

The Corpus of British and Other English-Language Pattern Poetry

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There exists considerably more pattern poetry in the English language and literature than is usually believed, well over a hundred pieces, dating from the late sixteenth to the eighteenth century, with a few lightpieces from the nineteenth century. Most of it is relatively unknown. What is unusual is that almost all of it is in shapes prescribed in Puttenham's Arte of English poesie (1587), especially shapes that are also known from the Hellenistic Greek. No labyrinths are known in English except two nineteenth century pieces. Almost all is in books, with very few broadsides and strictly occasional verse, unlike, for instance, German pattern poetry where most pieces were published in those forms. Many pieces are stanzaic, unlike the Neo-Latin pattern poems. Curiously, in all these respects it parallels Swedish pattern poetry, even to the point where "lovers' knots" are unique to these two languages.

English to 1750

There are about 110 English-language or British pattern poems. The most striking thing about the ones composed in England is their formal conservatism. Almost none are in unique shapes and most imitate the shapes of the Hellenistic Greek models — axes, altars, eggs, wings, syrinxes — supplemented by a handful of other approved forms. This is less true of the other British pieces, the Scottish and Welsh. King James' piece must have seemed quite avant garde in its day, and Trebor Mai's is the only tree-shaped piece known in these literatures. As for the American pieces, they are a little less limited to traditional forms, but once they begin, in the nineteenth century (except for Taylor's seventeenth-century piece), are less apt to be anonymous. The English by then were, one might speculate, slightly embarrassed in making pattern poems.

The second unusual thing about the English pieces is that virtually every one exists in a book, almost never (Jackman's piece is an exception) in a broadside and seldom even in a pamphlet. In other words, English pattern poems are less apt to be occasional verse than, say, the German pieces. And they have a distinctly literary poetic diction and attempt a sort of on-going eternalization which sometimes gives them a comparatively forced tone, as if they would not hear of our not instantly recognizing them as poetry. There must have been some broadside pattern poems and the equivalent of greeting card verse in

England, of course, but there cannot have been very much or, in that nation of collectors, more of them would have survived.

The third unusual thing about the English pattern poems is really a corollary of the first — the extraordinary role of the prescribed forms which Puttenham recommends in *The Arte of English Poesie* (1587; 1936; 1969). The Puttenham who wrote the book may have been George or Richard, there is controversy about that. He was not even a very good poet; yet the forms which he recommends as being suitable for pattern poetry are, with the addition of the cross and serpentine forms, virtually the only forms the English have used besides the Greek models.

The final unusual thing about these English pieces is, like the Swedes but unlike virtually everyone else, the prevalence of stanzaic pattern poems. The pieces are quite often cycles with several parts — sets of lozenges, sets of rhomboids, sets of pyramids and wings.

These four special characteristics seem necessary to note if one wants to understand the unique character of English pattern poetry.

Working alphabetically we start with Philip Ayres (n.d.) who in *Lyrical Poems, Made in Imitation of the Italians* (1687) has two rather fine pattern poems: (1) "The four seasons" on p. 409 in four lozenges (Figure 1), and (2) "The trophy" on p. 162 in wing-shaped verse. In Saintsbury (1910-21) they appear in v. 1.

Robert Baron (1593-1639) in his *Erotompathia, or the Cyprian Academy* (1646) has three pattern poems: (1) "An epitaph" on p. 30 in the form of an altar; (2) "22" on p. 44 in which each line is longer than the preceding one; and (3) "23" on p. 44 in which each line is shorter than the preceding one. The last two form wedge shapes overall, or a sort of rough syrx. Margaret Church (1944) describes these as a pair of wings, which seems possible. She also suggests that "The rose" in Baron's *Poculae Castelae* (1650: 64^v) is a pattern poem, but this seems to be stretching the point.

The anglican priest and poet Joseph Beaumont (1616-99), a friend of Traherne and Crashaw and in late life a Cambridge don, wrote three of the finest English pattern poems of the seventeenth century. They were not published until they appeared in *Minor Poems* (1914): (1) "Good Fryday" on p. 153 in the form of an egg (Figure 2); (2) "Easter" on p. 154 also in the form of an egg (Figure 3); and (3) "Suspirem ad Amorem" on pp. 301-2 (Figure 4) a serpentine column of short, Skeltonic lines weaving sinuously down the page, perhaps to suggest the breathing of the lovers in the poem. These three poems lack the dryness and bombast of most of Beaumont's longer poems. Comparing the manuscript and typeset versions, however, one must say that Beaumont deserves more sensitive typography.

Edward Benlowes' (1603-76) beautifully printed *Theophila, or Love's Sacrifice* (1652) includes three pattern poems: (1) "The crosses at Calvary" on p. 268 was etched by "MAIPQ," a fine craftsman, and is a tour de force of acromesotelesic writing; reprinted in Cook (1979: pl.2A). (2) and (3) Two altars: an English one on p. 14 and a Latin one on p. 161. They translate each other, and it is difficult to say which is the original. Both have a strong lapidary quality and read like monument inscriptions.

The Four Seasons.

SPRING.

WHEN Winter's past, then ev'ry Field and Hill
The *SPRING* with Flowers does fill,
Soft Winds do cleanse the Air,
Repel the Fogs, and make the VVeather fair ;
Cold Frosts are gone away,
The Rivers are at Liberty,
And their just Tribute pay,
Of liquid Pearls, and Crystal to the Sea ;
To whom each Brook, and Fountain runs,
The stable Mother of those stragling Sons.

CHORUS.

*But then,
In a short space,
WINTER returns agen,
E're Sol has run his annual Race ;
But, Ah! When Death's keen Arrow flies,
And his Poor M A N,
Do what he can,
He dyes ;
Returns to Dust, a Shadow, and a Nothing lies.*

SUMMER.

WHEN Flow'ry *May* is past, The *Spring* is o're.
Then our cool Breezes end,
For *Autum* does send,
His foultry Blasts from off the Southern Shore ;
The Sun bows down his Head,
And darts on us his fiery Rays,
Plants droop, and seem as dead,
Most Creatures seek for Shade their diff'rent ways
All things as if for Moisture cry,
Even Rivers with the common Thirst grow dry.

CHORUS.

*But then,
In a short space,
The SPRING returns agen,
E're Sol has run his Annual Race :
But, Ah! When Death's keen Arrow flies,
And his Poor M A N,
Do what he can,
He dyes ;
Returns to Dust, a Shadow, and a Nothing lies.*

AUTUMN.

WHen Summer's done, green Trees begin to yield,
Their Leaves with Age decay,
They're stript of their Array ;
Scarce can the Rains revive the Rustic Field :
The Flowers run up to Seed,
Orchards with Choice of Fruit abound,
Which Sight and Taste do feed :
The grateful Boughs even kiss their Parent Ground.
The Elm's kind Wife, the tender Vine,
Is pregnant with her Heavenly Burden, Wine.

CHORUS.

*But then,
In a short Space,
SUMMER returns agen,
E're Sol has run his Annual Race .
But, Ah! When Death's keen Arrow flies,
And his Poor M A N,
Do what he can,
He dyes ;
Returns to Dust, a Shadow, and a Nothing lies.*

WINTER.

WHen *Autum*'s past, sharp Eastern Winds do blow,
Thick Clouds obscure the Day,
Frost makes the Currents stay,
The Aged Mountains Hoary are with Snow.
Altho' the Winter rage ;
The wronged Trees Revenge conspire,
Its Fury they aswage ;
Alive they serve for Fence, when dead for Fire ;
All Creatures from its Out-rage fly,
Those which want Shelter or Relief must dye.

CHORUS.

*But then,
In a short Space,
AUTUMN returns agen,
E're Sol has run his Annual Race :
But, Ah! When Death's keen Arrow flies,
And his Poor M A N,
Do what he can,
He dyes ;
Returns to Dust, a Shadow, and a Nothing lies.*

Figure 1. Philip Ayres, "The four seasons" from *Lyric Poems* (1687).

To a base
4.2. 1671

Good Friday

Why do I weep not
 Good eyes are not
 Of use, now he is gone
 In whose sad eyes alone
 They dwell, as birds, as birds, as birds
 More than then in of Sparrows is seen.
 Wee know not our dull eyes now Wee finde
 The Eye of Heaven it helps to Day is blind
 Poor Eyes, what have you left to see
 But blackish face of Miserie?
 Thin thought you will be waste
 With your own Tears at last;
 Yet we can not
 Weep as you weep not.

To a base
4.2. 1671

Easter

Tears have done:
 Our Rising Sun
 Shall drive you up, & bring
 His ever-smiling Spring
 Of pure Joy, which first at first
 To Paradise, where they were nursed
 What thought that Night was long? This guided they
 Weasit on his Four-hood an' the nall Ray
 Now Jesus lives, We cannot die
 Or but to live immortally.
 For Him we are rose again
 Before death as hath slain.
 Thin sing we on,
 Tears have done:
 (Chorus)
 Rise Heart, Thy Lord was verry up, arise
 And sing Him now his Morning-Sacrifice;

Figures 2 and 3. Joseph Beaumont, "Good Fryday" and "Easter" (manuscript). Courtesy English Literature Collection, Wellesley College Library.

Figure 4. Joseph Beaumont, "Suspirem ad amorem" (manuscript). Courtesy English Literature Collection, Wellesley College Library.

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Suspirium ad
Amorem.

To a base
4.2. 1671

O Love
 Come roose
 My Dart
 In Me;
 And dign
 To gain
 My Heart
 My Dart
 Can cast
 A Dart
 Of Stone:
 O why
 Must my
 Resist
 My Dart
 That's int.
 Will rise
 When I
 Doubted it
 To do that
 The Bless
 I will rise
 And live
 And show
 Some spark
 To light
 My Heart
 Who's now
 In dark
 Thin
 Shall say
 Thee
 And say
 No more
 A Stray;

Church (1944) claims that the Latin inscription in Benlowes' *Sphinx Theologica* . . . (1636) is a pattern poem, but it seems more like an excellent lapidary inscription; it neither scans as verse nor is there anything particularly poetic in the language. Benlowes was attacked for his pattern poems by Samuel Butler (1612-80) in *Characters* (1970: 82-94). The nature of his attack suggests that Benlowes wrote many other pattern poems which have not survived, since the shapes that Butler cites are not those of the poems we have.

Thomas Blenerhasset (ca. 1550-ca. 1625) includes three pattern poems in *A Revelation of the True Minerva* (1582): (1) a bird at p. F1^v; (2) a lozenge at p. F2^r; and (3) wings at p. F2^v. They are the epitome of the remarks made about the problems with English pattern poetry. The most interesting thing about them is their early date.

In his *The Chaste and Lost Lovers* (1651) William Bosworth (1607-50?) includes three pattern poems: (1) an altar on p. 39 (D7^r) Figure 5); (2) a heart or arrow on p. 62 (E7^v); and (3) a pair of wings on p. 63 (E8^r). All three are in Saintsbury (1910-21: v. 2, 556, 570, 572). The poems appear as interludes in the "Arcadius and Sepha" section of Bosworth's long poem. They are described, with a discussion of Bosworth, by Church (1944).

Church (1944) sees pattern poems in *Songs and Other Poems* (1664) by Alexander Brome (1620-66). "Song 1 — plain dealing" suggests a hexagon and pyramids, but these seem too ill-defined for full acceptance into the canon. It is simply impossible to know the poet's visual intention in this piece.

Figure 5. William Bosworth, altar poem from *The Chaste and Lost Lovers* (1651). Bosworth did not intend for this poem to stand alone; it is embedded in his longer poem.

**Those that *Idalia's* wanton garments wear,
No Sacrifices for me must prepare ;
To me no quav'ring string they move
Nor yet *Alphean* musick love,
Theres no perfume
Delights the room,
From sacred hands,
My Altar stands ,
Void and defac't,
While I disgrac't,
With angry eyes
Revenge the cries
Of you who to my Altar haft,
And in my lawes take your repaft ;
Pursue it still, the chief of my pretence
And happine's, shall be your innocence.**

In the *Shepherd's Pipe* (1614) by William Browne (1590-ca. 1545) there appears an altar on p. E1^v, reprinted in *The Whole Works* (1970: v. 2, 218); it is of no great literary value. But in *Britannia's Pastorales* (1613-4) there appear two really interesting pieces: (1) a set of uniform pipes on p. 60, and (2) a twisted, pretzel-like rhyme on p. 61, which is possibly the earliest "lover's knot" in English. The form is described with Mennes' similar pieces below.

In *Trivial Poems and Triolets* (written in 1651 but first published in 1819, edited by Sir Walter Scott) by Patrick Carey (n.d.) Church (1944) sees stanzaic wings; we cannot agree, lovely as the poems are.

Hugh Crompton (n.d., but late seventeenth century) in his *Pierides, or the Muses Mount* (1656) includes a pair of rather flattened pyramids: "Man" at p. C4^r and "A kiss" at p. G4^r. The title of the book may well refer to "Pierius," the nickname of the famous poet and scholar Vaerliano Bolzani (1477-1558) who composed in Latin a famous pear-shaped poem, "Pierus," around 1549. Published in Valeriano Bolzani (1621: 100) and elsewhere, it was known in England and attacked by Gabriel Harvey (ca. 1545-1630) in a passage quoted from the *Day-Book* (Smith 1904: v. 1, 126).

Church (1944) sees eight pattern poems in the works of George Daniel (1616-57); in Grosart's edition (1878) these appear in v. 1. pp. 50, 678, and 70; v. 2, pp. 6, 13, 44, 67, and 85. We have studied these pieces and while visually interesting they do not seem to have any strong visual form that is used as a matrix, an opinion shared by Thomas B. Stroup (personal communication), the modern editor of Daniel's works.

Hyder Rollins, editor of the 1944 edition of *A Poetical Rhapsody* (1602), includes an altar on p. 180, "My muse by thee restored to life . . ." We believe it to be by Francis Davison, who may be the main author and editor of the work.

Christopher Harvey (1597-1663) in his *Schola Cordis* (1647; 1859) has six stanzaic pattern poems: (1) "Ode IX" with ten axes; (2) "Ode XXIII" with seven axes; (3) "Ode XIV" with seven lozenges; (4) "Ode XXV" with six more lozenges; (5) "Ode XXVII" with six pyramids; and (6) "Ode XXXVIII" with six wings. Church (1944) also calls "Ode VII" and "Ode XX" pattern poems, but they seem too ill-defined. The poems are, in fact, in all ways rather ill-defined, not really odes at all but personal meditations seldom getting beyond the tip of the poet's nose.

George Herbert (1593-1633) has two pattern poems in *The Temple* (1633), both fully deserving of their fame. The lines fit the form perfectly and the emotional curve of the poems seems naturally suited to the confines and expansions of the shapes. The "Altar" appears on p. 18 of the original work and is in all standard editions of Herbert's poetry, such as the popular Gardner one (1961). In the pattern poetry literature it is in Dencker (1972), Gomez (1981), Higgins (1977), Klonsky (1975), Massin (1970), D'Ors (1977), Todd (1981), and Walsh (1925).

Herbert's "Easter Wings" (Figure 6) is on pp. 34-5 of *The Temple* (1633), in Gardner (1961), and in such pattern poetry works as Daly (1979), D'Ors (1977), Dencker (1972, with German translation), Higgins (1977), Klonsky (1975), Massin (1970), Walsh (1925), and Zabeltitz (1926).

Robert Herrick (1591-1674) wrote two famous pattern poems: (1) a cross, "This crosse-tree," in *Noble Numbers* (1647: 77); in all standard editions of Herrick, in Massin (1970) and D'Ors (1977); (2) a pillar, "The pillar of fame," in *Hesperides* (1648: 398); in all standard editions, in D'Ors (1977), Higgins (1977), and Klonsky (1975).

A globe of 1620 by Richard Jackman (n.d.) appears in Peignot (1978: 62) without further explanation; it resembles several of the German and Polish pieces of the following generation, but it is unique in English.

Sir John Mennes (1599-1621) and James Smith (n.d.) were the editors, perhaps with others (George Herbert's name has been mentioned) of a popular collection, *Facetiae. Musarum Deliciae*. . . , which appeared in several editions into the 1650's with some variation in contents. Using the 1874 reprint for our pagination, since it collects all the works which were in any edition, it contains eight pattern poems: (1) a lovely altar, "Cupid unto thy altar and thy lawes . . .," in v. 1, p. 295; (2) a love knot, "Time that all things doth inherit . . .," in v. 1, p. 298; (3) a rebus which is also a poem in v. 1, p. 301; (4) a love knot whose first line cannot be told as it is continuous (it would be breaking into a loop); (5) a rebus poem in v. 1, pp. 303-4; (6) a love knot, "Wreath like a maze entwining . . .," fcg. p. 304, reprinted in Klonsky (1975); (7) a love knot,

Figure 6. George Herbert, "Easter wings" from *The Temple* (1630). The best-known of English pattern poems, this piece fully justifies its reputation. What is striking in the work is its relation between text and form; the emotional curve perfectly follows the length of the lines. The lines are as they appeared in the original edition, vertically on the page.

Lord, who createdt man in wealth and flore,
 Though foolishly he loft the fame,
 Decaying more and more,
 Till he became
 Mofl poore:
 With thee
 O let me rife
 As larks, harmoniously,
 And fing this day thy victories:
 Then fhall the fall further the flight in me.

My tender age in forrow did beginne
 And fill with fickneffes and fhame
 Thou didft fo punifh finne,
 That I became
 Mofl thinne.
 With thee
 Let me combine,
 And feel this day thy victorie:
 For, if I imp my wing on thine,
 Affliction fhall advance the flight in me.

"X begins this knot love without crosses . . ." in v. 1, fcg. p. 306, reprinted in Klonsky (1975); and (8) an altar-shaped monument for "Andrew Turncoat" in v. 2, p. 268, reprinted in Higgins (1977) and in Klonsky (1975). In some copies of the 1874 reprint all the love knots are grouped together at the start of v. 1. The love knot (known also as "lover's knot," "true love's knot," etc.) is an outgrowth of the calligraphic labyrinth. It became popular in the seventeenth century, then either continued into or was rediscovered in the nineteenth century, when it became popular for valentine cards (see American section, below). Besides English, it is found in Swedish literature, q.v. The earliest we know of is by William Browne, already mentioned.

In the *Collection of Miscellanies* (1687) of John Norris (1657-1711), the "Second chapter of cant[icles] from verse 10 to 13," reprinted in Grosart's *Miscellanies* (1873) is thought by Church (1944) to form four stanzaic lozenges, but these seem too irregular for this to be true. Neither is there any pattern poetry in the 1710 edition.

Leaving aside the controversy over who actually wrote *The Arte of English Poesie* usually attributed to George Puttenham (d. 1590), the list of forms (pp. 92-3) has been reprinted widely, not always complete. The forms are: "the lozange called rhombus," "the fuzie or spindle called romboides" (wedges), "the triangle, or tricquet," "the square or quadrangle," "the pillaster or cillinder," "the spire or taper, called piramis," "the rondel or sphere," "the egg or figure oval," "the triquet reuerst" (an inverted pyramid; it has its own traditional associations), "the triquet displayed" (a pair of pyramids, one inverted, points touching), "the taper reuersed" (a narrow, inverted pyramid; the only one we know is by Whiting, below), "the rödel displayed" (evidently a half circle, a very rare form), "the lozange reuersed" (wider than tall, but we do not distinguish this from other lozenges), "the egge displayed" (half ovals, point to point, another seldom-used form), and "the lozange rabbated" (truncated pyramids). The list excludes the Hellenistic Greek forms as well as the cross.

Puttenham also includes seven pattern poems illustrating his forms: (1) a set of lozenges on p. 94, reprinted in Klonsky (1975) and in Newell (1976); (2) "Ribouska's lament," on p. 95, a truncated and inverted pyramid, reprinted in Ernst (1982) and in Higgins (1977). Ernst discusses the pyramid forms, and points out how an inverted pyramid usually either reverses the stated message of the poem or is used to express regret, misery, desolation, etc.; (3) "Selamour's reply," p. 95, in Higgins (1977) and Ernst (1982); (4 and 5) two pyramids on p. 96, reprinted in Cook (1979) and in Klonsky (1975); (6 and 7) two columns on p. 97, reprinted in D'Ors (1977), Higgins (1977), Klonsky (1975), and Ernst (1982).

Puttenham suggests that pattern poetry originated in "Tartary," and the possible oriental connections of these poems are discussed and minimized in Ch'ien (1940: 351-84).

Francis Quarles (1592-1644), best known for his emblem texts, is also the author of at least five pattern poems. One is a lozenge (Figure 7), "On God's law," in *Divine Fancies* (1632), in Grosart's edition (1880), v. 2, p. 210. The others all appeared first in his *Hieroglyphikes* (1638) and, using Grosart's edi-

tion for pagination, they are: (1) an altar or hour-glass called, "Her epitaph," v. 3, p. 26; (2) eight stanzaic pyramids, "Hieroglyphic IX," v. 3, p. 192; (3) five stanzaic lozenges, "Hieroglyphic XII," v. 3, pp. 194-5; and (4) a set of 24 stanzaic pyramids, "Sighes," of which the first word is capitalized and on which the other lines seem to comment. These poems, especially the last, are rather fine in an unpretentious way, perhaps not great literature but certainly worth occasional reading.

Only one edition is known of the *Celestiall Publican* (1630) by Nathaniel or Nathanael Richards (ca. 1600- ?), which Church (1944) says contains five pattern poems: (1) a lozenge, "The Adamant," at l5^r; (2) an anchor, "Hope," at K3^r; (3) a heart, "Charitie," at K5^r; (4) a chalice or glass, "Faith," at K5^v; and (5) a sort of rounded lozenge with a tail and on a pedestal, "Virtues pyramid," at L2^r.

Church reproduces these, albeit crudely. There is supposed to be only one copy of the original edition of the work in the United States (in the Huntington Library in California) from which a reprint was made in 1974. However, when we examined this reprint, we found that it included only the lozenge in common with Church's findings (at p. C6^r). Instead, it includes two other pattern poems: (1) a pair of crosses, "The key of Heaven," at C8^{r-v}; and (2) a tree, "The pyramid of Paradiçe," at D1^r. There are two pierced hearts at K6^v and K7^r, but these are basically ornaments. Interestingly they appear in an acrostic dedicated to Mary and Thomas Stanley, who could be the pattern poet (see below)

Figure 7. Francis Quarles, "On God's law" from *Divine Fancies* (1632).

On God's Law.

Thy Sacred *Law*, O God,
 Is like to *MOSES' Rod*:
 If wee but keepe it in our hand,
 It will doe Wonders in the Land ;
 If wee slight and throw it to the Ground ;
 'Twill turne a *Serpent*, and inflict a Wound ;
 A *Wound* that Flesh and Blood cannot endure,
 Nor salve, untill the *Brazen Serpent* cure :
 I wish not, *Lord*, thou shouldst *withhold it* ;
 Nor wold I *have it*, and not *hold it* :
 O teach me then, my God,
 To handle *MOSES' Rod*.

and his wife. We can only speculate that there must have been two editions of the work in 1630, and Church must have had access to only one, perhaps borrowed from Hyder Rollins, now deceased like Church herself. We know of no record of there being two editions, nor do we have any way of discovering which is the earlier one or why the differences exist. It will not prove easy to solve this mystery.

Church cites a set of nineteen stanzaic wings by Thomas Shipman (1632-80), "Poetical plenty" in *Carolina* (1883: 141-2), but we find them too amorphous for the pattern poetry category to be meaningful here.

Samuel Speed (1631-82) is often dismissed as a crude and imitative poet. What is more just is to regard him as a primitive, self-taught, and deeply sincere in his way. He has three pattern poems in *Prison Pietie* (1677): (1) "The altar," "A broken ALTAR, Lord, to thee I raise," on p. 72 (Figure 8); (2) "The cross," a crude cruciform quatrain on p. 65; and (3) "The bible," on p. 81; one of only two known book-shaped pattern poems, the other being a bible in von Birken's *Guelphis* (1669: 36) to which it has some superficial resemblance. This piece is described by Jeremy Adler in this issue.

There are three stanzaic pyramids by Thomas Stanley or Stanly (1625-78) in his manuscript of ca. 1645, Cambridge "Add. ms. 7514." They are in "The exequies," at f. 161^r, but the poem, reprinted in Saintsbury (1921), is very poorly defined visually, whatever its literary interest. It appears in the 1907 edition on p. 61. Church (1944) discusses "The exequies" and Stanley on p. 237. Also, Stanley may be the dedicatee of a one of Richards' poems (see above), in which case we have one of the few documented instances of one English pattern poet knowing another.

Matthew Stevenson (ca. 1620-85) in *Occasions of Spring* (1654) includes a set of three lozenges, "To my honoured friend" (Figure 9), on pp. 34-5. Church (1944) cites two other poems as stanzaic wings: "Mrs. E. G. To his false and faithlesse servant" on p. 41 and "Upon the sickness and recovery of a fairly promised lady" on p. 121, but these last are, again, quite amorphous.

Josiah Sylvester (1563-1618) has a pyramidal dedication to Sir Philip Sydney (1554-86), "England's Apelles," in his translation of *Du Bartas* (1603), reprinted and discussed in Ernst (1982) and in Snyder's edition (1979). This and the twelve columns dedicated to each of the muses, one for each, appear in Grosart's edition of Sylvester (1880) and are also reprinted in Massin (1970). *Du Bartas'* original work contains no pattern poems, and the current edition of Sylvester, by Snyder (1979), minimizes the graphic element, reproducing only the column to Clio.

Much as one might like to have a pattern poem by Thomas Traherne (d. 1674), Church's citation (1944) of "Sin!" and "The recovery" in Margouliouth's edition (1958) is questionable.

Church also cites four poems by Thomas Washbourne (1606-87), all from the *Divine Poems* (1654), none of which seem clear enough for acceptance into the canon. Citing titles and paginations from the Grosart edition (1868), these are "The burning bush" on p. 73, "The best harbinger" on p. 143, "No continuing city" on p. 158, and "Upon his walking one day abroad . . ." on p. 194.

☪ The Altar.

A broken ALTAR, Lord, to thee I raise,
Made of a Heart, to celebrate thy praise:

Thou that the onely Workman art,
That canst cement a broken heart.

For such is mine,
O make it thine:
Take out the Sin
That's hid therein.
Though it be Stone,
Make it to groan;
That so the same
May praise thy Name.

Melt it, O Lord, I thee desire,
With Flames from thy Cœlestial fire;

That it may ever speak thy Praise alone,
Since thou hast changed into Flesh a Stone.

Figure 8. Samuel Speed, "The altar" from *Prison Pietie* (1677).

Figure 9. Matthew Stevenson, "To my honoured friend"
from *Occasions of Spring* (1654).

To my honoured friend.

*A Gentleman that in a frolick would needs
barb mee.*

1.

But B E N
Let me know when
Thou wilt returne age n;
On thy departure drew a teare,
Not from the warric surface of the spheare
No, no it drew it, whilst, stay there
Least while such newes I send,
I much offend,
My friend,

2.

Indeed
Since twas decreed
Thou shouldst depart with speed
I could not choose, but heavily looke
To looke at once my barber, and my Cook:
I will be sworn upon a booke
I oft thee wanted have
My chin to shave,
Poore knave.

3.

And clip
My upper lippe
And make the haire to skip
For having mended my bad face
Thou good Lawn Bands about n y neck didst place
And cufst my hands, but now alas
I shall, I am in mind
No Barber finde
so kinde.

MY LOVE IS PAST.

A Pasquine Piller erected in the despite of Loue.

A I At
 2 last, though
 3 late, farewell
 4 olde well a da: A
 m 5 Spith o; mischaunce strike
 a 6 by a newe alarm, And m
 7 Cypria la nemica
 r 8 miA Retire to Cyprus Ile, a
 c 9 & cease thy waik Reason must thou proue hois r
 E 10 Reason can by charme Enforce to fight thy c
 s 11 blindfolde byatte & thee. So frames it with mee now, E
 t 12 that I confesse, The life I ledde in Loue deuoyde :
 I 12 of rest, It was a Hell, where none felte more then I, i
 n 11 For anye with lyke miseries folowd. Since n
 s 10 therefore now my woos are wered less, And s
 a 9 Reason bidde mee leaue olde wellada, a
 n 8 No longer shall the wo;ld laughe mee.
 i 7 to scow; Ie choose a path that a
 r 6 shall not leade awoye. Rest i
 5 then with mee from your
 4 blinde Cupids cark r
 c. 3 Each one of
 2 you, that
 1 serue,
 3 and would be
 5 sicke. His dooble shall e.
 7 that liu's as Loue thinks best, whose
 9 hande still Tyrant like to hurte is prest.

MY LOVE IS PAST.

Expansio Columnæ præcedentis.

A	At last, though late, farewell olde wellada;	A
m	Spith so; mischaunce strike by a newe alarm;	m
a	and Cypria la nemica mia	a
r	Retire to Cyprus Ile and cease thy warr,	r
c	Reason must thou proue how Reason can by charme	c
E	Enforce to fight thy blindfold byatte and thee.	E
s	So frames it with me now, that I confesse	s
t	The life I ledde in Loue deuoyd of rest	t
I	It was a Hell, where none felt more then I,	I
n	For any with like miseries folowd.	n
s	Since therefore now my woos are wered less,	s
a	and Reason bidde mee leaue olde wellada,	a
n	No longer shall the wo;ld laughe me to scow;	n
i	Ie choole a path that shall not leade awoye.	i
r	Rest then with me from your blinde Cupids cart	r
c	Each one of you, that serue and would be hee.	c
a.	His dooble shall that liu's as Loue thinks best	
a.	whose hande still Tyrant like to hurte is prest.	

Figures 10a and 10b. Thomas Watson, "My love is past" from *'Ekatompathia* (1582), a two-part piece (cf. James VI's Scottish piece below).

Thomas Watson (1557?-92) composed the earliest pattern poem in English if we except the alleged one by Stephen Hawes in *Convercyon of Swerers*, described below, and if we exclude Scottish literature. It appears in Watson (1582: 81) (1870: 117), a full lozenge on a stem, entitled "My love is past" and subtitled "A pasquine pillar erected in despite of loue" (Figure 10). There is a discussion of the piece on the previous page, and an acrotelestatic version of it on the following one.

There is an inverted pyramid in *Le Hore di Recreatione; or, The Pleasant Historie of Albino and Bellama* (1637: 5) by Nathaniel Whiting (1617?-82) reprinted in Saintsbury (1921). It is a conventional piece but with considerable charm, "The authour to his book," saying farewell to it as it goes out into the world.

Two early pieces are by Andrew Wilett or Willett (1562-1621) in his *Sacrorum Emblematum* (1596): (1) a tree in Latin, "Elizabetham reginam Diu nobis servet Iesus" at A4^v. There is also an acrotelestatic, with the starting the first part of the title presented as an inscription running down the left side, and the second part down the right; and (2) a set of what could be wings or altars dedicated to an earl, once in Latin and once in English. Both pieces are purely occasional verse in a pleasing lapidary style.

Finally, there is a set of six lozenge-shaped "sonnets" by George Wither (1588-1667) in his *Fair Virtue* (1622), on pp. 151-3 of the *Poetry* (1902), reprinted in Massin (1970) and Walsh (1925). Less wooden than most of Wither's verse, the pieces are lovers' regrets.

From our examination of these pieces we find Margaret Church has a tendency to see pattern poetry in many places where, we feel, to do so dilutes the usefulness of the concept. Nevertheless, her dissertation (1944) is a pioneering work, since rather few pattern poems have been found in English which she was not the first to list. However, she does make one citation which is problematic, perhaps only to be explained by the patriotism or even chauvinism of the period when she was working, at the end of World War II. This is her citation (1944 and 1946) of a piece by Stephen Hawes (d. 1523) in *Convercyon of Swerers* (1509). Her argument is that the piece is an assemblage of syrinxes, each of which follows the shape of that of Theocritus. It is indeed an irregularly-shaped piece, but there is no interior evidence in the text to justify any relationship to Theocritus' work. If it were a pattern poem, then English would be one of the first modern literatures to include pattern poetry. But basically the piece is simply a crude and irregular one, not without charm and linguistic interest, but not particularly appropriate to classify in the pattern poetry genre. A modern typeset version of the piece appears in Berdan (1931; 1961) which looks more like a pattern poem than the one Church reproduces in her article. The poem runs onto two pages in the 1509 edition, but Church's illustration comes from some later edition of Hawes' work, of which there are five before the Elizabethan period.

The actual first pattern poems known to have been written by an Englishman are by Richard Willis (ca. 1545-1600), a Jesuit priest and traveller. They are in Latin and are contained in the *Poematum Liber . . .* (1573) and were, according

to the scholia, inspired by “a Gaul,” that is a Frenchman, Caspar Collinus, whose works are evidently lost. The poems are: (1) an “altar of the Christian religion” at C2^r; (2) a sword at C3^r; (3) an egg at B2^v; (4) a pear; (5) a syrinx at C3^v; (6) a set of wings; (7) an inverted pyramid that is printed and discussed in Ernst (1982), an axe that is reprinted in D’Ors (1977), in Church (1946) as well as in Dencker (1972). Poor numbering in the book makes it hard to give consistent page numbers.

English to 1900

No English pattern poems are known from the entire eighteenth century. The vogue for them, such as it was, simply died away with the coming of Neo-Classicism, and when pattern poems were made in the nineteenth century they were apt, as we noted at the start of this section, to be anonymous; only those by Lewis Carroll are signed. One might speculate concerning this, but there are no nineteenth-century English discussions of the genre to back up whatever might be said, unlike other literatures, notably French.

There is anonymous poem on losing weight, “Averdupois,” in Wells (1906; 1963: 31).

Bombaugh (1875; 1961: 94) includes an anonymous serious cross, “Blest be they who seek while in their youth . . .” to which he attributes greater antiquity than seems likely. It is not a translation of any known cross poem from someplace else, for example. It is reprinted in Massin (1970) and Walsh (1925).

An anonymous “cubic triolet” appears in Wells (1906: 31), one of only two known labyrinths in English. The other, lozenge-shaped, appears in Smith (1914; 1965: 172), discussed by Herbert Franke, this issue.

Bombaugh (1875; 1961: 95) also has a serious piece with three crosses, “My God! My God! INRivers of my tears.” He calls it “a curious piece of antiquity” and speculates that monks may have made it. It is also in Morgan (1872) and Walsh (1925).

Bombaugh (1875; 1961) also includes an anonymous bow-shaped poem, “O lovely maid” (Figure 11) which, interestingly, although usually dismissed by those who have reprinted it as a trivial piece of pseudo-orientalia, really is in the bow bandha by Sanskrit *citra-kāvya*s described in Yates (1836: 154). Massin (1970) reprints the piece, as does Morgan (1872) evidently from Alger (1856) 6-7; it is also in Alger (1883) and Walsh (1925). In other words, this simple piece is not just a bit of imitation orientalia, as it might seem, but somebody’s serious attempt to make a little poem in one of the actual bandhas.

There is an anonymous violin-shaped “Ode to an old violin” in Massin (1970: 187), Peignot (1878: 22), and Walsh (1925: 274).

Wells (1906; 1963: 18) reprints an anonymous bottle-shaped piece, “Song of the decanter,” also in Massin (1970); a piece called “The stegyomyia” on p. 23 and “A type of beauty” on p. 22 in the shape of a woman, which resembles Oldenburg’s little man in Bäerle’s Viennese newspaper, *Wiener Theaterzeitung* (1818).

The only reported English pattern poems that are not anonymous, as noted, are those by Charles L. Dodgson (“Lewis Carroll,” 1832-98), the two mice tales

Figure 11. Anonymous, "O lovely maid," an imitation of the bow-and-arrow Indian bandha.

from *Alice in Wonderland*. The better known is the final version, "Fury said to the mouse," which is in all editions of the book, for example in *The Annotated Alice* (1960: 51), but the earlier version, "We lived beneath the mat," is not unknown either. Cobbing and Mayer (1978) prints both versions, as does Dencker (1972). Peignot (1978) prints only the early version, while Wells (1906), D'Ors (1977), and Todd (1981) print only the later one. Klonsky (1975) prints the later one with its corresponding manuscript.

Scottish

Only two pattern poems are known in Scottish literature, although Edwin Morgan, Alisdair M. Stewart, and others besides myself have been searching for them. Both are in English, though some may exist in Latin or in Scots Gaelic. They are: (1) A pyramid by William Drummond of Hawthornden (1587-1649), probably dated around 1647; in Drummond (1918: v. 1, p. 84); (2) A piece by King James VI (I of England, 1566-1625) in *The Essayes of a Prentise, in the Divine Art of Poesie . . .* (1585); in James I (1955: v. 1, pp. 40-1). It is a monument with an acrotelestic key on the facing page (Figure 12).

Irish

From Ireland no pattern poems have been reported in English. However, there are two pieces in manuscript in Gaelic, both in the Library of Trinity College, Dublin.

One is in "TCD Ms 52," fol. 160^v ("The Book of Armagh," 9th century), a chapter heading for "The Book of Revelation." It has a diamond shape which could also be an urn.

The other is an inverted pyramid introduction to a poem by Cathan O'Duinin in "TCD MS 1296," p. 90, a collection of genealogies, tales, and poems concerning the families of Ibh Eachach of Munster. It dates from the eighteenth century.

Both could be classified as shaped prose, but the distinction is not very meaningful in such pieces since they, in any case, approach being prose poems. No doubt other pieces exist, perhaps in Latin or in English, but they have not been found.

Figures 12a and 12b. King James VI of Scotland, monument with acrotelestic key, from *The Essayes of a Prentise . . .* (1585).



Figure 13a. The original marble gravestone by Samuel Bean (ca. 1865), known locally as "the puzzle gravestone."

Figure 13b. The text on the gravestone.

Figure 13c. The text of the card which Bean sent out when his wife died.

S V W E T B S A 15 S T M O R E
 E I R T E 2 Y D & H N S 10 H E
 M I A D 17 & S H T N O A R M T
 N A Y D H D N E F S M Y E H E
 E N S O W M A B E O 2 D 26 T T
 E V & E I R O M I F S G E E E
 H R S 27 D I E T W R 7 A O M
 D A U H T A N M I S A 8 6 O T
 H T S E S M E R E T E L I E S
 Y E A I P H N I T A Y R I P M
 E W N 8 6 5 A G E D 23 A P E L
 E R N H S N W F W O I D T D H
 I G A I 2 D I E H D E 27 H G O
 T F R M O B T R N W N E V N A
 F S O G D U A E O I H A E M Y

F E F I L Y L D O G A D E V I L — S E
 O O R R O S R E H Y B D E T T E R Y B
 R W M 2 S R A E Y 23 D E G A S K G A T
 S I O O O W N I L N I D E I D E E D I
 Y N N D N A C O T M I H H T — E R 10 E
 E G T T A P L E D A L I H I D W H & T
 A H H H D H O B N A E B P W N 11 C S O
 R U S E A I R N E H M Y N T I F U H M
 S S & 27 L A N R M N A R I N H O M T O
 & B 17 T E T I E I E R D E E S — N S
 D A D H A O N E M O R U E W B S O O —
 I N A O V S P T T A H F I & S E O M S
 E D Y F I A E N N M A R R D D N O 7 E
 D & S S N M U E L B E A N M N L I D H
 H A S E G A L L H E R F R I E L F E S
 A L H P . 1 8 6 5 A F T E R A N I O I A
 P L E W A S A M O D E L W I F E I R R
 P W H O K N E W H E R — W A S M A R E
 Y I N T H E L O R D — P E A C E T O H

Welsh

In Welsh literature the only two known pattern poems are in Cymric (Welsh Gaelic).

Hywel Tudur (n.d., but late 19th century) includes a little tower of Babel, "Twr Babel," in her *Genesis i Blant* (1906) as no. 14. The book consists of poems for children on stories from *Genesis*, intended to encourage them to learn or to practice Welsh, and the poem may or may not have actually been written before 1900.

Robert Williams (1830-77) wrote two books in Welsh under the *nom de plume* of "Trebor Mai," which means "I am Robert." In his *Collected Works* (1883: 383) there appears an oak tree listing Mai's fellow poets by their bardic names. The internal rhymes in the piece are, as Meic Stephens of Cardiff pointed out when sending us the poem, "very sophisticated."

Commonwealth

No true pattern poems have been reported from Australia. However, two pieces by [Christopher] John Brennan (1870-1932), "Musicopoematographoscope" and "Pocket musicopoematographoscope," both written in 1897 and both consciously influenced by Mallarmé's "Un coup de des" of that year, nearly qualify. Basically they have no visual pattern but are scatterings of words on the pages, with simultaneous texts functioning independently of each other. Both are in Brennan (1981).

H. Marshall McLuhan, who was, among other things, a scholar of Canadian poetry, told the author once that he had seen pattern poetry from Canada both in French and in English. At least one French piece is known, an 1897 glass by Albert Ferland (1872-1943). But the only English-language piece which has come to light is a fascinating tombstone of ca. 1865 for Henrietta and Susanna Bean, the two wives of Samuel Bean (1842-1904), of Linwood, near Kitchener, Ontario. Both predeceased him and he had a marble stone erected in their honor with a rectangular labyrinthine array of letters (Figure 13). Starting with an "I" near the center, it reads clockwise but then starts to zig-zag — a true puzzle poem. The marble stone aged poorly and has now been replaced by a granite one. According to the *Kitchener Waterloo Record* for 7 August 1968, sent to us by James Reaney of the University of Western Ontario, there was an accompanying funeral card, all original copies of which have disappeared. However, the text is in the newspaper article (see Figure 13c). A substantial documentation of the gravestone and card are in Lamb (1982). There is said to be a tradition of visual gravestones in the area, so we can hope that more English Canadian pieces of this sort and others will turn up in due course.

Figure 15. H. C. Dodge, "The bait of the average fisherman."

United States

For a country whose national literature is such a recent development there are surprisingly many pattern poems and near-pattern poems in American literature. Except for the love knots, rather few are anonymous, unlike the English pieces of the last century or so.

One anonymous piece, a "Love knot" (Figure 14) was found by art curator Jon Hendricks folded into an old book; unpublished, it is dated 1856. However, it resembles the English love knots by William Browne and those collected by Mennes (1656) where the form is described more fully.

Evidently love knots were popular in the early nineteenth century for valentine greetings. Staff (1969) gives four examples (on pp. 28, 31, 38 and 39) calling them "true-love knots," all of which qualify as pattern poems technically, though they are not exactly timeless literature (nor were they meant to be). The form, it should be noted, it also known from seventeenth-century Sweden.

"The old line fence" by A. W. Bellaw (n.d.) is a zig-zag poem printed in Wells (1906; 1963: 27-8).

H. C. Dodge (n.d.), one of the "New York Wits" as they were called in *The Pamphlet Poets* (1929), is the author of the vase-shaped "Bait of the average fisherman" (Figure 15). A typical example of the Nineteenth Century predilection for using visual poetry for comic verse purposes, it appears on p. 23, and also in Wells (1906; 1963).

Mary Hazard (19th century) was a Shaker who did not entirely accept the usual Shaker dismissal of the arts as frivolous. She produced three pieces (or one, if two surviving unsigned pieces which very closely resemble her signed one are anonymous), which are on the borderline between shaped prose and pattern poetry. These are: (1) a circle, "From Holy Mother Wisdome to Eldress Dana or Mother (Hancock, 1848)," in Andrews (1969); (2) "Floral wreath (Hancock, 1853)" in Andrews (1969); and (3) a leaf-shaped paper with writing on the front, back and edges, "Leaf sketches by Mary Hazard (New Lebanon, 1839)," also in Andrews (1969). This piece resembles a valentine in Staff (1969: 35); also in Andrews (1940; 1967) and in Rothenberg and Quasha (1973).

A wine glass by Frederick Saunders (1807-1902) from his *Salad for the Solitary* (1853) appears in Church (1944) from Morgan (1872); also in Walsh (1925) and Wells (1906; 1963).

The earliest known American pattern poem is a very elaborate acromesoteleastic of 1674 by Edward Taylor (1642-1729), first printed in Johnson (1941), then described by Goodman (1954), and subsequently included in Keller (1975). It is not in any of the pattern poetry collections.

Figure 14. Anonymous, "Love knot" (1856). Collection Jon Hendricks, New York. Reprinted by permission.

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