"A STRAUNGE KINDE OF HARMONY": THE INFLUENCE
OF LYRIC POETRY AND MUSIC ON
PROSODIC TECHNIQUES IN THE
SPENSERIAN STANZA

THESIS

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An examination of the stanzas of The Faerie Queene reveals a structural complexity that prosodists have not previously discovered. In the prosody of Spenser's epic, two formal prosodic orders function simultaneously. One is the visible structure that has long been acknowledged and studied, eight decasyllabic lines and an alexandrine bound into a coherent entity by a set meter and rhyme scheme. The second is an order made apparent by an oral reading and which involves speech stresses, syntactical groupings, caesura placements, and enjambments.

In an audible reading, elements are revealed that oppose the structural integrity of the visible form. The lines cease to be iambic, because most lines contain some irregularities that are incongruent with the meter. The visible structure is further counterpointed by Spenser's free use of caesura and frequent employment of enjambment to create a constantly varying structure of different line lengths in the audible form.

The fascinating and original aspect of this prosody is that Spenser controls both the visible and audible patterns; both patterns are structured and set in counterpointing
motion with one another. The visible form is the same in every stanza; the audible form is constantly changing, giving variety to the poetic flow of *The Faerie Queene*. The analysis of the stanzas indicates that Spenser turned to music and to poetry written for music to obtain the techniques that he used to order the prosodic forces of the audible form.

In strophic poems written with musical limitations in mind, the metrical and other prosodic characteristics of each line are repeated in the corresponding lines of every stanza so as to be compatible with the repeating melody. Spenser took the construction techniques of this poetry and used them to order the irregularities of speech stresses and other prosodic elements within a single stanza. In the madrigal and other Renaissance contrapuntal forms, imitation involving rhythmic or melodic motifs is a common method of unifying a passage of music. Spenser translates this technique of musical composition into a viable literary technique. Short patterns of speech stresses appearing in one line and repeated several times in a stanza become recognizable motifs that unify the stanza. Repetition of rhythmic motifs of speech stresses can be found in almost every stanza of *The Faerie Queene*.

This study also examines precedents that Spenser could have known for the union of music and poetry. English lyric poetry written for existing melodies is analyzed, and the
French experiments with quantitative verse supported with musical settings are discussed. Special emphasis is given to the musical associations of the *Orlando furioso*, particularly its relation to the tradition of singing narrative poetry to folk melodies.

Internal support for the thesis that Spenser deliberately employed musical techniques in his prosody comes from his use of the Tudor masque in the structure of the epic. Evidence is offered to show that the processional masque is the unifying foundation for the whole of *The Faerie Queene*. A characteristic of the sixteenth-century masque was its combination of art forms, and Spenser found a method for integrating the arts of music and literature. Spenser uses musical techniques in the prosody that he could have expected would echo musical experiences of his reader, thereby creating the accompanying music. The musical techniques not only unify the individual stanzas; they also integrate the prosody with the larger organizing plan of the epic.
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CHAPTER I

TWO PROSODIC STRUCTURES IN
THE SPenserIAN STANZA

The Spenserian stanza has been the subject of numerous studies that taken together have covered almost every aspect of the stanza. Critics and scholars have often discussed the history, development, and value of Spenser's creation, admiring the stanza for its appropriateness in narration, its proper rhetorical length for conveying a single impression, and its unifying rhyme scheme. The possible sources upon which Spenser drew to form this stanza have been endlessly and ably examined, and the versification has received only slightly less attention, always with the emphasis placed on the smoothness of the line. However, the critical appreciation of the smoothness and regularity of metrical flow in Spenser's verse has obscured an interesting and important aspect of the prosody of the Spenserian stanza, one which suggests some influences that have not previously been considered. A kaleidoscope of patterns arises within the stanza as a result of the tension created between the regular iambic meter that dominates the line and the irregular, subordinate rhythm created by the meaning and syntax of
the phrase.¹ Spenser’s handling of these counterpointing patterns has never been examined.

Robert Beum² believes that Spenser’s metrical experimenting is found primarily in the early period, culminating in The Shepheardes Calender and appearing again only in the later, occasional pieces like the "Epithalamion." Beum feels that the stanza of The Faerie Queene is so constructed as to prevent poetical effects from interfering with the smooth narrative flow,³ and he allows for no continuation of the earlier experiments. This commonly held view ignores the presence of metrical experiments which in fact are present in The Faerie Queene, experiments that show the influence of music and lyric poetry and of a Renaissance approach to art that seeks to achieve unity through motivic construction. The technique of unifying a passage of music with a repeating rhythmic or melodic motif has been given careful attention in studies of Renaissance music; however, the application of the technique to poetry has not been

¹Because the terms meter and rhythm have varying meanings in music and literature, it is necessary to limit their use in this study to the following: Meter will be used to refer to the basic pattern of the line (iambic pentameter in The Faerie Queene). Rhythm will refer to the speech patterns resulting from meaning and syntax that may be at variance with the basic meter.


³Ibid., p. 189.
examined, and construction with rhythmic motifs is a part of the prosody of *The Faerie Queene*.

The foundation of the Spenserian stanza is the iambic pentameter line; almost every line of *The Faerie Queene* can be read in this pattern without distorting the line to any great degree. Other patterns, however, are present, patterns that take into account the varying levels of stress and tempo created by the relative importance of the various constituents of a line. These patterns involve every prosodic characteristic of the line, meter, rhythm, syntactical arrangement, caesuras, and enjambments. Both the basic metrical pattern and the constantly varying rhythmic pattern operate simultaneously in every line of the poem.

Often the second of these patterns is irregular and in sharp contrast to the iambic pentameter line. Where an irregular pattern occurs, a repetition of that pattern is often found within the same stanza. Sometimes the repetition creates a symmetrically balanced form that either emphasizes the structure outlined by the rhyme scheme or contrasts with it. At other times, Spenser repeats a rhythmic motif throughout a stanza in a seemingly irregular fashion, but at the same time creates a unified stanza by placing the motif in every line of the stanza.

Poets who write lyrics for musical settings, especially as strophic airs, frequently have to give attention to all
of the prosodic characteristics of each line in a stanza to be able to duplicate all of them in corresponding lines of subsequent stanzas, because fitting several stanzas to the same tune often requires repeating more than just the rhyme scheme and the same number of syllables in the corresponding lines. This study will not suggest that Spenser's epic is lyric poetry; it will show that characteristics of sixteenth-century song were used by Spenser in the construction of *The Faerie Queene*. Spenser took the practice of repeating the whole of a line's prosodic characteristics, a practice found in poetry for music, and transformed it for use in his epic stanza. It is possibly this construction of a subordinate and varying structure arising from a stress pattern which counterpoints the iambic line that gives to the Spenserian stanza a beauty and variety that does more to maintain the narrative flow than simply removing the possible interference of poetic technique.

To show the nature of the prosody that this study will discuss, a stanza chosen at random will be subjected to two different analyses. The first scansion of the stanza is done according to a theory of prosody set forth by Halle and Keyser. The result shows what has been accepted

by everyone who has studied Spenser's prosody: the metrical pattern is a smooth, simple iambic pentameter:

\[
\begin{align*}
\text{Pi} & \text{tti} \text{ ful spec ta} & \text{ole of dea} & \text{d ly smart,} \\
S & W & S & W & S & W & S & W & S & \\
\text{Be side a bub bling foun} & \text{taine low she lay,} & 0 \\
W & S & W & S & W & S & W & S & \\
\text{Which she in crea} & \text{sed with her ble} & \text{ding hart,} & 1 \\
W & S & W & S & W & S & W & S & \\
\text{And the cleane waves with pur} & \text{ple gore did} & \text{ray;} & 3 \\
W & S & W & S & W & S & W & S & W & S
\end{align*}
\]

They give the following rules for the scansion of iambic verse on page 169:

(a) ABSTRACT METRICAL PATTERN
(W)S WS WS WS WS WS(X)(X)
where elements enclosed in parentheses may be omitted and where each X position may be occupied only by an unstressed syllable.

(b) CORRESPONDENCE RULES
(I) A position (S, W, or X) corresponds to a single syllable OR to a sonorant sequence incorporating at most two vowels (immediately adjoining or separated by a sonorant consonant).

DEFINITION: When a fully stressed syllable occurs between two unstressed syllables in the same syntactic constituent within a line of verse, this syllable is called a "stress maximum."

(II) Fully stressed syllables occur in S positions only and in all S positions, OR

Fully stressed syllables occur in S positions only but not in all S positions, OR

Stress maxima occur in S positions only but not in all S positions.
Als in her lap a love ly babe did play
His cruel sport, in stead of sorrow dew;
For in her streaming blood he did em bay
His little hands, and tender joynts em brew;
Pi tti ful spec ta cle, as ever eye did view.

(II, 1, 40).

The lines placed under some syllables in accordance with the method of scansion suggested by Halle and Keyser indicate one or more deviations from their correspondence rules. The number at the end of each line is the number of deviations in that line, and indicates the line's metrical complexity. The complexity levels thus indicated are low, and even these levels may be too high. Admission of a stress on the final syllable of "spectacle" reduces the complexity level of lines one and nine to 3. Similarly, granting a stress to "with" (1. 3), "in" (1. 5), and "in" (1. 7), and removing the stress from "he" (1. 7) reduce the complexity of lines three, five, and seven to 0. Lines one, four, and nine are the only ones that cannot be stressed to fit a perfect iambic pattern.

Without denying the validity of the scansion using this system, it must be noted that to read the stanza in an

unvaried iambic will somewhat distort the meaning and create a sing-song effect that would be devastating if applied to the whole of The Faerie Queene. If, however, a scansion takes into account that within each phrase the different constituents of it have various levels of importance and are read with the level of stress and at the rate of speed appropriate to that relative importance, a system different from that put forth by Halle and Keyser must be employed.

This system will need to indicate more than two stress levels, and while a wide spectrum of stress levels can probably be measured, the widely accepted practice of working with four levels of stress will be used throughout this study. Although these stress levels are determined primarily by the emphasis given to each syllable, tempo is a factor related to stress and plays a certain role in determining the accent. No attempt will be made to force any set rhythmic values in musical terms upon the lines analyzed, but it can be assumed as a general rule that the weaker the stress, the more rapid the tempo.

A second scansion of the stanza, this time marking the various levels of stress arising from a reading forced upon the meter by meaning and syntax, reveals a subtle and complex rhythmic pattern that counterpoints the smooth iambic line.

6The symbols indicate four levels of stress: / primary, \ secondary, \ tertiary, ○ weak. The letters on the left-hand side of the page mark the repetition of the rhythmic patterns.
The most striking aspect of this scansion is the appearance of repeated stress patterns that are different from the iambic accents. The rhythmic pattern of line one, beginning with two trisyllabic words which create a feeling of dactyls and ending with two iambic feet, is repeated in the last line; there the combination of that pattern with the sixth foot of the alexandrine creates an exact repetition of the stress and word pattern that ends lines two, four, and five. The repetition in lines four and five (C) further links the quatrains already joined by the rhyme scheme. The stress pattern of the first four words in line four appears
with slight variation in lines five and seven. The enjambment which joins lines five and six is repeated between lines seven and eight. These four lines are further paired, not only by rhyme scheme, but also by the repeated rhythmic patterns in the opening of lines six and eight. The two enjambments create a feeling of a pair of matched, unequal lines of seven and three feet (7/3/7/3); the stress pattern of each part is almost identical with its corresponding part.

The endings of the lines in this stanza involve more than rhyme. The stress pattern marked X in lines one and three consists of a disyllabic word followed by a monosyllable. The second syllable of this pattern contains the tense vowel [i], causing it to receive a tertiary stress. The ending of lines two, four, five, and nine (Y) consists of three monosyllables, the central syllable of which receives at least a secondary stress. This middle syllable in all but line two is the past tense emphatic verb did. The Z pattern in line seven moves this verb to a fully-stressed position, varying the Y motif. This pattern is repeated in the eighth line with an additional repetition of the un-stressed syllable em.

The unity of thought within the Spenserian stanza has long been considered one of the stanza's principal attributes, and many critics have pointed out that the ababbcbcc rhyme scheme contributes to the feeling of unity. The
stanza examined above has additionally a unity created by a formal control of complex rhythmic patterns, patterns which are superimposed upon the iambic meter and the obvious rhyme.

Another aspect of the nature of the prosody of *The Faerie Queene* is also seen in the first line of this stanza, "Pittiful specatcle of deadly smart." This line does not appear to be iambic; it looks like a four-stress line common to lyric poetry, and seen extensively in *The Shepheardes Calender*. If Spenser at times in *The Faerie Queene* combines the four-stress line with the predominant iambic pentameter, that combination may provide an unexpected link with lyric poetry. The masterful and complex versification revealed in this single stanza shows that the experiments with prosody of *The Shepheardes Calender* continue into *The Faerie Queene* and do not end as Beum and others have suggested.

The specific rhythmic form of the stanza just examined is not repeated in any of the other stanzas of *The Faerie Queene* analyzed, but other patterns which are as complex, subtle, and interesting do appear. An example of a quite different use of repetitive rhythmic patterns can be seen in the following stanza, where instead of creating a form with symmetrical balance, the repeating patterns are variations of a single rhythmic motif permeating the whole stanza:
Great God of love, that with thy cruel darts
Doest conquer greatest conquerors on ground.
And setst thy kingdom in the captive hearts
Of kings and Kea sars, to thy service bound.

5 What glory, or what guer don hast thou found
In feeble days thereby running so sore.
And adding an anguish to the bitter wound

8 With which their lives thou lanchedst long a fore,
By heaping storms of trouble on them daily more?

To achieve rhythmic unity in this stanza, Spenser uses a six-syllable pattern made up of three rapidly-moving syllables which receive less than primary stress and which precede a three-syllable figure consisting of a disyllabic word followed by a monosyllable, \( \text{XXX/}\text{U/} \). This pattern first appears in line one, and some variation of the pattern occurs in each line of the stanza. A fragment of the pattern is used in the last four syllables of the second line. In line three the full pattern appears, varied by the falling stress on the third syllable where a rising stress had been

\( ?x \) represents all stresses other than primary.
used in the first line. The complete pattern in line four duplicates exactly the stresses of the last six syllables of line one. This time, however, the pattern begins on the final syllable of a word and crosses the caesura. In line five the position of the pattern is moved to the middle of the line, beginning like the pattern in line four on the final syllable of a disyllabic word and crossing a caesura between the first and second syllable. Line six contains two variations of the pattern, one a fragment. Line seven is similar to lines three and four, and line eight begins with the rhythmic fragment that closes lines two and six. The final line of the stanza uses the pattern in the manner of lines three, four, and five, beginning one syllable before the caesura. The type of construction employing a shifting rhythmic motif is unusual and may be original in English letters with Spenser.

Spenser not only counterpoints the iambic line with this pattern, he also counterpoints the form. The enjambment of lines one and three strengthens the feeling of a quatrain consisting of two pairs of lines corresponding to the rhyme scheme, lines one and two matching three and four. But the rhythmic pattern of lines one and four are nearly identical, and a scheme of ABBA opposes the abab rhyme pattern.

The method of achieving unity with a rhythmic motif does have an interesting parallel in Renaissance vocal music,
in much of which construction with rhythmic motifs is an important and basic technique. It was an old and common method of composition in the sixteenth century, having developed in vocal music throughout the Renaissance. No claim for direct influence of such music on the poetry of Spenser can be made at this point, but the similarity of the employment of rhythmic motifs in Renaissance music to the techniques observed in the stanza above is worth noting. In the following excerpt from the Missa L'Homme Arme by Josquin Des Prez, written a generation before Spenser, a rhythmic motif is used to unify the passage. The position of the pattern, \[ \frac{\text{\(\downarrow\)}}{\text{\(\downarrow\)}} \text{\(\downarrow\)} \], is shifted within the rhythmic units to create an interplay of triple and duple meter:
The three-note pattern appears sixteen times in ten measures and contributes to the unity of the section. Examples like this one in the Josquin mass are commonplace in Renaissance vocal music, and it is possible that Spenser may have been aware of the technique.

8Josquin Des Prez, Missa L'Homme Arme super voces musicales, ed. A Smijers (Amsterdam: G. Alsbach and Co., 1957). In a rhythmic unit divisible into six parts there are two principal ways of accenting these divisions: \( \frac{3}{2} \) corresponding to three half notes (triple meter), and \( \frac{2}{3} \) corresponding to two dotted half notes (duple meter). A pattern in the excerpt marked 2 indicates that the pattern is used in duple meter, and 3, in triple meter. Brackets are used to show a syncopated position.
A piece of music that Spenser is more likely to have heard than this continental mass is an English madrigal by Spenser's contemporary William Byrd, for certainly, madrigals were a pervasive part of the musical environment of Elizabethan England. In this passage from Byrd's "This Sweet and Merry Month," the pattern \( \frac{1}{2} \frac{1}{2} \frac{1}{2} \) is found in all four voices and is varied by starting on different beats of the measure, usually on a weak beat, but in measures 22 and 23 on a strong beat:
Here, as in the Josquin piece and as seen in the stanzas of The Faerie Queene, a rhythmic motif is a primary basis for achieving unity.

These examples raise certain questions which this study will attempt to answer: (1) How extensive in The Faerie Queene is the method found in the two sample stanzas of handling the iambic meter? (2) What are the precedents that Spenser may have known for this type of prosody? (3) What are the possible reasons for the appearance in The Faerie Queene of this intense, difficult method of creating unity?

and (4) Does the similar approach to unity through motivic construction in the musical examples and the stanzas of *The Faerie Queene* point to a connection between poetry and music more basic and more important than the influence on each other that may have resulted from poets writing lyrics for a certain tune and composers fitting their music to a poet's lines?

To answer these questions successfully requires examining the poetical heritage of Spenser, both continental and English. Experiments hoping to establish a union between poetry and music similar to that in Greek poetry were an important part of the classical revival of the sixteenth century, especially in France with the work of Jean Antoine de Baïf and Claude Le Jeune. Even though their music and writings failed, as did those of their English counterparts, to establish quantitative measure as the dominant prosody in vernacular poetry, the humanistic impetus behind such experiments may have been part of Spenser's reason for constructing his prosody as he did. Ariosto's *Orlando furioso* provides another link between music and poetry that may be important to a full understanding of Spenser's epic. The *Orlando furioso* had important musical associations at the time of its writing and for the two centuries that followed. These associations connect Ariosto's work to an old folk method of improvising musical recitation of poetry and to certain
musical forms, the *chanson de geste* of the late Middle Ages and the Italian madrigal. Spenser may have known the musical connections of the *Orlando furioso*; that he knew and was influenced by the poem itself is beyond question.

Two English genres, both associated with music, also may be connected with the prosody of *The Faerie Queene*, the masque and lyric poetry. The role of the masque in the whole of *The Faerie Queene* is large, but it is small and subtle in the prosody. The connection of lyric poetry to *The Faerie Queene*, on the other hand, is much more obvious and is probably the most important source upon which Spenser drew to construct the prosody of his epic. Sixteenth-century lyric poetry often contains repetitions of stress patterns similar to those seen in the stanzas of Spenser examined in this chapter. Whether these repetitions are the result of musical influence has been debated for some time. The next chapter will add to the debate and show that certain characteristics of Tudor lyric poetry do reveal identifiable influences of music.
CHAPTER II

MUSIC AND THE SIXTEENTH-CENTURY
ENGLISH LYRIC

That the Tudor lyric is only half a creation when separated from its musical setting has long been a common belief in criticism of Renaissance poetry. Based on this belief, certain assumptions about the influence of music on Tudor poetry have been made. Many scholars have felt that the simplicity which is characteristic of the Renaissance lyric is the result of musical limitations. Most song lyrics are simple in thought and idiom because the listener has to comprehend two simultaneous sound patterns, one the melody and its harmony, and the other the text, which when sung is usually produced slower than when spoken and which is further removed from speech by the musical overlay of established pitch, rhythm, and sustained vowel production. Some critics have reasoned that certain poetical forms were employed by poets because these forms corresponded to musical forms. Others have argued that strophic poetry in which each stanza has the same structure results from the poem's association with a strophic air. This line of thought has led to the claim that examination of the form and prosody of a lyric
can reveal whether or not the poem was written for musical setting. Recently, however, the first assumption in this chain, the belief that all lyric poetry was written to be sung, has been challenged, and a more independent status has been suggested for the Renaissance lyric.

Although some work with Renaissance music and poetry was done before the 1940's, mostly in studies of music, serious scholarly study of the influence music had on poetry of the Tudor period really begins with Bruce Pattison's *Music and Poetry of the English Renaissance* (1948). Pattison, like most critics before him, believes that the Tudor lyric is not complete without music and that the reason for the differences between lyric poetry of this period and that of later centuries lies in the fact that this poetry was written to be sung. "If the Elizabethan lyrics have a singing quality, it is because their authors deliberately set out to prepare them for the composer. They knew how to make his task easier, and they also knew what to leave to him." Catherine Ing's detailed study of the lyric (*Elizabethan Lyrics*, 1951) identifies the characteristics of poems written for the madrigal and the strophic air. Ing, like Pattison, accepts the concept that the Tudor lyric was written to be sung and is incomplete.

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without the music. This concept is a necessary basis for the work that she does.

After carefully examining many lyric poems, Ing says that a poem written for setting as a madrigal is characterized by the following traits: the poem will be one unified structure moving to only one full close; the poem's lines will often be of different lengths, and "the divisions between them will be clearly marked either by rime or by a clear sense-break;" the rhyme pattern will be arranged to contribute to the feeling of a unified whole; and the regular meter of the poem will be occasionally counterpointed by a sense-phrase with a different stress pattern. Of the characteristics that Ing identifies in poetry written for setting as airs, the one important for this study of Spenser is the repetition of rhythmic patterns both within the stanza and in the careful matching of one stanza with another.

It would be an easy task to take the findings of Catherine Ing's study and apply them to the prosody of Spenser's epic and show that these characteristics (repetitions of patterns, meter counterpointed by sense-phrases, single unified structures, and a unifying rhyme scheme) are in that poem. It would then follow that Spenser was influenced by the union of lyric poetry and music. However, the basis for studies like

those of Pattison and Ing was seriously questioned by John Stevens in his *Music and Poetry of the Early Tudor Court* (1961). Stevens does not feel that lyric poetry of the Tudor period is incomplete in itself; in fact, he insists that most of this poetry was written for reading and not singing. Many critics before Stevens believed that simplicity of mood in a lyric indicated a poem that was to be sung, complex thought being difficult to convey in music. Stevens denies that this simplicity is necessarily related to music.  

He likewise questions the assumption that the existence of a poem written in a musical form (carol, canzone, rondeau) is proof that the poem was constructed with a specific tune in mind. Stevens also does not think that repetitive patterns from one stanza to the next can be used to support a claim that a poem was intended by the poet for a musical setting. Even though Stevens apparently did not know the Ing study (he mentions every important study prior to hers) and was attacking widely-held beliefs and not her specific findings, it is still necessary to acknowledge that Stevens' common-sense questioning of those beliefs requires that a re-examination of lyric

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12 Ibid.

13 Ibid., p. 30.
poetry be made to determine what qualities, if any, of such poems can be traced to a musical influence.

An essential preface to such an examination is a definition of lyric. The term, in its broadest sense, has come to encompass almost any short, expressive poem. Such latitude can cause considerable confusion in a discussion of Tudor poetry, and lyric must be limited to a much narrower sense. Because the purpose of this study is to determine whether music played a part in the development of the prosody of *The Faerie Queene*, the principal interest in an examination of lyric poetry will lie in those poems that were written to be sung to existing melodies or for a composer to set to music. Therefore, in this study the term lyric as applied to sixteenth-century poetry will refer to those short poems intended for performance with music and to other poems that are similar in nature to those written for music.

To establish the prosodic characteristics of lyric poetry that may have resulted from a union with music, three types of lyric poetry will be examined: (1) texts that were acknowledged by the poet to have been written for singing to a specific tune, (2) texts that the author may or may not have intended for singing, but which appear in the Elizabethan anthologies

and which have come to be associated with music that may have been contemporary with the poet, and (3) texts that were not intended for music, but which bear some resemblance to those that were. The poems have been chosen somewhat arbitrarily, but within certain limitations. Several poems by Sidney are analyzed because of the close connection between Spenser and Sidney. Most of the other poems by Surrey, Wyatt, Vaux, and others are taken from the anthologies of the period. One poem by Gascoigne is from a masque-like entertainment, and one poem is by a man who is both poet and composer, Richard Edwards. With a couple of exceptions most of the poems have some genuine literary value and do not belong to the large body of English madrigal verse by unknown hands. A poem by Donne is included to show an aspect, relevant to this study, of his reaction against the Elizabethan lyric, one which offers some proof by negation of the influence music had on the construction of strophic poetry. With the exception of the Donne poem, all of the selections are poems and music that Spenser could have known, an obvious and necessary limitation of the boundaries of this study. This limitation places most of the great music of the late Tudor and early Jacobean period outside the range of this study.

The examinations of English lyrics which follow will be concerned entirely with prosody and will not deal with subject matter or mood, either simple or complex. Further, the
study will avoid any attempt to define certain subjective qualities that some critics have associated with musical influence on poetry (singability, rhythmic lilt), because such qualities are not really definable and are strictly matters for individual interpretation.

It is the intention of this study to avoid certain questionable approaches often found in studies of musical influence on poetry. The study will concern itself primarily with prosodic aspects and will use poems that are definitely known to have been written for music as a foundation for any conclusions that are reached. For the purpose of establishing that certain characteristics of *The Faerie Queene*’s prosody occur in poetry for music, it is not necessary to go outside the limits here set into areas where too many assumptions have already been made.

It may indeed be difficult to isolate musical influences in poetry that has no direct connection with music, if such influences can be found at all, but it is possible to show an obvious influence when a poet shapes his poem to fit a particular melody. Number 23 of Sir Philip Sidney’s *Certain Sonnets*, "To the tune of Wilhelmus van Nassaw," is an example of a strophic poem with each stanza exactly matched to a given melody. In each of the eight-line stanzas a full close occurs in the fourth line corresponding to a full cadence in the tune. The final stanza of only four lines can be sung to
either half of the melody and end without sounding incomplete. The feminine endings of lines one, three, five, and seven and the masculine endings of the other lines are dictated by the masculine and feminine cadences of the tune.

She never dies but lasteth
In life of lover's hart,
He ever dies that waseth
In love, his chiefest part.
Thus is her life still guarded,
In never dying faith:
Thus is his death rewarded,
Since she lives in his death.

(Stanza 2)

The enjambments in the second stanza between lines nine and ten and between lines eleven and twelve correspond to the musical enjambments in the second and sixth measures caused by the change from 4 2 to 4 at the half cadence. This characteristic of the tune, repeated in measures ten and fourteen calls for at least a sense-joining of the lines of the lines meeting in these measures, because when sung, the feminine endings of the odd-numbered lines sound like internal rhymes within a longer set of lines.

Number 24 of Certain Sonnets, "To the tune of The Smokes of Melancholy," shows a repetition of a stanza pattern that can be assumed to be a result of the poem's being written for "The Smokes of Melancholy," a tune which modern scholarship has not been able to identify. The pattern is best seen in the third stanza, because stanzas one and two contain an insignificant deviation from the pattern. For the sake of simplicity only the two levels of stress determined by the basic meter are indicated:

For me alas/I am full resolv'd,
Those bands alas/shall not be dissolv'd,
Nor breake my word/though reward come late,
Nor faile my faith/in my failing fate,
Nor change in change/though change change my state.
But alwayes one my selfe with eagle eyde trueth to flie,
Up to the sunne, although the sunne my wings do frie:
For if those flames burne my desire,
Yet shall I die in Phoenix fire.

(Certain Sonnets 24, 3rd stanza, lines 19-27).

Line one, "Who hath ever felt the change of love" inverts the pattern of the first four syllables, placing an unaccented syllable where the accent immediately before the caesura occurs in the corresponding lines of the second and third stanzas. Similarly, line fourteen (fifth line of stanza two), "While remembrance doth both states contain," makes the same variation. "Eagle eyde" in line twenty-four seems to destroy the smooth rhythm, but when sung the second and third syllables can easily be run together on a single, unaccented note. In the same manner, the problem with "present evils do stain" (1.12) can be resolved in the music. Otherwise, the stanza structure, with the unusual metrical pattern appearing in the first five lines, is carefully repeated in each stanza.

Speculation about an unknown melody is perhaps fruitless, but if the tune for this poem were known, the reason for the unusual pattern would likely be made clear. Even without the tune, it is easy to imagine a rhythm which demands such a pattern. For example, \[\begin{array}{c|c|c|c|c|c|c}
\hline
& \| & \| & \| & \} & \} & \} \\
\hline
\end{array}\]
would account for a pause on the fourth syllable and a change to trochaic meter after the caesura.
Several more poems in the Certain Sonnets are written for specified melodies, some of which can be identified, and all of which show the same construction of parallel stanzas. In Number 6, "To the tune of Fasciami vita mia," Sidney repeats the following pattern in each of the three stanzas:

```
Sleepe Babe mine,/Desire, nurse Beautie singeth:
Thy cries, o Babe, set mine head on aking:
The Babe cries,'way, thy love doth keep me waking'.
```

(Lines 1-3).

William Ringler points out that the now unknown tunes for three of these poems, 7, 26, and 27, "Se tu senora no dueles de mi," "No, no, no, no," and an unspecified Neapolitan villanel, were responsible for introducing "the first regularly sustained accentual trochaics in English."\(^{16}\) Such direct influence of music on prosody can also be seen in other poetry written for existing music.

"In going to my naked bed," a four-part song by Richard Edwards, for which he wrote both the poem and music, shows either the influence of music on poetry or of the poem on the music. The five stanzas, each of 8 fourteener lines rhymed aabbcddd, are so constructed that the music written for the first stanza accommodates with no problem the four remaining stanzas:

In going to my naked bed as one that would have slept, I—

heard a wife sing to her child, that long before had wept. She sighed softly and sung full sweet to bring the babe to rest, that would not rest, but cried still, in sucking at her breast. She was full weary of her watch and grieved with her child, she rocked it and ratted it until on her it smiled.

Then did she say, "Now have I found the proverb true to prove: The falling out of faithful friends renewing is—of love."

The poem comes to a full stop at the end of each couplet, corresponding to the full cadences in the melody. The first line of the opening couplet in each stanza is more closely tied syntactically to its following line than are the first lines of the other couplets (for example, the enjambment in the fourth stanza "nor beat within her haunt/ That met as stranger in their kind"), and this closeness may occur in stanzas other than the first because Edward's music rushes into the second line of the first stanza with almost no pause (measure 7). In stanzas two through five, words are carefully chosen to fit the long or accented notes set to the first stanza. For the phrase "naked bed," such phrases as "pen and ink," and "king, ne prince" are found in the matching lines.

The long rest in the melody for the first line (measures 4-5), though not as obtrusive as it appears in the presentation above because the three lower parts not shown continue beneath it, is allowed for in the succeeding stanzas by a full caesura; for example, "Then took I paper, pen, and ink,/ this proverb for to write" (1.9). Other caesuras of the first stanza are marked by cadences in the music, establishing the place for the caesura in the following stanzas; for example, the caesura in the second line of each stanza follows the deceptive cadence on the first beat of measure 10. In addition, there are other correspondences which strengthen the
belief that the shape of the music dictated the form for stanzas two through five, or that Edwards deliberately matched these stanzas, knowing that doing so would make the musical setting easier.

A song "Come, Muses, come," by George Gascoigne, written for his masque The Princely Pleasures at Kenelworth Castle (1575), shows the same parallel stanza structure observed in the Sidney poems written for music. That Gascoigne intended this poem to be sung is apparent from the direction in the text, "Herewith the consort of musicke sounded, and Deeper desire sung this song:"

Come, Muses, come,/ and help me to lament,
Come woods, come waves,/ come hills, come doleful dales,
Since life and death/ are both against me bent,
Come gods, come men,/ beare witnesse of my bales.
O heavenly Nymphs,/ come help my heavy heart;
With sighes to see/ Dame Pleasure thus depart.

Then farewell sweet,/ for whom I taste such sower;
Farewell delight,/ for whom I dwell in dole;
Free will, farewell,/ farewell my fancies flower,
Farewell content,/ whom cruell cares controle.
Oh farewell life,/ delightful death, farewell;
I dye in heaven,/ yet live in darksome hell. 18

(stanzas 1 and 4).

Every line in the poem contains a caesura between the fourth and fifth syllables and all but one line (l. 13) is end-stopped, showing that Gascoigne either was following the regularity of pause and cadence pattern in an existing tune or was taking into account that such regularity was necessary for his text to be set as a strophic air. The iambic meter is unvaried throughout, and Gascoigne places only words capable of bearing musical accentuation on the strong beats. This regularity allows the music for the first stanza to fit the words of the second stanza with no adjustment. The full stop at the end of the quatrain combined with the opening of the first line of each of the couplets with "O" causes the couplet to take on the nature of a refrain. The full stop also allows for a musical break between the quatrain and the quasi-refrain. It cannot be determined whether the regularity of the stanza pattern is brought about by Gascoigne's having written this lyric for an existing melody. If the poem were not written with a tune in mind, but intended instead for a composer to set to original music, then at

least Gascoigne made the composer's job easier by constructing the stanza as he did.

"What pleasures have great princes," an anonymous poem set to music by William Byrd in his *Psalmes, Sonets, & songs of sadness and pietie* . . . (1588), will serve as an example of that large body of often forgettable English madrigal verse, usually by unknown hands. This poem is, however, not like the majority of madrigal poems in that it is strophic. The pattern begun in the first stanza is repeated in the other four stanzas:

```
What pleasure have great princes a
More dainty to their choice, b
Than herdmen wild, who careless a
In quiet life rejoice, b
And Fortune's fate not fearing c
Sing sweet in Summer morning.19 c
```

The a and c rhymes are always feminine, contrasting with the masculine b rhyme. The same alternation of masculine and feminine rhyme was seen in Sidney's lyric for the "Whilhelmus van Nassaw" melody and is common in poetry for music, because a cadence point in the middle of a phrase of music is often feminine, whereas the final cadence more often than not falls on a strong beat. Another characteristic of this stanza

common to all other stanzas in the poem is the enjambment between lines three and four. This enjambment shows that the rhyme is definitely intended to move quickly from a cadence into the second half of the phrase.

That the poems cited above were written for music is certain. What is unclear is the intent behind many lyrics from the various Tudor miscellanies. All that can be noted with assurance is that the careful matching of stanza patterns common to the poetry already examined is often seen in these anthologies, especially in those poems that are associated with music, whether through the poet's deliberate efforts or not. The poems from the anthologies are taken from Tottel's Miscellany, A Handful of Pleasant Delights, and A Gorgeous Gallery of Gallant Inventions.

Questions concerning the poetry of Sir Thomas Wyatt provide an example of the confusion surrounding much of sixteenth-century lyric poetry. There is no way to ascertain whether or not the poems of Wyatt were written to be sung, and the subject has been often debated. Winifred Maynard states in the most recent study that he believes there to be sufficient evidence to show that at least some of Wyatt's lyrics were written for existing tunes, and says that "Wyatt, and others, knowing that a lyric was likely to be put to a suitable tune would often frame versification
and strophic patterns accordingly."20 Maynard goes no further than this statement; after the Stevens study no one safely can. Any conclusions based on an examination of poems from the miscellanies must stop short of saying that a stanza pattern or other metrical characteristics indicate that a poem was intended by the poet for singing, unless the poet specified a melody. So, with caution, let us look at some lyrics of Wyatt and others.

A lengthy philosophical poem by Wyatt, "Description of an ungodlye worlde," (#251 of Tottel's Miscellany) was registered as a ballad in 1564 and one copy from around 1576 bears a title that reads in part "to the tune of a rich marchant man or John come kiss me now."21 The poem, in poulter's measure, has an invariable placement of the caesura, dividing the couplets into the pattern of 6/6, 7/6:

Who loues to liue in peace,/ and marketh eury change,
Shal hear such news fro̊ time to time,/ as semeth woderous strange.

(lines 1-2).

An examination of the other poems in Tottel's Miscellany that are written in poulter's measure shows that the


positioning of the caesura is not usually as regular and consistent as in this poem. A reason for the regularity could be the set cadential points of a melody Wyatt had in mind when writing this poem. There is no way to determine whether Wyatt or one of his later editors linked to the poem the two melodies now associated with it, but both tunes demand that the caesuras fall as in the poem. The first melody, "The Rich Merchant Man," shows this pause pattern:

There is more evidence to show that in the sixteenth century the second tune, "John Come Kiss Me Now," was better known than "The Rich Merchant Man." Singing the Wyatt poem to this second tune requires adding an anacrusis before the first, second, and third measures:

Because of the long notes in measures one and two, this melody, more so than the first, requires a strict placing of the caesura in the text.

Another Wyatt poem that has no known musical associations is worthy of note here because it shows a repetition of metrical patterns within a single seven-line stanza. The repetition is more apparent in the polished version of the Tottel Miscellany (#266), but even in the Foxwell edition that is considered to be closer to Wyatt's original text, the patterning can be seen:

\[
\begin{align*}
\text{A} & \quad \text{What wourde is that} / \text{that chaun geth not,} \\
\text{A} & \quad \text{Though it be tourned} / \text{and made in twain?}
\end{align*}
\]

It is myn aun swer, / God it wot.
And eke the cau ser / of my payn.
A love re war deth / with dis dain:

Yet is it loved: / what would ye more:
It is my helth / eke and my sore.24

The metrical pattern creates an ABA pattern that conforms to the three syntactical sections of the stanza, but which opposes the ababboc rhyme scheme. The ABA song-form is a common pattern in music and Wyatt probably had a melody in mind when constructing this poem.

An anonymous poem in Tottel's Miscellany "No Joy have I" contains the following metrical pattern in every stanza:

No joy have I, / but live in heaviness,
My dame of price / be reft by for tunes cruel nesse,
My hap is turned to un hap nesse,
Un hap py I am / un lesse I find re lease.25

As in Wyatt's "What wourde is that," musical requirements may have been the reason for the recurring metrical pattern, but the lack of evidence to show that a strophic air was associated with the poem leaves speculation as our only possibility.

The basis for believing that music is responsible for the form of the following poem by the Earl of Surrey is firmer than that for the two poems just examined, because music has been associated with it since the sixteenth century and Surrey may have modeled his poem on a melody similar to the one discussed below. Ivy Mumford says that a keyboard arrangement of a four-part song in *The Mulliner Book* entitled "My Friends" contains the melody for Surrey's "Martial, the things that do attain," one of Surrey's translations. If indeed this keyboard piece stems from a vocal setting of the Surrey poem, enough of a transformation has occurred in the arranging to render very difficult the fitting of words to music without considerable adjustments in the text. However, two rhythmic patterns and variations of them (one is in fact a variation of the other) which dominate the music have some relation to the poem:

\[
\begin{align*}
A & \quad \frac{\downarrow}{\downarrow} \quad \frac{\downarrow}{\downarrow} \quad \frac{\downarrow}{\downarrow} \quad \frac{\downarrow}{\downarrow} \quad \downarrow \quad \downarrow \quad \downarrow \quad \downarrow \\
B & \quad \frac{\uparrow}{\uparrow} \quad \frac{\uparrow}{\uparrow} \quad \frac{\uparrow}{\uparrow} \quad \frac{\uparrow}{\uparrow} \quad \downarrow \quad \downarrow \quad \downarrow \quad \downarrow
\end{align*}
\]

There is a feeling in most lines of the poem of a strong opening moving to a quieter close, even as these rhythmic

patterns begin with rhythmic interest, then relax into a steady quarter-note movement. Several lines of the poem contain a metrical pattern appropriate to the opening measures of the music (rhythmic pattern A), and since the music of The Mulliner Book cannot accommodate the whole poem, this correspondence may indicate that Surrey intended the poem to be sung to several (probably three) repetitions of the tune. Whether this melody and poem belong together or not, it can at least be observed that there are repetitions of two basic metrical patterns in this single-stanza lyric that correspond to the two rhythmic patterns that dominate the piece in The Mulliner Book:

A Mar shall, / the things for to at tayne
(line 1).

B The rich es left, / not got with payne
(line 3). 27

The lyric by Lord Vaux "I lothe that I did loue," made famous in a corrupted version sung by the gravedigger in Hamlet, has a simple stanza pattern maintained throughout:

I Lothe that I did loue,
  In youth that I thought swete:
  As time requires for my behoue
  Me thinkes they are not mete. 28

There is an indication that the stanza was constructed with a certain tune in mind, perhaps the one given in Chappell


(quoted below), or another with the same characteristics. In most of the fourteen stanzas, there is a strong syntactical link between the third and fourth lines, often made obvious by enjambment. The first two lines of the stanza are usually not as clearly a single thought and are almost always broken with a pause. Sometimes they are parallel statements:

My lustes they do me leaue,
My fansies all be fledde:
(lines 5-6).

The wrinkles in my brow,
The furrowes in my face:
(lines 21-22).

There is a strong stop after the second line in each stanza.

The melody given below follows the stanza pattern just outlined with rhythmical pauses on strong cadential notes at the end of the first and second lines and a movement through a possible cadence point without a rhythmic pause between lines three and four:

\[\text{Music notation image}\]

\[\text{I loath that I did love! In youth that I thought sweet (as time requires for my behove), M}e \text{ - thinks it is not meet.}\]

\[\text{29Chappell, I. 212.} \]
This tune may have been written for the words, but the repetition of a pattern appropriate to this melody or one like it in every stanza probably indicates that such a melody guided the author.

A tune was associated with the Vaux poem by 1578 when *A Gorgeous Gallery of Gallant Inventions* was published. This anthology contains a poem titled "The Louer complayneth of his Ladies vnconstancy to the Tune of I lothe that I did loue." Chappell says that the melody given above was most likely the tune referred to in this title. While all nineteen stanzas can be sung to the tune without adjustments, only a few stanzas follow the cadential pattern of the melody as closely as does the Vaux poem. The sixteenth stanza is one such example:

No place hath due desart
No place hath constancy
In euery mood their minde back start
As dayly wee may see.

Except for the stanzas like this one, the poet only matched the iambic meter required by the melody and used the correct number of syllables.

Four other poems in the *Gorgeous Gallery* have tunes specified for them in their titles, and another is a "willow song" constructed in a ballad-stanza with refrain, and if

30 Ibid.

not intended for singing, at least modeled on lyrics that were. An unidentified melody that takes its name from a poem in *A Handefull of Pleasant Delites*, "Attend thee, go play thee" is responsible for an unusual ballad stanza that is used for one of these poems in the *Gorgeous Gallery*. The stanza, as it appears in the *Handefull*, is marked by wide variation in line length, abrupt metrical changes, and an alternation of masculine and feminine rhyme:

```
At tend thee, go play thee,       A
Sweet love I am but she;        A
  my silk and twist is not yet spun:    B
My Lady will blame me,          C
If that she send for me,         C
  and find my worke to be undone:    B
    How then?                        D
How shall I be set me?         E
To say love did let me?         E
  Fie no, it will not fit me,      F or E
  It were no scuse for me.        F
  It were no scuse for me.        F
```


33 The two imitations make clear that the rhyme scheme concludes EEFFF.
In the imitation of a stanza form, all that is really required is for a poet to match rhyme scheme and line length. The imitation of the stanza above which appears in the Gorgeous Gallery "The Louer exhorteth his Lady to bee constant" duplicates every prosodic characteristic of the original:

Not light of loue lady,  
Though fan cy doo prick thee,  
Let con stan cy pos sesse thy hart:  
Well wor thy of blam yng:  
They bee, and de fam ing,  
From pligh ted troth which backe do start:  
Deare dame:  
Then fi ckle nesse ban nish,  
And fol ly ex tin guish,  
Bee skil full in gui ding,  
And stay thee from sli dinge,  
And stay thee from sli dinge.\textsuperscript{34}

The reason for the close duplication is most likely the requirements set by the melody associated with the original, specified in the title as the tune of "attend thee go play thee." There is also a third poem to this tune that appears in the Handefull anthology. It too was constructed to fit

\textsuperscript{34}Rollins, ed., Gorgeous Gallery, p. 38.
this melody and contains all of the characteristics noted in the two quoted stanzas.

This sketchy glance at poetry written for existing melodies and some poems that probably were intended for musical setting cannot hope to solve the problems that have plagued scholars for a long time in the controversy about the interaction of the arts of poetry and music. What it can and does show is that poets were aware that a poem written for performance as a strophic song has to have a repeating stanza pattern, and that the pattern, to be most effective, has to repeat not only the correct number of syllables per line, but also syntactical arrangements, caesura placements, enjambments, irregularities in the metrical scheme, and the rhythmic characteristics of the rhyme. Careful attention to such matters is a characteristic of Tudor lyrics written for existing melodies and is common in other lyric poetry of the period.

An example of this attention to stanza matching can be found in a Sidney poem, written as a song, but intended for reading as literature and not for musical performance, "The love which is imprinted in my soule" from The Old Arcadia. The following pattern of caesura placement and enjambment occurs in all three stanzas with little variation:

6/4 Thus thus the more I love,/ the wronge the more
4/6 Monstrous appeares,/ long trueth receaved late,
6/4 Wrong sturres remorsed greefe,/ griefe's deadly sore
4/6 Unkindnes breedes,/ unkindnes fostreth hate.

(second stanza)
The third stanza adds two lines, repeating the pattern of the fourth line twice and joining the two lines with an enjambment. Examination of the other Arcadian songs reveals in many of them the same careful repetition of metrical pattern and stanza structure seen in the lyrics Sidney actually wrote for singing.

There is no question that strophic patterning ultimately comes from musical associations; many French and Italian medieval verse forms are also musical forms, and strophic Greek lyrics were written to be sung. Exactly how many of the characteristics of Tudor lyric poetry can be directly related to music that the poet was conscious of cannot be established. The strophic repetition may in fact result from a heritage that was no longer a viable practice in Renaissance England. The only safe assumptions that can be made are these: (1) the practice of writing poems to fit an existing melody was common in the sixteenth century and continued a connection between the arts that had been more intimate in earlier periods, and (2) poets were aware of the possibilities for organization and unity arising from that union of music and poetry.

One aspect of John Donne's reaction against the Tudor poetics has some bearing on this subject in that it shows a reaction specifically against the limitations imposed by strophic airs and other set musical forms. Donne's poetry
contains many examples of an independence that C. Day Lewis referred to in a discussion of the late Renaissance separation of music and poetry. Lewis says that the split occurred because "from the poet's point of view, the strict patterning necessary for a poem to be set to music, . . . the need for exact strophic form--all this, which had at first stimulated his art, now began to cramp it."35

"The Expiration" is a strophic poem with line lengths and rhyme scheme identical in both stanzas. However, Donne varies the metrical patterns and syntactical arrangements within these lines so as to render ludicrous attempts to fit words of the second stanza to music written for the first. An example of the problem Donne causes the composer with his deliberate avoidance of complete duplication of prosodic characteristics in the two stanzas can be seen in a setting of "The Expiration" by his contemporary Alfonso Ferrabosco, the younger. Ferrabosco set this poem as a strophic air and failed to make the necessary adjustments in either text or music for the second verse:

\[ \text{So, So leave of} \]
\[ \text{Go, Go! And if this last not quite} \]

The two first lines are musically incompatible:

So, so, breake off this last la--men--ting kisse.

Goe; and if that word have not quite kil'd thee.37

36 Text and melody are from E. H. Fellowes, ed., The English School of Lutenist Song Writers, second series, XVI (London: Stainer and Bell, 1925), pp. 13-14.

This incongruity is especially obvious in the Ferrabosco setting with "So, so" and "breake off" (altered to "leave off") treated as two separate rhythmic units of two notes each. Ferrabosco attempts to solve the problems by repeating "Goe" as Donne did not, matching "So, so." However, "and if" makes no sense as a separate entity where "breake off" of the first verse is most effective. The shift in the second stanza created by the repeated first word does correctly accent "kil'd thee," which Donne has made to correspond with "-ting kisse." The two second lines are properly matched and both fit Ferrabosco's music. Because the composer made no adjustments in the music for the third line of the second stanza, Donne's positioning of the caesura in a different place in the second stanza,

Turne thou ghost that way,/ and let mee turne this, (line 3)
Oh, if it have,/ let my word worke on mee, (line 9),
causes Ferrabosco's setting to render the text senseless, connecting "let" (1. 9) with the previous phrase and not with the phrase to which it belongs. The last lines provide another problem that this composer failed to solve in his strophic setting. The melisma on the important word "death" falls in the second stanza on the unimportant syllable "ing" and sounds curious.

Donne is usually careful in the construction of the many stanza forms he uses, and he often enough welds meaning
to technique to show that what he does with the prosody is
deliberate. He also at times satirizes the poetry of his
predecessors and may have been in this and similar poems
deliberately writing in a manner stylistically opposed to
that of the musically oriented Tudor verse.

Jerome Mazzaro believes that only three of Donne's
poems were intended for music, "The Message," "Song: Sweetest
Love, I do not go," and "The Bait," and points out that even
in one of these the style of the earlier poetry is not fully
followed: "'The Message' makes an attempt at parallel phrasing
but fails to develop parallel emotions." In most of
Donne's other poems, Mazzaro finds the poet "abandoning the
patterns of song."

Both Lewis and Mazzaro, as well as other critics on
all sides of the argument concerning Tudor verse, agree that
music and poetry by the end of the sixteenth century had
ceased to exist in the same sphere and had become separate
arts with little or no influence being exerted one upon the
other. If stanza patterning based on metrical and syntactical
repetition is a result of the union of the two arts in lyric
poetry, then the belief of the critics needs to be amended.
It may well be that lyric poetry beyond the Renaissance fails

38Jerome Mazzaro, Transformations in the Renaissance
to maintain the characteristics observed in this chapter, but the poetic environment created by the closeness of these arts did have some visible influence in other poetic forms whose influence lasted well beyond Tudor England.

Spenser, as this study will show, saw the possibilities for using the musically-related characteristics of lyric poetry in a new and unexpected way. He employs them in epic verse that is definitely not intended for singing. On the basis of what we have thus far seen, the connection is probably not yet clear. In chapter one, two examples of the use of repeating metrical patterns to achieve unity within a stanza were excerpted from *The Faerie Queene*. In this chapter the most likely body of poetry that Spenser could have used as a precedent for this practice was briefly examined. It would be difficult to believe that Spenser was unaware of the prosodic characteristics found in poems involved in the interplay between poetry and music and of the possibilities of constructing poetic forms on musical models, but nowhere does he leave a record of this knowledge. For this reason, we must arrive at a more solid connection between music and lyric poetry and *The Faerie Queene* by a somewhat circuitous route that will involve looking at the experiments of the Pléiade, the musical associations of the *Orlando furioso*, and Spenser's own lyrics. All these provide the subject of the next chapter.
CHAPTER III

CONTINENTAL TRADITIONS WHICH COMBINE
MUSIC AND POETRY

Spenser knew the poetic techniques arising from the union of music and lyric poetry, such as the repetition of all prosodic elements from one stanza in the subsequent stanzas of a strophic air. No poet of the Tudor period who studied his craft could have been unaware of these techniques. The fact that Spenser employs the techniques with some modification in those of his poems that can be called lyric offers proof that he knew the prosodic characteristics of lyric poetry written for music. Several of Spenser's lyrics will be examined in this chapter. Also to be examined are some precedents that Spenser had for combining musically-related techniques of prosody with his epic verse. These precedents include experiments of the Pleiade and the musical associations of the Orlando furioso.

Before it can be stated with assurance that Spenser took the musically-related aspects of lyric poetry and deliberately used them as a basis for the prosody of The Faerie Queene, a question of propriety must be answered. It might appear that the use of techniques borrowed from
lyric poetry and music in an epic would be a violation of decorum. But such is not the case. Precedents had been established throughout the Renaissance for combining music with poetry, both lyric and epic. The experiments of the French poets and musicians and certain English emulations of the French efforts may have shown Spenser the method he used to fuse music with the prosody of *The Faerie Queene*, and Ariosto's *Orlando furioso* provided Spenser with an epic that may have been constructed so as to fit into certain musical traditions that were associated with narrative poetry. Ariosto's epic is connected with the old *chanson de geste* and with the Italian *cantari*, and the *Orlando furioso* itself was spread throughout Italy by singers improvising musical settings. That Spenser was influenced by Ariosto and that he was aware of the work of the Pléiade are accepted facts. However, the support that Italian and French poetry and music may have given to Spenser in his prosodic experiments is a subject that needs further examination.

None of Spenser's poems were intended for musical performance, and with one possible exception, none were even conceived with an existing tune providing a model for the prosody. However, the musically-related characteristics of lyric poetry, particularly the repetitions in a strophic air, are found in some of Spenser's poems that can be classified as lyric: the lay from the April eclogue of *The
Shepheardes Calender, the singing contest and Cuddie's lay from the August eclogue, the pastoral lament from the November eclogue, and the various occasional works like the great marriage odes. The prosody of these works has been given as much attention as has been given to The Faerie Queene, but like the studies of the prosody of The Faerie Queene, little attention has been given to the influence music had on the prosody of Spenser's lyrics. The lack of emphasis on this musical influence is perhaps justified because Spenser, not writing for music, does not employ the techniques associated with lyric poetry and music in the same manner as those poets who wrote for musical settings, and Spenser's prosodic practice will not offer strong support to those studies seeking to prove that the Tudor lyric is inseparable from music. Nevertheless, the few lyric poems of Spenser do reveal an interesting use of musically-related techniques.

Hobbinol's lay in praise of Elizabeth, "Ye daynty Nymphs, that in this blessed Brooke," has the appearance of a thirteen-stanza air, with the stanza pattern established in the first stanza repeated in each of the following stanzas:

Ye daynty Nymphs, that in this blessed Brooke
doe bathe your brest,
Forsake your watry bowres, and hether looke,
at my request:
And eke you Virgins, that on Parnasse dwell.
Whence floweth Helicon the learned well,
Helpe me to blaze
Her worthy praise,
Which in her sexe doth all excell.
The nine lines are of varying length, containing 10, 4, 10, 4, 10, 4, 4, and 8 syllables respectively. The basic meter is iambic with only occasional variation. But Catherine Ing points to apparently major discrepancies in the stanza pattern as the poem progresses and says that "This poem could not possibly be used for an air poem" and that "the test of literally setting [it] to music . . . will reveal that this is not a 'song' in the strict sense." Her reasons for this conclusion are the problems arising in lines seven and eight of the various stanzas. The pattern established in the first stanza is four syllables and two primary stresses in each line:

\[\text{Helpe me to blaze}\]
\[\text{Her worthy praise.}\]  

(1. 43-44).

In the third stanza the line "And Primroses greene" (1. 62) adds an additional syllable, but obviously maintains the two primary stresses. This new pattern of five syllables stressed \(\text{\textbf{\texttt{\textbackslash u/v}}/\text{\texttt{\textbackslash u/v}}}\) is found in the fifth, sixth, and tenth stanzas. Another variation contains six syllables and ends with a weak stress: "When Damsines I gether" (1. 152). The eighth stanza presents the greatest variation of the structure, because the generally accepted reading gives the six syllables of each of these lines three primary stresses:

\[1\text{Ing, pp. 211-212.}\]
Shee is my goddesse plaine
And I her shepheards swayne.

(11. 107-108)

The pattern is apparently destroyed by these lines, and one can conclude from this irregularity and those of the other lines that Spenser was not concerned with exact stanza matching, as poets writing specifically for music would have been. If this reading is correct, Ing is right in saying that this poem only looks like a song.

However, assuming that lines 107-108 have to be sung to music that accommodates only two primary stresses like the corresponding lines of the other stanzas, this pair of irregular lines can be made to fit quite easily if they are stressed as follows:

Shee is my goddesse plaine
And I her shepherds swayne.

Such a scansion gives added emphasis to the two important words in the lines, "goddesse" and "shepherds," and musically the scansion can be justified. Spenser establishes a pattern that could be fitted to a rhythm such as the following:

Her| wort|hyth| praise.

Variations of this line in the poem can be set to this rhythmic pattern without disturbing the basic meter:

And| Prim ro ses| greene
When Dam sines I ge ther
Shee is my god desse plaine.

It appears from this scansion, which retains the same number of primary stresses throughout, that Spenser was taking advantage of the widespread understanding of the prevalent musical-poetic practice of exact stanza repetition to obtain from his audience the reading he wanted. He seems to have been supporting his prosodic experiments with a musical background, though probably not with a specific tune.

It is admitted that the solution here offered to the prosodic problems of Hobbinol's lay is perhaps questionable, but it is not out of keeping with other material in The Shepheardes Calender. Many critics have noted that Spenser often employs prosody and formal structures to enhance the meaning of a poem (A. Kent Hieatt's study of Spenser's Epithalamion reveals an ingenious use of structure to enhance and contribute depth to the meaning\(^2\)). The lament in the November eclogue provides such an example; one stanza of this song contains a major distortion of the repeating stanza pattern, and the distortion is a prosodic metaphor for the main thought of that stanza.

The ten-line stanza pattern is fairly consistently repeated throughout twelve of the thirteen stanzas and all variations in these twelve stanzas are such that a musical setting for one stanza could be easily adjusted to accommodate the other stanzas. However, the seventh stanza contains enough variations to break the structure of the poem. John Thompson discusses this stanza at length in his study of English prosody, and he points out that the speech rhythms of the language take control of the metrical pattern and distort it considerably.\(^3\) The main stanza pattern consists of 6, 5, 5, 5, 4, 4, 2, 6, and 2 primary stresses per line respectively, and the basic movement throughout is iambic with inversions to create single trochaic feet in acceptable places. Thompson scans line 113 as follows:

\[\text{\texttt{DltAou grate shepheard|Lobfin,\ how great is thy griefe.}}\]

Such a reading, if correct, shows that the line is far removed from the basic metrical pattern. Thompson also shows that in two lines (117 and 121) a trochaic pattern is established by two consecutive reversals:

\[\text{\texttt{For shee|deemed\ nothing|too deere for thee. (1. 117)}}\]
\[\text{\texttt{Thereof\ nought remaynes but|the memoree.}}\]


\(^4\)Ibid.

\(^5\)Thompson, p. 116.
In three other lines that should be pentameter according to the pattern established in the first six stanzas Thompson finds only four primary stresses:

Where benethe nossegayes that she dight/for thee:
The colourd chaplets wrought/with a chiefe,
The knotted rushrings, and gilte/Rosemaree?{6

(11. 114-1160).

Thompson says that these lines are detrimental to the poem's structure and that the prosodic problems in this stanza stem in part from "the echoes which seem to answer it in the stanza and in the poem."{7 This last statement from Thompson's condemnation of the prosody of this stanza unwittingly contains the answer to why Spenser so distorted the stanza's pattern. A pattern has been established in the opening six stanzas, a pattern repeated as in lyric poetry for music. It is, as Thompson says, the "echoes" or memories of the established pattern that make the seventh stanza sound so awkward. The seventh stanza is counterpointed against the pattern which the reader remembers. Spenser may have chosen this prosodic method to emphasize the essential thought of the seventh stanza, "Thereof nought remaynes but the memoree." If so, Spenser is once again relying on the techniques of lyric poetry written for music to reinforce experiments in prosody.

{6Ibid., pp. 116-117.

{7Ibid., p. 117.
Bruce Pattison believes that the song contest in the August eclogue was written with a specific melody used to provide a model for the structure, and says that there are several other poems written for that tune and that all follow the same metrical pattern. One of these poems is Thomas Deloney's "A pastorall Song, To the Tune of Heigh ho, Holiday" from The Garland of Good Will. The undersong of Deloney's poem contains only two variations of a four-stress pattern:

- Heigh ho, silly sleights
- Maids are young mens chiefe delights.

A possible musical pattern corresponding to these lines is , and the lines of the undersong do not deviate from this rhythm. Similarly, the other voice in the poem sings a regular iambic tetrameter throughout the roundelay.

In the Spenser poem, the first line of Willye's undersong is identical with the beginning of the Deloney poem "hey ho holidaye" (1. 54). This similarity may result either from Deloney's use of Spenser's song as a model for his poem or from Spenser and Deloney both using as a model the folk song named by Deloney in his title. It is more likely that Deloney was following the folk song and not the song from The Shepheardes

\[^8\] Pattison, p. 174.

Calendar, because Deloney does not reproduce the roughness of Spenser's poem. John Erskine scans the opening of Spenser's roundelay as follows, finding four stresses in every line, in spite of the varying number of syllables:

It fell upon a holly eue,
hey ho holidaye,
when holly fathers wont to shrieve:
now gynneth this roundelay.¹⁰

(11. 53-56).

Thompson agrees in part with Erskine and further points out that throughout the poem Perigot's main song is regular in meter, iambic tetrameter, but that Willye's undersong contains a large variety of possible arrangements of the four stresses.¹¹ Lines of the undersong like the following all play havoc with the metrical pattern:

now gynneth this roundelay (1. 56)
hey ho the Thonder (1. 95)
love is a curelesse sorrowe. (1. 105)

Lines 95 and 105 really contain only three primary stresses, but the metrical pattern established by the music (if the Deloney poem is an indication of the rhythm of the music), or by the opening line of Willye's song, will force an accent onto the second syllable of "Thonder" and place four stresses.


¹¹Thompson, pp. 106-107.
in line 105, possibly by eliding "is a" and stressing the second syllable of "sorowe." The metrical background could even force an awkward but regular scansion of line 105 as follows:

\[ / \text{v} / \text{u} / \text{u} / \text{u} / \text{u} / \text{u} / \]

luve is a curelesse sorowe.

The background meter also will reverse the proper stressing of "gynneth," changing it to "gynneth."

John Thompson says that the roughness of Willye's lines are in contrast to the smooth lines of Perigot for a humorous effect.\(^{12}\) If Spenser did use an existing folk melody for a model and if the melody were widely-known (Pattison believes that it was), then Spenser could expect the humor to be heightened as Willye's lines were read and found to be incongruous with the background music. As in the other songs of *The Shepheardes Calender*, Spenser appears to be using music to support his metrical artistry.

These three songs from *The Shepheardes Calender* that have been examined show that Spenser was aware of musically-related techniques in lyric poetry and consciously used them to achieve certain effects in his own verses. He used them to enhance the songs of the *Calender*, even though these poems were not intended for singing. Spenser's consummate skill with prosody allowed him to take the musically-related techniques of stanzaic repetition of structures and meters, and

\(^{12}\text{Thompson, p. 12.}\)
employ them in strikingly original ways, often using the techniques to strengthen meaning. Spenser knew that these "songs" would not actually be sung, so he felt free to experiment with the techniques found in lyric poetry for music, even when the manner in which he uses the techniques makes the poems difficult, if not impossible to set to music, at least in the musical styles he would have known. Willye's lines in the song contest, for example, would be difficult to fit to a repeating melody, and Spenser knew that an audience familiar with stanzaic repetition in lyric poetry for music would recognize immediately that these lines were "unmusical," thereby enhancing the humor of Willye's undersong.

It is not unexpected to find influences of music in Spenser's lyric poetry, but in order to support the belief that the prosodic characteristics of The Faerie Queene also stem ultimately from music and that Spenser deliberately conceived the prosody upon a musical basis requires examining other associations Spenser had with music. The experiments of the French Pleiade could have given Spenser an important philosophical justification for using the techniques of song in his poetry, and the Orlando furioso may have shown him an epic that was quite closely associated with music. The French influence is the more tenuous of the two and may be of little real importance to a study of the prosody of The
Faerie Queene. However, the ideas that lay behind the work of the Academie de poesie et musigue, whose members included some of the Pleiade, are related to the experiments with quantitative verse in England, and these English experiments may have had an important bearing on the prosody of Spenser's epic.

Throughout the Renaissance, scholars, poets, and musicians of several nations attempted to enhance their vulgar tongues with the Greek and Latin system of prosody. This part of the classical revival in Renaissance Europe had its most important expression, prior to the Italian Camerata, in France with the efforts of Jean Antoine de Balf, Claude Le Jeune, and others. These French writers and musicians hoped to raise their native language to the artistic level of the classical tongues. They believed that to do so required ordering French verse upon the quantitative principles of Greek and Latin. The experiments with quantitative verse included as a necessary part attempts to restore the arts of music and poetry to the inseparable union that had supposedly existed between them in classical times.

The musical theories of the sixteenth-century humanists had behind them a philosophical motivation based on the belief that a union of the musical and poetic arts had certain ethical powers. D. P. Walker and Francois LeSure in a discussion of French musical humanism say that "the humanistic
theories on which this academy and the principles of *musique mesurée* were based can be said to rest on two main assumptions: first, that music and poetry must be closely united, as in antiquity; secondly, that this union, if properly carried out, would result in a revival of the ethical effects of ancient music."^{13} In an earlier article Walker had said that for the poets and musicians involved in the attempts to bring music and poetry close together "was only the first step towards the recreation of an art which should arouse and control passions, inculcate and preserve virtue, even cure disease and ensure the stability of the state."^{14}

The theories were put into practice by members of the Académie whose purpose was to compose and perform *musique mesurée*. Gustave Reese defines this music and poetry as "music in which the long and short syllables of *vers mesures* were correspondingly set to notes of long and short values, the longs having generally twice the value of the shorts."^{15} The rhythm of the music is dominated by the text in such a *musique mesurée* chanson and therefore move with the same

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^{13}D. P. Walker and Francois LeSure, "Claude Le Jeune and *musique mesurée*," *Musica Disciplina*, III (1949), 165.


rhythmic patterns, the texture is almost strictly chordal. Poetry by de Baif was set to music by Le Jeune in the most notable works to come out of these experiments.

The artificial union of music and poetry in these experiments failed to make quantitative meters the basis of French prosody, because French, like the Anglo-Saxon languages, is primarily accentual. With the text removed from the musical settings the quantitative meter of de Baif's poetry is no longer obvious to a reader unfamiliar with the arbitrary rules. Musical settings could and did provide the necessary foundation for the prosodic experiments, and with musical accompaniment quantitative verse is possible in French. But the hoped-for ethical results did not materialize, nor did French poetry become dominated by classical meters.

Spenser knew the work of the French poets, and could have found in their experiments the suggestion that music could be used to enhance epic poetry, as well as lyric verse. The meager English experiments with classical meters reached an uneventful climax in poems by Gabriel Harvey, Sidney, and Spenser. These experimental poems in quantitative verse may have used music to assist in the interpretation of the meter, but nothing on the formal scale of the French experiments was done in England. Sidney, some of whose lyrics for music were examined earlier, made extensive use in the Certain Sonnets of existing melodies to support the metrical experiments
undertaken in these lyrics. Robert Kimbrough believes that Sidney also made similar use of music in the quantitative lyrics of the *Arcadia*, that, in fact, without musical support the lyrics would have been less successful:

But the saving factor is that all of the quantitative poems and almost all of the accentual-syllabic ones in the *Old Arcadia* are intended as songs; therefore the structure of the setting, whether real or imagined, reinforces the meter, or compensates for the lack of it, in the poems.16

Like the French attempts, the English experiments such as those of Sidney produced few lasting results because of the strongly accentual nature of the English language. Only Thomas Campion in the generation after Spenser attempted with any real success to do what Le Jeune and de Baif had done in France, that is, use musical settings to permanently establish the quantitative meter or meters of a particular poem.

In failing, however, to replace accent and rhyme as the standard prosodic tools of English poetry, the English experiments may have shown Spenser a method of combining lyric poetry and music with his epic poem. In one of his letters, Spenser asks "For why a Gods name may not we, as else the Greeks, haue the kingdome of our owne Language, and measure our Accents, by the sounde, reservering the Quantitie to the

G. L. Hendrickson believes that this statement provides the key to understanding how the poetry of the English experiments in English quantitative verse should be interpreted: "What could be sounder (if we understand his meaning)? That is, normal accents for speech or pronunciation, quantity for the construction of the verse. That in brief is the very attitude which we today should take toward these verses." John Thompson extends this statement in a discussion of the opposition which results from constructing a line of poetry under one system and reading it by another set of rules. He says that Hendrickson's study has revealed a system that Sidney introduced into English in his translation of Vergil, a system in which "neither metrical pattern nor language had to give up their own order to be joined in a line of verse." If Thompson and Hendrickson are correct, the experimental poetry in quantitative measures was constructed in much the same way as the stanzas of The Faerie Queene: two distinct patterns are placed in opposition with one another so as to be sensed simultaneously by the reader. The underlying meters in both the quantitative poetry and The Faerie Queene are counterpointed by the rhythms of speech.

17Spenser, Works, IX, 16.


19Thompson, p. 137.
In the quantitative verse, the meters are classical in origin; in *The Faerie Queene* the basis is, of course, accentual. Spenser in *The Faerie Queene* sets in motion the two counterpointing patterns, and then carefully orders the speech rhythms in the same manner in which formal structures in lyric poetry for music are controlled.

The connections with music can be pointed out here: (1) the counterpointing of the rhythm of a melodic line against a steady, regular meter is an element common to most music in Western culture from at least the early middle ages to the twentieth century, and (2) the experiments with classical verse in England, France, and Italy all had at their base a humanistic interest in restoring to music and poetry the unity that had existed in classical Greece. These two links with music provide Spenser with a philosophical reason and a practical method of application for using the theories in the prosodic experiments he conducts in *The Faerie Queene*. Even if Spenser gave no conscious thought to the musical associations of quantitative verse when he came to construct the prosody of *The Faerie Queene*, such associations and the basic principles involved were certainly a part of the intellectual and artistic milieu of his time.

The Italian musical influence that reached Spenser through Ariosto would have strengthened the precedents for combining music and poetry established for Spenser by the
experiments in France and England, for the *Orlando furioso* presented Spenser with an epic near his own time that was closely associated with music, an epic often recited to musical formulas. Many Italians in fact may have had their primary contact with Ariosto's epic through its oral performances. Alfred Einstein believes that a practice of reciting portions of the *Orlando furioso* to music was widespread in sixteenth-century Italy, and that certain folk melodies or melodic formulas became associated with these epic recitals:

The *Orlando* was sung in the streets and in the squares, not only on the canals and the campielli of Venice, but also in the streets of Florence and Naples, of Genoa and Rome, and on every hand there arose peculiar local and regional modes of recitation, the "aria of Genoa," "of Florence," and the _Ruggiero_.

Two sixteenth century references to this practice have been cited often by music historians, and the dates of these references (1558 and 1581) show that the practice of reciting Ariosto's epic to music continued throughout the century. The musical theorist Gioseffo Zarlino in a discussion of the methods employed by the Greeks in the recitation of poetry compares the Greek practice to similar performances of works by Italian authors:

The dithyrambic word was contained in certain quick feet more than in any other feet. And from these feet

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of the verses the measure of the harmonic movement was derived. The harmony consisted of a certain mode or *aria*, as we would say, of singing: such as the mode in which we now sing the sonnets or *canzoni* of Petrarch or the rhymes of Ariosto.\(^{21}\)

In his journal of his travels through Italy, Montaigne writes that on a particular trip from Florence to Empoli in July of 1581 he found it interesting "to see these country people lute in hand, and even the shepherd girls with Ariosto in their mouths; this is to be seen throughout Italy."\(^{22}\)

The most popular of the folk melodies or arias was the "*aria d' Ruggiero.*" Melodies like this one were most often used as a *basso ostinato* in the accompaniment of the epic recitations. Einstein says that, for musical settings of poetry, improvising a single melodic line based on a simple melodic formula or tune was common in the fifteenth century and that the practice spread in the sixteenth century, partly because of the *Orlando furioso*: "As this sort of improvisation developed and the singing of a great many stanzas became more and more usual--with the publication of the *Orlando furioso* it became almost a craze--there arose a need to vary the upper voice according to the expression, leaving the bass unchanged."\(^{23}\)


\(^{23}\)Einstein, II, p. 847.
Folk melodies were not the only musical settings provided for portions of the *Orlando furioso*; within a year of the first edition of the poem (1516) a setting of one stanza as a *frottola* appeared. Throughout the sixteenth century, settings of individual stanzas as madrigals were written. Many of these madrigals made use of the folk melodies associated with the epic. The four voice setting of "*Io dico e dissi e dirò fin ch'io viva,*" by Francesco Corteccia (1547), uses the "*aria di Firenze*" in the upper voice. Jachet Berchem's *Capriccio* (1561) contains over one hundred madrigal settings of *Orlando furioso* stanzas.

The Italian madrigal provides a possible musical connection between Ariosto and Spenser because Italian madrigals enjoyed widespread popularity and influence in England in the middle and late sixteenth century, and it is possible that Spenser knew madrigal settings of the *Orlando furioso*. It is also possible that he could have been aware of the significance of folk melodies like the "*aria d' Ruggiero*" in these madrigals. The practice of reciting the epic to popular folk tunes could have been known in England through the various travelers to Italy. Wyatt, for example, while traveling in Italy in 1527 is likely to have heard or heard about the folk performances since Italian poetry was of such great interest to him. However, we can only speculate as to the English knowledge of the folk music connections of the *Orlando furioso* because
no evidence, such as might be contained in letters or diaries, is known to exist.

Assuming for the moment that Spenser knew of the music associated with Ariosto's epic, let us examine the background of this music, because, if known to Spenser, this background and Ariosto's possible intentions in framing his poetry to fit it would certainly have interested Spenser and possibly inspired him to unite music and epic poetry in *The Faerie Queene*. Two traditions—oral performances of narrative poetry with music, such as the *chanson de geste* of the middle ages, and the singing of lyric poetry to improvised music—are connected with the *Orlando furioso*, perhaps intentionally drawn into the epic's construction by Ariosto, or perhaps the connections are there only because the traditions are a part of the cultural background of the work. Narrative poetry was recited to music throughout early Western culture and the practice was still much alive in the middle ages. One of the traditional methods of narrative recitation, the *chanson de geste*, was associated with tales concerning the hero of Ariosto's epic. Gustave Reese gives the following definition of this genre:

A *chanson de geste* was an epic chronicle of the deeds of such heroes as Charlemagne, Roland, or Huon de Bordeaux . . . . The music appears to have consisted of a brief snatch of melody, which usually had one note to a syllable, and which was repeated over and over like the phrases of a litany.

It was easy to fit the lines to the music since they were of equal length throughout. They did not
fall into recurrent stanza-forms or strophes, but followed one another without a break until the end of a "thought" had been reached. The unequal paragraphs-in-verse that resulted were known as laisses or tirades. 24

Without suggesting that Ariosto constructed his work as a chanson de geste, for of course he did not, it is interesting to note that Ariosto pays little attention to the ottava rima stanza as a unit of thought; he often has sentences which move across stanza breaks, creating "unequal paragraphs-in-verse." For example, stanzas five through seven of Canto I are not three equal units of eight lines each, but are grouped by the full closes of thoughts into sentences of thirteen, four, four, and two lines respectively. The improvisatory nature of the performances of the Orlando furioso to the folk melodies would have allowed the singer to adjust the music to fit the varying length of the syntactical groups in a manner similar to performances of the old chanson de geste.

It is worth noting that the material of the Arthurian legend appeared in similar narrative songs, the cantari of the fourteenth and fifteenth centuries. These Italian narratives in ottava rima varied in formality from the literary efforts of Antonio Pucci (d. 1388), author of Gismirante, to the folk performances in song of stories involving Arthurian

material. The longest and most important of the Arthurian cantari is the Cantari di Lancelotto from the early fifteenth century.  

Antonio Viscardi says that these poems were given musical treatments:

The cantastorie, reciters and singers who catered to crowds in the piazze, composed cantari in ottava rima and thus served to bring the loves and adventures of the Arthurian heroes to the attention of the masses. Similar practices of singing narrative poems continued in Italy through the sixteenth century. Both the chanson de geste and the cantari are part of a tradition that Ariosto must have known and appears to have molded his epic around. If Spenser knew the musical associations of the Orlando furioso, he may also have known that the Arthurian material also was sung in the streets of Italy.

Like the folk tunes, the music associated with Italian lyrical poetry like the strambotto, ode, sonetto, and frottola was often flexible, allowing for much improvising. It was a common practice in the Italian courts of the fifteenth and sixteenth centuries for court musicians to improvise musical settings for poetry.  

Ferrara, to which Ariosto was attached, that the "recitation of poetry was completely enjoyable to Isabella and her circle only when given a musical setting." Reflections of these improvisations have come down to us in printed music from the early presses of Petrucci and others. Einstein, discussing music for a strambotto in Petrucci's Frotte . . . Libro Quarto, says: "The composer supplies music only for two lines of the poem and this music must therefore be four times repeated; . . . but the music is so long and so extended that it is possible, with a little forcing, to adapt to it not only two but four, even six or eight lines." Such music was also associated with narrative poetry and the Orlando furioso. Einstein says that the strambotto (speaking of the musical form) was "the standard of epic recital" in the sixteenth century.

Using the information provided by the historians of music, we can connect Ariosto's epic to the strambotto, and the strambotto to both narrative verse and lyric poetry. Through the improvisatory recitation of poetry by court musicians in the Este court, and through the folk music performances of the epic, Ariosto's poetry can be linked to the ancient union of poetry and music in narrative song. The ottava rima

29 Einstein, I, p. 90.
30 Ibid., p. 91.
stanza that Ariosto inherited from Boiardo's *Orlando inamorato* and ultimately from Boccaccio is virtually identical with the *strambotti* stanza, and may have been chosen by Ariosto not because it was the stanza of the epic he had chosen to complete, but because the *ottava rima* stanza easily fit into existing musical formulas. Ariosto must have known that musical settings would give an even wider audience to the poem he wrote to honor the Este family.

However, the basis for this easy speculation has been challenged by Patricia Thomson. She claims that Ariosto's stanza has no connection with the *strambotto*. She describes the *strambotto* stanza with its ab ab ab ab (or cc) rhyme scheme as follows:

> The predominant musical unit . . . is the distich. There is also a pause at the end of the fourth line, to rest the singer's voice, and, often, to introduce new material. But the quatrain division remains subordinate to the distich. Consequently there can be little comparison between the eight lines of the strambotto and those of the commonest type of Italian sonnet-octave, with its two enclosed quatrains: abba, abba. And, perhaps more surprisingly, the strambotto is not related to the *ottava rima* stanza inherited by Ariosto from Boccaccio. Though metrically identical these are independent literary forms, the one essentially narrative, the other lyrical.  

An examination of the stanzas of the *Orlando furioso* reveals that the most common unit of thought is the distich, with a pause of some degree often occurring every two lines. There

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is also a more pronounced pause at the end of each quatrain. Ariosto's habit of carrying sentences across stanzas emphasizes the smaller two-line units of thought and takes importance away from the eight-line stanzas divided into quatrains. Miss Thomson's definition of the structure of the strambotto stanza seems to fit the stanzas of the Orlando furioso. The distinction she would make between narrative and lyric poetry on the basis of stanza structure simply will not hold up, especially when the many strambotto-like settings of the Orlando furioso are remembered. It is a distinction that musicians at least in the sixteenth century would not have recognized. A distinction based on subject matter may be valid, but would not be important to this study.

If the Orlando furioso provided Spenser with knowledge of a modern epic strongly associated with music and possibly with inspiration for his prosody, it did not provide any specific examples of the type of prosody found in The Faerie Queene. Occasionally, repetition of enjambment and caesura placement patterns is found, but the repetition seems to be more accidental than planned. Many critics have suggested that the ottava rima stanza is the source of the Spenserian stanza, but this contention cannot be substantiated other than by showing similarities between the two stanzas. If the ottava rima stanza is the primary source, it raises more speculation as to how much Spenser knew of the stanza's
musical connections and whether such knowledge played a role in his selection of the stanza as a model for his own epic.

With the speculation set aside, the following facts can be clearly established: Spenser knew Ariosto's work and was heavily influenced by it. The Italian madrigal was a major influence on English music of the middle and late Tudor period, and many Italian madrigals were settings of the Orlando furioso. The Italian culture held a strong fascination for the English, and it is difficult to believe that a part of that culture as widespread as was the folk singing of the Orlando furioso would be entirely unknown in England. The folk performances were common enough in 1581 for Montaigne to have noticed them "throughout Italy," and English travelers must have been aware of them also. However, there is no way to establish that Spenser did in fact know the musical associations of Ariosto's epic; until evidence of such knowledge can be found, this fascinating possibility must be abandoned.

A basis for the study of Spenser's prosody has now been established. The English background includes the practice of constructing lyric poems for musical settings. The analysis has shown that Spenser used techniques from this union of music and poetry in his own lyrical poetry. The experiments with quantitative verse in France and England, experiments that to a certain extent Spenser himself was involved with, provided Spenser with the method he used in combining musical
techniques with poetry, counterpointing speech stresses with the meter. Further, the epic that had the strongest single influence on *The Faerie Queene* was surrounded by musical traditions that were an important part of late medieval and Renaissance culture in France and Italy. These musical ties with literature will provide support for a detailed examination of the prosody of *The Faerie Queene* to determine exactly how Spenser employed certain techniques of music and lyric poetry in his epic.
CHAPTER IV

MUSIC IN THE SPENSERIAN STANZA

The adjective musical is often applied to the stanzas of The Faerie Queene without any intention on the part of the critics who use it to imply an actual connection with the art of music. The qualities that contribute to the musical sonority of the Spenserian stanza are the rich rhyme, the intensification of the rhyme by supporting syntactical structures, the heavy use of alliteration, the closing of the stanza with an alexandrine, and, above all, the unbroken metrical smoothness of the lines. Admittedly, these are factors in the creation of a poetical musicalness, but they are purely literary in nature. There is, however, another technique present that, because of the way it is used by Spenser, can be directly connected to the combined arts of lyric poetry and music. This characteristic is the careful control of the sound patterns of speech created by the meaning and syntax of a line superimposed upon what always appears as a regular iambic meter.

These irregular rhythmic and stress patterns are constantly shifting and changing as the rhetoric and syntax of each passage vary and require a deviation from the strict
iambic pattern. Spenser repeats these irregular rhythmic patterns within a single stanza to enhance the formal unity of the stanza. The repetition of irregular metrical patterns in some set, formal manner is a primary characteristic of lyric poetry written for music.

There are then two stress patterns present in the Spenserian stanza: one an artificial pattern of poetry, the iambic meter, and the other the pattern of speech stresses. Nothing is especially remarkable about there being two simultaneously produced stress patterns in Spenser's poem. Anyone familiar with the iambic pentameter line in sixteenth-century literature, particularly as it is employed in the drama, knows that most iambic lines can be read /\//\///\///\///, but that to do so creates a sing-song effect that often distorts and destroys the meaning and dramatic intention of the line. In oral presentation of this dramatic poetry, it is the natural speech rhythms and stresses which dominate the poetic meter. The formal structure, and often the beauty, of the speech sounds is derived from the regular and artificial iambic meter running just below the audible surface and counterpointing the irregular sounds of speech.

For example, the following line from Marlowe's Tam-burlaine can be scanned as a perfectly regular iambic line with a complexity of 0 on the scale of Halle and Keyser:
I see the folly of thy emperor
W S W S W S W S W S
(I, ii, 166).1

But to read the line as an unvaried series of weak and primary stresses renders the line foolish. A reading that is based on the natural speech stresses and rhythms gives the line the freedom necessary for it to carry dramatic meaning:

\[ \text{I see the folly of thy emperor.} \]

But this speech pattern is, of course, not free from the influence of the iambic meter. The two stress patterns are in contrapuntal movement with one another, one audible and one felt:

Rhythm: \[ \ ^{\wedge} \ ^{\wedge} \ ^{\wedge} \ ^{\wedge} \ ^{\wedge} \ ^{\wedge} \ ^{\wedge} \]
Meter: \[ \ U \ /U/ // \]

Similarly, there are two stress patterns in this line from Gorboduc:

Rhythm: \[ \ ^{\wedge} \ ^{\wedge} \ ^{\wedge} \ ^{\wedge} \ ^{\wedge} \ ^{\wedge} \ ^{\wedge} \]
Meter: \[ \ U /a/ u/ // \]

(I, ii, 118).2

So also in the opening line from Richard III:


Now is the winter of our discontent.

In a non-dramatic work like The Faerie Queene these speech patterns make themselves felt, even in the absence of oral performance:

Wonder it is to see, in diverse minds.

It appears that a primary principle of construction which English poets employed in writing iambic verse is that of basing the verse on a steady meter, knowing that when read the meter would become subordinate to the natural stress patterns of speech. It is this principle that Spenser specifically discussed in a letter to Harvey, and one that was derived directly from the work of the musical humanists in France. The principle seems to be pervasive in Elizabethan poetry.

What is remarkable about the dual stress patterns in The Faerie Queene is that Spenser controls both patterns. The control of meter is within the province of the poet and Spenser is naturally expected to fulfill the poet's function of arranging words so as to establish a metrical pattern. That he performs this task in such a completely regular manner is perhaps the one thing that has been given most

attention in studies of his prosody. But Spenser goes beyond just controlling the meter. He also shows that he is cognizant of the irregular and natural speech patterns; and in an entirely original stroke, he uses repetitions of these irregular stress patterns within a stanza to add further unity to what was perhaps already the most unified stanza form in the English language.

Spenser knew what all poets and readers of poetry in the sixteenth century must have known—that irregular metrical patterns in a stanza of a poem written for music were usually repeated in the other stanzas of the poem to accommodate the repeating music of the first stanza. This type of writing was widespread throughout the sixteenth century. Spenser took advantage of this technique and employed it, not to organize across several stanzas repetition of metrical patterns, but to order and give formal structure to the irregular rhetorical and syntactical stress patterns. When a pattern different from that of the iambic pentameter line appears in the syntactical rhythm patterns, Spenser usually repeats it within the same stanza, making the irregularity regular through repetition:

\[ \text{As time her taught, } \text{in low } \text{ly Shep heard } \text{weds,} \]
\[ \text{For trum } \text{pets sterne/ to change mine } \text{Ca } \text{ten } \text{reeds.} \]

(I, proem, i. 2 and 4).
As when faire Cyn thi a, in darke some night,
Of the poore trauel ler, that went a stray.
(Ill. i, xliii, 1 and 6).
The which she meant a way with her to leave;
The rest she fyr'd for sport, or for des plight.
(Ill. x, xii, 5 and 6).

It is this technique of repeating a stress pattern, borrowed by Spenser from the stanzaic repetitions of poems written for strophic airs, that contributes much to the musical qualities of the Spenserian stanza and strongly adds to the unity of the poem.

The study of Spenser's use of irregular rhythmic patterns is one that must, of course, be based on an oral reading of The Faerie Queene, or at least a reading that is sensitive to the sounds that Spenser's verse would have if given an oral presentation. This study will not suggest that Spenser expected oral performances of The Faerie Queene. But it will insist that Spenser was very much aware of what his poetry sounded like and that he made conscious effort to control and regulate that sound.

A study of prosody based on speech sounds and patterns of Elizabethan England and perhaps upon the unknown patterns of the speech of Edmund Spenser may be on uncertain ground when removed four centuries from the original. The danger is always present that sounds and patterns of twentieth-century speech may slip in and create patterns anachronistic to
Elizabethan speech. As guides helpful in avoiding misreading, Helge Kokeritz, *Shakespeare's Pronunciation* (New Haven, Yale University Press, 1953) and the O. E. D. have been used. However, careful reading and close analysis of *The Faerie Queene* itself have been the primary tools in this study. If a twentieth-century reading has changed or misinterpreted a stress pattern of the sixteenth century, consistency in the reading of the stanzas scanned for this study has probably retained the repetitions, so that even if a pattern has been varied by the distance of four centuries, the overall structure created by repeating the pattern is still clear and unaltered.

Within the scope of this study, it would be impossible and unnecessary to offer a detailed scansion of all 3,853 stanzas of *The Faerie Queene*. For this reason, an arbitrary system was established for selecting a representative group of stanzas for careful study. Seven categories, based on the narrative content of the stanzas, were selected. They are as follows:

I. Stanzas containing narrative description of action.

II. Stanzas containing narrative description of scenes, objects, or characters.

III. Stanzas containing speech or dialogue on the part of one or more characters.

IV. Stanzas in which the poet is addressing his attention to an audience outside the poem (gods, muses, the reader) and is not acting as narrator.
V. Stanzas in which music would provide a natural accompaniment such as songs, masques, and processions.

VI. Stanzas containing epic similes.

VII. A miscellaneous category containing stanzas selected at random without regard to content.

An eighth category containing several stanzas belonging together was established to see if in passages such as the epithalamion of Book I Spenser may have repeated syntactical and rhetorical rhythmic patterns across several stanzas to unify a passage. The stanzas for this category are not presented with a full scansion in the appendix, but are instead discussed in this chapter.

For each of these categories, one stanza from each book was usually selected. Some categories do not contain selections from Book VII, in order that this short book would not appear in this study out of proportion to the rest of the epic. At the same time extra stanzas are included in other categories when something of special interest warranted their inclusion. Category four was originally conceived as two separate categories, one for stanzas belonging to formal prayers and invocations, and the other for stanzas of a less formal nature in which the poet addresses the reader with a moral or philosophical point. This distinction was rejected as too precise because Spenser often mixes the two in passages obviously intended to belong together, but instead of reducing the number of stanzas selected for
presentation, it was decided to include all of these stanzas in a single, large category.

These categories were originally established to determine if Spenser approached different types of writing within the epic with a different poetic technique. A negative answer to this question became apparent after all of the selected stanzas had been analyzed. The techniques are pervasive throughout *The Faerie Queene*, and no distinction can be made in their employment in the epic based on narrative content of the stanzas. However, the selection of the stanzas for the various categories does insure that the broad spectrum of stanzas chosen is representative of the remainder and that conclusions based on a study of these stanzas are most likely valid for the entire epic.

Altogether, fifty-seven stanzas were selected for presentation. This number of stanzas, if given in this chapter with full scansion and commentary, would be cumbersome and would unnecessarily burden the reader. These stanzas have therefore been placed in an appendix. Each stanza has been carefully scanned, and the various levels of speech stresses have been marked. The levels range over an infinite scale and to a certain extent vary from reader to reader. Any line of the poem obviously contains more than two levels of stress, but to determine how many levels are present is an impossible task, because each reader will hear and speak the lines in
a slightly different manner. Because of this factor, it was
decided to work with only four levels of stress. Four levels
are enough to show a wide variation of stress without making
the reading so that it fits only the eccentricities of a
single reader. These levels are not absolute and are indica-
tive only of the relative stress given to a syllable in
relation to the remainder of the syntactical environment of
that syllable.

The stanzas scanned in the appendix are supporting evi-
dence for the remainder of the material in this chapter. The
reader has already been given in Chapter I two examples of
the type of scansion used in this study, but he may, at this
point, want to examine a few of the stanzas in the appendix
for a fuller understanding of the discussion which follows.

The scansion of the stanzas presented in the appendix
show clearly that there is a formal structural pattern in
every stanza other than the one commonly acknowledged (iambic
pentameter rhymed \texttt{a b a b c b c c}). The second pattern
is created by the repetition of irregular speech rhythms
associated with meaning and syntax. In few of the stanzas
analyzed is there an exact duplication of one of these pat-
terns in another stanza. Because this second formal structure
is different in nearly every stanza, it could be argued that
the patterning was unintentional on the part of Spenser,
that in the writing of a stanza he heard or felt a sound pattern in one of the opening lines of the stanza and unconsciously repeated it within the stanza. However, in light of what is generally accepted about the prosodic mastery of Spenser, a belief that he did anything unintentionally would be difficult to support. Further, the formal patterning seen in the stanzas analyzed is often too symmetrical or too purposeful in appearance to have been an unconscious creation. Often the rhythmic patterns are related to the meaning of a passage or stanza, and this close connection between prosodic form and meaning still further diminishes the possibility that Spenser did not intentionally write these rhythmic structures. The only tenable belief is that he was consciously employing the techniques of repeating metrical patterns found in lyric poetry for music in the construction of his epic stanza.

The primary effect that the repetition of these sound patterns achieves is unity and a heightened formal structure. Spenser employs the repetitions in two distinct manners, with one of the two methods usually dominating each stanza. In most of the stanzas analyzed, the rhythmic patterns, caesura placements, and enjambments of one or more lines are repeated in other lines of the poem. For example, the following repetition involves a rhythmic pattern the length of two lines, an enjambment, and the caesura placement:
Right true: but faltty men vse of ten times
To a ttrute/their folly vnto fate,
But tell, Sir Ter pine,/he let you a mate
Your mi se ry/how fell ye in this state.
(V, iiiii, xxviii, lines 1-2 and 5-6).

There are other repetitions of the rhythmic patterns involving entire lines in this stanza so that if the two-line pattern quoted above is called $A^2$, a formal structure of $A^2BA^2CCDD$ is identifiable that counterpoints the obvious structure arising from the rhyme scheme. (This stanza can be seen under category three in the appendix.)

The other method involves the use of rhythmic motifs. Short stress patterns of two, three, or more syllables ($V/\underline{\wedge}$, $//u$, $u\underline{\wedge}/$) when repeated several times in a stanza become motifs. This type of construction is uncommon in poetry, but is a fundamental technique in the composition of contrapuntal music. As an example of Spenser's use of a motif, the stress pattern $\wedge/\underline{\wedge}$ occurs seven times in I, i, xxi: "old father Nilus," "His faltie waues," "do fertile slime," "Huge heapes of mudd," "Ten thousand kindes," and "Such ugly monstrous." The position of the motif within the line varies and fragments of the motif are also found in the stanza. The repeating motif is recognizable and each appearance of the motif recalls an earlier use, thereby unifying the stanza.

Because the formal structures produced by the irregular repetitions vary from stanza to stanza, it is not possible
to offer here an example that is truly representative of the other stanzas, but a few examples will show how Spenser employed the repetitions in creating these ever-changing structures. The first quatrain of the opening stanza of The Faerie Queene, "Lo, I the man," offers an example of a rhythmic structure which complements and reinforces the rhyme scheme. The structure of the repeating lines is ABAB:

A Lo I the man, whose Muse whi lome did maske,
B As time her taught/in low ly Shep heards weeds,
A Am now en forst/a far vn fi tter taske,
B For trum pets sterne/to chaunge mine Ca ten reeds.

(I, proem, i, lines 1-4).

With only slight variation, the stress pattern of line one is repeated in line three and that of two is repeated in four. The matching of this structure with the rhyme scheme is not a typical procedure. Spenser more often than not creates rhythmic structures that oppose the structure of the rhyme scheme.

An example of a more usual approach is seen in II, ix, 1, although this particular structure itself is not repeated exactly in other stanzas. The structure of this stanza, based on the opening stress pattern of each line, is AAAABCCC, the A lines beginning with some form of xxx/ (x representing all stresses other than primary) and with the third syllable receiving usually a secondary stress. The B lines begin with a pattern of x/xxx and the C lines follow closely the iambic
pattern, opening with x/x/x. This structure counterpoints the usual rhyme scheme, which in this stanza is strengthened by rhythmic motifs involving the last three syllables of each line that do follow the rhyme pattern. (This stanza is in category four of the appendix.)

There is one structural pattern which appears with variations in several stanzas. In these stanzas, Spenser uses a rhythmic and prosodic patterning to break the stanza into units of five and four lines, and this break often coincides with a change or break in the rhetorical structure or with a syntactical grouping that links the two quatrains by involving both the fourth and fifth lines. This five/four structure creates two closing couplets in the stanza and forces the reader to perceive the stanza as consisting of either two separate stanzas or as two equal and overlapping five-line stanzas:

\[ a b a b (b) c b c c. \]

Such a structure appears in I, iii, xx. Lines three through five are identifiable as a group by the almost exact repetition of their rhythmic patterns, enjambments, and caesura placements in lines six through eight:

\[
\begin{align*}
\text{Who stréight hímrent/in thou sand pee ces small,} \\
\text{And quite dis mem bred hath: the thirs tie land} \\
\text{Drunke vup his life:/his corse left on the strand.}
\end{align*}
\]
The couplet in lines four and five and the full close at the end of line five are accentuated by the repetition, because the return of the pattern of the third line in the sixth line creates the appearance of the beginning of a new stanza.

Another use of prosodic patterns to break the stanza into the five/four structure can be seen in VI, iv, xxxi. Here, two pairs of lines (2-3 and 4-5) are marked by similarities of stress patterns and enjambments which are made more noticeable by the rhyme:

```
Daue not vouch saft/to graunt vn to vs twaine
The glad full ble ssing of pos ter i tie,
Which we might see af ter our selues re maine
In th'her i tage of our vn hap pie paine.
```

These pairs of lines firmly tie the fifth line to the opening quatrain, and a new rhythmic pattern appearing in line six clearly marks a change in thought which follows the close at the end of line five.

In a stanza examined earlier in this chapter, V, iii, xxviii, a dialogue between Artegall and Sir Terpine is in progress. Artegall speaks in the first five lines, the lines given a formal structure of $A^2BA^2$ by the rhythmic pattern and
enjambment. At the sixth line, when Sir Terpine begins to speak, new patterns and motifs appear, along with some curious internal rhyming ("he will," "the ill," "-ly will," and "ye will"), and these prosodic characteristics effectively separate the final four lines from the opening line. In a manner similar to the method used in I, iii, xx, in which the return of a previously used pattern in the sixth line served to divide the stanza at the end of the fifth line, the repetition of the prosodic pattern of lines one and two in lines six and seven of IV, viii, xxix, strengthens the rhetorical break at the end of the fifth line. This stanza has a formal structure of $A^2BBB/A^2CC$. (The stanza is in category four of the appendix.)

Rhetorical or syntactical divisions are of course not limited to divisions between the fifth and sixth lines, and wherever they may occur, Spenser often calls attention to them with techniques of prosody similar to those just observed. II, viii, xlviii contains an epic simile in the first seven lines, and these lines are joined by repeating patterns that create a structure of $ABCBCA'B$, an almost perfectly symmetrical structure. When at line eight the simile ends and the narrator's attention turns to the object of the comparison, Prince Arthur, entirely new patterns appear that bear no resemblance to the opening lines.
The creation of formal structures through the repetition of prosodic characteristics has an obvious precedent in poetry written for setting to music as strophic airs. However, in that poetry the repetitions that are important are those that occur from one stanza to the next and not necessarily those within a single stanza. In *The Faerie Queene* there are occasional examples of a prosodic pattern repeated in two or more stanzas, perhaps to unify a passage. A portion of the epithalamion of Book I provides one such example. In I, xii, xxxvii-xxxix, the first five lines of each stanza are similar in structure:

```
| His owne two hands/the ho ly knots did knit, |
| That none but death/for eu er can de uide; |
| His owne two hands,/for such a turne most fit, |
| The hous ling fire did kin dle and pro uide, |
| And ho ly wa ter there on spring ckled wide. |
```

(I, xii, xxxvii, lines 1-5)

```
Then gan they spring ckle/all the posts with wine.
And made great feast/to sol em nize that day;
They all per fugde/with frank en cense di uine,
And precious o dours fetcht from far a way,
That all the house did sweat with great a ray.
```

(I, xii, xxxviii, lines 1-5)

```
Du ring the which/there was an heaven ly noise
Heard sound through all the Pals e plea sant ly,
```
Like as it had bene many an Angel's voice, 
Sing ing be fore th' e ter nal l ma jes ty, 
In their tri nal l, tri pli ci ties on hys.
(I, xii, xxxix, lines 1-5).

Similarly, the lament of Florimell in Book III, Canto XII, contains an example of prosodic repetition involving more than one stanza. Three central stanzas of the lament, stanzas vii-ix, are joined into an ABA pattern by repetitions of patterns in stanzas vii and ix. The rhythmic patterns and caesura placements of the opening quatrain and the closing line of each of these stanzas are almost the same:

Yet loe the seas/I see by of ten bea ting,
Doe pearce the rockes,/and har dest mar ble weares;
But his hard ro cky hart/for no en trea ting
Will yeeld./but when my pi teous plaints he heares,

But joy that for his sake/I suf fer pri son ment.
(III, xii, vii, lines 1-4, 9).

Ye Gods of seas,/if a ny Gods at all
Haue care of right,/or ruth of wre toches wrong,
By one or o ther way/me woe full thrall,
De li uer hence/out of the dun geon strong,

And let him liue vn lou'd/or loue him sel se a lone.
(III, xii, ix, lines 1-4, 9).

The opening of stanza vi of the lament also bears some resemblance to this patterning:
All of the stanzas in this lament are further joined by a heavier use of alliteration than is found in the surrounding passages. In the excerpts just cited, for example, the alliteration near the center of each line is striking: "seas I see," "hard rocky hart," "sake I suffer," "right or ruth," "way me woefull," "vnlovd, or loue," "see my sorrows," "count my cares," and "none is nigh." The opening two stanzas of The Faerie Queene are closely matched by speech repetition patterns and other prosodic techniques (these stanzas are in category four of the appendix), but this type of patterning involving more than one stanza, though a primary characteristic of the source upon which the prosody of The Faerie Queene is at least partially based, is rare in the epic and does not play an integral part in Spenser's versification.

At least as common in The Faerie Queene as the symmetrical structure created in a stanza by the repetition of irregular stress patterns is the more subtle technique of achieving unity through the repetition of rhythmic motifs. In II, v, vi, for example, four-syllable motifs like the following appear in every line of the stanza: "were not his targe" (1. 5), "the wea ry soule" (1. 7), "Nathe lesse so sore" (1. 8),
"That made him reele" (1. 9), and "and to his brest" (1. 9). All of these motifs are variations of three syllables receiving less than primary stress preceding a full stress on the fourth syllable. II, xii, xxxiii is unified by the repetition of a four-syllable motif, the last two syllables of which receive relatively strong stresses, \( \text{\^} \text{\^} \text{\^} \text{\^} \): "In his big base" (1. 2), "The whiles sweet Ze phi rus lowd whis tel ed" (1. 4), and "of their rare me lo dy" (1. 9).

Rhythmic motifs in the stanzas of The Faerie Queene are usually short, four syllables or less. However, longer motifs are present, such as the six-syllable motif that occurs in VII, vii, xlvii. This motif contains a polysyllabic word in every occurrence and only one primary stress, always on the fourth syllable: "thus gan the Ti ta nesse" (1. 1), "and moue con tin ual ly" (1. 6), and "to mu ta bil i tie" (1. 9). Two other phrases in this stanza are inversions of the motif with a weak stress in the center and strong stress on either end of the motif: "that Time on all doth pray" (1. 5), and "long stan deth in one stay" (1. 7).

A motif containing a spondee is established in the opening of two lines of III, xii, vi and echoed in other lines of the poem: "That the rare sweet nesse" (1. 3), and "And the fraile soule" (1. 5). In other lines of this stanza, phrases like "straunge notes," "they ceast," and "shrill trom pets loud" all seem to echo each other. This motif is especially
noticeable because the placing of two strong accents together is less common in Spenser's versification than a string of weaker accents, and for a stanza to contain so many makes these spondaic rhythms obvious. A similar motif containing a spondee can be found in VI, v, xixi. The opening phrase, "Like a wylde Bull," is echoed in other phrases such as "And a curre-dog," and "that curre barking." Because this motif is associated with animals in this stanza, the single accent that ends line two sounds like a fragment of the spondaic motif, "and a hound." One of the phrases, "curre/barking," is an example of a technique that Spenser employs regularly in varying the motifs in a stanza. In this phrase, a caesura falls between "curre" and "barking."

Often the repetition of motifs within a stanza is accomplished by the repetition of similar syntactical groupings. A pattern consisting of a determiner or a conjunction, a disyllabic adjective, and a monosyllabic noun occurs several times in I, x, lv. This pattern is usually stressed, rising to a primary accent on the noun: "A lī tīle path" (l. 2), "and prē cĪous stone" (l. 5), and "my sim ple song" (l. 7). In the same stanza there are patterns similar to the syntactical grouping, and these other patterns are heard as repetitions of the first pattern: "a ġood ġ ītie" (l. 3), "that eart ī tong" (l. 5), "Ca nōt des criē" (l. 7), and "nor wīt of mān" (l. 7).
Every stanza that has been analyzed contains some motif that is repeated at least once in the stanza, and often the motif is repeated several times. There are also several examples of stanzas that contain two or three motifs which are repeated and intertwined to unify the stanza. This technique of achieving unity through the repetition of rhythmic patterns has an important parallel in music of the Renaissance, especially in the vocal music of the period. The concept of unifying a musical composition through the repetition of a rhythmic or melodic motif is older than the Renaissance, but the technique was fully developed in the vocal music of the fifteenth and sixteenth centuries, particularly in the *cantus firmus* masses and the Italian and English madrigals. Because contrapuntal imitation was an important compositional technique in these works, it is common to find in such music a rhythmic or melodic figure, or both, permeating all voices in the work.

Without being able to identify what music Spenser knew or how well he understood the musical techniques of his time, it is difficult to make definite the connection between the use of rhythmic or melodic motifs in music and the use of rhythmic motifs in the prosody of *The Faerie Queene*. There is, of course, an abundance of references to music in the epic, enough to show a familiarity with music on the part of Spenser, but such evidence is at best speculative. A certain
amount of musical training was a part of most curricula during the sixteenth century, and the ability to sing in parts was a skill that most educated people cultivated. But to state with assurance that Spenser knew and understood the techniques of contrapuntal music is impossible because of the lack of knowledge concerning Spenser's life. It would be difficult, however, to believe that a man who moved in courtly circles and knew the entertainments of the court well enough to reproduce them in *The Faerie Queene* would not have known at least the music associated with the court. A master poet with a sensitive ear to the sounds of language who heard part-singing of madrigals would probably have heard the imitation of phrases and motifs moving through the different voices and would likely have understood the importance of this technique to the unity of the composition. Spenser's knowledge of musical techniques may have been more intimate than just that which could be obtained through listening, but once again this study reaches an impasse because evidence is lacking and speculation is all that is really possible.

However, it is worth stressing again that the use of motifs is an important technique in the musical genre that dominated secular English vocal music throughout the Elizabethan age, the madrigal, first as an Italian import and later as a domesticated form. "Hold Out, My Heart," a three-voice canzonet by Thomas Morley, published in 1593 and possibly
written before that date, is an example of the kind of music Spenser could have known. The first twelve measures of this canzonet contain three rhythmic and melodic motifs, two of which are variants of each other, and these three motifs provide almost all of the musical material in this passage. The motifs, as identified by their rhythms, are marked as follows:

A. \( \frac{\text{d}}{\text{d}} \) or \( \frac{\text{d}}{\text{d}} \)
B. \( \frac{\text{d}}{\text{d}} \)
C. \( \frac{\text{d}}{\text{d}} \)
A single two-note rhythmic motif is used to unify a short passage in Richard Carlton's madrigal setting of V, viii, i and ii, of *The Faerie Queene*. Though this madrigal was published two years after Spenser's death and obviously was written after the publication of the last half of *The Faerie Queene*, Fellowes says that it stylistically belongs to the previous generation\(^5\) and therefore is similar to music that could have had an influence on the prosody of Spenser. The motif that dominates measures 28-33 is \(\frac{7}{4}\) \(\frac{7}{4}\), with the second note usually falling on a weak metrical position.


As in the Morley canzonet, almost all of the musical material in this passage is derived from the motif:

The two works cited here and the examples given in Chapter I are typical of the vocal music that Spenser must have known. The concept of unifying a passage of music with a rhythmic motif is one that developed throughout the Renaissance.

and was by Spenser's time a common part of the vocal music of
the age. It seems entirely possible that Spenser, who used the
musically-related techniques of strophic poetry, under-
stood the technique of constructing a musical composition by
repetition of one or more rhythmic and melodic motifs. Spenser
appears to have borrowed this technique from music to make it
an important aspect of his prosody. The rhythmic and melodic
motifs of contrapuntal music become motifs of speech stresses
in The Faerie Queene, and these stress motifs are used in the
epic in much the same way as motifs are in music. If this
connection between music and poetry is present, and the paral-
lels are there whatever Spenser's intentions may have been,
the link is important because it shows a basic unity of the
two art forms. The close similarity of music and poetry as
seen in The Faerie Queene is one that should lead to further
studies to determine the precise relation between the two arts
of music and poetry, a relationship that at least in sixteenth-
century England was apparently more fundamental than scholars
have believed.

The motifs that appear in natural speech rhythms are
responsible for the regular occurrence of a four-stress line.
Such a line is common in lyric poetry and in The Shepheardes
Calender. In lyric poetry the four-stress line is ordinarily
a tetrameter line with an established number of syllables,
usually either eight or twelve. The four-stress lines in
the rhythmic patterns of *The Faerie Queene* are counterpointed against the iambic meter and are in that respect not like the lines of lyric verse. Occasionally the lines of *The Faerie Queene* even resemble alliterative verse of Middle English, poetry that was a revival of a form many believe to have originated with musically accompanied recitations of the Anglo-Saxons and their contemporaries. An example of this last feature was given in Chapter I, "Pittiful spectacle of deadly smart." Lines like this occur throughout *The Faerie Queene* and are primarily caused by Spenser's placing a syllable that will not take a primary stress in an ordinarily strong position and surrounding it with two weaker syllables. For example, the first line of III, xii, v, "Vnder the hanging of an hideous clieffe," contains only four primary stresses because "of," while it can receive a metrical stress, would not usually require a primary stress when spoken, and the two surrounding syllables "-ing" and "an" are even weaker. When a primary stress position is held by a syllable whose meaning or syntactical grouping causes it to receive a stress other than primary in the speech rhythms, the line becomes a four-stress line and a sound pattern that can be used as a motif is present.

All such motifs are not, however, the result of dropping a primary stress. Additional heavy stresses can be added to the line, but this practice is rare in *The Faerie Queene*. 
Primary stresses can remain five as expected with the order rearranged so that primary stresses fall together, resulting in two or more weak stresses together in the line. The first line of VI, x, xxviii, provides such an example:

**Rhythm:**

```
/   /   /   /   /   /   /
/ / / / / / / / / / / / / /
/ / / / / / / / / / / / / /
```

**Meter:**

```
/   /   /   /   /   /   /
/ / / / / / / / / / / / / /
/ / / / / / / / / / / / / /
```

Lines sometimes contain only three primary speech stresses as in the fourth line of Stanza II, v, vi:

```
/ / / / / / / / / / / / / /
/ / / / / / / / / / / / / /
/ / / / / / / / / / / / / /
```

And glaun cing on his hel met, made a large
And o pen gash there in. (lines 4-5).

The second line of III, ii, xxii, is another example of a three-stress line:

```
/ / / / / / / / / / / / / /
/ / / / / / / / / / / / / /
/ / / / / / / / / / / / / /
```

In to her fa thers clo set to re payre.

Any line that contains a deviation from the iambic pattern will have a motif that can be repeated in other lines.

The four-stress line is the most common result of an irregularity in the speech stresses and examples of such lines can be drawn from throughout The Faerie Queene, even from the alexandrines which close the stanzas:

```
/ / / / / / / / / / / / / /
/ / / / / / / / / / / / / /
/ / / / / / / / / / / / / /
```

Those heapes of gold with gri ple Co us tyse. (I, iii, xxxi, line 7).

```
/ / / / / / / / / / / / / /
/ / / / / / / / / / / / / /
/ / / / / / / / / / / / / /
```

No faith so fast (quoth she) but flesh does paire. (I, vii, xli, line 8).

```
/ / / / / / / / / / / / / /
/ / / / / / / / / / / / / /
/ / / / / / / / / / / / / /
```

And to my tunes thy se cond te nor rayse. (I, xi, i, line 8).

```
/ / / / / / / / / / / / / /
/ / / / / / / / / / / / / /
/ / / / / / / / / / / / / /
```

Doth loose his dig ni tie and na tive grace. (II, ix, i, line 8).
It should be noted once again, as the examples show, the irregularities are in the speech stresses and not the meter, which with few exceptions is an unbroken and smooth iambic flow throughout the length of the epic.

Because the deviation that most often creates a pattern that can be used as a motif is the dropping of a primary stress, it is not unexpected that the most common motif is a variation of \( xxx/x/ \). This motif can occur anywhere within the line, but it is quite often found at the end. Spenser very seldom concludes a line with two weak stresses, making this motif or a fragment of its opening \( xxx/ \) the only common line endings in which a deviation from the pattern of the iambic meter occurs. Spenser often places variations of this motif at the beginning of lines, making the weak opening a characteristic of the versification of *The Faerie Queene*.

There are many other types of motifs which occur in the epic, such as a series of weak or strong accents. Patterns that drop more than one primary stress or drastically alter
the stress pattern suggested by the iambic meter are unusual and appear infrequently. At the same time, there are some motifs that occur often enough in the stanzas analyzed to deserve mention. These motifs result from a rearrangement of the stresses of the metrical pattern. An accepted inversion of the iambic pattern, /u u/, is commonly found in \textit{The Faerie Queene} and is not unusual. An inversion that prosodists do not accept as a standard practice in the iambic pentameter line is the reversal of the second and third positions, \(/u u/\). This motif occurs with some regularity in the epic, usually at the beginning of a line: "And the clean waues" (II, i, xl, line 4), "And the third time" (V, xi, xxii, line 3), "Like a wylde Bull" (VI, v, xix, line 1). Any deviation from the metrical pattern in the natural speech stresses can be repeated within the stanza as a motif, and this practice is a dominant technique in the prosody of \textit{The Faerie Queene}.

Sometimes the patterns created by repetition of the stress patterns are related to the meaning of the stanza, and it is this connection that offers firm evidence that this unusual method of poetic construction was a deliberate creation of Spenser. The final stanza of the epic, "Then gin I thinke on that which nature said" is an example of this type of prosody welded to the content of the stanza. The opening four lines and the closing three lines are closely matched by stress pattern repetition into an A\textsubscript{B}–B\textsubscript{A} form. Lines five and six
are rhythmically confused, with line five having only two primary stresses and line six having two full caesuras. These two rhythmically awkward lines are concerned with mutability. The outer lines, more regular in pattern and formed into a set of matching lines, create a solid framework on either side of lines five and six. These outer lines seem to represent the "pillars of Eternity" which Spenser in this final prayer longs to rest upon. These "pillar" lines are in contrast to the unstable central lines that reflect upon mutability. (This stanza is in category four of the appendix.)

Several other good examples of such joining of prosody and meaning are given in the appendix. There is, for instance, in I, ii, xxiii, a stumbling and faltering effect created by a shifting of motifs that is appropriate to the grief expressed in the stanza. Earlier in this chapter, stanzas were cited to show that Spenser often uses changes in patterns created by stress repetitions to indicate a change in the rhetorical or syntactical structure. This closeness of prosody and content is a characteristic of all of Spenser's mature verse, and it clearly shows that he knew exactly what he was doing with the prosody of his epic.

In addition to repetitions of stress patterns, caesuras, enjambments, and rhetorical structures, there are present in The Faerie Queene other characteristics of texts written for musical settings. The identifying qualities of madrigal
poetry that Catherine Ing outlined, singularity of mood or subject, a oneness of thought moving to a single full close, and an irregularity of phrase length, are also characteristics of the Spenserian stanza. These traits, especially the requirement that there be only one subject and mood within a madrigal poem, probably had little genuine influence upon the prosody of The Faerie Queene. The unity of expression within the Spenserian stanza is more likely related to a narrative technique which will receive attention in the next chapter. Irregularity of phrase length is a definite characteristic of Spenser's poetry, occasioned primarily by his willingness to place the caesura at any point in the line, not limiting its placement to a central position. But irregularity of phrase length is common in the iambic verse of other poets. It is not the irregularity itself, but the repetition of the irregular phrase lengths within a single stanza that is peculiar to The Faerie Queene, and this characteristic stems mainly from the strophic air, not the madrigal.

The type of prosody examined in this chapter and more thoroughly exemplified in the appendix shows that Spenser was very much aware of the oral sound of the stress patterns in his poetry. He was as careful in the construction of these sound patterns as he was in the ordering of the meter. To control these patterns of speech, Spenser did not make use of strictly literary techniques, but turned instead to the art
of musical composition. Spenser understood the characteristics of strophic lyric verse that are the result of the limitations imposed upon a poem intended for singing as a strophic air: exact stanzaic repetition of metrical patterns and line lengths, duplication of caesura placements and enjambments, and repetition of syntactical arrangements in the corresponding lines of each stanza. Spenser took these techniques, applied them to a single stanza, and used them to organize speech stress patterns instead of the meter. Spenser also took directly from music the concept of constructing a passage with rhythmic and melodic motifs. This concept he transmutes into a prosodic technique of great importance. Spenser unifies the stanzas of *The Faerie Queene* with repetitions of one or more motifs of speech stresses.

The techniques described in this chapter are difficult to handle, and would be a burden to most poets. These techniques are not even apparent to most readers without careful, close reading. The results of the use of these techniques are easy enough to appreciate, however; it is the prosodic characteristics borrowed from music that create in the epic the musicalness that readers of *The Faerie Queene* have always admired.

But beyond making beautiful poetry, did Spenser have other reasons for employing the techniques of music in the prosody of his epic? He undoubtedly understood that this
manner of stanza construction gave variety to the epic because the form of each stanza produced a somewhat different sound from all the others. He may have desired to use these techniques to add coherence to each stanza. All of these reasons are valid possibilities, but the prosody may be related to a larger purpose. These techniques of music and lyric poetry may in Spenser's plan be connected to a genre that gives shape and structural integrity to the whole of this diverse and wandering epic—the processional masque of the Tudor court.
CHAPTER V

THE FAERIE QUEENE AS MASQUE

To give variety to a stanza that could easily become monotonous as its smooth meter flows unbroken through six books and two cantos was perhaps a purpose behind Spenser's use of the difficult prosody that is based upon techniques of musical composition. If not Spenser's intended purpose, variety in stanza structure is at least the happy result of the prosody. Analysis of the stanzas also shows that the repetitive rhythmic motifs and larger patterns created by the speech stresses serve as an additional unifying factor in the stanza. But the tight structural integrity of the Spenserian stanza would not be seriously impaired if these repetitions of speech patterns were absent.

The consummate skill required to develop a prosodic system as complex as that of The Faerie Queene is certainly present in Spenser, but one suspects that even he did not find this prosody easy to handle. The difficulty of these prosodic techniques suggests that Spenser employed them for reasons that go beyond technical considerations. One of Spenser's identifying traits is his ability to bring every aspect of a poem, including the prosody, into a coherent
whole. If there is some grand design behind *The Faerie Queene*, it would not be unlikely that the prosody is closely related to it. The following seeming digression into Spenser's use of the Tudor masque in *The Faerie Queene* will show that such a connection between overall design and the system of prosody analyzed in the last chapter is indeed present in the epic.

The fragmentary nature of *The Faerie Queene* and the absence of any working plan Spenser may have had, except for the letter to Raleigh, obscure the unity of structure the whole poem might have shown. This fact has forced critics to have to speculate as to the nature of any major design that may lie behind the structure of the epic. Enid Welsford, in *The Court Masque*, suggests that the masque influenced the structure of the poem, saying that life is presented as "a series of pageants, a gorgeous procession filing past to slow music."¹ To George Sampson *The Faerie Queene* is "an immense undramatic masque."² Alexander Judson also discusses briefly the importance of the masque to Spenser:

The fact that a number of cantos of his great epic are scarcely more than descriptions of masques or pageants proves the absorbing interest felt by him in such entertainments. Indeed, his genius for conceiving elaborate masques and designing appropriate costumes fitted him


to become a veritable Inigo Jones if he had cared to
follow such a profession.  

And Charles Walton, in a monograph on the influences of the
masque on The Faerie Queene, reveals that many elements of
Spenser's epic are taken directly from the court entertain-
ments that Spenser would have known.  

While this opinion that the masque is important to The
Faerie Queene has been expressed by many critics, the full
implications of Sampson's view that the entire form of The
Faerie Queene should be perceived as a masque in poetry have
not been completely explored. Influences of the masque as
Spenser knew it, the non-dramatic pageant or procession in
vogue during most of the sixteenth century, can be seen on
every level of the poem, unifying cantos within books and
books within the total structure. Further, examination of
certain technical aspects of the poem reveals that the in-
fluence of the processional masque extends beyond the visible
structure.

There are basically two types of masques in the Renais-
sance: the processional and the dramatic masque. Prior to
the last decade of the sixteenth century, the element of
drama is not often present in masques. The masque-like

3 Alexander C. Judson, The Life of Edmund Spenser, in
Spenser, Works, VIII, p. 12.

4 Charles E. Walton, "To Maske in Myrthe: Spenser's
Theatrical Practices in The Faerie Queene," The Emporia
State Research Studies, 9, no. 1 (1960).
entertainments of the Tudor court usually took the form of a procession or pageant, followed by dancing. "Pageant" originally referred to a scenic structure on wheels on which the maskers could ride into the masking hall. In many of the early masques, these pageant cars were paraded around the hall, each carrying some allegorical representation, resulting in a procession of tableaux.

As a procession can move past a spectator, so can a spectator "process by" the various components of a procession and achieve the same effect. David M. Begeron points out that this reversed procession was common in civic pageantry used to welcome a sovereign to a city. One of the more elaborate processional masques was a reversed procession which took place during the Queen's progress to Kenilworth in the summer of 1575. Both types of processional masques are important to the structure of The Faerie Queene.

Spenser's letter to Raleigh, the most important of the author's own comments on The Faerie Queene, provides the starting point for examining the epic as a masque. Spenser's description of the proposed Book XII suggests an elaborate masque at the court of the Faerie Queene during the twelve days of Christmas. In the procession on the first day come three characters: a man desiring to be a knight, a lady in

distress riding a white ass, and a dwarf leading a horse bearing the armament of a knight. On the second day, "ther came in a Palmer bering an Infant with bloody hands," and the third day a Groome enters to tell the story of Amoretta and Busirane. In like manner the rest of the knights' adventures were to begin with appearances before the Faerie Queene.

It is an easy step from the suggestions of this letter to the view that each of the books is a processional masque allegorizing a single virtue. Spenser in two other places offers support to this organizational principle. In a dedicatory sonnet to Howard, he calls his epic a "pageant." As Book II begins, the Redcrosse Knight addresses Guyon as "faire Sir, whose pageant next ensews" (II, i. xxxiii). The purpose of the court masque usually was to honor and compliment some royal person, and Spenser indicates that one purpose of this epic is to honor Elizabeth and the Tudor family. Casting his poem in the form of a series of masques would not have violated the demands of decorum that Spenser so carefully observes, for the court masque in Renaissance England was looked upon as the most elevated of entertainments. The concept of The Faerie Queene as a masque gains more credence when the complex structure is unfolded, revealing masques within masques within masques.

6Spenser, Works, I, 69.

7Spenser, Works, III, 193.
The most obvious of the masques or masque-like elements in *The Faerie Queene* is "The Maske of Cupid" which concludes Book III. In this description, Spenser displays his own concept of a masque's form, and it is that of a procession. The masque begins with a prologue by Ease (III, xii, iv) that presents the argument of the action to come, a practice associated with the early mimed masques. Then the parade of allegorical figures begins, in single file at first, then in pairs; these figures are followed by a captive lady with her heart on a silver platter and Cupid himself "riding on a Lion" and accompanied by his retinue:

All which disguiz'd marcht in masking wise,  
About the chamber with that Damozell,  
And then returned, having marched thrise,  
Into the inner roome, from whence they first did rise.  
(III, xii, xxvi, lines 6-9)

Similar processions occur throughout *The Faerie Queene*. In Book I, the seven deadly sins with Duessa and Sathan parade out of the House of Pride. Duessa rides in a chariot pulled by six animals, and the sins ride on animals appropriate to their nature (I, iv, xvi-xxxviii). The purpose of this masque is to entertain the Redcrosse Knight (I, iv, xv). In the House of Holiness, the Redcrosse Knight is met with a procession of seven Bead-men (I, x, xxxvii-xlili). Canto XII of Book I contains two processions, the first being the emergence of Una's parents from their castle, through bronze gates, heralded by trumpets (I, xii, iii-vii). The second of these
processions is in the first half of the epithalamion that concludes Book I (I, xii, xxI-xxiv).

In Book II, Merlin presents a vision of Britomart's progeny in procession (III, iii, xxv-l). Canto XI of Book IV contains a description of a procession of sea-gods and rivers coming to the wedding of the Thames and the Medway. The trial of Duessa before Mercilla is presented as three processions: first, Authority, Nations, Religion, and Justice bearing charges against Duessa; second, Pittie, Regard, Daunuer, Nobilitie, and Griefe pleading Duessa's case; and third, Mur-der, Sedition, Incontinence, Adultrie, and Impietie revealing Duessa's crimes (V, ix, xliii-xlviil). Canto VII of the "Mutability Cantos" contains the procession before Nature of the seasons, months, hours, and planets, each sumptuously costumed.

The reversed procession is also found throughout The Faerie Queene. In Book II, Mammon guides Sir Guyon through the underworld past the "gates of Pluto" (II, vii, xxiv), to see the golden cave of Mammon, and to see Disdayne, Ambition, the Garden of Prosperpina, and other sights. In Canto IX of the same book, Guyon enters the House of Temperance as if in procession, passing through gates onto a porch guarded by thirty-two armed yeomen; passing them, Guyon enters the main hall (II, ix, xxi-xxvii). Britomart moves past a series of allegorical pictures, each a tableau in the manner of the emblem books (III, xi, xxviii-xlx).
Canto X of Book IV is constructed around a reversed procession in the Temple of Venus. Soudamour passes by the shield of Love with its motto and wins it in combat (III, x, viii-x); then he moves through several gates and past several scenes to reach the inner temple of the goddess of beauty. There he views a tableau of seven allegorical figures, Womanhood, Shamefastnesse, Cherefulnesse, Modestie, Curtesie, Silence, and Obedience (III, x, xlix-lii). Britomart in Book V is led into Isis Church past priests through the length of the temple to the foot of the Idol atop the Crocodile (V, vii, iv-vi). Also present are many procession-like entrances, such as Sir Guyon's passing through the allegorically decorated gates of the Bower of Bliss (II, xii, xliii-xliv) and the ceremonial entrances that precede Artegall's battle with Radigund (V, v, iv-v).

Closely related to the procession of tableaux are the dances which take place after the processions, often in front of the pageants. Sir Calidore in Book VI comes to the home of the shepherds and first sees Pastorella in a tableau, placed on a hill and surrounded by young ladies and piping shepherds (VI, ix, vii-x). This tableau is an echo of an earlier masque in Book I, wherein a group of Faunes and Satyrs lead Una in procession to a place of honor in the forest and dance before her (I, vi, xii-xvi). Calidore also watches the dance of the Graces in Canto X of Book VI, a scene
Spenser calls an "enchaunted show" (VI, x, xvii). There is also another dance of the Satyrs in Book III, Canto X.

Other elements of the Tudor court masque and entertainments are also evident in this epic. The siege of the House of Temperance by the enemies of temperance is parallel with the allegorical seiges that were sometimes a part of the Tudor masque. For example, Wolsey's entertainment for Henry VIII in 1522 contains such a mock battle. The dramatic debates, such as the debate between Despair and Redcrosse Knight concerning suicide (I, ix, xxxviii-1), are likewise found in the sixteenth-century masque. Similarly, the tournaments in Books IV and V with their elaborate ceremony come from the entertainments of the court.

Descriptions of processional masques and other entertainments of the court provide the subject matter for many episodes of The Faerie Queene. These passages in which the masque penetrates to the surface of the narrative flow are indicative of a much larger function of the masque in the epic. The structure of the whole of the poem arises from Spenser's conception of The Faerie Queene as a processional masque. From episodic material within cantos to the relationship of the six books to each other, the processional masque provides the key for the understanding of the structure of the epic.

Welsford, p. 125-6.
The often slender narrative thread between individual episodes in *The Faerie Queene* at times conceals the larger movement of the plot. Yet this episodic nature of the poem is an effective part of a structure based on the processional masque. Canto X of Book VI gives one example of the processional structure of episodes within a canto. The first episode begins in stanza v, "One day as he [Calidore] did raunge the fields abroad, . . . He chaunst to come . . ./vnto a place. . . ." Previous narrative did not lead to this place; he came by chance. The second episode begins in stanza xxxiv in like manner, "One day as they all three together went . . . There chaunst to them a dangerous accident." The final episode at stanza xxxix also starts by chance, "It fortuned one day. . . ." The three episodes are paraded past the reader like parts of a processional, each a separate entity, not necessarily related to each other. The canto, in one sense, is a masque in poetry. (The argument that heads it fills the role of a ceremonial prologue.) Many other cantos are constructed in the same way.

The cantos, like the episodes they contain, often lack strong narrative ties with their surroundings. Like the episodes, they become members of a procession within each book. Each of the individual books begins with a proem, analogous to the argument that precedes each canto; and the books themselves can be seen as large masques devoted to individual
virtues. Finally, the books form an even larger procession filing past the court of the Faerie Queene and the reader.

Thus, in the narrative surface and in the visible structure can be found elements of the masque. However, the unifying influence of the processional masque is not limited to structure and plot material. For example, Spenser often employs a method of description that creates a pictorial procession. Instead of presenting to the reader the whole of a scene, Spenser carefully focuses upon only one component of the scene at a time. The presentation of the allegorical figures in the Temple of Venus is an example of this technique:

The first of them did seeme of ryper yeares,  
And grauer countenance then all the rest;  
Yet all the rest sere eke her equall peares,  
Yet vnto her obayed all the best.  
Her name was Womanhood, that she exprest  
By her sad semblent and demeanure wyse:  
For stedfast still her eyes did fixed rest,  
Ne rov'd at random after gazers guyse,  
Whose luring baytes oftimes doe heedlesse harts entyse.

And next to her sate goodly Shamefastnesse,  
Ne euer durst her eyes from ground vpreare,  
Ne euer once did looke vp from her desse,  
As if some blame of euill she did feare,  
That in her cheeskes made roses oft appeare.  
And her against sweet Cherefulnesse was placed,  
Whose eyes like twinkling stars in euening cleare,  
Were deckt with smyles, that all sad humors chaced,  
And darted forth delights, the which her goodly graced.  
(IIII, x, xlix-1)

Spenser continues to reveal this scene to the reader one figure at a time, describing each one fully before moving on to the next, creating the effect of a procession of tableaux.
This method of description is also found in scenes of action. For example, in the battle between Arthur and the pagan knights in Book II, the reader's attention is focused on only one side of the combat in each stanza (II, viii, xxxi-xxxix). Stanza xxxi centers on Arthur, xxxii on one of the pagans, xxxiii on the first pagan's brother, xxxiv on Arthur, xxxv on the pagans, and xxxvi-xxxix on Arthur again. The chronicle of kings (II, x) presented as an immense procession, the description of the ruined house of Ate (III, i, xix-xxxi), and the attack of the tiger on Pastorell and her subsequent rescue (VI, x, xxxiv-xxxviii) are further examples of a narrative technique that moves the components of a scene or action past the reader in the manner of a processional masque.

Essentially then, The Faerie Queene is a masque. From its inception it was conceived as a vast pageant, parading before the court of the Faerie Queene twelve virtues. And his passion for unity and order caused Spenser to construct the poem so that it grows naturally out of this basic plan. The narrative surface, with its lavish scenery and its allegorical episodes, and the poem's structure, with its ever-moving tableaux within tableaux, are heavily influenced by the processional masque. It is a masque, however, that is silent and unaccompanied, or so at first it may appear.
The Tudor masque is a combination of art forms, dancing, poetry, drama, the plastic arts of scenery and costuming, and music. This integration of the arts in English entertainments and their continental counterparts was important, leading to the development of the ballet and the opera. Spenser must have seen the importance of this merger of the arts in the masque, and when he came to the writing of his great epic and decided to use the masque as the unifying force that would order the vastness he had conceived, Spenser found a way to bring a combination of art forms into the epic through the prosody.

In a masterful stroke that is without parallel in English letters, or perhaps in any literature, Spenser embeds in the prosody of The Faerie Queene recognizable elements and techniques of music. This music in the prosody supplies an art form that is primary to the masque and without which a masque would be incomplete. The musical techniques in the prosody also cause the prosody to become highly integrated into the formal structure of the poem. The prosody, like all other parts of the poem, is compatible with the unifying element, the Tudor masque. The prosody provides the accompanying music.

It is possible that Spenser's audience would have been cognizant of the musical techniques in the prosody and would have realized that the prosody had a musical basis. Spenser's time was a period during which contrapuntal music in England
reached a high point of development in works of composers like Byrd and Morley. Anyone acquainted with that music would have been aware that imitative construction using rhythmic and melodic motifs was a basic compositional technique in this music. The techniques necessary to properly construct the stanzas of a strophic air would have been equally well-known among poets and musicians, amateur, and professional. The repetitive rhythmic patterns and motifs and their relationship to music and the relationship of this musical prosody to the masque should have been apparent to Spenser's contemporaries.

But the intense structural unity of *The Faerie Queene* may have gone unappreciated in his time. Certainly in the intervening centuries that have seen the arts of music and literature become widely separated, this total unity of Spenser's epic has not been fully understood. Spenser, like most great artists, is not inhibited by what an audience may or may not comprehend. One has only to look at the structure of his *Epithalamion* to see complexities that were not fully understood until a decade ago. At least, the fact that the structure of the marriage ode was closely related to its meaning was not apparent to minds removed from the mode of thinking that the Elizabethan Englishman would have used in his approach to art. Certain aspects of the epithalamions

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of John Donne show that he fully comprehended what Spenser was doing with the prosody and structure of his wedding poem. For example, in the epithalamion for the wedding of Princess Elizabeth, Donne, like Spenser in his marriage ode, indicates the date of the wedding in the structure of the poem. However, no other evidence is extant to show that anyone else at that time saw the reason for the structure of Spenser's marriage ode. Similarly, if Spenser's contemporaries did understand the significance of the musical prosody of *The Faerie Queene*, they left no evidence of such knowledge.

How well an audience understands a work of art, of course, has no relationship to its value. Readers since the time of the publication of *The Faerie Queene* have been aware of a musical quality that contributes to the beauty of the epic. But beauty alone is not enough to sustain a work of this length, and readers and critics alike have been at times dismayed by the near-chaotic narrative movement of the poem. Spenser knew, like his readers, that some element must be present to order the epic, and in a completed form of twelve books, the order that he intended might have been readily apparent. Spenser chose the Tudor processional masque, a genre that Judson says held for Spenser an "absorbing interest," to give structural unity to his epic. And he caused every element of the poem, from the prosody to the plot, to grow out of the masque.
CHAPTER VI

CONCLUSION

The examination of the stanzas of The Faerie Queene has revealed a structural complexity that prosodists had not previously discovered. In the prosody of Spenser's epic, two formal orders function simultaneously. One is the visible structure that has long been acknowledged and studied. The second is an order made apparent by an oral reading and which involves speech stresses, syntactical groupings, caesura placements, and enjambments. These audible elements are controlled and structured by Spenser in such a way so as to create an ordered form which counterpoints the visible pattern.

The methods and techniques which Spenser uses to handle the audible elements bear strong resemblance to techniques of music and of lyric poetry written for musical settings. Unfortunately, Spenser left no concrete evidence that specifically identifies music as the foundation of the prosody of The Faerie Queene, but more than enough evidence of a different type is present to support the thesis of this study: (1) Certain musically-related techniques of strophic lyric poetry are used by Spenser in his own lyrics, showing that he knew and took advantage of the possibilities of these techniques;
(2) The use of rhythmic motifs in the Spenserian stanza resembles a similar technique of construction in the madrigal and other contrapuntal musical forms; (3) The Orlando furioso, a source for The Faerie Queene, has strong musical associations that Spenser could have known; and (4) The organizational plan of The Faerie Queene provides a reason for Spenser's employment of techniques of music in the prosody. With this supporting evidence fully delineated and the stanzas analyzed, certain conclusions about the prosody of The Faerie Queene can be set forth.

All prosodists will grant that the stanza of The Faerie Queene has a visible formal structure of eight decasyllabic lines and an alexandrine, bound into a coherent entity by a set rhyme scheme and a regular iambic meter. But an audible reading of any of these stanzas reveals elements that oppose the structural integrity of the visible form. The lines cease to be iambic, because most lines contain some irregularities that are incongruent with the meter. The patterns created by varying levels of speech stresses occasioned by syntax and meaning counterpoint the metrical base. Building a poetic line on an established meter in such a way that the natural rhythm of speech stresses conflicts with the meter is a common method of writing among English Renaissance poets. In The Faerie Queene these patterns of speech often dominate the line, almost obscuring the meter.
The visible formal structure of the stanza is further counterpointed by Spenser's free use of the caesura. Spenser does not confine caesura placement to the middle of the line, or even to points near the middle. Caesuras can be found anywhere in the line, even following the first syllable. When this ever-shifting position of the caesura is combined with the frequent use of enjambment, the neat, regular structure of ten- and twelve-syllable lines is no longer apparent to the ear. What is heard is a constantly varying structure of different line lengths.

With the meter subordinated, the line lengths varied by enjambment and caesura, and the rhyme often placed within a syntactical unit by enjambment, the visible formal structure becomes submerged in an audible reading. The fascinating and original aspect of this prosody is that Spenser controls both the visible and audible formal patterns; both patterns are structured and set in counterpointing motion with one another. The visible form is the same in every stanza; the audible form is constantly changing, giving variety to the poetic flow of The Faerie Queene. The analysis of the stanzas indicates that Spenser turned to music and to poetry written for music to obtain the techniques that he used to restrain and order the prosodic forces of the audible form.

Some of these musical techniques Spenser borrowed from poetic forms that were common in Elizabethan England. Poetry
written for setting as a strophic air provided Spenser with some of the techniques employed in *The Faerie Queene*. In strophic poems written with musical limitations in mind, the metrical characteristics of each line are repeated in the corresponding lines of every stanza. So also are caesura placements, enjambments, and often syntactical arrangements repeated so as to be compatible with the repeating melody. Such writing was common in sixteenth-century England, and poets close to Spenser, Sidney for example, wrote strophic poetry for existing melodies. Spenser took the construction techniques of this poetry and used them to order the irregularities of speech stresses and other prosodic elements within a single stanza.

The patterning within the stanza involving the characteristics of entire lines Spenser borrowed from music through poetry written for setting as strophic airs. He took directly from music another important technique. In the madrigal and other Renaissance contrapuntal forms, imitation involving rhythmic or melodic motifs is common. Repetition of motifs in several voices unifies passages of this music. Spenser translates this technique of musical composition into a viable literary technique. Short patterns of speech stresses appearing in one line and repeated several times in a stanza become recognizable motifs that unify the stanza. As in music where the repeating motifs are often varied by placement
in different rhythmic positions, so also does Spenser vary the motifs he repeats by placing them in different positions within the line.

These techniques from the strophic air and from contra-
puntal musical forms such as the madrigal control the prosodic elements that counterpoint the visible structure of the Spenserian stanza. Great variety is given to the stanzas of The Faerie Queen by the irregular counterpointing structures of the audible forms, and an intensely unified stanza is a result of the fusion of the visible and audible forms, both of which Spenser skillfully controls. This study has demonstrated that the structure and order of the audible elements of this prosody are controlled with techniques Spenser derived from music.

The poetic techniques used to construct poetry for strophic airs were familiar to Spenser and easily convertible by him to his purposes. He could see that an unusual stanza pattern when repeated several times becomes regular. Spenser converts this musically-related technique of lyric poetry to his epic verse by repeating irregularities within a stanza to make them regular and give form to the stanza. Spenser's familiarity with the techniques of sixteenth-century lyric poetry, however, does not provide sufficient reason for the belief that music is behind Spenser's prosody, because the construction with rhythmic motifs was taken by Spenser directly from
music, without an intermediary step of finding the technique in existing poetry. The use of rhythmic motifs based on speech stresses was not at all common in poetry; in fact, the use of the technique in poetry is probably original with Spenser. Because this influence comes immediately from music, other reasons than poetic construction for strophic airs have been suggested for the presence of musical techniques in The Faerie Queene.

Studies of literature have long ignored the musical associations of Italian and French narrative poetry, and the close ties of Ariosto's epic with music have implications that should be fully explored now that the musical techniques in the prosody of Spenser's epic have been revealed. Spenser may have known the musical associations of Ariosto's epic and may have been inspired by them to connect music with The Faerie Queene. Whatever Ariosto's intentions may have been, his epic is constructed so that it becomes part of the long practiced tradition of reciting narrative poems to folk tunes and melodic formulas. That this tradition involved Arthurian material is especially noteworthy in light of the subject of Spenser's epic. Spenser, of course, did not write The Faerie Queene hoping that it would be sung in the streets, but he did borrow techniques from the music of his time and incorporated them into his epic. Some of the inspiration for
combining music and poetry in the epic may have come from the Italians.

The final support for the thesis that Spenser deliberately employed musical techniques in his prosody comes from the overall structure of *The Faerie Queene*. Spenser's use of the Tudor masque in the epic provides a reason for the presence of the musical techniques in the prosody. Spenser knew that the primary characteristic of the sixteenth-century processional masque was its combination of art forms, and when he decided to make the masque the unifying foundation for the whole of his epic, he found a method for integrating the arts of music, literature, and pictorial representation in the poetry. He can describe a procession or a tableaux. He can construct the books and cantos so that they become processions. He can even use a method of description that creates for the reader the effect of a procession. But he cannot create actual music to accompany the processions. What Spenser does is use musical techniques in the prosody, techniques that he could expect would echo musical experiences of his reader, thereby creating the accompanying music.

The prosodic techniques he borrowed from the strophic air and the madrigal thus serve two purposes. Spenser uses the musical techniques to order and unify the stanzas and to control the irregular prosodic characteristics that he employs to give variety to the work. At the same time, the presence
of musical techniques in the prosody provides the musical accompaniment for the vast processional masque Spenser has created in *The Faerie Queene*. The musical techniques not only unify the individual stanzas, they also integrate the prosody with the larger organizing plan of the epic. The ever-changing complex patterns one hears when reading *The Faerie Queene* have a purpose. They are a carefully planned part of the poem. Like the other work of Spenser's maturity, the epic is a tightly woven fabric, and the musical techniques in the prosody contribute no small part to the unity of *The Faerie Queene*. 
APPENDIX

CATEGORY ONE: NARRATIVE DESCRIPTION

OF ACTION

I. iii. xx

Him bath not resist, nor suc cuor call.

His blee ding hart is in the ven gers hand,

Who straigh him rent/in thousand pee ces small.

And quite dis mem bred hath: the thirs tie land

Drunke vp his life: his corse left on the strand.

His feare full friends/weare out the wo full night.

Ne dare to wepe, nor seeme to vn der stand

The hea uie han, which on them is a light.

Af fraid, least to them selues/the like

1Explanation of the procedures used in the preparation of this appendix can be found in Chapter IV, pages 88-91.
The rhythmic pattern /\or \ends all but two lines of this stanza. In each use of this motif there is a disyllabic word followed by a monosyllable ("succour call," "wofull night"). In the other two lines (l. 7 and l. 9) the words "vnderst\'nd" and "mishappen might" are similar to the endings of the rest of the lines. Several of these endings are part of a repeating syntactical group (Y), determiner, disyllabic adjective, and monosyllabic noun ("the venger's hand," "the thirstie land," "the wofull night"). This syntactical group and associated motif also appear at the beginning of three lines. The only two endings that do not belong to this pattern (l. 5 and l. 8) are the final lines of the larger three line pattern marked A.

ll. v, vi

A motif (X) consisting of three syllables of less than primary stress followed by a primary stress occurs in every line of the stanza. In the first five lines, the weaker stresses in this motif do not duplicate the iambic meter and with two exceptions are weak or tertiary stresses. The result is fast moving lines in the opening of the stanza. In the final four lines the X motif in five of its seven occurrences has a secondary stress on the second syllable, bringing the motif in line with the iambic meter ("the weary soule").
The first three lines and the final three lines open with the X motif, creating a frame around the center lines, which all begin with a stress pattern congruent with the meter. Each of these central lines ends with the X motif.

With that he drew his flaming sword, and stroke

At him so fiercely, that the third part of the measure

Of his sevenfold shield, away it took, and

And glancing on his helmet, made a large

And open gash there in: were not his target,

That broke the violence of his intent,

The weary soul from thence it would discharge;

Nathelesse so sore a buff to him it lent,

That made him reel, and to his breast his

The enjambments and caesura placements in lines two and three and lines four and five create a matching set of lines (C). This pairing is further strengthened by lines two and four, each containing two occurrences of the X motif, the second of which in both lines begins on the second syllable of the word that ends the first motif.
C lines (5 and 6) are identical in stress pattern and caesura placement.

Each of the last three lines contains a similar pattern. The opening three stresses are repeated in line eight and the opening four of line eight in line nine. The enjambment that connects the opening four syllables of line eight to line seven is repeated at the end of line eight, joining four syllables of line nine to the previous line. The stress pattern of the last six syllables of line seven (Y) is repeated in line eight and again in line nine with a two-syllable extension in the middle of the pattern.

IV, viii, xxxiv

The stress pattern of the first two lines (A1 and A2), connected with an enjambment, is repeated in lines three and four with variations in the second half of each line. These lines are also joined by the syntactical grouping made up of a disyllabic adjective and noun that opens lines two, three, and four. The conclusion of line four varies the A2 pattern with a motif marked X. This motif is repeated in the fifth line, varied by the removal of the caesura from within the motif. With the beginning of the second sentence a new pattern (B) appears in the sixth line. This pattern is repeated in line eight. The A1 pattern occurs again in line seven. The final line introduces a new stress pattern, and its difference from the other eight lines is further marked
III, x, xii

Darke was the Bu ning, \( \text{fit for lo uers stealth,} \)

\( \text{When chaunst Bal beco bu sie be else where.} \)

\( \text{She to his clo set went, where all his wealth} \)

\( \text{lay hid; there of she count lesse summes did reare,} \)

\( \text{The which she meant a way/with her to beare;} \)

\( \text{The rest she fyr'd for sport,/or for de spight;} \)

\( \text{As Hel lene, when she saw a loft ap peare} \)

\( \text{The Tro iane flames, and reach to he uens hight} \)

\( \text{Did clap her hands, and joy ed at the dole full sight.} \)

The rhythmic patterns divide the stanza into a 6/3 structure, the first six lines organized into an ABABCC form and the final three lines built on a single pattern. This division of the stanza at the end of the sixth line coincides with the beginning of the simile. The A lines are varied by movement of the caesura. The B lines contain similarities in stress patterns, but the pattern is varied in line four by the movement of the \( \text{X} \) motif (three strong stresses, either secondary or primary) to the opening of the line. The two
by its ending; the ninth line is the only one which ends with a disyllabic rhyme word.

Tho soone as day / dis cou ered hea uens face
To sin full men / with dark nes o'uer dight,
This gen tle crew / gan from their eye-lids chace
The drow zie hu mour / of the dam pish night,
And did them seules / vn to their jour ney dight.
So forth they yode, / and for ward soft ly paced,
That them to view / had bene vn cou th sight;
How all the way / the Prince on foot pace traced,
The La dies both on horse, / to ge ther fast em braced.

The final word of line six ("paced") is repeated in the eighth line within another word ("footpace"). In this two-syllable word, pace is most probably unaccented and the vowel is shortened and centralized. In the seventh line, in the same position as "footpace," the word "unocouth" appears. Couth like pace is a separate word that usually has a long vowel, but that here is probably a schwa. The stress pattern established by "soft ly paced," suggests that "-couth" and "-pace" be given a long vowel sound in
these lines and stressed perhaps with a secondary accent. This possible pronunciation is strengthened by the similarity of "-pace" to the rhyme in lines six, eight, and nine. This play with vowel sounds and stress patterns serves to further unite the last four lines, which are already distinct by being a separate sentence.

\[ V, v i i, x x x i i i \]

\[ Nath'lesse that stroke / so cru ell pas sage found, \]
\[ That glaun cing on her shoul der plate, it bit \]
\[ Vn to the bone, / and made a gries ly wound, \]
\[ That she her shield / through ra zing smart of it \]
\[ Could scarse vp hold; / yet soone she it re quit. \]
\[ For ha un g force in crest through fur ious paine, \]
\[ She her so rude ly / on the hel met smit, \]
\[ That it em pierc ed / to the ve ry braine, \]
\[ And her proud per son / low pro stra ted on the plaine. \]

The motif \( v u u / (x) \) appears in seven lines, with the weak stresses sometimes replaced with tertiary accents. In the \( A \) lines it occurs at the beginning of the line, in the \( D \) lines at the middle and interrupted by a caesura, and in the
ninth line at the end. The enjambment pattern (C) connects the first line of the pattern to the first four syllables of the second line. But in this case the repetition of this pattern is not matched by a similar repetition of stress pattern in line five of the pattern in line three. Line five is, however, joined to the opening quatrains by more than the enjambment repetition. The tense vowels of its closing ("it requit") are repetitions of the endings of lines two and four ("it bit" and "it"). This biting sound, appropriate to the battle action of the stanza, is repeated again in lines seven and eight ("helmet smit" and "it").

The beginning of the second sentence of the stanza at line six is marked by a return of the A stress pattern. The final four lines are distinguished from the opening five by the new pattern (D), which appears in lines seven and eight. The last line is separated from the rest of the stanza by a heavy use of alliteration through the whole line and by a / / spondee ("proud person") that serves to slow the movement of the line and emphasize the alliteration.

VI. iv. v

The enjambment pattern (A) is identified primarily by the repetition of the stress pattern and caesura placement of the second line in the fourth (B). A similar stress pattern appears in line five. Two motifs, /\o/ (X) and /\o/ (Y), occur in several lines. Both motifs are in line three. The
alliteration in line three on "fierce fury" and "force infest" causes the ending of line five to sound like a repetition of the X motif. The weak stress on "in-," surrounded by the strong alliteration, diminishes that syllable to the point where it almost ceases to exist:

But with fierce fury and with force (in) fest.

The Y motif plainly appears in line five. Both motifs occur in line six and the Y motif is used twice in line nine. The final three lines each have a caesura before the last four syllables.

He stay ed not t'ad uize, / which way were best
His foe t'as sayle, / or how him selfe to gard,

But with fierce fury and with force in fest

Vp on him ran; / who being well pre pard,

His first as soult / full war i ly did ward,

And with the push / of his sharp-pointed speare

Full on the breast him strooke, / so strong and hard,

That forst him backe re coyle, / and reele a rea re;

Yet in his bo die / made no wound / nor bloud appeare.
With the exception of the third line, the first five and a half lines are soft and fast with the primary accents usually separated by two or more syllables. As the stanza moves toward the climax in line seven, there is a piling up of primary and secondary accents: "sharp-pointed speare/ Full on the breast him strooke, so strong." In the final line, when the narrator pauses to note the negative effects of the fight, there is a falling off of the force of the preceding lines, and the lessening of the narrative force is accompanied by a return of the predominantly weak-stressed Y motif.

VII, vi, xlvii

The God desse, all a bash ed with that noise,
X

In haste forth star ted from the guil ty brooke;
X

And run ning straight where-as she heard his voice,
X

En clos'd the bush a bout, and there him tooke.
Y

Like dar red Lar ke; not da ring vp to looke
Y

On her whose sight be fore so much he sought.
X

Thence, forth they drew him by the hornes, and shooke

Nigh all to pee ces, that they left him nought;
X

And then in to the open light they forth him brought.
Y
Two motifs unify this stanza. The X motif, or a variation of it, is found seven times in the stanza. Two head fragments of the motif occur in line one, and lines two and three both close with the full motif. A caesura interrupts the motif in line two, but not in line three. The motif is used twice in lines six and once each in lines eight and nine. A second motif (Y) concludes lines four, five, and nine. Because this four-syllable motif, is compatible with the iambic meter, it recalls the opening of lines three, four, and five, which begin with similar patterns and which are the only other places in the stanza where the meter is clearly heard.

Lines four and five contain a stress pattern that creates a fluttering appropriate to the satyr's fright. Essentially the lines have this fast-paced rhythm:

Rhythm: Not daring up to looke on her whose sight
Meter: before so much he sought.

Yet, if necessary, the lines could be stressed to conform to the iambic meter. Immediately following the fluttering, the rhythm changes abruptly as Diana and her crew drag Faunus out of the bush. The fast-moving weak stresses do not continue as might be expected, but are replaced by a piling up of mono-syllables, all of which receive primary or secondary stress, shaking the meter as the nymphs shake Faunus.
CATEGORY TWO: NARRATIVE DESCRIPTION OF
SCENES, OBJECTS, OR CHARACTERS

I. x. IV

From thence, far off he vn to him did shew
A little path, that was both steepe and long.

Which to a good ly Cit ie led his vew;

Whose walls and towres were builded high and strong
Of perle and precious stone, that earth ly tong

Can not describe, nor wit of man can tell;

Too high a dit ty for my sim ple song;

The Citie of the great king hight it well,

Where in e ter nall peace and hap pi nesse doth dwell.

Two motifs and a repeating enjambment pattern serve to unify the stanza. The X motif, \( \text{\textcircled{X}} \), and variations of it occur five times in the first seven lines. This motif that rises to a primary stress on the fourth syllable closely follows the iambic meter. Because of the congruity of the motif with the meter, it could be said that any four syllables with alternating stress patterns are echoes of this motif. However, the motif is associated with a syntactical group
consisting usually of adjectives and a noun. Nevertheless, there are some echoes of the motif which do not correspond to the syntactical make-up but which are four-syllable groups. These are marked X'. Following the break at the end of line seven, a new motif (Y) appears, \(\textbackslash\textbackslash\textbackslash\), and is used in both the last lines.

The enjambment and caesuras in the pattern marked A divide the first seven lines into a 3/4 structure. A full caesura after the fourth syllable of line one and another pause of less importance after the second syllable are repeated in lines four and five. These three lines are the first lines of the two-line A pattern. Following the enjambment at the end of each of these lines is the X or X' motif in the next line. The two A patterns in lines three, four, and five are dove-tailed. The return of the stress pattern of line one in line four, creates the sound of a new stanza repeating the pattern of the previous one.

\textbf{II. I, xl}

(See Chapter I, page 8.)

\textbf{III. v, xl}

Three motifs account for most of the stresses in this tightly organized stanza. The arrangement of the motifs also establishes repeating line patterns. The A lines contain two X motifs, \(\textbackslash\textbackslash\textbackslash\). The B lines each have a Y motif, \(\textbackslash\textbackslash\textbackslash\).
and a $Z$ motif, $/\ldots\ldots\ldots\ldots\ldots\ldots/$. The $Y$ motif appeared in line two. A variation of the $X$ motif that contains an extra weak stress at the end ($X'$) is found at the beginning of the two $C$ lines and is followed in both lines by the $Z$ motif.

\begin{align*}
&\text{Be side the same/ a dain ty place there lay,} \\
&\text{Plan ted with mir tle trees/ and lau rels greene,} \\
&\text{In which the birds/ song ma ny a loy e ly lay} \\
&\text{Of gods high prayse/ and of their loy es sweet teene,} \\
&\text{As it an earth ly/ Par a dize had bee ne:} \\
&\text{In whose en clos ed sha dow/ there was pight} \\
&\text{A faire Pa ui lion,/ scarce ly to be see ne,} \\
&\text{The which was all with in/ most rich ly dight,} \\
&\text{That grea test Princ es li uing/ it mote well de light.}
\end{align*}

Variations of the $Z$ motif at the ends of lines five through nine create an additional structure of repeating lines. In lines five and seven, the $Z$ motif is complete and unbroken. In lines six, eight, and nine, a caesura interrupts the motif. Further, in the last two lines the $Z$ pattern is set two syllables from the end, and in both lines is followed by the stress pattern $\ldots/$. 
III, x1, xlv1

Her good ly lockes a downe her backe did flow

\( \sqrt{A} \)

Vn to her waste, with flowres be scattered,

\( \sqrt{B} \)

The which am bro siall o dours forth did throw

\( \sqrt{B} \)

To all a bout, and all her shoulders spreid

\( \sqrt{A} \)

As a new spring; and like wise on her hed

\( \sqrt{X} \)

A Cha pe let of sun dry flowers she wore,

\( \sqrt{X} \)

From vn der which the dea wy hu mour shed,

\( \sqrt{X} \)

Did tricle downe her haire, like to the hore

\( \sqrt{Y} \)

Con gea led litle drops, which doe the morne a dore.

\( \sqrt{X} \)

The stress pattern of line one (A) is repeated in line four, surrounding lines two and three, which repeat a different stress pattern (B). The enjambments and caesura counterpoint this ABBBA structure by pairing the first two lines and repeating this set in the second two lines. Dove-tailing enjambment patterns occur in lines four through six, supported by a repetition of the caesura placement, but not by the stress pattern. All of the first four enjambments connect the opening line to the first four syllables of the second line. Two other enjambments, (C), one a sense enjambment joining subject and verb
"humour.../did tricle"), join six syllables to the preceding lines. Both sets of these six syllables have the same stress pattern. Further unity is given this stanza by the repetition of two long motifs. The X motif, $U^\wedge V^\wedge U^\wedge$, is used five times, and the Y motif, $U^\wedge U^\wedge V^\wedge$, appears twice.

\textbf{V. ix. xi}

And in his hand/\underline{an huge long staffe he held} A

\underline{Whose top was arm\textbackslash d with many an yron hooke}, B

\underline{Fit to catch hold of all that he could weld},

\underline{Or in the compasse of his clouches tooke;} C

\underline{And euer round about he cast his looke}. C'

\underline{Als at his backe a great wyde net he bore}, A

\underline{With which he seldom fish ed at the brooke}, C

\underline{But vsd to fish for fool es on the dry shore}, B'

\underline{Of which he in faire weath er wolt to take great store}. C

The syntactical structure and the stress pattern of line one (A) is repeated exactly in line six. The repetition in line six follows the full stop at the end of line five and appropriately creates the sound of a new stanza repeating the
one before. The pattern of line two (B), including caesura placement, is repeated in line eight, where it is varied by the appearance of a new motif (X), at the end of the line. This motif also concludes line nine. The X motif with its two strong stresses recalls the heavy stresses that occur in the middle of the A lines ("huge long staffe" and "great wyde net"). The stress pattern of line four (C) is repeated with some variation in lines five, seven, and nine. The line marked C' has the caesura in a different position and only one occurrence of three weak stresses together.

VI, X, VI

It was an hill / plaste in an open plaine, A
That round a bout / was bordered with a wood A
Of match lesse hight, / that seem'd th'eart to dis daine, A
In which all trees of honour / state ly stood, B
And did all win ter / as in som mer bud, B
Spred ding pa uil ions / for the birds to bowre, C
Which in their lower braun ches / sung a loud; D
And in their tops / the so ring hauke did towre, D
Sitting like King of / fowles / in ma is ty and powre. C
A structure of repeating line patterns involves all nine lines and the unity is further increased by the use of three repeating motifs. The caesura in the first three lines follows the fourth syllable and the stress pattern in each of these lines is similar, varied primarily by the X and Y motifs that conclude the lines. In the third line, the primary and secondary accents in the opening syllables are reversed from the position in lines one and two. The Z lines have almost the same stress pattern, varied only by the use of the X motif, /\ /\ /\, in line five. The caesura is, however, in a different position in line five than in line four. Similarly, the C and D repetitions are varied by movement of the caesura. The six-syllable Y motif occurs in lines two and nine, and a variation of the X motif that starts with three weak syllables instead of two is found in lines seven and eight. The Z motif, /\ /\ /\, in the opening of lines six and nine is the reason for the pairing of these two lines.

**VII, vi, xxviii**

A single six-syllable motif (X), /\ /\ /\, dominates the stanza, appearing once in each of the first eight lines and twice in the last line. With two exceptions (l. 3 and l. 6), the motif is not broken by a caesura. The two lines containing the exceptions are identical in stress pattern and caesura placement. In all but the last line the motif is placed at the end of the line. The opening four syllables of
each of the first eight lines contain stress patterns that are repeated in at least one other line. Based on these repetitions, the structure of ABABBACC is recognizable. The enjambment repetition at the end of lines one and three adds support to the ABAB structure of the opening quatrain. The primary caesuras in lines seven and eight are in different positions, but secondary pauses fall in positions that match the primary caesura of the opposite line.

Whilst she thus spake, \textit{the Gods that gave good ear\textsuperscript{a}} A

To her bold words, \textit{and marked well her grace,} B

Beeping of stature \textit{tall as any there} A

Of all the Gods, \textit{and beautiful of face,} B

As any of the Goddes\textsuperscript{b} in place, B

Stood all as to nied, like a sort of Steeres; A

Mongst whom, some beast of stranje and for raine race, C

Vn wares is chaunc\textsuperscript{c}t, far straying from his peeres: C

So did their ghastly gaze be wray their hidden feares.
CATEGOR Y THREE: SPEECH OR DIALOGUE

OF ONE OR MORE CHARACTERS

I, ii, xxi

He in the first flowre of my fresh est age. 
Of a most might y king, most rich and sage; 
Was neuer Prince so faith full and so faire.

Be trothed me vn to the one ly haire 
Was neuer Prince so meke and de bo naire;

Of the one ly haire 
Was neuer Prince so meke and de bo naire;

But ere my hoped day of spou sall shone,

The opening three lines are established as a group by the X and Y motifs in these lines. The Y motif in the first line, because of the alliteration, sounds like a variant of the first half of the line. The spondaic effect of "most rich" in line three recalls "first flowre" and "most mighty."
be repeated in line seven because of the pair of repeated lines immediately preceding. But halfway through line seven, there is an abrupt change at the primary caesura. The long 'l' of "fell" creates another pause that recalls the rhythm of the first line. The remainder of the stanza is dominated by the Y motif. The stumbling rhythm of this stanza is probably occasioned by the emotion of grief which is here expressed.

II. ii. xii

In her / the rich nesse of all heavenly grace,
In chiefe de gree / are heaped vp on hye:
And all / that else this worldes en clo sure bace,
\nHath great / or glorious / in mortal eye,
A dones the person / of her Maies tie:
That men be hol ding / so great excel lence,
And rare perfection / in mortal tie,
Do her a dore / with sa cred re uence,
As th'I dole of her ma kers / great mag ni ficence.

The three A lines have a primary or secondary caesura after the second syllable, followed by eight syllables that
contain the X motif, \( uuu/v, \) either positioned immediately after the caesura or placed at the end of the line. The pattern of the second line (B) is repeated, with the exception of the final syllable, in line eight. Lines five through seven pause at the middle of the line and end with a polysyllabic word and the Y motif, \( u/vu. \) Lines eight and nine conclude with fragments of the Y motif, and the last line is linked to the opening line by a return of the X motif. The whole stanza is unified by many poly-syllabic words that give the stanza a richness appropriate to the description.

III, iii, viii

Huge sea of sorrow, and tempestuous griefe, \( A_x \)

Where in my feeble bark is tossed long, \( B_x \)

Far from the hoped haven of relief, \( A_x \)

Why do thy cruel billowes beat so strong, \( B_x \)

And thy moyst mountains each on others throng, \( C_x \)

Threatning to swallow my fear full life? \( A_x \)

O do thy cruel wrath and spight full wrong \( B_x \)

At length al lay, and stint thy stormy strife, \( C \)

which in these troubled bowels reignes, and rages. \( B \)
The strong opening of the first line is partially repeated in lines three and six. These lines are further joined by the repetition of the X motif, /uuu/, in each line. The motif in each occurrence is interrupted by a caesura. The B lines all have a weak opening that is followed by an almost regular iambic stressing. These lines also have a caesura occurring late in the line, usually before the last four syllables. The stress pattern of line eight recalls slightly the pattern of line five, but the resemblance is not strong. The spondaic pattern of "moyst mountains" is a repetition of the beginning of line one, "Huge sea."

III, xii, vii

The stress pattern and the enjambment of line one are repeated in line three with only slight variations in the arrangement of the stresses. The strong opening of the B pattern (1, 2) is repeated in lines four and five. A motif (X) appears in these lines immediately following the caesura. A new motif (Y), \ \ / \ \ / \ / \ \ / \ / \ \ / , opens lines six through eight. The Y motif also appears in the ninth line, beginning on the third syllable. The pattern following the caesura in the last line recalls the opening of the B pattern in line two.
Yet loe the seas I see by of ten beating, A

Doe pearce the rockes, and hardest marble weares; B

But his hard rocky hart for no entreaty A

Will yeeld, but when my piteous plaints he heares, B'

Is hardened more with my abundant teares. B'

Yet though he neuer list to me relent, C

But let me waste in woe my wretched teares, C

Yet will I neuer of my love repent, C

But joy that for his sake I suffer prisonment. C

The stanza is divided into a 5/4 structure by a stress pattern that is supported by repetition of enjambment and caesura positions. The prosodical characteristics of lines one and two (A) are exactly repeated in lines four and five, creating the ABA structure. The only exception is the use of two caesuras in line four. These first five lines are addressed to Sir Terpine. When Sir Terpine begins to speak in line six, new patterns appear. Lines six and seven contain similar rhythmic patterns (C), as do lines eight and nine (D). These last four lines are further unified by the unusual
use of internal rhyme ("he will," "the ill," "-ly will," and "ye will").

Right true: but faulty men vse of ten times
To attribute their folly vn to fate.
And lay on heaven the guilt of their owne crimes. B
But tell, Sir Terpiln, ne let you a mate
Your misery, how fell ye in this state.
Then sith ye needs (Quoth he) will know my shame, C
And all the ill, which chaunst to me of late, C
I shortly will to you're hearse the same, D
In hope ye will not turne mis for tune to my blame. D

In addition to the rhyme scheme, two other things counterpoint the 5/4 structure established by the stress patterns. The two caesuras in the C lines recall the similar construction in the fourth line. Further, all lines except eight conclude with some variation of three stresses other than primary followed by a primary accent.

VI, ix, xxv

The first two lines contain a pattern (A) of stresses, enjambments, and caesura placement that is duplicated in
lines three and four. Line seven contains an exact repetition of the pattern of line five (B). The repetition marked C and C' in lines six and nine shows that Spenser expected his reader to see the similarities of these lines. The five syllable motif (X) that concludes both of these lines, /\ V /, pairs the ninth line with the sixth. The opening of the ninth line is an extension of the sixth line, replacing monosyllables with two-syllable words:

```
\ ^ \ ^  \\
This sweet peace
\ / \ / \\
This lowly quiet life.
```

This expansion emphasizes the tranquility expressed in these lines.

```
\ / / / / / / \  \\
With sight where of soone cloyd, and long de lu ded
\ \ \ \ \ \ \ \ \  \\
With idle hopes, which them doe enter taine,
\ \ \ \ \ \ \ \ \  \\
After I had ten yeares my selfe ex cluded
\ \ \ \ \ \ \ \ \  \\
From na tiue home, and spent my youth in vaine,
\ \ /
I gan my fol lies to my selfe to plaine.
\ \ \ \ \ \ \ \ \  \\
And this sweet peace, whose lacke did then appeare.
\ X  \\
Tho backe re turning to my sheepe a gaine.
\ / / / / / / /  \\
I from thence forth haue learn'd to loue more deare
\ X  \\
This lowly quiet life, which I in he rite here.
```
VII, vii, xlvi

When these were past, / thus gan the Ti·ta·nes·se; A
X
Lo, / migh·ty mo·ther, / now be judg·e and say, B
\[...
\]
Whe·ther in all thy crea·tures more or lesse C
CHANGE doth not reign / and bear the great·es·t sway:
\[...
\]
For, / who sees not, / that Time on all doth pray? B
\[...
\]
But Times do change / and move con·tin·u·ally. A
X
\[...
\]
So no·th·ing here / long stan·deth in one stay: C
\[...
\]
Where·fore, / this low·er world who can de·ny A' X
\[...
\]
But to be sub·ject still / to Nu·ta·bil·li·tie? C
\[...
\]

The stress pattern and the position of the caesura of line one is repeated in line six exactly and with variation in line seven. The second line with its two caesuras, one following the first syllable, is duplicated in the fifth line. The two-line pattern marked C in lines three and four is loosely repeated in lines eight and nine. Two motifs, one an inversion of the other, occur in the endings of lines one, five, six, seven, and nine. The X motif begins and ends weakly, rising to a primary stress in the center (\[\backslash\backslash\u2013\backslash\}).
The Y motif ends with a primary accent and has a strong stress near its opening and weaker accents in its center (\(\_\_\_\_\_\_\)).

**CATEGORY FOUR: POET AS POET ADDRESSING AUDIENCE OUTSIDE POEM**

**I. proem. i and ii**

\[
\text{Lo I the man, } / \text{whose Muse whilome did maske, } \quad A
\]
\[
\text{As time her taught } / \text{in lowly Shep heardes weuds, } \quad B
\]
\[
\text{Am now en forst } / \text{a far vn fit ter taske, } \quad A
\]
\[
\text{For trum pets sterne } / \text{to chaunge mine Ca ten reeds, } \quad B
\]
\[
\text{And sing of knights and ladies/ gentle deeds; } \quad C
\]
\[
\text{Whose pray ses hau ing slept } / \text{in si lence long, } \quad D
\]
\[
\text{Me, all too meane, } / \text{the sa cred Muse a reeds } \quad A
\]
\[
\text{To blazon broad } / \text{e mongst her lear ned throng: } \quad D
\]
\[
\text{Fierce warres and faith full loues/shall mor a lize } \quad A
\]

The stress pattern of line one (A) of stanza i is repeated with slight variations in lines three, seven, and nine. Lines two and four (B) are matched, as are lines six and eight (D). The patterning of stanza ii does not on first examination
appear to repeat the structure of the first stanza, but there are, in fact, enough similarities between the two stanzas to show that Spenser intended to join these opening stanzas with prosodic techniques. For example, the stress patterns of this stanza also create the ABABCDADA structure of the first stanza. The stress patterns are not the same as the first stanza, but the structure created is identical. Further, the endings of lines six and eight in stanza ii are obviously intended to recall the corresponding endings of the first stanza ("silence long" and "Prince so long," "learned throng" and "Undeserved wrong").

Helpe then, / O holy Virgin chief of nine, A 
Thy weaker / No voice / to performe thy will, B 
Lay forth / out of thine ever lasting scryne A 
The antique rolles, / which there lye hidden still, B 
Of Fae rie knights / and fai rest Tan a quill, C 
Whom that most noble Briton Prince so long D 
Sought through the world, / and suffered so much ill, A 
That I must rue his undeserved wrong: D 
O helpe thou my weake wit, / and sharpen my dull tong. A
I, xi, vii

\textbf{Faire God desse}\textsuperscript{X} \textit{lay that furious fit a side}, A

\textbf{Till I}\textsuperscript{X} \textit{of warres and bloody Mars do sing}, A

\textbf{And Briton fields}\textsuperscript{X} \textit{with Sarazin bloud be dyde}, B

\textbf{Twixt that great faery Queene}\textsuperscript{X} \textit{and Paynim king}, C

\textbf{That with their hor rour/ heauen and earth did ring,}\textsuperscript{C} C

\textbf{A worke of la bour long, and end lesse prayse:}\textsuperscript{B} B

\textbf{But now a while/ let downe that haughtie string,}\textsuperscript{X} D

\textbf{And to my tunes/ thy se cond te nor rayse,}\textsuperscript{X} D

\textbf{That I this man of God/ his godly armes may blaze.}\textsuperscript{X} A

The stress pattern of line one beginning with the \textbf{X} motif, \textbf{\textsuperscript{X}X\textsuperscript{X}}, is repeated in lines two and nine, varied primarily by the positioning of the caesura. This \textbf{X} motif also appears in lines seven and eight. These two lines are further matched by their opening patterns. Lines three and six (\textit{B}) contain similar patterns, but the closeness of these patterns to the iambic meter makes it impossible to say that these lines have been intentionally paired. The stress pattern of line four is closely duplicated in line five with only a shift of the position of the caesura.
I, xii, 1

Be hold I see the haven night at hand,

To which I mean my weary course to bend;

Vere the maine shete, and bear vp with the land,

The which a fore is fairely to be kend,

And see me safe from stormes, that may of fend;

There this faire virgin weari of her way

Must landed be, now at her joyes end;

There eke my feble barke a while may stay,

Till merry wind and weather call her thence a way.

The first two lines are paired and somewhat separated from the remainder of the stanza as the rhetoric demands. Lines three through nine are linked by repetition of line patterns and two motifs. The pattern of the third line is repeated in the sixth line, and that of line four in line seven, varied by the concluding motif. The final two lines, like the opening two, are paired, but they are not separated from the central lines because both the X and Y motifs appear in these lines. The X motif, /A\ / V, and variations of it that change the central weak stresses appear at the end of
lines three, four, five, six, eight, and ten. In lines five and eight the X motif is interrupted by a caesura. The Y motif, \( \backslash \backslash \uparrow \downarrow \), is in lines seven and eight, overlapping the beginning of the X motif in line eight.

**II. viii. i**

And is there care in heauen? and is there loue

\( \backslash \backslash \uparrow \downarrow \)

In heauen ly spirts/to these creatures bace,

\( \backslash \backslash \uparrow \downarrow \)

That may compassion/of their eulls move?

\( \backslash \backslash \uparrow \downarrow \)

There is: else much more wretched were the case

\( \backslash \backslash \uparrow \downarrow \)

Of men, then beasts. But \( \backslash \backslash \uparrow \downarrow \)

Of high est God, that loves his creatures so,

\( \backslash \backslash \uparrow \downarrow \)

And all his workes/with mercy doth em brace,

\( \backslash \backslash \uparrow \downarrow \)

That blesssed Angels, he sends to and fro,

\( \backslash \backslash \uparrow \downarrow \)

To serue to wicked man, to serue his wicked foe.

The structure of this stanza is even more complex than could be anticipated from an analysis of the other stanzas. The first three lines present three different patterns of stress and caesura placement (ABC), though the third line does bear some resemblance to the second. In the final three lines, these patterns are seen in reversed order (CBA). The
A pairing is not based on stress patterns, but on rhetorical construction. If the first two syllables of line two are connected to the first line and the first line compared with the alexandrine, the pairing is obvious:

And is there care in heaven? and is there love in heaven
To serve to wicked man, to serve his wicked foe.

Within the ABC-CBA frame are three lines that are closely connected. Following the question in the first three lines, the prosody emphasizes the rhetorical change in line four where the answer begins by presenting new material. The patterns of the fourth line are used in the construction of line five and six. The caesura after the second syllable and the following stress pattern (X) is repeated at the end of the fifth line. The secondary caesura after "men" in line five is also an echo of the caesura in line four. The pattern thus established in line five is loosely duplicated in line six. As the answer elaborates on the response to the opening question, the pattern of those opening lines returns.

II. ix. 1

The lines of the opening quatrain all have a similar stress pattern in their first nine syllables. The pattern is varied primarily by the shifting of the caesura. At the rhetorical change at line six, a new pattern is introduced (B) and repeated in line seven. The final three lines are matched by similar stress patterns. These patterns (A, B, C,
and C') conform to the rhetorical structure, 4/2/2/1, of the stanza. Another pattern, based on the stress patterns of the last three syllables of each line, counterpoints the rhetorical structure with a pattern that matches the rhyme scheme (underlined endings marked A, B, and C).

Of all Gods works, which do this world a dorne, A

There is no one more faire and excel lent, A'

Then is mans bo dy both for powre and forme, A'

While its kept in so ber gou ern ment; A' B

But none then it more fowle and inde cent, B

Dis tem pred through mis rule and pas sions bace: B

It growes a Mon ster and in con ti nent C

Doth loose his dig ni tie and na tive grace. C

Be hold, who list both one and o ther in this place. C'

III, III, IV

The X motif in the first line, / / / /, is repeated once in the second line, along with a variation (Y) that ends with a tertiary stress. These motifs relate all of that line except the first syllable to the opening. A new pattern (B) appears in the third line and is repeated in line five.
Be gin then, / O my dear est sa cred Dame, 

Daugh ter of Phoebus / and of Mem o 'rie, 

That doest en no ble / with im mor tall name 

The war like Wor thies / from an ti qui tie, 

In thy great vol ume / of E ter ni tie: 

Be gin, O Clio,/ and re count from hence 

My glo rious Soue rain es / good ly aun ces trie, 

Till that by dew de grees / and long pro tense, 

Thou haue it last ly brought / vn to her Ex cel lence. 

Both lines three and five are linked to the first lines by the use of either the X or Y motif at the end of the line. The pattern of line four (C) is repeated in line six. At line five, as Spenser begins anew the invocation, a pattern similar to the first line appears and creates the sound of a stanzaic repetition. The X motif is replaced in line six by the Y variation, ending this time with a secondary stress. This motif provides the whole of the stress patterns in lines eight and nine.
III, vi, viii

Marvelous may seem to him, that reads

So strange an sample of conception;

But reason teach eth that the fruit full seades

Of all things living, through impression

Of the sun beams in most complexion, X (Variation)

Doe life con ceive and quick ned are by kynd:

So after lust in vn da tion,

In finite shapes of creatures men do fynd,

In for med in the mud, on which the Sunne hath shyned.

The stress patterns of each line create the ABBCCBBBA structure, but other repetitions counterpoint this structure. The enjambments following lines one, three, and four correspond to the structure of the rhyme scheme. The X motif in lines two, four, and five also supports the a b a b b pattern. There are caesuras in all of the four opening lines between the fifth and sixth syllables. In the next four lines the caesura shifts to between the fourth and fifth syllables. The Y motif, like the X motif, follows the repetition pattern of the rhyme.
III, vii, 1
(See Chapter I, page 11.)

III, viii, xxix

Here well I weene, / when as these rhimes be red
X
With mis regard, / that some rash witted wight,
X
Whose loser thought / will light ly be mis led,
B
These gentile La dies / will mis deeme too light,
X
For thus con ver sins / with this no ble Knight;
B'
Sith now of dayes / such temper ance is rare
X
And hard to finde, / that heat of youth full spright
\^ \\
For ought / will from his gree die plea sure spare,
C
More hard for hun gry steed / t'ab staine from plea sant lare. C

The division of the rhetorical pattern is congruent with the division of the stanza by the stress patterns into a 5/4 structure. The stress pattern, caesuras, and enjambments of lines one and two (A) are repeated in lines six and seven. Lines three through five contain similar stress patterns and the B' lines are connected to line one by the appearance of
the \( \times \) motif. The last four lines are made even more distinct from the opening five by the new stress pattern (C) in the last two lines.

V, proem, i

\[
\text{So oft as I/ with state of present time.} \quad \text{A}
\]
\[
\text{The image of the antique world compare,} \quad \text{B}
\]
\[
\text{When as mans age was in his fresh est prime,} \quad \text{C}
\]
\[
\text{And the first blos some/ of faire ver tue bare,} \quad \text{Y}
\]
\[
\text{Such oddes I finde twixt those, and these which are,} \quad \text{Y}
\]
\[
\text{As that, through long con tin uance of his course, B'} \quad \text{X (Fragment)}
\]
\[
\text{He seemes the world/ is runne quite out of square, A}
\]
\[
\text{From the first point/ of his appoin ted course,} \quad \text{C}
\]
\[
\text{And being once a misse/ growes daily worse and worse.} \quad \text{X}
\]

The patterns of the first three lines are each repeated once. The identification of line six as a repetition of line two is based on the caesura early in the line and the appearance of a fragment of the \( \times \) motif. The \( \upsilon \) motif, \( /\upsilon\upsilon/\), is used four times, varied once in line four by a caesura between the first and second stresses. Line five is one of the few lines
in the stanza analyzed whose speech rhythm is exactly congruent with the meter.

V. proem. ii

For from the golden age, that first was named, A
It's now at earst be come a stonie one; B
And men them selues, the which at first were framed A
Of earthly mould, and form'd of flesh and bone, B
Are now transormed in to hardest stone: C
Such as behind their backs (so backward bred) A
Were throwne by Pyr rha and Deu ca li one: C
And if then those may any worse be red, B
They in to that ear long will be de gen de red. A (Opening) B (Opening)

The stress pattern of the first two lines provides the prosodic material for all but two lines of the poem. The pattern of line one (A) is repeated in line three where an enjambment connects it with the B pattern. The A pattern also appears in line six and in the first half of line nine. In line six the enjambment ties the A pattern to the C. In line nine the first six stresses of A are joined to the opening six stresses of the B pattern. This connection
recalls the AB enjambment in lines three and four. The last line ends with a pronounced -ed. That the line opens with the stress pattern of lines one and three may suggest that the ending is also similar. If so, "named" and "framed" would be disyllabic.

\textbf{v. xii. i}

\begin{verbatim}
0 sa cred hun\textsubscript{ger} of am\textsubscript{bi}tious mindes, \hfill X

And im\textsubscript{po}tent de\textsubscript{si}re of men to raine, \hfill X

Whom ne\textsubscript{ih}er d\textsubscript{re}d of God, that de\textsubscript{u}ils bindes, \hfill X

Nor lawes of men, that com\textsubscript{mon} weales containe, \hfill A

Nor bands of na\textsubscript{ture}, that wil\textsubscript{de}\textsubscript{be}astes restraine, \hfill A

Can keepe from out rage, and from doing wrong, \hfill X

Where they may hope a king dome to ob\textsubscript{tain}e. \hfill X (Fragment)

No faith so firme, no trust can be so strong, \hfill X (Fragment)

No love so last\textsubscript{ing} then, that may endure long. \hfill X
\end{verbatim}

In the first three lines, a five-syllable motif (X) is used once in each line, starting closer to the beginning of the line in each occurrence. The X motif, or a fragment of it, appears at the end of each of the last four lines. The A pattern repetition is one of structure more than rhythmic
patterns. The two lines in each set have similar rhythmic patterns that are varied by a lengthening of the first part of the second line. The rhetorical structure of the first line in both sets is duplicated in the second line. The stress variation in the second half of lines four and five is quite interesting. The substitution of a monosyllabic adjective for a disyllabic one ("wilde" for "common") makes no real change in the stress pattern, only the loss of a weak stress.

VI, proem, iii

Re uele to me // the sa cred nour se ry

Of ver tue, // which with you doth th ere re ma ine.

Where it in sil uer bow re // does hid din ly

From view of men, // and wi cked worlds dis daine.

Since it at first // was by the Gods with paine

Plan ted in earth, // be ing de riu'd at fur st

From heauen ly se edes // of boun ty so u e raine

And by them long // with care full la bour nur st.

Till it to ripe nesse grew // and forth to hon our burst.
The A pattern of line one ends with an enjambment. The repetition of this enjambment at the end of line three comes just before a repetition of the A pattern in line four and not at the end of such a repetition. The enjambment at the end of line five is repeated in line six, supported by the X motif immediately before the second enjambment. The B enjambments also have alliteration across the enjambment ("paine/ Planted," and "first/ From"). The Y motif in line three, \_\_\_\_\_/\_\_/\_/\_, is repeated three times in the last two lines, varied twice by a shifting of the secondary stress to the second position.

VI, iii, v

The stress pattern repetitions create a structure that coincides with the rhetoric. The proposition of the opening line is reflected upon in the first seven lines. These lines form a structure of AA5BB'AB. The second part of the enthymeme is presented in the last two lines and a new pattern (C) appears. Unifying the stanza and counterpointing the rhetorical structure is the Y motif, used in some variation in all but two lines.
Such is the weake nesse of all mor tall hope;  

So tickle is the state of earthly things,  

That ere they come vn to their amed scope,  

They fall too short of our fraile reckonings,  

And bring vs bale and bitter sorrowings,  

In stead of com fort, which we should em brace:  

This is the state of Kea sars and of Kings.  

Let none there fore, that is in meaner place,  

Too greatly grieue at a ny his vn luc ky case.  

VII, viii, ii

The final prayer is structurally complex. The pattern of the opening line (A), repeated with variations in the second line, is also the pattern of line nine. Lines three and four are paired with seven and eight by enjambment repetition, caesura placement, and similarities of stress pattern. Also in the B lines are repetitions of words. "Rest," "all," and "Eternity" in lines three and four are recalled in line seven, ". . . all shall rest eternally." The first two lines and the last two lines are also similar, in that all words in these four lines are monosyllables with the exception of "Nature" (line 1) and "Sabbaoth" (lines 8 and 9). Most of
the monosyllables are relatively important words, resulting in a tendency to level the accents and make steady and even the movement of these lines. Inside these firm pillars formed by the A and B repetitions are two prosodically awkward and unstable lines. Line six where Spenser turns his thoughts to mutability contains only two primary stresses. In the following line two of the three primary accents fall on "moueth" and "change" and this line is broken by two full caesuras, one after the first syllable.

Then gin I thinke on that which Nature sayd, A

Then gin I thinke on that which Nature sayd, A

Then gin I thinke on that which Nature sayd, A

Then gin I thinke on that which Nature sayd, A

Of that same time when no more Change shall be, A

Of that same time when no more Change shall be, A

Of that same time when no more Change shall be, A

Of that same time when no more Change shall be, A

But sted fast rest of all things firmary stayd B

But sted fast rest of all things firmary stayd B

But sted fast rest of all things firmary stayd B

But sted fast rest of all things firmary stayd B

Upon the pil lours of Eternity, B

Upon the pil lours of Eternity, B

Upon the pil lours of Eternity, B

Upon the pil lours of Eternity, B

That is contrayr to Mutability: B

That is contrayr to Mutability: B

That is contrayr to Mutability: B

That is contrayr to Mutability: B

For all that moueth doth in Change delight: B

For all that moueth doth in Change delight: B

For all that moueth doth in Change delight: B

For all that moueth doth in Change delight: B

But thence-forth all shall rest eternally B

But thence-forth all shall rest eternally B

But thence-forth all shall rest eternally B

But thence-forth all shall rest eternally B

With Him that is the God of Sabboth hight: B

With Him that is the God of Sabboth hight: B

With Him that is the God of Sabboth hight: B

With Him that is the God of Sabboth hight: B

O! that great Sabboth God grant me that Sabboths sight. A
CATEGORY V: SONGS, MASQUES,
AND PROCESSIONS

I, iii, xxxi

All in a kirtle of discolould say

He cloathed was, y painted full of eyes;

And in his bosome secretly there lay

An hatefull Snake, the which his talle vp tyes

In many folds and more tall sting implies.

Still as he rode, he gnasht his teeth, to see

Those heapes of gold with greiple Company.

And grudged at the great felicity

Of proud Lucrezia, and his owne company.

The stanza is divided into a 5/4 structure by the content and by the prosodic patterns. The pattern A is connected to B by an enjambment at the ends of lines one and three. A third enjambment dove-tailed into the repeating AB pattern at the end of line four ties the fifth line to the opening quatrain. The last four lines are dominated by a motif (X), X/\ X/\ X. The first of five occurrences begins with the last two words of line six and carries across the enjambment
into line seven. This motif and the caesura and enjambments create irregular phrase lengths giving lines six through nine a structure of 4, 4, 6, 6, 10, 6, and 6 syllables.

II. xii, xxxii

With that the rolling sea re sounding soft, A
\nIn his big base / them fit ly an swered, \n\nAnd on the rocke the waues brea king a loft, A
\nA so lemne meane / vn to them mea sur ed, B'
\nThe whiles sweet Ze phi rus / lowd whis tel ed \n\nHis tre ble, / a straunge kinde of har mo ny; \n\nWhich Guy one sen se / soft ly tic ke led, C
\nThat he the boate man / bad row ea si ly, C'
\nAnd let him heare some par t of their rare me lo dy. A

Two motifs intertwine in this stanza. The more important is the Z motif, //uu, which is used six times. The Y motif is a variation of Z, with a weak stress separating the two strong stresses. These two motifs or fragments of them occur at the end of all lines except one and three. These weak endings are matched by weak openings. Primary stresses
occur in the first foot of only lines four, six, and seven. The weak beginnings and closings of these lines create a gentle motion appropriate to the content.

III, xii, vi

The whiles a most de li tious har mo ny, A

In full straun ge notes was sweet ly heard to sound, X

That the rare sweet na se of the me lo dy B

The fee ble sen ses wholy did con found,

And the fraile soule in deep de light nigh round: B

And when it ceast, shrill trom pets loud did bray, A

That their re port did farre a way re bound, A

And when they ceast, it gan a gaine to play, A

The whiles the mas kers mar ched forth in trim a ray. A

The opening pattern of line one is repeated in the last four lines with some variation, linking these five lines. Two other lines (3 and 5) are matched by their opening stress patterns. A motif (X), ////\, in line two is repeated in line six. Echoes of the spondaic beginning of this motif are heard in lines three and five on "rare sweetness," and "fraile soule."
III, x, xvi

Thence forth I pass'd to the second gate.

The Gate of good descent, whose goodly pride
And costly frame, were long here to relate.

The same to all stood alwaies open wide:

But in the Porch did euer more abide

An hideous Giant, dread full to be hold,

That stopt the entrance with his spacious stride,

And with the terror of his countenance bold

Full many did af fray, that else faine enter would.

The stress pattern of line one (A) is repeated in lines seven and eight. This pattern concludes with a motif (X), /\_/\_/\_/\_/\_/, that is in each occurrence broken by a caesura after the first syllable. Two other lines (4 and 5) also have identical stress patterning. A six-syllable motif (Y), ^/\_/\_/\_/\_/\_/\_, appears first in the B lines and is repeated in lines five, six, and nine. The enjambment that joins lines two and three is repeated at the end of line five, and the two pairs of lines joined by the enjambments have the same ending, the Y motif in the second line.


Y, Y, IV

So forth she came / out of the city gate, A

With state ly port / and proud magnificence, A

Guarded with many dam zels, / that did wait ]

Upon her person / for her sure defense, ] B

Playing on shawmes and trum pets, / that from hence ]

Their sound did reach / vn to the heau ens hight. ] B

So forth into the field / she marched thence,

Where was a rich Faulion / ready plight,

Her to receive, / till time they should begin the fight. ] B

The stress pattern repetitions create a 6/3 structure that coincides with the two sentences of the stanza. The opening two lines have similar patterns, and the pattern is repeated with variation at the beginning of the second sentence in line seven. The two-line B pattern in lines three and four is repeated in lines five and six. This pattern includes a strong opening in the first line, a caesura after the seventh syllable, and an enjambment connecting either four or five syllables of the second line with the first. The caesura placements of the last two lines recall the B pattern, but there is no enjambment, nor is the arrangement of stress repeated.
VI, ix, viii

Vp on a little hill locke/she was placed

Higher then all the rest,/and round about

En iiron'd with a gird land,/good ly graced,

Of loue ly lasses,/and them all with out

The lustie shep heard swaynes/sate in a rout,

The which did pyple and sing/her pray ses dew,

And oft re joyce,/and oft for wonder shout,

As if some miracle/of heaven ly new

Were downe to them de scended in that earth ly ven.

Line three echoes both of the first two lines, the X motif repeating a pattern of line two, and the caesura after the seventh syllable repeating the placement of the caesura in line one. Lines five and six contain almost identical patterning. A new motif (Y), //\/, is used twice, both occurrences being in line seven. The last two lines contain repetitions of the X motif. The pattern of line nine, starting on the third syllable, is an exact duplication of the pattern of line eight.
As when old father Ni lus' gins to swell

With time ly pride'a boue the Ae gytian vale.

His fat tie waues/do fer tile slime out well.

And o'uer flow/each plaine and low ly dale:

But when his later springs/gins to a vale.

Huge heapes of mudd he leaues/where in there breed

Ten thou sand kindes of crea tures/part ly male

And part ly fe male/of his fruit full seed;

Such vy ly mon strous shapes/else where may no man reed.

One motif (X), /\ /\ , dominates the stanza, appearing in all but two lines. Lines three, five, and six begin with similar syntactical structures that are stressed with the X motif. The final line of the stanza begins with the motif, and the string of strong stresses that occurs in the remainder of line nine recalls the primary characteristic of the motif.

Line five repeats the stress pattern of the opening line with a variation in cassura placement. The ending of line five also places two unstressed syllables between "gins" and
the final syllable, instead of one as in the first line.
This variation, "gins to swell" and "gins to auale," is
echoed in lines seven and eight, "partly male" and "partly
female."

II. viii. xlviii

As when a win dy tem pest/blow eth hye, A
That no thing may with stand/his stor my stowre, X
The cloudes, as things af frayd, be fore him flye; B
But all so soone/as his out rageous powre A
is layd, they fierce ly then/be gin to shoure, B
And as in scorne/of his spent stor my spight, A
Now all at tonce/their malice forth do poure; A
So did Prince Ar thur/beare him selfe in fight, C
And suf fred rash Py ro chies/wast his i die might. C

The opening seven lines are an epic simile and are
united by two line patterns. The pattern of line one (A),
opening with the X motif, is repeated in lines four, six, and
seven. Lines three and five (B) each have two caesuras, a
primary one following the second syllable and a secondary
pause before the sixth syllable. Line two is linked to the
first seven lines by the use of the X motif. At the end of the simile, a new pattern (C) appears. Line nine, from the third syllable to the end, duplicates the stress pattern of line eight. These last two lines are linked to the first seven by the use of a motif (Y), \( ^\wedge / \), in lines six and eight.

III. i. xliii

As when faire Cyn thia, / in darke some night, A

is in a no yous cloud / en us lo ped, B

Where she may find / the sub stance thin and light, B

Breakes forth her sil uer beames, / and her bright hed X

Dis co uers to the world / dis com fited; B

Of the poore tra ueller, / that went a stray, A

With thou sand bles sингs / she is he ri ed; Z

Such was the beau tie / and the shi ning ray, B

With which faire etri to mart / saue light \( \wedge / \)\( \wedge / \) to the day. A

The pattern of line one (A) is repeated in lines six and nine. The repetition of stress patterns and syntax of line one in line nine strengthens the comparison of the moon's action with that of Britomart. The pattern of "saue light" in line nine recalls "Break forth" in line four, further
supporting the comparison. The lines marked B either contain both the Y and the Z motif, or begin with the Y motif. Every line of the stanza contains at least one stress pattern motif that is repeated two or more times.

**III. xii. xvii**

In this sad plight/ he walked here and there,  \( A \)
And roomed round about/ the rocke in vaine,  \( B \)
As he had lost him selfe,/ he wist not where;  \( A \)
Oft listning if he mote her heare a gaine;  \( C \)
And still be morning/ her vn wor thy paine.  \( D \)
Like as a Hynde/ whose calfe is falne vn wares A
In to some pit,/ where she him heares com plaine,  \( C \)
An hun dried times a bout/ the pit side fares,  \( B \)
Right sor row ful ly: mour ning/ her be rea ued cares.  \( D \)

In the first five lines, four single-line patterns are present, only one of which is repeated. When the simile begins in line six, each of the four patterns is repeated. The sixth line repeats the pattern of line one (A). Line seven contains two motifs that appear, overlapping, in line four. Line eight repeats the stress pattern and the syntax
of line two, strengthening the comparison being made. The syntax and the stress pattern of line five is repeated in line nine, beginning on the third syllable. In these two lines, there is an internal rhyme on the third, fourth, and fifth syllables of the pattern: "bemoaning" and "-ly mourning."

V, vi, xiv

Like as a wayward childe, whose soun der sleepe A
Is broken with some feare full dreams of fright, B X
With fores will doth set him selfe to weep; B X
Ne can be stild for all his nurses might, C
But kicks, and squals, and shriekes for fell de spight: C
Now scratching her, and her loose locks mis u sing; D X
Now see king darke nesse, and now see king light; D X
Then crying sucke, and then the sucke re fu sing. D X
Such was this Ladies fit, in her loves fond ac cu sing. A X

The comparison is supported by the repetition of the stress pattern of line one in line nine: "Like as a wayward childe" and "Such was this Ladies fit." The whole of the stanza is unified by a motif (X), /u\u\u\u/, in lines two, three, six, seven, eight, and nine. The repetition of the stress pattern of
line four in line five, where it is broken with three caesuras, emphasizes "kicks," "squeals," "shriekes."

VI.  v.  xix

Like a wylde Bull, / that be ing at a bay,

Is bay ted of a mas tiff, / and a hound,

And a curre-dox; / that doe him sharpe as say

On eue ry side, / and beat a bout him round;

But most that curre/bar king with bitter sound,

And cree ping still be hinde, / doth him in com ber,

That in his chauffe / he digs the tram pled ground,

And threats his horns, / and bel lowes like the thon der,

So did that Squire / his foes dis perse, / and drive a son der.

Two motifs unify the stanza. The pattern of the first four syllables (X), \(^{\underline{\underline{X}}}\), appears also in lines two, three, five, seven, and nine. A similar motif (Y) has a weak stress on the fourth syllable and is used in lines two, six, and eight. The pattern of "Like a wylde Bull" is repeated at the end of the simile to emphasize the comparison: "So did that Squire."
CATEGORY SEVEN: MISCELLANEOUS

I, vii, xli

O but (quoth she) / great griefe will not be tould, A

And can more eas i ly / be thought, / then said. B

Right so; (quoth he) / but he, that ne uer would, A

Could ne uer: / will to might / gues grea test aid. B

But griefe (quoth she) / does grea ter grow dis plaied, A'

If then it find not helpe, / and breedes des paire. B

Des paire breedes not (quoth he) / where faith is staid. C

No faith so fast (quoth she) / but flesh does paire. C

Flesh may em paire (quoth he) / but rea son can re paire. C'

Each stress pattern of the length of one line is repeated three times in the stanza to create an ABABA'BCCC' structure. A use of internal rhyme in the ninth line calls attention to syntactical repetitions of a pattern begun in the eighth line. The stress pattern with the syntactical repetitions grows in length with each occurrence: "flesh does paire," "Flesh may em paire," and "reason can re paire." This increasing separation of the primary stresses as the stanza moves to an end results in an effective climax.
II. vi. xiii

No tree, whose braun ches did not brauely spring; A
No branch, where on a fine bird did not sit: B

No bird, but did her shrill notes sweetly sing; B
No song, but did containe a louely dit: A

Trees, braun ches, birds, and songs were framed fit, C

For to allure fraile mind to care lesse ease. D

Care lesse the man soone woxe, and his weake wit D

Was ouer come of thing, that did him please; D

So pleased, did his wrath full pur pose faire appease. C

Lines one and four (A) have the same stress patterns, and lines two and three (B) contain a pattern similar to A. The B pattern is distinguished from A by a motif marked X. Lines six through eight all begin with a motif marked Y, that is varied in line seven by a primary stress on the first syllable. The caesura placement in line one is repeated in lines two through four, and the position of the caesura in line six is repeated in lines seven and eight. Lines five and nine (C) contain in most of the line a pattern congruent with the iambic meter.
But as it falleth, in the gentlest harts

Imperious Loue hath highest set his throne,

And tyrannizeth in the bitter smarts

Of them, that to him buxome are and prone:

So thought this Mayd (as maydens use to done)

Whom for tune, for her husband would allot,

Not that she used after any one;

For she was pure from blame of sin full blot,

Yet wist her life at last must lincke in that same knot.

Lines one and three have identical stress patterns, and are further united by internal rhyme on the fifth syllable: "falleth" and "tyrannizeth." These lines also end with an enjambment followed by the B stress pattern. This pattern of line two is repeated in lines four, five, and six. The B lines end with a motif (X), /\ u /\ u /. The X motif, overlapping, is repeated twice in the last line. Another motif (Y), /\ u /\ u /, is found three times in lines seven and eight.
III, v, xx1

Whom when the rest did see her to refuse, A

They were full glad, in hope them selves to get her; A

Yet at the choice they all did greatly muse. A

But after that the Judges did arrest her A

In to the second best, that would her better; B X

That was the Saluace Knight: but he was gone B X

in great displeasure, that he could not get her. X

Then was she judged Trimond his one; B X

But Trimond would Can a cee, and other none. X

The first four lines contain similar stress patterns, and the caesura falls after the fourth syllable in each line. Line six begins with the X motif, /V I/v/, as do lines seven and eight. Further, the whole of the stress pattern in line eight is a repetition of that of line seven. Lines seven and nine are linked to the B pattern by the occurrence of the X motif at the conclusion of these lines.

V, ix, xxii

The opening weak stresses of line one are repeated at the beginning of line nine. All other lines have a primary
stress on the second syllable. The pattern of line two is repeated in lines four and six, as is the caesura placement of line two. Lines three and five have similar patterns, but the similarities are not close. A motif \(X\), /\^\/, appearing first in line four, is repeated at the beginning of line seven and again following the caesura in line nine.

There they a ligh ting, / by that Dam zell were

Di rect ed in, / and shew ed all the sight:

Whose porch, / that most mag ni ficke did ap peare,

Stood o pen wyde / to all men day and night;

Yet ware ded well / by one of mi ckle might,

That sate there by, / with gy ant like re sem blance,

To kee pe out guyle, / and ma lice, / and de spight,

That un der shew / of times of fay ned sem blance,

Are wont in Prin ces courts / to wor ke great scath

and hin drance. A

\textit{VI, iv, xxxi}

The three occurrences of a two-line pattern (A) dominate the stanza. Associated with this pattern is a motif \(X\), /\^\/, that appears in the last half of the first line of
the pattern. The motif also is found at the beginning of the second repetition of the A pattern in line seven. The three lines which are not in one of these two-line patterns are connected to them in one of two ways. Line one has the same stress pattern as line three, and the X motif occurs twice in line six and twice in line nine.

For th'hea uens/en uying our pros per i tie,

Haue not vouch saft/to graunt vn to vs twaine

The glad full blés sing/of pos ter i tie,

which we might see/after our selues re maïne

In th'her i tage/of our vn hap pie paine:

So that for want of heires/it to de fend,

All is in time/like to re turne a gaine

To that foule feend/who day ly doth at tend

To leape in to the same/after our li ues end.
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