1608 VIII [Show show fresh fount]*
 (a10b10a10b10c4~c4~c6~d4d10e4d12)

Of abacdceffggf: *Jones 1600 XVIII [What if I seek]*
 (a8b6a9c8d6c9e7f6g7g7f7)

Of abacdeeffgg: *Weelkes 1608 II [Jockie thine horn pipes]*
 (a5b5a6c10d4e4~e5~f6~f6~g6~g6~)

Of abbccddeeff: *Yonge 1588 XXXVI [O sweet kiss full]*
 (a7b6~b10~c6~c6~d6~d10~e10~e10~f6~f12~)

Of abcbadcedd: *Danyel 1606 XIX [What delight can they]*
 (a7b6c7b6a7d8c8d8e4e4d8)

5 Variables:

Of aabbcddccee: *Corprario 1606 III [Fortune and glory]*
 (a10a10b6~b6~c10d8~d4~c10c10e12e12)

Of aabccbddefe: *Rosseter 1601 VII [Turn back you wanton]*
 (a6~a6~b4~c6~c6~b4~d5~d6~e9~f7e7~)

6 Variables:

Of aaabbcdddec: *Weelkes 1608 XVIII [Strike it up Tabor]*
 (a4~a5~a8~b7b7c6d3d3e3e3c8)

Of aabcbaaddda: *Ravenscroft 1609 XXX [Hey down a down]*
 (a10a12b8c5b8a4a8d10d9d8a9)

STANZAS OF 11 LINES: CATALOGUE

Of ababccdeedd: *Mason&Earsden 1618 III [Welcome king of]*
(a7b5a8b5c3c4d6e3e4d6d6)

NOTES ON 11 LINE STANZAS

The Following Poems have Incidental Feminine Rhyme:

In **Harvey**: *The School of the Heart: Ode XLVI*

In **Sidney**: *CS 26: To the Tune of ... No no no no*

In **Madrigals**: *Bartlet 1606 XIX-XXI [Surcharged]C (St. 3); Bateson 1604 IV [If I Seek]; Cavendish 1598 XV [Wanton come hither]; East 1610 I III [Pastorals]C ('My peace; and my pleasure'); Gibbons 1612 VII-VIII [How art thou]; Jones 1605 VI [Sweet if you]; Jones 1610 XIII [As I lay]; Peerson 1620 XVIII [Sing Love]; Ravenscroft 1614 XVI [Leave off Hymen]; Vautor 1619 XXII [Shepherds and nymphs]; Weelkes 1608 II [Jockie thine horn]; Weelkes 1608 XII [Ay me alas heigh]; Weelkes 1608 XVIII [Strike it up]; Yonge 1588 IV [False love now]; Youll 1608 VIII [Slow slow fresh fount.*

The Following Poems have Systematic Feminine Rhyme:

In **Herrick**: *To Musique: Hesperides 227*

In **Madrigals**: *Corprario 1606 III [Fortune and glory]; Morley 1601 III [Long live fair]; Rosseter 1601 VII [Turn back]; Morley 1601 XV [The Lady Oriana]; Yonge 1588 XXXVI [O sweet kiss].*

The Following Poems have Musical Settings:

In **Jonson**: *Songs and Poems: 1 (Henry Youll)*

In **Lovelace**: *From Cynthia's Revels (Henry Youll)*

In **Sidney**: *CS 26: To the Tune of ... No no no no (A Neapolitan Song)*

The Following Poems have Refrains:

In **Donne**: *Ecclogue ... SommersetB; Loves Infiniteness.*

In **Jonson**: *Songs and Poems: 12*

In **Sidney**: *CS 26: To the Tune of ... No no no no*

In **Madrigals**: *East 1610 I-III [Pastorals]C ('My peace and my pleasure'); Jones 1605 VI [Sweet if you]; Jones 1610 XIII [As I lay]; Ravenscroft 1614 XVI [Leave off hymen]; Weelkes 1608 II [Jockie thine].*

The Following Poems have deficient metre:

In **Cowley**: *The Innocent III*

The Following Poems have deficient rhyme scheme:

In Madrigals: *Jones 1610 XIII [As I lay lately]; Ravenscroft 1614 XVI [Leave off Hymen]*

Other Comment:

In Jonson: *The Underwood 79B* (Dialogue)

In Madrigals: *Jones 1610 XIII [As I lay lately]* (Shaped poem)

STANZAS OF 12 LINES

In **BROWNE** (4)

Heterometric (4):

2 Variables:

Of ababccddeeff: *The Seventh Eclogue*C (Lines 45- 68)
(a10b10a10b10c10c10d4d4e10e10f4f4)

Of ababcdeedcff: *IV. Elegies: An Elegy ... Prince of Wales*
(a10b10a10b10c10d10e4e4d10c10f10f10)

3 Variables:

Of ababcdcdefgf: *The Fourth Eclogue* (a10b10a10b10c8d6c8d6e6f6g8f6)

6 Variables:

Of aabbccddeffe: *The Inner Temple Masque*E (Lines 193-204)
(a9a10b6~b6~c5c5d5d5e7f6f2e8)

In **COWLEY** (6)

Heterometric (6):

2 Variables:

Of aabbccddeeff: *The Prophet* (a10a8b8b8c10c10d8 d8e8e10f10f8)

3 Variables:

Of aabbccddeeff: *The Praise of Pindar*C (st.3)
(a8a12b10b12c10c10d8d12e8e8f10f10)

Of aabbccddeffe: *The 34 Chapter of ... Isaiah*A (st.1)
(a8a10b8b10c10c10d10d10e10f6f8e12)

Of aabbccdeeddd: *The Resurrection*A (st.1)
(a8a10b10b8c8c10d10e8e10d6d8d6)

Of abbacdcdeffe: *The Praise of Pindar*B (st.2)
(a10b10b8a8c8d8c10d10e6f8f6e10)

4 Variables:

Of abbaaccdeeed: *Life*C (st.3) (a10b6b10a8a12c10c12d10e10e6e6d12)

In **DONNE** (2)

Heterometric (2):

3 Variables:

Of aabccbdeedff: *Epithalamion ... Lincolnes Inne*
(a10a10b10c10c10b10d10e10e6d10f10f12)

4 Variables:

Of aabbacddccee: *Loves Alchymie*
(a10a10b7b10a10c6d10d8c8c10e10e10)

In DRAYTON (1)

Heterometric (1)

2 Variables:

Of aabbccddeeff: *The Third nymphaH* [Lines: 373-480]
(a10a10b8b8c8c8d8d8e10e10f10f10)

In DRUMMOND (20)

Isometric (1)

8 Syllables:

Of abababdcdee: *PODA: III. Hymns.xx*

Heterometric (19)

2 Variables:

Of aabbccddeeff: *2nd Pt: Song [i]* ('Sad Damon beeing come')
(a6a10b10b6c10c10d6d10e10e6f10f10)

Of aabbcdcdcee: *M&E: [xxv] Of Her Dog*
(a6a10b6b6c6d6d6c10d10c10e10e10)

Of aababcaccadd: *2nd Pt: Madrigall. [i]*
(a6a10b6a6b10c10a10c10c10a10d10d10)

Of aabcbddceeff: *PHPIII: Madrigals xxi Chloris Enamoured*
(a6a10b10c6b10d6d10c6e10e6f10f10)

Of aabccbddcdee: *M&E: [xvi] Kisses Desired* (a6a10-
b6c6c6b10d6d6c6d6e10e10)

Of aabccbdeffe: *PODA: III. Hymns. iii.*
(a8~a7~b7c7~c7~b7d7d7e7f7~f7~e7)

Of ababccddeeff: *PHPI: viii. The Boares Head*
(a6b6a10b10c6c10d6d10e10e6f10f10)

Of ababddceeff: *1st Pt: Mad. [iv]* (a6b6a6b10c6d6~d6~c10e6e6f10f10)

Of abbaaccaacdd: *1st Pt: Mad. [v]*
(a6b6b6a10a10c6c10a10a10c10d10d10)

Of abbaaddceec: *PHPIV: Madrigals and Epigrams. xxv.*
(a10b6b6a10c6d6d10c10c10e6e6c10)

Of abbaaddceeff: *M&E: [xlili] Liliis Prayer*
(a6b6b6a10c6d6d10c10e6e10f10f10)

Of abbaaddcefef: *MADS: [xvii] Desired Death*
(a6b6b6a10c6d6c10e6f6e10f10)

Of abba**cc**dece**cd**: *PHPIII: Madrigals xvi On ... Lucrece*
(a6b10b6a6c10d6e10c6e10c6d10d10)

Of ab**bc**ca**dd**effe: *M&E: [lvi] To A Riuer* (a6b6b6c10c6a6d6d6e6f6f6e10)

Of abcab**cd**ed**eff**: *M&E: [ix] Icarus*
(a6b6c10a10b6c10d10e10d10e10f10f10)

Of abcab**dc**def**ef**: *1st Pt: Mad. [ix]* (a6b6c10a6b6d6c10d6e6f6e10f10)

Of abba**cc**dd**ce**ff: *PHPIV: Madrigals and Epigrams.xix*
(a10b6b6a10c6d6d6c10e10c10f10f10)

3 Variables:

Of abab**cc**de**de**ff: *PHPIV: Madrigals and Epigrams. xvii.*
(a4b6a4b6c6c10d4e6d4e6f6f6)

Of abba**cc**dd**ce**ff: *1st Pt: Mad. [vii]* (a4b10b6a10c6d6d10c10e6e6f10f10)

4 Variables:

Of abab**cc**de**de**ff: *PHPIV: Madrigals and Epigrams. xvii.*
(a4b6a4b6c6c10d4e6d4e6f6f8)

In **HARVEY** (3)

Heterometric (3)

3 Variables:

Of aab**bc**cd**de**ff: *The School of the Heart: Ode XXVIII*
(a4a6b10b4c10c4d4d10e4e10f6f4)

4 Variables:

Of aab**cd**eb**cd**eff: *The Annunciation or Lady-Day*
(a8a10b6c4d4e6b6c4d4e6f10f10)

Of abba**cc**dd**de**ff: *The School of the Heart: Ode XXXIV*
(a8b4b4a6c10c10d10d10e8f4f4e8)

In **HERBERT** (4)

Isometric: (1)

10 Syllables:

Of abab**cd**cd**ba**: *A Wreath*

Heterometric (3):

2 Variables:

Of abc**bc**aad**ed**a: *Justice (I)* (a8b10c10~b10c10~a8a8d10e10d10e10a8)

3 Variables:

Of abcab**de**fc**ed**: *The Church-FloorA* (Lines: 1-12)
(a10b6c4a10b6d4e10f8c4e10f6d4)

Of abab**cc**dd**ce**ff: *Vanity (II)B* (Lines: 7-18)
(a8~b4a8~b4c8c4d4d8e8e8f10f10)

In HERRICK (2)

Heterometric (2):

3 Variables:

Of aabbccddeffe: *How Lillies Came White: Hesperides 190*
(a8a7b4b4c7c7d8d8e8f4f4e4)

4 Variables:

Of aababbccdeed: *The Wounded Heart: Hesperides 20*
(a8a6b6a8b6b6c8c2d4e4e8d2)

In JONSON (5)

Heterometric (5):

3 Variables:

Of abbaccddeffe: *The Underwood 26*
(a6b10b4a10c10c10d6d6e10f6f10e4)

4 Variables:

Of aabbccdeedff: *The Underwood 70D (The Stand: 2)*
(a10a4b10b4c6c6d10e6e6d8f10f10)

Of ababccdeedff: *The Underwood 70C (The Stand: 1,3,4)*
(a10b4a10b4c6c6d10e6e6d8f10f10)

5 Variables:

Of aabbccddeefe: *Songs and Poems 4 (a6a6b7b8c7c7d7d7e8e8f5e3)*

Of abbacddceeff: *Songs and Poems 3 (a7b5b3a6c12d7d7c5e7e7f5f5)*

In MILTON (2)

Heterometric (2):

2 Variables:

Of ababccdeedff: *53. Lycidas C (Lines: 25-36)*
(a10b10a10b10c10c10d10e10e6d10f10f10)

4 Variables:

Of aabbccdeedaa: *46. Arcades. II. Song F (Lines: 84-95)*
(a7a7b6b6c6c6d3e7e7d3a5a7)

In SIDNEY (3)

Heterometric (2):

2 Variables:

Of ababdcdefef: *CS 3: To the Tune of ... Amante ('The fire to see')*
(a10~b10~a10~b10~c6~d6~c6~d10~e10~f10~e6~f10~); *Psalm XXIV (The earth is God's')* (a12~b8a12~b8c12~d8c12~d8e12~f8e12~f8)

STANZAS OF 12 LINES: CATALOGUE

Of ababccddeeff: *CS 4: To the Same Tune* ('The nightingale as soon')
(a10~b10~a10~b10~c6~d6~d6~c6~e10~e10~f10~f10~)

In VAUGHAN (8)

Heterometric (7):

2 Variables:

Of aabbccddeeff: *The Water-Falla* ('With what deep')
(a10a10b8b8c10c10d8d8e8e8f10f10)

3 Variables:

Of aabbccddeeff: *The Recovery* (a10a10b10b10c10c10d4d4e10e10f8f8)

Of aabbccddeffe: *The Holy CommunionB* ('All were by thee')
(a4a4b6b8c6c4d8d8e6f4f6e8)

Of aabbccddeffe: *The Holy CommunionC* ('But that great')
(a8a8b4b4c8d4d4c4e4f8f6e6)

Of ababacdedeff: *The JewsB* ('O then that I')
(a4b8a8b4a8c8d6e8d8e8f8f8)

Of abcdeeabeeff: *The BirdA* ('Hither thou com'st')
(a10b10c10d10e4e4a10b10e10e10f8f8)

4 Variables:

Of aabbccddeeff: *The Holy CommunionE* ('Was't not enough')
(a8a8b6b6c8c4d4d4e8~e3~f8f10)

Of abaccddefefb: *The Check* (a10b4a10c6c6d10d6e10f6e4f8b4)

In WALLER (1)

Heterometric (1):

2 Variables:

Of ababccddeeff: *Song* ('Peace babbling Muse')
(a4b8a4b8c8c8d8d8f8f8)

In MADRIGALS (40)

Isometric (5)

10 Syllables

Of abbacddeeff: *Yonge 1588 XXXIII [Within a greenwood]*

Of abcdefeghii: *Wilbye 1609 XVII-XVIII [Sweet honey sucking]*

8 Syllables:

Of aabbcddceeff: *Jones 1610 VI [I can not not choose]*

7 Syllables:

Of ababdcdefef: *Dowland 1597 VI [Now O now I needs]*

6 Syllables:

Of abbacdcdefef: *Danyel 1606 V [Dost thou withdraw]*

Heterometric (35)

2 Variables:

Of ababccdedeff: *Byrd XLII-XLIII [And think ye nymphs]*
(a8b8a8b8c8c8d6~e6d6~e6f8~f8~)

Of ababccdeeff: *Morley 1601 XIII [Arise awake awake]*
(a6b6~a8b6~c10~d8c10~d6e6~e6~f10~f6~)

Of ababccdefef: *Campion 1618a XII [Now winter nights]*
(a6b6a6b6c6d6c6d6e6f6e10f6); *Dowland 1597 IV [If my complaints]*(a8b10a8b10c8d8c8d8e8f8e8f8); *Dowland 1597 V [Can she excuse my]* (a10b10a10b10c10d10c10d10e8f8~e8f8~)

Of abbaccddeeff: *Yonge 1588 X [Lady that hand of]*
(a6~b6~b6~a6~c6~c6~d6~d10~e6~e6~f6~f10~); *Yonge 1588 XXXVIII [Lady that hand of]* (a6~b6~b6~a6~c6~c6~d6~d10e6~e6~f6~f10~)

Of abbacddeeff: *Wilbye 1598 VII-VIII [What needeth all]*
(a10~b6~b6~a10~c10~d10~d10~e6~e6~c10~f10~f10~)

Of abbcddceeff: *Yonge 1588 IX [Sweet love when hope]*
(a6~b10~b10~c10~d6~e10~d10~c6~e10~e6~f10~f10~)

Of abcbdedefgfg: *Attey 1622 VI [My dearest and divinest]*
(a8b6c8b6d8e6d8e6f8g6f8g6)

Of abcbdefghiai: *Byrd XXXVIII & XXXIX [Behold how god]*
(a8b6c8b6d8e6f8g6h8i6a8i6)

3 Variables:

Of aabbcdddeeff: *Dowland 1612 XX [welcome black Night]*
(a8a8b7b8c8c8d8d8e6e6f6f6)

Of aabbcdefef: *Danyel 1606 XVI [Eyes look no more]A* ('Eyes look no more for what') (a14a14b14b14c10d6c10d6e10f6e10f6)

Of aabccbdeeff: *Youll 1608 XV-XVI [The shepherds' daughter]*
(a8a8b8c6c6b10d8d10e10e10f8f6)

Of aabccbdeffe: *Jones 1609 II [Sweet Kate/Of late]*
(a2a2b7~c2c2b7~d5d5e7~f5f5e7~)

Of ababccdeffgg: *Pilkington 1624 IV [Stay heart run]*
(a10~b6~a6~b6~c6~c10~d10e14f6~f10~g6~g10~)

Of ababccdeeff: *Wilbye 1609 X [Happy streams whose]*
(a7b7~a7b7~c10d8c10d8e8e8f10~f10~)

Of ababcbdefef: *Rosseter 1601 XIII [See where]*
(a8b8a8c8b8c8d7b4e7f7~e7f7~)

Of abbacddceeff: *Morley 1601 IV [All creatures now are]*
(a10~b6~b6~a6~c8~d6~d6~c6~e10~e6~f10~f6~)

Of abccddeaffgg: *Morley 1601 XXIII [Hard by a crystal]*(a6~b8c10~c10~d10~d8e6~a6~f10~f10~g10~g6~)

4 Variables:

Of aabbcdddeffe: *Jones 1605 V [What if I sped]*
(a16a16b6b6c7c7d4d4e6f4f4e6)

Of aabbcddcebf: *Handford 1609 XIX [See O See Amyntas]*
(a12a14b12b14c6~d6~c8~d6~e8b8f8b8)

Of ababccddbeeb: *Morley 1600 XVII [Will you buy a fine]*
(a12b8a10b8c10~c10~d8d8d6e8e6b8)

Of ababccddeffe: *Cavendish 1598 XVI [Say shepherds say]*
(a10b6~a10b6~c3c4d3d4e6f3f3e6)

Of ababccddeeff: *Dowland 1603 IX [What if I never]*
(a6b6a6b6a6d7c6d6e14e1f10~f10~)

Of abbaccddeeff: *Morley 1593 V [Hold out my heart]*
(a10~b6~b6~a10~c6c6d6d5e6~e10~f12~f10~)

Of abbccddeeff: *Morley 1601 XIV [Fair nymphs I heard]*
(a6b10b6c4~c6~c4~d8~d6~e10~e10~f10~f6~)

Of abcdbdeeffg: *Weelkes 1608 XX [Since Robin Hood]*
(a8b6c8b6d3~d3~e3e3f3f7g7g7)

5 Variables:

Of aaaaabcccb: *Ravenscroft 1609 LXVIII [Come drink to me]*
(a10a8a14a12a12b12c4~c4~c4~c4~b8b12)

Of aabbcdddecdd: *Ravenscroft 1614 VI [Dare you haunt]*
(a8a7b3b3c3d4d8e6e7c3d4d8)

Of aabcbcddefa: *Ravenscroft 1611 VI [Hey ho away the mere]*
(a6a6b10c7b6c5d2e8f8e8f8a6)

Of aabccbddeed: *Watson 1590 XVIII [Fancy retire thee]*
(a5~a6~b6~c8c4b6~c7d6~d4~e5~e7~d6~)

Of ababccddeff: *Wilbye 1609 XXXIV [Long have I made these]*
(a10~b12a8~b4~c10c10d10~d6~e10f10~e8f4~)

Of ababccddeffe: *Jones 1609 XIX [In Sherwood lived]*
(a8b6~a8b6~c10c10d4~d4~e6f4f4e8)

Of abcdedfghijk: *Ravenscroft 1611 V [Long have we been]*
(a8b6c10d9e7d10f10g6h9i7j9k7)

NOTES ON 12 LINE STANZAS

The Following Poems have Incidental Feminine Rhyme:

In **Browne**: *IV. Elegies An Elegy...of Wales; The Fourth Eclogue; The Inner Temple MasqueE; The Seventh EclogueC.*

In **Drayton**: *The Third NimphalH*

In **Drummond**: *PODA: III. Hymns. iii; 1st Pt: Mad. [iv]; 2nd Pt: Song [i]*

In **Harvey**: *The School of the Heart: Odes: XXVIII; XXXIV; The Annunciation or Lady-Day*

In **Herbert**: *Justice (I); Vanity (II)B*

In **Jonson**: *The Underwood: 70C*

In **Vaughan**: *The Check; The Holy CommunionE*

In **Madrigals**: *Byrd XLII-XLIII [And think ye nymphs]; Campion 1618a XII [Now winter]; Cavendish 1598 XVI [Say shepherds say]; Dowland 1597 IV [If my complaints]; Dowland 1597 V [Can she excuse]; Dowland 1597 VI [Now O now I]; Dowland 1603 IX [What if I]; Handford 1609 XIX [See O See sweet]; Jones 1605 V [What if I sped]; Jones 1609 II [Sweet Kate/Of late]; Jones 1609 XIX [In Sherwood]; Morley 1593 V [Hold out my heart]; Ravenscroft 1609 LXVIII [Come drink to me]; Morley 1600 XVII [Will you buy]; Weelkes 1608 XX [Since Robin]; Wilbye 1598 VII-VIII [What needeth all]; Wilbye 1609 X [Happy streams]; Wilbye 1609 XXXIV [Long have I made].*

The Following Poems have Systematic Feminine Rhyme:

In **Donne**: *Epithalamion ... Lincolnes*

In **Jonson**: *Songs and Poems: 3; 4*

In **Sidney**: *CS 3: [The fire to see]; 4: [The nightingale]; Psalm XXIV*

In **Madrigals**: *Morley 1601 IV [All creatures]; Morley 1601 XIII [Arise awake]; Morley 1601 XIV [Fair nymphs]; Morley 1601 XXIII [Hard by a crystal]; Pilkington 1624 IV [Stay heart run not]; Rosseter 1601 XIII [See where]; Watson 1590 XVIII [Fancy retire thee]; Yonge 1588 IX [Sweet love when hope]; Yonge 1588 X [Lady that hand]; Yonge 1588 XXXIII [Within a greenwood]; Yonge 1588 XXXVIII [Lady that].*

The Following Poems have Musical Settings:

In **Sidney**: *CS 3: [The fire to see] (William Corkine); 4: ('The nightingale as soon as April bringeth') (Thomas Batesun)*

In **Waller**: *Song ('Peace babling muse') (Henry Lawes)*

All Madrigals

The Following Poems have Refrains:

In **Donne**: *Epithalamion ... Lincolines*

In **Drayton**: *The Third NymphalH*

In **Herbert**: *Justice (I)*

In **Sidney**: *CS 4: ('The nightingale as soon as April bringeth')*

In **Madrigals**: *Dowland 1597 VI [Now O now I]; Dowland 1603 IX [What if I]; Dowland 1612 XX [Welcome black]; Jones 1605 V [What if I sped]; Jones 1609 II [Sweet Kate/Of late]; Jones 1609 XIX [In Sherwood]; Morley 1600 XVII [Will you buy]; Ravenscroft 1611 VI [Hey ho away].*

The Following Poems have deficient metre:

In **Cowley**: *The Prophet.*

The Following Poems have deficient rhyme scheme:

In **Donne**: *Epithalamion ... Lincolnes*

Other Comment:

In **Jonson**: *Songs and Poems 4* (Last 2 lines = 1)

In **Sidney**: *CS 4: To the Same Tune* [Ringler rhymes this (ababdcdefef)]

In **Madrigals**: *Dowland 1597 VI [Now O now I needs]; Jones 1605 V [What if I sped]; Jones 1609 XIX [In Sherwood lived]* (Shaped poems)

STANZAS OF 13 LINES

In **BROWNE** (1)

Heterometric (1)

2 Variables:

Of aabbccddeeff: *The Inner Temple Masque*F
(a5~a5~b6~b5~c6~c5~d6~d5~e10~e6~f10~f10~f5~)

In **COWLEY** (7)

Heterometric (7):

4 Variables:

Of aabbbccddeee: *The First Nemeaen Ode of Pindar*(st.4)(a10a8b8b8b10c10c10c10d6d10e8e8e12)

Of aabcbcddeeff: *Life and Fame*A (st.1)
(a10a10b8c10b10b8c10d12d8e10e8f8f14)

5 Variables:

Of aaaabbbccdde: *The Second Olympique Ode of Pindar*D (st.4)
(a10a8a8a12b7b8b10c8c10d10d10e8e14)

Of aabbccddeeeaa: *The 34 Chapter of ... Isaiah*F (st.6)
(a10a6b8b10c8c8d8d10d12e6e8a8a14)

Of aabbccddeeff: *The Resurrection*D (st.4)
(a10a7b10b6c12c10d6d8e12e12c10f8f12)

Of aabbbccddeed: *The 34 Chapter of ... Isaiah*E (st.5)
(a10a10b8b10b12c10c10d10d7d11e8e12d12)

Of abbaccddeeff: *The Plagues of Egypt*B (st.2)
(a10b10b10a10c8c12c8d10e12d10e12f7f14)

In **DONNE** (1)

Heterometric (1):

4 Variables:

Of aabbcddceeff: *Lecture Upon the Shadow*
(a8a10b7b7c10d10d6c10e8e810f10f10)

In **DRUMMOND** (7)

Heterometric (7):

2 Variables:

Of aabccbcddfef: *1st Pt. Mad. [ii]* ('To the delightful Green')
(a6a6b10c6c6b10c6d10d10e6f10e10f10)

Of ababccadedeff: *PHPI: iv. A Reply*
(a6b10a6b6c6c6a10d6e6d10e6f10f10)

Of ababccbdedef: *PHPI: x. Daphne*
(a6b10a6b10c6c6b10d6e10d10e10f10f10)

Of abbaccaddeeff: *MADS: [i] Clorus*
(a6b10b10a10c6c10a6d10d10e10e6f10f10)

Of abbacacdeeff: *1st Pt: Song. [ii]C ('Now Flora decke')*
(a10b6b10a6c6a6c10d6e6e6d6f6f10)

Of abcacbdedef: *2nd Pt: Mad. [ii] ('Dear night the ease')*
(a6b6c10a6c10b10d10e6e6d10e10f10f10)

6 Variables:

Of abccbbaddeeff: *2nd Pt: [Pyramid Poem: 'Of Jet']*
(a2b4c4c6b4b6a8d8d8e10e10f12f12)

In **HERRICK** (1)

Heterometric (1):

5 Variables:

Of aabbcdddcefef: *Connubii Flores ... Weddings: Hesperides 633B*
(Lines: 5-17) (a3a4b1b3c6d2d2d2c6e6f6e6f6)

In **JONSON** (1)

Heterometric (1):

4 Variables:

Of ababccddeefef: *The Underwood 25*
(a8b8~a10b6~c8c10d4~d4~e10e4f10e4f12)

In **LOVELACE** (1)

Heterometric (1):

4 Variables:

Of aaabbcdddeeee: *Lucasta LaughingA* (Lines: 1-13)
(a6a8a8b4b10c4c6d8d6e4e6e4e10)

In **MILTON** (1)

Heterometric (1):

2 Variables:

Of abcabdddefegfg: *LycidasD* (Lines: 37-49)
(a10b10c10a10b6b10d6e10f10e10g10f6g10)

In SIDNEY (1)

Isometric (1):

12 Syllables:
Of aaaaaaaaaaaa: *Psalm XV*

In SUCKLING (3)

Heterometric (3):

4 Variables:
Of aaabbbcdcedaa: *Upon My Lord Brohalls WeddingA* (Lines: 1-13)
(a4a10a10b6b8b10c6d10c8e4d10a10a10)

5 Variables:
Of aabccddeefbf: *Upon My Lord Brohalls WeddingB* (Lines: 14-26)
(a4a10b7c10c10d10d10d4e10e10f6b2f6)

6 Variables:
Of aabccbdbdbeeb: *In Brennoralt* (dubious)
(a8a8b2c4c4b2b8d8d8b3e5e6b3)

In VAUGHAN (2)

Heterometric (2):

3 Variables:
Of ababccddeeff: *Jesus WeepingA* ('My dear Almighty')
(a10b8a4b8c8c4d8d10e8e8e10f10f4)

Of abbaaccdedeff: *The JewsA* ('When the fair year')
(a4b6b8a8a6c6c8d4e8d4e4f8f8)

In MADRIGALS (11)

Heterometric (11)

2 Variables:
Of ababccddcdede: *Corkine 1612 III [Two lovers sat]*
(a6~b6~a6~b6~c6c6d4d4c6d4e6d4e6)

Of ababcdcdefefg: *Ravenscroft 1611 II [Now flowers your]*
(a6b6a6b6c6d6c6d6e8f8e8f8g6)

Of abbacddeeffgg: *Morley 1601 XX [Bright Phoebus]*
(a6~b10~b10~a6~c6d10d6e6~e6~f10~f10~g10~g6~)

3 Variables:
Of aabbcddcdee: *Peerson 1620 XIX [What need the morning]*
(a6a8b6b8c6c6c6d6d6d6e5~e5~)

Of aabbcdefbgghh: *Ravenscroft 1614 XIX [Ich con but zweare]*
(a8a8b8b8c8d8e8f6b8g10g10h10h10)

Of abcdceefagghh: *Morley 1601 I [With Angel's]*
 (a6~b10c10~d6c6~e10e6f6a6~g10~g10~h10~h5~)

4 Variables:

Of aabaccbcdeeff: *Campion 1607 I [Now hath Flora robbed]*
 (a6a6b6a8c8c7b6c8d6e8e8f10f10)

Of abbccddeeffg: *Morley 1601 XII [With wealths]*
 (a6~b10~b6~c4~c1~d8~d6~e6~e6~f10~f10~g10~g6~)

5 Variables:

Of aabbccdddeeff: *Wilbye 1609 XXXIII [Softly O softly]*
 (a12a10b6b6c4c10d12d8d10e10~e10~f8f8)

Of abaccdeeffggf: *Ravenscroft 1609 LV [The wind blows out]*
 (a14b10a8c4c5d8e4~e5~f10f8g3g3f4)

6 Variables:

Of aaaaaabccdeaa: *Ravenscroft 1609 LXII [Troll the bowl]*
 (a5a10a12a3a3a3b6c7c6d5e5a6a6)

NOTES ON 13 LINE STANZAS

The Following Poems have Incidental Feminine Rhyme:

In Browne: *The Inner Temple Masque*F

In Cowley: *Life and Fame*A ST.1

In Suckling: *In Brennoralt; Upon my Lord Brohalls Wedding*B

In Madrigals: *Campion 1607 I [Now hath Flora]; Corkine 1612 III [Two lovers sat]; Morley 1601 I [With Angel's face]; Peerson 1620 XIX [What need]; Ravenscroft 1609 LV [The wind]; Wilbye 1609 XXXIII [Softly O softly].*

The Following Poems have Systematic Feminine Rhyme:

In Jonson: *The Underwood: 25*

In Madrigals: *Morley 1601 XII [With wealths]; Morley 1601 XX [Bright Phoebus]*

The Following Poems have Musical Settings:

In Browne: *The Inner Temple Masque*F

All Madrigals

The Following Poems have Refrains:

In Browne: *The Inner Temple Masque*E

In Madrigals: *Campion 1607 I [Now hath Flora]; Ravenscroft 1611 II [Now flowers]*

Other Comment:

In Drummond: *2nd Pt: [Of Jet/Or Propyrie]* (Shaped poem)

STANZAS OF 14 LINES

In **BROWNE** (26)

Isometric (25):

10 Syllables:

Of aabbccddeeffgg: *VIII. Paraphrases: On Rome as it is Now.*

Of ababccdefefgg: *II. Odes, Songs & Sonnets: III ('Unhappy Muse'); IV ('Unhappy I'); Celia Sonnets 1-14; V. Visions 1-7 (No 2 is lacking)*

Of abbaaccaddefef: *II. Odes, Songs & Sonnets: Amour.a ('Like to the World')*

7 Syllables:

Of aabbccddeeffgg: *VII. Epitaphs: On Mr. Francis Lee*

Heterometric (1):

4 Variables:

Of aabbccddeeffggf: *The Inner Temple MasqueD (Lines 165-192)*
(a8a8b6b6c4c4d10d10e4e4f6g4g4f6)

In **CAREW** (9)

Isometric (7)

10 Syllables:

Of aabbccddeeffgg: *Love Force*

8 Syllables:

Of aabbccddeeffgg: *Red and White Roses; Parting Celia Weeping.*

Of aabbccddeedff: *Song. Perswasion to Enjoy.*

Of ababccdedecca: *Mediocrity in Love Rejected*

Of abbaabbaababcc: *To my Rival*

7 Syllables:

Of abbaabbaabbabb: *To my Cousin (C.R.) Marrying*

Heterometric (2):

2 Variables:

Of aabbccddeeffgg: *Song. To her Againe, she burning*
(a7a7b8b8c8c8d8d8e8e8f7f7g7g8)

3 Variables:

Of aabbccddeeffgg: *Song. A Beautiful Mistris*
(a8a4b4b8c4c8d4d8e8e8f8f7g8g8)

In COWLEY (4)

Heterometric (4)

3 Variables:

Of aabbccccddddd: *BrutusA* (st.1)
(a10a10b10b8c10c10c8c10d12d10d10d8d10d12)

5 Variables:

Of aabbccccddeebb: *To Mr. HobsD* (st.4)
(a10a10b10b10c10c8c8c16d8d6e8e10b8b11)

Of aabbccccdedeff: *The Second Olympique OdeK* (st.11)
(a9a9b9b9c6c8c7c6d10e8d8e10f10f8)

Of abbacaaddceeff: *To the New YearB* (st.2)
(a8b6b8a8c10a8a8d10d7c12e10e8f10f14)

In DONNE (34)

Isometric (30)

10 Syllables

Of aaabbbccdddee: *To Mr. T.W.* ('Pregnant again with'); *To Mr. T.W.*
('At once from hence')

Of aabbccddeeffgg: *To Mr. T.W.* ('Hast thee harsh'); *To Mr. I.L.* ('Of
that short')

Of ababcdcdefefgg: *To the Lady Magdalen Herbert of St. Mary
Magdalen.*

Of abbaabbacdde: *Holy Sonnets* ('Oh my blacke soule!'; 'This is my
playes last scene'; 'At the round earths'; 'Spit in my face'; 'Batter my
heart'; 'Father, part of his double'; 'Thou hast made me'; 'I am a little
world'; 'O might those sighs '; 'Since she whome I love'; 'Show me
deare Christ')

Of abbaabbacddcee: *To Mr. C.B.*; *La Corona* (7 sonnets); *Holy Sonnets*
('As due by many titles'; 'If poysonous minerals'; 'Death be not proud';
'Why are we by all creatures'; 'What if this present'; 'Wilt thou love
God'; 'If faithful soules'; 'Oh, to vex me')

Of abbaaccadedeff: *To E. of D. with Six Holy Sonnets*

Of abbaacddceeffgg: *To Mr. R.W.* ('Kindly I envy')

Of abbaacddceffegg: *To Mr. S.B.* ('O thou which'); *To Mr. B.B.* ('Is not
thy sacred')

Heterometric (3)

2 Variables:

Of ababccdeedffgg: *Loves Growth*
(a10b6a6b10c10c10d10e10e10d10f10f10g10g10)

3 Variables:

Of ababcccdedefff: *Witchcraft by A Picture*
(a8b10a10b8c6c8c10d8e8d8e10f6f8f10)

Of abbabacdcddeee: *Aire and Angels*
(a8b8b10a10b8a10c8d10c8d10d8e6e10e10)

4 Variables:

Of aabbcddeeffgg: *An Epithalamion ... Elizabeth and Count Palatine*
(a10a8b8b10c6d10d10c10e10e10f10f10g10g12)

In DRAYTON (144)

Isometric (143)

10 Syllables:

Of aabbccddeeffgg: *Queen Katherine to Owen TudorA; The lady Jane Gray ... DudleyA*

Of ababdcdefefgg: *Heroical Epistles: A Catalogue of the Heroical Loves; To the Excellent ... Bedford; Ideas Mirror (Amour) 1; 2; 3; 4; 10; 11; 13; 15; 16; 18; 19; 20; 23; 24; 25; 26; 29; 32; 34; 35; 38; 39; 41; 43; 44; 45; 46; 48; 49; 50; 51; From ... Aditional Ms.18.040 ('Nature and art are overmatched'); A Paean Triumphal: From Nicholas Ling's... 1598; Idea 1; 2; 3; 4; 6; 7; 8; 9; 10; 11; 15; 19; 20; 21; 22; 23; 24; 25; 27; 28; 29; 31; 32; 33; 36; 37; 39; 40; 41; 43; 44; 45; 46; 47; 48; 49; 50; 51; 52; 53; 54; 55; 56; 57; 58; 59; 60; 61; 62; 63; A Paean Triumphal: Sonnets: 3; 9; 11; 23; 62; To ... Anthony Cook Esquire; The Legends: To the Honourable ... Sir Walter Aston; A Paean Triumphal: To his Friend ... Chr. M.; To My Kind Friend Da: Murray; The Owle: To the Honourable ... Aston; To the Reader of these Sonnets; To the virtous...Lady.*

Of ababbcbcdedeff: *Ideas Mirror (Amour) 42*

Of ababdcdebebcc: *Idea 30*

Of ababbababcbddd: *Idea.5*

Of ababbabaababab: *A Paean Triumphal: To M. John Davis ... Friend*

Of abbaabbacddcee: *Ideas Mirror (Amour) 7; 8; Idea.17;*

Of abbaaccaaddaee: *Idea.34*

Of abbaaccadbbdee: *Idea.18*

Of abbaaccadeedff: *Ideas Mirror (Amour) 14; 30*

Of abbabddbebbbbb: *Idea. 35*

Of abbaacbbcededff: *Idea. 42*

Of abbaacddcbccbee: *Idea. 26*

Of abbaacddcefefgg: *Ideas Mirror (Amour).17*

Of abba**cd**dceffeff: *Ideas Mirror (Amour)*.12

Of abba**cd**dceceff: *Ideas Mirror (Amour)*.37

Of abba**cd**dceffegg: *Ideas Mirror (Amour)* 5; 6; 9; 21; 22; 27; 28; 31; 36; 40; 47; *Idea* 12; 13; 14; 16; 27; 38

8 Syllables:

Of aab**bcc**cddeeff: *A Paean Triumphal: Sonnet* 56

Of aab**bcc**ddeeffgg: *Poly-Olbion: The First SongA; The Thirteenth SongA; The Fifteenth SongA; The Sixteenth SongA; The Eighteenth SongA; The Nineth SongA; The Seventh SongA; The Six and Twentieth SongA; The Third Nimphal E* (Lines: 233-246; 247-260)

Heterometric (1)

2 Variables:

Of abab**cd**cddefeffg: *Ideas Mirror (Amour)*. 33
(a10b10a10b10c10d10c10d10e12f12e12f12g12g12)

In DRUMMOND (167)

Isometric (162)

10 Syllables:

Of aab**bcc**ddeeffgg: CV: iii. *On the Death of ... Hagen*; viii. *On the Book; M&E: [xxii] A Jest; [xxxix] Beauties Idea; MADs: [xvi] Phraene; 2nd Pt: Vrania (Son.ix) What serves it; PHPI: i. [What Course of Life]; xiii. On ... a Margarite; PHPIII: Epitaphs.lviii. To ... M.F.R.; Sonnets x. In Frier ... Rhyme; Sonnets xiv. In Rhyme ... Free; PHPIV: Madrigals and Epigrams. lvii.*

Of ababab**cd**cddee: FOS: [v] [*Nature Must ... to Grace*]; 1st Pt: Son. [xiii]; Son. [xlvi]; Son. [xxv]; 2nd Pt: Son. [iv]; Vrania (ii) *Too long I follow'd*

Of ababab**cd**dcee: FOS: [xi] [*For the Baptist*]; 1st Pt: Son. [xxxviii]; Son. [xxx]

Of ababab**cd**cddee: CV: i. *To Sr. W. A.*; FOS: [ii] [*Human Frailty*]; [vi] [*The Book of the World*]; [xii] [*For the Magdalen*]; [xix] [*Earth ... Changeable*]; [xx] [*The Court of True Honour*]; M&E: [lxxiii] *Upon That Same*; [lxxii] *Upon a Portrait*; 2nd Pt: Son. [ii]; Son. [v]; Sonnet; Sonnet. [i]; Vrania (Son.viii) *Why Worldings*; PHPII: xvii. *Saint Peter ... Master*

Of ababab**cd**dcee: FOS: [xv] [*To the ... Passion*]; [xxv] [*Deathes Last-Will*]; [x] [*Amazement at ... God*]; 1st Pt: Son. [xii]; Son. [xx]; 2nd Pt: Vrania (iii) *To spread the*; Vrania (iv) *Come forth come*; PHPI: xix. *To his Amorous Thoughts*

Of ababab**cd**cddee: 2nd Pt: Vrania (i) *Truimphing Chariots*

Of ababab**cd**dcee: 1st Pt: Son. [viii]; Son. [vii]

Of ababba**cd**cddee: 1st Pt: Son. [xxiv]; Son. [xxxi]; Son. [xxxvii]

- Of ababbaabddcee: *FOS*: [xiii] [*For the Prodigal*]; *1st Pt: Sonnet*. [i]; *2nd Pt: Son.* [ix]; *Son.* [vii]
- Of ababbabacddee: *FOS*: [iv] [*Worlds Joys are Toys*]; *M&E*: [lxxiv] *Upon ... With a Pansie*; *1st Pt: Son.* [xi]; *Son.* [xxxiii]; *Son.* [x]; *2nd Pt: Epitaph*; *PHPIII: Sonnets iv.* [*Rise to my soul*]
- Of ababbabacddee: *FOS*: [viii] [*The Angels ... Lord*]; [xxi] [*Against Hypocrisy*]; *1st Pt: Son.* [iv]; *Son.* [liv]
- Of ababbcbccdcdee: *PHPIV: Sonnets & ... Pieces iv; Sonnets & ... Pieces vi.*
- Of ababbccbcbbddd: *MADS*: [ii] *Son.*
- Of ababbccbcddcee: *1st Pt: Son.* [xv]
- ababbccbdedeff: *2nd Pt: Son.* [iii]
- Of ababccdeedfddf: *PHPIII: Sonnets xv... Translated*
- Of ababdcdefefgg: *1st Pt: Son.* [xxxii]; *PHPI: To ... Earl of Lauderdale [C.]*; xxv. [*Far From These Banks*]; *PHPIV: Sonnets & ... Pieces ix.*
- Of ababdcdeffegg: *CV: ii. To The Author. Sonnet*; iv. *Of My Lord ... Revelation*; *PHPI: xii. Galateas Sonnets [A.]*
- Of ababddcdedeff: *PHPI: xxiii. To ... Lauderdale [A.]*
- Of ababddceffegg: *PHPIII: Sonnets xi... Translated*
- Of abbaababdcdee: *FOS*: [iii] [*No Trust in Time*]; [xviii] [*Contemplation of...*]; *1st Pt: Son.* [xliv]; *Son.* [xlv]; *Son.* [xlvii]; *Son.* [xxix]; *Son.* [xxviii]; *2nd Pt: Vrania ... [(Son. (v))*]; *PHPI: Galateas Sonnets [C.]*; xvi. *The Oister*; xxvi. [*Like to the Gardens Eye*]; *PHPIV: Sonnets &... Pieces vii*
- Of abbaababddcee: *2nd Pt: Son.* [xiii]; *Son.* [xii]; *PHPIII: Sonnets iii.* [*O Time o Heavens*]
- Of abbaabbabababa: *1st Pt: Son.* [li]
- Of abbaabbacddee: *FOS*: [i] [*The ... Mortal Glory*]; [xxiii] [*To A Nightingale*]; [xxvi] [*The ... Souls by Death*]; *M&E*: [lxxix] *Erycine at ... Alexis*; *1st Pt: Son.* [lii]; *Son.* [lv]; *Son.* [v]; *Son.* [xlii]; *Son.* [xxiii]; *Son.* [xxii]; *Son.* [xxxvi]; *PHPIV: Sonnets & ... Pieces v.*
- Of abbaabbacddcee: *FOS*: [ix] [*For ... our Lord*]; *1st Pt: Son.* [ii]; *Son.* [xlvii]; *Son.* [xlv]; *Son.* [xl]; *PHPIII: Sonnets v.* [*First in the orient*]; *Sonnets vii.* [*I fear to me*]
- Of abbaacacddcdee: *1st Pt: Son.* [xliv]
- Of abbaaccaacacee: *1st Pt: Son.* [l]
- Of abbaaccadedeff: *PHPIII: Sonnets ix. In the... Rhyme*
- Of abbaaccadeedde: *PHPI: Galateas Sonnets [D.]*

Of abbabaabdcdee: FOS: [xvii] [*Mans Knowledge... God*]; [xxiv] [*Content and Resolute*]; 1st Pt: Son. [xli]; Son. [xxxv]; 2nd Pt: Son. [xi]; PHPI: iii. [*Doth Then the World Go*]

Of abbabaabddcee: FF: *To His Sacred Majety*; 1st Pt: Son. [xix]

Of abbabababababa: FOS: [xvi] [*Upon the ... Lord*]

Of abbababacdcdee: FOS: [xiv] [*For the Passion*]; [xxii] [*The Praise of ... Life*]; 1st Pt: Son. [vi]; Son. [xvii]; Son. [xxvi]; Son. [xxxiv]; Son. [xxxix]; 2nd Pt: Son. [vi]; Son. [x]; Vrania (vii) *Thrice happy he*; PHPI: *Galateas Sonnets [E.]*

Of abbababacddcee: FOS: [vii] [*The Miserable ... God*]; 1st Pt: Son. [ix]; Son. [xxi]; 2nd Pt: Son. [viii]; Vrania (vi) *What hapless Hap*

Of abbabcbcbcbdd: 1st Pt: Son. [xviii]

Of abbabcbcbcbdd: 1st Pt: Son. [iii]

Of abbabcbcbcbdd: 1st Pt: Son. [xvi]

Of abbaabcbcbcbdd: 1st Pt: Son. [liii]

Of abbaabcbcbcbdd: PHPIII: *Sonnets vi [Sonnet ... of Irene]*

Of abbaabcbcbcbdd: PHPIV: *Sonnets & ... Pieces iii.*

Of abbaabcbcbcbdd: CV: v. *On the Book*; vi. *On these Locks*; PHPI: *Galateas Sonnets [B.]*; *To ... Earl of Lauderdale [B.]*

Of abbaabcbcbcbdd: M&E: [lxxx] *Alexis to Damon*; 1st Pt: Son. [xiv]; Son. [xxvii]; PHPI: ii. [*All Good Hath Left*]; PHPIII: *Sonnets ii. To ... John Skene*; PHPIV: *Sonnets & ... Pieces viii*; *Sonnets & ... Pieces x.*; *Sonnets & ... Pieces xi*

Of abbaabcbcbcbdd: PHPIII: *Sonnets xiii. In the ... Rhyme*

Heterometric (5)

2 Variables:

Of aaabcbcdcedfdf: 1st Pt: *Mad. [iii]*
(a6a6a10b6c10b6c10d10e6e6d10f10d6f10)

Of aabbabdcddcee: 1st Pt: *Mad. [vi]*
(a6~a10~b6b10a10~b10c10d6c6c10d6c6c10d10c6e10e10)

Of abcdefefghghi: 1st Pt: *Song. [ii]C* ('Nay Suns which shine:
a6a10b10c6d10e6f6f10g6h6h6g6i6)

Of abbaabcbcbcbdd: PHPIII: *Madrigals xxvii ... Dissuading*
(a6b10b10a6c10c10d10e6e6f6f6d6g10g10)

3 Variables:

Of aabbbcbcdcedff: 1st Pt: *Song. [ii]A* ('Phoebus arise:
a4a6b6b10b10c10c6b10d6e10e6d10f6f10)

In HERBERT (17)

Isometric (17)

10 Syllables:

Of ababdcdefefgg: *Avarice; ChristmasA* (Lines: 1-14); *Sin (I); The Answer; The Holdfast*Of abcbdedefgfh: *Josephs Coat*Of ababdcdeffegg: *Love (I); Love (II); Prayer (I); Redemption; The H. Scriptures I; The H. Scriptures II; The Sinner; The Sonne; H. Baptism (I); Poems from Walton's Lives: Sonnet A ('My God where is'); SonnetsB ('Sure Lord there is enough')*

In HERRICK (22)

Isometric (19)

10 Syllables:

Of aabbccddeeffgg: *To his Ever-Loving God: Noble Numbers 51*

8 Syllables:

Of aabbccddeeffgg: To the Painter: Hesperides 108; To Myrrha Hard-hearted: 132; Upon ... Elizabeth Herrick: 376; Delight in Disorder: 83; The Showre of Blossome: 883; Women Uslesse: 948

7 Syllables:

Of aabbccddeeffgg: To his Mistresses: Hesperides 19; No Loathomnesse: 21; Upon the losse ... Mistresses: 39; A Lyrick to Mirth: 111; Disswasions from Idlennesse: 147; To All Young Men that Love: 289; To Virgins: 297; To Sir Clipsebie Crew: 489; The Delaying Bride: Hesperides 850; Saint Distaffs Day: 1026; The Bell-Man : Noble Numbers 121

4 Syllables:

Of aabbccddeeffgg: *His Almes: Hesperides 455*Heterometric (3)

2 Variables:

Of aabbccddeeffgg: *Corinna's Going A Maying: Hesperides 178*
(a10a10b8b8c8c8d10d10e8e8f8f8g10g10)

3 Variables:

Of aabbccddeeff: *The Pillar of Fame: Hesperides 1129*
(a8a8b6b6b4c4c4d4d4e4e6e6f8f8)

4 Variables:

Of abccbddeeffgg: *To Primroses fill'd Dew: Hesperides 257*
(a8b4c4c6b6d8d4e4e6a6f4f6g10g10)

In JONSON (13)

Isometric (12)

10 Syllables

Of aabbccddeeffgg: *Ungathered Verse* 36; *The Underwood* 58; *The Underwood* 62; *The Underwood* 63; *The Underwood* 66; *The Underwood* 84E ('Boast now these titles'); *Ungathered Verse* 9

Of abababcdedefegg: *Epigrams* 56; *The Underwood* 68; *Ungathered Verse* 2

Of abbaabbacdcdee: *Ungathered Verse* 7

Of abbaabbacddcee: *The Underwood* 28

Heterometric (1)

4 Variables:

Of aabccaabbddeeb: *The Underwood* 11
(a8a8b6c8c8a10a8b6b2d6d6e8e8b10)

In LOVELACE (3)

Isometric (2):

10 Syllables:

Of aabbccddeeffgg: *Translations* ('Fabullus I will treat you');
Translations ('It is not y'are deceav'd')

Heterometric (1)

4 Variables:

Of aabccbddddefffe: *A Mock-Song* (a6a6b8c6c6b8d6d5d4e8f6f6f4e8)

In MILTON (22)

Isometric (18):

10 Syllables:

Of abbaabbacdcdd: 64. *Sonnet VIII. When the Assault ... the City*; 25. *Sonnet I*; 75 *Sonnet XI*; 91 *Sonnet XIX*; 90 *To Mr Cyriack Skinner upon his Blindness*; 88 *Sonnet XV. On ... Massacre in Piedmont*

Of abbaabbacdcdee: 43. *Sonnet VII*

Of abbaabbacddcdc: 77 *On ... Fairfax at the Siege of Colchester*

Of abbaabbacddcdd: 81 *To the Lord General Cromwell*

Of abbaabbacddcde: 71 *Sonnet XII On ... Treatises*

Of abbaabbacdecde: 65. *Sonnet X. To the ... Ley*; 66. *Sonnet IX*; 82 *To Sir Henry Vane the Younger*; 83 *Sonnet XVI*; 89 *Sonnet XVIII*

Of abbaabbacdedce: 70 *Sonnet XIII. To Mr. H. Lawes on his Airs*

Of abbaabbacdedcd: 73 *Sonnet XIV*

Of abbaabbacdceed: 87 *Sonnet XVII*

Heterometric (4):

2 Variables:

Of abaccddefegfgf: 53. *LycidasE* (Lines: 50-63)
(a10b10a10c10c10d10d6e10f10e10g10f10g10f10)

Of abccbbdebdebf: 53. *LycidasA* (Lines: 1-14)
(a10b10c10c6b10b10d10e10b10d10e10b10f10b10)

3 Variables:

Of abababccddeeff: 46. *Arcades. III.SongG* (Lines: 96-109)
(a7b8a7b8a8b8c7c7d7d8e8e8f6f7)

Of abcbacddceffe: 49. *Upon the Circumcision*
(a10b10c10b10a10c10c10d6d6c10e10f6f4e6)

In SIDNEY (145)

Isometric (143):

12 Syllables:

Of ababababdcdee: *A&S 1: Loving in Truth; 77: Those Looks Whose Beams*

Of ababbabacddee: *A&S 6: Some Lovers Speak*

Of abbaabbacdcdee: *A&S 8: Love Born in Greece; 76: She Comes and Straight*

10 Syllables:

Of aaaaaaaaaaaaa: *OA 42: [Gynecia]*

Of ababababababcc: *OA 56: [Cleophila]*

Of ababababccdcdd: *A&S 4: Vertue Alas Now Let Me; 62: Late Tir'd Wit Woe.*

Of ababababdcddcd: *OA 53: [Philoclea]*

Of ababababccdeed: *A&S 3: Let Dainty Wits Cry; 61: Oft With True Sighs; 73: Love still a Boy; 88: Out Traitor Absence*

Of ababababdcdee: *CS 15: Upon ... the word of Petrarch; 20: A Farewell; A&S 7: When Nature Made; 20: Fly Fly My Friends; 24: Rich Fools There Be; 25: The Wisest Scholar; 26: Though Dusty Wits Dare; 33: I Might Unhappy Word; 36: Stella Whence Doth this New; 39: Come Sleep O Sleep; 42: O Eyes Which Do the Sphears; 50: Stella the Fulness; 65: Love by Sure Proof; 66: And Do I See Some Cause; 70: My Muse May well Grudge; 74: I Never Drank of Aganippe; 101: Stella is Sick; 103: O Happy Times.*

Of ababababccdee: *A&S 35: What May Words Say*

- Of ababbabaababab: *OA 39: [Cleophila]*
- Of ababbabaabbabb: *OA 51: [Musidorus]*
- Of ababbabaaccacc: *OA 47: [Pamela]*
- Of ababbababccbcc: *CS 31: [Sonnet] Thou Blind Man's*
- Of ababbabaccdeed: *A&S 81: O Kiss Which Dost Those; 87: When I Was Frost*
- Of ababbabacdcdcc: *OA 40: [Gynecia]*
- Of ababbabacdcddee: *CS 11: [Sonnet] And Have I Heard; A&S 5: It is Most True; 10: Reason in Faith Thou Art; 43: Fair Eyes Sweet Lips; 75: Of All the kings*
- Of ababcbcbdbdbbb: *PP 4: [The Challenge ... of Desire]; 5 [The Defiance of ... Beauty]*
- Of ababcbcdcdede: *OA 23: [Dorus]; OA 24 [Philisides]*
- Of ababcdcdedefaa: *OA 15: [Basilius]; 45: [Charita]*
- Of ababcdcdedefdd: *CS 21: [Sonnet] Finding those Beams*
- Of ababcdcdedefgg: *OA 2: [Cleophila]; OA 14: [Cleophila]; 20: [Philoclea]; 60: [Philoclea]; 61: [Philoclea]; 65: [Pas]; 77: [Musidorus]; CS 8: [Sonnet] The Scourge of Life; 9: [Sonnet] Wo Wo to Me; 10: [Sonnet] Thou Pain the Only; 16: [Sonnet] A Satyre Once Did; 18: [Sonnet] In Wanted Walks; 32: [Sonnet] Leave Me O Love; PP 2: [A Sonnet] The Dart*
- Of abbaabbaababab: *A&S 89: Now That of Absence*
- Of abbaabbaccdccd: *A&S 40: As Good to Write*
- Of abbaabbacddeed: *A&S 15: You That Do Search; 48: Soul's Joy Bend Not; 58 Doubt There Hath Been; 63: O Grammar Rules O Now; 78: O How the Pleasant Airs; 80: Sweet Swelling Lip; 98: Ah Bed the Field Where Joy's; 100: O Tears No Tears but Rain; 102: Where Be Those Roses Gone; 106: O Absent Presence Stella*
- Of abbaabbacdcdcd: *A&S 94: Grief Find the Words*
- Of abbaabbacdcdcee: *A&S 22: In Highest Way*
- Of abbaabbacdcdcece: *A&S 29: Like Some Weak Lords*
- Of abbaabbacdcdcede: *OA 69: [Basilius]*
- Of abbabaabacdcdcee: *A&S 13: Phoebus Was Judge*
- Of abbaabbacdcddee: *CS 1: [Sonnet] Since Shunning Pain; 2: [Sonnet] When Love Pushed up; A&S 2: Not at First Sight; 9: Queen Vertue's Court; 11: In Truth O Love; 12: Cupid Because Thou Shin'st; 14: Alas Have I Not Pain; 16: In Nature Apt to Like; 17: His Mother Dear*

Cupid; 18: With What Sharp; 19: In Cupid's Bow; 21: Your Words My Friend; 23: The Curious Wits; 27: Because I Oft; 28: You That With Allegories's; 30: Whether the Turkish; 31: With How Sad Steps; 32: Morpheus the Lively Son; 34: Come Let Me Write; 37: My Mouth Doth Water; 38: This Night While Sleep Begins; 41: Having This Day My Horse; 44: My Words I Know; 45: Stella Oft Sees; 46: I Curst Thee Oft; 47: What Have I Thus Betrayed; 49: I on My Horse; 51: Pardon Mine Ears; 52: A Strife is Grown; 53: In Martial Sport I Had; 54: Because I Breath Not Love; 55: Muses I Oft Invoked; 56: Fie School of Patience; 57: Wo Having Made With Many; 59: Dear Why Make You More; 60: When My Good Angel Guides; 64: No More My Dear No More; 67: Hope Art Thou True; 68: Stella the Only Planet; 69: O Joy too High; 71: Who Will in Fairest Book; 72: Desire Though Thou My Old; 79: Sweet Kiss Thy Sweets I Fain; 82: Nymph of the Gard'n; 83: Good Brother Philip; 84: Highway Since You My Chief; 85: I See the House; 86: Alas Whence Came this Change; 90: Stella think Not; 91: Stella While Now by; 92: Be Your Words Made; 93: O Fate O Fault O Curse; 95: Yet Sighs Dear Sighs; 96: Thought With Good Cause; 97: Dian That Fain Would Cheer; 99: When Far Spent Night; 104: Envious Wits What hath Been; 105: Unhappy Sight and Hath She; 107: Stella Since Thou So; 108: When Sorrow Using Mine

Heterometric (2):

2 Variables:

Of aabbccddeeffgg: *OA 3: [Althes]*
(a12a14b12b14c12c14d12d14e12e14f12f14g12g14)

Of ababccdcdefeffg: *OA 57: [Cleophila]*
(a10b11a10b11c10d11c10d11e10f11e10f11g10g10)

In SPENSER (121)

Isometric (121):

10 Syllables:

Of ababbcbccdcdee: *Amoretti: Sonnets I-XIX; XXI-LXXXIX; Prefixed to the Commonwealth and Government of Venice; Prefixed to Nennio, or A Treatise of Nobility, &c.; To ... Gabriell Harvey, Doctor of the Lawes; Upon the Historie of George Castriot ... English; Visions of the Worlds Vanity; Virgils Gnat: To ... Leicester Late deceased (Wrong'd yet not daring).*

Of ababccddedefff: *Sonnet XX*

Of ababccdcdefeffg: *Ruins of Rome: by Bellay; The Visions of Bellay; The Visions of Petrarch*

Blank Verse Sonnets in the appendix: *Epigrams (6 sonnets); Sonnets (15 sonnets)*

In SUCKLING (8)

Isometric (6):

10 Syllables:

Of aabbccddeeffgg: *A Prologue to ...Masque; Love's Burning Glass; Upon L.M.Weeping; To my Friend Will. Davenant; Love Turn'd to Hatred* (DUB); [*To the Lady Desmond*] (DUB)

Heterometric (2)

2 Variables:

Of aabbccddeeffgg: *Perjury [Disdain'd]*
(a10a8b8b10c10c8d10d10e10e10f10f10g10g10)

4 Variables:

Of aabbccdeefgfh: *Upon My Lord Brohalls Wedding*C (27-40)
(a10a10b10b10c10c10d4e10e10f6g2f6h10h10)

In VAUGHAN (9)

Isometric (6):

10 Syllables:

Of aabbccddeeffgg: *The Sphere of Archimedes out of Claudian*

Of ababdcdefefgg: *H. Scriptures*

8 Syllables:

Of aabbccddeeffgg: *Affliction; The Revival; To Etesia Parted from him, and Looking Back; To ... Jesus Christ*A ('My God thou that didst die')

Heterometric (3):

2 Variables:

Of ababccddeffgge: *The Passion* (a4b4a4b8c4c4d4d4e8f4f4g4g4e8)

3 Variables:

Of aabbccddeeffgg: *The World*A ('Can any tell me what')
(a8a8b10b4c8c4d8d4e8e4f8f8g8g10)

4 Variables:

Of abccabdeffdegg: *The Mutiny*
(a10b10c10c4a10b10d10e10f10f4d10e10g8g6)

In WALLER (3)

Isometric (3)

8 Syllables:

Of aabbccddeeffgg: *To Chloris* ('Chloris what's eminent')

Of ababdcdefefgg: *Love's Farewell*

7 Syllables:

Of ababdcdefefgg: *To Amoret* ('Amoret thy milky way')

In MADRIGALS (62)

Isometric (42)

12 Syllables:

Of aabbccddeeffgg: *Barley 1596 IV [Flow forth abundant]*

10 Syllables:

Of aabbbbccddeeee: *Watson 1590 XXIII-XXIV [When Meliboeus]*

Of aabbccddeeffgg: *Peerson 1630 XXII-XXIII [Where shall a sorrow];
Watson 1590 XIV-XV [Sweet heart arise]*

Of abababbacdcdee: *Wilbye 1598 XXVI-XXVII [Of joy and pleasing]*

Of abababdcddcdee: *Pilkington 1624 XX-XXII [Dear shepherdess thou]*

Of ababbccddeefff: *Corkine 1612 X [Go heavy thoughts down]*

Of ababcbbcdedeff: *Jones 1610 VII [Joy in thy hope the]*

Of ababccdedeffgg: *Bateson 1604 XVIII [I Heard a noise]*

Of ababdcdeeffggf: *Yonge 1588 LIVI-LVII [I sung sometime]*

Of ababdcdefefgg: *Barley 1596 V [Those eyes that set]; Byrd X-XI.
[When Younglings first]; Byrd XII-XIII [Upon a Summer's day]; Byrd
XV-XVI [Is Love a Boy]; Byrd XVII-XVIII [Wounded I am and dare];
Byrd XXV [Weeping Full Sore with]; Carlton 1601 IV-V [When Flora fair
the]; Carlton 1601 VI-VII [From stately tower]; Danyel 1606 IV [Like as
the lute]; Dowland 1600 IX [Praise blindness eyes]; Dowland 1612 XVIII
[My heart and tongue]; Peerson 1630 X [Cupid my pretty boy]; Peerson
1630 XIII [Was ever man so matched]; Peerson 1630 XIV [O False and
treacherous]; Peerson 1630 XX [Farewell sweet Boy]; R. Dowland 1610
VI [To plead my faith]*

Of ababdcdefefggf: *Byrd XVIII. [Ambitious Love hath]*

Of ababdcdefgfhh: *Byrd XX. [As I Beheld I Saw]*

Of abbaaabacdcdee: *Bateson 1604 XVII [Life of My life how]*

Of abbababacdcede: *Yonge 1588 LII-LIII [Zephyrus brings the time]*

Of abbacdcbbefef: *Yonge 1588 XLVIII-XLIX [So far from delight]*

Of abbacdceffegg: *Yonge 1588 XIII-XIV [From what part of the]*

Of abbacdcefgef: *Yonge 1588 LIV-LV [I was full near]*

Of abbacddcefgef: *Yonge 1588 XXIII-XXIV [I saw my lady weeping]*

Of abbacddcefgef: *Yonge 1588 XXIII-XXIV [I saw my lady weeping]*

Of abcdefghijklmn: *Byrd XXXV. [O That Most Rare]*

8 Syllables:

Of aabbccddeeffgg: *Ferrabosco 1609 IX [Drown not with tears]*

7 Syllables:

Of abbaaccdedeeff: *Rosseter 1601 XV [When the god of merry]*

Of abbaacacdeedcdc: *Corprario 1606 I [Oft thou has with]*

Of abbaacddceeffgg: *Peerson 1620 XXIII [Is not that my fancy's]*

6 Syllables:

aabbccddeeffgg: *Wilbye 1598 XIV-XV [I Fall I fall O stay]; Peerson 1620 XXII [The spring of joy is]*

Heterometric (20)

2 Variables:

Of aabbccddeeffgg: *Greaves 1604 XIX-XX [Lady the melting]*
(a10a10b10b10c6c6d10~d10~e10~e10~f10~f10~g10~g10~)

Of aabccbdeffgg: *Dowland 1597 XIX [Awake sweet love]*
(a8a8b6c8c8b6d8e6d8e6f8g6f8g6)

Of ababccababdede: *Ford 1607 XI [Fly not dear]*
(a10b10a10b10c10~c10~a10b10a10b10d4~e4~d4~e4~)

Of ababccddeeffgg: *Morley 1597 XVIII [Stay heart run not so]*
(a10~b6~a6~b6~c6~c10~d10~d10~e10~e10~f6~f6~g6~g10~)

Of ababccdeffgg: *Porter 1632 X [Old poets that in Cupid's]*
(a8b8a8c10b10c8c10d8e8d8e8f8g8g10)

Of abbaacddeeffgg: *Bateson 1604 XXII-XXIII [All the day I]*
(a7~b7~b7~a7~c7~c7~d7d7e4e4f4f4g7g7)

Of abbaacdeeffgg: *Mason & Earsden 1618 VII [The Shadows dark'ning]* (a8b8b8a8c8c8d8e6e8d6f8f8g6g8)

Of abbaacddeeffgg: *Bateson 1604 XXV-XXVI [Cupid in a bed]*
(a~b7b7a~c~d7d7c~e7f7f7e7g10g10)

3 Variables:

Of aabbccdeeffgg: *Mason&Earsden 1618 IV [Come follow me]*
(a8a7b7b7c7c7d7e7d7e4f7f7g4g7)

Of aabbccddeeffg: *Greaves 1604 I [Shaded with olive trees]*
(a12~a12~b4b4c6~d4d4c6~d4d4e4 f4~f4~e4)

Of ababbacddcee: *Morley 1601 VI [The nymphs and shepherds]*
(a6~b10~a6~b6~b6~a6~c10~d6~c6~d6~d10~c8~e10~e6~)

Of abbaacddceeff: *Morley 1601 X [The fauns and satyres]*
(a6~b10~b7~a6~a6~c6~d10~d6~c6~c6~e10~e10~f10~f6~)

Of abbaacdeeffgg: *Greaves 1604 V-VI [I pray thee sweet]*
(a7b7~b9~a10c9c10d9e7e8d8f9f10g10g10)

4 Variables:

Of aabbccddeeffgg: *Morley 1601 VII [Calm was the air]*
 (a8a7b8b8c8~c8~d8~d8~e8e8f4f4g10~g6~)

Of ababccdefefghg: *Mason&Earsden 1618 I [Tune thy cheerful]*
 (a7b5~a7b5~c8c8d6e8f5~e5f7~g8h8g8)

Of ababccdedffghhg: *Allison 1606 XVII-XVIII [What if a day]*
 (a10b10~a10b10~c7d5~e7d5~f3f3g5~h3h3g5~)

5 Variables:

Of aabbccddeeffgg: *Dowland 1603 XXI [Come when I call]*
 (a10a8b12b8c10c8d10d8e10e8f7~f7~g5g5)

Of abbaccdeefdghi: *Jones 1609 IV [Will said to]*
 (a6~b6b9a5~c5c9d10e7e6f5d10g6h6i4)

Of abcdefgghijkk: *Morley 1601 II [Lightly she whipped o'er]*
 (a7b8c6d10e10f10g6g6h10i6j10j10k10~k6~)

7 Variables:

Of abcbdefghiihj: *Ravenscroft 1609 XXIX [By hills and dales]*
 (a6b6c8b6d2e6f10g6h9i6~i6~h7j4~j14~)

NOTES ON 14 LINE STANZAS

The Following Poems have Incidental Feminine Rhyme:

In **Browne**: *II. Odes, Songs and Sonnets: Celia Sonnets 2; 7; 8; [Ideas Mirror (Amour).a]* ('Like to the world'); *The Inner Temple MasqueD; VII. Epitaphs On Mr. Francis Lee ... Gent.*

In **Carew**: *Mediocrity in Love Rejected; A Beautiful Mistris; To my Cousin (C. R.) Marrying*

In **Donne**: *Holy Sonnets*; ('As due by many'); ('This is my playes last scene'); *To Mr T.W.* ('Hast thee harsh verse') *Loves Growth*

In **Drayton**: *Ideas Mirror (Amour) 10; 13; 17; 21; 22; 23; 26; 27; 29; 31; 32; 34; 36; 38; 4; 42; 43; 44; 45; 46; 47; 49; 5; 6; 9; Idea. 10; 11; 15; 16; 18; 19; 2; 20; 21; 22; 23; 27; 28; 3; 32; 34; 36; 38; 4; 40; 41; 43; 44; 45; 49; 51; 52; 53; 59; 6; 60; 61; 8; Heroical Epistles: Queen Katherine to Owen TudorA; A Paean Triumphal: Sonnet. 11; Sonnet 27; [Nature and Arte]; Poly-Olbion: The Fifteenth SongA; The First SongA; The Seventh SongA; The Legends: To ... Sir Walter Aston; Endimion and Phoebe: To the Excellent ... Bedford.*

In **Drummond**: *Galateas Sonnets [B.]* (No more with) *Son. [ii]* (I know that all) *Son. [xiv]* (Nor Arne nor); *Son. [xlviii]* (Hair precious); *Son. [xl]* (Ah who can see); *Son. [xxii]* (Nymphs Sister); *Son. [xxvi]* (Trust not sweet); *Son. [xxxii]* (If crost with); *Son. [xxxi]* (Dear Eye which); *Sonnets & ... Pieces ix.* (Our faults thy); *Sonnets & ... Pieces xi.* (Melpomene in Athene); *Sonnets ii. To ... John Skene* (All laws but co); *Sonnets vi Sonnet ... of Irene* (Mourn not fair); *Sonnets vii. [I fear to me]* (I fear to me); *Sonnets xi. ... Translated* (Hair sweet hair); *[xxi] [Against Hypocrisie]* (As are those); *[xxvi][The ... Souls by Death]* (Let us each day); *Sonnets xiv. In Rhyme ... Free* (As the young); *v. On the Book* (God binding with); *[xii] [For the Magdalen]* (These Eyes dear); *Vrania (Son.ix)*; *What serves it* (What serves it); *xii. Galateas Sonnets [A.]* (Joas in vain)

In **Herbert**: *ChristmasA; Josephs Coat; Love (I); The Answer; The H. Scriptures II.*

In **Herrick**: *Corinna's Going A Maying: Hesperides 178; To Primroses Fill'd ... Dew: 257; To Virgins: 297; Upon ... Elizabeth Herrick: 376; To Sir Clipsbeie Crew: 489; The Delaying Bride: 850; The Bell-Man: Noble Numbers 121.*

In **Jonson**: *The Underwood: 28; 68; Ungathered Verse 2*

In **Lovelace**: *A Mock-Song*

In **Milton**: *49. Upon the Cicumcision; 64. Sonnet VIII. When ... City; 70 Sonnet XIII. To ... Airs; 73 Sonnet XIV.*

In **Sidney**: *A&S 3: Let Dainty Wits Cry; 5: It is Most True; CS: 10 [Sonnet] Thou Pain the Only; 11 [Sonnet] And Have I Heard OA 45: [Charita]; 57: [Cleophila].*

In **Spenser**: *Prefixed to Nennio, or A Treatise of Nobility; Ruins of Rome: by Bellay; Sonnet LI; Sonnet LVIII [By ... her self]; Sonnet LXI; Sonnet LXIII;*

Sonnet LXV; Sonnet LXXVI; Sonnet LXXXII; Sonnet LXXXIII; Sonnet LXXXV; Sonnet VI; Sonnet VIII; Sonnet XIII; Sonnet XL; Sonnet XLI; Sonnet XLII; Sonnet XX; Sonnet XXXVII; The Visions of Bellay; The Visions of Petrarch; To ... Gabriel Harvey; Visions of the Worlds Vanity.

In Suckling: *Upon L.M. Weeping*

In Vaughan: *The Passion*

In Waller: *To Chloris*

In Madrigals: *Barley 1596 V [Those eyes that set]; Bateson 1604 XVIII [I Heard]; Bateson 1604 XXII-XXIII [All the day]; Bateson 1604 XXV-XXVI [Cupid in a bed]; Byrd X-XI. [When Younglings first]; Carlton 1601 IV-V [When Flora fair]; Carlton 1601 VI-VII [From stately tower]; Corkine 1612 X [Go heavy thoughts]; Corprario 1606 I [Oft thou hast]; Dowland 1603 XXI [Come when I]; Dowland 1612 XVIII [My heart]; Ferrabosco 1609 IX [Drown not]; Ford 1607 XI [Fly not dear]; Greaves 1604 I [Shaded with olive]; Greaves 1604 V-VI [I pray thee sweet]; Greaves 1604 XIX-XX [Lady the melting]; Jones 1609 IV [Will said to]; Mason & Earsden 1618 I [Tune thy cheerful]; Morley 1601 II [Lightly she]; Morley 1601 VII [Calm was the air]; Morley 1601 X [The fauns]; Peerson 1620 XXII [The spring]; Peerson 1620 XXIII [Is not that my fancy's]; Peerson 1630 XIII [Was ever man so matched]; Pilkington 1624 XX-XXII [Dear shepherdess]; Ravenscroft 1609 XXIX [By hills]; Yonge 1588 LIV-LVII [I sung sometime].*

The Following Poems have Systematic Feminine Rhyme:

In Carew: *Red, and White Roses*

In Drayton: *Ideas Mirror (Amour).8; The Muses Elizium: The Third NymphalE; A Paeon Triumphal: To M. John Davies ... Friend.*

In Drummond: *Mad. [vi] (On this cold); Son. [ix] (Sweet Spring); Son. [xi] (Lamp of Heavens); Son. [xlv] (Are these the); xxvi. [Like to the Gardens Eye (Like to the); Vrania (iii) (To spread the); [ii] [Human Frailty] (A Good that); [xxiii] [To A Nightingale] (Sweet Bird that); [x] [Amazement at ... God] (To spread the).*

In Sidney: *OA 69: [Basilus]*

In Spenser: *Sonnet III; Sonnet XXXIX; Sonnet IX; Sonnet XLVIII; Sonnet XIX.*

In Madrigals: *Allison 1606 XVII-XVIII [What if a day]; Byrd XXV [Weeping Full Sore]; Morley 1597 XVIII [Stay heart]; Morley 1601 VI [The nymphs]; Peerson 1630 X [Cupid my pretty boy]; Peerson 1630 XX [Farewell sweet Boy]; Rosseter 1601 XV [When the god]; Watson 1590 XIV-XV [Sweet heart arise]; Watson 1590 XXIII-XXIV [When Melibeous' soul]; Wilbye 1598 XIV-XV [I Fall I fall]; Wilbye 1598 XXVI-XXVII [Of joy and pleasing]; Yonge 1588 LII-LIII [Zephyrus brings]; Yonge 1588 LIV-LV [I was full]; Yonge 1588 XIII-XIV [From what part]; Yonge 1588 XLVIII-XLIX [So far from my delight]; Yonge 1588 XXIII-XXIV [I saw my lady].*

The Following Poems have Musical Settings:

In Carew: *A Beautifull Mistris; Mediocritie in Love Rejected; Parting, Celia Weepes; Red, and White Roses; Song: To her Againe; To my Cousin (C. R.) Marrying; To my Rival;* (Henry Lawes Song. *Perswasion to Enjoy* (Henry Lawes; G.G.Castoldi)

In Sidney: *CS 16: [Sonnet]A Satyre Once Did* (John Ward); *OA 45: [Charita]* (British Museum MS; John Ward); *OA 51: [Musidorus]* (Thomas Vautor; Martin Peerson).

All Madrigals

The Following Poems have Refrains:

In Carew: *Mediocritie in Love Rejected*

In Donne: *Epithalamion ... Elizabeth*

In Drayton: *The Third NymphalE*

In Sidney: *AS 5: It is Most True; OA 20: [Philoclea]; 45: [Charita]*

In Madrigals: *Jones 1609 IV [Will said to]; Mason & Earsden 1618 I [Tune thy cheerful]; Ravenscroft 1609 XXIX [By hills and dales].*

The Following Poems have deficient metre:

In Carew: *A Beautiful Mistris; To her againe, she ... a Fever.*

In Lovelace: *A Mock-Song*

In Madrigals: *Peerson 1630 XIII [Was ever man so matched]*

The Following Poems have deficient rhyme scheme:

In Madrigals: *Peerson 1630 XIII [Was ever man so matched]; Byrd XXXV. [O That Most Rare breast]* (Rhymeless sonnet, blank verse sonnet); *Morley 1601 II [Lightly she whipped]* (Lines 1-10 are unrhymed).

Other Comment:

In Browne: *Celia Sonnets 6* (13 lines only). *Visions 2* (is wanting.); *Celia Sonnets 9* (Last line recast to begin following poem, *Celia Sonnet 10*).

In Donne: *La Corona* (Interlaced sequence).

In Drayton: *Heroical Epistles: Queen Katherine to Owen TudorA; The Lady Jane Gray ... DudleyA; Poly-Olbion: The Thirteenth SongA; The Eighteenth SongA; The Fifteenth SongA; The First SongA; The Nineth SongA; The Seventh SongA; The Sixteenth SongA; The Six and Twentieth SongA.* (Arguments); *Ideas Mirror (Amour). 15; 16* (Tailed Sonnet)

In **Drummond**: *2nd Pt: Vrania ... (iv)*] ('Come forth come forth yee blest triumphing Bands') (The poem is repeated in *Flowers of Sion* as [xv] [*To the ... Passion*]; Last 2 lines are in 'vers rapportes': reported verse)

In **Herrick**: *The Pillar of Fame: Hesperides 1129* (Shaped poem)

In **Jonson**: *The Underwood 68* (Sonnet called 'Epigram')

In **Sidney**: *OA 60: [Philoclea]* (Correlative verse)

In **Spenser**: 14: *The Visions of Bellay* (15 sonnets. These correspond to 15 sonnets in the appendix entitled Sonnets in unrhymed blank verse); *The Visions of Petrarch* (7 sonnets. These correspond to 6 sonnets in the appendix entitled Epigrams in unrhymed blank verse)

In **Madrigals**: *Bateson 1604 XXII-XXIII [All the day I waste]* (Shaped poem); *Dowland 1612 XVIII [My heart and tongue]* (Ends in a couplet).

STANZAS OF 15 LINES AND MORE

STANZAS OF 15 LINES

In COWLEY (10)

Heterometric (10):

3 Variables:

Of aaabbbccbddeeee: *DestinieB* (st.2)
(a10a8a10b8b8b8c12c10b10d10d8e8e10e8e12)

4 Variables:

Of aaabccbddeeefff: *To Mr HobsE* (st.5)
(a6a8a8b10c8c8b12d10d8e12e10e12f6f6f10)

Of aabbbcccddeeffe: *Nemeaen Ode IB* (st.2)
(a8a8b6b8b10c8c6c10d10d10e8e6f6f6e12)

Of aabbbcccdedeffgg: *Nemeaen Ode IE* (st.5)
(a10a10b10b10c10c8c10d8e10d10e7f8f8g10g12)

Of aabbbccddeeedfff: *The Praise of PindarD* (st.4)
(a10a8b10b12c7c7d7d7e7e7e7d8f6f8f12)

Of aabbbccddeeffgg: *Nemeaen Ode IA* (st.1)
(a10a10b8b8c6c12d12d8e6e6e8f8f10g8g10)

Of aabbbccddeeffgg: *The ResurrectionB* (st.2)
(a10a14b10b12c10c10d8d8e10e10f8f8f8g10g12)

Of aabbbccddeeffgg: *BrutusC* (st.3)
(a6a10b8b12c10c8d8d10e10e10f8f8g10g12)

5 Variables:

Of aabbbccdeedffgg: *Nemeaen Ode IG* (st.7)
(a10a6b10b8b12c8c12d8e6e12d10f8f8g8g14)

Of aabbbccdeedffgg: *To Mr HobsC* (st.3)
(a10a10b10b8b10c7c6d10e6e10d7f6f6g8g12)

In DRUMMOND (1)

Heterometric (1):

2 Variables:

Of aabccbbddeedeff: *PHPI: ix. To an Owle*
(a6a10b6c10c6b10b6d10d6e10e10d6e10f10f10)

In HERRICK (2)

Heterometric

3 Variables:

Of abababcdbcdeeff: *The Admonition: Hesperides 330*
(a8b6a8b6a8b6c8b6c8d6d6e8e8f10f10)

4 Variables:

Of aaabbcdddeeffggf: *To a Gentlewoman, objecting Hesperides: 164*
(a8a8a8b8b8c8c8d8d8e8e8f10g4g4f6)

In SIDNEY (2)

Heterometric (2):

2 Variables:

Of aabccbbddeeff: *OA 52: [Basilius] ('Why dost thou haste')*
(a6a10b6c10c6b10b6d10d6e10e10d6e10f10f10); *55: [Basilius] ('When two suns')* (a6a10b6c10c6b10b6d10d6e10e10d6e10f10f10)

In VAUGHAN (3)

Heterometric (3)

3 Variables:

Of aaabbcdddeeffgg: *The World*
(a10a10a6b10b4c10c6d10d4e10e4f10f4g10g4)Of ababccddeeffggde: *Disorder and FrailtyA ('When first thou didst')*
(Stanza 4) (a8b8a8b8c4d8d6e4e4f8f8g4g4d8e4)Of abbacddeeffggdh: *Disorder and FrailtyB ('I threaten heaven')*
(Stanzas 1,2,3) (a8b8b8a8c4d8d6e4e4f8~f8~g4g4d8h4)

In MADRIGALS (3)

Heterometric (3)

3 Variables:

Of aabbcdddeeffgg: *Jones 1609 XVI [O Thread of life]*
(a14~a14~b8b8c8c8d8d8e4e4e4f4~f4~g4g4)Of aabbcdeeeffdfgg: *Farnaby 1598 XV [Ay me poor heart]*
(a4a6b6b4c4d4c4e4e4e4f2d2f2g6g6)

6 Variables:

Of aabbcdddeeffgg: *Weelkes 1608 VI [Come sirrah Jack]*(a5a5b4~b3~c3c3c3c3d7e7e7f6f6g10g6)

STANZAS OF 15 LINES AND MORE: CATALOGUE
STANZAS OF 16 LINES

In **BROWNE** (1)

Isometric (1)

10 Syllables:

Of abbacddceefgghh: *II. Odes, Songs & Sonnets: Amour.b* ('Look as a Bough')

In **CAREW** (1)

Heterometric (1)

3 Variables:

Of ababbccdddeeff: *Song. To one who when I praised my Mistris beautie Said I was Blind* (a7b4a8b4b8c8c3c8d8d7d8d8e8e8f8f8)

In **COWLEY** (10)

Heterometric (10)

3 Variables:

Of aaaabbccddeeffgg: *To Dr. ScarboroughD* (st.4)
(a10a10a10a8b10b8c10c12d10d10e8e8f10f10g10g10)

Of abbacddeeffggff: *The Plagues of EgyptC* (st.3)
(a10b8b10a10c8c10d8d8e8e12e8f8g6g10f1f12)

Of abbbaaccddaaeee: *To Mr. HobsA* (st.1)
(a8b6b6b8a10a6c6c10c10d6d10a10a10e10e10)

4 Variables:

Of aaabbccddeffeg: *Olympique Ode IIG* (st.7)
(a10a10a8b8b8c8c6d10d10e10f8e10f8g8e8g12)

Of aabbaccddeffeee: *Life and FameB* (st.2)
(a10a6b10b6b10a10c8c10d10d8e10f8f10e10e10e14)

Of aabbccdeeffghhg: *LifeA* (st.3)
(a8a10b6b6c8c8d10e6e6d10f10f10g12h8h8g12)

5 Variables:

Of aabbccbbddeeffdd: *The MuseB* (st.2)
(a10a4b6b12c8c10b6b8d10d8e6e12f12f8f8d10d12)

Of abbaaccdeeffggg: *Nemeaen Ode IC* (st.3)
(a10b6b7a10a10c6c8d6e6e6d7f10f14g8g10g14)

6 Variables:

Of aabbccdddddddee: *DestinieD* (st.4)
(a8a10b8b6c8c8d10d12d8d8d7d7d8d8e8e14)

Of aabbccddeeffgghh: *Nemeaen Ode IH* (st.8)
(a4a10b10b6c8c12d10d8e7e6f8f6g12g8h8h12)

In **DRUMMOND** (1)

Heterometric (1)

2 Variables:

Of abcabdceedfgfghh: *1st Pt: Song. [ii]D* ('This is that happie Morne')
(a6b6c6a10b6d6c10e10e10d6f6g6f10g6h6h10)

In **HARVEY** (1)

Heterometric (1)

4 Variables:

Of abcabcbddeffgghh: *Confusion*
(a4b3c3a4b3c3d4d4e2f4f4e2g10g10h10h10)

In **HERBERT** (1)

Heterometric (1)

3 Variables:

Of aabbccddeeffgghh: *The Altar*
(a10a10b8b8c4c4d4d4e4e4f4f4g8g8h10h10)

In **HERRICK** (1)

Heterometric (1)

2 Variables:

Of aabbccddeeffgghh *On Heaven: Noble Numbers 106*
(a6a6b4b4c4c4d4d4e4e4f4f4g4g4h6h6)

In **MILTON** (1)

Heterometric (1)

2 Variables:

Of aabbcddeecceeffc: *50. [Comus] SongD* (Lines: 895-910)
(a7a7b7b7c7d3d3e7e7c7e7e7c7f7f7c7)

In **SIDNEY** (1)

Isometric (1):

10 Syllables:

Of abcdefghhhijklm: *OA 7B: Lalus and DorusB* ('Kala at length')

STANZAS OF 15 LINES AND MORE: CATALOGUE

In VAUGHAN (2)

Heterometric (2)

3 Variables:

Of ababccdeedffgghg: *Midnight* (a4b8a4b8c4c4d6e4e4d6f4f4g6h4h4g6)

5 Variables:

Of aabbccddeeffgghh: *DistractionA* ('O knit me that am')
(a10a6b8b4c2c10d6d6e2e10f2f10g6g6h2h10)

In MADRIGALS (5)

Isometric (2)

10 Syllables:

Of aabcbcdedefgghh: *Dowland 1612 XIV-XVI [Thou mighty God]*
(a10a10b10c10b10c10d10e10d10e10f10g10f10g10h10h10)

6 Syllables:

Of aabaccbcdedefgfg: *Campion 1613b II [How eas'ly wert]*
(a6a6b6a6c6c6b6c6d6e6d6e6f6g6f6g6)

Heterometric (3)

3 Variables:

Of aabbccddeeffgghh: *Morley 1595 II [Shoot false]*
(a5a5b6b6c6~c7~d6~d6~e6e6f6f6g6~g7~h6~h6~)

4 Variables:

Of aabbcddeecddfff: *Ravenscroft 1611 XIV [Oyez oyez oyez]*
(a12a12b10b8e10e10c6~d10d10e10e10-c6~d10d10f10f10f10)

5 Variables:

Of aabbccddeeffgghh: *Mason&Earsden 1618 VIII [Truth sprung from]A*
('Truth sprung from heaven') (a6a5b4b8c3c4d6d8e3e3f6f8g5g5h6h10)

STANZAS OF 17 LINES

In CAREW (1)

Heterometric (1):

3 Variables:

Of aabbddcceeffaagg: *Song. Celia Singing* ('You that think')
(a8a4b8b4c8d4d4c8c8e7e7f8f4a4a4g8g8)

In COWLEY (12)

Heterometric (12):

3 Variables:

Of aabbaacccddeffegg: *Life and FameC* (st.3)
(a10a10b6b10a12a8c8c12c6d10d8e8f10f12e8g8g12)

Of aabbbbccddeeffgg: *To Dr. ScarboroughE* (st.5)
(a10a8b10b8b8b10b8c10c12d10d8e8e8f12f8g8g10)

Of abaabbcdddeeffggf: *BrutusB* (st.2)
(a10b10a10a10b10b7c10c10d10d10d6e8e10f6g6g8f10)

4 Variables:

Of aaabbbccddeeffgg: *To Mr. HobsB* (st.2)
(a10a10a10b10b10c12c10c10d10d10e8e8e12f6f6g8g12)

5 Variables:

Of aaabbaaabccddeeff: *BrutusD* (st.4)
(a10a10a10b6b8a10a8a8b10c8c10d10d7e12e10f8f12)

Of aabbaaacdddeeffgg: *DestinieA* (st.1)
(a10a8b10b10a8a8a12c6c6d6d4e10e8f8f8g12g12)

Of aababccddeeffgghh: *Olympique Ode IIE* (st.5)
(a10a8b10a8b14c7c8d10d10e7e10f8f8g6g6h10h10)

Of aabbcddceeffggghh: *To Mr. HobsF* (st.6)
(a10a6b10b6c8d6c10d12e10e10f10f10g6g8g6h10h14)

Of aabbcddcbdddeebff: *Nemeaen Ode IF* (st.5)
(a10a10b8b10c12d10d8c10b10d10d7d10e6e10b10f10f14)

Of abbacccddeeffggg: *DestinieC* (st.3)
(a10b10b8a8c6c6c10d10d12e10e7f8f6g10g8g10)

6 Variables:

Of aaabbbccddeeffggf: *The MuseD* (st.4)
(a4a8a10b8b10b10c8c8c10d6e6e4d10f8g6g7f12)

Of abbaccddeeffgfhhhh: *Olympique Ode Ode III*
(st.10)(a8b10b8a6c8c10d8d8e4e10f8g10g7f7h10h10h12)

In DONNE (2)

Heterometric (2):

4 Variables:

Of aabbbccddeeffggff: *Womans Constancy*
(a8a10b10b4c10c10c10d10e10e10d8f10f10g10g8f6f10)

Of abbabccdcceffegg: *The Apparition*
(a10b6b10a8b10c10d10c10d4c8e10f10f6e10g10g10g10)

STANZAS OF 15 LINES AND MORE: CATALOGUE

In DRAYTON (1)

Heterometric (1)

4 Variables:

Of ababccdcdefefgghih: *Battle of Agincourt: The Shepherds Siren*
(Lines: 165-232) (a6b4~a6b4~c6d4~c6d4~e6f4~e6f4~g3g3h4~i5h4~)

In SPENSER (1)

Heterometric (1)

3 Variables:

Of ababccdcdeffegghh: *Epithalamion* ('Ring ye the bells')
(a10b10a10b10c10c6d10c10d10e10f10f10e10g10g6h10h12)

In MADRIGALS (2)

Heterometric (2)

4 Variables:

Of aaaaaabbbbbbccddd: *Dowland 1603 XIII [O What hath overwrought]*
(a6a6a6a6a6a6b6b6b6b6b6b6b6c7c6d4d4d8)

5 Variables:

Of abbacdedeffgghhia: *Dowland 1612 XIX [Up merry mates]*
(a8b6b6a8c6d4e2d4e2f4f4g6g8h4h4i6a10)

STANZA OF 18 LINES

In BROWNE (1)

Heterometric (1)

2 Variables:

Of ababccddeeffgghhii: *The Seventh Eclogue* (Lines 141-176)
(a10b10a10b10c10c10d4d4e10e10f4f4g10g10h4h4i10i10)

In CAREW (1)

Heterometric (1):

5 Variables:

Of aabbccddeeffgghhii: *Grief Ingrost*
(a8a4b8b4c6c4d6d6e10e10f8f6g8g8h6h7i10i10)

In COWLEY (7)

Heterometric (7):

3 Variables:

Of aabbbbccccddeeffg: *Olympique Ode IIB* (st.2)
(a10a8b10b6b8b6c10c10c10c8d8d10e8e8f8f8g8g8)

4 Variables:

Of aabbcccddeeeecfcff: *To Dr. ScarboroughC* (st.3)
(a10a12b10b10c8c8c12d10d10e10e10e8e10c10f8c6f8f14)

Of aabbccddeffegghii: *To the New YearD* (st.4)
(a10a10b10b12c10c10d10d6e8f6f8e10g12g8h10h6i10i12)

Of abbaaccdddeffeffg: *To Dr. ScarboroughF* (st.6)
(a10b8b6a10a12c10c10c10d10d10e8f8f8e10f10f8g10g12)

5 Variables:

Of aabbbccddeffegghh: *The Plagues of EgyptO* (st.15)
(a6a12b8b10b10c10c10d6d10e10f10f6f8e14g10g10h8h12)

Of aabbccddefffeegghh: *Olympique Ode IA* (st.1)
(a7a7b8b10c8c14d7d7e10f8f8f12e10e7g7g10h7h10)

Of abbaccddefffeegghh: *The 34 Chapter of ... IsaiahB* (st.2)
(a10b8b8a10c8c14d8d7e10f8f8f8e14e10g10g10h10h12)

In HARVEY (1)

Heterometric (1):

3 Variables:

Of ababcdcdcefefegghh: *The Loss*
(a4b6a4b6c4d2c4d2c4e4f2e4f2e4g4h6g4h6)

In MILTON (1)

Heterometric (1):

2 Variables:

Of ababccdefggfhihjji: *53 LycidasG* (Lines: 85-102)
(a10b10a10b6c10c6d10e10f10g10[~]g6[~]f10h10i10h10j10-j10i10)

In SIDNEY (1)

Isometric (1):

10 Syllables:

Of ababababbabacacacc: *OA 49: [Musidorus]* ('You goodly pines')

In SPENSER (10)

Heterometric (10)

2 Variables:

Of abbaacdcdeeffgg: *Prothalamion* ('Calm was the day')(a10b10b10a10a6c10d10c10d10d6e10e10f10e10-g10g10g10)

3 Variables:

Of ababccdcdeeffggffhh: *EpithalamionA* ('Ye learned sisters')(a10b10a10b10c10c10d10c10d10e10e6f10g10g10f10f10h10h12)

Of ababccdcdeeffggffhh: *EpithalamionB* ('Early before')(a10b10a10b10c10c6d10c10d10e10e6f10g10g10f10f6h10h12)

Of ababccdcdeeffggffhh: *EpithalamionD* ('Ye Nymphes of Mulla') a10b10a10b10c10c6d10c10d10e10e6f10g10[~]g6[~]f10f6h10h12;

EpithalamionE ('Wake now my love') (a10b10a10b10c10c6d10c10d10e10e6f10g10g10f10f6h10h12;

EpithalamionF ('My love is now') (a10b10a10b10c10c6d10c10d10e10e6f10g10g10f10f6h10h12)

Of ababccdcdeeffegghh: *EpithalamionJ* ('Tell me ye merchants')(a10b10a10b10c10c6d10[~]c10d10[~]d6e10[~]f10f10e10[~]g10g6h10h12)

Of ababccdcdeeffegghh: *EpithalamionP* ('Ah when will this')(a10b10a10b10c10c6d10c10d10d6e10f10f10e10g10g6h10h12);

EpithalamionU ('Who is the same') (a10b10a10b10c10c6d10c10d10d10e10f10f10e10g10g6h10h12)

Of ababccdcdeeffgfehh: *EpithalamionW* ('And ye high')(a10b10a10b10c10c6d10c10d10e10e6f10g10g10f10e10h10h12)

In VAUGHAN (3)

Heterometric (3):

3 Variables:

Of aabccddeeffgghhii: *Resurrection and ImmortalityA* ('Oft have I seen')(a10a6b10b4c6c4d10d6e10e4f6f4g10g6h10h4i10i10).

Of ababdcdeeffghgh: *Looking Back* (a10b8a10b8c10d8c10d8e4e4e8f4f10g10h8g10h8)

5 Variables:

Of aabccddeeffgghhii: *DistractionB* ('Yet hadst thou')(a10a6b8b4c2c10d6d6e2e10f2f10g8g8h6h6i2i10)

In MADRIGALS (5)

Heterometric (5)

3 Variables:

Of ababcdefeeggghijji: *Peerson 1620 XXIV [See O see who is here]*
(a8~b6~b6~a6~c4d8e6f4e6e6g4g6h8h6i4j6j4i6)

4 Variables:

Of aaabcccdeeffgghiih: *Weelkes 1597 II-IV [My flocks feed not]*
(a3~a3~a3~b4c3~c3~c3~d4e8e8f10f10g4g4h10i4i4h10)

Of aabbaccddeeffgghh: *Handford 1609 XX [Daphne stay stay]*
(a10~a10~b8b10a1~c1c1d8d10e10e10f8~f8~f8~g12g12h8h12)

Of aabccbdadaefefggaa: *Ferrabosco 1609 XXVIII [Tell me O love]*
(a8a8b6~c8c8b6~d8a8d8a8e8f6e8f6g4g4a10a10)

5 Variables:

Of abacdedfffgghijkk: *Ravenscroft 1609 XXXI [Ut re me fa sol]*
(a6b6a5c8d8~e8d5~f4f5f6g8h6g8h6i9j8k8k7)

STANZAS OF 19 LINES

In COWLEY (6)

Heteromeric (6):

4 Variables:

Of aaabbcccddeeffggfhh: *The Plagues of EgyptG (st.7)*
(a10a6a12b10b8c10c10c10d8d10e10e12f10f6g10g8f6h8h12)

Of abbaaacccddeeffgggg: *Olympique Ode IIC (st.3)*
(a10b10b8a8a10a8c7c7c8d8d8e8e8f8f8g8g8g7g14)

5 Variables:

Of aabbbcdceeffdggghii: *The Plagues of EgyptH (st.8)*
(a10a10b8b8b12c10d10c10e8e6f8f10d14g10g6h6h10i8i8)

Of aabbbccddeeffghhiii: *Olympique Ode IIH (st.8)*
(a10a6b12b8c10c8d8d12e10e10f8f10g8h10h8g8i8i10i14)

Of aabbbccddeeffgghhii: *The 34 Chapter of ... IsaiahD (st.4)*
(a6a12b8b12c8c6d10d10d12e10e10f8f8g8g12h8h10i10i14)

Of aabccbbddeeffgghhii: *The MuseA (st.1)*
(a10a8b10c7c8b10b7d10d6e12e8f10f6g12g8h8h6i8i12)

In HERBERT (1)

Heterometric (1)

5 Variables

Of aabbcdddeffggaheah: *III. Trinity Sunday*
(a4a2b4b4c4c8d6d4d6e8f4f8g4g6a6h4e10a4h2)

In SPENSER (13)

Heterometric(13)

2 Variables:

Of ababccdcdeeffgghh: *EpithalamionI* ('Loe where she comes')
(a10b10a10b10c10c6d10c10d10c10c6e10f10f10e10g10g6h10h10)

3 Variables:

Of ababccdcdeeffgghhii: *EpithalamionN* ('Now all is done')
(a10b10a10b10c10c6d10c10d10e10e6f10g10g10f10h10h6i10i12)

Of ababccdcdeeffgghhii: *EpithalamionC* ('Bring with you')
(a10b10a10b10c10c6d10~c10d10~e10~e6~f10g10g10f10h10h6i10i12);
EpithalamionG ('Now is my love')
(a10b10a10b10c10c6d10c10d10e10e6f10g10g10f10h10h6i10i12);
EpithalamionH ('Hark how')
(a10b10a10b10c10c6d10c10d10e10e6f10g10g10f10h10h6i10i12);
EpithalamionS ('Let no lamenting')
(a10b10a10b10c10c6d10c10d10e10~e6~f10g10g10f10h10~h6~i10i12)

Of ababccdcdeeffgghhii: *EpithalamionL* ('Open the temple')
(a10b10a10b10c10c6d10c10d10e10~e6~f10g10g10f10h10h6i10i12)

Of ababccdcdeeffgghhii: *EpithalamionK* ('But if you
saw')(a10b10a10b10c10c6d10c10d10e10e6f10g10f10g10h10~h6~i10i12)

Of ababccdcdfghhgijj: *EpithalamionM* ('Behold whiles she')
(a10b10a10b10c10c6d10c10d10f10f6g10h10h10g10i10i6j10j12)

Of ababccdcdeeffgghhii *EpithalamionQ* ('Now cease ye damsels')
(a10b10~a10b10~c10c6d10c10d10e10e6f10f10g10g10h10h6i10i12);
EpithalamionR ('Now welcome night')
(a10~b10a10~b10c10c6d10c10d10e10e6f10g10g10f10h10h6i10i12)

Of ababccdcdeeffgghhii: *EpithalamionT* ('But let still')
(a10b10a10b10c10c6d10c10d10e10e6f10g10g10f10h10h6i10i12);
EpithalamionV ('And thou great')
(a10b10a10b10c10c6d10c10d10e10e6f10g10g10f10h10h6i10i12)

In MADRIGALS (1)

Heterometric (1)

3 Variables:

Of abbcacacddeaeaeaff: *Cavendish 1598 XIV [Down in a valley]*
 (a4~b7b7c8a4~c8a4~c8a4~d7d7e8a4~e8a4~e8a4~f7f7)

STANZAS OF 20 LINES

In COWLEY (7)

Heterometric (7):

4 Variables:

Of aabbbccddfggfhhijkkij: *The Plagues Of EgyptA* (st.1)
 (a10a10b10b10b8c10c10d10d10f4g12g12f10h10-h4 i10j12k10k6i8j12)

Of aabbbccddeeffgghhii: *The Plagues Of EgyptD* (st.4)
 (a8a8b10b10c6c12d8d12d12e8e6e12f8f8g10g10h8h6i8i1)

5 Variables:

Of aaabbbccdddeeffgghh: *The Plagues Of EgyptE* (st.5)
 (a8a10a12b6b6c10c6b10c10c12d6d6e10e10f8f6g10g10h10h14)

Of aaabbbccddeeffgghgh: *The Plagues Of EgyptJ* (st.10)
 (a10a10a10b10b10c8c8d10d6d12e10e6f10f8f10g10g7h12g6h12)

6 Variables:

Of aaabbbccddeeffgghihhi: *Olympique Ode IIF* (st.6)
 (a8a6a7b7b12c10c7d10d8e8e10f8f10g12g10h10i6h7-h7i140)

Of aabbbccddeeffgghhii: *To Dr. ScarboroughA* (st.1)
 (a10a10b8b10c10c10d10d10e6e10e6f10f8g6g8f12h10-h4i10i14)

Of abbacddeedfgggfhhii: *The MuseC* (st.3)
 (a10b6b6a10c6c12d8e2e12d8f10g6g10g7f10h8h8h6i8i12)

In HARVEY (1)

Heterometric (1):

3 Variables:

Of aabbbccddeeffgghhii: *Church-Festivals*
 (a10a10b10b10c10d6c4d6c10e10e10f10g6f4g6f10h0h10i10i10)

In JONSON (1)

Heterometric (1)

5 Variables:

Of abbcbedefghijjkkllmm: *Songs and Poems 17*
(a10b8c10b8c10d7e10d7f9g9h9i10j8j8k9k9l6l10m4m4)

In MILTON (1)

Heterometric (1):

2 Variables:

Of abbaabbacdedeccfffgg: *72 On the New Forces ... Long Parliament*
(a10b10b10a10a10b10b10a10c10d10e10d10e10c10c6f10f10f10g10g10)

In VAUGHAN (2)

Heterometric (2):

4 Variables:

Of aabbccddeeffgghhijj: *Resurrection and ImmortalityC* ('Then I that here saw') (a10a6b10b4c6c4d10d6e10e4f6f4g10g6h10h4i8i4j10j10)

Of ababccdefegghhijji: *AfflictionB* ('Were all the year one constant')
(a10b4~a10b4~c10d8c10d8e6f4e4g6g10f6h8h4i8j8j6i8)

Of abcacbdedefgghhijji: *AfflictionA* ('Peace peace It is not so')
(a10b6c10a10c10b8d8e4d8e8f10f4g10~g6~h10h8i10j8-j10j10i)

In MADRIGALS (2)

Heterometric (2)

4 Variables:

Of aabbccadadaeaeaaaff: *Hume 1605 II [Tobacco tobacco/Sing sweetly]*
(a5~a6~b8~b6~c8~a4~c8~a4~d8a4~d8a4~e8a4~e8a4~a5~-a6~f8~f8~)

8 Variables:

Of aabbccddeeffgghhijj: *Morley 1593 XIX [Arise get up my]*
(a10~a10~b7~b9~c5c5d14~d9~e6~e10~f10~f6~g4g3h3h3-i5i5j6j8)

STANZAS OF 21 LINES

In COWLEY: (3)

Heterometric (3):

3 Variables:

Of aabbbccddeffefgghhhijji: *The Plagues of EgyptI* (st.9)
(a10a8b10b10b10c10c8d10d10e10f10e8f12g8g8h8h8h14i8j10j10i12)

4 Variables:

Of aaabbcddceeffgghhhijj: *The Plagues of EgyptIF* (st.6)
(a10a12a8b8b14c10d10d8c10e8e8f12f10g8g8h8-h9 h8i8i10j12j12)

Of aabccbacddeceffgghhii: *The 34 Chapter of ... IsaiahC* (st.3)
(a8a10b6c8c8b10a8c8d10d10e12c10e6f10f12g10g10h10-h10i12i12)

In MILTON (2)

Isometric (1)

10 Syllables:

Of ababbaccdedeffgfgaahh: *53. LycidasJ* (Lines: 165-185)

Heterometric (1)

2 Variables:

Of abccbadededfdgghhhijj: *53. LycidasF* (Lines: 64-84)
(a10b10c10c10b10a10d10e10d10e10d10f10d10f10g6h10h10i10j10j10)

In MADRIGALS (3)

Heterometric (3)

4 Variables:

Of ababcdeffeghghicidial: *Yonge 1588 XVI-XVIII [Thyrsis to die]*
(a4~b10~a10~b6~c6d10e6~f10~f10~e10~g6~h10~i10~g6~h10~c7i6~d7)

Of abbccddeeffgghihijkkj: *Morley 1595 XXI [Phyllis I fain would die]*
(a7b6~b6~c7~c6~d6~d6~e6~e6~f6~f6~g6~g6~h7~i10~h6~i10~j6~k4~k6~j10~)

6 Variables:

Of aabcdeefghicjklmnop: *Hume 1607 XXV [Come Come my heart]*
(a10a10b8c14~d14e10e10f7g10f6h14i8c10~j4k8l10m10l10n14o3p14)

STANZAS OF 22 LINES

In BROWNE (2)

Heterometric (2)

2 Variables:

Of aabbcddceeffgghhhijkk: *SP: To ... Mr Thomas Manwood*
(a10a10b10b10c8c8d8d8e8e8f8f8g8g8h8h8i8i8j10j10k10k10)

STANZAS OF 15 LINES AND MORE: CATALOGUE

Of ababccddeeffgghhijjkj: *The Seventh Eclogue*B (Lines 1-44; 75-140; 181-202) (a10b10a10b10c10-c10d4d4e10e10f4f4g10g10h4h4i10i10j10k10j10k10).

In COWLEY (2)

Heterometric (2):

4 Variables:

Of aabbbcccddeeeaaafggfhh: *To Dr. Scarborough*B (st.2)
(a10a8b8b8b10c8c8c8d10d10d10e8e7a8a8a12f10g10g8f10h8h12)

Of ababbccddeeffgghhijj: *Olympique Ode III* (st.9)
(a10b10a6b12b10c7c10c10d10d10e10e7f7-f10g12g10h12h6i10i10j6j)

In DRUMMOND (1)

Heterometric (1):

3 Variables:

Of abccaddbeebbfghhijj: *PHIII: Madrigals xxv. Of a Kiss*
(a6b6c6c6a6d2d2b10e6e6b10b10f6g6g6f10-h6h10i10i10j10j10)

In MILTON (1)

Heterometric (1)

4 Variables:

Of ababccddeeffgghhijkkj: *48 On Time* (a10b10~a10-b10~c10b6d6c6e10~e10~f10f8g10g10h6h10i6i10j10k8k10j12)

In MADRIGALS (1)

Heterometric (1)

4 Variables:

Of aabccbcddcdefefghhijjkj: *Ravenscroft 1614 XII [Tobacco] fumes/Away* (a4a6b8c6c6b12c6d6c6d8e4f6-e4f6g6~h6g6~h6i6j6k6j6)

STANZAS OF 23 LINES

In COWLEY (3)

Heterometric (3):

4 Variables:

Of aabccddeeffaaagghhiidd: *Life*B (st.2)
(a8a8b8b10c4d8d8c12e8e10f10f10a10a10a12g8g8h8h10i-10i6d10d12)

STANZAS OF 15 LINES AND MORE: CATALOGUE

5 Variables:

Of aababbbabaaccddaeaffaa: *The Plagues of EgyptL* (st.12)
(a10a8b6a8b10b12b8a8b6a10a10c6c10d8d8a6e8-a10e6f10f12a10a14)

5 Variables:

Of abbaaccacddeeffgghhii: *BrutusE* (st.5)
(a10b10b8b8a12c3c10c7a10c10c12d7d8e8e10f6f10g10g10h8h8i10i8)

In LOVELACE (1)

Heterometric (1)

4 Variables:

Of aaabbcccddeeffggghhijj: Poem no 68 *a Black Patch*
(a10a6a6b10b10c8c8c10d6d4e8e10f8f10f10g6g6h6h10i8i6j8j10)

STANZAS OF 24 LINES

In COWLEY (4)

Heterometric (4):

3 Variables:

Of abbaaccddeefffgccchijji: *The Plagues of EgyptP* (st.16)
(a8b10b8a8c10c10d10d10e8e8f10f8f10g10g8c8c8c10 h10h7i10j8j8i10)

4 Variables:

Of aabbccddeeffgghhhijjiikk: *The Plagues of EgyptM*
(st.13)(a10a8b10b10c10c8d8d6e10e10f6f8g10g12h8h10h14i14j8j8i10i10
k810)

5 Variables:

Of aabbcccdedefffghhijj: *To the New YearC* (st.3)
(a8a6b10b6c10c8c12d10e10d6e6e10f8f8f10f4g8g6h4h4i6i12j8j12)

7 Variables:

Of aabbccddeeffgghhijjkk: *The ResurrectionC* (st. 3)
(a6a12b7b6c4c8d10d10e10e6e7f7f7g7g7h12h7i10i6j8j10k8k14)

In DONNE (1)

Heterometric (1)

3 Variables:

Of abcdbacddeeffgghhijjkkj: *The Dissolution*
(a6b8c10d6b8a10c10d6e8e10f6f10e10g8g10h6h8i10i6j4k4k10j10j12)

STANZAS OF 15 LINES AND MORE: CATALOGUE

In JONSON (1)

Heterometric (1)

5 Variables:

Of Random rhyme scheme and random whole scheme *Ungathered Verse*
40

STANZAS OF 26 LINES

In COWLEY (2)

Heterometric (2):

5 Variables:

Of aabbccddeeffgghhijjbbkkl: *The Plagues of EgyptK* (st.11)
(a8a7b6b10c8c10d12d8e10e10f6f8g8g10
h10h10i10i8j10j8b8b12k8k8l10l12)

Of ababbacddeeffgghhhijkkjj: *The Plagues of EgyptQ* (st.17)
(a8b7a8b8b8a8c10d8d8c7e10e8f10f10g8g12h8h10h8i10i8j8k10k10j6j12)

STANZAS OF 28 LINES

In COWLEY (1)

Heterometric (1):

4 Variables:

Of aabbccddeeffgghhiibbjkkl: *The Plagues of EgyptR* (st.18)
(a6a8b10b8c10c8c8d10d10e12e10f10f6g8g10h10h12i8i6b10b10j8k10j10
k6l10l12)

In MILTON (1)

Heterometric (1):

3 Variables:

Of ababccddeeffgghheijjkkllmmnn: 47. *At a Solemn Music*
(a10b10a10b10c10c10d10d7e10f10f10g10g10h10h7e7i10i10j10j10k10k1
0l10l10m10m10n10n12)

STANZAS OF 15 LINES AND MORE: CATALOGUE
STANZAS OF 29 LINES

In MILTON (1)

Heterometric (1)

2 Variables:

Ofabbabacddcdcecffefghgihihijj: 53. *Lycidas*H (Lines: 103-131)
(a10b10b10a10b10a6c10d10d10c10d10c10e10c10f10f10e10f10g10h10g10i10h10i10h10i10h10j10j10)

STANZAS OF 30 LINES

In COWLEY (1)

Heterometric (1)

6 Variables:

Of aabbccddeffegghhijjkkllmmnoon: *The Plagues of Egypt*S (st.19)
(a10a10b8b7c10c6d10d6e10f6f8e10g8g8h6h14i10i8j10j8k10k10l10l8m8m8n12o8o10n14)

In VAUGHANN (1)

Heterometric (1)

3 Variables:

Of aabbccddeeffgghhijjkkllmmnnoo: *Joy*
(a10a10b10b10c10c10d10d10e10e10f10f10g10g10h10h10i7i7j7j7k7k7l4l4m4m4n7n7o10o10)

STANZAS OF 31 LINES

In COWLEY (1)

Heterometric (1)

5 Variables:

Of aabbccddeeeffgghhijjkkllmml: *The Plagues of Egypt*N (st.14)
(a7a8b10b10c8c8d12d8e12e8e10e8f10g6g6f12h10i10i6h12h10j10j8j10k6k12l10l6m6m8l10)

STANZAS OF 15 LINES AND MORE: CATALOGUE
STANZAS OF 32 LINES

In VAUGHAN (1)

Heterometric (1)

4 Variables:

Of aabbccddeeffgghhijjkkllmmnnoopp: *Resurrection and ImmortalityB*
(‘Poor querulous handful’)
(a8a6b8b4c6c4d10d6e10e4f6f4g10g6h10h4i6i4j10j6k10k4l6l4m10m6n10
n4o10o4p10p10)

STANZAS OF 33 LINES

In MILTON (1)

Heterometric (0)

2 Variables:

Of ababbccdeedfggfhihidjdjkkklmnmoo: 53. *LycidasI* (Lines: 132-164)
(a10b10a10b10b10c10c10d10e10e10d10f10g10g6f10h10i10h10i10d10j10
d10j10k10j10l10k10l10m10n10m10o10o10)

STANZAS OF 36 LINES

In HERBERT (1)

Heterometric (1)

5 Variables:

Of abcbadceadcefgfhhidjdjgkklbmmlbnono: *The Collar*
(a8b4c8b10a8d6e8a8d8c4e10f6g8f6h8h2d8i4j8d10j10i4g10k8k4g8l4b4m
10m4l6b4n10o4n8o6)

STANZAS OF 39 LINES

In HERRICK (1)

Heterometric (1)

2 Variables:

Of aabbccdddeeffgghhijjkkllmmnnooppqrrrs: [*The Cross-Tree*]: *Noble Numbers 268*
(a4a4b4b4c12c12d12d12d12e4e4f4f4g4g4h4h4i4i4j4j4k4k4l4l4m4m4n4n
4o4o4p4p4q4q4r4r4s4s4)

STANZAS OF 15 LINES AND MORE: CATALOGUE
NOTES ON 15 LINE STANZAS AND MORE

The Following Poems have Incidental Feminine Rhyme:

In Browne: *The Seventh Eclogue*E (18); *The Seventh Eclogue*B (22)

In Carew: *To One who When I Prais'd* (16)

In Cowley: *Brutus*C St.3 (15); *To the New Year*C ST.3 (24); *To the New Year*D ST.4 (18)

In Donne: *The Dissolution* 24

In Harvey: *Confusion* (16)

In Herbert: *The Collar* (36)

In Herrick: *To a Gentlewoman: Hesperides* 164; *The Admonition: 330* (15)

In Jonson: *Songs and Sonnets: 17* (20)

In Milton: 53. *Lycidas*G (18); 48. *On Time* (23)

In Spenser: *Epithalamion*D; *Epithalamion*J; *Prothalamion* (18);
*Epithalamion*C; *Epithalamion*K; *Epithalamion*L; *Epithalamion*Q;
*Epithalamion*R; *Epithalamion*S (19)

In Vaughan: *Disorder and Frailty*B; *The World* (15); *Midnight* (16);
*Affliction*A; *Affliction*B (20).

In Madrigals: *Jones 1609 XVI [O Thread of]*; *Ravenscroft 1611 XIV [Oyez oyez oyez]*; *Weelkes 1608 VI [Come sirrah Jack]* (15); *Campion 1613b II [How eas'ly]* (16); *Ferrabosco 1609 XXVIII [Tell me O love]*; *Handford 1609 XX [Daphne stay]*; *Ravenscroft 1609 XXXI [Ut re me fa sol]*; *Weelkes 1597 II-IV [My flocks]*; *Peerson 1620 XXIV [See O see who is here]* (18); *Cavendish 1598 XIV [Down in a]* (19); *Morley 1593 XIX [Arise get up]* (20); *Hume 1607 XXV [Come Come my]*; *Yonge 1588 XVI XVIII [Thyrsi to die]* (21); *Ravenscroft 1614 XII [Tobacco fumes]* (22).

The Following Poems have Systematic Feminine Rhyme:

In Drayton: *The Shepherds Sirena*B (17)

In Madrigals: *Morley 1595 II [Shoot false]* (16); *Hume 1605 II [Tobacco tobacco]* (19); *Morley 1595 XXI [Phyllis I fain]* (21)

The Following Poems have Musical Settings:

In Carew: *To One who When I Prais'd* (16); *Song. Celia Singing* (17); *Grief* *Ingrostr*T (18) Henry Lawes.

In Milton: 50. *[Comus] Song*D (16) probably set to music by Henry Lawes

All Madrigals

The Following Poems have Refrains:

In Drayton: *The Shepherds SirenaB* (17)

In Spenser: *Prothalamion* (18)

In Madrigals: Jones 1609 XVI [*O Thread of*]; Ravenscroft 1611 XIV [*Oyez oyez/If anyone*] (15); Dowland 1612 XIX [*Up merry mates*] (17); Hume 1605 II [*Tobacco tobacco/Sing*] (20);

The Following Poems have deficient metre:

In Carew: *To one who When I Prais'd* (16)

Other Comment:

In Browne: *SP: To ... Mr Thomas Manwood* (22: Shaped poem)

In Drayton: *Battle of Agincourt: The Shepherds SirenB* (17: stanza 7 lacks full refrain)

In Harvey: *Confusion* (16: ends in a couplet)

In Herbert: *The Altar* (16: Shaped poem)

In Herrick: *Hesperides 164: To a Gentlewoman, objecting* (15: Deformed sonnet?); [*The Cross-Tree*]: *Noble Numbers 268* (39: Shaped poem)

In Jonson: *Songs and Poems 17* (20: Internal rhyme abundant; irregularity for charm); *Ungathered Verse: 40* (24: near-prose)

In Milton: *72 On the ... Long Parliament* (20: 'Tailed Sonnet')

In Sidney: *OA 7B: Lalus and DorusB* (16: Deficient rhyme (more of blank verse form than of rhymed stanzas. Dialogue. Second stanza ends in a couplet)

In Vaughan: *Joy* (30: Shaped poem)

In Madrigals: Dowland 1612 XIX [*Up merry mates*] (17) (Ends in a couplet 'conclusion'); Ferrabosco 1609 XXVIII [*Tell me O love*] (18) (Shaped poem; Dialogue); Farnaby 1598 XV [*Ay me Poor heart*] (15); Morley 1593 XIX [*Arise get up my dear*] (20) (Shaped poem)

APPENDIX A

A list of stanzaically compounded poems

William Browne:

The First EclogueA ('Roget and Willy both'); *The First EclogueB* ('Roget droop not see'); *The First EclogueC* ('Whilom an Emperor'); *The First EclogueD* ('By my hook this is'); *The Second EclogueA* ('Two shepherd's here'); *The Second EclogueB* ('Jockie say what might'); *The Third EclogueA* ('Old Neddy's poverty'); *The Third EclogueB* ('Where is every'); *The Fifth EclogueA* ('Willie incites his'); *The Fifth EclogueB* ('Morn had got the'); *The Fifth EclogueC* ('Cease Cuttie cease'); *The Sixth EclogueA* ('Philos of his dog doth'); *The Sixth EclogueB* ('Stay Jockie let us'); *The Seventh EclogueA* ('Palinode entreats'); *The Seventh EclogueB* ('Whither wends'); *The Seventh EclogueC* ('On may'st thou go'); *The Seventh EclogueD* ('The garland given'); *The Seventh EclogueE* ('None would he take'); *The Seventh EclogueF* ('With much ado and'); *On Goodman Hurst ... HorshamA* ('See What we are for'); *On Goodman Hurst ... HorshamB* ('Here lies kind Tom'); *The Inner Temple MasqueA* ('Steer hither steer'); *The Inner Temple MasqueB* ('Leave leave alluring'); *The Inner Temple MasqueC* ('What sing the birds'); *The Inner Temple MasqueD* ('Come ye whose horns'); *The Inner Temple MasqueE* ('Grillus is gone'); *The Inner Temple MasqueF* ('Circe bids you come here'); *The Inner Temple MasqueG* ('Shake off sleep'); *The Inner Temple MasqueH* ('On and imitate the sun'); *The Inner Temple MasqueI* ('Choose now among this'); *The Inner Temple MasqueJ* ('And if it lay in'); *The Inner Temple MasqueK* ('Who but Time so').

Abraham Cowley:

Life and FameA (st. 1); *Life and FameB* (st. 2); *Life and FameC* (st. 3); *To the New YearA* (st. 1); *To the New YearB* (st. 2); *To the New YearC* (st. 3); *To the New YearD* (st. 4); *LifeA* (st. 1); *LifeB* (st. 2); *LifeC* (st. 3); *The 34 Chapter of ... IsaiahA* (st. 1); *Chapter of ... IsaiahB* (st. 2); *Chapter of ... IsaiahC* (st. 3); *Chapter of ... IsaiahD* (st. 4); *Chapter of ... IsaiahE* (st. 5); *Chapter of ... IsaiahF* (st. 6); *The Plagues of EgyptA* (st. 1); *The Plagues of EgyptB* (st. 2); *The Plagues of EgyptC* (st. 3); *The Plagues of EgyptD* (st. 4); *The Plagues of EgyptE* (st. 5); *The Plagues of EgyptF* (st. 6); *The Plagues of EgyptG* (st. 7); *The Plagues of EgyptH* (st. 8); *The Plagues of EgyptI* (st. 9); *The Plagues of EgyptJ* (st. 10); *The Plagues of EgyptK* (st. 11); *The Plagues of EgyptL* (st. 12); *The Plagues of EgyptM* (st. 13); *The Plagues of EgyptN* (st. 14); *The Plagues of EgyptO* (st. 15); *The Plagues of EgyptP* (st. 16); *The Plagues of EgyptQ* (st. 17); *The Plagues of EgyptR* (st. 18); *The Plagues of EgyptS* (st. 19); *Olympique Ode IIA* (st. 1); *Olympique Ode IIB*(st. 2); *Olympique Ode IIC* (st. 3); *Olympique Ode IID* (st. 4); *Olympique Ode IIE* (st. 5); *Olympique Ode IIF* (st. 6); *Olympique Ode IIG* (st. 7); *Olympique Ode IIH* (st. 8); *Olympique Ode III* (st. 9); *Olympique Ode IIJ* (st. 10); *Olympique Ode IIK* (st. 11); *Nemeaen Ode IA* (st. 1);

Nemeaen OdeIB (st. 2); *Nemeaen OdeIC* (st. 3); *Nemeaen OdeID* (st. 4); *Nemeaen OdeIE* (st. 5); *Nemeaen OdeIF* (st. 6); *Nemeaen OdeIG* (st.7); *Nemeaen OdeIH* (st. 8); *Nemeaen OdeII* (st. 9); *The Praise of PindarA* (st. 1); *The Praise of PindarB* (st. 2); *The Praise of PindarC* (st. 3); *The Praise of PindarD* (st. 4); *The Praise of Pindar*; *The ResurrectionA* (st. 1); *The ResurrectionB* (st. 2); *The ResurrectionC* (st. 3); *The ResurrectionD* (st. 4); *The MuseA* (st. 1); *The MuseB* (st. 2); *The MuseC* (st. 3); *The MuseD* (st. 4); *To Mr. HobsA* (st. 1); *To Mr. HobsB* (st. 2); *To Mr. HobsC* (st. 3); *To Mr. HobsD* (st. 4); *To Mr. HobsE* (st. 5); *To Mr. HobsF* (st. 6); *DestinieA* (st. 1); *DestinieB* (st. 2); *DestinieC* (st. 3); *DestinieD* (st. 4); *BrutusA* (st. 1); *BrutusB* (st. 2); *BrutusC* (st. 3); *BrutusD* (st. 4); *BrutusE* (st. 5); *Pyramus and Thisbe. SongA* ('Come love'); *Pyramus and Thisbe. SongB* (Come quickly'); *To Dr. ScarboroughA* (st. 1); *To Dr. ScarboroughB* (st. 1); *To Dr. ScarboroughC* (st. 2); *To Dr. ScarboroughD* (st. 3); *To Dr. ScarboroughE* (st. 4); *To Dr. ScarboroughF* (st. 5).

John Donne:

Eclogue ... SomersetA ('Unseasonable man'); *Eclogue ... SommersetB* ('Thou art reprove'd')

Michael Drayton:

From ... Coryats Crudities, 1611A ('Dear Tom thy Book'); *From ... Coryats Crudities, 1611B* ('Many there be that'); *Moses ... The First BookA* ('This Canto our'); *Moses ... The First BookB* ('Girt in bright flame'); *Moses ... The Second BookA* ('Moses doth his'); *Moses ... The Second BookB* ('When now from'); *Moses ... The Third BookA* ('God drowns'); *Moses ... The Third BookB* ('Those which at home'); *Queen Katherine to Owen TudorA* ('Henry the fifth'); *Queen Katherine to Owen TudorB* ('Judge not a Princess'); *The CrierA* ('Good Folk for Gold'); *The CrierB* ('It was a tame Heart '); *The Eight and Twentieth SongA* ('Invention hence her'); *The Eight and Twentieth SongB* ('The Muse from'); *The Eighteenth SongA* ('The Rother through'); *The Eighteenth SongB* ('Our Argas scarcely'); *The Eighth EclogueA* ('Good Gorbo of the'); *The Eighth EclogueB* ('Shepherd why creep'); *The Eighth EclogueC* ('Far in the country'); *The Eighth NimphalA* ('A Nymph is married'); *The Eighth NimphalB* ('But will our Tita'); *The Eighth SongA* ('The goodly Severne'); *The Eighth SongB* ('To Salop when'); *The Eleventh SongA* ('The Muse her native'); *The Eleventh SongB* ('With as unwearied'); *The Fifteenth SongA* ('The guests here to'); *The Fifteenth SongB* ('Now Fame had through'); *The Fifth EclogueA* ('This lusty swain'); *The Fifth EclogueB* ('Come frolick it a'); *The Fifth NimphalA* ('Of Garlands Anadems '); *The Fifth NimphalB* ('See where old'); *The Fifth SongA* ('In this Song'); *The Fifth SongB* ('Now Sabine as'); *The First EclogueA*

(Argument)('When as the Joyful'); *The First EclogueB* ('Now Phoebus from'); *The First NimphalA* ('This Nimphal of'); *The First NimphalB* ('When Phoebus with'); *The First SongA* ('The Sprightly Muse'); *The First SongB* ('Of Albions glorious'); *The Five and Twentieth SongA* ('Tow'rds Lincolnshire'); *The Five and Twentieth SongB* ('Now in upon thy'); *The Four and Twentieth SongA* ('The fatal Welland'); *The Four and Twentieth SongB* ('This way to that'); *The Fourteenth SongA* ('Her sundry strains'); *The Fourteenth SongB* ('At Length attain'd'); *The Fourth EclogueA* ('Shepherd why creep'); *The Fourth EclogueB* ('Shepherd say on so'); *The Fourth EclogueC* ('Far in the country'); *The Fourth EclogueA* ('Winken bewails'); *The Fourth EclogueB* ('Well met good'); *The Fourth EclogueC* ('Melpomine put on'); *The Fourth NimphalA* ('Chaste Cloris doth'); *The Fourth NimphalB* ('Why how now Cloris'); *The Fourth NimphalC* ('O I could wish this'); *The Fourth SongA* ('England and Wales'); *The Fourth SongB* ('This while in'); *The Lady Jane Gray ... DudleyA* ('Edward the sixt his'); *The Lady Jane Gray ... DudleyB* ('Mine own dear); *The Nine and Twentieth SongA* ('The Muse the'); *The Nine and Twentieth SongB* ('The Muse this'); *The Nineth NimphalA* ('The Muses spend'); *The Nineth NimphalB* ('A Temple of'); *The Nineteenth SongA* ('The Muse now over'); *The Nineteenth SongB* ('Bear bravely up my'); *The Nineth EclogueA* ('Late 'twas in June'); *The Nineth EclogueB* ('Gorbo as thou cam'st'); *The Nineth EclogueA* ('When cole-black'); *The Nineth EclogueB* ('What time the'); *The Nineth EclogueC* ('Tell me thou'); *The Nineth EclogueD* ('Of her pure Eyes'). *The Nineth SongA* ('The Muse here'); *The Nineth SongB* ('Of all the Cambrian'); *The One and Twentieth SongA* ('Now from New-market'); *The One and Twentieth SongB* ('By this our little'); *The Second EclogueA* ('Might my youth's'); *The Second EclogueB* ('Might my youths'); *The Second EclogueC* ('Upon a Bank with'); *The Second EclogueA* ('Winken of mans'); *The Second EclogueB* ('Then this great'); *The Second EclogueC* ('The Gods delight the'); *The Second EclogueD* ('Tell me fair flock'); *The Second NimphalA* ('The Muse new'); *The Second NimphalB* ('Lalus a Jolly'); *The Second NimphalC* ('Sweet Lirop I have'); *The Second SongA* ('The Muse from'); *The Second SongB* ('Marsh strongly forth'); *The Seven and Twentieth SongA* ('The circuit of this'); *The Seven and Twentieth SongB* ('Scarce could the'); *The Seventeenth SongA* ('To Medway Tames a'); *The Seventeenth SongB* ('At Length it came'); *The Seventh EclogueA* ('Borril an aged'); *The Seventh EclogueB* ('Borril why sit'st'); *The Seventh EclogueC* ('O spiteful wayward'); *The Seventh EclogueA* ('Borril why sitt'st'); *The Seventh EclogueB* ('Now fie upon thee'); *The Seventh EclogueC* ('Come on good Boy I'); *The Seventh NimphalA* ('The Nymphs the'); *The Seventh NimphalB* ('Dear Lelipa where'); *The Seventh NimphalC* ('Why thus fair'); *The Seventh NimphalD* ('Which as I was'); *The Seventh NimphalE* ('Well against them'); *The Seventh SongA* ('The Muse from');

The Seventh SongB ('High matters call'); *The Shepherds SirenaA* ('Dorilus insorrows'); *The Shepherds SirenaB* ('Near to the Silver'); *The Six and Twentieth SongA* ('Three Shires at once'); *The Six and Twentieth SongB* ('Now scarcely on'); *The Sixteenth SongA* ('Old Ver near to'); *The Sixteenth SongB* ('The Bridal of our'); *The Sixth EclogueA* ('Good Gorbo calls'); *The Sixth EclogueB* ('All hail good'); *The Sixth NimphalA* ('A Woodman Fisher'); *The Sixth NimphalB* ('Clear had the day'); *The Sixth NimphalC* ('For my profession'); *The Sixth SongA* ('With Cardigan the'); *The Sixth SongB* ('Sith I must stem'); *The Tenth NimphalA* ('A Satire on Elizium'); *The Tenth NimphalB* ('What breathless'); *The Tenth SongA* ('The serious Muse'); *The Tenth SongB* ('A While thus'); *The Third EclogueA* ('Rowland and Perkin'); *The Third EclogueB* ('Rowland for shame'); *The Third EclogueC* ('Rowland for shame'); *The Third EclogueD* ('Stay Thames to'); *The Third EclogueE* ('Thou fair silver'); *The Third NimphalA* ('Poetic Raptures'); *The Third NimphalB* ('Amongst th'Elizians '); *The Third NimphalC* ('Come Dorilus let'); *The Third NimphalD* ('Amongst you all let'); *The Third NimphalE* ('Sing Florimel O'); *The Third NimphalF* ('Florimel I thus'); *The Third NimphalG* ('How in my thoughts'); *The Third NimphalH* ('Clio thou first of'); *The Third SongA* ('In this third Song'); *The Third SongB* ('Up with the jocound'); *The Thirteenth SongA* ('This Song our Shire'); *The Thirteenth SongB* ('Upon the Mid-lands'); *The Thirtieth SongA* ('Of Westmerland the'); *The Thirtieth SongB* ('Yet cheerly on my'); *The Three and Twentieth SongA* ('From furious'); *The Three and Twentieth SongB* ('On tow'ds the'); *The Twelvth SongA* ('The Muse that part'); *The Twelvth SongB* ('The haughty'); *The Twentieth SongA* ('The Muse that part'); *The Twentieth SongB* ('From Suffolk rose'); *The Two and Twentieth SongA* ('The Muse Ouze from'); *The Two and Twentieth SongB* ('Invention as before').

William Drummond:

xxiv. *To the ... LauderdaleA* ('Fond wight who dream'); xxiv. *To the ... LauderdaleB* ('Fair Mirth sweet'); xxviii *On ... Buried at AithenA* ('Aithen thy Pearly'); xxviii *On ... Buried at AithenB* ('Most debnary in'); xxviii *On ... Buried at AithenC* ('Aithen thy Tears pour'); xxxi. [*When Death to Deck*]A ('When Death to deck'); xxxi. [*When Death to Deck*]B ('Life a Sea-voyage is'); *Song. [ii]A* ('Phoebus arise/And paint'); *Song. [ii]B* ('This is that happy'); *Song. [ii]C* ('Nay Suns which shine'); *Song. [ii]D* ('Beyond the hills to shun').

Christopher Harvey:

1.The Infection... A Epigr.I ('Whilst thou');; *1.The Infection... B Ode I (Profit and pleasure');*; *10.The Instableness..A Epigr.X ('The whole round');*; *10.The Instableness... B Ode X ('The thirsty earth');*; *11.The Returning... A Epigr.XI ('Oft have I call'd');*; *11.The Returning... B Ode XI ('Return O wanderer');*; *12.The Pouring... A Epigr.XII ('Why dost thou hide');*; *12.The Pouring... B Ode XII ('Can death or hell');*; *13.The CircumscisionA EpigrXIII ('Here take thy');*; *13.The CircumscisionB Ode XIII ('Heal thee I will but');*; *14.The Contrition... B Ode XIV ('Lord if I had an');*; *14.The Contrition..A Epigr.XIV ('How gladly would I');*; *15.The Humiliation... B Ode XV ('So let it be');*; *15.The Humiliation...A EpigrXV ('Mine heart alas');*; *16.The Softening... B Ode XVI ('Nay blessed Founder');*; *16.The Softening...A Epigr.XVI ('Mine heart is of');*; *17.The Cleansing... B Ode XVII ('O endless misery');*; *17.The Cleansing...A EpigrXVII ('Out of thy wounded');*; *18.The Giving... A Epigr.XVIII ('The only love the');*; *18.The Giving... B Ode XVIII ('Give Thee mine');*; *19.The Sacrifice... B Ode XIX ('Thy former covenant');*; *19.The Sacrifice...A Epigr.XIX ('Nor calves nor');*; *2.The Taking... A Epigr.II ('Base lust and');*; *2.The Taking... B Ode II ('Laid down already');*; *20.The Weighing... A Epigr.XX ('The heart Thou');*; *20.The Weighing... B Ode XX ('Tis true indeed');*; *21.The Trying... A Epigr.XXI ('Thine heart Mine');*; *21.The Trying... B Ode XXI ('What take it at');*; *22.The Sounding... B Ode XXII ('A goodly heart to');*; *22.The Sounding...A Epigr.XXII ('I that alone am');*; *23.The Levelling...B Ode XXIII ('Nay yet I have not');*; *23.The Levelling..A EpigrXXIII ('Set thine heart');*; *24.The Renewing... B Ode XXIV ('No no U see/There');*; *24.The Renewing...A Epigr.XXIV ('Art thou delighted');*; *25.The Enlightning...B Ode XXV ('Alas that I/Could');*; *25.The Enlightning..A EpigrXXV ('Thou that art Light');*; *26.The Table...A Epigr.XXVI ('In the soft table');*; *26.The Table...B Ode XXVI ('What will thy sight');*; *27.The Tilling...A Epigr.XXVII ('Mine heart's a field');*; *27.The Tilling...B Ode XXVII ('So now methinks I');*; *28.The Seeding...A EpigrXXVIII ('Lest the field of');*; *28.The Seeding...B Ode XXVIII ('Nay blessed Lord');*; *29.The Watering...A Epigr.XXIX ('Close downwards');*; *29.The Watering...B Ode XXIX ('See how this dry');*; *The Darkness...A Epigr.III ('Such cloudy shadows');*; *The Darkness...B Ode III ('Tarry O tarry lest');*; *30.The Flowers...A Epigr.XXX ('Those lillies I do');*; *30.The Flowers...B Ode XXX ('Is there a joy like ');*; *31.The Keeping...A Epigr.XXXI ('Like to a garden');*; *31.The Keeping...B Ode XXXI ('Lord wilt Thou');*; *32.The Watching...A Epigram XXXII ('Whilst the soft');*; *32.The Watching...B Ode XXXII ('It must be so the');*; *33.The Wounding...B Ode XXXIII ('Nay spare me not');*; *33.The Wounding..A EpigrXXXIII ('A thousand of Thy');*; *34.The Inhabiting..B Ode XXXIV ('Welcome great Guest');*; *34.The Inhabiting.A EpigrXXXIV ('Mine heart's an');*; *35.The*

Enlarging...A EpigrXXXV ('How pleasant is'); *35.The Enlarging...B Ode XXXV* ('What a blessed'); *36.The Inflaming...A EpigrXXXVI* ('Spare not my Love'); *36.The Inflaming...B Ode XXXVI* ('Welcome holy'); *37.The Ladder...A Epigr.XXXVII* ('Wouldst thou My'); *37.The Ladder...B Ode XXXVII* ('What/Shall I'); *38.The Flying...A EpigrXXXVIII* ('Oh that mine heart'); *38.The Flying...B Ode XXXVIII* ('This way though'); *39.The Union...A Epigr.XXIX* ('Like-minded minds'); *39.The Union...B Ode XXIX* ('All this is not'); *4.The Absence... A Epigr.IV* ('Hadst thou an heart'); *4.The Absence... B Ode IV* ('Brave dainty curious'); *40.The Rest...A Epigr.XL* ('My busy stirring'); *40.The Rest...B Ode XL* ('Move me no more'); *41.The Bathing...A Epigr.XLI* ('This bath thy'); *41.The Bathing...B Ode XLI* ('All this thy God'); *42.The Binding...A Epigr.XLII* ('My sins I do'); *42.The Binding...B Ode XLII* ('That made the'); *43.The Prop...A Epigr.XLIII* ('My weak and feeble'); *43.The Prop...B Ode XLIII* ('Suppose it true'); *44.The Scourging...A EpigrXLIV* ('When Thou'); *44.The Scourging...B Ode XLIV* ('What do those'); *45.The Hedging...A Epigr.XLV* ('He that of thornes'); *45.The Hedging...B Ode XLV* ('A crown of thornes'); *46.The Fastening...A EpigrXLVI* ('Thou that was'); *46.The Fastening...B Ode XLVI* ('What dost thou'); *47.The New Wine...A EpigrXLVII* ('Christ the true'); *47.The New Wine...B Ode XLVII* ('Leave not thy'); *5.The Vanity... A Epig.V* ('Ambition's bellows '); *5.The Vanity... B Ode V* ('The bane of kingdoms'); *6.The Opression... A Epig.VI* ('Two massy weights'); *6.The Opression... B Ode VI* ('Monster of sins see '); *7.The Covetousness...B Ode VII* ('See the deceitfulness'); *7.The Covetousness..A Epig.VII* ('Dost thou enquire'); *8.The Hardness... A Epigr.VIII* ('Words move thee'); *8.The Hardness... B Ode VIII* ('What have wee here'); *9.The Division... A Epigr. IX* ('Vain trifling'); *9.The Division... B Ode IX* ('More mischief yet'); *A ParadoxA* ('Welcome mine health'); *A ParadoxB* ('Health strength and'); *InvitationA* ('Turn in my Lord'); *InvitationB* ('Now say to sin'); *Vows Broken and RenewedA* ('Said I not so that'); *Vows Broken and RenewedB* ('O say not so thou'); *Vows Broken and RenewedC* ('Call to thy God for').

George Herbert:

An OfferingA ('Come bring thy gift'); *An OfferingB* ('Since my sadness'); *Antiphon (II)A* ('Praised be the God'); *Antiphon (II)B* ('Lord thy praises'); *BusinessA* ('Canst be idle canst'); *BusinessB* ('Rivers run and'); *ChristmasA* ('All after pleasures'); *ChristmasB* ('The sheperds sing'); *EasterA* ('Rise heart thy Lord'); *EasterB* ('I got my flowers to'); *Good FridayA* ('O my chief good'); *Good FridayB* ('Since blood is'); *SonnetA* ('My God where is'); *SonnetB* ('Sure Lord there is'); *The Church-FloorA* ('Mark you the floor'); *The Church-FloorB* ('Hither sometimes sin'); *The*

H. CommunionA ('Not in rich'); *The H. CommunionB* ('Give me my captive'); *Vanity (II)A* ('Poor silly soul'); *Vanity (II)B* (O hear betimes lest').

Robert Herrick:

Hesperides 223: The Fairie TempleA ('Rare Temples'); *The Fairie TempleB* ('A Way Enchac't with); *421: A PastorallA* ('Bad are the'); *421: A PastorallB* ('The shades'); *633: Connubii Flores ... WeddingsA* ('From the Temple'); *Connubii Flores ... WeddingsB* ('Happy day'); *Connubii Flores ... WeddingsC* ('Go to your'); *Connubii Flores ... WeddingsD* ('Luckie singers'); *Connubii Flores ... WeddingsE* ('Here we present'); *Connubii Flores ... WeddingsF* ('Set you to your'); *Connubii Flores ... WeddingsG* ('Let wealth come'); *Connubii Flores ... WeddingsH* ('Goddesse of'); *Connubii Flores ... WeddingsI* ('Farre Hence'); *Noble Numbers 102: The Star-Song ... White-HallA*: ('Tell us thou'); *The Star-Song ... White-HallB* ('Or say if this'); *The Star-Song ... White-HallC* ('Declare to us'); *The Star-Song ... White-HallD* ('He's seen He's'); *The Star-Song ... White-HallE* ('Come then come'); *The Star-Song ... White-HallF* ('And when night'); *33: An Ode of ... our SaviourA* ('In Numbers and'); *An Ode of ... our SaviourB* ('Instead of neat'); *An Ode of ... our SaviourC* ('But we with'); *97: The New-Yeares ... White-HallA* ('Prepare for'); *The New-Yeares ... White-HallB* ('The Altars all'); *The New-Yeares ... White-HallC* ('Bring Him along'); *The New-Yeares ... White-HallD* ('You must not be'); *The New-Yeares ... White-HallE* ('Back back again').

Ben Jonson:

The Underwood 12A ('I have my piety'); *The Underwood 12B* ('Reader whose life'); *The Underwood 1A* ('O holy blessed'); *The Underwood 1BA* ('Hear me O God'); *The Underwood 1BB* ('If thou hadst'); *The Underwood 1C* ('I sing the birth'); *Songs and Poems 20A* ('I was not wearier') *Songs and Poems 20B* ('They yield to time'); *Songs and Poems 25A* ('From a gypsy in'); *Songs and Poems 25B* ('Bless him O bless him'); *The Underwood 2A* ('Let it not your'); *The Underwood 2B* ('I beheld her on'); *The Underwood 2C* ('After many scorns like'); *The Underwood 2D* ('Set the chariot at'); *The Underwood 2E* ('Noblest Charis you that'); *The Underwood 2F* ('Charis Guess and do not'); *The Underwood 2G* ('For love's sake kiss'); *The Underwood 2H* ('Charis one day in'); *The Underwood 2I* ('Of your trouble Ben'); *The Underwood 2J* ('For his mind I do not'); *Ungathered Verse 31A* (''Tis a record in') *Ungathered Verse 31B* ('She was the light'); *Ungathered Verse 41A* ('Here are five letters'); *Ungathered Verse 41B* ('These mysteries do point'); *The Underwood 52A* ('To paint thy worth'); *The Underwood 52B* ('Why though I seen of'); *The Underwood 57A* ('Father John Burges'); *The Underwood 57B* ('Nor any quick'); *The Underwood 70A*

('Brave infant of'); *The Underwood 70B* ('Did wiser nature'); *The Underwood 70C* ('For what is life'); *The Underwood 70D* ('Go now and tell out'); *The Underwood 79A* ('New years expect'); *The Underwood 79B* ('Today old Janus'); *The Underwood 79C* ('Of Pan we sing'); *The Underwood 79D* ('Where'er they tread'); *The Underwood 79E* ('Haste haste you whither'); *The Underwood 84A* ('Fair fame who are'); *The Underwood 84B* ('I sing the just'); *The Underwood 84C* ('Sitting and ready to'); *The Underwood 84D* ('Painter you're come'); *The Underwood 84E* ('Boast not these titles'); *The Underwood 84F* ('Twere time that I died'); *Songs and Poems 8A* ('wake our mirth'); *Songs and Poems 8B* ('We banish him the'); *Songs and Poems 8C* ('Then in afree and lofty'); *Songs and Poems 8D* ('To celebrate this feast'); *Songs and Poems 8E* ('Ambrosiac odours'); *The Underwood 9A* ('I now think love'); *The Underwood 9B* ('Oh but my conscious').

Richard Lovelace:

Dialogue. Lucasta, AlexisB ('But ah this'); *Dialogue. Lucasta, AlexisC* ('Cruel Adiev's'); *Lucasta LaughingA* ('Heark how she laughs'); *Lucasta LaughingB* ('Is our Sinister'); *A Dialogue. Lute and VoiceA* ('Sing Laura sing'); *A Dialogue. Lute and VoiceB* ('Touch thy soft').

John Milton:

41. *L'AllegroA* ('Hence loathed Melancholy'); 42. *Il PenserosoA* ('Hence vain deluding'); 46. *Arcades. I.SongA* ('Look nymphs and shepherds'); 46. *Arcades. I.SongD* ('Might she the wise'); 46. *Arcades. I.SongE* ('Stay gentle swains for'); 46. *Arcades. II.SongF* ('O'er the smooth enamelled'); 46. *Arcades. III.SongG* ('Nymphs and shepherds dance'); 50. *[Comus] SongA* ('Sabrina fair/Listen where'); 50. *[Comus] SongD* ('Whilst from off the water'); 50. *[Comus] SongE* ('Along the crisped shapes'); 50. *[Comus] SongF* ('That there eternal summer'); 53. *LycidasA* ('Yet once more O ye laurels'); 53. *LycidasD* ('But O the heavy change now'); 53. *LycidasE* ('Where were ye nymphs when'); 53. *LycidasF* ('Alas what boots it with'); 53. *LycidasG* ('O fountain Arethuse and'); 53. *LycidasH* ('Next Camus reverend sire'); 53. *LycidasI* ('Return Alpheus the dread'); 53. *LycidasJ* ('Weep no more woeful'); 53. *LycidasK* ('Thus sang the uncouth'); 34. *On ... Christ's NativityA* ('This is the month').

Philip Sidney:

OA 7: Lalus and DorusA ('Come Dorus come let songs'); *OA 7: Lalus and DorusB* ('Kala at length conclude'); *OA 7: Lalus and DorusC* ('But if my Kala this my'); *OA 7: Lalus and DorusD* ('Oh he is mard that is'); *OA 9: Geron PhilisidesA* ('Up up Philisides let'); *OA 9: Geron PhilisidesB* ('If fortune's lap became'); *OA 9: Geron PhilisidesC* ('Alas what falls are'); *OA 9: Geron PhilisidesD* ('Those words did once the'); *OA 28: Dicus DorusA* ('Dorus tell me where'); *OA 28: Dicus DorusB* ('Thy safety sure is'); *OA 29: Nico Pas DicusA* ('And are you there old'); *OA 29: Nico Pas DicusB* ('Who doubts but Pas' fine'); *OA 30: HistorA* ('As I behind a bush did'); *OA 30: HistorB/Plangus Bowlon* ('Alas how long this'); *OA 72: Strephon KlaiusA* ('I joy in grief and do'); *OA 72: Strephon KlaiusB* ('I joy in grief and do').

Edmund Spenser:

NovemberA ('Colin my dear when'); *NovemberB* ('Thenot to that I'); *NovemberC* ('Up then Melopomene'); *NovemberD* ('Ay frank shepherd'); *AprilA* ('Tell me good'); *AprilB* ('Ye dainty Nymphs'); *AugustA* ('Tell me Perigot what'); *AugustB* ('Well agreed Willy t'); *AugustC* ('It fell upon a holy'); *AugustD* ('Ye wasteful woods'); *EpithalamionA* ('Ye learned sisters'); *EpithalamionB* ('Early before the'); *EpithalamionC* ('Bring with you all'); *EpithalamionD* ('Ye Nymphs of Mulla'); *EpithalamionE* ('Wake now my love'); *EpithalamionF* ('My love is now'); *EpithalamionG* ('Now is my love all'); *EpithalamionH* ('Hark how the'); *EpithalamionI* ('Lo where she comes'); *EpithalamionJ* ('Tell me ye merchants'); *EpithalamionK* ('But if you saw that '); *EpithalamionL* ('Open the temple gate'); *EpithalamionM* ('Behold whiles she'); *EpithalamionN* ('Now all is done'); *EpithalamionO* ('Ring ye the bells'); *EpithalamionP* ('Ah when will this'); *EpithalamionQ* ('Now cease ye'); *EpithalamionR* ('Now welcome night'); *EpithalamionS* ('Let no lamenting'); *EpithalamionT* ('But let still'); *EpithalamionU* ('Who is the same'); *EpithalamionV* ('And thou great'); *EpithalamionW* ('And ye high heavens'); *EpithalamionX* ('Song made in lieu of').

John Suckling:

The Expostulation [II]A ('Unjust decrees that do'); *The Expostulation [II]B* ('Let it suffice'); *The Expostulation [II]C* ('But thus o throng'); *Upon my Lord Brohalls WeddingA* ('In bed dull man'); *Upon my Lord Brohalls WeddingB* ('Which did reveal'); *Upon my Lord Brohalls WeddingC* ('The bonds made there').

Henry Vaughan:

Disorder and FrailtyA ('When first thou'); *Disorder and FrailtyB* ('I threaten heaven'); *RepentanceA* ('Thy spirit plant'); *RepentanceB* ('Lord since thou'); *PraiseA* ('King of Comforts'); *PraiseB* ('Though then thou') *DressingA* ('O thou that lovest'); *DressingB* ('Give to thy wretched'); *The Holy CommunionA* ('Welcome sweet and'); *The Holy CommunionB* ('All were by thee'); *The Holy CommunionC* ('But that great'); *The Holy CommunionD* ('Was't not enough'); *The Holy CommunionE* ('Was't not enough'); *AfflictionA* ('Peace peace'); *AfflictionB* ('Were all the year'); *The TempestA* ('How is man parcell'd'); *The TempestB* ('When nature on her'); *RetirementA* ('Who on yon throan'); *RetirementB* ('A faithful school'); *To Amoret ... True Love isA* ('Mark when the'); *To Amoret ... True Love isB* ('Just so base'); *To Amoret ... True Love isC* ('Thus to the North'); *Ascension-DayA* ('Lord Jesus with what'); *Ascension-DayB* ('I soar and rise'); *The GarlandA* ('Thou who dost flow'); *The GarlandB* ('When first my'); *The GarlandC* ('Flowers gather'd'); *The BirdA* ('Hither thou com'st'); *The BirdB* ('So hills and valleys'); *The BirdC* ('For each enclosed'); *The BirdD* ('But as these Birds'); *The BirdE* ('The Turtle then in'); *The JewsA* ('When the fair year'); *The JewsB* ('O then that I'); *The JewsC* ('So by all signs'); *The JewsD* ('Faith sojourn'd'); *Palm SundayA* ('Come drop your'); *Palm-SundayB* ('Put on put on'); *Palm-SundayC* ('Trees flowers & herbs'); *Palm-SundayD* ('Hark how the children'); *Palm-SundayE* ('The harmless young'); *Palm-SundayF* ('Dear feast of Palms '); *Jesus WeepingA* ('Blessed unhappy City'); *Jesus WeepingB* ('Dear Jesus weep on'); *Jesus WeepingA* ('My dear Alimighty'); *Jesus WeepingB* ('Should not thy sighs'); *Jesus WeepingC* ('Twas not that vast '); *To the River IscaA* ('When Dephne's Lover'); *To the River IscaB* ('First may all Bards'); *RighteousnessA* ('Fair solitary path'); *RighteousnessB* ('He that doth seek'); *The ObsequiesA* ('since dying for me'); *The ObsequiesB* ('Therefore those'); *The ObsequiesC* ('Not but that mourner'); *The ObsequiesD* ('But thou who didst'); *The ObsequiesE* ('Besides those'); *The ObsequiesF* ('Thy grave to which'); *The Water-FallA* ('With what deep'); *The Water-FallB* ('Dear stream dear'); *The WrathA* ('Since I in storms'); *The WrathB* ('But a twin'd'); *The WorldA* ('Can any tell me'); *The WorldB* ('I will not strive'); *To Amoret. The SighA* ('Nimble Sigh on thy'); *To Amoret. The SighB* ('Tell my lovely foe'); *To Amoret. The SighC* ('Then whisper by'); *To Amoret. The SighD* ('That if my Amoret'); *Death. A DialogueA* ('Tis a sad Land); *Death. A DialogueB* ('But if all sense'); *ReligionA* ('My God when I walk'); *ReligionB* ('Heal then these'); *The SearchA* ('Tis now clear day'); *The SearchB* ('Leave leave thy'); *The SearchC* ('The skin and shell'); *The SearchD* ('To rack old elements'); *DistractionA* ('O knit me that am'); *DistractionB* ('Yet hadst thou'); *The CallA* ('Come my heart come'); *The CallB* ('Do but see your sad'); *The CallC* ('Yet come and let's'); *The Morning-WatchA* ('O

Joyes infinite'); *The Morning Watch*B ('In Sacred Hymns and'); *The Morning-Watch*C ('When I lie down the'); [*Sure There's a Tie*]A ('Sure there's a tie'); [*Sure There's a Tie*]B ('Absent within the'); *Resurrection and Immortality*A ('Oft have I seen'); *Resurrection and Immortality*B ('Poor querulous handful'); *Resurrection and Immortality*C ('Then I that here saw').

Edmund Waller:

*Of Loving at First Sight*A ('Not caring to observe'); *Of Loving at First Sight*B ('May not a thousand'); *Of Loving at First Sight*C ('Sweetness truth and'); *Puerperium*A ('You Gods that have the'); *Puerperium*B ('What though he frown'); *Puerperium*C ('Great Gloriana fair'); *Song*A ('While I listen to thy'); *Song*B ('Peace Chloris peace'); *To Amoret*A ('Amoret thy milky way'); *To Amoret*B ('By the snowy neck'); *At the Marriage of the Dwarfs*A ('The sign or chance'); *At the Marriage of the Dwarfs*B ('Ah Chloris that kind'); *An Apology for Having Loved*A ('They that never had'); *An Apology for Having Loved*B ('So they that to love'); *An Apology for Having Loved*C ('To man that was').

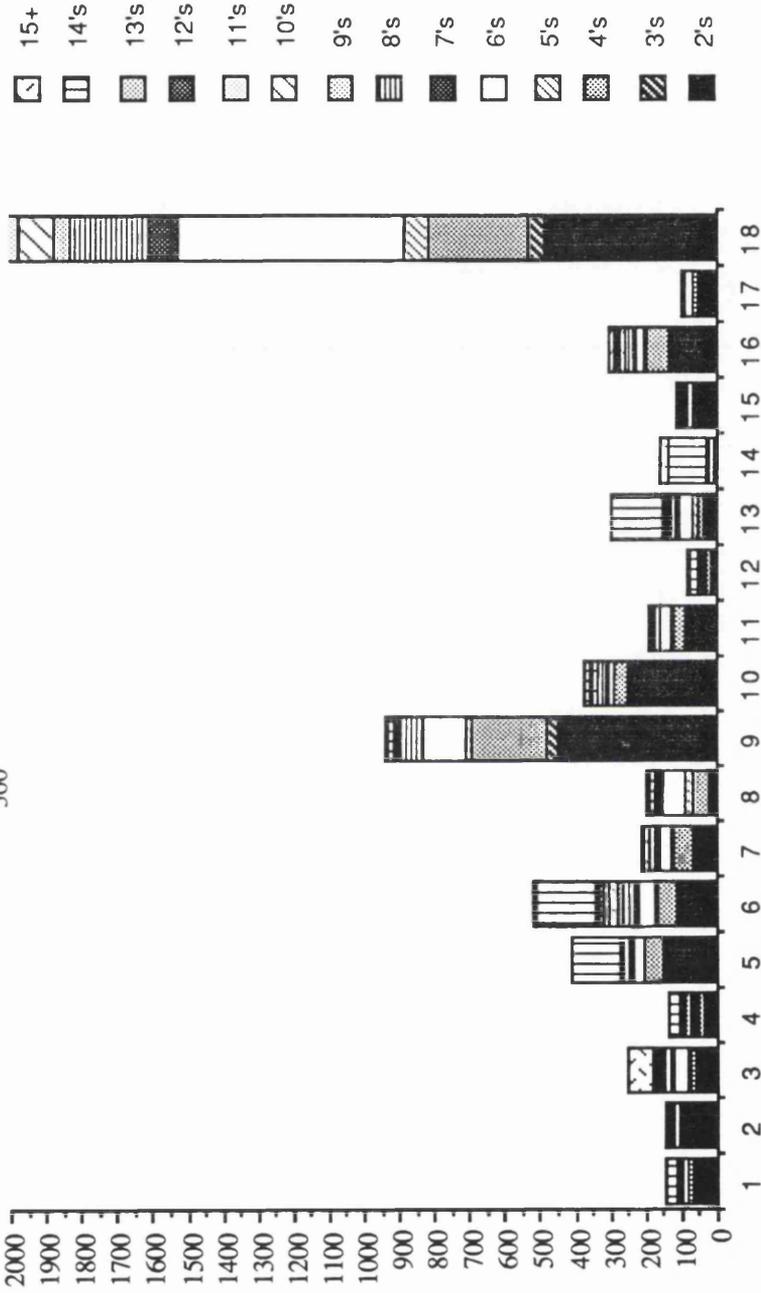
The Madrigals:

*Bartlet 1606 XIX-XXI [Surcharged with discontent]*A ('Surcharged with'); *Bartlet 1606 XIX-XXI [Surcharged with discontent]*B ('The thrush did pipe'); *Bartlet 1606 XIX-XXI [Surcharged with discontent]*C ('The wren did treble'); *Corkine 1610 X [Now would]*A ('Now would chwere'); *Corkine 1610 X [Now would]*B ('Hadds voote'); *Corkine 1612 VII [Down down]*A ('Down down proud'); *Corkine 1612 VII Stoop stoop*B ('This fall from'); *Danyel 1606 I [Coy Daphne]*A ('Coy Daphne'); *Danyel 1606 I [Chaste Daphne]*B ('Chaste Daphne'); *Danyel 1606 XII [Let not]*A ('Let not Chloris'); *Danyel 1606 XII [Let not]*B ('Though others may'); *Danyel 1606 XII [Let not]*C ('O then why'); *Danyel 1606 XVI [Eyes look]*A ('Eyes look'); *Danyel 1606 XVI [Eyes look]*B ('Joy delights'); *Hume 1607 I [Cease leaden..]*A ('Cease leaden'); *Hume 1607 I [And Bids my]*B ('And bids'); *Hume 1607 I [Night Gloomy]*C ('Night gloomy'); *Hume 1605 I [I sing the ..]*A ('I sing the praside'); *Hume 1605 I [I sing the ..]*B ('Look O methink'); *Morley 1600 II-III [Thyrsis]*A ('Thyrsis and Milla'); *Morley 1600 II-III [She..]*B ('She straight'); *East 1610 I-III [Pastorals]*A ('Sweet Muses nymphs'); *East 1610 I-III [Pastorals]*B ('Ay me wherefore'); *East 1610 I-III [Pastorals]*C ('My peace and'); *East 1618 XII-XIII [I Heard]* ('I Heard three'); *East 1618 XIV [Fair Daphne]*A ('Fair Daphne gentle'); *East 1618 XIV [Fair Daphne]*B ('Thus she sat'); *East 1618 XVII-XVIII [Quick]*A ('Quick quick away'); *East 1618 XVII-XVIII [No...]*B ('No haste but'); *Morley 1593 VII [Whither away]*A ('Whither away so'); *Morley 1593 VII [Then lo I come]*B ('Then lo I come'); *Morley*

1594 XV-XVI [*Sport we*]A ('Sport we my lovely'); *Morley* 1594 XV-XVI [*Sport we*]B ('O sweet alas'); *Munday* 1594 XII [*Turn about*]A ('Turn about and see'); *Munday* 1594 XII [*Turn about*]B ('She lives that'); *Peerson* 1620 XV-XVI [*Come pretty wag*]A ('Come pretty wag'); *Peerson* 1620 XV-XVI [*Come pretty wag*]B ('Then with reports'); *Allison* 1606 XI-XII [*Rest With yourselves*]A ('Rest with yourselves'); *Allison* 1606 XI-XII [*For lust*]B ('For lust is frail'); *Ravenscroft* 1609 LIII [*As I*]A ('As I me walked'); *Ravenscroft* 1609 LIII [*As I*]B ('She noded up'); *Ravenscroft* 1609 LXXIV [*Sing*]A ('Stanzas 1,2,4 'Sing after'); *Ravenscroft* 1609 LXXIV [*Sing*]B ('Stanza 3 'The crap is'); *Ravenscroft* 1609 LXXV [*Come*]A ('Come follow me'); *Ravenscroft* 1609 LXXV [*Come*]B ('Malkin was'); *Ravenscroft* 1609 VII [*Of all*]A ('Of all the birds'); *Ravenscroft* 1609 VII [*Of all*]B ('This song is well'); *Ravenscroft* 1609 XVII [*Give*]A ('Give us some'); *Ravenscroft* 1609 XVII [*Give*]B ('Give us once'); *Ravenscroft* 1614 IV [*Sith..*]A ('Sith Sickle and'); *Ravenscroft* 1614 IV [*Sith..*]B ('O well flown'); *Ravenscroft* 1614 X [*Trudge..*]A ('Trudge away quickly'); *Ravenscroft* 1614 X [*Trudge..*]B ('Of all reckoning'); *Ravenscroft* 1614 XI [*Toss the Pot*]A ('Toss the pot'); *Ravenscroft* 1614 XI [*Toss the*]B ('We drink carouse'); *Weelkes* 1608 XV [*Lord when I*]A ('Lord when I think'); *Weelkes* 1608 XV [*Lord when I*]B ('And when I see'); *Yonge* 1588 XXVIII-XXIX [*Sleepsleep mine*]A ('Sleep sleep mine'); *Yonge* 1588 XXVIII-XXIX [*Sleep*]B ('Thou bringst her'); *Ferrabosco* 1609 XVIII-XX [*If all these Cupids*]A ('If all Cupids now were blind'); *Ferrabosco* 1609 XVIII-XX [*If all these cupids*]B ('Ye were the Loves or false')

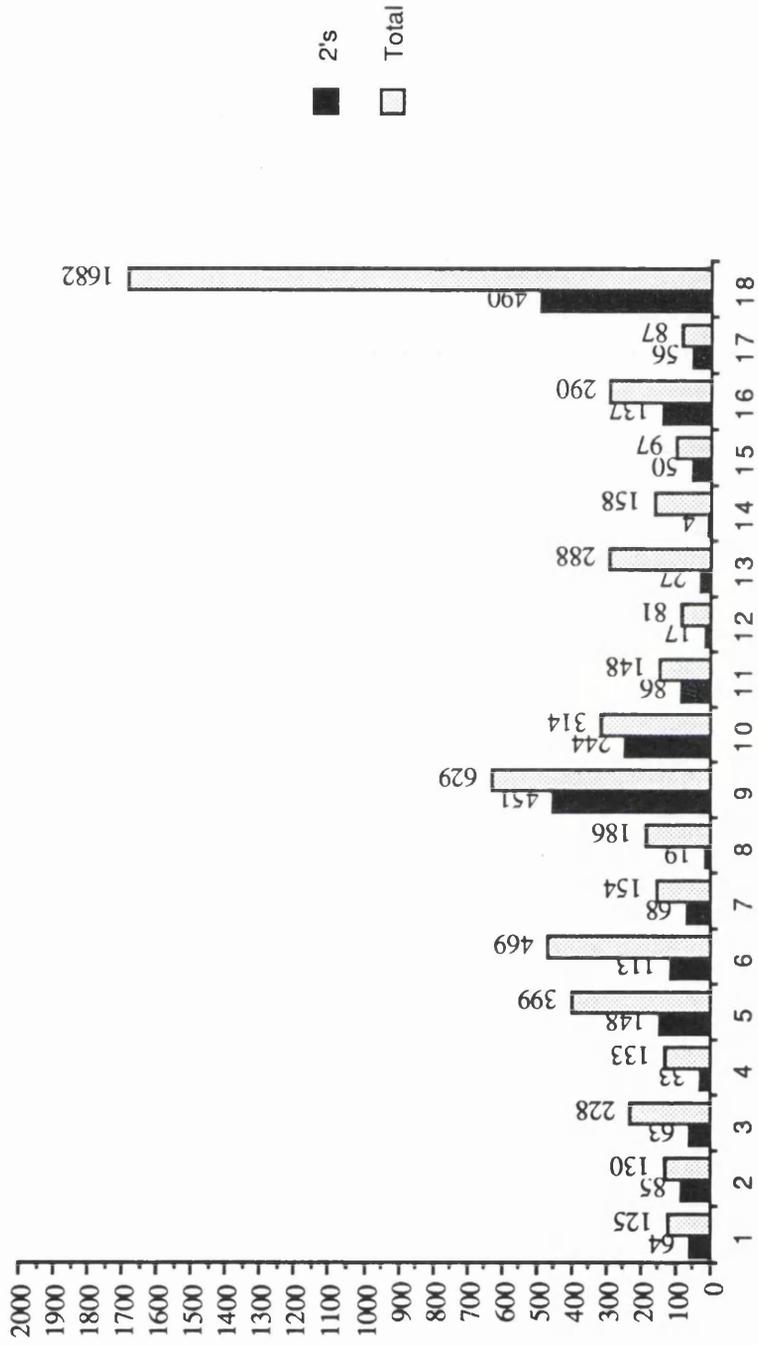
APPENDIX B

A list of graphs which sets out the proportion of stanza forms against one another

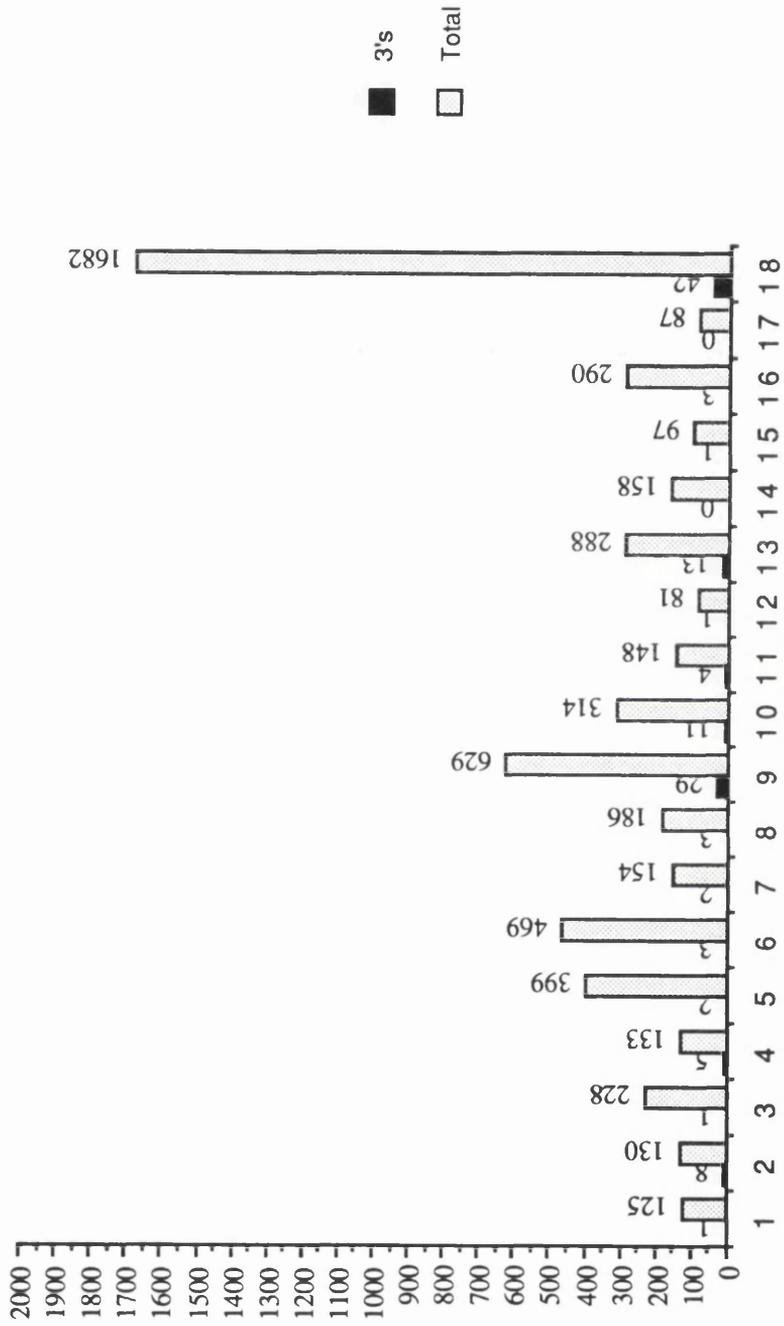


Poets' distribution of stanza forms

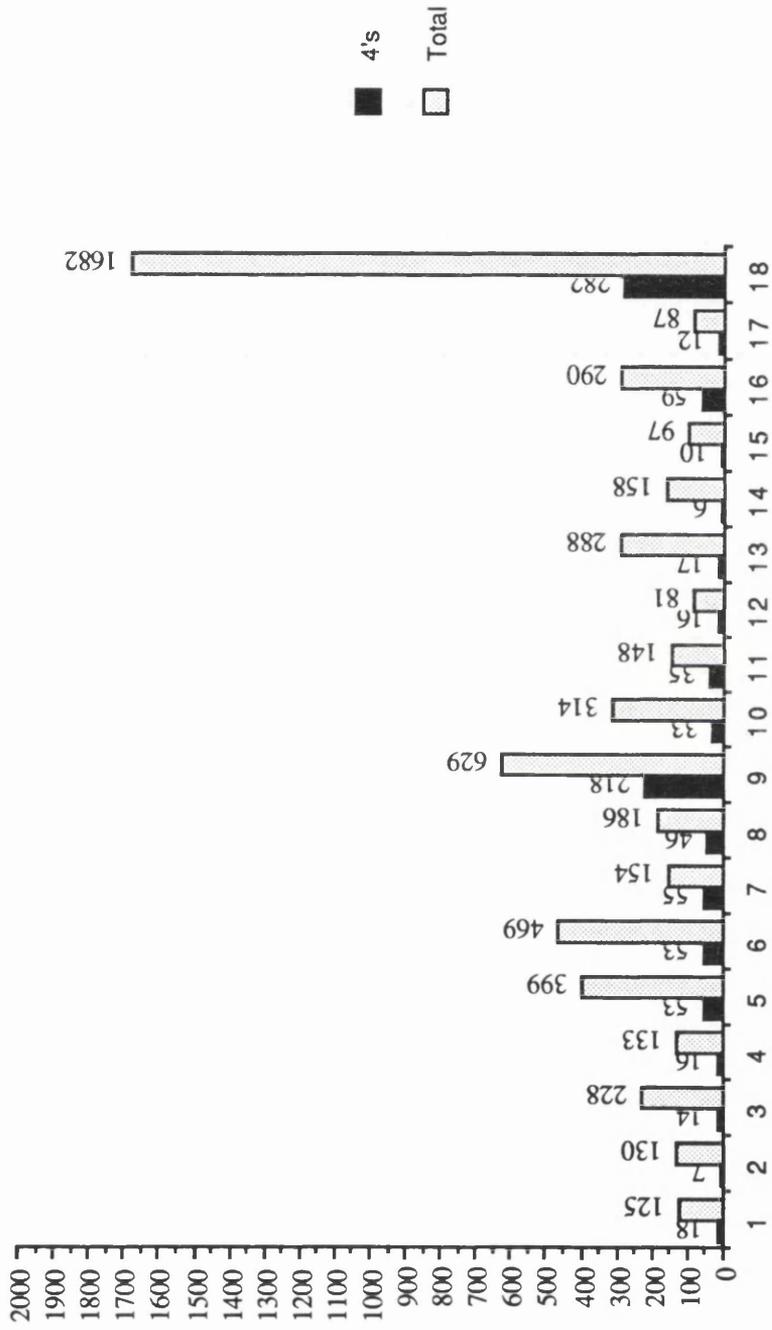
The Number of poets applies to all graphs: 1. Browne 2. Carew 3. Cowley 4. Donne 5. Drayton 6. Drummond 7. Harvey 8. Herrick 9. Herbert 10. Jonson 11. Lovelace 12. Milton 13. Sidney 14. Spenser 15. Suckling 16. Vaughan 17. Waller 18. Madrigals.



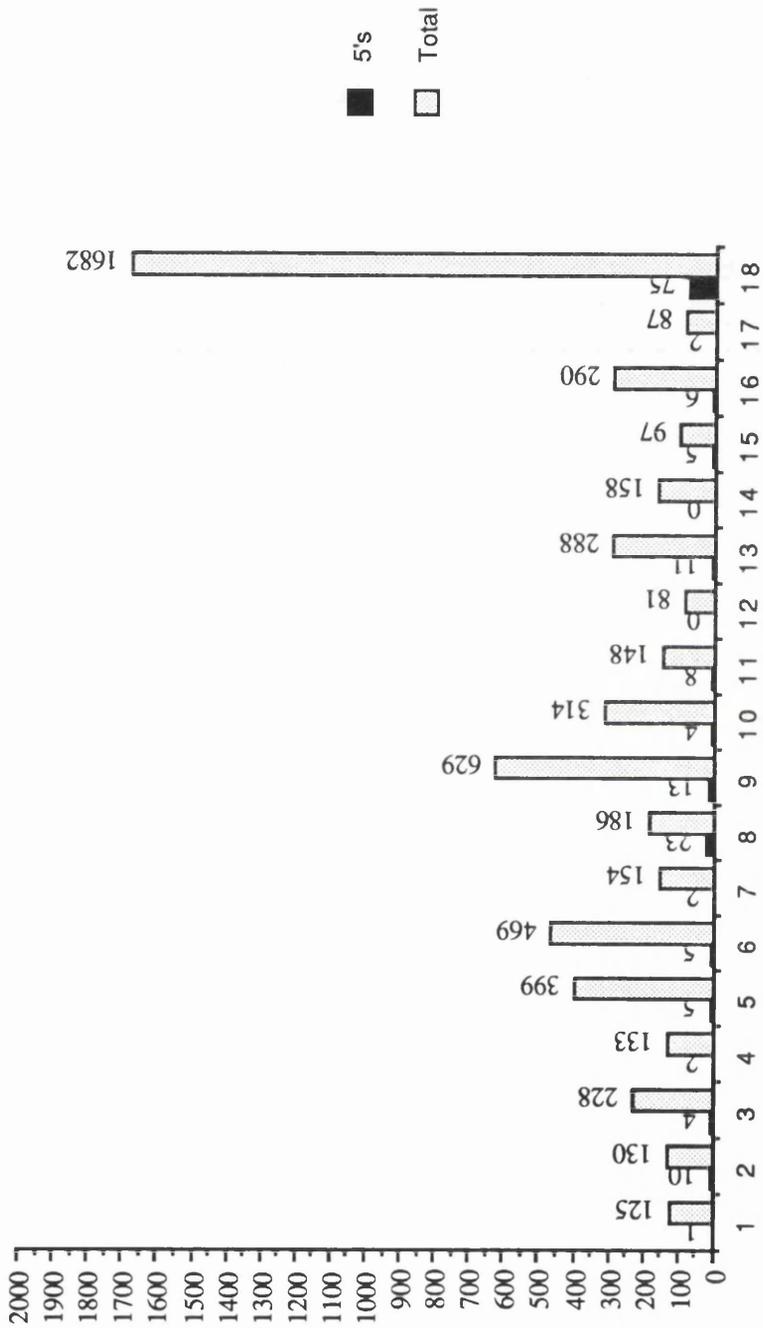
Distribution of couplets in poets & madrigals



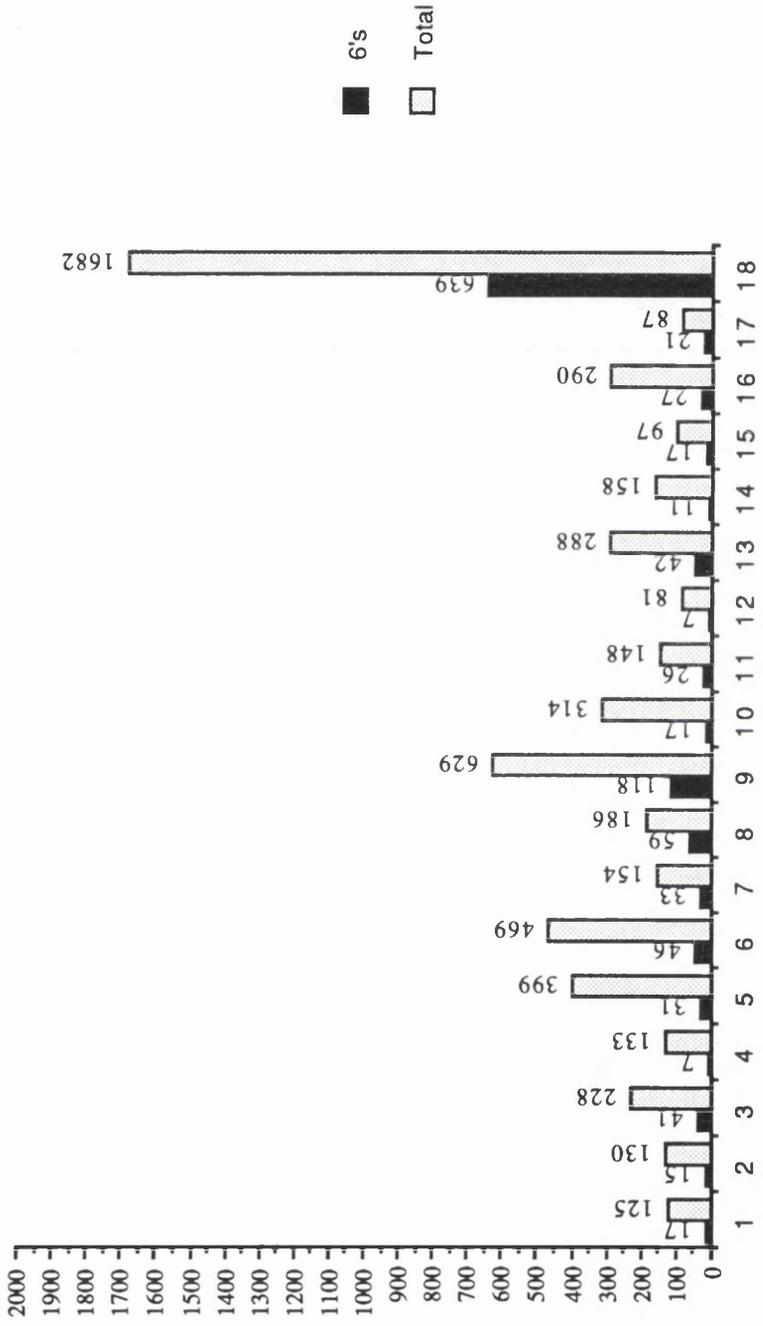
Distribution of tercets in poets & madrigals



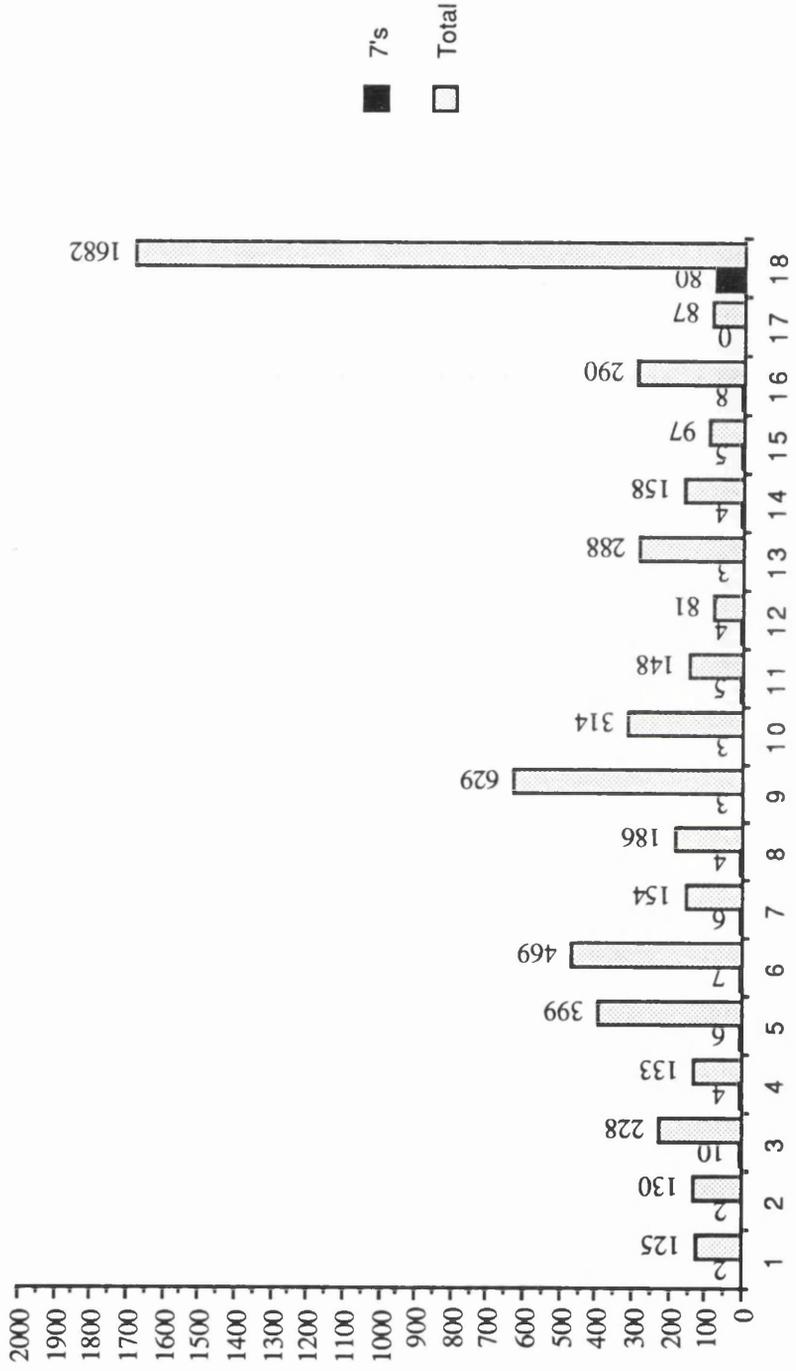
Distribution of quatrains in poets & madrigals



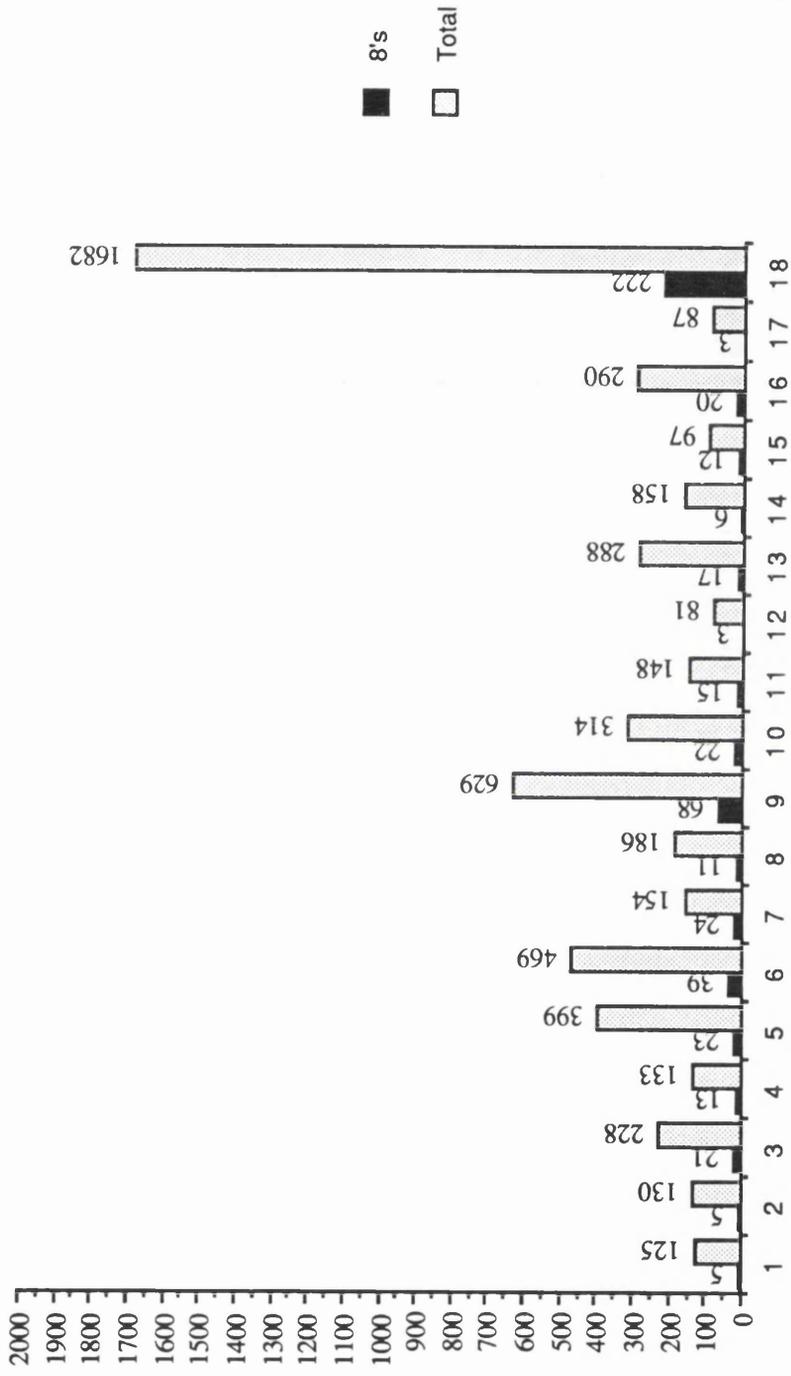
Distribution of cinquains in poets and madrigals



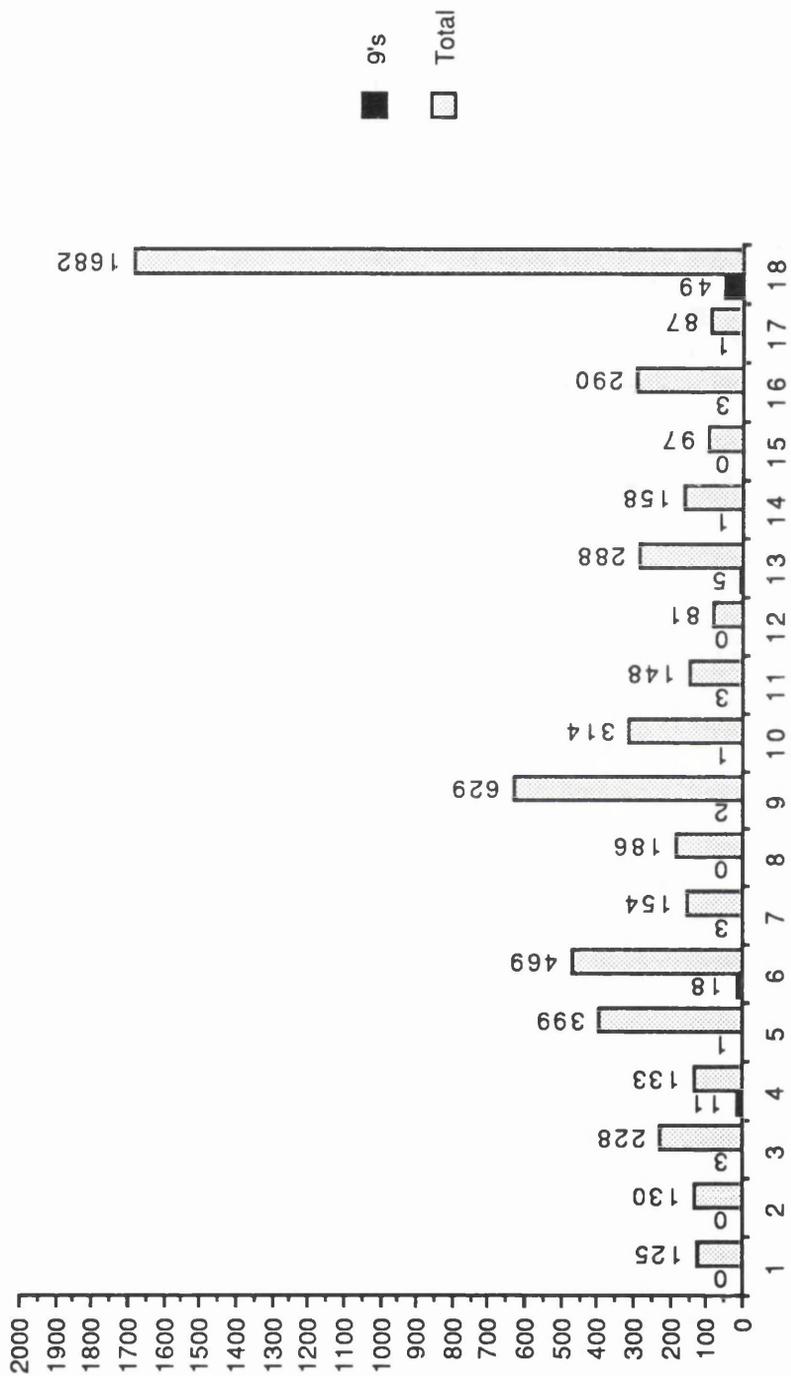
Distribution of sixains in poets & madrigals



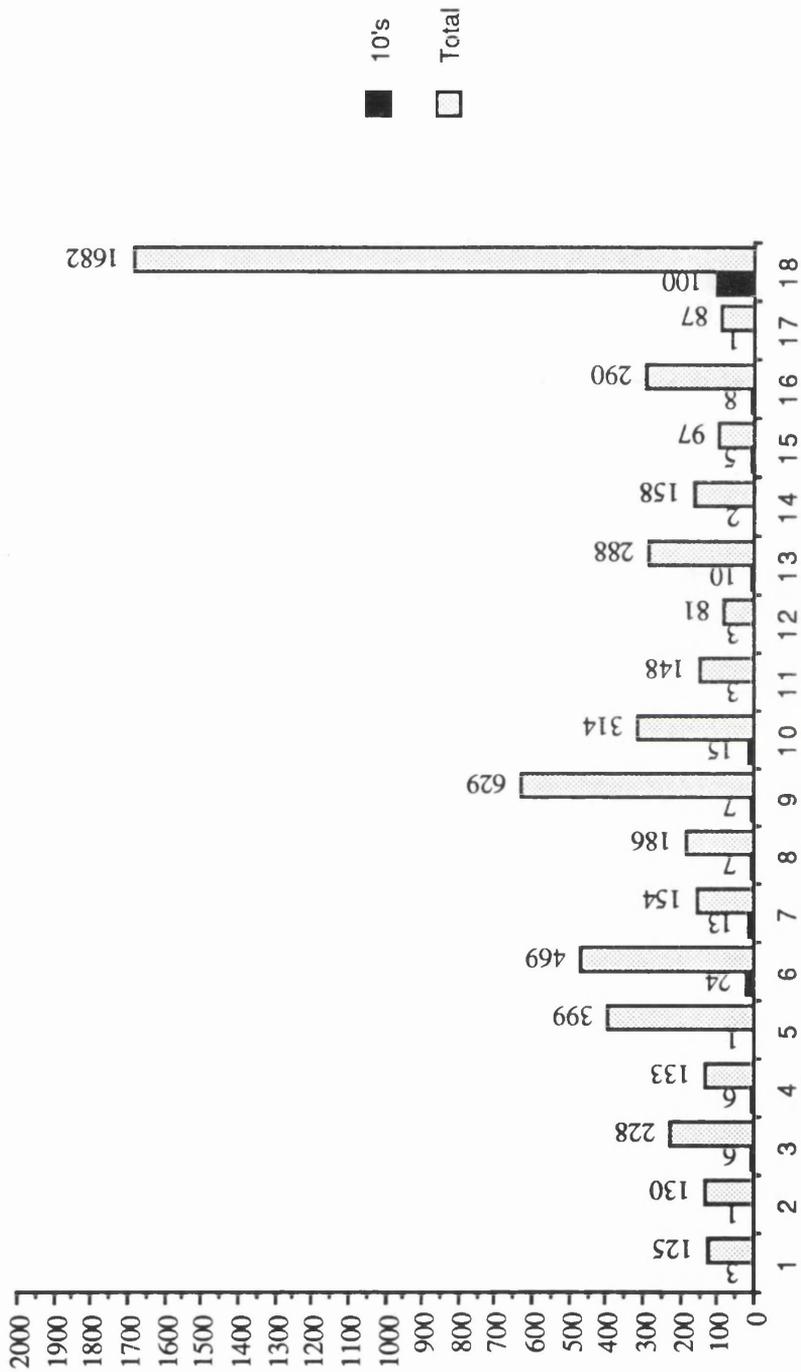
Distribution of septets in poets & madrigals



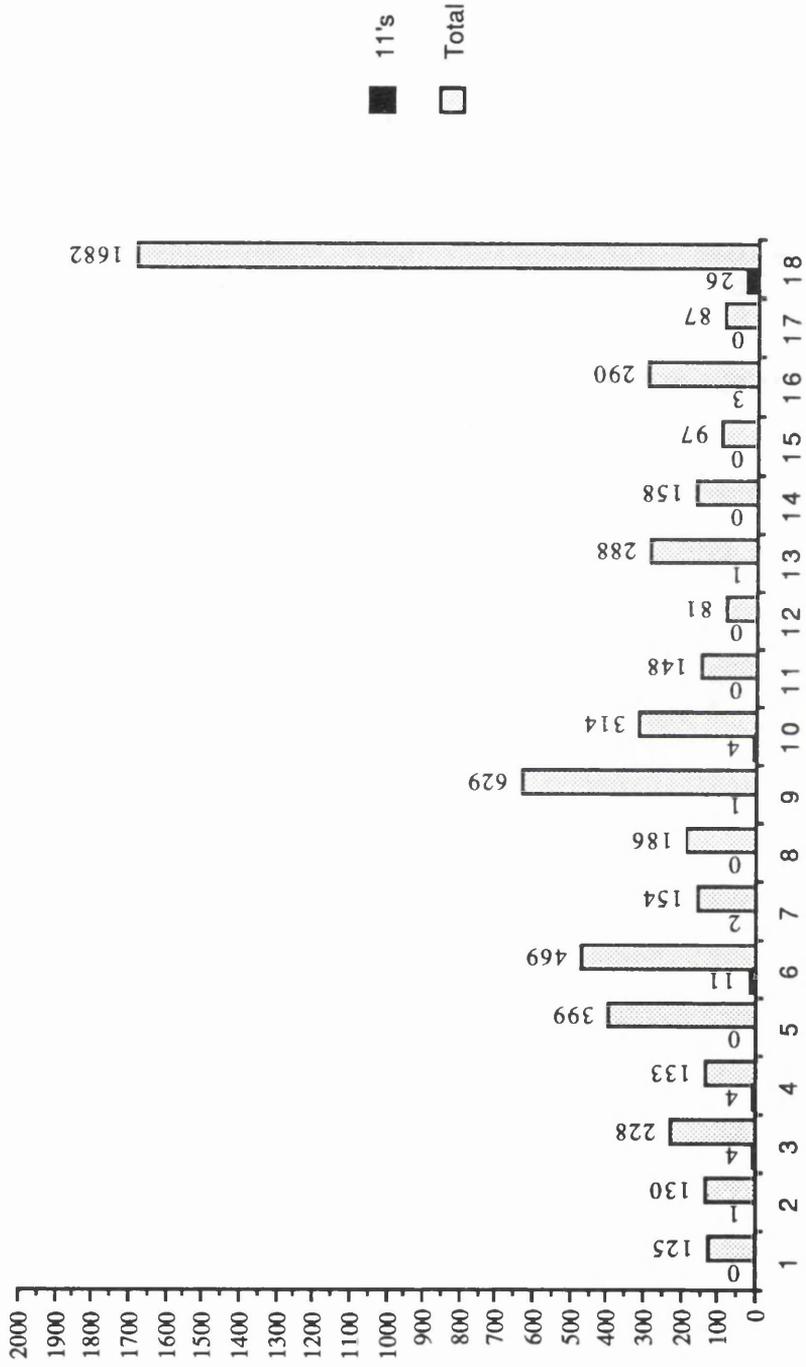
Distribution of octets in poets & madrigals



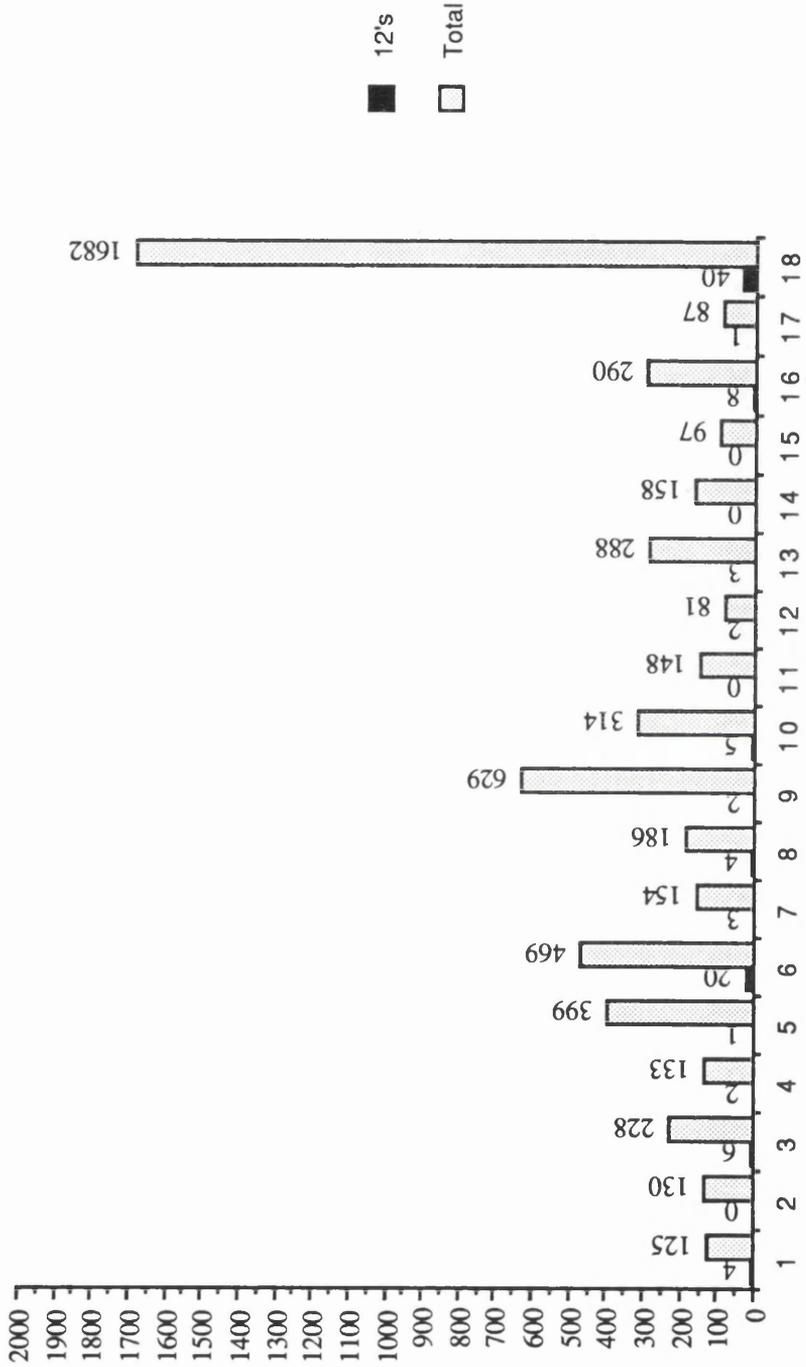
Distribution of nonains in poets & madrigals



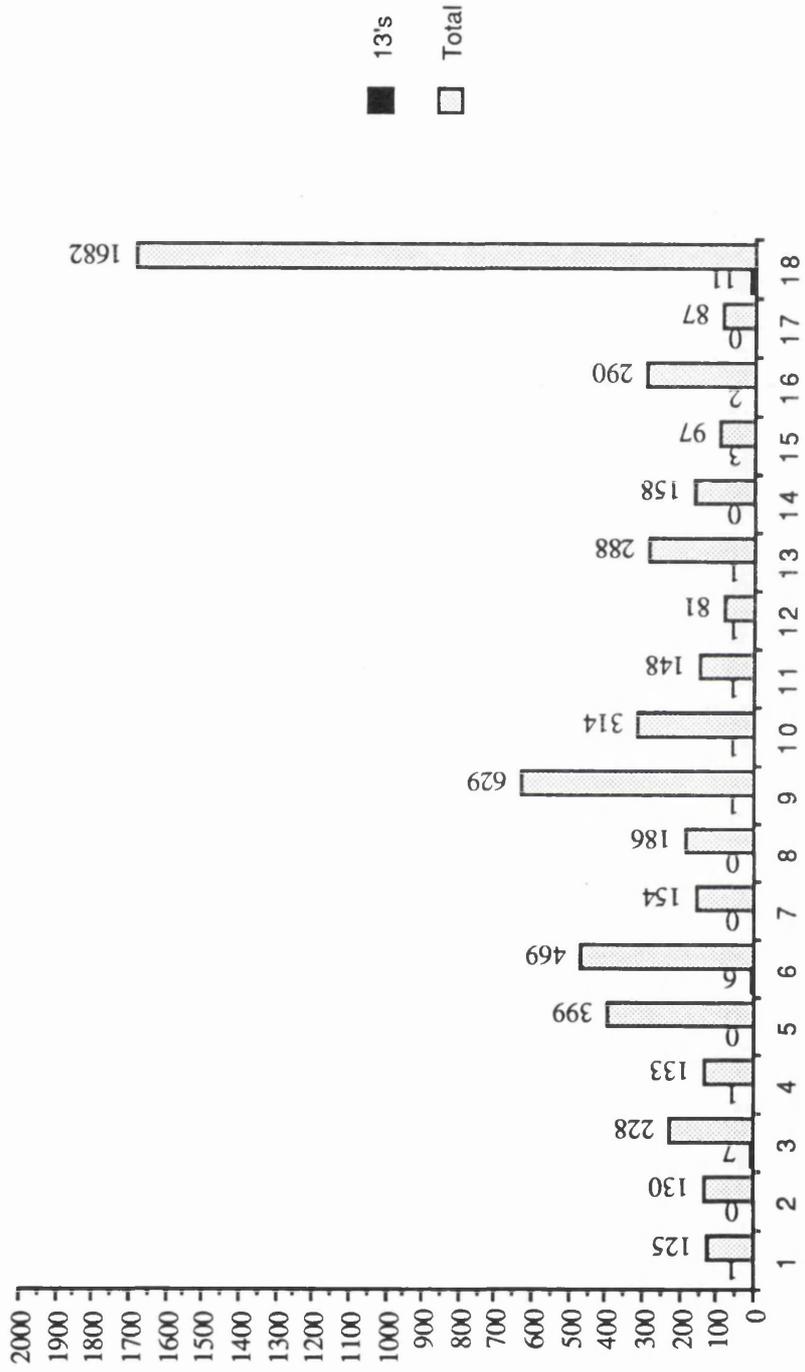
Distribution of tens in poets & madrigals



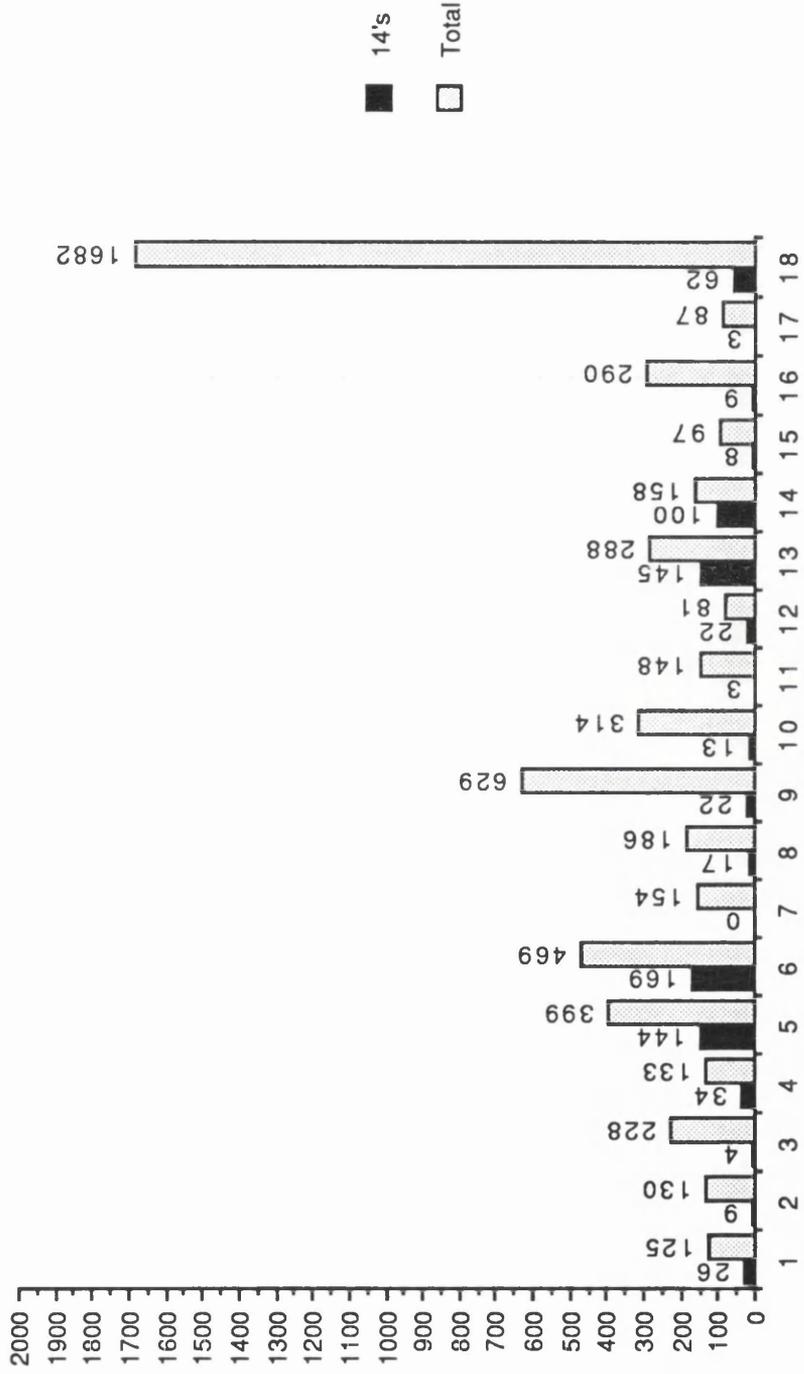
Distribution of eleven's in poets & madrigals



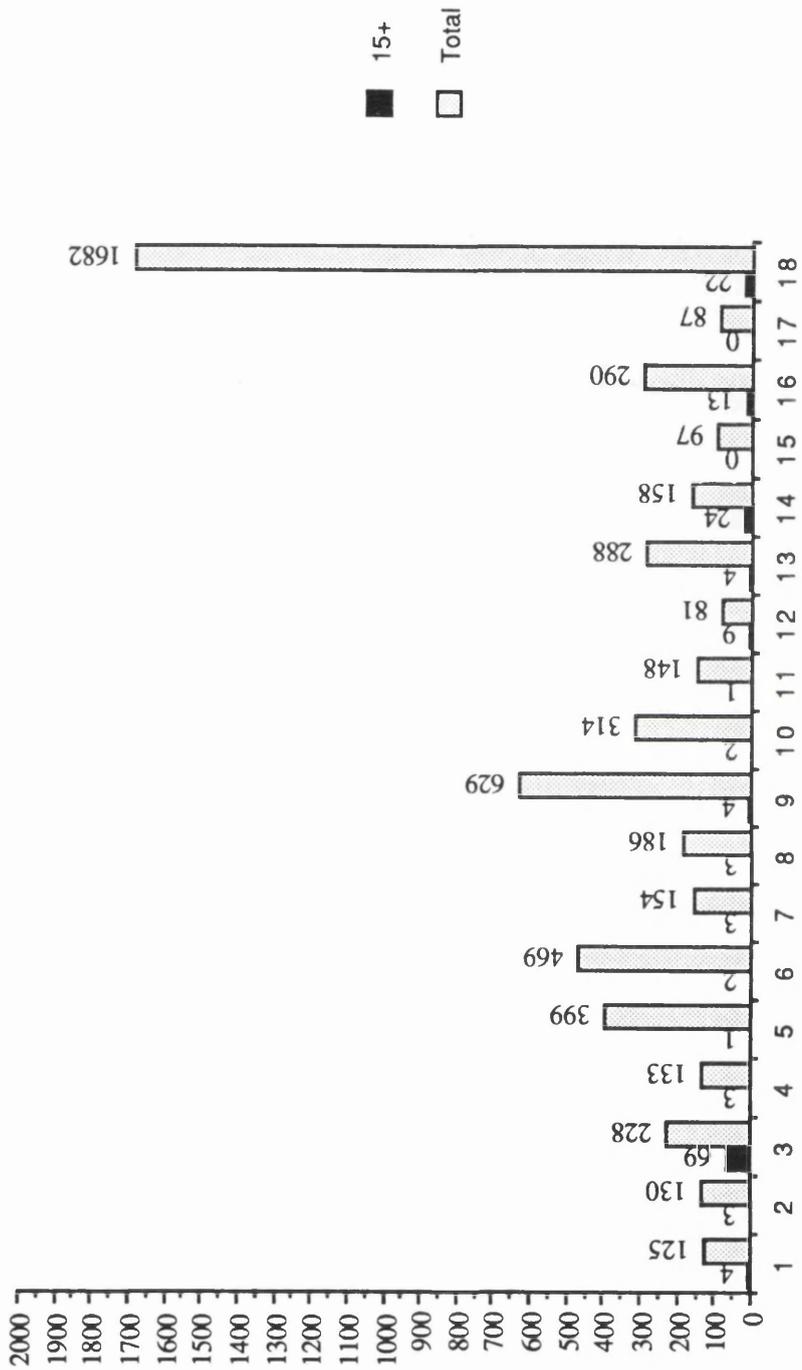
Distribution of twelves in poets & madrigals



Distribution of thirteens in poets & madrigals



Distribution of quatorzains and sonnets in poets & madrigals



Distribution of fifteens and over in poets & madrigals

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