THE IMPORTANCE OF THE ENGLSH EPITHALAMIAN LITERATURE IN 1613

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THE IMPORTANCE OF THE ENGLISH EPITHALAMIAN LITERATURE IN 1613

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ABSTRACT

The purpose of my thesis is to reveal the epithalamion, its traditions and conventions, as a classical genre revived by the English poets of the Renaissance, especially at the time of its heyday in 1613.

Part I of the Introduction deals with the origins and background of nuptial poetry from the first songs of Homer and Hesiod to the Roman lyrical and rhetorical renditions of Catullus and Claudian. The emphasis on the devotional epithalamia, or Christian element, is brought into the genre by the Church Fathers who stress the importance of the 'Song of Songs' and the '45th Psalm'. The Neo-Latin and continental poets imitate the primary classical models and offer poetic panegyrics to their princes. Finally, the dicta of the rhetoricians lay down the ground rules for the thematic conventions and structure necessary to create a successful epithalamion.

Part II of the Introduction is an account of the marriage alliance of Princess Elizabeth (arranged by her father and his Council) to Count Frederick. The account concerns itself with the glorious celebration and actual ceremony of the noble union highlighted by the literary tributes of the poets and playwrights who pay homage.

Part III is a textual introduction or brief description of the seven texts of poems I use. The texts of the

major poets are edited already, and I follow these definitive editions. The poetry for the royal wedding by the minor poets is contained, except for Augustine Taylor, in an anthology of English Epithalamies and I adopt these, though they are not perfect texts, due to lack of extensive textual criticism upon them.

Chapters II-VIII consist of the texts, a commentary on them, and an evaluation. Each author's biographical sketch includes his relationship, if any, with the Princess and his other literary works; the critical evaluation attempts to point to any influence the epithalamion under discussion has on other examples of the genre. The commentary attempts to relate together the nuptial poems for the 1613 wedding, and to show the literary and philosophical backgrounds of the classical, medieval, and early seventeenth century epithalamion. These background motifs include the pagan and Christian rituals, the definite usage of the Pantheon of gods to compare the bride and groom to, and aspects of more immediate concern, such as social customs and state occasions. The brief evaluation of each poem gauges its effectiveness and its appeal.

Appendix A is a short history of the Valentine poem and its relationship to the Hymeneal poem.

Appendix B is a chronological list of epithalmies from Spenser's in 1595 to Jonson's last one in 1632.

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CHAPTER I

INTRODUCTION

I. THE LITERARY AND PHILOSOPHICAL BACKGROUND OF THE ENGLISH EPITHALAMION

The epithalamium or nuptial poem emerges as a literary form in the classical literature about three thousand years ago. Hesiod, (8th century B.C.), in his poetic narrative called The Shield of Heracles, is supposed to have depicted a wedding celebration with songs on the Shield itself.[1] Homer relates the story of Peleus and Thetis (with Apollo and his lyre-singing for their marriage) in the XXIV book of the Iliad. King Solomon writes of a union of a Hebrew bride and groom before their king in a song (which linguists now attribute to a later date than Solomon's); also, the '44th Psalm' of the Vulgate is a poetical celebration of a marriage. These first epithalamies are for a union of nature, a wedding of nobles, and a mystical union, respectively.

The Hellenistic poets extend the scope of the first nuptial poems, and they come to include passages relating to each part of the wedding ceremony from the processional song in the morning through the ritual song of union at the altar of Juno to the bedding song. For example, Theocritus

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[1] Virginia Tufte, The Poetry of Marriage (Los Angeles: Tinnon-Brown Pubs., 1970), p. 10.

(c. 310-250 B.C.) writes 'Epithalamium for Helen' (Idyll XVIII)[2] which tells of twelve maidens singing before the bridal chamber of Helen and Menelaus at Sparta. Following a little coarse joking, the bridesmaids dance before the bride and groom and congratulate the latter for winning Helen, the world's paragon of virtue and beauty. The poet honours a particular union and an alliance of Troy and Sparta; he calls on the deities of marriage, Juno and Hymen, who are the symbols of nuptial unity in the ancient world.

After Theocritus, the next Greek writer to compose epithalamies is the playwright Aristophanes (c. 380 B.C.). Aristophanes' nuptial poems appear in his two comedies entitled The Birds and Peace. In The Birds, the theme of the closing poem revolves around the union of a human with a bird, the latter ruling over the world better than the former; out of such a union harmony might reign on earth:

> Now let all the wing-borne race follow the bridal pair/Up to the floor of Zeus and the marriage bed.[3]

In the play, Peace, an ideal society is attributed to the agricultural life of the people as opposed to the warring or feudal way of life. At the end of the play, there is a wedding of the servant-character called Peace Opora to a

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[2]Theocritus, The Idylls. Trans. and ed. by C.S. Calverley. (London: Geo. Bell & Sons, 1926), p. 105 ff.

[3]Aristophanes, The Birds, ed. W. Kerr, (Chandler Pubs., San Francisco: 1968), p. 90.

farmer Trygaeus. Prayers are recited to the gods for good harvests and no wars during the wedding ceremony. The groom invites the guests to eat their fill of "bridecakes and figs" which were thought to be conducive to fertility; following the feast, he and Opora steal off into the fields to consummate the union.[4]

Another Greek author who predates Aristophanes is Sappho (7th century B.C.), but only a few fragments of her epithalamia remain. Her lovely lyrics and intimate imagery centre around the bride who is compared to a sweet apple and a flower soon to be picked at the appropriate time by the groom, who is depicted as a slender sapling.

Catullus, (c. 84 - c. 54 B.C.), who adheres to the Greek conventions closely, imitates her.[5] His 'Carmen LXI' is a famous epithalamium for the marriage of Manlius and Junia; Catullus composed three epithalamies in toto and the best of the lyrical classical nuptial poems is the first one. The second one is called 'Carmen LXII' or 'Marriage versus Virginity'; the third is 'Carmen LXIV' or 'The Legal Union of Peleus and Thetis, whose Wedding is Being Contrasted with the Illicit Affair of Theseus and Ariadne'; the third

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[4]Aristophanes, Peace, ed. M. Platnauer, (Oxford: 1964), p. x.

[5]D.J. Gordon, "Hymenaei: Ben Jonson's Masque of Union," Journal of Warburg and Cortauld Institute (VII, 1945) Appendix I, p. 140.

is not lyrical but an epyllion which describes the attendance of the gods at the wedding, an event mentioned in the Iliad; it includes a rhetorical epithalamium of fifty-nine lines sung by the Parcae and devoted mainly to the offspring of the marriage, namely Achilles.

Statius (40-96 A.D.) writes a worthwhile epithalamium called 'Epithalamium to Stella and Violentillae'. His poetry is epideictic and a panegyric of the noble couple rather than a celebration of matrimony. He does describe the wedding festivities and make a warm wish for posterity since the newlyweds are his friends and the groom happens to be a fellow-poet.

Claudian (c. 408 A.D.) wrote a wedding song called 'An Epithalamium for Emperor Honorius and Maria, daughter of Stillicho'. He depicts the rich Roman ceremony in detail and he included four fescennine or ribald verses to accompany it. The function of these verses is to cajole the newlyweds and to frighten any evil spirits away;[6] the ancient wit and humour enhance this nuptial panegyric.

Catullus, Claudian, Statius, and a few other minor Latin poets apply the name 'epithalamium' to the poetry; the term is of Greek origin and means literally "upon or at the bridal chamber." To the early writers, it is just that, a poem to be sung at the door of the nuptial chamber to aid

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[6]Gary M. McCown, "The Epithalamium in the English Renaissance," Diss. (Chapel Hill: North Carolina University, 1968) p. 100.

in the joy of the couples' licit love-activity, and it carries the wish for peace and posterity. The poets summon both human and divine participants to bless the wedding, and the writer acts as master-of-ceremonies to conduct each participant's part in the ceremony; the bride and groom and their families are extolled, the events of the day are outlined from the morning procession to the marriage ceremony, the feast, and the final call for the evening star to appear and the guests to leave the newlyweds to retire into the bridal thalamus.

The epithalamium illustrates the many-sided tastes of the ancient pastoral lyricists. It is idyllic in setting and pastoral imagery, the emotion being advanced through a series of lyric units with each event inspired by a separate picture. There is unity of time, action and place since the poem deals with only the wedding day. The encyclopedic mass of erudition, namely, the inclusion of the Pantheon of gods, adds grandeur to the elaborate descriptions of the nuptial affair and the wedding ritual with various parts. The wonder is that the singing quality of the verse is upheld; fortunately, the usual refrain (Io, Io, Hymen) is included to add to the unity and rhythm.[7]

Besides the poets, the major Greek and Roman rhetoricians help to establish the themes and structure of the genre, too. Taking as models the poetry of Theocritus and

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[7] Hymen was the ancient god of marriage.

Catullus and their kind, the rhetoricians, such as, Dionysius (1 st century B.C.) and Menander (d. 293 B.C.) set certain conventions for all writers of wedding compositions. (The philosophers, Plato in his Republic and Christ in his Gospels mention the importance of the matrimonial state in the social life of civilized man).[8] These prose orations and commentaries belong to the literature of the epithalamium in that many of them deal with the themes found in the poetry. Marriage versus virginity is one of the themes, and the poet Catullus in 'Carmen LXIV' posits this theme. The dicta of the Roman rhetoricians help to preserve the theory of the epithalamium as a piece of rhetoric, and many times the form becomes more important than the human union. However, the poets were wise to heed the recommendations of Menander and others who stress the use of the mythological unions and to avoid a wooden rhetorical form advocated by them at times.

The early Christian writers, mostly the Church Fathers, enhance the reputation of the genre and stress the important lyrical ones, especially the Biblical canticle ascribed to

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[8] "Marriage is a worthwhile state and festivals of sacrifice and song should accompany it." Plato, The Republic, ed. by J. Adam. (Cambridge University Press, 1963), pp.294-299.

Christ says in the Gospel of Mark, Chap. 10, v. 7-8: "For this cause a man shall leave his father and mother, and cleave to his wife, and the two shall become one flesh." Similar doctrines are found in Matthew, Chap. 5, v. 32; Luke, Chap. 16, v. 18; and St. Paul's epistles to the Ephesians, Chap. 5, v. 31; Thessalonians, Chap. 4, v. 4; Corinthians, Chap. 7, v. 105.

Solomon. St. Augustine in the City of God views the 'Song of Solomon' as a metaphorical poem of rejoicing over the mystical marriage of Christ and His Church; incidentally, in the same work he comments that the 44th Psalm has a similar allegorical message.[9]

Paulinus of Nola, in the 4th century, composes an ascetic epithalamium for the marriage of Julian to Titia. In this poem, the sacred and the secular combine; for instance, the displaced Venus is Christ, and the heathen attendants are replaced by Christian personifications: Pax, Pudor, and Pietas. Instead of Love animating the Chaos as in pagan mythology, it is God himself who sanctions marriage in the Creation of Eve. Christ replaces Hymen as speaker and serves as pronuba, adorning the maiden with moral virtues.[10] Many later epithalamists combine the secular and the sacred, effectively, because of the influence of the Bible on them.

Early in the Middle Ages, the genre becomes a mixed and varied species with the Biblical influences equal to the pagan and fescennine elements. Pagan deities and the pastoral environment do not appear so often in the sacred epithalamia of the Christian poets who praise Christ and his Church or offer tribute to the Virgin Mary or some other saint. Ennodius (b. 474) and Fortunatus (b. 430) use pagan gods, but

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[9] Ibid., p. 73.

[10] Tufte, op.cit. p. 78.

their pastoral environment is not the heavenly paradise of Venus as in Statius or Claudian.[11] The settings now reproduce one on earth with mortal couples who marry within a Christian ritual. Instead of fescennine revelry, there is the music of the psalms and the bride is praised for her intellectual as well as spiritual prowess, namely, her reading and writing and knowledge of the Scriptures. Her beauty is still important but the ability to dance and sing is not, because the Church wishes to de-paganize the wedding celebrations. The pristine conventions and themes of the nuptial poem are diluted; consequently, it becomes tedious and unimaginative. These same anonymous monks and poets, however, preserve the ancient epithalamies which they consider too paganly senuous to use outright. The Christian scholars and Neo-Latin poets of the Renaissance find and use the classical works, either through translations or imitations, when composing their own tributes for a wedding of one of their princely rulers.

For instance, major writers in Italy, Ariosto (1474-1533) and Joannes Pontanus (1426-1503) wrote several epithalamies to honour the nobility of their land. The Dutch writers, Johannes Secundus (1511-1536) and Erasmus (1466-1536) compose nuptial works for worthy marriages. The French poets of the Pléiade dutifully pay homage to

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[11] Adelheid Gaertner. "Die Englishe Epithalamien Litteratur," Diss. (Coburg: A. Robteutscher, 1936), p. 7.

their monarchs in pastoral panegyrics of conjugal love. Finally, the leading poets and playwrights of England, under the patronage of the monarchy and the nobility, write hundreds of epithalamies to promote the status quo and glory of the island. The public literature serves as a concentration of the feelings of many Englishmen, (Italian, French, Dutch, etc.) owing to the political patriotism prevalent in each country at the time; what is more natural then that the writers might see in the glorification of their rulers a service which is Christian, humanistic, and political?[12]

During the Renaissance, a period of literary patronage and fondness for spectacle, the epithalamion enjoys a full revival in Europe, and most of the rich weddings have an epithalamion in honour of them. It thrives under the patronage of such nobles as the Borgia family in Italy, Henry II of France, and James I of England, who engage the best poets to compose praises to their families' nuptials.

For the poets of the Renaissance an elaborate restatement of the principles of the Greek and Roman writers is made by the Italian, Julius Caesar Scaliger, in the section on "epithalimus" in his Poetices (seventh book) published in 1561. Scaliger admires Catullus and other

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[12] Renaissance England, Roy Samson & Hallet Smith, (eds.). (New York: W.W. Norton and Company, 1942), Introduction pp. vi-viii.

practitioners or theorists of nuptial poetry. He writes in one of the longest chapters in his book (Poetices, "Liber III") on the ways to create an epithalamium. Proper subjects for the opening of the poem were the longing desires for the noble groom and bride to be with each other; the second part requires the couple to be praised; the third part needs a prediction of good fortune; the fourth part has to have gentle jests for the bride; part five presents promises of offspring; and part six contains the exhortation for all to sleep, except the bridal pair, that is. The other customs at weddings, such as the hymn to Hymen, and the comparisons of the couple to Fish, Trees, Birds, (which increase rapidly), need to be included if the union were to be blessed and fertile.[13]

Scaliger's treatise, and the two following, are the most important documents which guide the development of the epithalamion as it started in England. The relationship of marriage to nature, the doctrine of increase, and the view of marriage as a means for achieving immortality are expressed also, about the same time as the Poetices in the De Consribendis of Erasmus,[14] which is translated and made available to English readers in Wilson's Arte of

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[13] Tufte, op.cit. p. 128.

[14] Erasmus tried an "Epithalamium to Peter Gilles," who introduced Thomas More to Raphael Hytholoday, the character in Utopia, while in England. The Utopia, incidentally, contains passages on "choosing a spouse" and on the "monagamous people" who only part by death or adultery of intolerably bad behaviour.

Rhetorike in 1553. On the authority of these writers, Richard Puttenham in 1587 writes a chapter in his book, The Arte of English Poesie, which describes the functions of the epithalamion and a recommendation that the English poets revive it.[15] Sidney and Spenser take the advice in the 1590's and make the genre an actual and popular poem.

Sidney's Old Arcadia in 1590 contains the first formal epithalamion in English. In the Third Ecclogue, the Arcadian shepherds and the stranger Philisides (Sidney) meet alone in the woods without any members of the court, to celebrate the wedding of Lalus or Thyrsis to Kala. Dicus, a shepherd, sings the lyrical epithalamium of eleven stanzas, which describes the effects of jealousy, the ideal husband, sovereignty in the home and state, and a defence of marriage.[16] Spenser enhances the genre immensely in 1595 with his "Epithalamion"; it is a masterful work composed for his own marriage to Elizabeth Boyle in which he uses the traditional motifs of the epithalamion, yet through the use of local imagery and customs expressed originally,[17] it appeals to his contemporaries. Donne

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[15] Richard Puttenham, The Arte of English Poesie, 1589. (London: The Scholar Press, 1936), p. 42.

[16] The Poems of Sir Philip Sidney. Ed. by W. Ringler. (Oxford: 1962), Introduction, p. xxxvi.

[17] A.K. Hieatt, Short Time's Endless Monument: The Symbolism of Numbers in Edmund Spenser's 'Epithalamion'. (New York: Kenikat Press, 1960).

follows his example, and in 1596, he composes an epithalamium for his cousin, Christopher Brooke, the poet, who in turn wrote an "Epithalamium Applied to the Ceremonies of a Marriage," in 1625, and so on; the genre advances with most of the poets, playwrights, and writers trying their hand at it.

The time is ripe for the epithalamium to blossom (as it did in the 1590's); Princess Elizabeth marries Count Frederick on February fourteenth, in 1613, and the major and minor writers compose hundreds of them in honour of James's daughter's wedding, and in honour of the Jacobean alliance with the Palatine favourite at court. This royal union provides the proper impetus for the poets to write elaborate nuptial hymns, but there are other reasons which cause the epithalamic literature to flourish at this time. First of all, the Renaissance poets wish to revive the classical and Christian nuptial poetry, because Erasmus had shown them how to use the epithalamium as a platform for the promulgation of Christian humanistic ideas of matrimony, and Scaliger and other continental writers, had laid down the structure and conventions before them about how to compose a successful epithalamium. Secondly, the nobility in the Jacobean court desired literary entertainments to celebrate their arranged marriages, and what could be more appropriate than a nuptial panegyric?

Thirdly, the King himself had written an epithalamion[18] (about 1590) and the rest of his family and his councillors were literary-minded, or at least they realized that such literature could advertise themselves and their country; therefore, they became patrons to the poets who needed protections and some form of payment, if they were to continue to write.

At first, "belles-lettres" was an avocation of the literary men, such as Sidney, Spenser, and Donne, who worked at other professions. In their mode of thinking, nuptial poetry served as a pastime with the reward of personal satisfaction, foremost; Sidney's epithalmion for a fictional wedding of two characters in his Arcadia, Spenser's 'Epithalamion' for his own marriage to Elizabeth Boyle, and Donne's mock 'Epithalmion Made at Lincoln's Inn', are exercises in a new poetic genre in England. The writers had in mind the fact that nuptial poetry proclaimed the worth of matrimony and its place in society, but this purpose for their poetry was secondary.

With the introduction of the nuptial poem into the Stuart court, personal ethical emphasis yielded to public and political tributes. The green world of the Arcadia or 'Epithalamion' was replaced by the gold court filled

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[18] "An Epithalamium for the Marquis of Huntlie's Marriage"; he was one of the powerful Scottish nobles who supported James's title to the throne. (Tufte, High Wedlock Then Be Honored, p. 92).

with flattering courtiers who wrote pleasing songs or spectacles in the court masques, such as the ones written for the momentous marriage of Princess Elizabeth to Count Frederick.

The first one is by Thomas Campion, entitled 'The Lord's Masque' and performed on the night of the wedding; it contains five short songs sung by the Lord at court about Hymenean rites. The second masque (paid for by His Majesty's Solicitor-General, Francis Bacon) is George Chapman's; it ends with an epithalamion. The third one is appropriately called "The Marriage of Thames and Rhine" by Francis Beaumont, who includes several short songs about choosing partners in order to dance along with the royal pair.

Beaumont, Chapman, and Campion, worked in a different genre but many of the themes and conventions in their masques compliment the epithalamic genre, especially when their entertainment describes the order wrought in the realm by marriage. The short songs put together can be considered as partial epithalamies even, since they have many of the characteristics. They draw on several traditions, namely the Sapphic-Catullian lyric, the singing match, the rhetorical narrative, and the sensuous fescennine verse, in order to write worthwhile nuptial masque-epithalmies.

All of the playwrights or poets who composed verses for this wedding imitate the best of the Renaissance epithalamies, and thereby they achieve some success if not

too much originality, except in the case of a poet of the calibre of Donne, notably Chapman, whose work is most original, though he did not follow the lyrical structure. The minor poets who, in many instances, have never composed an epithalamion before, such as Sir Henry Goodere, Henry Peacham, and Augustine Taylor, show skill in their epithalmies which are basically imitative. Peacham and Taylor reveal their comprehensive facts and fables with remarkable ability for organization in their long poems. Goodere is witty in his brief epithalamion. Besides being too long and too short, these poems are marred by the verses inserted for personal aggrandizement. However, the poets in each of their tributes to the royal wedding achieve a respectable degree of success in the genre.

INTRODUCTION

II. AN HISTORICAL ACCOUNT OF THE PRINCESS' WEDDING

On February 14, 1613, occurred one of the last and most splendid court weddings of the English Renaissance. Elizabeth, the daughter of King James I, married Count Frederick V of Bohemia; this wedding match was premeditated by her father for two reasons: first, as in most royal unions, this one was calculated to give greater political and religious strength to the two predominantly Protestant countries against Catholic Spain and France; second, James knew Count Palatine was wealthy and the dowry he would require would not have to be large.[19] In May, 1612, the Marriage Articles were signed, and when Frederick and his agents came to England in October, the King was highly pleased with his handsome future son-in-law. Elizabeth was pleased also, because her intended was of the same age (sixteen), well-mannered and educated. The Jacobean nobility favoured the match and the man, but Queen Anne did not, since she was secretly an admirer of Catholicism and entertained visions of her daughter marrying into a Catholic court. Confronted with the propsect of Elizabeth's

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[19] D. Harris Willson, King James VI & V. (New York: Henry Holt & Company, 1956), p. 282.

being bound for life to the Lutheran prince, Anne mocked her child with the name "goodwife Palsgrave," but Elizabeth replied, "I would rather be Frederick's wife than the greatest Papist Queen in Christendom."[20] The whole affair became embroiled in the religious hopes and political fears of the nation.

On St. John's Day, the couple betrothed themselves in public at Whitehall. They wore black gowns laced with gold and white, because Elizabeth's brother, Prince Henry, had died in November. The King and one of his attendants, Sir Thomas Lake, who spoke in French for the sake of the intended groom, read the formal words of betrothal from the Book of Common Prayer: "I, Frederick, take thee, Elizabeth, to be my lawful wedded wife, etc." The Archbishop of Canterbury and the other clergy present blessed the couple: "May the God of Abraham, Isaac and Jacob, bless these Espousals, and make them prosperous to these Kingdoms and to His Church."[21] Prothalamies or betrothal verses were recited at this time, if there were any; these were

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[20] G.P.V. Akrigg, Jacobean Pageant. (Cambridge: University Press, 1962), p. 143.

"Palsgrave" was a term for a military chief in the German court, and Palatine referred to one who possessed royal privileges under the German emperors' palace equated with the imperial palace of the Caesars in Rome.

[21] John Nichols, The Progresses of King James I. Vol. II (New York: Burt Franklin, first published in 1828; reprint 1960), p. 514 ff.

similar to epithalamies but for different periods of the marriage.[22]

The banns were read in January and February, in case anyone objected to the union; no one spoke against it naturally, and even the Queen, persuaded by kingly gifts, remained quiet. The Count, too, had been most generous to her and her family on New Year's Day with presents of gold and jewels. During the rest of January, preparations were made in earnest for the grand wedding. On February 11, fireworks (presented by the master gunners of the King) took place for most of the city populace to witness. On the thirteenth, a naval display consisting of sea-fights took place on the Thames, in order to show the rest of Europe, which was represented by her ambassadors, what military power England had, just in case any of them tried acts of aggression. A more detailed description of the previous events called "Heaven's Blessing and Earth's Joy or a

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[22]For a short history of the prothalamion as a genre, see: Harold Berger's "Spenser's Prothalamion: An Interpretation." Essays in Criticism, XV, Oct. 1966, No. 2, and Dan S. Norton, 'The Tradition of the Prothalamia' Wilson English Studies, (Princeton: 1940). I have found only one prothalamion. This was a ballad called "England's Comfort on a Joyfull Newe Songe of the Ladye Elizabeth and Count Palatine which two Princes were betrothed together in his Majesties Chapell," at Whitehall upon St. John's Day Last, before his majesty and diverse of the Nobility. (The text is not available but it was entered in the Stationer's Hall on January 14, a little more than two weeks after the spousal and a month before the marriage).

True Relation of the Supposed Sea Fight and Fireworks" by John Taylor will be found in the last part of the Commentaries of Chapters II and VII.

Finally, on St. Valentine's Day, the actual wedding ceremony commenced. His Majesty led the wedding party in procession[23] all around the palace (so that more people could see them) and stopped in the Royal Chapel, and therein the Gentlemen of the Chapel sang Dr. Bull's new harpsichord music, an appropriate anthem. Then, Dr. Montague, the Dean of the Chapel, entered the pulpit to preach on the marriage of Cana in Galilee (see St. John's Gospel 2. 1. 11). During the second anthem, the Bishop and Archbishop of Canterbury retired to the sacristy to don their rich copes. Upon returning, they proceeded to the communion table where James gave Elizabeth to Frederick who, in a short time, had mastered sufficient English to accept her formally. After the Archbishop's benediction, the principals returned from the table while the choir intoned another anthem composed by Dr. Bull. Versicles, prayers, and other anthems followed until the Garter of the Arms advanced to declare the style and titles of the newlyweds. Various lords brought wine and wafers from the sanctuary, and following the reception of com-

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[23] A picture of the wedding couple and procession follows on the next page; also an illustration of Princess Elizabeth alone follows that one.

Plate I

The Life and Times of Shakespeare by Paul Hamlyn, p. 70.

In 1613 London celebrated the marriage of the King's daughter (the gracious Princess Elizabeth) to the younger Frederik V, Elector Palatine, later to be King of Bohemia. During the period of festitivity The Tempest *was performed at court. Below: the bride and groom and the marriage procession which wound through the streets of London. Opposite: a sermon in St. Paul's Cathedral in the year 1616 (the same year Shakespeare died). The Cathedral was destroyed in the Great Fire of 1666, and this painting gives us a good idea of what it looked like in the time of James I. The artist has ingeniously tried to show the inside and the outside in one picture.*

Princess Elizabeth, from a painting in a private collection. (E.M. Tenison, Elizabethan England: Jacobean Epilogue . Warwick, 1958).

munion, the wedding party withdrew. Elizabeth was escorted now by two married men into the new Banqueting Hall where feasts and entertainments occurred for all except the King and Queen who had slipped into their private chambers immediately after the church ceremony.[24] No doubt, at the closing of this reception, epithalamies were sung to the bride and groom as they prepared to retire into the bridal chamber. This epithalamion or song to be sung for the "bedding of the bride" continued into the night in order to comfort the couple and to drown out the noises of the love-makers. The song usually ended in the morning when the guests departed for some sleep; they waited for the appearance of one of the newlyweds, and wished him or her posterity, and then hastened off to their respective abodes.

The arts contributed a great deal to the magnificence of the marriage. There were several plays for Frederick and the court at Christmas, and three nuptial masques at the end of the Valentine union. Hundreds of epithalamies were composed by professional as well as amateur poets for the state event. The King's Men produced Shakespeare's Othello, The Winter's Tale, Much Ado About Nothing, Julius Caesar, Henry IV, and The Tempest; the Princess' players performed on the Saturday following the wedding; their

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[24]They were still in mourning for their son, Henry.

play was The Dutch Courtesan by John Marston. The three masques were by Dr. Campion, George Chapman, and Francis Beaumont, and they focused on the union.[25] All in all, the literary tributes lasted over a period of six months, that is from Frederick's arrival in October, which was hailed by verses, up to his departure with his bride in April.

On February 21, the King and the Palsgrave bestowed a royal banquet as thanks for the noble participants in the masques. A well-placed bet with Frederick and his followers at a Tilt by James (who won it) paid for the banquet which marked the conclusion of the wedding celebrations in England. In addition, there were similar welcome festivities awaiting the royal couple on their arrival into Flushing and Heidelburg.

At home, James and his advisers had to worry about the payment of the union which amounted to approximately £93,000. A detailed account of the extreme expenses as follows:[26]

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[25] Akrigg, p. 147.

[26] Nicholls, p. 622, for "The Expenses of the Lady Elizabeth's Marriage" from the Abstract of His Majesty's Revenue in the fourth part of the Narrative History of King James, for the First Fourteen Years.

For the Palsgrave's diets at Essex house . . .	£ 6,000
For his diets at his Instalment into the Garter	4,000
For diets at the solemnization of the Marriage	2,000
For lodgings for the Palsgrave's servants . .	830
To Lord Hay to provide apparel for Elizabeth.	6,252
More to Lord Hay for more necessaries and to provide furnishing for her Marriage chamber	3,023
To the Lord Harington to provide apparel . . .	1,829
More to him for jewels for Elizabeth	3,914
To divese merchants for silks and other stuff.	995
For charges for the "Lord's Masque"	400
To the treasurer of the Navy for the Fight . .	4,800
For the Fireworks on the Thames.	2,880
To Sir E. Cecil for her journey to Heidelberg	2,000
To certain gentlemen to accompany her	800
To the customs and transportation costs. . . .	8,000
For her transportation to Flushing	5,555
Total charge of the Princess . . .	£53,295
Paid over to the Palsgrave's Agents for her dowry	£40,000

The King took advantage of the custom which permitted him to call for aid from his subjects on the marriage of the oldest daughter, and he raised £20,000 this way. The money (£30,000) due to Lord Harington for his daughter's upkeep he paid by allowing the noble to coin his own brass farthings called "haringtons."[27] The remainder of the expenses were paid for out of the sale of royal jewels and loans from his friends (probably the Howards and Carr). Obviously, such rich displays cost

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[27]F.C. Montague, The History of England, Vol. VII. (New York: Greenwood Publishers, 1969), p. 63.

too much for the Public purse to bear; one of the spectators at the wedding, John Chamberlain, complained in a letter to Mrs. Alice Carleton, ". . . but this extreme cost and riches makes us all poor."[28] Yet the Jacobean court continued to make merry at the slightest provocation, since James and Anne intended to make up for their impoverished reign in Scotland.

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[28] The Letters of John Chamberlain. Ed. by N.E. McClure, Vol. I. (Philadelphia: The American Philosophical Society, 1939), p. 425.

INTRODUCTION

III. GENERAL NOTES ON THE TEXTS

I use the seventeenth-century texts for the following poems:

1. John Donne's 'Epithalamion or Marriage Song on the Lady Elizabeth and Count Palatine Being Married on St. Valentine's Day'; Grierson collated the early MSS. and found the 1633 edition superior among the other editions, though Helen Gardner thinks some of Grierson's textual decisions are no longer defensible. (See H.J.C. Grierson, (ed.), The Poems of John Donne, Vols. I & II, London: 1912).

2. George Chapman's 'A Hymn to Hymen'; his editor favours the combination of the first edition published by George Eld in 1614, and a second edition by Frank Kingston (no date). (See Phyllis Brooks Bartlett, (ed.), The Poems of George Chapman, New York: 1962).

3. Augustine Taylor's 'An Epithalamium': the original edition printed for Samuel Rand and Edward Market in 1613. I copy it from the STC Film 1118, part 23722, and I change only the typographical details difficult to reproduce, such as, the long s, swash forms,

The emendations which Grierson and Bartlett make and write in the footnotes of the text, I do not include because the reader can check the textual readings in the

definitive editions. I aim to present mostly the meanings behind the verses, and I include only the author's explanatory side-notes with his basic text.

The other four texts of epithalamia are modernized, and these are the ones I use. First, the "Epithalamia" of George Wither is edited from a collation of the original edition imprinted for Edward Merchant, 1612, and the 1622 edition called Juvenalia which was printed by T.S. for John Budge; there was a pirated edition printed by John Beagle in 1620 and a 1633 edition by Robert Abbot which contained major variations from the earlier ones. (See Frank Sidgwick, (ed.), The Poetry of George Wither, Vol.I, London: 1902; republished by the Scholarly Press, Michigan, 1970). Second, the 'Nuptial Hymns' of Henry Peacham are edited partially by R.H. Case and included in his Anthology of English Epithalamies in the Bodley Head Anthologies, 1896; Case used the 1613 edition printed by T.S. who did the 1622 edition of Wither, incidentally. Third, Thomas Heywood's 'A Marriage Triumph Solemnized in an Epithalamion', is edited by Case who used an edition from the 1613 reprint by the Percy Society in 1842. Fourth, Sir Henry Goodere's 'Epithalmion on the Princess' Marriage' is edited by Case again, and he adds that it is from an Add. MSS, 25,707 f. 37b in the British Museum.

These modernized texts by Case are by no means perfect, and a lot may be said for not reproducing the

original editions which he used, or editing them myself more extensively. However, the scope of this thesis is not to set out the most definitive edition of the 1613 epithalamia, but to comment on the most satisfactory text I chose from the ones available.

CHAPTER II

BIOGRAPHICAL INTRODUCTION

'An Epithalamion, or Marriage Song on the Lady Elizabeth, and Count Palatine Being Married on St. Valentine's Day' was the second of three epithalamies composed by John Donne. In 1595, when he was a student at Lincoln's Inn, he wrote 'A Marriage Song for a Citizen-Friend', (probably Christopher Brooke, a relative and poet). (R.C. Bald. John Donne, A Life. Oxford: 1970, Chap. I, p. 34). Several months after his second one, he paid poetic homage to the State wedding of James I's favourite, Robert Carr, Earl of Somerset and the divorcee, Frances Howard, Lady Essex.

Of the three, the Valentine epithalmion proved to be his best effort and most oft-quoted one, because the first one was a mock-epithalamion and the third dealt mostly with the author's apologies concerning his lack of attendance at court. The fact that the poem was hastily written, only ten months after the Valentine one, shows in its lack of feeling. (David Novarr, Donne's 'Epithalamion Made at Lincoln's Inn', R.E.S. (VIII, 1956) pp. 250-263).

Donne had literary relations with the Princess; first, one of his patronesses, the Countess of Bedford and her parents, the Lord and Lady Harrington, who educated Elizabeth may have invited Donne to compose a poetic tribute to their royal charge. He was not a close friend of the royal pair, but they must have known his poetic powers and rhetoric, because in

1619, he preached before them in Heidelburg, and in 1624, he sent them his first printed sermon and Devotions Upon Emergent Occasions, to which Elizabeth replied in a courteous strain, though she and her family were in exile due to the defeat of the Bohemian army and Frederick by Duke Maxmillan of Bavaria. (See, Grierson's Commentary, p.92).

EPITHALAMIONS,

or

MARRIAGE SONGS.

An Epithalamion, Or Mariage Song on the Lady Elizabeth, and Count Palatine being married on St. Valentines day,

I.

Haile Bishop Valentine, whose day this is,
All the Aire is thy Diocis,
And all the chirping Choristers
And other birds are thy Parishioners,
Thou marryest every yeare
The Lirique Larke, and the grave whispering Dove,
The Sparrow that neglects his life for love,
The household Bird, with the red stomacher,
Thou mak'st the black bird speed as soone,
As doth the Goldfinch, or the Halcyon;
The husband cocke lookes out, and straight is sped,
And meets his wife, which brings her feather-bed.
This day more cheerfully then ever shine,
This day, which might enflame thy self, Old Valentine.

II.

Till now, Thou warmd'st with multiplying loves
Two Larkes, two sparrowes, or two Doves,
All that is nothing unto this,
For thou this day couplest two Phoenixes;
Thou mak'st a Taper see
What the sunne never saw, and what the Arke
(Which was of foules, and beasts, the cage, and park,)
Did not containe, one bed containes through Thee,
Two Phoenixes, whose joyned breasts
Are unto one another mutuall nests,
Where motion kindles such fires, as shall give
Yong Phoenixes, and yet the old shall live.
Whose love and courage never shall decline,
But make the whole year through, thy day, O Valentine.

III.

Up then faire Phoenix Bride, frustrate the Sunne,
Thy selfe from thine affection
Takest warmth enough, and from thine eye
All lesser birds will take their Jollitie.

Up, up, faire Bride, and call,
Thy starres, from out their severall boxes, take
Thy Rubies, Pearles, and Diamonds forth, and make
Thy selfe a constellation, of them All,
And by their blazing, signifie,
That a Great Princess falls, but doth not die;
Bee thou a new starre, that to us portends
Ends of much wonder; And be Thou those ends.
Since thou dost this day in new glory shine,
May all men date Records, from this thy Valentine.

IIII.

Come forth, come forth, and as one glorious flame
Meeting Another, growes the same,
So meet thy Fredericke, and so
To an unseparable union growe.
Since separation
Falls not on such things as are infinite,
Nor things which are but one, can disunite,
You are twice inseparable, great, and one;
Goe then to where the Bishop staies,
To make you one, his way, which divers waies
Must be effected; and when all is past,
And that you'are one, by hearts and hands made fast,
You two have one way left, your selves to'entwine,
Besides this Bishops knot, or Bishop Valentine.

V.

But oh, what ailes the Sunne, that here he staies,
Longer to day, then other daies?
Staies he new light from these to get?
And finding here such store, is loth to set?
And why doe you two walke,
So slowly pac'd in this procession?
Is all your care but to be look'd upon,
And be to others spectacle, and talke?
The feast, with gluttonous delaies,
Is eaten, and too long their meat they praise,
The masquers come too late, and'I thinke, will stay,
Like Fairies, till the Cock crow them away.
Alas, did not Antiquity assigne
A night, as well as day, to thee, O Valentine?

VI.

They did, and night is come; and yet wee see
Formalities retarding thee.
What meane these Ladies, which (as though
They were to take a clock in peeces,) goe
So nicely about the Bride;

A Bride, before a good night could be said,
Should vanish from her cloathes, into her bed,
As Soules from bodies steale, and are not spy'd.
   But now she is laid; What though shee bee?
Yet there are more delayes, For, where is he?
He comes, and passes through Spheare after Spheare,
First her sheetes, then her Armes, then any where.
Let not this day, then, but this night be thine,
Thy day was but the eve to this, O Valentine.

VII.

Here lyes a shee Sunne, and a hee Moone here,
   She gives the best-light to his Spheare,
   Or each is both, and all, and so
They unto one another nothing owe,
   And yet they doe, but are
So just and rich in that coyne which they pay,
That neither would, nor needs forbeare, nor stay;
Neither desires to be spar'd, nor to spare,
   They quickly pay their debt, and then
Take no acquittances, but pay again;
They pay, they give, they lend, and so let fall
No such occasion to be liberall.
More truth, more courage in these two do shine,
Then all thy turtles have, and sparrows, Valentine.

VIII.

And by this act of these two Phenixes
   Nature againe restored is,
   For since these two are two no more
Ther's but one Phenix still, as was before.
   Rest now at last, and wee
As Satyres watch the Sunnes uprise, will stay
Waiting, when your eyes opened, let out day,
Onely desir'd, because your face wee see;
   Others neare you shall whispering speake,
And wagers lay, at which side day will breake,
And win by'observing, then, whose hand it is
That opens first a curtaine, hers or his;
This will be tryed to morrow after nine,
Till which houre, wee thy day enlarge, O Valentine.

COMMENTARY

L. 1. Haile, Bishop Valentine, whose day this is:

Donne displaces the pagan god of Marriage, Hymen, with the Christian saint, Valentine, whose holiday is the fourteenth of February, the day on which the royal wedding took place. (See my Appendix A, for a fuller discussion of Valentine).

The author wrote three other occasional poems which reveal his response to religious and public events; namely, 'A Nocturnal Upon St. Lucie's Day'; 'Upon the Annunciation and Passion falling on the Same Day', 1608; and 'Good Friday, 1613. Riding Westward'.

11. 3-5. And all . . . every yeare:

Donne states the custom immediately that on February fourteenth, the birds start to choose mates; the list of songbirds which follow is a medieval poetic convention and Donne's usage may be compared to Chaucer's assemblage of birds found in The Parlement of Fowles, 11. 655 ff. (Other analogues for the bird convention are noted in J. Bennett's 'Interpretation of The Parlement of Fowles'. Oxford: 1957, p. 135 ff.).

l. 6. The Lirique Larke, and the grave whispering Dove:

The lark is associated with happy wedded love as well as the grave whispering dove. (See Charles Swanson, Provincial Names and Folklore of British Birds,

London: 1885, p. 93 and p. 170).

cf. "The merry lark her matins sing aloft."
(Spenser, 'The Epithalamion', 1.80).

1. 7. the sparrow:

The sparrow is often called the sensual son of Venus by the poets, since it neglects itself for love. Chaucer describes his summoner's lustfulness in the following terms: "As hot he was and lecherous as a sparrow." (Chaucer, The Canterbury Tales, Prologue, 1.626).

1. 8. household bird:

This is the robin who signifies domestication. (See, Swanson, Ibid., p.18).

1. 9. the blackbird:

The blackbird has a reputation for success due to its gold bill. (See Swanson, op.cit. p. 7).

cf. "The shrill blackbird and the thrush." (Wither, 'Epithalamion II', 1. 143).

1. 10. the Goldfinch:

A brilliant bird which attracts many mates with its colour. Chaucer describes the apprentice in the 'Cook's Tale' with these words: "gaillard he was and goldfinch in the show." (The Canterbury Tales, 1.3).

1. 10. 'the Halcyon:

The Halcyon (Greek name) or kingfisher is a bird which attracts its mate by its extraordinary colour; its body movements can predict the changes of the wind. (See Swainson, op.cit., p. 104).

1. 18. For thou this day couplest two Phoenixes:

Donne enlarges the bird imagery and compares the newlyweds to the unique Phoenix, the legendary bird of Arabia that possessed the power to resurrect itself from its own ashes. The legend was popular in the early seventeenth-century following the publication of Robert Chester's Shakespeare's "Phoenix and the Turtle" in 1601.

> "The Phoenix riddle has more wit
> By us, we two being one, are it."
>
> (Donne, 'The Canonization,' 11. 23-24).

There were earlier accounts of the bird's solitariness in Gower and Chaucer, and a later account by Robert Herrick.

cf. (a) "The soleyn Phoenix of Arabia." (Chaucer, 'The Book of the Duchess', l. 982).

(b) "Com la fenix soulecine est au sojoin." (Gower, 'Ballade XXXV', l. 8).

(c) "The Phoenix nest, built up of odours in her breast." (Herrick, 'An Epithalamie for Sir Clipseby Crew', 1625, l. 25).

ll.19-20. Thou makes . . . the Arke:

The author uses the hyperbole here that the tiny taper in the bedroom of the joined Phoenixes sees a mystery that the great sun never saw or the Ark of Noah did not contain.

l. 27. courage:

O.E.D. 1. The heart as the seat of feeling, thought.

l. 38. That a great Princess falls, but doth not die:

This line proves unconsciously premonitory in the light of the political exile suffered by Queen Elizabeth later in her life abroad.

Ariosto has a similar sentiment in his "Epithalamion for the Third Marriage of Lucrezia Borgia," 1501, l. 75 ff.:

> "If only it remained possible to keep you with us, Most beautiful virgin," say the young men of Rome who lament the loss of their princess to Alphonsus of Ferrara.

l. 46. growe:

O.E.D. 2. grow on, gain a person's liking or admiration. (For a fuller explanation of this verb, see Grierson's Commentary, p. 93).

l. 49. Nor things which are but one, can disunite:

Donne refers to the Scholastic doctrine that only compounds between whose elements there was some

"contrariety" could be dissolved.

cf. "What ever dies, was not mixed equally;
If our two loves be one . . . ."

(Donne, 'The Good-Morrow', ll. 19-20).

ll.57-58. But oh, . . . other daies:

In a light-hearted manner, Donne chides the sun which prevents the couple from entering the bridal chamber until it sets later in the day.

cf. "Must to thy motions lovers' seasons run?"

(Donne, 'The Sunne Rising', l. 4).

These former lines may also be a reference to James I known as the sun-king, who retarded the wedding activities by long court ceremonies.

ll.67-68. The masquers . . . . them away:

The author scolds the masquers who continue their revels well into the night and retard the love-making of the pair. He compares them to fairies who will not leave until sun-rise. (See K.A. Briggs, The Anatomy of Puck, London: 1959, p. 127). Compare, for a description of the fairies' night activities Shakespeare's A Midsummer-Night's Dream, Act V, sc. i, ll. 390-429).

ll.78. Bride not spied:

Donne advises the bride of her duty, that is, quickly and quietly hasten to bed to await her husband.

cf. "So, so, break off this lamenting kiss,
Which sucks two souls, and vapors both away."
(Donne, 'The Expiration', ll. 1-2).

l. 81. He comes; and passes through spheare after spheare:

There is a 'double entendre' here since the sheets and her arms make a circle to cover him as he caresses her breasts and curvaceous body.

ll.85-86. Here lyes . . . his spheare:

The author enlarges the sphere imagery to include the groom's sphere (which no doubt has sexual connotations, as in l. 81). Here it refers to his dominion, and it is tied in with the metaphor that they are two heavenly spheres, 'a shee sunne and a hee moone'. This comparison, according to Dr. Johnson in his Life of Abraham Cowley (1791) was "confusion worse confounded," since the sun and the moon in classical literature were considered to be male and female, respectively. Perhaps, Donne broke with convention, in order to elevate England's princess higher than the German prince.

cf. (a) "So thy love may be my love's sphere."
(Donne, 'Aire and Angells', l. 25).

(b) "As half spheres make a globe by being met."
(Goodere, 'Epithalamion at the Princess' Marriage', l. 79).

11.88-96. They unto . . . be liberall:

The use of commercial imagery to describe how the bridal couple surrender themselves to each other exemplifies a familiar trope in the nuptial poem.

cf. (a) "You which are angels, yet still bring
with you
Thousands of angels on your marriage days."

(Donne, 'Epithalmion Made at Lincoln's Inn', ll. 15-16).

(b) "This is perfection's mint
Where the pure pliant gold and stamp must join
And now must turn to useful coin
And pleasure which must take a sovereign print."

(Goodere, 'Epithalamion at the Princess's Marriage', ll. 67-70).

l. 100. Nature againe restored is:

The author reiterates his belief that out of such a royal union man is renewed again. Faith in the bonds of matrimony as beneficial to society was presented theologically in R. Field's The Church: The Fifth Book, p. 477 ff., 1606.

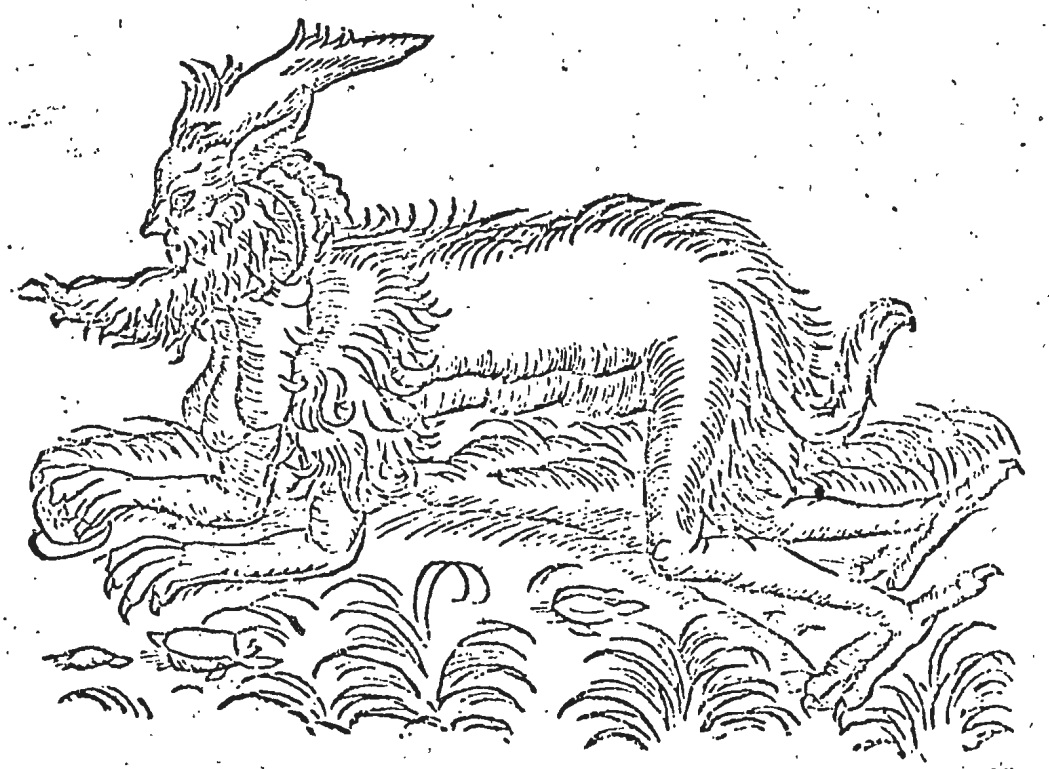
l. 104. As satyres watch the sunnes uprise will stay:

Donne and the other wedding guests out of morbid sexual curiosity wait to see if the marriage were consummated during the night; if it were, they would proclaim it in a "reveille matin" at nine o'clock. The King, too, was one of the first to greet the newlyweds in the morning, because he was pre-

occupied with sex. According to one Jacobean biographer, he visited any newlyweds at court to see if they had a successful love encounter. (See D.H. Willson, King James VI & I, New York: 1956, p. 286).

The satyr is a legendary figure who supposedly was half-man and half-goat and it was reputed to be very lecherous. (See Edward Topsell, The History of Four Footed Beasts, I. London: Printed by E. Cotes, 1658. Rep. by the Decapo Press, 1967, pp. 10-13). An illustration of a satyr (from this book, p. 12) is below.

Plate III



The

Critical Analysis:

The Valentine epithalamion holds many surprises for the reader of epithalamies, but Donne is never one to hold steadfast to traditions. His form of stanza pattern with a concluding refrain to end each one is in line with the Latin epithalamists; the fourteen-line stanza with a regular number of syllables in each verse is consistent. The major theme of marriage which offers the most favourable opportunities for maximizing the pleasures and minimizing the pains of love are part of the traditional motifs in the genre. Where the surprises come in, is in his blunt advice to the newlyweds that they must give everything to each other and that they forget the spectacles of court processions and get on with the business of love. Many of his bold conceits and discordant images, such as the Phoenix and she-sun, are startling at first, but he ties them together through witty metaphors and later detailed explications.

Unlike many of the other epithalamies for this royal occasion, this one is full of humour in the following ways: he has old Valentine feel the flames of love himself; he chides the sun and spectators for delaying the love-making at night; he scolds the bridesmaids who fuss over the removal of the bridal garments "as though they were to take a clock to pieces." (In his Epithalamion Made at Lincoln's Inn, he shows how the bride prepares

herself alone, "Thy virgins girdle now untie"). Finally, he says the most dominant person in the nuptial union will be the one who opens the curtain of the bridal room first, and this guess is worth a wager since it will probably stay that way for the rest of their married life.

One of the best indicators of the success of this ingenious epithalamion is to outline the influence it, and his other nuptial poems, exerted on near contemporary poems. Donne's influence is certainly evident in the Goodere attempt, because much of the sexual imagery can be traced to Donne's first epithalamion. Later in the next decade, Robert Herrick uses the Donnian concern with ritual and frank concern for the proper bedding of the bridal pair. The whole five of Herrick's epithalamies are original and lighthearted in the manner of Donne though they belong to the classical. John Suckling's witty parody of a country wedding in "Ballad Upon a Wedding, 1630," reminds one of Donne's irony and humour and sometimes satire, (for instance, the 'frolique Patricians' or 'painted courtiers' in the opening stanza of his early epithalamion and the disclosure about the Satyres in the last stanza of his 'Epithalamion or Marriage Song'. Donne's joy in sensual pleasures of happy love are reflected in Thomas Carew's short nuptial poem entitled 'To My Cousin (C.R.) Marrying My Lady (A.)', 1628.

CHAPTER III

BIOGRAPHICAL INTRODUCTION

In 1613, George Wither composed 'Epithalamia' in honour of the royal union; to these poems, he appended seven epigrams, and number one is important since it deals with the marriage as a political alliance as follows:

> 'Tis said in marriage above all the rest
> The children of the King finds comfort least,
> Because without respect of love or hate
> They must, and oft, be ruled by state;
> But if contented love, religion's care,
> Equality in state, and years declare
> A happy match, as I suppose no less,
> Then rare and great Eliza's happiness.

In other astute observations about marriages in the epigrams, the author treats such stories as the model husband, Orpheus, who went through the "jaws of hell" to rescue his spouse, fair Helen, who caused a war by her infidelity. In Epigram Six, he mocks the outlandish Roman clergy who do not marry, yet they have twenty women clandestinely. Some of these insights appear in the nuptial poetry of the author, but not with the same forceful degree.

Throughout the epithalamia there are frequent references to the author's being hated at court; this was owing to his satiric references about the Bishop Chancellor, Lord Ellesmere and one or two other officials he did not like at court whom he epitomized as Avarice and Gluttony in Abuses Stript and Whipt which was published in 1612. In the same year, he wrote elegies for his patron, Prince Henry (brother

to Elizabeth), and when she wed a few months later, he composed the epithalamia for her. In reciprocation, she became his patron; he dedicated his Psalms of David, translated into Lyric Verse to her in 1632. (See Frank Sidgwick's Introduction to The Poetry of George Wither, Vol. I. London: 1902, pp. xxiv-xxv).

Despite his powerful patron and the pleasing verse he offered at court, the offended nobility did not forget and he received a prison term in 1612 and another one for another satiric work entitled The Shepherd's Hunting in 1622; it was a self eulogy which outlined his motto: Nec habeo, nec careo, nec curo.

The epithalamia are the same in their general aim, that is, to afford virtue her deserved honour, and in the epilogue of the second one, Wither repeats his intentions of bestowing poetic service to the virtuous princes. The poems are distinct in form but not in content: however, I consider the first one to be an introductory one, and the second to be the epithalamion proper, and I treat them separately as the author entitled each one with its own heading.

EPITHALAMION I

Bright northern star, and fair Minerva's peer,
Sweet lady of this day, Great Britain's dear,
Lo, thy poor vassal that was erst so rude
With his most rustic Satyrs to intrude,
Once more like a poor sylvan now draws near,
And in thy sacred presence dares appear.
Oh, let not that sweet bow, thy brow, be bent
To scare him with a shaft of discontent:
One look with anger, nay, thy gentlest frown,
Is twice enough to cast a greater down.
My will is ever, never to offend
These that are good; and what I here intend;
Your worth compels me to. For lately grieved
More than can be expressed or well believed
Minding for ever to abandon sport,
And live exiled from places of resort;
Careless of all, I yielding to security,
Thought to shut up my Muse in dark obscurity:
And in content the better to repose,
A lonely grove upon a mountain chose,
East from Caer Winn, midway 'twixt Arle and Dis,
Two springs where Britain's true Arcadia is.
But ere I entered my intended course,
Great Aeolus began to offer force.
The boisterous king was grown so mad with rage,
That all the earth was but his fury's stage;
Fire, air, earth, sea, were intermixed in one;
Yet fire, through water, earth and air shone.
The sea, as if she meant to whelm them under,
Beat on the cliffs, and raged more loud than thunder:
And whilst the vales she with salt waves did fill,
The air shower'd floods that drench'd our highest hill;
And the proud trees, that would no duty know,
Lay overturned, twenties in a row.
Yea, every man for fear fell to devotion,
Lest the whole isle should have been drench'd
in th'ocean.
Which I, perceiving, conjured up my Muse,
The spirit whose good help I sometimes use,
And though I meant to break her rest no more,
I was then fain her aid for to implore;
And by her help indeed I came to know
Why both the air and seas were troubled so;
For having urged her that she would unfold
What cause she knew, thus much at last she told.

Of late, quoth she, there is by powers divine
A match concluded, 'twixt great Thame and Rhine;
Two famous rivers, equal both to Nile:
The one, the pride of Europe's greatest isle;
Th'other, disdaining to be closely pent,
Washes a great part of the Continent,
Yet with abundance doth the wants supply
Of the still-thirsting sea that's never dry.
And now these, being not alone endear'd
To mighty Neptune and his watery herd,
But also to the great and dreadful Jove
With all his sacred companies above,
Both have assented by their loves' inviting,
To grace with their own presence this uniting.
Jove called a summons, to the world's great wonder,
'Twas that we heard of late, which we thought thunder.
A thousand legions he intends to send them,
Of cherubins and angels to attend them:
And those strong winds that did such blustering keep
Were but the Tritons sounding in the deep,
To warn each river, petty stream, and spring
Their aid unto their sovereign to bring.
The floods and showers that came so plenteous down,
And lay entrench'd in every field and town,
Were but retainers to the nobler sort
That owe their homage at the watery court:
Or else the streams, not pleased with their own store,
To grace the Thames, their mistress, borrowed more,
Exacting from their neighbouring dales and hills,
But by consent all, nought against their wills.
Yet now, since in this stir are brought to ground
Many fair buildings, many hundreds drown'd,
And daily found of broken ships great store,
That lie dismembered upon every shore,
With divers other mischiefs known to all,
This is the cause that those great harms befall.
Whilst other things in readiness did make,
Hell's hateful hags from out their prisons brake,
And spiting at this hopeful match, began
To wreak their wrath on air, earth, sea, and man.
Some, having shapes of Romish shavelings got,
Spew'd out their venom, and began to plot
Which way to thwart it; others made their way
With much distraction thorough land and sea
Extremely raging. But almighty Jove
Perceives their hate and envy from above;
He'll check their fury, and in irons chain'd
Their liberty abus'd shall be restrain'd:
He'll shut them up from coming to molest
The merriments of Hymen's holy feast,
Where shall be knit that sacred Gordian knot
Which in no age to come shall be forgot;

Which policy nor force shall ne'er untie,
But must continue to eternity;
Which for the whole world's good was foredecreed,
With hope expected long, now come indeed;
And of whose future glory, worth, and merit,
Much I could speak with a prophetic spirit.
  Thus by my Muse's dear assistance finding
The cause of this disturbance, with more minding
My country's welfare than my own content,
And longing to behold this tale's event,
My lonely life I suddenly forsook,
And to the court again my journey took.
  Meanwhile I saw the furious winds were laid;
The risings of the swelling waters stay'd.
The winter 'gan to change in everything,
And seem'd to borrow mildness of the spring.
The violet and primrose fresh did grow,
And as in April trimm'd both copse and row.
The city, that I left in mourning clad,
Drooping, as if it would have still been sad,
I found deck'd up in robes so neat and trim,
Fair Iris would have look'd but stale and dim
In her best colours, had she there appear'd.
The sorrows of the court I found well clear'd.
Their woeful habits quite cast off, and tired
In such a glorious fashion, I admired.
All her chief peers and choicest beauties too,
In greater pomp than mortals use to do,
Wait as attendants. Juno's come to see,
Because she hears that this solemnity
Exceeds fair Hippodamia's, where the strife
'Twixt her, Minerva, and lame Vulcan's wife
Did first arise; and with her leads along
A noble, stately, and a mighty throng.
Venus, attended with her rarest features,
Sweet lovely-smiling and heart-moving creatures,
The very fairest jewels of her treasure,
Able to move the senseless stones to pleasure,
Of all her sweetest saints hath robbed their shrines,
And brings them for the courtiers' valentines.
Nor doth dame Pallas from these triumphs lurk;
Her noblest wits she freely sets on work.
Of late she summoned them unto this place
To do your masques and revels better grace.
Here Mars himself, too, clad in armour bright,
Hath shown his fury in a bloodless fight;
And both on land and water, sternly drest,
Acted his bloody stratagems in jest:
Which, to the people frighted by their error,
With seeming wounds and death did add more terror;
Besides, to give the greater cause of wonder,

Jove did vouchsafe a rattling peal of thunder:
Comets and meteors by the stars exhaled
Were from the middle region lately called,
And to a place appointed made repair,
To show their fiery friscols in the air,
People innumerable do resort,
As if all Europe here would keep one court:
Yea, Hymen in his saffron-coloured weed
To celebrate his rites is full agreed.
All this I see: which seeing, makes me borrow
Some of their mirth awhile, and lay down sorrow.
And yet not this, but rather the delight
My heart doth take in the much-hoped sight
Of these thy glories, long already due;
And this sweet comfort, that my eyes do view
Thy happy bridegroom, Prince Count Palatine
Now thy best friend and truest valentine;
Upon whose brow my mind doth read the story
Of mighty fame, and a true future glory.
Methinks I do foresee already how
Princes and monarchs at his stirrup bow:
I see him shine in steel, the bloody fields
Already won, and how his proud foe yields.
God hath ordain'd him happiness great store,
And yet in nothing is he happy more
Than in thy love, fair Princess; for, unless
Heaven, like to man, be prone to fickleness,
Thy fortunes must be greater in effect
Than time makes show of, or men can expect.
Yet notwithstanding all those goods of fate,
Thy mind shall ever be above thy state:
For, over and beside thy proper merit,
Our last Eliza grants her noble spirit
To be redoubled on thee; and your names
Being both one shall give you both one fames.
Oh, blessed thou and they to whom thou giv'st
The leave to be attendants where thou liv'st:
And hapless we that must of force let go
The matchless treasure we esteem of so.
But yet we trust 'tis for our good and thine,
Or else thou shouldst not change thy Thame for Rhine.
We hope that this will the uniting prove
Of countries and of nations by your love,
And that from out your blessed loins shall come
Another terror to the whore of Rome,
And such a stout Achilles as shall make
Her tottering walls and weak foundation shake;
For Thetis-like thy fortunes do require
Thy issue should be greater than his sire.
But, gracious Princess, now since thus it fares,
And God so well for you and us prepares;
Since He hath deign'd such honours for to do you,
And shown Himself so favourable to you;

Since He hath changed your sorrows and your sadness
Into such great and unexpected gladness;
Oh, now remember you to be at leisure
Sometime to think on Him amidst your pleasure:
Let not these glories of the world deceive you,
Nor her vain favours of yourself bereave you.
Consider yet for all this jollity
Y' are mortal, and must feel mortality;
And that God can in midst of all your joys
Quite dash this pomp, and fill you with annoys.
Triumphs are fit for princes, yet we find
They ought not wholly to take up the mind,
Nor yet to be let past as things in vain;
For out of all things wit will knowledge gain,
Music may teach of difference in degree,
The best-tuned Common-weals will framed be:
And that he moves and lives with greatest grace
That unto time and measure ties his pace.
Then let these things be emblems to present
Your mind with a more lasting true content.
When you behold the infinite resort,
The glory and the splendour of the court,
What wondrous favours God doth here bequeath you,
How many hundred thousands are beneath you,
And view with admiration your great bliss,
Then with yourself you may imagine this:
'Tis but a blast or transitory shade,
Which in the turning of a hand may fade:
Honours, which you yourself did never win,
And might, had God been pleased, another's bin:
And think, if shadows have such majesty,
What are the glories of eternity!
  Then by this image of a fight on sea,
Wherein you heard the thund'ring cannons play,
And saw flames breaking from their murthering throats,
Which in true skirmish fling resistless shots,
Your wisdom may, and will, no doubt, begin
To cast what peril a poor soldier's in:
You will conceive his miseries and cares,
How many dangers, deaths, and wounds he shares:
Then, though the most pass't over and neglect them,
That rhetoric will move you to respect them.
And if hereafter you should hap to see
Such mimic apes that courts' disgraces be -
I mean such chamber-combatants, who never
Wear other helmet than a hat of beaver,
Or ne'er board pinnace but in silken sail,
And in the stead of boisterous shirts of mail
Go arm'd in cambric - if that such a kite,
I say, should scorn an eagle in your sight,
Your wisdom judge, by this experience, can,
Which hath most worth, hermaphrodite or man.
The night's strange prospects, made to feed the eyes

With artful fires mounted in the skies,
Graced with horrid claps of sulphury thunders,
May make you mind th'Almighty's greater wonders.
Nor is there anything but you may thence
Reap inward gain, as well as please the sense.
But pardon me, oh fairest, that am bold
My heart thus freely, plainly to unfold
What though I know you knew all this before,
My love this shows, and that is something more.
Do not my honest service here disdain,
I am a faithful though an humble swain.
I'm none of those that have the means or place
With shows of cost to do your nuptials grace;
But, only master of mine own desire,
Am hither come with others to admire.
I am not of those Heliconian wits,
Whose pleasing strains the court's known humour fits,
But a poor rural shepherd, that for need
Can make sheep music on an oaten reed:
Yet for my love, I'll this be bold to boast,
It is as much to you as his that's most.
Which, since I no way else can now explain,
If you'll in midst of all these glories deign
To lend your ears unto my Muse so long,
She shall declare it in a wedding song.

COMMENTARY

EPITHALAMION I

1. 1. Bright Northern star, and fair Minerva's peer:

Wither bestows heavenly attributes to the Princess, such as, radiance since she is like Sirius, the brightest star in the northern sky and equal to Minerva who sprang from the mind of Jove and signified matronly skill and wisdom.

cf. (a) "Minerva, that of chastity hath care."
(Thomas Heywood, 'The Epithalamion from a Marriage Triumph', l. 1).

(b) ". . . the other
Was he to whom Jove's pregnant brain was mother."
(Quarles, Argalus and Parthenia, 1629, III, 1.16).

1. 5. With his most rustic Satyrs to intrude:

The author portrays himself as a poor sylvan waiting to see the Princess, just as the satyrs were barred from the Paradise of Venus and lurked in the vicinity waiting for a glimpse of the glory within. (For further information concerning satyrs see Tufte, op.cit. p. 226 and my notes for l. 104 of Donne's 'Epithalmion' on this occasion).

1. 7. Oh, let not that sweet bow, thy brow, be bent:

In this highly alliterative line, the author again

voices his humility and hopes that the bride will not frown on his work; there is a trope here, because Cupid's bow is the eye brow.

cf. "Eyes that bestow/Full quivers on loves Bow." (Richard Crashaw, 'Wishes to His (supposed) Mistresse', ll. 58-59).

1. ll. My will is ever, never to offend:

An obvious reference to his previous satiric work, where he stated his aim was to praise virtue and cast down villainy. (See my biographical introduction to the author).

ll.21-22. East from Caer Winn . . . true Arcadia is:

Though I cannot identify Dis, the general area is in Norfolk, and the author compares it to Arcadia in the Peloponnese of Greece, a place of natural beauty. According to Virgil, the ancient gods often lived there with the mortals who worshipped them, especially Pan. In Sidney's The Countess of Pembroke's Arcadia, Book III, one of the Third Eclogues, there is an epithamium for the marriage of the rustics, Thyrsis and Kala; one of the themes of this nuptial poem is the corrupting influence of the court on a country wedding. (See W.R. Davis, Sidney's Arcadia, London: Yale University Press, 1965, p. 109).

l. 24. Aeolus:

In Greek myth, Aeolus controlled the winds from a cavern on the isle of Aeolia, (see C.M. Gayley, The Classic Myths, London: Blaisdell Pub. Co., 1893, p. 39).

l. 27. Fire, air, earth, sea, were intermixed in one:

It was an extremely stormy winter, according to the note by Sidgwick (op.cit., p. 199). The four elements were combined in a tempest for two reasons: first, the divine powers came to view the nuptial match (l. 45), and second, the Catholics caused a fury with their opposition to the union (l.82).

l. 54. Neptune and his watery herd:

Such a line is an anticipation of eighteenth century poetic diction. (See A. Pope's Essay on Criticism, 1711, ". . . a clown in regal purple dress'd," l. 11, in his passage on false eloquence).

cf. "(Neptune) summons fenny subjects to new Broils."
(Augustine Taylor, 'An Epithalamium', 1613, l.130).

ll.61-62. A thousand legions . . . to attend them:

The angels, along with the pagan divinities come and attend the bride. (For further information about the angels, see my note to l. 36 of Heywood's first epithalmion for this occasion).

ll.82-85. Hell's hateful hags . . . Romish shavelings got:

Wither as a Puritan poet is strongly anti-Catholic in these lines in which he names some of the 'hags' as the clergy with the tonsure, a custom of the Catholic priests' orders.

cf. "And keep encroaching hell in awe." (Henry Peacham, 'Nuptial Hymns' in honour of this marriage, l. 169).

Where shall be knit that sacred Gordian knot:

The indissolubility of marriage is similar to the intricate knot tied by King Gordius which no one could untie, and whoever should untie it according to the Greek legend would gain the empire of Asia. Alexander the Great supposedly cut it apart with his sword and applied the legend to himself. (See the Oxford Companion to Classical Literature, Oxford: Clarendon Press, 1937, p. 189).

cf. "The several crowns a Gordian knot was tied." (Quarles, 'Argalus and Parthenia', III, l. 110).

l. 97. policy:

O.E.D. 1. political sagacity; statecraft.

l.115. The city, that I left in mourning clad:

An obvious allusion to the funerals of Prince Henry, the Princess Elizabeth's brother, who was buried in November, 1612. The opening lines of Chapman's and

Peacham's nuptial poems refer to this event.

l.118. Fair Iris:

The city is decorated with banners and bright bunting for the wedding; even Iris, the goddess of the rainbow, cannot compare to the colourful displays. cf. "Iris in her arched sphere." (Heywood, 'A Marriage Triumph Solemnized in an Epithalmion', l.13).

ll.127-128. Exceeds fair Hippodamia's . . . lame Vulcan's wife:

Sidgwick has a full note on this line (p.200), except he leaves out the fact that the wife of Vulcan in the Iliad and Hesiod's Theogony is Agalia, the youngest of the Graces; it is only in the Odyssey that Venus is the wife of the fire god. (See Gayley, op.cit. p. 26).

l. 134. senseless stones:

The inanimate becomes animate. (For a similar conceit, compare Donne's 'Twicknam Garden', ll. 16-18).

l. 135. Courtier's valentines:

See my Appendix A.

l. 137. Pallas:

She is called the goddess of the battle and of wisdom; she is associated with arts and crafts. (Paul Harvey (ed.), The Oxford Companion to Classical Literature, 1937, p. 55).

l. 140. To do your masques and revels better grace:

Wither comments on the three masques written for the wedding. (See my Introduction, part II, p. 23).

l. 152. friscols:

O.E.D. Analagous to caracole or lively movements, such as in a dance. (The author, no doubt, describes the fireworks display).

l. 155. Yea, Hymen in his saffron-coloured weed:

Hymen in Catullus' 'Carmen LXI' and in Jonson's Hymenaei, wears the orange robe, but Peacham puts him in a "veil of yellow." (See my note to Peacham's 'Nuptial Hymns', l. 97).

ll.163-164. Thy happy bridegroom . . . and truest valentine:

The author displaces Valentine with Frederick.

l. 188. Or else thou shouldst not change thy Thame for Rhine:

Wither probably borrows the river motif from Camden's Brittania, 1586, which had a Latin epithalamium entitled 'De Connubio Famis et Isis', or from Spenser's 'Epithalamion Thamesis or Thames-Medway Canto' in Book IV, Section xi of The Faerie Queene.

cf. also the "Device" to Francis Beaumont's Masque for this union which began: "Jupiter and Juno willing to do honour to the marriage of the two famous rivers, Thamesis and Rhine . . . ."

11.191-193. And that from . . . weak foundation shake:

The author being a staunch English Puritan hopes that the walls of Roman Catholicism will come tumbling down under the might of the issue from this Protestant union. For the story of Thetis and her son, Achilles, see the notes on Catullus' 'Epithalamion for the Wedding of Peleus and Thetis' (Carmen LXIV), by J.A.S. Mcpeek, Catullus in Strange and Distant Britain, Cambridge: 1939, p. 354).

11.215-216. Music may teach . . . will-framed be:

The music of the spheres plays an important part in society's harmony maintains the author. For further information, see my note to Goodere's 'Epithalamion', l. 16).

l. 219. emblems:

O.E.D. n. a symbol, typical representation.

l.220ff. Your mind with a more lasting true content:

In the next twelve lines, Wither reminds the royal couple that God gave them this present transitory glory and it is only a glimpse of the glory of eternity.

l. 244. Such mimic apes that courts' disgraces be:

The author refers satirically to the moral conduct of the pompous and lewd courtiers in the terms of the Neoplatonists of the Rehaissance who viewed

the lower soul of man as "Commune cum brutis"; the brute akin to man in appearance was the ape, which became the symbol for everything subhuman and sinful. (See Ervin Panofsky, Studies in Iconology. New York: 1962, p. 194).

ll.269-272. I am not . . . an oaten reed:

Wither maintains that he is not a court poet who knows exactly what pleases the rulers, but rather a simple, rustic shepherd who creates a humble nuptial song; in line 260 of his next epithalmion at the same time, he calls himself more than a shepherd and takes on the role of Pan.

cf. "Were I but seated on that Muse's mountain." (Taylor, 'An Epithalmium', l. 12).

Critical Analysis of Epithalmion I:

Wither's first epithalamion on this occasion is really a prelude to his "wedding song" which begins on l. 279. The opening lines of the prelude sing the praises of the bride's radiant beauty, but soon after discourses about the author's plight as a court poet banished to the country; it then describes the preliminary entertainments and preparations surfounding the nuptial event in great detail, but again the author changes the topic into a moral lesson on the transitory nature of these things in God's world. Unlike most of the other epithalmies, God Himself makes an appearance, along with the usual pagan divinities; God and Jove are equated in ll. 59-64 since they summon legions of angels and Tritons to the wedding.

The central theme of the poem, however, is the royal match which Wither expresses figuratively as a union of the two main rivers in the respective countries of the bride and groom, namely Thames and Rhine. He continues the figure in his second epithalmion, and enlarges it by including the Tiber to stand for Rome (see my note to l. 96 ff.).

The poetic narrative ends in heroic couplets, and it is mostly rhetorical, except for a few lyrical verses which enhance it. The characters of the narrative are the deities who do not engage in conversation but preside over the preparations and make the wedding a momentous occasion at which the poor shepherd (the poet) becomes an active admirer by his

humble song. Incidentally, in l. 245 ff. the author interjects a few satiric barbs at the useless courtiers who are "chamber-combatants and "mimic apes."

EPITHALAMION II

Valentine, good-morrow to thee,
Love and service both I owe thee,
And would wait upon thy pleasure;
But I cannot be at leisure;
For I owe this day as debtor
To a thousand times thy better.

Hymen now will have effected
What hath been so long expected:
Thame, thy mistress, now unwedded,
Soon must with a prince be bedded.
If thou'lt see her virgin ever,
Come and do it now or never.

Where art thou, oh fair Aurora?
Call in Ver and lady Flora:
And, you daughters of the morning,
In your neat'st and feat'st adorning,
Clear your foreheads and be sprightful
That this day may seem delightful.

All you nymphs that use the mountains,
Or delight in groves and fountains:
Shepherdesses, you that dally
Either upon hill or valley:
And you daughters of the bower,
That acknowledge Vesta's power,

Oh, you sleep too long; awake ye,
See how Time doth overtake ye.
Hark, the lark is up and singeth,
And the house with echoes ringeth.
Precious hours, why neglect ye,
Whilst affairs thus expect ye?

Come away, upon my blessing;
The bride-chamber lies to dressing:
Strow the ways with leaves of roses,
Some make garlands, some make posies:
'Tis a favour, and't may joy you.
That your mistress will employ you,

Where's Sabrina with her daughters
That do sport about her waters,
Those that with their locks of amber
Haunt the fruitful hills of Camber?
We must have to fill the number
All the nymphs of Trent and Humber.

Fie, your haste is scarce sufficing,
For the bride's awake and rising.
Enter, beauties, and attend her,
All your helps and service lend her;
With your quaint'st and new'st devices
Trim your lady, fair Thamisis.

See, she's ready; with joys greet her;
Lads, go bid the bridegroom meet her;
But from rash approach advise him,
Lest a too much joy surprise him:
None I e'er knew yet that dared
View an angel unprepared.

Now unto the church she hies her;
Envy bursts, if she espies her:
In her gestures as she paces
Are united all the graces,
Which who sees and hath his senses
Loves in spite of all defences.

O most true majestic creature!
Nobles, did you note her feature?
Felt you not an inward motion
Tempting love to yield devotion,
And as you were e'en desiring
Something check you for aspiring?

That's her virtue, which still tameth
Loose desires and bad thoughts blameth;
For whilst others were unruly,
She observed Diana truly:
And hath by that means obtained
Gifts of her that none have gained.

Yon's the bridegroom, d'ye not spy him?
See how all the ladies eye him.
Venus his perfection findeth,
And no more Adonis mindeth.
Much of him my heart divineth,
On whose brow all virtue shineth.

Two such creatures Nature would not
Let one place long keep - she should not:
One she'll have, she cares not whether,
But our loves can spare her neither.
Therefore, ere we'll so be spited,
They in one shall be united.

Nature's self is well contented
By that means to be prevented.
And behold they are retired,
So conjoin'd, as we desired;
Hand in hand not only fixed,
But their hearts are intermixed.

Happy they and we that see it,
For the good of Europe be it.
And hear, heaven, my devotion,
Make this Rhine and Thame an ocean,
That it may with might and wonder
Whelm the pride of Tiber under.

Now yon hall their persons shroudeth,
Whither all this people crowdeth:
There they feasted are with plenty,
Sweet ambrosia is no dainty.
Grooms quaff nectar; for there's meeter,
Yea, more costly wines and sweeter.

Young men all, for joy go ring ye,
And your merriest carols sing ye.
Here's of damsels many choices,
Let them tune their sweetest voices.
Fet the Muses, too, to cheer them;
They can ravish all that hear them.

Ladies, 'tis their highness' pleasures
To behold you foot the measures;
Lovely gestures addeth graces,
To your bright and angel faces.
Give your active minds the bridle:
Nothing worse than to be idle.

Worthies, your affairs forbear ye,
For the state awhile may spare ye:
Time was that you loved sporting -
Have you quite forgot your courting?
Joy the heart of cares beguileth:
Once a year Apollo smileth.

Fellow shepherds, how I pray you,
Can your flocks at this time stay you?
Let us also hie us thither,
Let's lay all our wits together,
And some pastoral invent them
That may show the love we meant them.

I myself though meanest stated,
And in court now almost hated,
Will knit up my Scourge, and venter
In the midst of them to enter;
For I know there's no disdaining
Where I look for entertaining.

See, methinks the very season,
As if capable of reason,
Hath lain by her native rigour,
The fair sunbeams have more vigour;
They are Aeol's most endeared,
For the air's still'd and cleared.

Fawns and lambs and kids do play,
In the honour of this day;
The shrill blackbird and the thrush
Hops about in every bush;
And among the tender twigs
Chant their sweet harmonious jigs.

Yea, and moved by this example
They do make each grove a temple
Where their time the best way using,
They their summer loves are choosing.
And, unless some churl do wrong them,
There's not an odd bird among them.

Yet I heard as I was walking
Groves and hills by echoes talking;
Reeds unto the small brooks whistling,
Whilst they danced with pretty rushling.
Then for us to sleep 'twere pity,
Since dumb creatures are so witty.

But oh, Titan, thou dost dally,
Hie thee to thy western valley;
Let this night one hour borrow,
She shall pay't again to-morrow;
And if thou'lt that favour do them,
Send thy sister Phoebe to them.

But she's come herself unasked,
And brings gods and heroes masked.
None yet saw or heard in story
Such immortal mortal glory.
View not without preparation,
Lest you faint in admiration.

Say, my lords, and speak truth barely,
Moved they not exceeding rarely?
Did they not such praises merit
As if flesh had all been spirit?
True indeed, yet I must tell them
There was one did far excel them.

But, alas! this is ill dealing,
Night unwares away is stealing:
Their delay the poor bed wrongeth
That for bride with bridegroom longeth,
And above all other places
Must be blest with their embraces.

Revellers, then now forbear ye,
And unto your rests prepare ye:
Let's awhile your absence borrow,
Sleep to-night and dance to-morrow.
We could well allow your courting,
But 'twill hinder better sporting.

They are gone, and night all lonely
Leaves the bride with bridegroom only.
Muse, now tell, for thou hast power
To fly through wall or tower,
What contentments their hearts cheereth,
And how lovely she appeareth.

And yet do not; tell it no man,
Rare conceits may so grow common:
Do not to the vulgar show them,
'Tis enough that thou dost know them.
Their ill hearts are but the centre,
Where all misconceivings enter.

But thou, Luna, that dost lightly
Haunt our downs and forests nightly;
Thou that favour'st generation,
And art help to procreation;
See their issue thou so cherish,
I may live to see it flourish.

And you planets, in whose power
Doth consist these lives of our,
You that teach us divinations,
Help with all your constellations,
How to frame in her a creature
Blest in fortune, wit, and feature.

Lastly, oh, you angels, ward them,
Set your sacred spells to guard them;
Chase away such fears or terrors
As not being seem through errors;
Yea, let not a dream's molesting
Make them start when they are resting.

But Thou chiefly, most adored,
That shouldst only be implored;
Thou to whom my meaning tendeth,
Whither e'er in show it bendeth;
Let them rest to-night from sorrow
And awake with joy to-morrow.

Oh, to my request be heedful,
Grant them that and all things needful.
Let not these my strains of folly
Make true prayer be unholy;
But if I have here offended,
Help, forgive, and see it mended.

Deign me this; and if my Muse's
Hasty issue she peruses,
Make it unto her seem grateful,
Though to all the world else hateful.
But howe'er yet, soul, persever
Thus to wish her good for ever.

Thus ends the day together with my song,
Oh, may the joys thereof continue long!
Let heaven's just, all-seeing, sacred power
Favour this happy marriage day of your;
And bless you in your chaste embraces so,
We Britons may behold before you go
The hopeful issue we shall count so dear,
And whom, unborn, his foes already fear.
Yea, I desire that all your sorrows may
Never be more than they have been to-day.
Which hoping, for acceptance now I sue,
And humbly bid your grace and court adieu.
I saw the sight I came for, which I know
Was more than all the world beside could show
But if amongst Apollo's lays you can
Be pleased to lend a gentle ear to Pan,
Or think your country shepherd loves as dear
As if he were a courtier or a peer,
Then I, that else must to my cell of pain,
Will joyful turn unto my flock again,
And there unto my fellow shepherds tell
Why you are lov'd, wherein you do excel.
And when we drive our flocks afield to graze them,
So chant your praises that it shall amaze them:
And think that fate hath new recall'd from death
Their still-lamented sweet Elizabeth.
For though they see the court but now and then,
They know desert as well as greater men:
And honoured fame in them doth live or die,

As well as in the mouth of majesty.
But taking granted what I here entreat,
At heaven for you my devotions beat;
And though I fear fate will not suffer me
To do you service where your fortunes be,
Howe'er my skill hath yet despised seem'd,
And my unripen'd wit been mis-esteem'd,
When all this costly show away shall flit,
And not one live that doth remember it,
If envy's trouble let not to persever,
I'll find a means to make it known for ever.

COMMENTARY

EPITHALAMION II

1. 1. Valentine, good morrow to thee:

Valentine, the Christian saint, replaces Hymen, the pagan divinity, as the patron of marriage. cf. "Haile, Bishop Valentine, whose day this is." (Donne, 'Epithalamion or Marriage Song for the Princess' Marriage', l. 1).

l.13 ff. Where art thou oh fair Aurora?:

Aurora in Roman myth was the goddess of the morning; Wither calls upon her in this 'aubade' phase of the poem to start the wedding day; he summons Lady Spring and Flora to officiate over the floral decorations. For two other examples of the 'pastoral aubade' see my note to the opening lines of Thomas Heywood's epithalamion for this occasion, and Herrick's 'Cor inna's Going a-Maying'.

1. 14. Ver:

O.E.D. (In M.E. a variant of vere), the season of spring.

1. 16. feat'st:

O.E.D. (obs.) fitting; suitable; proper.

1. 24. Vesta's power:

The author alludes to Elizabeth and her bridesmaids being under the protection of Vesta; she was the Roman goddess of the household, and a hearth or fire was kept burning in her bower by the vestal virgins.

1. 31. Where's Sabrina with her daughters:

Wither equates Sabrina with the Severn in his side-note. Her daughters are the nymphs who along with those of the Trent and Humber rivers must come and witness the wedding of Thamesis, a synecdoche for Elizabeth. (cf. Milton's famous lyrical address to Sabrina in Comus, 1636, l. 859 ff.).

1. 54. View an angel unprepared:

This metaphor is applied to the bride by the author, in order to illustrate her dazzling appearance; the religious belief stemming from the Bible (Judges 6, 23), so prevalent at the time with the edition by King James, was that the angel like God was so radiant that it could not be looked upon by the naked eye.

1. 72. Diana:

Diana, the daughter of Jupiter, and associated with the moon, and also virgin-huntresses. (Thomas Cooper, Thesaurus Linguae Romanae et Brittaniae, London: 1565, G_8^v).

cf. "Whose train Diana's virgin-crew, all crowned."
(Quarles, Argalus and Parthenia, III, Epithalamion, l. 19).

l. 78. Adonis:

According to Greek myth, Adonis, the husband of Venus, had to spend six months of each year with Persephone who restored his life, and yearly festivals were held in his honour, and he became synonomous with Hymen in Bion's 'Epitaph to Adonis'. He is treated at length in Shakespeare's epyllion, Venus and Adonis, 1593. An illustration of Venus and Adonis painted by Titian is on the next page.

ll.96-98. Make this Rhine . . . of Tiber under:

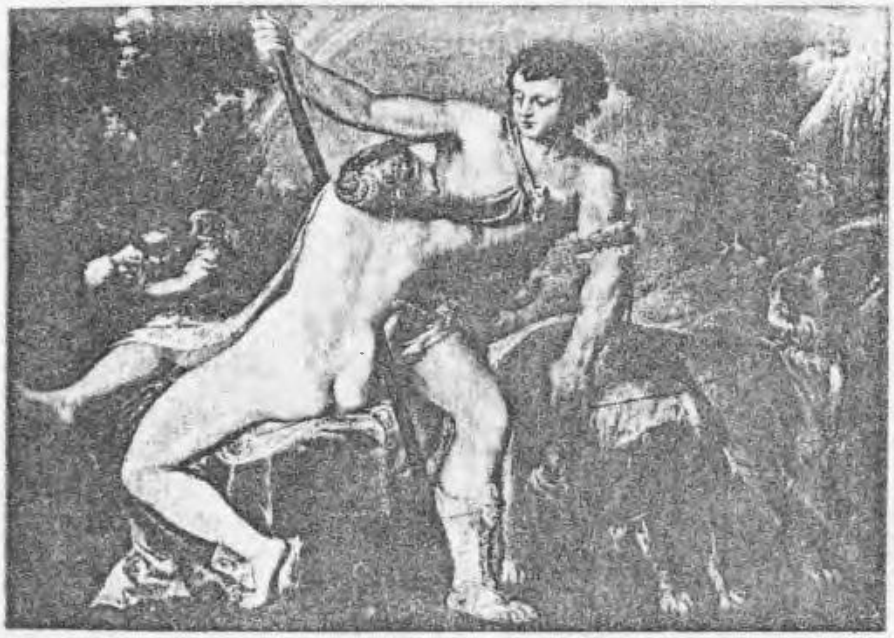
Wither uses the synecdoches of the rivers to stand for the Protestant alliance of Bohemia and England which will overcome Rome's influence in Europe. He has a note that Tiber runs by Rome.
cf. "Of none save Tiber envied."
(Peacham, 'Nuptial Hymns', l. 133).

l. 102. ambrosia:

O.E.D. In Greek myth the fabled food of the gods and immortals.

l. 122. Once a year Apollo smileth:

Wither has a side-note to this line, "semel



VENUS AND ADONIS by Titian (ca. 1477–1576), Washington, D.C., National Gallery of Art, Widener Collection. Reproduced by permission of the National Gallery of Art.

in anno ridet Apollo." (For further treatment of Apollo, see my notes to ll. 3-4 of Heywood's "Nuptial Hymn").

ll.131-136. Fellow shepherds, how . . . we meant them:

Wither as master-of-ceremonies requests his fellow poets to compose similar pastoral odes in honour of the day.

l. 134. stay:

O.E.D. i. The action of stopping, bringing to a stand or pause; a delayed set-back.

---

ll.137-142. I myself though . . . look for entertaining:

The author alludes to the former satiric work which made him almost hated, yet he endeavours once again to exonerate himself at court by means of a pleasant poetic entertainment.

l. 147. Aeol:

Æol is an abbreviation of Aeolus. (See my note to l. 24 of the author's first epithalmion).

l. 150. churl:

O.E.D. 4. a country man; peasant, or rustic boor.

ll.161-166. Yet I heard . . . are so witty:

Wither introduces the pathetic fallacy into his

pastoral rendition. The whole countryside comes alive in honour of this day.

witty:

O.E.D. B. Signification: to have knowledge of; to be aware.

l. 167. Titan:

Titan is synonomous with Apollo.

l. 172. Phoebe:

Phoebe is a personification of the moon.

l. 174. And brings gods and heroes masked:

This is a reference to the three masques being prepared for the wedding. (See my Introduction, Part II, p. I4).

l. 204. rare conceits:

The author posits that only his Muse can discern the beauty and mysteries in the bridal chamber.

conceits:

O.E.D. To take into mind, apprehend the form; a conception or notion of (some objective fact).

ll.213-214. See their issue . . . see it flourish:

Wither's wish was fulfilled. At the Battle of Naseby he and Prince Rupert were both present, though on opposite sides. Even more striking, as unconscious

prophecy is l. 520. (See Sidgwick, op.cit., p. 201).

ll. 247-248. Let heaven's just, all seeing, sacred power
Favour this happy marriage day of your.

There is a breakdown in the end rhyme in these lines.

l. 260. Be pleased to lend a gentle ear to Pan:

The author requests the newlyweds to grant him preferment. Pan is called the shepherd god, and he is thought to be the son of Demogogons. He is described with horns on his forehead like sun beams, a long beard, a red face, and a star of Nebris on his breast; his nether parts are rough with feet like a goat. He is imagined always laughing and he is worshipped especially in Arcadia. (Cooper, op.cit. N_3 verso).

cf. (a) "Pan primum calamos cera conjuingere plures instituit." (Virgil, 'Eccologue II', ll. 32-33).

(b) "Pan, Father Pan, the god of silly sheep." (Sidney, 'A Marriage Song for Thyrsis and Kala, Arcadia, III Ecclogue, l. 37).

l. 270. Their still lamented sweet Elizabeth:

The Princess's great-aunt is still remembered. (See my note to l. 65 of the second Nuptial Hymn of Heywood's).

Critical Analysis of Epithalamion II:

Wither's second epithalmion is in the pastoral tradition, and he introduces many local places of the English countryside as Spenser did in his epithalamies. In imitation of the latter master, Wither also has many clusters of images about the Trent, Humber, and Thames rivers, which abound in river nymphs under Sabrina's rule.

The structure of this epithalamion proper is different from the introductory one, because the first 244 lines are in six-lined stanzas with a regular end-rhyme. It is only in the last 40 lines which form his epilogue that there is no stanza pattern and an heroic couplet end rhyme. The whole nuptial poem includes the usual motifs, that is, the description of the bride's beauties and the groom's prowess, and the advice to make haste or "carpe diem" (ll. 10-12, and again in ll. 176-178), the invocation to the supernatural powers and the planets to watch over them, the description of the bridal chamber and the secrets it will soon contain (l. 180 ff.), the wishes for posterity and happiness in the future. The epilogue begins with the final motif of happiness to the pair, yet soon after, the author compares himself to Pan who is not truly a happy Pan since he is no longer at court where he might offer better poetic service.

There are many lyrical passages in this finely crafted nuptial poem. For example, l. 149, "They their summer loves are choosing," and the tender concern of ll. 215-216, "Yea, let not a dream's molesting/Make them start when they are resting." Wither uses the pathetic fallacy in ll. 151 ff.

CHAPTER IV

BIOGRAPHICAL INTRODUCTION

Henry Peacham was another minor poet who penned "Nuptial Hymns" for the royal wedding. In 1606, he made his name in the literary field with his publication of "Graphice" a practical treatise on art issued in later editions as The Gentlemen's Exercise. He was best known for his work on heraldry in the book entitled, The Compleat Gentleman, 1622, from which Johnson drew all his heraldic definitions for his Dictionary.

At publication times, Peacham dedicated his work to the mayor and aldermen of London, especially Sir John Swinnerton, Sir Thomas Middleton, and Sir John Jolles; for the "Nuptial Hymns," he probably did the same since they were organizers of certain entertainments on behalf of the city of London for the Princess's marriage. No doubt, these hymns were meant to be sung at a public banquet in the presence of the bridal couple.

The "Nuptial Hymns" are unique in three respects: firstly, they were printed together with his elegies in memory of the late Prince Henry; secondly, they were not called epithalamies by the author, who must have known the term since he was a Master of Arts; thirdly, they dealt more with the groom and his country than any of the other epithalamies, even though most of this information was in

the form of side-notes. There was also a concluding piece in Latin in honour of Frederick which traces his relationship to Roland and Charlemagne, but I did not include it since the same information exists in the end lines of the epithalamion itself and in the author's notes.

HENRY PEACHAM

NUPTIAL HYMNS

In Honour of the Marriage

(Between Frederick, Count Palatine of the Rhine, and the Princess Elizabeth, as before)

I.

All fears are fled, and from our sphere
The late eclipse is vanished quite:
And now we entertain the year
With Hymenaeus chaste delight:
Heaven, the first, hath thrown away
Her weary weed of mourning hue,
And waits Eliza's wedding-day
In starry-spangled gown of blue.

The huntress in her silver car
The woods again surveyeth now:
And that same bright Idalian star
Appears on Vesper's vailed brow:
Let Earth put on her best array,
Late bathed in eye-distilled showers;
And melt ye bitter frosts away,
That killed the forward hope of ours.

Ye highest hills that harbour snows,
And arm your heads with helms of ice,
Be gardens for the Paphian rose,
The lilly, violet, or de-lis.
Low vallies, let your plains be spread
With painted carpets of the Spring
(Whereon Eliza's foot must tread),
And everywhere your odours fling.

And tallest trees, with tender'st twigs,
Whom winter's storm hath stripped bare,
Leave off those rimy periwigs,
And on with your more seemly hair.
Forget, ye silver-paved floods,
Your wonted rage; and with your sound
Revive the shores and shady woods
That lay in deepest sorrow drowned.

Tell Amphitrite, when you meet,
Eliza, princess, is a bride:
And bid her with the news go greet
The farthest shores at every tide;
And as ye wash high tow'red walls,
With gentle murmur in each ear,
Command these royal nuptials
Be solemnized everywhere.

Let Thracian Boreas keep within,
With eastern blasts that crops do kill,
And Auster wetting to the skin;
Be only Zephyr breathing still:
Warm Zephyr to perfume the air,
And scatter down in silver showers
A thousand garlands for her hair,
Of blossom, branch, and sweetest flowers.

With rosemarine and verdant bay,
Be wall and window clad in green;
And sorrow on him who this day
In court a mourner shall be seen.
Let music shew her best of skill,
Disports beguile the irksome night,
But take, my Muse, thy ruder quill,
To paint awhile this royal sight:
Proclaiming first, from Thames to Rhine,
Eliza, Princess Palatine.

II.

Nymphs of sea and land, away!
This, Eliza's wedding-day,
Help to dress our gallant bride
With the treasures that ye hide.
Some bring flowery coronets.
Roses white, and violets:
Doris gather from thy shore,
Coral, chrystal, amber, store,
Which thy Queen in bracelets twist
For her alabaster wrist,
While ye silver-footed girls,
Plat her tresses with your pearls.
Others from Pactolus stream,
Greet her with a diadem.
Search in every rocky mount
For the gems of most account:
Bring ye rubies for her hair,
Emerald green and christolite
Bind her neck more white than white.

On her breast depending be
The onyx, friend to chastity;
Take the rest without their place,
In borders, sleeves, her shoes, or lace.
Nymphs of Niger offer plumes,
Some your odours and perfumes.
Diana's maids more white than milk,
Fit a robe of finest silk:
Diana's maids who want to be
The honor of virginity.
Heavens have bestowed their grace,
Her chaste desires, and angel's face.

III.

Uranias' son, who dwelt upon
The fertile top of Helicon,
Chaste marriage sovereign, and does lead
The virgin to her bridal bed.
Io Hymen Hymenaeus.

With marjorem* girts thy brow,
And take the veil of yellow, now
Ye piney torches with your light,
To golden day convert the night.
Io Hymen Hymenaeus.

See how the Cyprian Queen,
Eliza comes, as when (I ween)
On Ida hill the prize she had
Allotted by the Phrygian lad.
Io Hymen Hymenaeus.

As Asian myrtle fresh and fair,
Which hamadriads with their care,
And duly tending by the floods,
Have taught to over-look the woods.
Io Hymen Hymenaeus.

Behold how Vesper from the sky
Consents by his twinkling eye;
And Cynthia stays her swans to see
The state of this Solemnity.
Io Hymen Hymenaeus.

* Called in Latin "flammeum," it was of a yellowish colour and worn by the Roman virgins going to be married, to conceal and hide their blushing and bashfulness. Plutarch said these torches were of wax like ours; Plautus only once mentioned one of these waxen lights, but for the most part, they were of pine or thorn tree.

Wedlock, were it not for thee,
We could not child or parent see,
Armies, countries to defend,
Or shepherds hill herds to tend.
Io Hymen Hymenaeus.

But Hymen call the nymph away,
With torches light the children stay,
Whole sparks (see how) ascend on high,
As if there wanted stars in sky.
Io Hymen Hymenaeus.

As virgin vine her elm does wed,
His oak the leaf over-spread:
So chaste desires thou joined in one,
That disunited were undone.
Io Hymen Hymenaeus.

But see! her golden foot hath past
The doubled threshold, and at last
She doth approach her bridal-bed,
Of none save Tiber envyed:
Io Hymen, Hymenaeus!

Chaste marriage-bed, he sooner tells
The stars, the ocean sand, or shells,
That thinks to number those delights,
Wherewith thou short'nest longest nights:
Io, Hymen, Hymenaeus!

With richest Tyrian purple spread,
Where her dear spouse is laid on bed,
Like young Ascanius, or the lad
Her love the queen of Cyprus had:
Io, Hymen, Hymenaeus!

Young Frederick, of royal line,
Of Cassimires, who on the Rhine
To none are second said to be
For valour, bounty, piety:
Io, Hymen, Hymenaeus!

Come bride-maid Venus, and undo
Th' Herculean knot with fingers two;
And take the girdle from her waist,
That virgins must forego at last:
Io Hymen, Hymenaeus!

Scatter nuts without the door,
The married is a child no more;
For whoso'er a wife hath wed
Hath other business in his head:
Io, Hymen, Hymenaeus!

Where, pass ye many an happy night,
Until Lucina brings to light
An hopeful prince, who may restore,
In part, the loss we had before:
Io, Hymen, Hymenaeus!

That one day we may live to see
A Frederick Henry on her knee;
Who mought to Europe give her law,
And keep encroaching Hell in awe:
Io, Hymen, Hymenaeus!

Upon whose brow may envy read
The reconcile of love and dread;
And in whose rosy cheek we see
His mother's graceful modesty:
Io, Hymen, Hymenaeus!

But Muse of mine, we but molest,
I doubt, with ruder song their rest:
The doors are shut, and lights about
Extinct; then time thy flame were out:
Io, Hymen, Hymenaeus!

IV.

Th' Idalian boy no sooner with his fire
Had warmed the breast of honoured Casimire,
(That now he leaves the nymphs along his Rhine,
T'espouse Eliza with Saint Valentine),
But, smiling at the news, away he hied
To Cyprus where his mother did abide.
There is a mount within this sacred isle,
Right opposite against seven-headed Nile,
Another way affronting Pharos bright,
That many a mile the seaman lends her light:
Here on a plain, to mortal wight unknown,
Where never storm, or bitter blast had blown;
Or candid hoar-frost showed the crusty earth;
But ever May of merriment and mirth.
And hedge the same environs all of gold,
Which Mulciber for sweet embracements fold.
And wanton dalliance, to the Cyprian Dame;
(Tis said) and since she has possessed the same.

Where still the fields with velvet green are spread,
And blossoms paint the woods all white and red,
No bird may perch her on the tender bow
But such for voice as Venus shall allow.
The trees themselves do fall in love with either,
As seems by kissing of their tops together;
And softly whispering; when some gentle gale
Chides from the mountain, throughout the shady vale.
Now from a rock within, two fountains fall,
One sweet, the other, bitter as the gall,
Herein does Cupid often steep his darts,
When he is disposed to sever loving hearts.
A thousand Amorets about do play
(Born of the nymphs) these only wound, they say,
The common people, Venus' darling he,
Aims at the gods, and awful majesty;
And many a power else in this place is found,
As licence, ever hating to be bound,
Wrath, easily to be reconciled and tears,
Sly theft, and pleasure, pale, and jocund fears;
And over-head to flutter in the bows
With painted wings, lies, perjuries, and vows.
Hence Age is banished. Here is seen besides
The goddess court, where always she resides,
This Lemmins built of Gold and rarest gems,
That like a mount quite hid with diadems
It seems; where Art and cost with each contend,
For which the eye, the frame should most commend.
Here Cupid down with weary wind did light,
And jocund comes in to his mother's sight.
With stateful gate; who from a burnished throne,
Embraces, with ambrosian arms, her son;
And thus begins; the news my lovely boy,
And cause of thy arrival, and this new joy:
Has thou again turned Love into a cow?
Or wanton Daphne to a laurel bough?
What man or power immortal by thy dart
Is fallen to the ground, that thus revived thou art?
With many a nectar kiss, mild Love replies,
Our bow never bore away a greater prize:
Knows not the goddess by the fertile Rhine,
Young Frederick born of imperial line.
Descended from that brave[1] Roland slain,
And world's great worthy[2] valiant Charlemagne.
This hopeful impe is stricken with our bow,
We have his arms, and three fold shield to show;
[3]Franconias' Lyon, and this of [4]Bavier,
A potent heir derived from Cassimire.
Another[5] argent only, long they bore,
Till charged by Charles the last, late Emperor.

That as [6]Arch-Sewer, and [7]Elector, this
He bears, save honor, adding nought of his.
What coast or country have not heard their Fame?
Or who not loved their ever honored name?
Yet trembled at from fartherest [8]Caspian Sea,
And Scythian Tanius to the Danube.
Eliza's name, I know, is not unknown
Unto my Queen, the second unto none,
For beauty, shape of Body, every grace,
That may in earthly majesty take place;
That were not Venus daily seen of me,
I would have sworn this Princess had been she.
Haste Cytherea, leave thy native Land,
And join them quickly by the Marriage band.
The Queen her son removing from her lap,
Her hair of wirey gold tresses up.
Throws on her veil, and takes the girdle chaste.
Wherewith she quiets storms, and every blast,
Allays the swelling floods, and furious seas
Whereto full speedily she takes her way;
And here arrived sends forth a Cupid fair,
Dressed like a sea-nymph, with a silver hair;
To search the deep, and bring unto the shore
Some Triton, able to convey her over;
Which if he did perform with nimble speed
A golden bow and shafts should be his meed.
No sooner Love had dived into the Main,
But on the surge appeared a wondrous train
Of Sea-gods, Tritons, Nymphs, who equal strove
The foremost who should aid the Queen of Love;
First, Neptune, mounted on a grampas crowned
With roses, calmed the Ocean all around;
Palemon on a seal with hoary locks,
Begirt with Saphire form the neighbour rocks;
An ugly whirlpool Nereus bestrides,
With Trident falling off his lazy sides.
Among the Maids the Glaucis hindmost lags
Upon a porpoise bridled with flags.
Next Venus comes with all her beauteous crew,
Whom Dolphins in a shelly chariot drew.
No nymph was there but did some gift bestow,
That did in Amphritite's bosom grow:
Cymothoe brought a girdle passing fair
Of silver, twisted with her chrystal hair;
Young Spathale, a pearly carcanet,
And Clotho coral, good as she could get.
Fair Galatea from the Persian shore,
Strange gems and flowers, some unknown before,
Which to Eliza, as their loves they sent,
(Herewith adorning Venus as she went)
Whom when they had conducted to our Thame,
And viewed the spacious channel of the same,

Admired our chalky cliffs, surveyed each pierre,
Our fertile shores, our ships, and harbours here,
They back unto their boundless home did hie;
But in a cloud the Queen ascends the sky,
And takes her way unto the Royal Hall,
Where down, she did no sooner softly fall,
But clouds were fled that overcast the air,
And Phoebus threw about his golden hair:
Else snow-tressed January (seldom seen)
Upon his brow had got a wreath of green.
Joy was in court, and jocund mirth possesses
The hearts of all, from greatest to the least,
(Yet knew they not the cause) the windows lay
Bestrewed with Primrose, violets, and bay.
Now children look (quote she) you banish hence
Affairs of State, ambitious difference.
Complaints, and faction, melancholy fears,
All parsimony, sighs, and former tears.
Let nights in royal banquetting be spent,
Sweet music, masques and joyous merriment.
Now pleasure take her fill; bring Graces flowers;
With torches Hymen plant the lofty Towers;
Twine, Concord double garlands, Cupids you
Some gather branches from the myrtle bough.
And gild the roof with waxen light on high,
Tack (other) up with rich Arras busily;
Some cast about sweet water, others cleanse
With myrrh, and best Sabean frankinsense.
The curtains; others fit about her bed,
Or for her foot the floor with velvet spread.
Which said, into the chamber of the bride,
Who lay to rest, she passed unspied
And secretly instructs her how to love,
Recounting every pleasure she should prove:
And urges that each Creature's born to be
The propagator of posterity.
And now and then, she casted in between,
Their legend, that have faithful lovers been:
She tells of Dido and Lucretia chaste,
Camilla, Hero, Thisbe, and the rest,
And many a book she had at fingers end,
Which for her purpose often she can commend.
Now as the air began more and more to clear,
The goddess plainly did at last appear.
Whose burnished hair the goddly room did guild,
And with a sweet ambrosian odor filled,
That seeing now Eliza's goodly grace,
Her dainty fingers, and her fairest face:
She stood amazed, and with a nectar kiss,
She bowed her self and boldly uttered this.
All happiness unto the Princess be,

The pearl and mirror of great Britanny,
For whose sake, I this adventure took;
And Paphos with my Cyprus sweet forsook:
Drawn by the rumour of thy princely name,
And pity of the hopeful Frederick's flame,
Though thou was not a Princess by thy birth,
This face deserves the greatest King on earth,
What hand so fits a scepter, and what eye,
Did ever spark with sweeter majesty,
Thy lips the roses, whitest neck excells
The mountain snow and what is whiter else.
With equal temper how the white and red,
(Our colors) are upon thy cheek dispred,
The fingers of the morning do not shine,
More pleasing then those beauteous ones of thine,
If Bacchus crowned his love with many a star,
Why art thou yet uncrowned fairer far?
Oh virgin, worthy only not of Rhine,
And that sweet soil, thy [a]County [b]Palatine,
(Where [c]Mose, the Moene, the Nah, and Nicer clear,
With Nectar run against thy coming there)
But of a world, due to those gifts of thine,
Which thee more then all thy jewels shine,
This said about her ivory neck she hung,
The Nereid's token which she brought along,
And with a needle curled her lovely hair,
Then gallant pearls bestowed at either ear,
And over her head she threw her Sindon veil,
That far a down (upborn by nymphs) did trail,
By this, without a thousand virgins stayed,
To lead along to church the princely maid,
With heavenly sounds, (in fall of plenteous showers,
Among the crew, of all the sweetest flowers)
That Cytharea leaves the virgin now,
And takes her leave with this, or other vow.
Live royal pair in peace and sweetest love,
With all aboundance blest by heaven above,
A thousand kisses bind your hearts together,
Your arms be weary with embracing either,
And let me live to see between you twaine,
A Caesar born as great as Charlemaine.

FINIS

(1) Peacham's Notes to ll. 240-248.

1. A most valiant soldier and nephew to Charlemagne, who with his companion Oliver, was slain upon the Pyrenean Hills in Roncevaux valley or Rolandi valley, warring against the Infidels. His horn wherewith he called his soldiers together and his sword are yet to be seen at a vill age in Xantogne, of whom, as of the Emperour Charlemagne the Palsgrave is lineally descended.

2. Pepin, King of France, the father of Charolus Martellus, begat Pepin the father of Charlemagne, ancestor to Count Frederick; I will most shortly publish the Pedigree itself, being too long for this place.

3. Whose ancient arms was the lion, which the Hollanders bear, as descended from the ancient Franci. The Roman Empire was divided into two kingdoms, the one called Lombardicum, the other Teutoniccum; this latter being indeed Germany itself, was again subdivided and governed 'jure Franconico and Saxonico'; that of Saxony stretched itself unto the Baltic Sea, the other of Franconia contained either side about the Rhine, Suevia, Franconia East, and all Bavaria. The Palatinate of the Rhine to make a difference between that of Saxony, had the beginning in the time of Otto the third Emperour, about the year of Grace, 985. At what time the seven Electors were ordained at Quedlingburgh.

(2) Peacham's Notes to ll. 240-248.

4. Otto the son of Lewis Duke of Bavaria, or rather Boraria, married Agnes, daughter and heir of Henry, Count Palatine of the Rhine in the year 1215. (as says Avicenna) which was the first uniting of these noble houses. Bavaria was sometimes a noble kingdom lying one part upon Hungary, the second upon the Adriatic Sea, the third upon Franconia. Out of this Family have many worthy Emperors descended, in a manner by continual succession unto our times. The Coat of Arms of Bavaria and Boaria is Strong argent and azure, which had the beginning (as is truly supposed) at the same time when Chrisus, Duke of the Bay of Bavarians, took the capitol of Rome, whose soldiers had their catlocks wrought of the same manner and form, which Virgil whose pen wrote nothing in vain, testified in the eighth book of his Aenodos, reporting they were suited Sagu in virgatus; which kind (said Diodorus were 'interstincta, et coloribus variegata interstellatam specimen').

5. The third and middlemost born by the Palatine was only white, till the term of Charles the first, who bestowed the Pall, or Mound, for the charge upon Frederick, the second Count Palatine, in regard, it is his office to deliver it into his hand at this Coronation. It is called in Greek ΖΩΝΗ (Cedrenus) and he that bore it, μλεδος (Glycas) and was usually borne by the Gracecian Emperors. Concerning the fable, how the form of it was shown unto Pope Benedict in a dream, I let it pass, as frivolous.

(3) Peacham's Notes to ll. 240-248.

6. Howsoever, it pleases Boarm, Life of Republic, cap.9. to that the German Princes in regard of there other dignities at the Emperor's coronation, whereof, said: "REs lenteurs portent le qualities de ballets domestiques, comme boutelliers, riscuters, efchantfoud de ll Emperour." The beginning and use hereof is most honorable and ancient Nicesphorus said, that in time of Constantine the great, that the office of Arch/Sewer was assigned to Roficus, a great prince his words be: (Greek for) "whosoever live to see the large privileges which have been granted Archidaforus I, let him read the Golden Bull of Charles the fourth emperor."

7. By which Bull the senior Electorship is also confirmed to the Palatine, in these words: (Latin for) "Long live the imperial Arch/sewer and ruler of the country between the Rhine and Seine." By the same Bull, the Palatine may call the Emperor to his trial (but within the limits of his own court) he may redeem and recall any alienation made annully by the Emperor, lands pawned or sold, etc. One goes further, and affirms that if the Emperor is convicted of any capital crime, the Palatine himself is to cutt off his head with a golden axe, upon his shield but my author worthily construeth that this is an idle and ridiculous jest.

(4) Peacham's Notes to l. 252.

8. From hence had the Turks their first original. Danube is in a manner the bounds of the Ottoman Empire, upon the West, whereon stands the famous Vienna in Austria, so valiantly defended by Phillip Count Palatine against Soliman in the time of Charles the first, whereof we have already spoken.

(5) Peacham's Notes to ll. 369-370.

(a) Rivers that fall into the Rhine in the Palatinate.

(b) They were called comits, or earls among the Romans who always followed the Emperor in his Court, out of these number were elected the choicest, and sent to govern sundry provinces, as Comes, Africa, Tinguitis, Saxonicus, etc. Besides there were others called Comittes, "Palatinii qui tracerent Palatio," as it were viceroys in the court of these, Clorbarius, Sigbert, and other Kings of France had, whom they sent viceroys into Austrefia and Burgundy, etc.

(c) Palatine is a name of office, derived not from the Palace in Trevir or from a castle called Diefaltz and of old "paitez grevenflein" in the middle of the Rhine, but of the Emperor's palace whereof they had the charge and disposing of the affairs of the same, and was immediate next to the Emperors. I deny not but there have been many Palatines, as the Palatine of Troyes, Bloses, Champaigne, Hungary, Hapsburg, and Tubing; but this is the greatest and in a manner who has worn out all the rest: of whose family have been nine or ten famous Emperors, they are lineally descend from Pepin King of France.

COMMENTARY

L. 1-2. All fears are . . . is vanished quite:

Peacham alludes to the recent "eclipse" (a synonym for death or sorrow) which concerns the death of Prince Henry who died in November 1612, yet it is vanished now with the impending wedding. He expresses the same sentiment in l. 16 for Henry.

cf. "Bright Hymen's torches drunk up Parcae's tears." (Chapman, 'A Hymn to Hymen', l. 62).

l. 11. Idalian star:

Venus, the morning star, dwelt in Idalium. It, and all of Nature, is invoked by the poet to unfold their splendours for the noble union.

cf. "The Evening Star appears above Idalium." (Claudian, 'The Epithalamium for Honorius and Maria', l. 68).

l. 33. Amphitrite:

In Greek mythology, she was the goddess of the sea and wife to Poseidon. (See Gayley, op.cit. p. 55).

l. 41. Boreas:

Boreas is the north wind personified.

l. 43. Auster:

Auster is the south wind which brings rain usually.

l. 44. Zephyr:

Zephyrus is the warm west wind.

l. 82. Nymphs of Niger offer plumes:

The animals and creatures of Diana, the virgin Goddess in far-off Asia Minor, must give their fur and feathers to adorn the bride.

l. 90. Urania's son:

Urania is associated with Hymen who lives with him and the Muses on top of Mount Helicon. (See Gayley, op.cit. p. 36).

cf. "Oh you who live on the Heliconian mountain."
(Catullus; 'Carmen LXI', l. 1).

l.112. And Cynthia stays her swans to see:

Cynthia is synonomous with Venus and her birds draw her across the sky and sea. Compare the use of swans in other epithalamies, especially Spenser's 'Prothalamion' and Heywood's 'A Marriage Triumph Solemnized in an Epithalamium', (See my notes to l. 9).

ll.114-115. Wedlock were it . . . nor parent see:

These lines are the basic theme of the poem and Peacham wisely places them in a central stanza.

ll.125-126. As virgin vine her Elm does wed,
His Oak the leaf over-spread:

Just as the swans are a favourite poetic figure,

the nature image of comparing the bride and groom to the vine and tree is a carry-over from the classical fescennine verses.

cf. "As the clinging ivy, winding here and there,
Enmeshes the tree." (Catullus, 'Carmen LXI', ll. 34-35).

Contained in l. 30 is the ribald conceit that the virgin bride clings to the groom in sexual intercourse, but in marriage the author says such "joining in one" is chaste.

l. 131. doubted Threshold:

The author alludes to the superstitious belief that if the Bride touched the threshold the witches' charms which may lay underneath it might cause debate and lack of posterity in the house. (See, Peacham's brief side note to l. 130).

cf. (a) "With good omen, lift your golden slippers across the threshold." (Catullus, 'Carmen LXI', ll. 158-159).

(b) "And lift your golden feet
Above the threshold high
With prosperous augury."

(Jonson, "The Epithalamion" in the Masque of Hymen, 1606, ll. 46-48).

l. 133. Of none save Tiber envied:

The river Tiber on which Rome stands is used to signify the disappointment of the Papists to the

Protestant match.

l. 142. Ascanius:

He was the son of King Aneas who wed the daughter of King Latinus, Lavinia, and became the ancestor of the Atlas and the "gens Julia." (Gayley, op.cit. p. 528).

l. 152. The Herculean knot with fingers two:

Peacham's note in sum is that this girdle was dedicated to Diana by the Grecians in sign of fruitfulness, and it was worn by the virgin until her wedding night when the bridesmaid unknit it with two fingers.

l. 155. Scatter nuts without the door:

The author again makes a brief note that the nuts were thrown to the children and wedding guests outside the bridal chamber door in token, according to Scaliger, of renouncing the delights of childhood and undertaking the weighty charge of household affairs.

Another explanation of this custom is that the gathering and breaking of these nuts by the children will drown out the sounds of love-making within the bridal suite.

l. 161. Lucina:

Lucina is an obscure Latin goddess of childbirth and light; she brings the child out of the dark

womb. (See, Gayley, op.cit. p. 61).

l.163-164. An hopeful prince . . . we had before:

The author hopes the issue of the union may restore the loss of Prince Henry to the royal family.

l. 180. The Idalian boy no sooner with his fire:

This is a reference to Cupid, the son of Venus.

l. 183. T'espouse Eliza with Saint Valentine:

Frederick becomes Valentine in this displacement by Peacham. (For a fuller description of Valentine in the epithalamion, see my Appendix A).

l. 195. Mulciber:

Mulciber is another name for Vulcanus.

l. 273. Meed:

O.E.D., n. (Poetic) reward.

l. 276. Of Sea-gods, tritons, nymphs who equal strove:

The author alludes to the offspring of Greek gods of the sea, Neptune and Amphitrite, who bring gifts to Thames or Eliza.

l. 285. flags:

O.E.D., n. (archaic) rushes; water-shoots.

l. 338. Dido:

Dido was the legendary founder of Carthage and daughter of a Tyrian king who loved Aneas, but he

forsook her, and she committed suicide. (Aeneid, I, 660).

Lucretia chaste:

Lucretia, according to Roman legend, was raped by Sextus so she killed herself rather than shame her husband, Lucius Collatinus. (Oxford Companion Classical Literature, p. 247).

l. 339. Camilla:

Camilla was a maiden warrior of Diana's who aided Turnus in the war against the Trojans; she would not wed out of love for Diana and virginity. (Aeneid, XI).

Hero:

Hero was the beautiful priestess of Aphrodite, who drowned herself when her lover, Leander, drowned himself trying to swim the stormy Hellespont to reach her.

Thisbe:

Thisbe of Babylon loved Pyramus so much that she killed herself when her lover mistakenly killed himself for her.

l. 360. Thy lips the roses, whitest neck excells:

This is a typical Renaissance description of the physical beauties of the bride, which originated with Petrach.

cf. "How the red roses flush up in her cheeks
And the pure snow with goodly vermillon stain."
(Spenser, 'The Epithalamion', ll. 251-252).

l. 375. The Nereid's token which she brought along:

The nereids were the mermaids of the sea-god Nereus, who confronted the Argonauts and attracted them by their beauty and charms.

l. 391. A Caesar born as great as Charlemagne:

Peacham chauvinistically considers England to be another Rome and the issue from this union, he hopes, will make another Roman Empire.

Critical Analysis:

Peacham's "Nuptial Hymns" follow each other in close sequence of description, so I treat them as a collective whole. In the introductory part, he calls upon Nature to grace the bride, and in parts two and three he describes Venus' role at length, and he continues the elaborate pictures of the bride and groom; finally, in the last part he praises the royal pair joined under Valentine's patronage, and he pleads personally that his verses will be received, rewarded, and remembered well.

It is evident that the author imitated Catullus and Claudian, because the themes of the poem are humanistic and hinge on the point that noble marriages benefit society. His central stanza, (ll. 114-118), clearly exemplifies the message of the importance of 'wedlock'. The form and refrain to Hymen are in the classical tradition. Peacham omits the fescennine verses and adds several legendary characters who died for married or licit love, namely, Dido, Camille, Hero, Thisbe, and Lucretia.

He includes many contemporary events, such as the Catholic disappointment that Elizabeth did not marry a Catholic prince, (see my note to l. 133). His words against the Papists in l. 166, "And keep encroaching hell in awe," are far from complimentary, but he got carried away in his chauvinistic prophecies that the issue from the marriage would form a new Empire. He makes some very interesting

notes concerning the lineage of the groom; he outlines the history of the country of Bohemia in detail, unlike the other epithalmists.

The structure of each nuptial hymn is different, as follows: The introductory part consists of 58 lines in seven stanzas; the first six contain eight lines with every second verse rhyming at the end; the last stanza includes two extra verses which end in an heroic couplet. The second part which is only 32 lines follows no stanza pattern and ends in heroic couplets. The third part consists of 18 five-lined stanzas and the last line of each is the classical refrain, 'Io Hymen Hymenaeus'. The final part which is the longest part and a sort of historical narrative, is in heroic couplets. The different structure and often irregular stanza or end rhyme suggests that the author imitated the Catullian lyrics in one part and the Claudian rhetorical epithalmium in another.

CHAPTER V

BIOGRAPHICAL INTRODUCTION

Thomas Heywood was a dramatist who became one of the Queen's Players in or about 1600; his patrons were the Earl of Southampton and the Earl of Worcester. He composed numerous plays about domestic drama. His best plays are, A Woman Killed with Kindness, The Fair Maid of the West, and The English Traveller.

In 1613, besides the 'Epithalmion', he wrote and published "An Apology for Actors." The epithalamion or "Marriage Triumph" is nothing but a catalogue of nuptial sentiments thrown together from an unselective assortment of Neo-Latin epithalamia. Heywood carried the "imitatio" precept too far, since during the Renaissance, it was permissable to imitate the masters or successful poetry of others; however, to do so throughout a 753-lined epithalamion, in order to flatter the scholarly or literary tastes of the court, was foolish and banal.

Heywood divided his poetic tribute to the Princess into 'The Epithalmion' and 'A Nuptial Hymn', both 'in memory of the happy nuptials between the high and mighty Prince Count Palatine and the most excellent Princess, the Lady Elizabeth'. (For further information about the poems, see Case's Introduction, p. 31). The two together make what he termed, 'A Marriage Triumph' and besides these elaborate

epithalamia, Heywood wrote three short marriage poems which appeared in his Pleasant Dialogs and Dramas, (London: 1637); two of them are acrostics on the name of the bride.

THE EPITHALAMION

You fairest of your sexes, how shall we
Style you that seem on earth to be divine,
Unless the musical Apollo he,
And she the fairest of the Muses nine?
Not Daphne turned into a laurel tree
So bright could be,
So fair, so free,
Not Ariadne crowned so clear can shine.

Can Venus' yoked swans so white appear,
Or half so lovely, when you two embrace?
Are not his parts admired everywhere,
His sweet proportions, feature, shape, and face?
Or, like her, Iris in her arched sphere,
Or Hebe clear,
To Juno near,
To match this lady in her comely grace?

Why should we these to Venus' doves compare,
Since in blancht whiteness they their plumes exceed?
Or to the Alpine mountains, when they are
Clothed in snow, since monstrous beasts they breed?
Why should we to white marble pillars dare
Set two so fair,
In all things rare,
Since, save disgrace, comparisons nought breed?

Unto your selves, your selves, then we must say,
We only may compare: heaven, sea, nor earth
Can parallel the virtues every way,
Your names, your styles, your honours, and your birth.
On to the temple, then why do we stay?
Use no delay,
Lose no more day:
By this blest union add unto our mirth.

Charis that strews fair Venus' couch with flowers,
Join with the other Graces to attend you;
The Muses add their influence to your dowers;
Angels and cherubs from all ills defend you,
The gods into your laps rain plenteous showers;
All heavenly powers
Add to your hours
Heaven's graces, and Earth's gifts that may
commend you.

Minerva, that of chastity hath care,
And Juno, that of marriage takes regard,
The happy fortunes of these two prepare,
And let from them no comforts be debarred.
Bless them with issue, and a royal heir:
Lucina fair
Let one so rare
In all her future throes be gently hard.

Prove thou, fair Fortune, in thy bounties free;
Be all the happiest seasons henceforth shown
Temperate and calm, and full of mirthful glee;
All joys and comforts challenge as your own.
What grace and good we can but wish to be,
May you and she,
As Heavens agree,
Enjoy in your most happy prosperous crown!

So shall the swains and nymphs choice presents bring,
With yearly offering to this sacred shrine;
So shall our annual festives praise the Spring,
In which two plants of such great hope combine,
For ever this bright day eternizing.
Timbrels shall ring,
Whilst we still sing
O Hymen! Hymen! be thou still divine!

COMMENTARY

11. 3-4. musical Apollo . . . Muses nine

cf. (a) ". . . the Muses nine are all my daughters. I am patron held of Numbers, Raptures, and sweet Poesie." Thomas Heywood, "Apollo and Daphne," "Pleasant Dialogues and Drammas," 1637, reprinted in The Dramatic Works, Vol. VI, New York: 1964, 291/2.

(b) Reproduced below is the frontispiece of Heywood's Gunaikeion (1624) which clearly shows Apollo presiding over the Muses.

(c) ". . . (Apollo) is considered the God of music, physic, poetry and shooting by the poets." (Cooper, op.cit. Sigg. A_3^v_B_4^r).

1. 5. Not Daphne turned into a laurel tree:

cf. (a) Heywood in his "Apollo and Daphne" story tells of the way the god chased Daphne, but the latter with the aid of Juno and Diana (Apollo's twin) changed into a laurel tree which Apollo and the other gods came to venerate.

(b) "Apollo loves Daphne and longs to have her . . . and therewithal about her breast did grow a tender bark." Ovid, Metamorphoses,

Plate V

Title page of Γυναικειον, with Apollo and the Nine Muses.

II, 594 ff. (trans. by Arthur Golding, London: 1567, Centaur Edition, 1961).

(c) "Apollo hunted Daphne so/Only that she might laurel grow." (Andrew Marvell, 'The Garden', ll. 29-30).

(d) A painting by Pollaiuolo and a sculpture by Bernini of Daphne's metamorphosis follow on the next page.

l. 7. free:

O.E.D. 3. spontaneous; willing.

l. 8. Ariadne crowned:

Ariadne was the daughter of King Maximos of Crete; she helped Theseus out of the Labyrinth and to kill the Minotaur. He married her and she became queen of his kingdom. (See Homer, Iliad, XI, 157 ff.).

l. 9. Can Venus's yoked swans so white appear?

Compare lines one to twenty in this poem which begin with "Venus's doves . . . ." Heywood shows Venus to be the goddess of love who reigns over the birds of the air as well as the royal pair. He also uses a 'displacement of Venus' trope.

l. 13. Iris in her arched sphere:

Shakespeare in The Tempest, (IV, l. 76 ff.), describes Juno and Ceres sending (Iris) the rainbow messenger on employment.

APOLLO AND DAPHNE by Antonio Pollaiuolo (1429–98) or a follower, London, National Gallery. Reproduced by courtesy of the Trustees, National Gallery, London.

APOLLO AND DAPHNE by G. L. Bernini (1598–1680), Rome, Borghese Gallery. Reproduced by permission of the Borghese Gallery.

l. 14. Or Hebe clear:

"Hebe was the goddess of youth . . . and wife of Heracles." (Cooper, op.cit., Sig.F_4^v). The author draws a parallel between the renowned god of youthfulness and the young sixteen year old bride and groom.

l. 15. To Juno near:

(a) "O Juno, president of marriage, why with thee comes Hymen to the wedding?" (Ovid, Metamorphoses, trans. Golding, X, 895-6).

(b) "And thou great Juno, which with awful might
The laws of wedlock still dost patronize."
(Spenser's Epithalamion, ll. 390-1).

(c) "Juno whose great powers protect the marriage bed." (Ben Jonson, Hymenaei, l. 89).

(d) "Wedding is great Juno's crown." Shakespeare, As You Like It, V, iv, l. 147).

l. 19. Alpine mountains . . . monstrous beasts:

Monstrous beasts may be the imaginary fiction of the poets who, according to Thomas Coryate, Crudities, 1611, p.75;(STC Film 1063, #5808) compared the violent noises of the melting Alpine snow rivers in Savoy to Cocytus's noise in hell.

l. 24. comparisons nought breed:

cf. (a) "comparisons are odious" (George Chapman, Sir Gyles Gooscap, 1606, IV, ii. l. 59).

(b) "Comparisons are odious." (John Donne, 'The Comparison,' 1.54).

1. 28. Styles:

O.E.D., 26. "A person's characteristic learning or manner, esp. striking appearance." Heywood does not list the many titles of the couple, except that in the title of the poem he refers to the basic title of Prince and Princess. (See my introduction to the wedding for a list of titles by Lemon from E.M. Tennison, op.cit., p.501).

1. 29. Temple:

The author refers to the grandiose ceremony in appropriate classical terms.

cf. ". . . this bridegroom to the Temple bring." (Donne, 'Epithalamion Made at Lincolnes Inn,' 1.31).

1.30-31. "Use no delay,
Lose no more day."

This Horatian "Carpe Diem" theme is another familiar motif in the epithalamic genre.

cf. (a) "No more be said, I may be, but, I am." (Donne, 'Epithalamion Made at Lincolnes Inn,' 1955, 1.83).

(b) "But oh, what acts the sun, that here he stays." (Donne, 'Epithalamion,' 1613, 1.57).

(c) "To bed, to bed, kind Turtles, now, ..."
Robert Herrick, 'Nuptiall Song, on Sir Chipseby Crew', l. 71).

(d) "Why stay'st thou?" (Chapman, "Hymn to Hymen," l. 37).

l. 33. "Charis, with the other Graces . . ."

Charis was the youngest of the Graces whose qualities were a delight to gods and men. (See D.T. Starnes and E. Talbert, Renaissance Dictionaries, pp. 91-92).

cf. (a) Jonson wrote a "Celebration of Charis in Ten Lyric Pieces" and Spenser wrote "The Teares of the Muses" which explain the individual functions of the Muses who were friends of the Graces.

l. 35. dowers:

O.E.D., 2. endowment; gift of nature, talent.

l. 36. Angels and cherubs . . ."

Heywood invokes the Christian angelic order, instead of the pagan deities; in 1635, he published a poem entitled, "The Hierarchy of the Blessed Angels." Often, however, he combines classical and pagan or modern and sacred.

cf. "Angells affect us oft, and worshipped be." (Donne, "Aire and Angels," l. 4).

l. 37. The gods unto your laps rain plenteous showers:

The author brings in the myth of Danae who was placed in prison by her grandfather, King Acrissius, who feared her child. Jupiter distilled himself into a shower of gold and flooded the prison with his love from which came a son, Perseus, who, according to prophecy, did cause the death of the king. (Gayley, op.cit. p. 61).

l. 41. Minerva:

Minerva is identified with the Greek goddess, Athene, yet to the Romans she was the wise warlike one. (Gayley, op.cit. p. 19).

cf: "Bright Northern star and fair Minerva's peer." (Wither, "Nuptial Hymns for Princess Elizabeth," l. 1).

l. 45. Bless them with issue, and a royal heir:

The author includes the usual wish for posterity; the issue was Prince Rupert who served royalty well in the Civil War. (See my Commentary to Wither's second epithalamion, ll. 213-214).

l. 46. Lucina fair:

Lucina was the Roman goddess of childbirth. (See my note to Peacham's "Nuptial Hymn," l. 161).

l. 56. crown:

Heywood alludes prophetically to the crown of Bohemia which Elizabeth donned as Queen in 1629. (See E.M. Tennison, Elizabethan England, Vol. XII, Warwick: 1958, p.501).

Ll.59-60. So shall our annual festives praise the Spring
In which two plants of such great hope combine:

In the classical epithalamia of Catullus and Claudian, nature allegory and spring festivals were common, especially the comparison of the bridal couple to "intermingling plants and flowers." (Tufte, op.cit. p.147).

l. 64. O Hymen, etc. . . .:

The refrain to Hymen was a favourite of all the epithalamists. (See notes on this refrain in my commentary on Chapman, l. 3).

Critical Analysis of the First Epithalamion:

Thomas Heywood's epithalamium is primarily a collection of Neo-Latin nuptial motifs, since the author recreates the virtues of the classical deities and applies them to the present princely couple. He borrows lines from Claudian's "Epithalamium de Nuptiis de Honorius et Maria" (A.D. 398); Claudian mentions Venus and the Graces who help the goddess dress her hair. Heywood, in line thirty-four of the epithalamium, describes the Graces waiting upon the couple. Ariosto's opening stanza of the "Song for the Third Marriage of Lucrezia Borgia" (1501), presents Venus and Cupids attending the bride. The imagery of whiteness to describe the bride is the same in line fourteen of Ariosto: "with lilies like snowflakes one touches her brow," and in line eighteen of Heywood's, "Since in Blancht whiteness they their plumes exceed?" Or the groom (and bride) in line twenty-one like two "white marble pillars" which echoes the Song of Solomon, V. 15 (A.V.) and Spenser's Faerie Queene, II. 1. 28; the lines are nearly identical.

This first 1612 epithalamion of Heywood's belongs to the Hellenistic mode, since it abounds with numerous references to the classical gods and myths. One must acknowledge, however, the strong mixture of pagan and Christian imagery often in the same stanza; for instance, stanza V has Charis and Venus appearing along with the Angels and Cherubs. There are Biblical images now and then

too, such as, in line twenty-one, "white marble pillars" which occurs in the "Canticle of Canticles." Most of the imagery can be found in a previous nuptial work, and there are no original lines to challenge the reader. In other words, it is a very stereotyped epithalamion, even in its form.

The form is eight-lined stanzas with the usual pentameter meter and ababaaab end rhyme. The three last end rhymes offer a variation in that two of them are demeter for the sake of heightening the effect of the last line which in other poems frequently contained the refrain to Hymen, but in this one, there is an austere rhythm from beginning to end.

A NUPTIAL HYMN

Now's the glad and cheerful day,
Phoebus doth his beams display,
And, the fair bride forth to lead,
Makes his torch their nuptial tead:
  O thou Apollo bright!
  Lend us thy cheerful light,
That thy glorious orb of fire
We more freely may admire.

But when seated in thy pride
Thou behold'st the lovely bride,
Envy not when thou dost find
Thy one eye by her two struck blind:
  Thou art eclipst this day
  By a new Cynthia;
Who, though on earth she keep her sphere,
Yet shines as fair, as bright, as clear.

If in clouds thou mask thy face,
Blushing at thy own disgrace;
Or cast aside thy glistering rays,
When she once her eyes displays;
  We shall neglect thee quite,
  Thy power, thy heat, thy light;
Nor shall we miss thee being gone,
Having two suns for thy one.

'T seems, when I this couple see,
Thy sister I behold and thee,
When you both were nursed long while
By Laton' in Delos' isle:
  But the fair sun and moon
  Were there delivered soon;
Just as I see these two graced
On earth, so you in heaven were placed.

Equally shine in the spheres,
In like beauty, and like years.
No sinister fate betide
The fair bridegroom and the bride
  O never may black cloud
  Two such bright lustres shroud
From the world's eye, but still shine
Till fate make you both divine!

He a prince is, gravely young,
Cato's head, and Tully's tongue,
Nereus' shape, Ulysses' brain;
Had he with these Nestor's reign,
  Enjoying all the rest
  Of Heaven (that we request),
That they likewise would afford
To manage these a Hector's sword.

Had great Jove beheld this queen,
When Europa first was seen,
O'er the seas he had not brought her,
Nor Agenor lost his daughter:
  Europe, that spacious ground,
  Through the world so renowned,
Had lost her style, and ere her death
It had been called Elizabeth.

Had she then lived, Danae should
Have died an Ancresse: showers of gold
Had not rained down her to entrap;
All had been poured into your lap.
  Io had never been
  The great Egyptian queen,
But for a goddess after death
They had adored Elizabeth.

Could a fairer saint be shrined,
Worthier to be divined?
You equal her in virtue's fame,
From whom you received your name,
  England's once shining star,
  Whose bright beams spread so far.
Who but did lament the death
Of that good queen Elizabeth?

To none I better may compare
Your sweet self than one so rare:
Like graced you are from above,
You succeed her in her love.
  As you enjoy her name,
  Likewise possess her fame;
For that alone lives after death,
So shall the name Elizabeth.

Whilst the flower de luyce we see
With our lions quartered be;
The white lion keep his place;
David's harp retain his grace;
  Whilst these united are,
  Despite all foreign war,
Four great kingdomes after death
Shall memorize Elizabeth.

May that name be raised high,
Nor in the female issue die:
A joyful and glad mother prove,
Protected by the powers above;
  That from the royal line,
  Which this day doth combine
With a brave prince, no fate, no death
Extinguish may Elizabeth.

May the branches spread so far,
Famous both in peace and war,
That the Roman eagle may
Be instated some blest day,
  Despite of Rome's proud brags,
  Within our English flags,
To revive you after death;
That we may praise Elizabeth.

That when your high crest is borne
By the fair white unicorn,
The wild-man, the greyhound, and
Fierce dragon, that supporters stand,
  With lions red and white,
  Which with the harp unite;
Then the falcon, joined with these,
May the Roman eagle seize.

All the nymphs straw sundry posies
Made of red, and of white roses;
On her bed wait all the Graces:
Maids to them resign your places.
  Oh! may their nuptial love
  In time a blest heir prove,
To make famous after death,
Frederick and Elizabeth.

L. 1. Now's the glad and cheerful day, etc.:

As in so many of the love and nuptial poems of the Renaissance, the aubade convention begins the poem; this consists primarily of a glad description of the sun rising, in order to start the festivities of the wedding day.

cf. (a) "His golden beams upon the hills dost spread," (Spenser, "Epithalamion," l. 20).

(b) "The sun beams in the east are spread." (Donne, "Epithalamion Made at Lincoln's Inn," l. I.).

l. 2. Phoebus doth his beams display:

Heywood may be indebted to Spenser's pastoralism and celestial hyperbole in this flattery of Elizabeth, since both poets compare the bride to the radiant sun.

cf. "Like Phoebe, from her chamber of the East," (Spenser, "Epithalmion," l. 114).

l. 4. tead:

O.E.D.: variation of 'Tede' (obscure) a resinous piece of pine used as a torch.

l. 12. Thy one eye by her two struck blind:

cf. (a) "Thy beams I could eclipse and cloud them with a wink." (Donne, "The Sunne Rising," l. II.).

(b) "Least her full Orb his sight should dim." (Cleveland, "Upon Phyllis Walking in the Morning Before the Sun-Rising," l. 41).

l. 14. new Cynthia:

The author places Princess Elizabeth in the heavens by his reference to her becoming a new moon.

l. 18. Blushing at thy own disgrace:

cf. "The sun himself of her aware,
. . .
In blushing clouds conceals his head."
(Marvell, "Upon Appelton House," ll. 661-664).

l. 26. Thy sister:

An obvious reference to the striking resemblance of the bride and groom who are as much alike as the twins, Apollo and Diana in their radiance.

ll.28-30. By Laton! . . . delivered soon:

Latona with Jupiter was the mother of the sun (Apollo) and the moon (Diana); she sought the islands of the Aegean Sea to conceal her motherhood from the wrath of Jupiter's wife, Hera or Juno. Delos alone agreed to help her, but it became an unstable island and Jupiter had to fasten it to the bottom. (See, Gayley, op.cit., p.29).

ll.33-40. Equally shine in the spheres . . . still shine:

Heywood in a baroque mode makes the couple into heavenly orbs and expresses the wish that their union always shine.

cf. "Thou youngest virgin daughter of the skies." (Dryden, "To the Pious Memory of the Accomplished Mrs. Anne Killigrew," l. I.).

l. 42. Cato's head:

Cato, 234-149 B.C., the Censor and author of De Agri Cultura opposed the lax moral of the Romans during the reign of Caesar.

cf. "As the wise Cato." (Herrick, "The Welcome to Sack," l. 64).

l. 42. Tully's tongue:

Tullius Cicero (106-43 B.C.) was a Roman republican and orator, par excellence.

l. 43. Nereus' shape:

In Greek legend, Nereus was a sea-deity with the power to assume various forms.

l. 43. Ulysses' brain:

Ulysses (Odysseus) was the hero-king on the isle of Ithaca; he was renowned for his cunning gained from travel.

l. 44. Nestor's reign:

In Greek history, Nestor was the King of Pylos who in old age led his subjects to the Trojan war; his justice and eloquence were proverbial.

l. 48. Hector's sword:

Another Greek demi-god and Trojan warrior who defended his father, Priam, skillfully and bravely.

l. 50. Europa:

Europa, the daughter of King Agenor of Phoenicia was carried off by Jupiter who disguised himself in the form of a bull.

l. 57. Danae:

See my note on l. 37 of Heywood's first poem entitled 'The Epithalmion'.

cf. "Ye tower her up as Danae was." (Herrick, "Epithalamie on Sir Clipseby Crew," l. 116).

l. 61. Io:

Io was the daughter of King Inachus of the Argos. She was loved by Zeus who changed her into a heifer so that Hera would not know; Juno found out and sent a gadfly to torment her, and according to Herodotus, Io was forced to flee and roam the Ionian Sea and many lands until she reached the Nile and there Jupiter promised to avoid her if Hera allowed her to be famous queen. Io is supposed to have been carried off by Phoenician merchants who wished to make reprisals for the capture of Europa. (See, Gayley, op.cit. p. 67).

l. 65. saint be shrined:

Elizabeth, like her namesake, Queen Elizabeth, must be revered says the author. A contemporary historian maintains that Elizabeth (a Hebrew term "Elisheba" means consecrated to God) replaced the Blessed Mary for many converts from Catholicism into the Anglican faith. (See Joel Hurstfield, The Queen's Wards, London: 1950, p. 145 ff.).

l. 66. divined:

O.E.D., 6. to render divine; canonize.
cf. "Living on earth like Angel new divined."
(Spenser, "Daphnaida," l. 214).

l. 78. fame:

O.E.D., the condition of being much talked about; reputation derived from great achievements. Also, a classical form synonomous with fortune.
cf. "Fame and fortune be thy name." (Bacon, "Of Fame," 1626 Essay).

l. 81. flower de luyce:

The fleur-de-lis has no real meaning; it is simply a triple curved element of design which does not represent a lily or iris. (See John Franklyn, Heraldry, New Jersey: 1968, p. 28). The symbols on

the Royal Arms of England (illustrated on the next page) follow, and the author uses them to foretell an age of unity for Protestant Europe.

l. 82. lions quartered:

The Arms have "gules" or three lions quartered passant-gardant in pale Or which are symbolic of the King of the beasts. (Franklyn, op.cit. p. 50).

l. 83. David's harp:

The stringed instrument is the ensign of Ireland, because the Celts were known for glorification of physical strength and singing of joyful music accompanied by a stringed harp. David in the Old Testament was their favourite hero. (See John Rimmer, The Irish Harp, Cork: Govt. Pubs., 1969, p. 15).

l. 88. memorize:

O.E.D., 1. verb; to put on record.

l. 98. Roman eagle:

Heywood calls for a unified Europe similar to the Holy Roman Empire; the eagle represents the Catholic Empire of the Hapsburgs begun in Bohemia in 1526.

l. 105. high crest:

This is the crest of Scotland because James is ruler of it, and he tried to have it join England

PLATE VI

THE ARMS OF SCOTLAND

Plate VI

THE ARMS OF SCOTLAND

(See Chapter XIX)

The Royal Arms as Used in Scotland

By comparison with the frontispiece, it will be seen that in this version of the royal arms precedence is given to the Scottish components. The Scottish arms occupy the first and fourth quarters of the shield, those of England being placed in the second quarter. The crest of Scotland is used. The Scottish unicorn forms the dexter supporter, and is crowned; it maintains a banner of St. Andrew, while the English lion, on the sinister side, bears that of St. George. The shield is encircled with the collar and pendant of the Order of the Thistle. Thistles (and in some representations roses and shamrock also) spring from the ground on which the supporters stand.

The Arms of Scotland

The shield bears the famous arms, *Gold, a lion rampant gules armed and langued azure, within a double tressure flory counter-flory gules.* The crest is the lion sejant affronté on a royal crown, holding a sword and a sceptre. The supporters are unicorns with antique crowns about their necks and royal crowns on their heads, one bearing a banner of Scotland and the other of St. Andrew. The collar and pendant of the Order of the Thistle surround the shield, and thistles grow from the ground forming the compartment. The Scottish royal motto appears above the crest, and the motto of the Order of the Thistle below the shield.

officially but Parliament did not grant approval. The act of union was passed finally by Parliament in 1707.

l. 106. white unicorn:

This fictitious animal is usually drawn as a horse with a spiral horn on its forehead; however, the figure is in fact based on a goat with cloven hoofs, a beard, and a heraldic lion's tail. (Franklyn, op.cit., p.62).

l. 107. wild man:

This character is no more than a lion standing on its haunches, yet with the face of a man and bearing a sword and sceptre. (Ibid., p.10).

l. 107. greyhound:

The greyhound belongs in old armorial bearings to signify a sure hunter, but it does not appear on the Royal Arms.

l. 108. fierce dragon:

A viper of sorts, often called a "wyvern" in Old English. It has a snaked tongue, membraneous wings, scaled body, and spiked tail. St. George is pictured usually slaying one. (Franklyn, p.64).

l. 111. the falcon:

The falcon stood for the German monarchy, in aviary cult; Heywood sees the German and English nations form a strong power in the struggle against Catholic Spain or France.

l. 113. All the nymphs straw sundry posies:

The author switches the imagery to the pastoral mode as in the beginning of the poem from the heavy classical and historical references. The Greek term, 'nymph' signifies a fresh-water goddess or bride. (Starnes & Talbert, op.cit. p.163). Nymphs here refer to the bridesmaids.

cf. (a) "Bring with you all the nymphs that you can hear." (Spenser, "Epithalmion," L. 37).

(b) "Nymphs of land and sea away." (Peacham, "Nuptial Hymn," l. 57).

Critical Analysis of 'A Nuptial Hymn':

Heywood's second "Nuptial Hymn" from A Marriage Triumph in honour of the wedding alliance between Count Frederick of Bohemia and Princess Elizabeth of England is again an unselective assortment of ancient goddesses and noble figures of Roman history with which he compares the bride and groom respectively. Elizabeth becomes a "new Cynthia" or moon and Frederick acquires all of the attributes of famous Roman heroes.

The whole poem is full of chauvinistic references to the glories of England now that she is united with another Protestant country against "Romes proud brags"; the author hopes for another empire comparable to the Holy Roman Empire. He also hopes for an heir to further cement and make famous this noble union.

It is interesting to see the author refer to the 'good Queen Elizabeth' and her fame which he bestows on the Princess. He mentions all of the heraldic symbols of Great Britain in detail, and he wishes that in peace or war England's banners and Elizabeth's name be held high.

Critical Analysis: (Cont'd).

This is the second attempt by the author to inject new vigour into the classical epithalamium. Heywood not only deals with the usual Pantheon of Greek gods, but he also brings in demi-god figures (Ulysses, Nestor) and historical Roman characters (Cato and Cicero). In ll. 49-52, he mentions the three most beautiful women of antiquity, namely Europa, Danae, and Io, all of whom attracted Jupiter who either transformed them or himself and carried them off.

One critic says, "the epithalamion is an unselective assortment drawn mainly from the Neo-Latin epithalamia, apparently in an attempt to demonstrate the author's learning and to flatter the scholarly tastes of James I." (See Tufte, The Poetry of Marriage, p. 243). However, one must remember that James and his court were a discerning audience and most of the epithalamia were composed with other classical or Neo-Latin epithalamia in mind.

Ll. 5-7 are interesting since they are the shortest of the eight-lined stanza in order to lead into the important closing lines. Another departure from the usual epithalamic form of the early seventeenth-century is the absence of a refrain throughout the entire poem; often the end rhyme, based on the name Elizabeth which appeared in the seventh to the thirteenth and the last stanza, becomes mere doggerel verse. The repetition of the Princess's

name and attributes does serve to strengthen the effect of the hyberbolic treatment afforded her by the author.

CHAPTER VI

BIOGRAPHICAL INTRODUCTION

George Chapman offers a masque to which he appends an epithalamion for the royal wedding; the two are distinct pieces of literary endeavour in a different genre, thus, they must be discussed separately.

The epithalamion or "Hymn to Hymen for the Princely Celebration of the Most Royal Nuptials of the Palsgrave and his thrice gracious Princess Elizabeth" is a short eighty-four lined poem (when compared to the other long epithalmies for the occasion) which follows the classic form of heroic couplets rather than the usual stanzaic form. The beginning and the end lines are repetitious in sentiment and verse but they are not a refrain; the whole nuptial work in form and content challenges the reader's imagination and feelings. The opening and closing thoughts concern themselves with a contemporary event, namely the death of Prince Henry.

There are several lines, such as, line four: "Hymen Attoning of all taming bloods the odds"; or line thirty-five: "Golden sleeps/Will in their humours, never steep an eye," that are so obscure that it is impossible to explain them fully. One editor of this epithalamion says, "Chapman is well-nigh the obscurest of poets." (Case, op.cit.,p.83).

The nuptial poem is probably unpolished since it did appear as an appendage to the author's major contribution

to the marriage. I treat it alone, because it has sufficient literary merit to stand by itself, unlike the partial epithalamies in the other plays and masques of the period.

This most prolific author wrote two other epithalamies. His first one appeared in his continuation of Marlowe's Hero and Leander, 1598; it was a short fifty-four line lyric entitled 'Epithalamion Teratos'. The second one was in the same year as 'The Hymn to Hymen' for the marriage of the Earl of Somerset and the Countess of Essex; it was a long mythological narrative apparently based on the epyllion of Catullus' 'Carmen LXIV' because Chapman's 'Andromeda Liberata' concludes with a "Parcarum Epithalamion" similar to the song of the Parcae in Catullus, and which he also introduces into 'The Hymn to Hymen'.

A HYMNE TO HYMEN

Sing, Sing a Rapture to all Nuptiall eares,
Bright Hymens torches, drunke up Parcaes teares:
Sweet Hymen; Hymen, Mightiest of Gods,
Attoning of all-taming blood the odds;
Two into One, contracting; One to Two
Dilating; which no other God can doe
Mak'st sure, with change, and lett'st the married try,
Of Man and woman the Variety.
And as a flower, halfe scorcht with daies long heate
Thirsts for refreshing, with Nights cooling sweate,
The wings of Zephire, fanning still her face,
No chere can ad to her heart-thirsty grace;
Yet weares she gainst those fires that make her fade,
Her thicke hayrs proofe, all hyd, in Mid-nights shade;
Her Helth, is all in dews; Hope, all in showres,
Whose want bewailde, she pines in all her powres:
So Loue-scorch't Virgines, nourish quenchles fires;
The Fathers cares; the Mothers kind desires.
Their Gould, and Garments, of the newest guise,
Can nothing comfort their scorcht Phantasies,
But, taken ravish't up, in Hymens armes,
His circkle holds, for all their anguish, charms:
Then, as a glad Graft, in the spring Sunne shines,
That all the helps, of Earth, and Heaven combines
In Her sweet grouth: Puts in the Morning on
Her cheerefull ayres; the Sunnes rich fires, at Noone;
At Even the sweete deaws, and at Night with starrs,
In all their vertuous influences shares;
So, in the Bridegroomes sweet embrace; the Bride,
All varied Ioies tasts, in their naked pride:
To which the richest weedes; are weedes, to flowres;
Come Hymen then; come close these Nuptiall howres
With all yeares comforts. Come; each virgin keepes
Her odorous kisses for thee; Goulden sleepes
Will, in their humors, never steepe an eie,
Till thou invit'st them with thy Harmony.
Why staiest thou? see each Virgin doth prepare
Embraces for thee; Her white brests laies bare
To tempt thy soft hand; let's such glances flie
As make starres shoote, to imitate her eye.
Puts Arts attires on, that put Natures doune:
Singes, Dances, sets on every foote a Crowne,
Sighes, in her song, and dances; kisseth Ayre
Till Rites, and words past, thou in deedes repaire;
The whole count Io sings: Io the Ayre:
Io, the flouds; and fields: Io, most faire,
Most sweet, most happy Hymen; Come: away;

With all thy Comforts come; old Matrons pray,
With young Maides Languours; Birds bill, build, and breed
To teach thee thy kinde, every flowre & weed
Looks up to gratulate thy long'd for fruites;
Thrice given, are free, and timely-granted suites:
There is a seed by thee now to be sowne,
In whose fruit Earth shall see her glories shown'n,
At all parts perfect; and must therefore loose
No minutes time; from times use all fruite flowes;
And as the tender Hyacinth, that growes
Where Phoebus most his golden beames bestowes,
Is propt with care; is water'd every howre;
The sweet windes adding their encreasing powre,
The scattered drops of Nights refreshing dew,
Hasting the full grace, of his glorious hew,
Which once disclosing, must be gatherd straight,
Or hew, and Odor both, will lose their height;
So, of a Virgine, high, and richly kept,
The grace and sweetnes full growne must be reap't,
Or, forth her spirits fly, in empty Ayre;
The sooner fading; the more sweete and faire.
Gentle, O Gentle Hymen, be not then
Cruell, That kindest art to Maids, and Men;
These two, one twin are, and their mutual bliss
Not in thy beams, but in thy bosom is.
Nor can their hands fast; their heart's joys make sweet.
Their hearts in Breasts are; and their Breasts must meet.
Let there be peace, yet murmur; and that noise,
Beget of Peace the Nuptiall battle's joys.
Let Peace grow cruel and take wrake of all,
Hark, Hark, oh now the twin murmur sounds;
Hymen is come and all his heat abounds;
Shut all doors; None but Hymen's lights advance.
No sounds stir, let dumb Joy enjoy a trance.
Sing, sing a rapture to all Nuptiall ears.
Bright Hymen's torch drunk up Parcae's tears.

L. 2. Bright Hymen's torches, drunk up Parcae's tears:

This is a reference to the marriage festivities and the consequent joy to the royal family who had been recently in a state of sorrow over the death of Prince Henry, Elizabeth's favourite brother. (See J. Nichols, The Progresses of King James I, Vol. VII, N.Y.: 1960, p.565). Chapman may have consulted the dictionary of Thomas Cooper which had the following entry to describe the Parcae: "Ladies of destiny . . . who spin out the thread of man's life. . . ." (Sig.N_4^v).

cf. (a) Chapman's "Parcarum Epithalamion," (1613) in the 'Andromeda Liberata' for the marriage of the Earl of Somerset and the Countess of Essex.

(b) "As sooth the Parcae thought him one." (Ben Jonson, "Epitaph of S.P. . . . "The Epigrams," CXX, 1616, l. 15.).

Chapman probably derived his account of the Parcae from the poem of Catullus, "Carmen LXIV" wherein the Parcae appeared and sang a prophetic epithalamium about Achilles. (An illustration of the Parcae is on the following page).

l. 3. Sweet Hymen, Hymen, Mightiest of Gods:

cf. (a) Oh, Hymen, Hymenaeus. (Catullus, "Carmen LXI," refrain).

plate VIII

PLATE I

An illustration of the Fates based on the full description of them found in Catari's Imagines Deorum (1569), Starnes and Talbert, p. 354.

(b) "Hymen, Io Hymen, Hymen, they do shout." (Spenser, "Epithalamion," l. (I).

(c) "O Hymen, long their coupled joy's maintain." (Sidney, Arcadia, Third Eclogue, refrain).

(d) "'Tis Hymen (who) peoples every town." (Shakespeare, As You Like It, Act V, sc. IV) l.149.

(e) "Oh Hymen, Hymen call/This night is Hymen's all." (Jonson, Hymeneai, refrain).

(f) "Wishing Hymen to afford/All the pleasures . . . ." (Samuel Daniel, Hymen's Triumph, Act II, sc. 5.) l. 72.

Ll. 4-6. Attoning. . . contracting . . . Dilating:

These verbs portray Hymen's powerful influence over matrimonial union, and the author increased the effect by using capitals for many of his words of importance.

Similar conceits occur in the poem of his contemporary:

"Who did the whole world's soul contract,
and drove Into the glasses of your eyes."
(Donne, "The Canonization," ll. 40-41).

l. 8. The Variety:

Chapman call the individuals in the union to explore the differences fully and completely of man and woman, and the variety of behaviour in each.

l. 9. And as a flower, half scorcht with daies long heate:

This extended simile of the flower motif has a direct parallel in Catullus' "Carmen LXII," lines 63 ff.

l. 11. Zephyr:

Zephyr is a personification of the mild west wind which nourishes life. (Starnes and Talbert, op.cit. p.389).

cf. "Sweet breathing Zephyrus did softly play." (Spenser, "Prothalamion," l.2.).

l. 14. Her thick hayrs proofe:

A probable reference to the custom of the age that a virgin-bride wore her hair long to the altar. (Akrigg, op.cit. p.147).

l. 18. The Father's cares; the Mother's kind desires:

cf. "A third part is your father's/A third part is your mother's." (Catullus, "Carmen LXII" the last stanza, deals with the bride's virginity).

l. 22. His Circle holds:

The circle image is appropriate to represent Hymen's all powerful embrace and sexuality; it is a favourite image of seventeenth century poets. (See Marjorie Hope Nicolson, The Breaking of the Circle, New Jersey: Princeton, 1950).

cf. (a) ". . . in his maid's circle." (Shakespeare, Romeo and Juliet, Act II, sc.i. 1.23).

(b) "That which may the honoured stem/Circle with a diadem!" (Robert Herrick, "An Epithalamie to Sir Thomas Southwell and His Lady," ll. 103-4).

l. 23. Graft:

cf. ". . . a scion incorporate with the stock, bringing sweet fruit." (Thomas Overbury, "A Good Wife").

ll.30-31. their naked Pride. . . weeds to flowers:

According to the author, the nakedness of the couple is more pleasant in appearance than their rich royal raiments, or at least, it should be just as the "weeds to flowers" in his comparative terminology.

Weeds at this time were synonomous with clothes. (Shakespeare, A Midsummer-Night's Dream, Act II, (sc. i, l.258) "Weed wide enough to wrap a fairy in."

cf. (a) . . . art best in Nakedness." (Donne, "Epithalamion Made at Lincolnes Inn," 1.78).

(b) "Full Nakedness' All joys are due to thee." (Donne, Elegy XIX: "To His Mistress Going to Bed," 1.33).

l. 35. humours:

O.E.D. 4. humour. In ancient and medieval physiology, one of the four chief fluids of the body (blood phelgm, choler, and melancholy) which by their

relative proportions were supposed to determine a person's physical and mental qualities.

l. 39. As make stars shoot, to imitate her eye:

The author in a Platonic description of the virgin bride, reminiscent of the "Canticle" and Petrach's "Rime Sparse" presents a sensual picture of her; not only her body, but her eyes are attractive with love glances.

l. 41. Puts Arts attires on, that puts Natures down:

The virgins use every female blandishment and act, such as song and dance, to lure a husband.

cf. "There is an Art/Nature makes mean over that Art." (Shakespeare, The Winter's Tale, Act IV, sc.4. ll.86-71).

l. 45. The whole court sings; Io the Ayre:

Chapman calls all the court to clamor in celebration - as well as nature to honour the union, as in ancient Greece when Io was the call to rally. (See Paul Maas, my introduction, p. 5) - (See my illustration of the wedding procession four pages hence).

l. 47. matrons:

O.E.D. n. married woman; woman managing domestic affairs of a court or institution.

l. 49. With young Maides langours; Birds bill; build and breed:

The doctrine of increase through matrimony is

depicted in the image of the mating birds. St. Thomas Aquinas in Summa Contra Gentiles, (III, xxii, 6) stated that the male bird by instinct stays with the female "ad educationem foetus." Chaucer and Donne compared the newlyweds to birds. (See my commentary to Donne's 1613 Epithalamion and A.W.J. Bennett's An Interpretation of "The Parlement of the Fowles", Oxford: 1957, p.136).

l. 50. Kind:

O.E.D. n. (archaic) species; nature in general. 2. Any behaviour or state which is expected of a person or thing. (C.S. Lewis, Studies in Words, Cambridge: 1967, p.28).

l. 51. gratulate:

Chapman uses an original variation of the verb "congratulate."

11.57-59. And as the tender Hyacinth . . . power:

The author probably uses the following entry in C. Stephanus' Dictionarium, Historicum, Geographicum, Poeticum (1553):

> Hyacinthus, puer Amyclaeus, eodem tempore a Zephyro et Apolline adamatus, Verum cum in Apollinis . . . commutavit in florem sui nominis. (Starnes and Talbert, op.cit., pp.408-9).

l. 65. richly kept:

Chapman again emphasizes the doctrine of increase

in that the royal virgin must now give society posterity in return for the benefits it bestows on her.

l. 71. <u>These two, one twyn are; and their mutuall blisse</u>:

A reference to the fact that they were of the same age (sixteen) and young in appearance. (An illustration of the royal pair is on p. 20 of my Introduction).

ll. 75-6. <u>Let there be peace, yet murmur; and that noise, Beget of peace, the Nuptiall battle's joys.</u>

Chapman alludes to the love-combat theme which may be found in early Neo-Latin epithalamia.

cf. "Soon for soft combat, he prepared
And gentler toils of amorous wars."
(John Secundus' "Epithalamium Basia," 1531, ll. 101-2).

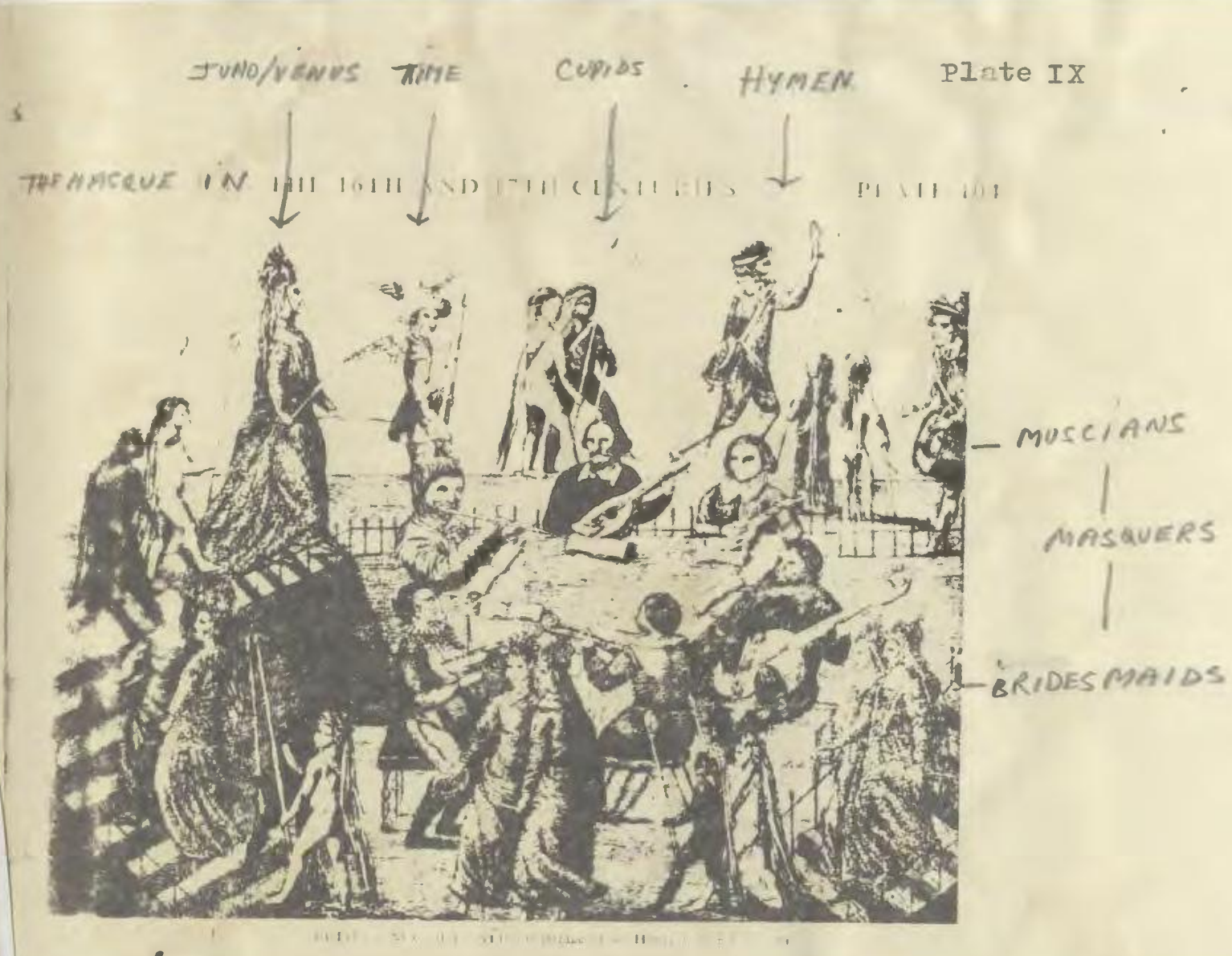
Charles Stephanus' entry for Hymen, refers to the god of marriage, born in Attica, who used to rescue Virgins that were carried away by thieves; the latter, no doubt, encountered resistance from families of the Virgins and a combat ensued before and after their capture. (Phyllis Bartlett ed., <u>The Poems of George Chapman</u>, Oxford: 1941, p. 474).

l. 79. <u>Hymen is come, and all his heat abounds</u>:

The author heightens the effect of Hymen's arrival, and he brings the heat of love to the couple.

1. 80. Hymen's lights:

A probable reference to the torch Hymen supposedly carried whenever he appeared in procession at a wedding. (See, Jonson's Hymenaei masque of 1606 and the masque for the marriage of Sir Henry Unton in 1580, illustrated below).



A drawing of the masque for the marriage of Sir Henry Unton (c. 1580)

Critical Analysis:

The "Hymn to Hymen" is original, although Chapman borrows passages now and then from Catullus (the Parcae) and Secundus (nuptial battle.) The entire poem is full of energetic lines and dynamic vigorous verb parts, such as the following: 'attoning', 'dilating', 'to teach', 'to gratulate', 'to be sown', and so on.

There are a few faults to be found in the nuptial poem, namely, certain elliptical verses and an overuse of names. LL. 42-44 are elliptical and difficult to follow clearly:

> Sings, dance, set on every foot a crown,
> Sighs in her songs, and dances; kisseth aire
> Till rites and words pass, thou in deeds repair.

Who is doing all of these activities? There is an over-abundance of reference to Hymen and his powers, rather than to the principal subjects of the poem, Elizabeth and Frederick.

One might also cite the fact I mention in my foreword that the form is most unconventional to the genre; it belongs more with the epic since there is no stanzaic pattern only a lyrical rhythm, as in the other poetry for the royal union. It reminds one of the early epithalamion, entitled "Epithalamion Teratos" from Hero and Leander wherein Chapman has a nuptial passage with Night (Alc mane) as the bride and Day (Mya) as the groom; the nymph, Tera tells the

tale of the romance and wedding of Hymen himself, which the author derived from either the Imagines Deorum by Catari or the tales of Servius and Boccaccio (Bartlett, p. I54).

CHAPTER VII

BIOGRAPHICAL INTRODUCTION

The friend of Donne and the patron of Michael Drayton, Sir Henry Goodere, composed an "Epithalamion for the Princess's Marriage." Henry was the son of William Goodere of Monks, near Lutterworth, the youngest brother of Sir Henry Goodere of Polesworth, whose elder daughter and co-heir, Frances, he married in 1593. Through her he succeeded to the Polesworth estates when her father died two years later. He was knighted by Essex in Ireland in 1599, and was one of the crowd of English suitors who sought the favour of the King of the Scots in anticipation of his succession to the English throne. When James VI of Scotland became James I of Great Britain, Goodere appealed for financial help in order to maintain his "decayed estate"; we learn from his correspondence with Donne and others that he lived extravagantly. James I answered his appeal for aid, and he made Goodere one of the Gentlemen of His Majesty's Privy Chamber, 1605. One of the requisites for a good courtier was an ability to produce a piece of writing for the literary-minded king; Goodere tried his hand at several poems, but he created nothing of merit. In 1613, he waxed eloquent for the marriage of Princess Elizabeth with an epithalamium which was full of lofty praises for the royal family. He resided part of the year at Whitehall and part of the year at Polesworth, because in the 1610's, he

entertained Donne and Jonson, at Polesworth, and in 1618, he maintained and resided close to the King from his apartment at Whitehall. He died in 1627.+

+ B.H. Newdigate, Mr. Drayton and His Circle. Oxford: Shakespeare Head Press, 1961. pp. 80 ff. for biographical information on Henry Goodere.

EPITHALAMION of the PRINCESS' MARRIAGE

by Sir H.G.

Which of you Muses please
To shew your cunning so, as to teach me
To divide Love from Majesty,
Where they do make one body, as in these?
That, having laid aside
That greatness which must swell
Great Chronicles which that shall tell,
The lower titles, bridegroom and a bride,
May in this little volume yet reside;
And, leaving this day's triumph I may praise
This night, for which this month doth give away two days.

Since in this happy night,
The same sheets may unite and wrap you two,
My sheets of paper think they do
Something like this if they your names unite:
Except an angel's hand
May only dare to strick
Elizabeth and Frederick
On the spheres' nine-string'd harp, which now doth stand
Tuned to their names, imposing a command
That I forbear that height: yet I may praise
This night, for which this month doth give away two days.

O most mysterious night,
Which, by the setting of a sun and moon,
Art clearer than a day at noon:
How art thou happy by their sacred light!
Or what night is like thee?
For, though by nature thou
Art but a type of death, yet now
Th'art root of life and long posterity;
And honoured with such virginity
As that no other action so could praise
This night, which to this month doth recompense two days.

But though this night affords
Light enough many mysteries to see,
They must, as they which make them, be
Naked, and not apparelled in my words.
What shall my Muse do then?

Like an old echoing wall,
Some of those notes which spheres let fall
She may send back, that my imperfect pen
May give some pieces of their praise to men,
And, silence being disloyal, make them praise
This night, which to this month doth recompense two days.

Lift up thy modest head,
Great and fair bride; and as a well-taught soul
Calls not for Death, nor doth controul
Death when he comes, come you unto this bed.
Do not pursue nor fly,
Enter, for when these sheets
Open, the book of fate thee meets.
Study't awhile alone. But instantly
Comes he that shall reveal it sensibly,
And spend, in telling you what your fate says,
This night, which to this month supplies her two lost days.

And you, brave Palatine,
That art the Destinies' great instrument,
For this important business sent;
Enter into possession of your mine.
Here you may fitly feign
These sheets to be a sea,
And you in it an argosy,
And she an island, whose discovery Spain
(Which seldom used to miss) hath sought in vain.
Here end thy voyage, then, and thereby praise
This night, which to this month supplies her two lost days.

This is perfection's mint,
Where the pure pliant gold and stamp must join,
And now must turn to useful coin,
And pleasure, which must take a sovereign print.
Here is no thought of shame;
This is perfection's bath,
Which all strength and all virtue hath;
This is perfection's sweet and sovereign balm.
Which can all wounds of stormy passions calm
This being this night's force, who will not praise
This night, for which this year may spare a month of days.

Now like two half-spheres set
On a flat table, on these sheets they lie;
But grow a body perfectly,
As half-spheres make a globe by being met.
Still may you happy be,
So as you need not spend
So much as one wish to your end!
We'll wish and pray whilst you enjoy, and we
What length of life you wish shall plainly see
By your now length'ning out by sweet delays
This night, for which this year may spare a month of days.

L. 1. Muses please:

The author uses the invocation device to the Muses.

cf. (a) "Ye learned sisters . . ."
(Spenser, 'Epithalamion', l. 1).

(b) "Under that Helicon my Muse should sing."
(Taylor, 'An Epithalamium', l. 15).

l. 2. cunning:

O.E.D. 3. Knowledge of how to do a thing, (now a literary archaicism); expert ability; skill; artfullness.

ll. 3-8. To divide Love . . . and a bride:

The poet uses the conceit that love humanizes the majestic couple; he prefers this since he treats their love in his poem.

l. 13. sheets:

Goodere makes a pun on the bed sheets and his sheets of paper which both wrap and unite the couple.

ll.16-20. Except an angel's . . . imposing a command:

In the early 17th century, the universe was thought to be made up of revolving concentric spheres, each incorporating heavenly bodies. The spheres produced music as they moved which the soul or intelligence perceived if harmonious with nature and not rendered dull by the body.

cf. (a) Shakespeare's Merchant of Venice, Act V, sc. i. ll. 60-65).

(b) "In that day's rude minstralsey, the spheres." (Donne, 'Love's Alchemy', l. 22).

(c) "To a new tune, and some more wiser ears
Conceived it was the music of the spheres."
(Quarles, Argalus and Parthenia, Book III. 'Epithalamion', ll. 33-4).

For this image in a religious context (Christ on the Cross).

"And tune all spheres at once."
(Donne, 'Good Friday, 1613, Riding Westward', l. 22).

l. 24. Which by the setting of a sun and moon:

The author compares the bride and groom to the two largest heavenly lights and when they recline together in their conjugal beds, they light up all life with posterity.

cf. "Here lyes a shee Sunne, and a hee Moone here."
(Donne, "An Epithalmion, or Marriage Song," l. 85).

l. 29. type:

O.E.D. 1. That by which something is symbolized or figured; a symbol, emblem.

l. 37. Naked:

The author says they must be naked to enjoy the full mysteries of love-making. (For similar sentiments, see my notes to Chapman's "Hymn to Hymen," ll. 30-31).

l. 40. Some of those notes which spheres let fall:

For the 'music of the spheres' explanation, see my note to l. 19 of this poem.

ll.46-48. Great and fair bride . . . unto this bed:

Goodere's references to the death of her virginity is a familiar motif in the nuptial genre, but the death is gentle and the bride becomes a matron from the experience.

cf. "This bed, only to virginity
A grave, but to a better state, a cradle."

(Donne, "Epithalamion Made at Lincoln's Inn," ll. 77-78).

ll.50-51. Enter, for when . . . fate thee meets:

This passage is both literal and metaphorical because the bride not only meets personified fate under the sheets, but her real fate, in the person of Frederick.

l. 53. sensibly:

O.E.D. 1. perceptible by the senses; aware (arch.).

l. 57. That art the Destinies' great instrument:

This metaphor is a continuation of the one in l. 51, since Frederick is Elizabeth's fate and future. (For a fuller description of the Fates, see my notes to Chapman's "A Hymn to Hymen," l. 2).

l. 59. mine:

O.E.D. n. a hole or excavation from which rich minerals are extracted.

Goodere extends this image to mean that Elizabeth is an abundant source of sexual fulfillment for the groom.

cf. (a) "My mine of precious stones, my Empire." (Donne, 'Elegy XIX: To His Mistress Going to Bed', l. 29).

(b) "Some that have deeper digged Love's mine than I." (Donne, "Love's Alchemy," l. 1).

(c) "But the rich mine, to the enquiring eye." (Thomas Carew, "A Rapture," l. 33).

ll.60-65. Here you may . . . and thereby praise:

The author uses the imagery of a sea journey to describe the sexual act of consummation between her, "the island," and him, "the argosy." (cf. T. Carew's "A Rapture," ll. 81-90).

l. 63. Spain:

R.H. Case has a note to this verse, that there

had been talk of a proposal for Elizabeth on behalf of the King of Spain. (See Gardinier, History of England, 1602-42, Vol. II. p.153).

11.67-70. This is perfection's . . . a sovereign print:

The author uses monetary and legal imagery to signify the sexual fulfillment of the royal couple.

cf. (a) "So just and rich in that coin which they pay." (Donne, "Epithalamion or Marriage Song," l. 90).

(b) "Exposed, shall ready still for mintage lie,
And we will coin young Cupids."
(T. Carew, "A Rapture," ll. 34-5).

For a comparable sexual pun with commercial imagery used:

(c) "That where my hand is set, my seal shall be." (Donne, 'Elegy XIX: To His Mistress Going to Bed', l. 32).

l. 74. This is perfection's sweet and sovereign balm:

Goodere delights in the fact that the bride is now in the perfection of her womanhood.

cf. "Tonight put on perfection, and a woman's name." (Donne, "Epithalamion Made at Lincoln's Inn," l. 72).

11.78-81. Now like two . . . by being met:

The author uses the conceit of the hemispheres

and the two people becoming one globe through sexual union.

cf. (a) "So thy love may be my love's sphere."
(Donne, "Aire and Angells," l. 25).

(b) "Where can we find two better hemispheres."
(Donne, "The Good-Morrow," l. 17).

(c) "Let us roll all our strength, and all
Our sweetness, up into one Ball."
(Andrew Marvell, "To His Coy Mistress,"
ll. 41-42).

Critical Analysis:

The "Epithalamion of the Princess' Marriage" by Goodere is one of the shortest of the 1613 epithalamies, unless one treats Peacham's "Nuptial Hymns" as four separate entities; the poem is only eighty-eight lines. It contains only eight eleven-lined stanzas and the last line of each one is a refrain.

It does not follow any of the classical or Neo-Latin epithalamies, but there is not enough original content to make it an outstanding nuptial poem. The refrain is weak and somewhat unrythmical.

The biggest fault in it is its use of the same wit and imagery which Donne used in his first and 1613 epithalamion, and R.H. Case in his last note to the epithalamion in his English Epithalamies Anthology makes the comment: "There is an unavoidable and damaging comparison with Donne." For example, many of the "double entendre" expressions are definitely Donnian, as well as the themes of "marriage perfection." Astronomy and geography supply many of the metaphysical conceits and images throughout, and Goodere does not fuse them so well together as Donne; the former experiences difficulty in placing the bold images into a meaningful passage. In l. 59, for instance, he starts with 'mine' but in the following eight lines, he introduces new imagery of a sea journey.

CHAPTER VIII

BIOGRAPHICAL INTRODUCTION

Augustine Taylor, of whom no biographical data can be found, except that he wrote 'An Epithalamium' for the Princess' marriage which I print from the STC Film 1118, part 23722, and 'Encomiasticke Elegies and Divine Epistles' in 1614, and 'Newes from Jerusalem and the Missaie of the World' in 1632, is last. (See S.A. Allibone's Critical Dictionary of English Literature and British and American Authors, 1891).

His epithalamion and number IX of his elegies are dedicated to the Honourable Thomas Gerrard of Brinne, Knight Baronet, and one of the Justices in Lancaster. It is peculiar that he did not compose an elegy for Prince Henry's death as so many of the other epithalamists did, since the funeral and wedding were so close together in time, and both events were state occasions.

The author's epithalamion is not outstanding, so he possibly used Augustine Taylor as a pseudonym and to keep his anonymity at court secret until he felt literary success, which he apparently never received since there is no state record of his life.

The title of the poem in question is: Epithalamion / upon the Nuptials / of Frederick, chief Elector, Duke / of Bavier and Arch-Sewer to / the Roman Empire. / And Elizabeth / the only daughter of James / by the Grace of God, King of Great Britain, France and Ireland, Defender of the Faith /

&c. / Written by Augustine Taylor. Illis poema datur, qui semper amat, ne amatur. / London / Printed for Samuel Rand, and are to be sold by Edward Market, / at his shop in Paul's Churchyard, / over against the Crosse, / 1613.

An Epithalamium.

Facile est imperare volenti.

O would to God I had the Sun-hatch't wing,
A quill so worth to tell of banquetting:
Mine is so partcht in cinders of my wants,
Desert craves Vowels, Art gives Consonants.
One sence is sleeping, and that sence is muffled,
This sence is studying, that and all are ruffled.
Amazed, wakened, called, incomposed,
Moved, affected, gathered, indisclosed.
The perfect blazon true fame shall support,
Will tell how farre my Art is heere too short:
Were I but seated on the Muses mountaine,
To quaffe my quart of that ripe dropping fountaine,
Where Tully once wonne that immortall praise,
From that Parnassus fetcht his Romaine phrase:
Under that Helicon my Muse should sing,
Not altogether praise of Englands King,
But in my notes Fames whispering breath should bleed,
Deserving praises to his worthy seed.
You now must thinke I felt my wit but poore,
I napt an howre, and meant to write no more.
Now apparitions, now good, and then bad,
I'le tell thee England of a dreame I had.
Suppose I sate upon the Cliffes of Dover,
(From flowery Kent) the Ocean to looke over.
When in a morning old Aurora's hue
Had clad the heavens in their ancient blew.
Night went so fast, and day appear'd so plaine,
The eies diseased of the Northerne waine:
Artipholax bluster'd in his muffled bed,
Pale Lana to the Westerne confines fled;
White teames of mist ran stealing downe the rivers,
Eclipsed mansions now were craz'd in shivers,
My greedy slumber shew'd my eies, me thought
Strange novelties that cheerefull day had brought.
The first I gaz'd at, seem'd a rocke of stone,
Which Sea-gods (sometime) us'd to sit upon,
Incompast round with seas on every side,
Fram'd like a seat, cast by the surly tide;
Whereon the fairest Lady was repos'd,
That ever Nature whilome had disclos'd,
Crown'd in all glory, made so fine and denty,
I saw one beauty, and in that one plenty.
If ever eye was summond to a feast,
My eyes were feasted, and my feast was best:

I thought Marpessa in that princely Chaire
Had there repos'd her selfe to take the aire,
And sadly suited in a solemne cheere,
Did meane to stay her Lord and Lover there.
And Idas slow, in needy speed dispatching,
He yet was absent, and she yet was watching.
O how I curst him, (angry at delay)
Hard-hearted man to be so long away.
The day waxt elder, and the morne shew'd cleerer,
The heavens pittifull, sent the Sunne to cheere her.
Phaebus appear'd, cloth'd in his fair'st array,
As if prepar'd to suite a glorious day.
His radiant splendors scatter in the skyes,
Her faire perfections sparkle in mine eyes.
I was opinionate the world was done,
I thought the Gods had sent another Sunne.
Then it was so, by venturing I came
Some paces neerer to this princely Dame.
When I perceiv'd she was a mortall creature,
Composed in the perfect'st mould of Nature,
And in her hand she held a little frame,
With this device erected in her name.

DELPHEBA.

A branch in March, that dy'd to live in Aprill.

Motto. Mors emit vitam.

Life weeps for death, death crownes a new life blest;
Thus, friends weep most, to know their friends at rest.
In this faire creature seated thus alone,
A thousand beauties were combin'd in one:
Her golden Tresses hang'd uncurl'd and ruffl'd,
In a rich Night-gowne she was sadly muffl'd.
O had I seene her suited in those rayes,
Which Courtly custome observes now-a-dayes,
I could have teld yee neerer her great merit,
But ignorance must now a part inherit.
Your thoughts must censure, she was more the faire,
(And being more, I cannot more declare)
And fit to adde a glory to the sky,
A mate (indeed) for majesty to buy,
Crown'd with all graces, and to name in generall,
One beauty matchlesse and in that one severall.
O had you seene her, how all beauties mov'd her,
You wold have prais'd her, if you had not lov'd her.
Thus long I view'd her, ravisht more and more,
I turn'd my eyes to glance upon the shore,
Where I espy'd a stranger sadly standing,
Waiting for shipping, as men do for landing.
Upon Delphebaes seat his eyes were gazing,
I saw a scutchion by the sunnes bright blazing;
Telling his name, and ever that was planted

A faire devise which no perfection wanted.

TORBINIUS.

A male confessor to a female Priest.

Motto Palam, voluntate.

Great men are often actors of oppression,
And she's the cause that I must make confession:
His eies gaz'd at Delpheba as before,
(So ship-wrackt sea-men use to do at shore)
Afflicted, troubled, feared, and tormented,
Distemper'd, blubber'd, sad, and discontented,
Complaining, sorrowing, wishing, nothing gaining,
Sighing, bewailing, craving, not obtaining,
Seeking for passage to Delphebas resting,
Vowing, affecting, calling, and protesting,
Unto the Powers, Divine he plants prefers,
He had but one life and that was hers.
To raile on Nature then he doth beginne,
That the (unkind) ordain'd him not to swimme:
To breake his passions Phaebus look't more cheerely,
And smil'd as if hee lov'd a lover deerely,
And halfe resolv'd to let Torbinius passe,
From him to her, he showes a bridge of glasse:
Composd in all parts pleasant to behold,
Fram'd by Divine Art, wonders manifold,
Appear'd to gaze on, yet it seem'd so brittle,
The passage dangerous and the safety little;
But love so forward in his owne attempts,
And mixes sowre harmes with fraile sweet contents,
Determines now, as men for women would do,
To win his love, or try what venturing could do;
Enters the bridge with this rash resolution,
To die for love, confirmes the old conclusion,
And his boil'd humour in this sort doth cherish,
To pass the bridge, or in the midst to perish:
And being distant from the sandie side,
Some measur'd paces, Neptune sends the tide,
And summons fenny subjects to new broyles,
Collecting surges to maintaine new spoyles.
The hovering windes tumbl'd from Eolus wombe,
And in the Ocean gan to digge their Tombe.
The Titan Esterne gates, perculliz'd, pale,
Er'st calmes, now stormes, for gusts a bitter gale.
Nereus warn'd the Sea-gods to these warres,
And rul'd as Generall in these upstart jarres.
Torbinius being on the bridge of glasse,
Look't downe and saw th'impatient billowes passe,
And with his dul cares, hard the deafe winds mūble,
And with his dim eyes saw the surges tumble.

One wave did caper, and that billow wonder'd,
This surge was angry, and that tempest thunder'd,
Aspiring, threatning death, or future ill,
Shaping, presenting accidents to kill.
A hurrying mist comes sudden stealing in,
Nor he, nor she, saw neither her nor him:
In this strange temper passionately distracted,
Torbinius now a sowre part sadly acted;
And all his griefes sprung, as it seem'd to me,
From the sicke confines of perplexitie.
A thicke-lin'd mist continu'd 'tweene them two,
(Love wrapt in wrinkles knowes no worke to do.)
Thus Fortune makes, & thus mad Fortune marres,
Love is still Souldier at such civill warres.
Sighing, lamenting, these bad broyles to be in,
That he should dye, and not his Lady see him,
When onely for her sake hee ventured thus,
(Love sees no dangers that seeme timorus.)
Then to himselfe (I thought) hee did reply,
And said; How lucklesse and accurst am I,
Cover'd with fortunes foule dissembling fame,
To dye for her that knowes not who I am?
Oh might I dye my Ladies face before,
I would say Fortune were a noble Whore,
In her faire fight to end Torbinius date,
O then my death were not unfortunate,
Then she might justly say; here ended he,
That liv'd, and lov'd, and dy'd to honor me:
But Gods, & Seas, & Winds, contemne my plaints,
And their harsh Language trippes on Consonants:
Then thus resolv'd, succeed what ill can prove,
And if I dye, I dye for her I love.
I left him thus, and turn'd my greedy eyes
Upon the rocke where fair Delpheba lyes,
Who now in blacke appear'd to me all cover'd,
About the which sad Melancholy hover'd.
Then to Delpheba there (me thought) resorted,
Nymphes and Sea-gods, by their love transported,
To comfort her that seem'd so much lamenting,
And know the sad cause of her discontenting.
To whom she answer'd, I have lost a friend,
Which winged Fame can nere too much commend.
O would to God I could Olimpus raise,
And there set Trophies to his endlesse praise:
And for his death, I chose this place to mone,
The teares are truest that are shed alone.
A dying life weepes for a living death,
A tale unseemely for a true friends breath.
And as it is, it may be something better,
Fortune's a strumpet, and she is my debter,
Promising best, when she perform'd the worst:

Things that found harshli'st, I have had those first.
The Gods and Nymphs began to tune their throtes,
To keepe a consort with her cheerelesse notes.
In this Diapason deepe, sad harmonie,
Dull sences strive for sorrowes victory,
Chimes iterating on this blacke-mouth'd dinne;
I then perceiv'd Torbinius comming in,
Seeing Delpheba in such passions suited,
In mourning weeds such ill cheere prosecuted,
Attires himselfe in sorrowes for her sake,
The Counter-tennor of her part to take.
Unto the fair'st my service I commend,
Tis onely thou my love did apprehend,
All dangers past compared to this prize,
Seemes like a darke way to a Paradize.
And on all dangers what's he would not venter,
Those all being past, might to thy presence enter?
And am I happy to becomne thus neere thee?
And art thou kind? or can my coming cheere thee?
I'le weare what thou wears, what thou loves Ile keep
I'le laugh whē thou smiles, whē thou sighes Ile weep,
What most shall grieve thee, it shal most tormēt me,
What best shal please thee, that shal best contēt me.
If Natures pride be but so kinde as faire,
All stormes are past, I do not care for Care.
I love thee now when sad laments increase,
To have thy love when passions turne to peace.
Expecting Sommer when cold March is past,
I'le wait ten months to have a May at last.
Il'e reape no Harvest but where thou hast sowne,
My love in thy love shall exceed thy owne.
And but in thee, no hope, no hap, no health,
And but in thee no will, no wish, no wealth.
For what thou mournes, I waile, thy part I take;
Now blessed be all women for thy sake.
In thee I love, in thee I onely live,
'Tis I that begges, and it is thou can give.
Nor do I crave thee more then may beseeme thee,
Thou art my best hap, and I most esteeme thee.
Make me a servant at thy sacred shrine;
This life is that life, let that life be mine.
What good, what ill, what life, what all to thee,
That good, that ill, that life, that all to me.
Comforts attend thee, all good hap befriend thee,
Duties commend thee, wished power defend thee.
Make me thy servant, smile on my request,
Delphebaes Scholler I am now profest.
At Lunaes full the skyes seeme in their state,
At Princes birthes the earth lookes fortunate,
The one decayes when in her chiefest prime,
The other dyes when in his hopeful'st time.

My teares are falling for a friend that lov'd me,
He's dead, he's gone, & thus his death hath mov'd me
His death is living and my life is dying,
My life is creeping, and his death is flying.
My losse, his gaine: his wealth my wo compriz'd,
Are two contraries strangely exerciz'd.
My plaints and teares, and sorrowes, still augmented,
Complaining, blubber'd, lasting more tormented.
Much pitty'd cheerenesse, much lamented neernesse,
Unharbor'd, fearelesse, unfrequented neerenesse,
Desolate, distressed, frustrate, un-respected,
Incommitate, oppressed, complicate, neglected:
And of all these ills there is but one mother,
Pale Death, leaves our life this gift, and no other.
The earth and Mortals must submit their Powers,
To serve a Will above this will of ours.
Of what earth can do I may justly vaunt,
What heavens will have I must needly grant.
O death, o death, thy spoiles I cannot mend,
Yet I'le performe the duty of a friend:
Some friends live yet, 'tis you appeares to me
Will be associate in my misery.
You, you, Torbinius, for your great desert,
Shall have the best place in my conquer'd heart:
My love, shall your love pay with wisht reward,
And with Delpheba be in best regard:
Expecting sorrowes will be sooner past,
And joy (though long) yet will be here at last:
The skies look cheerly, that e're-while lok't strangly,
The seas are smiling that but now were angry,
I thinke the Gods (together) have decreed
To change our muffled melancholy weed,
And for our late lamented Funerals,
Now to erect contented Nuptials;
In pledge of love I greete thee with a kisse,
I owe thee more, suppose, by giving this.
Now let me crave you to decide this thought
And be not partiall; which of these two ought
To be lamented more? her teares are sowne,
For her friends harvest that pale death hath mowne:
His teares are spent for her calamities,
That seemes a mother of sad miseries.
She weepes for him that never can do better,
Hee weepes for her that yet is natures debter:
Then rightly scan'd if judgement rightly do,
'Twill say her teares, no wise worke takes them too:
Whether she weepe for friend sake, or her owne,
'Tis yet a question, and it is not knowne,
If for her owne sake (I must needs be plaine)
Shee thought by his life to reape future gaine;
This wailing no man rightly can commend,

For thus she proves a very unkind friend.
If the lament for his sake, wise men saith,
Shee showes th'imbecillity of her faith.
And by that weakeness it appears to me
Shee thinkes her selfe in better care then he.
She ought not t'weepe that he hath run so fast,
But at her slow pace that must go at last.
But now (me-thinkes) Delphebas wondrous wise,
To make a Summer of her Winter eies,
All friendly duties are discharged duly,
Old Natures love is paid by wisedome truly.
The Sun, and Aire, & hovering Winds do mutter,
Conceiving more joy, then dumbe sence can utter:
The Sea-gods whisper jump in all opinions,
To order peace through their until'd Dominions,
And tooke their leave, all Tempests now are gone,
Torbinius and Delpheba now alone.
They joyned hands and then (me thought) did passe
Backe to the shore where great attending was,
And being landed dangers all bereft them,
My dreame was ended and in joy I left them.

Ex aspectis nascitur amor.

When Lordly Phoebus left his Esterne Ile,
And with his splendor that Titanian smile,
Came like a Prince from th'orientall gate,
So richly suted in his robes of State.
The Cheerelesse earth shooke off her dewy tresses,
And from darke curtaines now her shades digresses.
I lookt about me, Dover was not neere mee,
That now contents me, which but then did feare me.
I then perceiv'd 'twas on the bancke of Thames,
That I retain'd th'invention of my dreames:
And as the pleasant River fast did glide,
With pratling murmur by the Kentish side,
I laid me downe neere to a Willow roote,
Whose branches farre had over-growne the foote;
The searching Sunne not in a day obtain'd,
To see the stocke whereby she was maintain'd.
'Twas publicke knowne a fairer tree then this,
Ne're neighbour'd neere the bankes of Thamesis.
I there repos'd upon this dewy brimme,
And, as I thought, the Tide came stealing in.
Thames that e're while gaz'd upon Phoebus prime,
Turn'd now againe to watch for his decline.
Night went, day came, all joyes on tiptoes shiver,
A snow white Swanne came playing up the River:
Ruffling his plumes and in such joy did swimme,
You would have sworne the Tide much favor'd him.
His so faire breast dinned the furrowing Isis,
Who saith he saw a worthier bird than this is?

Both Kent and Essex gather'd neere to see,
Where the first landing of this Swanne might bee:
Faire Middle-sex pul'd downe her maske and Fan,
To see the Tide bring in this stranger Swan.
O how it joy'd me to heare musicke greet him
In severall tunes, and other Swannes did meete him;
Their Princely salutations sure were such,
As London never saw of mirth so much.
Now, in the end, where this fair Swan took landing,
Let none decide but those of understanding.

Quisque potest rebus succurrere, nemo diebus.

When thou (great Prince) from Rhenus native clime
(Richer then Tagus, faire as Florentine,)
Pul'd up thy Ensignes, clad thy ratling Sailes,
The wind, thy vyage, and the Tide prevailes,
To bring thee to our Easterne tumbling Thames,
The Ocean's message to great Britaines IAMES:
And may that howre in happy times to come
Be cal'd thy landing in Elizium:
Happy thy birth, more fortunate thy life,
Prosperous thy voyage, vertuous thy wife:
Vertue, Virginity, Honour, Natures pride,
Thou art her Husband, and Shee is thy Bride,
And consecrated shall that day be thought:
The howre and Isis that thee hither brought,
Shall be erected in great Fames Register,
And thy reward is prov'd a Princes Sister.
Fame cannot chuse but impe her pinion'd wing,
And in loud Musicke for thy welcome sing:
Feast thee, attend thee, and in more esteeme
Then Cleopatra the Egiptian Queene,
Feasted Marke Anthony, nor can thou say,
Thou came in Autumne, it was rather May;
Onely crosses of lamented Funerals
Chanc't in the Frontiers of thy Nuptials.
O worthy FREDERIKE, it was Lordly done,
That thou thy selfe in person hither come.
It shewes thy minde is Noble, and indeed,
Sprung from the aire where true Eagles breed.
Eagles in Cages, are but Kings in Towers,
And but enjoy the name of Princely powers.
Kings are earths Gods, and Gods liv'd not at home,
But had a mind in forraine Climes to rome.
'Tis register'd not many Ages since,
Solon of Athens was to choose a Prince:
Being demanded how he meant to know,
A man well worthy of a Crowne (or no)
Answer'd: If this choice be to me assig'nd,
Il'e choose a Prince, and onely by the minde:
If inward Noble, I heard wise men tell,

Hee's worth a Crowne, and 'twill seeme passing wel
By this I noted, how thou truly merits
The perfect beautie that thou now inherits,
And sure she thinkes thee a right worthy Prince,
That would thy travels (for her sake) convince.
If all that travel'd might enjoy like store,
The lame would run that scarce could go before.
Who would not travell, and to them owe duties,
When each eye finds perfections in their beauties?
Live long, great Prince, and be thy chosen prize
A faire terrestriall happy Paradize.
In time hereafter, yet remember Thame,
How once she welcom'd a yong Prince of Rhene.

Amicos novos parans, ne obliviscaris veterum.

Virtus in se habet omnia bona.

Faire Princesse, vertuous; what to good belongs
Thou art the mother to, Applause so throngs,
T'attend on thee, and 'mongst the rest my part,
It is thy merites makes my love and Art,
Uprear'd on tiptoes, and yet would aspire
To give thee what is due, and my desire,
Tels but thy name, and it is all I can,
Those do no more, that professe what I am:
Nor can, nor neede, for all remembreth
That thou are onely that Elizabeth,
Which forraine Ecchoes in loud notes doth ring,
To be the daughter of great Britaines King.
Nor is it I that labours in thy praise,
I know thy name's thy Trumpet, and can raise
Itselfe to th'height of honour; why I write
To tell my duty, and this Epithite,
Is stuft full of Affection: what if poore?
The gifts are great when givers have no more:
And should indeed be thought our Alexander,
Macedo's sonne: the Easterne great Commander,
Was nam'd in Cottages by th'low'st degree;
Then of a Miller: o good God said hee,
There's not a Miller now but knowes my name,
Meaning indeed Report addes life to Fame;
Fame's like the Sunne, and not disdaines to view
Both Courts and Cottages, neither doth rue
Of their great courtesies marke well each feate,
And great men proud, makes them unseemely great.
A woman silent, great by birth before,
So richly drest, Fame shapeth more and more.
Eliza. England truly boasts of thee
To be the Treasurer of each Treasurie,
That ever grac't a woman: must we leave thee?

Il'e now trust Fortune; for't did not deceive me.
I ever thought so faire a flower as this,
Should grace some other place then Thamesis.
And yet faire Princesse, vertuous I meane,
Remember Thames when thou art set on Rhene.
How gladly thunder'd the lowd Epithets,
Professed peales, all to her Nuptiall Rites?
Did she not summon gazers to thy Revels,
And what was knotty, with her tide she levels:
Dis-gorged Canons fire in severall shapes,
Enemies suffer when true Christians scapes.
Meteors i'th aire, she did her owne selfe choake,
All London thought Thames wold dissolve to smoke,
And all the Revels this fair Floud did make,
Worthy Eliza, was but for thy sake.
When thou wast married, she by chance heard tell,
And did but this because she loves thee well.
At thy depart, shee'l follow thee and weepe,
And then shee'l turne thy worthy stocke to seeke,
And finding them, shee'l leave her sobbing moane,
Onely shee'l each day see where thou hast gone.
Well may she boast she was of able power,
To grace faire Rhenu with an English flower.
And when these two meet in great Oceans,
Thei'l know each other by their native Swans.
So by this marriage, Eccho understands,
'Twill make acquainted both the Seas and Lands.
A happy time, a good world may it be,
After yong Frederike came to match with thee
O noted howre, blest be the God above,
Thou but leaves England to enjoy thy love;
And for they absence Britaine in amends
Hath gained great store of true Christian friends.
Live, live, faire Princesse, may thy seede, thy fame,
In cinders, ashes keepe alive thy name.

Faelicitas est voluptas, quam p[illegible]nitudo nulla sequitur.

Creator per creaturas cognoscendus.

Heu, some will say when they have lost a friend
And make his funerall, e're they see his end;
A number now are buried in conceit
When they'r (indeed) not sicke, yet teares will wait.
There is a death in absence some suppose,
Who thinkes there is? for I am none of those:
Is England loth to loose so faire a creature
As art thy selfe Eliza? O, Dame Nature
Cast thee not in her mould of best perfection,
Ever to live a Virgin, heavens direction

Smil'd at thy birth and meant to make a mother,
That when thou dies thou may leave such another.
Virginity dies a Traitor, her possessions
Like Traitors Earldomes make such large digressions
They leave no Heires at all, by this I soe
A virgine cannot leave posterity.
As thou art honour'd for a Virgins life.
Thou still shalt live, because a happy wife.
I heard it said, the first time Nestor smil'd,
Was when he saw a woman great with child;
And being asked why he smil'd (and blest her,)
Said he, the next age will remember Nestor.
And thou faire Princesse in the age to come,
Shall live by Fame when Natures life hath done:
And death hath truely paid her Fame to time
Shall build their blazons to the seed of thine.

Fama velox est, crescitgeundo

To the Reader.

Love, like leave, looke at other ripe inventions:
And see how farre mine differs from the rest:
My dull conceite conceives some apprehensions,
These are indifferent, those are of the best.
Their's good, mine worser, good may worser smother,
The best appeares best, when 'tis by the worst:
How can that be? yes; set by either other,
And that which lookes best men will choose that first.
Mine's poorely suted, yet my Patrons name's
So seated in the fore-head of my Verse,
'Twill move the Reader to be slow from paines,
And iterate that which I do rehearse:
  And when thou finds my Poems barely drest,
  Smile to thy selfe (and say) he did his best.

Augustine Taylor.

COMMENTARY

1. 1. O would to God I had the Sun-hatch't wing:

The opening line suggests the epic mode with the invocation to a higher power; Taylor is saying that he lacks the apparatus for an epic so he settles for an epyllion.

1. 2. so worth:

The O.E.D. does not contain this adverb; so worthy is the proper grammatical construction.

1. 4. Desert craves vowels, Art craves consonants:

The author expresses his concern that he use the correct combination of words and artful sounds in order to create something "deserving of reward or desert, O.E.D. ; he mentions desert again in l. 265.

1. 10. blazon:

O.E.D. Description or record, especially of virtues. It reappears in the last line of the epithalmium.

11.11-15. Were I but . . . Muse should sing:

Taylor's highly alliterative lines refer to the home of the Muses, and his wish that he might be like Marcus Tullius Cicero who was renowned for his eloquent rhetoric which he learned from Apollo and the Muses on Mt. Helicon and Mt. Parnassus.

cf. the opening lines of Heywood's 'Marriage Triumph

Solemnized in an Epithalmion I'.

l. 17. Fame's whispering breath:

The author personifies fame and again he apologizes for causing it not to receive full attention due to his lack of poetic skill.

l. 25. Aurora:

Aurora is the Greek goddess of dawn; many of the epithalamia begin with the 'aubade' or song to dawn. cf. "Where art thou oh fair Aurora?" (Wither, 'Epithalmion II', ll. 13 ff.).

l. 28. Northern waine:

The group of bright stars in the Great Bear constellation.

l. 29. Artipholax:

I cannot find this name in any classical reference book. It is probably a coinage by the author to depict the morning dew or wind.

l. 31. teames:

O.E.D. A variation of 'teems', (archaic); abundant; overflow.

l. 32. Eclipsed mansions now were craz'd in shivers:

The author alludes to the river mists and "chills" which appeared to cover the objects with 'small cracks as in (glaze of pottery)'. O.E.D.

l. 35. sometime:

O.E.D. (archaic) formerly; at some time. In line 39, he uses 'whilome' which means nearly the same as sometime.

l. 40. denty:

An obvious misprint or misspelling of dainty. The O.E.D. does not list denty as a variation; the closest is 'deinty'.

l. 44. Marpessa:

Marpessa in Greek legend was the fair-ankled daughter of the river-god, Evenus. Idas, the mightiest of the immortals carried her off in a winged chariot given to him by Poseidon; Apollo pursued her at the same time, and Idas prepared to fight him, but Marpessa chose the immortal as her lover. (See Gayley, op.cit. p. 115).

l. 47. to stay:

O.E.D. (Chiefly literal now), Stop; check. (cf. Wither's similar use in l. 123 of his second epithalmion, 1613).

l. 56. to suite:

O.E.D. (obs. or arch). To attire or dress one-self.

l. 58. opinionate:

This word can only be used with the predicate in modern usage.

l. 68. A branch in March, that dyd to live in Aprill:

The author uses a colloquial idiom to describe his female character who dies and is reborn. All brides must die in an allegorical sense, in order to live the fuller life as a spouse. The months of Spring are symbolic in this context.

cf. "This bed is only to virginity
A Grave, but to a better state a cradle."

(Donne, 'Epithalamion Made at Lincoln's Inn', ll. 77-78).

l.68a. Mors emit vitam. Death emits life.

l. 69. death crowns:

Taylor alludes to the ressurection belief of Christians.

cf. "The ends crown our works, but Thou crown our ends."

(Donne, 'La Carona' of The Divine Poems, l. 9).

l. 90. landing:

O.E.D. The action of coming to land or putting ashore. This line may also hold sexual connotations.

l. 92. scutchion:

O.E.D. Escutcheon; plate for a name or inscription.

l. 95. A male confessor to a female priest:

The author makes the lovers equal and willing to offer sacrifice of themselves to each other; this is an example of the religious imagery Petrach uses in Sonnet 69 of his Canzoniere and Shakespeare used in Romeo and Juliet, (I, v., ll. 95-112). Also, cf. "The priest comes on his knees to embowel her." (Donne, 'Epithalamion Made at Lincoln's Inn', l. 88).

l.95a. Palam, voluntate. To speak of one's own accord in public.

l. 96. Unto the Powers Divine he plants prefers:

The last two words seem to be a misprint for 'plaints profers'. (O.E.D. A form of proffers).

l.124. To die for love, confirms the old conclusion:

No doubt, the conclusion is that love is blind which, in this case of Torbinius, may be taken literally since he saw the sea-water as a bridge of glass over which he must cross to reach Delpheba.

l.125. boil'd humour:

O.E.D. State of mind; mood (passionate), inclination; in this line, Torbinius is in a hot passion for his love.

cf. "their (bridesmaids) humours" (Chapman, 'A Hymn to Hymen', l. 35).

l. 129. fenny subjects:

O.E.D. Of the nature of or characterized by fen; boggy; muddy. A probable allusion to the belief during the 17th century that certain fish, like the giant whale or squid, were monsters of the deep. (For further information on these monsters, see Peacham, 'Nuptial Hymns', ll. 279-284).

l. 133. perculliz'd:

O.E.D. To close with a strong, heavy grating pointed at one end; a form of "portcullis and colare" which in Latin means to strain or filter.

l. 135. Nereus:

See my note to l. 43 of Heywood's second epithalmion for this wedding.

l. 139. mūble:

The printer placed a dash over this word to signify that the 'm' was left out; the word is mumble to rhyme with the end word of the next line, tumble. In lines 212-214, he again abbreviated and suspended with the 'n', since he left it out of whē, tormēt, and contēt.

l. 154: Love is still Souldier, at such civill warres:

Love combat appears in many love and marriage poems. The 'locus classicus' was Ovid's Amores, 'Elegy IX'.

l. 182. Winged Fame:

Fame is personified and appears again in l. 372, and 496, and in an epilogue which I chose to omit since it is repetitious. (See the illustration of Fame on the next page).

l. 183. O would to God I could Olimpus raise:

Delpheba wishes that she might visit the legendary home of the Greek gods, in order to satisfy her sympathy for Torbinius.

cf. "Hence wilt thou lift up Olympus?" (Julius Caesar, III, i, l. 75).

l. 192. harshli'st:

O.E.D. Somewhat harsh for harshist, which is the closest form to this superlative.

l. 195. Diapason:

O.E.D. A Greek term meaning 'through all the notes of the musical scale'. (cf. Dryden's 'A Song for St. Cecilia's Day, 1687', ll. 14-15).

l. 202. Counter-tennor:

O.E.D. A part higher in pitch than the tenor sung by a male voice, an alto. This voice was much-favoured for English song at this time.

ll.211ff. I'le wear what thou weares, what thou loves Ile keep:

This passage is in the 'heroic quest' mode.

FAMA CHIARA
Nella Medaglia d'Antinoo.

43. *Fama Chiara.* From Ripa's *Iconologia*, 1618.

A drawing by Francesco di Antonio, Florence, (c. 1420).

l. 216. All storms are past:

The winter of 1612-3 was very severe and Dover pier was destroyed. (See Sidgwick, op.cit. p. 199). Interestingly, the setting for the author's tale is Dover.

l.219-220. Expecting Sommer when . . . May at last:

Torbinius will unite with his lover when the season is ripe; the season imagery is significant because during the month of May the people, especially young lovers, danced around the may-pole. (For further information, see Robert Herrick's 'Corinna's Going a Maying' in Hesperides, 1648).

l. 226. Now blessed be all women for thy sake:

This phrase is somewhat blasphemous since it comes directly from The Bible (Luke I, 42); it is reserved for the Mother of Jesus. Quarles in Argalus and Parthenia (l. 20) describes Parthenia using marian terms.

l. 231. sacred shrine:

See my previous note to l. 97 on the use of religious imagery.

ll.240-242. At Princes Birth . . . his hopeful'st time:

The untimely death of his hero, Torbinius, is applied to the death of Prince Henry, who was buried

in November, 1612. Taylor refers to the event again in ll. 275 and l. 375.

l. 302. To make a Summer of her Winter eies:

The author uses the season imagery again. (See my previous note to l. 219).

l. 314a. Ex aspectis nascitur amor. Love is born from appearances.

l. 316. Tit anian smile:

The god of the heavens shows his pleasure. cf. "Once a year Apollo smileth." (Wither, 'Epithalmion II', l. 398).

l. 320. digresses:

O.E.D. To go aside or depart from the course or track; to deviate from the subject in discourse.

l. 338. A snow white Swanne came playing up the River:

The swan is a favourite poetic figure in the Renaissance to describe a noble lover. (For similar parallels, see my note to ll. 9 ff. of Heywood's 1613 first epithalmion and for an earlier version, ll. 37 ff. of Spenser's 'Prothalamion', 1596).

l. 341. Isis:

Isis is the river near Oxford.

l. 343. Both Kent and Essex:

The author names some of the nobility who appar-

ently welcomed Frederick on his arrival in England; (he was to stay at Essex House); Lady Middlesex did also according to l. 345. (See Nicholls, op.cit. p. 465).

l. 352a. Quisque potest rebus succurrere, nemo diebus. Though everyone is busy, they can do nothing against the passing of the day-time.

l. 354. Richer than Tagus, fair as Florentine:

Taylor compares the Rhine to Spain and Florence where much beauty and wealth lay. The side note in Latin means Frederick bears all these riches in time to Elizabeth.

l. 360. Elizium:

Also known as the Island of the Blest in Greek legend; it was the heaven of the immortal heroes who died for Greece. Taylor is being chauvinistic here and he may intend a pun on the name of the bride.

l. 372. Fame cannot choose but imp her pinion'd wing:

Imp in the O.E.D. means 'to ingraft feathers in a wing to speed up flight'. Taylor feels Frederick's fame will fly quickly. (See my note to l. 182 of this epithalmion).

l. 380. true Eagles breed:

The bird imagery is extended and the eagle is most appropriate since it is the king of the birds and

a symbol of Frederick's Hapsburg House:

cf. "That the Roman eagle may/Be instated some day."
(Heywood, 'An Epithalmion, I', ll. 99-100).

ll.383-385. Kings are earths gods . . . climes to roam:

An obvious reference to the divine right of Kings and to the ancient gods and heroes who travelled the known world, eg. Apollo or Ulysses.

l. 386. Solon:

Solon (c. 638-558 B.C.) was a legislator and reformer of the constitution in Athens so that everyone received fair justice. There is a life of him in Plutarch. (See Oxford Companion to Classical Literature, p. 400).

l. 397. store:

O.E.D. Something precious; a treasure (obs.).

cf. "I know the projects of unbridled store."
(George Herbert, 'The Pearl', l. 26).

l. 398. The lame would run that scarce could go before:

This is an echo from a passage of The Bible, (Matthew, 9, v. 6).

ll.403-404. In time hereafter . . . Prince of Rhene:

The synecdoche is used for England and possibly Elizabeth, namely Thame, England's main river, which joins Bohemia's main river, Rhine.

l. 404a. Amicos novos parans, ne obliviscaris veterum. You make new friends, yet I do not forget the old.

l. 404b. Virtus in se habet omnia bona. Virtue has all goodness in herself.

l. 423. Alexander:

Alexander the Great set up the vast empire which brought Greek culture to Europe; according to the author, Elizabeth will do the same and her fame will be as well-known as Alexander's.

l. 433. A woman silent, great by birth before:

The tradition that a woman's greatest virtue was silence may have been learned by the author in Sophocles' Antigone and Electra, or St. Paul's letters to the I Corinthians, 14, 34 ff., and I Timothy, 2, 11 ff. (For a contemporary reference see Jonson's Volpone, III, ii; ll. 107-109).

l. 448. Enemies suffer when true Christians scapes:

A reference to the mock sea-battle presented for the nuptial entertainment; seventeen Turkish galleys defeated a Venetian man-of-war and a Spanish fleet, but finally fifteen pinnaces of the King's Navy, after a long struggle, beat the Turks. (See Nicholls, op.cit. pp. 527-531).
(cf. Wither's account of the sea-fight in his first epithalmion, l. 141 ff.).

l. 470. true Christian friends:

i.e. Protestants.

l. 472. In cinders, ashes keep alive thy name:

Taylor calls his poem nothing but 'a flameless combustible matter', yet he hopes it will help bring honour to Elizabeth. In l. 3, he refers to the 'cinders' of his poetic talent.

l. 472a. Felicitas est voluptas, quam plenitudo nulla sequitur. Happiness is a delight, which depends not on a surfeit of worldly possessions.

l. 472b. Creator per creaturas, cognoscendus. The Creator is to be known through his creatures.

l. 473. Heu:

A Latin exclamation meaning alas.

l. 475. A number are buried in conceit:

The author philosophizes that some persons at court are guilty of ignoring others, and even Elizabeth may be relegated to the realm of the dead in their minds; yet he will never do this to her, even after she leaves for her husband's land in Bohemia.

l. 484. That when thou dies thou may leave such another:

The common idea that the virgin dies but lives in a better state of motherhood is applied to the Princess. (See my note to l. 66).

l. 486. digressions:

The same connotation as in l. 320, but this time it refers to the facets of virginity before and after marriage.

l. 494. Nestor:

The author refers to the posterity from the union through Nestor, lest he be accused of impropriety. (For further information about Nestor, see my note to l. 44 of Heywood's second epithalmion for this wedding).

l. 498. Shall build their blazons to the seed of thine:

Taylor utters a prophecy that the children from this noble marriage will be renowned, also for their great virtues.

l.498a. Fama velox est, crescit eundo. Public honour and fame is swiftly applied to the honourable.

The author's final request 'To the Reader' is not part of the epithalmium, but a few comments on it are necessary because it reiterates the fact that he is only a part-time poet and his poem is not as good as the major poems.

l. 1. inventions:

O.E.D. Devise; original fabrication for a story, etc. This word is called 'devise' in l. 67 and in l. 94 'device'.

ll. 9-10. Mine's poorly suted . . . . of my Verse:

Taylor emphasizes the panegyric nature of this poem composed for his patron, Thomas Gerrard; there may be a pun on his being named Tailor and the clothes image 'poorly suted', and in the next four lines, 'barely drest', seems to support this assumption.

l. 12. rehearse:

O.E.D. To recite; recount; give a list of.

COMMENTARY

The so-called epithalamium of Taylor is more of an epyllion, especially in the first 315 lines, which is a descriptive narrative about two fictitious characters, Delpheba and Torbinius. The structure and form and even the first part of the story where Delpheba is out on the rock in the sea, reminds one of Catullus' 'Carmen LIV' where Peleus fallsin love with Thetis, the sea-nymph who rises from the waves. In this narrative, the author uses direct speech of the characters; in l. 160 ff., Torbinius utters a complaint that he dies for his love, yet she does not know it, and in l. 180 ff., Delpheba says she realizes that she lost her lover whom she will now mourn, and again Torbinius appears and speaks (l. 200 ff.), in order, to comfort her in her sorrow. A drama unfolds in this allegorical dream-narrative, which may have a parallel in Marlowe's and Chapman's Hero and Leander, since both heroes drowned in the sea trying to reach their lady loves.

The second part of the poem is more of an epithalamium, and it deals directly with the actual people to be married. It presents an elaborate picture of Frederick who comes in the form of a swan to espouse the virtuous Princess Elizabeth. They wed amidst much boisterous nuptial entertainments and their fame increases.

While the criticism of lack of unity may be levelled at this nuptial poem, there is an indication the author tried

to connect the two happenings. For example, the setting for both narratives, imagined and real, is on the water, and in the lives of both ladies there is a death and much mourning; also, fame and fortune are the main protagonists affecting the lives of the couples who eventually achieve union.

The end rhyme is heroic couplet as in any miniature epic, and often the poet stretches or goes to pains to maintain it, as in ll. 145-146 which end with 'in and him', or ll. 155-516 which do the same. There is much doggerel verse to be found in such a long poem, and one notable example is the part about Funerals and Nuptials, (ll. 269-275). Taylor uses Latin mottos which he interspersses throughout his text in order to introduce a new event or observation. The epilogue which is a sort of an epistle to the reader does not add to the unity of the poem and it is in poor taste for the author to express his personal wants in what is basically a panegyrical epithalamium.

The author is fond of periphrasis, and excessively flowery language appears often; for example, l. 318 ff., which begins with "the cheerless earth shook off her dewy tresses," and ends with "the searching sun not in a day obtained/To see the stock whereby she was maintained." Pathetic fallacy comes in here and in other passages of the poem. There are several felicitous phrases, such as; "the sicke confines of perplexitie," (l. 150), and "Delphebas

wondrous wise/To make a summer of her winter eies," or "all joyes on tiptoes shiver." (l. 337).

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APPENDIX A

Valentinius (St. Valentine) was a holy priest in Rome who, with Marius and his family, assisted the other martyrs in the persecution under Claudius II, or Goth, (c. 240-280 A.D.). He was apprehended and sent by the Emperor to the Prefect of Rome who, on finding all his promises to renounce his faith ineffectual, commanded him to be beaten with clubs, and afterwards beheaded; this was executed on February 14, possibly in the year 270. Pope Julius I, (337-352 A.D.), is said to have built a church near Ponte Mole to his memory, which name transferred to the gate there, namely, Portal Valenti, now called Portal del Popolo. The greatest part of his relics are now in the Church of St. Praxedes in Rome.

According to general belief, both a priest and a Bishop who can be identified as a Bishop of Terni (a small town close to Rome), were martyred in the same way and on the same day; however, later evidence indicated that the Bishop was killed in 273 A.D.[1] Owing to such confusion, St. Valentine has been dropped from the official Roman Church Calendar of saints.

Legend has it that before his execution, the priest formed a friendship with the blind daughter of his jailor,

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[1] Alban Butler, The Lives of the Saints. Ed. by H. Thurston, S.J. and D. Attwater, Vol. I. (New York: 1956), p. 333.

Asterius, whose sight he was able to restore, and on the eve of his death he wrote a farewell message to her and signed it, "From your Valentine." The connection with the lovers so popular in recent centuries derives not from the pagan Roman festival of the Lupercalia (the term applies to the sacrifices offered to Pan) which was celebrated on February 15, but with the continuance of the memory of Valentine as a lover of people by St. Julius I and the monks of the dark ages who kept a remembrance of his martyrdom and the medieval poets who made his life and love known in their poetry. A festival or Cour Amoureuse first met after the St. Valentine's Day Mass in 1400 in Paris. The Cour had over six hundred members comprised mostly of lords and ladies and learned clergy, and an elaborate charter from the King. It was ruled by a "Prince of Love" who was a professional poet, and who kept musicians and gallants who could compose a song for joyous recreation and a contest where love-poems were presented before the ladies who judged them and awarded a golden crown and chaplet for the best poem.[2] Similar institutions existed in England which were not so highly organized, such as, the Spring fair held for ten days in Faversham, Kent, known as the St. Valentine's Fair.[3]

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[2]Geoffrey Chaucer, The Parlement of Foulys. Ed. by D.S. Brewer. (London: T. Nelson & Sons, Ltd. 1960), pp.4-6.

[3]W.C. Hazlitt, Faiths and Folklores of the British Isles, Vol. II. (New York: Benjamin Bloom Pubs., 1905), p.610.

The popularity of the day or days on which, in former times, men and women chose love partners in no small measure owes a debt to the numerous Valentine poems by the major English writers from the 14th to the 17th centuries. The ways each of the writers expressed the custom follow.

Chaucer writes probably the first Valentine poem and gives a charming description of St. Valentine's connection with birds who, like people, chose their mates:

> For this was on seynt Valentynys day,
> Whan every bryd comyth there to chese his make
> . . .
> As they were wonyd alwey fron yer to yeere,
> Seynt Valentynys day, to stondyn theere..

(The Parlement of Foulys, 1383, ll. 309-322). In the same poem, the author tells how it is through his authority the birds chose mates on this day (ll. 386-390), and he describes the saint's power over Winter in ll. 683-686. Another poem of Chaucer is a Valentine poem, namely, 'Complaint of Mars' wherein a bird calls to human lovers "for the worship of this high feste" (l. 22); and one that was thought to be his, the 'Complaynt d'Amours' contains similar sentiments:

> This compleynte on seint Valentynes day,
> Whan every foughel chesen shal his make,
> To hir, whos I am hool, and shal alway,
> This woful song and this compleynte I make.

(An anonymous author, 'Complaynt d'Amours', ll. 85-88).

John Gower's French poems, 'Ballades XXXIV and XXXV' in praise of Saint Valentine, mention that the choosing of one's Valentine is connected with the mating of the birds.

I quote from the second one:

> Saint Valentin plue qe null Emperour
> Ad parlement et convcacion
> Des toutz oiseals, qui vienont asson jour,
> U la compaigne prent son compaignon.
>
> (Ballade XXXV, ll. 1-4).

No doubt, John Lydgate had the valentine poems of the previous authors in mind when in a poem he wrote to Queen Catherine in 1440, he makes the statement that the choosing of one's Valentine has become a religious custom.[4] Charles d'Orleans and George Tuberville, and other 16th and 17th century writers make references to St. Valentine, and the most well-known are those by Shakespeare and Donne which are worth quoting to see how closely they follow the medieval poets.

Ophelia sings the following Valentine song:

> Tomorrow is St. Valentine's Day,
> All in the morning betime,
> And I a maid at your window,
> To be your Valentine.

A new belief is added to the custom in this passage, (Hamlet, IV, v. 48-52), since the human valentine is the first one the maiden sees at her window on this day. Thesus, in A Midsummer Night's Dream mentions only the usual custom that the birds mate on this day.

> Good morrow, friends; St. Valentine's is past
> Begin these wood-birds but to couple now?
>
> (IV, i, ll. 143-144).

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[4]Frank Staff, The Valentine and its Origins. (London: 1969), p. 122 ff.

Donne, in his first 1613 epithalmion, replaces the traditional patron of marriage, Hymen, with the Christian saint of lovers, Valentine, and he uses his name throughout his poem in the refrain; for example:

> Besides this Bishop knot, or Bishop Valentine.
> ('Epithalamion or Marriage Song on the Lady Elizabeth Being Married on St. Valentine's Day', l. 56).

We may compare his assembly of birds under Valentine's rule to choose a mate at this time of the year (actually the only activity the birds do at this time is to migrate home, and their mating takes place later in the Spring and early Summer) to Chaucer's Parlement of Foulys.

Wither begins his second epithalamion of 1613 with the address to Valentine and in the first poem he refers to the actual poems or cards as 'courtiers' valentines' (l. 135). Peacham in part four of his 'Nuptial Hymns' in honor of the noble marriage in 1613 makes the groom, Frederick, Saint Valentine.

Another epithalamist, Drayton, composes a valentine poem and he models it on the second ode by Ronsard.[5] The two following lines are the important ones:

> Each bird doth chose a Make
> This day's St. Valentine's.
> ('To His Valentine', ll. 13-14).

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[5]Staff, pp. 14-15.

Herrick who wrote five epithalamies entitles one poem of his collection, Hesperides, which is published in 1648, 'To His Valentine, on St. Valentine's Day'. He mentions the birds and couples, and then interjects the following personal note:

> But by their flight I never can divine
> When I shall couple with my Valentine.
>
> (ll. 3-4).

There are many references in prose to choosing one's valentine on February 14, and the three excerpts which follow are worthy of mention since one is the first valentine epistle and the other two are by major prose writers of the early 17th century, who, incidentally, composed epithalamies in their literary careers.

In 1477, Dame Elizabeth Brews writes to her cousin, John Paston, expressing the hope that he might marry her daughter, Margery:

> . . .Friday is Saint Valentine's Day, and every bird chooses him a mate.

Robert Burton tells of the 'holiday for lovers' in The Anatomy of Melancholy, 1621:

> Tomorrow is St. Valentine's day, let's keep it a holiday for Cupid's sake, for that great God Loves sake, for Hymen's sake, and celebrate Venus' vigil with our ancestors for company together, singing as they did.
>
> (Love Melancholy', Third Partition, sec. 2).

Ben Jonson has Vicar Hugh relate about drawing lots for one's valentine, in order to marry the one chosen:

> Last night, Mrs. Audrey Turf did draw
> him (John Clay of Kilborn) for her Valentine
> which chance it has so taken her Father and Mother
> (Because themselves drew so, on Valentine's eve
> was thirty years), as they will have her married today.
>
> (A Tale of a Tub, 1633, I. i., 45-49).

In the present day and age, the courtly custom as it was practised by the aforementioned courtier or upper class writers, is not a festival where the best poems are judged by the ladies, but instead it is a folk or lower class occasion at which time there is an exchange of lovely or ludicrous verse printed commercially on red cards usually in the shape of a heart.

APPENDIX B

TIME	AUTHOR	TITLE OR DESCRIPTION
1595	Spenser	Epithalmion
1595	Donne	Epithalamion Made at Lincoln's Inn
1596	Spenser	Prothalamion
1598	Chapman	Epithalamium Teratos (Hero and Leander)
1599	Dekker	A Bridal Song (Patient Grissel Act V, sc.ii)
1600	Shakespeare	Song:(As You Like It, Act V, sc. iv., 112).
1606	Jonson	Epithalamion (Hymenaei)
1607	Campion	Songs in the Masque for the Union of Lord Hayes and L. Dennye's daughter
1608	Jonson	Songs in Lord Haddington Masque
1609	Field	Song
1610	Shakespeare	Song in The Tempest, Act IV, sc. ii, 110.
1611	F. Beaumont	Songs:(The Maid's Tragedy Act I, sc. ii, l.240 ff.).
1612	Anonymous	Nuptial Song (A Pilgrim's Solace)
Feb. 1613	Donne	An Epithalamion, or Marriage Song
1613	Wither	Epithalamia
1613	Peacham	Nuptial Hymn
1613	Heywood	A Marriage Triumph Solemnized in an Epithalamion
1613	Chapman	Hymn to Hymen
1613	Goodere	Epithalamion
1613	A. Taylor	Epithalamion
1613	Campion	Songs (The Lord's Masque)
1613	F. Beaumont	Songs (Marriage of Thames and Rhine)

	TIME	AUTHOR	TITLE OR DESCRIPTION
	1613	Oxford Wits	230 epithalamia, mostly in Latin but some in Greek, Italian, and Hebrew
Dec.	1613	Donne	Ecclogue or Epithalamion
Dec.	1613	Jonson	Song (The Irish Masque)
Dec.	1613	Campion	Songs (A Masque)
Dec.	1613	Chapman	Parcarum Epithalamium
	1614	Daniel	Songs (Hymen's Triumph)
	1615	Braithwaite	In and Out (Strappo for the Devil)
	1615	Herrick	Epithalamion to Sir Thomas Southwell
	1620	J. Beaumont	Epithalamion to Mylord Buckingham
	1621	Burton	Epithalamion (Anatomy of Melancholy, III)
	1620's	Rutter	Song (The Shepherd's Holiday)
	1625	Herrick	A Nuptial Song for Sir Clipseby Crew
	1625	J. Beaumont	Epithalamion for Charles I
	1625	Brooke	An Epithalamion Applied to the Ceremonies of Marriage
	1625	Sylvester	Epithalamion
	1625	Oxford Poets	129 Latin and several Greek, Hebrew and French epithalamia
	1625	Cambridge Poets	1 Latin and 9 Greek epithalmia
	1628	Carew	Poem, to my cousin, C.R. marrying L.A.
	1629	May	Epithalamion (Argensis)
	1629	Quarles	An Epithalmion to the Bridegroom (Argalus & Parthenia, III)

TIME	AUTHOR	TITLE OR DESCRIPTION
1630	Suckling	A Ballad, Upon a Wedding
1630	Drayton	Prothalamion (The Muses Elizium, VIII Nymphall)
1632	Jonson	A Song Celebrating the Nuptials . . . Hierome Weston . . . Lady Frances Stuart