

THE BEAVTIE OF  
*THE REMARKABLE*  
*Yeare of Grace, 1638.*<sup>1</sup>

The Yeare of the great Co-  
*venant of Scotland.*

By T. H.<sup>2</sup>

Who'll favour me with winges,<sup>3</sup> that I may flee  
To glories Mount, where Laureat Poets bee?<sup>4</sup>  
Fill mee with sacred fire,<sup>5</sup> You gentle Nine,  
Inspire mee with your Gaities Divine,<sup>6</sup>

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<sup>1</sup> *Beavtie*: treating this word as synonymous with *holiness*, Alexander Henderson preached in 1638 that 'as holiness is necessar for the saints of God, so all God's courtiers they are full of beauty. God himself is full of beauty, and we have no power, beauty, nor holiness but in his power, beauty, and holiness. Holiness, it is the beauty of the Son of God, Jesus Christ' (Martin, ed., page 24).

*Yeare of Grace*: conventionally, 'year of the Christian era'; more specifically, the phrase might anticipate the upcoming depiction of 1638 as a recovery of prelapsarian Creation. The title is given as on the title page. As the heading on sig. A2r and subsequently as the running title, it appears as *The Yeer of Grace, 1638*.

<sup>2</sup> The author remains unidentified. As Theo van Heijnsbergen has suggested in personal correspondence with the editor (February 20210, a prominent candidate would be Sir Thomas Hope of Craighall, (1573–1646), Lord Advocate and member of the Scottish privy council; age need not disqualify Hope, as speaking in the person of a young man was conventional in the pastoral elegy (e.g., Drummond, *Exequies upon the Death of Sr. Antonye Alexander*, 1638). A candidate less distinguished for literary eloquence (and more forthrightly a supporter of the Covenant) would be Hope's son Sir Thomas Hope of Kerse. Expanding the list of candidates is not difficult: among the graduates of the University of Edinburgh ('the Tounis Colledge') 1627–38, for example, are four T.H.'s (Laing, ed., *Catalogue of the Graduates*, pages 40, 42–3, 46, 53, 55); Hamilton, Hay, Harris, and Henryson are common enough surnames, and Thomas is no less common a given name amongst such families in the period.

<sup>3</sup> In Montgomerie's *Cherrie and the Slae*, Cupid offers his wings to the avid poet, (1639 text, lines 141–68) and chaos ensues. Oppressed by 'the voice of the enemy, and for the vexation of the wicked, because they have brought iniquity upon me, and furiously hate me', the Psalmist wishes for 'wings like a dove', with which to escape into the wilderness (Ps. 55.3, 6–7).

<sup>4</sup> *glories Mount*: conventionally Sinai or Zion; situating poets there (instead of Parnassus) suggests the latter, with reference to David the Psalmist and his myriad translators.

<sup>5</sup> The phrase *sacred fire* is virtually a cliché for religious inspiration invoked by the poet; Du Bartas, trans. Sylvester, *Urania*, lines 85–88, 'Poesie | Is a meer Heuently gift; and none can taste | The Deaws we drop from Pindus plentifully, | If sacred Fire [*cf.* James VI, 'holy fyre'] have not his brest imbrac't'; asking the Muses to fill him with this fire, the poet initiates the theme of sacred infusion that will recur throughout this poem, with gender alternating throughout.

<sup>6</sup> *Gaities*: pastimes, games; 'And from those gaeties our youth requires, | To exercise their minds, our age retires' (John Denham, *Cato Major of Old-Age* IV.115–16).

5 Tune my Theorbe, sweet sisters, stretch the string<sup>7</sup>  
 Yet higher, that she may more sweetly sing.<sup>8</sup>  
 Hence all you Soul-dividing cares,<sup>9</sup> go hence,  
 You heart afflicting griefs, and but dispense  
 A little with your Captive,<sup>10</sup> let mee play  
 10 Within a paradise but one poor day:<sup>11</sup>  
 Remove your anger, your sad wrath forebear,  
 Till I do sing the beautie of a year;<sup>12</sup>  
 In which luxurious amarous, Heaven doth woe<sup>13</sup>  
 His Mistres Earth, with smiles upon his brow,  
 15 And would invite each Gentle Sprite to be<sup>14</sup>  
 A Poet of this epithalamie.<sup>15</sup>  
 Heer all you smyling fancies, hasten heere

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<sup>7</sup> The *theorbo*, an ‘instrument of the Western lute family with stopped courses [pairs of strings] considerably longer than those of a lute and with a separate nut and pegbox for a set of longer, unstopped bass strings’ (*Grove Music Online*, ‘Theorbo’); it is an emblem of spiritual song (Bath 265), as in Francis Quarles, *Emblemes*—‘Skrue up the heightened pegs | Of thy Sublime Theorboe foure notes higher’ (Invocation, lines 2–3).

<sup>8</sup> Various tunings were prescribed for the theorbo, the highest courses of which ‘are too long ... to withstand the tension necessary to tune them as they would be tuned on the lute’ (*Grove Music Online*, ‘Theorbo’); as the first instance of stretching in the poem, this encouragement to a higher tuning therefore involves tension and risk of damage. Later, God stretches the sky around the globe (line 23), Heaven stretches its wings over the earth (lines 42–43), the valleys stretch out their carpets of flowers (238), and in the last line, nobler poets are invited to ‘stretch’ their prosodic skills.

<sup>9</sup> Billingsley, *Thesauro-Phulakion* 29, ‘On Care’, lines 1–2: ‘A prudent and religious care is good, | A soul-dividing care must be withstood.’ [Comment on compound neologisms and Du Bartas, as in Auger?]

<sup>10</sup> To be the ‘Captive’ of cares and griefs is to be a fallen child of Adam and Eve; however, this subjection to cares may allude more pointedly to presbyterian resentment of liturgical and episcopal sovereignty, 1637–38.

<sup>11</sup> *one poore day*: Quarles, *The Historie of Samson*, 21.153–54, ‘our Father Adam could not stay | In his upright perfection, one poore day.’

<sup>12</sup> The song defers the ‘cares’ and ‘griefs.’

<sup>13</sup> The phrase *amarous Heaven* approaches oxymoron; its more usual associations can be found in Spenser’s Bower of Bliss, where ‘Two naked Damzelles ... suddeinly both would themselues vnhele, | And th’amarous sweet spoiles to greedy eyes reuele’ (*FQ* II.xii.lxiii–lxiv, 568, 579–80).

<sup>14</sup> *Each Gentle Sprite*: thus named for upholding civility (*FQ* III.vi.i.13), those who have yet to sign the National Covenant are invited to take part; further, those higher-born wits who should rise to the occasion with songs of their own are urged to do so.

<sup>15</sup> *epithalamie*: a reprise of the bond between the Sun and the Earth in Creation (Genesis 1:16–18); in Du Bartas, trans. Sylvester, *The Fovrth Day of the First Week*, the ‘youthfull throng’ sing ‘aloud his Epithalamie’ (lines 603, 606). The National Covenant remakes this original bond between heaven and earth.

You nobler raptures of Apolloes Lyre,<sup>16</sup>  
 And throng within my breast, all you Idees  
 20 Within his Cabinet, come if you please<sup>17</sup>  
 And my poor soul enrich, come all which may  
 Teach a young wanton bashfull pen to play.<sup>18</sup>  
 For now great HE, who stretch'd the azure round  
 About this hanging Ball, hath all things crown'd  
 25 With his best blessings, willing men rejoice  
 In libertie of soul with thankfull voice<sup>19</sup>  
 'Tis he that's cloath'd with light, and dwels in thunder,<sup>20</sup>  
 Displays this gracious Year, great Year of wonder:  
 A yeare, which shall unto all nations be  
 30 A common talk,<sup>21</sup> This our felicitie  
 Shall be the measure of their souls desire,  
 And patterne of their wishes, when th'aspire  
 At such a joy, peace, harmonie, and blesse  
 As this Great year of our Great Covenant is  
 35 In which are opened the eyes of Nations all.<sup>22</sup>  
 And fill'd with wonder, thus when our Nephews shall

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<sup>16</sup> Apollo is properly mentioned as the leader of the Muses but also as the patron of a *carmen saeculare* such as Horace's for Augustus. As such, Apollo is the apotheosis of kingship.

<sup>17</sup> The phrasing appears to be secular but has sacred precedents, for example George Peele, *The Love of King David and Fair Bethsabe*, lines 1991–93, 'Thy soule shall ioy the sacred cabinet | Of those deuine Ideas, that present | Thy changed spirit with a heauen of blisse.' *OED*, *cabinet* 6. *figurative*, 'A secret receptacle, treasure-chamber, store-house; *arcanum*, etc.' Though the poet's theorbo may be a forerunner of this theme, Apollo's cabinet is the the first explicit instance of containers of divine wealth and power: the Creator's treasury (lines 61, 87, 89); the 'Cove' of the hostile winds (line 258). *Cabinet of curiosities — Muses Threnodie*.

<sup>18</sup> The oxymoronic collocation *wanton*, *bashfull* extend and intensify the emphasis on the speaker's youth (a convention of pastoral elegy, as in Drummond, *Exequies* or Milton, *Lycidas*); in Giles Fletcher, *Purple Island* (I.6.40), the shepherd poet—a 'bashfull boy'—rejects 'such wanton toyes' as songs pertaining to Cupid. Referring pejoratively to kinds of excess, *wanton* can mean 'playful; unrestrained in merriment, jovial; inclined to joking; carefree' (*OED*, *wanton*, adj. 4). The word recurs in lines 86 and 115.

<sup>19</sup> This reference to *libertie* associates the poem with the National Covenant; see line 254.

<sup>20</sup> In Psalm 104:1–2, God is 'clothed with glory and honour | Which covereth himself with light, as with a garment'; on God's dwelling in thunder, see Exodus 19:16; Psalm 77:18; Revelation 4:5.

<sup>21</sup> *common talk*: topic of conversation

<sup>22</sup> Isaiah 42:6–7, 'I the Lord have called thee in righteousness, and will hold thine hand, and I will keep thee, and give thee for a covenant of the people, and for a light of the Gentiles, | That thou mayest open the eyes of the blind, and bring out the prisoners from the prison: and them that sit in darkness, out of the prison house.'

Ask at their fathers what this year did meane,<sup>23</sup>  
 (For after yeares from hence shall date their tyme  
 In Almanackes, and in our historie  
 40 This year of joy gold letters shall descry)  
 The Sage and Eldrs shall their children teach  
 How heavens the glade wings of their love did stretch  
 Upon the humble earth,<sup>24</sup> and they shall tell  
 How in these blessed dayes the land was full  
 45 With sweetnesse of the Lord,<sup>25</sup> even as we see  
 The waters great which covereth the Sea<sup>26</sup>  
 They shall informe them how contract did passe  
 'Twixt heavens and earth, that so this great year was  
 Year of the feast,<sup>27</sup> in signe that there shall stand  
 50 Betwixt them an Eternall Covenant;<sup>28</sup>  
 And now each Soul is fill'd with joy, each Man  
 To tell posteritie hath pen in hand,<sup>29</sup>  
 I wish to have as many souls and eyes  
 T'admire and gaze, as stars are in the skyes;<sup>30</sup>  
 55 And yet mine extasie would be but small  
 In such excesse, to see this newborne All,

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<sup>23</sup> The implication is that the speaker neither has nor intends to have children.

<sup>24</sup> Isaiah 42:5, 'Thus saith God the Lord (he that created the heavens and spread them abroad: he that stretched forth the earth, and the buds thereof: he that giveth breath unto the people upon it, and spirit to them that walk therein).'

<sup>25</sup> Deuteronomy 33:13–16, 'And of Joseph he [Moses] said, Blessed of the Lord is his land for the sweetness of heaven, for the dew, and for the depth lying beneath, | And for the sweet increase of the Sun, and for the sweet increase of the Moon, | And for thy sweetness of the top of the ancient mountains, and for the sweetness of the old hills, | And for the sweetness of the earth, and abundance therefore: and the good will of him that dwelt in the bush, shall come upon the head of Joseph, and upon the head of him that was separated from his brethren.'

<sup>26</sup> Job 36:30, 'Behold, he spreadeth his light upon it, and covereth the bottom of the sea.'

<sup>27</sup> Deuteronomy 30:10–11, 'Every seventh year when the year of freedom shall be in the feast of the Tabernacles, | When all Israel shall come to appear before the Lord thy God, and the place which he shall choose, thou shalt read this Law before all Israel that they may hear it.'

<sup>28</sup> Genesis 9:1–16, 'I have set my bow in the cloud, and it shall be for a sign of the covenant between me and the earth. | And when I shall cover the earth with a cloud, and the bow shall be seen in the cloud, | Then will I remember my covenant which is between me and you, and between every living thing in all flesh, and there shall be no more waters of a flood to destroy all flesh. | Therefore the bow shall be in the cloud, that I may see it, and remember the everlasting covenant between God and every living thing, in all flesh that is upon the earth.'

<sup>29</sup> Signing Covenant

<sup>30</sup> adynaton

The wearied rolling heavens, the exhausted earth  
 Like to the Eagle hath renewed their birth<sup>31</sup>  
 And lookes, so young, so gay, as when of old  
 60 Th'eternall King cast them in virgine mould,<sup>32</sup>  
 Or first came out of the eternall treasure,<sup>33</sup>  
 Embellisht with the riches of all pleasure.  
 The heavens displayes a sweet and smyling grace,  
 Without a wrinkle, or spot in their face:  
 65 So do they shine, washt with a Christall flood,<sup>34</sup>  
 As then, before the first impostour woo'd<sup>35</sup>  
 The King of Creatures to taste the trie<sup>36</sup>  
 Of mistique fruit, thus teaching him to die:<sup>37</sup>  
 So white the world new-walled did appeare,  
 70 Not stained with debauches of the aire  
 As yet, and in their serene infancie  
 Of winds and raines, knew not the luxurie.<sup>38</sup>  
 How they embosome the enamour'd earth<sup>39</sup>  
 So kindlie now? See how a gentle breath  
 75 Doth feed all living things? What sweetnesse be<sup>40</sup>  
 In this so universall Amitie.

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<sup>31</sup> Psalm 103:5, 'thy youth is renewed like the eagle's.'

<sup>32</sup> Creation is depicted as the shaping of liquid metal into forms; the 'mould' in which the metal is cast is 'virgine' in that it is being used for the first time.

<sup>33</sup> *treasure*: 'A treasury; a treasure-house, a treasure-chest. *Obsolete. rare.*' (*OED, treasure, n., sense 3*).

<sup>34</sup> Among those who come to praise Redcrosse Knight, 'some bathe in christall flood' (*FQ* I.xii.67); the phrase suggests a baptism.

<sup>35</sup> Satan in the guise of the serpent; Geneva provides this note to Genesis 3:1: 'As Satan can change himself into a Angel of light, so did he abuse the wisdom of the serpent to deceive man.'

<sup>36</sup> Adam, the first human, created to 'rule over the fish of the sea, and over the fowl of the heaven, and over the beasts, and over all the earth, and over everything that creepeth and moveth on the earth' (Genesis 1:26). In Genesis, the serpent approaches 'the woman', who 'gave also to her husband with her, and he did eat' (Genesis 3:6). Geneva adds the note, 'Not so much to please his wife, as moved by ambition at her persuasion.'

<sup>37</sup> 'But of the tree of knowledge of good and evil, thou shalt not eat of it: for in the day that thou eatest thereof, thou shalt die the death' Genesis 2:17).

<sup>38</sup> *not* ] *note*

<sup>39</sup> *they* ] *thy*

*embosome*: contrasting with Drummond's depiction of a Scotland bereft of her Sun-King, 'While *Tithons* wife embosom'd by Him lies' (*Forth Feasting*, line 95).

<sup>40</sup> In all copies examined the line ends with a faulty imposition, with *be* only faintly visible.

O livelie brightnesse! O the beautie rare!<sup>41</sup>  
 O force of Sun, and moone! O kindnesse deare  
 Of favouring heavens! And where then was your skill  
 80 Till now, that would not make your court'sie kill  
 Our feares and povertie, now you do show  
 More sweetnesse then both Arabees do know:<sup>42</sup>  
 You have rain'd floudes of Manna,<sup>43</sup> th'earth doth swell  
 Pamp'red in richer balme.<sup>44</sup> What time can tell<sup>45</sup>  
 85 Celestiall powers so strongly all combinde,  
 As in this year wee wanton worldlings finde?  
 Heavens treasures have beene shut till now, but lo<sup>46</sup>  
 In golden floudes of pleasures now we flow,<sup>47</sup>  
 Powr'd from the cabinet of him who reignes <sup>48</sup>  
 90 (Which this great year proclames) above all Kings:  
 With sublunarie pleasures drunk,<sup>49</sup> wee see  
 What Heavens can do, and what the Earth can be  
 When she hath suckt best influence from above,

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<sup>41</sup> *brightnesse* ] *brighnesse*

<sup>42</sup> *both Arabees*: Arabia Felix (or *Petræa*) and Arabia Deserta. 'For there were two countries so named, the one called plentiful, and the other barren, or desert' (Note in Geneva to Jeremiah 25:24). The 'sweetness' of Arabia was associated especially with its frankincense and myrrh; Pliny the Elder, *Natural History*, XII.xxx.

<sup>43</sup> Exodus 16:14–15, 'And when the dew that was fallen ascended, behold, a small round thing was upon the face of the wilderness, small as the hoar frost upon the earth. | And when the children of Israel saw it, they said one to another, It is Manna, for they wist not what it was. And Moses said unto them, This is the bread which the Lord hath given you to eat.' Psalm 78:24, 'And [God] had rained down Manna upon them for to eat, and had given them of the wheat of heaven.'

<sup>44</sup> *Pamp' red*: usually pejorative—'Overindulged, spoiled by luxury, given excessive attention and care' (*OED*, *pampered*, adj.); in Donne's 'The Flea', the flea is 'pamper'd (line 8). On the fragrance arising from the Earth, see n55. The swelling Earth and its emission of 'balme' may recall the opening of Donne's 'The Extasie' (lines 2–6). Gardner (*Elegies and Songs and Sonnets*, page 183) glosses *balm* as 'either a steadfast, or fastening, warm moisture.'

<sup>45</sup> *tell*: 'attest to, give evidence of' (*OED*, *tell*, v., sense 7a).

<sup>46</sup> *treasures*, treasure-houses (*OED*, *treasure* n. 3).

<sup>47</sup> 'Like Danae in that golden showre | I swimme in pleasure' (Thomas Carew, 'Mediocritie in love rejected', lines 8–9).

<sup>48</sup> The image of the golden flood poured from the heavenly cabinet is somewhat distracting. The rhyme depends on the Scots variant *ring* for *reign* (*DOST*, *ring* v.<sup>3</sup>).

<sup>49</sup> *sublunarie*: earthly (and hence inferior), as in Donne's 'Dull sublunary lovers' (*A Valediction Forbidding Mourning*, line 13); see line 229 and note. Drinking recurs as the avenue of lesser and greater exaltation: lines 150, 240.

Or when the Sun with crisped rayes makes love:<sup>50</sup>  
 95 When hote flame masculine doth him inspire,  
 And makes th'earth pregnant with his vigorous fire.  
 Tell me thou Gentle Planet of the day,  
 Who through star-poudred Scarf of heaven dost stray,  
 Who gilds the heavens, and paints the earth with flowrs,<sup>51</sup>  
 100 And flames of life through Neptunes bosome powres,  
 Art Thou the same shyn'd in our Fathers dayes?  
 Hath any brighter soul given thee new rayes?<sup>52</sup>  
 What new things hath this earthly globe reveald?  
 What from Thy sight till now hath it conceald?  
 105 What change discovers thou in naturall things?  
 That thus thou flies 'bout us with glader wings?  
 Indeed the Taper which we had before thee<sup>53</sup>  
 Was but a sparkling diamond to thy glorie;  
 Or like the thin squibes of thy Sisters face,<sup>54</sup>  
 110 When she the cold and silent vault doth grace:  
 We must forsooth confesse (Prince of the day)  
 Thou'obleidges heaven and earth in a strange way:  
 Thou hast daign'd to'unvaile thy face, and now we see  
 Thy naked dy, which masked wont to bee.  
 115 Ah gallant Sun, thy wanton dangling hair  
 Provokes the Frolick Earth t'embalme the air,<sup>55</sup>  
 Where numberlesse golden atomes of the day<sup>56</sup>  
 Hath hanging at each one pearles to array

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<sup>50</sup> Phoebus 'combs his crispe irradiant heir whoes rayes | Wold seeme to set the hiest heauns on fyre' (Patrick Gordon, *The First Booke of the Famous Historie of Penardo and Laissa* 3.694). In Montgomerie's *Cherrie and the Slae*, Cupid's hair is similarly curly ('a cleanly crispe'; 1639 text, line 113).

<sup>51</sup> and ] &

<sup>52</sup> The exceptional brightness of the Sun is a scriptural sign of religious restoration: 'the light of the Sun shall be sevenfold, and like the light of seven days in the day that the Lord shall bind up the breach of his people, and heal the stroke of their wound' (Isaiah 30:26).

<sup>53</sup> Compared to Heaven, 'the Sunne is scarce a Taper bright' (Drummond, 'The Shadow of the Ivdgement', line 6).

<sup>54</sup> Diana, associated with the moon, in myth the sister of Apollo, associated with the sun. For *squibs* to refer to dim rays of light, see Donne, 'A Nocturnall upon S. Lucies Day', lines 3–4: 'The Sunne is spent, and now his flasks | Send forth light squibs, no constant rayes.'

<sup>55</sup> This is the second instance in which the combination of heavenly and earthly desire produces fragrance. (See further lines 84, 187, 191–95, 205–06, 235–36, 249–52.)

<sup>56</sup> The numberlessness of epithalamium (Feeney); *atomes* refer to particles of dust visible in a sunbeam (*OED*, *atom*, sense 7). Connoting abundance by the word *atomes* contrasts with Drummond's use of the word to connote emptiness, in *Exequies*, where hopes 'should Atomes prove' (line 78).

Proud Flora, looking like a glorious Bride,  
 120 Attyr'd with Majestie on everie side;  
 On which the Sun dartes many an amorous look,  
 Reading his active beautie on Heavens Book,<sup>57</sup>  
 And dressing in Neptunes glasse his jollier haire,<sup>58</sup>  
 Each day courts hotlier, and more fine appeares:  
 125 No more the Guelded Son of this blest Year  
 Need now the anger of barbarous season fear,  
 For his rebuke is taken away, and now  
 Those fields to which retiring Sun did show  
 His fainter face, do laugh as well as those,  
 130 Who can boast of possession of the rose;  
 Nay this whole yeere's but a continued May,  
 Luxurious in her pride, and best array;  
 And look how much the Heavens doe the fire  
 Excell, or yet how much the tender Air  
 135 Exceed the grosser Water, even so  
 Each Tyme, each Thing surpasse their own kinde too;  
 The Cloudes weep no more, and forget to raine,  
 The Sun to leave us, and to turne his waine;<sup>59</sup>  
 The Southern Pole doth wonder at his stay,  
 140 And 'gines to question what moves him to play  
 So long within this artick circled clime,  
 'Tis cause he'ld see the great change of the tyme;  
 Which all the Elements do preach; which are  
 Not of so ley a mettall as they were,<sup>60</sup>  
 145 But more ennobled, and lesse discordant.  
 For in this great year of the Covenant  
 An all-embracing sweetnesse doth enlive  
 Each place and season, now all things do thrive;<sup>61</sup>

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<sup>57</sup> The 'Book' in which the Sun perceives the effects of his influence ('his active beautie') is Nature; through observing its effects in the world, the sun is learning about his function like an Aristotelian natural philosopher.

<sup>58</sup> The sea is a mirror by which the sun makes his hair more handsome. Note the anapaestic feet in this and the preceding line.

<sup>59</sup> Possibly a suggestion that the poem is close in time to the drafting and signing of the Covenant, February-March 1638, although it might more significantly refer to the time between the autumnal equinox and winter solstice, and the end of the year.

<sup>60</sup> *ley*: mixed, impure; *lay metal* is 'the name of a [less valuable] kind of pewter' with a higher proportion of lead to tin (*OED*, *lay*, n.6). In 'The Extasie' (line 56), Donne identifies the 'allay' as superior to mere 'drosse'.

<sup>61</sup> The semicolon is visible in two of the copies examined, NLS 1.431(4) and Signet.

A sweet calme influence, every where wee see,  
 150 As if each of the Stars had drunk a sea  
 Of nectar, and inebriat every flower  
 With their benigne aspects, and heavenly power.  
 Where would you send your large enquiring eyes?<sup>62</sup>  
 Would you them feast on th'earth, or on the skyes?  
 155 Or spring through th'air, where Bird briquils<sup>63</sup> and playes,  
 And sings to natures king, with natur'd<sup>64</sup> layes;  
 But every where you's<sup>65</sup> finde a strange beautie,  
 And reverend sweetnesse kisse your conquered eye:  
 Each glorious object fils our curious soul,  
 160 There's nothing now which our desires controule:<sup>66</sup>  
 The smyling Heavens, flattering, seeme to praise  
 The strong-beam'd Sun,<sup>67</sup> with his refined rayes,  
 The fethered voyces, Birdes, devoutly bends  
 Their keene and learned bills, which nimbly indents<sup>68</sup>  
 165 Thousand of various checkred,<sup>69</sup> conquering noates,  
 Darted from mignon<sup>70</sup> prettie warbling throats:

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<sup>62</sup> *large*: perhaps adverbial; either 'lavishly', 'without constraint', or simply 'much' (*DOST*, *large*, adj. 12. adv.; *OED*, *large*, adj., adv. B.4).

<sup>63</sup> *Bird briquils*: translating Du Bartas' *qui vont bricollant* in 'The Exord, or Preface of the Second Week of Dv Bartas', James VI refers to birds as 'those that bricoll through the waist | Of aire that fedders parts' (*His Maiesties Poeticall Exercises*, 1591, sig. A3). The apparent singular form *Bird* seems an error, perhaps in the printer's attempt to anglicize the phrase †*Birds briquils and playes* with the Scots -s suffix for the plural form of the verbs. Compare line 163, where the Scots agreement by -s suffix is retained.

<sup>64</sup> *natur'd*: natural, instinctive; 'having a nature or disposition (of a specified kind)', *OED*, *natured*, adj.

<sup>65</sup> *you's*: †*you sall*; James VI advised that such 'cuttit short' forms be confined to 'Flyting and Inuectiues' ('Revlis and Cavtelis,' chapter III, *Essayes of a Prentise*, 1584, sig. L4v). Plural you form: *youse*?

<sup>66</sup> *controule*: assuming that *desires* are thought of as the nominative, perhaps 'challenge, find fault with, censure, reprehend' (*OED*, *control*, v., sense 2b); with *nothing* as the nominative (and *controule* as subjunctive?), then the meaning be simply 'to control, check's' (*DOST*, *control*, v.), 'to restrain from action, hold in check' (*OED*, *control*, v. sense 4a).

<sup>67</sup> The association between the sun and the king in full majesty had become commonplace, as in Patrick Hume of Polwarth, *The Promine* (1579), in which James VI 'as the Sone out of the cloudes gray | Fra Sawndoun Castell did discend that day' (lines 60–61).

<sup>68</sup> *indents*: the birds' beaks give a 'strongly seriate outline' to the notes sung (*OED*, *indent*, v.1, sense I.1.a); alternately, they ornament the notes, as if inlaying or embossing them (*OED*, *indent*, v.2, sense I.1).

<sup>69</sup> *checkred*: an extension into sound of the usual association between the word and visible variegation (*OED*; *DOST*, *chekker(i)t*, adj.)

<sup>70</sup> *mignon*: 'prettily delicate' (*OED*, *mignon* A. adj.1; earliest citation 1671).

The stately trees where these sweet woodnymph lodge,  
 (These harmlesse painted Syrens, which disgorge  
 Their mutuall flames)<sup>71</sup> being wounded with the joy,  
 170 And sweetnesse of the espoused harmonie,  
 Did amber teares weep,<sup>72</sup> cause they could not know  
 Either to dance or sing, els they'ld do so  
 And keep a part, yet look they gladlie shake  
 Their curl'd topes, throwing blossomes to awake  
 175 The sleeping Naides in their christall streames  
 And joine their mirth with their natures anthemes,<sup>73</sup>  
 Wherein each pittie nature courtes the great<sup>74</sup>  
 Their own discords, and passions do forget.  
 The swelling angry winds, who whipt the Sea,  
 180 The terrour of the woods which wount to be  
 Rolling a lowring Horrour through the deep,  
 Afrighting Mortals in their harmlesse Sleep,  
 With soft and silken winges now gently creep,  
 Solliciting the winter flowres to peep,  
 185 And with authoritie as Heavens coole Fan  
 Correcting proud Don *Phoebus* melting flame.<sup>75</sup>  
 Their spicknard breathes do laughing blossomes blow<sup>76</sup>  
 To our labouring trees, and fruites upon them throw,

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<sup>71</sup> lines 167–69: the trees are personified by their resident *woodnymph*[s] (again the unmarked plural, as in line 155) the birds, who are then called *Syrens* (harmless in contrast to the Sirens of myth); in rhetorical excess, the singing birds now *disgorge* their love (*mutual flames*). Other 17c Scottish poets used the phrase 'mutuall flame' (e.g., David Murray, *The Tragical Death of Sophonisba* [1611], line 669, and Robert Ayton's *dyer*, 'Will thou, remorseles fair', line 8), behind which is Shakespeare's 'The Phoenix and Turtle', line 24, in the context of the death of lovers of fabled constancy, 'Two distincts, Diuision none, | Number there in loue was slaine' (lines 27–28).

<sup>72</sup> *amber teares*: Phaethon's sisters, mourning his death, turn into poplar trees, their tears turned by the sun into amber (Ovid, *Met.* 2.344–66). Pliny the Elder refers to poplar trees (sisters of Phaethon) in the Garden of the Hesperides, 'from the tops of which amber falls ... and is gathered by the daughters of Hesperus'; he also refers sceptically to Sophocles' averral that 'in the lands beyond India' birds shed tears that turn to amber (*Natural History* 37.11.31, 39, 40–41).

<sup>73</sup> *anthemes* ] *athemes*

<sup>74</sup> *pittie nature*: lower order of nature (*OED*, *petty*, adj. A.I.a).

<sup>75</sup> Don *Phoebus*: Chaucer refers to 'Dan Phebus' (*Troilus and Criseyde* I.70) and Spenser takes up the expression in *FQ* VII.vi.xxxv.315. The honorific becomes affected and even jocular at precisely the point at which the Sun, and kingship, has descended into an antagonistic role.

<sup>76</sup> *spicknard*: spikenard, referring to the costly perfume obtained from an Indian plant, *Nardostachys Jatamansi* (*OED*, *spikenard*, n., sense 1).

And gentlie call out from their cloistered gemmes<sup>77</sup>  
 190 Our Pestan Roses glorying on their stemmes.<sup>78</sup>  
 The Arabian winds which boasted that they were  
 Composed not as other meteors are<sup>79</sup>  
 But made of Amber Spirits,<sup>80</sup> now do give  
 Their best elixer, and do murmuring strive,  
 195 Which shall our flowres most kindly entertaine,  
 And flatter Flora in an amorous straine:  
 You pride of nature, glorie in the year,  
 Swet flowres, what Genius bade you appeare  
 In your best garments? Would you be renownd  
 200 'Cause each of you is worth a dyamound.  
 If Pythagorick transmigration could  
 'Mongst flowres, and trees establish'd be, I would<sup>81</sup>  
 Say that these lovelie soules this year are come  
 To inhabite you from the Elezium,  
 205 Your swet Sabean odours choak us now,<sup>82</sup>  
 You have Arabian perfumes stiftled too:  
 Rare Beauties of rare Favour, whence be you,  
 With your so prettie pride and uncouth hew?  
 I thinke you be descended from that race  
 210 Of Floraes People, which did Eden grace,  
 Your Pompe's unusuall,<sup>83</sup> and yee seeme to come  
 Natures Embassadours,<sup>84</sup> for to tell some

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<sup>77</sup> *gemmes*: specifically referring to buds (*OED*, *gem*, n., sense 4).

<sup>78</sup> *Pestan Roses*: Paestum, referred to by various Latin poets as famous for roses (Virgil, *Georgics* 4.119; Ovid, *Metamorphoses* 15.708; Martial *Odes* 9.60; *Epigrams* 5.37.9). Most relevant here is the contrast in Propertius, *Elegies*, 4.5.61–62, where the roses of Paestum 'that promised enduring bloom [lie] withered by the scirocco's morning blast' (G. P. Goold, trans., LCL 18, pp. 346–47)

<sup>79</sup> *meteors*: 'Any atmospheric or meteorological phenomenon. Originally chiefly in *plural*.' (*OED*, *meteor*, n., sense 2a.); 'raine and such other watery Meteors' (James VI, *Counterblaste to Tobacco*, sig. B4v).

<sup>80</sup> Martial, *Epigrams* 3.65, for the collocation of *Arab*, *amber*, and *breath*. Pliny the Elder refers to the scent of amber (*Natural History* 37.12.1)

<sup>81</sup> In the prefatory Epistle to 'The Progresse of the Soule', Donne asserts that 'the Pithagorian doctrine doth not onely carry one soule from man to man, nor man to beast, but indifferently to plants also' (A3v).

<sup>82</sup> 'The fragrant riches of Sabean grove, | Mirrh, Aloes, Cassia, all thy robes doe smell: | When thou from ivorie pallace dost remove | Thie breathing odors all thie traine excell' (Philip Sidney, *Psalmes of David*, 45.8). In *Forth Feasting*, Drummond refers to 'Sabaean Odours, Myrrhe, and sweet Perfumes' (line 378).

<sup>83</sup> Drummond, *Forth Feasting*, line 7: the mountains 'in vnusuall Pompe on tip-toes stand.'

<sup>84</sup> *come* | *Nature's Embassadours*: ellipsis for *come as*.

Strange glory of this age, t'assure the land  
 Of Heavens acceptance of this Covenant,  
 215 Which it hath sealed with our common King,<sup>85</sup>  
 This is belike the Sermon you do bring  
 Your painted faces, and your pleasant light  
 Makes of our Earth a constellation bright:  
 Shine boldly Daughters of this blessed year;  
 220 Rejoice, you glittering Troupe,<sup>86</sup> and do not fear  
 That Summers angry Heat, and fretting Cold  
 Of your sadde enemie darre be so bold  
 3ou to importune, or to robe your glorie.<sup>87</sup>  
 Ne'er eare did heare, ne'er eye did read in storie<sup>88</sup>  
 225 Such yeare as this you're come to celebrate,  
 Appointed by deare Providence, not Fate,  
 Wherein Heavens spheares do give a prettier dance,  
 And the great Mover will have no offence  
 Given to any sublunarie Creature<sup>89</sup>  
 230 (Sweet trees and flowres) but that your joy and pleasure  
 May be secure, and full, fred from the fear<sup>90</sup>

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<sup>85</sup> *our common King*: Jesus Christ, sovereign over Heaven and Earth, as opposed to any merely earthly king; 'his princely office ... indeed is his worst studied office by many men in the world. We would, many of us, willingly take him for our prophet to teach us, and for our priest to intercede for us, and be a sacrifice for our sins, but when it comes to his princely office, to direct us what we should do, then we would be at that whilk seems best in our own eyes' (Henderson, Sermon on Ps. 105.3, Martin, ed., page 10).

<sup>86</sup> *Troupe*: In Scots, the earliest recorded appearances of this word pertain to flocks or herds (*DOST*, *troupe*, n., sense 1), where in English the military associations are dominant from the outset (*OED*, *troop*, n., sense 1). Montgomerie

<sup>87</sup> *importune*: 'To be a nuisance or inconvenience to; to trouble; to pester, harass' (*OED*, *importune*, v., sense 4).

*robe*: rob. This meteorological fear may correspond to public anxieties in 1638 about preparations for war over the Covenant: 'only one thing frays us, the subscription of ane other Covenant. This, and the convoy of it, makes us tremble for fear of division; also the continuall rumors of the King's preparation for warre; two hundred thousand pound sterling taken up of the customs; one hundred and fifteen offered by the clergy for that end; twenty-five thousand pound sent over to Holland for arms; appoynting of the North to be ready for marching; thir things maks us fray' (Baillie 1.104).

<sup>88</sup> 'But as it is written, The things which eye hath not seen, neither ear hath heard, neither cam into man's heart, are, which God hath prepared for them that love him' (1 Corinthians 2:9).

<sup>89</sup> *sublunarie*: as in Donne's 'Valediction Forbidding Mourning' (line 13), denoting things existing below the orbit of the moon and specifically earthly things; here, however, without pejorative associations, specifying lower orders of existence—vegetation as beneath humans and animals. See line 90 and note.

<sup>90</sup> *fred*: in Scots, a common form of the past tense of *fre* (*DOST*).

Of unkinde Sun, or injuries of the year.<sup>91</sup>  
 Put forth aspiring Mountains these your lillies  
 White as the snow in Salmon,<sup>92</sup> you, O valleyes,  
 235 Which with your violets like a garment are<sup>93</sup>  
 Most proudly cled, and fragrant as the myrre,  
 You likewise solemnize this happie yeare  
 And stretch your carpets which embrodered are  
 By natures hand, who with Sydonian dye  
 240 Thrise drunk doth entertaine the dancing eye:<sup>94</sup>  
 Behold this is the year of our great feast,  
 The world is beautified, and we're opprest  
 With riches and delights, which do as far  
 Exceed before times, as the Idalian star  
 245 Outshines the lay meteors in the air<sup>95</sup>  
 Or shrinking shrubes, o'retopes the Cedars fair.<sup>96</sup>  
 Those Heaven-beloved trees do drinke no more  
 The vulgar vapors, as they did before,  
 But feedes on Spirites of the Nobler Rose<sup>97</sup>  
 250 Alambiqued by the enquiring nose<sup>98</sup>  
 Of *Phoebus* steeds, who snaring flames and light

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<sup>91</sup> By now the rising political allegory of the Sun as emblem of the earthly King has dislodged the previous conceit of the Sun as heavenly lover of the Earth.

<sup>92</sup> *Salmon*: Sulmo (mod. Sulmona), in the Apennines, birthplace of Ovid. Silius Italicus refers to 'chilly Sulmo' (*Punica* 8.501).

<sup>93</sup> '[T]he violet, which to M. Legouis suggested "languor", and which has erotic associations in classical poetry, is in Elizabethan literature invariably "modest", "pure", and "the virgin of the year"' (Gardner 262).

<sup>94</sup> *Sydonian dye*: Sidon in Phoenicia (modern Lebanon), famed for its purple dye (e.g., Tibullus, *Elegies* 3.18); dyeing three times would produce the most deeply-coloured, expensive cloth. Pliny?

<sup>95</sup> *Idalian star*: the planet Venus.

The comparison is from Drummond, *Forth Feasting*: 'past as farre | As Meteors are by the Idalian Starre' (lines 317–18). Here, *lay* distinguishes the meteors as 'unsanctified; unspiritual; secular' compared to *Idalian Venus* (*OED*, *lay*, adj., sense 3c).

<sup>96</sup> The contrast between lowly shrub and lofty Cedar was proverbial (e.g., Shakespeare, *Titus Andronicus* 4.3.45; William Alexander, *Tragedy of Darius*, lines 1579–80).

<sup>97</sup> Behind this comparison between 'vulgar vapors' and the trees' newly ethereal beverage may lie a complex set of responses to Donne, involving the 'Elegie ('As the sweet sweat of Roses in a Still'), in which 'masculine equall fire, | ... in the Lymbecks warme wombe doth inspire | ... a soule of gold' (1633, pages 149–50)

<sup>98</sup> *Alambiqued*: 'distilled'; as a verb, *alembic* is earliest attested in the 1630s (*OED*, *alembic*, v.). Drummond uses the word thus in *Irene* (1638, first published in *Works*, 1711; at p. 170). In Henry Adamson's *The Muses Threnodie* (1638), Charles I is praised as 'our nostrrels svweetest breath' (line 643).

Doe yeeld a rellish of a strange delight.<sup>99</sup>  
 Now intertwist good Trees your amarous armes,  
 Freely possesse your self in those your charmes,<sup>100</sup>  
 255 No Shriv'ling winde dare now to teare your Hair  
 Now doth your freiz'ld beruques sprusse appear,<sup>101</sup>  
 The incivile Zephyres who were wont to rove  
 Amongst your treasures, rushing from the Cove,<sup>102</sup>  
 Who all your dainties riffled, and threw down  
 260 Your Pride, your children humbled to the ground:  
 Those winds which your yet tender fruit did make  
 All orphans, and your selfe did cause to shake  
 For very fear, now they do no more so,  
 But kindly taim'd more mercifully blow.  
 265 If any of our forefathers should arise  
 From natures cold bed, and lift up his eyes  
 Behold the Heavens renew'd, the Earth refin'd,  
 The glory of all the Elements sublim'd<sup>103</sup>  
 The beautie of the never-louing Sun,<sup>104</sup>  
 270 The sweetnesse of the ever-pleasing Moone,  
 The riches of each tree, blush of each rose,  
 The treasures which golden Ceres doth disclose,<sup>105</sup>

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<sup>99</sup> Ovid, *Metamorphoses*, 2.84–85, 'nec tibi quadripedes animosos ignibus illis, | quos in pectore habent, quos ore et naribus efflant' ['Nor is it an easy thing for thee to control the steeds, hot with those strong fires which they have within their breasts, which they breathe out from mouth and nostrils'; Miller, trans. 2.67]. Quarles, 'Yee walked according to the course of this world ...' *Emblemes* (1635), lines 10–11, 'Sols hot-mouth'd Steeds, whose nostrils vomit flame, | And brazen lungs belch forth quotidian fire'.

<sup>100</sup> The National Covenant bound its subscribers to 'the mutual defence and assistance every one of us of another in the same cause of maintaining the true Religion and his Majesty's Authority, with our best counsel, our bodies, meanes, and whole power, against all sorts of persons whatsoever. So that whatsoever shall be done to the least of us for that cause, shall be taken as done to us all in general, and to every one of us in particular' (Donaldson, ed., *Historical Documents*, page 200).

<sup>101</sup> *friez'd beruques*: *frizzled*, 'of hair. Also, of a wig, the head: Consisting of or covered with crisp curls' (*OED*, *frizzled*, adj.); *peruque*, 'A skullcap covered with hair so as to imitate the natural hair of the head; a wig, a periwig' (*OED*, *peruque*, n., sense 2a).

*sprusse*: 'smart, neat, dapper, attractive' (*OED*, *spruce*, adj., sense 2b); 'Brisk, smart, trim' (*DOST*, (*spruse*), adj., with this line as the earliest citation).

<sup>102</sup> *Cove*: 'A recess in a rock; a cave' (*DOST*, *cove*, n.); hence the cave of Aeolus, god of the winds.

<sup>103</sup> *sublim'd*: 'refined, purified, distilled' (*OED*, *sublimed*, adj., sense 1b).

<sup>104</sup> *never-louing*: here, *louing* means 'Scowling, gloomy, sullen (persons, their eyes or looks); ... dull, overcast (weather)' (*DOST*, *louing*, ppl. a.).

<sup>105</sup> Drummond laments James VI's departure from Scotland in 1603 in the opposite terms: 'Faire Ceres curst our Fields with barren Frost' (*Forth Feasting*, line 81).

And that before her time, he shall straight smile  
 And say, This must be sure the fortunat Ile<sup>106</sup>  
 275 Or the Hesperids, blessed with the dew<sup>107</sup>  
 Of Heaven, wherein most lavishlie did grow  
 The golden aples;<sup>108</sup> or else he would conceive  
 Both Poles were changed,<sup>109</sup> and the Spheres to have  
 Some other motion, or the Sun to approach  
 280 From Southerne people his eternall Coach,<sup>110</sup>  
 And us below the Equator for to ly,  
 Where loftier Sun dartes his directer ray;  
 And where he doth dispense a prouder light  
 From his sublimer Throne flaming more bright.  
 285 This good oldman, reviv'd, which never saw  
 But ordinarie yeares, would stand in aw  
 To call this *Scotland*, nay, sure he would be  
 Like One transported to sweet Arabie  
 From some cold hungrie melancholick clime,  
 290 To see the change of season, place, and tyme.  
 All other yeares being paragon'd with this;<sup>111</sup>  
 Nor soul, nor life, nor beautie have, nor blisse;<sup>112</sup>  
 And lookes but like a winter, when these dayes

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<sup>106</sup> *Fortunat Ile*: usually plural, as the Fortunate Islands, 'fabulous isles of the Western Ocean, the abode of the blessed dead' (*OED*, *fortunate*, adj., sense 1.b), described by Pliny the Elder (*Natural History* 6.37).

<sup>107</sup> *Or*: possibly an error for *of*, if *Hesperids* are taken to refer to persons rather than a place. In his 1638 Sermon on Ps. 110.5, Alexander Henderson defines *dew* as a symbol of God's bestowal of abundance and youth (Martin, ed., pages 9–30, at pages 10–11, 24–26).

<sup>108</sup> *Hesperids ... golden aples*: in myth, the Hesperides, daughters of Night and Erebus, protected a tree of golden apples in their garden, said to be on the shores of the Western Ocean.

<sup>109</sup> *Both Poles*: of the northern and southern hemispheres; implicitly, the world has turned upside-down.

<sup>110</sup> *approach ... his eternall Coach*: to bring his chariot nearer (*OED*, *approach*, v., sense 10), away from inhabitants of the Southern Hemisphere.

<sup>111</sup> *paragon'd*: compared, equated (*OED*, *paragon*, v., sense 1).

<sup>112</sup> blisse ] blesse

Doe glory in triumphing matchlesse rayes.<sup>113</sup>  
 295 Like as the hoastes of stars do shrink away;  
 When gentle Phebe cometh foorth to play,  
 At whose appearing in her fuller grace,  
 Asham'd, like sillie people they hide their face,  
 And doth retire to a distance, for if shee  
 300 Approach too nie, drown'd with her glore they die.  
 So other yeeres that were the lights of time  
 The glory of Chronicles, must now think shame,  
 And hold themselves but rags when this shall be  
 A dyademe to all Eternitie.  
 305 The former years to this were but Aurore,  
 And served to usher foorth this great yeares Glore;  
 Were but thin shades to that great Majestie,  
 Which now appears cloath'd with felicitie.  
 Nature hath spent her Spirit for to trime  
 310 Her self with Buskings, and to grace the tyme,  
 Strain'd all her Force and Riches for to show  
 Unto the world what wonders shee can do,  
 She hath taught heavens spheres to'utweave a year so fine<sup>114</sup>  
 That of this Twist they have no more behinde  
 315 Which sweetlie doth erect it's statelie head,  
 O'relooking other humble yeares as dead,  
 Termines the Worlds hopes,<sup>115</sup> who wondering gaze.  
 And crownes it worthie of immortall Bayes.  
 Who so the beautie of this yeare would show  
 320 And paint it all exactlie, he must know  
 First, how to outstare the Sun, with his faint eyes,  
 Number the Sand,<sup>116</sup> and Dyamounds in the skyes,

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<sup>113</sup> “All those years, from the concluding of Perth Articles in Parliament, until the Covenant was renewed, 1638, a great curse and barrenness lay on the ground of this kingdom, so that so long and so great a dearth was never heard of before, of so long a continuance. But in the year 1638, the Covenant being renewed, God wonderfully renewed his blessings on the fruits of the ground, the like whereof was not in all those twenty years before.” These letters (and it is a pity we have no more of them) and this remark are taken from a MS. in my hands, written about the year 1639, by one Thomas Wood, containing a transcript of Knox’s History, some other papers after him, with a collection of papers, in the year 1638 and 1639’ (Wodrow 139–40).

<sup>114</sup> *to'utweave*: ‘To weave to an end or completion’ (*OED*, *outweave*, v. 1, with Drummond, *Forth Feasting* as the sole example: ‘May neuer Houres the Webbe of Day out-weaue’; not in *DOST*).

<sup>115</sup> *Termines*: this year concludes the world’s hopes (*OED*, *termine*, v., sense 3a); ‘For, Death is dead, Time terminated, Corruption conquer’d clean’ (Sylvester, *New-Hierusalem*, line 1115).

<sup>116</sup> *Number the Sand*: ‘If I should count them [God’s thoughts], they are more than the sand’ (Psalm 139.18); sand is a recurrent Biblical metaphor for immeasurable abundance.

For every Season, every Month and Day,  
 Each blushing apple, at the Suns proud ray  
 325 Each forrest, Garden, each embrodered Bray,  
 Each rose, each lillie, each brave busked tree,  
 Each of their leaves, each atome of the Sun,  
 When he is newborne, or when he's going down;  
 Each twinkle of a star, or her sweet smile,  
 330 Who did the boy Endimion ne'er beguile<sup>117</sup>  
 Would be too thronged in a volume great,  
 And craves more lines then my poore pen can get,  
 The Pagnim Poets who can magnifie  
 A sillie rose, and base things deifie,  
 335 Who nature rude thinke that they do obscure,  
 Metamorphosing, violets in stars pure<sup>118</sup>  
 Can no more reach the glory of this time  
 And seasons beautie, nor they can confine  
 The boundlesse Ocean in their narrow quill,<sup>119</sup>  
 340 Or with few atomes all this All can fill;  
 Yet let's admire what we cannot attaine;  
 And prattle as we may with thankfull, straine,  
 While that the rest of Nations all do burne  
 With jealousie, holding themselves forelorne.  
 345 You Mistres of the world, and Europes eye;<sup>120</sup>  
 You Land, which doth in natures bosome ly;  
 And you, who never saw our Chairles-waine<sup>121</sup>

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<sup>117</sup> The one whose *sweet smile* T. H. asserts 'did ne'er the boy Endimion ne'er beguile' is Selene, the Moon; in this transformation of the myth, the moon bewitches no one. *The Entertainment of the High and Mighty Monarch Charles ... into his Auncient and Royall City of Edinburgh, the fifteenth of Iune, 1633* includes an interlude in which Endymion introduces the planetary gods.

<sup>118</sup> In an entertainment for James VI during his 1617 visit, Clytie, spurned by the Sun, is metamorphosed into a violet (Ovid, *Met.* 4.256–273) or a '*Heliotropion* or *Solsequium*' but not a star ('The Kings Maiestie Came to Paisley the xxiii of July', *τα των μουσών εισόδια: The Muses Welcome to the Kings Majestie*, ed. John Adamson, Thomas Finlason and Andro Hart, 1618, pages 259–61).

<sup>119</sup> adynaton

<sup>120</sup> *Mistres of the world*: 'the worlds Mistresse all-commanding Rome' (Alexander, *Julius Caesar* 3.1.10, in *Recreations with the Muses*, 1637, p. 208).

*Europes eye*: a periphrasis for Rome, 'imagined as a shining or pre-eminent exemplar or as a channel through which a place sees or is seen' (*OED*, *eye*, n.1, sense 11b)

<sup>121</sup> The constellation Ursa Major, also known as the Plough. [Is there a joke here about Charles? As well, the off-rhyme may call for comment.]

Lazie Bootes, and Cassiopea shine;<sup>122</sup>  
 And you who looke alike to both the Poles,<sup>123</sup>  
 350 Whose double Summers no angry Heavens controlles;  
 All you who thought Heavens spheres did roll for you  
 And you alone, be not offended now;  
 And spare your grudging, if we honoured be  
 More by the Heavens, dearer to them nor yee.  
 355 Stand by, neglected Nations, Trouble not  
 Our feasting, and our mirth, nor interrupt  
 Our just conceaved joy, learne to admire  
 Heavens power, and our felicitie this yeare:  
 And you belov'd Indwellers of the land  
 360 Crown'd with advantages, Come hand in hand.  
 Let's shout till we do drown the Spheres in Heaven<sup>124</sup>  
 Arrest the Sun to stand,<sup>125</sup> and Planets seven,  
 And make the God of the fift Sphere throw'way<sup>126</sup>  
 His foolish sword, descend, and with us play;  
 365 Each thing within the Universe expresse  
 A sympathie of our joy and blessednesse  
     Come blow the trumpet, blow, you heavens, rejoyce,  
 Be glad, O Earth; Proud Sea, lift up your voice;<sup>127</sup>  
 Come with your olive garlands, come with palmes  
 370 Or with Uranias flowres,<sup>128</sup> and sing your Psalmes  
 You Virgine daughters, come you damesells all,  
 And Syons mountain enter shall the Ball;<sup>129</sup>  
 Reach me my warbling lute,<sup>130</sup> and I'll accord

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<sup>122</sup> Boötes, the constellation of the ploughman, containing the star Arcturus; if T. H. is playing on the expression *lazyboots*, the occurrence significantly predates the earliest citation in *OED*, 1832 (*lazy*, adj., sense C2). Like Ursa Major and Cassiopeia, Boötes is a constellation of the northern sky.

<sup>123</sup> That is, at the Equator.

<sup>124</sup> *drown the Spheres*: the music thought to be made by the planetary spheres is imagined as drowned out by the shouts of celebration in Scotland (*OED*, *drown*, v., sense 6a).

<sup>125</sup> Joshua prays that the sun remain in the sky while the Israelites kill the Amorites (Joshua 10.12–13).

<sup>126</sup> *the God of the fift Sphere*: in the Ptolemaic system, Mars.

<sup>127</sup> 'The Lord reigns, let the earth be glad; let the distant shores rejoyce' (Psalm 97.1)

<sup>128</sup> *Uranias flowres*: Drummond uses this expression to refer to the excellencies of heavenly eloquence, in which James VI was 'garlanded' when he sought recreation in poetry (*Forth Feasting*, line 169).

<sup>129</sup> 'Let mount Zion rejoyce, and the daughters of Judah be glad' (Psalm 48:11)

<sup>130</sup> *warbling lute*: the lute is stereotypically described as *warbling* (*OED*, *warble*, v., sense 5b).

Th'espoused vaines, sollicite every cord;<sup>131</sup>  
 375 I'll court the Ladie's lyres, whose sacred wombe<sup>132</sup>  
 All Graces, all sweet Melodie doth entombe,  
 Bring me my pleasant Harpe, my Gythare dear,<sup>133</sup>  
 And I will joine with you, I'll strain an air  
 So sweet, so full, as shall you Hilles entrance<sup>134</sup>  
 380 And make their Trees come laughing heer, and dance.<sup>135</sup>  
     So doth a Candle help the Sun to see,<sup>136</sup>  
     So doth a sillie Streame ingrosse the Sea;<sup>137</sup>  
     So doth the Heaven in Arras work appeare;  
     With every emprison'd Star and silent Sphere,  
 385 As my Rash Muse hath now diffused her layes<sup>138</sup>  
     And whispered as shee could the great yeares praise  
     Awaking highbred sprites that weare the Bayes,  
     To stretch their numbers, their proud notes to raise.

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<sup>131</sup> *espoused vaines*: an extension of the usual semantic range of the verb *espouse*, with reference to marriage. The *vaines* are the strings of the lute.

*sollicite*: 'to urge, importune' (*OED*, *solicit*, v., sense 2).

<sup>132</sup> *Ladie's* ] *Ladie's*

*wombe*: the convex hollow cavity of a lyre's resonator; the comparison between the musical instrument and the (increasingly female) human body began with the reference to the strings as *vaines* in line 374. This Lady may be Urania, referred to above, whom Du Bartas and James VI described as the heavenly Muse.

<sup>133</sup> *Gythare*: the cithara, an instrument associated with Apollo (Tibullus, Elegies 2.3.12), possibly with overlapping reference to the guitar, a very recent arrival in Scotland and England (*OED*, *guitar*, earliest reference 1637 [*quittara*]; cf. *DOST*, *kittarr* [1677]), or (more likely) the earlier cithern (*DOST*, *gittern*, *gutterne*, *siterin*). No: cittern, the treble lute (Grove, s.v.).

<sup>134</sup> The *you* the poet is addressing appear to be the 'Virgine daughters' and 'damesells all' summoned in line 371; in distinction to the 'Ladie' (Urania?) mentioned in line 375. The poet promises to enchant ('entrance') the hills for these women.

<sup>135</sup> The poet has become like Orpheus, 'whose Lute they say, | Made rocks and forrests come to hear him play' (James VI, *The Uranie, Essayes of a Prentise*, Vautrollier, 1584, sig. E4r).

<sup>136</sup> To light a candle in the sun is proverbial for 'lost labour' (Tilley S988); Montgomerie 67.III, 'Can goldin Titan'.

<sup>137</sup> This statement contrasts with James VI's assertion that 'When all is done, do to him [the sea] what they [rivers and streams] can | None can persaeue that they do swell him mair' ('Paraphrasticall Translation ovt of the Poete Lycane', lines 17–18; in *Essayes of a Prentise*, 1584), an emblem which James applies to the futility of rebellion by the commons against their king; Mure of Rowallan, 'To Prince Charles', lines 12–4, 'thy gloryes schyne, / *Qubich* (lyk the boundles ocean) swels no moir / Tho springs and founts infuis thair liquid stoir.'

*ingrosse*: 'increase in size' (*OED*, *engross*, v., sense 10).

<sup>138</sup> *hath now diffused*: implying that this poem was written for dissemination in printed form (*OED*, *diffuse*, v., sense 1a)?

*Sic erat in fatis.*<sup>139</sup>  
*FINIS.*

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<sup>139</sup> *fatīs* ] *fatūm*  
Ovid, *Fasti* I.481.