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Elizabethan imagery in the poetry of Drummond of Hawthornden

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ELIZABETHAN IMAGERY

in the

POETRY

of

DRUMMOND of HAWTHORNDEN

by

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CHAPTER I

DRUMMOND OF HAWTHORNDEN (1585-1649)

Ben Jonson's censure of Drummond's verses, as set down in the crabbed notes of their conversations during Jonson's famous visit to Hawthornden in 1619, was that while they were all good, "they smelled too much of ye schooles and were not after the fancie of ye time." Drummond's preference was for the verse of an earlier period when the common English practice of imitating the conventional love themes of Petrarch was not ridiculed, but justified on the basis that he was a canny poet who chose to follow the accepted master of elocution and invention:

> All posterity honour Petrarck, that was the harmony of heauen, the lyfe of Poetry, the grace of Arte, a precious tablet of rare conceits, and a curious frame of exquisite workmanship; nothing but neate Witt, and refined Eloquence. ..

So wrote Gabriel Harvey in 1593. Within the next quarter century, however, Master Petrarch was to be maligned rather than commended. Literary opinion in the early seventeenth century, tempered by the new learning and spirit of sophistication and turned against the bromidic passions of the

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Elizabethan sonneteers, is reflected in another of Jonson's "informations" to Drummond, cursing Petrarch "for redacting Verses to Sonnets, which... were like that Tirrants bed, wher some who were too short were racked, others too long cut short." But in the year of Ben's walking tour, the sonneteering rage which followed the publication of Sidney's Astrophel and Stella was an old one. Two decades had passed since the production of the sonnet sequences was seen to slow under the press of satire and epigram, and only three years previously had Drummond's first collection of verse appeared. The Poems of 1616 consisted primarily of a love sequence after the fashion of Petrarch and his French and English imitators, and was written not in the native Scot, but in the melodious English that two centuries later was to win Charles Lamb's appreciation when he wrote, "The sweetest names, and which carry a perfume in the mention, are, Kit Marlowe, Drayton, Drummond of Hawthornden and Cowley."

Sweet, sensuous, languorous, melancholy, exotic—these are the adjectives most frequently used to describe the poetry of William Drummond, who, because of the slightness and tenuity of his inspiration, has never been acclaimed a first-rate poet, but rather a writer of consistently smooth

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3Harrison, op. cit., p. 5.

4Charles Lamb, "Detached Thoughts on Books and Reading," The Essays of Elia and Eliana, p. 214.
and graceful verse with occasional passages of striking lyrical beauty. That the greater number of his sonnets are wholly or in part translation and imitation of the Pléiade poets, Ronsard and Desportes in particular, and of the earlier Italians, Petrarch and after him Marino and Guarini, has become increasingly apparent in the light of recent research, the tracing of Drummond's imitation facilitated by his bookish habit of listing his reading over periods of a year or two and by the careful cataloguing of the library which he gave to the University of Edinburgh. Yet with the incremental evidence of his borrowings from English contemporaries as well as from the French, Italian, and Spanish, his skill as a versifier and craftsman remains unquestioned. That is to say, the poet has been analyzed, but not the poetry. Where Drummond's use of conventional Elizabethan imagery has been considered, the attention has been directed to subject-matter or themes, not to the way in which the poet utilized imagery. But the function of Elizabethan and metaphysical imagery in general, as it has been examined by modern critics, cannot accurately be determined without an understanding of the philosophical and critical tenets of the school to which the early writer belonged. Involved in the study of Elizabethan imagery is the usual critical inference of the poet's intention plus a critical definition of the reasoning that because of the nature of the lyrical or metaphysical conceit is necessary to the understanding of
the poem. A further explanation is sometimes demanded of that imagery for which a source has been revealed, since the borrowing may have affected the meaning of the image. Drummond's use of imagery, therefore, may well be studied in the light of his own critical comments as they exist in the notes and letters of the Hawthornden MSS and early editions of his works, together with some recognition of the general Renaissance criteria for imagery and the discipline of rhetoric which governed the Elizabethan poet's use of metaphor.

The traditions and idiom of Scots poetry had already been abandoned by the court writers of the time of James VI, Sir Robert Ayton, David Murray, Robert Ker, and Drummond's close friend, William Alexander, Earl of Stirling, all producing English sonnets utilizing the themes and conceits of their Elizabethan neighbors and manifesting the same foreign influences. Their disregard of native Scots poetry has been attributed primarily to the blighting effect of the Reformation quarrels and to the still-prevailing view that

5 The definition of "conceit," as used throughout this thesis, is that of R.M. Alden: "A conceit is the elaboration of a verbal or imaginative figure, or the substitution of a logical for an imaginative figure, with so considerable a use of an intellectual process as to take precedence, at least for the moment, of the normal poetic process."

6 Both David Murray and Sir William Alexander wrote commendatory poems to Drummond which have been republished in the later editions of Drummond's poetry.
Latin was the proper language of poetry; a further contributing factor was the current custom of finishing a young Scotsman's education by sending him to France. Scots court poets of the late sixteenth and early seventeenth centuries belong, then, in spite of their dates, to the earlier school of Elizabethan sonneteers and continental Petrarchists and Ronsardists. By 1600 the impetus given to the French sonnet vogue by Ronsard had slowed considerably, while in England the counter-current of satire had not yet brought the love-cycle to complete extinction, secular and religious sequences alike appearing as late as 1610 in Davies of Hereford's Wit's Pilgrimage. In Scotland Sir William Alexander's Aurora was not published until 1604, nor another Scots sequence, Amorous Songs, Sonnets, and Elegies by Alexander Craig, until 1606. Drummond was but the last of these courtly makers.

As the son of John Drummond, gentleman-usher to King James, and the nephew of William Fowler, secretary to Queen Anne, the poet's association with the court was lifelong. When after Elizabeth's death James also assumed the English crown, the Scots court was transferred to London where Drummond's acquaintance with foreign life began. Just graduated from the University of Edinburgh, he spent six weeks of the summer of 1606 with his father at the London court before

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proceeding to Bourges, as befitted a son of the Royalist party, for training in civil law. His advanced studies, however, reveal only a decided interest in literature; the sole legal work among his reading lists of 1607-09 is the Institutes of Justinian, whereas the names of Ronsard, du Bartas, Tyard, of Tasso and Sanazarro and Cardinal Bembo, indicate Drummond's knowledge of French and Italian—and the English works, Sidney's Arcadia (listed for the second time), the poems of Samuel Daniel, Davison's Poetical Rhapsody, as additions to earlier notes of several of Shakespeare's plays, Alexander's Aurora, and Lyly's Euphues, the Elizabethan literature with which he was first familiar.\(^8\) Drummond left France for London and Scotland in 1609, but during the next year his father died and he took up his long and leisurely life at Hawthornden. His first appearance as a court poet was in 1613 when the pastoral elegy, "Teares on the Death of Moeliades," published as a tribute to Henry, Prince of Wales, by all accounts a national favorite, took its place with other memorial verses contributed on the same occasion by all the poets of the day. The second of Drummond's long poems, "Forth Feasting: a Panegyrick to the King's Most Excellent Majesty," appeared in 1617 and was again the occasional verse of a loyal Scot. Written in celebration of

James' first visit to Scotland since his assumption of the English crown, the poem is a supposed address by the river Forth.

The previous year, however, Drummond had seen published his first volume of verse, *Poems: Amorous, Funerall, Divine, Pastorall, in Sonnets, Songs, Sextains, Madrigals*, composed chiefly of a sequence of sonnets and interpolated songs and madrigals in the manner of Petrarch's *Canzoniere*, and also like Petrarch's sequence, divided into two parts, the first singing of the charms of his mistress and the second lamenting her death. In this respect, Drummond differs from his English predecessors, for no English sonneteer wrote his sequence to a loved one lost to him by death. The lady of Drummond's poetry is described as Mary Cunningham, daughter of the Laird of Barns, whose estate lay close by that of the poet's brother-in-law. According to Drummond's earliest biographer, "He met with suitable returns of chaste love from her, and fully gained her affections; but when the day for the marriage was appointed, and all things ready for the solemnisation of it, she took a fever, and was suddenly snatched away by it, to his great grief and sorrow." Besides the poems to his mistress, the publication of 1616 also

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9Ward, *op. cit.*, I, xxxviii, citing Bishop'sage's "Memoir," the principal early authority for the life of Drummond, which was prefixed to the folio edition of his poetry, published in 1711.
included a reprint of "Teares on the Death of Moeliades," with an additional sonnet and "pyrimadal" epitaph on the death of the young Prince of Wales, a group of religious pieces entitled "Urania, or Spiritual Poems," and a collection of madrigals and epigrams which may have been written at an earlier date than the rest of the book.

Although his publication of verse was to cease with the religious poetry published in 1623 under the name Flowres of Sion, Drummond's belief in the validity of the poetic theory of imitation seems not to have wavered. His partiality for the Pleiade poets also embraced their creed. Formulated by Du Bellay and Ronsard as the assimilation of the classical excellence of Latin, Greek and recent Italian models into modern literature, the Pleiade manifesto called for no servile imitation, but for a converting of the ideas and forms of antiquity to the poet's own use, "... se transformant en eux," du Bellay had written, "les devorant, et, apres les avoir bien digerez, les convertissant en sang et nouriture."¹⁰ The sonnet form and the conventional pattern of Petrarch and the modern Italians were particularly favored and assiduously cultivated by Ronsard and his disciples. As "the Grand Master in love," Petrarch had no peer

¹⁰Joachim Du Bellay, Defense et illustration de la langue francaise, p. 3.
in any of the courts of western Europe. Substantiation for Drummond's allegiance to the Petrarchan school is to be found in the following critical fragment, "A Character of Several Authors," adjudged to have been written between 1612 and 1616:

The authors I have seen on the subject of Love are the Earl of Surrey, Sir Thomas Wyat (whom, because of their antiquity, I will not match with our better times), Sidney, Daniel, Drayton, and Spenser. He who writeth The Art of English Poesy praiseth much Raleigh and Dyer; but their works are so few that have come to my hands, I cannot well say anything of them. The last we have are Sir William Alexander and Shakespeare, who have lately published their works. ... The best and most exquisite poet of this subject, by consent of the whole senate of poets, is Petrarch. Sir Walter Raleigh, in an epitaph on Sidney, calleth him our English Petrarch; and Daniel regrets he was not a Petrarch, though his Delia be a Laura. ... The French have also set him before them as a paragon; whereof we still find that those of our English poets who have approached nearest to him are the most exquisite on this subject [Love]. When I say approach him, I mean not in following his invention, but in forging as good; and when one matter cometh to them all at once, who quintessenceth it in the finest substance.

Among our English poets Petrarch is imitated, nay surpassed in some things, in matter and manner; in matter, none approach him to Sidney, who hath songs and sonnets intermingled: in manner, the nearest I find to him is W. Alexander, who, insisting in these same steps, hath sextains, madrigals and songs, echoes and equivoces, which he Petrarch hath not; whereby, as the one hath surpassed him in matter, so the other in manner of writing, or form ... After which two, next, methinks, followeth Daniel, for sweetness in rhyming second to none. Drayton seemeth rather to have loved his Muse than

11 Ward, op. cit., I, xlv-xlviii, extracting from the folio edition of Drummond's works.
his mistress, by I know not what artificial similes; this showeth well his mind, but not the passion. . .
Donne, among the Anacreontic lyrics, is second to none, and far from all second; but as Anacreon doth not approach Callimachus, though he excels in his own kind, nor Horace to Virgil, no more can I be brought to think him to excel either Alexander's or Sidney's verses. They can hardly be compared together, treading diverse paths; the one flying swift, but low; the other, like the eagle, surpassing the clouds. I think, if he would, he Donne might easily be the best epigrammatist we have found in English; of which I have not yet seen any come near the ancients. . . Drayton's Polyolbion is one of the smoothest pieces I have seen in English, poetical and well prosecuted; there are some pieces in him I dare compare with the best transmarine poems. . . I find in him, which is in most part of my compatriots, too great an admiration of their country; on the history of which whilst they muse, they forget sometimes to be good poets.

Drummond's later opinion of the new metaphysical poetry, which might have found a sympathetic reception with one whose interests were both literary and scientific,12 was unfavorable, and at the same time clearly indicated once more his continued preference for the writers of antiquity and for the school of poetry that was going out of fashion. In a letter to his friend, Dr. Arthur Johnston, the king's physician, dated c. 1630, Drummond wrote:13

12In 1627 Drummond was issued a patent for fifteen of his inventions, most of which were military machines: the Box-Pistol, Pike-Arquebuss, Fiery Waggon, etc.; the patent included, however, an instrument for converting salt water into fresh, another for producing perpetual motion! See Ward, op. cit., I, lxviii-lxx.

13Hebel and Hudson, eds., Poetry of the English Renaissance 1509-1660, p. 906, extracting from the folio edition of Drummond's works.
In vain have some men of late, transformers
of everything, consulted upon her [poetry's] re-
formation, and endeavored to abstract her to meta-
physical ideas and scholastic quiddities, denuding
her of her own habits and those ornaments with
which she hath amused the world some thousand years.
Poesy is not a thing that is yet in the finding and
search, or which may be otherwise found out, being
already condescended upon by all nations and, as
it were, established jure gentium amongst Greeks,
Romans, Italians, French, Spaniards. Neither do I
think that a good piece of poesy, which Homer, Vir-
gil, Ovid, Petrarch, Bartas, Ronsard, Boscà, Gar-
cilasso, if they were alive and had that language,
could not understand and reach the sense of the
writer. Suppose these men could find out some
other new idea like poesy, it should be held as if
nature should bring forth some new animal, neither
man, horse, lion, dog, but which had some members
of all, if they had been proportionable and by
right symmetry set together. What is not like the
ancients and conform to those rules which hath been
agreed unto by all times may, indeed, be something
like unto poesy, but it is no more poesy than a
monster is a man. Monsters breed admiration at
the first, but have ever some strange loathsomeness
in them at last...

The literary tradition in which Drummond was trained
was a looking backward to antiquity as a golden age. In the
first sonnet of his sequence he refers to the "sweet Con-
ceits" which entertained him in his early reading and writ-
ing as he turned "those Antiques of the age of Gold" to the
service of love without knowing what love meant. Somewhat
later he said of himself "that he was the first in the Isle
that did celebrate a mistress dead, and Englished the
madrigal." With what sweet conceits, sanctioned by long

14Ward, op. cit., I, xlii, citing Bishop Sage's
"Memoir."
usage, he described his mistress and his knowledge of love is now to be seen.
CHAPTER II

IMAGERY IN THE SONNET SEQUENCE

Drummond's contribution to Elizabethan love conventions is slight: the number of poems he has conveyed from the Italian or French amazes the twentieth century modern who is apt to think of "borrowing" as only a little less reprehensible than "plagiarizing"; his poetry is so characterized by Petrarchan conceits that scarcely an idea or simile exists in his sonnets that cannot be matched in Petrarch or in his disciples; and of all the conventional variations on the theme of love, the manifestations of love, and the sonnet lady, Drummond has selected but a few. Differing from his contemporaries, then, only in terms that are relative, he is to be distinguished primarily by his use of "sweet conceits." The sonnet sequence which first appeared in the Poems of 1616 is, like Sidney's Astrophel and Stella and Spenser's Amoretti, assumed to be autobiographical. In both parts of Drummond's sequence, however, the first relating the progress of his courtship of Mistress Cunningham, and the second expressing his grief following her death, the narrative element is negligible. Nowhere is Mary Cunningham's name mentioned, nor is there any other distinctive description of her beauty except the several references to her green eyes and blonde hair. Neither is the progression of the story and of the
poet's moods marked except in a few sonnets which suggest that his love has been encouraged and returned and in the descriptions of the spring and summer which are indicated as passing in the course of his love affair. The last poems of Part I provide the chief turn upon which Drummond's narrative can be said to rest; eleven sonnets, one sextain and one madrigal are given to the theme of absence or separation from the loved one, which in Drummond's case was not the temporary parting described by Petrarch before the death of Laura and used as a model by his English imitators for their sonnets on the sadness of separation, but a final parting presumably caused by Mary Cunningham's fatal illness. The autobiographical quality of Drummond's love sonnets, nonetheless, has little of the immediacy of either Astrophel and Stella or the Amoretti. The sincerity is unquestionable in the poems which have as a background for the poet's emotion and allusion the beauties of nature; through his Watteau-like nature descriptions there breathes a pagan spirit and a genuine affinity for the pastoral and sylvan. Elsewhere he is "the bookish Drummond," remote in his melancholy, not very often giving the impression either of passion or of concealed suffering. To what extent this sense of Drummond's reserve can be accredited to his imitation and borrowing or to his own disposition is, of course, largely conjectural.
The themes of the first part of Drummond's sequence, which consisted of fifty-five sonnets, with ten madrigals, two songs and two sextains interpolated, bespeak its similarities with the sonnets of Sidney, Greville, Daniel, Lodge, Barnes, Constable, Spenser, and the lesser sonneteers; falling into two large general groups, fifty are concerned with the theme of love as it has affected the poet, and nineteen with the sonnet lady herself. In the first group of fifty, Drummond has directly translated in three poems, borrowed from his favorite models in eighteen, and in five produced a variation, but with no reference to particulars. In the second group of nineteen, he has translated with variation in one poem, and borrowed in ten. Better than half of Part I of the sequence, therefore, is imitative.

The series begins with the assertion that since Love has shown the poet such a fair volume in the person of his sweetheart, he is no longer beguiled by the casual literary pursuits of old. Although his wit and skill are debilitated by love and reflect his afflicted mind, he is compelled to write out his woes, albeit against his will. In a series of antitheses that relate the conflicting moods that beset him (Sonnet IV), Drummond writes another of the many variations of a Petrarchan sonnet. Further contrariety appears in his statement that metaphysical speculations cannot longer hold
him (Sonnet V), followed by the Platonic speculation that his love derives from a time before life on this earth when he saw the idea of his lady's face and loved with "heavenly pure Delight" (Sonnet VII). Sleeplessness, tears, and despair are his lot, despite invocations to sleep to ease his woe (Sonnet IX); to the moon to cause his mistress to recognize his grief in her dreams (Sonnet XI); and to the sun to bring the day for all that it will only make visible his sorrow (Sonnet XI). His sonnet lady he compares in the conventional manner to the sun and moon in the heavens and to the gems of the earth, all of which are less fair than she; as conventionally cold and pitiless as she is beautiful, she also becomes the more desirable in her attempts to dissuade the lover. Nothing in the whole world of nature is so without sympathy and understanding as the lovely creature whom Nature herself has conspired to create; the green sea which reflects a green heaven is the more imposing for its resemblance to the lady's green eyes, and there is no aspect of nature, no wonder of springtime, no sylvan retreat where the poet can escape his love and her beauty. Consequently he begins to tire of the hopelessness of his situation and of the moral restraints required of him by love, and as Sidney had reproached Patience,¹

¹Sonnet LVI of *Astrophel and Stella*. 
Drummond reproaches Respect, saying he has counselled her too long (Sonnet XXIII). In a moment of utter despair he swears his only solace can be in death, but his next mood is one of self-pity, as he compares himself to the sobbing nightingale who must also complain because of love (Sonnet XXV). In prophetically describing the havoc old age will work upon his mistress' beauty (Sonnet XXVI), his pique is short-lived, for the theme of despair is resumed; he turns to his lute, bidding it sing only of grief (Sonnet XXVIII), and claims that all the elements of the universe may well marvel at his torment—unlike all else that lives, he is destined by a fixed fate to mourn forever. Addressing a friend as yet inexperienced in love, the poet warns him against the jealousies and fears apportioned lovers by the tyrant god of love (Sonnet XXXI); Fortune then becomes the triumphant power and himself the new victim on her wheel (Sonnet XXXIII). The sonnet lady's cruelty is once more the motif, but while Drummond announced that any praise due him will lie in the fact that the fairest of the living dealt him death (Sonnet XXXIV), the ensuing song and sonnets indicate that the disdainful mistress is only pretending; the second song, "Phoebus, arise," describes the morning and the grove where his love is to meet him, hear his cause and possibly reward him; briefly his spirits soar; he attempts to persuade the lady by pointing out the happiness of love manifested in nature. Conflict-
ing emotions interrupt his blissful state, but he is some-
what bolder in his declarations, likening his sweethear's 
lips to cherries, Sidney's epithet,² (Sonnet XL), and wishing 
to die of a kiss as his death-wound (Sonnet XLI). There fol-
lows a pretty madrigal, for which no source has been discov-
ered, attributing the rose's beauty not to any classical 
source, but to its having rested on the lady's breast and 
touched her lips (Madrigal V). Again the seasons change; 
spring gazed on the lady and was so burned, he turned to sum-
mer (Madrigal VI). But there the poet is separated from his 
love and his joys are forever shattered. In the second sex-
tain he mourns her absence from the wood-covered mountain 
where the two of them walked by the splashing streams. He 
dresses the lady's empty window that bereft of her is a 
pitiful sight where once it was a paradise (Sonnet XLIV), and 
writes two sonnets in which his despair arises from the sight 
of a river bank and a wood where he first learned that he 
could hope for success in his wooing. New woe is experienced 
when a happy dream is broken by his waking to reality (Son-
net XLVII) and when he considers the armlet of blonde hair 
given him as a love-token (Sonnet XLVIII). Nights grow end-
less, time halts, and the poets long to die. He calls on 
Fame to keep his mistress' name alive, promising that the lady

²Sonnet LXXXII of Astrophel and Stella.
and Fame shall live forever by means of each other (Sonnet LII). The absence continues and the miserable lover compares himself to a mole and to other creatures of earth who are deprived of the sun (Sonnet LIII). The first part of the sequence concluded with the widely imitated Petrarchan theme that wherever the lover is placed and however he may forget himself, he cannot forget his love.

The second part of the sequence contains only thirteen sonnets with two songs and five madrigals interpolated; of these five are translations and seven, adaptations, from which it is seen that better than half of Part II of Drummond's sonnet series is also imitative. Unrelieved despair over the death of his mistress is the sole theme of these poems. Only by bringing the dead lady to life again will such incomparable beauty be restored to earth (Sonnet II). The poet's life is compared to a frail boat in which he wishes to sail forth and perish (Sonnet IV). All his hopes buried with her, he begs his dead mistress to look down on him from heaven and accept his heart as a living pyramid. He describes himself as already dead, remaining only as a shadow to bemoan his case. He begs his lute to be silent now that his sweetheart's singing is stilled, or at least to limit its sounds to complaints. In two sonnets, the first suggested by Petrarch, the second by Desportes, Drummond speaks of the joys of returning spring which have no parallel
in his heart since his love is gone and virtue neglected in a tomb; the earth's fresh beauties serve no purpose if his mistress cannot endear them to the poet by her presence. Translating a madrigal of Guarini, he describes Death's taking his love as entering Paradise; in a translation of a madrigal by Tasso, he identifies himself with the weeping turtle-dove whose plaints the sighing zephyrs echo. Again after Tasso, he compares Death's taking of his mistress to a cloud hiding a star. But he cannot die of grief—like a tyrant, Death, having satisfied himself with beauty's rose, has no desire for the poet's life. The sequence ends on the religious note of the last sonnet in which Drummond writes that he will transfer his love for his dead mistress to God where no further loss can be suffered.

It is immediately apparent that Drummond's love sonnets are characterized by melancholy. Equally apparent is the limitation of theme to the despairing sighs and tears of the conventional sonneteers whose aspirations in love were presumably blighted by the coldness and cruelty of their sonnet ladies. That the Elizabethan reader took for granted a set pattern of behavior as indicative of the symptoms and effects of love is plentifully illustrated in all the sonnet sequences. Transmitted through Petrarch from Ovid and Chrétien de Troyes and modified by chivalric and Platonic precepts, the conventional motifs developed into a common stock of expressions
and conceits, appearing in almost identical guise throughout the Italian, French, Spanish and English love sonnets and endearing themselves by their very familiarity. Drummond's extensive imitation of the Pleiade poets and the Italian Petrarchists is less remarkable, therefore, than his consistently narrow selection of their themes of sleeplessness, wasting in despair, absence and stock-in-trade comparisons. In this respect it is significant that while his predecessors had almost wholly ignored the Spanish sonneteers, Drummond, who did not share their indifference and was widely read in Spanish, has not only translated and adapted from Garcilaso de la Vega and Boscán, but also has chosen those models relating anew his despair, tears, and final grief. This recurrent theme of unhappy love and the variations on the theme of absence give a semblance of unity to his sonnets at the same time that they reinforce the Renaissance theory of imitation as individual expression of poetic subject sanctioned by long usage.

The modern reader finds the lyrical value of the sonneteer's display of misery at a minimum unless he is mindful of two Renaissance principles governing the nature of imagery: first, poetry does not deal with an object or experience exactly as it is, with particulars, but with aspects of the intelligible world, with universals; second, the poet's

\footnote{Kastner, \emph{op. cit.}, I, xxv-xxix.}
reasons for writing a poem predetermine the figures of speech used. To praise and persuade as typical intentions of the Renaissance lyric point to the general confusion of rhetoric with poetic during this period and also suggest a set pattern of devices by which a poet addressing himself in a series of love sonnets to his mistress might habitually seek to weaken the lady's resistance and move her affections. Influenced by a common rhetorical training, poets and readers alike conceived of certain types of imagery as appropriate to certain intentions or aims. The imagery employed by Drummond in his verses describing the effects of love is generally without reference to the actual poet, lady or emotion and is particularly illustrative of the Renaissance tendency toward general statement in lyric and song which derived from a similarity in aim and consequent use of figures to heighten and illuminate the poetic subject. It will be seen that Drummond's impersonality is due either to his inculcation of Petrarchan antitheses and particularizations interspersed with the common apostrophes and invocations or to his taste for the subtleties of classical allusion and the figures of amplification which appear to have outweighed the Elizabethan's desire for accuracy of detail and willingness to convey his true feeling.

\[4\]George Gascoigne, Certayne Notes of Instruction, edited by Smith, op. cit., I, 48.
If Drummond's "despair" imagery is divided into that which is imitative or borrowed and that which is to all appearances original, the conclusion must be that as a rule where the poet imitated, he amplified with imagery peculiarly his own, and where he was original, he frequently borrowed phrases and epithets. No distinguishing line can be drawn between the imitative and the original figures which would tend to place, say, hyperbole and strained metaphor in the one group, classical allusion in the other. Examples of Drummond's method are therefore to be found in almost any one poem. The pattern of Sonnet I, for instance, is Drummond's own, but the phrase: "And so to praise a perfect Red and White,/ But (God wot) wist not what was in my Braine" (I, 7-8), recalls the lines of Sonnet LXXIV of Astrophel and Stella: "Some do, I hear, of poets' fury tell;/ But (GOD wot) wot not what they mean by it"; Sonnet II, on the other hand, is constructed on the pattern of one by Jean Passerat, but the resemblance in particulars is limited to the first quatrain, while the remainder is amplification of the speculative sort that Drummond favored—the knowledge of the quick decay of man and his handiwork expressed by Passerat is elaborated by Drummond as the small acclaim given poetry, the volatility of praise, the fragility of beauty and the disabling power of

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5Kastner, op. cit., I, 165.
love, all of which lead to his conclusion: "Know what I list, this all can not mee moue, / But that (o mee!) I both must write, and loue" (II, 13-14). The theme of both sonnets is the manifestation of love as it affected the poet's writing, one relating the influence love had on his first amateurish attempts at lyrical praise, the other avowing that he writes against his will. Sonnet I, however, describes beauty as a tyrant enslaving the poet—terms that in this instance are surprising and distracting because they are usually applied by the sonnet-writers to the Ovidian personification of Cupid; on the other hand, the same sonnet describes love in a very conventional fashion as the Anacreontic personification of a mischievous, capricious Cupid. The simile for beauty in Sonnet II is both imaginative and lyrical: "I know fraile Beautie like the purple Flowre, / To

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6L. C. John in The Elizabethan Sonnet Sequences: Studies in Conventional Conceits has undertaken a thorough discussion of the two guises for representing Love or Cupid. The first is the tyrannical, humorless god described in the works of Ovid and thereafter dominating the literature of the Middle Ages, becoming in time a composite figure with additional attributes, ecclesiastical and feudal, the association of which serve to rob the original conception of its sensuality. The second is the merry, child-like god, or Alexandrian personification, not so well known until the Greek Anthology and Anacreontea were rediscovered and translated into French in the middle of the sixteenth century. Extremely popular with the Pleiade poets, who admired and imitated the Anacreontic lyrics, the Alexandrian (or Anacreontic) characterization of Love did not appear with any frequency in Elizabethan literature until after the publication of Astrophel and Stella in 1591.
which one Morne oft Birth and Death affords" (II, 9-10); but the simile for love is again confusing because while it suggests anew the Latin conception of the feudal guise of love by means of the word "invassal," the opposition of sense and reason suggests a Platonic concept: "That Love a Iarring is of Mindes Accords, / Where Sense and Will invassal Reasons Power" (II, 11-12). In either case the poet's earnestness is felt to be slight.

Oddly enough this confusion of metaphor in the poetry which deals with the effects of love is apt to occur wherever Cupid enters. "Love here blindfolded stands with Bow and Dart" (III, 7), alongside tormented Sorrow, pale Hope, and rainy-eyed Despair, as figures invented by other poets more skilled than the writer; elsewhere Drummond's weary conviction that only death will relieve his misery is brightened by his recollection of "that Face divine, / Like one with Arrow shot in Laughters Place" (XXIV, 13). Once more Cupid is the Ovidian tyrant who will enforce obedience to his laws and simultaneously the god "who doth his Church-men sterue: / His Kingdome is but Plaints, his Guerdon Teares" (XXXI, 12-13), or, as borrowed from Tasso, the grisly figure whose arms are hung with the pale trophies of Death (Part II, XII). In the first three examples, love or Cupid appears as a note

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7Kastner, op. cit., I, 213-214.
of relief, but in the last, he is an incongruity introduced only in the conclusion to the quatrains which have likened the clouding of a gold-beamed star to the death of the poet's mistress. The vicissitudes of a "pale Death" are illustrative of the suggestion already made that the borrowing may affect the point being made in the image and are discernible here in the light of Drummond's method of imitation; for the two quatrains are translated from one of Tasso's sonnets, the tercets from another. It is not surprising, then, that the "grimme mistie Armes" of Death in the second quatrain suddenly turns into the arms of Love hung with Death's "pale Trophees." The single effect of this sonnet, as well as of the first three, is thus lessened as much by the confusion created by mixing metaphors as by the conventionality of the image of the god of love.

Serving likewise to diminish the intensity of Drummond's emotion are his conventional figures; although his use of antithesis and paradox, hyperbole, particularization, pathetic fallacy, and tortured imagery is not limited to those sonnets imitative of Petrarch and his most determined followers, he uses fewer conceits in the sonnets for which he has no model. By antithesis is the whole of Sonnet IV, for example, a variation on a popular Petrarchan theme.8

8Ibid., I, 165.
which begins with the common conceit of love as a yoke (IV, 1-4):

Faire is my Yoke, though grieuous bee my Paines,
Sweet are my Wounds, although they deeply smart,
My Bit is Gold, though shortned bee the Raines,
My Bondage braue, though I may not depart. . .

More favored by Drummond than the yoke of love is the fire; thus, in the secondquatrain, another common conceit of a burning lover, which almost automatically brings forth a third conventional comparison of the poet to the phoenix (IV, 5-8):

Although I burne, the Fire which doth impart
Those Flames, so sweet reuiving Force containes,
That (like Arabias Bird) my wasted Heart
Made quicke by Death, more liuely still remains. . .

Also suggested by Petrarch is the fire of love that has assumed the form of "burning Thoughts" and "tumultuous Broyles" which could not be appeased (XII, 1-2); in Sonnet XIX the fire is "the Feuer burning in my Vaines," which, in turn, calls up another phoenix (XIX, 5-8):

In vaine (my Friends) your Counsell me constraines
To flie, and place my Thoughts on other Things,
Ah, like the Bird that fired hath her Wings,
The more I moue, the greater are my Paines.

The alternate burning and freezing experienced by his fellows in love Drummond directly expresses only once: "Now burne I through Desire, now doe I freeze" (XL, 8). But

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9Ibid., I, 177.
there the circumstances are such that the mood and statement seem playful, the poet's touch lightened and made the fonder by a borrowing from Sidney: 10 "those Fruites of Paradise,/ Celestiall Cherries which so sweetly smell" (IL, 1-2). Thus comparing his lady's kissable mouth to the red fruit, Drummond swears (XI, 9-14):

I die (deare Life) vnlesse to mee bee giuen
As many Kisses as the Spring hath Flowrs,
Or as the siluer Drops of Ir's Showrs,
Or as the Starres in all-embracing Heauen,
And if displeas'd yee of the Match complaine,
Yee shall haueleauue to take them backe againe.

Another playful conceit alleviating the fever and despair of the conventional conneteer is the warfare of Cupid against the poet and the fancy that he resides in the lady's eyes, whence he battles with his darts to wound the lover. Drummond consequently refers, if obliquely, to his mistress as one "who my Heart hath slaine" (VIII, 13), and later claims that "My life lies in those Lookes which haue me slaine" (XIX, 14). His prolonged life and grief carry him, instead, to a sad and apparently traumatic farewell, "Close sealed with a Kisse" (XLIX, 3), after which he flees protesting "Till that Sights Shafts their flying Object miss'd" (XLIX, 12). The mass effect of the lover's pains is only intensified by the device of particularization, one which Drummond has both copied, notably from Sannazaro, and originated. All of the

10Ibid., I, 197.
earth's formations that the poet could think of—"all that my sad Cry constraines/ To take part of my Plaints, and learne Woes Speach" (XVI, 11-12)—are listed in an adaptation of a sonnet by Sannazaro: brook, woods, birds, groves, shades, mountains, plains, meads, hills, dales, springs. The same sonnet is also representative of the Petrarchan hyperbole with which a writer can describe a brook (XVI, 1-4):

Sweet Brooke, in whose cleare Christall I mine Eyes Haue oft seene great in Labour of their Teares, Enamell'd Banke, whose shining Grauell beares These sad Characters of my Miseries. .

In another adaptation from the same Italian poet, a similar cataloguing of the wonders of nature is based on the primary assumption of animistic imagery that accredits a river, flowers, forest, winds and leaves with gestures of compassion. The second quatrain continues with the artificial and improbable image (IV, 9-11):

The Caues, the Rockes, the Hills the Syluans Thrones (As if even Pitie did in them appeare) Haue at my Sorrowes rent their ruethlesse Stones. .

Turning to manifestations of human sorrow, Drummond commands his eyes to "dissolue your Gloves in brinie Streames" (Part II, V, 1)—and his senses to "Accept no Object but of Blacke Annoy, / Teares, Plaints, Sighs, mourning Weeds, Graues gaping wide" (Part II, V, 11-12). On the whole, the sonneteering

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11 Ibid., I, 183.
12 Ibid., I, 183.
"tears" have to be taken lightly, if only for their improbability and artificiality. A notable exception is the song of a lover grieving for his dead mistress; catachresis and hyperbole in the following lines are overshadowed by Drummond’s use of two legends, the effect of which is to make distant his pain by presenting it as an essence or idea (Part II, Song I, 121-132):

Aye mea! to waile my Plight
Why haue not I as many Eyes as Night?
Or as that Shepheard which Ioues Loue did keepe?
That I still still may weep:
But though I had, my Teares vnto my Crosse
Were not yet equall, nor Griefe to my Losse,
Yet of you brinie Showrs,
Which I heer powre, may spring as many Flowrs,
As came of those which fell from Helens Eyes,
And when yee doe arise,
May euerie Leafe in sable Letters beare
The dolefull Cause for which yee spring vp heere.

And when the sonnet lady weeps, she is frequently at her loveliest. The "pearlie Showres,/ On Cheekes fair blushing Flowres" (Mad. IV, 6-7) and the "Dew which fell/ On my else-moystned Face from Beauties Skies" (XLIX, 3-4) have a charm singularly lacking in the poet's image of his own tears that "may well Humidian Lions tame" (XXI, 1) or in the imagery borrowed from "A Lover's Complaint" that takes the form of an address to the napkin, given the poet by his mistress and used by him as a handkerchief for his tears, which he begs

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13Ibid., I, 213.
may shroud his face in his grave (Part II, XI). Tearful metaphor falls under the heading of the gross exaggeration which also includes such a web of catachresis as that possibly suggested by Claude de Buttet\(^1\) (XLIV, 1-5):

\[
\text{Thou Window, once which served for a Sphera}
\]
\[
\text{To that dear Planet of my Heart, whose Light}
\]
\[
\text{Made often blush the glorious Queene of Night,}
\]
\[
\text{While Shee in thee more beautious did appeare,}
\]
\[
\text{What mourning Weedes (alas) now do'st thou weare?}
\]

or the additional catachresis and tortured imagery of Sonnet XXIX where the storming winds, "Aires Trumpeter," are the force sweeping the sea into restlessness and raising "hudge Mountaines in that Plaine." In the same sonnet the poet calls himself "th'Anachorite of Love,"\(^1^5\) and entreats Earth to intervene for him with the powers above: "And bid them if they would more Aetnas burne,/ In Rhodopee or Erimanthe mee turne," which Ward explains as meaning that were the poet transformed into a snowy mountain, his inner fire would convert it into a volcano.\(^1^6\) In the sonnet to the lady's window,

\(^{1^4}\)Ibid., I, 200.

\(^{1^5}\)Cf. the following lines of Donne's "Elegy IX, The Autumnal":

\[
\text{Call not these wrinkles, graves; If graves they were,}
\]
\[
\text{They were Love's graves; for else he is no where.}
\]
\[
\text{Yet lies not Love dead here, but here doth sit}
\]
\[
\text{Vow'd to this trench, like an Anachorite. . .}
\]

\(^{1^6}\)Ward, op. cit., I, 215.
quoted above, the moon is "the glorious Queene of Night"; in other sonnets she is "the Sunnes bright Sister" (Song I, 186), "Cythia, Queene-like shining through the Woods" (Sex. I, 21), or "Nights silent Queene" (L, 1). An extended use of catachresis with pointed logical relevancy supposed to delight the Elizabethan reader by the subtlety of its observation is well illustrated in Drummond's first apostrophe to the sun (XI, 1-8):

Lampe of Heauens Christall Hall that brings the Hours
Eye-dazaler who makes the vglie Night
At thine Approach flie to her slumbrie Bowrs,
And fills the World with Wonder and Delight:
Life of all Lifes, Death-gluer by thy Flight
To Southerne Pole from these sixe Signes of ours,
Gold-smith of all the Starres, with Siluer bright
Who Moone enamells, Apelles of the Flowrs. . .

In many similar sonnets Drummond invokes sleep, apostrophizes the moon or sun, and addresses himself to the lute, river, brook, or wood; each emphasizes the quality of general statement, for the analogies drawn by the imagery serve to elucidate the paradox usually revealed in the couplet. As in the apostrophizing sonnet to the sun, the poet's emotion is neither particularized nor elucidated (XI, 9-14):

Ah, from those wartie Plaines thy golden Head
Raise vp, and bring the so long lingring Morne,
A Graue, nay Hell, I finde become this Bed,
This Bed so grieuously where I am torne:
But (woe is me) though thou now brought the Day,
Day shall but serue more Sorrowe to display.

The assertion that "the Elizabethan was not generally writing (rarely even for the length of a single image) 'here is the thing that happened, here the object, the landscape,
the human being that was seen,'... or 'this is how I felt about the experience, how I saw the object, the landscape,'¹⁷ is substantiated by Drummond's frequent use of amplifying figures that have either a marked ideational element or a known significance. In Sonnet VIII, for instance, which elaborates the first two tercets of a Petrarchan sonnet,¹⁸ Drummond describes three different aspects of night. The first is as a personification, sable-veiled and travelling in a silently rolling coach, "Rowseing with Her from TETHIS azure Bed/ Those starrie Nymphes which dance about the Pole" (VIII, 2-3); the second is as an allusion to the story of the moon-goddess Selene (Cynthia) and Endymion, a handsome young shepherd whom Selene visited every night, first putting him to sleep in order to enjoy his beauty undisturbed (VIII, 5-8):

While CYNTHIA, in purest Cipres cled,  
The Latmian Shepheard in a Trance descries,  
And whiles lookes pale from hight of all the Skies,  
Whiles dyes her Beauties in a bashfull Red. . .

The third quatrain is a description of the sleep of all living creatures (VIII, 9-12):

While Sleepe (in Triumph) closed hath all Eyes,  
And Birds and Beastes a Silence sweet doe keepe,  
And PROTEVS monstrous People in the Depe,  
The Winds and Waues (husht vp) to rest entise. . .

¹⁷Rosamond Tuve, Elizabethan and Metaphysical Imagery: Renaissance Poetic and Twentieth Century Critics, p. 49.  
¹⁸Kastner, op. cit., I, 168.
Not until the last two lines does Drummond indicate that his sonnet is inspired by the sleeplessness of an unhappy lover who wakes, weeps, and envisages his mistress' face. Again, in one of his songs lamenting the death of his mistress, he has called up the associations cohering around the image of Pan in order to represent, not the particularities of his own grief, but the concept of grief in its "right artificiality" (Part II, Song I, 87-96):

O Pan, Pan, Winter is fallen in our May,
Turn'd is in Night our Day;
Forsake thy Pipe, a Scepter take to thee,
Thy Lockes dissearand, thou black love shalt bee
The Flockes doe leaue the Meads,
And loathing three-leafl'd Grasse, hold vp their Heads.
The Streames not glide now with a gentle Rore,
Nor Birds sing as before,
Hills stand with Clouds like Mourners, vail'd in Blacke,
Nor Birds sing as before,
And Owles on Caban Roofes fore-tell our Wracks. . .

Perfectly characteristic of Drummond's impersonality is the one sonnet of the entire sequence which in the tradition of rhetoric is an open attempt to persuade his mistress by pointing out the happy lovers of a nature setting. The figure of ironia, "or the Drie Mock," appears in the second quatrain where the lady is reproved with a mild threat (XXXVII, 5-8):

If thou but Sense hadst like Pigmalions Stone?
Or hadst not seene Medusas snakie haire,
Loues Lessons thou mightst learne? and learne

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19 Harvey, op. cit., II, 234.

sweete Faire,
To Summers Heat ere that thy Spring bee growne...

If she failed to understand the lesson of the kissing birds in the myrtle tree, she must certainly recognize the significance of the vine and tree (XXXVII, 9-17):

And if those kissing Lowers seeme but Cold,
Looke how that Elme this luie doth embrace,
And bindes, and claspes with many a wanton Fold,
And courting Sleepe o'reshadowes all the Place:
Nay seems to say deare Tree we shall not parte,
In signe whereof loe in each Leafe a Heart.

That the lady is to be so persuaded and admonished is as much a love convention as a rule of rhetoric. That she also is to be a blushing, blonde-haired lady is another love convention; as a consequence, Drummond's mistress looks very much like all the other ladies of the sixteenth century and is extolled with every conventional device. She does have one distinguishing feature—her green eyes—which inspired her lover to devise a dainty explanation of their color with a sonnet reminiscent in several ways of Sonnets VII and XX of Astrophel and Stella. For some reason Drummond this one time named the green-eyed lady Auristella, and then, perhaps through association, used Sidney's conceits of Cupid as a fugitive, as hiding himself in Stella's eyes, and as safely camouflaged in her eyes by their blackness. Thus, when Nature wished to be advised how to make Auristella's eyes "two Lamps in Beauties Skies" (XVIII, 3), Drummond writes in the second quatrain (XVIII, 5-9):
Mars and Apollo first did Her advise
In colour Blacke to wrappe those Comets bright,
That Loue him so might soberly disguise,
And vnperceiud Wound at euery Sight.
Chaste PHEBE spake for purest azure Dyes. . .

But Nature took the opinion of Jove and Venus, who thought
green the most delightful possible color because it symbolized
hope, and "a Paradise of Greene/ There plac'd, to make all
loue which haue them seen" (XVIII, 13-14).

The Anacreontic conception of Cupid becomes character­
istic of Drummond as his sonnet lady conceits are enumerated.
Related to the pretty fiction just analyzed is another story
in sonnet form based on three Cupid conceits. But first the
poet must establish his character and setting (XLII, 1-4):

Shee whose faire flowrs no Autumnne makes decay,
Whose Hue celestlall, earthly Hues doth staine,
Into a pleasant odoriferous Plaine
Did walke alone, to braue the Pride of Maye. . .

He then pictures a Cupid-in-hiding and continues his story
with the second Cupid conceit that the lady's hair is a net
to trap Love (XLII, 5-10):

And whilst through chekred Lists shee made her Way,
Which smil'd about her Sight to entertaine,
Looe (vnawares) where Love did hid remaine
Shee spide, and sought to make of him her Prey:
For which of golden Lockes a fairest Haire
(To binde the Boy) shee tooke. . .

Cupid escapes, and in his gracious rejoinder is the third
conceit: "Why shouldst thou (Sweet) me seeke in Chaines to
binde,/ Sith in thine Eyes I dayly am confinde" (XLII, 13-
14). Cupid's residence is changed to the dimple of the
lady's chin, "Venus Sonne entrench'd therein" (XX, 10), when Drummond falls to listing the lady's beauties, while in a sonnet describing her sleeping charms, the Anacreontic Cupid, accompanied by little Loves, figures: "The Cupids which Brests golden Apples keeps" (XXXVI, 11). By each of these conceits Cupid is visualized as one of "the little people." Although the modern reader's delight in that imagery is in direct proportion to his fondness for the diminutive art object, he still regards the little Cupid as indicative of the shallowness of the poet's emotion. Cupid imagery, furthermore, heightens his sense of the sonnet lady as a fictitious, and thoroughly improbable, character. To the Elizabethan reader, however, Cupid was a familiar figure, represented constantly in one role or another, in paintings and tapestries, plays and poetry. Cupid conceits as Drummond used them are therefore but one aspect of the skill with which Renaissance artists allegorized myth in order to present both a visible and an intelligible world.

When Drummond saw his mistress gathering roses in a garden and compared her to Venus, he was responding in a way that was artistically or intellectually typical of his age. Venus he might, and did, immediately associate with the rose and with the legend that the rose sprang from the blood of Venus (Mad. III, 1-7):
Like the Italian queen,
Her hair about her eye,
With neck and breasts ripe apples to be seen,
At first glance of the morning
In Cyprus gardens gathering those fair flowers
Which of her blood were borne,
I saw, but fainting saw, my paramours...

The whole sylvan motif is clarified, complete with the pathetic fallacy that charmed the poet, as well as with a reference to the hyacinth, that with the rose, narcissus, or eglantine, he frequently favored (Mad. III, 8-14):

The Graces naked dance'd about the place,
The Winds and Trees amazed
With silence on her gaze'd,
The flowers did smile, like those upon her face,
And as their aspine stalks those fingers band,
(That she might read my case)
A Hyacinth I wish me in her hand.

Drummond's habit of subtle classical allusion and his repetition of fancy are everywhere evident in his sonnet lady imagery. Sonnet XXXVI exemplifies not only a returning to the legend of the rose and Venus' blood, but also the story of Cynthia (or Selene, or, in this instance, Phoebe) and Endymion (XXXVI, 1-8):

Who hath not seen into her saffron bed
The morning's Goddess mildly her repose,
Or her of whose pure blood first sprang the rose,
Lull'd in a slumber by a myrtle shade.
Who hath not seen that sleeping white and red
Makes Phoebe look so pale, which she did close
In that Ionian hill, to ease her woes,
Which only lives by nectar kisses feed...

From familiar legend Drummond progresses in the third quatrain to three particular aspects of his love's beauty, to her lips,
her breast, and her eyes, and finally, in the couplet, to
his own desire—for all that the emotion is nicely referred
to the one who has never seen the exquisite sight of a sleep­ing goddess: "And Hee them all shall see (perhaps) and prove/
Shee waking but perswades, now forceth Loue" (XXXVI, 13-14).

That Drummond's restraint in love could be markedly
suggested even in verse composed chiefly of Petrarchan
apostrophes to the physical charms of his mistress is illus­
trated by Sonnet XIII, which opens with the revered conceits
of the lady's blush and downcast eyes:

O Sacred Blush impurpling Cheekes pure Skies,
With crimson Wings which spred thee like the Morne,
O bashfull Looke sent from those shining Eyes,
Which (though cast down on Earth) couldst Heauen
adorne. . .

The lady's tongue is then likened to nectar,\(^{21}\) her lips to
coral, her words to golden chains ensnaring the poet's soul,
but there the Petrarchan apostrophe is deserted for the
Platonic idea that the lover first sees beauty of mind as
surpassing physical beauty, and next, beauty of mind as more
honorable than beauty of outward form (XIII, 10-14):

Wise Image of her Minde, Minde that contains
A Power all Power of Senses to controule:
Yee all from Loue disswade so sweetly mee,
That I loue more, if more my Loue could bee.

\(^{21}\)Kastner states that here Drummond borrowed from
Astrophel and Stella (LXXIII, 13): "And through those
lips drink nectar from that tongue."
Drummond's Platonic speculations, however, are but fleetingly expressed in his sonnets to his mistress, while nature settings again take preeminence. Hailing the new spring, for instance, he plays with words (Mad. VI, 1-4):

On this colde World of Ours,
Flours of the Seasons, Season of the Flours,
Sonne of the Sunne sweet Spring,
Such hote and burning Dayes why doest thou bring... 

In the next two lines he refers to the Platonic theory that true fire exists in the heavens: "Is this for that those high Eternall Pow'rs/ Flash downe that Fire this All environing?" (Mad. VI, 5-6); but he promptly reverts to Phoebus and "some Phaethon" and in the last five lines to additional embellishments of catachresis, metonymy, and personification (Mad. VI, 10-14):

Or rather is is (Vsher of the Yeare)
For that last Day amongst thy Flowrs alone
Vnmask'd thou saw'st my Faire?
And whilst thou on her gaz'd shee did thee burne,
And in thy Brother Summer doth thee turne.

One of Drummond's most effective acclamations of spring returns to his "faire" in an even more oblique manner (XVII):

With flaming Hornes the Bull now brings the Years,
Melt doe the horrice Mountains Helmes of Snow
The siluer Flouds in pearlie Channells flow,
The late-bare Woods greene Anadeams doe weare.
The Nightingall forgetting Winters Woe,
Calls vp the lazie Horne her Notes to heare,
Those Flowrs are spred which Names of Princes beare,
Some red, some azure, white, and golden grow.
Here lowes a Heifer, there bea-wailing strayes
A harmelesse Lambe, not farre a Stag rebounds,

The Sheepe-heards sing to grazing Flockes sweet Layes,  
And all about the Ecchoing Aire resounds.  
Hills, Dales, Woods, Flouds, & every thing doth change,  
But Shee in Rigour, I in Love am strange.

The lady's rigour is scarcely imposing in the above sonnet, but in two others, each partially borrowed, she is the cold and cruel creature of all the sonnet sequences. In Sonnet XXXIV, however, only the o-cruel-beauty opening is imitative, and Drummond goes on to elaborate his torments in his own way (XXXIV, 9-14):

Let great Empedocles vaunt of his Death  
Found in the midst of those Sicylian Flames,  
And Phaeton that Heauen him rest of Breath,  
And Daedals Sonne He nam'd the Samian Stremes:  
Their Haps I enuie not, my Praise shall bee,  
The fairest Shee that liu'd gaue Death to mee.

Frequently occurring in the sonneteer's descriptions of their ladies' cruelties was the tortured image; John has tabulated nineteen examples in the Elizabethan sequences of comparisons of the lady to stone, steel, flint, and marble, and twelve to the tiger, lion, panther, etc. Drummond did not in any desperation surpass the following (XXXV, 1-4):

The Hyperborean Hills, Ceraunus Snow,  
Or Arimaspus (cruell) first thee bred,  
The Caspian Tigers with their Milke thee fed,  
And Faunes did humane Bloud on thee bestow...
Neither nature nor fact governed the selection of Ceraunus' snow and Caspian tigers. Nor did they govern the metaphor that the sonneteers used to catalogue their ladies' beauties. Borrowed from Grotto in Drummond's "tablet of conceits": his mistress' teeth like pearl; neck, "snow-passing iuorie"; lip, red coral; heart, a diamond; eyes, "two glorious Lights"; hair, "pure and burnish'd Gold" (VI). One entire sonnet deals with the lady's golden hair and abounds in conventional figures. The first quatrains considers the "deare Armelet" of hair as Midas' gold, crowning "those Browes/ Which Winters whites White in Whitenesse staine" (XLVIII, 2-3); the second is taken up with two conceits—the lady's hair as a golden net to capture the poet's heart and as strings for Cupid's bow; and in the last three lines the poet wishes he were a heaven "Like Berenices Locke that yee might shine/ (But brighter farre) about this Arme of mine" (XLVIII, 13-14). She is a very mannequin, this sonnet lady, and nowhere does she show less animation than in the sonnet listing some twenty-odd rivers that have never had "so rare a Cause of Praise,/ As Cra, where this Northerne Phenix stayes" (XIV, 13-14) or in Sonnet XXXIX, addressed to the river Forth where sails "The Boat that Earth's Perfections doth containe" (XXXIX, 3).

Whether describing the effects of love or his sonnet lady, whether apostrophizing the sun or invoking sleep, Drummond's tone is either melancholy or restrained. His love sonnets are also to be differentiated by a limitation of theme to the effects of love, a consistent use of the Anacreontic idea of Cupid, and an abundance of classical allusions and nature or pagan settings. Diminishing the intensity of the poet's emotion are his use of Petrarchan conceits and hyperbole, antithesis and paradox, particularization, pathetic fallacy and tortured metaphor, all of which constituted adequate imagery as the Renaissance poet and rhetorician saw it. The sonnet lady could not have been real, the modern reader thinks, nor her lover's despair anything but feigned. But his idea of "a real woman" and "a real emotion" is predetermined by the contemporary insistence on naturalistic detail and the complexity of human motivation. Modern man may think of the world in terms of levels, but he has no supersensible world. Everything is relative, nothing is absolute, the dawn in which he wakes is Freudian, and he has never heard a nightingale. What was real or natural does not seem to have concerned the sixteenth century Elizabethan, at least in his "poesy." What he did insist upon was an "imitation of nature," to be arrived at by the artificialities and embellishments under discussion in this chapter. When Harvey demanded a "right artificiality," he
meant a perfection of design which was lacking in nature. Sidney, asserting that "any understanding knoweth the skill of the Artificer standeth in that Idea or foreconceit of the work, and not in the work it selfe," implied that the poet must have a Platonic sight of intelligible as well as visible likenesses. He was to delight by means of the only formal excellence he knew about, that of rhetoric, and to instruct by means of "the feigned image of poesy," which presented neither the imperfect particular object nor factual report of experience, but the universal, or significance, or idea. Encompassed in a brief conversation between his contemporaries is the whole poetic theory on which Drummond's despair and sonnet lady imagery is based: Jonson told Drummond "that Donnes Anniversarie was profane and full of Blasphemies that he told Mr. Donne, if it had been written of ye Virgin Marie it had been something, to which he answered that he described the Idea of a Woman and not as she was."27


27Harrison, op. cit., p. 4.
CHAPTER III

IMAGERY IN THE OCCASIONAL VERSE

Although most of Drummond's poetry can justifiably be called occasional verse, the collection of madrigals and epigrams, included in the Poems of 1616, and the longer poems, written to commemorate a person or event and first published separately, are the most obvious results of either a casual or incidental inspiration and are significant in this study of imagery primarily as evidence of Drummond's poetic preoccupation with the idea or "foreconceit" of his subject. More than half of the madrigals and epigrams seem to have been suggested by portraits and statues, mythological characters, or situations easily recast as jest, readable enough for their ingenuity and humor, but slight things in which classical allusions repeatedly appear. The rest of the collection deals again with the themes and conceits used by the sonnet lover of the last chapter to describe his unrequited love and the enchantments of a beautiful lady. Source study has revealed borrowings in about a half of the collection, where the imitation is fairly equally distributed between Petrarchan extravagance and allegorized legend.

Supposedly written earlier than the sonnet sequence, the madrigals and epigrams are arranged without any continuity and are particularly interesting for their "sweet con-
ceits," some of which are used again in Drummond's later poetry, while others are not seen elsewhere. Nowhere else, however, is the conceit, rather than the conceiver, so completely the subject of a poem. Cupid's first appearance, for example, is in the new, and borrowed, \(^1\) guise of a mad, dissembling god who transformed himself into the poet's mistress so that, like a person bitten by a mad dog—"Whom raging Dog doth bite,/ Hee doth in Water still/ That Cerberus Image see. . ." (iv, 1-3)—the poet sees his lady's face in every flood and spring. Perhaps it is just as well that Drummond thereupon deserted that crazy fellow for a little foolish, naked one, and using the unidentified Italian model that Crashaw also followed, \(^2\) pursued the conceit of a naked Cupid (lxvi):

And would yee (Louers) know
Why Love doth naked goe?
Fond, waggish, changeling Lad,
Late whilst Thaumantias Voyce

\(^1\)Kastner, op. cit., I, 227.

\(^2\)Neither Kastner nor Ward has found the original Italian, but each editor notes Crashaw's version:

Would any one the true cause find
How Love came nak'd, a boy, and blind?
'Tis this: list'ning one day too long
To th' Syrens in my mistress' song,
The ecstasy of a delight
So much o'er-mast'ring all his might,
To that one sense made all else thrall,
And so he lost his clothes, eyes, heart and all.
Hee wondering heard, it made him so rejoyce,
That hee o'rejoy'd ran Mad:
And in a franticke Fit threw Cloathes away,
And since from Lip, and Lap hers can not straye.

The common conceit of Love's engraving the image of the lady
on the poet's heart is applied to Apelles as he painted a
portrait of Campaspe, Alexander's mistress, whose eyes, of
course, were the source of bewitchment (xix, 6-10):

Scarce on those Twinnes I gaz'd,
As Lightning fallés from Skies,
When straight my Hand benum'md was, Mind amaz'd:
And ere that Pincell halfe them had exprest,
Loue all had drawne, no, grauen within my Brest.

Adapted from a madrigal by Guarini, Lilla's prayer to Love
to send her "A sweet young Louer with an aged Mind" (xliii, 10) pictures Cupid as the god who wounds with his golden
darts and illustrates again the playful mood in which Drummond selected even his models in this collection.

The mood of melancholy prevailing in his sonnet sequence is now notably lacking. Whatever baleful effects of love the poet chooses to relate are simply statements of burning or sleepless despairing, where the idea of the verse is generally the conceit itself. The age-old lover's plaint thus appears (xxxv, 1-4):

In midst of silent Night,
When Men, Birds, Beasts, doe rest,
With Loue, and Feare possest
To Heauen, and Flore, I count my heavie Plight...

Kastner, op. cit., i, 233.
And since the dawn brings no relief, Drummond proves "That Heauen is deafe, / Flore carelesse of my Loue" (xxxv, 10). Borrowing from Passerat,⁴ the poet is also on fire with love, his heart scorched by "loues hote Brandon" (xxxvi, 4), his sighs and tears like blasts of wind and raindrops; but the lover himself, the firebrand of Love, "like Aetna burning shall remaine" (xxxvi, 8). In another Petrarchan passion, Drummond toys with the paradox of an icy mistress who burns him with a fire that leaves her quite unmelted: "O Miracle of Loue! not heard till now,/ Cold Yee doth burne, and hard by Fire doth grow" (lxix, 7-8). Constant love that will withstand all the onslaughts of time is avowed in various ways. One of these, according to Kastner, was probably suggested by a poem of Thomas Watson which had appeared in one of Drummond's favorite books, Davison's Poetical Rhapsody.⁵ The condensed madrigal adapts Watson's imagery and employs his device of using the same word to begin each line—"Time makes great States decay,/ Time doth Mayes Pompe disgrace,/ Time drawes deepe Furrowes in the fairest Face" (lxx, 1-3). This same device appears more effectively in one of Drummond's best descriptions of the "idea" of his sonnet lady (XXXVIII, 8-11):

⁴Ibid., I, 231.
⁵Ibid., I, 238.
Fair is the moon, though in love's livery clad;
Fair Chloris is when she doth paint April,
Fair are the meads, the woods, the floods are fair;
Fair looketh Ceres with her yellow hair. . .

Love that will endure until the end of time is the subject of a second profession of fidelity, the first four lines of which employ Drummond's frequently repeated image of the moon rolling through space in a coach:

When Sunne doth bring the Day
From the Hesperian Sea,
Or Moone her Coach doth rolle
About the Northerne Pole. . .

The kiss conceit was only rarely encountered in Drummond's love sonnets, but a large number of the collected madrigals turn on kisses of all descriptions—desired, exchanged, sweet, painful, few or many. A kiss is most often two things at once. A brief examination of the quality of a kiss yields one paradox:

The Kisse with so much Strife,
Which I late got (sweet Heart)
Was it a Signe of Death, or was it Life?
Of Life it could not bee,
For I by it did sigh my Soule in thee,
Nor was it Death, Death doth no Loy impart:
Thou silent stand'st, ah! what thou didst bequeath,
To mee a dying Life was, liuing Death.

But the kiss is also unalloyed sweetness and bliss and the lover, persuasive, who asks but one more kiss, "Poore one no Number is" (xvi, 10), and makes a paradoxical promise (xvi, 3-9):

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6Cf. ante, p. 27.
Yet will I cease to craue
Sweet Touches in such store,
As hee who long before
From Lesbia them in thousands dis receaue;
Heart mine, but once mee kisse,
And I by that sweet Blisse
Euen sweare to cease you to importune more. . .

Hailing all the happy lovers, Drummond defines "This Sweet­ner of Annoyes,/ This Nectare of the Gods" (xxvi, 3-4) as not half so sweet by light of day as in the dark. The carpe diem call of a sonnet by Tasso7 he borrows for Thaumantia: "Come, let vs liue, and loue,/ And kisse, Thaumantia mine" (xlvi, 1-2); and kisses are then the handiwork of a crafts­man Love: "Let Loue a Worke-man bee,/ Vndow, distemper, and his Cunning proue,/ Of Kisses three make one, of one make three" (xlvi, 7-9). The popular idea of the bee that stung a pretty lady's lip Drummond uses in three madrigals, two of them borrowed from Tasso, in which the bee is a knight and champion endowed by nature with "Sharpe Armes, and Trumpet shrill, to sound, and wound" (xxxi, 9), and the kiss, like the bee because it both stings and sweetens (xxxiii). The third madrigal, however, is Drummond's fond explanation of the bee's attack (xxxii):

0 Doe not kill that Bee
That thus hath wounded thee,
(Sweet) it was no Despight,
But Hue did him deceaue:
For when thy Lips did close,

7Kastner, op. cit., I, 233.
Hee deemed them a Rose,
What wouldst thou further craue?
Hee wanting Wit, and blinded with Delight,
Would faine have kiss'd, but Mad with Joy did bite.

All of the Elizabehan sonnet lady conceits appear in Drummond's madrigals and epigrams, with several additional conceits that were not included in the love sonnets repeated and elaborated. On the whole, however, the lady's eyes are given the most praise, by means of the most conventional comparisons. A madrigal to a "sleeping beauty," for instance, celebrates a pair of eyes "Which lighten Cupids Skies" (xii, 3) and even when closed make the lover faint with wonder; another conceit comparing the lady's closed eyes to eclipsed suns Drummond took from Guarini8 to conclude the verse: "Sunnes, if ecclips'd yee haue such Power diuine? O! how can I endure you when yee shine?" (xiii, 7-8). When the conventional lady is likened to the conventional heaven—in this case, a lover's heaven suggested by a madrigal of Marino9—her eyes are suns or stars "which turne/ So stately in their Spheraes, And daz'ling doe not burne" (iii, 1-3); her cheeks "The beautie of the Morne" (iii, 4); and the harmony of her voice, pure heaven. The poet's loving comparison of himself to Atlas logically follows: "If Heauen yee bee? o that by pow'rfull Charmes/ I Atlas were, to holde you in mine Armes"

8Kastner, op. cit., I, 228.
9Ibid., I, 226.
(iii, 8-9). The eyes belong to Mira in a third conceit, where the poet denies that the sun and stars mean night and day to him (1, 5-10):

My Night, my Day, doe not proceede from you
But hang on Miras Browe:
For when shee lowres, and hides from mee her Eyes,
Midst clearest Day I find blacke Night arise,
When smyling shee againe those Twinnes doth turne,
In midst of Night I finde Noones Torch to burne.

Two madrigals enumerating the lady's beauties differ from the cataloguing of the sonnet sequence by turning, in one, on the mirror conceit, which tells the lady to see her incomparable loveliness in a looking glass; and, in the other, on "perfection's fair idea," bidding who would see it to look on a somewhat ridiculous Chloris. The one lists none but the conventionalities: fair hair likened simultaneously to threads more pure than gold and to Love's wealth (xxx, 1-2); a brow of white more white than snow, a mouth like a red rose, but also a rose with thorns to hurt each heart; and eyes like heavenly meteors or planets. Here Drummond is quite serious, but in "Beauties Idea" he is having fun with his subject by pressing particularizing detail to absurdity. Besides the white hand and white teeth and skin, black eyes, and the new conceit of eyebrows as Cupid's inn, Chloris has charms of length and breadth (xxxix, 5-14):

Her Lockes, her Body, Hands, doe long appeare,
But Teeth short, Bellie short, short either Eare;
The Space twixt Shoulders, Eyes, is wide, Browses wide,
Straithe Waste, the Mouth straithe, and her virgine Pride:
Thick are her Lips, Thighs, with Banckes swelling there,
Her Nose is small, small Fingers, and her Haire,
Her sugred Mouth, her Cheekes, her Nailes, bee red,
Little her Foot, Pap lltle, and her Red.
Such Venus was, such was the Flame of Troy,
Such Chloris is, my Hope, and only Ioy.

Not much was made of the sonnet lady's white hands except to compare them to Aurora's: "Hands like Hers who comes the Sunne before" (XXX, 4). In one of the madrigals, however, Phillis' white hand is commemorated in a graceful, but far less elegant, manner:

In Peticote of Greene,
Her Haire about her Eine,
Phillis beneath an Oake
Sate milking her faire Flocke:
Among that strained Moysture (rare Delight!)
Her Hand seem'd Milke in Milke, it was so wh'te.

Borrowed from a madrigal by Marino, Drummond's "Of Phillis" illustrates, too, the poet's willingness to repeat himself. The second line of the above madrigal is seen to be identical with the second line of Madrigal III in the first part of the sonnet sequence: "Like the Idalian queen,/ Her hair about her eyne,/ With neck and breast's ripe apples to be seen..." There is no repetition in Drummond's rare and dainty combination of eye and hand conceits that make up the madrigal entitled "Love suffereth no Parasol." If Phillis' white hand has little elegance of gesture, another has grace beyond ingenious compare (xii):

Those Eyes, deare Eyes, bee Sphaeres,

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10Kastner, op. cit., I, 228.
Where two bright Sunnes are roll'd,
That faire Hand to behold,
Of whitest Snowe appeares.
Then while yee coylie stand,
To hide from mee those Eyes,
Sweet, I would you advise
To choose some other Fanne than that white Hand:
For if yee doe, for Truth most true this know,
That Sunnes ere long must needes consume warme Snow.

The anti-Petrarchan theme of dispraise of the lady's beauty Drummond uses not only once in his sonnet sequence, but there he allies himself with the other sonneteers who predicted the changes time would make in a lovely face. Drummond's sonnet is comparable to those of Garcilaso and Tasso, although the resemblance in particulars does not extend beyond the inevitable clichés of golden curls, snowy temples, and shining eyes. The poet could not restrict himself to the lady beyond the eighth line, however, and in the remainder of the poem he speculates on the brevity of life and the certainty of death, thereby removing his first suggestion of intended malice (xxvi, 9-14):

Looke to this dying Lillie, fading Rose,
Darke Hyacinthe, of late whose blushing Beames
Made all the neighbouring Herbes and Crasse rejoyce,
And thinke how litle is twixt Life's Extreme:
The cruel Tyrant that did kill those Flowrs,
Shall once (aye mee) not spare that Spring of yours.

By no means so harmless is "Thirsis in Dispraise of Beautie," translated in ottava rima from Tasso, and consisting of six

11Kastner, op. cit., I, 188.
12Ibid., I, 240.
stanzas, which are not directed to one woman, but to beautiful women in general, who, like the serpent in a flower-decked field, the worm in the apple, the poison in the golden chalice, signify lewdness, falsehood and mischief. Kastner surmised that Tasso's lines probably gave Donne, as well, the material for his second elegy, "Marry and Love Thy Flavia," and that Drummond was enough impressed by the resemblance between Tasso's poem and Donne's to remark on it in the "Character of Several Authors." Ward's limited quotation from Drummond's fragmentary criticism\(^1\) is extended in Kastner's note to read as follows:

> . . . Drummond remarks in reference to Donne: 'I think, if he would, he might easily be the best Epigrammatist we have found in English, of which I have not yet seen any come near the Ancients. Compare Song: Marry and Love, etc. with Tasso's stanzas against beauty; one shall hardly know who hath the best.'

Somewhat similar to the theme in dispraise of beauty is that in dispraise of chastity, which appears in several of the collected madrigals, or in complimentary lines to some sweet wanton. In any event, the Flores and Miras and Thaumantias of the madrigals are considerably less idealized than the sonnet lady, with the lover's woes proportionately diminished.

Exercises and amusements the madrigals and epigrams

\(^{13}\)Of ante, p. 9.
undoubtedly are--of verses three made one, of one made three, perhaps. They serve, nonetheless, to point up the thesis that while Drummond did not often create completely anew, he could, even in his borrowing, make such a poem as "To Chloris" uniquely his own by drawing from a suggestion the following fresh, pagan imagery:

See, Chloris, how the Cloudes
Tilte in the azure Lists,
And how with Stygian Mists
Each horned Hill his giant Forehead shroutes,
Lowe thundreth in the Aire,
The Aire growne great with Raine,
Now seemes to bring Deucalions Dayes againe:
I see thee quake, come, let vs home repaire,
Come hide thee in mine Armes,
If not for Lowe, yet to shunne greater Harmes.

Reprinted in the Poems of 1616 was Drummond's first published poem, "Teares on the Death of Moeliades," written in memory of King James' eldest son, Henry, Prince of Wales, who died on November 6th, 1612, in his eighteenth year. The name of Moeliades, the author states in a marginal note, is the one Prince Henry used of himself in his martial sports and masquerades, Moeliades Prince of the Isles making, in anagram, Miles a Deo.15 Both Ward and Kastner have described the poem reminiscent throughout of Sidney's imagery in the Arcadia and Astrophel and Stella; also to be noted is Drum-

14 Kastner, op. cit., I, 238.
15 Ibid., I, 75.
mond's habit of repeating himself and his preoccupation with a limited number of themes and reflections. His 196-line elegy is interrupted at intervals by the repeated couplet: "Moeliades, sweet courtly Nymphes deplore,/ From Thuly to Hydaspes pearlie Shore." This device intended to give a melancholy unity to the poem, had been used by several poets with whose verse Drummond was familiar. Kastner observes that where Ronsard had thus repeated a couplet in his elegy, "Adonis", Sidney, in the Arcadian song of lamentation at the loss of Basilius, had repeated a single line: "Your doleful tunes sweet Muses now apply." Similar repetitions for the same purpose are to be found in the Nuova Fiamme (1561) of Lodovico Paterno, a copy of which Drummond possessed.16

"Moeliades," like all of Drummond's commemorative verse, is a continuous current of images which describe or amplify; recognizable in this concretion of tropes are the stock-in-trade figures of the Petrarchan sonneteer, as well as several images which are the elaborated motif of later poems. The opening lines of the elegy point clearly enough to the hyperbole required of the court poet who must rise to an occasion:

O Heauens! then is it true that Thou art gone,
And left this woefull Ile her Losse to mone,

Moellades? bright Day-Starre of the West,
A Comet, blazing Terrors to the East... .

Two apostrophic O's then introduce a passage in which an image of a grisly Death, bearing the trophies of victory, recurs in the sonnet-sequence as hanging his pale trophies on the arms of Love. In Drummond's sonnet the death imagery had risen out of the poet's first metaphor of a bright star covered by the clouds of a stormy night. Here the image of death immediately gives rise to one of grim fates and star-impelled tragedy (9-18):

O fading Hopes! O short-while-lasting Joy!
Of Earth-borne Man, which one Hour can destroy!
Then even of Virtues Spoyles Death Trophies reares,
As if bee gloried most in many Tears.
Forc'd by grimme Destines, Heaven's neglect our Cryes,
Stars seeme set only to acte Tragedies:
And let them doe their Worst, since thou art gone,
Raise whom they list to Thrones, enthron'd dethrone,
Staine Princely Boweres with Blood, and even to Gange,
In Cypresse sad, glad Hymens Torches change... .

Drummond goes on to sixteen lines of amplifying imagery denoting three parallel tragedies in the world of nature, where a single rose, a flowered field, and the very sun, falling in their prime, are part of an animistic "All" (21-34):

So fallles by Northerne Blast a virgin Rose,
At half that doth her bashfull Bosome close:
So a sweet Flourish languishing decayes,
That late did blush when kist by Phoebus Kayes:
So Phoebus mounting the Meridians Hight,

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Asking why, if the Prince had to die, he could not have fallen on some battlefield, triumphant against pagan foes, his exploits forever to be recounted, the poet reinforces the idea of youthful beauty brought to destruction and so ends his first passage (65-70):

The Heauens had brought thee to the highest Hight,
Of Wit, and Courage, shewing all their Might
When they thee fram'd: Ay mee! that what is braue
On Earth, they as their owne so soone should craue.
Moeliades sweet courtly Nymphes deplore,
From Thuly to Hydaspes pearlie Shore.

The second passage picks up the pathetic fallacy by relating with utter extravagance the grief of Scotland's rivers, who in their mourning revealed the Prince's death to the ocean, whence a mountain learned the truth—"Who shrunke through Griefe, and downe his white Haires roll'd/ Hudge Streames of Teares, that changed were in Floods,/ With which hee drown'd the neighbour Plaines and Woods" (84-86).

When Drummond took a fancy to another poet's figures, he did not always stop with a single borrowing: the third passage of Moeliades begins with two lines taken from Sonnet
LXXIV of *Astrophel and Stella*, but the same figure also appears in a second imitation in one of Drummond’s love sonnets. Thus, in *Moeliades*, Drummond wrote: "Chaste Maides which haunt faire Aganippe Well,/ And you in Tempes sacred Shade who dwell" (97-98); in his sonnet, this became: "Let them haue that who tuning sweetest Layes/ By Tempe sit, or Aganippe Well" (XXVII, 7-8). The fourth passage of *Moeliades* has been shown to be modelled after a passage in Sidney’s *Arcadia*, but Drummond not only made use of Sidney’s imagery the one time—he repeated each of two of the English poet’s figures a second time in the sonnet sequence. The "Delicious Meads, whose checkred Plaine foorth brings,/ White golden, azure Flowres, which once were Kings" (121-122) in the elegy turned to just a slightly different image in the later sonnet: "Those Flowrs are spred which Names of Princes beare,/ Some red, some azure, white, and golden grow" (XVII, 7-8); and Drummond’s predilection for word play led him from the lines of *Moeliades*: "O Hyacinthes, for ay your Al keepe still;/ Nay, with moe Markes of Woe your Leaues now fill" (127-128) to the first song of the sonnet sequence: "Mee thought I set me by a Cypresse Shade,/ And Night and Day the Hyacinthe there reade" (Song I, 233-234), where, al-

18 Kastner, op. cit., I, 217.

19 Ibid., I, 215-216.
though the word play is omitted, the reference still is to
the legend that the petals of the hyacinth, which originated
in the blood of the dying Hyacinthus, were marked with the
lament AI, AI, meaning * alas.*

It is the speculative Drummond, however, who writes
the last passage of *Moeliades*, addressing himself to the
"dear ghost" whom he envisages "Beyond the *Planets Wheeles,
aboue that *Source/* Of *Sphaeres*, that turnes the lower in its
Course" (147-148). Over and above the misty Platonism he
may have inherited from his predecessors is his preposses-
sion for the rolling sun and moon and the lover's imagery,
which were to constitute a large part of his songs and son-
nets. Without imitation or conceits is the conclusion to his
elegy (156-196):

```plaintext
Thou think'st all things below to bee but Dreames,
And joy'st to looke downe to the azur'd Barres
Of Heauen, indented all with streaming Starres;
And in their turning *Temples* to behold,
In siluer Robe the *Moone*, the *Sunne* in Gold,
Like young Eye-speaking *Lowers* in a Dance
With Majestie by Turnes retire, advance...

For euer rest, thy Praise *Fame* may enroule
In golden *Annalles*, whilst about the *Pole*
The slow *Bootes* turnes, or *Sunne* doth rise
With skarlet Scarfs, to cheare the mourning *Skies*:
The *Virgines* to thy Tombe may Garlands beare
Of Flowres, and on each Flowre let fall a Teare.
*Moeliades* sweet courtly *Nymphes* deplore,
From *Thuly* to *Hydaspes* pearlie Shore.
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Drummond's panegyric of King James VI is patterned af-

20Kastner, op. cit., I, 176.
ter Ronsard's "Le Bocage Royal," addressed to Henry III of France, although the title, "Forth Feasting," is probably taken from that of a congratulatory poem to Pope Leo XI by Marino; the verse displays, to an even greater extent than "Moeliades," imagery that is pagan and animistic. The nature of the poem is to be found in the title; addressing itself to the King, the river Forth is understood to be speaking throughout the five hundred lines; the pathetic fallacy is varied, however, by frequent similitudes, classical allusions, and conceits.

With the exaggeration Puttenham refers to in defining hyperbole as "the Guerreacher, otherwise the Loud Lyer," the King's return to his native land is acclaimed in three analogies, one of which is the familiar, rolling sun; another, the classical allusion to Homer's tale of Castor and Pollux; still another, the marvellous phoenix (17-32):

Doe I behold that Worth, that Man divine,  
This Ages Glorie, by these Bankes of mine?  
Then is it true what long I wish'd in vaine?  
That my much-louing Prince is come againe?  
So vnto them whose Zenith is the Pole  
When sixe blacke Months are past the Sunne doeth rolle:  
So after Tempest to Sea-tossed Wights  
Faire Helens Brothers show their chearing Lights:

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22 Puttenham, op. cit., II, 169.
So comes Arabias Meruaile from her Woods,
And farre farre off is seene by Memphis Floods,
The feather'd Syluans Cloud-like by her flye,
And with applauding Clangors beate the Skie,
Nyle wonders, Seraps Priests (entranced) raue,
And in the Mygdonian Stone her Shape ingraue;
In lasting Cedars marke the joyfull Time
In which Apollo's Bird came to their Clime.

Two lines borrowed from Passerat and first transferred to Sonnet IX of the second part of the sequence are repeated with a variation; in the sonnet Drummond has apostrophized the spring (IX, 1-4):

Sweet Spring, thou turn'st with all thy goodlie Traiue,
Thy Head with Flames, thy Mantle bright with Flowers,
The Zephyres curle the greene Lockes of the Plaine,
The Cloudes for joy in Pearles wepe downe their Showrs.

The same imagery in "Forth Feasting" has become renewed adulation (33-40):

Let Mother Earth now deckt with Flowres bee seene,
And sweet-breath'd Zephyres curle the Medowes greene:
Let Heauens weepe Rubies in a crimsin Showre,
Such as on Indies Shores they use to powre:
Or with that golden Storme the Fields adorne,
Which loue rain'd, when his Blew-eyed Maide was borne.
May neuer Houres the Webbe of Day out-weaue,
May neuer Night rise from her sable Cave.

With every variation on the theme of praise, the parallelisms of analogy are cast in images identical with those of the love sonnets. When the river Forth elaborates the sorrow everywhere manifested at the time the King first left his isle even the animistic particulars are amplified with a "tear conceit" and two classical allusions (75-100):

23Kastner, op. cit., I, 212.
That Day (deare Prince) which reft vs of thy Sight,
(Day, no, but Darknesse, and a duskie Night)
Did fraight our Brests with Sighs, our Eyes with Teares,
Turn'd Minutes in sad Months, sad Months in Yeares:
Trees left to flowrish, Medowes to beare Flowres,
Brookes hid their Heads within their sedgie Bowres,
Faire Ceres curst our Fields with barren Frost,
As if againe shee had her Daughter lost:
The Muses left our Groues, and for sweete Songs
Sate sadlie silent, or did weep their Wrongs;
Yee know it Meads, yee murmuring Woods it know,
Hills, Dales, and Caues, Copartners of their Woe;
And yee it know my Streames, which from their E ine
Oft on your Glasse receiu'd their pearled Brine;

... ... ... ... ... ... ... ... ... ... ... ...

As lookes the Heauen when neuer Starre appeares,
But slow and wearie shroude them in their Spheares,
While Tithons wife embosom'd by Him lies
And World doth languish in a drearie Guise:
As lookes a Garden of its Beautie spoil'd,
As Wood in Winter by rough Boreas foil'd;
As Portraits raz'd of Colours vse to bee:
So lookt these abject Bounds depriu'd of Thee... 

This is the nature, embellished and made more perfect than
itself, which Elizabethan criticism demanded. Summarized in
Puttenham's discussion of "poeticall ornament" is the theory
of imagery as embellishment, which when applied to Drummond's
poetry, has its clearest reflection in the imagery of his oc­
casional verse: 24

This ornament then is of two sortes, one to satis­
fie & delight th'eare onely by a goodly outward shew
set vpon the matter with wordes and speaches smothly
and tunably running, another by certaine intendments
or sense of such wordes & speaches inwardly working
a stirre to the mynde. That first qualitie the
Greeks called Enargis. ... because it gueeth a
glorious lustre and light. This latter they called
Enerzia. ... because it wroght with a strong and
vertuuous operation. And figure breedeth them both,
some seruing to give glosse onely to a language, some
to gue it efficacie by sence; and so by that means
some of them serue th'eare onely, some serue the
conceit onely and not th'eare... 

It has already been remarked that in Drummond's occasional verse the conceit, rather than the conceiver, is particularly stressed; not only the conventional conceits of the sonnet sequence (discussed in the preceding chapter), but also several additional conceits, each with a gay or playful connotation, contribute to the single effect of lightness in both mood and intention in the madrigals and epigrams. The intention of the long poems, "Teares on the Death of Moeliades" and "Forth Feasting," is obviously to praise: as a consequence, the characteristic features of Drummond's elegy and panegyric are figures of amplification, animistic imagery, and repetition of lines and phrases especially fancied by the poet; in any case, ornaments of two sorts, designed both to delight with melody and to stir the mind.
CHAPTER IV

IMAGERY IN THE RELIGIOUS POETRY

Published in Drummond's Poems under the title of "Urania" were thirteen verses, ten of which were republished with some alterations seven years later in his collection of religious poetry, Flowres of Sion. This second volume containing twenty-six sonnets, with five madrigals and seven hymns interspersed, about a third of them translation and imitation, and resembling in subject matter the religious poetry of Barnes, Constable, and Greville, mixes philosophical speculations with affirmations of religious faith. The collection has no special continuity; each poem is separate, but small groups can be defined according to the subject treated.

The poet begins by directing his mind to rise above earthly changes and reflect on what is eternal; coming directly down to earth, however, he asserts in a series of paradoxical statements the misapprehensions under which men toil their lives through, only to find wisdom in death. This brief and evanescent life he compares to a shadow and to a fading flower, and he concludes again that man does better with his little span if he turns his thoughts from the mundane to the heavenly. His own joys having become "like imagin'd Landskip in the Aire, and weeping Æaine-
bowes," he praises the obscure life and silent grave. The theme of his sonnet sequence reappears as he renounces earthly love and its deluding pleasures for the love of God. Translating a sonnet of Marino, he describes the world as a book, the art and wisdom of which man does not appreciate, content, rather, with the colored vellum of the binding and the gold leaves.¹ The first group of poems can be said to end with the Miltonic picture of man's deplorable state when "the World beneath the Prince of Darkness lay." The next group is concerned with the events of Christ's life—the angels' command to the shepherds to travel to Bethlehem, the men's wonder as they stand before the Christ-child, and the amazement with which the incarnation of God is accepted. One sonnet describes John the Baptist, another is the prayer of Mary Magdalene to Christ, and another, the statement of the prodigal son. Christ's crucifixion is the subject of a third group—the Lord is compared to a pelican giving her blood for her young, praised with hymns of thanksgiving, and his sepulchre, resurrection and ascension, celebrated. The last group is again composed of unrelated subjects. The

¹Kastner, op. cit., II, 331-332. In the same note is the suggestion that Drummond may have borrowed from Sonnet XI of Astrophel and Stella:

For like a child, that some fair book doth find,
With gilded leaves or coloured vellum plays;
Or, at the most, on some fair picture stays:
But never heeds the fruit of writer's mind.
poet admits his inability to comprehend the universe, but arrives at a vision of the unknown wonders of heaven by contemplating what is good in the visible world. Earthly love is then opposed against heavenly love and Drummond's frequent cry of the never-ceasing change of the earth and all upon it, reiterated. Death is compared to a fierce hunter who preys on man, and Heaven, to a court of true honor. The tone of the poetry then changes from pessimism and despair to contentment, although the subject is still the constant change of earth's beauty and the small-mindedness of man. The poet now rises above despair, however, deriving his strength from God. In the nightingale's song, for instance, he hears a declaration of God's eternal love for humankind which momentarily effaces the knowledge of spites and wrongs. Several hymns and prayers describing true happiness and the blessed works of God and begging mercy for mankind conclude the collection.

With the exception of the hymns, the Flowres of Sion, as indicated by the brief résumé of themes, is characterized for the most part by a gentle pessimism, similar to the melancholy which pervades Drummond's sonnet sequence. The tears and sighs of the Elizabethan sonneteer have disappeared; yet there remains a hopelessness and despair that, if no longer caused by unrequited love, is expressed in terms of imagery in much the same way as the sonnet lover's misery. In
either collection the poet has called upon certain metaphor
to state the likenesses he has observed between a visible
and a supersensible world: where, in the love sonnets, the
fading rose, the nightingale, the shepherd's oaten reed, or
the fixed movements of the planets connote several levels of
significance, one of which is usually more obvious than the
other, the same images in the religious poetry are understood
on similar levels, but with a different emphasis. As in his
other poetry, Drummond has made use of the devices recom-
mended by the rhetoricians which, in the confusion of Renais-
sance poetic theory with that of rhetoric, were carried
over to verse.

In the first two quatrains of his first sonnet, there-
fore, Drummond enumerates seven wonders of mankind which are
understood by the reader as indestructible and mighty; the
impression of strength dims, however, when the eighth par-
ticular becomes merely the poet's claim to literary renown;
a conflicting impression of fragility thus introduced is
immediately reinforced by a startling simile that confirms
the poet's whole allegation that mortal glories are gossamer
as cobwebs (I, 1-8):

Triumphant Arches, Statues crown'd with Bayes,
Proude Obeliskes, Tombes of the vastest frame,
Colosses, brassen Atlases of Fame,
Phanes vainelie builded to vaine Idoles praise;
States, which vsatiate Mindes in blood doe raise,
From the Crosse-starres vnto the Articke Teame,
Alas! and what wee write to keepe our Name,
Like Spiders Caules are made the sport of Dayes. . .
A word play in the fourth and fifth lines, presumably for mellifluous emphasis, is recalled with new imaginative force in the second word play of the next quatrain (I, 9-12):

All onely constant is in constant Change,
What done is, is undone, and when undone,
Into some other figure doeth it range;
Thus move the restlesse World beneath the Moons. . .

The poet summarizes with an inexorable closeness of association in a couplet which reveals the Platonic vision of a sensible world, where all is constantly becoming, above which there is an intelligible world, where the visible world is reflected: "Wherefore (my Minde) above Time, Motion, Place,/ Thee raise, and Steppes, not reach'd by Nature trace" (I, 13-14).2

That the whole idea of an ever-changing universe had a strong attraction for Drummond is illustrated in three additional sonnets and two madrigals. In Sonnet II he opposes what is good, beautiful, sweet, and honorable in man's eyes to what decays, escapes, turns about and is effaced; the effect of the poem, by paradox, is equal to that of the Petrarchan love sonnet composed of antitheses; since the three quatrains are alike, the first suffices as an example.

2Ward, op. cit., I, 234. For an amplification of the Platonic thought in this sonnet, which appeared first in the "Urania" and was reproduced in slightly altered form in Flowres of Sion, Ward has referred to the explanation of matter by Plotinus.
A Good that neuer satisfies the Minde,  
A Beautie fading like the Aprile flowres,  
A Sweete with floodes of Gall that runnes combind,  
A Pleasure passing ere in thought made ours...

Listing in this way twelve different human delusions, the poet summarizes them as "the strange endes wee toyle for heere below, / Till wisest Death make vs our errores know" (II, 13-14). The opening note of Sonnet III is the same as that of one of Kolaa's, but the particulars of Drummond's first quatrain are typically catachrestic and animistic (III, 1-4):

Locke how the Flowre, which lingringlie doth fade,  
The Mornings Darling late, the Summers Queene,  
Spoyl'd of that liuice, which kept it fresh and greene,  
As high as it did raise, bowes low the head...

Both the second and third quatrains contain a simile—a comparison of the poet's life to the drooping flower: "With swifter speede declines than earst it spred, / And (blasted) scarce now showes what it hath beene" (III, 7-8); and a comparison of his soul to a weary traveller (III, 9-12):

As doth the Pilgrime therefore whom the Night  
By darknesse would imprison on his way,  
Thinke on thy Home (my Soule) and thinke aright,  
Of what yet restes thee of Lifes wasting Day...

Recasting the carpe diem theme, Drummond warns his soul not to rely on today's sunshine lest it perish: "Thy Sunne postes Westward, passed is thy Morne, / And twice it is not giuen thee to bee borne." The first madrigal of the col-

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Kastner, op. cit., II, 331.
lection is a similitude developed out of the first line, "Life a right shadow is," to confirm the thought that life is moving, light, and never permanent nor far removed from death. Toward the end of the collection Drummond again picks up the theme of change, applying it now to the face of the earth which the passing of centuries has altered (XIX, 1-8):

That space, where raging Waues doe now divide
From the great Continent our happie Isle,
Was some-time Land, and where tall Shippes doe glide,
Once with deare Arte the crooked Plough did tyle:
Once those faire Bounds stretcht out so farre and wide,
Where Townes, no, Shires enwall'd, endeare each mile,
Were all ignoble Sea, and marish vile
Where Proteus Flockes danc'd measures to the Tyde... .

The anti-Petrarchan image of a golden-haired sonnet lady grown grey with age is recalled in the remainder of the poem, which may well have appeared in the love sonnets, rather than in the spiritual (XIX, 9-14):

So Age transforming all still forward runnes,
No wonder though the Earth doth change her face,
New Manners, Pleasures new, turne with new Sunnes,
Lockes now like Gold grow to an hoarle grace;
Nay, Mindes rare shape doth change, that lyes despis'd
Which was so deere of late and highlie pris'd.

All of the verses so far described have an undertone of despair; in the last madrigal, however, a happier variation on the theme of change is sounded; this is the glad, new change the coming spring effects (Mad. V, 1-3):

New doth the Sunne appeare,
The Mountaines Snowes decay,
Crown'd with fraile Flowres footh comes the Babye yeare... .
Reproving his soul because, unlike the blooming flowers 
and fruit, it has not awakened to the awareness that time 
posts away, he adjures the spirit to arise from its lethargy
(Mad. V, 9-11):

Looke to that Heauen which neuer Night makes blacke, 
And there, at that immortall Sunnes bright Rayes, 
Decke thee with Flowers which feare not rage of Dayes.

Strengthening the element of despair in the poems 
dealing with the poet, rather than with the life of Christ, 
is the theme of repentance for old errors and frivolities, 
which in several instances turns to praise for death and ob-
scurity. Here the world of sin and ignorance replaces the 
world of change; the assumption of the imagery is either the 
Platonic concept of sense opposed to mind or the point of view 
that man is small, powerless, and ignoble. Sonnet V exempli-
ifies in each quatrain some one aspect of this religious con-
flict between hope and despair, the worldly and the spiritual;
repentance is first expressed in much the same way as that of 
the sonnet lover who tires of his suffering; like the amorous 
sonnet in form, the spiritual poem is oddly Petrarchan in 
the thrice-repeated first phrase (V, 1-4):

Too long I followed haue on fond Desire,  
And too long painted on deluding Streames,  
Too long refreshment sought in burning Fire,  
Runne after Ioyes which to my Soule were Blames. . . .

The Elizabethan habit of calling on the "helps of earthly
images" to picture an abstract or intangible idea is recognized in the sharp-thorned rose: "I found all but a Rose hedg'd with a Bryer" (V, 7); but the next image: "A nought, a thought, a show of golden Dreames" (V, 8), moves into the realm of the universal again where the sensible world is always becoming, never really existing, appearing as an empty "show" without place or substance. The third quatrain must be read as synecdoche, "the Figure of Quick Conceit," and recalls the ease with which Renaissance poets made use of particulars to indicate the significance or essence of the subject (V, 9-14):

Hence-forth on Thee (mine onelie Good) I thinke,
For onelie Thou canst grant what I doe craue,
Thy Nailes my Pennes shall bee, thy Blood mine Inke,
Thy winding-sheete my Paper, Studie Graue:
And till that Soule from Bodie parted bee,
No hope I haue, but onelie onelie Thee.

The commonplace of Renaissance criticism that poetry should both instruct and delight is best exemplified by Drummond's religious poems which condemn man's ignobility and vice; here the poet has used the figures most likely to move the affections of the reader and persuade him and simultaneously delight him by means of the pursuable connections between the multiplied terms of a similitude or allegory. In the

5Puttenham, op. cit., II, 169.
sonnet decrying the falseness of earthly honor, his imagery has the ring of the Petrarchan love sonnet (xx, 5-8):

**True Honour is not heere, that place it clames,**  
Where blacke-brow'd Night doth not exile the Day,  
For no farre-shinning Lamp diues in the Sea,  
But an eternall Sunne spreades lasting Beames. . .

Ending with the epigrammatic couplet found to be typical of the love sonnet, the spiritual poem is seen to contain a Biblical allusion, which fulfilled the requisite of intellectual subtlety satisfied in the sonnet sequence by frequent allusion: "Looke home, lest hee your weakned Wit make thrall,/ Who Edens foolish Gardner earst made fall" (xx, 13-14). The use of Biblical allusion for the same purpose as classical allusion appears also in Drummond's sonnet against hypocrisy, the first quatrain of which is a subtle reference to the apples of Sodom which legend described as growing near the Dead Sea and which were supposed to disintegrate into smoke and ashes when picked (xxi, 1-4):  

As are those Apples, pleasant to the Eye,  
But full of Smoke within, which use to grow  
Neere that strange Lake, where God powr'd from the Skie  
Huge showres of Flames, worse flames to ouer-throw. . .

The second quatrain reveals the simile and elaborates the terms (xxi, 5-8):

**Such are their workes that with a glaring Show  
Of humble Holinesse, in Vertues dye,**  
Would colour Mischief, while within they glow

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6Kastner, op. cit., II, 337.
With coales of Sinne, though none the Smoake
descrie. . .

The Devil then appears, first in a Biblical guise, next in a
metaphor of such imaginative force as would completely con­
vince and persuade the reader; the couplet makes the final
point (XXI, 9-14):

*Ill is that Angell which earst fell from Heauen,*
*But not more ill than hee, nor in worse case,*
*Who hides a traitrous Minde with smiling face,*
*And with a Doves white feathers makes a Rauen:*  
*Each Sinne some colour hath it to adorne,*
*Hypocrisie All-mighty God doth scorne.*

The nature descriptions which assume a considerable
place in the love sonnets are not entirely missing in Drum­
mond's religious poetry; this imagery, occurring for the
most part in the hymns, is exactly what it was elsewhere,
however, and when looked at closely contradicts the Platonic
quality of the poet's speculation. "An hymne of the Resur­
rection," resembling "Moeliades" in the device of a line re­
peated at intervals throughout the poem, is a praise and
thanksgiving for the "Glories which past Sorrowes counter­
vaile." Only a few lines in each of the five sections of
the hymn refer to Christ; the remainder is devoted entirely
to the glories of springtime, and to imagery connotative,
not of Easter, but of Ceres, Phoebus, Chloris and Thaumantia;
the following lines which compose the fourth section, for
instance, contain only one mention of the resurrection of
the Lord (Hymn II, 95-124):
The World, that wanning late and faint did lie,
Applauding to our ioyes thy Victorie,
To a yong Prime essayes to turne againe,
And as ere soyl'd with Sinne yet to remaine,
Her chilling Agues shee begins to misse,
All Blisse returning with the Lord of Blisse.
With greater light Heauens Temples opened shine,
Mornes smiling rise, Euens blushing doe decline,
Cloudes dappled glister, boisterous Windes are calme,
Soft Zephires doe the Fields with sighes embalme,
In ammell blew the Sea hath husht his Roares,
And with enamour'd Curles doth kisse the Shoares.
All-bearing Earth, like a new-married Queene,
Her Beauties hightenes, in a Gowne of Greene
Perfumes the Aire, Her Meades are wrought with Flowres,
In colour varisous, figures, smelling, powres;
Trees wanton in the Groues with leauie Lockes,
Her Hilles empampred stand, the Vales, the Rocks
Ring Peales of ioy, her Floods her christall Brookes
(The Meadowes tongues) with many maz-like Crookes,
And whispering murmures, sound vnto the Maine,
That Worlds pure Age returned is again©.
The honny People leaue their golden Bowres,
And innocently pray on budding Flowres;
In gloomy Shades, pearcht on the tender Sprayes,
The painted Singers fill the Aire with Layes:
Seas, Floods, Earth, Aire, all diverslie doe sound,
Yet all their divers Notes haue but one ground,
Re-ecchoed here downe from Heauens azure Vaile,
Haile holy Victor, greatest Victor haile. . .

Nature imagery in the spiritual sonnets as compared with that in the love sonnets is even more strikingly—and persistently—pagan and animistic. Sonnet XLIII of the Poems and Sonnet XXII of the Flowres of Sion are both in praise of the solitary life; but in the earlier verse, modelled after a poem by Cardinal Bembo, the poet has expressed his delight in a quiet wood simply as a welcome relief from noise and discord; in the later poem, Drummond has taken several of

7Kastner, op. cit., I, 199.
the same phrases, in addition to the same theme, to express bitter disillusionment with life. In no way does the first sonnet refer to love or to the sonnet lady, nor does it give the impression of despair; the couplet is a simple and straightforward admission: "Ah! if I were mine owne, your deare Resorts/ I would not change with Princes stately Courts" (XLII, 13-14). Drummond imprints an undeniable despair on the later sonnet, yet at the same time he draws on the familiar nature imagery of sobbing birds, pure, crystal brooks, and balmy zephyrs to point up the baseness of worldly vanity and intrigue. The civilized grandeur of a prince's court he transforms into the evil whisperings about a prince's throne; clamor becomes iniquity; sweet solitude is exchanged for a communion with Eternal Love; the religious content, as a consequence, is neither orthodox nor hallowed (XXII):

Thrice happie hee, who by some shadie Groue,
Farre from the clamorous World, doth liue his owne,
Though solitarie, who is not alone,
But doth conuerse with that Eternall Love:
O! how more sweete is Birds harmonious Moane,
Or the hoarse Sobblings of the widow'd Doue,
Than those smooth whisperings neere a Princes Throne,
Which Good make doubtfull, doe the euill approue?
O! how more sweete is Zephires wholesome Breath,
And Sighes embalm'd, which new-borne Flowrs vnfold,
Than that applause vaine Honour doth bequeath?
How sweete are Streames to poison drunke in Gold?
The World is full of Horrors, Troubles, Slights,
Woods harmelesse Shades haue only true Delightes.

Helped along by two apostrophic O's, the sonnet can be called
a pantheistic eulogy of nature, where Eternal Love is identified with a self-existent universe.

The imagery of love poetry Drummond also carries over to the religious sonnets in which the subject is Christ. Here the conceits which make up the sonnet lady conventions and the confused metaphor describing the conventional behavior of the sonnet lover reappear in a guise that is a mere variation. Recognized at once in the prayer of Mary Magdalene, for instance, is the imagery in dispraise of the sonnet lady's beauty. Two quatrains unroll the Petrarchan tablet of conceits (XII, 1-8):

These Eyes (deare Lord) once Brandons of Desire,
Fraile Scoutes betraying what they had to keepe,
With their owne heart, then others set on fire,
Their traitrous blacke before thee heere out-weepe:
These Lockes, of blushing deedes the faire attire,
Smooth-frizled Waues, sad Shelfes which shadow deepe,
Soule-stinging Serpents in gilt curles which creepe,
To touch thy sacred Feete doe now aspire...

The prayer is limited to a three-line plea for forgiveness, while the couplet makes use of a well-worn metonymy: "Thus sigh'd to IESVS the Bethanian faire,/ His teare-wet Feete still drying with her Haire."(XII, 13-14). On the other hand, the amazement at the incarnation of God assumes the imagery of the sonnet lover's amazement in two quatrains which particularize the powers of God. The effect is a strange opposition between faith and the philosophic thought of antiquity (1, 1-8):
To spread the azure Canopie of Heauen,
And make it twinkle with those spangs of Gold,
To stay this weightie masse of Earth so euen,
That it should all, and nought should it vp-hold;
To give strange motions to the Planets seuen,
Or loue to make so meeke, or Mars so bold,
To temper what is moist, drie, hote, and cold,
Of all their Larres that sweete accords are giuen... 

The incarnation is again the subject of the poem only in the third quatrain (X, 9-12):

   LORD, to thy Wisedome nought is, nor thy Might;
   But that thou shouldst (thy Glorie laid aside)
   Come meanelie in mortalitie to bide,
   And die for those deseru'd eternall plight... 

And renewing the association of amazement either with feminine beauty or the Petrarchan effects of love is the couplet: "A wonder is so farre aboue our wit,/ That Angels stand amaz'd to muse on it" (X, 13-14).

In summary, therefore, Drummond's religious poetry is characterized by a sadness similar to the Petrarchan lover's dejection and conveyed by means of metaphor and rhetorical figures comparable to those of the love sonnets. Whereas in the Poems the poet plays extensively on the single chord of the effects of love, in Flowres of Sion his dominant themes are an ever-changing universe and man's ignobility. In addition to these subjects are his frequent speculations on the mysteries of death and the satisfactions of solitude and obscurity, the total effect of which is to intensify the tone of melancholy. The classical allusions of the love sonnets are replaced in the religious poetry with Biblical
allusions, but the many nature descriptions reappear in a wholly unaltered guise, Drummond's pagan and animistic imagery simply carried over from the amorous to the spiritual songs and sonnets. This transferring to the language of Christian theology not only the conventional conceits of the Elizabethan sonneteer, but also the figures of speech considered as the most likely to move or convince the reader is accompanied by a further transferring of the revived thought of antiquity, sometimes Platonic, sometimes pagan, and creates a sense of opposition between philosophy and faith. Most of Drummond's spiritual poems are consequently more speculative than religious. Whether or not the poet was attempting to arrive at a profounder interpretation of Christianity is not revealed in his religious poetry, precisely because in his verse there is, moreover, the same absence of personal emotion that was noted in the love poetry. Pointing up a bald fact is the twentieth century comment:

It is probable that we take Elizabethan sonnets, and even the songs and elegies of Donne and his followers more seriously than their authors intended they should be taken. . . It is Blake and the romantics who weighted the lyric, the song, which we no longer sing, with intimate personal feeling and profound mystical thought. In earlier days a song was a song; and the writing of songs, elegies, epigrams was a vain and idle pursuit which you abandoned when you grew
The fact is that Drummond's interest in poetry declined after 1630. Although he continued to write some occasional verse, published posthumously in the various collections of his works, his chief literary pursuit was the writing of political prose pamphlets and Scots history.

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8H. J. C. Grierson, Cross Currents in English Literature of the Seventeenth Century, pp. 33-34.
"What is not like the ancients and does not conform to their rules is no more poetry than a monster is a man." Drummond took this stand as long as he wrote poetry; if he ever came to favor the "metaphysical ideas and scholastic quiddities" of the "transformers" of poetry, he did not imitate them nor participate in their efforts. Content, rather, to follow the Renaissance theory of imitation, he copied, borrowed, and translated; but in utilizing the materials of others, he was able to convey a central core of intellectual and emotional experience which is original and individual. His lyrical endowment, nonetheless, was greater than his creative power, for his imitation was extended to cover even his original lines, which he reiterated or repeated in a varied guise.

Joining with the Elizabethan and continental sonneteers and with such critical essayists as Gabriel Harvey, Drummond regarded Petrarch as "the most exquisite poet" of love, whose excellence was most nearly approached "not in following his invention, but in forging as good." The most admirable poet, therefore, was he who could best "quintessence" the Petrarchan subject. To celebrate an idealized love and a beautiful mistress, then, Drummond drew his own
"tablet of rare conceits." He contributed no new love conventions, however, and of those available to him in the sonnet sequences of his predecessors and contemporaries, he chose most frequently the theme of despair and grief, for which he used every Petrarchan stock-in-trade, whether or not he wrote with a distinct model before him. His sonnet lady is identical with the other sixteenth century mistresses, except for her green eyes and, perhaps, her less rigorous disdain of the aspiring lover; the god of love responsible for his enthrallment is the Anacreontic Cupid first popularized by the Pléiade poets. In his madrigals and epigrams he assumed a lighter mood, toying with legend, fanciful and ribald jest, the love conventions of the sonnets, and several additional figures, chiefly the kiss and white hand conceits. The imagery of his love poetry and occasional verse he transferred to the religious poetry, where the conventional conceits of the sonnet lover and the sonnet lady reappear and the fashionable hyperboles are repeated.

Drummond's style is to a large extent reflective of a speculative disposition. Only a small number of his love sonnets have a central reference to himself, while a good half of the series represents addresses, apostrophes, and invocations intermingled with verse of a descriptive or meditative nature. Frequent subtle allusions to classical figures or story and a preeminent love for nature consistently
recast in the image of Pan reinforce the impression of impersonality or absence of emotion, which is manifest as a matter of course in all of the sequences of his English and European predecessors. This same absence of emotion is recognizable in Drummond's religious poetry, where his preoccupation with death and change and the inadequacy of man is mixed with a vague Platonism expressed in the language of Christian worship and theology. This much is evident in a study of Drummond's subjects and a consideration of the conventional conceits that he utilized.

A further consideration of how he used conventions reveals something of the extent to which Renaissance poetic was identified with rhetoric. Recognized throughout Drummond's verse are the figures praised by the rhetoricians for their powers of persuasion and the characteristics of Elizabethan imagery which resulted from the application of these devices. The local particularities exhibited by an object were not the point, but rather the meaning of the object. In looking at a lute or the moon or a woman's hand, the poet was consequently not interested in its individuality, or in its particulars, but in its idea, which in twentieth century terminology becomes its essence, or, better, the intellectual associations which the object (now become the subject of the poem) stirs into operation. The elaborate and far-fetched image, the pathetic fallacy, the incongruity
of comparison, the amplification by description and long analogy—each represents what happened to the object when it became the subject and the quest for its significance commenced. The same characteristics represent as well the attempt of poets who were more concerned with interpreting the world than with interpreting their own feelings. Not emotions or passions, but ideas, were their interest.

Yet if Drummond has secured a place in the history of the sonnet between Shakespeare and Milton, it is because of his "right artificiality," which is in reality an artistic triumph. A vital center of feeling stands perceptible in his classicism, his melancholy, his idealization of love, his paganism; and particularly in his nature imagery is there an immediate reference back to a whole mode of feeling consistent with itself.
BIBLIOGRAPHY


