

**PALGRAVE'S GOLDEN  
TREASURY OF SONGS  
AND LYRICS. BOOKS FIRST  
(ELIZABETHAN PERIOD)**

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Palgrave's Golden Treasury of Songs and Lyrics. Books First (Elizabethan Period) by F. T. Palgrave

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PALGRAVE'S GOLDEN TREASURY  
OF SONGS AND LYRICS

BOOK FIRST



Palgrave's Golden Treasury  
of Songs and Lyrics

Book First  
(Elizabethan Period)

*Edited with Notes*

By

J. H. Fowler, M.A.  
Assistant Master at Clifton College

. . . . those melodious bursts that fill  
The spacious times of great Elizabeth  
With sounds that echo still

London  
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1903

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## EDITOR'S PREFACE

WITH this volume the annotated edition of the *Golden Treasury* (First Series) is complete; *Book Second* having already been edited by Mr. W. Bell, and *Books Third* and *Fourth* by the present Editor.

To readers of English poetry the *First Book* is probably less familiar, on the whole, than any of the later Books. As it is more remote from us in time, its language is in some ways more difficult; and its range of thought is certainly more limited. But it is the product of an age in which Music and sweet Poetry agreed as they have never done in England since; and if their long divorce is to be ended, it must be, one would think, by our learning anew from the lips of the Elizabethans the secret of their golden diction.

For students into whose hands this book may come, it may not be superfluous to repeat here the caution already given in the prefaces to *Books Third* and *Fourth* as to the proper function of notes; and to ask them to remember that the value of these is wholly subsidiary to the text; that it is the text which they should read first and many times; and that the notes, if read at all, should be read afterwards. Such literary criticism as is attempted in the notes is meant to provoke thought, not to be committed to memory; and always the endeavour has been made to show, by illustrative quotations and reference to parallel passages, that the poets are the



best interpreters, first of themselves, and then of each other.

With these words the Editor reluctantly bids adieu to a task that has brought him more delight than he can dare to hope he will give to any of his readers. Only one pleasant duty remains—that of again thanking Mr. R. H. Inglis Palgrave for giving permission (in the absence from England of Mr. Frank Palgrave) to annotate the volume, and for his kindness in reading the proofs and making suggestions. This latter service has also been rendered once more by the Editor's friend and colleague, Mr. S. T. Irwin. For the Index of Words the Editor is indebted to his wife. Finally, gratitude is due to the printers for their admirable accuracy and promptitude.

J. H. FOWLER.

CLIFTON COLLEGE,  
November, 1903.

*The following list of books may be found useful :—*

- Courthope, Prof. W. J.—History of English Poetry. Vols. 2, 3, 4.  
(Macmillan.)
- Saintsbury, Prof. G.—Elizabethan Literature. (Macmillan.)
- Symonds, J. A.—Shakespeare's Predecessors in the English Drama.  
(Smith, Elder & Co.)
- Seccombe and Allen—Age of Shakespeare. Vol. 1. (G. Bell & Sons.)
- Ward's English Poets. Vol. 1. (Macmillan.)
- Abbott, Dr. E. A.—Shakespearian Grammar. (Macmillan.)
- Quiller Couch, A. T.—The Golden Pomp: English Lyrics from  
Surrey to Shirley. (Methuen.)
- Bullen, A. H.—Lyrics from Elizabethan Song-books. (Lawrence &  
Bullen.)
- Bullen, A. H.—Lyrics from Elizabethan Dramatists. (Lawrence &  
Bullen.)
- Bullen, A. H.—England's Helicon. (Lawrence & Bullen.)
- Wyndham, G.—Poems of Shakespeare. (Methuen.)

MR. PALGRAVE'S  
PREFACE TO THE GOLDEN TREASURY

THIS little Collection differs, it is believed, from others in the attempt made to include in it all the best original Lyrical pieces and Songs in our language (save a very few regretfully omitted on account of length), by writers not living,—and none beside the best. Many familiar verses will hence be met with; many also which should be familiar:—the Editor will regard as his fittest readers those who love Poetry so well that he can offer them nothing not already known and valued.

The Editor is acquainted with no strict and exhaustive definition of Lyrical Poetry; but he has found the task of practical decision increase in clearness and in facility as he advanced with the work, whilst keeping in view a few simple principles. Lyrical has been here held essentially to imply that each Poem shall turn on some single thought, feeling, or situation. In accordance with this, narrative, descriptive, and didactic poems,—unless accompanied by rapidity of movement, brevity, and the colouring of human passion,—have been excluded. Humorous poetry, except in the very unfrequent instances where a truly poetical tone pervades the whole, with what is strictly personal, occasional, and religious, has been considered foreign to the idea of the book. Blank verse and the ten-syllable couplet, with all pieces markedly

dramatic, have been rejected as alien from what is commonly understood by Song, and rarely conforming to Lyrical conditions in treatment. But it is not anticipated, nor is it possible, that all readers shall think the line accurately drawn. Some poems, as Gray's *Elegy*, the *Allegro* and *Penseroso*, Wordsworth's *Ruth* or Campbell's *Lord Ullin*, might be claimed with perhaps equal justice for a narrative or descriptive selection: whilst with reference especially to *Ballads* and *Sonnets*, the Editor can only state that he has taken his utmost pains to decide without caprice or partiality.

This also is all he can plead in regard to a point even more liable to question;—what degree of merit should give rank among the Best. That a poem shall be worthy of the writer's genius,—that it shall reach a perfection commensurate with its aim,—that we should require finish in proportion to brevity,—that passion, colour, and originality cannot atone for serious imperfections in clearness, unity or truth,—that a few good lines do not make a good poem—that popular estimate is serviceable as a guidepost more than as a compass,—above all, that excellence should be looked for rather in the whole than in the parts,—such and other such canons have been always steadily regarded. He may however add that the pieces chosen, and a far larger number rejected, have been carefully and repeatedly considered; and that he has been aided throughout by two friends of independent and exercised judgment, besides the distinguished person<sup>1</sup> addressed in the Dedication. It is hoped that by this procedure the volume has been freed from that one-sidedness which must beset individual decisions;—but for the final choice the Editor is alone responsible.

<sup>1</sup> Alfred Tennyson, *Poet Laureate*.