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978-0-521-11040-2 - Poetical Works: Giles and Phineas Fletcher, Volume II

Edited by Frederick S. Boas

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CAMBRIDGE ENGLISH CLASSICS

The Poetical Works
of
Giles Fletcher
and
Phineas Fletcher

In Two Volumes

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Benivolus
 Esse suivolus monumentu & pignus Amoris.

Arms of Edward Benlowes and Phineas Fletcher, with an Inscription in Fletcher's handwriting.

Reduced Facsimile of the Title-Page (*verso*) of a presentation copy of *The Purple Island*, &c. (1633) in the possession of Mr F. T. Sabin.

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GILES AND PHINEAS FLETCHER

POETICAL WORKS

EDITED BY

FREDERICK S. BOAS, M.A.,

Formerly Professor of English Literature in Queen's College, Belfast,
and Clark Lecturer in Trinity College, Cambridge



Volume II

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PREFACE

THE first volume of this Edition contained the poems of Giles Fletcher, and the undisputed poetical works of Phineas Fletcher, published before 1633¹. The present volume includes the poems, original or translated, of Phineas Fletcher, which appeared in or after that year. It also reprints as an Appendix *Brittain's Ida*, published in 1628, and ascribed on the title-page to Spenser, but which for reasons set forth in detail below I assign without doubt to Phineas Fletcher.

The bulk of the poems contained in this volume appeared in the Quarto of 1633, entitled *The Purple Island, Or The Isle Of Man: Together With Piscatorie Eclogs And Other Poeticall Miscellanies. By P. F. Printed by the Printers to the Universitie of Cambridge.* In the Quarto *The Purple Island*, after the Dedication, "To the Readers," and the Commendatory Verses, is numbered separately, pp. 1—181. A fresh title-page is prefixed to *Piscatorie Eclogs, And Other Poeticall Miscellanies*, which are numbered pp. 1—102, the

¹ I wish to add here two supplementary notes to the Preface to vol. I.

I am glad to state that Mr Dobell's MS. of *Pietas Jesuitica* (afterwards *Locustæ*), containing the dedication to Prince Henry of Wales, has, since the appearance of the volume, been purchased by the Trustees of the British Museum. Thus the three autograph MSS. of the poem are now in the national collection.

With regard to Phineas Fletcher's comedy, performed at King's College in 1606-7 (cf. vol. I. p. xx), I find that Prof. Moore-Smith is of opinion that this was the play acted on 20 February, when there was "foul and great disorder," though the payments in connection with it were not made till the following quarter.

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figures 97—100 being accidentally omitted. Another title-page, with a special device (reproduced in the present volume, p. 259) is prefixed to *Elisa, Or An Elegie Upon The Unripe Decease Of S^r Antonie Irby*, which is however numbered continuously with *Piscatorie Eclogs And Other Poeticall Miscellanies*. The stanzas by Francis Quarles *To my deare friend, the Spencer of this age*, conclude the volume.

The Quarto is a fine specimen of the work of the Cambridge University Press, and special pains must have been spent upon its production. The first title-page is printed in alternate lines of black and red lettering; the type is bold and clear, and even in the marginal physiological notes to the earlier Cantos of *The Purple Island*—notes which have done such dire disservice to Fletcher's poetical reputation—there is scarcely a single misprint. A number of copies are printed on thicker and better paper than the rest of the edition, and some of these are further embellished with three copper-plates. The first, which is engraved on the back of the title-page, contains the arms of Edward Benlowes and of Fletcher and a scroll with the Senecan maxim, *Benevoli Coniunctio Animi maxima est Cognatio*. The two others, inserted at the beginning and end of the *Piscatorie Eclogs*, are emblematic plates, with anagrams on Benlowes' name in English and Latin respectively and accompanying verses. These emblematic plates are reproduced in the present volume in their original places. The engraving of the arms, with an autograph inscription by Fletcher,

*Benevolus ~
Esse suj voluit monumentu' & pignus Amoris,*

is reproduced as a frontispiece from a presentation copy to Benlowes, now in the possession of Mr F. T.

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Sabin. I have to thank Mr Sabin for most kindly allowing a photograph to be taken for this purpose¹.

In the dedication of the poems to Edward Benlowes, dated from Hilgay on May 1, 1633, Fletcher speaks of them as "these raw Essayes of my very unripe yeares, and almost childehood." It would be unwise, however, to put too much faith in the literal accuracy of this statement. *Elisa* cannot have been written till after Sir A. Irby's death in 1625. Even if the other poems were originally composed in Fletcher's youth, he was fond, as is shown below, of transferring passages from one piece to another in slightly modified form, and it is not improbable that *The Purple Island* and other contents of the Quarto may have, while in MS., gone through something of the transformation which we have been able to trace in *Locustæ* between 1611 and 1627.

In 1633 there also appeared from the Cambridge University Press a small octavo volume containing *De Literis Antiquæ Britanniaë*, by Giles Fletcher, the elder, and

¹ I have also to thank Prof. Gollancz who informed me that Mr Sabin had an interesting copy of the quarto. On inspecting it I found that Benlowes' arms were stamped in gold on the cover, and that it contained the inscription quoted above, unsigned but unmistakably in Fletcher's characteristic hand (cf. the facsimiles in vol. 1.). It must therefore have been a presentation copy from the author to Benlowes. But in the British Museum there is a copy, C. 34, g. 33, which contains the following entry in what is probably an xviiiith century hand:

A Presentation Copy to Ed. Benlowes Esqr.

The Arms on y^e Cover—& three Copper Plates relating to E. B. Esq.

The book has unfortunately been re-bound since this entry was made, and there are now no arms on the cover. On a blank leaf which, though mutilated, appears to belong to the original volume, there is an inscription, *Ex dono Phineæ fletcheri authoris*. This is not in Fletcher's hand (cf. vol. 1. p. xii), and I have not hitherto been able to trace any writing of Benlowes with which to compare it. It cannot therefore as yet be definitely decided whether this is also a presentation copy to Benlowes, as it claims to be.

Neither of these two copies is as tall as one in the University Library at Cambridge, which Mr A. R. Waller gave me the opportunity of examining. The tallest copy that I have seen is in the Grenville collection in the British Museum. This copy is in a remarkably perfect state of preservation, though it does not contain the emblematic plate with the Latin anagram, while that with the English anagram is inserted as a frontispiece. A census of the extant copies of the quarto would be of considerable bibliographical interest.

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Sylva Poetica, a collection of Latin occasional pieces and pastorals, by Phineas. To his father's poem Phineas prefixed dedications in prose and verse to King's College and Eton, which are reprinted in the present volume (pp. 315—6) after *Sylva Poetica*. I have also added the commendatory Latin verses by Fletcher on his friend Benlowes' *Theophila or Love's Sacrifice*, prefixed to the folio edition of the work in 1652. Twenty years after Fletcher's death Henry Mortlock, a London bookseller, issued from the press in 1670 a prose tractate with the title, *A Fathers Testament. Written long since for the benefit of the particular Relations of the Authour; Phin. Fletcher; Sometime Minister of the Gospel at Hillgay in Norfolk. And now made Publick at the desire of Friends*. In his preface "to the Reader" Morton states that Fletcher, "growing towards Old-age," had written the book for the "private Use only and Benefit of his own Children and Relations." But after the author's death the original had come into his hands, and at the opportunity of friends he now published it. "That he hath concluded each Chapter with some Poetick Lines, I hope, will be no offence to any Ingenuous Reader, nor reputed a blemish to the gravity of the Profession of the Author." The "Poetick Lines" referred to in this quaintly apologetic fashion by the serious-minded publisher, give the tractate permanent literary value, and are included in the present volume. They were reprinted by Grosart in vol. iv. of his edition of Fletcher's *Poems*, but the text as presented by him is disfigured by serious inaccuracies.

Eleven of the pieces in *A Fathers Testament* are of a devotional type; the nine others are translations of *Metra* in Boethius' *De Consolatione Philosophiæ*. I have, as Grosart had previously done, printed the two groups separately. I have given to the former the general title

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of *Religious Musings*, and have prefixed to each piece, for purposes of reference, a separate heading. The versions of Boethius' *Metra* are paraphrases rather than translations in the modern sense of the word. A comparison of them with the originals will show the ingenious way in which Fletcher has given a distinctively theological turn to the philosophic meditations of the Stoic writer.

Before passing from Phineas Fletcher's undisputed poems, I must refer to a singular feature of his work which is illustrated in detail in the Notes to this volume. It consists in the repetition in different poems, not only of the same motives and imagery, but of passages verbally identical or with such slight variations as are due to changes of metre or of setting. Grosart first drew attention to this peculiarity of Fletcher's workmanship, and many instances of it which I cite were originally pointed out by him. But I have added a number of others which escaped his notice, and I have aimed at a more systematic and accurate treatment of the subject. Some of its general aspects need a few words here.

It is typical, in the first place, of Fletcher's methods that having worked (as shown in the Preface to volume 1.) at his Latin poem, *Locustæ vel Pietas Jesuitica*, during sixteen years, and having produced four versions of it, he should have published, together with the final version, in 1627 an English paraphrase (as it may be broadly termed) in the shape of *The Locusts or Apollyonists*. But still more characteristic is the way in which he uses again part of the materials in both the Latin and the English works. I have already pointed out in the Preface to volume 1. (p. xiv) how Fletcher's verse-dedication of *Locustæ* to Prince Henry of Wales, was transferred after his death, with the minimum of change, to Prince Charles; and how when the poem was printed

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in 1627, when Charles was on the throne, this dedication was omitted, but five lines from it were included in the closing apostrophe to the King. I have now to add that parts of this truly Protean dedication reappear in two places in the present volume. Two lines, slightly adapted, are found in the dedication of *Sylva Poetica* to Edward Benlowes (see note on p. 287, ll. 29 and 31); and seven others (including three of those already utilised in the final version of *Locustæ*) are included in the dedication to King's College and Eton which he prefixed to his father's work, *De Literis Antiquæ Britannicæ* (cf. note on p. 316, ll. 16—22). It is curious also to find that 15 lines which occur in all the versions of *Locustæ* (vol. I. p. 108, ll. 15—29), reappear, with four lines prefixed, as a separate poem *In effigiem Achmati Turcarum Tyranni* in *Sylva Poetica* (pp. 294—5), while an English translation of them is found among the *Poeticall Miscellanies* (pp. 232—3).

In the *Apollyonists* there are more than half-a-dozen passages, varying in length from a nine-lined stanza to a couple of verses which do duty again elsewhere, with little or no modification. Four of these, including three similes from Nature, are found in *The Purple Island*, one in *The Purple Island* and *Sicelides*, and two in *Poeticall Miscellanies*. Including some minor repetitions about forty lines in *The Apollyonists* recur in poems in the present volume.

But it is *Sicelides* which illustrates on the widest scale Fletcher's remarkable method of economising his materials. Allowance has, of course, to be made for the fact mentioned in the Preface to volume I. (p. xvi) that the only printed edition of the play, that of 1631, must have been issued without his sanction. It is even possible that in his Rectory at Hilgay he may not have seen a copy of the Quarto of the "Piscatory," when his

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volume of 1633, abounding in passages verbally identical with many parts of it, was issued from the Press at Cambridge. But, as has been shown above, Fletcher had no scruples about making further use of what he had written even if it had already been printed. In any case the fact remains that nearly twenty passages in *Sicelides*, amounting to about 150 lines, reappear with more or less modification in different sections of the volume issued in 1633. The majority of these, as might be expected, are found in the *Piscatorie Eclogs*, but they also occur in *The Purple Island*, *Poeticall Miscellanies* and *Elisa*.

Of the lines thus reproduced about half are in the dialogue portions of *Sicelides*, and half in the Choruses which close the first four Acts. Among the former the most elaborate instance is in Act II. Sc. 2 where eighteen lines in couplets reappear, with modifications, as the first, second, and fifth stanzas of a poem *On womens lightnesse* in *Poeticall Miscellanies* (p. 239). Again six lines in Act III. Sc. 1 and the twelve opening lines of Act III. Sc. 2 occur again, transformed into stanzas, in the third of the *Piscatorie Eclogs* (p. 189). The other reproductions from the dialogue, which are shorter than these, will be found indicated in the Notes to this volume.

The first six lines of the Chorus to Act I. of *Sicelides* are paraphrased in the opening verses of the Latin poem, *Mors est malum*, in *Sylva Poetica* (p. 299). The following eight lines of this Chorus reappear, with modifications, in stanza 37 of Canto XII. of *The Purple Island* (p. 159), and in the next stanza there are fainter echoes of the rest of the Chorus. The panegyric on the fisher's life which forms the Chorus to Act II. is not directly reproduced elsewhere, but it has many points of verbal contact with the eulogy on the shepherd's lot at the

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beginning of Canto XII. of *The Purple Island* (pp. 151—2). More than half of the Chorus to Act. III. recurs in portions of three stanzas of the sixth *Piscatorie Eclog* (p. 208). But the most remarkable instance of reproduction is furnished by the Chorus to Act IV., which is a translation, in couplets, of Boethius' poem in *De Consolatione Philosophiæ*, Book 3, on Orpheus and Eurydice. This translation, in fuller form, and with variations in details, is included among the *Poetical Miscellanies* (pp. 243—4). But Fletcher has left in addition two other versions of Boethius' lines. One, in the seven-lined stanza, is introduced as a not very appropriate *excursus* towards the close of Canto V. of *The Purple Island* (pp. 66—8); the other in a rare form of three-lined stanza is included among the translations from the *Metra* in *A Father's Testament* (pp. 336—7). Further details about these various renderings will be found in the Notes to this volume.

The principal passages in *The Purple Island* which are reproduced elsewhere, have been already referred to in the observations on *The Apollyonists* and *Sicelides*. But the poem also contains lines which are repeated in other parts of the volume of 1633. A notable instance is Canto XII., stanza 86 (p. 170). The first four lines form part of the sixth stanza of *An Hymen* in *Poetical Miscellanies* (p. 224), and the next two are found in the third stanza of the same poem, while they also close Act V. Sc. 2 of *Sicelides*. It is unnecessary to dwell here further on the minor links of verbal identity among the shorter poems; they will be found recorded in the Notes. Enough has been said to prove conclusively that Phineas Fletcher has a peculiar fondness for repeating almost *verbatim*, with only the changes necessitated by metre or by general setting, passages from his own works. The fact is not only of curious critical

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interest in itself, but it is all-important in its bearing on the authorship of the poem printed as an *Appendix* to the present volume.

Brittain's Ida was published in small octavo by Thomas Walkley in 1628, with the statement on the title-page that it was "Written by that Renowned Poet, Edmond Spenser." But from Walkley's dedicatory letter to Lady Mary Villiers it is plain that his ascription of the poem to Spenser was based merely on conjecture. "I am certainly assured by the ablest and most knowing men, that it must be a Worke of Spencers, of whom it were pittie that any thing should bee lost." Walkley's "most knowing" advisers doubtless jumped to the conclusion that an unclaimed poem written in a modification of the Spenserian stanza "must be" from the pen of the author of *The Faerie Queene*. But there is no tittle of evidence to support the publisher's assertion. The poem was not included in the folio edition of Spenser's works printed for Matthew Lownes in 1611, or in the reissue of this folio in 1617—8. That it found a place in the folio of 1679 issued by Jonathan Edwin, was evidently due to the statement in Walkley's dedication, which is reprinted with the poem, though the title-page is omitted.

The eighteenth and nineteenth century editors, Hughes (1715), Todd (1805), J. P. Collier (1862), who have admitted it into their reprints of the poet's works have, more or less explicitly, stated their disbelief in its authenticity. Others such as F. J. Child (1855) and Richard Morris (1869) and, of course, Grosart (1880—2), have omitted it. The Spenserian authorship of *Brittain's Ida* has, in fact, never been accepted by any critical authority, and laboured disproof it is unnecessary.

Who then was the writer of the poem? Thomas

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Warton, in his *Observations on the Fairy Queen*, vol. 1. p. 123 (1762), after rejecting Spenser's authorship of *Brittain's Ida* on internal grounds, observes that "It's (*sic*) manner is like that of Fletcher's *Purple Island*.... The author, whoever he was, certainly lived about the latter end of Elizabeth, or the beginning of James I." Another critic of about the same period, William Thomson, of Queen's College, Oxford, formulated the hypothesis of Fletcher's authorship more definitely. In his copy of the volume of 1633, now in the British Museum, he wrote the following marginal MS. note on the line (*Poet. Misc.* p. 235, l. 16)

Farewell ye *Norfolk* maids and *Ida* crue:

"Britain's *Ida* perhaps may be a juvenile piece of Fletcher's; It is more in Fletcher's manner than Spensers." To the significance of the words "*Ida* crue," which suggested Thomson's remark, I shall have to recur later.

The suggestions put forth in this tentative way as to the *provenance* of the poem seem to have had little result, and it was not till more than a century later that Grosart in a *Letter to Sir J. D. Coleridge*¹ (1869) identified Phineas Fletcher from internal evidence as the author of the poem. He reprinted the letter in revised form as a preface to *Brittain's Ida* in vol. 1. of Fletcher's *Poems*, and added a *Postscript* in answer to a review in *The Athenæum* in which his theory of the authorship of the poem was attacked. He claimed that apart from this review his "proof of the Phineas Fletcher authorship of 'Brittain's *Ida*' has been all but universally accepted." However this may have been forty years ago, the trend of more recent criticism has not been in accord with Grosart's optimistic assertion. Mr Sidney Lee, in his article on Phineas Fletcher in the *Dictionary*

¹ The full title is: *Who wrote "Brittain's Ida"?* (Misassigned to Edmund Spenser). Answered in a *Letter to Sir John Duke Coleridge, M.P., &c. &c. &c.*

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of *National Biography*, vol. 19, p. 317 (1889), restricts himself to the non-committal pronouncement: "There is much internal resemblance between Fletcher's other works and *Brittain's Ida*, and no other name has been put forward to claim the latter poem. But no more positive statement is possible." Mr Edmund Gosse, in *The Jacobean Poets*, p. 150 (1894), while agreeing that some of the characteristics of *Brittain's Ida* "irresistibly suggest the Fletchers," leans rather to the authorship of the younger brother. "It is to be noted that Giles was dead, and Phineas still living, when the work was published, which gives some probability to the authorship of the former." Prof. Saintsbury, in his *History of English Prosody*, vol. II, p. 115, note (1908), reverts to the purely negative position: "If the recent attempts to credit Phineas with *Britain's Ida* were well founded, it would be a considerable additional asset for him. But I do not see any real evidence for the assignment, and it seems to have escaped the assigners that it is an odd sort of argument to say that it must be Phineas's because it is in Giles's stanza."

Personally I approached the question with an *à priori* distrust of conclusions founded on internal evidence, and with the sense that the inaccuracy and sentimentality which marred Grosart's valuable pioneer work might easily have led him astray. But after careful re-investigation, in the light of the additional knowledge which I have been able to shed on Fletcher's methods of workmanship, I unhesitatingly affirm that Grosart was right in assigning the poem to him. I hope that it may be possible by a restatement of the evidence on partly new, and, I trust, more cogent lines to win the assent of the distinguished critics above-named to this conclusion.

In the first place it has to be noted that the fact of

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Brittain's Ida being written in the stanza of *Cbrists Victorie*, and not that of *The Purple Island*, is no argument against Phineas' authorship. The elder brother who, as Prof. Saintsbury has aptly said, "seems to suffer from a kind of prosodic *fidgetiness*," makes a point of using different metres in all his longer, and nearly all his shorter, poems. But the noticeable fact is that he has used the eight-lined stanza of *Brittain's Ida* elsewhere, and in a remarkable way. The seventh *Piscatorie Eclog* (p. 213 ff.) begins with a soliloquy by Thirsil (Phineas' poetical name for himself) telling how Daphnis the shepherd and Thomalin the fisher are to contend for a prize first in "long discourse" and then in "short verse" in praise of their mistresses Mira and Stella. This opening narrative is in six ten-lined stanzas. Then Daphnis and Thomalin each recite six stanzas "in long discourse," and these twelve stanzas are identical in form with those in *Brittain's Ida*. But there is identity not merely of form but of situation, setting, colouring, and phraseology. Daphnis tells how first he beheld Mira, p. 215, ll. 23—7,

First her I saw, when tir'd with hunting toyl,
In shady grove spent with the weary chace,
Her naked breast lay open to the spoil;
The crystal humour trickling down apace,
Like ropes of pearl, her neck and breast enlance.

How exactly parallel are the following lines in *Brittain's Ida* describing Anchises' discovery of Venus (p. 349, ll. 14—16, p. 352, ll. 6—8 and 27—9),

One day it chanc't as hee the Deere persude,
Tyred with sport, and faint with weary play,
Faire *Venus* grove not farre away he view'd.

Now to the Bower hee sent his thevish eyes,
To steale a happy sight; there doe they finde
Faire *Venus*, that within halfe naked lyes.

Her golden haire a rope of pearle imbraced,
Which with their dainty threds oft times enlaced,
Made the eie think the pearle was there in gold inched.

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But it is in Thomalin's eulogy of Stella that still more detailed correspondences are found. Mira had already been credited with Venus' golden hair, and thus Stella's hair has to be black, but otherwise she is a facsimile of the goddess, as a comparison of the following passages will show :

Her eye-brow black, like to an ebon bow.
* * * * *

But most I wonder how that jetty ray,
Which those two blackest sunnes do fair display,
Should shine so bright, & night should make so sweet a day.
So is my love an heav'n; her hair a night:
Her shining forehead *Dian's* silver light:
Her eyes the starres; their influence delight:
Her voice the sphears; her cheek *Aurora* bright:
Her breast the globes, where heav'ns path milkie-white
Runnes 'twixt those hills.

(*Pisc. Ecl.* p. 217, ll. 19 and 22—30.)

Her spacious fore-head like the clearest Moone,
Whose full-growne Orbe begins now to be spent,
Largely display'd in native silver shone.
* * * * *

Her full large eye, in jetty-blacke array'd,
Prov'd beauty not confin'd to red and white.
* * * * *

Lower two breasts stand all their beauties bearing.
* * * * *

Lowly betweene their dainty hemisphæres,
(Their hemisphæres the heav'nly Globes excelling,)
A path, more white then is the name it beares,
The lacteall path conducts to the sweet dwelling.

(*Brittain's Ida*, p. 352, ll. 22—4, p. 353, ll. 1—2, pp. 354, ll. 9 and 17—20.)

It is true that in all Renaissance sensuous pictures of feminine charms there is a certain element of "common form," but this does not account for the remarkable identity of imagery and phraseology in the above passages. In the light of what has been said in an earlier section of this Preface about Fletcher's method of economising his materials, I feel confident that he took features from his picture of Venus in *Brittain's Ida* and divided them between Mira and Stella. It is noticeable too that the image of "heaven's milky path" is repeated in the same connection in *An*

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Hymen (p. 224, l. 13) and that of the two hemispheres or globes in *The Purple Island* (p. 46, l. 22). But even more striking is the repetition in the *Eclog*, in *Brittain's Ida* and in *Sicelides* of a peculiar *oxymoron*. Thomalin, in describing the rapture of his and Stella's first kiss, exclaims (p. 217, ll. 13—6):

The touch, with pressure soft more close united,
Wisht ever there to dwell; and never cloyed,
(While thus their joy too greedy they enjoyed)
Enjoy'd not half their joy, by being overjoyed.

Exactly the same terms are used of the first kiss of Venus and Anchises (p. 361, ll. 14—6):

The Boy did thinke heaven fell while thus he joy'd;
And while joy he so greedily enjoy'd,
He felt not halfe his joy by being over-joy'd.

And in *Sicelides* (vol. 1. p. 233, ll. 18—9) Thalander, on hearing that Olinda loves him, applies then to himself:

Perindus, my joy, by too much joy enjoying,
I feele not halfe my joy, by over-joying.

Later in the *Eclog*, when Daphnis and Thomalin are comparing in "short verse" their fair and dark mistresses, and all other fair and dark things, Thomalin extols night in contrast with day (p. 219, l. 12):

Love loves the night; night's lovers holy-day.

Exactly the same phrase is used in *Brittain's Ida*, p. 350, ll. 6—8, of the shadowy light in Venus' grove:

The fittest light for Lovers gentle play;
Such light best shewes the wandring lovers way,
And guides his erring hand: Night is loves holly-day.

And there is an echo of the lines, though not quite so distinct, in *Sicelides*, vol. 1. p. 228, ll. 8—9.

Another of the *Piscatorie Eclogs*, the third, though written in a different stanza, shows a still more remarkable correspondence both with *Brittain's Ida* and with *Sicelides*. In the *Eclog* Myrtilus pours forth his hopeless passion for Cælia in fifteen stanzas, of which three

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(p. 189, ll. 4—24) are linked together by the repetition at the beginning of each of them of the words, with slight variations,

Haples and fond! too fond, more haples swain!

I have pointed out in a note on the passage that the bulk of these lines, *mutatis mutandis*, recur on the lips of Olinda in *Sicelides*. Anchises rings the changes on “fond and haples” in two successive stanzas of self-reproach in *Brittain’s Ida* (p. 358, ll. 14—29). The final stanza in each case, or its equivalent in couplets, is so palpable an instance of a “triple-feast” served up from the same ingredients that full quotation is necessary:

Haplesse, and fond! most fond, more haplesse swain!
 Seeing thy rooted love will leave thee never,
 (She hates thy love) love thou her hate for ever:
 In vain thou hop’st, hope yet, though still in vain:
 Joy in thy grief, and triumph in thy pain:
 And though reward exceedeth thy aspiring,
 Live in her love, and die in her admiring.
 (*Pisc. Ecl.* p. 189, ll. 18—24.)

Ah fond and haplesse maide, but much more fond
 Canst thou unlearne the lesson thou has cond?
 Since then thy fixed love will leave thee never,
 He hates thy love, leave thou his hate forever,
 And though his yce might quench thy loves desiring
 Live in his love and die in his admiring.
 (*Sicelides*, vol. 1. p. 215, ll. 17—22.)

Ah farre too fond, but much more haplesse Swaine!
 Seeing thy love can be forgotten never.
 Serve and observe thy love with willing pain;
 And though in vaine thy love thou doe persever,
 Yet all in vaine doe thou adore her ever.
 No hope can crowne thy thoughts so farre aspiring,
 Nor dares thy selfe desire thine owne desiring,
 Yet live thou in her love, and dye in her admiring.
 (*Brit. Ida*, p. 358, ll. 22—9.)

It is, in my opinion, inconceivable that the three passages, of which these lines form the conclusion, are not from the same hand.

Another poem which has remarkable correspondences with *Brittain’s Ida* is *An Hymen at the marriage of*

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my most deare Cousins M^r W[alter] and M[argaret] R[obarts]. Reference has been made above to the image of "heaven's milky path" common to these two poems and to the seventh *Piscatorie Eclog.* But what is more noticeable is that the descriptions of W. R. and M. R. though much less elaborated than that of Anchises, reproduce details in turn of his feminine beauty, as Mira and Stella in *Pisc. Ecl.* VII. had shared the charms of Venus. Here again quotation is necessary :

His high-built forehead almost maiden fair,
Hath made an hundred Nymphs her chance envying:
Her more then silver skin, and golden hair,
Cause of a thousand shepherds forced dying.
* * * * *

His looks resembling humble Majesty,
Rightly his fairest mothers grace befiteth:
In her face blushing, fearfull modesty,
The Queens of chastity and beauty, sitteth:
There cheerfulness all sadness farre exileth:
Here love with bow unbent all gently smileth.
(*Poet. Misc.* p. 223, ll. 19—22 and 26—31.)

His Nymph-like face ne're felt the nimble sheeres.
* * * * *

High was his fore-head, arch't with silver mould,
(Where never anger churlish rinkle dighted)
His auburne lockes hung like darke threds of gold.
* * * * *

His lilly-cheeke might seeme an Ivory plaine,
More purely white than frozen *Apenine* :
Where lovely bashfulness did sweetely raine,
In blushing scarlet cloth'd, and purple fine.
A hundred hearts had this delightfull shrine,
(Still cold it selfe) inflam'd with hot desire.
* * * * *

His cheerefull lookes, and merry face would proove.
* * * * *

Thousand boyes for him, thousand maidens dy'de.
(*Brit. Ida*, p. 347, l. 18, p. 348, ll. 1—3, 9—14, 17 and 22.)

In addition to the poems already mentioned which stand, as I have sought to show, in a unique relation to *Brittain's Ida*, other poems contain shorter passages which recur with little change in it. Thus the concluding lines of the first stanza (p. 347, ll. 13—4) :

Ah foolish Lads, that strove with lavish wast,
So fast to spend the time, that spends your time as fast.

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are a variation on the opening lines of Phineas' verses prefixed to *Cbrists Victorie* (p. 14, ll. 1—2):

Fond ladds, that spend so fast your poasting time,
(Too poasting time, that spends your time as fast).

And, curiously enough, two lines also in the last stanza (p. 363, ll. 4—5):

Light joyes float on his lips, but rightly grace
Sinckes deepe, and th' hearts low center doth imbrace:

have their close counterpart in *The Purple Island* (p. 160, ll. 27—8):

Light grief floats on the tongue; but heavie smart
Sinks down, and deeply lies in centre of the heart.

Other minor instances of repetition might be quoted, and stress might be laid, as Grosart has done, on the presence in *Brittain's Ida* of words such as *dittied*, *fitting*, *firing*, in peculiar senses found in Fletcher's undisputed writings. I do not, however, propose to labour these points. They would add but little to the argument by which I have sought to show that between *Brittain's Ida* and a number of Phineas Fletcher's avowed poems there is an intricate series of correspondences, which are different in kind from ordinary cases of parallel or imitation, and which can only be explained by his authorship of *Brittain's Ida*¹.

¹ This argument from internal evidence seems to me so irrefragable that I prefer not to reinforce it by what may possibly be a mistaken, though extremely tempting interpretation of some words in a poem to John Tomkins, organist of King's College, Cambridge. Fletcher, under the name of Thirsil, is addressing Tomkins or "Thomalin," who "to court...is bent." The lines may have been written on Tomkins' appointment as organist of St Paul's in 1619 or of the Chapel Royal in 1623. The general purport of the two last stanzas of the poem (p. 235, ll. 1—17) is clear. Fletcher, as at the beginning of *The Purple Island* and elsewhere, is bidding farewell to the "idle toyes" and "looser merriment" of his more youthful Muse. The final stanza, which apparently lacks a line, and which presents some difficulty of construction, ends with the verses:

Go little pipe, for I must have a new:
Farewell ye *Norfolk* maids, and *Ida* crue:
Thirsil will play no more; for ever now adieu.

This reference to "*Ida* crue" [crew], which, as stated above, had already

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In concluding this Preface I have to thank Mr H. Guppy, Librarian of the John Rylands Library, Manchester, not only for allowing a transcript to be made of the copy of *Brittain's Ida* in the Library, but for most kindly revising the proof-sheets of the poem. I have also to thank Mr A. H. Huth, of Fosbury Manor, for being good enough to collate with his copy some words where the imprint in the Manchester copy was not quite clear. The Director of the British Museum kindly allowed photographs to be taken of *Sylva Poetica* and of the poems in *A Fathers Testament*.

I gratefully acknowledge the help that I have received in the preparation of both volumes from the skill and accuracy of the printers and proof-readers of the Cambridge University Press. And finally I have to express my obligations to the Syndicate and their Secretaries for the facilities they have given me in carrying out a long-cherished project. The work has proved unexpectedly protracted and laborious, but of unflinching interest. It was Giles Fletcher who first attracted me to the task, but Phineas has provided the chief problems for a textual editor. The tracing of the evolution of *Locustæ* through its various stages; the reconstitution of the text of *Sicelides* by a collation of the Quarto with the MSS.; the presentation of the shorter poems in an accurate reprint; the systematic analysis of the "reproductions" in Phineas' poetry; and the re-vindication of his claim to the authorship of

attracted Thomson's notice in the eighteenth century, was interpreted by Grosart as "a declaration" by Fletcher "of wished-for silence on his authorship of '*Brittain's Ida*'" (*Poems of Phineas Fletcher*, vol. 1. p. 45). I believe myself that Fletcher is at any rate here alluding to the poem as one of his early works; no other plausible interpretation of "*Ida*" has ever been suggested, but "*Norfolk maids*" seems scarcely appropriate to Fletcher's youthful love-poetry, for, as far as we know, he had no connection with Norfolk till he became Rector of Hilgay in 1621, when he was already married. As the full application of the passage is thus ambiguous, it is safer to discard it for purposes of evidence.

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Britain's Ida—all these have been attempted in this edition. I hope that they may lay the foundation for a more critical and considered estimate of Phineas Fletcher's poetic merits than has hitherto been possible.

F. S. BOAS.

BICKLEY,

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GILES FLETCHER

(The Younger)

Born, *circa* 1585

Died, 1623

PHINEAS FLETCHER

Born, 1582

Died, 1650

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