

Cambridge University Press

978-0-521-29417-1 - Music and Poetry in the Early Tudor Court

John Stevens

Frontmatter

[More information](#)

---

CAMBRIDGE STUDIES IN MUSIC

*General Editors: John Stevens and Peter le Huray*

*Music and Poetry  
in the Early Tudor Court*

Cambridge University Press  
 978-0-521-29417-1 - Music and Poetry in the Early Tudor Court  
 John Stevens  
 Frontmatter  
[More information](#)



A Folio from *The Fayrfax MS*  
 BM Add. MS 5465, folio 27

Cambridge University Press

978-0-521-29417-1 - Music and Poetry in the Early Tudor Court

John Stevens

Frontmatter

[More information](#)

*Music & Poetry  
in the Early Tudor Court*

JOHN STEVENS

*Professor of Medieval and Renaissance English  
in the University of Cambridge  
and Fellow of Magdalene College*

CAMBRIDGE UNIVERSITY PRESS

*Cambridge*

*London New York Melbourne*

Cambridge University Press  
 978-0-521-29417-1 - Music and Poetry in the Early Tudor Court  
 John Stevens  
 Frontmatter  
[More information](#)

CAMBRIDGE UNIVERSITY PRESS  
 Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore, São Paulo, Delhi

Cambridge University Press  
 The Edinburgh Building, Cambridge CB2 8RU, UK

Published in the United States of America by Cambridge University Press, New York

[www.cambridge.org](http://www.cambridge.org)  
 Information on this title: [www.cambridge.org/9780521294171](http://www.cambridge.org/9780521294171)

© John Stevens 1961  
 © Cambridge University Press 1979

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published by Methuen and Co., London 1961  
 Reprinted with corrections by the Cambridge University Press 1979  
 Re-issued in this digitally printed version 2009

*A catalogue record for this publication is available from the British Library*

*Library of Congress Cataloguing in Publication data*

Stevens, John E 1921–

Music & poetry in the early Tudor Court.

(Cambridge studies in music)

Reprint of the 1961 ed. published by Methuen, London.

Bibliography: p.

Includes index.

1. Music – England – History and criticism.
  2. Music – History and criticism – Medieval, 400–1500.
  3. Music – History and criticism – 16th century.
  4. English poetry – Early modern (to 1700) – History and criticism.
  5. Music and literature. I. Title. II. Series.
- ML286.2.S8 1978 780'.942 77–90180

ISBN 978-0-521-22030-9 hardback  
 ISBN 978-0-521-29417-1 paperback

Cambridge University Press

978-0-521-29417-1 - Music and Poetry in the Early Tudor Court

John Stevens

Frontmatter

[More information](#)

---

TO MY FAMILY

*especially the younger members of it,  
without whose help  
this book would have been  
finished much sooner*

## Contents

PREFACE	page ix
ACKNOWLEDGMENTS	x
AUTHOR'S NOTE	xi
INTRODUCTION: THE SONG-BOOKS	I

### Part One: Music and Poetry

1 THE PROBLEM – ASSUMPTIONS AND DISTINCTIONS	27
2 THE TRADITION AND THE DIVORCE	33
3 POPULAR SONGS	40
4 IDEAS AND THEORIES, MEDIEVAL AND HUMANIST	58
5 THE REFORMATION	74
6 MUSIC AND THE EARLY TUDOR LYRIC, I: SONG-BOOKS AND MUSICAL SETTINGS	98
7 MUSIC AND THE EARLY TUDOR LYRIC, II: THE 'LITERARY' LYRIC AND ITS TUNES	116

### Part Two: Courtly Love and the Courtly Lyric

8 INTRODUCTORY: 'A NEW COMPANY OF COURTLY MAKERS'?	147
9 THE 'GAME OF LOVE'	154
10 THE COURTLY MAKERS FROM CHAUCER TO WYATT	203

### Part Three: Music at Court

11 MUSIC IN CEREMONIES, ENTERTAINMENTS AND PLAYS	233
12 DOMESTIC AND AMATEUR MUSIC	265

## Contents

I3 PROFESSIONAL MUSICIANS	<i>page</i> 296
EPILOGUE: THE SONG-BOOKS REVISITED	329
APPENDICES:	
A. LITERARY TEXT AND NOTES	337
Postscript: The Drexel Fragments	426
B. INDEX OF SELECTED SONGS	429
C. LIST OF SOURCES	461
D. REFERENCE LIST OF BOOKS AND ARTICLES	469
INDEX	477

## *Preface*

**T**he reprinting of this book has enabled me to make a number of small corrections (including the Addenda to Appendix D, on p. 476); but this is in no substantial sense a revised edition. In the labour of correction I have been greatly helped by the demanding and unwavering attention to detail of Dr Michael Smith and of the staff of the Cambridge University Press.

I should like, if I may, to draw to the reader's notice a volume which in a sense completes the contribution I hoped to make when I first began to study the songs of the early sixteenth century. The publication in 1975 of *Early Tudor Songs and Carols*, Musica Britannica, vol. xxxvi, means that virtually the whole corpus of surviving early Tudor song is now available in print, forming a 'musical companion' to the texts printed in Appendix A of this book.

JOHN STEVENS

*St Mary Magdalene's Day 1978*



## Acknowledgments

I wish to thank – the Royal Musical Association and Stainer and Bell Ltd for permission to quote from my edition of BM Add. MS 31922 (*Henry VIII's MS*) which will appear shortly as *Music at the Court of Henry VIII*, *Musica Britannica*, vol. xviii; the Royal Musical Association also for permission to reprint in chapter 11 some material published in 'Carols and Court-songs of the Early Tudor Period', *Proceedings of the Royal Musical Association*, vol. lxxvii (1951); Mme Nanie Bridgman, and Professor Rossell Hope Robbins for giving me copies of their unpublished dissertations; Dr Arthur Brown, Dr A. W. Byler, Dr David Lumsden, and Mrs Catharine K. Miller for allowing me to use and quote from their unpublished dissertations; the Trustees of the British Museum for permission to publish in full the words of three early Tudor song-books, BM Add. MSS 5465, 5665 and 31922, and to reproduce as frontispiece f.27 of Add. MS 5465.

From among many who have kindly read this book in whole or in part I single out a few who have earned my special gratitude: Mr Thurston Dart greatly helped me, particularly in the early stages, with many musical problems; Dr Macdonald Emslie and Mrs H. M. Shire have regularly allowed me to discuss words-and-music with them over many years; Mr Arthur Sale kindly undertook to read the whole book in typescript and offered many comments on substance and on detail; Professor Bruce Dickins advised me about the Literary Text and its notes; Mr A. Bonvalot, Mr Thurston Dart, Rev. A. J. Denney, Dr A. I. Doyle, Dr Macdonald Emslie, Mr P. J. Frankis, Dr R. L. Greene, Dr F. Ll. Harrison, Dr D. Lumsden, Professor R. H. Robbins, Mrs H. M. Shire and Mr Denis Stevens helped me with contributions or corrections to Appendix B, Index of Selected Songs; Miss Carolyn de Sainte Croix, Mr John Daw and the Revd Michael Waters rendered invaluable help in the correction of proofs.

Finally, a particular debt to Mr H. A. Mason will be obvious to anyone who has read his book, *Humanism and Poetry in the Early Tudor Period*, 1959. But my sense of indebtedness is of much longer standing than this, for it was under the stimulus of his encouragement and scepticism that I first began to see the problems of music and poetry in a proper social context.

## Author's Note

The letter H or F or R in brackets followed by a number, e.g. [H50], refers the reader to Appendix A, Literary Text, where he will find the texts of all the poems in the three main song-books together with information about musical settings, related poems, etc. Small numbers in the text refer to the Notes at the end of each chapter.

The word 'Song' followed by a number, refers the reader to Appendix B, Index of Selected Songs, where he will find a note about the source of the song and its musical setting (if any), and other references.

Works cited more than once are described throughout the footnotes either by abbreviation, or by author's name, or by name and short title. The Reference List (Appendix D) provides an alphabetical key and gives fuller details. Thus, 'Huizinga, 56' refers to J. Huizinga, *The Waning of the Middle Ages* (Eng. edn, 1924), p. 56; GGB no. 60 refers to *A Compendious Book of Godly and Spiritual Songs, commonly known as 'The Gude and Godlie Ballatis'*, ed. Mitchell, A. F., Scottish Text Society, 1897, no. 60.

Throughout the quotations in this book I have standardized the old spellings and orthography in accordance with the principles described on p. 337, second paragraph.