

A Concordance to the Poems
of
Henry Howard, Earl of Surrey

By

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PREFACE

This concordance to the poetry of Henry Howard, the Earl of Surrey, according to the Padelford Edition, was presented to the English department of the University of Kansas as a master's thesis.

Since the value of any concordance is governed by the influence the author has had on later literature, Surrey was selected as the subject for this work, because of his being one of the great forces in English poetry.

The main use of this work will be to enable one to make a study of passages and words with the greatest ease and delight. In order that the concordance may be used with any edition of the poet, the first words in the poems have been used as catch titles.

A list of the words omitted in the concordance follows: A , an, and, are, as, be, but, by, for, from, he, her, him, his, I, in, is, it, me, my, not, O, of, our, out, shall, shalt, she, that, the, thee, their, them, they, thou, thy, to, unto, up, upon, us, was, we, were, with, ye, you.

By permission of the Dean of the Graduate School, the actual concordance is submitted separately; and, for the present, only the Introductory Essay is deposited in the University Library. It is hoped that in the near future the concordance may be published.

L. A. W.

April 30, 1926.

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Henry Howard, Earl of Surrey

His Life and his Poetry

Henry Howard, Earl of Surrey, was probably born during the year 1517 at Kenninghall, a manor which belonged to his grandfather, Thomas Howard. Surrey claimed connection with the court of England through his illustrious ancestors. In the fifteenth century Robert Howard married Margaret Howbray, a woman who possessed a strain of royalty from three sources. She was a descendant of Edward I through her father, who was the last son of this king by his second wife; she boasted kinship with the monarch through her mother by Eleanor of Castile, the first wife of Edward I. In 1483 Richard III conferred the Howbray estates upon John, the son of Robert Howard, and gave to John's son, Thomas, the title of Earl of Surrey. Upon the accession of Henry VII, Thomas was imprisoned, but later gained the King's favor and was restored to position and given the hand of Lady Anne Plantagenet, daughter of Edward IV. Surrey's lineage was noble, but his home life was one of strife.

The mother of Henry Howard was, no doubt, a most worthy woman who rebelled at the neglect of her husband. He was many years her senior and more interested in the fawnings of an unscrupulous court than in the care of his family. The Duchess was eager that her children, a son and daughter, should have the best opportunities available. She secured for their tutor John Clerk, a man well versed in the modern and classical literatures, and it is prob-

able that Surrey studied Latin, French, and Italian under his instruction. John Clerk's work, "De Mortuorum Resurrectione, et Extremo Judicio," was dedicated to the Earl of Surrey; his "Treatise of Nobility" was dedicated to the Duke of Norfolk, father of the Earl. In the latter work, Clerk speaks in praise of the translations done by Surrey from the Latin, Italian, French, and Spanish languages.¹ He was educated in a manner befitting his aristocratic birth, and his poetry shows the refinement appreciated by the society in which he moved.

In 1539 Surrey became the constant companion of Henry, Duke of Richmond, the illegitimate son of Henry VIII.² This was an association which proved lasting and beautiful. The companionship was quite pleasing to the Duke of Norfolk, who hoped to strengthen the connections of the two houses by the marriage of the Duke with his own daughter.

Surrey's early years were spent at Tendring Hall in Suffolk and at Kenninghall in Norfolk, but his youth was passed at Windsor with Richmond.³ Henry was eager that his favorite son should have the broadening influence of foreign travel, so the two young men were taken to France. There they were welcomed by the three sons of Francis I, and became very happy in their new surroundings. They travelled widely in France and visited many places of literary interest.

1. Memoir of the Earl of Surrey, page XVI, Aldine Edition
2. Padelford's Edition of Surrey's Poems, page 10
3. Ibid., page 14

The two young men returned to England in order that the Duke of Richmond might wed Mary Howard, the sister of the Earl. This union only strengthened the love existing between Surrey and Richmond. Surrey had already been mentioned as a possible husband for Princess Mary, but this plan was not consummated. He became betrothed to Lady Frances Vere, but on account of their youth, the marriage did not take place until 1535.¹ To Surrey and his wife were born two sons and three daughters.

In 1536 the Earl suffered a loss which colored the remainder of his short life with sadness. The death of the Duke of Richmond was indeed a deep grief for him. His first imprisonment also came this year.² In the autumn the Earl assisted his father in putting down a rebellion in the north, known as the Pilgrimage of Grace.³ This was a name adopted by religious insurgents in Yorkshire and Lincolnshire, headed by Robert Aske.⁴ The insurrection followed subsequent to the proceedings of Henry in regard to the Church.⁵ Discontent among the people had arisen because of the dissolution of the monasteries. The nobility and gentry resented this act because of the benefit they would have reaped from those institutions founded by their ancestors.⁶ When Cromwell published, in the king's name, an ordinance retrenching many ancient holidays, the secular priests instilled into

1. Memoir of the Earl of Surrey, page XIX, Aldine Edition
2. Padelford's Edition of Surrey's Poems, page 15
3. Nelson's Encyclopedia, Vol. IX, page 448
4. Ibid.
5. Encyclopedia Americana, Vol. 22, page 84
6. Hume's History of England, Vol. XI, page 607

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the hearts of the people discontents which they themselves had long felt.¹ The rebels demanded the fall of Cromwell, the redress of the Church, and reunion with Rome.² Thirty thousand men marched on York and became masters of England north of the Humber River. The Duke of Norfolk, appointed general of the king's forces, sought an opportunity to enter into treaty with the rebels. As a result of Norfolk's conference with Robert Aske the leader of the rebels, two gentlemen were sent to the king with proposals from the rebels. Henry purposely delayed an answer, hoping that necessity would cause them to disperse themselves. He required them to lay down their arms instantly and submit to mercy, promising a pardon to all but six whom he named.³ He revoked his concessions, and it became necessary to suppress the insurrection which came from his failure to fulfil his promises.⁴ At the close of this insurrection, the king promised a general amnesty, but published a manifesto against the rebels, reprimanding them for questioning the action of a king.⁵ Surrey fought on the side of royalty. Lord Darcy, condemned to die because of his connection with the rebellion, alleged that Surrey, though fighting with royalty, had sympathized with the rebels. The Earl, in a rage, struck

- 1.Hume's History of England, Vol.XI,page 608
- 2.Encyclopedia Americana, Vol.22 page 84
- 3.Hume's History of England, Vol.XI, page 610
- 4.Nelson's Encyclopedia, Vol.IX, page 448
- 5.Hume's History of England, Vol.IX, page 611

his accuser, and was confined at the Fleet prison for four months.¹

The two years following this incident Surrey spent in quiet, but put himself out of the king's favor by disapproving of a marriage between his sister, the Duchess of Richmond, and Sir Thomas Seymour. In 1536 the Earl was reinstated in royal favor, because Henry felt the need of Surrey's military skill in helping to crush a hostile league including England, France, and Scotland. In this enterprise² he was called upon to establish the defense in Norfolk.

Through the diplomacy of Cromwell, Henry was married, in 1540, to Anne of Cleves, a German woman, the sister-in-law³ of the Lutheran elector of Saxony. Surrey must have been in high favor with the king at this time, for he is mentioned as taking part in the nuptial festivities.⁴ On this occasion he was one of the challengers at the tournament.⁵ The nobility realized that Cromwell was becoming powerful, and succeeded in having him beheaded.⁶ After the marriage of Henry VIII and Anne was annulled, Henry married Catherine Howard, a niece of the Duke of Norfolk.⁷ It was about this time that Surrey began the erection of a mansion which was the first specimen of classical architecture in England. The project at St. Leonard, near Norwich, exhaust-

1. Padelford's Edition of Surrey's Poems, page 15

2. Ibid., page 16

3. Green's Nations of the World, Vol. II, page 195

4. Padelford's Edition of Surrey's Poems, page 17

5. Taine's History of English Literature, page 117

6. Green's Nations of the World, Vol. II, page 196

7. Green's A Short History of the English People,

Revised Edition, page 356

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ed his means.¹ The beautiful seat of Mount Surrey, which he called his mansion, was constructed on the site of an ancient cell of Benedictine friars.² At this time Hadrianus Junius, a celebrated physician, was a member of Surrey's household. The poet Churchyard was employed as a page in the family and, years later, spoke of the Earl in very ardent terms.

In 1541 Henry Howard was showered with flattering honors. At the age of twenty-three years he was elected a Knight of the Garter, this being one of the highest favors conferred by the king. This same year he also became seneschal of the royal domains and steward of Cambridge University.³

The treachery and death of Catherine reduced Surrey to humiliation and irritability. He again lost his temper and struck a man in court.⁴ He was sent to the Fleet prison, and while there sent a letter to the lords asking that they excuse his conduct, and consign him to a pleasanter place than the Fleet. As a result of the request he was moved to Windsor, where he had two servants, but was allowed no guests at meals.⁵ After a short imprisonment he was again with his father in military service in Scotland.

As soon as he returned from this expedition he became involved in a situation which ended in his confinement in

1. Padelford's Edition of Surrey's Poems, page 23
2. Memoir of the Earl of Surrey, page XXXIII, Aldine Edition
3. Padelford's Edition of Surrey's Poems, page 18
4. Ibid., page 19
5. Memoir of the Earl of Surrey, page XXVII, Aldine Edition

prison again. Several youngmen, of whom he was one, were apprehended one evening shooting arrows and pebbles at houses of ill-repute. He was also accused of eating meat during Lent. These two offenses were grave enough to send him to prison again.

The King never failed to appreciate Surrey's ability as a soldier, and realized the need of keeping the young Earl in training. Because of his worthy soldiership, Surrey was sent, in 1540, to see that the defences of the Guisnes were in order to repel the French. He distinguished himself at Landrecies, and on his return to England was made the royal cupbearer. In 1543 he engaged the French at Boulogne and at Montreuil. The French army at Boulogne was captured, but the forces at Montreuil proved more stubborn. Surrey made noble efforts to capture the latter and was ably assisted. It was in this situation that his life was saved by his friend, Thomas Clere. The Earl was either wounded or exhausted on the battlefield, and was rescued by Clere, who received a hurt which later caused his death. The friendship of these two, which was very strong, we shall have an occasion to mention later.

In July, 1544, Henry thought it expedient to place a large army in France and did so. He immediately made Surrey governor of Boulogne and Lieutenant General on sea and of all the possessions on the continent. Surrey conduct-

ed himself worthily, and, at first, much to the King's pleasure. After an unfortunate engagement with the French, who were seeking to revictual their camp, the morale of the English was broken. Though Surrey's troops were inferior in number to the French, he hoped to defeat the latter when he met them at St. Etienne. He made a gallant effort to rally his men, but they, overcome with fear, fled in confusion. It was not long after this defeat by the French that Surrey was displaced by the Earl of Hertford. This demotion was severe and unjust.

Surrey was unsuccessful in bringing about an alliance between the widowed Duchess of Richmond and Sir Thomas Seymour, a brother of the Earl of Hertford. Because of his failure in this effort, and because he was given no office under Hertford, Surrey frequently spoke of the Earl in very severe terms. When Henry heard of Surrey's attitude toward Hertford he imprisoned him at Windsor, July, 1547. His confinement was of short duration, for he officiated at court¹ early in August, on the arrival of the French ambassadors.

Henry was failing in health and it became a matter of much comment who should be Protector of the Prince. Surrey, speculating on a Norfolk regency, was liberal in his praises of his father for the office, and never failed to speak in his interest. The Earl of Hertford, uncle to the heir to the throne, aspired to rule the kingdom during his nephew's minority.² The feeling between the two groups be-

1. Memoir of the Earl of Surrey, page LI, Aldine Edition
2. Ibid., page LII

came exceedingly hostile, and Surrey's opponents sought every means to blacken his name. They wanted to bring against him an accusation that would appeal to the King. They charged that Surrey was guilty of high treason in bearing the royal arms upon his escutcheon. This did not prove that Surrey had conspired against the King, for his claim to the arms had come rightfully. Richard II had granted this right to all descendants of Thomas Mowbray, Surrey's ancestor.

Sir Richard Southwell, a boyhood friend of Surrey's, appeared before the Council, December 2, 1546, and testified against him.¹ The trial was deferred for a few days, when additional accusations were made. Surrey was accused of having Italian servants who were spies; he was accused of being favorable to the Reformed Church; his sister testified that she had heard him speak slightly of the Earl of Hertford. Enemies of Surrey were chosen as witnesses, one of them being the mistress of Surrey's father. Unscrupulous persons made up the jury. At the conclusion of the trial² the prisoner was condemned to death for high treason. On January 21, 1547, Surrey, the last victim of Henry VIII, one week after his trial, was executed and buried in All-Hallows-Barking.³ His body was later moved to Framlingham⁴ and laid by the body of his son, the Earl of Northampton.

1. Padelford's Edition of Surrey's Poems, page 32

2. Ibid., page 35

3. Ibid., page 36

4. Memoir of the Earl of Surrey, page LXIII, Aldine Edition

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That Surrey, "the most graceful poet of his time,"¹ advanced English poetry in the realm of art is generally conceded by students of his works. We cannot be too ardent in our praise of one who was a marked factor in perfecting the technical forms of poetry. Slender as is his volume of poetry, we note that he did much interesting experimentation, leaving us a body of verse having distinct excellence. His poems brought out by Richard Tottel in 1557, mark the passing from the ancient poetry to the modern. The volume, in which appear "Songes and Sonnettes written by the ryght honorable Lorde Henry Howard late Earle of Surrey, and other,"² is commonly known as Tottel's Miscellany. As Surrey was not a professional writer, his poems passed about among his friends, and until Tottel brought them out, they were read in manuscript form.³

Puttenham, in his "The Art of English Poesie," says the following concerning Surrey: "In the latter end of the same king (Henry the eighth) reigne, sprong up a new company of courtly makers, of whom Sir Thomas Wyat th' elder and Henry Earle of Surrey were the two chieftaines, who having tra-vailed into Italie, and there tasted the sweete and stately measures and stile of the Italian Poesie, as novices newly crept out of the schooles of Dante, Arioste, and Petrarch,

1.Larned's History of English Literature, page 278

2.The Cambridge History of English Literature, Vol. III, page 128

3.Panccast and Shelly's History of English Literature, page 112

they greatly polished our rude and homely maner of vulgar Poesie, from that it had bene before, and for that cause may justly be sayd the first reformers of our English meetre and stile."¹

The poems of Henry Howard, the Earl of Surrey, opened new fields. They were the forerunners of Elizabethan poetry from which our modern poetry takes its origin. It is hard to divorce the work of Surrey and that of his contemporary, Thomas Wyatt. The latter experimented with the sonnet, the rondeau, the epigram, the terza rima, the rhyme royal, and a number of metrical forms. His influence upon English poetry was less than Surrey's for several reasons: little of his poetry was printed during the sixteenth century; the spirit of his verse is more French than English; and he gave little attention to reforms in prosody.²

Both Wyatt and Surrey wrote sonnets, and are credited with introducing into English poetry the Italian fourteen-line poem. This type of poem was written in "the third decade of the sixteenth century, in imitation of the Italian."³ Wyatt adhered closely to the Italian sonnet form in which the poem is divided into two parts, the octave and the sestet.⁴ Surrey modified the Italian form by dividing the poem metrically into three quatrains and a final couplet.⁵

1. Puttenham's The Arte of English Poesie, Arber Edition, Book Book 1, Chap. XXXI, page 74

2. Padelford's Edition of Surrey's Poems, page 37

3. The Cambridge History of English Literature, Vol. III, page 281

4. Johnson's Outline History of English and American Literature, page 9

5. Ibid..

which was the form used by the Elizabethan writers.¹ Wyatt embodied in his poetry a lyrical mood or feeling; this had not been made use of in the poetry before him, but it was employed by the poets succeeding Wyatt. Surrey adhered more closely to the content, the ideas and images, of the Italian sonnet than he did to the style, or form.²

Surrey's outstanding contribution to the advancement of English poetry is his practice of placing the metrical accent upon the sentence and word accent.³ He violated this principle very rarely. When we recall Chaucer's constant stressing of the final syllable, a practice due to the pronunciation of Chaucer's day, we see what a marked innovation Surrey's practice was. His method of versification was as purely metrical as was possible in a language which regulates the value of syllables by accent and not by quantity.⁴ Surrey limited his heroic verse to ten syllables, divided into five feet which were iambic. In order to avoid monotony of sound he introduced the caesura, or pause. The rests come at different places in the line, following the first, second, or fourth foot. For one poetical device Surrey was indebted to the English ballad. This is the "poulterers measure"; a meter having twelve and fourteen syllables in alternate lines. This meter in Surrey's hands has an excellence,

1. The Cambridge History of Eng. Literature Vol. III, page 281

2. Ibid., page 198

3. Padelford's Edition of Surrey's Poems, page 37

4. Memoir of the Earl of Surrey, page LXIX, Aldine Edition

an elegance and a brilliance.¹

Another device that he used occasionally is the run-on line. In his work of translation, which was that of the second and fourth books of the Aeneid, much of the "pleasant flexibility is due to the rapid movement, occasioned by the run-on verses."² In his translation of Virgil we have an example of exquisite poetic taste and skill. The work has a double importance. It is one of our earliest verse translations of a classical author, and it is a delightful example of blank verse. The form used in the translation is, in the main, end-stopped lines; it is likely that the rigid arrangement of having the natural pauses come at the end of the lines might become monotonous, but with Surrey's skillful handling, the movement is smooth and graceful. To have made the second English translation of a classical author, and to have first used blank verse in English would have preserved Surrey's name in the history of English poetry.

Though only thirty years elapsed between Douglas's translation of the same author, we notice a tremendous improvement in poetical finish in the latter translation. Though Surrey had imperfections in his poetry, he paved the way for the perfection of English verse so that later it became wonderfully majestic and melodious.³ The trans-

1. The Cambridge History of Eng. Literature, Vol. III, page 200
2. Padelord's Edition of Surrey's Poems, page 40
3. Pancoast's and Shelly's History of Eng. Lit., page 112

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lation, according to **The Cambridge History of English Literature**, is his greatest accomplishment.¹ Chaucer, in "The Tale of Melibeus," had begun the movement against rimed verse, and Surrey advanced this movement which found its greatest exponent in Milton.² It was not from Chaucer, however, that Surrey drew his inspiration for the blank verse translation of Virgil in 1541.³ He may be indebted to Trissino, who used the unrhymed verse of eleven syllables for his epic and tragic poetry.⁴ "All writers are agreed that Surrey's translation of the second and fourth books of Virgil's Aeneid is the first specimen of Heroic Blank Verse in our language."⁵

Even though we may grant that for his lyric style and many poetic devices, Surrey was indebted to Petrarch in some degree, we must admit that the unrhymed pentameter was an introduction all his own. We truly say that his inspiration came from Italian sources, but we admit that France, in a measure, made it possible for the Italian literature, a portion of it, to be preserved, and for that reason we are indebted to France. Francis I of France offered a place of refuge to the Italian poet, Luigi Alamanni. He published, possibly before 1520, at the expense of the French king, a mass of poetry consisting of

1. **The Cambridge History of Eng.Lit.** Vol.III,page 200

2.Ibid.

3.Ibid.

4.**International Encyclopedia**,Vol.XX,page 484

5.**Memoir of the Earl of Surrey**,page LXXII,Aldine Edition

sonnets, satires, eclogues, and romantic tales in blank verse. There is little doubt that Surrey owes much to this beginning, but he is entitled to the distinction of being the first modern writer to employ blank verse in narrative poetry.¹

Surrey's range of poetry is fairly wide. It includes poems treating of love, autobiography, and morals. Surrey possessed a taste for serious thinking and grave philosophy. In the paraphrase of the Ecclesiastes we note his attitude toward life is that of one who realizes the "vanity of human things." He records his griefs and his joys as a part of life that must be experienced.² In The Cambridge History of English Literature we find this said of his poetry: "In his love poems he is an accomplished gentleman playing a graceful game."³

The mention of his love poems calls forth the thought of Lady Geraldine, who is the subject of many of them. The relation of Surrey and Lady Geraldine has been a matter of much comment. In the memoir of the Earl of Surrey in the Aldine Edition, the Lady Geraldine, daughter of the Earl of Kildare, is spoken of as a twelve-year-old child at the time Surrey was associated with her.⁴ With the story of his affection for her we connect the celebrated tale of "The Unfortunate Traveller, or the life of Jack Wilton."

1. Sidney Lee's The French Renaissance in Eng. pages 116, 117
2. Taine's History of English Literature, page 117
3. The Cambridge History of Eng. Literature, Vol. III, page 198
4. Memoir of the Earl of Surrey, page XXXIII, Aldine Edition

This unusual novel, written by Thomas Nashe, appeared in 1594, and won tremendous success. The hero of the story is a lively rogue who travels widely. He is mentioned as being the page of the Earl of Surrey while the latter is travelling in Italy. While in Italy the hero elopes with an Italian woman, but is apprehended by the Earl who enters a tournament on behalf of Lady Geraldine.¹ Courthope questions the authenticity of the above incidents,² and Dr. Nott, Surrey's biographer, believes the "History of Jack Wilton" to be merely fiction.³ It may be true that Surrey was never in Italy but that fact does not cause us to doubt his knowledge of Italian methods and ideas.

Surrey's affection for the fair Geraldine ranks in the chronicles of love with those of Abelard and Heloise, of Petrarch and Laura, of Tasso and Leonora.⁴ This passion was referred to in a latter work of the sixteenth century. In 1597 Michael Drayton produced "England's Heroicall Epistles." These are a series of letters written by famous lovers. To a great extent, the author disregards history, but treats the literature in a delightful fashion. From the fact that the letters were issued thirteen times, we judge that they were pleasing to the English readers. In the series are epistles written by Lady Geraldine and Surrey. "Geraldine describes delightfully her life in the country grange

1. The Cambridge History of Eng. Lit. Vol. L III, page 198
2. Courthope's History of English Poetry, Vol. I page 77
3. Memoir of the Earl of Surrey, page XXIV, Aldine Edition
4. Ibid.

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where she will await Surrey's return."¹

Surrey, with his contemporary, Wyatt, did a most remarkable work in the field of English poetry. In their "adapting to Italian models the metrical inheritance transmitted to them by Chaucer,"² and selecting for their use^{such} "old literary words as should seem to be not uncongenial to courtly speech,"³ they performed a valuable service for English Literature.

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The contrasts drawn in Surrey's poems are very effective. His purpose, in many of his poems, seems to be to present the heart when subject to the power of love. This was probably suggested to him by the Italian poetry. The feeling expressed is not a passionate love but a social convention. In numerous poems we note that the poet has given us a picture of nature in repose, and contrasted it with the pain in the lover's heart. He describes the world of nature, to illustrate his thought, and as a background for his subject. In the poem, "A Plea for Mercy," Padelford Edition, he makes a number of references to nature, but he does it primarily to show, not nature's glories, but a contrasted sadness in his heart.⁴ The tender

1.The Cambridge History of Eng. Lit.Vol. III,page 209

2.Ibid.,page 240

3.Ibid.,page 257

4.Padelford's Edition of Surrey's Poems, page 49

leaves are sprouting; the "lively lustynnes" is covering the earth; the pleasant shade is restoring the parched grass; but these evidences of rejoicing nature serve only to accentuate the heaviness of the poet's heart.

In a "Nocturnal Lament"¹ we have a delicate picture of nature undisturbed. There is quiet; the birds, neasts, and even the "ayer" are still. The sea is calm, as the stars bring the chariot of the night. The world is still, quiet, and peaceful, but the poet's heart is restless.

In "A Spring Lament"² the poet uses a unique device of contrast by showing nature in a happy mood and gay attire. The birds, animals, adders, and bees have all put on new garments because spring has come. But the lover's sorrow is more noticeable because of this.

"And thus I see among these pleasant thinges

Eche care decayes, and yet my sorow springes."³

Surrey is quite fond of picturing nature in winter and comparing it with the state of his heart. "From a Loyal Lover Overseas"⁴ is a good example of this. Though he is where severe frosts chill, and heavy snows cover the hills, his heat is very great. In the same poem he says that though he is where the sun is brightest, his "frosen thoughts" cannot be moved.

The poem, "The Poet's Lament for His Lost Boyhood,"⁵

1. Padelford's Edition of Surrey's Poems, page 45

2. Ibid.,

3. Ibid.

4. Ibid.

5. Ibid., page 69

is a highly-wrought descriptive one. It treats of biography, chivalry, and nature, and was occasioned by his imprisonment in Windsor. His meditations are beautifully and clearly expressed. In the poem, he recalls "Wyndsor" where he very happily spent his youthful years; the tennis games, the outings, the "daunces short", the tales, the tournaments, the races, the pleasant walks in the groves, the hunt, and the quiet of the night. There appears in the poem the inevitable contrast, in which he pictures Windsor during his imprisonment. He sighs for his "noble fere" with whom he spent pleasant days in his youth. In this poem there is grace and chivalric gallantry.

Surrey's "best and sincerest"¹ poem, according to The Cambridge History of English Literature, is "A Tribute to Thomas Clere."² It is truly one of his most notable poems. It is true that his love poems are inspired by chivalry, but in this tribute to his squire, who lost his life while defending Surrey, the ardor of his heart is passionately expressed. Courthope says that it is the most pathetic personal elegy in English poetry.³

A Tribute to Thomas Clere

Norfolk sprang thee, Lambeth holds thee dead,
Clere, of the County of Cleremont, though hight.
Within the womb of Ormonds race thou bred,
And sawest thy cousin crowned in thy sight.

1. The Cambridge History of English Lit. Vol. II, page 201
2. Padelford's Edition of Surrey's Poems, page 82
3. Courthope's History of English Poetry, Vol. II, page 85

Shelton for love, Surrey for lord, thou chase;-
Aye, me! while life did last that league was tender.
Tracing whose steps thou sawest Kelsall blaze,
Launderesy burnt, and battered Bullen render.
At Nuttrel gates, hopeless of all recure,
Thine Earl, half dead, gave in thine hand his will;
Which cause did thee this pining death procure,
Ere summers four times seven thou couldst fulfill.
Ah,Clere! if love had booted care or cost,
Heaven had not wonne, nor earth so timely lost.

In one of the most beautiful sonnets, "The Frailty of
Beauty",¹ there is a bit of philosophy. Surrey, as a rule,
does not moralize, yet here we see his tendency to say
that all is vanity. His meral and didactic poems are " in
line with the current Renaissance revival of this Latin
strain, a strain most congenial to the English tempera-
ment."²

The Frailty of Beauty

Brittle beautie that nature made so fraile;
Wherof the gift is small, and short the season,
Flowring to-day, tomorowe apt to faile,
Tickell treasure abhorred of reason,
Daungerous to dele with, vaine, of none auaille,
Costly in keeping, past not worthe two peason,
Slipper in sliding as is an eles taile,

1.Padelford's Edition of Surrey's Poems, page 47

2.Ibid., page 42

Harde to attaine, once gotten not geason,
Iewel of iepardie that perill doth assaile,
False and vntrue, enticed oft to treason,
Enmy to youth: that most I bewaile.
Ah, bitter swete! infecting as the poyson,
Thou farest as frute that with the frost is taken:
Today redy ripe, to-morowe all to shaken.

In Surrey's poetry, as a whole, we find a noble sweetness and a very lovely melody. It does not rise and fall in power, but seems to keep the same level. There is nothing forced about his style, but, rather it is graceful and easy. While it is a delight to dwell upon his words and note their beauty, it is through his mastery of metrical technique that he is entitled to his place in English letters. He was the refiner of the "sweet and stately measures and style of Italian poesie."¹

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