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The Holgate Miscellany

(The Pierpont Morgan Library -- MA 1057)

A Diplomatic Edition

Volume I

by

Michael Roy Denbo

A dissertation submitted to the Graduate Faculty in English in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York.

1997

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Preface

This edition has a limited goal: I have sought to find one man sitting in a room copying a specific poem. I am interested less in why he copied it as I am to see him actually doing so. I think the goal itself is unsurprising, for anyone who has worked with very old handwritten documents must feel the same way. There is surely a romance about this, the sense of turning the page to see a hand, an eye, a desk, a light. The pages keep calling you. Theory after this much exposure has very little to do with it. Clearly, the current literary atmosphere creates a need for literary artifacts. Countless questions can be asked about textual communities redefining cultural practices from a diachronic perspective. An equal number of questions can be posed concerning gender and marginalized discourse. None of this I really find pertinent, not because they are unimportant (they are), but only because they cannot compete with the drama of the document itself. Anything we are going to say about the period ultimately posits the people of our own imaginations. But rather than employing these imaginary people as extensions of theory, I am saying that whatever theory we apply to this document starts with whatever we know about the people themselves. Is this possible to reconstruct historical figures from a value-free perspective? Of course not, but it's worth attempting, not because the document cannot support a theoretical position, but because as a *textual practice* individualization provides the only true goal a textual editor can have: who created this document and why did he/she do it? It is easy to prove a preexisting theory: literature has shown itself more than capable of doing that. What is difficult is to find the people who suggested the theory in the first place, and for that the textual artifact is the only practical means to establish what our literature is and what critical approaches it

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can support.

From that perspective two goals immediately follow: (1) I want the document to speak for itself, and (2) never to assume the project is complete. Even to suggest I know everything worth knowing about such a complex and variegated edition is not a reasonable goal. Its allusions and subtleties are without limit. A casual perusal will show there are some poems here unidentified. Customary practice describes these poems as 'unique,' but 'unique' is not the right word. They *may be* unfound and they might be unfindable from the existing records we have, but for us to say a poem is 'unique' is to assume knowledge we cannot possibly have. With that, I hope my reader will take a more charitable view than is usually taken when reading an edition such as this. There are mistakes here. I do not apologize for them because, like all textual critics, I am dependent on other researchers. Like them, I am not perfect: the amount of detail to support a document such as this is without limit. What compounds this problem is the isolation within which each of us works. I may and do know certain things about some poems other researchers do not know. When this edition becomes available, they will be able to assess my information and apply it to their own projects. Gradually, all of us together will separate what is right and what is wrong (so to speak). I have no doubt that interactive computers will in the future help us clarify and refine, say, the canon of John Donne. All of us will gain from that information. But without sharing whatever limited knowledge each of us has, we will not be able to overlap what each of us has discovered, thus presupposing that the canon is complete and that there is nothing new for any of us to learn. I believe this edition contributes to that discussion.

But how does the document speak for itself? The edition is a diplomatic edition. Each and every line is transcribed by me as it appears in the Holgate itself. A fair question (which has been asked) is why not a facsimile? In truth, I think this would be less successful. Facsimiles of handwritten texts are not easy to read. There are four separate handwritings in the miscellany, and none of them is consistently legible. Moreover, the

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process of technically reproducing a document tends to miss subtleties. One of the hands is from the twentieth century. This writer (who I believe has actually defaced the document) has quietly added little *d's* at the end of certain verbs to transform them into the past tense. So subtle were these emendations that I examined some pages many times before I realized what happened. True, an editor can add a textual note to reveal a change made by a later editor, but that note itself would be filtered secondhand information found outside the text. More important to me is the immediate experience a reader has with a document. Much like the Holgate, this text is a copied text: copied on a 386 IBM PC in the Nota Bene 4.5 program. I cannot imagine how past editors even attempted such a project without modern computer technology. Since the edition itself is also on a disc, it, too, is potentially interactive. Ironically, then, it is my computer that characterizes my entry into the miscellany tradition and the world of William Holgate, because like William Holgate, I am only copying poems. Why I am doing so might be a topic for someone very far in the distant future, but he/she, too, will be part of a tradition *mandated* by the interactive *quality* of poems.

So my question is quite logical: whose voice do I hear? Whoever he was, I suspect he knew I was coming, because he had a clear sense of history, a characteristic not shared with every miscellany. The question then becomes, why did a person aware of himself in an evolving universe appropriate poems by, say, John Donne into his miscellany? It's easy to say he liked such poems, and from our perspective he had a trained artistic eye, but that only begs the question of what it was about the poetry that stimulated a response in him that we would call 'liked.' Did he know John Donne? Possibly. Did John Donne represent a religious perspective that he shared? Probably. Did John Donne know people like William Holgate would copy poems he wrote into their miscellanies? Definitely. Did that knowledge affect his poems? Of course. Throughout this project, I have tried to stay out of my reader's way, and that is why the edition is in its own separate volume. If my notes are helpful, so be it, but more importantly, I hope it

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will be read. Many poems are not found (to my knowledge) anywhere else, and almost all of them are worth reading. Some of these poems, no doubt, are sexist, others can be seen as treading tenuously over questions of racism; but all are part of the literature of its day, and each participated in the culture that produced it.

No doubt I have been fortunate to work on this project, and I thank my supervisor, Professor W. Speed Hill, for directing me to it. His help and guidance make me proud to be associated with him. I thank my wife, Elise, whose support and patience I can only hope to match. Among her many contributions, I most appreciate her encouragement when I chose this project.

I am indebted to the staff of the Morgan Pierpont Library, New York City, which maintains the manuscript: Robert E. Parks, the Robert H. Taylor Curator of Literary and Historical Manuscripts; Inge Dupont, Head of Reader Services; and her assistant, Vanessa Pintado. I also thank Deborah Evetts, the Drue Heinz Book Conservator, who assisted in describing the manuscript.

I am also very grateful to the staff of the Folger Shakespeare Library, Washington, D.C. In particular, I thank Laetitia Yeandle, Curator of Manuscripts, for her patience and expertise in answering so many questions; and Lena Cowan Orlin, former Executive Director of the Folger Institute, who made available the grant-in-aid that enabled me to study Renaissance paleography at the library.

I also appreciate the kind support of Professor Patrick Cullen, an astute reader of this dissertation and a guide throughout my graduate studies.

Finally, I must acknowledge one more person: William Holgate himself, someone with whom I have spent a great deal of time. He and I have shared a lot, and I surely hope I have done him justice. He deserves it.

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Table of Contents

(Volume I)

Preface ii

Introduction

1. W:H:, his book 1
2. W:H: 3
3. Provenance 14
4. Paradoxical Readings: The Contents of an Eclectic Text 18
5. Social Text: Collation and Commentary 36
6. The Edition 49

Works Cited 54

Figures 56

Index of Known Authors 75

Index of First Lines 80

Abbreviations frequently used in the notes 89

Critical Notes 90

Appendices 436

No. 1. "To the memory of M^{r} W^{m} Holgate," Robert Pamen, Senior (Bodleian MS Rawl. poet. 62, f.12)

No. 2. Index by Genre

Bibliography 440

(Volume II)

The Holgate Miscellany 458

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List of Figures

(Commencing page 56)

1. Holgate Miscellany, p. 206. The hand of William Holgate

2. Holgate Miscellany, p. 219. The hand of John Wale.

3. Holgate Miscellany, p. 111. The italic hand of John Wale.

4. Holgate Miscellany, p. 179. John Wale, mixed hand.

5. Holgate Miscellany, p. 159. Unidentified hand.

6. The four William Holgates (family tree).

7. Visitation of 1634.

8*a*, 8*b*, 8*c*. Holgate Miscellany, pp. 227-229. "An Epitaph vpon Iames Duke of Hamilton," later hand of William Holgate.

9. Holgate Miscellany, cover leaf.

10. The Dring family tree.

11*a*. Holgate Miscellany, p. 170. "Muld Sacke"
11*b*. *Muld Sacke*, the book.

12*a*. Holgate Miscellany, p. 131. "Iacobus Dei gratia"
12*b*. British Library Add. MS 23229, f. 62. "Iacobus Dei gratia"

13. Holgate Miscellany, p. 60. Two anonymous lyrics.

14. Holgate Miscellany, p. 89. 'I hate a lie, yet late a Lie, did runn'

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INTRODUCTION

1. W:H:, his book

The Holgate Miscellany is a verse commonplace book housed at the Pierpont Morgan Library, New York City. It is a quarto gathered in fours, no separates, now comprising 165 leaves. It has a limp vellum binding sewn on four alum-tawed thongs. The ends of the alum-tawed thongs are laced through the cover at the joints. It never had headbands. The gatherings are sewn with linen thread, two gatherings on with one thread. It measures 19 x 14½ cm. The watermark is a "Pot," depicted in E. Heawood, *Watermarks Mainly of the 17th and 18th Centuries* (1950) as No. 3579. Heawood describes this entry as having been found in "England 1619, Townshend Papers, MS Rough Copy." There is no one place where we can see the entire watermark; in the quarto folding it is at the binding of several leaves, but on any one leaf where the watermark is found only its top or bottom half appears.

In addition to the miscellany's leaves, there is also a cover leaf. It was made by gluing three leaves together; the first was originally stuck down to the vellum. An opening is left at the fold allowing one to see writing inside what is now a pocket. The writing inside the pocket is written in modern pencil, probably by Colonel Probert, who owned the miscellany in the early twentieth century (see "Provenance," sec. 3, below). There is a similar construction at the end of the volume, except it was made up of two leaves rather than three. The last leaf was also originally stuck down to the vellum.

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Pagination throughout is sequential, although there are no pages numbered 289-299. However, there appears to be only one missing leaf (f. 174) where we might expect five. Folio 128 is missing, but the pagination continues without interruption (pp. 256⇒257). Folios 130-131 are also missing, but again pagination continues without interruption (pp. 258⇒259). Folio 2 is missing, with the exception of a small fragment from the upper left recto/upper right verso. Pagination includes folio 2^{r-v} as pages 3-4. Folio 164 is also missing, the penultimate folio in the quarto. The pagination is mainly by John Wale (1668-1714), a descendant of William Holgate. Wale's pagination becomes intermittant after page 224; the last page he numbered is 276. After page 276, pagination is by even page number only, written in modern pencil. Wale also added an index (pp. 330-32). Virtually all references I make to the text are by page number.

The complete text is written in both pen and pencil. There are six hands, each representing a different phase in the text's history. The first hand I identify as the hand of William Holgate (α). He wrote generally in a clear italic hand with occasional lapses into secretary (fig. 1). The second hand belongs to John Wale, who actually identifies himself and signs the cover leaf. Wale, however, wrote two separate hands: the first (β), a rather dull and heavy combination of secretary and italic that he used frequently (fig. 2), and second (γ), a clear and artfull italic that he reserved for prose orations delivered on formal occasions (fig. 3). So different are the two hands that a casual reader would never recognize them as the same writer, but on page 179 Wale actually wrote interchangeably in both (fig. 4), thus leaving little doubt that he wrote in two hands. The third hand (δ) appears in the miscellany only on page 159 (fig. 5). I have no idea whose this is nor when it was added to the manuscript. It is a slanted italic hand that was very difficult to transcribe.

The fourth hand is in pencil and was probably added sometime in the early part of the twentieth century. It is typical of many miscellanies in the United States in that some critics took it upon themselves to correct an individual text or to supply what was

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meant by, say, "Dr. D:" on page 103, "Donne." I cannot apologize for this practice except to say that it reflects a critical approach that must have seen these texts as ancillary to a purer text that has come down to us through the ages. Needless to say, that so-called pure text does not exist, thus leaving poems as they appear in documents such as the Holgate of great importance. Regardless, these marginal annotations and occasional emendations have become part of the Holgate Miscellany we have.

A fifth and sixth hand appear on the lower half of the cover leaf (fig. 9). One is the hand of Charles H. Probert, also a descendant of the Holgate family. The other is one of his relatives. I will explain their place in the text's history when I describe its provenance.

2. W:H:

There are many problems concerning the specific identity of William Holgate. Before I examine the details of his family in an attempt to find him, it is important to understand why this question is so difficult. First, there are no signatures in the miscellany that would lead to identifying who he was; second, there were several William Holgates alive during the first half of the seventeenth century; third, there are no autograph documents (wills, leases, etc.) that would confirm his identity; fourth, from the records we do have there is a curious haze about him that suggests he may have lived on the margins of his own family; and fifth, he is not listed by Oxford or Cambridge as ever having enrolled in either university. Regardless, all of this can and will be sorted out, but I must beg patience of my reader. There are many names and many facts, but no one name nor one fact will tell us who he is. That can only be determined by looking at several documents and several circumstances around which the miscellany was created.

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To explain who I think William Holgate was, I must describe an earlier effort to discover his identity. Among the miscellany's unique features is that it contains one of only two manuscript copies of Shakespeare's Sonnet 106 (HM 85). The Sonnets, we will remember, were dedicated to a Mr W. H., and because of the coincidence of William Holgate's initials plus the inclusion of Sonnet 106 in the miscellany, William Holgate has been suggested as a possible, if not remote, candidate as the person to whom the Sonnets were dedicated (Booth, 547). Had he been, the Holgate would be extremely valuable, so it is not surprising his identity has been sought before. E. H. Dring, managing director of Bernard Quaritch, Ltd., owned the miscellany before it was sold to the Morgan Library. He tried to prove that William Holgate and Mr W. H. were the same person. All his efforts to confirm that belief are recorded in an unpublished bound volume entitled "History of the Holgate Family as collected by E. H. Dring," 1926-27 (Morgan Library C529.2 H73). Mr. Dring's search was exhaustive but limited to proving that William Holgate and Mr. W.H. of the Shakespeare Sonnets was one and the same person. At first, he did not intend "to compile a pedigree of the Holgate family" (*History*, 64), nor did he from the outset understand the complexity of the question he was asking. He hired Holworthy & Shilton, Archivists & Genealogists, to help in his search. He contacted many potential schools and parishes that might have records about William Holgate. Unfortunately, none appeared, so Mr. Dring, so far as the record would indicate, abandoned his search, but his record is extremely helpful. In many ways, my search follows his, but I am looking more specifically at the miscellany itself. I also had the advantage of not having to duplicate his footsteps.

The Holgate family, through unclear lines, descends from Robert Holgate, Archbishop of York and Lord President of the North (d. 1556). Among his descendants was a William Holgate, gentleman, of Clavering, county Essex. This William Holgate seems to have had four children: a second William Holgate (1558-1630) of Saffron Walden, county Essex; Mark Holgate (1582-1605), identified only as a recusant; a son

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John; and a daughter Mary. The latter two I discuss below (pp. 10-11). Mark Holgate. William of Clavering's second son, had one son whom he also named William Holgate. Although I do not believe this William Holgate had anything to do with the miscellany, I cannot completely disprove it. E. H. Dring, in a letter to Richard Holworthy, writes

> I have also come across a William Holgate son of Mark Holgate, who was baptised at Newport Essex, on May 27th, 1582. Mark died in 1605, his will being dated April 1st, 1605, and he bequeathed the residuary estate and ten pounds to his eldest son William Holgate. So far as I know at present, this man has no connection with the William Holgate, senior and junior, in whom I am interested, but he may possibly have had. He was a recusant. (59)

William Holgate of Saffron Walden, I believe, is the father of the William Holgate of the miscellany. Henceforth, I will focus mainly on four William Holgates and omit William Holgate of Clavering: (1) William Holgate of Saffron Walden, the father (d. 1630); (2) William Holgate of Great Bardfield, his son (b. 1590), probable compiler of the miscellany; (3) William Holgate, his grandson (b. 1618) and son of the second William Holgate, compiler, I believe, of the miscellany; and (4) William Holgate, a second grandson, son of John Holgate, younger brother of William Holgate of Great Bradfield. For purposes of clarity, I refer my reader from this point forward to figure 6.

William Holgate, the father, was a property-owner in Saffron Walden, Essex. Among William Holgate's properties were two local inns: The Rose & Crown and The Angel. He also had tenants on his various lands in and around Saffron Walden. He is described as an assistant of the town Corporation. He married Lettice (Laetitia) Bawcock (1562-1629) with whom he had five children: William (b. 1590), Luke (dates unknown, but who may have died in infancy), Edmund (d. 1625), Jane, and John (d. 1673). Of these five, only William, Jane, and John were alive in 1634 when the family pedigree was investigated by visitation (see fig. 7). The person interviewed at the visitation was John, so we have to take his description of the family as a fair witness. In *Berry's Essex Pedigrees*, John is described as "of Walden and of the Mid. Temple, gent.

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1626, 6th and youngest but 2nd surviving son 1634; died 5 May, 1673" (*Berry*, 666). The date of 1634 is extremely important because that is the last date the Dring history can establish that William Holgate (b. 1590) was still alive. Also, if John Holgate was the sixth child, then one child is missing from the above list. It is surely possible that this unknown child did not reach maturity.

William Holgate, the father, by the description of his son John, died 1 August 1630, aged 72. His wife had died the previous year, 27 March 1629, aged 67. Although there are several documents that attest to his existence, there is an assertion in the Dring history that has some bearing on the miscellany. After examination of the Concords of Fines, Richard Holworthy in a letter dated 25 Nov. 1927 to Mr. Dring writes:

> When they were found I was very surprised to see that William Holgate apparently could not sign his name, as in both cases he makes a mark -- "W." There can be no doubt that we have the right man, for his wife Lettice is also a party to the agreement and makes her mark." (*History*, 65)

I defer to Mr. Holworthy's expertise concerning the Concords of Fines, but in literary terms, the use of initials would not be significant. Regardless, there are poems in the miscellany written after 1630, so William Holgate, the father, could not have created it.

It is just at this point that investigation into William Holgate, the son and supposed creator of the miscellany, becomes most difficult, because he is not mentioned in his father's will. Wills are very important for this type of investigation because they are often reliable and identify specific people. In terms of the personal relationship between the father and son, this may or may not be significant. The father may have bestowed money or property to his son while he, the father, was still alive. The will is described in records of the Prerogative Court of Canterbury, which in the early seventeenth century was the principal English court for probate. This document is not in the Dring *History*, but it is printed in *Register "Scroope" (1630), Abstracts and Index*, by J. H.

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Morrison, page 104. The abstract describes the family property.

> 858 William Holgate of Saffron Walden, Essex, gent. Mch. 2, 1625-6. Bur. there in Ch.; poor of Newport & Clavering; Lettice my w.; my d. Jane w. of John Gibbs; my tents. in Walden, the Rose & Crown, & Angell; Benedict Bawcock (witn.) my w's bro., & Grace Bevis her sis.; my grdchn. Lettice & Eliz Gibbs & Wm. Holgate; my lds. in Tharfield, Herts. purch. of Geo. Smith, & Much Hadham purch. of John Marshall gent., & in Storford; my s. Luke; tent. in Newport purch. of Anth. Higgins; my lds. in Elmdon, Wendon, Loftes, Chrishall & Arksdon, Essex; my s. John exec.; tent. wh. I dwell, purch of Ric. Martin & Anth. Cornell, in Cuckingstoole end of Walden; lds. in Ickleton als Icklington, Duxford St. Peter, Duxford St. John & Hinxton, Camb. & Gt. Chestreford, Essex; Sir John Woods kt.; Nathl. Bird; my bro. John H. & sis Mary Pett; ovrs. Tho. Cole; Eliz. & Anne Hearde; my srvt. John Aburne. Witn: Nic. Roxe, Ric. Plomer. (Pro. Aug. 17, before Tho. Kendall clk.)

Register "Scroope" does not include a glossary for abbreviations, but I take 'lds' to be 'lands.' Note here that William of Saffron Waldon had a brother and sister, John and Mary, neither of whom were mentioned in the Visitation of 1634 but who somehow in 1625 were made part of their brother's will. It is of course possible they were not the children of his father, William Holgate of Clavering, but the offspring of a stepfather we do not know about. In the abstract they are referred to only as "my bro. John H. and his sis Mary Pett." Note also that John Holgate, the youngest son, was the executor of his father's will, which would comport with the fact that he, John, attended the Middle Temple. Also, in 1625-26, the date of the will, William Holgate of Saffron Walden had three grandchildren, Lettice and Elizabeth Gibbs, obviously the daughters of Jane, wife of John Gibbs; and a William Holgate, who must be the son of either William (b. 1590), Luke, Edmund, or John. Luke is not mentioned in the Visitation genealogy, so he must have been dead before 1634. Edmund, however, died in February 1625 (*Miscellanea*, 161), without issue. Since the abstract is dated March 2, 1625, William Holgate, the father, may have rewritten his will at the passing of Edmund. John did have a son named William, but he was not born until 1634, so he was unknown to his grandfather.

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Since the miscellany might have belonged to this William Holgate (John Holgate's son), I include his biography from J.A. Venn, *Alumni Cantabrigienses*, Pt. I, ii.

> Holgate, William. Adm. Fell. Com. (age 16) at Sidney, Oct. 1, 1648. S. of John (1622-3), Esq. B. at Walden, Essex. School, Walden (Mr Mathews). Matric. 1648-9. Adm. at the Innder Temple, 1651. Married Hester, dau. of James Quarles. Died Aug. 31, 1672. Father of John (1673), half-brother of Robert (1658). (*Vis. of Essex*, 1634.)
> (Venn, 392)

The name Quarles here is noteworthy. This William Holgate married into the family of the poet Francis Quarles (1592-1644), whose 'Like to the Damaske Rose you see'[1] is **HM 56.**

It is now necessary to turn our attention back to William Holgate, theoretically the creator of this miscellany and son of William Holgate of Saffron Walden. As I described before, there are no known autograph documents surviving to confirm his whereabouts or even his existence in the early part of the seventeenth century. William is described in *Berry's Essex Pedigrees* as "Will'm Holgate of Great Bradffeld in com. Essex." The name of the town was questioned in a to letter to E. H. Dring by Denis Bayley, a Fellow of the Society of Genealogists (*History*, 33). Dring, however, responds in a letter to Denis Bayley dated February 21, 1927 that Berry

> . . . definitely states 'Great Bradfield' but on looking at Spelman's Villare Anglicum I find there is a 'Bradfield Magna' in Essex in the Freshwell Hundred. Apparently since 1650 the name has been altered to Great Bardfield and that, I am quite sure, is the place where I should make the search. (35)

Apparently, the town is very close to Saffron Walden, and perhaps even part of the town itself. This William Holgate (b. 1590) had a son, described in the Visitation of Essex as "Will'm Holgate aged about 16 years 1634." Significant, however, is that there is no mention of a wife. This circumstance is peculiar to this entry. For example, the father's wife is described as "Lettice d. of Bawcock," and John's wife, William's youngest and only surviving brother in 1634, is "Anne, d. of Richard Plomer of Walden." There is,

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however, at least one (and perhaps two) candidate(s) for the wife of William Holgate (b. 1590). The *Miscellanea Genealogica et Heraldica* (161) lists "Entries in the registers of Saffron Walden, Essex, relating to the Holgate family." Under marriages it says "1612 Nov. 16 William Howlgate [sic] & Margaret Toppin." Since the William Holgate now under consideration was born in 1590, the age of this particular person would be about right. This information can be coupled with an entry found in *Allegations for Marriage Licenses issued by the Bishop of London, 1611-1828* (George J. Armytrage, ed., Harleian Society.) It is dated August 5, 1641.

> Robert Howard, gen., of St. Lawrence in Ipswich, Bach., 30 & Catherine Holgate, Spinster, dau. of William Holgate; consent of her mother [from whom her father lives apart] Margery Holgate, who hath her care & disposal; at St. Sepulchre's. (Vol. XXVI)

Unfortunately, the register for St. Sepulchre's, London, is not available, so I have been unable to confirm this entry. Were Margaret Toppin and Margery Holgate one and the same? Possibly, but I cannot say for sure. In 1641, William Holgate would have been fifty-one years of age; Catherine Holgate, the affianced, would probably have been in her twenties, assuming she had been born sometime between, say, 1611 and 1621. Since William Howlgate (sic) married Margaret Toppin in 1612, the dates would confirm that they had a child in the first ten years of their marriage.

But what of the third William Holgate, the son of William Holgate of Great Bradfield and grandson of William Holgate of Saffron Walden? We know of his existence from the Visitation of Essex in 1634. Unlike his father, his college records are available, and like John, his uncle, and William, his first cousin, he studied at Cambridge. This, in itself, is not surprising, because Cambridge is about ten miles from Saffron Walden.

> Holgate, William. Adm. pens. at Queens', Feb. 1634-5, Of Essex. S. of William, of Gt Bardfield, Essex. Age 16 in 1634. Matric. 1636. (*Vis. of Essex.*)
>
> (Venn, 392)

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Little is known about the life of William Holgate, the son, described in the Venn quotation. Whether or not he married is also unknown. E. K. Chambers believed, and I think quite rightly, he was killed in 1646 fighting as a royalist in the Civil War (222). A funeral elegy was written in his honor by Robert Pamen, Senior. It is found in Bodleian Tanner MS 306, folio 408 and Bodleian MS Rawl. poet 62, folio 12. It is transcribed as Appendix 1.

Ironically, the death of *any* William Holgate helps clarify who it was who created the miscellany. Thus far I have not mentioned dates, but dates more than anything will help answer this question. The miscellany as it exists now can be divided into two large sections. The first section includes pages 1-216 and was written overwhelmingly in the first hand of the miscellany, the hand I describe as belonging to William Holgate. The second section, transcribed mainly by John Wale, a late seventeenth-century and early eighteenth-century owner of the miscellany, begins on page 217 and continues to the end of the book, omitting, for present discussion, pages 303-329, which go back to the original hand. There is, however, a curiosity from pages 227-229. Here, among the poems transcribed by John Wale, is one poem in a large, somewhat awkward, careful hand (figs. 8*a*, 8*b*, 8*c*). At first glance (and, in fact, after many glances), it does not appear to be common to any other hand in the miscellany. However, after examining certain letters, especially letters like the capital *S* and capital *Y*, it appears that this was actually *the first hand*, and that for some reason the original transcriber had left ten open pages between his last previous poem on page 216. The later poem, **HM 182**, is entitled "An Epitaph vpon Iames Duke of Hamilton: Año Domi 1649." It is a brutally satiric poem that attacks Hamilton for his duplicitous buffoonery in the Civil War. As the poem indicates, Hamilton died in 1649. This means that whoever wrote the first hand was alive in 1649 or after. It also means that the William Holgate who died in the Civil War could not have written the Holgate because he was already dead for three years when the last entry was made. It does, however, leave open four possibilities: William

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Holgate of Great Bardfield (b. 1590) or his son, William Holgate (b. 1618); John Holgate, William's brother; or John's son, William Holgate. The latter two were definitely alive in 1649, but thus far we do not know which William Holgate was killed in the Civil War. Somehow, three out of these four must be eliminated from having written the miscellany, which is possible by coupling the miscellany's *terminus ad quem* (1649) with what we also know about its beginning.

The Holgate's *terminus a quo* is 1619 because that is the date of the watermark. This also comports with textual evidence I will describe in Section 4, "Paradoxical Readings." Between pages 5 and 24, there are fourteen poems, five of which are definitely ascribed to "W:H:." They are **HM 19, 21, 22, 23,** and **24.** Although **HM 10** is probably by W. H., the poem is not ascribed to anyone. **HM 10** is a funeral elegy to Dr. William Ashboold, rector of St. Peter's Church, Cornhill, London. He died August 1622. **HM 19** is a funeral elegy to Dr. Ashboold's daughter, M^rs^ Gardner, who died November 1621. **HM 21** is a funeral elegy to M^rs^ Thaire, another daughter of Dr. Ashboold. She died in January 1621. **HM 23** is a second elegy to M^rs^ Gardner, and **HM 24** to both sisters, M^rs^ Gardner and M^rs^ Thaire. **HM 32** is a funeral elegy in Latin to Anthony Maxey, who died in 1618. At the time he was Dean of Windsor.

Now I think we can say a lot. William Holgate, son of John Holgate, did not write the poems ascribed to "W. H." because he was not born until 1632, a decade after the death of the three Ashboolds. This fact by itself does not prove he did not compile the miscellany because at a much later date, for example 1650, he might have been copying an earlier W. H.'s poems. But if this theory were true, he started his miscellany in a book that was unused for thirty years, the date of the watermark. Moreover, had he started the miscellany as late as 1649, the entire text is nothing but an historical document comprised of poems that by 1649 were very old poems. The vast majority of the poems were written before 1630, including seventeen by John Donne. Therefore, it is extremely unlikely that the miscellany belonged to the fourth William Holgate, son of

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John Holgate.

However, his father, John, remains a possibility. He, too, might have been copying poems written by his brother, W. H. John was born in 1605, fifteen years after his older brother. Fortunately, he is noted in *Alumni Cantabrigienses*.

> Holgate, John. Adm. pens. (age 17) at Caius, Feb. 1622-3. S. of William, gent., of Newport, Essex. School, Newport (Mr. Hobman). Adm. at the Middle Temple, June 29, 1626. Of Walden, Essex, Esq. Died May 5, 1673. Father of William, (1648) and Robert (1658). (*Venn, I. 261; Vis. of Essex, 1634.*)
>
> (Venn, 391)

From this, it is still possible that the Holgate belonged to John, not William, but, in truth, I doubt it. Contextually, the miscellany is overwhelmingly Oxford, not Cambridge. Among the poets we can associate with Oxford are Richard Corbett, William Strode, Barton Holyday, Cor[nelius?]. Fairmedow, William Browne, George Morley, Benjamin Stone, William Lewis, and Henry King. It is true that Dr. Ashboold attended Cambridge, but in **HM 10**, his funeral elegy, unascribed but more than likely by "W.H.," six lines in particular suggest that there may be a connection between W[illiam] H[olgate] and Oxford--or at least the City of Oxford.

> The Letter was afraid to shew its fate
> Least I should drown'd it with my teares for that
> And though on August 30th it was sent
> To Oxfoord soe much tyme it loytringe spent
> As that Septembers 6 and 20th Sunn
> Gaue mee first knowlidge his last Day was done.
>
> (**HM 10**, ll.27-32)

Again, there is no evidence that William Holgate attended Oxford. Had he done so, I am sure we would know. John, however, did attend Cambridge, but I can see nothing here that would make this a Cambridge miscellany. Such evidence would include poems about Cambridge professors, and poems written by poets who had attended that university. None such are in the Holgate.

Who, then, wrote the Holgate? Clearly, it was the William Holgate not killed in

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the Civil War. To believe it was the son (b. 1618) would then mean his father (b. 1590) was killed at age fifty-six and is the subject of the funeral elegy written by Robert Pamen, Senior. The son, however, could under no circumstances be the "W. H." of the early poems because he was born in 1618 and, at the death of William Ashboold and his two daughters, was only four years old. Also, like his first cousin William, son of John, had the younger William Holgate created the miscellany starting, say, in 1633 when he was fifteen years old, he would have been writing in a book that remained unused from no later than 1619. This seems thoroughly unlikely; paper was far too valuable. William Holgate *has* to be the person suspected but unproven by Dring, the oldest son of William Holgate of Saffron Walden, Essex. His brother John remains a possibility, but only a remote one. The poems are far too topical and aligned with current events closer to William than to John. For example, **HM 101-105** are all concerned with the death of Prince Henry, oldest son of James and heir apparent to the throne. He died in 1612 when William was twenty-two: John was seven. **HM 137** and **HM 147** both concern the death of Sir Thomas Overbury, murdered in 1613. This was a hot topic of its day, not unlike many of the scandals that pervade our current newsstands. If John was the transcriber of the Holgate, then he, somewhat analagous to his son, would have been copying old poems. The Holgate does not read that way: whoever compiled these poems was deeply concerned with the current affairs of his day, including several poems on the proposed marriage between Charles and the Spanish Infanta in 1623, and also a dark and disgruntled satire on the Thirty Years' War, **HM 107**. It is this quality that reappears in **HM 182**, the last poem by the original transcriber. At the end of his life he reemerges as a sad and tired royalist, deeply troubled by the collapse of the government, and sad, I am sure, at the loss of his son.

We also have to look at the nature of some of the early poems themselves to augment this argument. Among this miscellany's many unique features is that it uses a printed book, Robert Tofte's *A Blazon of Iealousy*, as the copy-text for several of its ear-

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liest poems (see "Paradoxical Readings," below). Robert Tofte's *Blazon* was printed in 1615. The paper of the miscellany itself was made in 1619 or earlier. On page 1 is a poem entitled "Uppon Queene Anne," a brief funeral elegy by James himself. Anne died 2 March 1619. By 1621, "W. H." was writing poems. He was not a particularly good poet, but he was interested enough to copy poems he found in printed books. Everything about the Holgate tells us that he was as much interested in poetry as he was in current events.

Our William Holgate, then, was born in 1590, the oldest child of William and Lettice Holgate. He probably had a poor marriage; or at least there is evidence he lived separately from his wife. His poetry shows deep feeling but only occasional talent. He lived most of his life in and around Great Bardfield, Essex, but he also spent time in London and Oxford. He loved poetry and in his early life especially kept a small poetry book to record poems he enjoyed. He died after 1649, a man of his own time.

3. Provenance

The single-most important source of information concerning the manuscript's provenance is found on the cover leaf, clearly in the hand of John Wale: "This Book was the Collection of one of the Holgate family. The additions collected by John Wale" (see fig. 9). As we shall see, John Wale was a member of the Holgate family, or his daughter married into the Holgate family. Beneath the Wale inscription is the following notation:

> The above Memorandum is in the hand-writing of Mr. John Wale of Colne Priory. (Died 1761) The additions alluded to are from page 217 to the Item ab^{t} Verona in Italy. Also from p. 160 to 169 147 to 152.

The parenthetical "(Died 1761)" is written in pencil, so it is a much later annotation. Moreover, *Berry's Essex Pedigrees* (667) notes a John Wale of Walden, county Essex who died in 1714 and whose daughter Anne was to marry a John Holgate, a grandson of

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William Holgate and Hester Quarles Holgate. Unfortunately, this suggests the possibility of one or two John Wales in the miscellany's provenance. Regardless, the above entry from the cover leaf is followed by a third writing, also in the same hand as the preceding entry.

> This M.S. was given about 23 years ago to Chas: H. Probert by his Uncle H.H. Carwardine of Colne Priory. Transferred by C.H.P. to [J.C.] Dec. 11. 1871.

The Probert family entered the Holgate line early in the nineteenth century, but I defer momentarily any discussion of later family members who owned the miscellany. Also, I am unsure of the initials "J. C." The difficulty here is that the handwriting sample is too small to afford a more accurate comparison. Colne Priory was the family home. In addition, there is a fourth inscription on the cover leaf, in pencil, found at the bottom of the page: "Found amongst old Deeds by WGCP recently." "WGCP" is William Geoffrey Carwardine Probert. He sold the manuscript to E. H. Dring, managing director of Bernard Quaritch, Ltd., who created the *History* describing the Holgate family. The *History* includes notes from Colonel Probert to E. H. Dring. The handwriting found in these notes is the same as the last sentence on the cover leaf. Although I have not seen any bill of sale describing any particular transaction, E. H. Dring sold the manuscript to Pierpont Morgan, who then presented it to the Library. Its catalog number is MA 1057, also seen on the bottom of the cover leaf.

Who, then, was John Wale? The Dring *History* also contains a pedigree chart that traces the family tree all the way to Colonel Probert (figs. 10*a*, 10*b*). It is found inside the back cover. It is headed "Pedigree of Holgate from the Records of College of Arms and other authentic Evidences by me, S^{r} Geo. Harrison, Windsor Herald, Sept. 1866." A more elaborate family history, including genealogies for the Holgate, Harlakenden, Quarles and Carwardine families, will be found in *Berry's Essex Pedigrees*, but generally I defer to the genealogy as found in Dring as being more readable and less confusing.

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Returning to the original family, John Holgate's son William married Hester Quarles (see fig. 10). They had two sons, John (b. 1656) and William (1670-1717). This William married a Mary Baldwin, with whom he had two children, also John and Mary. John is described in *Berry's Essex Pedigrees* as "John Holgate of Bishopsgate Street, London, eldest son, living 1730; born 10 July, 1693; died in 1738." He married Anne Wale (b. 1698), daughter of John Wale. Her father is described as "John Wale of Walden, co. Essex, born 22 Nov. 1668; died 23 July, 1714, æt. 78." In total, John Wale had fourteen children. None are named, but there is a good chance one of them was named John. This *might* explain the difference in dates between the cover leaf, (d. 1761, written in pencil) and *Berry's Essex Pedigrees* (d. 1714). Anne, then, either owned the book and let her father write in it, or she lent the book to her brother, a John Wale unknown to us, but theoretically one who died in 1761 (see cover leaf, fig. 9). It is also possible that the miscellany came into the possession of the Wale family and was returned to the Holgate family when Anne Wale married John Holgate. Regardless, I think it is safe to assume that the miscellany passed through the hands of Anne Wale Holgate, wife of John Holgate of Bishopgate Street, London, and daughter of John Wale (d. 1714).

From this point forward, however, it is quite easy to trace the book's provenance to the present. John and Anne Wale Holgate had a son, Charles William Holgate (b. 5 May 1751), who married Mary Kentish. They had a daughter, Anne (b. 3 April 1752). This Anne married Thomas Carwardine, (b. 1734-35), vicar of Earl's Colne, county Essex.

The eldest daughter of Thomas and Anne Carwardine was also Anne (d. 1836), who married Thomas Probert of Newport House and Earls Colne. He was also her cousin. Their eldest son was William Richard Probert who married Marya Lucinda Swetenham, with whom he had a son, William Geoffrey Carwardine Probert, by whose attestation the miscellany was found "amongst old Deeds." The Library also maintains a

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file on the miscellany. On a document headed "Bernard Quaritch" is found the following notation:

> The manuscript was acquired from Colonel W.G. Carardine-Probert, of Bures, Suffolk, who was at one time equerry to Princess Louise, daughter of Queen Victoria. Colonel Probert is the direct descendent on the female side, of William Holgate of Saffron Walden, Co. Essex, b. 1558, d. 1630.

"The female side" must refer to William Holgate, not Colonel Probert.

Who, then, are the names we see on the cover leaf? "H. H. Cawardine of Colne Priory" must be Harry Holgate Carwardine of Earl's Colne Priory, co. Essex, Esq., one of the Deputy Lieutenants for that county (*Berry's*, 666). He is not listed in the Dring chart, but his sister Anne (d. 1836) married Thomas Probert (see above). I am unaware of any nephew he would have had named Charles H[olgate] Probert, but he was clearly related to the Colonel Probert who sold the miscellany to E. H. Dring. "J. C." is probably Jane Caroline Carwardine, youngest sister of Anne (d. 1836). She married John Walker of London, both living in 1838 (*Berry's*, 666). Together they had six children, three sons and three daughters. Hers I believe to be the only female hand found in the miscellany.

4. Paradoxical Readings: The Contents of an Eclectic Text

This edition is part of a current cricical concern to interpret literary texts as cultural artifacts. Traditionally, poetry has been read with the goal of describing the poet's intention. For the textual critic, this meant an ideal text could somehow be recreated that demonstrated what the poet first wrote. Such an idea today would be considered naive: poems exist within a complex matrix of social practices which cannot be understood by traditional literary analysis. Instead, everything about the poem has become subject to the critical interpreter's concern: Under what circumstances was the poem written? On what materials was the poem written and how did those materials

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come to be associated with poetry? How was it communicated to its intended audience? How might it have been interpreted by its intended audience? And perhaps most importantly, how did the poem contribute or augment the reader's personal sense of social identity defined--at least in part--by the reader's contact with the poem itself? These are questions that decenter poetry away from an autonomous poet and onto the stage in which it was created. In a sense, it is a movement to see writing as an activity and not simply as a closed or finished product.

From that perspective, it is not hard to imagine why verse miscellanies are very important to current literary studies. Manuscript poetry was very common during the Renaissance. To describe the phenomenon in its most general terms, a poem would be written and then shared with a friend. If the friend liked the poem and wanted to keep it, he/she would not wait for the poem to be printed, but would instead copy the poem into his or her own commonplace book. Similarly, the poem might be copied again by another friend, and then another friend, endlessly recreating a system of text and copy-text. Not surprisingly, as a poem was copied, it was also changed, sometimes accidentally, sometimes not. Arthur F. Marotti has described the open quality of this poetry in his essay "Malleable and Fixed Texts."

> In manuscript circulation texts were inherently malleable, escaping authorial control to enter a social world in which recipients casually transcribed, revised supplemented, and answered them, not particularly worried about changing an authorial "original." In fact, some authors expected and welcomed the changes that recipients of their works brought to them, acknowledging the possibility that modern textual scholarship has been reluctant to admit, that texts might (accidentally or deliberately) be improved by individuals other than the original writers. (160)

What follows, however, is paradoxical. On one hand we have writers such as John Donne who composed poems and passed them into the system of miscellany transmision. Today, when we see a Donne poem in a seventeenth-century manuscript, we recognize it as a poem we are familiar with albeit in a somewhat different format: it is a poem by Donne, our own cultural icon. In truth, however, a miscellany like the Holgate

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is not a writer's text, but a reader's text, or a writer/reader's text, one that overlaps the usual distinction *we make* that says a text is written by a writer and read by a reader. To us the text is fixed, not because we believe the poem must and can only read 'Thou that art I; tis nothinge to bee soe' (HM 87); but because the print media through which we know the poem cannot be altered, we accept it in the form it is given to us, 'Thou which are I, ('tis nothing to be soe)' (Grierson, I, 175). Recalling the famous axiom of Marshall McLuhan, "the medium is the message," that somehow implicit in the printed texts are the nonverbal constraints that delineate how we read. Walter Ong, who openly credits McLuhan for his contribution to these ideas (29), reflects on the differences between print and manuscript.

> By and large, printed texts are far easier to read than manuscript texts. The effects of the greater legibility of print are massive. The greater legibility ultimately makes for rapid, silent reading. Such reading in turn makes for a different relationship between the reader and the authorial voice in the text and calls for different styles of writing. Print involves many persons besides the author in the production of a work--publishers, literary agents, publishers' readers, copy editors, and others. Before as well as after scrutiny by such persons, writing for print often calls for painstaking revisions by the author of an order of magnitude virtually unknown in a manuscript culture. Few lengthy prose works from manuscript cultures could pass editorial scrutiny as original works today: they are not organized for rapid assimilation from a printed page. Manuscript culture is producer-oriented, since every individual copy of a work represents great expenditure of an individual copyist's time. (122)

But we must reflect further on the implications of this so-called "writer/reader's text" because the demands this type of manuscript makes on today's reader are remarkably subtle. Above, I contrasted two versions of the first line of John Donne's verse epistle, "The Storme," 'Thou that art I; tis nothing to be soe (HM); and 'Thou which art I, ('tis nothing to be soe)' (Grierson). In terms of meaning, I see no difference: either 'that' or 'which' are both personally acceptable. Whether or not I prefer parentheses around the second clause seems remote. The problem, however, is that I, as a modern reader, am not able to share in the interactive quality of the poem: I accept it

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both ways, recognizing the difference and noting the change. Donne, however, when he wrote "The Storme," knew full well that it was entering into this system of manuscript transmission and that readers like William Holgate were going to change it. Who, then, wrote "The Storme"? That, too, is an interesting question because the parameters of our own intellectual capacities will insist that the poem was written by one man: John Donne. Did he? Of course, but John Donne as an autonomous subject can only be accepted up to a point. We know the poems of Donne mainly through the first edition of his work, *Poems* (1633), printed by M. F. for John Marriot. Donne, however, died in 1631 and had nothing to do with this printing. Moreover, the copy-texts for the 1631 edition were nothing more than a collection of manuscript texts for which Donne intended these poems. In his article "Manuscript, Print, and the English Lyric," Arthur Marotti has hypothesized on what the Donne canon would be like if we actually examined his poetry through texts such as the Holgate.

> . . . John Donne's poetic texts would emerge as socially-generated constructs, produced initially in some (only partially recoverable) authorial forms but accessible mainly through the historical *reproductions* encouraged by the system of manuscript transmission into which they were released and continued by the transformative processes of print technology and conventions. So, too, "Donne" as an author would appear to be less an idealized font of creative originality and more of an historically-evolving, socially-produced literary identity, the result of "corrupt" as well as "authoritative," spurious and dubious as well as authenticated, texts, original social cntexts as well as successive historical acts of recontextualization. (215)

Marotti's comment about spurious texts is especially interesting for the Holgate because it contains "When myne heart was mine owne, and not by vows," **HM 90**, attributed in the Holgate to "Dr: D." From the perspective of manuscript transmission, whether or not Donne actually wrote this poem is immaterial: Holgate thought he wrote it and therefore ascribed it to Donne. Since we have been introduced to Donne through printed texts that first used manuscripts like the Holgate as their copy-texts, then the poem must *at least in part* be accepted in the Donne canon.

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But this is not to denigrate our own cultural practice, nor can we ever hope to get beyond it. It is our own need to know the culture that produced these texts and our own curiosity to interpret them from the perspective in which we believe they were written. Authorship, as a necesesary component of writing, is still of great concern. As modern critics, we want to know who wrote which text, as if somehow this will tell us by whose author-*ity* a particular text appears. It will also tell us how our reader, Holgate, aligned himself with public and private figures of his day. But from our perspective, unattributed poems, anonymous poems, are characterized by a lack, the sense of *a-nomine*, unnamed, without authority, without all its requisite parts. Here, precisely, the modern critic encounters a second aspect of this paradox. For us, anonymity is something to be overcome, but for Holgate anonymity was a feature of his own poetic. Of the 180 poems Holgate transcribed, 116 are anonymous, 47 are identified by initials (including his own poems), and only 15 are identified by name. In addition, three are identified by pseudonyms. These numbers do not consider whether or not the recorded ascription is correct: merely whether any name whatsoever is attached to the poem. Conversely, of Holgate's four prose entries, three are identified by name, and one is identified by initials. Even with such a small sample of prose, it is fair to assume that for Holgate authorship of prose and poetry carried separate expectations.

The question that immediately follows is whether or not specific poetic genres can be associated with anonymity. Holgate describes only twenty-three poems by genre. By his account, the genres found in his miscellany include epitaphs (7), funeral elegies (11), funeral songs (2), anagrams (2), and an invective (1). My own census includes all the poems Holgate transcribed. There are lyrics (54), epitaphs (30), funeral elegies (18), elegies, as an extended discussion on a serious theme (16), epigrams (11), verse epistles (13), satires (14), complaints (8), funeral songs (2), anagrams (2), epodes (2), and inscriptions (2). Also included are a epicede, a fabliau, an invective, a riddling poem, and a topographical poem. An index by genre is attached to this edition as Appendix 2.

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Analysis by genre of named or initialed poets is somewhat helpful in understanding why some poems are anonymous and others are not. Complaints are the least likely to be identified, of the eight, all are anonymous. Epigrams are the next least likely to be identified: of the twelve, eleven are anonymous and one is initialed. Lyrics are the next least likely to be identified: of the fifty-four lyrics, forty-five are anonymous, six are initialed, and only three are named. Continuing in descending order of anonymity, of the thirty epitaphs, nineteen are anonymous, seven are initialed, and four are named. Of the fifteen elegies, eight are anonymous, five are initialed, and two are named. Of the eighteen funeral elegies, seven are anonymous, eight are initialed, and just two named. Verse epistles are especially interesting because they are the one form where poetic identity is more likely than not. Of the thirteen verse epistles, only three are anonymous and ten are initialed. Satires I consider a special case because they comprise such a wide variety of perspectives. Of the fourteem satires, ten are anonymous including the three identified by pseudonyms, three are initialed, and only one is named. I omit from my analysis all other genres because their samples are too small.

Genre, at least for Holgate, can be marginally associated with anonymity. Complaints are most likely to be anonymous, perhaps because they were addressed to a secret lover. Epigrams, as pithy intelligent comments often used as inscriptions, are probably more effective when anonymous. Verse epistles, however, because a letter would have to be written by *someone* to *someone* else, would require identification of the author. By examining the two opposing poles of the census as established by complaints/epigrams and verse epistles, identification of the poet, either through name or initials, would seem to follow the guidelines of generic kind. However, for the lyrics, epitaphs, elegies, and funeral elegies, the results are far less clear. Obviously, the trend is toward anonymity, but why this is so is hard to say. In terms of aesthetics, anonymity of the poet lends strength to the topic of the poem, as if what is being described is far more important than the skill by which it is said. There is also a sense of secrecy or intimacy implied by this

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poetic practice. For example, **HM 35** is headed "D.C: to ye M.B:/ 1622," Dr. [Richard] Corbett to the Marquis of Buckingham. Although it is obvious who these characters are, their anonymity is at least partially preserved by the use of initials. Holgate may have felt that using the initials followed decorum because he did not personally know the two people involved, or he may have felt he was on such intimate terms with them that he could utilize these poetic "nicknames" to identify them: there is no way to know which or what was the case. Regardless, authorship is clearly diminished in this use of poetry, but to explain why in a study such as this is impossible.

In addition, we must also consider which poets are identified. In this I hope to straddle the demands of two critical perspectives, the modern editor's demand to know who wrote which poems and Holgate's editorial practice not to tell us. We should not forget, however, that Holgate may have known more about any particular poem than he recorded in the miscellany. His own poems he identifies by "W:H:," but he describes succinctly who he is writing about. In general, stress on a topic rather than a poet can be seen throughout the miscellany.

John Donne is the poet most frequently associated with the miscellany tradition, and he is well-represented in the Holgate. The miscellany contains sixteen poems accepted as canonical and one poem he might have written (**HM 90**). Shawcross lists the Holgate among the primary sources for Donne's poems, but it is not associated with stemmatic Groups I, II, or III (423). Beal indexes it as Δ58 under a heading of "Unclassified Manuscripts Containing Ten or More Poems by Donne" (257). Eight of the seventeen poems are identified, all by initials. I have no information whatsoever to suggest that Donne was personally associated with Holgate.

Richard Corbett is also commonly found in early seventeenth-century verse miscellanies, and he is well-represented here. Like Donne, his poems were mainly published posthumously from manuscript texts: *Certain Elegant Poems* (1647) and *Poëtica Stromata* (1648). The Holgate contains ten of his poems, seven of which are

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anonymous, but of the remaining three, **HM 11** [anon.], an elegy written by Corbett to his own father, begins 'Vincent Corbett farther known.' There is also a prose epistle headed "Honos. alit artes: R:C:" that is not accepted as canonical. I believe it might be because of the preponderance of correct attributions to Corbett in the Holgate. Corbett is very important to my reading of the miscellany because of the occasional nature of his poetry. Modern readers may find little to recommend in his verse, but his topical references and teasing humor make him a prime candidate for a yet-unwritten historicist critique. The more one reads Corbett, the more amusing he becomes.

A third important poet to this text is William Strode, who wrote fifteen of the twenty-eight poems found between pages 198 and 216. These pages are especially important because they are the last poems transcribed by Holgate before the later satire on the Duke of Hamilton, **HM 182**. Of the fifteen Strode poems, only **HM 167** identifies Strode directly. It is a fair assumption, however, that because the poems are obviously grouped together, Holgate knew that Strode wrote all of them. It is of course possible that Holgate knew Strode personally. Despite his obvious importance to early seventeenth-century poetry, there is no modern printed edition of his work; however, Margaret Forey's unpublished Oxford B. Litt thesis, "A Critical Edition of the Poetical Works of William Strode, Excluding *The Floating Island*" is extremely helpful.[2]

Several other canonical poets deserve to be mentioned as lending importance to the Holgate. There are four poems by Francis Beaumont, all of which are subscribed beneath the text "F. B." **HM 97** is also subscribed "F. B.," but it is not known for sure that it belongs to Beaumont. **HM 97** is an important text, however, because it contains a direct reference to Shakespeare. Also of interest will be the five poems of Thomas Carew, only one of which, "A Winters Entertainement at Saxam," **HM 59**, identifies Carew as its poet. There are also four poems by Ben Jonson, two of which, 'Deare Vincent Corbett who so long,' **HM 12**, and 'Stay, view this stone, and if thou beest not such,' **HM 82**, are ascribed to Jonson.

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Of particular interest are the five poems by William Herbert, Earl of Pembroke. Herbert's poems were not seriously collected until 1660 when John Donne Jr. printed *The Poems of Pembroke and Ruddier*, one of several miscellanies printed just after the reinstitution of the monarchy. In all, the Holgate contains nineteen poems that were later printed in *The Poems of Pembroke and Ruddier*, several of which by collation show clear similarity to the texts as they appear in the Holgate. Why the texts are similar I do not know, but there appears to be some connection between the copy-texts used by the younger Donne and Holgate. Of the five Herbert poems, only one, 'If her disdaine in you least chaine cann moue,' **HM 120**, identifies Herbert as its poet.

Other canonical poets less frequently represented but still important to the Holgate are Henry King, two poems including "The Exequy," both anonymous; William Browne, two poems, one anonymous; Francis Quarles, one poem, anonymous; and Josuah Sylvester, one poem, anonymous. Of particular interest are the three poems by Sir Henry Wotton, all of which identify Wotton by full name.

Finally, of course, is Shakespeare's Sonnet 106, **HM 85**, discussed in section 2 above. Shakespeare's company, The King's Men, visited Saffron Walden in 1606 (Kernan 205), but there is no way to know why this poem appears in the Holgate. By itself, Sonnet 106 makes the Holgate an important manuscript. Like most of the other lyrics, it is anonymous.

Another perspective important to the modern critic is how the Holgate compares with other miscellanies of the period. Of course, all commonplace books have their own individual characteristics, but their individual characteristics cannot be appreciated without first examining what each shares with others of their own type. Moreover, because most commonplace books are dependent on other commonplace books for their very existence, we cannot appreciate their charms unless we have experienced several.

Commonplace books are common--but only up to a point. Their most common features are they are handwritten and bound. Beyond these primary characteristics, we

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must remember that verse is only one of several types of writing we are likely to encounter in a miscellany. Among the many possibilities, some miscellanies comprise collected sermons or biblical commentary. Others are more personal, describing household items or legal obligations. A third possibility might be a travel book or a collection of Latin inscriptions. A fourth might be a verse miscellany, and a fifth, probably the most common, might incorporate several aspects of each. Peter Beal, in his article "Notions in Garrison: The Seventeenth-Century Commonplace Book," has decribed how a commonplace book can be both *common* and *unique*.

> An essential feature of any kind of manuscript commonplace book was that it was, initially at any rate, a *private* compilation, intended for use only by the compiler himself or by a strictly limited circle of family or friends. That means, of course, besides all else, that every commonplace book is a unique document, a unique witness to the tastes, values, and thinking of a specific person or group. (133)

The Holgate, despite the fact it contains some prose, is overwhelmingly a verse miscellany. From the outset, there is no question that its compiler was very concerned with the art and substance of poetry. Verse miscellanies, however, have their own parameters and their own purposes. When *we* open one, there is an immediate sense of familiarity when we see a poem we recognize. This quality is not unlike how Aristotle describes seeing a painting of someone we know, that sense of saying "Ah-ha" to a poem we have already read but that appears now in a different environment. There is a curious excitement and pleasure in this, not just because we like or don't like a poem, but because its physical presence in a unique setting creates a sense of personal interaction and involvement. The poem looks both familiar *and* new. Its text may be similar or there may be some minor variations, but its physical presence is thoroughly different. Even the adjacent poems before or after become strange and even strangely new when we see it in one place and then in another. Textual scholars recognize this quality implicitly. It is not simply multiple print productions of the same copy-text; it is more like multiple readings of the same copy-text, with each individual reading being recorded

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forever in a personally handwritten verse commonplace book. In this format, each reading of a text is replicated in its material format.

The poems that would have been the most familiar to the seventeenth century readers are the ones written by Donne, Jonson, Beaumont, Corbett, Carew, Strode, and Wotton. Their poems were very frequently transcribed, and I am sure were commonly recognized by readers engaged in this type of activity. Conversely, Shakespeare's Sonnet 106 would have been virtually unknown. More than likely, Holgate simply liked this poem, but there is no way to know why it is here except to recognize that it is.

But no miscellany is made up only of famous poems, and that is where this tradition becomes most interesting for the modern critic. Each manuscript in a different way represents the tastes and concerns of each individual compiler. These tastes are not limited to what we today know as the seventeenth-century canon, but include lots of contemporary writing of which the now canonical poems were only a part. For example, in the eighteenth-century portion of the Holgate there is an extensive section of light verse (**HM β10**, pp. 160-170). Such trivial poems were very common in the seventeenth century, but it is noteworthy that they are absent in the sections Holgate copied. Also noteworthy is that Holgate himself is not self-consciously religious. Several miscellanies start with religious poems and then give way to more secular verse, but that is not the case here. Holgate's relgious poetry is written mainly by Donne or Strode, but nowhere do we get the sense that he is forever looking for inner truth or to rectify some sense of sin he charged against himself. These are very common themes in verse and religious miscellanies, but they are not salient in the Holgate.

What we see instead, however, in addition to the large number of lyrics, are poems on public affairs. Throughout, Holgate seems very aware of what is going on around him, and in poetical form, records public impressions in a permanent format. First, there are poems by and about James I, **HM 2**, **HM 13**, and **HM 149-51**. There are also poems commemorating the deaths of Henry, Prince of Wales (d. 1612), **HM 3**,

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HM 101-105, and Queen Anne, (d. 1619), HM 2, HM 5, and HM 38. There are also satiric poems about Queen Anne, HM 36-37. Other well known figures whose lives and deaths are commenorated are Sir Walter Ralegh, HM 26; Sir Francis Bacon, HM 39; Elizabeth, the Countess of Rutland, HM 94, HM 96; and Ludovick Stuart, Duke of Richmond and Lennox, HM 53-54. Among the public figures described and commented upon are James's favorite George Villiers, the Duke of Buckingham, HM 35, HM 72-73; and James's son, Charles, later King of England, HM 72-73, HM 182. There are also what I would call "diplomatic lyrics" by Sir Henry Wotton, such as his "Uppon the Queene of Bohemia," 'You meaner beauties of the night,' HM 60. There are also social satires, such as William Browne's "Lydfoord Law," HM 20, Richard Corbett's "Iter Boreal," HM 25, and Benjamin Stone's "On Samburne the Shreife of Oxfoord," HM 33. Topical events written about in verse include the Thirty Years' War, HM 107; the murder of Sir Thomas Overbury, HM 137 and HM 147; and the proposed marriage between Charles and the Spanish Infanta, HM 72, HM 73, and HM 146. The prose pieces are also topical, including a speech to the sherrifs of London by Richard Martin, HM 144; and petition to the King by Francis Phelips, HM 144. Other poems that can be incorporated into this listing also belong to our own canon, such as John Donne's "Dr. D: at his goinge into Bohemia: A Himne to Christ," HM 86, written while Donne was on a diplomatic mission concerning the Spanish Match; and Sir Walter Ralegh's "The Goe Lie," 'Goe Soule the bodies guest/ Vppon a thankelesse arrante,' HM 29, often interpreted as describing the behavior required of a diplomat.

But the true novelty of this particular miscellany can only be appreciated by examining the entire text. First, as we read through the miscellany we perceive a sense of order. This quality of order is not rigid, and in truth I am describing general trends that become apparent only if we read the entire manuscript. Holgate initiated his miscellany using Tofte's *Blazon of Iealousie* as his copy-text. By starting with a printed text, Holgate is reclaiming as private what had already been made public. This is unusual to

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this tradition and suggests that the entire phenomenon of the verse commonplace book is more complicated than has been supposed. The poems from Tofte's *Blazon* are found on the first two pages. Next there is a section of Holgate's own verse. There is no evidence of editing in these transcriptions, so it is most probable he wrote the poems elsewhere and then copied them here. These poems dominate pages 5-37. The next identifiable section comprises most of the Donne, Beaumont and Carew poems found in the Holgate. There is no evidence whatsoever that Holgate was using printed materials to transcribe these poems. I identify this section as pages 61-113. Next are poems dedicated to the memory of Henry, Prince of Wales. They are found from pages 114-124. The next identifiable section is the poems of William Strode, all found between pages 198-216. The final section, from 303-328, is the prose found at the very end of the miscellany. This sense of organization and planning is reinforced by the fact that Holgate left open unused leaves at pages 148-169, 217-226, and 230-302. These pages were later utilized by John Wale, who completed the miscellany as it now exists.

From the outset, then, Holgate realized he needed to organize his book in some fashion. I find this interesting when we consider his first copy-text was a printed book. A printed book, by its very nature, is intended for a private reader who may or may not feel the need to share the book with someone else. Also, a printed book, because it inscribes a complex system of composition and reproduction, must be organized in a manner that allows the reader to comprehend its general focus and subject matter. Throughout, Holgate transcribes many texts he copied from other manuscripts. I am sure of this because so many of the poems were never published.

As I described earlier, the copy-text for five of the first nine poems was Robert Tofte's *A Blazon of Iealousie* (1615). Holgate never cites this text, but there can be no doubt it was his model. Tofte's *Blazon* is a complex work that incorporates footnotes into an intricate format. It translates into English works of the Italian poet Benedetto Varchi (1502?-1565). After each translation, Tofte comments on a particular theme or

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issue and augments his comments with English poems he feels appropriate to that theme. For example, **HM 1** is a passage from Michael Drayton's *England's Heroicall Epistles* (1597), "Henry Howard, Earle of Surrey, to the Lady Geraldine," lines 113-22. The same passage was also printed in Robert Allot's *Englands Parnassus* (1600). Tofte introduces the Drayton passage with this comment about poets.

> I will set downe here the worth of a Poet (more in value by much than their Idolatrous trash) as that sweet Muse of his (who not vnworthy beareth the name of the cheifest Archangell) singeth after this Soule-ravishing manner. (Tofte 48)

Collation shows that the Holgate transcription is very close to Allot and Tofte, but quite different from Drayton's original publications (see **HM 1** notes). The passage is omitted in Peter Beal's *Index of English Literary Manuscripts* and, to my knowledge, is found in no other miscellany. Should this entry then be considered a manuscript copy of Drayton's poem? Clearly, yes, but not in the traditional sense of that idea. There was no coterie that had exclusive access to Drayton's text; indeed, the passage itself was never issued by Drayton as an individual poem. Similarly, **HM 8**, "Of Care," was first printed in Henry Constable's 1598 edition of *Diana*, 5th Decade, sonnet vii, lines 2-8. This entry is particularly important because it proves that Tofte's *Blazon* served as the first copy-text for the miscellany. Like **HM 1**, "Of Care" appeared in Robert Allot's *England's Parnassus*. Collation of *Diana* and *Englands Parnassus* reveals virtually identical texts, including line 5, 'bearing the Letters which containe our end.' This line is omitted in the Holgate, as it is from Tofte's *Blazon*, the two texts being virtually identical. Like the Drayton poem, manuscript copies are unknown, making the Holgate entry a text appropriated from the public forum into private discourse. In and of itself the act is inconsequential: Holgate copied a public poem. But as a cultural practice his act may be of great significance, because it demonstrates that his understanding of a miscellany and ours might be quite different.

But Holgate did not restrict his attention to printed texts just at the beginning of

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the miscellany. He also transcribed from printed material from pages 170-74. These pages are noteworthy because they follow six leaves Holgate left unused, pages 148-69, suggesting, perhaps, that he set aside open leaves for previously-printed texts. At present, page 170 comprises two poems, a satire entitled "Muld Sacke," **HM 136**, transcribed by Holgate, and Sir Thomas Overbury's "Epitaph," **HM β11**, transcribed by John Wale (fig. 11). Pages 171-74 have one poem, "Mistress Turners Repentence," a poem about Anne Turner, an accomplice in Overbury's murder. More than likely, it was transcribed from a printed broadside (see **HM 137** notes). "Muld Sacke," **HM 136**, was definitely transcribed from a printed book because Holgate describes it (fig. 12). On the top right-hand corner next to the title itself he writes, "The books name." If we compare the name as he wrote it and what was printed in the book, we can see he mistakenly repeated the word "declamation," line 3, but otherwise he did it exactly, including the Latin motto, "Non est mollis e terris ad astra via." He also transcribes the dedication and the poem itself with only accidental differences. For obvious reasons, he leaves out the picture which we see in figure 12.

But that omitted picture requires consideration. Clearly, *Muld-Sacke* is Holgate's copy-text. The copy-text itself is a printed book with an obvious spatial design: it is clearly a text that requires visualization in order to be appreciated. The text of the poem not only augments this quality, but without seeing the picture, the text itself is unintelligible.

> In recompence, swet heart, of thy sweet Booke,
> My picture I thee send *wheron pray looke.*
> All Maides, and Bookes, not thus rewarded bee,
> *Loue hath a Tongue*, although *no Eyes to see.*
> Then fairest faire, in this sweete little frame,
> My heart and selfe I prostrate to thy name.
> Vowinge my sword, my yellow Band, and ffeather
> My smoking pipe, Scarfe, Garters, Roses either
> with my spruse Bootes, neat Hornes, and all I giue
> To thee, by whose sweet Loue, I breathe, reigne, liue.
>
> (**HM 136**, italics mine)

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Martin Elsky has aligned spatialization and visualization with a printed text and contrasted it with the manuscript text which is generally intended to be read aloud (110-146). Behind this key idea is the socialization process inscribed into the artifact. Readers are far more likely to read a printed text silently, whereas a manuscript text--and especially a manuscript text dependent upon social interaction between readers--might very well be read aloud. The above text clearly privileges the eye over the ear. Moreover, the text itself is unintelligible without the presence of the picture. As we have seen, Holgate calls attention to the fact that his copy-text is a printed book. He also recreates some of the visual effect by the use of large brackets and lines drawn across the page to separate the different sections of the text. Especially interesting is his majuscule "I" in the first line of the poem, clearly calling attention to the visual quality of the letter. He uses the same technique repetitively at the top of the page when he writes his majuscule "*M*" for "Muld Sacke." None of this is to say that the text cannot and was never read aloud: it is to say, however, that everything about this text--including its copy-text, format, and the text itself point to the newer way of silent reading and visualization rather than the older way of social reading and orality.

At this point we come to yet another aspect of what I am describing as "paradoxical readings" required of a text such as the Holgate. As modern critics we want to delineate a manuscript culture from a print culture, as if the periods could be neatly separated out. Henri-Jean Martin has described this contradiction suggesting that rather than a print culture or a manuscript culture, we should really be describing a culture based on the production of paper.

> The historian traditionally separates written culture into the age of the manuscript and the age of print, but a new procedure never eliminates its predecessor; it merely imposes a new division of labor. Gutenberg's invention was part of a broader context of an unceasing proliferation of writing and images.
>
> The only way we can hope to measure that proliferation is through an evaluation of paper production. The history of the paper industry shows that

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> paper mills constantly increased in number throughout Europe. Gradually every region attempted to produce enough paper to meet the demands of local consumption. By the end of the seventeenth century, technological advances permitted improvement in paper quality, and some papermakers experimented with using other raw materials than the traditional rags. We can sense progress, but unfortunately we cannot detail the rate of change. (283)

The paper culture that Martin describes includes books, letters and "*occasionnels*," a newsheet on current events (295). As aspects of the "new division of labor," he describes standardization of transactions, bills of exchange, and the transference of assets, all of which became dependent upon paper. Other social activities in transition involved government registries, judicial and taxation systems, notaries and accounting (see esp. Chapter 7, "The Forms and Functions of Writing: Fifteenth-Eighteenth Centuries," 283-330).

Here I can only suggest the influence the availability of paper may have had on manuscript poetry. All of the topics described above concern transactions. If transactional exchange is the principal activity of the emerging paper culture, then the exchange of manuscript poetry may have been an aspect of it. From this perspective, manuscript poetry would acquire value as a social commodity. If a miscellany owner shares one poem with a friend or acquaintance, a second poem would be expected in return. Moreover, poems by certain members of the ruling elite--whether they are good poems or not--would take on their own enhanced value and therefore might have been shared only with people deemed worthy or who had something of equal value to exchange. The emerging print culture, of course, would ultimately destroy this notion of exchange value because poetry would have been available to everyone, but in the early seventeenth century when print was only beginning to emerge as an important medium for literary discourse, the exchange value of poetry is a real possibility.

But whether or not we are dealing with a manuscript culture, a print culture, or a paper culture, I think the point is quite clear: Holgate is clearly influenced by the emerging print culture which disseminates information and openly shares literary crea-

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tions. A handwritten book, however, and especially a handwritten book created out of a tissue of materials exchanged from one person to the next, is intended not only for the person who owns the book, but also for other book owners who might want to copy a particular poem into his or her own miscellany. In the second function, a poem is truly a reusable resource, not simply as something to read, but as something to share, so that each individual reader is enlisted as a member of the reading public of any particular poem. By itself, that is an organizing principle, one that directly involves the reader into the production and transmission of a poem. Reading, as a physical activity, must then be considered not as the *private* activity we accept it to be today, but a *public* activity, one that was frequently talked about and accepted as a normal part of social interaction. Had Holgate intended to copy poems only from people he knew, projecting order into the miscellany would still be possible but would seem less necessary because his reading of each poem would be affected by his relationship with the people involved as well as his knowledge of how a poem came to be written and transcribed. The poem could be understood only within the parameters of personal exchange. Holgate, however, was not exclusively a public reader actively engaged in the poem's transmission. When he targeted printed material as a resource to supply his book, his source material extended beyond immediate daily experience into a larger and more complex world. This world would need to be organized even as it was being discovered. In a sense, Holgate became a receptacle rather than a transmitter. The need to organize is a creative activity that reflects Holgate's openness to the world as well as his desire to understand it. This is why his own writing immediately following poems from printed books is so fascinating. None of his own poems are found in any other miscellany. It is possible, of course, they were transcribed, but those miscellanies, if they ever existed, no longer survive. Holgate, as a young man, seems to be trying poetry out, to see if his own work could somehow be a part of this body of literature he so clearly loved. When he realized it couldn't, he became simply a reader of poetry, but one who clearly recognized that the world of print was already making the world a larger and more complex place. As a

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reader, Holgate seems truly concerned with whether or not Charles married the Spanish Infanta. Equally, as a young man, he must have been saddened by the death of Charles's older brother, Henry, Prince of Wales, and intrigued by the murder of Sir Thomas Overbury. That is his sense of history, his ability to look back on an event and to appreciate what it meant to him in the present. Equally, at the end of his life, when he entered his last poem about the Duke of Hamilton, he is well aware of a complete world around him, one that far exceeds in complexity the parochial world that he grew up in as a youth.

The Holgate as an eclectic text: it conjoins the world of fixed print and manuscript reproduction. As a result, it shares multiple perspectives, public and private, reader and author, manuscript and print. Although it is completely handwritten, some of its contents were taken directly from printed texts: therefore, it cannot be completely associated with either a print culture or a manuscript culture. Holgate lived in a world that was clearly changing, and it is not surprising that his manuscript should demonstrate as well as embody the social complexity in which he lived.

5. Social Text: Collation and Commentary

One question about William Holgate I would most like to know is how he earned his living. By elimination, I am able to determine he was not a member of what Roger Chartier (after Daniel Roche) calls "the three robes." He did not wear "the black robe of the clergy, the short robe of the nobility, or the long robe worn by an array of officeholders great and small, lawyers and attorneys, men of letters, and medical doctors" (Chartier, 146). Had he done so, I believe we would have a more available record of him, because membership in each of these professions would entail documents which would have his name on them. I have not found any such document.

He may, of course, have been a merchant or a tradesman. There was a William Holgate who was a haberdasher in London. I rejected this William Holgate as having

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anything to do with the miscellany because he had a wife who died in childbirth in 1655: and, had he been born in 1590 as I believe, he would have been sixty-five years old at her death. William Holgate, the haberdasher, however, is not described in any of the records of the Haberdasher's Company of London, but is mentioned instead in the title of a book by a preacher, Samuel Fisher, *A Love Token for Mourners; teaching spiritual Dumbness and Submission under God's smarting Rod, in two Funeral Sermons. One at the Funeral of Mrs. Holgate, Wife of Mr. Will. Holgate Citizen and Haberdasher of London; on Psal. 39.9. The other at the Funeral of Mrs. Baker* (STC 1059B). Since it was impossible to find William Holgate the haberdasher in the records of the Haberdasher's Company of London, to identify a William Holgate by another trade in records that may or may not exist, became a hopeless task.

This lack of information makes it impossible to address one legitimate concern about the miscellany tradition: patronage.[3] Surely, many occasional lyrics were written by aspirants in praise of prospective patrons. One such lyric would be Richard Corbett's "to the Marquis of Buckingham," (1622), **HM 35**.

> When I can pay my Parents, or my Kinge;
> For Life, or Peace, or any deerer thinge;
> Then (Dearest Lord) expect my debt to you,
> Shall bee as truly payd as it is due:
> But as no other price or recompence
> Serues them but Loue, and my obedience;
> So nothinge serues my Lord, but what aboue
> all reach of hand, t'is vertue, and my Loue.

Might the inclusion of this poem reflect a political or economic concern by William Holgate in relation to Buckingham? This is surely possible, but had I been able to say that Holgate was a haberdasher, I might even be able to say why. Buckingham was at the center of the gold and silver thread controversy which impacted all of the guilds involved in the textile industry (Gardner, iv, 11-22). Sir Francis Bacon was also involved in this controversy, memorialized in the Holgate with "Verses made on S^{r} ff: B: when he was Lord Chancellor," **HM 39**.

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> When you awake dull Bryttans and behould
> What treasure you have cast into this mould
> Your Ignorance in pruninge of a State
> You shall confess, and that your rashness hate.

In other words, all the poems *might be* networked had I been able to identify William Holgate's economic interests. Without them, we have to examine the Holgate from other perspectives to see if any such design can be disclosed. If it can, then we might be able to find William Holgate through aspects of the text, and more importantly, we might be able to discern the ideas that motivated him.

But in truth, all we really have is the text. We can assert that Holgate was literate and to a certain degree educated, but these are qualities implicit in the miscellany itself. A text, by its very nature, is a transcription of some aspect of the world memorialized--in this case--in a permanent fashion. I emphasize "in this case" because a text does not have to be written. Brian Stock has described "texts" from the perspective of how they are utilized and understood within a given society.

> What we inquire into is the specific uses of texts: who uses them, and why. Texts, I add, are both physical and mental. The "text" is what a community takes it to be. Texts have propositional content, but they are procedural knowledge. For, like meaning in language, the element a society fixes upon is a conventional arrangement among the members. If there is such a thing as a purely abstract notion of a text, it has to be one that is easily adapted to a wide variety of actual cirumstances. This does not mean that the charters of communities are interchangeable, only that all have some way of registering semantic and social relations that are understandable to the speakers, listeners, readers, and writers. In the oral society of the early Middle Ages, the text is internal: it is what the actors understand by public rituals. If they did not comprehend some meaning in common, the ritual would have no force. By contrast, in the later Middle Ages and the early modern world, texts are normally physical and visible, but they are thought to have inner logic and sense. Oral society has faith in one type of text, literate society in another. (146)

Stock's definition is helpful because it focuses on an activity: a text exists because people who understand the meaning of its creation make it exist. Specific meaning

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within this inclusive definition cannot be very helpful. A poem *has* "propositional content" but *is* "procedural knowledge." People read and write poems within a framework of conventional activities that elicit responses on the basis of predisposed expectations. Verse miscellanies, because they are collections of conventional texts, are themselves conventional because they represent an activity understood by their compilers within a cultural framework. More specifically, they reduplicate the production of a poem, which itself is conventional and represents the social activity required to make it exist. Poems say that poets are watching the world, and miscellanies say the world is watching back. Miscellanies also imply a true commitment to the world as seen through poetry because of the enormous amount of work required to create and maintain one. They also suggest a sense of the past because miscellanies were created over a long period of time. In a sense, not only do they represent an ongoing cultural activity, but they openly call attention to that activity by their very existence.

Equally referential to the social activity is how compilers came to collect the poems they transcribed. Here we can refine the notion that society understands the activity of creating a miscellany and suggest that that activity represents people from a certain strata within that society. Holgate, as we have seen, supplemented his miscellany with printed verse, but the bulk of the poems came from his personal acquaintances. Arthur Marotti in *Manuscript, Print, and the English Renaissance Lyric* has described this process as it pertains to lyric verse.

> In the English Renaissance, the composition of lyric poems was part of social life, associated with a variety of practices in polite and educated circles. Read aloud to live audiences or passed from hand to hand in single sheets, small booklets, quires, or pamphlets, verse typically found its way into manuscript commonplace books rather than into printed volumes--though, of course, printers often eventually gained access to manuscripts preserving the work of single writers or groups of authors and exploited them for their own economic and social purposes. Single poems as well as sets of poems were written as occasional works. Their authors professed a literary amateurism and claimed to care little about the textual stability or historical du-

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rability of their socially contingent productions. (2)

Not only are miscellanies exchanged, but they are exchanged "in polite and educated circles." This suggests the social stratification signified by the very existence of these commonplace books. This may explain Marotti's quiet irony when he says poets "professed a literary amateurism" and "claimed to care little about . . . textual stability." Regardless, Marotti privileges amateurs who write occasional verse as an emblem of their own place in society.

A similar view is expressed by Harold Love in *Scribal Publication in Seventeenth-Century England*. Love's focus is scribal publication of information, but his comments about "the position of the handwritten text" also apply to handwritten verse, a topic he describes in great detail.

> Having investigated the position of the handwritten text within the cultural symbologies of the time, I would now like to transfer attention to its societal functions. At a very simple level it was one of several means of acquiring and transmitting information, to be chosen in preference to other media according to the audience addressed but also because this was usually privileged information, not meant to be available to all enquirers. A second function which was of great importance was that of bonding groups of likeminded individuals into a community, sect or political faction, with the exchange of texts in manuscript serving to nourish a shared set of values and to enrich personal allegances. (A modern counterpart would be a group of researchers exchanging results and draft papers by electronic mail. However, the function with which I would like to begin is that of scribal publication as a means by which ideologically charged texts could be distributed through the governing class, or various interest-groups within that class, without their coming to the knowledge of the governed. (177)

Questions of power and social control require careful consideration when analyzing the place of verse in the Jacobean period. On an unconscious level, or perhaps on a nonverbal level, any written text is a means by which members of a community, or members of a subcommunity learn to recognize and share personal values. The reason a written text is associated with elitism is because it is permanent and can hold the records of the

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entire society. The Bible, as a written text, is the best example, but laws, records and accounts can all be seen as a means of social control by which educated people wield power over people who cannot read. But on a textual level--in terms of what is actually said and what is actually meant by any given text--a poem or a miscellany cannot be interpreted simply by the fact that the words are written down. There are many levels of power and social manipulation: a text might represent power or it might represent powerlessness, as we see today with graffiti, a type of writing whose origins can be traced to antiquity (Martin 15, 61-62). What the text says, and how the text compares with other texts of a similar nature, also must be examined in order to understand how any one compiler--here William Holgate--understood his own position in the social community. Also, by extension, if he is exchanging poems within his own social group, who is in that group and what are its concerns? All of these questions must be addressed if we are really going to understand how the miscellany was understood by the people who created it.

Here I must acknowledge the limitation of this type of study: I am dealing with only one miscellany. This would not be a concern if we were dealing with a less complex cultural artifact, for example, a shovel. A shovel has a limited number of cultural functions, and although this could be expanded into numerous representational functions (perhaps a symbol for the Farmworkers of America), a shovel will remain what it is, a shovel. A miscellany however does not lend itself to such specific function. To say it is only a "copy book" is to equate it with a "shovel": its function is restricted to the copying poems. Poems, however, are expressions of cultural beliefs created and maintained by and within the society itself. Each and every copy book re-enacts the practice of poetic transmission, demonstrating what types of representations can be supported by the accepted cultural practice. Moreover, if we assume multiple representations, or more specifically multiple points of view on an unknowable number of topics, then to discover William Holgate as a member of a community, we have to align his copy book with

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other copy books maintained--not only by likeminded individuals--but by likeminded individuals who actually copied the Holgate. This can be done by examining the miscellany strictly as a cultural artifact, and then finding a second similar cultural artifact to which it must be connected. By analysis of a printed text, such as Tofte's *Blazon of Iealousy*, we can make certain assumptions about William Holgate the individual: he was interested in questions of jealousy, at least when he was copying Tofte. To understand how he saw himself as part of a group, or by extension how he saw himself in society, we have to place him in relation to another miscellany.

In this regard, I was most fortunate to find British Library Add. MS 23229. It is important because it suggests the "likeminded" individuals described in the quotations above from Arthur Marotti and Harold Love. The Holgate contains many poems copied from other miscellanies, and I hope my comments thus far did not imply that Holgate read and transcribed only from printed material. Although I cannot prove that William Holgate knew the compilers of BL Add. MS 23229, I can certainly provide ample evidence that he may have.[4] British Library Add. MS 23229 is part of the Conway Papers. Edward, Viscount Conway (d. 1631) was the son of Sir John Conway, knight. His mother, Ellen or Eleanor, was daughter of Sir Fulke Greville. He served as an MP from Penryn in the first parliament of James. In January 1622/3 he became a one of the principal secretaries of state. In 1623/4, he again became MP, but now from Evesham. He also served as ambassador to Prague, 1623-25 (DNB).

BL Add. MS 23229 is actually several manuscripts bound into one codex. It is described in detail in Peter Beal, *Index of English Literary Manuscripts*, Vol. I, pt. 1, pp. 247-48, 254-55 (John Donne). The manuscript is important to students of Donne because one of the contributors to Add. MS 23229 was Donne's close friend, Sir Henry Goodyer, though Goodyer did not transcribe any of the poems I discuss in the following paragraphs. A second hand from Add. MS 23229, the so-called "para-Goodyer" hand, shares one poem with the Holgate, **HM 65**, 'From such a face whose excellance.'

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The "para-Goodyer" hand is similar to Goodyer's, but the exact identity of the person is unknown (Beal, I, 1, 247-48). Coincidentally, none of the poems by John Donne found in the Holgate are also in BL MS 23229.

The section I am most concerned about in Add. MS 23229 is found at folios 51-66^{v}. At first glance, all the leaves in question seem to be written in one hand, but in truth there are two. The first hand I identify as MS 23229-(λ) is at folios 51-54^{v} and folios 65-66^{v}; the second hand I identify as MS 23229-(μ) is at folios 62-64^{v}. Folios 55-61^{v} are unused. Like the Goodyer and para-Goodyer hands, these two hands are quite similar, so it is possible Viscount Conway encouraged members of his staff or his associates to write in matching hands. Regardless, the two manuscripts, the composite MS 23229 and the Holgate, share stunning similarites, and one section is so similar that Holgate may have known one of the two transcribers in question. These similarities include text, order of poems, and in one section, even handwriting. After looking at more than one hundred miscellanies, to find two of such similarity was quite amazing. Of the two hands in the Conway miscellany, MS 23229-(μ) is the more significant.

HM 57, 'I may forgett to eate, to Sleepe, to Drinke,' is found on Add. MS 23229-(μ), folio 62^{v}. I have found this poem in no other manuscript; the two texts differ by only one variant.

HM 58, "Written to a friend in the Lowe-Cuntries," (Hugh Holland?) is on Add. MS 23229-(μ), folio 63^{r}. It is found only in one other manuscript; the two texts are identical.

HM 59, "A Winters Entertainement at Saxam," (Carew) is on Add MS 23229-(μ), folio 63^{v}-64^{r}. This poem was transcribed in several manuscripts, but collation between these two texts reveals only two minor variants.

HM 60, "Uppon the Queene of Bohemia," (Wotton) is slightly different: it is found in MS 23229-(μ) on folio 62^{v}, just after what in the Holgate is **HM 57** (see immediately above). This was a very popular poem in the early seventeenth century,

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written before 1620. The two texts in question are virtually identical (see **HM 60** notes).

I have seen no other grouping in any other manuscript that even approximates this similarity. But this is not all. In the above comparison, I start with the Holgate entries and equate them to MS 23229. If we commence with Add. MS 23229, even more of the pattern emerges.

On folio 62^{r}, Add. MS 23229-(μ), just before what is also **HM 57** (see above), is **HM 107**, lines 129-73. I consider this the most unique poem in the Holgate. It is "On the Money Newes so generally Current in Frankendale about Iune 1621" (anon.), but subscribed "Iacobus Dei gratia." It is a blistering satire about James's involvement in the Thirty Years' War. I have found it in no other miscellany except Add. MS 23229, where there is only a one word variant. More importantly, however, is the striking similarity in the two transcriptions, and especially the two pseudo-signatures (see figs. 13*a*, 13*b*). The two signatures resemble each other so closely, it is even possible that one signed the other's miscellany. In both, "Iacobus Dei gratia" is written in a broad sweeping hand to make it appear like an original signature. Also, the marginalia at the left have virtually the same appearance. Clearly, both texts had the same copy-text, or, just possibly, one text served as the copy-text for the other. Regardless, the similarity is most unusual.

Continuing the comparison from Add. MS 23229-(μ), on folio 64^{v} (following **HM 59**, see above) is the first eight stanzas of **HM 67**, "A Man, and two Maides in a Boate at Sea" (anon.). I have found it in no other text, and there is only one variant between the two copies.

Henceforward, the comparison continues between the Holgate and BL Add. MS 23229-(λ). However, the (μ) handwriting is also found in *State Papers Domestic*: Jac. I, cliii, 113, which is also **HM 73**, 'Vppon Prince Charles his cominge home out of Spaine: 1623.' The two texts are very similar. A second poem in the same *State Papers* entry is **HM 134**. It is in the same (μ) handwriting and the texts are virtually identical.

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At Add. MS 23229-(λ), folios 65-66^{r} contain what is **HM 96**, "An Elegie on the Death of the Countess of Rutland" (Francis Beaumont). Unfortunately, the text is clearly damaged in Add. MS 23229, so a true collation is impossible, but lines 1-11 have no variants.

At Add. MS 23229-(λ), folio 64^{v} is **HM 64**, "An Elegie on the death of the Lady Marcum," lines 1-36 (Francis Beaumont). The remaining text is missing. There are only one or two variants between the two texts (see **HM 64** notes).

In other words, by using BL Add. MS 23229 as the focus of the comparison and including both hands (λ,μ), there are eight poems grouped together that share very similar collations with the Holgate. Of these, only **HM 96** is not similarly grouped in the Holgate. Of the two hands in Add. MS 23229, the (μ) handwriting is most significant because of the corresponding signatures in the two texts of **HM 107**.

Additionally, in the Holgate grouping, **HM 63**, "Of the Springe," (Carew), is found on Add. MS 23229-(λ), folio 53. There is only a one word variant.

Also, **HM 65**, 'From such a face whose excellence,' (anon.) is at Add. MS 23229, folios 99-100 (para-Goodyer hand). Here there are five variants.

Other poems found in both miscellanies are **HM 40** and **HM 113**, both on Add. MS. 23229-(λ), folio 54 (very similar); **HM 110** on Add. MS 23229-(λ), folio 51, (similar); **HM 120** and **HM 121** (companion poems) found Add. MS 23229-(λ), folio 52 (dissimilar); **HM 130** on Add. MS 23229-(λ), folio 53 (somewhat similar); and finally **HM 123** at Add. MS 23229-(λ), folio 52^{v}, (some differences).

Also included in Add. MS 23229, folio 46 is **HM 167**. It is in a different hand from either I have mentioned thus far and the two texts are dissimilar.

Not only, then, do the two miscellanies share striking similarities, but their respective compilers must have been associated with the same group, or, to use Marotti's correct word, "coterie." Perhaps they knew each other, or perhaps they knew similar people. Regardless, we have two people sharing similar tastes and sharing the same

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lines of transmission. What can we say about this group of people?

First, what don't we have? There is no John Donne, the most popular figure in the miscellany tradition. There is no religious poetry, nor are there any university poems. There is no prose, also potentially significant.

What do we have? We have poems by Carew, Beaumont, and Wotton, and more importantly, I believe, we have satire. Satire is one aspect of these miscellanies that definitely requires critical attention. For example, the Holgate contains two poems written by King James, **HM 2** and **HM 13**. It also has **HM 107** (described above, figs. 13*a*, 13*b*), subscribed mockingly "Iacobus Dei gratia," "James by the grace of God." Also, but in a very different vein, **HM 65**, 'From such a face whose excellence' (described above), is equally satiric. The poem is a mock paraphrase of Ben Jonson's 'From a Gypsie in the morninge,' a performance lyric from Jonson's masque *The Gipsies Metamorphos'd*. In the original performances, the masque was performed by several members of court, including Buckingham himself. The masque, of course, is amusing, as it pokes fun at the very court it strives to entertain. The mock paraphrase, however, is a libel (Main 389), perhaps just as much fun to perform, but hardly intended for the audience that must have enjoyed Jonson's deft touch when the masque was seen at Burley Castle. In fact, James was so pleased by the masque, he asked for it to be repeated before him an additional two times. Conversely, the mock paraphrase, was used as evidence against Alexander Gil when he was accused of assassinating Buckingham in 1628. A copy was found among his papers (Gilbert 36). How and why can both poems support a unified vision when in truth they represent two opposite poles?

In truth, a unified vision is not what we are after. We are not dealing with a poet; we are dealing with a reader, a compiler, and even an editor. Like the printed texts around him, this text was saved, as it was saved by the family that survived him. Even by the evidence, the paper was thirty years old when William Holgate made his last entry, **HM 182**. A second poem, **HM 58**, a verse epistle found in only three manu-

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scripts including the two described herein, may help unravel how the members of this particular coterie related to each other and to the poems they were copying. It is possible the poem was written by Hugh Holland (see **HM 58** notes).

Written to a friend in the Lowe-Cuntries
By: H:H:

When swifte report shall with her nimble winge
Bringe thee the newes of my imprisoninge
And hee that tells thee with a doutfull pause,
Guesses or sweares hee doth not know the cause,
Perhaps thoul't straight Imagine I am in
for Murder, theft, or some Veniall sinne,
For speakeinge treason (which the heauens forbid)
Or coyninge tokens as the Tinker did
But Faith thou art deceiu'd for I sweare yett
I'me chargd with nothinge but a thing ca'ld debt
Or owinge Money, and I am afraide
To owe as much more, ere this can bee payde
But that's all one: by this time thou hast sayd
Or Sworne thou'rt Sorrye faith I was betrayd
That vext mee worst, for otherwise I am
As merrie here as you at Rotterdam
And therefore bee not, Ile reserue thy sorrowe
Till I haue neede, and then of thee Ile borrowe
ffor living here, I tell thee I haue ends
I trie my Patience, and I trie my friends
And finde them both that for my durance here
The one can suffer, and the other beare.

This verse epistle surely touches on questions of self-expression as it relates to the general community. One might argue that this poem was not intended for the general public, but that would be to deny several salient points, including that Holgate started with a printed text and that he incorporated public satire into the miscellany. Satire itself is dialogic: it cannot be purely private. As created by Jonson in the *The Gipsies Metamorphosed*, satire is inclusive, and the spectator/reader can see himself sharing in the culture presented in performance. An exclusive satire includes what we today might call an

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antiwar poem, **HM 107**, signed "Iacobus Dei gratia," or the mock paraphrase to *The Gipsies Metamorphosed*, **HM 65**. What I am describing as inclusive satire can be seen in one of the poems by James himself, hardly a figure on the margins of society, transcribed here from **HM 13**, "K:I his Invectiue against weomen."

> You Weomen that doe London loue so well
> whome scarce a Proclamation can expell
> And to bee kept in fashion fine and gay
> are not what fines your honest husbands pay
> Who dreame on nought but vizards masques & toyes
> And thinke the Cuntrye contributes no ioyes
> Bee not deceiu'd the Cuntry's not so bare
> But if you tradinge lacke ther's ware for ware
> Of if you Musike Loue know euery springe
> Both Cuckoo there and Nighting-gale singe. (ll.1-10)

A very good question might be, how did Jame's poetry become part of this miscellany tradition? Surely, James did not intend this poem for private eyes. By definition, his presentation of any writing addressed to 'You Weomen,' although clearly addressed to the women affluent enough to go back and forth from London, must be addressed to the entire society at large, not just the private group he personally passed it to. From this fact, manuscripts such as the Holgate are not only of private concern, nor are they only of in-group or peer-group concern. They are, however, documents addressed to pesonal and group concerns, especially as to how the members of each group saw themselves in relation to the entire society. It is also a group that recognizes its own difference, and most importantly, is anxious to represent itself within that society and, if possible, even to effectuate change. There is nothing primitive here; indeed this tradition creates just what its name implies: *early modern poetry*.

In going through the miscellany, I suggest the reader not look for any one idea or concept that runs all the way through it. More than individual hands, it seems to be divided into sections, pehaps a lyric section, then a prose section, a Donne section, whatever. Holgate was interested in many things, not all of which would be expressed

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in poetry.

For the dates of the miscellany, I suspect most of the poems were entered before 1630. I cannot believe that these pages were left unused too long after they were manufactured in 1619. Also, the dates of the political poems are in the time of James, not Charles. One possible exception is **HM 74**, "Vppon a false report of my Ld Kenzington And S^{r} George Geringe." This poem *may* describe an event that occurred in 1637, the second Siege of Breda. I discuss in my notes why I think this poem may have been misunderstood by other commentators.

One other manuscript needs to be mentioned: British Library Add. MS 30982. I include this manuscript in collation because of what it does not prove. I was drawn to it by the fact that it includes forty-three poems found in the Holgate, several of which are by William Strode (1602-1645), a very popular lyric poet whose works are found in many early seventeenth-century miscellanies. Unfortunately, collation did not show what I later found in British Library Add. MS 23229: similarity of texts. I do, however, leave the collations I hoped would help align William Holgate with another reader. Instead they show how different and varied this tradition really was. There were many commonplace books floating around, and lots of poems were copied, but not every poem appears in every book. These miscellanies reflect social networks, and it is impossible to think that people were unaware that other networks besides their own existed. How they saw themselves is not a simple question, and to even ask this question is impossible unless many of these books are examined, of which this book is only one.

6. The Edition

Text and textual notes. This is a diplomatic edition of the Holgate Miscellany. It attempts to make the Holgate accessible to those who are unable to visit the Morgan Library. Also, the miscellany is quite frail, and I foresee the day when access to it will be even more limited than it is now. On occasion, it is used by the library as part of its public display. Its unique feature, of course, is the Shakespeare sonnet, found on

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page 96.

As a diplomatic edition, I have transcribed the miscellany exactly as I see it. Nothing has been changed by design. Spellings are exactly as they are in the original manuscript. Mistakes, even when I was quite sure they were mistakes, have been transcribed without comment. This philosophy has led to some rather curious decisions. For example, Holgate was not particularly adept at placing an apostrophe exactly where it belonged. For example, in **HM 53**, "In obitum Ducis Leñoxiæ," Holgate transcribes what for him is a double-contracted word *e'v'nso* (l.3), *e'vn'so*, the second apostrophe appearing not before the *n*, but after the *n*. This is transcribed as it appears in the text, *e'vn'so*. Similarly, Holgate had problems writing an uppercase *W*. This question came up many times during transcription. My rule became that unless the *W* was unmistakably majuscule, I transcribed it miniscule. If there is anything in the text I feel needs to be described, explanation will be found in the *Notes* at the bottom of each page.

There are, however, two noteworthy omissions. On occasion, Holgate drew little finger arrows to point to the start of a poem. They look like a closed hand with the index finger pointing directly to the spot he highlighted. These are not recreated nor are they described. He also, on occasion, drew little tornado-like swirls at the end of a particular poem. I have seen similar drawings in many miscellanies. Like the arrows, these, too, are silently dropped.

Abbreviations are also maintained. Renaissance Latin writers often shortened the enclitic conjunction, i.e. *virumque* to *virumq*$_3$. This practice I have followed. Occasionally, a *-us* inflection is abbreviated to *g*, as in *precibus*, written *precibg*. I have not followed this practice, but instead write the *-us* in italics and note the change in the textual note. I did this because in modern print the *g* does not adequately represent the inflection, which is necessary to read the passage.

All diacritical marks are maintained, although, of course, modernized. Seventeenth-century hyphens, which look to us like equal signs, are modernized.

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Overwrites are noted in the textual apparatus. Obliterated texts are supplied if possible within <brackets>. Raised text as corrections are noted by arrows, as <euening> ↑morning↓, the latter correcting the former. Additions to the text, including unsure readings, are identified by [square brackets].

Line numbers and poem identification numbers are added. Most of the pagination is in the hand of John Wale. However, he did not paginate many pages in the last section of the miscellany. Some page numbers have been added in modern pencil. These I indicate with [square brackets]. Where there is no page number in the text, I add the number for this edition by parentheses inside [(brackets)].

Hands. As I described in section 2 above, there are six different hands in the miscellany. Four have separate designations. The other two appear so infrequently that I describe them in the apparatus at the bottom of each page. Poems are identified by sequence and by hand. If any poem is unidentified by hand, it belongs to the first hand -- α. Otherwise, all hands are identified. They are delineated as follows:

α -- William Holgate, the original hand that created the miscellany. One hundred eighty-four separate entries. Times Roman.
β -- John Wale, first hand. Fifty-six separate collective and individual entries. Times Roman.
γ -- John Wale, second hand. Five individual prose entries. Italic.
δ -- Unknown transcriber. One verse entry. Times Roman.

-- Modern critical writer. All textual notes are in pencil, added directly to the page. Transcribed in italic between square brackets.

Critical Notes. This is a study in Renaissance poetry, so I focus mainly on the early seventeenth-century entries. All entries are identified by individual hands. They appear sequentially in the notes as they appear in the Holgate.

Entries for the original Holgate poems [α] are divided into three distinct sections (see below). The first section includes the number I ascribe to the poem in this edition, plus general identification of the poem itself. Opposite the number of the entry are the first two lines of the poem followed by the last line. This is followed by the name of the

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poem as it appears in the Holgate, plus the ascription as recorded in the miscellany. Immediately thereafter is the page number in the text.

The next section describes the particular entry as it is found in printed texts. First is the name of the poet as it was ascribed in its original printing. This may or may not be a correct attribution, but it records who is or who was believed to be the most likely to have written a particular poem when it was first written. When the name is either wrong or controversial, the attribution is questioned (?). The name is followed by all seventeenth-century printings of the poem. If the poem was not printed until a later century, it is so noted. Several of the poems are printed here for the first time. For some of the more famous poems, I do not mention each and every publication between 1720 and today, but only those publications I feel in any way relate to the Holgate. I also record modern editions if they are important to modern critical and/or textual studies, such as those of Helen Gardner or Herbert Grierson. The following is a typical example from the top portion of the notes, **HM 5**.

(HM number) **5** Reader, wonder thinke it none (first line)
That I speake and am but stone (second line)
/Would weepe them selues to teares and dye. (last line)

(HM title/poet/page) "An Epitaph on Prince Henry" [anon.], p. 2.

(17th-century print information)

(Poet identified prtd. texts, queried) Giles Fletcher (?). Prtd. Camden's *Remaines* (1614), 381; Stow's *Survey*, (1633), 518. (Modern print information)*ienſe* (1612), sig. C1, "Miraris qui saxa loqui didicere, Viator," initialed G.F.T.C. Also see *Ben Jonson*, Herford & Simpson, VIII, 432-33 (English/Latin); Giles and Phineas Fletcher, *Poetical Works*, Boas, I, 270 (Latin).

(Modern print information)

Immediately following printed texts are manuscript texts. First noted here are the appropriate listings in John Beal, comp., *Index of English Literary Manuscripts*, and Margaret Crum, ed., *First-Line Index of Manuscript Poetry in the Bodleian Library*. On occasion, other indexes or sources are identified as supplying manuscript information for manuscript texts. These entries are self-explanatory.

The manuscript entries include those cited in Beal, Crum, and/or other citations, plus manuscript copies I have discovered on my own. I have examined manuscripts at Houghton Library, Harvard University; Folger Shakespeare Library, Washington, D.C.;

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Beineicke Library, Yale University; and the Rosenbach Museum and Library, Philadelphia, Pennsylvania. I have also examined microfilms from the Huntington Library, British Library, Cambridge University Library, Bodleian Library, and the Victoria and Albert Museum. Manuscript entries are complete as cited.

Collations follow the manuscript listing. They are restricted to substantive variants, not accidentals. By general rule, I collate to the first printed version of the poem. If collation to a particular manuscript is warranted, that, too, is included. I do not collate to each and every found manuscript. Such practice is laborious beyond reward. Print is the general focus of the collation because print is the means by which many of the poems have become known.

The last section is my notes on each poem. Identified first is the poet who I believe wrote the poem. Usually, this will be the same as the poet identified with printed texts, but not always. For example, in **HM 5** notes (see above), the poet identified is "Giles Fletcher (?)". In the early editions, the poet was identified as "G.F.T.C.", probably for "Giles Fletcher, Trinity College." Later scholarship questions this attribution, so I identify the poet as "Anonymous," which is explained in the notes. I also include biographical information on the poet, plus any information in the textual history appropriate to the entry, including, when relevant, whether the text has been appropriated to a musical setting. There is no indication anywhere in the Holgate to suggest that a particular lyric was sung. Glossary notes are also included when necessary.

Citations at the end of the notes apply specifically to the poem in question. If information for the notes comes from sources tangential to the particular poem, those sources will be cited but will not be listed among the primary sources listed in the individual note. All sources are collected in the bibliography.

Entries for hand β, γ, and δ are far less complex. Most source information is

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found in the text itself. John Wale transcribed from printed texts, such as *Paradise Lost* or *Othello*. Textual information from such sources was deemed unnecessary. He also transcribed prose selections and verse inscriptions from late seventeenth- and early eighteenth-century printed books. I note his sources whenever possible. In general, however, I let Wale's entries speak for themselves. On occasion, information will be supplied when important to the surrounding text.

Notes

[1] Throughout this edition, my practice is to use double quotes for titles and singles quotes for first lines. This is necessary because many poems are untitled.

[2] Margaret Forey is soon to resume preparation to publish her thesis. I am grateful for her kind assistance in reviewing my commentary on Strode's poems.

[3] The idea that patronage is important to the miscellany was suggested by James D. Knowles of the University of Dundee, Scotland. I acknowledge his help and recognize the importance of this inquiry.

[4] My contact with British Library Add. MS 23229 is through the Harvester Microfilm Series, British Library, Reel 31, so I am unable to describe any specifics such as watermarks that might associate the two manuscripts.

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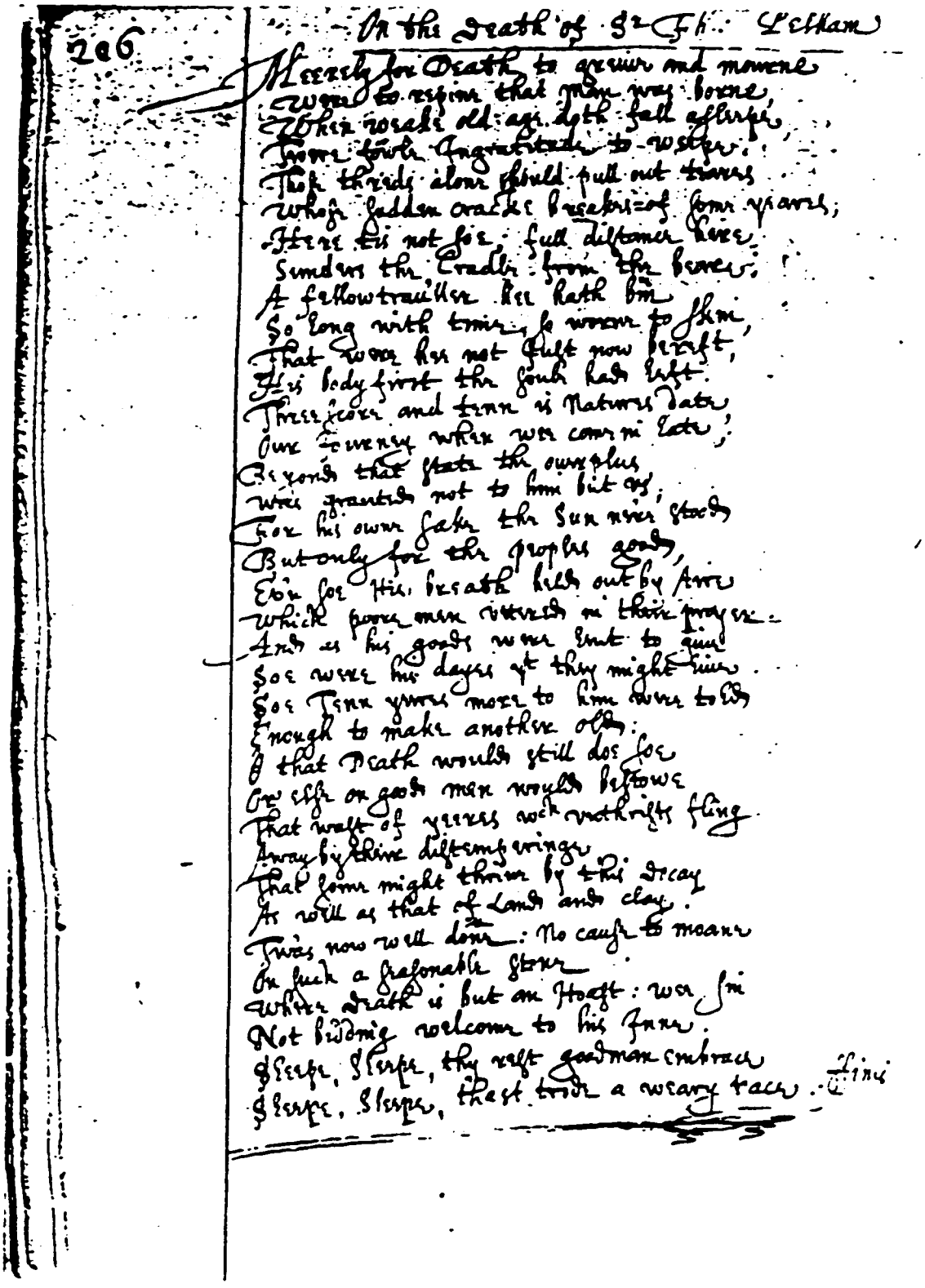
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Figures

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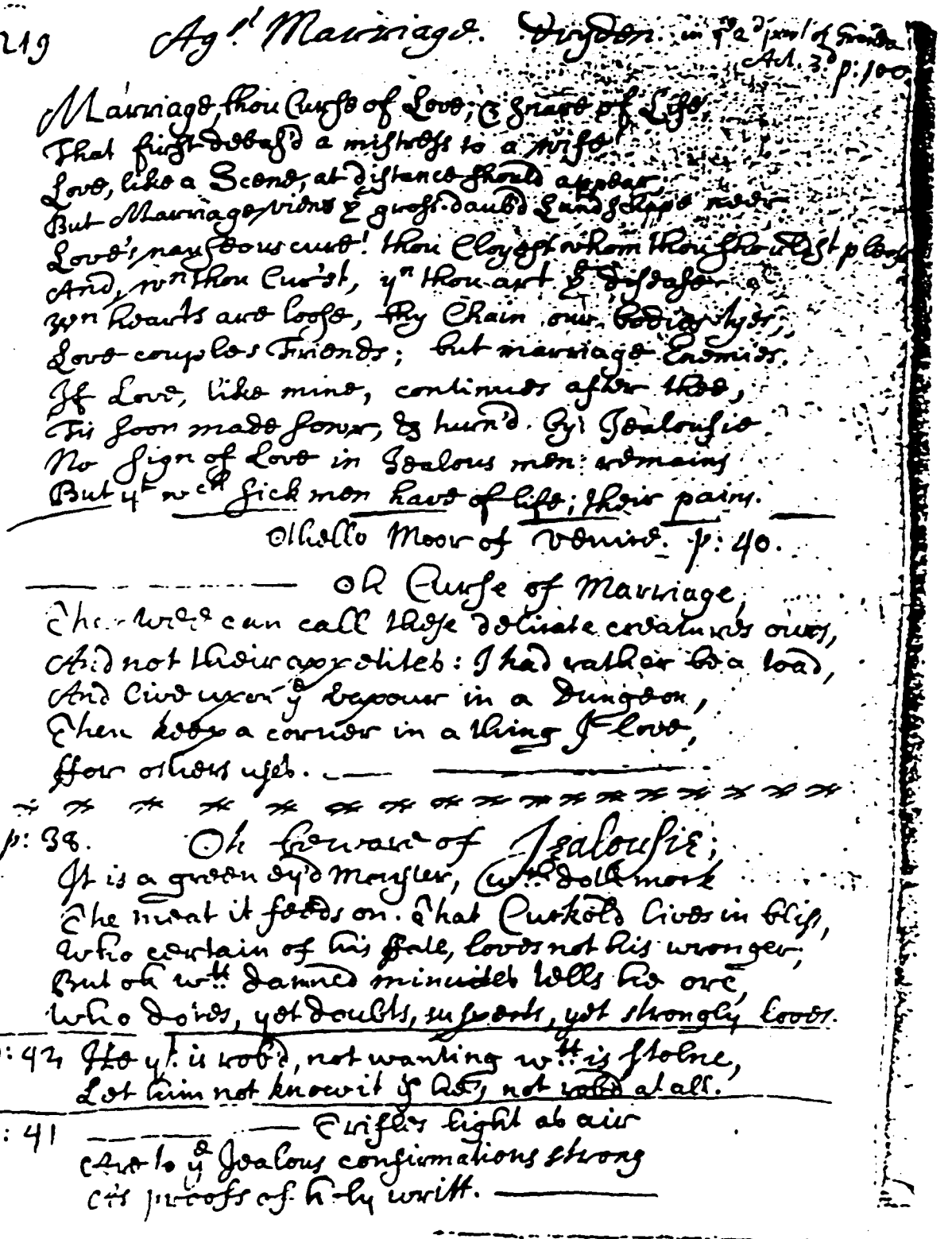

206

On the Death of Sr Fh: Lytham

Mercy for Death to greeve and mourne
Were to repine that man was borne,
When reeke old age doth fall asleepe,
From forth Ingratitude to weepe:
Tis thride alone should pull out teares
When sudden cracke breaks of some yeares;
Here tis not so: full distance here
Sunders the Cradle from the Bere:
A fellowtraveller Hee hath bin
So long with time, so worne to skin,
That were hee not left now bereft,
His body first the Soule had left.
Threescore and tenn is Natures date,
Our Tenancy while wee com in Fate;
Beyonds that state the overplus
Was granted not to him but us;
For his owne sake the Sun never stood
But only for the peoples good,
Nor for his breath hath out by Arte
Which poore men uttered in their prayers.
And as his goods were lent to Time
So were his dayes yt they might thriue
For Tenn yeares more to him were told
Enough to make another old:
O that Death would still doe so
Or else on good men would bestowe
That waste of yeares wch wrinkles fling
Away by their distempering
That some might thriue by this decay
As well as that of Lands and clay.
Twas now well done: No cause to moane
On such a seasonable Stone
Where death is but an Hoast: wee see
Not bidding welcome to his Fee.
Sleepe, Sleepe, thy reft goodman embrace
Sleepe, Sleepe, thou'st trode a weary race.

Figure 1. Holgate Miscellany, p. 206. The hand of William Holgate. Note secretarial 'd' in title. (aloha)

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219 Ag.st Marriage. Dryden. in 2d part of Granada Act. 3. p: 100

Marriage, thou Curse of Love; & Grave of Life
That fright'st a mistress to a Wife!
Love, like a Scene, at distance shou'd appear
But Marriage views & gives the daub Love stays near
Love's neighbours cure! thou Cloyest whom thou shou'lst please
And, wn thou Cur'st, yn thou art Diseases
Wn Hearts are loose, thy Chain our bodies tyes;
Love couples Friends; but marriage Enemies.
If Love, like mine, continues after this,
'Tis soon made sower, & turn'd to Jealousie.
No Sign of Love in Jealous men remains
But yn wch Sick men have of life; their pains.
Othello Moor of Venice. p: 40.

——— Oh Curse of Marriage,
That wch can call these delicate creatures ours,
And not their appetites! I had rather be a toad,
And live upon y vapour in a Dungeon,
Than keep a corner in a thing I love,
For others uses. ——— ———

* * * * * * * * * * * * * * * * * * * *

p: 38. Oh beware of Jealousie;
It is a green eyd Monster, wch doth mock
The meat it feeds on. That Cuckold lives in bliss,
Who certain of his fate, loves not his wronger,
But oh wth damned minutes tells his over
Who dotes, yet doubts, suspects, yet strongly loves.

p: 42 Oh y: is robb'd, not wanting wt is stolne,
Let him not know it & he is not robb'd at all.

p: 41 ——— Trifles light as air
Are to y Jealous confirmations strong
As proofs of holy writt. ———

Figure 2. Holgate Miscellany, p. 219. Typical hand of John Wale (beta).

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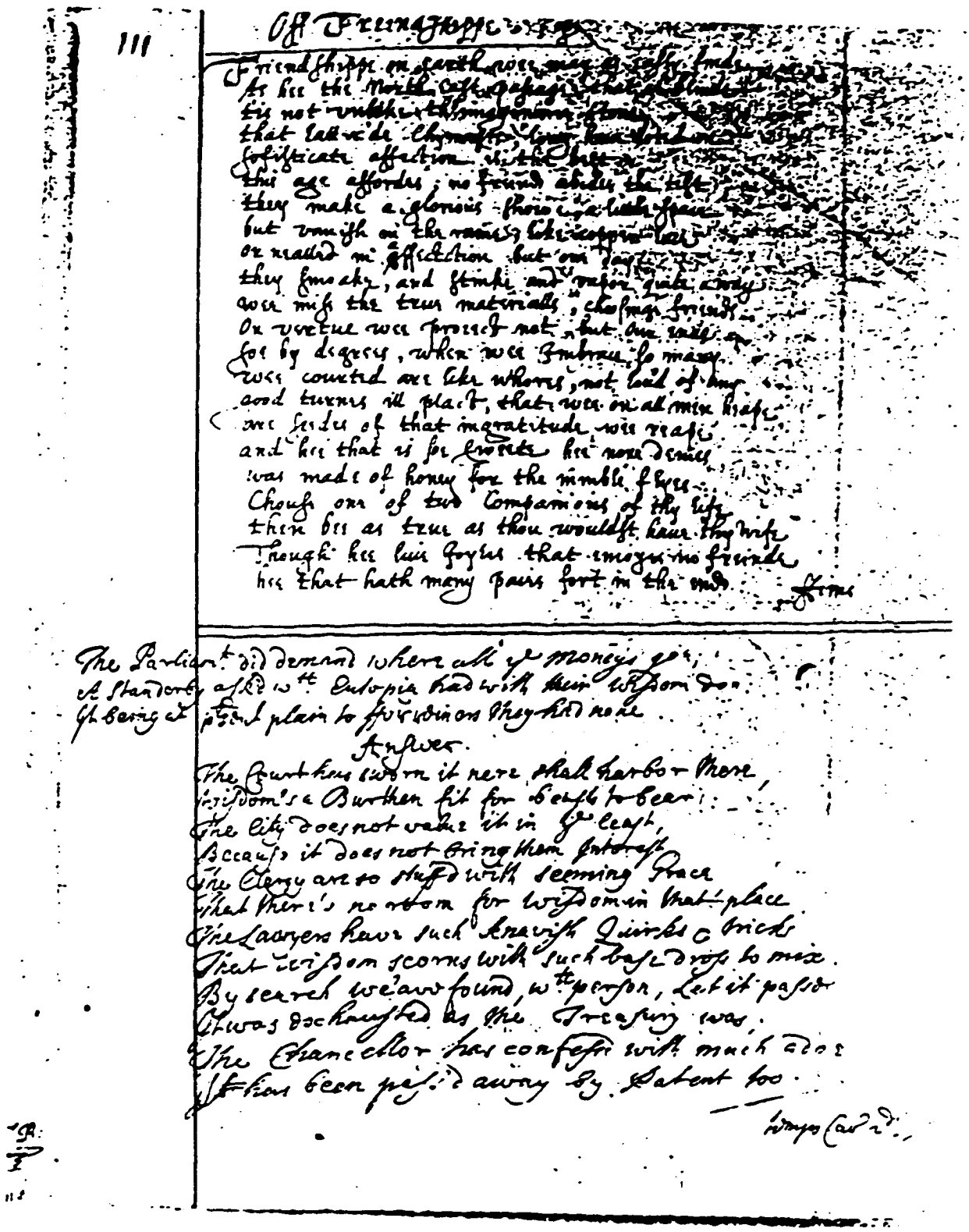


Figure 3. The hand of John Wale, italic. (gamma)

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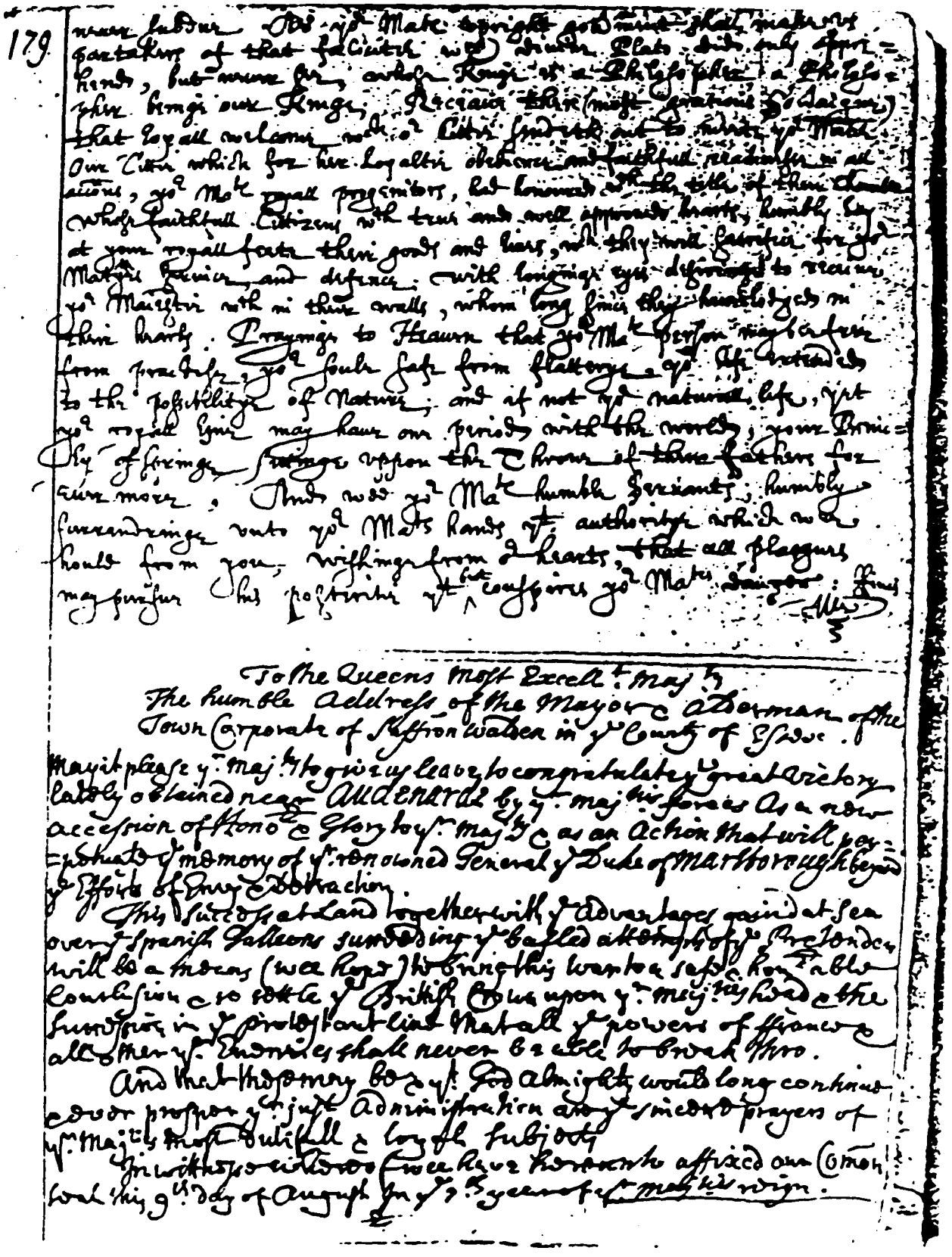


Figure 4. John Wale, mixed hand. Top portion is William Holgate. See also 8c.

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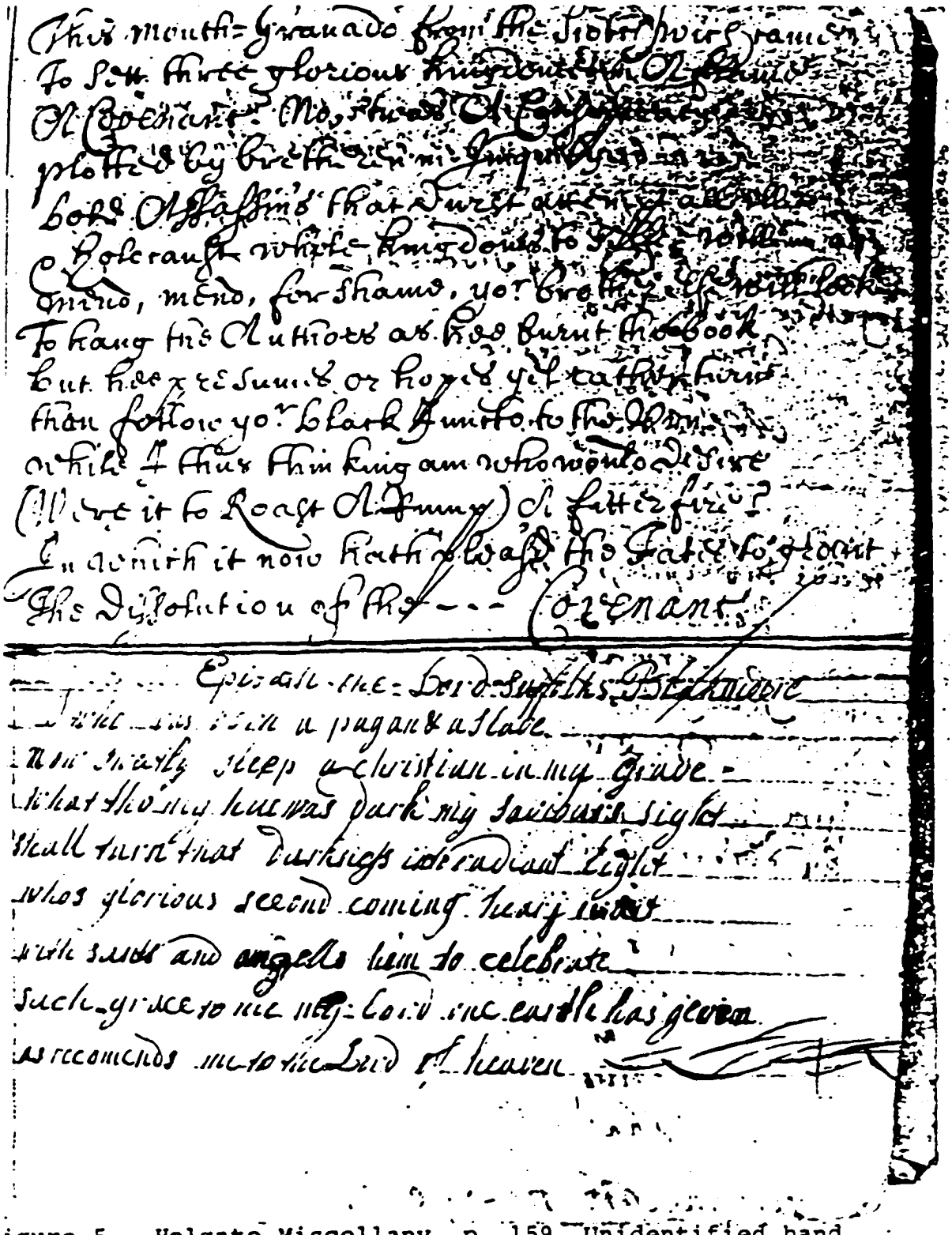


Figure 5. Holgate Miscellany, p. 159 Unidentified hand.

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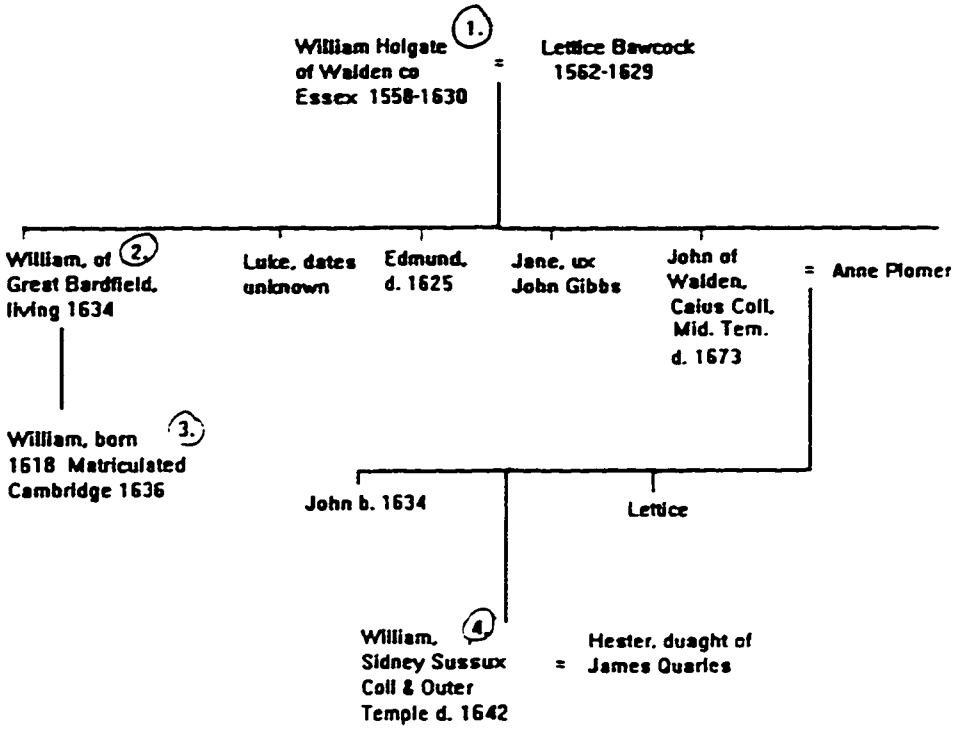


Fig. 6. The four William Holgates.

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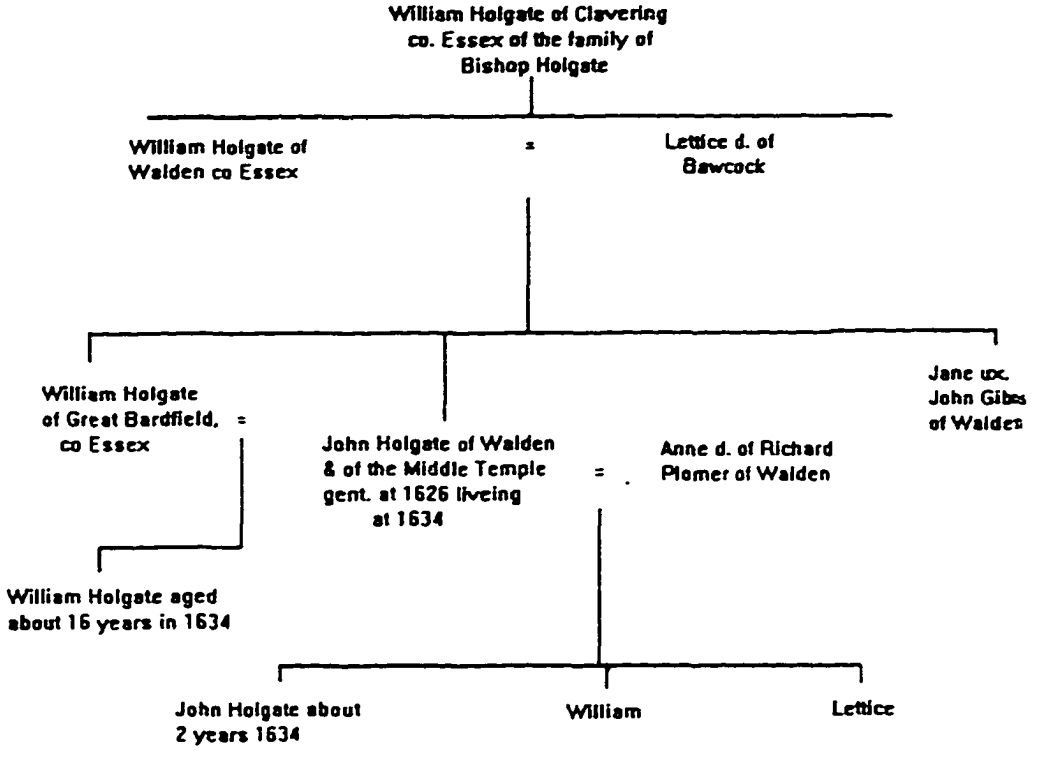
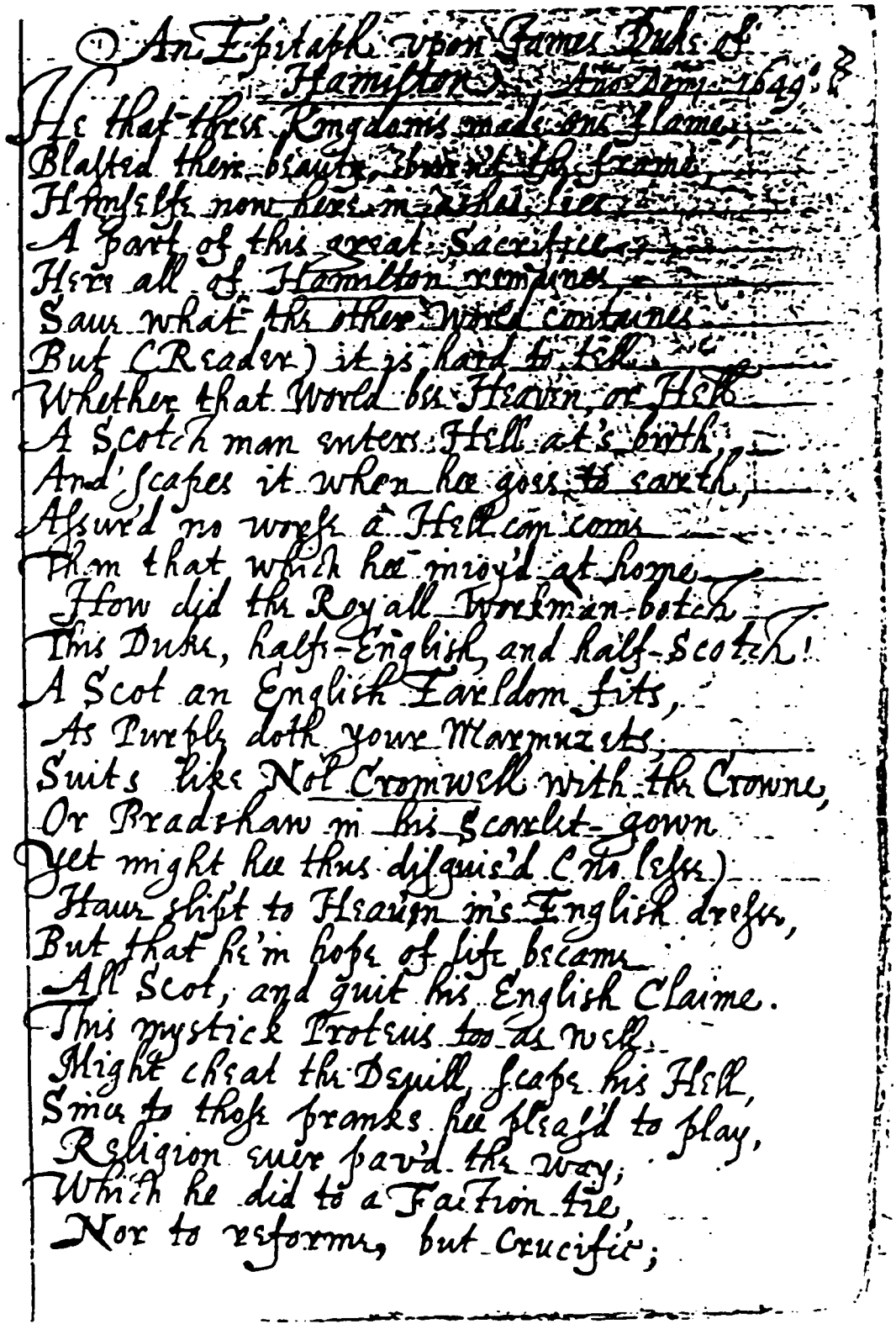


Figure 7. THE VISITATION OF ESSEX 1634

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An Epitaph upon James Duke of Hamilton. Anno Dom. 1649.

He that three Kingdoms made one Flame,
Blasted their beauty, burnt the frame,
Himself now lies in ashes here,
A part of this great Sacrifice.
Here all of Hamilton remaines,
Save what the other World containes.
But (Reader) it is hard to tell
Whether that World be Heaven or Hell.
A Scotch man enters Hell at's birth,
And 'scapes it when he goes to earth,
Assur'd no wreck 'a Hell can come
Than that which he injoy'd at home.
How did the Royall Wretch man-catch
This Duke, half-English, and half-Scotch!
A Scot an English Earldom fits,
As Purple doth your Marmozets.
Suits like Nol Cromwell with the Crowne,
Or Bradshaw in his Scarlet-gown.
Yet might he thus disguis'd (unknown)
Have shift to Heaven in's English dresse,
But that he'in hope of life became
All Scot, and quit his English Claime.
This mystick Proteus too as well
Might cheat the Devill, 'scape his Hell,
Since to those pranks he pleas'd to play,
Religion ever pav'd the way;
Which he did to a Faction tie,
Nor to reforme, but Crucifie;

Figure 8a. Holgate Miscellany, p. 227. Holgate's later hand, circa 1649.

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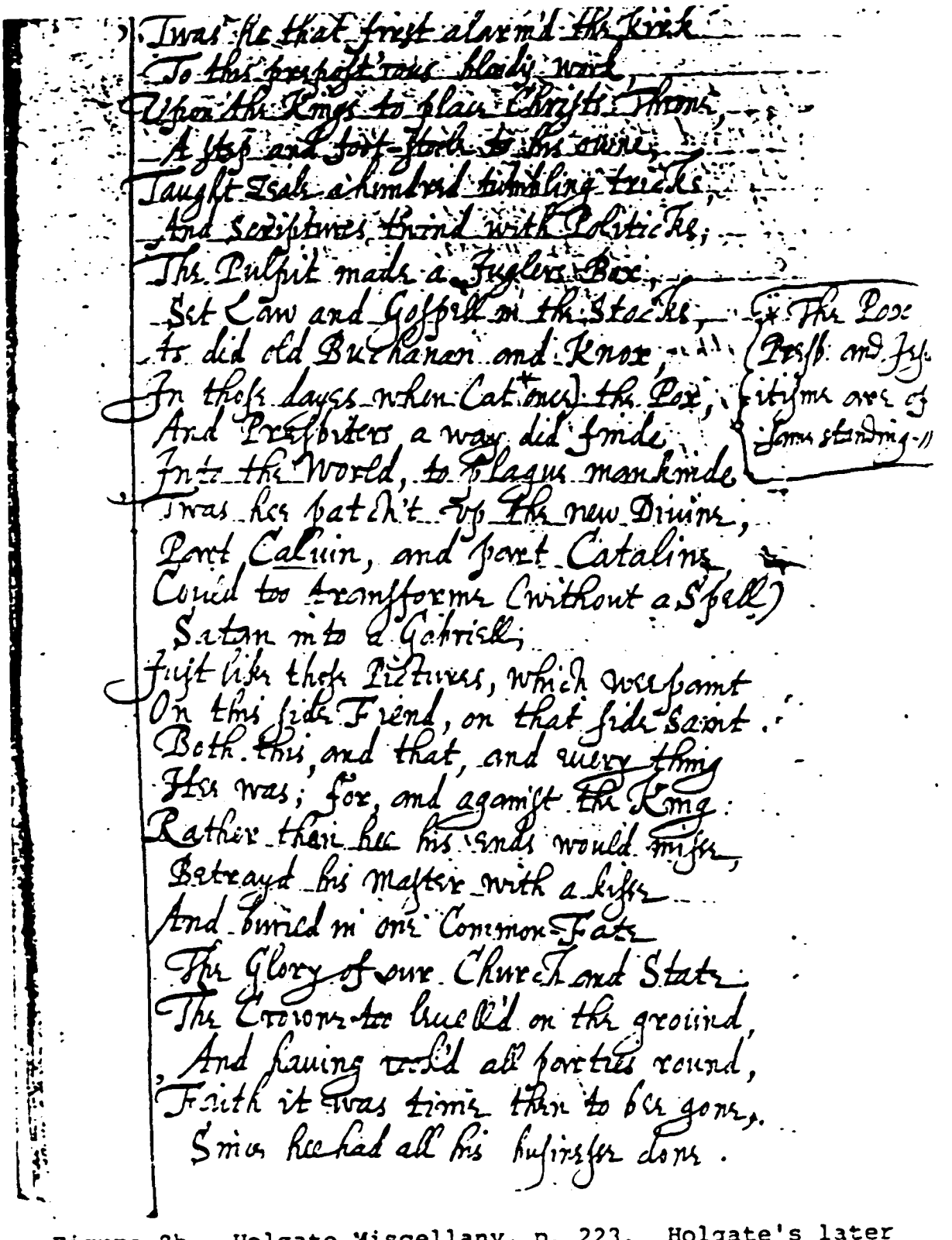
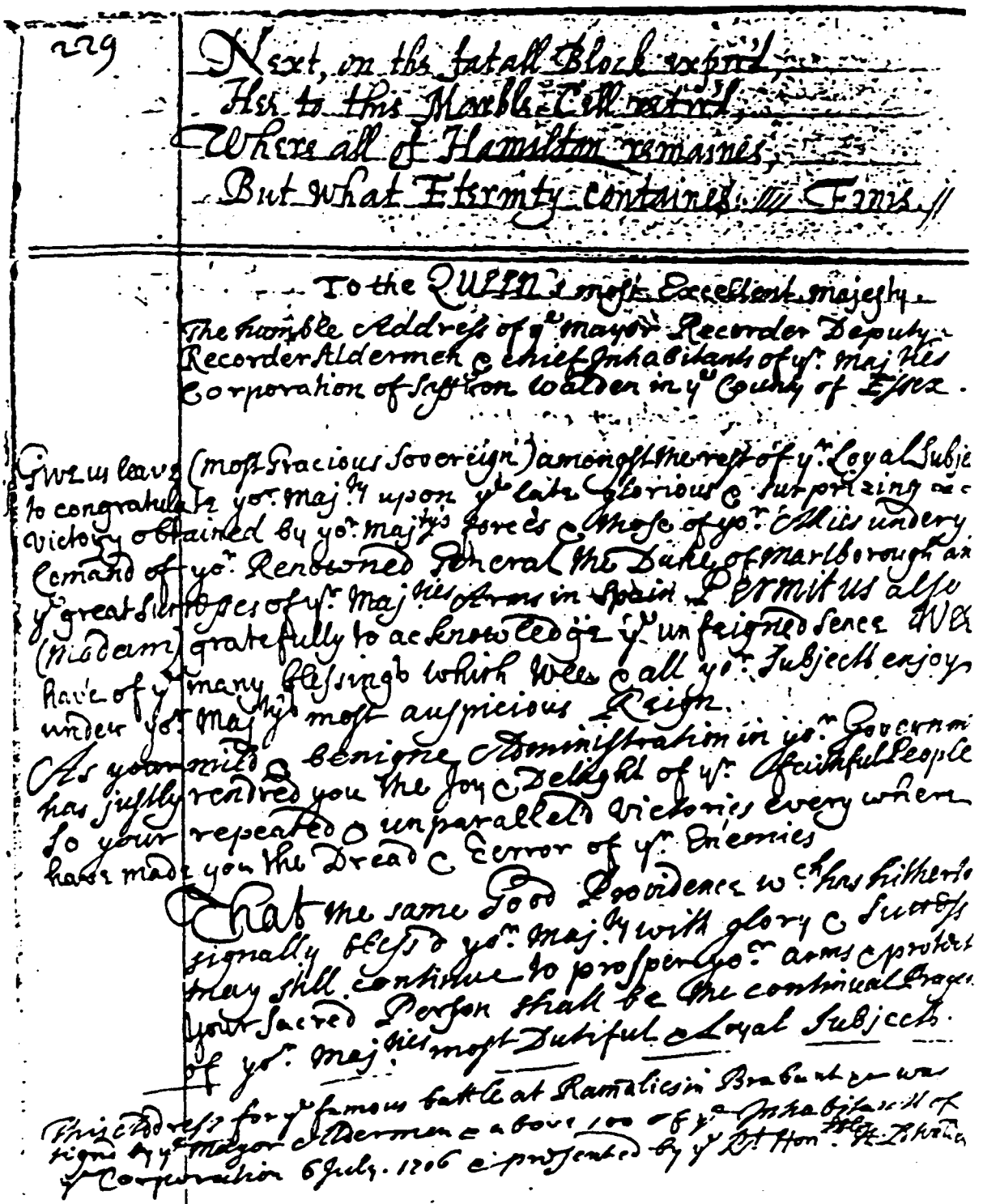


Figure 8b. Holgate Miscellany, p. 223. Holgate's later hand.

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229

Next, on the fatall Block expird,
Her to this Marble Cell retird,
Where all of Hamilton remaines,
But What Eternity containes. /// Finis //

To the QUEEN's most Excellent majesty.
The humble Address of ye mayor Recorder Deputy
Recorder Aldermen & chief Inhabitants of ye: maj:tes
Corporation of Saffron Walden in ye County of Essex.

Wee us leave (most Gracious Sovereign) amongst the rest of ye: Loyal Subje
to congratulate yor: majty upon ye late glorious & surprizing ac
victory obtained by yor: majtys forces & those of yor: Allies under y
Comand of yor: Renowned General the Duke of Marlborough an
ye great Hopes of ye: majties Arms in Spain. Permit us also
(Madam) gratefully to acknowledge ye unfeigned sence We
have of ye many blessings which wee & all yor: Subjects enjoy
under yor: majty most auspicious Reign.
As your mild & benigne Administration in ye: Governm
has justly endred you the Joy & Delight of yr: faithfull People
so your repeated & unparalled victories every where
have made you the Dread & Terror of ye: Enemies
That the same Good Providence wch has hitherto
signally blest & yor: majty with glory & Succes
may still continue to prosper yor: Arms & protect
your Sacred Person shall be the continual Praye
of yor: majties most Dutiful & Loyal Subjects.

This address for ye famous battle at Ramalies in Brabant was
signed by ye mayor Aldermen & about 100 of ye Inhabitants of
ye Corporation 6 July. 1706 & presented by ye Rt Hon: ye Earle

Figure 3c. Holgate Miscellany, p. 229. Holgate's later hand. Also, the mixed hand of John Wale.

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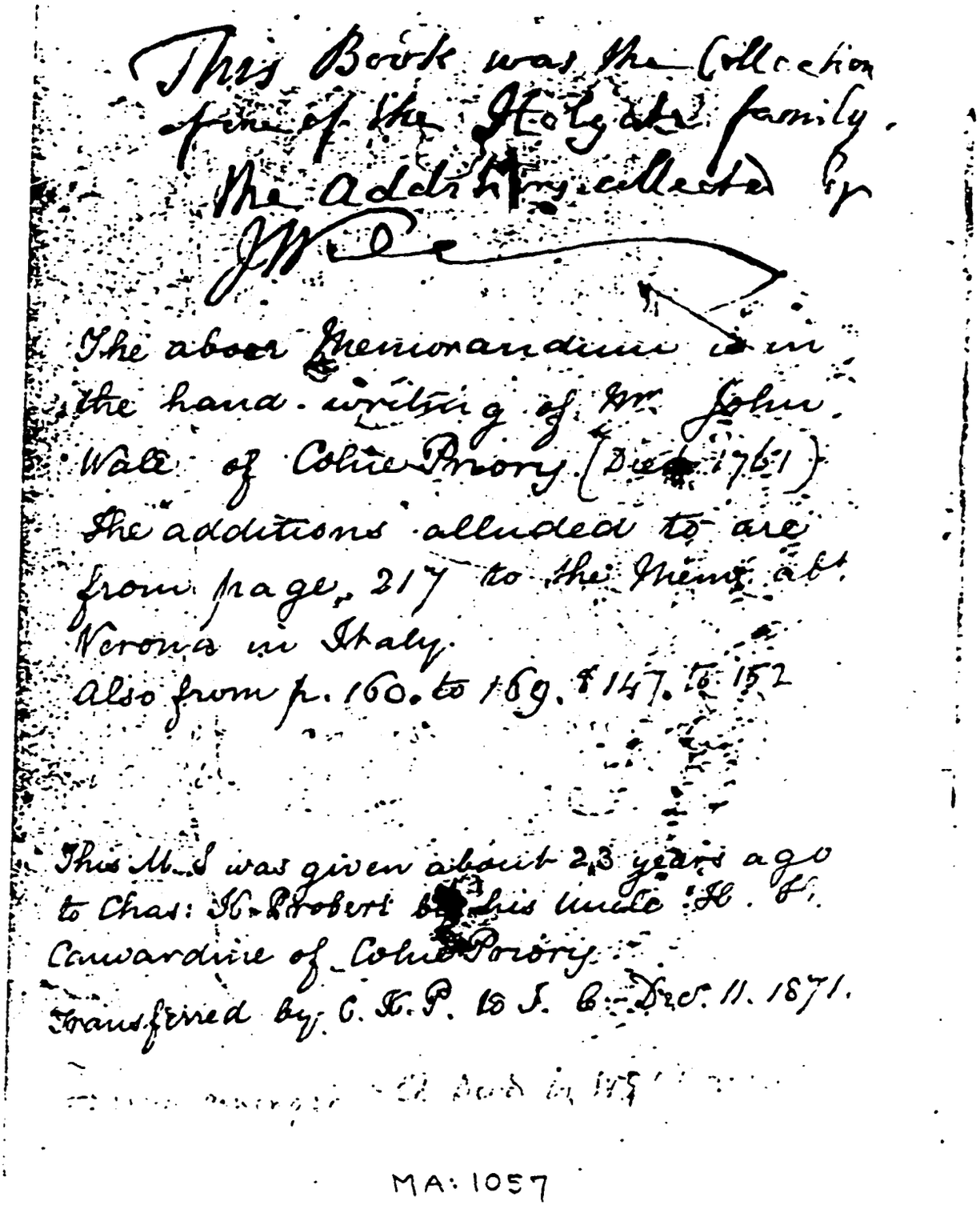
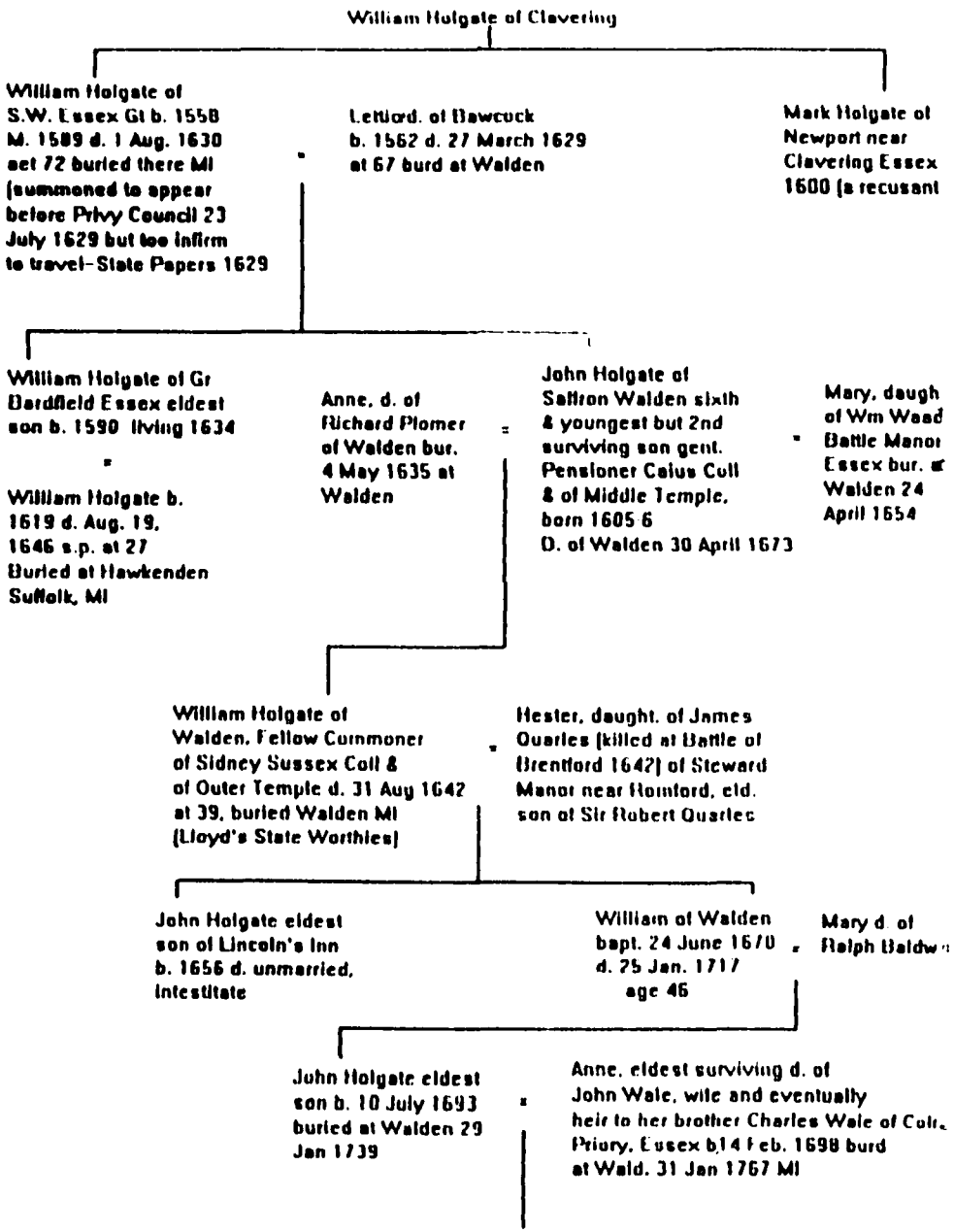


Figure 9. The cover leaf.

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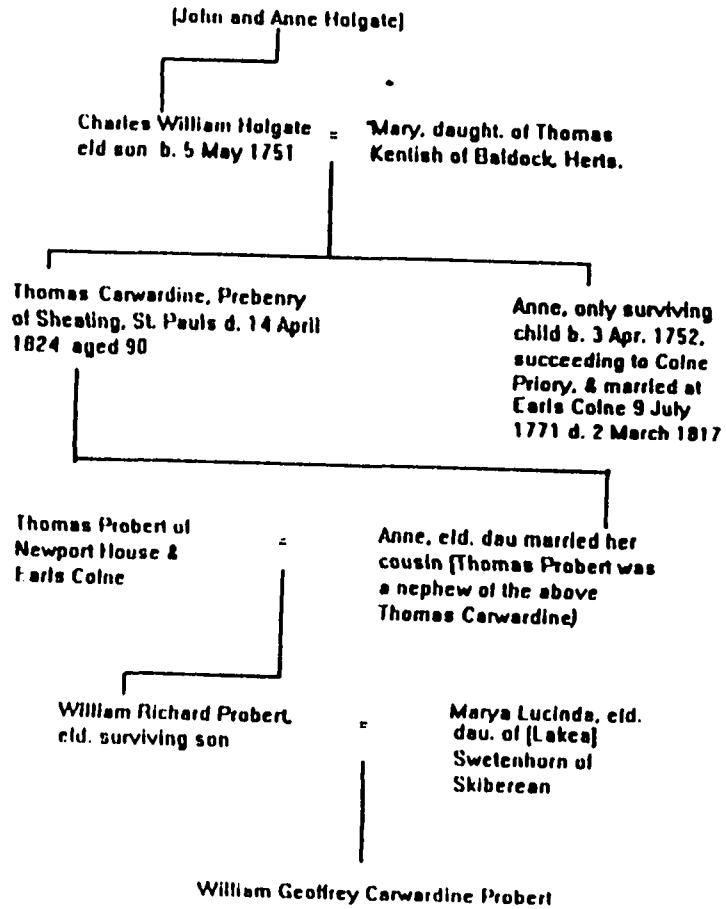
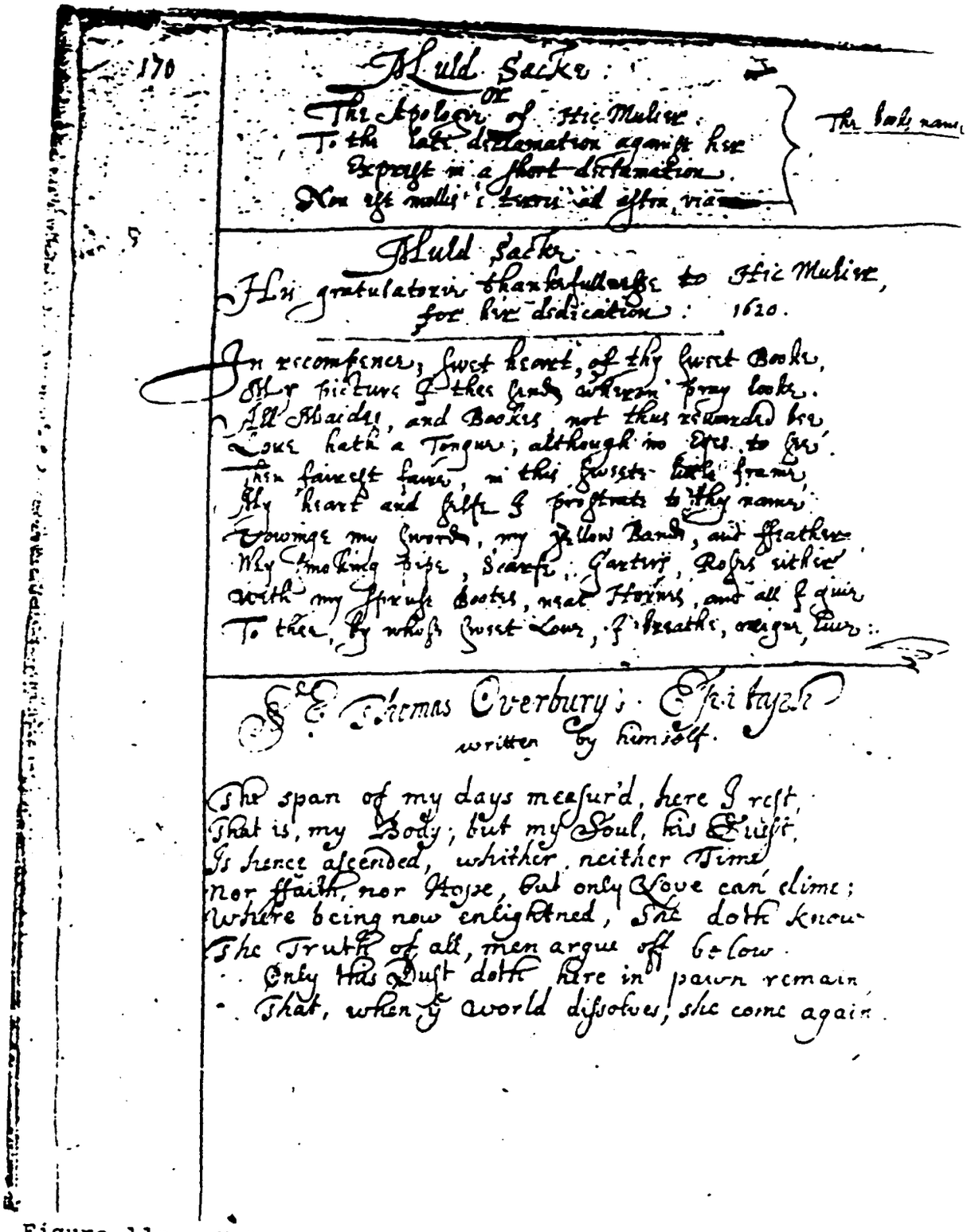


Figure 10. The Dring family tree.

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170

Muld Sacke:
Or
The Apology of Hic Mulier.
To the late defamation against her
Exprest in a short declamation.
Non est mollis [illegible] ad astra via.

The book name

Muld Sacke.
His gratulatorie thankfullnesse to Hic Mulier,
for her dedication: 1620.

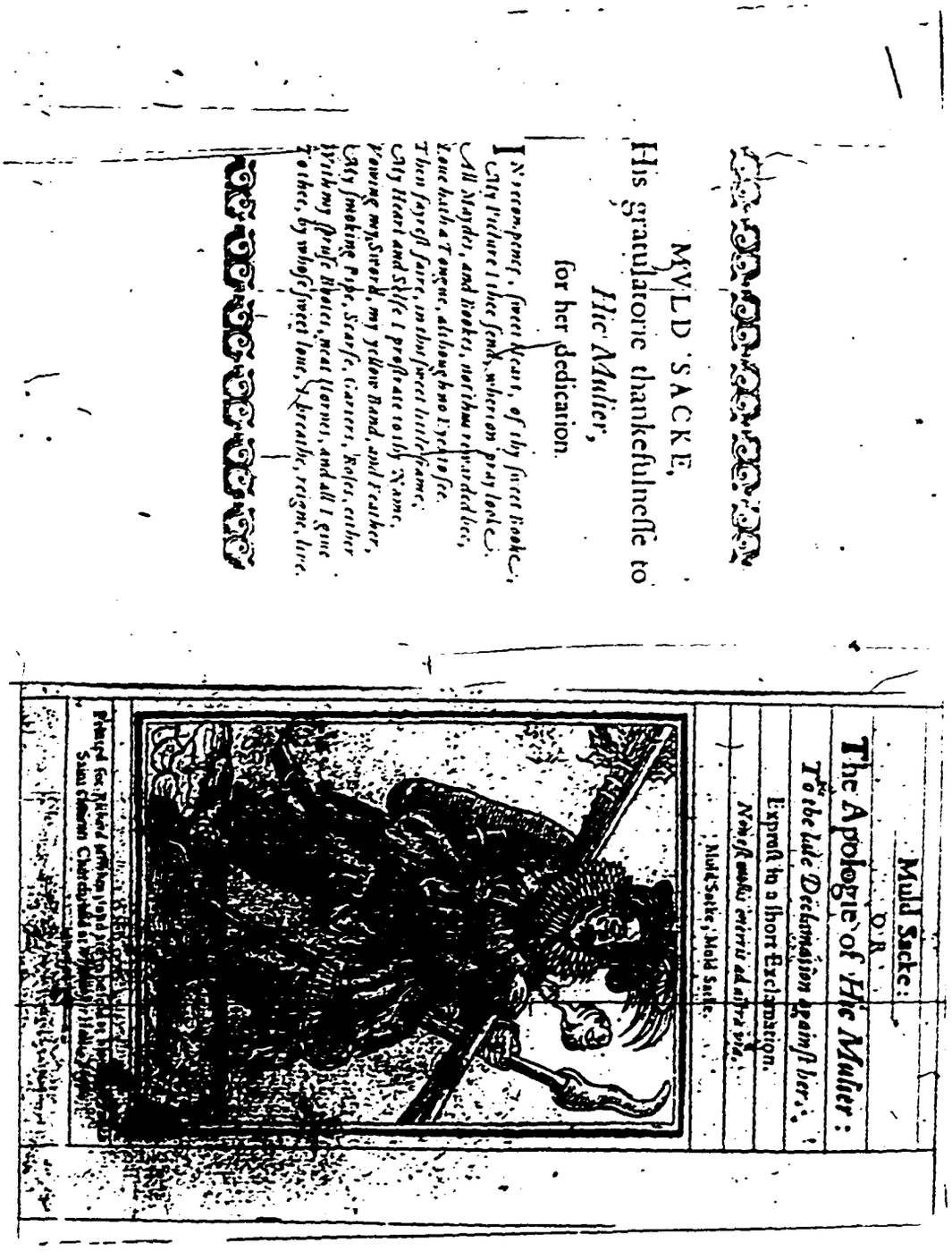
In recompence, sweet heart, of thy sweet Booke,
Her picture & thee (and) wherein I may looke.
All Maides, and Bookes not thus rewarded be
Love hath a Tongue, although no Eyes to see.
In fairest frame, in this sweete little frame,
My heart and gifte & prostrate to thy name,
Downge my Sword, my yellow Bands, and Feathers
My smoking Pipe, Scarfe, Garters, Roses sithes
With my Spruse Boots, neat Horses, and all & quit
To thee, by whose sweet Love, & breathe, once Liue:

Mr Thomas Overbury: His Epitaph
written by himself.

The span of my days measur'd, here I rest,
That is, my Body; but my Soul, his Guest,
Is hence ascended, whither neither Time
Nor Faith, nor Hope, but only Love can clime;
Where being now enlightned, She doth know
The Truth of all, men argue off below.
Only this Dust doth here in pawn remain,
That, when & world dissolves, she come again.

Figure 11a. Holgate Miscellany, p. 170. "Muld Sacke"

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MVLD SACKE,
His gratulatorie thankefulnesse to
Hic Mulier,
for her dedication.

Muld Sacke:
OR
The Apologie of *Hic Mulier*:
To the late Declamation against her.
Expreſt in a ſhort Exclamation.
Nemo ſanus coitrit ad altera vela.
Muld Sacke, Muld Sacke.

Figure 11b. Muld Sacke, the book.

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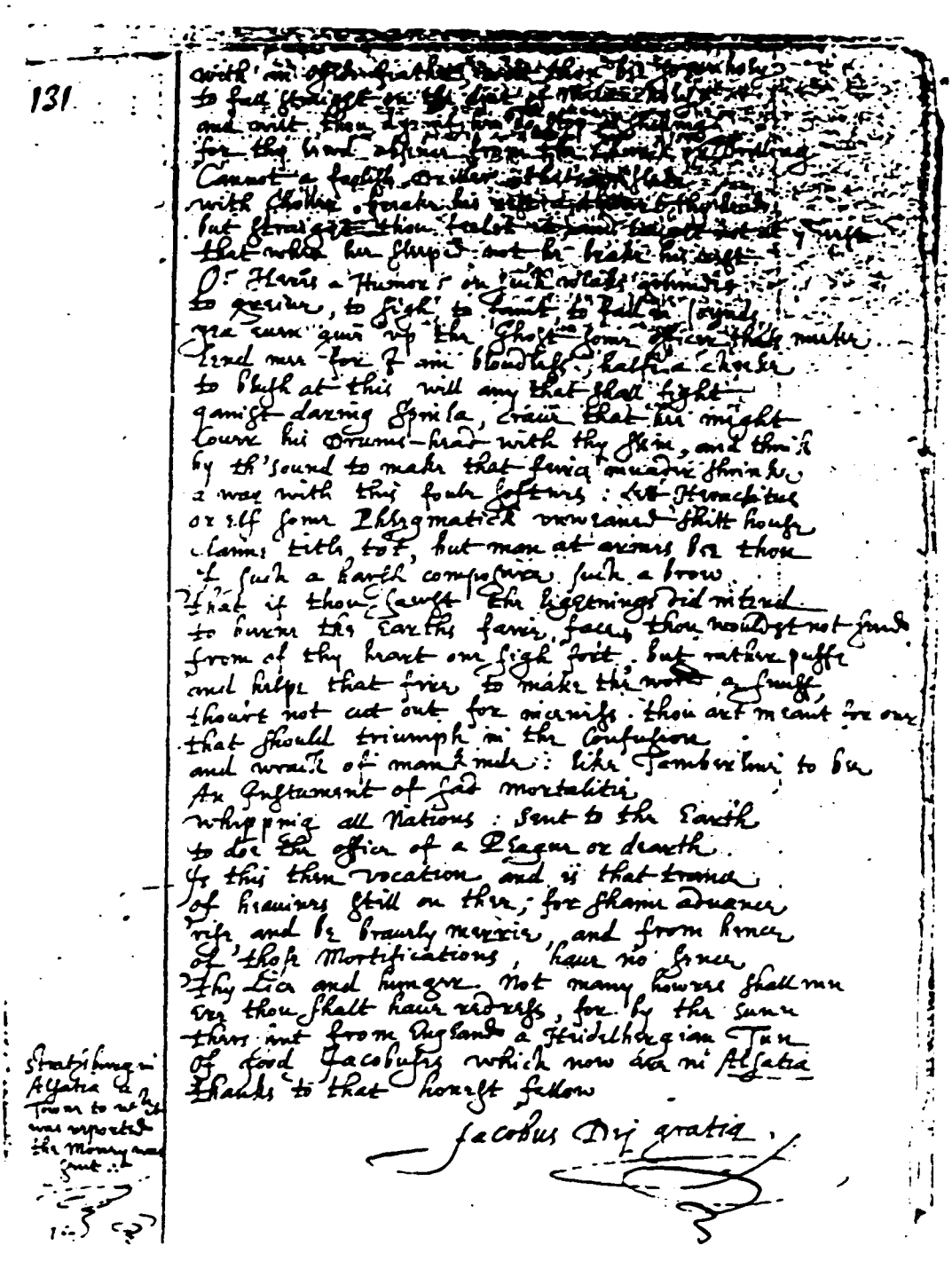


Figure 12a. Holgate Miscellany, p. 131. Note the signature.

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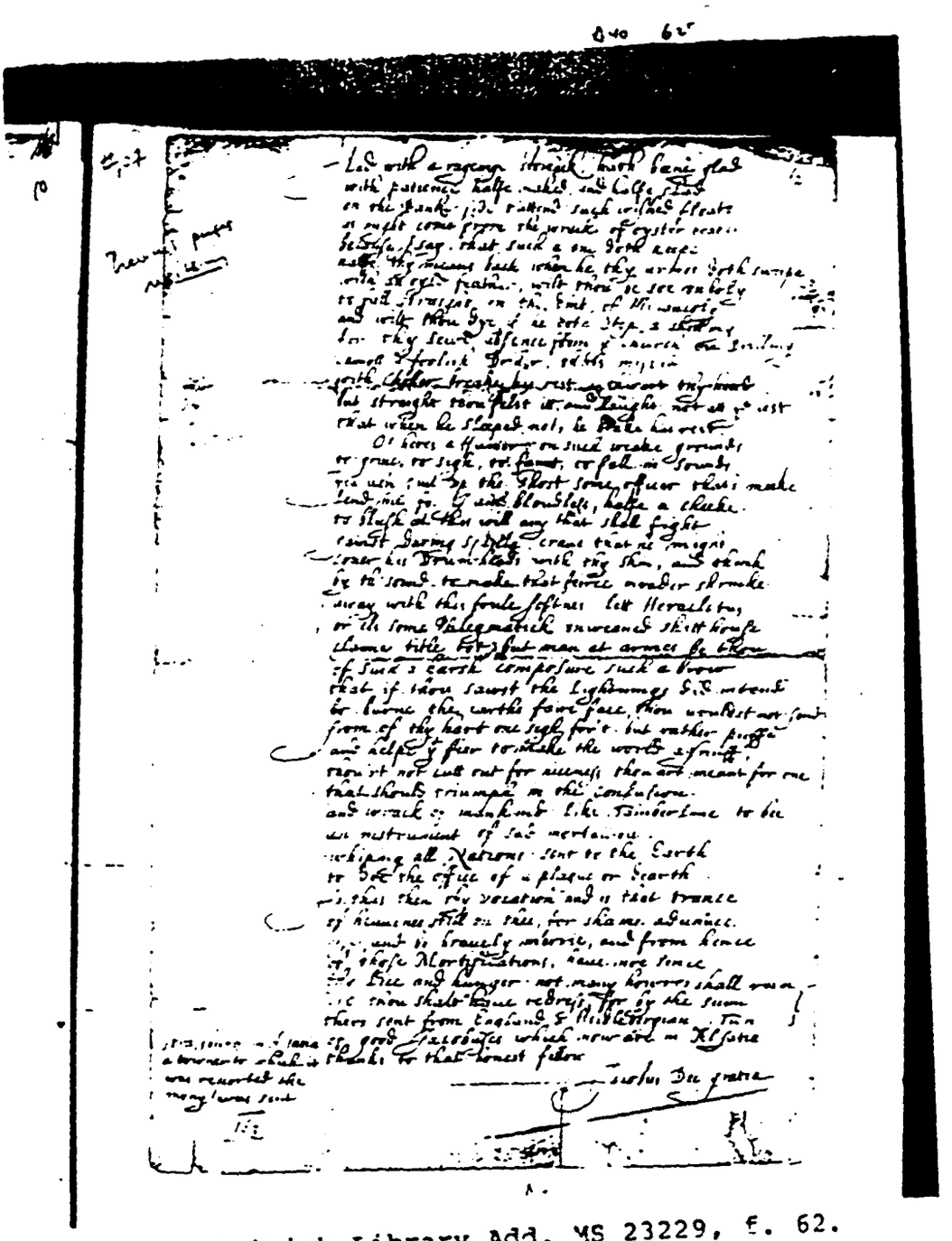


Figure 12b. British Library Add. MS 23229, f. 62.

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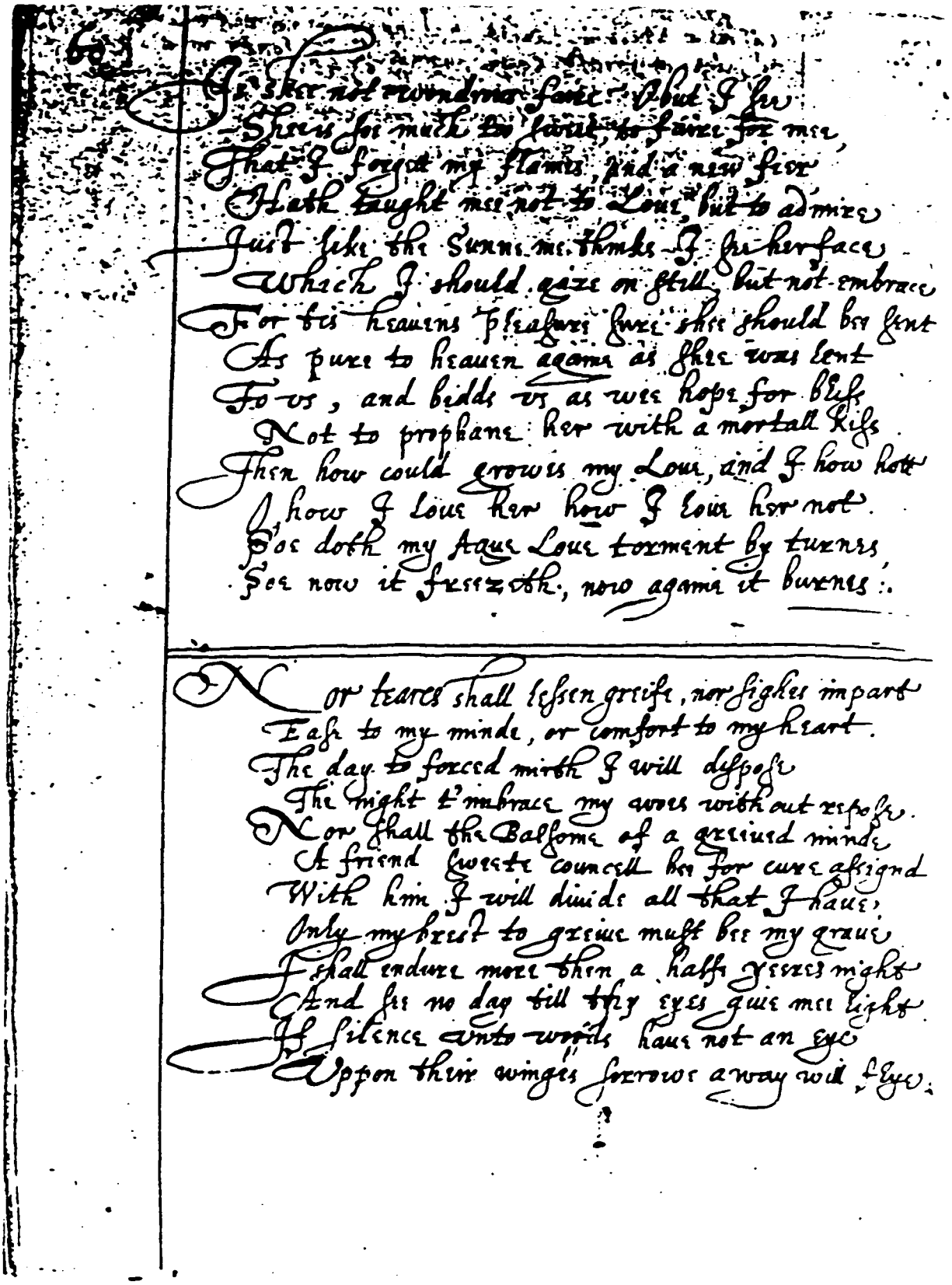


Figure 13. Holgate Miscellany, p. 60. Two anonymous lyrics.

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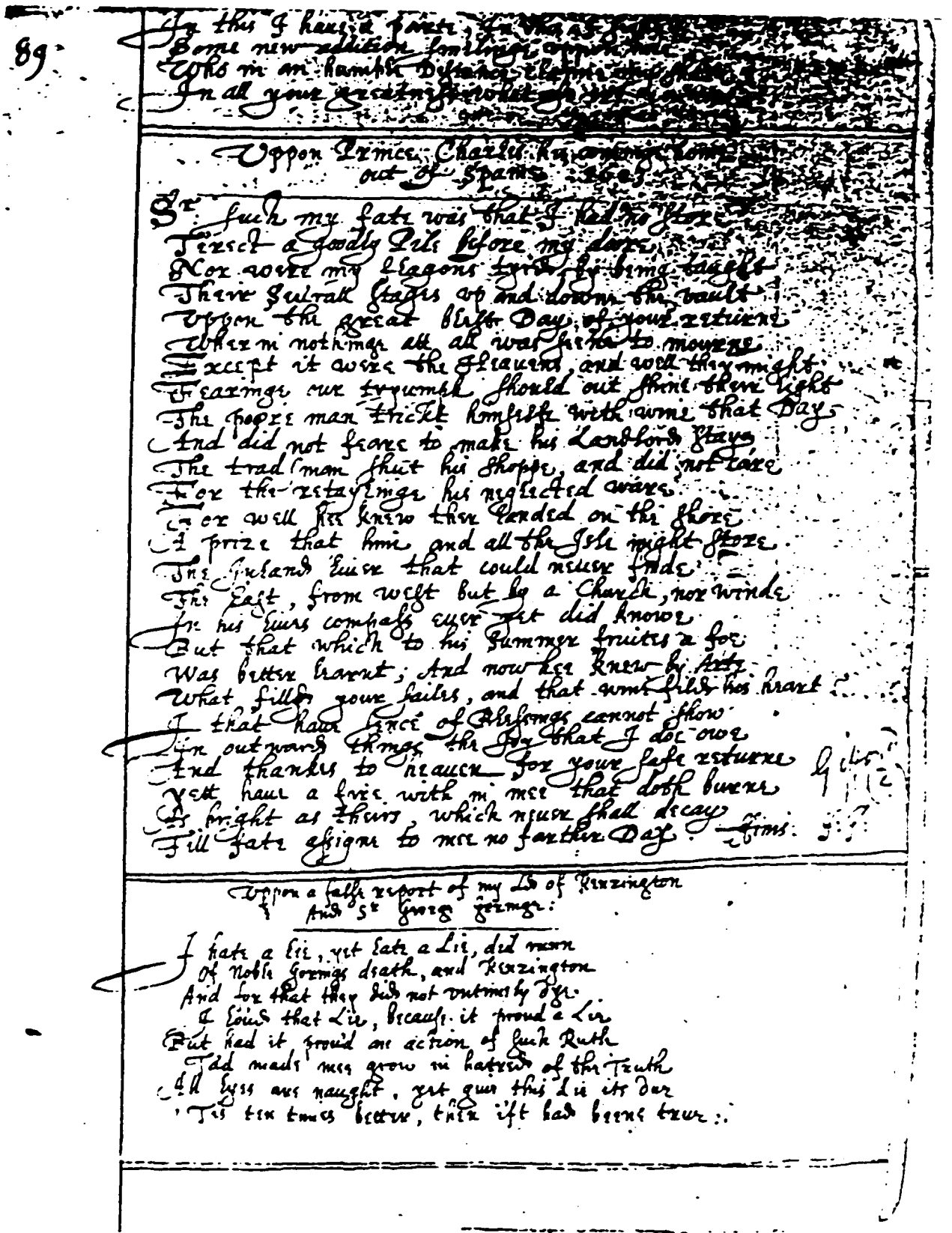


Figure 14. Holgate Miscellany, p. 39. Note the small writing in the last entry. Possibly from the late 1630s.

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Index of Known Authors
(Hand of William Holgate)

N.B. Attributions by the editor, not as the appear in the miscellany. Additional information in [square brackets]. Double quotes "Titles" -- Single quotes 'First lines'

	Page	No.
Sir Robert Ayton		
'Wrong not deere Empress of my heart'	134	113
William Basse		
'Renowned Spenser, ly a thought more ny'	200	162
Francis Beaumont		
"An Elegie on the Death of the Countess of Rutland"	107	96
"An Elegie on the death of the Lady Marcum"	78	64
'Good Madam Fowler doe not trouble mee' [*dubia*]	64	49
"To Mr B:I:" (?)	110	97
"To the Countess of Rutland"	105	94
'Why should not Pilgrims to thy body come?' [*dubia*]	63	48
Thomas Brewer		
"Mis Turnes Repentance"	171	137
Christopher Brooke		
"of teares" (?)	112	99
William Browne		
"Lydfoord Law in Deuon-sheere"	18	20
'Nature in this small volume was about'	199	158
Thomas Carew		
"A Ladyes Prayer to Cupid"	93	80
"A Winters Entertainement at Saxam"	70	59
"Excuse of Absence"	93	79
"Of the Springe"	78	63
"On a Sigh"	47	34
Henry Constable		
"Of Care" [*dubia*]	2	8
Richard Corbett		
"A Letter from Dr: C: to a friend" [Master Ailesbury]	92	78
"An Elegie on the Lady"	39	28
"Butler of Ch: Ch: in Oxon: Iohn" [Dauson]	198	155
"D.C: to ye M:B:"	47	35
"Dr C: Elegy on Bp. Rauis"	194	152
"Dr: C: of Oxfoord...verses vnto the Lord Mordent"	73	62
"Dr Corbet to the Duke of Buckingham in Spaine"	87	72
"Honos. alit artes" (?) [*Prose epistle*]	303	183
"Iter Boreale"	25	25

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"On Mris Mallett"	202	164
'Vincent Corbett farther knowne'	10	11
Sir William Cornwallis		
"On Prince Henrye"	121	105
Sir John Davies		
'As carefull Mothers to their beds doe laye'	199	159
Francis Davison		
'Loue, if a God thou beest, then euer more bee mercifull & iust'	175	141
Thomas Dekker		
"On Queene Elizabeth"	2	6
John Donne [*including modern titles*]		
"...at his goinge into Bohemia"	97	86
[A Hymn to Christ]		
'Blasted with sighes and surrounded with teares	61	43
[Twicknam Garden]		
'Goe and catch a fallinge starr	101	89
[Song]		
"His Passion for a lost Chaine of Gould"	125	106
[The Bracelet]		
'I fixt mine eye on thine, and there'	62	46
[Witchcraft by a Picture]		
'Man is the world and Death the Otian'	103	92
[Elegy on the Lady Marckham]		
'Mary and Loue thy Flauia for shee'	86	71
[The Anagram]		
'Now thou hast lou'd mee one whole day'	61	44
[Womans Constancy]		
'Oh doe not dye for I shall hate'	64	50
[A Feaver]		
"Off on that was betrayd by a perfume"	66	52
[The Perfume]		
'So, so leaue off this last lamentinge kisse'	62	45
[The Expiration]		
"The Crosse"	99	88
[The Cross]		
'T'is true, t'is Day, What though it bee?'	140	126
[Break of Day]		
"...to his freinde of a storme at sea"	98	87
[The Storm]		
"[Upon his Lady] goinge to Bedd" *[damaged]*	4	8a
[Elegy XIX]		
'When I dyed last, and (Deere) I dye'	65	51
[The Legacie]		
'When myne heart was mine owne, and not by vows' (?)	101	90
[Elegy XXI]		
Michael Drayton		
"Of a Poett"	1	1
"On Iealosie"	2	7

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John Earle		
"Mr. Earl's Characters" [Microcosmographie]	309	184
Cor. Fairmedow		
"In obitū -- Annæ Reginæ"	14	15
Giles Fletcher		
"An Epitaph on Prince Henry" (?)	2	5
Robert Fletcher		
"An Elegie vppon the death of Q: A:" (?)	52	38
John Gill		
"On the death of S^r^ W[alter] R[alegh] (?)	36	26
Thomas Goff		
"A funerall Elegie, vppon...Reuerend Iohn King..." (?)	195	153
John Grange (?)		
"Of one braginge of his Auncestors" (?)	94	81
"Vppon Prince Charles his comminge home out of Spaine" (?)	89	73
B[arton]. H[olyday].		
"...Verses to the Q:A: as shee past by Oxfoord"	48	36
H[ugh]. H[olland].		
"A Letter from H:H: of London to H:L: in the Cuntry"	113	100
"An Elegie on Prince Henry"	117	104
'Loe where hee shineth yonder'	116	103
"Written to a friend in the Lowe-Cuntries"	70	58
W[illiam]. H[olgate].		
"An Elegie vppon...Mr Richard Lucey"	37	27
"A funerall Elegie on Dr Ashboold" (?)	5	10
"Both Sisters, and both dead" [Mris Gardner/Mris Thaire]	23	24
"In obitum Magestri Maxa"	19	22
"Vppon M^ris^ Gardner"	17	19
"Vppon Mistris Gardners Death"	20	23
"Vppon M^ris^ Thaire"	19	21
Stephen Haxby		
"An Epitaph on Prince Henry"	116	102
William Herbert, Earl of Pembroke		
'Deer when I thinke vppon my first sad fall'	91	77
'If her disdaine in you least chaine cann moue'	138	120
'Muse gett thee to a Cell, and wont to singe'	59	40
"That hee would not bee beloued"	139	123
"The picture of his Mistris"	140	125
"To his Mistris in his Death"	132	108

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Sir Francis Hubert		
"Noli peccare"	90	70
James I		
"K:I his Invectiue against weomen"	13	13
"Vppon Queene Anne"	1	2
Ben Jonson		
'Deare Vincent Corbett who so longe'	11	12
'From a Gypsie in the morninge'	82	66
"Of the Sand runninge in an hower Glass"	132	109
'Stay, view this stone, and if thou beest not such'	94	82
Henry King		
'Accept thou shrine of my dead Saint' [The Exequy]	201	163
'Let no prophaine ignoble foote tread neere'	199	156
William Lewis		
"Verses made on S^{r} ff. B"	55	39
Richard Martin		
"M^{r} Martins speech to y^{e} Kinge..." [*Prose oration*]	176	144
George Morley		
"In obitum Dmī Iohnis Ryce" (?)	16	17
"On Kinge Iames"	191	149
"On the Nightingale"	205	169
Marchamont Nedham		
"An Epitaph vpon Iames Duke of Hamilton"	227	182
Dudley North, Third Baron		
'Queene of beauty most Diuine'	141	127
"That Lust is not his Aime"	133	111
Francis Phelips		
"To the Kings most Excellent Maiestie" [*Prose epistle*]	153	135
Walton Poole		
'If shaddowes bee a pictures excellence' (?)	180	145
Francis Quarles		
"Of Mans Life"	69	56
Sir George Radney		
"Radneys verses before hee kild himselfe"	45	31
Sir Walter Ralegh		
'Goe Soule the bodies guest' [The Lie]	42	29
"Of Man"	45	32

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Sir Benjamin Ruddier		
'Tis Loue breedes Loue in mee, and colde disdaine'	138	121
William Shakespeare		
"On his Mistris Beauty" [Sonnet 106]	96	85
Benjamin Stone		
"On Samburne the Shreife of Oxfoord"	46	33
William Strode		
"A Register for a Bible"	210	175
"A translation of the Nightingale out of Strado'	214	180
'I saw faire Cloris walke alone'	204	167
'I your Memory's recorder'	210	176
'If Hercules tall stature might bee guest'	213	179
"On a blistered Lippe"	207	172
"On a ffountaine"	216	181
"On the Bible"	208	173
"On the death of S^{r} Th: Pelham"	206	170
"On the Death of young Barronet Portman..."	211	178
"On y^{e} death of M^{rs} Marye Prideaux"	198	154
"To a Gentle man, on a strange cure"	209	174
"To his Sister"	207	171
"Vppon Iustification"	204	166
"Vppon Mortalitie"	203	165
Josuah Sylvester		
"A stanza on Prince Hen"	1	3
Z.T. (?)		
"In obitum M^{ri} Ryce Bedelli Supeoris" (?)	16	18
Mr. Thoris, An Italian (?)		
'Oh shall I speake, or shall I silent bee' (?)	114	101
Chidiock Tichbourne		
'My prime of Youth is but a frost of Cares'	145	133
Rowland Woodward		
"Off Freindshipe" (?)	111	98
Sir Henry Wotton		
'How happie is hee borne or taught'	137	118
"On his Mistris Inconstancie"	63	47
"Uppon the Queene of Behemia"	72	60

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First line index to English and Latin poetry
including verse inscriptions

(Poems identified by hands)

	Page	No.
A one eyd boy borne of a halfe blind Mother	175	140
A Plant of fairest hope that euerstood	116	102
A pox! Who'd be a poet in our days (β)	231	β23
A Statesmans breast should frown to feel remorse (β)	233	β25
A Suppliant Beauty cannot be denied (β)	221	β18
A zealous Lock-smith dy'd of late (β)	163	β10
Accept thou shrine of my dead saint	201	163
Ah Friend, ye posting years how fast they fly? (β)	243	β33
All Christian men in my behalf (β)	161	β10
All Obiects loose by too familiar view (β)	222	β18
All that haue eies, now wake and weepe	191	149
Ambition is ye rise of souls (β)	233	β25
An ill year of a Goodyer us bereft (β)	163	β10
And is this all? will you but thus passe by	50	37
Are all diseases dead, or will death say	68	53
Art thou so fond to thinke I can bee thine	135	115
As carefull Mothers to their beds doe laye	199	159
As far in vertue's Race att Thirty two (β)	242	β35
As I was so be ye (β)	160	β10
As some rich merchant, wn ye Billows roar (β)	237	β29
As vnthrifts groane in straw for their pawnd beds	78	64
Aspirers neither Guilt nor Danger dread (β)	234	β25
Beauty would almost Infidels create (β)	233	β25
Bee not proud cause faire, and trime	104	93
Behold this little volume here inrold	208	173
Betwixt two Sutors, satt a Lady faire	85	69
Blasted with sighes and surrounded with teares	61	43
Calm yor untimely rage, wn Ills are past (β)	237	β29
Care the consuminge Canker of the minde	2	8
Catch mee a starr yts falling from the skie	144	131
Cease booteless teares, weepe not for him whose Death	94	83
Chide not thy sproutinge lippe, nor kill	207	172
Come Alecto & lend me thy torch (β)	169	β10
Conquest & Monarchy consistent are (β)	233	β25
Crush forth your selues you Cloudes, & spend your powres	15	16
Dauson the Butlers dead; although I thinke	198	155
Deare Mother, I haue lately meet with one	211	177
Deare Vincent Corbett who so longe	11	12
Deare when I thinke vppon my first sad fall	91	77
Death is a thing of such (β)	235	β26
Death's boldest stroak ye undaunted Mary bears (β)	242	β31

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Deer when I thinke vppon my first sad fall	91	77
Deere losse to tell the world I greiue were true	39	28
Did I in quiet night earst while of flowres	5	10
Disdaine mee still, that I may euer Loue	139	123
Doe but consider this small dust	132	109
Even such is time wch takes in trust (β)	217	β14
Faire Phillis in a wofull wise	139	124
First ye immortal Gods as rank'd by law (β)	223	β20
Follow, & thou shalt see her soon appeas'd (β)	236	β28
Fond world in thee who putteth any trust	106	95
For Iacke and Tom Pan mourned sore	181	146
Forbeare to sinne; God hath thee still in sight	90	75
Fowre Clerkes of Oxfoord, Docters two and two	25	25
Friendshippe on earth wee may as easly finde	111	98
From a Gypsie in the morninge	82	66
From some vnknowne, but haynous Crime	83	67
From such a face whose excellence	80	65
Fye Schollers, fye, haue you such thirsty soules	46	33
Gods why are you incen'st? what enuye thus	23	24
Goe and catch a fallinge starr	101	89
Goe make thy will, and dye sad soule consumde with Care	132	110
Goe Soule the bodies guest	42	29
Goe thou gentle whistlinge Winde	47	34
Good Madam Fowler doe not trouble mee	64	49
Great! good and iust! could I but rate (β)	217	β14
Great heart, who taught thee so to dye	36	26
Groane senceless earth to heare my burdenous woes	102	91
Happy ye nuptials, wn two Kingdoms wed (β)	235	β26
+ +Has left his boys play, scornes to bee so base	146	134
Haue I renounc't My faith, or basely sould	202	164
He lives, though he be banisht; & ye great (β)	234	β25
He that dyed so oft in sport (β)	167	β10
He that three Kingdoms made one flame	227	182
He yt is rob'd, not wanting wtt is stolne (β)	219	β17
Hee that had tolde mee this and saide hee Dream'de	117	104
Hee that's imprisond in this narrowe roome	200	161
Hee who was our Life is dead	192	150
Hence thou unthinnking Croud (β)	221	β18
Her red nosd Canons vigorous health enioy (γ)	226	γ4
Heer lies his Parent's hopes, and feares	199	157
Heere lies inclos'd within her quiet vrne	19	21
Here is Elderton lying in dust (β)	164	β10
Here lieth Tom Nick's body (β)	164	β10
Here lyes a Gallant, a gentleman of note (β)	167	β10
Here lyes a woman, no man can deny it (β)	168	β10
Here lyes he underneath this stone (β)	169	β10
Here lyes Iohn Death ye very same (β)	168	β10
Here lyes rich Hewet a gentleman of note (β)	164	β10
Here lyes Tom Dashe that notable Raylor (β)	167	β10
Here lyes ye Lord have mercy upon her (β)	167	β10

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Here lyes ye man whom life (β)	165	β10
Here lyes ye man yt madly slain (β)	167	β10
Here lyeth C. under ground (β)	167	β10
Here lyeth he (β)	165	β10
Here lyeth he who was born & cryed (β)	166	β10
Here lyeth N.—a man of fame (β)	167	β10
Here lyeth Menalcas as dead as a Logge (β)	161	β10
Here lyeth Richard a Preene (β)	166	β10
His kind soft words do but confirm th' offence (β)	233	β25
How happie is hee borne or taught	137	118
I am an Englishman, & naked I stand here (β)	261	β43
I am the faithfull deputie	210	175
I did think It is their husbands faults (β)	220	β17
I did vnto Apollo goe	48	36
I fixt mine eye on thine, and there	62	46
I hate a lie, yet late a Lie, did runn	89	74
I know how wittie greife is to inuent	195	153
I labor still in vaine	136	116
I may forgett to Eate, to Drinke to Sleepe	107	96
I may forgett to eate, to Sleepe, to Drinke	69	57
I oft haue heard of Lydford-Law	18	20
I saw fair Cloris walke alone	204	167
I who was born a pagan & a slave (δ)	159	δ1
I wonder how my Turtle can deny	95	84
I your Memory's recorder	211	176
I'ue reade of Ilands floatinge and remou'd	87	72
Iewell of Nature, Ioy of Albion	1	3
If euer woe possest a stubern heart	190	147
If her disdaine in you least chaine cann moue	138	120
If Liberty of Conscience ere was good (β)	230	β22
If shaddowes bee a pictures excellence	180	145
If spight be pleas'd wn as her Obiects's dead (β)	216	β13
Ill news has wings (β)	235	β26
In Eden Grandshire Adam first was plast	17	19
In recompence, swet heart, of thy sweet Booke	170	136
In what torne ship so ere I Embarke	97	86
Ioy to great Cæsar (β)	247	β35
Ioys tast (β)	235	β26
Is Death so cunninge now that all her blowe	211	178
Is hee dead? noe, opinion argues farr wide	193	151
Is shee not wondrous faire? O but I see	60	41
It is not Night yett all the world is blacke	121	105
It is the faire and pleasaunt Month of May	72	61
Lean times, & forreign warrs should minds unite (β)	β18	221
Learning, worship, credit, patrimony (β)	166	β10
Let Cæsar live long & his temper abide (β)	250	β36
Let no prophaine ignoble foote tread neere	199	156
Lifelesse my selfe, I keepe the life of all	191	148
Like to a thought slipt out of minde	68	55
Like to the Damaske Rose you see	69	56
Like to the rowlinge of an eye	203	165
Loe where hee shineth yonder	116	103

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Loue, if a God thou beest, then euer more bee mercifull & iust	175	141
Loue whats thy name, a ffrenzy	175	142
Louinge Sister euery line	207	171
Love is a Feinde, a Fire, a Heauen and Hell	1	4
Love is a Magick, wch ye Lovers lye (β)	222	β18
Love is or province, Women know no warrs (β)	235	β26
Love like a Lethargy has seiz'd my will (β)	221	β18
Love o're ye hearts of yielding Heroes sport (β)	233	β25
Love ye great Pow'r oth' higher world controuls (β)	233	β25
Love's an Heroique Passion wch can find (β)	222	β18
Maddame, soe my verses pleasinge bee	105	94
Man is a glass, Life is as water (β)	69	β1
Man is the world and Death the Otian	103	92
Marriage, thou curse of Love; and grave of Life (β)	219	β16
Mary and Loue thy Flauia for shee	86	71
Mean men enioy yrselves, but 'tis or curse (β)	222	β19
Meerely for Death to greiue and mourne	206	170
Men bashful are i'th' nonage of a sin (β)	234	β25
Mens natures wrangle wth inferior thinges (β)	220	β17
Misfortune is too quick in her approaches (β)	235	β26
Morarchs do nothing ill, unless wn they (β)	233	β25
Muse gett thee to a Cell, and wont to singe	59	40
My Brother, and much more hadst thou bin mine	92	78
My friend iudge not me (β)	163	β10
My limes were weary, and my head opprest	205	169
My Lord, I doe confess at the first newes	73	62
My mistress gentle chides ye fault I made (β)	221	β18
My prime of youth is but a frost of Cares	145	133
Nature in this small volume was about (β)	168	β10
Nature in this small volume was about	199	158
Nature yt bids us Parents to obey (β)	222	β18
Neither to follow fashion nor to showe	110	97
No Glory by Descent is ever worn (β)	233	β25
No sooner old Bell	204	168
Nor teares shall lessen greife, nor sighes impart	60	42
Not kisse? By Loue I must and make impession	43	30
Not that in Couller, it was like thy haire	125	106
Note what is worth your notice: (or a man	14	14
Now the declininge Sun gan downeward bend	214	180
Now that the Winters gone, the Earth hath lost	78	63
Now thou hast lou'd mee one whole day	61	44
O faithless world, and thy most faithles part	63	47
O clearest Moone why dost thou shew thy face	136	117
O doe not tax mee with a Brutish Loue	133	111
O Let mee groane one word into thine eare	132	108
Of woods, of plains, of hills & dales (β)	166	β10
Oh beware of Iealousie (β)	219	β17
Oh curse of Marriage (β)	219	β17
Oh doe not dye for I shall hate	64	50
Oh profane Gold, wch from infections Ear (β)	234	β25
Oh shall I speake, or shall I silent bee	114	101

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Once and but once found in thy Company	66	52
Once Delia, on a Sunny banke her laide	138	122
One stone sufficeth (loe wtt death can doe) (β)	167	β10
Our Inclinations (β)	235	β26
Pale Iealousie child of insatiate Loue	2	7
Poor womens thoughts are all Extempore (β)	221	β18
Pray'rs are ye Alms of Churchmen to ye poor (β)	222	β18
Queene of beauty most Diuine	141	127
Reader, wonder thinke it none	5	2
Reason's a staff for age wn Nature's gone (β)	221	β18
Reason's a trick, wn it not grant affords (β)	221	β18
Renowned Spenser, ly a thought more ny	200	162
Rise O my soule with thy desires to heauen	85	70
Saint Thomas hauinge lost his Master, sought about	174	138
See how the Rainebowe in the skie	204	166
She first deceas'd, he for a little tryed (β)	169	β10
Short was thy Life, yet livest thou ever (β)	163	β10
Since Christ embrac'd the Crosse it self, dare I	99	88
Since I must needs into thy Schoole returne	93	80
Spirits wn they please (β)	218	β15
Sr: such my fate was that I had no store	89	73
So, so leaue off this last lamentinge kisse	62	45
Souldier stand vp, and Liue and do no more	128	107
Stay view this stone, and if thou beest not such	94	82
Steward by name, by office, by account	68	54
Stop the first Mouer pure intelligence	37	27
Subiects glories and but borrowed things (β)	233	β25
Sweet Lady liue and liue in pleasure	142	129
Sweet stay a while, why will you rise	137	119
Take care thou do'st thy self no wrong (β)	246	β34
That Polititian who to Empoire Climbs (β)	234	β25
That sinking States-man undergoes ye worst (β)	233	β25
The Dolphines twisting each on others side	216	181
The Gods (β)	237	β29
The Happy man ye pompous Palace flies (β)	148	β5
The news I pray! what doth this throng infer (β)	158	β9
The Night is blacke, but blacker is my soule	84	68
The Parliamt did demand where all ye moneys gon (γ)	111	γ1
The Queene was brought from Greene-wich to White-hall	2	6
The rich man had written over his head (β)	288	β51
The span of my days measur'd, here I rest (β)	170	β11
The world Created, God made Man	94	81
Thee to inuite, the great God sent a starr	1	2
There is a place where Care shall not molest	145	132
They vertuous seem whose vices are unknown (β)	234	β25
They who by policy a crown pursue (β)	233	β25
This blacke Night represents my blacker woe	135	114
This Night is blacke, but blacker is my soule	84	68
This tomb doth hold (β)	147	β3

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Thou foolish man, that louest to liue in bands	142	128
Thou that art I; tis nothinge to bee soe	98	87
Though frost and snowe lookes from mine eyes	70	59
Tis iust some ioyes on weary Kings should waite (β)	221	β18
Tis Loue breedes Loue in mee, and Colde disdaine	138	121
Tis not a year or two shews us a man (β)	220	β17
T'is true, t'is Day, What though it bee	140	126
To stay the venome of Ill speakinge breath	171	137
Trifles light as air (β)	219	β17
Twice hath the Ivy and the pricklinge holly	113	100
Tyrants are kind, to those they cannot fright (β)	234	β25
Vast is his Courage; boundless is his mind (β)	221	β18
Vincent Corbett farther knowne	10	11
Vertue wth Anchorites not wth Lovers lye (β)	221	β18
Walkers (who so ere you bee)	175	143
Wee must all live, & we would all live well (β)	244	β35
Wee rarely see or Crimes before wee die (β)	234	β25
Weepe not because this Child hath died so younge	198	154
Welcome a broade, O welcome from your bed	209	174
Wett eyes (yet great wth teares) why weepe you soe?	91	76
What is our Life? a play of passion	45	32
What shall I doe that am vndone	45	31
W[ha]tt then remains? are we depriv'd of will (β)	254	β39
When as the hand at tenes playes	134	112
When Heaun would striue to doe the best she can	1	1
When I can pay my Parents, or my Kinge	47	35
When I dyed last, and (Deere) I dye	65	51
When I in Court had spent my tender prime (β)	127	β2
When I past Pauls & trauaild in the walk	194	152
When in the Annalls of all wastinge Time	96	85
W[he]n Kings dispute (β)	235	β26
W[he]n Life's a burthen, all or fortune cross (β)	235	β26
When mine eies, first admiringe your rare beauty	140	125
When my heart was mine owne, and not by vows	101	90
W[he]n Remedies are past, ye Greifs are ended (β)	220	β17
When swifte report shall with her nimble winge	70	58
W[he]n ye sun sets, shadows, that show'd at Noon (β)	236	β27
When you awake full Bryttans and behould	55	39
Where shall I fix a Senith to my Verse	20	23
Where there is no difference in mens worths (β)	222	β19
While People tugg for freedom, Kings for Power (β)	222	β18
Who plays ye Knave t'enrich his son, a Fool (β)	232	β24
Who would haue thought there could haue bin	112	99
Why do we loue these things which wee call weomen	144	130
Why should not Pilgrims to thy body come	63	48
Within this Marble casket lyes	200	160
Within this Rocke the Rock himselfe is layd	174	139
Women & witt on equal scores begin (β)	234	β25
Women are pictures out of Dores (β)	220	β17
Wrong not deere Empress of my heart	134	113
You meaner beauties of the night	72	60

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You that of Hell & dire damnation (γ)	226	γ3
You towringe spiritts whose Art-irradiate eyne	52	38
You Weomen that doe London loue so well	13	13
You will aske perhaps wherfore I stay	93	79

Latin verse and inscriptions

Æde tuâ moritur Maxeius Xtius perennis	19	22
Anglia plena iocis, gens libera et apta iocari (β)	259	β42
Apollo et cohors Musarum (β)	168	β10
Apparuit Dominus Iesus (β)	300	β53
Artibus ingenius cura perdocta sua rum (β)	271	β50
Aspicite o Cives senis Ennii imaginis vnam (β)	272	β47
Auctor pacis eram, Fidei dilectus amator (β)	252	β39
Balnea vina venus currumpunt corpora nostra (β)	257	β40
Blandus amore Dei semper qui vivere nosset (β)	252	β39
Blandus in obsequiis, et puro plenus amore (β)	241	β30
Certa dies nulli est, mors certa, incerta sequentum (β)	162	β10
Corpus humo, animan XPO, Petroni dedisti (β)	250	β37
Da sacro Cineri flores; His ille Maroni (β)	301	β53
Defessus sum ambulando (β)	162	β10
Dum Regina petit constanti pectore mortem (β)	242	β31
En charus Christo Simeon en noster amicus	16	18
Est locus offregit quo portas Christus Averni (β)	301	β53
Francia me dio la luce *[Italian]* (β)	301	β53
Florentina mihi quondam dulcissima Coniux (β)	241	β30
Fortunæ prudens aciem fortisque retundit (β)	273	β48
Fui non sum (β)	271	β47
Functus honorato senio plenusque dierum (β)	272	β47
Heus Peripatetice (β)	162	β10
Hic medum habeo omnia (β)	160	β10
Hic est Durandus positus sub marmore duro (β)	162	β10
Hic iacet ille, qui centies et mille (β)	165	β10
Hic iacet in tumba Rosamunde, non rosamunda (β)	217	β14
Hic in sanus iaceo, et nisi tume insanior fuisses, no huc (β)	169	β10
Hic situs est cuius vox, vultus, actio possit (β)	164	β10
Hic situs est sitiens atque ebrius Eldertonus (β)	164	β10
Hic situs est vates quem Divi Cæsaris ira (β)	272	β47
Hoc Auguste quidem tumulo tua membra teguntur (β)	238	β30
Humano generi legem Natura creatrix (β)	241	β30
Hunc. tibi. perpetuo. titulum. gratissima. Caniunæ (β)	255	β40
I tristis Libitina veste pullâ	14	15
Ianus Olivarius iaceo hic sub marmore duro (β)	274	β49
In comune bonus, Bonifacius inde vocatus (β)	238	β30
Ingenii Lemumque potens Constantius atra (β)	240	β30
Innumeris dives meritis confectus et annis (β)	273	β48

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Inquiris hospes qui sim? non sum amplius (β)	274	β49
Iram supplicibus humili de corde remisit (β)	239	β30
Iratus recole quod nobilis ira Leonis (β)	271	β47
Iustitice custos, virtutis cultor alumnæ (β)	251	β38
Levitæ coniunx Petronia forma pudoris (β)	251	β38
Lugdunensis Laniema vide (β)	273	β48
Male percat insepultus iaceat non resurgat (β)	252	β39
Marti victori. Sacrum. (β)	255	β40
Morborũ vitia et vitæmala maxima fugi (β)	252	β39
Mors quæ perpetuo cunctos absorbet hiatu (β)	239	β30
Nescius Invidiæ cumulis bene clarus honorum (β)	252	β39
Non prava Impietas, aut actæ crimina vitæ (β)	160	β10
O Deus omnipotens. Vituli miserere Ioannis (β)	161	β10
O Lux clara, tuo mens una et cura marito (β)	241	β30
O quanta pietas in hac adolescentia (β)	272	β47
Parca huius tenuem descerpit forfice Canam (β)	147	β4
Parcito (dicebam) iuveni mors atra. Sed illa (β)	273	β48
Pauperibus largus, miseris solatia præstans (β)	240	β30
Pauperpibus locuplex, sibi pauper, qui bona vitæ (β)	251	β38
Postquam mors, XPI pronobis more, peristi (β)	238	β30
Prænestina tibi verus...heu grave onus (β)	251	β38
Primus in hac, Christi fundator ovilis, eremo (β)	273	β48
Qualis, dum Scythica languescit rupe Prometheus	16	17
Quam male sors lethi confundit prospera vitæ (β)	240	β30
Qui cineres? Tumuli hæc vestigia? conditur olim (β)	301	β53
Quid fatis liceat, quid secula cuncta reposcant (β)	253	β39
Quid sibi vult quæris tellus congesta viator (β)	257	β40
Quis sim nosce cupis? caro putrida, nil nisi vermis (β)	161	β10
Quisquis hoc sustulerit aut læserit ultimus suorum moriatus (β)	252	β39
Quo versu Anglorum possim describere gentem (β)	258	β41
Rure tibi vivas; aliis dum vixeris urbi (β)	273	β48
Sexti Perpenne Firmi vixi quemadmodum volui (β)	271	β47
Si pensare animas sinerent crudelia fata (β)	256	β40
Sic tibi perpetuo sint Lector vota secunda (β)	252	β39
Sidera nec retinent, nil me mors impia terret (β)	253	β39
Siste Gradum spectator; Ego de nomine dicor (β)	302	β53
Sol. calet. igne. meo. flagrat. Neptunus. in. undis. (β)	255	β40
Spes generis clari, magnorũ (β)	253	β39
Sponte fui Pauper tam re quam nomine Felix (β)	271	β47
Stet Domus hæc donec fluctus formica Marinos (β)	300	β53
Suscipe Terra tuum corpus de corpore sumptum (β)	252	β39
Tempera iam Genitor lachrimis tuque ô optima mater (β)	272	β47
Terram terra tegit, Dæmon peccata resumat (β)	160	β10
Tolle moras; fugiunt tacito nam temproa cursu (β)	273	β48
Tu pater et mater lacrumis retinete dolorem (β)	257	β40

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Tu qui carpis iter gressu properante viator (β)	272	β47
Tu qui securâ procedis mente parumper (β)	256	β40
Verona, qui te viderit (β)	302	β53
Vita subit cælum corpus tellure tenetur (β)	251	β38
Vivite felices moneo mors omnibus instat	255	β40
Vixi dum vixi bene iam mea peracta mox vestra (β)	271	β47
Vna fides vivos coniunxit, religio una (β)	160	β10
Vnde superbit homo, cuius mortalis origo (β)	273	β48
Vos equidem nati cælestia regna videtis (β)	254	β39
Vrna brevis geminum quam vis tenet ista cadaver (β)	241	β30

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Abbreviations frequently used in the Notes

Beal	*Index of English Literary Manuscripts*
BL	British Library
CEP	*Certain Elegant Poems* (Corbett, 1647)
Crum	*First-Line Index of Manuscript Poetry in the Bodleian Library*
DNB	*Dictionary of National Biography*
HM	*Holgate Miscellany*
OCD	*Oxford Classical Dictionary*
OED	*Oxford English Dictionary*
P&R	*Poems of Pembroke and Ruddier* (1660)

* * *

Individual citations for each entry refer to primary sources only. Secondary sources listed in Bibliography.

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Critical Notes

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1 When Heau'n would striue to doe the best shee can
And put an Angell's spiritt into man,
/They in the world do giue Man life in Death.

"Of a Poett" [anon.], p. 1.

Michael Drayton. Prtd. Robert Allot, *Englands Parnassus or Flowers of Our Modern Poets* (1600), 236; Robert Tofte, *A Blazon of Iealousie* (1615), 48; Walter de la Mare, ed., *Love* (1943), 125.

Collation: Holgate] *Englands Parnassus / A Blazon of Iealousie*
Title: Of a Poett] (*omitted*)
2 into (*omitted*) man] into a man

Collation: Holgate] *Love*
Title: Of a Poett] (*omitted*)
3 Powers] power
(ll.5-10, *omitted* in the modern edition.)

Michael Drayton (1563-1631). The copy-text for Holgate's first entry into his miscellany was a printed book, Robert Tofte's *A Blazon of Iealousie* (1615), which contains four of the first eight poems found in the miscellany, and very probably five of the first nine. Collation, especially with **HM 8**, suggests that Tofte's *Blazon* was the copy-text and not Allot's *Englands Parnassus*, which also contains this poem. For discussion, see Introduction, section 4. The passage is among Tofte's footnotes to his translation of poems by Benedetto Varchi (1502?-1565). It is described by Tofte as follows:

> I will set downe here the worth of a Poet (more in value by much than their Idolatrous trash) as that sweet Muse of his (who not vnworthy beareth the name of the chiefest Archangell) singeth after this Soule-rauishing manner (48).

The passage was first printed in Drayton's *Englands Heroicall Epistles* (1597), "Henry Howard, Earle of Surrey, to the Lady Geraldine," lines 113-22. Collation with the 1597 edition, however, suggusts little in common with the Holgate.

Collation: Holgate] *Englands Heroicall Epistles*
1 shee] it
2 into man] in a man
3 Then all her Powers shee in that worke] The utmost pow'r it hath, it then
4 When shee a Poett to the world] When to the World a Poet it
send] intend
5 difference only] little diff'rence
6 Allow'd by them is but distinguisht] (By them confirm'd) distinguish'd onely
7 They giue them breath, Men by their powres are borne]
Whom they, in birth, ordaine to happy dayes,
8 That life they giue, the Poet doth adorne]
That life they giue, the Poet doth adorne
9 And from the world] T'eternall Life
mans] their
10 They in the world do giue Man life in] We likewise share a second Pow'r by

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Drayton was born in Hartshill, Warwickshire. As a child he was a page to Sir Henry Goodyere. There is no record of his attending either Oxford or Cambridge. *Englands Heroicall Epistles* is modelled on Ovid's *Heroides*. The poem was reprinted thirteen times during Drayton's lifetime. J. William Hebel ascribes its popularity to its closed couplets (Hebel, *Poetry of the English Renaissance*, 964), a feature common to virtually every poem in the Holgate. Hebel also edited the standard edition of Drayton (*Works*, 5 vols., 1931-41).

There are few surviving manuscript copies of Drayton's poems; in fact, this poem is not noticed in Peter Beal's *Index to English Manuscript Poetry*. Drayton himself reflected on the popular miscellany tradition. Speaking of great poets

> Only myself to these few men do tie,
> Whose works oft printed, set on every post,
> To private censure subject have been most;
> For such whose poems, be they ne'er so rare,
> In private chambers that encloistered are,
> And by transcription daintily must go,
> As though the world unworthy were to know
> Their rich composures, let those men that keep
> These wonderous relics in their judgment deep,
> And cry them up so, let such pieces be
> Spoke of by those that shall come after me.
>
> ("Epistle to Henry Reynolds, Esquire, Of poets and poesy," 184-94)

There is no way to know the exact date Holgate started his miscellany, but the watermark proves the paper was made by 1619, the probable year for HM 2 (*see below*).

Walter de la Mare printed the first four lines of the poem in a modern anthology of literary descriptions of love. Except for twentieth-century editions of Drayton, that is the only modern printing of this poem I have found.

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2 Thee to inuite, the great God sent a starr
Whose frinds and nerest kinn great Princes are
/But only with the day-starr shut their eyes.

"'Vppon Queene Anne,' by K. I.," p. 1.

James I. Prtd. Camden's *Remaines* (1637), 398; *Wits Recreations*, 1640, sig. 2B3^{r}, "On Queene Anne." Also *The Athenæum*, No. 4575, July 3, 1915, 13; *Bodleian Quarterly Record*, iii. 32 (1921), Supplement, 4.

Crum: T-1631 (Thee to invite the great God sent a star); T-3410 ('Twas to invite this guest God sent this star); H-645 (Her to invite the great God sent his star).

Bodleian: MS Ashmole 38, p. 169; MS Ashmole 47, f. 38^{v}; MS CCC. 328, f. 62; MS Eng. poet. e. 40, f. 139; MS Eng. poet. e. 97, p. 10; MS Eng. poet f. 10, f. 92; Malone 19, pp. 5, 140; MS Rawl. D. 1092, f. 272; MS Rawl. poet. 26, f. 88^{v}; MS Rawl. poet. 206, p. 71; MS Eng. poet. e. 14, f. 99^{v} (rev); MS Rawl. poet. 153, f. 8^{v}.
British Library: Add. MS 5830, f. 188^{v}; Add. MS 15227, f. 83^{r}; Egerton MS 923, f. 45^{r}; MS Harley 791, f. 61^{r}; MS Harley 6917, f. 32; MS Harley 6931, f. 59; MS Sloane 1489, f. 11^{r}; MS Sloane 1786, f. 93^{r}.
Folger: V.a. 97, p. 2; V.a. 319, f. 22; V.a. 262, p. 55; V.a. 162, f. 33^{v}; W.b. 455, p. 41.
Harvard: MS Eng 686, f. 16^{v}.
Rosenbach: MS 239/27, p. 357; MS 1083/16, p. 96; MS 239/22, p. 9.
Yale: Osborn b 62, p. 1; b 200, p. 236; fb 143, p. 25.

Collation: Holgate] *Remaines*, 1637
Title: Vppon Queene Anne by K: I:] Another on Queene Anne
2 frinds and nerest kinn great] nearest friend and kinn, good
3 What] Who
ruine] runne (*see notes below*)
the] their
4 seemes] serves
5 this] our
to heauen] from hence
6 off] this
7 gone] chang'd
8 But only with the day-starr shut their eyes.] But like the sunne, doth onely set to rise.

James VI of Scotland, James I of England (1566-1625). James was an occasional poet, sonneteer, and translator of Psalms. The poem is considered among James's uncollected verse. No authorized version exists, although there is a copy in the State Domestic Papers, James I [S.P. 14/190], f. 27, Public Record Office, London (Craigie 257).

HM 2 and HM 13 are among James's later poems. His early poems, written before he became King of England, contain many Scottisisms, wholly absent from his later poetry (*Bodleian Quarterly Record* 2-3).

The poem commemorates the death of James's wife, Anne of Denmark, who died of dropsy (edema) at Hampton Court, 2 March 1619. The Queen's death had been commonly associated with a comet that appeared over England in 1618 (Gullans 49). Antonio Donato, Venetian Ambassador to England, wrote in a letter to the Doge and Senate of Venice, "Yesterday at sunrise a large and long comet appeared in the air towards the east. Every one considers this unlucky, and a certain prognostication of ill. Accordingly they fear that the queen will not live much longer. She is in a very bad

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condition and lies motionless in her bed with clear indications of dropsy" (Craigie 258).

The Holgate contains two other poems occasioned by the death of Anne, HM 5 and HM 38.

1. The comet. James also wrote a poem denying that the comet should be taken as an omen, "You men of Britaine, wherefore gaze yee so" (Craigie 172-73).

2. Whose frinds. . . . Literal statement associating the monarchy as "nerest kinn" to God.

3. ruine the race. Based on Craigie collation (258), this is a unique reading which should be read "runne the race," thus altering the meaning of the entire phrase. It is impossible to know if this an error or a scribal revision.

8. day-starr. The sun.

See *The Poems of James VI of Scotland*, Vol. II, James Craigie, ed. The Scottish Text Society, 3rd ser., 26. Edinburgh and London: William Blackwood & Sons, 1958. Also *Bodleian Quarterly Record*, iii. 32, 1921, Supplement, 4.

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3 Iewell of Nature, Ioy of Albion
To whose perfection Heauen and Earth conspire
/Patterne and Patron both of Armes and Arts.

"'A stanza on Prince Hen,' by I. S," p. 1.

Josuah Sylvester. Prtd. in *Du Bartas, His Divine Weeks and Works; His Second Weake, David. The Fourth Day of the Second Week* (London, 1611), 515.

Josuah Sylvester (1563-1618). To my knowledge, this poem appears in no other manuscript. Since use of parentheses in lines 4 and 7 are identical to the printed version, it is possible Holgate copied this poem directly from the printed text. Collation between the Holgate and the first printing of this poem reveals no substantive differences.

Sylvester is known almost exclusively through his translations of Guillaume de Salluste's *Du Bartas*. The work is divided into weeks: the first week retells the story of the creation in Genesis, and the second, incomplete, continues the story from the creation to the life of Christ. Salluste died before completing the second week.

Like Salluste, Sylvester printed the work in successive stages, the first edition appearing in 1590. This poem first appeared in the 1611 edition, dedicating the fourth day of the second week to Prince Henry. In that same year, Sylvester was appointed Henry's Groom of the Chamber (Saunders 158). Sylvester's *Du Bartas* was very popular during the early seventeenth century, ocassioning praise from Daniel, Drayton and Jonson (Baker 49).

Prince Henry was James's eldest son, Prince of Wales, and heir to the thrones of England and Scotland. Sylvester later published *Lachrimæ Lachrimarum*, a group of poems commemorating the death of Prince Henry. **HM 104** and **HM 105** are also found in that volume.

1. Albion. Celtic or pre-Celtic name for Great Britian, excluding Ireland.
3. thy Syre. King James.

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4 Loue is a Feinde, a Fire, a Heauen, a Hell,
Where Pleasure, Paine, Greife, and Repentance dwell.

"De Amore" [anon.], p. 1.

Anonymous. Prtd. *Bodenham's Belvedere or the Garden of the Muses* (1600), 29; Robert Tofte, *A Blazon of Iealousie* (1615), 3.

Crum: L-821.

Bodleian: MS Rawl. poet. e. 14, f. 14.
Folger: MS V.a. 162, f. 50.

Collation: Holgate] *Bodenham's Belvedere*, 'Of Loue,' ll.47-8.
2 Greife, and] and sad

Collation: Holgate] Folger MS V.a. 162
2 Pleasure] pleasures

N.B. Text is identical in Robert Tofte, *A Blazon of Iealousie* (see below).

Anonymous. This couplet was first reprinted in *Bodenham's Belvedere* in a chapter entitled "Of Loue." Bodenham collected passages from many poets, but fused the passages together so that at first glance it appears to be one large passage on a particular theme. None of the passages are identified by author. Charles Crawford best describes the editorial license taken in *Bodenham's Belvedere* in his own edition of *England's Parnassus* (1913).

> Quotations in *Belvedere* consist mostly of single lines, and never more than couplets. The only guide to authors is a list given in the Address 'To the Reader,' which is a most misleading document, names being mentioned that have no right to be in it, and many others omitted which should have been set down (xv).

Holgate, however, transcribed the poem from Robert Tofte's *A Blazon of Iealousie*, which is the copy-text for four of the first eight poems. Further evidence of this is that the text for this couplet is identical in Tofte's *Blazon*, which itself is a translation with extended footnotes of a text by Benedetto Varchi (1502?-1565). The couplet is found among Tofte's footnotes, so in all probability its author was English. It is transcribed by Tofte with the following introduction:

> Love, according to Plato, is three-fold: the first imbraceth Vertue onely; the second is infamous, which preferreth bodily pleasure: and the third is of the body and the soule: nothing more noble than the first, than the second nothing more vile: the third is equall to both. But this love of which our Author now speaketh, is comprehended in these two lines onely:
>
> Love is a Fiend, a Fire, a Heauen, a Hell,
> Where Pleasure, Paine, Greife, and Repentence dwell.

Tofte's copy-text is unknown; however, it may very well have been *Bodenham's Belvedere*, which shares twenty-nine passages with *A Blazon of Iealousie* (Kahrl 57). Typically, Tofte altered a passage to suit his own taste (cf. **HM 8** notes).

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I do not know who wrote this couplet.

Also see George Morrow Kahrl, "Robert Tofte's annotation in *The Blazon of Iealousie*," *Harvard Studies and Notes*, 18 (1935): 47-67.

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5 Reader, wonder thinke it none
That I speake and am but stone
/Would weepe them selues to teares and dye.

"An Epitaph on Prince Henry" [anon.], p. 2.

Giles Fletcher (?). Prtd. Camden's *Remaines* (1614), 381; Stow's *Survey* (1633), 518; In *Epicedium Cantabrigiense* (1612), sig. C1, "Miraris qui saxa loqui didicere, Viator," initialed G.F.T.C. (*see below*). Also see *Ben Jonson*, Herford & Simpson, VIII, 432-33 (English/Latin); Giles and Phineas Fletcher, *Poetical Works*, Boas, I, 270 (Latin).

Crum: R-76 (Reader wonder think it none).

Bodleian: MS Ashmole 38, p. 178; MS Ashmole 47, f. 108^{v}; MS Ashmole 781, p. 149; MS CCC. 328, fol. 57^{v}; MS Don. e. 6, f. 6^{v}; MS Eng. misc. e. 241, f. 124^{v}; MS Eng. poet. e. 14, f. 99 (rev.); MS Rawl. poet. 117, ff. 183^{v} (rev.), 268^{v} (rev.), 269 (rev.); MS Rawl. poet. 160, f. 26^{v}; MS Eng. misc. 241, f. 124^{v} [with *Crum* W-2682].
British Library: Add. MS 15227, f. 73; Add. MS 33998, f. 85.
Folger: V.a. 125, pt. II, f. 5; V.a. 97, p. 3; V.a. 262, p. 146; V.a. 162, f. 86^{v}; V.a. 103, pt. I, f. 3 [Mr. C.W.]; W.b. 455, p. 37.
University of Nottingham: Portland MS Pw V 37, p. ? [C.W.].
Yale: Osborn b 197, p. 205.

N.B. In *Remaines* (1614), 381, this epitaph follows a Latin epitaph on Mary, Queen of Scots, "Obruta frugifero sensim sic cespite furgunt," ascribed to "H.N. gemens P." The epitaph in *Remaines* is headed, "For Prince *Henry* her grandchild, of whose worth England seemed vnworthy, many excellent Epitaphs were composed euery where extant, but this haue I selected."

Collation: Holgate] *Remaines*, 1614
Heading: An Epitaph on Prince Henry] (*see note above*)
2 That] Though
but] a
3 lies enshrin'd] is shrinde
4 doe] (*omitted*)
(*Remaines*, ll.5-8, *omitted HM.*)
Should I not my Treasure tell,
Wonder then you might as well,
How this stone could choose but breake,
If it had not learnt to speake.
5 Wherefore hence-forth] (9) Hence amazd, and
7 For surely] (11) Purposely
8 this] (12) that
9 the people passinge by] (13) that reade would by and by,
10 Would weepe] (14) Melt

N.B. *Remaines* (1614) affixed a second epitaph to this verse and printed the two together as one poem. Coincidentally, the second epitaph is HM 162. Herford and Simpson write that the mistake was due to a printer's error (433). The text, from *Remaines*, reads:

Within this marble casket lies,
A matchlesse iewell of rich prize,
Whom Nature in the worlds disdaine,

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But shewd, and then put vp againe.

Anonymous. The poem is a translation of a Latin epitaph by Giles Fletcher (1588?-1623). It was first printed in *Epicedium Cantabrigiense, In obitum immaturum semperq; deflendum Henrici, Illustrissimi Principis Waliæ* (1612), a volume commemorating the death of Henry, Prince of Wales, the eldest son of James I. The ascription reads "G.F.T.C.", or "Giles Fletcher Trinity College." The Latin poem reads:

Carmen Sepulcharale
Miraris qui Saxa loqui didicere, Viator?
Coeli depositum conditur hoc tumulo:
Cujus si famam, tacuissent saxa, putares
Hoc tibi mirandum, non didicisse loqui.
Si sapis, attonitus sacro decede sepulchro,
Nec cineri quæ sunt nomina quære novo.
Prudens celavit sculptor; non quisque rescivit,
Protinus in lacrimas solvitur, et moritur.

It is, of course, possible that Giles Fletcher also wrote the translation, but there is no evidence that he did. Beal notes the poem in his introduction to the Fletcher manuscripts, but does not consider the English version canonical. The poem was ascribed to Ben Jonson by W.R. Chetwood, *Memoirs of Ben. Jonson, Esq: 1756*, but Herford and Simpson dismiss Chetwood's authority as "worthless" (XIII, 433).

Prince Henry died at age eighteen on 6 November 1612, probably from typhoid. He was an extremely popular figure and his death occasioned many poems. The Holgate contains a group of poems commemorating his death, **HM 101-105**.

For further discussion see **HM 101** notes.

See C.H. Herford, Percy and Evelyn Simpson, eds., *Ben Jonson*, VIII (Oxford, 1941), 432-33.

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6 The Queene was brought from Greene-wich to White-hall
At euery stroake the oares did teares lett fall
/Shee had gon by water had shee gone by Land.

"On Queene Elizabeth" [anon.], p. 2.

Thomas Dekker. Prtd. Thomas Dekker, *The Wonderfull Year* (London, 1603), sig. B4^{v}. Rptd. William Camden, *Remaines* (London, 1614), 378; Thomas Heywood, *The Life and Death of Queene Elizabeth* (London, 1639); Alexander B. Grosart, *The Non-Dramatic Works of Thomas Dekker*, I, 93-94.

Beal: DkT 3-36.5.
Crum: T-1217.

Bodleian: Add. A. 368, f. 45^{v} [Tho. Heywood]; MS CCC. 176, f. 32; CCC. 328, f. 49^{v}; MS Eng. poet. e. 40, f. 124; Rawl. poet. 117, f. 163 $^{(rev.)}$; Rawl. poet. 153, f. 8^{v}; MS Eng. poet. f. 27, p. 156.
Bradford Central Library: Spencer-Stanhope MSS, Calendar No. 2795 (Bundle 10, No. 34), f. [6^{v}].
British Library: Add. MS 15227, f. 2^{v}; Add. MS 27406, f. 74v; Add. MS 30982, f. 23^{v}; Add. MS 33998, f. 89; Add. MS 47111, ff. 11^{v}-12; Egerton MS 923, f. 15; Egerton MS 2421, f. 45^{v}; Egerton MS 2877, f. 16^{v}; Sloane MS 1792, f. 112^{v}.
Cambridge: MS Add. 7196, f. [1].
Folger: MS V.a. 97, p. 9; MS V.a. 162, f. 83; MS V.a. 262, p. 137; MS V.a. 319, f. 3; MS V.a. 322, p. 27; MS V.a. 345, p. 111.
Huntington: HM 116, pp. 37-8.
Owned by Sir Geoffrey Keynes: *Bibliotheca Bibliographici* No. 1863, f. 11.
Leeds Archives Department: MX 237, f. 35^{v}.
National Library of Wales: NLW. MS 12443A, pt. ii, p. 44.
University of Nottingham: Portland MS Pw V 37, p. 1.
Owned privately in England: Monckton Milnes MS, p. 40 (Beal DkT 36.5).
Rosenbach: MS 239/18, pp. 60-1; MS 239/27, p. 325.
Shakespeare Birthplace Trust Record Office: ER 93/2, f. 190.
Yale: Osborn Collection, b 62, p. 42; b 208, p. 57; c 152, p. 43.

Collation: Holgate] *The Wonderfull Yeare*
Title: On Queene Elizabeth] Vpon her bringing by water to White Hall
1 from Greene-wich] by water
2 did] (*omitted*)
4 grew] swom
8 Shee had gon] S'had come
gone] come

Collation: Holgate] *Remaines*, 1614
Title: On Queene Elizabeth] (*see note*)
1 from Greene-wich] by water
2 did] (*omitted*)
4 grew] swome
7 seamd] scand,
8 Shee had gon] She'd com
gone] come

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Thomas Dekker (1570?-1632?) is best known as a playwright, especially *The Shoomaker's Holiday* (1600). He turned to pampleteering in 1603 when plague forced the theatres to be closed.

The Wonderfull Yeare was Dekker's first pamplet. Positive identification of Dekker as its author cannot be established, but Dekker's *The Seuen Deadly Sinnes of London* (1606) bears witness to *The Wonderfull Yeare* saying "A Booke so called, written by the Author, describing the horror of the Plague in 1602, when there dyed 30578" (Wilson xi). From this reference, Dekker is generally accepted as the author of *The Wonderfull Yeare*.

Taken away from its original setting, it is easy to miss the satiric nature of this poem. *The Wonderfull Yeare* begins with the death of Elizabeth and then in detail describes the effect the 1603 plague had on London. It includes the following passage on Elizabeth's death:

> Never did the English Nation behold so much black worne as there was at her Funerall: It was then but put on, to try if it were fit, for the great day of mourning was set downe (in the booke of heauen) to be held afterwards: that was but the dumb shew, the Tragicall Act hath bin playing euer since. Her Herse (as it was borne) seemed to be an Iland swimming in water, for round about it there rayned showers of teares, about her death-bed none: for her departure was so sudden and so strange, that men knew not how to weepe, because they had neuer bin taught to she teares of that making. (sig. $B2^{r-v}$)

The epigram is actually one of three epigrams grouped together in *The Wonderfull Yeare*. The satire of the preceding epigram could not be missed.

> The Queene's remou'de in solemne sort,
> Yet this was strange, and seldome seene,
> The Queene vsed to remoue the Court,
> But now the Court remou'de the Queene. (sig. $B4^{v}$)

This epigram is found in only three existent manuscripts: Bodleian, MS Rawl. poet. 166, f. 163 $^{(rev)}$, and two British Library manuscripts, Egerton MS 2877, f. 16^{v} and Sloane MS 1489, f. 57^{v}. The comparison suggests that, in general, the manuscript texts were copied from other manuscripts and not printed books.

The poem is also found in Camden's *Remaines*, 1614. It follows this introduction.

> Queene Elizabeth, a Prince admirable aboue her sexe for her princely virtues, happy gouernment, and long continuance in the same, by which she yet suruiueth, and so shall, but also of succeeding posterities, ended this transtorie life at *Richmond*, the 24 of March, 1602, the 45. yeare of her Raign, and seauenty of her age.
>
> Vpon the remouue of her body to the pallace of Whitehall by water, were written then these passionate dolefull Lines.

See F. P. Wilson, *The Plague Pamphlets of Thomas Dekker* (Oxford, 1925), xi, xxix-xxxiv, 1-61. For extended critical commentary, see Frederick O. Waage, *Thomas Dekker's Pamphlets, 1603-1609, and Jacobean Popular Literature* (Salzburg, Austria, 1977), Vol. I, 1-187.

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7 Pale Iealousie child of insatiate Loue
Of heart sicke thoughts with Melancholy brede
/A Hellish fire, not quenched but with blood.

"On Iealosie" [anon.], p. 2.

Michael Drayton. Prtd. Michael Drayton, *Mortimeriados, The Lamentable ciuell warres of Edward the second and the Barrons* (London, 1596), ll.113-19; Robert Allot, *Englands Parnassus or Flowers of Our Moderne Poets* (London, 1600), 144; Robert Tofte, *The Blazon of Iealousie* (1615), 11; Robert Burton, *Anatomy* (1628), III, 3, I, 2. Also, William Hebel, ed., *The Works of Michael Drayton*, i (Oxford 1931), 312.

Michael Drayton (1563-1631). *Mortimeriados* is one of Drayton's early printed works, but Holgate surely transcribed it from Robert Tofte's, *A Blazon of Iealousie*, first printed in 1615. The work contains four of the first eight poems in the miscellany and probably five of the first nine. For discussion and relevance of Tofte's work to the miscellany, see Introduction, section 4. Tofte, however, ascribes the poem to "a *quondam* kinde Acquaintance of mine, Mr. Thomas Waton, pryntetth forth very liuely in these verses." There are no variants. The poem is correctly ascribed to Drayton in Allot's *England's Parnassus*, also no variants. It is transcribed without ascription in Burton's *Anatomy*, no variants; and there are also no variants in *Mortimeriados*.

For biographical information on Michael Drayton, see HM 1 notes.

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8 Care the consuminge Canker of the minde
The discord that disorders sweete hearts tune
/Denouncinge worst to him y^{t} is his frinde.

"Of Care" [anon.], p. 2.

Henry Constable (?). Prtd. Henry Constable, *Diana* (1598), 5th Decade, Sonnet vii, ll.2-8. Also prtd. Robert Allot, *Englands Parnassus or Flowers of Our Moderne Poets* (London, 1600), 25; Robert Tofte, *A Blazon of Iealousie* (1615), 10. Also Joan Grundy, ed., *The Poems of Henry Constable* (Liverpool, 1960), 200-201.

Crum: C-91.

Bodleian: MS Eng. poet. e. 14, f. 14.

Collation: Holgate] *Diana* (in *Poems*, 200-201)
3 Cowards Kinde] (4) coward mind
4 to] (5) by
x (*omitted*)] (6) bearing the Letters which containe our end,
6 y^{t} is] (8) is most

Collation: Holgate] *Englands Parnassus*
Title: Of Care] (*omitted*)
3 Cowards Kinde] coward minde
4 to] for
x (*omitted*)] (5) Bearing the letters which containe our end:
6 y^{t}] (7) (*omitted*)

N.B. There are no variants in Tofte's *Blazon*.

Henry Constable (1562-1613) (?). It is this poem more than any other that leads to the conclusion that Holgate began his miscellany with poems he copied from Robert Tofte's *A Blazon of Iealousie*. It is the only six-line printed version of this poem, the other texts containing l.5/6, 'Bearing the letters which containe our end:' Tofte's *Blazon* contains four of the first eight poems, plus a distinct possibility of a ninth (see HM 8a notes). For further discussion, see Introduction, sec. 4.

More than likely, however, the poem should not belong to the Constable canon. Joan Grundy includes it among Constable's "doubtful sonnets." It was included in the 1598 edition of *Diana*. Allot's *Englands Parnassus* ascribes the poem to Constable, but Charles Crawford, in his critical edition of *Englands Parnassus* (1913) questions Allot's ascriptions.

> Allot here and elsewhere ascribes everything he copied from *Diana* to Constable, although the title page distinctly states that in addition to the sonnets by Constable, which appeared originally in 1592, the work had been 'augmented with divers Quatorzains of honorable learned personages' (394).

Robert Tofte more than likely edited the text himself, thus leading to the six-line text. He follows Allot in ascribing the poem to Constable.

> And mine old Acquaintance and Friend, Mr. Henry Cunnestable, hauing set

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downe this Passion in her right colours, I could not chuse but acquaint the Reader therewith (10).

For a discussion of sources in Tofte's *Blazon*, see George Morrow Kahrl, "Robert Tofte's annotation in *The Blazon of Iealousie*," *Harvard Studies and Notes*, 18 (1935): 47-67.

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8a

Textual note. Folio 2^{r-v} has been removed from the text. All that remains is the top left-hand corner of the recto (page 3) and the top right-hand corner of the verso (page 4). The poem at the top of page 3 begins "Will putt." The leaf itself, however, was not destroyed by William Holgate. The index, pages 330-33, is written in the hand of John Wale [β], who owned the text in the early eighteenth century. Wale identified two poems on page 3, "of Fear" and "of Hope." I am convinced, however, that there was a poem at the top of page 3 entitled "of Will." It is not listed in the Index because Wale made no entries in the Index after the letter "R." Moreover, a careful examination of the torn leaf in the Holgate reveals the top half of the first word in line 2 is the word "Will." Robert Tofte's *A Blazon of Iealousie* contains a poem that meets that description. It is unattributed.

> Will puts in practise what the Wit deuiseth.
> Will euer acts, and Wit contemplates still:
> And as in Wit the power of Wisedome riseth
> And other Vertues, Daughters are to Will.
> (Tofte, 4)

The same poem is attributed to D. Lodge in Robert Allot's *Englands Parnassus* (1600), 301. In fact, it is from Sir John Davies *Nosce Teipsum* (1599), sec. xxvii, st. 2.

Page 4 contained most of John Donne's Elegy 19, "Going to Bed." It is completed on page 5 (see below). It, too, is listed in the index.

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9 .....defie
.....
/What needes thou haue more coueringe then a man.

"'[Upon his Lady] goinge to Bedd' [D^{r} C]," pp. 4-5.

John Donne. Prtd. *Poems* (London, 1669); Grierson, I, 119-21 (Elegie XIX, "Going to Bed"); Gardner, *Elegies*, pp. 14-16; Shawcross, No. 15, "Elegie: Going to Bed."

Crum: C-543 (Come Madam, come, all rest my powers defy); C-546 (Come mistress come all rest my powers defy).
Beal: DnJ 3155-3218.

Aberdeen University Library: MS 29, pp. 173-5.
Bodleian: MS Eng. poet. e. 99, ff. 14^{v}-15; MS Eng. poet. f. 9, pp. 64-6; MS Rawl. poet. 117, ff. 222^{v}-1 $^{(rev.)}$; MS Ashmole 38, p. 63; MS Don. b. 9, ff. 57^{v}-8^{v}; MS Eng. poet. c. 50, f. 42^{v}; MS Eng. poet. e. 97, pp. 103-4; MS Eng. poet. f. 25, fol. 17; MS Eng. poet. f. 27, pp. 116-17; MS Rawl. poet. 160, f. 171^{r-v}; MS Rawl. poet. 199, p. 14 [Corbet].
Bradford Central Library: Hopkinson MSS, Vol. 17, ff. [19^{v}-20].
British Library: Harley MS 4955, ff. 95^{v}-6; Add. MS 18647, f. 28^{r-v}; Lansdowne MS 740, f. 85^{r-v}; Stowe MS 961, f. 24^{r-v}; Add. MS 25707, f. 11^{r-v}; Add. MS 30982, f. 46^{r-v}; Stowe MS 962,ff. 82^{v}-3; Add. MS 19268, f. 24^{r-v}; Harley MS 6931, ff. 7^{v}-8; Sloane MS 542, f. 11^{r-v}; Sloane MS 1792, ff. 27-8.
Cambridge University Library: MS Add. 5778, f. 25^{r-v}; MS Ee. 4. 14, f. 78.
Clark Library, Los Angeles: S4975M1, p. 10.
Folger: MS V.a. 103, pt. I, ff. 40^{v}-1; MS V.a. 345, pp. 80-1; MS V.a. 97, pp. 68-70; MS V.a. 124, ff. 24-5; MS V.a. 125, pt. I, f. 31; MS V.a. 170, p. 89; MS V.a. 262, p. 73; MS V.a. 319, ff. 24^{v}-5.
Harvard: fMS Eng 966.3, ff. 43^{v}-4; fMS Eng 966.4, f. 144^{r-v}; MS Eng 966.5, ff. 65-6; fMS Eng 966.1, f. 18^{r-v}; MS Eng 966.6, ff. 84-5; MS Eng 686, ff. 35^{v}-6^{v}.
Huntington: EL 6893, f. 106^{r-v}; HM 198, pt. I, pp. 43-4.
Owned by Sir Geoffrey Keynes: *Bibliotheca Bibliographici*, No. 1860, ff. 20^{v}-2; No. 1861, f. 28^{r-v}.
Leeds Archives Department: MX 237, ff. 59^{v}-60^{v}.
Leicestershire Record Office: DG. 7/Lit. 2, f. 281.
New York Public Library: Berg Collection, Westmoreland MS, [no reference or page numbers]; Arents Collection, Cat. No. S191, Elegies, pp. 16-18.
Rosenbach: MS 239/27, pp. 47-8; MS 239/22, ff. 52^{v}-3.
St. John's College, Cambridge: MS S. 32 (James 423), ff. 37^{v}-8.
St. Paul's Cathedral: MS 49. B. 43, [no page numbers].
South African Library, Cape Town: MS Grey 7 a 29, pp. 48-9.
Texas Tech: Dalhousie I, f. 33; Dalhousie II, f. 17 (see Sullivan).
Trinity College, Cambridge: MS R. 3. 12 (James 592), pp. 63-4.
Trinity College, Dublin: MS 877 [Dublin MS I], ff. 56^{v}-7^{v}.
Victoria and Albert Museum: Dyce Collection, Cat. No. 18 (Pressmark 25. F. 17), f. 23^{r-v}.
Westminster Abbey: MS 41, ff. 14^{v}-15.
Yale: Osborn Collection, b 114, pp. 69-71; b 148, pp. 79-81; b 62, pp. 97-8; b 200, pp. 208-9.

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John Donne. Folio 2 in the text is missing. It contained at least two poems on the recto (see **HM 9a** note) and John Donne's Elegy XIX, "Going to Bed" on the verso. The leaf was removed sometime after the miscellany was owned by William Holgate because the poem is entered in the index, page 332, which was written by John Wale [β], a later descendant of the Holgate family (see Introduction, sec. 3). I reconstruct the title based on the index, letter "L", entry no. 4. I cannot explain a second entry, letter "M", "To his M^{rs} goeing to bed - - - 41." More than likely the second entry is an error because page 41 does not contain a poem with that title. Also, there is no indication that the binding of the miscellany has been tampered with, so that the poems as they now exist were recorded in the same order by William Holgate.

Assuming that John Wale copied the original title correctly, Holgate's ascription to "Dr. C." (Richard Corbett) is noteworthy. The only other known manuscript that ascribes this poem to Corbett is Bodleian, MS Rawl. poet. 199, p. 14. That text reads as follows:

On his M^{rs} going to bed
Come Mrs come my powers all rest defy
Vntill I labour I in labour lye.
The foe oft-times having the foe in sight,
Is tir'd with standing though he never fight.
Of with that girdle like to heav'ns Zone glist[n]ing
But a farre fairer world encompassing
Vnpin that spangled breastplate that you weare
That I may see my shrine that shines soe faire.
Vnlace your selfe, for that harmonious chime
Tels me from you that now tis your bedtime.
Of with that happy buske which I envy
That still will be and still will stand soe nigh
Your gowne going of such beauteous state reveals
As when from flowry meads hills shadow's steale.
Of with that wiery coronet and shew
That hairy diadem w^{ch} on you doth grow.
Off with those shooes to and then softly tread
In this loves hallowed temple, this soft bed.
In such white robes heav'ns angels us'd to be
Receiv'd by men, thou angels bringst with thee.
A heavenly Paradise, and though
All spirits walke in white wee easly know
By this these Angels from an Evill spright
They set our haire but these our flesh spright.
License my roving hands and let them goe
Behinde, before, above, betweene, below.
O my America, my new-found-land;
My kingdom's safest when with one man mand.
My mine of pretious stones my empory!
How blest am I in my discov'ring thee!
All soules vnbodied are bodies vnclo[?]
Toe tast whole ioyes. Gem that you women vse
Are like Atlanta's balls cast in mens views
That when a fool's sight lighteth on a gem,
His greedy eyes might court these and not them.
Like vnto books with gawdy cov'rings made
ffor lay-men are all women thus array'd.
Themselves are musick-books which only wee,
Whom their imputed grace will dignify

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Must see reveald: then sweet that I may know
As liberally as to a midwife shew
Thy selfe, cast all, yea this white linnen hence
There is noe pennance due to innocence.
T'enter into these bonds is to be free
There where my hand shall set my seale shall be
To teach thee, I am naked first, why then
What needs't thou other covering then man
Corbet

Collation: Holgate] Bodleian, MS Rawl. poet. 199 (last six lines)
(HM, ll.1-2, reversed in MS Rawl. poet. 199.)
(2) thus] (44) Thy
(4) Then] (46) There
is] shall
should] shall
(6) haue more] (47) other
a] *(omitted)*

Collating the Holgate text with Grierson simply by lines, the remaining text as it appears on page 5 is in complete disarray.

Holgate]	Grierson
Line 1]	Line 46
Line 2]	Line 45
Line 3]	Line 31
Line 4]	Line 32
Line 5]	Line 47
Line 6]	Line 48

Elegy XIX is one of Donne's most explicit sexual poems. There is, of course, no way to know why the text was expurgated, but certainly the sexual content is a possibility. According to Marotti, this poem was suppressed by "ecclesiastical censors...from a collection of poems published by Marriot in 1633" (Marotti, *Manuscript, Print, and the English Renaissance Lyric*, p. 76n).

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Did I in quiet night earst while of flowres,
Or Gardens dreame for some few silent houres.
/Hee cannot dye, whose vertues liue in you.

"A funerall Elegie on Dr Ashboold" [anon.], pp. 5-10.

(?).

William Holgate (?). Although there is no textual information whatsoever to identify who wrote this poem, a fair assumption would be that it was by "W.H.," or William Holgate, who wrote the elegies to Dr. Ashboold's daughters, Mris Gardner, HM 19 and HM 23, and Mris Thaire, HM 21. A fourth elegy, HM 24, is written to both of them. The three of them died within two years of one another. There is no textual information found in the poems to explain why Holgate took such an active interest in this family. Dr. William Ashboold was rector of St. Peter's Church, Cornhill (London). He was buried 29 August 1622. He attended Cambridge (1.61). *Alumni Cantabrigienses* describes him as follows:

> Matric[ulated] sizar from Magdalene, Easter, 1562; B.A. 1564-5: M.A. 1568. Fellow of Peterhouse, 1566. Proctor, 1571. D.D. from Peterhouse, 1594. Ord[ained] deacon (Ely) March 23, 1566-7; priest, Sept. 27, 1567. V[icar] of Gt. Shefford, Camb[ridgeshire], 1569-73. 1569-73. R[ector] of St. Michael's Cornhill, 1587-1622. Died 1622.

The St. Peter's Church Parish Register says only "August 29, 1622. Buried Wm Ashboold dotr & of this church, undr ye com'table." The poem (1.31) says that he died September 26th.

There is no mention of William Holgate in the St. Peter's Church Parish Register; however, part of the church was destroyed by fire in the 1660s. According to the poem (1.30), Holgate received the news of Ashboold's death while he was at Oxford; however, from surviving records, he was never a student at the University.

81. Gryndalls. The OED cites no contemporary usage, but "fierce" or "angry."
86. Two well-nourisht flocks. St. Peter's and St. Michael's.
107. Austins Eloquence. Augustine.
109. Barnard's Garden.

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11 Vincent Corbett farther knowne
By poynters name then by his owne
/Thy life be written and not reade.

Untitled [anon.], pp. 10-11.

Richard Corbett. Prtd. *Certain Elegant Poems* (London, 1647), 19-20; *Poëtica Stromata* (n.p., 1648), 14. Also *Poems*, Bennett & Trevor-Roper, eds. (1955), "An Elegie Upon the Death of his owne Father," pp. 67-69.

Beal: Vol. II, pt. 1, CoR 79-93.

Aberdeen University Library: MS 29, pp. 56-7.
British Library: Add. MS 30982, f. 143^{v-r} (rev.); Harley MS 6931, f. 27^{v}-8^{v}; Sloane MS 1792, ff. 62-3; Add. MS 19268, ff. 35^{v}-6.
Cambridge University, Sir Geoffrey Keynes Library: *Bibliotheca Bibliographiici* No 1301, pp. 53, 52, 51 (rev.).
Folger: MS V.a. 170, pp. 222-4; MS V.a. 262, pp. 44-5.
Huntington: HM 116, pp. 108-9.
Rosenbach: MS 239/18, pp. 4-5.
St. John's College, Cambridge: MS S23 (James 416), ff. 52-3.
Yale: Osborn Collection, b 200, pp. 216-17; b 197, pp. 34-6.

Collation: Holgate] *Certain Elegant Poems*
5 Nor] no
6 his] one
7 did] doth
8 two] both
9 Arts] art
13 well] were neere
16 their] the
18 plainenes] fainednesse
19 Beside this] Besides the
20 Add to] Adding
22 Written] Writ
23 thee] there
26 lay] large
28 sprung] spring
29 wise] (*omitted*)
30 *first* nor] not
35 that] the
were vselesse] needlesse
37 Neighbours] neighbour
39 And] Or
41 meetings at] meeting of
44 or] and
46 Not] Nor
50 *second* a] (*omitted*)
52 the] as a
(Holgate, ll.53-6, *omitted* 1647.)

Richard Corbett, Bishop of Norwich (1582-1636). He was a member of the Arminian party. He attended the Westminster School, Broadgates Hall and Christ Church, Oxford. While Corbett was

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at Oxford, the Arminian William Laud (then St. John's College, later Archbishop of Canterbury) was in a dispute with Puritans Robert Abbott (Balliol College) and his brother George Abbott (University College) over the nature of the English church. Corbett declared for the Arminians, thus paving his way for later appointments. He became Dean of Christ Church (1620), Bishop of Oxford (1628), and Bishop of Norwich (1632). Laud denied he had anything to do with Corbett's advancement, although Bennett and Trevor-Roper believe that Laud was responsible for Corbett's appointment as Bishop of Norwich (xxxiv). Corbett's principal patron was George Villiers, Duke of Buckingham, the subject of several poems in the miscellany.

This is the first of eleven poems in the Holgate written by Corbett. His poems are very often found in commonplace books of the period. Corbett was a popular figure in his day, known for his poems and practical jokes, as well as his important church positions. His most popular poem of the period was "Iter Boreal," HM 25. He wrote an epitaph to John Donne, "He that would write an epitaph for thee" and a famous ballad, "The Fairies' Farewell" (Baker 113-14).

There are two principal seventeenth century editions of Corbett's poetry, *Certain Elegant Poems* (1647) and *Poëtica Stromata* (1648). Both were published posthumously by Corbett's friends, the latter supposedly correcting the former. A third edition was printed in 1672, *Poems Written by the Right Reverend Dr. Richard Corbett*. Corbett did not publish his poems while he was alive (Baker 112).

Corbett's father, Vincent, also known as Poynter (l.2), died 29 April 1619. He was a well known gardner. Ben Jonson wrote an epitaph in his honor, HM 12, the poem that immediately follows this poem.

2. poynters name. The reason Vincent Corbett had two names is unknown. See ll.5-8.
16. flood. Clear hyperbole, the reference is to Noah. Corbett was well-known for his humor.
26. Leiger lay. Baker transcribes this as 'ledger-large,' i.e. a general agent.
26. sheere. Shire.
39. racke their rents. Raise their rents unfairly.
43. close. Enclosure.
43. Aker. Acre.
45. Paule defines. Corinthians 13.3,13 (Baker 112).

The current authority on Corbett is *The Poems of Richard Corbett*, J. A. W. Bennett & H. R. Trevor-Roper, eds. (Oxford: Clarendon Press, 1955). Their introduction is especially helpful. Mary Hobbs, however, has pointed out that in their edition they use the printed texts as their copy-texts, and claim that manuscripts like the Holgate all derived 'from printed sources' (183), in "Early Seventeenth-Century Verse Miscellanies and Their Value for Textual Editors," *English Manuscript Studies, 1100-1700*, I (London, 1989).

See also *The Later Renaissance in England*, Herschel Baker, ed. (Boston, Houghton Mifflin Company, 1975), 111-14.

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12 Deare Vincent Corbett who so longe
Had wrestled with diseases stronge.
/Hee that builds one so't bee y^e^ first, makes both.

"B:I:" [Untitled], pp. 11-12.

Ben Jonson. Prtd. *The Vnder-wood* (xii) in *Workes* (London, 1640); Herford & Simpson, VIII, "An Epitaph on Master Vincent Corbet," 151-52.

Beal: Vol I. pt. 2, JnB 138-142.

British Library: Sloane MS 1792, ff. 61-2.
Folger: MS V.a. 170, pp. 224-6; MS V.a. 262, p. 42.
Rosenbach: MS 239/18, p. 4.

Collation: Holgate] The Under-wood, xii, 1640 (H&S)
(Poem appears in variant form. HM ll.1-30 equate with 1640, ll. 7-36. HM ll.31-36 equate with 1640, ll.1-6. Lines 37-40 collated as indicated.)
Title: (*omitted*)] An Epitaph on Master Vincent Corbet
4 broke] (10) could
6 which] (12) that
11 malice and] (17) uncleannesse, or
12 There] (18) That
14 spatious] (20) specious (*see note below*)
20 once] (26) twice
21 looke] (27) lookes
22 Hee] (28) It
26 his] (32) my
(After l.30, HM, "B:I:" *omitted* 1640.)
31 hope] (1) have
38 honest] (*omitted*)
deserues] deserv'd
39 his] it
40 Hee that builds] Who makes the
ye] (*omitted*)

Ben Jonson (1573?-1637). This is a companion piece to the previous poem, Corbett's "Elegie Upon the death of his owne Father." Vincent Corbett was buried at Twickenham, 29 April 1619. It is unknown why he was also known as 'Poynter.' Aubrey describes him as a 'gardner,' which according to Bennett and Trevor-Roper, means that was "a nurseryman, experimenting upon his own property" (xi). According to his son's poem, he was approximately eighty when he died (l.13). Jonson was a long time friend of Corbett; repeatedly, he stayed at Corbett's home when he visited Christ Church (DNB).

The rarity of this poem in verse miscellanies is noteworthy. Typically, the poem appears with first line, 'I have my Pietie too, which could.' Bennett and Trevor-Roper suggest that this line refers to the Corbett poem. If so, then the Holgate transcription here, which changes 'have' to 'hope' and moves the entire opening stanza to the end of the poem, seems to personalize the poem in the context of this transcription. Rosenbach MS 239/18 begins with the same line as the Holgate, 'Deare Vincent Corbet, who so long.' The Holgate, Rosenbach MS 239/18, and British Library Sloane 1792 have both poems.

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14. spatious. Note collation above. "Spatious" clearly makes sense, but "specious," meaning splendid, from the Latin 'speciosus,' sounds more like Jonson.

22. Hee hid the vice, yet not the men. 'Parcere personis, dicere de vitiis,' Martial, x. xxxiii. 10, 'to spare the person, to name the vice.'

34. frend and sonn. Both Parfitt and Herford/Simpson point out that the friend is unknown. Jonson here may be less clear than he might have been, and he may mean that Richard Corbett was Vincent's son and Jonson's friend.

See *Ben Jonson*, C.H. Herford, Percy and Evelyn Simpson, eds. (Oxford, 1952), Vol. VIII, 151-52; Vol. XI, 54.

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13 You Weomen that doe London loue so well
whome scarce a Proclamation can expell
/Least honest Adam pay for Eues offence.

"K:I 'his Invectiue against weomen,'" pp. 13-14.

King James I. Prtd. *The Athenæum*, No. 4575, July 3, 1915, p. 13; *Bodleian Quarterly Review*, iii. 32, 1921, Supplement, 5.

Crum: Y-398 (You women that do London love so well); Y-168 (Ye women that do London love so well).

Bodleian: MS Eng. poet. c. 50, f. 29^{v}; MS Eng. poet. e. 14, f. 54; MS Eng. poet. f. 10, f. 90; MS Malone 23, p. 56; MS Rawl. poet. 26, f. 63.
British Library: Add. MS 10309, ff. 78-9; Add. MS 25707, f. 73; Add. MS 28640, f. 126^{v}; MS Egerton 923, f. 21^{r}.
Folger: V.a. 276, pt. II, f. 31; V.a. 345, p. 125; V.a. 275, p. 89.
Rosenbach: MS 1083/16, p. 6.
Yale: Osborn b 197, pp. 134-5.

Collation: Holgate] *The Athenæum* (Copy text: MS Egerton 923)
Title: K:I his Invectiue against weomen] Made by K: James, 1622
4 your] there
5 Who] you
vizards] vizitts
8 you] your
10 Cuckoo there and Nighting-gale] Nightingale & Cuckoo there
11 and] or
12 nor] or
13 Knights] thoughts
14 Such] no
17 soiourne] sorue
19 here] (*omitted*)
20 debosher] debaushed
21 propensnese] propension
22 Towne prerogatiues] Townes procuratiues
25 you] (*omitted*)
28 t'is] this
34 wheele or] wooll &
40 those which] they of
41 the] your
47 so] then
48 any] euery
49 tyme] best

James VI of Scotland, James I of England (1566-1625). For additional comments on James's poetry, see HM 2. "His Invectiue against weomen" is one of James's uncollected poems. No authorized version exists. No version is recorded in the State Domestic Papers.

In response to a trend of country gentry moving to London, James issued "A Proclamation commanding all persons, Noblemen, Knights, and Gentlemen of Quality, to repayre to their Mansion houses in the Country, to attend their services, and keepe hospitality, according to the

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ancient and laudable custome of England." The proclamation was issued four times between 1622 and 1624 (Craigie 261-62). The poem is a companion piece to the proclamation.

According to Lawrence Stone, James's reign was characterized by several cultural conflicts, among which was the disparity between court/city and country. "The Country is firstly an ideal. It is that vision of rustic arcadia that goes back to the Roman classics and which fell on the highly receptive ears of the newly educated gentlemen of England who had studied Virgil's *Georgics* at Oxford or Cambridge . . . . It was also a vision of moral superiority over the Court; the Country was virtuous, the Court wicked; the Country was thrifty, the Court extravagant; the Country was honest, the Court corrupt; the Country was chaste and heterosexual, the Court promiscuous and homosexual; the Country was sober, the Court drunken; the Country was nationalistic, the Court xenophile; the Country was healthy, the Court diseased; the Country was outspoken, the Court sycophantic; the Country was the defender of old ways and old liberties, the Court the promoter of administrative novelties, and even tyrannical practices; the Country was solidly Protestant, even Puritan, the Court was deeply tainted by popish leanings" (Stone 105-6).

2. Proclamation. See note above.

5. vizards. Masks.

11. the Strond. Common variant for the Strand, a fashionable street running between London and Westminster, well-known for its gardens.

15-18. Caesar would have. . . . Caesar, asked why he divorced his wife based only upon accusation, responded that even though he thought she was innocent, his wife had to be above suspicion.

20. debosher. Comparative variant of debauch. Seductive (OED).

24. Lotts wife. Genesis 11-14; 19.

27-8. Laydes of honour. . . . Contrast between city and country. See Stone quote above.

45. Spanish dames. Possible allusion to proposed marriage of Prince Charles to the Spanish Infanta.

See *The Poems of James VI of Scotland*, Vol. II, James Craigie, ed. The Scottish Text Society, Third Series, No. 26. Edinburgh and London: William Blackwood & Sons, 1958.

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14 Note what is worth your notice: (or a man
Hee was and is not: If you would it scañe:
/In Heauen hee much more glorious shall appeare.

"Anthonie Weastdons Anagram" [anon.], p. 14.

(?).

Anonymous. Although I am no expert on anagrams, this one seems to work. "Note he was and is not," rearranged, spells "Anthonie Weastdons."

It is at least possible that "Weastdons" is a corruption of "Weston," first husband of M^rs^ Thaire, subject of HM 21.

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15 I tristis Libitina veste pull â
I per Cæsarus atriñ superbum
/Anna est : tunc sileas : dolebit Orbis.

"In obitu˜ – Annæ Reginæ," [anon.], p. 14.

Cor. Fairmedow. Prtd. Academiæ Oxoniennsis, *Funebria Sacra* (Excudebant Iohannes Lichfield & Iocobus Short, Anno. Dom. 1619), sig. G4.

Collation: Holgate] *Funebria Sacra*
Title: In obitu˜ – Annæ Reginæ] (*omitted*)
5 mæsta] moesta (*see text note, Vol. II*)

Cor. Fairmedow. For further information on the death of Queen Anne, see **HM 2**. For biographical information, see **HM 38**. Anne died 2 March 1619.

Common practice had it that both Oxford and Cambridge published memorial texts on the deaths of great figures. University texts such as *Funebria Sacra* are predominantly in Latin; however, some texts include poems in English, Hebrew, French and Greek.

Cor[nelius?] Fairmedow is identified as the poet; however, he is not identified in *Athenæ Oxoniensis*. This is the only poem ascribed to Fairmedow in this text.

I am grateful to William L. Mitchell, Associate Special Collections Librarian at the Kenneth Spencer Research Library, University of Kansas, Lawrence, Kansas, for his help in identifying this poem. It is catologued in the Boys-Mizener Index at the University of Kansas.

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16 Crush forth your selues you Cloudes & spend your powres
Aprill bee free, and weepe thy larger showers:
/Sleep, Sleep; Thou hast had a Long iourney on't.

"A Funderall Elegie vppon the Death of M^r^ Iohn Ryce M^r^ of Arts and Squire Beadle," *subscribed* "GH," pp. 15-16.

"G.H." possibly "I.H." (?).

Anonymous. I transcribe the initials subscribing this poem as "GH," but "IH" is a possibility. As a majuscule *G*, it is more constrained than Holgate's typical handwriting, thus making it look more like an *I*. However, Holgate generally intersects his capital *I* with a vertical line (which this letter does not have), thus making *G* a more likely reading. A similar *G* is found on p. 17, "Vppon M^ris^ Gardner. . . ," HM 19, where Holgate creates an identical majuscule *G*. Also, in the margin of HM 19, Holgate writes a majuscule *G*, probably to correct his miniscule *g* in 'Must have a gardner.' The modern commentary underneath the initials says "John Holgate," so this unknown commentator read the initials as "IH" and then beneath the letters wrote "John Holgate," indicating William Holgate's younger brother. That, however, is impossible. John Rice, the University beadle, died between 1614 and 1618 (Clark, *Reg. Univ. Oxon.*, ii, 258). John Holgate was born in 1605; he was admitted as a pensioner to Caius College, Cambridge in 1622/3. Clearly, he was too young to have written this poem.

There are two types of beadles, "esquire" beadles and "yeomen" beadles. Their duties were essentially processional (OED). Since John Ryce is identified as "M^r^ of Arts," he was clearly educated.

This is the first of three consecutive elegies written on the death of John Ryce. Arthur Case, *A Bibliography of English Poetical Miscellanies, 1521-1750*, describes no printed miscellanies in his honor.

For commentary on the last couplet, see HM 170 notes.

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17 Qualis, dum Scythica languescit repe Prometheus,
Vultur ad æternas it$_3$ redit$_3$ lapes;
/Noluit officium perdere Mercurius.

"In obitum Dmī Iohanis Ryce in Artibus Magistri et Bedelli Superioris: Carmen Funebre," *subscribed* "G: Morley," p. 16.

G. Morley (?).

George Morley (1597-1684) (?). This is the first poem in the miscellany ascribed to George Morley. Since it is believed that John Ryce died between 1614-1618 (see **HM 16** notes), Morley would have been a student at Oxford when he wrote this poem. He was born in London. His father died when he was six; his mother when he was twelve. He became a king's scholar at the Westminster School, and received his B.A. from Christ Church, Oxford (1618); M.A. (1621). He then became chaplain to Robert, Earl of Caernarvon, where he remained for more than twenty years. He was given a prebendship of Christ Church, Oxford, by Charles I. He was also made rector of Hartfield, Sussex. He was always loyal to the crown and was with Charles II while in exile. In 1660, he was made Bishop of Worcester, then in 1662 translated to the see of Winchester on the death of Brian Duppa (*Athenæ Oxoniensis*).

For further information concerning this poem, see **HM 16**. For other poems ascribed to Morley, see **HM 149**, **HM 157**, and **HM 169**.

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18 En charus Christo Simeon en noster amicus,
Ille suam Dominum vidit, et ille suum
/Quemq$_3$ sequoris, habes, quemq$_3$ initore Deum.

"In obitum M^{ri} Ryce Bedelli Supeoris circiter dies Paschales morientis Car: Funebre," *subscribed* "Z:T," pp. 16-17.

Z.T. (?).

Anonymous. I have seen no other copy of this poem, nor do I have any idea who "Z.T." was.

For information on John Ryce, see HM 16.

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19 In Eden Grandsire Adam first was plast
To till and prune it with laborious hand
/In Peters Rock her body is interd.

"Vppon M^ris^ Gardner Daughter to the right wor^ll^ D^r^ Ashboold D^r^ of Diuinity: Lacrymæ consolatoriæ," *subscribed* "W:H:," p. 17.

W.H. (?).

William Holgate (?). Obviously, William Holgate is the best candidate for "W.H.," but I can't say for sure. This is the first of two funeral elegies written by "W.H." for Mris Gardner: a second is HM 23. She was the daughter of Dr. Ashboold, rector of St. Peter's Church, Cornhill, London (see HM 10). There is also a funeral elegy to her sister, Mris Thayre, HM 21. Mris Gardner was buried at St. Peter's Church, 6 November 1621. The church register reads "M^rs^ Jeane Gardner wife of Mr. Robert Gardner, free of the mercers & daught[er] of M^r^ Doctor Ashboold in ye chancell (178). A mercer is "One who deals in textile fabrics, esp. a dealer in silks, velvets, and other costly materials" (OED).

24. Peters Rock. As explained in the margin, St. Peter's Church, Cornhill, where Mris Gardner's father was rector.

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20 I oft haue heard of Lydford-Law
How in the Morne they hang & draw
/Vnless by some Tynn-warrant.

"Lydfoord Law in Deuon-sheere" [anon.], pp. 18-19.

William Browne. Prtd. John Phillips, *Sportive Wit* (London, 1656), sig. 2B1; Sir Egerton Brydges, *Original Poems never before published, by William Browne, of the Innder Temple, Gent.*, Lee Priory (1815), 9-16; William Browne, *The Whole Works*, ii, W. Carew Hazzlett, ed. (1868-69), 352-55; William Browne, *Works*, ii, Gordon Goodwin, ed. (1894), 305-309.

Crum: I-367.
Beal: Vol. I, pt. 1, BrW 62-7.

British Library: Lansdowne MS 777, ff. 5-7; Harley MS 3910, ff. 1-3v; Harley MS 4931, f. 15.
Bodleian: MS Rawl. poet. 84, f. 54 rev.
Folger: MS Y.d. 24 29 (148).
Rosenbach: MS 239/27, pp. 177-9.

Collation: Holgate] Lansdowne MS 777 (*see below*)
Title: in Deuon-shere] (*omitted*)
9 with] by
10 To] Then
11 Twere] tis
22 I] they
24 a] his
31 peck of Salt] seame of Malt
32 malt] Salt
46 And] ffor
the] that
old] Graue
47 hold] haue
48 Cloake] Cloakes
59 loose] were
63 whiles] while
65 y^{u}] they
70 good luck] great chance
(Lansdowne 777, ll.73-8, *omitted* Holgate.)
Sure I belieue it then did rayne
A cow or two from Charles his Wayne
for none alyve did see
Such kynde of creatures there before
Nor shall from hence for euermore
Saue prisners Geese and Wee.
76 it] (82) that
77 A] (83) One
81 it] (82) that

William Browne of Tavistock (1590?-1645?). Browne was well known in literary circles of his day. His father was a Latin playwright and headmaster of the Westminster School. Several poets

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found in the Holgate were educated at the Westminster School, including Richard Corbett and George Morley. Browne himself was educated the Tavistock School; Exeter College, Oxford; later Clifford's Inn and the Inner Temple. He became tutor of Robert Dormer at Oxford in 1624, then tutor to the family of William Herbert, third earl of Pembroke. Among his published verse is *Brittania's Pastorals* (1613-16) (Saunders).

Lansdowne 777 has served as the primary copy-text for later editions of this poem. Although it was never owned by Browne, it is believed to have been transcribed from an original text belonging to Browne himself. For additional biographical information on Browne and information concerning Lansdowne 777, see HM 158 notes.

Surviving copies of John Phillips, *Sportive Wit* (1656) are extremely rare. The only copy of it now in the Unites States is at the Huntington Library. It has not been used as a copy-text for any later version of this poem.

[?] Westcote, *View of Devonshire in 1630* (ed. 1845, p. 360) describes the town of Lydford. "It hath neither fair nor market to comfort itself withal, and little fruitful land. It is only entrusted with the keeping of the prince's prisoners for stannary causes" (as quoted in Goodwin 352).

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21 Heere lies inclos'd with in her quiet vrne
The Subiect of perfection, and desorte
/Bline Ignorance in Death shee married Christ.

"Vppon Mrs Thaire daughter to the right worll Dr Ashboolde, here to-fore ye wife of Mr Weston," *subscribed* "W:H:," p. 19.

W.H. (?).

William Holgate (?). Here is the funeral elegy to Dr. Ashboold's second daughter, Mris Bridget Thaire. The register of St. Peter's Church, Cornhill says that on "1587, October 27 'Sonday Chrisining of Bridget Ashbold daughter of Mr William Ashbold our parson, born the 18th day of this month'" (32). The register also notices her death, "January 3, 1621, 'buried Mrs Bridget Thayres wife of Mr Anthony Thayres free of the leathersellers & daughter of Mr Ashboold, pson Chancell'" (178). Bridget Thayre's brother-in-law, Mr. Gardner, was a mercer (see **HM 19**).

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22 Ædе tuâ moritur Maxeius X^{tius} perennis
Vita vbi solo foret, Mors ibi sæua ferit
/Is viuit cui in te Fata dedere mori.

"In obitum Magestri Maxa quondam Ædis X^{ti} Alumini Qui in Comitiis Hospes fato concessit," *subscribed* "W:H:," p. 19.

W.H. (?).

William Holgate (?). This is Holgate's only Latin poem.

Anthony Maxey (d. 1618) was educated at the Westminster School, then Trinity College, Cambridge, received his B.A. (1581), M.A. (1585), and D.D. (1608). He became the chaplain to James I apparently based upon his eloquence and his stance against tobacco, a product that James himself was strongly against. In 1612, he became Dean of Windsor and registrar for the Order of the Garter (DNB).

Maxey is known as a simonist, one engaged in the purchase of ecclesiastical preferments. The DNB writes, "He offered money to Sir Henry Hobart for preferment (letter in *Tanner MS* cclxxiii, 195), and two months before his death made the highest bid for the vacant see of Norwich (*Cal. State Papers, Domestic*, 1611-18, p. 532)."

Arthur E. Case, *A Bibliography of English Poetical Miscellanies*, indexes no printed miscellanies in honor of Anthony Maxey.

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23 Where shall I fix a Senith to my Verse,
About to singe and weepe a glorious Hearse?
/Or Holyday, or Birth-day of a soule.

"Vppon Mistris Gardners Death & who dyed in Child-birth of her first child," *subscribed* "W:H:," pp. 20-23.

W.H. (?).

William Holgate (?). This is Holgate's second poem to Mris Gardner, daughter of Dr. Ashboold. She was buried 6 November 1621. For further information, see HM 19.

The poem suggests that the child survived its mother's death (ll.96-102). This is more clearly described HM 24, an elegy to Mris Gardner and her sister, Mris Thaire.

1. Senith. Variant of "zenith" (OED).
3. Nidor. OED does not list this as a variant, but clearly "nadir."
56. Iasper. A precious stone.
89. Bauches. I find no noun or verb for this word. Possibly from the adjective *bauch*, meaning "weak" or "without substance."
94. endude. "Bring in" or "educate" (OED).

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24 Gods why are you incen'st? what gauge thus
Whetts on your vengence, not to threaten vs
/Their vertues in their stocke and Memorie.

"Both Sisters, and both dead, Both in one Graue, Both virtuouse, Both deplord. Both one verse haue," *subscribed* "W:H:," pp. 23-24.

W.H. (?).

William Holgate (?). After writing one elegy for Mris Thayre (HM 21) and two for her sister, Mris Gardner (HM 19, HM 23), Holgate now writes one elegy for both. For information on each sister, see their respective elegies.

From the poem, the child Mris Gardner delivered survived her death. In the previous poem, that fact is unclear, but l.56 explains this nicely.

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25 Fowre Clerkes of Oxfoord, Docters two and two
That would bee Doctors haueinge less to doe
/As Rawleigh from his voayge, and no more.

"Dr. Corbet's Iter Boreale," pp. 25-36

Richard Corbett. Prtd. *Certain Elegant Poems* (London, 1647), 1-17; O. Gilchrist, *The Poems* (London, 1807); Bennett and Trevor-Roper, 31-49.

Crum: F578.
Beal: Vol. II, pt. 1, CoR 279-315.

Aberdeen University Library: MS 29, pp. 1-15.
Bodleian: MS Eng. poet. e. 14, ff. 2-8^{v}; MS Eng. poet. e. 97, pp. 14-25; MS Ashmole 47, ff. 8-16^{v}; MS Eng. poet. c. 50, ff. 47-51^{v}; MS Rawl. poet. 172, ff. 143-58; MS Rawl. poet. 206, pp. 1-16; MS Wood D. 19 (2), ff. 72-9^{v}.
Bradford, District Archives: Hopkinson MSS, V. 34, pp. 138-50.
British Library: Harley MS 6931, ff. 39-48; Sloane 1792, ff. 28-38; Add. MS 4457, ff. 7-14^{v}; Add MS 37683, f. 1^{r-v}; Add MS 58215, pp. [51-71]; Egerton MS 2725, ff. 47^{v}-54; Sloane MS 542, ff. 29^{v}-36; Sloane MS 1446, ff. 2-9.
Folger: MS V.a. 97, pp. 45-51; MS V.a. 170, pp. 106-26; MS J.a.1, ff. 93-9^{v}; MS V.a.125, pt. I, ff. 10-19^{v}.
Huntington: HM 198, pt. I, pp. 109-13.
New York Public Library, Arents Collection: Cat. No. S 191 (Acc. 7167), ff. (4^{v}-14^{v} (rev.)); Cat. No. S288, pp. 54-67.
University of Newcastle upon Tyne: MS Bell/White 25, ff. 1-8.
University of Nottingham: Portland MS Pw V 37, pp. 323-30.
Rosenbach: MS 239/27, pp. 226-39; MS 239/22, ff. 28-35^{v}; MS 240/7, pp. 101-16; MS 1083/16, pp. 210-26.
St. John's College, Cambridge: MS S23 (James 416), ff. 4-14^{v}.
Trinity College, Cambridge: MS B 14.22 (James 307), ff. 62-71.
Victoria and Albert Museum, Dyce Collection: Cat. No. 18 (Pressmark 25.F.17), ff. 65-71^{v}.
Westminster Abbey: MS 41, ff. 3-9^{v}.
Dr. Williams's Library: MSS 12.54, ff. [1-7^{v}].

Beal, CoR 315: Copy described, "Janus Albinus, *Catalogus...liborum* (Dordrecht, 1696), p. 325, as item 41 in the section 'Libri Manuscripti in Folio' [exemplum of this catalogue in the British Library, Department of Printed Books, 126.a.18]. Unlocated."

Collation: Holgate] *Certain Elegant Poems*
Title: D^{r} Corbets Iter Boreale] Iter Boreale.
(There is no marginalia in *Certain Elegant Poems*.)
10 of] o'th
16 mor'ne] morning
(*Certain Elegant Poems*, p. 2)
32 drawne] draw'd
35 if] (*omitted*)
37 sonne] man
41 Wherefore] Therefore
48 That] For
(*CEP*, p. 3)
71 good] great

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72 liuinge] livings
79 I] wee
81 great] (*omitted*)
did] (*omitted*)
82 Corographer] Chronographer
(*CEP*, p.4)
83 that Almesmans] the Almes mens
87 confounded all the] confuted all their
88 Grismound] Richmond
91 wretches] wretched
92 our] your
ware] fare
98 is scandalous to vs] to us is scandalous
101 there] here
103 thy] the
107 shall] may
109 saue] have
111 there] here
if all] if that all
113 no] nor
(*CEP*, p. 5)
116 who] that
119 reckons] reckon'd
123 crost] crosse
124 Andrewes, and] Andrew, as
126 are] were
127 vpward] upwards
131 the] that
143 Castle] Castle's
144 is a] now is
(*CEP*, p. 6)
148 let] may
149 hole] Cell
153 the] your
158 Which] That
166 deepe] low
167 come] came
172 That] This
176 thriuing] thrifty
178 all the] the whole
(*CEP*, p. 7)
186 is] 'tis
191 Ten] two
193 trodd was] tread is
196 claimd] claimes
202 there did siluer] which did open
205 could I] I could
euer] never
210 were a] seem'd one
(*CEP*, p. 8)
214 purer kinde of] kind of purer
216 all] (*omitted*)
219 when] where
220 Loue was] loves were

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222 the] then
228 Cathedrall] Cathedrals
231 tongue and life] life and tongue
236 Rome] place
239 hence] whence
240 where] whete
241 both] too
242 circuit] compasse
(*CEP*, p. 9)
244 rime] wine
251 No pilots] nor pilot
252 gouernde] guided
260 cry drownes] cryes downe
266 call drinke, and some] for drinke, some for
269 Lampes] lights
270 light, and] Cande (*omitted*)
271 wee] weele
272 haue wee] we have
273 while] whiles
274 for a stile] to be styles
(*CEP*, p. 10)
276 our] the
279 them] 'em
280 them] 'em
284 feele] finde
285 this] these
iudgment] iudgements
286 the] a
287 them] 'em
289 thence] hence
290 first] hors'd
state] fate
292 brings forth] beget
294 farther] further
298 Ere] Before
305 Whilst] Whiles
(*CEP*, p. 11)
307 deliuerance] delivery
309 wee] ye
311 mett] meete
312 no] not
314 that] (*omitted*)
316 it] him
318 strokes] blowes
321 so farr] with us
322 See] Loe
the] your
324 spunn] runne,
325 learne] learn'd
327 yet made] made yet
330 Profest] Promis'd
334 doth] did
338 wrote] writ
(*CEP*, p. 12)

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339 you yo'n wood!] yee yond' woods?
341 grass] grosse,
342 and] with
345 can] could
347 by] by's
353 vs] (*omitted*)
356 at] to
359 then from] (*omitted*)
362 day wee] halfe mile
363 receiud] receives
wee'l] wee
366 earle] Lord
367 fowre] three
(*CEP*, p. 13)
379 sigh, and Loue,] love, and sigh,
(*Certain Elegant Poems*, ll.381-2, *omitted* in Holgate.
Here will I languish in this silly bower,
While my sweete heart triumphs in yonder Tower.)
388 neighbour] (390) neighbours
389 w^{ch}] (391) that did
390 reach] (392) reach'd
392 shee lookes like the new] (394) just like the new found
394 then then] (396) then
(*CEP*, p. 14)
402 wound] (404) wende
strooke] strucke
404 deepe] (406) deare
411 Riuer,] (413) rivers
412 Doe] (414) May
413 nor] (415) no
420 a] (422) and
421 fame] (423) frame,
422 to wards] (424) to
424 Yet] (426) But
425 praise] (427) phrase
426 seate] (428) place
euery] each
(*CEP*, p. 15)
436 seeke] (438) looke
437 y^{t} w^{ch}] (439) all that
438 liuinge] (440) livings
439 now] (441) (*omitted*)
441 far'd] (443) fare
442 the] (444) of
446 translated] (448) converted
447 a] (449) the
448 our] (450) the
449 made] (451) makes
451 those auncients] (453) the ancient'st
453 good] (455) great
454 satietie] (456) societie
456 names] (458) (*omitted*)
459 sweare] (461) thinke
460 the] (462) their

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461 pauement] (463) pavements
flower] floore
463 grauell] (465) gravell'd
464 For else] (466) Them
that] they
(*CEP*, p. 16)
465 God] (467) Gods
466 what if] (468) suppose
468 or his fiuetinth] (470) or in his seventeenth
469 or] (471) and
472 nor] (474) or
473 were they] (475) if those were
474 That] (476) (*omitted*)
rise] arise
476 not Imagene] (478) not the imag'ry
481 meete] (483) meetes
482 is] (484) was
484 grandsallet] (486) grand Sallad
495 A way] (497) Away
(*CEP*, p. 17)
497 . Ere] (499) so
502 . Satyre] (504) Satan
503 Neighbour] (505) Neighbours

Richard Corbett, Bishop of Norwich (1582-1636). The exact date of composition of this long poem is in dispute. Corbett's twentieth-century editors, J.A.W. Bennett and H.R. Trevor-Roper feel it was written circa June 1620 when Corbett became Dean of Christ Church (xx-xxi). The poem describes a Midlands journey Corbett took with three of his Oxford friends, one of whom was Dr. Leonard Hutten, a canon and sub-dean of Christ Church. Corbett was later to marry his daughter. The identity of the other two is unknown, but, according to the editors, they were not Barten Holyday or Brian Duppa, "for they were both abroad at the time" (119). Mary Hobbs, however, does not accept the 1620 date because she believes that Brian Duppa, later a Dean of Christ Church, was one of the four. He is identified in British Library Harley MS 6917, a notebook transcribed by a resident member of Christ Church, Thomas Mann, and, as such, "one would expect him to be correct over their identity" (190). Another candidate suggested by Bennett and Trevor-Roper is Robert Gomershall, who was a friend of both Corbett and Hutten, but he "did not receive a license to preach till 1633" (119).

Comic travel poems were popular among Oxford men. Bennett and Trevor-Roper accept Horace's journey to Brundisium (*Sat. I. v*) as their earliest model. Corbett's poem follows Richard Edes's "Iter Boreal" (1584), but that poem is in Latin. Other examples in Latin are John Earle, "Satyra Itineraria" (no date), Richard James, "Iter Lancastriense" (1636), Thomas Master, "Iter Boreal" (1637), Thomas Bispham "Iter Australe" (1658). English examples besides Corbett would include Jeremiah Wells, "Iter Orientale" (1667) and George Wither "Iter Boreale," now lost. Bennett and Trevor-Roper also suggest that Davenant's "Journey into Worcestershire" (1673) is part of this history (118-19).

By its sheer size, this poem seems to dominate any miscellany in which it appears. The fact that it was copied at all is clear evidence that it was enjoyed by those who related to its myriad topical references. This quality was appreciated by no one less than S. T. Coleridge, who wrote the following marginalia in a copy of Chalmer's *Life of Richard Corbet*.

> As a poet it will not be found that Corbet stands eminently distinguished.
> His thoughts, however, are often striking and original, although delivered

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> in the uncouth language of his times, and seldom indebted to correctness of versification. His faults are in general those of the age in which he wrote, and if he fills no conspicuous place in poetical history, it ought not be forgot that he wrote for the amusement of the moment, and made no pretensions to the veneration of posterity. (Coleridge 15)

For further information about Richard Corbett, see HM 11.

1. Fowre Clerkes of Oxford. See notes above.

3. Austin. This possibly relates to the phrase "doing austins," from "disputationes in Augustinesibus," a university exercise; also as the Augustin or Augustinian friars, also known as the "Austin" friars (OED).

3. Galen. Medical studies.

8. Kitt Middleton. Christopher Middleton was a parish priest in Ashton upon the Wall, a village now known as Aston le Walls. It is about twenty-five miles north of Oxford.

15. Flower. A village, and as the marginalia tells us correctly, the home parish of Dr. Leonard Hutten, D.D., one of the traveling Clerkes.

20. harty fellow. The marginalia identifies this character as Ned Hale, but Bennett and Trevor-Roper offer no help on him. There is no marginalia in their edition. From the text, however, he was clearly a surgeon.

23-4. Virgill . . . Æneas. *Æneid* i. 187 ff.

26. Daintry. Now Daventry, approximately fifty miles north of Oxford.

27. Markett . . . day. Wednesday.

27. Lecture day. Church exercises, or lectures, were held once a month on Markett day.

31. drudge. One employed in mean, servile labor (OED). The marginalia explains the nuance here.

34. Letters Patent. An open letter from someone in authority, generally to announce some right or privilege (OED).

37. sonne of Flower. Obviously, Dr. Hutten.

46. Mr. Baylyes . . . and Mr. Wright. Bennett and Trevor-Roper conjecture that these two were "locum tenentes," or local lecturers.

52. Dodds precepts or Cleuers Letter. The marginalia is again correct; these were two well-known puritan ministers. John Dod wrote *Plaine and Familiar Exposition of the Ten Commandements*. His sermons were often printed with Robert Cleaver's.

59. Lutterworth. As Corbett tells us, this little town still does not appear on the map.

64. Wickliffs dust. John Wycliff spent most of his life around Oxford.

68-9. burne thy bones for hate. Wycliff's body was exhumed and burned in 1428.

71. Parson (Heathcote). John Heathcote was rector of Aylestone, a town between Leicester and Lutterworth. They are continuing due north.

75. Leister. Leicester.

82. Camdens eie. William Camden (1551-1623), author of *Britannia*, later *Remaines concerning Britian*.

83. Almesmans. An alms giver.

85. Duke of Lancaster. The hospital (l.80) was found by Henry Earl of Leicester and Lancaster.

88. Henry of Grismound. Bennett and Trevor-Roper believe that Corbett meant Henry of Grosmont, i.e. Grosmont, the birthplace of the Duke of Lancaster (l.85).

91. Tapsters. Someone who draws beer from a tap (OED).

101. vsurpinge Richard. Richard III is buried at Grey Friars.

103. Bosworth. Bosworth Field.

109. Woolsey. Cardinal Wolsey is buried at Abbey of St. Mary de Pratis in Leicester.

116. but shreads of thee. Bennett and Trevor-Roper offer no comment on the marginalia, "Schollers of Wolseyes foundation in Oxon."

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117. William. The Holgate and Bodleian MS Wood D. 19 (2) identify this as "Dr Huttons Man." (B&TR 117).

122. the great Earle himselfe. Charles Lord Howard of Effingham was the Earl of Nottingham. He had served as the Lord High Admiral until 1619, when he was replaced by Buckingham.

122-123. Notingham . . . Trent. Nottingham is on the River Trent. They are now about one hundred miles due north of Oxford.

124. St. Andrewes. Bennett and Trevor-Roper suggest that in Corbett's mind, they are getting closer to Scotland. There is no church in or near Nottingham with that name.

126. Dwell . . . in holes. The Nottinghamshire cave-dwellings, which, according to Bennett and Trevor-Roper, were famous during the seventeenth century.

130. Powder Traytors. The Gunpowder Conspiracy is frequently mentioned in contemporary writing. A Papist plot to overthrow King James (1605).

139. Crosses not yet demolisht. Cf. John Donne, "The Crosse," HM 88.

143. The Castle next ("ruined" in marginalia). No specific reference is noted. "Many of the buildings had been pulled down, and the materials sold, when the castle and park were granted to Francis, Earl of Rutland, in the xixteenth century" (B&TR 122).

145. two statues keep ("Guy and Colebrand" in marginalia). Leland's *Itinary*, (Lucy Toulmin Smith, ed. (1909, i.95) describes a bridge bearing "bestes and giantes." Guy of Warwick defeated the Danish giant Colbrand, which was well known in seventeenth-century ballads (*Bishop Percy's Folio Manuscript*, Hales and Furnivall, eds. ii. 509 ff). (B&TR 122).

148. Kinge Dauids vault. ". . . ther goith also downe a stair ynto the grounde, wher Davy King of Scottes, as the castellanes say, was kept a prisoner" (Leland, op. cit., as quoted in B&TR 122).

149. Mortimers darke hole. ". . . wher the kepers of the castelle say Edwarde the thirdes band cam up thoroug the rok and toke the Erle Mortimer prysoner" (Leland, as quoted in B&TR 122).

159. Guild-haule and Holmeby. There are statues of Gog and Magog in the London Guildhall. There were apparently similar statues that guarded the home of Christopher Hatton, Holmby, a Northamptonshire mansion.

165. Bulhead. Apparently the name of an Inn.

180. mow. A stack or bundle of grain (OED).

183. Maris. A variant form of Mary.

185. Newarke. Following the Trent (l.191), northeast of Nottingham.

212. Dr. Iucks (margin). Vicar of Newark, like Corbett had studied at Westminster and Christ Church.

218. preferd the heart. The White Hart was an ancient Newark inn. It stood next to another ancient inn, The Saracen's Head (B&TR 123).

225-28. Would they pull downe . . . what Cathedrall are. The text does not identify the church, but it is the New Church of S. Mary Magdalene, Newark, considered a particularly beautiful English parish church.

Bennett and Trevor-Roper use the Holgate to gloss the Burleigh pew. It belonged to Thomas Cecil, second Lord Burghley, who owned what is described "the impropriate Rectory, and other property near Newark" (123).

230. The friend I mentioned (margin, "Mr. Mason"). Edmund Mason, a tutor to Prince Charles, vicar of Newark (1617-28).

235-36. a Castle too . . . where the Kinge slept. James I stayed stayed in Newark on his way to Scotland, 7 April 1617. The margin identifies Newmarke Castle, but Nichols does not name the castle (Nichols, III, 268).

239. a perspectiue. Any optical instrument used to make objects appear larger. A spy glass, telescope or magnifying glass (OED).

240. Beuer and Lyncolne. Bennett and Trevor-Roper gloss the former as Belvoir Castle, saying it is twelve miles south of Newark. Lincolne, however, is northeast of

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Newark. They would appear to be deciding where they wanted to go next.

247. Loughborough. South southwest of Newark. As the text says, they are going home.

250. iades. Horses of inferior breeding (OED).

274. stile. An arrangement of rungs or stairs that allows passage through a fence that forms a barrier for animals (OED).

286. A handsome Hostise make the reckninge deare. A seventeenth-century commonplace, Bennett and Trevor-Roper mention two examples, Howell, *English Proverbs* (1659), "The fairer the hostess, the fouler the reckoninge," and John Earle's *Microcosmographie*, no. 72, which I quote from HM 184, p. 326: "Her lipps are the welcome, & your intertainement her companie, which is putt in the rockoninge too & the dearest parcell in it."

290. Bosworth. Bosworth's Field is near the town of Market Bosworth, twelve miles west of Leicester.

295. Forrest (margin 'Lester fforrest'). The forest of Charley or Charnwood (B&TR 123).

296. Beuis. Reference to the romance of *Beves of Hamtoun*.

298. Knight O'the'Sun. *El Donzel del Febo* (the squire of Phoebus), hero of a Spanish romance, *The Mirror of Knighthood*. It was translated into English in 1578 (B&TR 124).

303. Cole-herton. Cole-Orton, a town in Leicester, named from a nearby coal dug.

306. William. See l.117.

308. Puck. See l.314.

314. Robin. Robin Goodfellow, i.e. Puck, who in *A Midsummer Night's Dream* misleads night-wanderers. He was a very familiar character in English folklore; however, based on the clear reference to Shakespeare's *Richard III* (see l.352), Corbett may very well have been thinking of Shakespeare.

319. a gentle Keeper. Bennett and Trevor-Roper use the gloss in the Holgate marginalia, "The keeper of Groashy Barke," to identify this character. "Groby Park is three miles north-west of Leicester" (124).

329. tilde. Tiled.

337. two Roses ioynd. The Battle of Bosworth's Field ended the Wars of the Roses, 22 August 1485.

338. Chaucer nere wrote. Chaucer died in 1400, fifty-five years before the start of the Wars of the Roses. "Nere" could be taken as "near," or ironically "never."

346. the play. *Richard III*, see l.352.

352. 352. Burbidge. Richard Burbage (1567?-1619), the famous Shakespearean actor. Richard III was one of his most successful roles. He was a principal actor of the Chamberlain's Men, and later the King's Men (Campbell 88-9).

356. Neweaten. Probably Nuneaton, which is between Leicester and Coventry (l.357), which in turn leads southwest to Killingworth (Kenilworth, l.361).

362. The Keeper of the Castle. Sir Robert Dudley, self-proclaimed Duke of Northumberland and the Earl of Leicester. In 1605, he moved permanently to Italy (B&TR, 124-25).

364-66. My Lord of Leisters Man . . . bauderye. The reference here is unclear. According to Bennett and Trevor-Roper, Gilchrist believed this to be a John Bust, whom he described as a "clerical profligate."

368. Warwick. The town is immediately south of Kenilworth.

369. an humble shrine. A well-known shrine of Guy of Warwick, of Warwick, cf. l.145. A legendary hero, it was believed he saved England from the Danes. He became popular in the Middle Ages.

378. A pillar stands. There is indeed a Guy's Cliff in Warwick.

382. our Inn. Bodleian MS Rawl. poet. 206 identifies the inn as "The Swan" (B&TR 125).

389. whale bone bones. In contemporary dress, the bodice was stiffened with whale bones.

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393. Theorbo. A double-necked lute, or arch-lute, it was just becoming popular in the early seventeenth century. It was deeper-toned than the traditional lute.

421. the Lord of all this fame (margin, "Sr. Francis Grivell"). A unique personal reference to Sir Fulke Greville. He was granted Warwick Castle by King James in 1604, but because it was in poor condition, he had to first restore it. His writing was published posthumously from manuscripts found in the Castle. (Baker 4).

430. Arch-deacon to the Bishop (margin, "Archdeacon Burton"). Samuel Burton, rector of Dry Marston, archdeacon of Gloucester. Like the many clerics mentioned in the poem, he was a Christ Church man.

432. Lord Abbot. George Abbot (1562-1633), archbishop of Canterbury, known as a the Puritan archbishop, is known for his disputes with Archbishop Laud. See HM 11 notes.

440. Flowre. They are continuing south, but as the margin note says, they were in Flowre on their trip north, cf. l.15.

443. feast of Bartholmew. Bennett and Trevor-Roper suggest this might be a reference to Jonson's *Barthol'mew Fayre* (126).

444. Banburie. A town approximately twenty miles north of Oxford. It was noted for its "foul ways" (B&TR 126-27).

446. The Alter was translated to an Inn. Apparently, an alter stone was set on the tavern door. A poem found in *Parnassus Biceps* (1656) entitled "A Poem, in defence of the decent Ornaments of Christ-church oxon, occasioned by a Banbury brother, who called them Idolatries."

465. Mr. Wheatly's sake. William Whately (1583-1639) was Vicar of Branbury.

483. The Puritane, the Anabaptist, Brownist. Banburie was known as a center for puritanism. Anabaptists rejected Anglican doctrines on the sacraments and holy orders (OED). Brownists were followers of Robert Brown, an English puritan; they advocated their own system of church government (OED).

484. grandsallet. A great salad.

485. The Cross alsoe. The town cross was detroyed in 1602.

488. Christ hath nere descended into Hell. Corbett became known as an Arminian after a sermon on this subject in 1613. He believed the Puritans perverted the true meaning of this Article.

498. Apocriphall. The puritans objected to the *Apocrypha*.

500. Kate Stubbs. The wife of the puritan pamphleteer, Phillip Stubbs, who wrote a very popular life of her, *A Christal Glasse for Christian Women* (1591).

500. Anne Askew. She was burnt at the stake because, according to a Roxburghie Ballad, she refused to attend mass (*Roxburghe Ballads*, W. Chappell, ed. 1871), 1.29) (B&TR 128).

506. Raleigh from his voayge. Ralegh returned from Guiana, June 1618. He was executed 29 October 1618. Note the topic of the next poem.

See *The Poems of Richard Corbett*, J. A. W. & H. R. Trevor-Roper, Eds. (Oxford: Clarendon Press, 1955), xx-xxi, 31-49, 118-28. Also Mary Hobbs, "Early Seventeenth-Century Verse Miscellanies and Their Value for Textual Editors," in *English Manuscript Studies, 1100-1700*, Peter Beal & Jeremy Griffiths, eds. (1989), 182-210.

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26 Great heart, who taught thee so to dye?
Death yeeldinge, thee the victorye?
/Wee died, thou only liu'dst that day.

"On the death of S^r W: R" [anon.], p. 36.

John Gill (?). Prtd. *Wits Recreations* (1641), Epitaph 148; Shirley's *Life* of Raleigh (1677), 239. Also John Hannah, ed. *Courtly Poets*, (1870); *New Oxford Book of Seventeenth Century Verse* (1991), no. 556.

Crum: G-504.

Bodleian: MS Eng. hist. c. 272, p. 51 [Captaine Kinge]; MS Eng. poet. 3. 14, f. 98^v (rev.); MS Rawl. D. 954, f. 35; MS Rawl. poet. 26, f. 69^v; MS Rawl. poet. 209, f. 10; MS Tanner 306, f. 251.

British Library: Landsdowne MS 777, f. 64; Harley MS 791, f. 49; MS Stowe 962, f. 71^v; Add. MS 33998, f. 96^v.

National Library of Scotland: MS 2060, f. 2.

Rosenbach: MS 1083/17, p. 71b; MS 239/27, p. 357.

Folger: MS V.a. 103, pt. I, f. 3^v; MS V.a. 262, p. 55; MS V.a. 125, pt. II, f. 7^v [Io Gill]; MS V.a. 308, f. 128^v; MS V.a. 418, f. 5; MS V.b. 43, f. 32 [I:G:].

Yale: Osborn Collection, b. 197, p. 47 [Mr. Cicill]; b. 54, p. 877; PB VI/107; C2.4, f. 413.

Collation: Holgate] *Wits Recreations*
Title: On the death of S^r: W: R:] On Sir Walter Rawleygh at his execution.
4 free] freed
5 didst] dyest
quit] quit'st
7 is] were
x (*omitted*)] (8) To triumph both in flesh and thought?
9 Thy] (10) thine
10 The Legacie thou gau'st vs then] (11) Th' example that thou left'st was then
11 Wee'le sue] (12) Wee looke

Collation: Holgate] *Life* of Raleigh
Title: On the death of Sr: W: R:] Upon Sir Walter Raleigh's Execution and Death
3 When] Where
there] here
4 free] far
5 didst] dyed'st (*possible accidental*)
quit] quitd'st
7 is] were
x (*omitted*)] (8) To Triumph both in Flesh and Thought
(Holgate, ll.10-11, *omitted* in *Life*.)
12 glory] (11) Story

N.B. The omission of HM l.8 is clearly a scribal error, but its origin may be Holgate's copy-text.

Anonymous. Although this sonnet was frequently attributed to John Gill (?), no positive attributation can be made. Ralegh was executed 29 October 1618, after his unsuccessful expedition to

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Guiana. His death was apparently brought about by the Spanish Ambassador, Diego Sarmiento de Acuña, Conde de Gondomar. Ralegh was strongly anti-Catholic. James acceded to the Spanish demand for Ralegh's death because at the time James sought the Spanish Infanta to marry his heir apparent, Charles.

There is no ascription in Shirley's *Life*.

Ralegh's death is noteworthy in that he comported himself so bravely on the scaffold, thus the occasion of this poem (Morfill 261).

See W.R. Morfill, ed. *Ballads from Manuscripts*, II (Hertford & London, 1873; rpt. AMS 1968), 260-62, 269.

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27 Stop the first Mouer pure intelligence
Of Yeeres, Months, weekes, dayes make no pretence
/Yet Lucie shines aboue the spangled skies.

"An Elegie vppon the worshipfull his deceased Scholmaster Mr Richard Lucey," *subscribed* "W:H:," pp. 37-39.

W.H. (?).

William Holgate (?). This is the last poem in the miscellany ascribed to "W.H.," probably William Holgate. Unfortunately, there is no way to know anything about his relationship to Richard Lucy. There was a Richard Lucy associated with St. Peter's Church, Cornhill, but I don't believe this is the same one (*Register*, p. 36). That Richard Lucy died in 1667.

Line 15 suggests that Richard Lucy was William Holgate's teacher; however, nothing is known about William Holgate's education. He did not attend the Westminster School, Oxford, or Cambridge.

32. semor. Possibly as in "seemly." As a poet, Holgate can be unclear.
68. Tennis-ball-like. Cf. HM 112.
73. et. Perhaps "and," perhaps not.

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28 Deere losse to tell the world I greiue were true
But that were to bewaile my selfe not you.
/Which thy fraile flesh denyde, & her disease.

"An Elegie on the Lady" [anon.], pp. 39-41.

Richard Corbett. Prtd. *Certain Elegant Poems* (London, 1647), 43-44; *Poetica Stromata* (n.p., 1648); Bennett and Trevor-Roper, *The Poems of Richard Corbett*, "An Elegie Upon the death of the Lady Haddington who dyed of the samll Pox," pp. 59-62.

Crum: D106.
Beal: Vol. II, pt. 1, CoR 127-162.

Bodleian: MS Eng. poet. e. 97, pp. 65-7; MS Ashmole 47, f. 116^{r-v}; MS Don. d. 58, ff. 5-6; MS Malone 21, ff. 17^{v}-19; MS Rawl. poet. 117, ff. 18^{v}-19.
British Library: Harley MS 6931, ff. 76^{v}-8; Sloane MS 1792, ff. 47^{v}-9^{v}, 54; Add. MS 10309. ff. 145^{v}-7; Add. MS 21433, ff. 172^{v}-4^{v}; Add. MS 25303, ff. 100^{v}-2; Add. MS 27408, ff. 167-8; Add. MS 58215, pp. [76-9]; Harley MS 3910, ff. 33^{v}-5; Sloane MS 1446, ff. 14^{v}-15^{v}; Stowe MS 962, ff, 45^{v}-7.
Corpus Christi College, Oxford: MS 328, ff. 53-4.
Folger: MS V.a. 170, pp. 216-20; MS V.a. 345, pp. 84-5; MS V.a. 96, ff. 28^{v}-9^{v}; MS V.a. 262, pp. 46-9; MS V.a. 339, ff. 253^{v}-4^{v}.
Huntington: MH 198, pt. I, pp. 97-8; EL 8798; HM 172, pp. 69-70.
Leicestershire Record Office: DG. 9/2796, p. 50.
Rosenbach: MS 239/27, pp. 183-4 (last 42 lines); MS 239/27, pp. 341-2; MS 239/22, ff. 37^{v}-8^{v}; MS 1083/17, pp. 8-11.
Trinity College, Dublin: MS 652, ff. 361^{v}-2^{v}.
Westminster Abbey: MS 41, ff. 19-20, 25.
Yale: Osborn Collection, b 62, pp. 106-7; b 197, pp. 163-5.

Collation: Holgate] *Certain Elegant Poems*
Title: An Elegie on the Lady] Vpon the death of the Lady Haddington dying of the Small Pox.
4 not] nor
5 Noe] For
7 in] by
8 make mens] bid their
13 it twere Pride] 'twere fame
them whose] thee, where
14 empty] ample
16 might's] might
18 ffoole] foule,
19 *first* now] (*omitted*)
Youth] thy fruit
now y^{e} sute] all the suite
20 Court was] Courtiers
22 Kinge] Kings
24 hand by which] hands by whom
25 didst thou] did they
26 O] Or
27 your] their
wild lust was falsely] vile lust is fully
30 werst] sweet

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31 thrice] twice
worth] youth
32 shee] thou
33 you] them
streames] straines
34 your. . .your] their. . .their
35 great] grave
36 health] breath
38 chanell] changd
39 out] (*omitted*)
42 Or a colour'd] And a curld
43 Or] And
now] (*omitted*)
44 braines they dwell] braine they live
hayre] ayre
47 euen] some
48 reach] teach
55 Now] Nor
you] then
57 weapon] weapons
59 vnwomanly disease] unwoman-like disgrace,
60 That] Thou
y^{u}] there
61 brau'st such prints] leaves such print
65 now art] art now
(Holgate l.66, *omitted* 1647.)
69 thy name the tricke] (68) they call thee thick
71 neere] (70) where
Clyen'd] clients
74 thers rime to y^{e}] (73) cousening for the
76 struckst thou one] (75) stickst thou on
78 shott] (77) shaft
hast] (*omitted*)
79 chosen out some homely face] wrought upon some Ladies mould
85 thy Tyranny] (84) this crueltie
86 thou] (85) then
rules] rule
88 Art] (87) beautoe
89 this] (88) thy
90 te (*accidental*)] (89) to
91 didge] (90) dig
95 huge] (94) high
96 y^{t}] (95) which
97 pure] (95) (*omitted*)
98 heate] (97) health
first nor] no
compound aire] compounds are,
100 denyde] (99) divides
her] thy

Richard Corbett, Bishop of Norwich (1582-1636). For details about Corbett's life, see HM 11.

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Lady Elizabeth Haddington died on 6 December 1618. She was the wife of Viscount Haddington, later Earl of Holdernesse. Her husband was given the title of Viscount by James I in reward for his aid in the mysterious Gowrie Conspiracy (1600), wherein Haddington may have saved James's life (Wilson 126-30). Ben Jonson wrote *The Haddington Masque* (Orgel 107-21) in honor of their wedding, Shrove Tuesday, 1607/8.

According to the title in *Certain Elegant Poems*, Lady Haddington died of smallpox. There are several references to the disease in the poem.

15. highly borne. Her father was Robert, fifth Earl of Sussex.

26. deuorce. According to Bennett and Trevor-Rpper, ll.25-28 refer to Frances Countess of Essex, who sued for divorce to marry Rochester, alleging that her husband was impotent, but only with her. Essex later remarried and became a father (Bennett and Trevor-Roper 135).

29-30. Barren embraces . . . Twice pretty-ons thrice worthier. . . . Lady Haddington had two sons and a daughter, none of whom survived infancy (Bennett and Trevor-Roper 135).

38. chanell. I cannot explain this usage. "Changed" is clearly correct, as in *Certain Elegant Poems.*

51-2. Hee of fowre score. . . Shall marrie her of twenty. . . . This sounds like a personal reference, but I cannot explain it.

59-65. O thou deform'ed, vnwomanly disease. . . forsake. Her smallpox.

69-70. Amongst the gamsters where thy name the tricke/At the last maine, or last pockey nicke. These are gaming references. "Maine" is the number called in hazard before the dice is thrown; "nick" is the same as the maine or equal to it; "pockey" refers to the disease but is probably a metaphor for the dice.

71. Clyen'd. Client or client's.

74. Boxe. The OED does mention a dice-box, a possible interpretation.

90. te. To.

90. Pyramis of let. "Pyramis" is the earliest spelling of "pyramid." "let" is probably "jet black," but the next line, "And put out fier" might suggest a jet stream of water. Either would be contemporary usages (OED).

91. didge. Dig.

See *The Poems of Richard Corbett*, J. A. W. Bennett & H. R. Trevor-Roper, Eds. (Oxford: Clarendon Press, 1955), 59-62, 134-35.

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29 Goe Soule the bodies guest
Vppon a thankelesse arrante
/Noe stab y^e^ soule can kill.

Untitled [anon.], p. 42.

Sir Walter Ralegh (?), "The Lie." Prtd. Francis Davison, *A Poetical Rapsodie* (London, 1611), 256-58; Joshua Sylvester, *Postumi* (1633), 642; *The Poems of Lord Pembroke and Sir Benjamin Ruddier* (1660), 104; Latham, 45-7.

Crum: G205.
Beal: Vol. I, pt. 2, RaW 147-177.

All Souls College, Oxford: MS 155. ff. 18^{v}-19^{v}.
Bibliothèque Nationale, Paris: fonds anglais n^{o} 149, f. 73.
Bodleian: MS Ashmole 51, f. 6; MS Douce f. 5, fols. 11-12; MS Eng. poet. d. 3, f. 2^{v}; MS Firth e, 4, pp. 3-5; MS Rawl. poet. 172, f, 12^{v}; MS Rawl. poet. 212, ff. 88-90 [D:Lat]; MS Tanner 306. f. 188.
Bradford Central Library: Hopkinson MSS, Vol. 34, pp. 9-11.
British Library: Add. MS 5832, ff. 218-19 [Ralegh]; Add, MS 29764. f. 9 [Raleigh]; Harley MS 2296, f. 135; Harley MS 6910, ff. 141^{v}-2.
Cambridge University Library: MS Add. 4138, f. 46^{r-v} [Doctor Latworth].
Chetham's Library, Manchester: Mun. A 4. 15, p. 103 seq [Raleigh].
Folger: MS V.a. 103, pt. I, f. 67^{r-v} [Dr. Lateware]; MS V.a. 345. pp. 176-7 [Rawley]; MS V.b. 198. f. 2 [Lady Anne Southwell].
Huntington: HM 198, pt. I, f. 1.
National Library of Wales: Sotheby MS B2, pp. 131-3.
University of Nottingham: Portland MS Pw V 37, pp. 138-9 [Dr. Latewarr].
Princeton: Robert H. Taylor Collection.
Rosenbach: MS 239/27, pp. 175-7 [Sr. W.R.]; MS 1083/15, ff. 16^{v}-17.
St John's College, Cambridge: MS U. 26 (James 548), p. 43.
Texas Tech: Dalhousie I, ff. 57^{v}-8; Dalhousie II, f. 30^{r-v} (see Sullivan).
Trinity College, Dublin: MS 877. ff. 216-17^{v}.
Dr. William's Library: MS Jones B. 60, pp. 257-60.

Collation: Holgate] *A Poetical Rhapsodie* (Rollins)
(Line numbers in Rollins edition pertain to each page individually and include title and page headings.)
(*Poetical Rhapsodie*, p. 256)
Title: (*omitted*)] The Lie
5 thou] (6) I
6 them all] (7) the world
10 but] (11) and
11 Court or Church] (12) Church and Court
14 Aidinge but] (15) acting by
actions] action,
15 except] (16) unlesse
16 their factions] (17) affection
20 rule affaires of state] (21) manage the Estate.
25 those y^t^] (26) them that
28 Speake] (29) like
30 bouldly say they] (31) giue them all the
(Stanza 5, 1611, *omitted* in Holgate. It reads:

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Tell them that braue it most,
 they beg for more by spending
Who in their greatest cost
 like nothing, but commending.
And if they make reply,
 Then giue them all the lie.)
(*PR*, p. 257)

33 is] (4) meets
35 bid] (6) with
39 it] (10) she
41 if] (12) as
dare] shall
42 Feare not to say they lie:] (13) give euery one the lie.

(Stanza 8, 1611, *omitted* in Holgate. It reads:
Tell with how much it wrangles
 In tickle points of nycenesse,
Tell wisedome she entangles
 her selfe in ouer wisenesse.
And when they do reply
 straight giue them both the lie.)

47 if] (18) when
make] do
48 Then answere them they lye: / (25) so giue them still the lie.
53 dare] (30) wil
(*PR*, p. 258)
63 for] (10) of
64 p'ferreth] (11) preferred,
65 dare] (12) doe
66 say they] (13) giue the
68 commaunde] (15) commanded
69 Although] (16) Because
71 Yet] (18) (*omitted*)
y'] (19) thy

Sir Walter Ralegh (1554-1618). Clearly, one of the great figures of the Elizabethan period, Ralegh was a soldier, diplomat, MP, explorer, historian, and poet. He was born in Devonshire. He attended Oriel College, Oxford, but from known records he did not graduate. His first career was as a soldier. He served with the Huguenots from 1569 to 1574. In 1575, he was at the Middle Temple. By 1587, he became captain of the Queens Guard. He also fought with the Dutch against the Spanish, with Sir Francis Drake against the Spanish Armada, and with Essex, later to become his rival, in Cadiz and the Azores.

Ralegh is well-known as a courtier. He became the favorite of Elizabeth, whose patronage led him to great wealth. He fell from favour and was imprisoned when he seduced a lady of the court, Elizabeth Throckmorton, whom he later married. He was also falsely accused of being an accomplice in Essex's rebellion. Among the many charges brought against him at this time was that he was a Puritan. He was released from the Tower on the eve of his expected execution.

With the advent of James in 1603, life became even more difficult for Ralegh. He was accused of conspiracy with Spain to place a Roman Catholic on the English throne. Although he was again exonerated, he spent thirteen years in the Tower. He was released on the instigation of Buckingham, by then the King's favorite. In 1617, he made a final expedition to Guiana which failed. When he returned to England, he was executed at the instigation of Spain, a country that Ralegh had always

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fought against.

Certain elements of Ralegh's career bear mention in the context of the Holgate. He was a favorite of Prince Henry, who encouraged Ralegh to write *The History of the World*. The Holgate includes several poems dedicated to Prince Henry, including a sequence of elegies commemorating his death (HM 101-1-5). Also Buckingham, who urged James to release Ralegh from prison, is the subject of several poems found in the Holgate, especially those that involve Buckingham's trip to Spain (HM 72-73, 146).

The Ralegh canon is problematic at best. Agnes M.C. Latham has published the standard critical text of his poems, but there is much disagreement as to what he wrote, and many variant readings of any text associated with him. Ralegh published none of his poetry during his lifetime, and very little survives in autograph.

The poem was first printed in the second edition of Davison's *A Poetical Rhapsody* (1608). Since that version is identical to the 1611 edition, I have collated the poem from the more readily available edition of Hyder Rollins (see above).

There is considerable disagreement as to who the author of this poem actually is. Pierre Lefranc does not accept that is was written by Ralegh (86-7). He believes that it is a mediocre poem and that its sentiments are decidedly puritan. He also believes that the poem was ascribed to Ralegh, not by mistake, but because his enemies wanted to associate him with ideas that would have gotten him into trouble. Stephen Greenblatt, however, has specifically argued against Lefranc (171-76). He believes, as I do, that this is a very good poem, and that the poem is a satire, which it obviously is.

See Agnes M. C. Latham, *The Poems of Sir Walter Ralegh* (Cambridge, Mass., 1951), 45-7, 128-38. For critical commentary, see Stephen J. Greenblatt, *Sir Walter Ralegh, The Renaissance Man and His Roles* (New Haven and London, 1973), 171-76; Pierre Lefranc, *Sir Walter Ralegh, Ecrivain, l'œuvre et les idées* (Paris, 1968), 86-87.

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30 Not kisse? By Loue I must and make impession
As long as Cupid dares to hould his session
/If it were warme, safte, and could but moue.

"A Paradox in praise of a painted fface" [anon.], pp. 43-5.

(?). Prtd. *Parnassus Biceps* (1656), 97-100; *Poems of Pembroke and Ruddier* (1660), 93-5; *Le Prince d'Amour* (1660), 99; also Grierson (1912), i., 456-59.

Crum: N-372.

Bodleian: MS CCC. 327, f. 15^{v} [Sherly]; MS CCC. 328. f. 32 [Sherly]; MS Eng. poet. e. 14, f. 83 $^{(rev.)}$[Dr.Dun]; MS Malone 21, f. 74-5; MS Malone 117, f. 29^{v} [Wm Baker].
Bradford District Archives: Hopkinson's MSS, vol 34, pp. 63-4.
British Library: Egerton MS 2230, f. 24; Harley MS 3910, ff. 20^{v}-21^{v}; Stowe MS 961, f. 70; Stowe MS 962, ff. 49-59.
Cambridge University Library: MS Ee.4.14, ff. 77-8^{v}.
Folger: MS V.a. 97, pp. 165-7 [F.Sherly]; MS V.a. 322, p. 130-4; V.a. 245, ff. 7^{v}-9; MS W.a. 118, f. 6^{v}.
Harvard: MS Eng. 966.6, pp. 326-30.
New York Public Library: Arents Collection, Cat. No. S191, ff. 16-17$^{(rev.)}$ [Baker].
Rosenbach: MS 189, p. 417; MS 1083/16, pp. 24-7.
Texas Tech: Dalhousie I, f. 28^{r-v}; Dalhousie II, f. 12^{r-v} (see Sullivan).
Trinity College, Dublin: MS 877, II, ff. 244-45^{v}.
Yale: Osborn b 205, ff. 30^{r}-31.

Collation: Holgate] *Parnassus Biceps*
Title: A Paradox in praise of a painted face] A Paradox on the Praise of a painted face
1 impession (*transcription error*)] impression
3 my flush] thy flesh
5 bales] balls
8 That] Which
9 artfull] from art
11 their wearers;] the wearer?
(Holgate, ll.13-14 are the same as *PB*, ll.25-6. *See below*.)
14 runinge] (26) cunning
15 (*See transcription*)] The Fucus and Ceruffe which on thy face
16 Thy] (14) the
19 that] (17) which
20 ought] (18) use
22 maydens] (20) maids
mou'd] made
24 most] (22) much
25 which] (23) what
27 Giue mee a face:] (25) Give me a face that is as full of lies
28 As Gypsies &] (26) As Gipsies or your cunning Lotteries;
30 Saints] (28) your
32 Gaines admiration; wins] (30) Gaine admiration, and win
34 choise] (32) brisk
35 A deerer treasure] (33)
36 Candean] (34) Candy
40 of] (38) the

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43 which on] (41) that in
44 the] (42) a
45 Hyacinth] (43) Hyacinths,
46 they] (44) which
51 will] (49) would
56 that decayinge] (54) each decaied
57 wrinklinge] (55) wrinkle,
59 dinted] (57) dented
Arme] pen
60 To make] (58) And makes
more] no
61 grypt] (59) grip'd
62 Industrious] (60) Illustrious
66 and leaues nought] (64) (*omitted*) leaves nothing
67 this] (65) thus
68 giues] (66) yields
greatest] foulest
69 your] (67) the
cleanest] daintiest
70 hott, and most strong] (68) strong and hottest
75 old] (73) that
hath in chace] doth displace
78 ruin'd] (76) destroyed
80 Which] (78) That
82 safte, and] (80) and soft, or

Anonymous. Grierson reprints this poem strictly on the basis of its attribution to Donne in some manuscripts, but there is no real evidence that it should be. It is ascribed to "I.D." in *Le Prince d'Amour*. There is also no evidence that it was written by James Shirley: it is not found in the standard editions of his poems. It would appear at the very least to be an imitation of Donne's poetry, but without more concrete evidence, no more than that can be said. The conceit as it extends through the poem is bawdy, but quite impressive.

The poem, however, contains a curious transcription question. Holgate repeats "*its own*," ll.13-14 at ll.27-28, but only as half lines. As stated above, HM ll.13-14 are the same as *Parnassus Biceps*, ll.25-26. If HM ll.13-14 did not exist, then the half lines (now ll.27-28) would be situated exactly as they are in *Parnasus Biceps*. This suggests that somewhere in this particular stemmatic group of transcriptions ll.25-25 were copied incorrectly as ll.13-14, and that the transcriber, when he/she realized the mistake, decided to highlight the proper transciption by writing only half the line. To us, that would appear an unsatisfactory way to handle such a mistake because it would be simpler to cross out the misplaced line and then continue to transcribe the poem in its proper sequence. What is interesting, however, is that in miscellanies like the Holgate the crossing out of an entire line is exceedingly rare. For example, in the Holgate there is no instance of an entire line being removed in this manner. Concommitantly, there are no arrows drawn on any page to indicate that line 'x' should follow line 'y', which would be another solution to the problem. There are, of course, many corrections made in individual words or even phrases, but not when the entire line needs to be changed. Why there would be such a sanction I do not know: it suggests a quality of aesthetics. It would, of course, be helpful to find other texts with this identical problem, but of these I am unaware. In addition to *Parnassus Biceps*, David Redding collates Rosenbach MSS 189 and 1083/16; Folger MS V.a. 245; and *Poems of Pembroke and Ruddier*, none of which share this problem (84).

10. St Georges day. April 23rd, cf. HM 62, l.14.
15. <fucos> & paint. Rosenbach MS 1083/16 reads "fucus and cerusse." *Fucus*,

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commonly used in the seventeenth century, a cosmetic or paint used to beautify the skin. *Cerusse*, also known as white lead, a compound used as a cosmetic (OED).

36. Candean wines. Possibly refers to Candia, obsolete form of Crete, which does produce wines.

37. Ciuett. A substance used to make perfume, it has a musky smell. It comes from animals of the civet family. (See l.39)

38. Muscatts nose. . . . Muscat is a type of wine. Here the poet probably means "muskrat," which does have a musky smell and is used in perfumes, but is not a member of the civet family.

39. a baser place. Civet, the substance, comes from the anal sac.

46. pyde. Colored.

51. Cordouant. Spanish leather. Redding glosses this as a glove made of scented Cordovan (86).

See David Coleman Redding, "Robert Bishop's Commonplace Book, an Edition of a Seventeenth Century Miscellany," diss., U. of Pennsylvania, 1960, 81-6.

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31 What shall I doe that am vndone?
Wher shall I fly my self to shun?
/Doth such a Loue a death deserue?

"Radneys verses before hee kild himselfe," p. 45.

Sir George Radney. Prtd. *Wits Interpreter* (1655), 69; also *English Literary Renaissance* 24 (Winter, 1994): 100.

Crum: W-670.

Bodleian: MS CCC. 328, f. 90; MS Rawl. poet. 172, f. 11^{v}.
British Library: MS Sloane 1446, f. 66^{v}; Add. MS 30982, f. 140^{v}; Add. MS 25707, f. 4^{v}; MS Sloane 1792, f. 121^{v}.
Folger: MS V.a. 345, p. 61.
Rosenbach: MS 239/27, p. 209.

Collation: Holgate] *Wits Interpreter*
Title: Radneys verses before hee kild himselfe] A Lovers lamentation
4 dye] do
7 in skies] it'h skie
(Holgate stanzas 3 and 4, omitted in *Wits Interpreter*.)

Collation: Holgate] *ELR*, (British Library, MS Sloane 1446, copytext)
(Unlike the Holgate, this text is not divided into stanzas. Square brackets in the collation are as they appear in *ELR* text. Explanation of this procedure is supplied in the note below.)
Title: Radneys verses before hee kild himselfe] Sir George Rodney before he killed himself
3 Ay] [Ay]; (Ah *in copytext*)
6 is] [is]; (*omitted in copytext*)
10 *first* I] it
13 Ay] [Ay]; (Ah *in copytext*)
14 life] love
15 doe her] her do

N.B. The *ELR* text is edited by Donald W. Foster, who describes his transcription as "conservatively normalized" (100). His emendation to [Ay] in ll.3,13 is responsive to l.136 in the Countess of Herford's "The Answer," discussed below. Foster does not say which text substantiates his emendations, but they do agree with the Holgate. He makes no reference to the Holgate in his article. Likewise, he does not explain his justification for restoring [is], l.6, which also agrees with the Holgate.

Sir George Radney, a.k.a. Rodney (1575?-1601). Little is known about Radney except the unfortunate circumstances of his death. He was the son of Morris Rodney, gentleman, and Joane Dyer, the sister of Sir Edward Dyer, courtier and poet. In 1599, he began to court the widow of a wealthy vinter, Frances Parnell, who refused to marry him.

Frances Parnell was born Frances Howard, the only daughter of Thomas Howard, first Viscount of Bindon, by his third wife, Mable Burton. By age four, however, both her parents were dead. Thereafter, she became a ward of her cousin Thomas Howard, Baron de Walden, later first earl of Sussex. The exact date and circumstance is unknown. At age thirteen, Frances married Henry Pranell. This created a scandal because Queene Elizabeth wanted William Cecil, Lord Burghley, to decide who the members of the Howard family were to marry. Pranell was actually imprisoned for marrying Frances

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Howard, but was released when he wrote a letter of apology to Cecil (74-75). It should be pointed out that it was a different Frances Howard, actually her younger cousin, who was later involved with Lord Robert Carr, an affair which led to the death of Sir Thomas Overbury (Foster 72-74).

Apparently the Pranell marriage was not a happy one, and Frances fell in love with Henry Wriothesley, third Earl of Southampton (76), who has, of course, been suggested as the "Mr. W.H." of Shakespeare's *Sonnets* (Booth 547). Sometime thereafter (again, the exact date and circumstances are unknown) Pranell went on a business trip and apparently died. Frances Pranell had her husband declared dead by 20 December 1599 (81).

Frances Pranell was a wealthy, young, and apparently quite attractive widow with several suitors. Wriothesley decided he did not want to marry her. Among her other suitors were Sir William Woodhouse; Sir William Evers; Edward Seymour, earl of Hertford, whom she later married; and Sir George Radney, who wrote the poem now under discussion (76-85).

Unfortunately, Radney was unable to cope with the failed suit of Frances Pranell. Sir John Chamberlain writing to Sir Dudley Carlton (February 3, 1601) wrote "One Radney of Somersetshire, nephew to Sir Ed: Dier was lately knighted, but whether he wre overjoyed with that dignitie or over-awed with the love of Mistris Pranell (whom he wood and could not obtaine) or as some say so doated upon a greater mistris, that his braines were not able to bear the burthen, but have plaide banckrout and left him raving" (Foster 86; Chamberlain I, 116).

Upon the marriage of Frances Pranell to Edward Seymour, Radney followed the newlyweds to their estate and composed a verse epistle--in blood no less--to Frances, "From one that languisheth in discontent" (*Crum* F-723). In it he claims the death of the Petrachan lover (prtd. in Foster 89). Her response is her only known poetry, "Divided in your sorrows have I strove" (*Crum* D-344). In addition to her obvious poetic talent, she shows herself to be an early feminist who rejects the idealizations of the Petrachan lover.

> Poor is that part of beauty I enjoy
> If, where it wins one, one it must destroy.
> Small cause have I, the owner, to rejoice,
> that cannot take free passage in my choice
> But, for the fruitless painting of my checks,
> Must even become a slave to what it likes
> Or be termed "cruel," or (which is much worse)
> Of death and bloodshed undergo the curse!
> (Foster 94-99, ll.9-16)

After which, Radney, unable to cope with her response, composed the poem found in the Holgate and then committed suicide.

> 3, 13 Ay (*see collation note above*). Foster believes that Radney is responding to l.136 in her poem, "To corrupt trust) in sonneting *ay-mes*," which was often spelled "I me" (98n).

See Donald W. Foster, "Against the perjured falsehood of your tongues": Frances Howard on the Course of Love," *English Literary Renaissance* 24 (Winter 1994): 72-103.

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32 What is our Life? a play of passion,
Our mirth the Musicke of diuision.
/Are but drawne Curtaines when the play is done.

"Of Man" [anon.], p. 45.

Sir Walter Ralegh (?), "On the Life of Man." Prtd. Orlando Gibbons, *The First Set of Madrigals and Mottets* (London, 1612) [Musical setting]; Richard Brathwaite, *Remains After Death* (1618), sig. L2^{v}; Latham, pp. 51-52; Dobell, pp. 55-56.

Crum: W527 (What is our life, a play of passion); W524 (What is man's life? a play of passion); W529 (What is our life? The play of passion); W547 (What is this life, a play of passion).
Beal: RaW 224-293.

Aberdeen University Library: MS 29, p. 141.
Bodleian: MS Ashmole 36/37, f. 35; MS Ashmole 38, p. 154; Ashmole 47, ff. 51^{v}-2; MS CCC. 176, f. 7^{v}; MS CCC. 328, f. 19; MS Don. c. 54, f. 3^{v}, also 11; MS Don. c. 57, f. 38^{v} [musical setting]; MS Douce f. 5, fol. 5; MS Eng. poet, e. 14, f. 101; MS Eng. poet. f. 10, fol. 92^{v}; MS Eng. poet. f. 27, p. 91; MS Mus. f. 11-15: f. 11, fol. 33 [musical setting]; MS Rawl. poet. 65, f. 92; MS Rawl. poet, 117, f. 271 $^{(rev.)}$; MS Rawl. poet. 172, f. 8.
Bradford Central Library: Hopkinson MSS, Vol. 34, p. 31.
British Library: Add. MS 15227, f. 14^{v} [Tho:Dod, Jesu]; Add. MS 18044, f. 154^{v} [Raleigh]; Add. MS 21433, f. 113^{v} [Ralegh]; Add. MS 25303, f. 118^{v}; Add. MS 25707, f. 7^{v}; Add. MS 30982, f. 139 $^{(rev.)}$; Egerton MS 923, f. 8; Egerton MS 2230, f. 7^{v}; Egerton MS 2725, f. 60^{v}: Harley MS 3511, f. 1^{r-v}; Harley MS 6057, f. 14^{v}; Harley MS 7332, f. 215 [Rauleigh]; Landsdowne MS 498, f. 60; Lansdowne MS 777, f. 70; Sloane MS 1489, f. 21^{v} [Ralegh]; Sloane MS 1792, f. 56, 113.
Chetham's Library, Manchester: Mun. A 3. 47, f. [30^{v}].
Folger: MS V.a. 97, p. 7; MS V.a. 162, f. 32; MS V.a. 170, p. 44 [W.S.]; MS V.a. 245, f. 41^{v}; MS V.a. 262, p. 82; MS V.a. 319, f. 2 [Raughly]; MS V.a. 339, f. 18; MS V.a. 345, p. 14.
Harvard: MS Eng 686, f. 17, also f. 67^{v}; MS Eng 703, f. 15^{v}.
John Rylands University Library of Manchester: Rylands English MS 410, f. 20.
Sir Geoffrey Keynes: *Bibliotheca Bibliographici* No. 1863, f. 2.
Leeds Archives Department: MX 237, f. 7^{v} [Tho:Harding].
Leicestershire Record Office: DG. 7/Lit. 2, f. 342^{v}; DG. 9/2796, p. 67.
Marsh's Library, Dublin: MS Z 3.5.21, f. 126 [Rawly].
National Library of Wales: NLW/ MS 12443A, pt. ii, pp. 9-20.
University of Nottingham: Portland MS Pw V 37, p. 169 [Benjamin Stone].
Rosenbach: MS 239/23, p. 182; MS 239/27, p. 187; MS 243/4, p. 49 [John Donne]; MS 1083/16, p. 5; MS 1083/17, f. 80^{v}.
St. John's College, Cambridge: MS S. 32 (James 423), f. 4.
South African Library, Cape Town: MS Grey 7 a 29, p. 139.
University of Texas at Austin: MS File/(Herrick, R)/Works B. p. 113 [g.s.].
Victoria and Albert Museum, Dyce Collection: Cat. No. 44 (Pressmark 25. F. 39), f. 70^{v}.
Westminster Abbey: MS 41, f. 32^{r-v}.
Yale: Osborn Collection, b 62, pp. 46-7; b 200, pp. 112-13; b 205, f. 44; b 208, p. 59.

Collation: Holgate] *The First Set of Madrigals and Motets* (Latham)
Title: Of Man] On the Life of Man

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4 Tyms] this
5 The Earth the Stage, Heauen the] Heauen the Iudicious sharpe
6 Who still doth note who ere] That sits and markes still who
7 whisling] searching
8 but] like
x (*omitted*)] (9-10) Thus march we playing to our latest rest,/ Onely we dye in earnest. that no lest.

Collation: Holgate] Marsh's Library, MS Z 3.5.21, f. 126 (Rudick)
Heading: Of Man] Rawly
1 (*omitted*) a] it is a
2 (*omitted*) Our mirth] What is our mirthe
3 wombes] they
4 Comedie] tragedye
5 The Earth] Earthe is
6 still doth note who ere] doth behould who heare
7 Our] The
that hide] which keep
whisling] parchinge
8 but] as
when] till
is] be

Collation: Holgate] Rudick, p. 87
Heading: Of Man] (*omitted*)
1 (*omitted*) a] it is a
2 (*omitted*)] What is our mirth
3 wombes] they
4 Comedie] tragedy
5 The Earth] Earth is
6 still doth note who ere] doth behold whoe'er
7 Our] The
whisling] parching
8 when] till
is] be

Sir Walter Ralegh (1554-1618). For details about Ralegh, see HM 29.

Like most poems associated with Ralegh, this poem poses daunting textual problems. For her copy-text, Ms. Latham used Orlando Gibbon's musical setting, but there is no evidence whatsoever that this was the lyric Ralegh intended. The poem is found in many verse miscellanies, but there is very little textual agreement between any of them. Ms. Latham says she has seen no two texts alike (144), and Michael Rudick has seen verbal similitude in only two (77). Michael Rudick has attempted to reconstruct Ralegh's original poem by coalescing textual variants with logical analysis of the poem's meaning. His conclusions are fascinating, but he assumes a logical congruence the poem may never have had. Noteworthy, however, to suggest a textual history that may lead to the Holgate, is his belief that the final couplet (Gibbons, Latham, et al., but absent in the Holgate) was not written by Ralegh because its meaning is incongruous with the rest of the poem, especially the sense that life is a 'play of passion.' Moreover, the final couplet does not follow from ll.7-8, nor does the triviality suggested in the couplet comport with the overall tone and meaning of the poem.

If Rudnick's argument is correct, then the Holgate's transcription has nothing to do with Gibbons' musical setting. The earliest manuscript that ascribes the poem to Ralegh is Marsh's Library, MS Z 3.5.21 (see collation). It is described as a late Elizabethan-early Jacobean text. Like the Hol-

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gate, it does not include the final couplet. Its principal difference in terms of meaning is l.4, 'tragedye' instead of 'comedie.' I agree with Rudnick that 'tragedye' is more closely related to the tone and meaning of the poem than is 'comedie,' a word that appears in many of the manuscripts.

I think it is clear that the Holgate had nothing to do with the text as it appears in Gibbons' musical text. Its structure suggests an early origin, but one where changes were clearly made in the text which were compounded over the years until they appeared in the Holgate. Rudnick's discussion is far more complicated than I have shown here, but this discussion should suggest the parameters of how complicated this text actually is, and how the Holgate version came to exist.

1. play of passion. A passion play, in accord with the poem's theatrical conceit.
2. diuision. Logical division.

See Agnes M. C. Latham, ed. *The Poems of Sir Walter Ralegh* (Cambridge, Massachusetts, 1951), xiii-lvi, 51, 143-45; Michael Rudick, "The Text of Ralegh's Lyric, 'What is our life?'" *SP* 83 (Winter, 1986): 76-87.

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33 Fye Schollers, fye, haue you such thirsty soules
To swill, quaffe and carrouse in Samburnes bowles
/Cut did the deed, but long tayle beares the blame.

"On Samburne the Shreife of Oxfoord: A:Di: 1609" [anon.], pp. 46-47.

Benjamin Stone. Prtd. *Parnasus Biceps* (1656), 22; *J. Cleaveland Reviv'd* (1659), 79-81; *London Drollery* (1673), 89.

Crum: F-293.
Redding: No. 243.

Bodleian: MS CCC. 328, f. 5^{v}; MS Douce f. 5, fol. 17; MS Malone 19, p. 62 [Ben Stone]; MS Malone 21, f. 62; MS Rawl. poet. 117, f. 190^{v} (rev.); MS Rawl. poet. 199, p. 42 [Ben Stone].
British Library: MS Egerton 923, f. 14; MS Egerton 2421, f. 20; MS Sloane 542, f. 28^{v}.
Folger: MS V.a. 97, p. 119 [Stone]; MS V.a. 103, pt. I, f. 70 [Stone]; MS V.a. 124, f. 26^{v}; MS V.a. 262, pp. 94-6 [Ben Stone].
Harvard: MS Eng 686, pp. 36-7 [Ben Stone].
Rosenbach: MS 239/27, p. 174; MS 1083/15, f. 76^{r-v}; MS 1083/16, p. 170-71.
Owned by Edwin Wolf 2nd: MS, pp. 127-30.
Yale: Osborn Collection, b 137, p. 176; b 200, pp. 4-6; b 208, p. 58.

Collation: Holgate] *Parnassus Biceps*
5 maintaine] spend
6 To spend soe many beeues, soe many weathers] Maintaine so many Caps, so many Feathers.
9 feare] hear
10 sakes] sake
12 slice] snatch
his] the
14 some] sometimes
15 you (*omitted*) are] , forsooth,
16 you] to
18 to draw] draw out
20 wyne] (*omitted*)
21 is] were
(*omitted*) beinge] you being
22 very] arant
23 Or to] (*omitted*)
great] very foul
25 but only] (*omitted*)
26 some small] a
29 incredible] alye? trow ye,
30 is] was
31 (*omitted*) would] what
32 Be enough to draw] Suffice to drive
his] (*omitted*)
33 from home it] it from hence
34 *second* o] and
35 Tell mee vppon so many home-made loues of bredd] Upon so many loaves of home-made bread,
37 did not] would no

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but] (*omitted*)
should haue bin fedde] they should be fed
38 some] the
41 of] for
supp] cup
42 all] it
(Holgate, ll.43-46 *omitted* in *Parnassus Biceps*.)
47 But yet] And thus
48 beares] bore

Benjamin Stone (?). C. F. Main has attributed this poem to Benjamin Stone, but only on the basis of Harvard MS 686. Stone is a good candidate, but without more definite proof the attribution cannot be fully accepted. There are, of course, several other manuscripts that attribute the poem to Stone (*see above*).

Benjamin Stone received his B.A. from New College, Oxford, in 1609. He came from Somerset (Redding 277). The poem is obviously satiric, describing events at Oxford, 1609, when "Henry Samborne, of Moulsford in Berkshire, sheriff of Oxfordshire . . . offended the undergraduates by his stinginess in providing refreshments at the Lenten assizes" (Main 448).

Lines 43-46 were often printed as a separate epigram, "Our Oxford sheriff of late is grown so wise," (*Crum*, O-1310).

6. beeues. Poetic for cattle (OED).

23. Syze. Assize. C. F. Main describes this as the Lenten assizes, but I see no textual evidence for that interpretation. There were many different types of assizes, among them accessing the cost of bread and wine (OED).

26. ferkin. A small cask for liquids holding a quarter of a barrel or half a kilderkin.

26. kilderken. Half a barrel. Redding says it is the equivalent of sixteen to eighteen barrels (481).

48. Cut . . . long tayle. Of animals that have long tails, they have been either "cut" or remain "long tayled" (OED).

See C. F. Main, "Notes on Some Poems Attributed to William Strode," *Philological Quarterly*, XXXIV, iv (October, 1955): 444-448; David Coleman Redding, "Robert Bishop's Commonplace Book, an Edition of a Seventeenth Century Miscellany," U of Pennsylvania, 1960, 277, 477-81.

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34 Goe thou gentle whislinge Winde
Beare this sigh, and if thou finde
/Or shee quite extingish mine:.

"On a Sigh" [anon.], p. 47.

Thomas Carew. Prtd. Thomas Carew, *Poems* (London, 1640), 17; *Poems: written by Wil. Shake-speare. Gent.* (1640); Dunlap, "A prayer to the Wind," p. 11.

Crum: G215 (Go thou gentle whispering [whistling] . . . .); G201 (Go soft thou gentle whispering . . . .); G233 (Go you gentle whistling . . . .).
Beal: Vol. II, pt. 1, CwT 545-593.

Aberdeen University Library: MS 29, pp. 172-3.
Bodleian: MS Don. b. 9, ff. 20^{v}-1^{v} [see facsimile *Poems* (1640)]; MS Don. c. 57, f. 72 [*see below*]; MS Eng. poet. c. 50, ff. 115^{v}-16, also f. 127; MS Eng. poet. f. 27, pp. 176-7; MS Rawl. poet. 209. f. 5^{r-v}; MS Ashmole 47, f. 36^{v}; MS Don. d. 58, f. 23^{v}; MS Eng. poet, e. 37, p. 78; MS Eng. poet. e. 112, f. 80; MS Firth e. 4, p. 116; MS Malone 16, p. 11.
British Library: Add. MS 11811, f. 7^{r-v}; Add. MS 21433, f. 141^{r-v}; Add. MS 25303, f. 153^{v}; Add MS 30982, ff. 145-4^{v} (rev.); Add. MS 53723, f. 96; Harley MS 3511, f. 65^{r-v}; Sloane MS 1446, f. 74^{r-v}; Sloane MS 1792, ff. 130-1.
Corpus Christi College, Oxford: MS 328. ff. 19^{v}-20; MS 176, f. 18.
Edinburgh University Library: MS H.-P. Coll. 401, f. 102^{v}; MS H.-P. Coll. 401, f. 110.
Folger: MS V.a. 322, p. 87; MS V.a. 96, ff. 46^{v}-7^{v}; MS V.a. 97, p. 61; MS V.a. 319, f. 33^{v}; MS V.a. 345, p. 10; MS V.b. 43, f. 6^{r-v}.
Harvard: MS Eng 703, f. 22^{r-v}; fMS Eng 626, ff. 73^{v}-4; MS Eng 686, f. 51.
Huntington: HM 116, pp. 73-5 (see below); HM 46323, p. 2.
Leeds: MX 237, f. 16^{v}.
New York Public Library: Music Division, Drexel MS 4257, No. 31.
Rosenbach: MS 239/27. p. 49, p. 264; MS 243/4, pp. 110-11; MS 1083/17, pp. 27-8; MS 240/7, pp. 47-8, p. 88.
South African Library, Cape Town: MS Grey 7 a 29, pp. 78-9.
Owned by Edwin Wolf 2nd: MS, pp. 1-11.
Yale: Osborn Collection, b 205, f. 75^{r-v}.

Collation: Holgate] 1640 (relevant lines)
Title: On a Sigh] A prayer to the Wind
1 whistlinge] whispering
3 fier] faire
5 The] (7) Those
7-12] (*omitted, see below*)
16 thy] (30) the
or] of
18 shee] (32) else

Thomas Carew (1595?-1640). The theme is from Petrarch, *Rime sparse*, no. 153, 'Ite, caldi sospiri, al fredo core,' (see Durling, p. 299).

The 1640 printed version of this poem is thirty-two lines. Italics below are those lines which

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have no similarity to what appears in the Holgate. A reading of the entire text, however, demonstrates that the most sexually provocative lines have been deleted. Holgate may have left out the italicized lines, or they may have been missing from his copy-text. The Petrarchan *rime* has none of the overt sexual connotations we see in this poem.

A prayer to the Wind.
Goe thou gentle whispering wind,
Beare this sigh; and if thou find
Where my cruell faire doth rest,
Cast it in her snowie brest,
So, enflamed by my desire,
It may set her heart a-fire.
Those sweet kisses thou shalt gaine,
Will reward thee for thy paine:
Boldly light upon her lip,
There suck odours, and thence skip
To her bosome; lastly fall
Downe, and wander over all:
Range about those Ivorie hills,
From whose every part distills
Amber deaw; there spices grow,
There pure streames of Nectar flow;
There perfume thy self, and bring
All those sweets upon thy wing:
As thou return'st, change by thy power,
Every weed into a flower;
Turne each Thistle to a Vine,
Make the Bramble Eglantine.
For so rich a bootie made,
Doe but this, and I am payd.
Thou canst with thy powerfull blast,
Heat apace, and coole as fast:
Thou canst kindle hidden flame,
And ag'en destroy the same;
Then for pittie, either stir
Vp the fire of love in her,
That alike both flames may shine,
Or else quite extinguish mine.

Holgate ll.7-12 are not found in the 1640 version. They are collated below with Huntington, HM 116 (Dunlap 219-20).

Collation: Holgate, ll.7-12] HM 116
9 honied] honor'd
10 those] these

Henry Lawes composed a musical setting for this poem. It can be found in Bodleian, MS Don. c. 57, p. 72; Cooper Smith MS (autg. Lawes) owned by Miss N.D. Church, Beaconsfield; New York Public Library, MS Drexel 4257, No. 31 (Dunlap 289-90). Also British Library, Add. MS 53723, f. 96 (Beal).

9. Hibla. Hybla, town in Sicily known for the honey produced on its neighboring hills.

For biographical and critical information on Carew, see HM 59.

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See Thomas Carew, *The Poems of Thomas Carew with His Masque Coelum Britannicum*, Rhodes Dunlap, ed. (Oxford, 1970), 11-12, 219-20, 289-90.

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35 When I can pay my Parents, or my Kinge;
For Life, or Peace, or any deerer thinge;
/All reach of hand, t'is vertue, and my Loue.

"D.C: to y^e^ M:B: 1622," p. 47.

Richard Corbet. Prtd. *Poëtica Stromata* (n.p., 1648), 23-24; Bennett and Trevor-Roper, "A New-Yeares Gift, To my Lorde Duke of Buckingham," pp. 71-72.

Crum: W1163.
Beal: Vol II, pt. 1, CoR 389-408.

Aberdeen University Library: MS 29, pp. 24-5.
Bodleian: MS Eng. poet. e. 14, f. 9^v^; MS Eng. poet. e. 97, p. 154; MS Ashmole 47, f. 91^r-v^; MS Rawl. poet. 26, f. 60; MS Rawl. poet. 152, ff. 17^v^-18; MS Rawl. poet 199, pp. 28-9.
Bradford District Archives: Hopkinson MSS, Vol. 34, p. 33.
British Library: Add. MS 30982, f. 57^r-v^; Harley MS 6931, ff. 21^v^-2; Sloane MS 1792, ff. 49^v^-50; Harley MS 1221. f. 75^v^; Harley MS 6038. f. 19^v^.
Folger: MS V.a. 345, p. 124; MS V.b. 43, f. 25.
Huntington: HM 198, pt. I, p. 173.
University of Texas at Austin: MS File/(Herrick, R)/Works B, pp. 251-2.
Westminster Abbey: MS 41, f. 20.
Yale: Osborn Collection, b. 200, p. 215.

Collation: Holgate] *Poetica Stromata*, pp. 23-4.
Title: D:C: to y^e^ M.B.: 1622] A New-Years Gift, To my Lorde Duke of Buckingham.
7 serues] payes
8 All] The
hand] hands
(*Poetica Stromata* continues at l.9.)

,,For, when as goodnesse doth so overflow,
,,The conscience bindes not to restore, but one:
Requitall were presumption; and you may
Call me ungratefull, while I strive to pay.
Nor with a morall lesson doe I thrift,
Like one that meant to save a better gift,
Like very poore, or counterfeite poore men,
Who to preserve their Turky, or their hen,
Doe offer up themselves: No, I have sent
A kind of guift, will last by being spent,
Thankes sterling: far above the Bullion rate
Of horses, hangings, iewells, or of plate.
O you that know the choosing of that One,
Know a true Diamond from a Bristow stone;
You know those men alwaies are not the best
In their intent, that lowdest can protest:
But that a Prayer from the Convocation,
Is better then the Commons Protestation.
Trust those that at the test their lives will lay,
And know no Arts, but to Deserve, and Pray:
Whilst they, that buy preferment without praying,
Begin with broyles, and finish with betraying.

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Richard Corbett, Bishop of Norwich (1582-1636). The title of the poem is noteworthy because only six known manuscript copies refer to Buckingham as a Marquis, which in 1622 was correct. Generally, manuscripts of this poem identify Buckingham as a Duke. He did not become a Duke, however, until 18 May 1623. Buckingham, of course, was very famous, so it is fair to assume that Holgate knew the correct title whenever this poem was copied into the miscellany. It is possible, of course, but still less likely, that Holgate copied the poem later than 1623, and that he wanted to recognize Buckingham's title at the time he thought the poem was written, i.e., 1622. My belief, however, is that the poem was transcribed between New Year's Day, 1622, and 18 May 1623.

The Commons Protestation mentioned in l.25, *Poetica Stromata*, occurred December 1621. In it, Commons asserted its right to free speech, especially as to religion and foreign policy. James quashed the issue by dissolving Parliament and removing the Protestation from the official journals. Afterwards, several leading members of Commons were punished: some were imprisoned, others sent either to Ireland or the Palatinate. Conrad Russell writes: "The fiasco of the second session of 1621 had many consequences. One of the most important for this story is that it did a great deal to increase distrust of Buckingham. In the next Parliament, when Buckingham did want war with Spain, he found that a number of people were surprisingly reluctant to believe him" (*Parliaments*, 144). From his later writings, there is no evidence that Corbett ever came to accept that view.

The exact occasion of this poem is unknown; however, poems written as New Year's gifts were quite common (Kerrigan 336). Corbett was made Dean of Christ Church, 24 June 1620. At the time he was "then friendly with the powerful Duke of Buckingham" (DNB). The easy yet respectful tone of the poem is especially important. In a prose epistle attributed to Corbett (HM 183, p. 306), he writes, "*Towards thy superiors be humble*, generous to thy equals, familiar yet respective to thy inferiors. Show much humility and some familiarity as to bend thy body, stretch forth thy hand, and to uncover thy head with such popular compliments. *The first prepares thy way to advancement*, the second makes thee known as well bred, the third gains a man good report which once gotten is easily kept" (Italics mine, spelling and punctuation modernized). This attitude should be contrasted with other writings in the Holgate, i.e. Carew's "A Winters Entertainment at Saxam" (HM 59), which shows a more casual attitude toward privilege.

I do not know why the poem is reduced to eight lines, nor do I know any other text abridged in this manner.

For further biographical information on Richard Corbett, see HM 11.

See Richard Corbett, *The Poems of Richard Corbett*, J. A. W. Bennett and H. R. Trevor-Roper, eds. (Oxford, 1955), 71-2, 143.

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36 I did vnto Apollo goe
T'intreate him that my Muse might flow
/Suppose 'twas but a Schollers dreame.

"Mr B: H: verses to the Q: A: as shee past by Oxfoord," pp. 48-50.

Barton Holyday (?).

Crum: I-133.

Bodleian: MS Rawl. D. 1048, f. 66 [anon.].
Rosenbach: MS 1083/16, p. 150 [Dr. Corbett].

Textual note: This and the next poem, HM 37, follow sequentially in Bodleian MS Rawl. D. 1048. They are both on the same subject, Queen Anne's passing through Oxford on her way to meet James at Woodstock, September 1617. It is a fair guess, however, that the poems were copied after 1619 when Anne died because HM 15, "In obitū – Anna Regina" is a Latin elegy on her passing, and HM 38, "You tow'ring spiritts whose Art-irradiate eyne," is also occasioned by her death.

Barton Holyday (1593-1661). The ascription to Corbett in Rosenbach MS 1083/16 is rejected by Bennett and Trevor-Roper (174). Bodleian MS Rawl. D. 1048 is headed "Verses to the Queene passing thorough Oxon . . . to meete the king at Woodstock comming from Scotland," September 1617.

David Redding suggests that the Holgate ascription to "Mr B: H:" is probably Barton Holyday, who was at Oxford in 1617. He also wrote a play, *The Marriage of the Arts* (1621), that James did not like (450). He also translated Persius, Juvenal and Horace. Holyday was admitted to Christ Church in 1605, received his B.A. in 1612, M.A. in 1615, created D.D. in 1642. He was appointed vicar of Ashelworth, Gloucester, and Brize Norton, Oxon, in 1623. He was made archdeacon of Oxford in 1625, also rector of Emmington in 1638, of Cromwell, Oxon (date unknown), and of Chilton, Berks in 1656. A noted cleric, he also served as chaplain to Charles I (Turner ii. 320).

Anne of Denmark (1574-1619) was the queen consort of James I of England, VI of Scotland. She was the daughter of Frederick II of Denmark and Norway. She married James in 1589. She was the mother of Charles I. It was generally believed that she favored the Roman church, but officially she was a protestant.

James made only one visit to Scotland after he was crowned King of England in 1603. He returned from Scotland August 1617, stopping at Woodstock. HM 62 also concerns James's return from Scotland, Richard Corbett's "To the Lord Mordant," 'My Lord, I doe confess at the first newes.'

The Saints in the poem are the different chapels and churches in Oxford, each one wanting to hold the appropriate ceremony to celebrate the visit of the Queen. Unless otherwise noted, all citations below are to *Survey of the Antiquities of the City of Oxford composed in 1661-6 by Anthony Wood*, Andrew Clark, ed., ii, *Churches and Religious Houses*, Oxford for the Oxford Historical Society at the Clarendon Press, 1890.

26. St. Friswid. Founded 727 AD, as the poem states, it is located near the South Gate (58-62).

29. St. Aldate. Built 'a little after the first coming of the Saxons,' it is on the west side of Fish Street, within the wall (33-39).

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36. Broad-gates. Broadgate College, the forerunner of Pembroke College (Redding 450).

37. St. Ebbs. Predates the Norman Conquest, found on the west side of Penifarthing Street, 'not far from the west gate' (52-55).

43. St. Thomas. Founded 1141 AD, it is within the limits of Osney Abbey, on the west end of the city (112-17).

55. St. Marten. It is in the middle of the city at Carfax. Named for the Bishop of Tours in France, who died 'anno 399 . . . and its dedication day was <27 Jan> on the 6 of the calends of February being St. Julian's Day' (80-85).

61. St. Michaell. Oxford has two St. Michael's, one at the North Gate (86-90), the other at the South Gate (91-93).

66. St. Maries. Mary Magdalen, was 'without the North Gate' (74-80).

73. St. Giles. Also without the North Gate, founded circa 1120 AD (65-70).

85. St. Peter. As the poem says, there are two St. Peters. One is near the East Gate (97-102), the other, St. Peter in the Bayle, is near the West Gate (102-106).

110. Holy-well. St. Cross'es church, or St. Crosse of Halywell, is at the east end of Holywell Street, built around the time of William the Conquerer (50-52).

115. St. Clement. Without the East Gate on Brugsut Street, it was confirmed by Henry I in 1122 (48-50).

David Coleman Redding, "Robert Bishop's Commonplace Book, an Edition of a Seventeenth Century Miscellany," U. of Pennsylvania, 1960, 442-50.

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37 And is this all? will you but thus passe by?
The'rs too much state of witt in Maiestye
/And oftner Wee'l express our gratefull piety.

"To Q: A most excellent Maiestie" [anon.], pp. 50-1.

(?).

Crum: A-1288.

Bodleian: MS Rawl. D. 1048, f. 69.

Anonymous. The anticipation described in the previous poem must have been disappointed by the Queen's short visit through Oxford described here. The Bodleian manuscript is headed "To Queen Anne on her visit to Oxford, September 1617." James made his only return visit to Scotland, March-September 1617 (see l.17). For further commentary on his visit, see HM 62 notes.

16. Hyperborean Axeltree. Axeltree is simply an axel (l.17), but here I suspect it means axis, as solar rotation, implied by l.17, 'for halfe the yeere they see no day.' Hyperboreans, from Greek mythology, legendary race of Apollo worshipers who lived in the far north (OCD).

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38 You tow'ring spiritts whose Art-irradiate eyne,
Dare peirce the conclaue of the sacred Trine
/Shee is but changd; your Cinthia neuer dyes.

"An Elegie vppon the death of Q: A:" [anon.], pp. 52-54.

(?).

Crum: Y-383.

Bodleian: MS Firth d. 7, f. 140.
British Library: Add. MS 21433, ff. 178^{v}-181 [R:ff.L]; Add. MS 25303, ff. 127-128^{v} [R.ff].
Cambridge University Library: Add. MS 4138, ff. 44^{v}-45^{v}.

Robert Fletcher (fl. 1586) (?). The attribution here is based on the fact that there are no other candidates. Very little is known about him. He was from Warwichshire, studied at Merton College, later became a schoolmaster and clergyman in Taunton. His two published works were *An Introduction to the Loove of God* (1581) and *The Song of Solomon* (1586) (Saunders 52-53).

This is actually the third funeral elegy to Queen Anne found in the Holgate, but unlike other royal family members who have their elegies grouped together (Prince Henry, HM 101-105, and James HM 149-151), Anne's elegies are not together (HM 2, HM 15, and the present entry). This poem does, of course, follow two poems concerning her visit to Oxford in 1617.

Anne of Denmark (1574-1617) married James in 1589, fourteen years before he became King of England. Her brother was King Christian of Denmark (1588-1648). In England, she became active in courtly entertainments, actually performing in two masques by Ben Jonson, *Masque of Blackness* (1604) and *Masque of Queens* (1609); also Samuel Daniel's *Tethys Festival* (1610). She also patronized two acting companies, Children of the Queen's Revels and Queen Anne's Men (Campbell & Quinn 22). Her interest in performance is described in the DNB.

> If the name of Queen Elizabeth is traditionally associated with the greatest period of our drama, that of Queen Anne -- Ben Jonson's Oriana, or, as he afterwards preferred to name her, Bel-Anna -- links itself in its turn with the history of the English mask, and of cognate entertainments (435b).

Although publically she was protestant, it was believed her true sympathies were with the Catholic Church. On her deathbed and in the presence of the king and the Archbishop of Canterbury, she professed protestantism (DNB 439b).

For further discussion on the circumstances of her death, see HM 2 notes.

3. Crimtts. Comets, see HM 2.
8. Iacobs staffe. James.
77. viduate. Destitute or widowed (OED).
93. Charle-Maine Eliza. Her daughter Elizabeth was the Princess of the Palatine (l.94).

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39 When you awake dull Bryttans and behould
What treasure you haue cast into this mould
/shall still proclaime to your eternall Prayse.

"Verses made on S^{r} ff. B: when hee was Lord Chancellor" [anon.], pp. 55-59.

William Lewis. Prtd. W.R. Morfill, ed. *Ballads from Manuscripts, II* (London and Hertford, 1873), 271-76.

Crum: W-1641 (When you awake [dull Britons] and behold); W-1635 (When ye awake [dull Britons] and behold).

Bodleian: MS Ashmole 38, p. 10-12; MS Eng. poet. f. 10, fol. 104 [William Lewis]; MS Rawl. B. 151, f. 101; MS Rawl. poet. 84, f. 64^{v} (rev.); MS Rawl. poet. 160, f. 25; MS Rawl. poet. 26, f. 101.

British Library: Add. MS 10309, ff. 128^{v}-132; Add. MS 25303, ff. 83^{r}-86^{r} (Mor); Add. MS 29303, f. 3^{v} (Mor); Sloane MS 826, ff. 4, 5, 8; Sloane MS 1792, f. 109 (Mor); Sloane MS 1489, f. 46^{v}; Harley MS 2127, ff. 27^{v}, 77; Stowe MS 962, f. 52^{v} [Will Lewes]; MS Egerton 2725, ff.43-5.

Folger: MS V.a. 192, pt. II, f. 7; MS V.a. 162, f. 2; MS V.a. 345, p. 127 [Mr. Lewis].

Huntington: HM 198, pt. I, pp. 37-40.

Leeds University: MS Lt q 44, ff. 10^{r}-12^{v}.

National Library of Scotland: Hawthornden VIII, MS 2060, ff. 53-59.

Yale: Osborn Collection, b 197, pp. 139-143; b 200, pp. 19-23.

"There is also another among the Jackson MSS presented to the University of Edinburgh by Mr. Halliwell (p. 82), thus headed: 'In laudem Francisci Baconis olim totius Angliæ cancellar'" (Morfill 270).

Collated in (Mor)fill (*see above*). Morfill uses two copytexts: the title is from British Library Add. MS 25303, his text from British Library MS Sloane 826.

Collation: Holgate] *Ballads from Manuscripts*, pp. 271-76
Title: Verses made on S^{r} ff: B: when he was Lord Chancellor] Do^{r} Lewis, his foolish invectiue against the Parlament for proceedinge to censure his Lo^{d} Verulaine
2 cast] throne
this] your
4 that] shall
5 a] your
6 the] your
10 seate] place
11 *second* a] or
17 borne bee] borne can be
18 and] or
19 youle] you
but] that
20 *second* once] (*omitted*)
that vsd'] that once vsed
22 saue] but
24 made] makes
28 might] may
33 those] these
41 parts] points
44 To] And

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on] in
46 life] line
47 these] those
faults in Nature fost] staines (*omitted*) Nature for its
48 made difference] made a difference
50 from] for
53 or] and
55 foyle] file
they then become] they become
59 Rootes] Grubs
61 this] the
66 the] his
68 Walkes] Walke
cutts the weeds] takes them all
70 still requires] shall require
72 Crept] Crope
73 come] comes
75 with] and on
78 soe many Brookers] some money-brokers
80 crept] crope
82 Because] When he
85 put then] then put
the'xtremes] th' extreame
88 slipt] tript
95 would] could
96 you how] how foule
98 how] and
101 bench] boord
boord] bench
103 You would giue] It would have
105 T'is knowne hee gaind to keepe,] He tooke to keepe (tis knowne)
106 Lands] land
107 with] in
110 land] earth
112 for her owne] to its proper
113 ruines] rivers
dryd' vp] vp-dried
116 for] to doe
118 with] by
119 some] all
127 youths] youth
132 his] her
giuen to hate] given hate
133 giuen] got
134 Or (*omitted*)] Or a
135 Patenters] patentees
137 referrers] referrees
140 Hee now that suffers will not] And he that suffers now may
141 seate, and] feete, then
143 Consider both his mulc't and] Let them his merritts weigh with
147 bringe] force
148 You'le doe as much, for hee himselfe] Tush, thats not it; himselfe, himselfe
149 feeles] findes
to] sound
150 fowle cag'd] cag'd foule

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152 sigh] sight
at] for
154 so then] you so
156 cuttings Incisions.] Cutting, incision,
158 shall] will
160 Experience? you] experiment? oh, yee
161 the] that
163 if] when
166 Let their bee] And let
(*omitted*) deuisde] be devised
167 such] their

William Lewis (1592-1667). Lewis is the only known candidate to have written this poem, and there is no reason to believe he didn't. He received a B.A. from Hart Hall, Oxford (1608), and an M.A. from Oriel College, Oxford (1612). He then took Holy Orders and became chaplain to Sir Francis Bacon, Lord Chancellor. He was an Arminian. In 1618, he returned to Oriel College as Provost, being elected to that position through Bacon's influence. He served as Provost until 1621 when Bacon was removed from office. Lewis then proceeded to Paris on a diplomatic mission, but returned to England to become chaplain and secretary to George Villiers, Duke of Buckingham. After Buckingham's assassination in 1628, he was appointed chaplain to Charles I, this last at the urging of William Laud. During the Commonwealth, he was forced to live abroad where his two sons converted to Roman Catholicism (DNB).

Sir Francis Bacon (1561-1626) became Lord Chancellor in January 1618 and ended in May 1621 when he was involved in a scandal. In controversy were questions concerning monopolies and letters patent which granted certain individuals or groups of individuals exclusive rights to operate certain businesses or even carry on certain legal functions, such as the right to probate wills.

Bacon was accused of taking bribes by representatives of the House of Commons. Roger Lockyer writes that the King did not support Bacon because he wanted to appear in favor of reform (99). Unfortunately, the charges against Bacon were true, and he decided not to fight the charges. He was fined £40,000, sent to the Tower, and was barred from holding any future office.

Buckingham was actually Bacon's protege. They frequently corresponded, and, with the King's consent, Bacon acted as Buckingham's tutor when the favorite first moved in high political circles (Lockyer 29). During the course of the accusations against Bacon, Buckingham supported his mentor, but was able to do little for him because of the clear evidence of wrongdoing against Bacon.

Among this poem's curiosities is its title. Morfill prints a title from BL Add. MS 25303 which is clearly derogatory. His text, however, comes from BL MS Sloane 826. Its title reads, "Certen verses made in the behalfe of Sr Francis Bacon, whoe was Lorde Keeper of Englande Anno 1620; but then put off by the Parlement howese for some occations to me vnknowen" (Morfill 271).

75. cleased. Folger MS V.a. 162, "clensed."

95. predecessor's Ghost. Bacon's predecessor as Lord Chancellor was Sir Thomas Egerton, Lord Ellesmore. At his death in 1617, Bacon asserted that it was Egerton's wish that he, Bacon, might become Lord Chancellor (DNB).

126. seild. Folger MS V.a. 162, "seldome."

133. patent. Letters patent (*see notes above*).

137. referrers. Referees. Before a patent could be approved, it was first submitted it to referees, who, upon approval, sent it to the King for formal approval.

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See W.R. Morfill, ed., *Ballads from Manuscripts, II* (London and Hertford, 1873; rpt. AMS, 1968), 270-76. Also Roger Lockyer, *Buckingham* (London and New York, 1981), esp. 90-100; Arthur F. Marotti, *Manuscript, Print, and the English Renaissance Lyric* (Ithaca and London, 1995), 105.

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40 Muse gett thee to a Cell, and wont to singe
now mourne, nay now thy hands, thy heart now wring
/where all doe liue, and else wher each things dyes.

Untitled [anon.], p. 59.

William Herbert, Earl of Pembroke. Prtd. *Poems of Pembroke and Ruddier* (1660), 28.

Crum: M-547a.

Bodleian: MS Eng. poet. e. 14, f. 32.
British Library: Add. MS 23229, f. 54.
Huntington: HM 198, pt. II, f. 54.

Collation: Holgate] *Poems of Pembroke and Ruddier* (*P&R* headed P[embroke].)
3 thy] thine
14 the] your

Collation: Holgate] Add. MS 23229-(λ), f. 54
3 thy] thine
9 sighs] sights

William Herbert, Earl of Pembroke (1580-1630) (?). It is impossible to say with absolute certainty who wrote this poem: Margaret Crum attributes it to "Sir G.H." on the basis of its ascription in Bodleian MS Eng. poet. e. 14. Gary Waller gives it to William Herbert because it is included in the first fifty-four pages of *Poems of Pembroke and Ruddier*. That volume, printed thirty years after Pembroke's death, purports to be a collection of poems by William Herbert and and his friend Sir Benjamin Ruddier. It is very important to the Holgate, however, because the Holgate contains nineteen poems later printed in *Poems of Pembroke and Ruddier*, some of which show very close collation to the later volume.

William Herbert was the son of Henry Herbert, second Earl of Pembroke, and Mary Sidney, sister of Sir Philip Sidney. He was first cousin to Lady Mary Wroth. As a child, his tutor was Samuel Daniel. He matriculated at New College, Oxford at the age of thirteen. He was imprisoned and later rusticated by Queen Elizabeth (1601) because he made one of her ladies in waiting, Mary Fitton, pregnant but refused to marry her. The child died soon after its birth. He regained favor during the reign of James I, becoming Lord Warden of the Stanneries (1604), lord lieutenant of Cornwall (1605), Warden of the Forest of Dean (1608), Privy Counsellor (1611), and Lord Chamberlain of the Royal Household (1615). He also became Lord Chancellor of Oxford (1617), a post he held until his death. After he died, Broadgates College was renamed Pembroke College. In politics, he was considered anti-Spanish (DNB).

Herbert was a prominent literary figure. Jonson dedicated his Epigrams to him. William Browne lived in his home, Wilton House. Chapman dedicated a sonnet to him in his translation of the *Iliad*. Shakespeare's First Folio (1623) is dedicated to William Herbert and his brother Philip. He is also a candidate for the famous "W.H." of Shakespeare's *Sonnets*. There is no direct evidence linking Herbert to this famous enigma.

Herbert's poems were published in 1660 by John Donne Jr. The full title of the volume is *Poems, Written by the Right Honorable William Earl of Pembroke, Lord Steward of his Majesties*

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Houshold. Whereof Many of which are answered by way of Repartee, by Sr. Benjamin Ruddier, Knight. With several Distinct Poems, Written by them Occasionally and Part, but commonly referred to as *Poems of Pembroke and Ruddier*. Unfortunately, the volume was very poorly edited, and we have no possible assurance as to who wrote which poems. In addition to Pembroke and Ruddier, it includes poems by Sir Walter Ralegh, Thomas Carew, Christopher Brooke, John Donne, Dudley North, Michael Drayton, Sir Henry Wotton, and William Strode (Waller 164). More important to know, however, would be how the poems were selected. *Poems of Pembroke and Ruddier* was published by Donne through the patronage of the Countess of Devonshire. She had been a friend of William Herbert and, in fact, was with him the night before he died. Waller believes that at least some of the poems came from her collection (163). Moreover, in the dedication to the 1660 edition, Donne writes that two musicians, Henry Lawes and Nicholas Lanier, both contributed lyrics that were used in *Poems of Pembroke and Ruddier*. It is a collection of royalist poetry published to celebrate the return of Charles II (Marotti, *Manuscript, Print, and the English Renaissance Lyric*, 277-78). By examining where in the edition the known poems can be found, Gary Waller infers that the poems written by William Herbert are found in the first fifty-four pages of the edition, and that for the remainder of the text, Donne added whatever he thought appropriate to complete the text as it now appears (163-65). The Herbert poems include four debate poems he had written with Benjamin Ruddier (c. 1602) when they were together at the Inns of the Court (see **HM 120** and **HM 121**).

Following Louise Schleiner, *The Living Lyre in English Verse*, Waller emphasizes this poem's declamatory style. His comments are apropos to the social functions of the manuscript tradition.

> The declamatory style could accommodate occasional speech inflections, thereby making the emotional effect more complex . . . . Whereas in the Elizabethan song the regularity produces an effect of generalized feeling, with the declamatory lyric, there is less time to build up effects, and the changes in pace and diction underline the meaning and the impression of a speaking voice. (173)

For convenience, I accept Waller's theory concerning the attribution of this and the other poems found in both the Holgate and *Poems of Pembroke and Ruddier*. More important for the miscellany itself, however, is that this poem is one of a matrix of poems associated with Herbert and his literary circle.

This is the first of several poems found in the Holgate that bear a striking resemblance to poems found in British Library Add. MS 23229. It is in the hand I describe as the (λ) handwriting. For extensive commentary on BL Add. MS 23229, see Introduction, sec. 5.

Gary Waller, *The Sidney Family Romance* (Detroit, 1993), 53-92, 158-87.

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41 Is shee not wondrous faire? O but I see
Shee is soe much too sweet, to faire for mee,
/Soe now it freezeth; now againe it burnes.

Untitled [anon.], p. 60.

(?). Prtd. "A Lovers passion," *Wits Interpreter* (1655), 15-16; *Cupids Master-Piece* (?1656), sig. B_3; Dunlap, *Carew* (1949), 192.

Crum: I-1750 (Is she not wondrous fair? but oh, I see); W-50 (Was she not wondrous fair? Oh but I see).

Bodleian: MS Ashmole 38, p. 155; MS Ashmole 47, f. 38; MS Douce f. 5, fol. 20^{v}; MS Eng. poet. e. 97, p. 187 [Dr. Lewes]; MS Malone 16, p. 20; MS Rawl. poet. 84, f. 93 $^{v(rev.)}$; MS Rawl. poet. 153, f. 15; MS Don. d. 58, f. 84^{v}.
British Library: MS Sloane 1446, f. 76; MS Sloane 1792, f. 21; Add. MS 19268, f. 12 [W.S.]; Add. MS 30982, f. 155; MS Harley 6931, f. 2.
Cambridge, St. John's College: S.32 (James 423), f. 41^{v} [Th: Ca:], f. 9^{v} [Tho: Cary.].
Folger: MS V.a. 97, p. 64; MS V.a. 162, f. 91^{v}; MS V.a. 170, p. 43 [Mr Lewis]; MS V.a. 245, f. 41 [Mr Lewis of Oriall]; MS V.a. 262, p. 50; V.a. 322, p. 53; MS V.a 345, p. 59 [Mr Lewes of Oriel]; MS V.a. 319, f. 28..
Harvard: MS Eng. 626, ff. 2^{v}-3.
Huntington: HM 116.
Rosenbach: MS 239/23, p. 72; MS 239/27, p. 41; MS 243/4, p. 89; MS 240/7, p. 84; MS 1083/17, p. 116.
Yale: Osborn Collection, b 200, p. 47; 205, f. 34^{r}.

Collation: Holgate] Cambridge, S.32 (James 423), f. 41^{v} (Dunlap, p. 192).
Title: (*omitted*)] A Louers passion
1 O but] but oh
2 too sweet, too faire] too fayre, too sweete
4 Hath] Ha's
5 Iust like the] Like to the
6 should] may
not] ne're
7 For] And
8 to heauen againe] from earth to heaven
13 Soe doth] Thus does
14 Soe] That
freezeth] freezes

Collation: Holgate] *Wits Interpreter*
Title: (*omitted*)] A Lovers passion
1 O but] but O!
2 soe much too sweete, to faire] too much too fair, too sweet
3 and] but
5 like] as
6 I should gaze on still] we would gaze upon
7 For tis heauens pleasure sure] So sure 'tis heav'ns pleasure
9 To vs, and bidds vs as wee] And bids as we would
10 a] (*omitted*)
11 Then] Alas!
growes my Loue, and] my love doth grow

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Collation: Holgate] Rosenbach MS 239/23 (Thompson 115)
9 as] that
10 Not to] And not

Anonymous. Dunlap prints this as a poem of "Uncertain Authorship." Four manuscripts listed above ascribe the poem to William Lewis, who, by probable coincidence, wrote HM 39, which concludes on the previous page.

I collate Rosenbach MS 239/23 because the two texts are quite similar.

Arthur E. Case queries the date for *Cupid's Master-Piece* as 1656 (72-73).

See facsimile, fig. 13. For further comment, see HM 42 notes.

Howard H. Thompson, "An Edition of Two Seventeenth Century Poetical Miscellanies," diss., University of Pennsylvania, 1959, 115, 522.

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42 Nor teares shall lessen greife, nor sighes impart
Ease to my minde, or comfort to my heart
/Vppon their winges sorrowe away will flye.

Untitled [anon.], p. 60.

(?).

Anonymous. I have discovered no information about this poem, nor have I seen it in any other miscellany, but I note its similarity--both textually and stylistically--to the poem it follows (HM 41). The text of each is transcribed by Holgate with a broad, sweeping hand. The entire page uses only twenty-six lines, whereas typically pages in the Holgate use between thirty and forty. The handwriting on this page is more florid than normal. Broad ascenders and descenders typify each transcription. For example, *shee*, 41.1, and *shall*, 42.1: the *h* in both words extends far above the line and crosses back over the preceding *s*. In the final line of each poem, *againe*, 41.14, and *away*, 42.12, each word's respective descenders, *g* and *y*, sweep atypically far to the left. The capital letters that begin each individual line in both poems are broad and extend dramatically toward the left margin.

The vocabulary in each poem is similar. Many words have only one syllable. The poems have a declamatory style which runs somewhat between normal speech patterns and poetic style. Both are sentimental and utilize Renaissance commonplaces. Both are structured around typical dialectical inner monologues. I think both poems are equally competent.

Also noteworthy, but from a different perspective, is that HM 41 appears in several miscellanies, while this poem appears only in the Holgate.

See facsimile, fig. 13.

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43 Blasted with sighes and surrounded with teares
Hither I come to seeke the spring
/Who's therfore true, because her truth kills mee.

Untitled [anon.], p. 61.

John Donne. Prtd. *Poems* (London, 1633), 218-19; Grierson, I, 28-29; Gardner, *The Elegies and the Songs and Sonnets*, pp. 83-84; Shawcross No. 51, "Twicknam garden."

Crum: B-392.
Beal: Vo. I. pt. 1, DnJ 3639-3684.

Bodleian: MS Eng. poet. e. 99, f. 115^{r-v} (Gr); MS Eng. poet. f. 9, p. 37 (Gr, Gar); MS Rawl. poet. 117, f. 66^{r-v}; MS Eng. poet. c. 50, f. 64^{r-v}.
British Library: Harley MS 4064, f. 259^{r-v} (Gr, Gar); Harley MS 4955, f. 120^{r-v} (Gr, Gar); Add. MS 18647, ff. 14^{v}-15 (Gr); Lansdowne MS 740, f. 107^{v} (Gr, Gar); Stowe MS 961,f. 87 (Gr, Gar); Add. MS 25707, f. 32 (Gr, Gar); Harley MS 3511, f. 40^{r-v}; Stowe MS 962, ff. 91^{v}-2; Harley MS 3991, f. 113.
Cambridge University Library: MS Add. 5778, f. 60^{v} (Gar, Sha); MS Add. 29, f. 16^{v}; MS Ee. 4. 14, f. 64; MS Ee. 5. 23, p. 1.
Edinburgh: MS La. III. 493, f. 88.
Emmanuel College, Cambridge: MS 1. 3. 16, (II), f. 6.
Folger: MS V.a. 103, pt. I, ff. 39^{v}-40.
Harvard: fMS Eng 966.3, ff. 28^{v}-9 (Gr); fMS 966.4, f. 183^{v} (Gar, Sha); MS Eng 966.5, f. 128^{v} (Gr, Gar, Sha); fMS Eng 966.1, ff. 20^{v}-1 (Gr, Gar); MS Eng 966.6, f. 160^{r-v} (Gr, Gar).
Huntington: EL 6893, ff. 89^{v}-90 (Gr, Gar); HM 198, pt. II, f. 28^{v} (Gar).
Owned by Sir Geoffrey Keynes: *Bibliotheca Bibliographici*, No. 1860, ff. 86^{v}-7 (Gr, Sha); No. 1861, f. 102^{v}.
Leeds Archives Department: MX 237, ff. 66^{v}-7.
National Library of Scotland: MS 6504, f. 24^{v}, 31.
National Library of Wales: Dolau Cothi MS, pp. 83-4.
New York Public Library: Arents Collection, Cat. No. S191, Miscellanea, pp. 54-5 (Gr, Gar).
University of Nottingham: Portland MS Pw V 37, p. 73.
St. John's College, Oxford: Crynes volume, [no reference number], pp. 218-19.
St. Paul's Cathedral: MS 49. B. 43, [no page numbers] (Sha).
South African Library, Cape Town: MS Grey 7 a 29, pp. 90-1.
Texas Tech: Dalhousie I, f. 45^{r-v} (see Sullivan).
Trinity College, Cambridge: MS R.3.12 (James 592), p. 32 (Gr, Gar, Sha).
Trinity College, Dublin: MS 877 [Dublin MS I], f. 41^{v} (Gr, Gar, Sha); MS 877 [Dublin MS II] f. 246^{r-v}.
Victoria and Albert Museum: Dyce Collection, Cat. No. 18 (Pressmark 25. F. 17), ff. 33^{v}-4.
Yale: Osborn Collection, b 114, p. 258; b 148, pp. 56-60.

Collated in (Gr)ierson, (Sha)wcross, (Gar)dner.

Collation: Holgate] 1633
Title: (*omitted*)] Twicknam garden.
4 balme] balmes
7 cannot] can (*see note below*)

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into] to
8 troughly (*accidental*)] thoroughly
12 froft (*accidental*)] frost
would] did
14 But (*omitted*)] But that
15 nor leaue this garden] nor yet leave loving
16 part] peece
plot] place
18 the] my
20 winde] wine
22 which] that
24 hearts] thoughts
25 the] her
which] what
26 when] where
shee] thee

John Donne, "Twicknam Garden." Twickenham Park, on the Thames, was the home of Lucy, Countess of Bedford, Donne's friend and patronese. It had previously been owned by Francis Bacon (Bald 172). There is, however, no known connection between the poem and the countess. Lady Bedford resided at Twickenham Park from 1607-1618, so the poem was most likely written during that period (Smith 403).

This is a conventional weather poem, where the poet compares his own feelings to the spring.

7. cannot. This is a crucial error in the transcription because it changes the meaning of ll.6-9. Shawcross does not note this error, nor does he give any other examples of it.

6-9. The spider loue . . . I have the serpent brought. Spiders were thought to transform anything they ate into poison. The image reverses the miracle of the eucharist, which turns bread into the body of Christ, here "manna" is turned into "gall," thus the serpent (l.10) destroys true "True Paradise."

17. mandrake...grow. Gardner uses "grow," Grierson uses "groane." The image makes better sense with "groane" because mandrakes were thought to groan when pulled from the ground. Gardner rejects this reading because "the mandrake was not held to groan when *in situ*; it only groaned when it was torn up," (Gardner 216) which contradicts the meaning of the image because the poet may not "leave this garden." "Grow" is found in several manuscripts collated by Shawcross: Cambridge Add. MS 5778; Trinity College, Cambridge MS R 3.12; Harvard MS Eng 966.4; and Harvard MS Eng 966.5. It is also found in *Poems* (1633).

19. Cristall vialls. It was believed that in ancient times mourners collected their tears in bottles and buried them with the dead.

See John Donne, *The Elegies and Songs and Sonnets*, Helen Gardner, ed. (Oxford at the Clarendon Press, 1965), 83-84, 214-16; *The Complete Poems*, A. J. Smith, ed. (London: Penguin, 1987), 82, 403-404; *The Complete Poetry of John Donne*, John T. Shawcross, ed. (New York: New York University Press, 1968), 115-16, 450-51.

For a discussion of Donne's relationship with the Countess of Bedford, see R. C. Bald, *John Donne, a Life* (New York and Oxford: Oxford University Press, 1970), 172-80 et al.

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44 Now thou hast lou'd mee one whole day,
To morrow when thou leau'st, what wilt thou say?
/For by to morrow I may thinke so too.

Untitled [anon.], pp. 61-62.

John Donne. Prtd. *Poems* (London, 1633), 197-98; Grierson, I, 9; Gardner, *Elegies and the Songs and Sonnets*, pp. 42-43; Shawcross, No. 34, "Womans constancy."

Crum: N-577.
Beal: Vol. I, pt. 1, DnJ 3969-3997.

Bodleian: MS Eng. poet. e. 99, f. 104^{v} (Gr); MS Eng. poet. f. 9, pp. 105-6 (Gr, Gar); MS CCC. 327, ff. 7^{v}-8.
British Library: Harley MS 4064, f. 288^{v} (Gr, Gar); Harley MS 4955, f. 114 (Gr, Gar); Add. MS 18647, f. 22 (Gr); Lansdowne MS 740, f. 125 (Gr, Gar); Stowe MS 962, f. 159; Harley MS 3991, f. 113.
Cambridge University Library: MS Add. 5778, f. 53 (Gar, Sha).
Harvard: fMS Eng 966.3, f. 37 (Gr); fMS Eng 966.4, f. 207 (Gar, Sha); MS Eng 966.5, f. 130 (Gr, Gar, Sha); MS Eng 966.6. f. 131 (Gr, Gar).
Huntington: EL 6893, f. 22^{r-v} (Gr, Gar); HM 198, pt. II, ff. 19^{v}-20 (Gar).
Owned by Sir Geoffrey Keynes: *Bibliotheca Bibliographici*, No. 1860, f. 74^{v} (Gr); No. 1861, f. 103^{v}.
National Library of Scotland: MS 6504, f. 48.
National Library of Wales: Dolau Cothi MS, p. 70.
St. Paul's Cathedral: MS 49. B. 43,[no page numbers].
South African Library, Cape Town: MS Grey 7 a 29, p. 67.
Texas Tech: Dalhousie I, f. 56; Dalhousie II, f. 29^{v}.
Trinity College, Cambridge: MS R. 3. 12 (James 592), p. 49 (Gr, Gar).
Trinity College, Dublin: MS 877 [Dublin MS I], f. 49^{v} (Gr, Gar, Sha); MS 877 [Dublin MS II], f. 203.
Yale: Osborn Collection, b 148, pp. 108-9.

Collated in (Gr)ierson, (Gar), (Sha)wcross.

Collation: Holgate] 1633
Title: (*omitted*)] Womans constancy
5 such] those
as wee were] which we were?
7 worth] wrath
8 our] (*omitted*)
13 true.] true?
14 Wayne] Vaine

John Donne, "Womans Constancy." Helen Gardner describes this dramatic monologue as the first example in English of the verse paragraph (166). Traditionally, however, the verse paragraph employs blank verse, while this poem is in rhyme.

14. Wayne. Vain. I cannot explain this mistranscription. The *W* is written in a bold careful stroke, more assertive than usual in the Holgate.

See John Donne, *The Elegies and the Songs and Sonnets*, Helen Gardner, ed. (Oxford: Clarendon Press, 1965), 42-43, 166.

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45 So, so leaue off this last lamentinge kisse
Which sucks two soules and vapors both away
/Beinge double dead, goinge, & biddinge goe.

"Goe, go, &:" [margin], "I:D:" [text], p. 62.

John Donne. Prtd. Alfonso Ferrabosco, *Ayres* (London, 1609), no. vii; *Poems* (London, 1633), 295; Grierson, I, 68; Gardner, *The Elegies and the Songs and Sonnets*, pp. 36-37; Shawcross, No. 75, "The Expiration." Also Doughtie, *Lyrics from English Airs*, p. 295.

Crum: S-885.
Beal: Vol I. pt. 1, DnJ 1188-1214.

Bodleian: MS Eng. poet. f. 9, p. 106 (Gr, Gar); MS CCC. 327, f. 17; MS Eng. poet. c. 50, f. 65^{r-v}; MS Mus. Sch. F. 575, f. 8^{v}.
British Library: Add. MS 18647, f. 55 (Gr); Stowe MS 961, f. 69^{v} (Gr, Gar); Add. MS 25707, f. 18 (Gr, Gar); Stowe MS 962, ff. 87^{v}-8.
Cambridge University Library: MS Add. 29, f. 6 (Gr).
Harvard: fMS Eng 966.3, f. 72^{r-v} (Gr); fMS Eng 966.4, f. 187^{v} (Gar, Sha); MS Eng 966.5, f. 146^{v} (Gr, Gar, Sha); MS Eng 966.6, f. 151^{v} (Gr, Gar); MS Eng 966.7, f. 47.
Huntington: EL 6893, f. 23 (Gr, Gar); HM 198, pt. II, f. 23 (Gar).
Owned by Sir Geoffrey Keynes: *Bibliotheca Bibliographici*, No. 1861, f. 117^{v}.
National Library of Wales: Dolau Cothi MS, pp. 86-7; NLW. MS 5308E, f. 5^{v}.
University of Newcastle upon Tyne: MS Bell/White, 25, f. 20.
New York Public Library: Arents Collection, Cat. No. S191, Miscellanea, p. 43 (Gr, Gar).
Trinity College, Cambridge: MS R. 3. 12 (James 592), p. 119 (Gr, Gar).
Trinity College, Dublin: MS 877, f. 89^{v} (Gr, Gar, Sha).
Victoria and Albert Museum: Dyce Collection, Cat. No. 18 (Pressmark 25. F. 17), f. 30^{v}.
Yale: Osborn Collection, b 114, pp. 311-12; b 148, p. 109.

Collated in (Gr)ierson, (Gar)dner, (Sha)wcross.

Collation: Holgate] Ferrabosco VII (Doughtie)
4 soules] selues
5 ask't] aske
6 to] a
7 Goe, (*omitted*)] Goe, goe,
haue quite] haue not quite
9 hath] haue
words] word

Collation: Holgate] 1633
Title: (*omitted*)] The Expiration.
1 leaue] breake
4 soules] selves
happy] happiest
5 ask't] aske
6 to] as
7 haue (*omitted*) quite] have not quite
9 hath] have

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words] word

John Donne, "The Expiration." This was the first poem of Donne to be printed. The song was written for voice and lute. Unfortunately, there was no way to know if Holgate thought of it as a poem or a song.

The music to accompany these lyrics can be found in Gardner (242) and Shawcross (147). Bodleian MS. Mus. Sch. 575 contains an anonymous musical setting, also for lute and voice (Gardner 242).

1. leaue. This reading agrees with Ferrabosco, not *1633*. It is more musical, but less powerful, that the 1633 use of "breake." Most existent manuscripts use "leave." (Gardner 159)

2. sucks two soules. The idea is that souls, not bodies, meet in kisses. Donne refers to this Platonic notion in a sermon, "Kiss the Son, lest he be angry," (*Sermons*, III, 320). The idea is also used in Castiglione, *The Courtier*, Book IV, (trans. T. Hoby, 1561), sig. 2v4^{v}.

See John Donne, *The Elegies and the Songs and Sonnets*, Helen Gardner, ed. (Oxford, 1965), 36-37, 159-60, 238-47; *The Complete Poetry of John Donne*, John T. Shawcross, ed. (New York, 147, 457.

Also Edward Doughtie, *Lyrics from English Airs, 1596-1622* (Cambridge, 1970), 294-95, 564.

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46 I fixt mine eye on thine, and there
Pittie my Picture burninge in thine eye
/Beinge in thine owne heart from all Malice free.

Untitled [anon.], p. 62.

John Donne. Prtd. *Poems* (London, 1633), 189; Grierson, I, 45-46; Gardner, *Elegies and the Songs and Sonnets*, p. 37; Shawcross, No. 26, "Witchcraft by a picture."

Crum: I-166.
Beal: Vol. I, pt. 1, DnJ 3945-68.

Bodleian: MS Eng. poet. f. 9, 34-5 (Gr, Gar); MS Rawl. poet. 31, f. 39b.
British Library: Harley MS 4064, f. 278^{r-v} (Gr); Add. MS 18647, f. 44^{v} (Gr); Stowe MS 961, f. 59^{v} (Gr, Gar); Stowe MS 962, f. 161^{v}.
Harvard: fMS Eng 966.3, f. 65^{r-v} (Gr); fMS Eng 966.4, f. 163 (Gar, Sha); MS Eng 966.5, f. 139^{v} (Gr, Gar, Sha); fMS Eng 966.1, f. 23^{v} (Gr, Gar).
Huntington: EL 6893, f. 15^{r-v} (Gr, Gar); HM 198, pt. II, f. 23 (Gar).
Owned by Sir Geoffrey Keynes: *Bibliotheca Bibliographici*, No. 1860, ff. 63^{v}-4 (Sha); No. 1861, f. 113.
National Library of Scotland: MS 6504, f. 37^{v}; MS 2060 (Hawthornden Vol. VIII), f. 247.
National Library of Wales: Dolau Cothi MS, p. 58.
New York Public Library: Arents Collection, Cat. No. S191, Miscellanea, p. 72 (Gr, Gar).
South African Library, Cape Town: MS Grey 7 a 29, p. 63.
Trinity College, Cambridge: MS R. 3. 12 (James 592), p. 98 (Gr, Gar).
Trinity College, Dublin: MS 877 [MS Dublin I], f. 81 (Gr, Gar, Sha).
Victoria and Albert Museum: Dyce Collection, Cat. No. 18 (Pressmark 25. F. 17), f. 40.
Yale: Osborn Collection, b 148, pp. 54-5.

Collated in (Gr)ierson, (Gar)dner, (Sha)wcross.

Collation: Holgate] 1633
Title: (*omitted*)] Witchcraft by a picture.
5 Had'st (*omitted*)] Hadst thou
8 sweetest teares] sweet salt teares, (*See note below*)
10 my] (*omitted*)
11 thee] that art;

John Donne, "Witchcraft by a Picture." One of Donne's "Songs and Sonnets," the conceit here is that the image she holds of him in her eye is washed away by tears. Mention of witchcraft, however, is not appropriate to this particular text because the title is omitted in the Holgate.

8. sweetest. Helen Gardner suggests that "sweetest" may be Donne's intended meaning (Gardner 160). "Sweetest" agrees with Group III manuscripts, Harvard MS Eng 966.4 and Harvard MS Eng 966.5. Also Huntington HM 198.
9. powre. Pour.

See John Donne, *The Elegies and the Songs and Sonnets*, Helen Gardner, ed. (Oxford at the Clarendon Press, 1965), 37, 160; *The Complete Poetry of John Donne*, John T. Shawcross, ed. (New York: New York University Press, 1968), 82, 442.

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47 O faithless world, and thy most faithles part
a womans heart.
/To know that Loue lodg'd in a womans brest
is but a guest.

"'On his Mistris Inconstancie' By S^r H: Wotton:," p. 63.

Sir Henry Wotton. Prtd. Francis Davison, *Poetical Rapsody* (London, 1602) 218; *Reliquiæ Wottonianæ* (London, 1651), 516; *Poems of Pembroke and Ruddier* (1660), 34-35. Also prtd. Alexander Dyce, ed. *The Poems of Sir Henry Wotton* (London, 1843).

Crum: O-362.
Beal: Vol. I, pt. 2, WoH 134-157.

Bodleian: MS CCC. 318, f. 43; MS Eng. poet. f. 9, pp. 193-4; MS Rawl. poet. 31, ff. 5^v-6; MS Rawl. poet. 147, p. 174.
British Library: Loan MS 15 / pt. 2 (Wyatt Commonplace Book), No. 29, ff. [19^v-20]; Add. MS 11811, ff. 31^v-2; Add. MS 33998, f 31^v; Egerton MS 923, f. 17; Egerton MS 2725, f. 102^r-v; Harley MS 4064, f. 235; Stowe MS 962, f. 170.
Cambridge University Library: MS Add. 5778, f. 85.
Derbyshire Record Office: D258/31/16, p. 12.
Dorset Record Office: D51/5. p. 211.
Folger: MS D347, pp. 4-5; MS V.a. 276, pt. II, ff. 15^v-16.
Harvard: MS Eng 703, f. 19^v.
Huntington: HM 198, pt. II, f. 46^r-v.
National Library of Scotland: MS 6504, f. 85.
National Library of Wales: NLW. MS 12443A, pt. ii, pp. 52-3; Peniarth MS 500B, pp. 18-20.
Trinity College, Dublin: MS 877, f. 232^r-v.
Yale: Osborn Collection, b 148, pp. 142-3.

Collation: Holgate] *A Poetical Rhapsodie* (1602) [Rollins]
(Lines marked as recorded in Rollins, which include page headings and titles.)
Title: On his Mistris Inconstancie] An Elegie
5 desires] (7) Desire
9 lookes] (11) eyes
(Lines 17-18, *omitted* 1602.)
21 on her] (21) my
23 not (*omitted*) thy] (23) not now thy
25 shames] (25) shame

Collation: Holgate] *Poems of Pembroke and Ruddier*
Title: On his Mistris Inconstancie] Verses made by Sir B.R. [Benjamin Ruddier]
5 desires] desire
15 was] is
21 her] my
23 not (*omitted*) thy] not now thy
25 shames] shame

Sir Henry Wotton (1568-1639). Wotton was one of the best known and highly regarded figures of the early seventeenth century. His biography appears as the second chapter of Izaak Walton's *Lives*.

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Although he wrote few poems, his verse was extremely popular. It appears in many miscellanies, especially poems commonly titled "On his mistriss, the Queen of Bohemia" (HM 60) and "The Character of a Happy Life," (HM 118). In addition to writing poetry, he was a courtier, diplomat, MP and educator. He also wrote a book about architecture, *The Elements of Architecture* (London, 1624). His poems were collected and published posthumously in *Reliquiæ Wottonianæ* (London, 1651). He was also a friend of John Donne, whose verse letter 'Here's no more newes, then vertue, I may as well' is addressed to Wotton.

Wotton began to write poetry while he was a student. He was born in Kent; he was educated at Winchester and New College, and later at Queens College, Oxford, where he wrote a tragedy, now lost, *Tancredo*. It should be noted here that in 1624 he became Provost of Eton College, a position he held until his death in 1639.

In *Reliquiæ Wottonianæ*, this poem is headed "A Poem Written by Sir Henry Wotton in His Youth." Its date of composition is unknown, nor do any autograph copies of it exist. Its theme, that a woman is incapable of feeling true love, is a Renaissance commonplace.

As to its inclusion in *Poems of Pembroke and Ruddier*, Gary Waller accepts as accurately ascribed any poem found in the first fifty-four pages of that volume (164). This poem is found on page 34, but it is incorrectly ascribed to Benjamin Ruddier. (See HM 40 notes)

This poem is frequently reprinted in anthologies of Renaissance poetry.

Wotton writings have been collected in Logan Pearsall Smith, ed., *The Life and Letters of Sir Henry Wotton*, 2 vols (Oxford, 1907). Unfortunately, this collection only catalogs his poetry.

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48 Why should not Pilgrims to thy body come
And Miracles bee wrought at thy poore tombe?
/Is not enough a Miracle to doe.

Untitled [anon.], p. 63.

Francis Beaumont (?). Prtd. *Love and Drollery* (London, 1969), No. 213.

Crum: W-2407.
Beal: Vol I, pt. 1, BmF 144-150.

Bodleian: MS Eng. poet. e. 37, p. 30 [F.B.]; MS Eng. poet. f. 9, pp. 206-7 [ff B].
British Library: Add. MS 25707, f. 60^{v} [I.D.].
Harvard: MS Eng. 966.7, f. 16 [F.B.].
Trinity College, Dublin: MS 877, ff. 234^{v}-5.
Yale: Osborn b 148, p. 150 [F.B.]

Collation: Holgate| *Love and Drollery*
Title: (*Omitted*)| Why should not pilgrims
4 And| A
9 vnto| into
19 were| are
a| the
20 (*omitted*) Whilst| Who whilst
24 conuent (*see below*)| convert
25 Due| Do (*see below*)

Sir Francis Beaumont (?). Ascription to Beaumont cannot be taken too seriously: it is done so strictly on the basis of manuscripts listed above. None of the manuscripts have been associated with Beaumont. Ringler suggests that attribution by initials is problematic (123). The poem is not included in Dyce or any other collection of Beaumont's verse.

For more information on Francis Beaumont, see **HM 64**.

Harvard MS Eng. 966.7, f. 16 is headed "In ebrium mortuum." British Library Add. MS 25707 includes many poems written by Donne.

Stylistically, this poem can be compared with Beaumont's "Elegie on the Death of the Lady Marcum," known to be by Beaumont (**HM 64**).

24. conuent. A transcription error. Should be *convert*.
25. Due. The spelling here is probably intentional. Compare l.26, "doe."

See William A. Ringler, Jr. "The 1640 and 1653 *Poems: By Francis Beaumont, Gent.* and the Canon of Beaumont's Nondramatic Verse," *Studies in Bibliography* 40 (1987), 120-40.

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49 Good Madam Fowler doe not trouble mee
To write a Sonet in the praise of thee
/Against herselfe conceiu'd an Epigram.

Untitled [anon.], p. 64.

(?). Prtd. *Wits Interpreter* (1655), 52 (2nd numbering); Alexander B. Grosart, "Literary Finds in Trinity College, Dublin, and Elsewhere," *Englische Studien* 26 (1899), 8.

Beal: Vol. I, pt. 1, BmF 117-132.
Crum: G-395.

Bodleian: MS Eng. poet. e. 37, p. 29 [F.B.]; MS Eng. poet. f. 9, pp. 136-7; MS Rawl. poet. 31, f. 48^{r-v}.
British Library: Add. MS 22603, ff. 7^{v}-8; Add. MS 33998, ff. 70^{v}-1 [ffran. Beaumont]; MS Egerton 2026, f. 67 [F. Beo.]; Harley MS 3910, f. 17; Harley MS 4064, f. 292^{r-v}; Harley MS 6931, f. 70 [F. Beaumont].
Huntington: HM 198, pt. II, ff. 10^{v}-11 [F.B.].
Rosenbach: MS 243/4, p. 13 [Francis Beaumont]; MS 1083/16, pp. 275-6.
Trinity College, Dublin: MS 877, f. 234^{r-v} [Francis Beaumont, (*Grosart edition-copy text*)].
Yale: Osborn Collection, b 148, p. 133 [ff.B]; b 200, p. 218 [ffrancis Beaumont].

Collation: Holgate] *Wits Interpreter*
Title: (*omitted*)] To a deformed Lady
5 made thy body, then] did create thy corps,
9 though] (*omitted*)
11 those] these
14 writ on] made of

Sir Francis Beaumont (?). As with the previous poem, ascription to Beaumont is made only on the basis of the above-listed manuscripts. There is no autograph of the poem, and the poem is not included in any of the printed collections of Beaumont's verse.

For information on Francis Beaumont, see **HM 64**.

As with the previous poem, the humor of this verse is similar to Beaumont's "An Elegie on the Death of the Lady Marcum," **HM 64**.

See William A. Ringler, Jr. "The 1640 and 1653 *Poems: By Francis Beaumont, Gent.* and the Canon of Beaumont's Nondramatic Verse," *Studies in Bibliography* 40 (1987): 120-40.

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50 Oh doe not dye for I shall hate
All weomen so when thou art gone
/Of thee one hower, then all else euer.

Untitled [anon.], pp. 64-65.

John Donne. Prtd. *Poems* (London, 1633), 209-10; *Wits Interpreter* (1655), 4; Grierson, I, 21; Gardner, *Elegies and the Songs and Sonnets*, pp. 61-62; Shawcross, No. 44, "A Feaver."

Crum: O-334.
Beal: Vol. I, pt. 1, DnJ 1305-1337.

Bodleian: MS Eng. poet. e. 99, f. 110^{r-v} (Gr); MS Eng. poet. f. 9, pp. 72-3 (Gr, Gar).
British Library: Harley MS 4064, f. 279^{r-v} (Gr, Gar); Harley MS 4955, f. 117^{r-v} (Gr, Gar); Add. MS 18647, f. 46^{r-v} (Gr); Lansdowne MS 740, f. 126^{v} (Gr, Gar); Stowe MS 961, f. 56^{v} (Gr, Gar); Stowe MS 962, f. 125^{r-v}.
Cambridge University Library: MS Add. 5778, f. 57 (Gar, Sha).
Harvard: fMS Eng 966.3, f. 66^{r-v} (Gr); fMS Eng 966.4, f. 200 (Gar, Sha); MS Eng 966.5, f. 137 (Gr, Gar, Sha); fMS Eng 966.1, f. 39^{r-v} (Gr, Gar); MS Eng 966.6, f. 149^{r-v} (Gr, Gar); MS Eng 966.7, ff. 30^{v}-40.
Huntington: EL 6893, f. 16^{r-v} (Gr, Gar); HM 198, pt. I, p. 70; HM 198, pt. II, f. 20^{v} (Gar), f. 120.
Owned by Sir Geoffrey Keynes: *Bibliotheca Bibliographici*, No. 1860, ff. 81-2 (Gr); No. 1861, f. 110^{v}.
National Library of Scotland: MS 6504, ff. 37^{v}-8.
National Library of Wales: Dolau Cothi MS, pp. 70-1.
New York Public Library: Arents Collection, Cat. No. S191, Miscellanea, p. 50 (Gr, Gar).
St. John's College, Oxford: [no reference number], p. 210.
St. Paul's Cathedral: MS 49. B. 43, [no page numbers].
South African Library: Cape Town: MS Grey 7, a 29, p. 100.
Trinity College, Cambridge: MS R. 3. 12 (James 592). pp. 101-2 (Gr, Gar).
Trinity College, Dublin: MS 877 [Dublin MS I], f. 82^{r-v} (Gr, Gar, Sha); MS 877 [Dublin MS II], f. 228^{r-v}.
Victoria and Albert Museum, Dyce Collection, Cat. No. 18 (Pressmark 25. F. 17), f. 32^{r-v}.
Yale: Osborn Collection, b 148, pp. 87-8.

Collated in (Gr)ierson, (Gar)dner, (Sha)wcross.

Collation: Holgate] 1633
Title: (*omitted*)] A Feaver.
7 the world would'st] this world wilt
9 Or when that thou] Or if, when thou,
10 Yet stay too! t'is] It stay, tis
11 weomen] woman
13 w^{ch}] that
14 *first* the] this
but] had
18 time] (*omitted*)
19 more] much (*see note below*)
21 The] These
22 thees] thee
is] (*omitted*)

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23 Thy beautious parts all] Thy beauty, 'and all parts,
24 the] *(omitted)*
25 loosinge] seising *(see note below)*
26 yet] it

John Donne, "A Feaver." Poem is based on the Petrarchan conceit that the world will be destroyed with the death of his mistress.

13-14. Wranglinge schooles wch serch what fier/ Shall brune the world. The stoics believed that the world would end by fire, an idea later taken up by the Scholastics (Gardner 187).

19. For more corruption needfull is. "More" agrees with Group III manuscript Harvard Eng. MS 966.5. Ancient Greek physicians believed that illness was caused by an unequal mixture of the elements. Donne writes that this cannot be true of his mistress because her elements are made up of the unchangeable firmament (1.24), above the subluminary meteors (1.21) universe.

25. loosinge. "Seizing" is the accepted reading. I know of no other manuscript with this particular misreading. Entire stanza loses its effect with Holgate's transcription.

See John Donne, *Elegies and the Songs and Sonnets*, Helen Gardner, ed. (Oxford, 1965), 61-62; *The Complete Poetry of John Donne*, John T. Shawcross, ed. (New York, 1968), 103-104, 448.

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51 When I dyed last, and (Deere) I dye
As often as from thee I goe
/But oh no man could hould it for twas thine.

Untitled, "Dr D," pp. 65-66.

John Donne. Prtd. *Poems* (London, 1633), 208-9; Grierson, I, 20; Gardner, *The Elegies and the Songs and Sonnets*, 50; Shawcross, No. 43, "The Legacie."

Crum: W-1165.
Beal: Vol. I, pt. 1, DnJ 1816-1857.

Bodleian: MS Eng. poet. e. 99, ff. 109v-10 (Gr); MS Eng. poet. f. 9, pp. 63-4 (Gr, Gar); MS Rawl. poet. 117, ff. 65v-6; MS Rawl. poet. 116, f. 52v.
British Library: Harley MS 4064, f. 272r-v (Gr, Gar); Harley MS 4955, f. 117 (Gr, Gar); Add. MS. 18647, ff. 10v-11 (Gr); Lansdowne MS 740, f. 106 (Gr, Gar); Stowe MS 961, f. 78v (Gr, Gar); Add. MS 25707, f. 33v (Gr, Gar); Egerton MS 2230, f. 17v; Stowe MS 962, f. 122r-v.
Cambridge University Library: MS Add. 5778, ff. 56v-7 (Gar, Sha).
Edinburgh University Library: MS La. III. 493, f. 89v.
Emmanuel College, Cambridge: MS 1. 3. 16 (James 68), (II), ff. 4v-5.
Folger: MS V.a. 345, p. 74.
Harvard: fMS Eng 966.3, f. 25 (Gr); fMS Eng 966.4, f. 209 (Gar, Sha); MS Eng 966.5, f. 132 (Gr, Gar, Sha); fMS 966.1, f. 37v (Gr, Gar); MS Eng 966.6, f. 132v (Gr, Gar); MS Eng 966.7, f. 4.
Huntington: EL 6893, f. 58v (Gr, Gar); HM 198, pt. II, ff. 28v-9 (Gar).
Owned by Sir Geoffrey Keynes: *Bibliotheca Bibliographici*, No. 1860, ff. 80v-1 (Gr); No. 1861, f. 105v; No. 1863, ff. 30v-1.
National Library of Scotland: MS 6504, f. 21.
National Library of Wales: Dolau Cothi MS, p. 76; NLW. MS 5308E, f. 4.
Rosenbach: MS 1083/16, pp. 204-5.
St. John's College, Oxford: [no reference number], p. 208.
St. Paul's Cathedral: MS 49. B. 43, [no page numbers].
South African Library, Cape Town: MS Grey 7 a 29, pp. 66-7.
Texas Tech: Dalhousie I, f. 44; Dalhousie II, f. 22v (see Sullivan).
Trinity College, Cambridge: MS R. 3. 12 (James 592), pp. 22-3 (Gr, Gar).
Trinity College, Dublin: MS 877 [Dublin MS I], f. 37v (Gr, Gar, Sha); MS 877 [Dublin MS II], f. 202v.
Yale: Osborn Collection, b 114, pp. 285-7; b 148, p. 79.

Collated in (Gr)ierson, (Gar)dner, (Sha)wcross.

Collation: Holgate] 1633
Title: (*omitted*)] The Legacie.
4 of] (*omitted*)
14 should] did
15 m'gaine] me againe
18 coruers] corners
22 by] for
23 thought] meant
that] this

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John Donne, "The Legacie." Helen Gardner writes that this was the first of the *Songs and Sonnets* to be quoted. It was used by a Katherine Thimelby (c. 1635) in a letter to her lover: "How infinite a time will it seme till I see you: for lovers hours are full eternity. Doctor Dun sayd this, but I think it" (Tixall Letters, ed. A. Clifford, 1815, i. 147, as quoted in Gardner 172).

The poem begins as a tender expression of love, but then becomes an accusation.

16. couzen. Cozen, to deceive.

18. coulours it and coruers had. Gardner, et al, suggest false colors and dark corners (see collation). Holgate's mistranscription of *corners* is probably influenced by *coulours*.

See John Donne, *The Elegies and the Songs and Sonnets*, Helen Gardner, ed. (Oxford, 1965), 50, 171-72.

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52 Once and but once found in thy Company
All thy suspected scapes are layd on mee
/T'imbalme thy fathers course please him to dye.

"Off on that was betrayd by a pfume" [anon.], pp. 66-68.

John Donne. Elegie IV, *Poems* (London, 1633), 49-51; Grierson, I, 84-86 (Elegie IV); Gardner, *Elegies and the Songs and Sonnets*, 7-9; Shawcross, No. 10, Elegie: "The Perfume."

Crum: O-1112.
Beal: Vol. I, pt. 1, DnJ 2537-2583.

Aberdeen University Library: MS 29, pp. 63-5.
Bodleian: MS Eng. poet. e. 99, ff. 17^{v}-18^{v} (Gr); MS Eng. poet. f. 9, pp. 83-6 (Gr, Gar); MS CCC. 327, ff. 2-3; MS Eng. poet. e. 14, ff. 34^{v}-5^{v}; MS Rawl. poet. 117, ff. 212-211 $^{(rev)}$; MS Malone 19, p. 81.
British Library: Harley MS 4955, ff. 97^{v}-8^{v} (Gr, Gar); Add. MS 18647, ff. 4^{v}-5^{v} (Gr); Lansdowne MS 740, f. 83^{r-v} (Gr); Stowe MS 961, ff. 28-9; Add. MS 25707, ff. 8^{v}-9 (Gr, Gar); Stowe MS 962, ff. 128^{v}-9^{v}; Harley MS 3991, f. 114; Sloane MS 1792, ff. 38^{v}-9^{v}.
Cambridge University Library: MS Add. 5778, ff. 27^{v}-8^{v} (Gar, Sha); MS Add. 29, f. 3^{r-v} (Gr).
Emmanuel College, Cambridge: MS 1. 3. 16 (James 68), (II), ff. 5-6.
Folger: MS V.a. 125, pt. I, f. 32^{v}.
Harvard: fMS Eng 966.3, ff. 19-20 (Gr); fMS Eng 966.4, ff. 146-7 (Gar, Sha); MS Eng 966.5, ff. 61-2 (Gr, Gar, Sha); fMS Eng 966.1, ff. 17-18 (Gr, Gar, Sha); MS Eng 966.6, ff. 94^{v}-5^{v} (Gr, Gar); MS Eng 966.7, ff. 84-5.
Huntington: EL 6893, ff. 92-3 (Gr, Gar).
Owned by Sir Geoffrey Keynes: *Bibliotheca Bibliographici*, No. 1860, ff. 25^{v}-7 (Gr); No. 1861, ff. 24-5.
National Library of Scotland: MS 2067 (Hawthornden Vol. XV), ff. 30-1^{v} (Gr); MS 6504, ff. 39-40.
National Library of Wales: Dolau Cothi MS, pp. 28-31; Peniarth MS 500B, pp. 20-4.
New York Public Library: Berg Collection, Westmoreland MS [no reference or page numbers] (Gr, Gar, Sha); Arents Collection, Cat. No. S191, Elegies, pp. 7-10 (Gr, Gar).
Owned privately in England: Monckton Milnes MS, pp. 10-11.
Rosenbach: MS 1083/16, pp. 303-4; MS 239/22, ff. 51^{v}-2^{v}; MS 1083/17, ff. 136^{v}-8.
St. John's College, Oxford: Crynes volume [no reference number], p. 49.
St. Paul's Cathedral: MS 49. B. 43, [no page numbers] (Sha).
Texas Tech: Dalhousie I, f. 31^{r-v}; Dalhousie II, f. 15^{r-v} (see Sullivan).
Trinity College, Cambridge: MS R. 3. 12 (James 592), pp. 8-10 (Gr, Gar, Sha).
Trinity College, Dublin: MS 877 [Dublin MS I], ff. 32^{v}-3^{v} (Gr, Gar, Sha).
Victoria and Albert Museum: Dyce Collection, Cat. No. 18 (Pressmark 25. F. 17), ff. 20^{v}-1.
Westminster Abbey: MS 41, ff. 32^{v}-3.
Yale: Osborn Collection, b 148, pp. 95-6.

Collated in (Gr)ierson, (Gar)dner, (Sha)wcross.

Collation: Holgate] 1633
Title: Off on that was betrayd by a pfume] Elegie IV
2 suspected scapes] suppos'd escapes

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8 hope] food
10 Loues] soules
11 yet] which
13 Take] Takes
18 sowlne] swolne
19 whether] if
20 palmes, blushinge and thy sweates] palenesse, blushing, sighs, and sweats
23 did these sorceries] these Sorceries did
25 spiritts] Sprights
44 (*omitted*) His owne] That his owne
45 an] our
51 who] whom
52 trayterously, (*omitted*) betrayd] traiterously hast betraid,
57 silly] seely
61 thou] you
62 These] There
64 y^e^] your
67 would] doth
70 please him to dye.] What? Will he die?

John Donne, "The Perfume." Although the Holgate is not considered a Group I manuscript, it follows a Group I characteristic of omitting ll.7-8 (Though he had wont to search with glazed eyes,/ As though he came to kill a Cockatrice,). *Poems* (1633) has this same omission. Shawcross lists two manuscripts that do not have these lines, Cambridge Add. MS 5778 (Group I) and the National Library of Wales Dolau Cothi manuscript (Group II).

Donne wrote his elegies between 1593 and 1596, when he was at Lincoln's Inn. "The Perfume" is an Ovidian elegy.

2. scapes. Trysts.

6. Hydroptique. Dropsical.

19. lounge. Read "long." The mother is looking for signs that she is pregnant. Smith says this is one of several old-wives tales that are listed here (419).

24. gull. To lie.

25. little brethren. Helen Gardner points out that "little brethren" combines with "seruingman," l.29, to create a compound subject for "could," l.36. Holgate must have missed this extremely subtle grammatical point because he inserts a period after "there," l.36.

27. ingled. Fondled.

32. Rhodian Colossus. The Colossus of Rhodes, one of the Seven Wonders of the World, built in the 4th century B.C.

45. as . . . Ile. Two readings are possible here. If *as* introduces a simile, then the "Ile" is a fantasy. If the word is a subordinate conjunction meaning "for the reason that," then the "Ile" is England.

47. pretious Vnicornes strange Monsters call. According to A. J. Smith, unicorns were often confused with rhinoceroses. The horn of a unicorns "possessed magical and medicinal properties." The horn of a rhinoceros, however, was used as an aphrodisiac (418-19).

62. substantiall. Something real as opposed to things that "seeme."

See John Donne, *Elegies and the Songs and Sonnets*, Helen Gardner, ed. (Oxford, 1965), 7-9, 122-24; *The Complete Poetry of John Donne*, John T. Shawcross, ed. (New York, 1968), 49-51, 435-36; *John Donne, the Complete English Poems*, A. J. Smith, ed. (London, 1987), 98-100, 418-19.

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53 Are all diseases dead, or will death say
Hee might not kill this Prince the common way?
/ Nor time, nor Death did euer celebrate.

"In obitum Ducis Leñoxiæ" [anon.], p. 68.

Anonymous. Prtd. Camden's *Remaines* (1636), 400.

Crum: A-1375.

Bodleian: MS Ashmole 38, p. 173; MS Ashmole 47, f. 59; MS Eng. poet. c. 50, f. 59 [Sir John Eliott]; MS Eng. poet. e. 14, f. 24; MS Eng. poet. f. 10. fol. 116^{v};
MS Rawl. poet. 147, p. 42; MS Rawl. poet. 160, f. 23^{v}; MS Tanner 465, f. 73^{v}.
British Library: Add. MS 15227, f. 97; Add. MS 22118, f. 36; Harley MS 791, f. 69;
Harley MS 6057, f. 15^{v}; Stowe 962, f. 143^{v}.
Folger: V.a. 125, pt. II, f. 8; V.b.43, f. 31^{v}; W.b. 455, p. 47.
Leeds University Library: Lt q 44, f. 57^{r-v}.
New York Public Library: Arents Collection, S288, pp. 87-88.
Rosenbach: MS 239/27 p. 327 [Ben Ionson]; MS 1083/16, p. 89.
Yale: Osborn Collection, fb 143, p. 27.

Collation: Holgate] *Remaines*, 1636
Title: In obitum Ducis Leñoxiæ] Vpon the Duke of Richmond and Lenox
3 e'vn'so] even thus
second and] with
4 end] death
11 A brauer offring with more] A funerall for greater
12 did] ever

Collation: Holgate] British Library, Stowe 962
Title: In obitum Ducis Leñoxiæ] (*omitted*)
3 *second* and] wth
7 the] by
might] could

Anonymous. There is no known evidence to support the attribution of this epitaph to Sir John Eliott in Bodleian MS Eng. poet c. 50 or Ben Jonson in Rosenbach MS 239/27. Ludovick Stuart, second Duke of Lennox and Duke of Richmond (1574-1624), died at Whitehall on the opening day of Parliament, 16 February 1624.

Lennox was a lifetime friend of James. Before the birth of Henry, James's first son, Lennox was next in line to the Scottish throne. He accompanied James to England in 1603 when James ascended the British throne. In the same year, he was naturalized in England and made a gentleman of the bedchamber and a member of the privy council. In 1607, he became high commissioner of the King to the Scottish parliament (DNB). In 1617, he attended James on the one trip James made to Scotland while he was King of England (see HM 62).

The poem is followed by a second epitaph to Lennox, HM 54. Both are also found in British Library, Stowe 962, but in reverse order.

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54 Steward by name, by office, by account,
amongst the iustest men: and heauenly writt
/Nothing is suddaine to a soule prepard.

"Epitaph" [anon.], p. 68.

British Library: MS Stowe 962, f. 143^{v}.

Collation: Holgate] MS Stowe 962
Title: Epitaph] (*see below*)
1 account] Accompt
(Lines 3-4 are reversed)
3 thou] (4) you
sitt] fitt
4 vnto] (3) into

Anonymous. This is the second of two consecutive epitaphs to Ludovick Stuart, Duke of Richmond and Lennox. For more information concerning Lennox, see HM 53.

MS Stowe 962 is headed as follows: "Vppon ye Death of Lodwicke Duke of Richmond who died soddenly that morninge he was to goe wth ye Kinge to Parliament 16th ffeb 1623."

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55 Like to a thought slipt out of minde
Or like good turnes done to the vnkinde
/And meete againe: but once dead neuer.

Untitled [anon.], p. 68.

(?).

Harvard: MS Eng 703, p. 17.

Anonymous. This poem follows the pattern of verse used by Francis Quarles in his poem 'Like to the Damaske Rose you see,' **HM 56**, also 'Like to the rowlinge of an eye,' **HM 165**. The pattern was frequently imitated; its chief characteristic being the extended use of simile. Thematically, the poems are all the same: all things in life pass. Saintsbury prints several of these poems under the rubric of "Sic Vita" poems. He credits another "Sic Vita" poem, 'Like to the falling of a star,' (not in the Holgate) as probably the first and best of such poems. He attributes that poem to either Henry King or Francis Beaumont (236).

See George Saintsbury, *Minor Poets of the Caroline Period*, III (Oxford, 1921), 236-37.

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56 Like to the Damaske Rose you see
Or like the Blossum on the Tree
/The Gourd consumes, and man dyes.

"Of Mans Life" [anon.], p. 69.

Francis Quarles. Prtd. F. Quarles, *Argalus and Parthenia* (1629), 152-53; Simon Wastell's *Microbiblion or The Bibles Epitome* (1629), p. [512]; *Thankfull remembrances of Gods wonderful deliuerances with other prayers* (1628), sig. L3; M. Sparke, *Crums of Comfort*, 10 ed. (1629). Also Grosart, III (1967), 285; Ault (1928), 475; Hebel (1929), 749. Also, *The New Oxford Book of Seventeenth Century Verse* (1991), no. 359.

Crum: L409-11 (Like to the damask rose (ye) you see); L383 (Like as the damask rose you see).

Bodleian: MS Malone 19, p. 11; MS Rawl. D. 859, f. 158; MS Rawl. poet. 117, f. 162 ^{rev}; MS Top. gen. e. 32, f. 74; MS Eng. poet. b. 5, p. 30; MS Malone 16, p. 54; MS Rawl. B. 947, f. 3.
British Library: Lansdowne MS 777 [W.Browne]; Egerton MS 923, f. 24^{v}; Sloane MS 1489, f. 17; Stowe MS 962, f. 141; Add. MS 52585, f. 19^{v}.
Folger: MS V.a. 162, f. 63; MS V.a. 275, p. 180, 181; MS V.a. 339, f. 220 [SW]; MS V.a. 345, p. 1; MS V.a. 423, pt. I, f. 50.
Harvard: MS Eng. 703, p. 17.
Huntington: HM 106, p. 82.
Rosenbach: MS 240/2, p. 95; MS 243/4, p. 106.
Yale: Osborn Collection, b 4, p. 9; c 189, p. 52.

Collation: Holgate] *Argalus and Parthenia*
Title: Of Mans Life] Hos ego versiculos
12 man (*omitted*) dyes] man he dies

(*Argalus and Parthenia* continues at l.13 as follows:)

Like to the blaze of fond delight;
Or like a morning cleare and bright;
Or like a frost; or like a showre;
Or like the pride of Babel's Tower;
Or like the hower that guides the time;
Or like to beauty in her prime;
Even such is man, whose glory lends
His life a blaze or two, and ends. *20*

Delights vanish; the morne o're casteth,
The frost breaks, the shower hasteth;
The towre falls, the hower spends;
The beauty fades, and man's life ends.

Collation: Holgate] *Microbiblion*
Title: Of Mans Life] Of Mans Mortalitie
1 to] as
12 man (*omitted*) dyes] man he dyes

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(*Microbiblion* continues at l.13 as follows:)

Like to the Grasse thats newly sprung,
Or like a tale thats new begun,
Or like the bird thats here today,
Or like the pearled dew of May,
Or like an houre, or like a span
Or like the singing of a Swan.
Euen such is man who liues by breath,
Is here, now there, in life, and death:
The Grasse withers, the tale is ended,
The bird is flowne, the dew's ascended,
The houre is short, the span not long,
Than Swan's neere death, mans life is done.

Like to the bubble in the brooke,
Or, in a Glasse, much like a looke:
Or like a shuttle in Weauers hand,
Or like the writing on the sand,
Or like a thought, or like a dreame,
Or like the glyding of the streame:
Euen such is man, who liues by breath,
Is heere, now there, in life, and death.
The Bubble's cut, the looke's forgot,
The Shuttle's flung, the writing's blot:
The thought is past, the dreame is gone,
The water glides, mans life is done.

Like to an Arrow from the Bow,
Or like swift course of watery flow,
Or like the time twixt flood and ebbe,
Or like the Spiders tender webbe,
Or like a race, or like a Gole,
Or like the dealing of a dole.
Euen such is man, whose britle state
Is always suiect vnto fate:
The Arrowe's shot, the flood soone spent,
The time no time, the webbe soone rent:
The race soone run, the Goale soone wonne,
The dole soone dealt, Man's life first done.

Like to the lightning from the skie,
Or like a Post that quicke doth hie,
Or like a quauer in short song,
Or like a Iourney three dayes long;
Or like the Snow when Summer's come,
Or like the Peare, or like the Plum.
Euen such is man, who heapes vp sorrow,
Liues but this day and dyes tomorrow
The Lightning's past, the Post must goe,
The Song is short, the iourney's so,
The Peare doth rot, the Plum doth fall,
The Snow dissolues, and so must all.

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Collation: Holgate] *Thankfull remembrances of Gods wonderful diliuerances with other prayers*
Title: Of Mans Life] Verses of Mans Mortalitie
1 to] as
12 man (*omitted*) dyes] man he dyes

(*Thankfull remembrances . . .* continues with the same stanzas as *Microbiblion*, but also includes one final stanza.)

Like to the seed put in Earths wombe,
Or like dead Lazarus in his tombe;
Or like Tabitha being asleepe,
Or Ionas-like within the deepe;
Or like the Night, or Stars by day,
Which seeme to vanish cleane away:
Euen so this Death, Man life bereaues,
But being dead, Man death deceaues.
The Seed it springeth, Lazarus standeth
Tabitha wakes, and Ionas landeth; *70*
The night is past, the Stars remaine,
So man that dyes shall liue againe.

N.B. *Thankfull remembrances . . .* was published anonymously for M. Sparke. It is the 1628 edition of M. Sparke's *Crums of Comfort*. The first edition of the series was entered 7 October 1623, but all editions from the first through the 1628 editions have apparently been lost (Ault 475 note). This edition is not listed in the *Short Title Catalogue*. It is reproduced on *UMI* Reel 1220 as *STC* 23928a.

Francis Quarles (1592-1644). Quarles was a well-known poet in the early seventeenth century. He was best known for his *Emblems* (1635), a collection of religious poetry printed with elaborate plates depicting the scenes described in the poems. Baker describes it as poetry for the eye and the ear (193-94).

Quarles was educated at Christ Church, Cambridge (B.A. 1608), then studied law at Lincoln's Inn. He was in the service of the Earl of Arundel at the marriage of James's daughter Elizabeth to the Elector Palatinate (1613). He also served in Dublin as secretary to James Usher, archbishop of Armagh. In 1639 he became chronologer of London. During the Civil War, he supported the Royalists.

Argalus and Parthenia (1629) is a prose romance based on Sir Philip Sidney's *Arcadia*. Following the romance, Quarles added this poem with the inscription "Hos ego versiculos." By this inscription, he seems to be implying that the verse as it appears in this text is what he wrote and that other imitators have used his poem as a paradigm to write their own poems. One possible example, I believe, is HM 55, 'Like to a thought slipt out of minde.' From the dates of *Crums of Comfort* (1623, see note immediately above), the poem was probably written in the early 1620s. Ault also adds that Hazlitt cites a 1622 edition of *Argalus and Parthenia*, but Ault was unable to locate that edition (475 note).

For a similar text, see HM 165.

For connections between the Quarles and Holgate families, see Introduction, sec. 2.

See George Saintsbury, *Minor Poets of the Caroline Period*, III (Oxford, 1921), 236-37.

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β1 Man is a glass, Life is as water
That's weakly wall'd about
So runs y^{e} water out.

"Mans Life" [anon.], p. 69.

(?). Prtd. Camden's *Remaines concerning Britaine* (1623), 414.

Crum: M-104.

Bodleian: MS Eng. poet. e. 14, f. 89^{v} (rev).
Folger: MS V.a. 162, f. 86; MS V.a. 345, p. 281; MS W.b. 455, pp. 47, 67.
Yale: Osborn b 200, p. 224.

Anonymous. The poem is transcribed in the hand of John Wale, an eighteenth century owner of the miscellany. Since this poem follows **HM 56**, "Of Mans Life," he clearly thought it was appropriate to transcribe a seventeenth-century poem entitled "Mans Life" on the same page.

The poem is found in all editions of Camden's *Remaines* after 1623. Collation reveals that it is identical to its successive printed texts, including its title. I have seen no comprehensive index that includes this poem; thus, the above listing is surely incomplete.

Folger MS W.b. 455 is an early eighteenth-century manuscript.

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57 I may forgett to eate, to Sleepe, to Drinke
But when I doe forgett on thee, to think
/Trust in my Loue, triumph in thy election.

Untitled [anon.], p. 69.

British Library: Add. MS 23229, f. 62^{v}.

Collation: Holgate] Add. MS 23229-(μ)
18 *second* thy] my

Anonymous. Beal (Vol. I, pt. 1, BmF 49) describes this as an eighteen-line version of **HM 96**, Francis Beaumont's "An Elegie on the Death of the Countess of Rutland." It isn't. The comparison must be restricted to l.1: the two poems reverse the order of the second and third infinitive phrases, thus changing the rhyme scheme of the first couplet. What follows are very different poems. My impression is that one of the two poets used the first line of the *other* poem as a model and then proceeded to create his/her own poem.

The similarity between the Holgate and Add. MS 23229 is noteworthy, especially the (μ) handwriting. Even the parentheses at l.7 are identical. Add. MS 23229 is described in Beal as "a composite volume of verse among the "Conway Papers" chiefly descended from Sir Edward Conway, Viscount Conway (d. 1631)" (Op. cit., BmF 33). **HM 57-60** are all found in close proximity to one another in Add. MS 23229-(μ). For a discussion of the similarities of the two manuscripts, see Introduction, sec. 5.

The poem is an eighteen-line sonnet. What is most noteworthy, however, is its obvious beauty. The poet makes reference to his/her own death (l.11). It is at least worth conjecture that Beaumont was alluding to this poem when he wrote his first line (**HM 96**), and that the poet of this verse is Elizabeth, the Countess of Rutland. Line 206, *Conversations with Drummond*, reads "The Countess of Rutland was nothing inferior to her father, S[ir] P. Sidney, in poesy." (See **HM 96** notes below.)

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58 When swifte report shall with her nimble winge
Bringe thee the newes of my imprisoninge
/The one can suffer, and the other beare.

"'Written to a friend in the Lowe-Cuntries:' By: H:H:," p. 70.

(?).

British Library: Add. MS 23229, f. 63 [H.H] (*see below*).
Rosenbach: MS 1083/16, p. 260 [H:H:].

Collation: Holgate] Rosenbach MS 1083/16
Title: Written to a friend in the Lowe-Countries By H:H:] A letter written to a frend in the Low countreyes.
6 Veniall] Crimson
17 Ile reserue thy sorrowe] greeud, awhile bulke sorrow
19 liuing] lying

Anonymous. "H. H." from our perspective is anonymous, but the personal quality of this poem suggests that at the time it was written it was not. Hugh Holland (d.1633) is surely a possibility. He wrote the sonnet to Shakespeare published in the First Folio, 'Those hands, which you so clapt, go now, and wring.' He also wrote "The Cyprus Garden," in which he describes his own personal problems and bereavements, a quality that would surely describe this poem (DNB). A second poem by "H:H:" with a similar colloquial tone is **HM 100**. For more information on Hugh Holland, see esp. **HM 104**, also **HM 103**.

This is the second of four consecutive poems found in close proxitimity to the same poem in Add. MS 23229-(μ). Except for spelling, capitalizations and some punctuation, the texts of the two manuscript entires are identical. For discussion on the two miscellanies and this particular poem, see Introduction, section 5.

An edition of Rosenbach MS 1083/16 is David Coleman Redding, *Robert Bishop's Commonplace Book*, diss., University of Pennsylvania, 1960. He writes "I have read Joseph Hunter's lives of the poets with the initials H. H., in Chorus Vatum, but I can find none that was imprisoned for debt" (680).

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59 Though frost and snowe lookes from mine eyes
That pleasure which with out dores lyes
/They cannot steale thou giust so much.

"'A Winters Entertainement at Saxam' written by: T:C:," pp. 70-1.

Thomas Carew Prtd. Thomas Carew, *Poems* (London, 1640), 45-47; Dunlap, "To Saxham," pp. 27-29.

Crum: T-2348.
Beal: Vol. II, pt. 1, CwT 1112-1132.

Aberdeen University Library: MS 29, pp. 41-2.
Bodleian: MS Don. b. 9, ff. 14^{v}-15^{v} [Facsimile in *Poems*, 1640]; MS Rawl. poet. 209. f. 1; MS Rawl. poet. 142, f. 44; MS Rawl. poet. 199, pp. 81-3.
British Library: Add. MS 11811. f. 9^{r-v}; Add. MS 22118, ff. 44^{v}-5^{v}; Add. MS 30982, ff. 154-3 $^{(rev)}$; Sloane MS 1792, ff. 66^{v}-7^{v}; Add. MS 23229 ff. 63^{v}-64^{v}; Add. MS 33998, f. 72^{r-v}; Harley MS 6931, ff. 24^{v}-5^{v}.
Huntington: HM 198, pt. I, pp. 148-9.
Rosenbach: MS 239/27, pp. 276-7; MS 1083/17, ff. 69^{v}-70^{v}.
St. John's College, Cambridge: MS S32 (James 423), ff. 36-7.
Owned formerly by John Sparrow: *(Beal* CwT 1131).
Westminster Abbey: MS 41, ff. 58^{v}-9^{v}.
Owned by Edwin Wolf 2nd: MS, pp. 66-8.
Yale: Osborn Collection, b 200, pp. 232-3.

Collation: Holgate] 1640
Title: A Winters Entertainement at Saxam] To Saxham.
1 lookes] lockt
2 pleasure] beautie
dores] dore
3 Orchards, Gardens] gardens, orchards
11 starud] sterv'd
12 vnless] if not
21 Partridge, Phesant] Pheasant, Partiridge
32 In] Through
33 could, and night] night, and cold
34 With in like Suns made] Like suns within, keepe
35 These] Those
40 but] or
41 for] Farre
43 His hartie] The strangers
(1640 includes as ll.45-46 *Nor doth this welcome, or his cheere/ Grow lesse, 'cause he staies longer here.*)
45 Hers] (47) There's
47 Porters] (49) Porter
thy] the
49 Nor bolts, nor Lockes] (51) Nor locks, nor bolts

Collation: Holgate] Add. MS 23229-(μ)
2 dores] Dore
39 refresht] refreshd (*accidental*)

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Thomas Carew (1595?-1640). Carew was an intimate of Charles I. His father, Sir Matthew Carew, was a Doctor in Civil Law and Master in Chancery. Thomas graduated Merton College with a B.A. in 1611. He then studied law at the Middle Temple, but according to his father did "little at law" (DNB). He entered the Venetian embassy of Sir Dudley Carleton (see HM 79). Carew also accompanied Carleton on an embassy to the Netherlands in 1616, but was dismissed, *possibly* because he made unflattering written and spoken comments about Carleton and his wife. The exact circumstances of his dismissal, however, are unknown (Dunlap xxi-xxii).

In 1619, Carew accompanied his friend Lord Herbert of Cherbury to France. It was here that he met John Crofts (*see below*), whose verse, like Carew's, was set to music by Lawes (see HM 34). In Paris, he began writing verse and was known among literary circles. On his return to England in 1624, he made friends with Ben Jonson, William Davenant and Aurelian Townshend. He also became well-known at Court. Clarendon wrote, "He was very much esteemed by the most eminent Persons in the Court, and well looked upon by the King himself" (Sharpe 111). In 1630, he became a Gentleman of the Privy Chamber extraordinary, and then Sewer in Ordinary to the king, the king's personal waiter. He died while accompanying Charles in the first Bishops' War against Scotland, probably from the severe physical hardships of the expedition (Dunlap xli).

Modern investigation into the manuscript tradition is leading to a reappraisal of Carew's poetry. John Kerrigan writes that

> an intelligible Carew emerges only when early printed texts . . . are supplemented by, often subordinated to, manuscript. As well as recovering a poet peculiarly sensitive to what it means to be read--alert to the way in which script, music and print modify the significance of language—Carew then shows himself capable of intricate development. In place of the 'THOMAS CAREW/Esquire' who authorizes poems (1640) there appears an intelligence that defines and refines itself by dispersal as much as concentration. The sophisticated young translator from Italian, born in late-Elizabethan Kent and flourishing by 1623, seems not quite the same figure as the theatre wit of the late 1620s, or Sewer in Ordinary of the 1630s, while the veteran of the Berwick campaign, writing his last, great country-house poem before death in 1640, elaborates the apologist of Charles's personal rule. (318)

Carew is perhaps the best known of the Cavalier poets. The Cavaliers have generally been seen as court flatterers who have little interest in the serious art of poetry, as to, say, Donne or Milton. But Edward I. Selig, among others, has recognized the difference between court flattery and court compliment, the latter being far more characteristic of Carew. In the following quote, Selig is writing about Carew's "A flye that flew into my Mistris her eye," a poem frequently copied into verse miscellanies.

> It may now be useful to draw a line between flattery and compliment in the following manner: The former usually occurs in a situation of inequality, the flatterer prostrating himself before his superior with intent to gain some advantage by his dissembling. But compliment must pass from one compeer to another as an ingenuous and disinterested expression of good will. The poet does not humble himself before Celia. By exposing the discrepancy between the poles of his hyperbole, he indicates that she is, after all, a human being, a member of the social circle to which he also belongs. (23)

In this light, it is helpful to compare Carew to Corbett, especially Corbett's New Year's gift to Buckingham (HM 35), which is clearly more flattery than compliment. Unfortunately, Carew is generally compared to Donne, who although clearly a part of the manuscript tradition, is actually part of the earlier generation. Carew's most famous poem is, of course, his "Elegy Upon the Death of the Dean of

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Paul's, Dr. John Donne."

Saxham, or Little Saxham, near Bury, was the home of Sir John Crofts (1563-1628). His son John travelled with Carew in France in 1619. Carew also wrote a poem to be read by John Crofts, "To the King at his entrance into Saxham, by Master Io. Crofts" (Dunlap 30-1). Like that poem, I suspect "To Saxham" was read aloud at a large banquet. Carew also wrote five other poems that can be associated with the Crofts' family (Dunlap 225). "To Saxham" was probably written in the 1620s (Sharpe 130).

11. starud. "Sterv'd" (1640), means "to die" in Dutch. "Sterved" is the more commonly accepted reading.
18. volery. An aviary.
40. fairely welcome. Courteously (Baker 225).
42. kinde. Servant (Baker 225).

This poem follows **HM 58** sequentially in British Library Add. MS 23229-(μ). The two transcripts are virtually identical. For a discussion of the two manuscripts, see Introduction, section 5.

Thomas Carew, *The Poems of Thomas Carew with his Masque Coelum Britannicum*, Rhodes Dunlap, ed. (Oxford, 1970), xiii-li, 27-29, 225-26.

For critical commentary, see Edward I. Selig, *The Flourishing Wreath* (New Haven, 1958); Kevin Sharpe, *Criticism and Compliment* (Cambridge, 1987), 109-151; John Kerrigan "Thomas Carew," *Proceedings of the British Academy*, LXXIV, 311-50.

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60 You meaner beauties of the night
That poorely satisfie our eies
/the praise and glory of her kinde.

"Uppon the Queene of Bohemia," S[r]. H. Wotton, p. 72.

Sir Henry Wotton. Prtd. Michael East, *Sixt Set of Bookes* (London, 1624) [musical setting]; *Wits Recreations* (1640), No. 472; *Reliquiae Wottonianæ* (London, 1651), 518.

Crum: Y301 (You meaner beauties of the night); Y57 (Ye glorious trifles of the east); Y83 (Ye meaner beauties of the night); Y150 (Ye violets which first appear); Y264 (You glorious trifles of the east); Y384 (You violets that do first appear).
Beal: Vol. I, pt. 2, WoH 62-133.5.

Bodleian: MS Ashmole 38, p. 118; MS Ashmole 788, f. 21[v]; MS CCC. 328, f. 79[v]; MS Don. c. 57, f. 39; MS Don. d. 58, f. 21; MS Douce 357, f. 19 (followed by Latin version, f.19); MS Eng. poet. c. 50, f. 77; MS Eng. poet. e. 14, f. 68[v]; MS Eng. poet. f. 27, p. 198; MS Malone 19, p. 37; MS Rawl. poet. 142, f. 46; MS Rawl. poet. 159, f. 142; MS Rawl. poet. 160, f. 109[r-v]; MS Rawl. poet. 199, p. 2; MS Tanner 465, f. 43.
Bradford Central Library: Hopkinson MSS, Vol. 27, ff. 122[v]-3.
British Library: Loan MS 15 / Part 2 (Wyatt Commonplace Book), No. 29, ff. [25[v]-6]; Add. MS 11608, f. 52, f. 52[v]; Add. MS 15227, f. 76; Add. MS 22118, f. 37; Add. MS 23229, f. 62[v]; Add. MS 30982, f. 145[v rev.]; Add. MS 44963, ff. 21[v]-2; Add. MS 47111, f. 7[r-v]; Add. MS 58215, pp. 192-3; Sloane MS 1446, ff. 43[v]-4; Sloane MS 1792, f. 2[r-v].
Cambridge University Library: MS Add. 79, f. 11[r-v].
Clark Library, Los Angeles: T135Z.B724 1677-89 Bound, Cantus 3, ff. 35, 52.
Dorset Record Office: D51/5, p. 211.
Edinburgh University Library: MS La. III. 436, pp. 24-5; MS La. III. 483, Tenor, p. 185, Treble, pp. 192-3, Bassus, pp. 194, 202; MS La. III. 490, pp. 63-4.
Folger: MS V.a. 103, pt. I, f. 53[r-v] (followed by Latin version, ff. 53[v]-4); MS V.a. 148, pt. I, f. 48; MS V.a. 162, f. 79[r-v]; MS V.a. 169, pt. II, f. 16, f. 19[v]; MS V.a. 170, p. 43, pp. 100-1; MS V.a. 245, f. 42[v]; MS V.a. 262, p. 88; MS V.a. 319, f. 32; MS V.a. 322, p. 56; MS V.a. 345, pp. 148-9.
Harvard: fMS Eng 626, f. 8[r-v]; MS Eng 686, ff. 9[v]-10, f. 84; MS Eng 703, ff. 32[v]-3.
Sold to Huntington, MS, p. 6 (Beal WoH 133.5).
Sir Geoffrey Keynes: *Bibliotheca Bibliographici* No. 1863, f. 2[v].
Leicestershire Record Office: DG. 7/Lit. 2, f. 336[v].
Mitchell Library: Glasgow: 308897, pp. 21-2.
National Library of Scotland: Adv. MS 5. 2. 14, f. 10.
National Library of Wales: NLW. MS 5390D, p. 152.
New York Public Library: Music Division, Drexel MS 4175, No. i; Drexel MS 4257, No. 98.
University of Nottingham: Portland MS Pw V 37, p. 110 (followed by Latin version, p. 111).
Rosenbach: MS 239/27, p. 42; MS 240/7, pp. 33-4 (followed by Latin version, pp. 34-5); MS 243/4, p. 48; MS 1083/17, f. 136[r-v].
Sandman Library, Perth: N16, (No. liv).
Trinity College, Dublin: MS 412, f. 46[v]; MS 877, f. 162[v], f. 192.
Owned by Edwin Wolf 2nd: MS, p. 3, (Latin version, p. 14) (Beal WoH 129.5).
Westminster Abbey: MS 41, f. 48.
Yale: Osborn Collection, b 4, f. 39[r-v]; b 150, pp. 205-6; b 197, pp. 44-5; b 213, pp. 28-9.

Collation: Holgate] *Reliquiæ Wottonianæ*

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Title: Vppon the Queene of Bohemia] On his Mistris, the Queen of Bohemia
3 knowne by] by your
second by] your
4 Like] You
5 Moone] Sun
(Second and third verses reversed.)
6 which] (11) that
7 your purple] (12) your pure purple
8 Like proud] (13) Like the proud
11 merry] (6) Curious
12 Carroll out] (7) warble forth
13 Passions] (8) Voyces
14 by weake] (9) By your weake
16 Princess] Mistris
17 comlines of face and] form and Beauty of her
19 be] were
Designe] design'd
20 the praise] Th' Eclypse

Collation: Holgate] *Wits Recreations* (1640)
Title: Vppon] On
2 That] Which
3 knowne by] by your
second by] your
6 which] that
7 Mantles] mantle
11 merry] wandring
12 Carroll out Dame] fill the ayre with
14 whats] where's
17 comliness of face] sweetness of her lookes
19 if shee be] was she
20 the praise] Th'eclipse

Collation: Holgate] Sixt Set of Books (Leishman)
3 knowne by number then by] by your number than your
4 Like] You
5 shall] doth
7 By (*omitted*) your] By those your
8 (*omitted*) Like] Much like
11 merry] wand'ring
12 that Caroll out Dame] Who fill the ears with
14 weake] weaker
15 shall] doth
17 comlines] sweetness
19 (*omitted*) tell] O tell
be not Designe] were not designed
20 the praise] Th' eclipse

Collation: Holgate] British Library Add. MS 23229-(μ)
6 (*see below*)
19 Designe] Designed (*possibly added to text, see below*)

Sir Henry Wotton (1568-1639). For further information about Wotton, see **HM 47** and **HM 118**.

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This was one of the most popular lyrics found in seventeenth-century verse miscerllanies. It is a delicate lyric with mythic classical diction. It is written for the Lady Elizabeth, daughter of James I, wife to Frederick V, the Elector Palatine. Frederick had been chosen King of Bavaria (1619), but was forced from the throne by the Bohemians, which started the Thirty Years War. Wotton visited the King and Queen at Heilbronn. He was so concerned for their political circumstance, he urged James to intervene militarily on their behalf (DNB). The lyric is identified in a letter from Sir Henry Mainwaring to Lord Zouche dated 12 June 1620.

> I expect Sir Henry Wotton at Dover the latter end of this week. Being in Greenwitch Parke he made a sonnet to the Queen of Bohemia which he sent by me to the Lady Wotton; the copy I have sent your Lordship. It will be a good exercise for your lordship's two choiristers, Mr. Fooks and Mr. North, to set it to a sound. (Leishman 99)

The poem was set to music in 1624 by Michael East. *Reliquiæ Wottonianæ* was published in 1651, thirteen years after Wotton's death. Leishman argues that the two texts constitute separate stemmas of the poem, their principal differences being the reversal of the second and third stanzas and the substitution for "moone" rather than "sun" in l.4. From that perspective, it is clear that the transcription in the Holgate is more closely aligned with the musical setting than the later printed version. Douglas Hamer felt that the musical setting was closer to the original and that by 1651, when *Reliquiæ Wottonianæ* was published, the poem had accrued "decadence" (46). Unfortunately, there is no indication in the Holgate that the verse was used musically. It is, of course, surely a possibility.

The poem makes better sense in this stanzaic order. It reads stanza 1 (night), stanza 2 (day), stanza 3 (dusk).

15. Philomel. The nightengale.

This is the last of four poems (HM 57-60) found close to one another in British Library Add. MS 23229-(μ). The collation is virtually identical. In Add. MS 23229-(μ), l.7, the word *best* is clearly added in front of the line. It would appear from the microfilm to be in the original hand, but I am not sure, nor do I know exactly where the transcriber intended the word to be read. Also, Add. MS 23229-(μ), l.19, *Designed*, the final *d* does not appear connected to the root of the word and may have been written at a later date. I presume, of course, no expertise on this handwriting. Regardless, it is clear from this and the preceding three poems that the two miscellanies are very closely aligned. For discussion, see Introduction, section 5.

See Alexander Dyce, ed. *The Poems of Sir Henry Wotton* (London, 1843), 10-12. Also Douglas Hamer, "You Meaner Beauties of the Night," *N&Q* (July 16, 1932): 45-47; J. B. Leishman, "You Meaner Beauties of the Night, a study in transmission and transmogrification," *The Library*, 4th series, xxvi (September, December, 1945): 99-121. Both these texts include discussion of later editions.

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61 It is the faire and pleasaunt Month of May,
That clads the feild in all his rich array
/Poore feild must burne euen in the midst of May.

"An Epitaph on the Lady May and Natt: feild y^e^ player" [anon], p. 72.

Anonymous. Prtd. John Payne Collier, *Memoirs of the Principal Actors in the Plays of Shakespeare* (1846), 217.

Crum: T-1980 (This is the sweet and pleasant month of May).

Bodleian: MS Ashmole 47, f. 49; MS Don. d. 58, f. 44a^{v}; MS Eng. poet. e. 14, f. 52.
Rosenbach: MS 239/27, p. 183; MS 243/4, p. 17; MS 1083/16, p. 48; MS 1083/15, p. 123.

Collation: Holgate] *Memoirs*
Title: An Epitaph on the Lady May and Natt: feild ye player] Field, the player, on his mistress, The Lady May
1 pleasaunt] merry
2 clads] clothes
6 With (*omitted*) gazing] With too much gazing
his] that
(The final couplet, HM ll.7-8, collates with *Memoirs*, l.7 and l.10 respectively.)
7 Yet] As
please not his heate to allay] with gentle wind
8 must] will
(*Memoirs*, ll.7-10 reads as follows:)
As if Mild Zephirus, with gentle wind,
Vouchsafe not his calm breath, and the clouds kind
Distill their honey-drops, his heat to 'lay,
Poor Field will burn e'en in the midst of May.

N.B. Collier describes his copy-text as a "manuscript in the Ashmolean Museum."

Anonymous. Like several poems in the Holgate this one relates to a scandal. Nathan[iel] Field (1587-1620?) was a player in Shakespeare's company. He was the son of John Field, a puritan minister, who hated stage plays. His brother was Theophilus Field, Bishop of Llandaff. There was a second brother, Nathan or Nathaniel, but there is confusion as to his identity. The DNB says he died in childbirth, but the *Reader's Encyclopedia of Shakespeare* says that he was a printer and that the two Nathan[iel]s were often misidentified. Regardless, the Nathan Field identified with this poem was a leading actor in Lady Elizabeth's Men, later in the King's Men, which he joined in 1616, possibly as a replacement for Shakespeare. With Burbage, he was considered one of the great actors of his day. He also wrote two comedies, *A Woman is a Weather-coke* (c. 1609) and *Amends for Ladies* (c. 1611). He also collaborated with Philip Massinger, *The Fatal Dowry* (1619).

It is impossible to say whether or not Field was actually involved in an indiscretion, but he was certainly identified with it. A certain "Lady Argyll" became pregnant and Field was sued for paternity (1619). E. K. Chambers says that Lady Argyll was Anne, the daughter of Sir William Cornwallis of Brome. A letter found among the papers of James Hay, Earl of Carlisle, from William Trumbull, Ambassador to Holland, says that the Earl "was privy to the payment of 15 to 16 poundes sterling to one of your lordships Trayne called Wisedome for the noursing of a childe which the world sayes is daughter to my lady [Argyll] and N[at] Feild the Player" (Brinkley 42).

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Bodleian MS Ashmole 47, f. 49 is headed, "On Nathaniell ffeild suspected for too much Familiarity wth his Mrs. Lady May." The four Rosenbach miscellanies listed above also identify Field and the so-called Lady May as the subjects of this poem.

For critical and biographical information on Field, see Roberta Florence Brinkley, *Nathan Field, The Actor-Playwright* (New Haven; London, 1928), esp. p. 42. Professor Brinkley does not believe Field was involved in the scandal, noting that in Collier, *History of English Dramatic Poetry and Annals of the Stage*, 3.434-35, Field's name is spelled 'Feild' rather than 'Field.' Unfortunately, the poem as cited was not found, so I collated the later Collier text, *Memoirs of the Principal Actors*, where the name is spelled "Field." Regardless, the orthography is insignificant. Also see *The Reader's Encyclopedia of Shakespeare* (New York, 1966), 324-25, 444.

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62 My Lord, I doe confess at the first newes
Of your returne towards home, I did refuse
/A man thrust out, and A gay cloke Lett in.

"Dr: C: of Oxfoord beinge kept out of the Haule on St George his day at Windsor by the Guard, wrote the verses vnto the Lord Mordent," pp. 73-77.

Richard Corbett. Prtd. *Certain Elegant Poems* (London, 1647), 33-40; Bennett and Trevor-Roper, 23-31, "To the Lord Mordent upon his returne from the North."

Crum: M777.
Beal: Vol II, pt. 1, CoR 630-647.

Aberdeen University Library: MS 29, pp. 15-21.
Bodleian: MS Eng. poet. e. 97. pp. 44-8; MS Ashmole 47, ff. 17-21.
Bradford District Archives: Hopkinson MSS, Vol. 34, pp. 57-62; Spencer-Stanhope MSS, Calendar No. 2795 (Bundle 10, No. 34), ff. [2v-5].
British Library: Harley MS 6931, ff. 83-6v; Sloane MS 1792, ff. 76v-80v; Add. MS 10309, ff. 112-17; Stowe MS 962, ff. 72-5v.
Huntington: HM 198, pt. I, pp. 108-9.
Kent Archives Office: U 1121 Z9.
University of Nottingham: Portland MS Pw V 37, pp. 307-12.
Rosenbach: MS 239/27, pp. 136-42; MS 239/22, ff. 14-17v; MS 1083/16, pp. 227-35.
Trinity College, Dublin: MS 652, ff. 359-60v.
Dr. Williams's Library: MSS 12.54, ff. [9-12v].

Collation: Holgate] *Certain Elegant Poems*
Title: Dr: C: of Oxfoord beinge kept out of the Haule on St George his day at Windsor by the Guard, wrote the verses vnto the Lord Mordent] Doctor Corbet to the Lord Mordant.
2 towards] from
6 Scotland] (*omitted*)
hunt] haunt
7 thought] knew
17 it] be
18 Know 'twas] Knew't 'twas
23 saw] see
25 silent] silenc'd
of] in
27 wronge] wrunge
31 you] those
32 beside] besides
34 Precessian] physitian
38 knocks] Knox
39 ons] men
41 vinted] united
42 sta'yd seruice, thears] said service, these
44 the] their
45 Hee] They
49 know] knew
52 (*omitted*) the fashion] and the fashion
53 saw (*omitted*) the] saw too the
second the] (*omitted*)

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56 to] in
59 those] these
62 Word] Sword
67 not] no
68 is] was
70 4] (*omitted*)
74 Masterye] mysterie
75 blush] touch
76 Author] authors
patterns] pattners
78 daringe] hearing
82 thy] his
85 hath] had
rights] rites
86 his] her
88 accesse] successe
91 would] will
92 scarce] not
94 which King Iames can only] onely that King James can
96 then] you
98 Recusant] recusants
99 their] the
100 which] that
102 oft (*omitted*) yaun'd] oft had yawnd
forth] out
103 Noone and Morninge] morne and evening
105 had] (*omitted*)
Seauen] five
109 while] whiles
Drum] erum
110 throw] through
115 can] shall
116 should] both
Lay] lie,
119 The] These
120 I'ts] 'Twas
124 waiter] water
127 farr] feare,
128 doores] doore,
130 Who] (*omitted*)
135 those] these
136 this] their
139 mee] run I,
142 farthest] furthest
143 with (*omitted*) grisled] with a grizled
145 Who] One
149 Canuass] Calves
151 or] and
152 a] at
153 mee] hold
161 hee] they
162 both as] worse then
166 Coller] colour'd
173 and] the

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174 to talke sence among] that talke of sense to
178 Cleane] cleare
179 some thing] somewhat
182 thereof I cannot] there's none can
184 and (*omitted*) applaus] and the applause
186 cheate] cheare
192 Of] From
stunke yett] yet stunke
193 past throw] pass'd through
207 nor] no
212 Consider] Considered
220 out] forth

Richard Corbett, Bishop of Norwich (1582-1636). In March 1617, James I made his only visit to Scotland during his reign as King of England. His trip forced postponement of the Order of the Garter's Saint George's feast, scheduled to take place Saint George's Day, April 23rd. Instead, the feast was held September 13th or 14th, 1617, at Windsor. This poem describes Corbett's visit to that feast.

John, fifth Baron Mordaunt, travelled with James into Scotland. What his exact duties were is unknown, but at the time he was only nineteen years old. He was born into a Catholic family. His father had been suspected of conspiring in the Gunpowder Plot and was put in the Tower. John, too, was raised as a Catholic, but "converted by a disputation at his house between a Jesuit and Archbishop Usher" (Nichols, iii, 220 note). In 1627, he became Earl of Peterborough.

The reason Corbett wrote this particular poem is unknown. Bennett and Trevor-Roper suggest it was "poetical flattery" (xix) and point out that Mordaunt married Elizabeth Howard, the granddaughter of the Earl of Nottingham, Lord High Admiral. Their marriage, however, did not take place until 1621 (*Letters of John Chamberlain*, II, 349 note). The poem describes a comic event in a familiar tone. It is typical of the colloquial humor that Corbett became known for.

For further information on Richard Corbett, see HM 11 and HM 78.

3. Northerne winde. Scotland.

8. Woodstock. James left Compton, Winyate, September 6th for Woodstock and remained there until September 10th (Nichols, iii, 435-36).

9. Contagion. Lord Mordaunt must have been ill while in Scotland. I have seen no information on this topic. This may in part explain why Corbett wrote this poem.

12. Buck was out. It was illegal to hunt buck or hart from September 14th to June 24th (Bennett and Trevor-Roper 116).

13. Holy roode. September 14th, the Feast of the Exultation of the Cross (op cit.).

14. St. George, my muse. (*see note above*).

17. Red Inke. The Church Calendar (op cit.).

28. praies in a strange tongue. The prayer book for the Garter was the Book of Common Prayer. This must refer to its motto, l.30.

30. Hony Soit Qui Mal y Pense. No one knows the true source of the motto of the Order of the Garter. The story is that at a ball held in Calais, Joan, Countess of Salisbury, dropped her garter. King Edward, when he saw it fall, put it on his own leg. "Evil (or ashamed) be he that thinks evil of it" (Begent, n. pag.).

32. Buckle is Prophane. Ashmole does not mention the buckle as part of the garments worn by member of the Garter.

34. Precession. OED suggests this is a common error for "procession." See collation above.

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38. knocks. Note the collation above. John Knox was the 16th century founder of Scottish Presbyterianism.

45. St. George. Probably 4th century. He was adopted as the patron of England in the late Middle Ages. He is a Saint of the Eastern Church (Columbia Encyclopedia).

50. Betwixt the Kinge . . . . Bennett and Trevor-Roper suggest that the ceremony described is "The Offering of the Gold and Silver." (See Ashmole, xxi, sect. v.)

54. poore knights. Retired military officers (Begent n. pag).

54. Prebends. Stipend for a canon of the church. In this usage, however, the canon himself.

98. Recusant. A term most often used to refer to Roman Catholics, one who refused to attend the services of the Church of England (OED).

101. Clarke o'the Check. "The officer who keeps the check-roll of the yeomen of the guard" (Bennett and Trevor-Roper 116).

107. Hangings. The hangings are depicted in Ashmole, p. 592.

113. mulcht. A fine or penulty (OED).

128. Priuie Chamber doores. In general, a private chamber for a particular person or persons (OED).

132. John Dory. A Scottish ballad, Corbett here makes it sound like a drinking song. See F.J. Child, *English and Scottish Popular Ballads*, no. 284.

134. Cheuy. The ballad of Chevy Chase, in F. J. Child, *English and Scottish Popular Ballads*, no. 162.

134. Arthur . . . Seige of Gaunt. Several possibilities exist for these references. See Bennett and Trevor-Roper, 116-17.

150. Two Capitall Letters. Guards wore the initials of the reigning sovereign. This particular guard seems to have been wearing an old uniform.

152. Bumbard. A container for liquor made of liquor. See I Henry IV, II, iv. 497.

153. Ironside. The guard must have worn a sword.

156. half a Barr. I have found no specific measurement. Possibly a barrier, or perhaps the bar on a cask of liquor (OED).

161. Nicholas. The patron saint of scholars, also schoolboys.

162. Hercules did Cacus. Hercules slew Cacus after the latter had stolen his cattle (OCD).

172. How Esope hath it and how Alciat. Andrea Alciati created the first emblem book. He borrowed from Æsop (Bennett and Trevor-Roper 117).

185. St. Arche, or Garret. Two court gestures. "Sir" Archibald Armstrong (Arche) was Scottish. He accompanied James from Scotland when he claimed the English throne (Bennett and Trevor-Roper 117).

186. cheat lofe. Second quality wheaten bread coursely sifted; ant. 'mabchet' (OED).

189. Bloxfoord Man. Sarcastic colloquial description of an Oxford man.

194. Holberds. Halberds, combination spears and battle-axes.

202. Noble ffenton. Sir Thomas Erskine, he was a lifetime friend of James, Captain of the Yeoman of the Guard (1603-1617), and had himself installed into the Order of the Garter (1615).

205. Pembrooke. William Herbert, third Earl of Pembroke, Lord Chamberlain (1616), also Chancellor of Oxford (1616). It is noteworthy the Holgate contains several poems by Pembroke (see "Author Index"). For further information, see **HM 40** notes.

214. St Paule hath fought with Beasts at Ephesus. Bennett and Trevor-Roper suggest an oblique reference to Luke 22.36, but I don't see it. Paul is associated with the city of Ephesus in several Biblical references, see Acts 19.1-41; 20.17-35; I Cor.16.8 et al.

See *The Poems of Richard Corbett*, J. A. W. Bennett and H. R. Trevor-Roper, eds. Oxford: Clarendon Press, 1955), 23-32; 115-18. Also see Elias Ashmole, *The institution, laws & ceremonies of the most noble Order of the Garter*, Imp. (Baltimore, 1971); Peter J. Begent, *The most noble Order of the Garter: its history and ceremonial* (Windsor, 1990?).

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63 Now that the Winters gone, the Earth hath lost
Her snowey Robes, and now no more the ffrost
/Iune in her eyes; in her heart Ianuary.

"Of the Springe" [anon.], p. 78.

Thomas Carew. Prtd. Thomas Carew, *Poems* (London, 1640), 1; Dunlap, p. 3.

Crum: N-563 (Now that the winter's gone, the earth hath lost); N-515 (Now is the winter gone, the earth hath lost).
Beal: Vol. II, pt. 1, CwT 967-981.

Bodleian: MS Eng. poet. f. 25, fol. 13^{v}-14; MS Malone 21, f. 45.
British Library: Add. MS 11811, f. 4^{r-v}; Add. MS 25303. f. 174; Harley MS 3511, f. 55^{v}; Add. MS 23229, f. 53. Also Harley 6057 (Dunlap).
Corpus Christi College, Oxford: MS 328, f. 19^{v}.
Edinburgh University Library: MS La. III. 468.
Emmanuel College, Cambridge: MS 1.3. 16 (James 68), VI, No. 17.
Huntington: HM 198, pt. I, pp. 130-1.
Rosenbach: MS 239/27, pp. 264-5; MS 1083/17. p. 15.
Owned by Edwin Wolf 2nd: MS, pp. 95-6.
Yale: Osborn Collection, b 200, p. 113.

Collation: Holgate] 1640
Title Of the Springe] The Spring
2 snowey] snow-white
3 nor] or
6 second] sacred
7 wake] wakes
8 Cuckoo] Cuckow
16 heate] heart
make] makes
19 feild] fields
20 coulder] cooler
21 Phillis] Cloris
23 with (*omitted*) season] with the season

Collation: Holgate] British Library Add. MS 23229-(λ), f. 53
7 wake] wakes

Thomas Carew, "The Spring." This poem recreates a familiar Renaissance theme: the weather has turned warm but his mistress's heart is as cold as ice. It is the first poem printed in Carew's posthumous collection, *Poems* (1640). The volume was published immediately after his death. Clear influences for this type of poem are Petrarch, Virgil and Ronsard. Dunlap cites Carew's literary sources in detail, pp. 215-16.

3. Candies the grasse. Covers with ice.

6. second. "Sacred" is the more accepted reading, being more subtle and suggestive. Sir Thomas Browne writes (*Pseudodoxia Epidemica*, v.xxiii.3) ". . . we commonly refrain from killing Swallows, and esteem it unlucky to destroy them: whether herein there be not a Pagan relique, we have some reason to doubt. For we read in Elian, that these birds were sacred unto the *Penates* or household gods of the ancients, and therefore were preserved."

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(Dunlap 215). "Sacred," however, appears in British Library, Add. MS 11811; Add. MS 23229; Harley 6057; Huntington, HM 198.

13. Now all things smile. Virgil, *Eclog.* vii. 55: "Omnia nunc rident." Petrarch, *Zefiro torna*, l.5, "Ridono i prati e 'l ciel si rasserena." Ronsard, *Second Livre des Amours*, xxvii, l.8 (*Œuvres*, p. 150), "Et toute chose rire en la saison nouvelle" (Dunlap 215).

21. Amintas. One of Vergil's shepherds.

21. Phillis. Common figure in pastoral poetry.

Like several other poems in the Holgate, this entry shares a distinct correlation with the poem as it appears in British Library Add. MS 23229-(λ). For discussion, see Introduction, section 5.

See Thomas Carew, *The Poems of Thomas Carew with His Masque Coelum Britannicum*, Rhodes Dunlap, ed. (Oxford, 1970), 3, 215-16. For critical commentary, see Edward I. Selig, *The Flourishing Wreath* (New Haven, 1958), 120-25.

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64 As vnthrifts groane in straw for their pawnd beds
As weomen weepe for their lost Mayden heads
/Dead, All her faults were in her forehead writt.

"An Elegie on the death of the Lady Marcum," *subscribed* "F:B:," pp. 78-80.

Francis Beaumont. Prtd. *Poems: By Francis Beaumont* (London, 1640), sig. H2^{v}-H3^{v}; *Love and Drollery* (1673); Dyce, XI, 503-5. See Donne's *Poems*, ed. Grierson, 1912, ii, p. cii.

Crum: A-1708.
Beal: Vol. I, pt. 1, BmF 56-83.

Bodleian: MS Ashmole 38, p. 76-7 [FB]; MS Eng. poet. f. 9, p. 199-202 [J.D.]; MS Rawl. poet. 117, f. 193^{v-r} (rev.); MS Rawl. poet. 160, ff. 27^{v}-8.
Bradford Central Library: Hopkinson MSS, Vol. 34, pp. 109-10.
British Library: Add. MS 23229, f. 66^{v}; Add. MS 25707, f. 30^{r-v} [F.B.]; Add. MS. 30982, ff. 49^{v}-50 [Beaumont]; Egerton MS 2230, ff. 3^{v}-4^{v}; Sloane MS 1446, ff. 72^{v}-3; Stowe MS 961, ff. 19-20; Stowe MS 962, ff. 81-2^{v} [Beaumont].
Cambridge University Library: MS Add. 29, f. 16^{r-v}; MS Add. 5778, ff. 83^{v}-4^{v}.
Edinburgh University Library: MS La. III. 493, ff. 97-8;
Folger: MS V.a. 125, pt. II, f. 19; MS V.a. 160, pp. 10-11.
Harvard: fMS Eng 966.1, ff. 47^{v}-48 [I.D.]; MS Eng 966.6, ff. 90^{r}-91^{v}.
Huntington: HM 198, pt. I, pp. 10-11 [Beaumont].
Leeds Archives Department: MX 237, f. 8^{r-v}.
University of Leeds: Brotherton Collection, MS Lt. q. 11, No. 50.
Leicestershire Record Office: DG. 9/2796, pp. 72-7.
University of Nottingham: Portland MS Pw V 37, pp. 21-2.
Rosenbach: MS 1083/16, pp. 110-12.
Yale: Osborn b 148, pp. 146-7; b 197, pp. 49-51 [Beaumont].

Unlocated manuscript of ll.49-68 found among the papers of Sir Kenelm Digby, "printed from this MS in *Poems from Sir Kenelm Digby's Papers, in the possession of Henry A. Bright*, Roxburghe Club (London, 1877), 29." Unlocated (*Beal* BmF 83). Folger MS V.a. 160, pp. 10-11 also begins at l.49.

Collation: Holgate] *Poems: By Francis Beaumont*
Title: An Elegie on the death of the Lady Marcum] An Elegie on the Lady Markham
3 of] or
9 ere thought mee so] ever thinks me (*omitted*)
10 could] can
15 and lifte] and can lift
17 (though enuious) would] though th'envious mould
21 they] their
23 kill] skill
24 the] their
27 neede] needs
34 these] oathes
36 would] should
38 em, Ouer all againe] them double o're againe
39 Pardon (*omitted*) that] Pardon me, that
43 my] thy
48 her] thy

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49 my Arriualls, while] (my Rivalls) whilst
51 sakes] sake
56 as you may most] so as you most may
57 Fleet] First,
worke] make
58 cold] inclosed
59 the (*omitted*) dropps] the clean drops
(Holgate, ll.61-2, *omitted* 1640.)
70 were] are

Collation: Holgate] Add. MS 23229-(λ), f. 66ᵛ.
26 bar] beare (*accidental?*)
32 Supper] suppe

Francis Beaumont (1584-1616). Beaumont was the son of Francis Beaumont, a judge, (d. 1598) and younger brother of Sir John Beaumont (d. 1627). He attended Broadgates College, Oxford, but left school without graduating at the death of his father. He entered the Inner Temple in 1600, but he did not take up legal studies. While there, he befriended members of the so-called Mermaid group, which included Ben Jonson, his brother Sir John Beaumont, William Browne and Michael Drayton. At this time he began writing verse, including *Salmacis and Hermaphroditus* (1602).

Beaumont is, of course, best known from his association with John Fletcher (1579-1625), with whom he shared great success as a playwright. The circumstances of their meeting is unknown; however, by 1608 they were very well established. Among their successes were *Phylaster* (1608), *King and No King* (1609), and *The Maides Tragedy* (1611). Besides their work together, they were also great friends, sharing a house together near the Globe Theatre (DNB). Beaumont married in 1613, had two daughters, but died in 1613.

This is one of the few poems Ringler accepts as having been written by Beaumont (129). Bridget Markham died 4 May 1609 at Twickenham. She was the daughter of Sir James Harrington and wife of Sir Anthony Markham, and cousin to Lucy, the Countess of Bedford, wife of Sir James Harrington. She was also a Lady of the Queen's Bedchamber. John Donne wrote an elegy at her death, 'Man is the world and Death the Otian,' HM 92.

Beaumont was not particularly successful as a poet. His verse was collected twice in the seventeenth century, 1640 and 1653. The Beaumont and Fletcher canon was first published in 1647, *The Comedies and Tragedies written by Francis Beaumont and John Fletcher, Gentlemen.*

This is clearly what Marotti calls a "coterie" poem. Its humor could only be appreciated as a kind of inside joke. Its success in the miscellany tradition is noteworthy.

This text, much like several others in the miscellany, collates very closely to British Library Add. MS 23229-(λ), f. 66ᵛ. For discussion, see Introduction, section 5.

See William A. Ringler, Jr. "The 1640 and 1653 *Poems: By Francis Beaumont, Gent.* and the Canon of Beaumont's Nondramatic Verse," *Studies in Bibliography* 40 (1987): 120-40.

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65 From such a face whose excellence
May captiue my Soueraignes sence
/Heauen bless my Soueraigne and his Sences.

Untitled [anon.], pp. 80-81.

William Drummond (?). Prtd. *Works of William Drummond* (Edinburgh) 1711, "Poems," p. 55. See *Poems of Drummond*, ed. L. E. Kastner, ii, Scottish Text Society, n.s. iv, 1913, p. 296 [see notes].

Crum: F-751.
Beal: (See Vol. I, pt. 2, page 18).

Bodleian: MS Eng. poet. c. 50, f. 25; MS Eng. poet. e. 37, p. 72; MS Malone 23, p. 28; MS Rawl. poet. 26, f. 72; MS Rawl. poet. 117, f. 23^{v}-24^{v}; MS Rawl. poet. 160, f. 14^{v}; MS Tanner 465, f. 97.
Bradford Central Library: Hopkinson MSS, Vol. 34, pp. 65-6.
British Library: Add. MS 23229, ff. 99-100; Add. MS 25303, ff. 133-34; Egerton MS 923, f. 30; Harley MS 367, f. 153^{r-v}; Stowe MS 962, ff. 144^{v}-6.
Marquess of Bute: 4^{o} Vol. Petitions to James I, etc., No. 9, recorded in *HMC*, 3rd Report (1872), Appendix, p. 204.
Chetham's Library, Manchester: Mun. A 3.47, ff. 1-2.
Downing College, Cambridge: Bowtell Collection, MS 'Wickstede Thesaurus', pt. II, ff. 106^{v}-107^{v}.
Durham Cathedral: Hunter MS 27, ff. 94^{v}-95.
Edinburgh University Library: MS H.-P. Coll. 401, f. 51^{r-v}.
Folger: MS V.a. 275, p. 175; MS V.a. 276, pt. II, f. 40^{v}; MS V.a. 345, p. 59-61 [Iame Johnson 1623]; MS Xd 235; MS V.a. 339, f. 256.
Harvard: MS Eng 686, ff. 59^{v}-60.
Hatfield House: Cecil Papers 206/100^{r-v}, owned by the Marquess of Salisbury, printed in *HMC* 9, Salisbury (Cecil) MSS, XXII (1971), pp. 252-3.
Huntington: HM 198, pt. I, pp. 30-2.
Leeds University Library: Lt q 44, ff. 1-2^{r}.
Leicestershire Record Office: DG. 7/Lit. 2, ff. 333^{v}-4^{v}.
National Library of Scotland: Adv. MS 19. 3. 8, ff. 47-8^{v}.
National Library of Wales: NLW. MS 12443A, pt. ii, pp. 125-30.
University of Nottingham: Portland MS Pw V 37, pp. 198-200.
Rosenbach: MS 239/27, p. 58 ^{bis}; MS 1083/16, pp. 84-7.
St. Johns College, Cambridge: MS S. 32 (James 423), ff. 31-32.
Somerset Record Office: DD/SF C/2635, Box 1.
University of Texas at Austin: Ms File/(Herrick, R.)Works B, pp. 325-27 (facsimile in *Texas Quarterly* 16, No. 4 (Supplement) Winter 1973, pp. 136-41.
Westminster Abbey: MS 41, ff. 21-22.
Yale: Osborn b 54, p. 877.

N.B. National Library of Wales, MS 12443A includes Nos. 65 and 66. Bradford Central Library, Hopkinson MSS, Vol. 34, has both in the same sequence. See notes below.

Collation: Holgate] *Works* (Poems), 1711
Title: (*omitted*)] The Five Senses.
2 captiue] captivate
5 vnsteady] unstayed
6 a] the

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12 that] as
16 *second* from] and
19 Treates] Treaties
20 our] The
good] Peace
Gospell] Gospel's
24 flatteringe] Flatterings
29 the Labourers] Bread of Labours,
32 those] that's
33 Candied] candid
38 figg] figs
39 from] At
42 Heauens bless my] Heaven bless the
43 a title] such a Bribe
44 minde] Thoughts
50 thats] Things
51 what] that
54 On] The
55 smell] dwell,
57 not] no
sents] Scent
58 may] can
60 good] great
(Poems, 1711, before l.67, headed "The Abstract.")
68 filme] Slime
69 which] That
vewinge] seeing
70 those] The
73 (*margin*) Tastinge] (*heading*) Taste
timely] truly
(Poems, 1711, before line 76, headed "Feeling & Smelling." See HM.)
77 (*margin*) Smellinge] (*omitted*)
those] the
79 tooke] found

N.B. 'Hearinge,' l.70, should precede l.71. My transcription follows original.

Collation: Holgate] British Library Add. MS 23229, f. 99
(There is no marginalia in Add. MS 23229.)
2 captiue] captivate
6 a] our
11 cure] more
15 lests] flesh
20 our] a

Anonymous. This work is ascribed to William Drummond of Hawthornden (1585-1649) in *The Works of William Drummond of Hawthornden* (Edinburgh, 1711). L.E. Kastner, ed., *The Poetical Works of William Drummond of Hawthornden*, reprinted it among "Poems of Doubtful Authenticity." National Library of Scotland, Adv. MS 19.3.8, is the source for original ascription, where the poem appears in Drummond's hand, but with no identification of the poet. Since Drummond himself supervised this manuscript, it is doubtful that he is the poet (see Beal, Vol. I, pt. 1, p. 18; also Gilbert; Main). A fragment of the poem was also found among the papers of Alexander Gil, questioned after the assassination of Buckingham, 1628. Gil was fined and sentenced to the loss of his ears because of

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statements be made approving the assassination of Buckingham. Buckingham was assassinated by John Felton.

Poem corresponds to Ben Jonson's "The Five Senses," **HM 66**, which is from *The Gypsies Metamorphosed*, a masque performed before King James, 1621 (see following entry). The two poems appear sequentially in only one other known manuscript, NLW.MS 12443A, pt. ii. It is generally accepted as a parody of Jonson's genial complaint to the King in **HM 66** (see Main); however, it is at least possible this poem came first, making this poem a corrective of an unkind, anonymous complaint (Gilbert). Jonson visited Drummond in 1619, two years before the writing *The Gypsies Metamorphosed*.

The poem is a "libel," a scathing attack on another person, in this case, King James I. Since the masque was performed by Buckingham before King James, Buckingham can also be taken as the target of this libel. Also, because both poems have similar metric patterns, it is possible this version was sung to a familiar melody.

3. Phebus *(Phœbus)*. Appollo, the sun god.

4. Phaytone *(Phaeton)*. Son of Helios and Clymene, famous for his unlucky driving of the sun-chariot. A rash adventurer.

19. Spanish Treates. Probably an allusion to the proposed marriage of Prince Charles and the Spanish Infanta, sister of King Philip IV. Buckingham accompanied Charles on his trip to the Spanish court (see **HM 72, 73**).

23. Ahabbs *(Ahab's)*. There are two Ahabs in the Bible. Ahab, king of Israel, (c. 874-853 B.C.) 1 Kings 16.28,-22.40, husband of Jezebel. His marriage helped solidify relations between Israel and Tyre. Also Ahab, Jeremiah 29.21,22 a lying prophet.

29-32. from the Labourers . . . those strangled. A political complaint. See also ll.74-77.

33-5. Candied poysond baytes . . . Drugges. Strong anti-Catholic sentiment.

36. Dugges *(Dugs)*. Teats or nipples of female mammals. Contemptuous. Word was unknown before the sixteenth century.

38. the dangerous figg of Spaine. Clear reference to the proposed marriage.

45. beardless chinn. James was rumored to be overfond of beardless youths. (Main 389)

59-66. next I craue . . . and his smellinge. Buckingham and James were rumored to have an immoral relationship.

60. Gañymeade. A cupbearer to Zeus, but also a boy used by a pederast.

72. houndes. James was considered to be overfond of hunting (Main 389).

The differences between the Holgate and British Library Add. MS 23229 for this poem suggest a different copy-text. As described by Beal, the handwriting for this particular poem in Add. MS 23229 is the 'para-Goodyer' hand (Beal, I, 1, 247-48, 254-55). For discussion and commentary on this particular poem, see Introduction, section 5.

See Allan H. Gilbert, "Drummond or Gil on the King's Senses," *Modern Language Notes*, 62 (1947): 35-37; C. F. Main, "Ben Jonson and an Unknown Poet on the King's Senses," *Modern Language Notes*, 74 (1959): 389-93; Robert H. MacDonald, "Amendments to L. E. Kastner's Edition of Drummond's Poems," *Studies in Scottish Literature*, 7 (1969): 102-22.

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66 From a Gypsie in the morninge
Or a paire of squint eyes turninge,
/And while hee's Mortall, wee not thinke him soe.

Untitled [anon.], pp. 82-3.

Ben Jonson, from the masque *The Gipsies Metamorphos'd*. Prtd. in Duodecimo Edition (1640) pp. 97-100; rptd. in George Watson Cole, ed., *The Gypsies Metamorphosed, Ben Jonson, a Variorum Edition* (New York, 1931); Herford & Simpson, VII, 1329-89.

Crum: F-641.
Beal: Vol. I, pt. 2, JnB 654-670.5.

Aberdeen University Library: MS 29, pp. 80-82.
Bodleian: MS Ashmole 47, ff. 90-1; MS Eng. poet. f. 16, fol. 9.
Bradford Central Library: Hopkinson MSS, Vol. 34, pp. 67-68.
British Library: Add. MS 30982, ff. 155-4^{v} (rev.); Sloane MS 1792, ff. 64-66.
Folger: MS V.a. 125, pt. I, f. 21^{v}; MS V.a. 170, pp. 67-8 (bis); MS V.a. 245, f. 62^{r-v}.
University of Nottingham: Clifton MS C1 LM 43; Portland MS Pw V 37, pp. 197-98.
Rosenbach: MS 239/27, pp. 60-62.
St. John's College, Cambridge: MS S. 32 (James 423), ff. 27^{v}-28^{v}.
Scottish Record Office: GD34/996.
Westminster Abbey: MS 41, ff. 27^{v}-28^{v}.
Owned by Edwin Wolf 2nd, MS, p. 47.

Beal, JnB 670.5: "Copy in a miscellany (pp. 27-8) probably compiled by one or two members of the Calverley family, c. 1623-30s. Christie's, 13 June 1979 (Arthur A. Houghton, Jr. sale), Lot 135, sold to Maggs; thence to Huntington."

British Library MS Harley 4055 has the entire masque. This lyric is found on f. 27.

Collation: Holgate] Facsimile of the Duodecimo, 2nd Edition, Chew Copy (in Cole)
(No marginalia in Duodecimo)
3 Gobblinge] (97.18) Goblin
6 and] (97.21) which
7 that] (97.22) the
10 my] (97.25) the
16 heape] (98.6) heapes
(Duodecimo adds as ll.21-2 (98.12-13)
Or a long pretended fit,
Meant for mirth, but is not it:)
24 and] (98.16) Or
26 then] (98.18) than
33 my] (98.25) the
36 Or] (99.3) From
45 from] (99.12) Or
of] in
47 from] (99.14) Or
48 neild] (99.15) Needle
49 i'th] (99.16) It<L>e
51 my] (99.18) the

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53 sport] (99.20) sports
56 Heauens] (99.23) heav'n

Ben Jonson (1572-1637). The Patrico's song from Jonson's masque, *The Gypsies Metamorphosed*, performed three times before King James, Burley-on-the-Hill, Belvoir, and Windsor Castles, August-September 1621 (H&S, VII, p. 541). The Patrico's song, however, was performed only at Windsor, the last of the three performances. It is unknown why this song was added.

Poem clearly recognized by Holgate as associated with previous poem. It is noteworthy that there are fewer manuscript copies of this poem than the previous.

The Gypsies Metamorphosed was written to be performed by a specific cast, at a specific castle, with a specific audience (Randall 68). The first performance was at Burley, the home of George Villiers (Buckingham). The First Gypsie, or Captain, was played by Buckingham himself; the Second Gypsie was William, Baron Fielding, Buckingham's brother-in-law; the Third Gypsie was Endymion Porter, a poet associated with Buckingham; the Fourth Gypsie was possibly played by Buckingham's brother John, Viscount Purbeck. The Fifth Gypsie may have been played by a lord named Gervase. His identity is unknown (Randall 124-136). During the course of the action, the King's fortune is told by the Captain, the Prince's fortune by the Second Gypsie, the Lady Marquess Buckingham's and the Countess of Rutland's by the Third Gypsie, etc., to include several distinguished members of the court. The spirited banter of the occasion can be seen in the following taken from the Windsor performance.

> Captain (to the King). But why do I presume, though true,
> To tell a fortune, sir, to you,
> Who are the maker here of all;
> Where none do stand or sit in view
> But owe their fortune unto you,
> At least what they good fortune call?
>
> Myself a gypsy here do shine,
> Yet are you maker sir, of mine. (*GM*, 323-330, Orgel)

Topical references are typified by the following reference to the proposed marriage of the Prince to the Infanta Maria, sister of Philip IV of Spain.

> 2nd Gypsie (to the Prince). See what states are here at strife
> Who shall tender you a wife,
> A brave one;
> And a fitter for a man
> Than is offered here you can-
> Not have one.
>
> She is sister of a star,
> One the noblest now that are,
> Bright Hesper,
> Whom the Indians in the east
> Phosphor call, and in the west
> Hight Vesper. (*GM*, 349-360, Orgel)

At the end of the masque, the gypsie performers are all metamorphosed into the fine gentlemen who were actually playing the parts. Among the songs and dances of praise at the end of the masque is the Patrico's song, herein transcribed in the Holgate. The Patrico was a priest, thus explaining the prayer-like quality of the song. The Patrico was played by a professional actor.

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7-8 A Smocke rampant . . . on the britches. A woman who controls her husband (Orgel, H&S).

11 serious toyes. An oxymoron. Orgel glosses as "solemn nonsense."

15 tongue with out a file. Nonstop talking.

19 Loughburie. Section of London known for its foundries.

20 Banburie. Puritan area in Oxfordshire.

25-6 from a Lady . . . vnderneath. See King James's "Invective Against Women," HM 13, pp. 13-4.

28 Beares College. "The bears at the Paris Garden in Southwark'" (H&S).

29 Tobacco. James despised tobacco. He wrote *A Counter-blaste to Tobacco*, 1604.

43 Doxie. A prostitute.

47 St Anthonies old fire. Erysipelas, a disease characterized by inflammation and fever.

48 neild. A needle. I cannot explain this spelling. It is possibly a transposed *l* and *d*.

See George Watson Cole, ed., *The Gypsies Metamorphosed, Ben Jonson, a Variorum Edition*. New York: Modern Language Association of America, 1931; C. H. Herford, Percy and Evelyn Simpson, eds., *Ben Jonson*, Vol. VII. Oxford: Clarendon Press, 1941; also Stephen Orgel, ed., *Ben Jonson: The Complete Masques*. New Haven and London: Yale University Press, 1969.

For critical commentary of the masque, Dale B. J. Randall, *Jonson's Gypsies Unmasked*. Durham, N.C., Duke University Press, 1975. For a textual study, see W. W. Greg, *Jonson's 'Masque of Gipsies.'* (London, 1952).

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67 From some vnknowne, but haynous Crime
against the Gods committed
/Shee sinke that will not saue.

"A man, and two Maides in a Boate at Sea" [anon.], pp. 83-84.

(?).

British Library: Add. MS 23229, f. 64^{v}

Collation: Holgate] Add. MS 23229-(μ)
(Collation is for ll.1-32 only. Leaf missing from Add. MS 23229 (f. 65). The catch words at f. 64^{v} are 'the pen.' Holgate l.33 begins 'The pensive.')
1 From] ffor

Anonymous. The poem might be described as a verse joke. I have seen no other copy of it except for the Holgate and BL Add. MS 23229-(μ). For a discussion of the relationship between these two miscellanies, see Introduction, section 5.

19. Idde. Probably a vulgar form of *idea*, as in Platonic *idea*. OED spells this usage *idee*.

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68 The Night is blacke, but blacker is my soule
By sinne more blacke then Inke, then pitch moure foule
/My soule may liue with thee Eternally.

Untitled [anon.], p. 84.

(?).

Anonynous. I have seen no other copy of this poem.

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69 Betwixt two Sutors, satt a Lady faire
Vppon her head a Garland did shee weare
/Shee doth most honour shee most Loue doth beare.

"The Question of a Garland" and "The Answere" [anon.], p. 85.

(?). Prtd. *Wits Recreations*, 1641, sig. T7^{v}; *Wits Interpreter* (1655), p. 295.

Crum: B-355 (Betwixt two suitors sat a lady fair); B-346 (Between two suitors sits a lady fair).

Bodleian: MS Eng. misc. f. 49, fol. 28^{v}; MS Ashmole 781, p. 144.
British Library: Stowe 962, f. 184^{r-v}.
Folger: MS V.a. 339, f. 233; MS V.a. 399, f. 65^{v}.
Yale: Osborn b 197, p. 212.

N.B. Folger V.a. 399, f. 65^{v} headed "That we often mistake those things for injuries wch are real ffavours. Is prettily made out in the following proposition & answer."

Collation: Holgate] *Wits Recreations*, 1641
Title: The Question of a Garland] A Question.
1 Betwixt] Between
2 did shee] She did
4 her] hers
10 in] with
12 browes] brow
13 (marke this)] (not this)
weare] were
14 in] with
17 him would] would him
21 her] the

Anonymous. This poem can be compared qualitatively and thematically to HM 67, "A man, and two Maides in a Boate at Sea." Humorous poems such as this are quite common in verse miscellanies, but far less common in the Holgate.

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70 Rise O my soule with thy desires to heauen
and with diuinest Contemplation vse
/To thee I die, to thee I only Liue.

"A Meditation" [anon.], p. 85.

(?). Prtd. *The Oxford Book of Christian Verse*, David Cecil, ed. (1940), No. 189.

Crum: R-234.

Bodleian: MS Rawl. poet. 200, f. 126.
British Library: Add. MS 34692, f. 30^{r-v}.
Harvard: MS Eng. 613, f. 6.
Rosenbach: MS 239/16, p. 19.
Yale: Osborn b 150, p. 263 [Wotton].

Collation: Holgate] *Oxford Christian Verse*
Title: A Meditation] "Rise, O my Soul!"
3 when] where
4 nor] And
thought] thoughts
5 Darkeness] *[midnight]*
10 whereon] On which
sinnes] sin
11 this] that
such] much
12 that] And
this Christ] that Savior
both] (*omitted*)
and] my
13 mine] my
16 my thoughts who] Who my thoughts
17 my all] myself

Anonymous. Unfortunately, Lord David Cecil, editor of the *Oxford Book of Christian Verse*, does not identify his copy-text. In British Library, Add. MS 24692, the lyric is among a group of poems attached to a sermon by Thomas Lenthall, Fellow of Pembroke College, Cambridge. Its concluding motto in that manuscript is "Crux Christi nostra Corona est."

The poem is more overtly Catholic than most religious poems found in the Holgate; however, it can be compared to John Donne's, "The Crosse," HM 88.

W.H. Kelliher, Curator of Manuscripts, British Library, believes the poem was written between 1600-1625. I am indebted to Mr. Kelliher for his help in identifying this poem.

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71 Mary and Loue thy Flauia for shee
hath all things wher with others beauties bee
/for things in fashion euery one will weare.

Untitled [anon.], pp. 86-87.

John Donne. Prtd. Elegie II, *Poems* (London, 1633), 43-45; Grierson, I. 80-82; Gardner, *The Elegies and the Songs and Sonnets*, pp. 21-22; Shawcross, No. 17, "The Anagram."

Crum: M-207.
Beal: DnJ 31-99.

Aberdeen University Library: MS 29, pp. 169-71.
Bodleian: MS Eng. poet. e. 99, ff. 15^{v}-16^{v} (Gr); MS Eng. poet. f. 9, pp. 116-18 (Gr, Gar); MS Eng. poet. e. 14, ff. 29^{v}-30; Ms Rawl. poet. 117, f. 224$^{v-r\ (rev)}$; MS Add. B. 97, ff. 55^{v}-6; MS Don. d. 58, f. 48^{r-v}; MS Eng. poet. e. 37, pp. 31-2; MS Eng. poet. f. 27, pp. 113-14; MS Rawl. poet. 160, f. 104-^{v}.
British Library: Harley MS 4955, ff. 96^{v}-7 (Gr, Gar); Add. MS 18647, f. 1^{r-v} (Gr); Lansdowne MS 740, f. 97^{r-v} (Gr); Stowe MS 961, f. 53^{r-v} (Gr, Gar); Add. MS 25707, f. 12^{r-v} (Gr, Gar); Egerton MS 2421 , f. 35^{r-v}; Sloane MS 542, ff. 53^{v}-4; Sloane MS 1792, ff. 83-4; Add. MS 30982, ff. 81-2; Stowe MS 962, ff. 127^{v}-8^{v}; Add. MS 22118, f. 7^{v}.
Cambridge University Library: MS Add. 5778, ff. 26-7 (Gar, Sha); MS Add. 29, f. 39$^{v\ (rev)}$; MS Ee. 4. 14, f. 76^{v}.
Chetham's Library, Manchester: Mun. A 4. 15, pp. 95-7.
Derbyshire Record Office: D258/60/26a, ff. [35-6].
Emmanuel College, Cambridge: MS 1. 3. 16 (James 68), (II), f. 3^{v}.
Folger: MS V.a. 97, pp. 42-3; MS V.a. 170, pp. 57-9; MS V.a. 245, f. 47^{r-v}; MS V.a. 319, ff. 44^{v}-5; MS V.a. 322, pp. 39-41; MS V.b. 43, ff. 9^{v}-10; MS V.a. 103, pt. I, f. 54^{r-v}; MS W.a. 118, f. 6.
Harvard: fMS Eng 966.3, ff. 16^{v}-17^{v} (Gr); fMS Eng 966.4, f. 145^{r-v} (Gar, Sha); MS Eng 966.5, ff. 68-9 (Gr, Gar, Sha); fMS 966.1, ff. 13^{v}-14^{v} (Gr, Gar, Sha); MS Eng 966.6, ff. 82^{v}-4 (Gr, Gar); MS Eng 686, f. 61^{v}, f. 78^{v}; MS Eng 966.7, ff. 6^{v}-7, 89^{v}-90.
Huntington: EL 6893, ff. 60-1 (Gr, Gar).
Owned by Sir Geoffrey Keynes: *Bibliotheca Bibliographici* No. 1860, ff. 23-4^{v} (Gr); No. 1861, ff. 30^{v}-1^{v} (Sha); No. 1863, ff. 3^{v}-4.
National Library of Scotland: MS 6504, ff. 18^{v}-19^{v}.
National Library of Wales: Dolau Cothi MS, pp. 21-3.
New York Public Library: Berg Collection, Westmoreland MS [no reference or page numbers] (Gr, Gar, Sha); Arents Collection, Cat. No. S191, Elegies, pp. 20-1 (Gr, Gar).
University of Nottingham: Portland MS Pw V 37, pp. 112-13.
Owned formerly by John Sparrow, Oxford: Unlocated (Beal, DnJ 98).
Owned privately in England: Monckton Milnes MS, pp. 16-18, 67 (Gr).
Rosenbach: MS 239/22, ff. 4^{v}-5.
St. John's College, Cambridge: MS U. 26, pp. 92-4.
St. John's College, Oxford: Crynes volume [no reference number], p. 47.
St. Paul's Cathedral: MS 49. B. 43, [no page numbers] (Sha); MS 52. D. 14, [no page numbers].
South African Library, Cape Town: MS Grey 7 a 29, pp. 57-8.
Texas Tech: Dalhousie I, f. 16^{r-v}; Dalhousie II, f. 31^{r-v} (see Sullivan).
Trinity College, Cambridge: MS R. 3. 12 (James 592), pp. 1-2 (Gr, Gar, Sha).
Trinity College, Dublin: MS 877 [MS I], ff. 29^{v}-30 (Gr, Gar, Sha).
Victoria and Albert Museum: Dyce Collection, Cat. No. 18 (Pressmark 25. F. 17), ff. 24-5.
Westminster Abbey: MS 41, f. 14^{r-v}.

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Yale: Osborn Collection, b 205, ff. 32ᵛ-3; b 148, pp. 115-16.

Collated in (Gr)ierson, (Gar)dner, (Sha)wcross.

Collated: Holgate] 1633
Title: (*omitted*)] Elegie II
2 wher with] whereby
beauties] beautious
4 her Lipps] they be
are] be
16 the] an
18 that] the
29 they] the
30 that] which
33 gould and silke] silke and gold
44 forct thy basnes] forc'd by businesse
49 Child-births] childbeds
(Holgate ll.53-4 *omitted* 1633].

John Donne, Elegy 2, "The Anagram." This is one of the most popular poems copied into seventeenth-century miscellanies. Its theme, in praise of the "ugly" woman, was commonly used by several European poets, including Berni and Tasso.

Donne wrote his elegies in the 1590s. Leishman believes Donne learned his witty paradoxical style in Italy, where he had already travelled (84).

19, 21. Gam-vt. A scale of seven notes used on the ancient hexachord.

25-6. All Loue is wonder . . . why not Louely too. A false syllogism. Leishman writes that this false reasoning typifies the entire poem (83).

35. husbands. Both spouses and farmers.

37. Plaister. A remedy.

40. Marmosit. A weasel.

41. Belgias Cities. Lowlands

47. stews. Brothels.

50. Tympanie. An abdominal swelling.

53-4. whom Dildoes beadstaues sand her velvett glass . . . as Ioseph was. Paraphernalia of female masturbation, i.e. a phallus, her bedboard, and a mirror. Helen Gardner says that these two lines were omitted from the 1633 edition of Donne's poems because they were indecent. It was first printed in 1669, but they are found in all known manuscripts (139).

54. Ioseph. This is the Old Testament Joseph. He refused to sleep with the wife of his master, Potiphar. Genesis xxxix 7-20.

See John Donne, *The Elegies and the Songs and Sonnets*, Helen Gardner, ed. (Oxford, 1965), 21-22, 137-39; *The Complete Poetry of John Donne*, John T. Shawcross, ed. (New York, 1968), 60-62, 438-39; *John Donne, the Complete English Poems* (London, 1987), 96-7, 416-17.

Also, for critical discussion see J. B. Leishman, *The Monarch of Wit*, (New York, 1966), 77-84.

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72 I'ue reade of Ilands floatinge and remou'd
in Ouids time, but neuer harde it proud
/In all your greatness what so ere you are.

"Dr Corbet to the Duke of Buckingham in Spaine: 1623," pp. 87-89.

Richard Corbett. Prtd. *Certain Elegant Poems* (London, 1647), 40-43; Bennett and Trevor-Roper, "A Letter to the Duke of Buckingham, being with the Prince In Spaine," 76-79.

Crum: I-1920.
Beal: Vol. II, pt. 1, CoR 342-371.

Aberdeen University Library: MS 29, pp. 21-4.
Bodleian: MS Ashmole 47, ff. 83v-5v; MS Malone 19, pp. 27-30; MS Rawl. D. 1048, ff. 51v-2v.
Bradford District Archives: Hopkinson MSS, Vol. 34, pp. 49-51.
British Library: Harley MS 6931, ff. 6-7v; Sloane MS 1792, ff. 42-3v; Add. MS 22603, ff. 39v-41; Add. MS 33998, ff. 8v-10.
Corpus Christi College, Oxford: MS 176, f. 2.
Owned by H.M. Fitz-Roy Newdegate, Arbury Hall, A414, pp. 252-5 (Beal CoR 363).
Folger: MS V.a. 345, pp. 135-6; MS V.a. 125, pt. I, ff. 22v-3v; MS V.a. 162. 66v-8; MS V.a. 262, pp. 61-4.
Harvard: MS Eng 686, ff. 5-6.
Huntington: HM 198, pt. I, pp. 6-8.
New York Public Library: Arents Collection Cat. No. S 191 (Acc. 7167), f. [2r-v rev].
University of Nottingham: Portland MS Pw V 37, pp. 317-19.
Rosenbach: MS 239/27, pp. 11-13; MS 239/22, ff. 36-7.
St. John's College, Cambridge: MS S32 (James 423), ff. 38v-9v.
Sheffield Central Library: Wentworth Woodhouse Muniments Str. 40-91.
University of Texas at Austin: MsFile/(Herrick,R)/Works B, pp. 348-50.
Trinity College, Dublin: MS 877, ff. 193-95.
Westminster Abbey: MS 41, ff. 12v-13v.
Yale: Osborn Collection, b 200, pp. 24-7; b 197, pp. 119-21; b 208, pp. 252-5.

Collation: Holgate] *Certain Elegant Poems*
Title: Dr Corbet to the Duke of Buckingham in Spaine: 1623] To the Duke of Buckingham
2 harde] saw
5 Day Starr] dog-Star
6 colder] cooler
7 aire] age
and] same
8 will] 'twill
9 Card] Cards
least] else
11 shall] will
15 that] *(omitted)*
Smyths] Smith
16 on] next
17 Legend] Legends
18 time] Inne
20 could] should
21 Then you should] There should you

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22 double] (*omitted*)
23 our] one
24 Peeres] spies
28 vitailes] victuall (*see note below*)
34 nor] and
35 in Spanie] (*omitted*)
36 a] (*omitted*)
37 and] there
38 Sacko] Sacke
40 carue them heere] branch the yeare
44 gissard] gizzards
49 *first* And] I
the] your
51 *first* the] this
52 in the] ith'
53 those] these
56 had] hath
57 though] sith
58 shall] should
60 your] the
Conde De Oleuares] Grand d' Olivaries
61 strangely] strongly
63 would this] would not this
65 his] this
66 othes] tales,
67 euent] intent
doe] may
69 And the expence] And that th'expence
shall] should
71 Carantoes, Dittes,] Currants, diaries,
72 so] (*omitted*)
witness doth] whitenesse constantly
77 wee] I
should] may
79 sonnes, the] Sonnes in heaven, the
80 say] sue
81 Hee] Him
83 There] Then
word] words
84 Princes] Prince his
85 see] tell
your] our
86 Haue] How
you'le end] hath earn'd
91 Distance claime] manner crave
92 you] they

Richard Corbett, Bishop of Norwich (1582-1636). For biographical information on Corbett, see HM 11.

This poem was written late summer 1623 when Corbett was still Dean of Christ Church. Buckingham was Corbett's patron. Corbett was criticized for writing this poem. It was believed that its flattery was more appropriate to a courtier than to "the poet of the taphouse" (Bennett and Trevor-

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Roper xxv). Some contemporaries did not even believe that Corbett wrote this poem. For example, a poem beginning "False on his [my] deanery? false? nay more I'll lay" (see l.59, also HM 134), Folger MS V.a. 345 is headed "An Apologetick Rime vindicating D.C. deane of C.C. from ye aspersion of lat Adulatory verses published under his name." In Folger MS V.a. 262, the Corbett poem is immediately followed by the answer poem, "ffalse on his Deanry" (see HM 134).

James wanted his son Charles to marry the Spanish Infanta Maria, the daughter of Philip IV, and dispatched Charles and Buckingham to Spain in order to negotiate the match. They departed England 18 February 1623, presumably in secret, but their trip quickly became common knowledge. English protestants were alarmed over the proposed match. James's anti-Catholicism was never fully accepted; thus it was commonly believed the match would lead England into Popery.

James had actually been planning the match for ten years. His daughter Elizabeth had married Elector Frederick of the Palatinate, a protestant. James wanted to moderate between Catholics and Protestants, who, by 1623, were engaged in the Thirty Years' War (Lockyer 19). The trip, however, was not purely diplomatic. Charles, although he had never seen the Infanta, decided he was in love with her and instigated the trip himself (Sharpe 4). The entire mission was a failure because Spain insisted that Charles would convert to Catholicism, which he was unwilling to do.

The trip was also important because while traveling Charles and Buckingham (James's favorite) became friends. Buckingham would later play an important role in the early years of Charles's reign. Buckingham was made a Duke while he was in Spain.

For poems related to this famous incident, see HM 73 and HM 146.

2-3. Ilands floatinge and remou'd in Ouids time. Ovid, *Metamorphosis* VI, 334.

5. Day starr. The sun.

9. the Card. The map.

14. Black friers. A section of London.

15. Smyths. Buckingham and Charles left London in disguise, calling themselves Tom and Jacke Smith. (Cf. HM 146)

16. Paules. Paul's walk, a crowded London thoroughfare. (See HM 152, l.1, Corbett's "Elegy on Bishop Ravis")

17. Legend of each day. Rumors.

20. Madrill. A forced rhyme, Madrid.

21. Grandes. Spanish noblemen.

25. Chapline. Two or three chaplins were sent with Charles into Spain, but the Spanish would not allow them to hold their service (Bennett and Trevor-Roper 147-48).

28. vitailes. The margin note is clearly French. Perhaps Holgate was correcting a mis-reading from his copy text, or perhaps he wanted to stress a European sound to his text.

38. Sacko. Sack, a white Spanish wine.

39. Pulletts. Chickens.

41. werke. Probably "week."

52. the middle ile. The middle isle of St. Paul's, see note, l.16 above.

53. Duke Humpheries mee. Bennett and Trevor-Roper relate the proverb "'to dine with Duke Humphrey'—to go dinnerless." It was believed the Duke was buried in St. Paul's (148).

56. Gleeke. A card game. The Spaniards were believed to play a lot of cards.

59. False on my Denerie. A comma after "false" would make this more clear. As the Dean of Christ Church, Corbett is swearing on his Deanery. (For textual references to this line, see HM 134)

60. Conde De Oleuares. Olevares was the most influentail man in the Spanish court, thought responsible for making the marital negotiations fail. He opposed the marriage of Charles and the Infanta (Lockyer 130).

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71. Carantoes. Gazettes.

71. Dittes. Little verses.

71. Packetts. Probably a small package or parcel of letters, but possibly a packett of lies. The OED supports either reading.

73. Belgicke Pismire. A pismire is an ant. The Belgicke Pismire was a tract favoring an alliance with the Dutch and against the Spanish Match. Many such tracts were written, some by Thomas Scott (anonymously) who compared the Lowlanders (Belgics) to pismires (Bennett and Trevor-Roper 149).

78. Mother Zebedee. Zebedee was the father of James and John. His wife was Salome. (Matthew xx.20-21)

See Richard Corbett, *The Poems of Richard Corbett*, J. A. W. Bennett and H. R. Trevor-Roper, eds. (Oxford, 1955), xxiii-xxvi, 76-79, 146-49.

For related history of the incident, see Roger Lockyer, *Buckingham* (London and New York, 1981), 16-19, esp. 125-165. Also Kevin Sharpe, *The Personal Rule of Charles I* (New Haven and London, 1992), 3-6.

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73 S^{r}: such my fate was that I had no store
T'erect a goodly Pile before my doore
/Till fate assigne to mee no farther Day.

"Vppon Prince Charles his cominge home out of Spaine: 1623," *subscribed* "I:G:," p. 89.

Sir Benjamin Ruddier (?). Prtd. *Poems of Pembroke and Ruddier* (1660), 63-64.

Crum: S-744.

Bodleian: MS Eng. poet. c. 53, f. 7^{v}.
State Papers Domestic: Jac. I, cliii, 113.

Collation: Holgate] *Poems of Pembroke and Ruddier*
Title: Vppon Prince Charles his cominge home out of Spaine: 1623] Benj. Rudier to the Prince at his Return from Spain.
8 tryumph] triumphs
(*P&R*, lines 9-10, *omitted* Holgate.
So open-hearted men were, as 't'had been
No point of faith to think excess a sin.)
24 doth] (26) do
26 no] (28) a

Collation: Holgate] Jac. I, cliii, 113
8 tryumph] triūphs
26 farther] further

John Grange (?b. 1586/7) (?). *Calander of State Papers Domestic* identifies John Grange as the possible writer of this poem. Very little, however, is known about him, and certainly there can be no assurance that he wrote this poem. Mary Hobbs, in her facsimile edition of the Stoughton Manuscript, says Grange was "educ. Balliol College, Oxford (matric 1604); Lincoln's Inn, 1604. Six of his fourteen poems were set to music by Henry Lawes."

For information about Charles's trip to Spain to marry the Spanish Infanta, see HM 72 notes.

The similarity between the Holgate and the manuscript in the *State Papers Domestic* is quite interesting. That manuscript is described as being a part of the Conway Papers. Another Conway Paper manuscript is British Library Add. MS 23229, a miscellany clearly related to the Holgate. The handwriting of the manuscript collated herein is the same as the handwriting I identify as Add. MS 23229-(μ). A second poem also found in the same grouping in *State Papers Domestic* is HM 134. It, too, is in the same (μ) handwriting. For discussion of BL Add. MS 23229, see Introduction, section 5.

A second poem ascribed to "I:G:" is HM 81. The "Gifford" written in a modern hand at l.23 might by Humphrey Gifford (fl. 1580), but the initials would be incorrect.

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74 I hate a lie, yet late a Lie, did runn
Of Noble Gorings death, and Kenzington
/'Tis ten times better, then i'ft had beene true.

"Vppon a false report of my Ld of Kenzington And S^r George Geringe" [anon.], p. 89.

(?). Prtd. *Wits Recreations*, 1640, no. 135.

Crum: I-185.

Bodleian: MS Firth e. 4, p. 6; MS Rawl. D. 398, f. 228^v; MS Rawl. poet. 160, f. 23.
Yale: Osborn b 197, p. 130.

Citation: Holgate] *Wits Recreations*, 1640
Title: Uppon a false report of my Ld of Kenzington and S^r George Geringe] On a beloved lye
1 *(omitted)* yet] and yet
4 lou'd that] love a
it proud] that was
5 But] For
prou'd an action of such Ruth] been a accident of ruth
7 All lyes are naught] Though lies be bad

Anonymous. This poem presents a problem because it *may* describe an event that occurred in 1637. I believe it was written in the early 1620s, the timeframe of the two previous poems. If the poem was not written until 1637, then my theory of the manuscript might be called into question because I believe almost all of Holgate's original entries were entered in the 1620s (see Introduction, sections 4-5). In the following note, I will describe in detail my explanation for dating this poem.

The date 1637 comes from Margaret Crum, *First-Line Index of Manuscript Poetry in the Bodleian Library*, I-185. I have found no other information about this poem. Ms. Crum's title for the poem reads: "'Upon the death of Sir G. Goring and the Earl of Kensington Falsely rumored', at the siege of Breda, 1637." I recreate her interior quotes exactly as they appear in the *First-Line Index*. She does not specify which Bodleian manuscript uses this title, but it is not MS Rawl. poet. 160, where it is entitled "On the report of ye death of the Earl of Kensington & Sr Georg Goring." In the Osborn manuscript at Yale it is entitled "Vpon the report of ye death of the Earle of Kensigton & Sr George Goringe." Ms. Crum explains her recreation of manuscript titles in the following manner: "Titles and notes in inverted commas are quoted exactly from the manuscript. Information derived from the manuscripts, but not quoted literally, is given without inverted commas" (*First-Line Index*, I, ix). From this explanation, the notation "at the siege of Breda, 1637" must come from one of the other two manuscripts.

The primary reason this poem is associated with the siege of Breda is that George Goring, or Lord Goring (1608-1657), was seriously injured at Breda in 1637. He was the son of George Goring, Earl of Norwich (1583?-1663). The *DNB* says he "became famous as the most brilliant and prodigal of the younger courtiers" (*DNB*, 1890 ed. 248a). He was shot in the leg by a "sling bullet" on 31 August 1637 while attempting "to lay a Damme of Rise-bushes ouer the moate of the Horne-worke, in the French Approach" (Haxham 20). His injury was very serious and he nearly lost his leg. William Davenant wrote a poem based on the belief that Goring had been killed, "Written, When Collonell Goring Was beleev'd to be slaine, at the siege of Breda," in A.M. Gibbs, ed., *Sir William Davenant, The Shorter Poems, and Songs from the Plays and Masques* (Oxford, 1972), 69-73. There is no men-

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tion of a Lord Kenzington in the Davenant poem. Goring later fought as a Royalist in the Bishop's War and the Civil War.

Although Goring's injury is strong evidence that this poem was written after 1637, there are also several reasons to question it. First, there was no Lord Kenzington at the siege of Breda. The Haxham book (1637) is significant because it contains a list of notable personages who fought at that particular siege. Also, there are two candidates for Lord Kenzington, Robert Rich, Earl Holland and Baron Kensington, born c. 1620, styled Lord Kenzington, 1624-49; or his father, Henry Rich (1590-1649), first Earl of Holland, also Lord Kenzington. Of the two, the father was far better known. He was made Gentleman of the Bedchamber to Charles, Prince of Wales, in 1617. In February 1624, after it was decided that Charles would not marry the Spanish Infanta (see HM 72, HM 73, HM 146) he was sent to Paris to investigate a proposed marriage between Charles and Princess Henrietta Maria. In 1627, he was placed in command of a fleet sent to Isle of Rhé. This command was unsuccessful. At Buckingham's death, Kenzington became Chancellor of Cambridge University. If this Lord Kenzington had been at the siege of Breda, I am sure Haxham would have recorded it. His son, Robert Rich, is a possibility, but he would have only been about seventeen years old at the time. The *DNB* does not have an entry for Robert Rich.

In addition to two Lord Kenzingtons, there were also two George Gorings, the second, George Goring, Earl of Norwich (1583?-1663) was the father of the George Goring injured at Breda. In 1610, he was appointed to the privy chamber for Henry, Prince of Wales. In 1623, he attended Charles on his trip to Spain to help complete the wedding match of Charles and the Spanish Infanta. In the following year, he helped negotiate the marriage treaty between Charles and Prince Henrietta Maria. He was made Baron Goring in 1628.

I mention this George Goring because not only was he a well-known personage connected to many of the events described in the Holgate, he was also an associate of Henry Rich, Lord Kenzington. For example, the *Calendar of State Papers Domestic*, for April 1623 (vol. cxlii), the approximate date for the two poems immediately preceding HM 74, contains three entries that mention Kenzington and Goring together. They are: "The Prince has sent for Lord Kenzington, Sir George Goring, and Sir Thos. Germain" (April 5, no. 38); "Note of safe conduct for Hen. Lord Kensington, Captain of the Guard, and Sir George Goring, Lieutenant of the Pensioners to go to Spain to the Prince" (April 9, no. 48, Chamberlain to Carlton); "Lord Kensington and Sir George Goring's trunks and servants to be sent after them in the ships" (April 19, Conway to Vane). I have no information to suggest that Goring and Kenzington fell into trouble during their trip to Spain, but it is certainly possible. A related journey to Spain is described in HM 146.

Another reason for possible confusion around this poem is that there were two sieges of Breda, the first occurring in 1625. Circumstances leading up to that siege of Breda are described in HM 107. I have no information that any of the four people described above had anything to do with it.

In conclusion, there is little positive evidence to suggest the siege of Breda in 1637 had anything to do with this poem. I think the confusion comes from the Davenant poem and the fact that George Goring, the son, was indeed injured there. But I am very suspicious of the absence of any Lord Kenzington.

In terms of the Holgate, had the poem been written after 1637, it would be completely out of place. No other poem in the entire miscellany describes any events that occurred in the 1630s. Moreover, it sequentially follows two poems that do concern events from 1623, again, negotiations for the proposed Spanish Match, which was attended by the two fathers in question. For further discussion, see Introduction, section 5.

There is one other remote explanation for this question. The poem, as transcribed, is physically squeezed onto the bottom of page 89. It is possible that Holgate completed most of his transcriptions

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and at a much later date included this poem in the small space left open. A facsimile of this page is included as figure 14.

The second siege of Breda must have created much excitement. Two contemporary works on the subject were William Lithgew, *A True and Experimental Discourse, upon the begining, proceeding, and Victorious event of the last seige of Breda* (London, 1637), and Henry Haxham, *A True and Brief Relation of the famous Seige of Breda*, Prtd. by James Moxon [n.p.]. 1637. The Haxham book details Goring's injury.

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75 Forbeare to sinne, God hath thee still in sight
Nothing is hid from his all seeing ey
/Let these respects make thee forbeare to sinne.

"Noli peccare" [anon.] p. 90.

Sir Francis Hubert. Prtd. *The Historie of Edward the Second, surnamed Carnarvon, one of our English Kings: together with the fatall Downfall of his two Vnfortunate Favorites, Gaveston and Spencer* (1629), 166-68. Also *The Poems of Sir Francis Hubert*, Bernard Mellor, ed. (1961), 170-71.

Collation: Holgate] *Edward the Second* (1629)
4 Hee knowes in thy greatest secrecie] Thou canst not cloud thy selfe from him thereby
11 to] too (*accidental?*)
23 thy] the (*accidental?*)
29 any thinge] any-one
35 to mercy moue] here to mercy
38 Cens-less] cease-lesse
39 troopes] Soules
40 And still shall dwell, for all Eternitye] Whom Millions of yeares shall never free
43 earst] first

(A motto subscribes 1629 version, *omitted* in Holgate:
Quorum si singula duram
Flectere non possunt, possunt tamen Omnia, Mentem.)

Sir Francis Hubert (d.1631). Little is known about Sir Francis Hubert. He was born in 1568 or 1569. Like William Holgate, he was from Essex. His father was probably Edward Hubert, a Six Clerk in Chancery. The Six Clerks held a highly lucrative position: they were the official mediums between the solicitors and the court itself.

Hubert matriculated Hart Hall, Oxford, 5 June 1584, but did not graduate. He was admitted to Lincoln's Inn, 16 October 1587 (Mellor xiv-xv). Like his father, he served as a Six Clerk in Chancery, 1601-1603. He was knighted just after his appointment as a Six Clerk.

Hubert's political narrative *The Historie of Edward the Second* was written late in the reign of Elizabeth. It was suppressed because it dealt with the disposition of a monarch. The poem, however, survived in manuscript, and in 1628, one year prior to Hubert's death, an unauthorized version of the poem was published. Thereafter, in 1629, Hubert issued his own text of the poem, which the frontispiece describes as "according to the true Originall Copie." It is in this edition that "Noli Peccare" was published.

There are no other known manuscript copies of "Noli Peccare," nor is it included in any manuscript of *Edward the Second*.

See *The Poems of Sir Francis Hubert*, Bernard Mellor, ed. (Oxford, 1970), xi-xlvi, 170-71. For historical criticism of Hubert's poetry, see Homer Nearing, Jr., *English Historical Poetry, 1599-1641*, diss., University of Pennsylvania (n.d.); (University of Pennsylvania, 1945), 70-77. Nearing believes the poem was completed in 1608 or 1609 (70).

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76 Wett eyes (Yet great wth teares) why weepe you soe?
Wee weepe, because wee cannot weepe enough
Must needs Confess hee hath deserud the Rodd.

Untitled [anon.], p. 91.

(?).

Anonymous. I have seen no other copy of this poem. Stylistically, it seems similar to the previous poem, HM 75, but this poem is not found among the works of Sir Francis Hubert.

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77 Deer when I thinke vppon my first sad fall
from thy faire eys, I needs must feele with all
/To make the Musique of our bliss the sweeter.

"I lost you & now the gaine is double to mee" [anon.], p. 91.

William Herbert. Prtd. *Poems of Pembroke and Ruddier* (1660), 25.

Crum: D-161.

Bodleian: MS Ashmole 47, f. 42.
New York Public Library: Arents Collection, S288, pp. 77-8.
Rosenbach: MS 1083/16, p. 255.

Collation: Holgate] *Poems of Pembroke and Ruddier*
(*P&R* headed P[embroke].)
Inscription: I lost you & now the gaine is double to mee] I left you, and now the gain of you is to me a double gain.
4 hands] shades

Collation: Holgate] Rosenbach MS 1083/16, p. 255 (Redding)
(The inscription is omitted, MS 1083/16.)
4 hands] shades
might haue safely] safely might haue
7 Whilst I Enioyd not what] Whiles I enioy not that
16 fondly did so] did so soundly

William Herbert, Earl of Pembroke (1580-1630). This poem is not the work of an ordinary hand: it is quite good. Gary Waller ascribes it to Pembroke on the basis of its inclusion within the first fifty-four pages of *Poems of Pembroke and Ruddier* (165). Unfortunately, he comments on it only briefly in his psycho-critical study of Pembroke, saying that when a woman acts independently of a man, his regaining her is used to reassert and even "double" (see inscription) his authority over her. Waller's comments are apropos to this edition because the miscellany tradition is overwhelmingly male, the predominant lyric being what Waller calls "late Petrarchan."

The Holgate text is quite similar to *Poems of Pembroke and Ruddier*, suggesting that the original source for the Holgate text was close to the coterie in which the Herbert text circulated. *Hands*, l.4 sounds correct, but it surely may be a transcribal error. The number of variants in the Rosenbach text suggest that several manuscripts containing this poem have been lost.

For discussion of William Herbert and the *Poems of Pembroke and Ruddier*, see **HM 40** notes.

See Gary Waller, *The Sidney Family Romance* (Detroit, 1993), 159-88. Also David Coleman, "Robert Bishop's Commonplace Book, an Edition of a Seventeenth Century Miscellany," 1960, U. of Pennsylvania, 665-66.

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78 My Brother, and much more hadst thou bin mine
Hadst thou in one rich present of a line
/Or else this starr a Quarrell doth portend.

"A Letter from D^r: C: to a friend," pp. 92-93.

Richard Corbett. Prtd. *Certain Elegant Poems* (London, 1647), 31-33; Bennett and Trevor-Roper, "A letter sent from Doctor Corbet to Master Aile[s]bury, Decem. 9. 1618," pp. 63-64.

Crum: M599.
Beal: Vol. II, pt. 1, CoR 316-341.

Aberdeen University Library: MS 29, pp. 78-80.
Bodleian: MS Ashmole 313, ff. 32^v-3; MS Smith 17, pp. 140-1; MS Tanner 306/2, f. 251.
Bradford District Archives: Hopkinson MSS, Vol. 34, pp. 37-8.
British Library: Add. MS 30982, f. 80^r-v; Sloane MS 1792, ff. 68-9; Add. MS 21433, ff. 103-4^v; Add. MS 22602, f. 9^r-v; Add. MS 25303, ff. 107^v-8^v; Add. MS 33998, f. 10^r-v; Add. MS 58215, pp. [14-15]; Harley MS 3910, ff. 58-9.
Folger: MS V.a. 170, pp. 242-4; MS V.a. 345, pp. 113-15.
Huntington: HM 198, pt. I, pp. 105-6.
National Library of Wales: Peniarth MS 500B, pp. 1-4.
New York Public Library: Arents Collection, Cat. No. S 191 (Acc. 7167), ff. 3-4 [rev.].
University of Nottingham: Portland MS Pw V37, pp. 312-13.
Rosenbach: MS 239/27, pp. 142-3; MS 239/22, ff. 17^v-18^v.
State Papers Domestic: Jac. I, Dec. 9, 1618, no. 17.
Victoria and Albert Museum: Dyce Collection, Cat. No. 18 (Pressmark 25. F. 17), f. 72^r-v.
Westminster Abbey: MS 41, ff. 66^v-7.
Dr. Williams's Library: MSS 12. 54, ff. [13-14].
Yorkshire Archaelological Society, Leeds: MD 59-22.

Collation: Holgate] *Certain Elegant Poems*
Title: A Letter from D^r: C: to a friend.] A Letter sent from Doctor Corbet to Master Ailebury, Decem. 9, 1618.
3 thy] this
4 could] can
5 Charle] churle
7 to him, my loye] my joy at him
10 the] a
14 Twixt] With
19 our blazer] the blazers
22 porcters] Proctors
23 Sun] starre
25 toward] towards
26 turnd] turne
are all] all are
27 doubtted] doubtfull
30 heere] there
32 shopkeepers Mathematicks] shopkeepers speake Mathematicks
38 In] On
(*Certain Elegant Poems*, ll.39-40, *omitted* Holgate Miscellany.
Lastly on fingers, glasses we contrive,

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And every first is made a Prospective;)
39 writes] (41) Cants
40 they exchange both tongues] (42) th'Exchange both tongue
43 doth] (45) will
45 man] (47) men
46 who] (48) that
47 Heriots minde] (49) Harriots mine
48 refinde] (50) refine,
49 Ere] (51) lest
52 rule] (54) ride
53 it] (55) he
57 Censure] (59) sentence
58 portend] (60) pretend

Richard Corbett, Bishop of Norwich (1582-1636). The "friend" is identified as Sir Thomas Aylesbury, secretary to the Lord High Admiral Charles Howard, the Earl of Nottingham; and later to George Villiers, the Duke of Buckingham. Buckingham replaced Nottingham as the Lord High Admiral. The comet (l.10), appeared over England 18 November 1618. It is the principal image in "Uppon Queene Anne," by King James (HM 2). Corbett uses the same image in his "Elegy Upon the death of Queene Anne."

> And as a straying Starr intic't,
> And governd those wise-men to Christ:
> Ev'n soe a herauld-Starr this yeare
> Did Beckon to Her to appeare:
> A Starr which did not to ur Nation
> Portend her Death, but her Translation.
> (Bennett and Trevor-Roper 67)

Corbett was part of a coterie of Christ Church friends that included Sir Thomas Aylesbury, to whom the letter is addressed, and Sir Francis Stuart, a relative of both King James and the Lord High Admiral, the Earl of Nottingham. Aylesbury and Stuart, in turn, were friends of Thomas Harriot, an astronomer and mathemetician.

The poem appears to have been written just at the time Buckingham was replacing Nottingham as the Lord High Admiral. Buckingham was an intimate friend of the King: it is generally presupposed they had a homosexual relationship. According to the S. R. Gardiner, writing in the DNB, James, unlike Elizabeth, was unable to discern the difference between an intimate friend and a political adviser (328a). Buckingham's advance included his doling out patronage as a means to gather power for himself.

Corbett frequently used poetry as a means of political compliment, i.e., a way to solicit patronage. In 1618, he was still a proctor at Christ Church, Oxford. He wanted, however, to "become a bishop 'or at least a dean of a rich church'" (Bennett and Trevor-Roper xix). To this end he had written an elegy on the death of Lord Howard of Effingham and a poem praising Lord Mordaunt (HM 62).

3-5. Sr Francis . . . Imparted his returne. Sir Francis Stuart (*see above*) accompanied Gondomar, the Spanish Ambassador, back to Spain. James had sought to mediate the conflict between Frederick, the Elector Palatine, and the Emperor of Bohemia, Matthias, at the beginning of the Thirty Years War. Matthias was a Hapsburg and a client of Philip III of Spain. James hoped to keep Spain out of the war, and he also hoped that his son Charles would marry the Spanish Infanta. Ferdinand was James's son-in-law. Philip did not take James's offer of mediation seriously, but sent Godomar to England as a way to placate James

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and make him feel important (Bald 338-39).

5. (Deer Charle). *Certain Elegant Poems* prints "churle," Bennett and Trevor-Roper, "Churle." Perhaps a name or nickname, but Aylesbury's name was Thomas. If "churle," the use is ironic, a man of low estate, a villian, but also someone stingy or niggardly, which is surely a possible reading.

10. the Comett. (*See notes above*)

11. Sion. Syon House was the home or the Earl of Northumberland, patron of both Aylesbury and Hariot.

14. Twixt Barnauell and vniuersall Grace. Jan van Oldenbarneveldt, a Dutch statesman, was arrested and interrogated by the States-general. Universal grace was an Arminian tenet. Corbett was an Arminian.

16. Lerma-Duke and Cardinall. Spanish Premier during the reign of Philip III. He controlled the Spanish government.

21-2. And though wee vse . . . porcters to the Kinge. He means "proctors." According to Bennett and Trevor-Roper, this is an Oxford joke at the expense of Cambridge. A Cambridge proctor by the name of Singleton preached before the King on the subject of universal grace. The King, however, was so displeased that Singleton had to be censured and converted (136).

38. Ho boyes. Hautboys or hoboys. A high-pitched reed instrument.

38. Iacobs staues. Instruments to measure the location of the sun.

39. Burton. Probably Robert Burton, *The Anatomy of Melancholy*. He started at Christ Church, Oxford in 1599 and remained there for the rest of his life. There is much discussion of comets and astronomy in the *Anatomy*.

39. Gunter. A mathematician, he studied with Corbett at both Westminster and Christ Church.

41. Guy. An Oxford carrier.

42/43. Charles waine. Seven bright stars in the constellation Great Bear.

47. Heriots minde. Thomas Harriot (*see above*). He accompanied Ralegh to Virginia.

52. doth hee rule a boue the Moone. Apparently, there was much discussion about the nature of comets. A Mr. Briggs, Lecturer at Gresham College and later at Oxford, argued that perfect comets flew above the moon, in contradistinction to a belief of Aristotle (Bennett and Trevor-Roper 138).

See Richard Corbett, *The Poems of Richard Corbett*, J. A. W. Bennett and H. R. Trevor-Roper, eds. (Oxford, 1955), xvii-xx, 63-5, 135-38.

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79 You will aske perhaps wherfore I stay
(Louing so much) so long a way
/to wander farr, from your Center.

"Excuse of Absence" [anon.], p. 93.

Thomas Carew. Prtd. *Wits Recreations* (1641); *The Poems of Thomas Carew*, W. Carew Hazlitt, ed. (London, 1870), 28; Dunlap, 131.

Crum: Y404 (You'll ask perhaps wherefore I stay).
Beal: Vol. II, pt. 1, CwT 205-234.

Corpus Christi College, Oxford: MS 328, f. 83.
Bodleian: MS Eng. poet. c. 50, f. 116^{v}; MS Eng. poet. f. 25, f. 19^{v}; MS Eng. poet. f. 27, p. 232; MS Rawl. poet. 160, f. 106^{v}; MS Rawl. poet. 209, f. 4^{v} (Dun); MS Ashmole 47, f. 41^{v} (Dun); MS Don. d. 58, f. 45 (Dun); MS Eng. poet. d. 152, f. 108; MS Eng. poet. e. 37 (Dun), p. 75.
British Library: Add. MS 30982 (Dun), f. 11^{r-v}; Add. MS 15227, f. 96^{v} (*see below*); Egerton MS 2421 (Dun), f. 4; Egerton MS 2725, f. 62v; Lansdowne MS 777 (Dun), f. 68.
Folger: MS V.b. 43, f. 7; MS V.a. 96, ff. 49^{v}-50; MS V.a. 308, f. 33^{v}; MS V.a. 399, f. 233^{v}; MS V.a. 345, p. 28.
Harvard: fMS Eng 626, f. 76^{r-v}; MS Eng 686, f. 91.
Leeds Archives Department: MX 237, f. 7^{v}.
University of Newcastle upon Tyne: MS Bell/White 25, ff. 52^{v}-3.
Rosenbach: MS 239/23, pp. 44-5; MS 239/27, p. 39; MS 1083/17, f. 43^{v}.
Yale: Osborn Collection, b 62, pp. 32-3; b 197, p. 237; b 205, f. 45^{v}.

Collated in (Dun)lap.

Collation: Holgate] Dunlap 131 (from British Library Add. MS 15227)
7 y^{r}] her
9 dare venter] dares venture

Collation: Holgate] *Wits Recreations*, 1641
3 O] I
6 is] was
8 not] cannot
9 nor dare] will
10 your] you the

Thomas Carew (1595?-1640). This poem is based on Guarini's Madrigal XCVI (*Rime*, 1598, p. 105^{v}.

Con voi sempre son io
Agitato, ma fermo;
E se'l meno v'inuolo, il più vi lasso.
Son simile al compasso,
Ch'vn piede in voi quasi mio centro i'fermo,
L'altro patisce di [fortuna] i giri,
Ma non può far, che 'ntorno à voi non giri.
(Dunlap 272)

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Carew travelled with the embassy of Sir Dudley Carleton to Italy, 1613-15. A letter from Carew to Carleton dated 2 September 1616 indicates that he learned "languages" while he was there (Dunlap 202). It is surely possible that this and the following poem were written during this time period.

See Thomas Carew, *The Poems of Thomas Carew with his Masque Coelum Britannicum*. Rhodes Dunlap, ed. (Oxford, 1970), 131, 272.

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80 Since I must needs into thy schoole returne
Bee pittefull O Loue, and do not burne
/Weare all his bearde and none vppon his chin.

"A Ladyes Prayer to Cupid" [anon.], p. 93.

Thomas Carew. Prtd. *The Academy of Complements*, 1650 (anonymous); *Wits Interpreter* (1655), 116; Dunlap, p. 131.

Crum: S546.
Beal: Vol II, pt. 1, CwT 389-392 (Excludes Holgate).

Bodleian: MS Rawl. poet. 209, f. 4v (Dun); MS Ashmole 47, f. 41r-v; MS Eng. poet. e. 37, p. 76 (*see below*).
British Library: Harley MS 6057, f. 45.
New York Public Library: Arents Collection, Cat. No. S288, p. 77.

Collated in (Dun)lap.

Collation: Holgate] Dunlap (from Bodleian, Eng. poet. e. 37)
6 Vnto] One to

Collation: Holgate] S288
3 or] of
4 fond] bad

Collation: Holgate] *Wits Interpreter*
5 you] thou
6 Vnto] One to

Thomas Carew (1595?-1640). This and John Donne's "Breake of Day" (HM 126) are the two poems in the miscellany whose narrator is a woman. It is a translation of Guarini's Madrigal CIX (*Rime*, 1598, p. 112^{v}).

Donna accorta.
Se vuoi ch'io a le tue fiamme, Amore,
Non far idolo il core
Ne di fredda vecchiezza,
Ne d'incostante, e pazza giouanezza.
Dammi, se puoi, Signore
Cor saggio in bel sembiante,
Canuto amore in non canuto amante.
(Dunlap 272)

For a comment on the possible circumstances in which this poem was written, see previous entry.

See Thomas Carew, *The Poems of Thomas Carew with His Masque Coelum Britannicum*, Rhodes Dunlap, ed. (Oxford, 1970), 131, 272.

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81 The world Created, God made Man
why made hee him not a Gentle-man?
/Not in the bloud but in the minde.

"Of one braginge of his Auncestors," *subscribed* "I:G:," p. 94.

John Grange (?).

British Library: Add. MS 33998, f. 81 [Io: Grange].
Folger: MS V.a. 96, f. 70 [M[r] Io: Grange].

Collation: Holgate] British Library Add. MS 33998, f. 81
Title: Of one braginge of his Auncestors] Against pride in pedigrees
8 doe] did
11 must (*omitted*) brage] must neede brag
12 deserts] desert

Collation: Holgate] Folger MS V.a. 96, f. 70
Title: Of one braginge of his Auncestors] (*omitted*)
(Text of the two miscellanies is identical.)

John Grange (?). Concensus has it that this poem was written by John Grange, but very little, if anything, is known about him. There was a sixteenth-century poet of that name who wrote *The Golden Aphroditus* (1577), but there seems no correlation between that poetry and what is found in the Holgate. "Vppon Prince Charles his comminge home out of Spaine: 1623" (HM 73), is subscribed "I:G:." The date and subject matter of that poem would surely indicate a different person. Regardless, whoever he was, the three compilers who copied this poem into their miscellanies probably were able to identify him.

For possible information on John Grange, see HM 73 notes.

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82 Stay, view this stone, and if thou beest not such,
Reade here a little, that thou maist know much,
/Might make the fable of good weomen true.

"An Epitaph," *subscribed* "B:I.," p. 94.

Ben Jonson. Prtd. John N. Harper, "Ben Jonson and Mrs. Bulstrode," *N & Q*, 3rd Ser. 4 (5 September 1863), 198-99. Herford & Simpson, VIII, 371-72, "Epitaph."

Crum: S-1178.
Beal: Vol. I, pt. 2, JnB 102-121.

Bodleian: MS Ashmole 38, p. 187; MS Rawl. poet. 31, f. 36r-v; MS Rawl. poet. 116, f. 55v; MS Rawl. poet. 160, f. 25^{v}.
British Library: Add. MS 33998, f. 33^{r-v}; Egerton MS 2230, f. 35^{v}; Harley MS 4064, f. 261^{v}; Harley MS 6057, f. 33^{v}; Stowe MS 962, f. 90^{v}.
Chetham's Library, Manchester: Mun. A 4. 15, p. 162.
Edinburgh University Library: MS La. III, 493, f. 94.
Folger: MS V.a. 96, f. 76.
Harvard: MS Eng 966.5, f. 87.
Huntington: EL 6893, f. 26^{r-v}; HM 198, pt. II, f. 113^{v}.
Owned by Sir Geoffrey Keynes: *Bibliotheca Bibliographici* No. 1861, f. 49^{v}.
National Library of Scotland: MS 2060 (Hawthornden Vol. VIII), f. 164.
Rosenbach: MS 1083/16, p. 274.

Beal, JnB 102: "Autograph fair copy, in a letter to George Garrard; [1609]. Harvard, Lowell autograph." Copy used in Herford & Simpson. See *TLS*, 6 March 1930.

Collation: Holgate] *H&S*, VIII, pp. 371-72 (*see note above*, JnB 102)
Title: An Epitaph] Epitaph
4 who] that
so] that
5 fitt] fill
9 shee was (*omitted*)] She was earthes Eye
11 Not bound by rites] Wth Rites not bound
woulds y^{u} all] Wouldst thou All?
12 sett] 'sell
13 here] it

Ben Jonson (1572?-1637). The subject of this epitaph is Cecelia Bulstrode. Jonson included it in a letter to a friend, George Garrard. The letter is printed in Herford and Simpson, VIII, p. 372.

Cecelia Bulstrode died at Twickenham Park, 4 August 1609 at the age of twenty-five. She was the daughter of Hedgerley Bulstrode and a cousin to Lucy, the Countess of Bedford. Several poets wrote verses on her passing, including Donne, "Elegie upon the death of Mrs. Boulstred," and an epitaph by Lord Herbert of Cherbury [see *Poems*, ed. G.C. Moore, (Oxford, 1923), 20-1]. Donne describes her painful death in a letter to Henry Goodyere (*Letters to Severall Perrsons of Honour*, 1651, pp. 215-16).

This is the second poem Jonson wrote about Cecelia Bulstrode. Twice in *Conversations with Drummond* (ll.88-9, 569-71) Jonson identified her as the subject of "An Epigram on the Court Pucell,"

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The Under-wood, XLIX. A pucelle is a courtesan (OED). It is generally assumed that this epitaph was meant by Jonson to counterbalance his attack on her in the earlier poem. In l.3, Jonson refers to her as a "virgin."

6. Graces fowre. In his letter to Garrard, Jonson says he wrote this poem in a hurry. There were actually three Graces, the daughters of Zeus.

7. The title of Athena. Parfitt writes she "came to be regarded as the patronese of arts and crafts, hence the goddess of wisdom" (558).

7. Cinthia Modestie. Cynthia was the Goddess of Chastity.

12. sett boulstred. Her name, it should read "Sell," for "Cecelia."

14. fable of good weomen. Chaucer's *The Legend of Good Women*.

See *Ben Jonson*, C.H. Herford & Percy and Evelyn Simpson, eds. (Oxford, 1952), VIII, 371-72, XI, 130-31. "Conversations with William Drummond of Hawthornden," in *Ben Jonson, The Complete Poems*, George Parfitt, ed. (New Haven and London, 1975), 273 459-80, 558.

For additional commentary, see *Donne's Poetical Works*, Grierson, II, 212-14.

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83 Cease booteless teares, weepe not for him whose Death
made way to Heauen, for her that lent him breath
/then all his life time hee had done before.

Untitled [anon.], p. 94.

(?).

Anonymous. I have seen no other copy of this epitaph. However, whoever the subject was, l.6 suggests he wrote poetry.

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84 I wonder how my Turtle can deny
Loue; when her selfe is euen Loues harmony
Ile thinke my prison Heauen, and freedome hell.

Untitled [anon.], pp. 95-96.

(?).

Anonymous. I have seen no other copy of this poem.

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85 When in the Annalls of all wastinge Time
I see description of the fairest wights
/have eyes to wonder, but no tongues to praise.

"On his Mistris Beauty" [anon.], p. 96.

William Shakespeare. Prtd. *Shake-Speares Sonnets*, 1609, No. 106; *New Variorum Shakespeare*, H.E. Rollins, ed. I (1944), 260; *Shakespeare's Sonnets*, Stephen Booth, ed. (1978), 93.

Beal: Vol. I, pt. 2, ShW 25-66.

Rosenbach: MS 1083/16, pp. 256-57.

Collation: Holgate] *Sonnets*, 1609 (Facsimile in Booth, p. 93).
Title: On his Mistris Beauty] 106
1 Annalls] Chronicle
all wastinge] wasted
2 description] discriptions
3 mine] rime
6 of face of hand] Of hand, of foote
9 were] are
10 those our dayes] this our time,
11 saw] look'd
12 skill] still
thy] your
14 no] lack

Collation: Holgate] Rosenbach MS 1083/16 (Redding 670)
2 description] descriptions
10 those] these
11 diuininge] deceuing
13 wee] me
present] pleasant

William Shakespeare (1564-1616). We do not know why Shakespeare's sonnets are not better represented in the miscellany tradition. Of the sonnets, twelve are represented: nos. 1, 2, 8, 32, 33, 68, 71, 106, 107, 116, 128, 138. Sonnet no. 106 is found in Rosenbach MS 1083/16, but attached to it is a second poem, "When mine eies first admiring of your beauty," which coincidentally is HM 127. By its variants, the poem does not appear to be part of a family stemma that originated with the 1609 edition of the sequence. Peter Beal writes:

> It is, however, known that at least some of the Sonnets had a MS circulation in the 1590s: among the works of the 'mellifluous & hony-tongued Shakespeare' which Francis Meres praises in *Palladis Tamia* (London, 1598), pp. 281-2, are 'his sugred Sonnets among his priuate friends'. It is at least a possibility that certain of the texts found in miscellanies of the 1620s and '30s ultimately derive from early MS copies of individual sonnets and have no connection whatever with the 1609 edition (450).

It should be noted that William Holgate has been suggested as one of the many possible persons to whom the sonnets were dedicated, "Mr. W.H." There is nothing besides the inclusion of this poem

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in the miscellany coupled with the coincidence of William Holgate's initials that would even suggest such a possibility. For discussion, see Rollins II, 225-26; also see Introduction, section 2.

The sonnet transcribed from the Holgate is printed in Rollins I, 260.

Shakespeare's acting company, The King's Men, visited Saffron Walden, the home of the Holgate family, in 1605 (Kernan 205).

12 skill. Modern editions have generally adapted this improved reading (cf. 1609) (Booth 341-42).

See Shakespeare's *Sonnets*, in *New Variorum Shakespeare*, H.E. Rollins, ed. (Philadelphia, 1944), I. 260, II. 225-26; *Shakespeare's Sonnets*, Stephen Booth, ed. (New Haven and London, 1978), 93, 340-42, 545-48.

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86 In what torne ship so ere I Embarke
that ship shall bee the Emblem of thy Arke
/An Euerlastinge Night.

"Dr D: at his goinge into Bohemia: A Himne to Christ," p. 97.

John Donne. Prtd. *Poems* (1633), 304-305; Grierson, 352-53; Gardner, *Divine Poems*, 48-49; Shawcross, No. 190, "A Hymne to Christ, at the Authors last going into Germany," 387-88.

Crum: I-1646.
Beal: Vol I, pt. 1, DnJ 1550-1564.

Bodleian: MS Eng. poet. f. 9, pp. 6-7 (Gr); MS Rawl. poet. 160, f. 51.
British Library: Add. MS 18647, ff. 90v-1 (Gr); Stowe MS 961, ff. 109v-10 (Gr); Harley MS 6057, f. 33v.
Cambridge University Library: MS Add. 5778, f. 81v. (Sh).
Harvard: fMS 966.3, f. 112v (Gr); fMS Eng 966.4, f. 93 (Sh, Gar); MS 966.5, f. 20 (Gr, Gar, Sh).
Huntington: EL 6893, f. 140r-v (Gr).
Owned by Sir Geoffrey Keynes: *Bibliotheca Bibliographici*, No. 1861, f. 98 (Gar, Sh).
Trinity College, Cambridge: MS R. 3. 12, p. 199 (Gr).
Trinity College, Dublin: MS 877, f. 134v (Gr).
Yale: Osborn Collection, b 148, p. 2.

Collated in (Gr)eirson, (Gar)dner, (Sha)wcross).

Collation: Holgate] 1633
Title Dr D: at his goinge into Bohemia: A Himne to Christ] A Hymne to Christ, at the Authors last going into Germany
2 the] my
10 loue] lov'd
loues] lov'd
11 ou'r sea, tweene] our seas twixt
12 sea] seas
mee] thee
13 *second* sap] root
17 doth] dost
20 am I] I am
26 the fainten Beames did fall] those fainter beames of love did fall

John Donne, "A Hymne to Christ, at the Authors last going into Germany." Donne was appointed by James as chaplain to the Lord of Doncaster. Doncaster was being sent to the continent to mediate the conflict between Ferdinand of Styria and the Bohemian protestants who refused to accept Ferdinand's appointment as their ruler. Ferdinand had been appointed ruler by Matthias, King of Bohemia. James was responding to the entries of his son-in-law, Frederick, the Elector Palatine, who supported the protestants. James hoped to maintain neutrality because he did not want to antagonize Spain, which supported Ferdinand. James wanted his son Charles to marry the Spanish Infanta (See HM 72, 73). The refusal by the protestants to accept Ferdinand is considered the beginning of the Thirty Years' War (Bald 338-40).

Donne left England 12 May 1619. At his leaving, he was in poor health (Bald 340, 343). Bald

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argues that this accounts for the sense of doom and shipwreck that pervades the poem.

This is the latest poem of Donne found in the Holgate. In 1622, he was made Dean of St. Paul's by Buckingham.

2. Emblem of thy Arke. Ark of the Covenant, but Noah's ark is also possible.
4. Emblem of thy bloud. The blood of Christ.
32. Euerlastinge Night. Death.

For extensive commentary on Donne's trip to Germany, see R. C. Bald, *John Donne, a Life* (New York and Oxford: Oxford University Press, 1970), 338-65. Also John Donne, *The Divine Poems*, Helen Gardner, ed. 2nd edition (Oxford: Clarendon Press, 1978), 106-107.

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87 Thou that art I; tis nothinge to bee soe
thou that art still thy selfe, by these shall knowe
/that though my absence sterue mee; I wish not thee.

"D^{r}: D to his freinde of a storme at sea," pp. 98-99.

John Donne. Prtd. *Poems* (London, 1633), 56-59; Grierson, I, 175-77; Milgate, *The Satires, Epigrams and Verse Letters*, 55-57; Shawcross, No. 109, "The Storme. To Mr. Christopher Brooke."

Crum: T-2295 (Thou, which art I, 'tis nothing to be so).
Beal: Vol. I, pt. 1, DnJ 3047-3087.

Bodleian: MS Eng. poet. e. 99, ff. 30^{v}-1^{v} (GR); MS Eng. poet. f. 9, pp. 41, 213-15 (Gr); MS Eng. poet. e. 14, ff. 41-2; MS Rawl. poet. 117, ff. 26-7.
British Library: Harley MS 4955, ff. 102-3 (Gr, Mil); Lansdowne MS 740, ff. 95-6 (Gr, Mil); Add. MS 25707, f. 55^{r-v} (Gr); Harley MS 3511, ff. 19^{v}-20; Stowe MS 962, ff. 55^{v}-6^{v}.
Cambridge University Library: MS Add. 5778, ff. 33-4 (Mil, Sha); MS Ee. 4. 14, ff. 72^{v}-3^{v}.
Edinburgh University Library: MS La. III. 493, ff. 108-9.
Harvard: fMS Eng 966.3, ff. 14^{v}-15^{v} (Gr); fMS Eng 966.4, ff. 172-3 (Mil, Sha); MS Eng 966.5, ff. 118-19^{v} (Gr, Mil, Sha); fMS Eng 966.1, ff. 24^{v}-5^{v} (Gr); MS Eng 966.6, ff. 105^{v}-7 (Gr); MS Eng 966.7, ff. 13^{v}-14^{v}.
Huntington: EL 6893, ff. 103-4 (Gr); HM 198, pt. II, f. 12^{r-v}.
Owned by Sir Geoffrey Keynes: *Bibliotheca Bibliographici*, No. 1860, ff. 35^{v}-7 (Gr); No. 1861, ff. 79-80 (Sha).
National Library of Scotland: MS 2067 (Hawthornden Vol. XV), ff. 23^{v}-5; MS 6504, ff. 12-13.
National Library of Wales: Dolau Cothi MS, pp. 38-41; NLW. MS 5308E, ff. 8^{v}-9; NLW. MS 12443A, pt. ii, pp. 105-19.
New York Public Library: Berg Collection, Westmoreland MS [no reference or page numbers] (Gr, Mil, Sha). NYPL, Arents Collection, Cat. No. S191, Satires, pp. 38-40 (Gr).
Owned privately in England: Heneage MS (Beal DnJ 3074).
St. John's College, Oxford: Crynes volume [no reference numbers], pp. 56-8.
St. Paul's Cathedral: MS 49. B. 43, [no page numbers].
Texas Tech: Dalhousie I, f. 38^{r-v}; Dalhousie II, f. 18^{r-v} (see Sullivan).
The Queens College, Oxford: MS 216, ff. 207-8 (Gr, Mil, Sha).
Trinity College, Dublin: MS 877 [Dublin MS I], ff. 27^{v}-8^{v} (Gr, Mil, Sha).
Victoria and Albert Museum: Dyce Collection, Cat. No. 18 (Pressmark 25. F. 17), ff. 16^{v}-17; Cat. No. 17 (Pressmark 25. F. 16), ff. 12-13.
Yale: Osborn Collection, b 114, pp. 221-6; b 148, pp. 59-60.

Collated in (Gr)eirson, (Mil)gate, (Sha)wcross.

Collation: Holgate] 1633
Title Dr: D to his freinde of a storme at sea] The Storme, To Mr Christopher Brooke
1 that] which
2 that] which
3 as] (*omitted*)
5 framde] made
6 as the same by thee] by thy judgment they
9 are, or] be, and
10 should] did

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11 fate and] Fates, or
oth say] Southsay
12 *second* one] and
13 forth of] From out
14 from] at
rounde] roome
16 when that] so (*omitted*)
17 or] our
18 Lyinge] Withering
19 soe] and
20 staru'd] sterv'd
21 come] came
whilst] when
23 this was] 'twas
is] (*omitted*)
24 that] Which
vs] friends
second vs] them
25 Knights] Kings
27 winde] winds
loynde; (*omitted*)] joyn'd, and,
28 waue] waves
37 for] When
38 the sunn which should haue taught] I, and the Sunne, which should teach
39 but] onely
40 had the world lasted yet;] If the world had lasted, now
50 as] Like
51 settinge] sitting
54 his] this
they] the
60 striues] Strive (*see note below*)
61 their] the
63 deafte] deaf'd
64 Know] knew
second know] knowes
66 Barmoodoes] Bermuda
67 Deaths elder] lights eldest
68 Claimes ore the] Claim'd o'r this
73 soe longe and violent] so violent, yet long
74 my] thine

John Donne, "The Storme." Donne had accompanied the English fleet on its successful attack on the Spanish Armada at Cadiz, 21 June 1596. Apparently, he did not see any battle action. When Philip II rearmed the Armada, the British assembled a second fleet with the Earl Essex as commander-in-chief, Lord Thomas Howard, vice-admiral, and Ralegh, rear-admiral (Bald 82-6). Donne again volunteered. The British fleet set sail for the Azores on 5 July 1597, but within a few days encountered a violent storm, the ocassion of this poem. Donne also wrote a prose letter (see Simpson, *Prose Works*, 303-4) in which he describes the misery the troops confronted during this aborted voyage.

"The Storme" is a verse letter to Christopher Brooke (d. 1628), one of Donne's closest friends. They shared chambers at Lincoln's Inn. He was imprisoned for his part in Donne's secret wedding in 1602. Later, Brooke became MP for York (1604-26).

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"The Storme" is generally associated with a second verse letter to Christopher Brooke, "The Calme," which Donne wrote while the fleet was sailing to the Azores. "The Calme," however, is not in the Holgate.

1. Thou that art I. Donne's sets up Brooke as his alter ego in this poem (Marotti 114-15).

4. Hilliarde drawn. Nicholas Hilliarde was a well-known artist to the courts of Elizabeth and James. He was a disciple of Holbein.

13. pregnant entrayles. Winds were believed to originate from the bowels of the earth (Milgate 204).

14. Æyres middle Marble rounde. The accepted reading is "room," not "rounde," which makes far better sense. Shawcross records no other text that has this error. Hail and snow were engendered from the middle regions of the air (Milgate 204). The air in this region was thought to be extremely cold, i.e., as cold as marble (Smith 517).

17-8. how in the porte . . . but for feese. Bald suggests that the troops were bored before the fleet sailed (86).

22. Sara. Sarah laughed to discover she was pregnant with Isaac. Genesis xviii 12 and xxi 6-7.

32. A non. Anon.

33-4. Ionas . . . did wake thee then. Jonah was awakened by his shipmaster who wanted him to call upon God to stop the storm. See Jonah i 5-6.

54. waste. Wast or waist, the part of the ship between the forecastle and the quarter-deck.

55. clogde. The waste was the part of the ship which was slowest to drain off water.

60. striues. According to Milgate, "strive" (1633) is correct because "ordinance" is used as a plural. The later editions of Donne's *Poems* (1635-69) all used "strives."

66. Barmoodoes. Bermuda, the islands are known for their storms.

72. an other fiat, shall haue no more day. Reference is to "fiat lux," Genesis i 3.

See John Donne, *The Satires, Epigrams and Verse Letters*, W. Milgate, ed. (Oxford, 1967), 54-55, 203-206; *The Complete Poetry of John Donne*, John T. Shawcross, ed. (New York, 1968), 189-91, 464-65; *The Complete English Poems* (London, 1987), 197-99, 516-18.

For a discussion of Donne's military service, see R. C. Bald, *John Donne, a Life* (New York and Oxford, 1970), 80-92.

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88 Since Christ embrac'd the Crosse it self, dare I
his Image, the Image of his Crosse denye?
/that Crosses children, which our Crosses are.

"'The Crosse' by D^r: D," pp. 99-100.

John Donne. Prtd. *Poems* (1633), 64-66; Gardner, *Divine Poems*, 26-28; Shawcross, No. 181, "The Crosse."

Crum: S-514.
Beal: Vol. I, pt. 1, DnJ 775-805.

Bodleian: MS Eng. poet. e. 99, ff. 46-7^{v} (Gr); MS Eng. poet. f. 9, pp. 220-2 (Gr, Sha); MS CCC. 327, ff. 6^{v}-7; MS Rawl. poet. 117, ff. 203 $^{(rev.)}$ (Sha).
British Library: Harley MS 4955, ff. 104-5 (Gr, Gar); Add. MS 18647, ff. 89-90 (Gr); Add. MS 25707, ff. 61^{v}-2; Harley MS 3511, ff. 19^{v}-20; Stowe MS 962, ff. 118^{v}-19^{v}.
Cambridge University Library, MS Add. 5778, ff. 36-7 (Gar, Sha).
Edinburgh University Library: MS La. III. 493, ff. 104^{v}-5^{v}.
Harvard: fMS Eng 966.3, f. 111^{r-v} (Gr); fMS Eng 966.4, f. 92^{r-v} (Gar, Sha); MS 966.5, ff. 9^{v}-10^{v} (Gr, Gar, Sha); MS Eng 966.6, ff. 145-6^{v} (Gr); MS Eng 966.7, ff. 31-2.
Huntington: EL 6893, ff. 4-5 (Gr); HM 198, pt. II, ff. 117^{v}-18^{v} (Sha).
Owned by Sir Geoffrey Keynes: *Bibliotheca Bibliographici*, No. 1860, , ff. 40-1^{v} (Gr); No. 1861, ff. 6^{v}-7^{v}; No. 1863, ff. 10^{v}-11 (Sha).
National Library of Scotland: MS 6504, ff. 29^{v}-30.
National Library of Wales: Dolau Cothi MS, pp. 123-5 (Sha).
New York Public Library: Arents Collection, Cat. No S191, Miscellanea, pp. 108-10 (Gr).
St. Paul's Cathedral: MS 49. B. 43 [no page numbers].
South African Library, Cape Town: MS Grey 7 a 29, pp. 93-4.
Trinity College, Cambridge: MS R. 3.12, pp. 195-7 (Gr, Sha).
Trinity College, Dublin: MS 877 [MS I], ff. 133-4 (Gr, Gar, Sha).
Victoria and Albert Museum: Dyce Collection, Cat. No. 18 (Pressmark 25. F. 17), ff. 52^{v}-3.
Yale: Osborn Collection, b 148, pp. 86-7 (Sha); b 200, p. 92.

Collated in (Gr)eirson, (Sha)wcross, (Gar)dner.

Collation: Holgate] 1633
9 no] nor
12 were a nother] were to me another
16 drau'd one] dew'd on (*see note*)
20 when] where
22 sais'd] rais'd (*see note*)
23 are] is
25 are] bee
26 are the Chimicks ware] have chiefe dignity. (*see note*)
xx (*omitted*)] (27) These for Extracted chimique medicine serve,
xx (*omitted*)] (28) And cure much better, and as well preserve;
29 (*omitted*)] (31) unto you
35 Yet as of] (37) But, as oft,
46 and] (48) call
47 much] (49) most

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48 y^e^ others] (50) th'other
50 points] (52) Pants
when it downe wards bends] and hath palpitation. (*see note*)
xx (*omitted*)] (53) Crosse those dejections, when it downeward tends,
51 height] (54) heights
52 thy] (55) the
53 with a Cross from] (56) which a Crosses forme
54 braines worke] (57) braine workes
58 fruitfully] (61) faithfully
59 soules] (62) hearts
60 that] (63) The
but] and

John Donne, "The Crosse." This is not a good text. Several errors are described in the notes below. Shawcross does not cite any text of this poem with similar errors, which at least suggests that Holgate did a poor job with this transcription. There are several types of errors, including omission of lines, misread words, and combining two lines into one.

The cross, as a symbol, was associated with Roman Catholicism. Puritans called for the abolition of its use in baptism (Smith 646). They petitioned James with the Millenary Petition (1603); however, at the Hampton Court Conference (1604) James decided that the Roman Church did misuse the cross, but that it was still possible to use the cross correctly. Donne clearly supported the use of the cross in religious practice.

Unfortunately, the date of composition for this poem is unknown. Gardner believes that because of its popularity and its style, the poem is probably an early one.

16. drau'd one. Holgate's rendering here is certainly awkward. The standard reading is "dew'd," from *The Book of Common Prayer*, "pour upon them the continual dew of thy blessing" (Smith 647). It is impossible to say if Holgate intended "one" to mean "on" or "one."

22. saisd. Clearly, a transcription error. It should read "raisd." The initial *s* is written identically to the initial *s* in "seest," in the same line.

26. Chimicks. Chemicals. The word belongs in the next line, as in 1633. According to Shawcross, the omission of ll.27-28 is unique to the Holgate.

27. Phisicke. Medicine.

28. stilld. Distilled.

31. Caruers do not faces make. The essence of an object is hidden in its being, a Platonic ideal.

35. Coyners. Counterfeiters.

49-50. But much the eye needs crossing . . . ye others tho'obiects.... Of all the senses only the eye can move from place to place: the others must have the objects come to them.

50. points downewards when it downe wards bends. Two lines have become one, the first part of the first, the second part of the second. Shawcross records no other example of this error. "Bends" is found in Harvard 966.4, Dobell MS.

52-53. and as thy braine through bonye walles doth vent/by suturs with a Cross from present. There is a cross at the front of the brain, formed by frontal suture which crosses the coronal. It is apparent in children, but it disappears in most adults (Gardner 94).

See John Donne, *The Divine Poems*, Helen Gardner, ed. 2nd edition (Oxford: Clarendon Press, 1978); *The Complete Poetry of John Donne*, John T. Shawcross, ed. (New York: New York University Press, 1968); *The Complete Poems*, A. J. Smith, ed. (London: Penguin Books, 1987).

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89 Goe and catch a fallinge starr
get with childe a Mandrake root
/false ere I com to two or three.

"D^{r}: D:" [untitled], p. 101.

John Donne. Prtd. *Poems* (London, 1633), 96-97; Grierson, I, 8-9; Gardner, *The Elegies and the Songs and Sonnets*, pp. 29-30; Shawcross, No. 33, "Song."

Crum: G-118 (Go and catch a falling star); G136 (Go catch a falling star).
Beal: Vol. I, pt. 1, DnJ 2897-2941.

Bodleian: MS Eng. poet. e. 99, ff. 103^{v}-4 (Gr); MS Eng. poet. f. 9, p. 44-5 (Gr, Gar); MS Rawl. poet. 117, f. 217 $^{(rev.)}$; MS Eng. poet. e. 37, p. 58.
British Library: Harley MS 4064, ff. 286^{v}-7 (Gr, Gar); Harley 4955, f. 113^{v} (Gr, Gar); Add. MS 18647, f. 21 (Gr); Lansdowne MS 740, f. 122 (Gr, Gar); Stowe MS 961, f. 75^{v} (Gr, Gar); Add. MS 25707, f. 61 (Gr, Gar); Stowe MS 962, f. 65^{r-v}; Add. MS 5956, f. 37^{v}; Egerton MS 2013, f. 58^{v} [musical setting].
Cambridge University Library: MS Add. 5778, ff. 52^{v}-3 (Gar, Sha); MS Add. 29, f. 19 (Gr); MS Ee. 4. 14, f. 61.
Folger: MS V.a. 103, pt. I, f. 74^{r-v}; MS V.a. 162, f. 25^{v}.
Harvard: fMS Eng 966.3, ff. 36^{v}-7 (Gr); fMS Eng 966.4, f. 203 (Gar, Sha); MS Eng 966.5, f. 149^{v} (Gr, Gar, Sha); fMS Eng 966.1, f. 33^{v} (Gr, Gar); MS Eng 966.6, f. 124 (Gr, Gar).
Huntington: EL 6893, f. 21^{r-v} (Gr, Gar); HM 198, pt. II, f. 21^{v} (Gar).
Owned by Sir Geoffrey Keynes: *Bibliotheca Bibliographici*, No. 1860, ff. 73^{v}-4^{v} (Gr); No. 1861, f. 120.
National Library of Scotland: MS 6504, f. 43.
National Library of Wales: Dolau Cothi MS, pp. 104-5; NLW. MS 5390D, pp. 6-7.
New York Public Library: Arents Collection, Cat. No. S191, Miscellanea, p. 51 (Gr, Gar).
Owned privately in England: Monckton Milnes MS, p. 52.
Rosenbach: MS 240/7, p. 78; MS 243/4, p. 21.
St. Paul's Cathedral: MS 49. B. 43 [no page numbers].
South African Library, Cape Town: MS Grey 7 a 29, p. 145.
Texas Tech: Dalhousie I, f. 54; Dalhousie II, f. 28 (see Sullivan).
Trinity College, Cambridge: MS R. 3. 12 (James 592), pp. 46-7 (Gr, Gar).
Trinity College, Dublin: MS 877 [Dublin MS I] f. 49^{r-v} (Gr, Gar. Sha)
Victoria and Albert Museum: Dyce Collection, Cat. No. 18 (Pressmark 25. F. 17), f. 32^{v}.
Westminster Abbey: MS 41, f. 70.
Yale: Osborn Collection, b 148, pp. 66-7; b 200, p. 92.

Collated in (Gr)eirson, (Gar)dner, (Sha)wcross.

Collation: Holgate] 1633
Title: (*omitted*)] Song
(Penultimate line of each stanza in Holgate written as two lines, 1633.)
8 (*omitted*)] (9) to advance
11 then] (12) ten
13 then] (14) Thou
15 that] (16) (*omitted*)
18 was] (20) were
19 will] (21) would

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22 lasts still you send] (24) last, till you write

John Donne, "Song." Donne's famous "Song" was indeed sung, but there is no indication whatsoever that it was by Holgate. Some contemporary manuscripts do have musical settings (Gardner 238-47).

2. Mandrake roote. A forked root said to resemble the human form. In antiquity, it was believed to be aphrodisiac.

11. to see. The Holgate agrees with *Poems* (1633). Groups I and II generally omit "to." Gardner believes it should read "goe see," as in the 1669 edition of Donne's poems, thus retaining the poem's imperative mode (Gardner 153). Two Group III manuscripts support this reading: Harvard MS Eng 966.4 and British Library Stowe MS 961.

See John Donne, *The Elegies and the The Songs and Sonnets*, Helen Gardner, ed. (Oxford: Clarendon Press, 1965), 30-31; 151-53.

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90 When myne heart was mine owne, and not by vows
by thee oth'd, nor by my sights breath'd into thee
/Either thine only Loue: Or no Loue bee.

"Dr: D:" [untitled], p. 101-102.

John Donne (?). Prtd. Roger E. Bennett, ed. *The Complete Poems of John Donne* (1942), Elegy XXI; Shawcross, No. 81.

Huntington: HM 198 (Shawcross 458).

N.B. Chambers and Bennett use the Holgate as their copy-text.

Collation: Holgate] Shawcross (copy-text Huntington HM 198)
Title: (*omitted*)] When my harte was mine owne
2 by thee oth'd] Betrothd
sigh'ts] sighes
3 what teares, what passions what] teares, passions and yet all but
4 humbly] mutely
5 might] could
11 prettie] piety
12 show] sow
39 might] mayst
41 thoughts] thought
43 reuenge that] revenge. That
45 would] will
46 vppon] on

John Donne (?). There is no way to know if this poem is actually by Donne. Shawcross prints it without comment. Chambers, however, seems quite positive about the attribution. He writes in "An Elegy by John Donne" (*cited below*): "I think there can be no doubt that this is Donne's. It may be conjectured that he laid it aside, and used some of the notions for other elegies inspired by the same woman or the same theme" (71). He then compares passages in this poem with passages in Elegy VI 'Oh, let mee not serve so, as those men serve,' and Elegy VII, 'Natures lay Ideot, I taught thee to love' (*see below*). Neither Elegy VI nor Elegy VII are in the Holgate.

If the poem is not by Donne, then it is surely by one of his most talented imitators.

1-2. When myne geart . . . breath'd into thee. Cf. Elegy VI, ll.11-14.
11. prettie. Scribal error (*see collation*).
21-3. yet I had . . . high Misterie. Cf. Elegy XII, ll.1-4.
33-6. And must it . . . a pretious pott. Cf. Elegy VII, ll.27-9.
34. chaffe. Heat or inflame. Shawcross points out this repetition is atypical of Donne.
41-3. yett my heart . . . I will leaue. Cf. Elegy VI, ll.35-8.
53-4. But looke . . . no loue be. Elegy VI, ll.9-10.

See E. K. Chambers, "An Elegy by John Donne," *Review of English Studies* 7 (No. 25, January, 1931): 69-71.

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91 Groane senceless earth to heare my burdenous woes
Weepe skies in dropps of raine to see my wronge
/by happy death my wretched Life to end.

Untitled [anon.], p. 102.

(?).

Anonymous. I have seen no other copy of this poem; however, its meditative tone is somewhat remindful of Donne's religious poetry. If the previous poem, **HM 90**, is an imitation, this might be a second imitation by the same writer.

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92 Man is the world and Death the Otian
to which god giues the lowers parte to man
/of such a pray and to his tryumph add.

"Dr D" [untitled], pp. 103-104.

John Donne. Prtd. *Poems* (1633), 66-68; Grierson, I, 279-81; Milgate, *Epithalamions*, 57-59; Shawcross, No. 149, "Elegie on the Lady Marckham."

Crum: M-106.
Beal: Vol. I, pt. 1, DnJ 1050-1089.

Bodleian: MS Eng. poet. e. 99, 24^{v}-6 (Gr); MS Eng. poet. f. 9, pp. 124-6 (Gr).
British Library: Harley MS 4064, ff. 274^{v}-5^{v} (Gr); Harley MS 4955, f. 105^{r-v} (Gr, Mil); Add. MS 18647, ff. 11^{v}-12^{v} (Sha, Mil); Lansdowne MS 740, f. 113^{r-v} (Gr, Mil); Stowe MS 961, ff. 20^{v}-1^{v} (Gr); Add. MS 25707, f. 29^{r-v} (Gr); Add. MS 30982, ff. 47^{v}-8^{v}; Stowe MS 962, ff. 48-9; Add. MS 19268, f. 36^{v}.
Cambridge University Library: MS Add. 5778, ff. 37-8 (Sha, Mil); MS Add. 29, ff. 15^{v}-16 (Gr).
Edinburgh University Library: MS La. III. 493, ff. 94^{v}-5^{v}; MS H.-P. Coll. 401, f. 70^{v}.
Harvard: fMS 966.3, ff. 25^{v}-6^{v} (Gr); fMS Eng 966.4, f. 140^{r-v} (Sha, Mil); MS Eng 966.5, ff. 82^{v}-3 (Gr, Sha, Mil); fMS 966.1, f. 45^{r-v} (Gr); MS Eng 966.7, ff. 93-4.
Huntington: EL 6893, ff. 100-1 (Gr).
Owned by Sir Geoffrey Keynes: *Bibliotheca Bibliographici*, No. 1860, ff. 41^{v}-3 (Gr, Sha); No. 1861, ff. 4^{v}-6.
National Library of Scotland: MS 6504, ff. 26^{v}-7^{v}; MS 2060 (Hawthornden Vol. VIII), f. 247^{v}.
National Library of Wales: Dolau Cothi MS, p. 109 (Sha).
New York Public Library: Arents Collection, Cat. No. S191, Miscellanea, pp. 96-7 (Gr); Cat. No. S288, pp. 104-6.
University of Nottingham: Portland MS Pw V 37, pp. 23-4.
St. John's College, Oxford: [no reference number], p. 67.
St. Paul's Cathedral: MS 49. B. 43, [no page numbers] (Sha).
South African Library: Cape Town, MS Grey 7 a 29, pp. 54-5.
Texas Tech: Dalhousie I, ff. 48^{v}-9 (see Sullivan).
Trinity College, Cambridge: MS R. 3. 12 (James 592), pp. 24-6 (Gr, Mil).
Trinity College, Dublin: MS 877 [Dublin MS I], ff. 38-9 (Gr, Sha, Mil); MS 877 [Dublin MS II], ff. 258^{v}-60.
Victoria and Albert Museum: Dyce Collection, Cat. No. 18 (Pressmark 25. F. 17), ff. 48-9.
Yale: Osborn Collection, b 114, pp. 129-34; b 148, pp. 119-21.

Collated in (Gr)eirson, (Sha)wcross, (Mil)gate.

Collation: Holgate] 1633
Title: (*omitted*)] Elegie on the Lady Marckham
(Second line of each couplet indented, 1633).
2 to] of
4 yett] it
6 take] takes
9 *first* for] (*omitted*)
soules] Soule
second our] her

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11 sinners sinnes] sin, are sin,
12 Noah, drownd] *Noe*, drowne
18 waste] wash
19 leaue] leaves
im brothered] embroderd
24 mindes] Mines (*see notes*)
25 (*omitted*)] her
29 two] too
32 the Elder] th'elder death
34 (*omitted*)] our
36 ar] is
38 shee hath] hath shee
45-6] (*omitted, 1633*).
48 which may bee such] (46) that sometimes
54 name] (52) vaine
56 Tythes] (54) titles
58 weomen] (56) woman
61 thou] (59) we

John Donne, "Elegy on Lady Markham." Lady Bridget Markham, wife of Sir Anthony Markham, died 4 May 1609. She was the daughter of Sir James Harrington, also first cousin and friend of Lucy, Countess of Bedford, at whose estate she died. Many poets wrote elegies at her death, including Francis Beaumont, "As unthrifts groane in straw for their pawnd beds," HM 64. She was a Lady to the Queen's Bedchamber.

No particular relationship between Donne and Lady Markham is noted in the literature. She was, however, a friend of the Countess of Bedford, Donne's friend and patron (Bald 177-79).

For extensive annotation on this complex poem, see Milgate, pp. 176-82.

5. pretend. "To stretch, extend or hold (something) before, in front of or over a person or thing" (OED).

7-8. land waters (teares of passion) . . . waters then aboue our firmament. Milgate glosses: "The little world (1.1) of man has "waters" (tears) corresponding to the two kinds of waters in the macrocosm: those that flow through and from the "land," and the "seas above the firmament" (Genesis i, 7,9). Milgate also quotes Donne (*Sermons*, iv, 340): "God made the Firmament, which he called Heaven, after it had divided the waters: After we have distinguished our teares, naturall from spirituall, worldly from heavenly, then there is a Firmament established in us, then there is a heaven opened to us."

11. teares which should wash sinners sinnes. This is a less complex reading than 1633, "teares, which wash sin, are sin." Milgate writes: "In those grieving for Lady Markham, tears of contrition are confused with tears for worldly losses, and are tainted with the saltiness of the "Ocean" of death; thus their spiritual life is invaded by griefs which belong to man's "lower parts."

12. Gods Noah. The reference to Noah has been disputed. A. J. Smith transcribes as "God's 'No.'" He writes: "But the sense is that we now sinfully drown ourselves out of despairing grief, although God has forbidden us to take our own lives." Both Milgate and Grierson transcribe "Noe," meaning "Noah."

22. purslane. Read "porcelain." The sugguestion is that clay pots turn to porcelain after being buried for an "age." (*see note* l.42.)

23. Limbicke. An alembic, used by alchemists to refine metals. Lady Markham's soul will transform her flesh into the perfect elixir (l.28) that God will utilize in the last fire (l.26). The limbicke is her grave.

24. mindes. Read "mine." Probably an accidental, Scotch "mynd." Precious met-

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als, "hyperbolically, an abundant mass of gold" (OED).

30. if carnall death. There are two deaths: carnal, the younger and physical death, and spiritual, the elder death (l.32).

34. the iust. A just person.

35. Trophies. The just triumph over both deaths (*see note* l.30).

36. unobnoxious. Not exposed to harm (OED).

37. Nor doe they dye which are not loath to dye. The heart of Christian theology.

38. virginity. Spiritual purity, again separating the body and the soul, the principal conceit of the poem.

42. christall glasse. Milgate writes: "Crystal glass was made in Venice; glass with an infusion of clay, made in Florence, was called porcelain" (*see note* l.22). Perhaps, too, paronomasia on "Christ."

47-8. layinge the touch of sinn on things which may be such. A suggestion of ethical relativity. What may be sinful in one circumstance may not be in another. Lady Markham was so truthful that what she claimed was sin would only truly be a sin in another circumstance.

47. Makeinge omissions ackes. Not to speak is as much an act as it is to speak. Lady Markham would omit things, then call them lies.

49. Moses Cherabins. A winged cherubim appeared on the Ark of the Covenant (Exodus xxv, 18-20). The suggestion is that the cherabims were so fast they did not need wings, much like Lady Markham, who "already in heaven," does not need to cry (l.52) to reach heaven.

According to Helen Gardner, the notion that the soul goes immediately to heaven is an important tenet in Donne's theology. It is a Catholic doctrine. She argues that Donne came to believe this "as a result of his polemical writings against the Roman Church" (Gardner 114). Lady Markham, however, died six years before Donne's ordination.

57. froward. Presumptuous (OED).

58. heresie. The Neo-Platonic commonplace that women were incapable of friendship.

See John Donne, *The Epithalamions Anniversaries and Epicedes*, W. Milgate, ed. (Oxford: Clarendon Press, 1978). "Donne's Views on the State of the Soul after Death," in Helen Gardner, ed., *John Donne, The Divine Poems*, 2nd edition (Oxford: Clarendon Press, 1978), 114-17.

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93 Bee not proud cause faire, and trime
but let those lipps, be tasted
/sound in you, or safe in mee.

"A Dialogue betwixt a Man and a woman" [anon.], p. 104.

(?). Prtd. *Poems of Pembroke and Ruddier* (1660), 59-60; Henry Lawes, *The Second Book of Ayres and Dialogues* (1655), 10. Also Ault, *Seventeenth Century Lyrics* (1928), 480 note [first stanza only].

British Library: Add. MS 25707 [Ault copy-text]; MS Egerton 2421, f. 25^{v}.
Rosenbach: MS 1083/16, p. 261-62.

Collation: Holgate] *Poems of Pembroke and Ruddier*
(Title, *P&R*, "A Dialogue betwixt a Man and a woman: A Dialogue." Stanzas in both texts are identical, but *P&R* identifies poets respectively as "Man, P"[embroke] and "Woman, R"[uddier].)
2 tasted] basted
8 smell, or looke] smelt, or look't

Collation: Holgate] Rosenbach MS 1083/16 (Redding)
Title: A Dialogue betwixt a Man and a Woman] A Dialogue
(Each stanza heading in Rosenbach 1083/16 reads alternately "A Man" or "A Woman.")
5 whole bee] be whole
6 Sullied] Sallyed
8 smell, or looke] smelt or lookt
10 vsiall] vselesse
22 giue] Giues
24 or] nor

William Herbert, Earl of Pembroke (1580-1630) (?) and/or Sir Benjamin Ruddier (1572-1658) or John Grange (?). Although this poem was printed in *The Poems of Pembroke and Ruddier* (1660), we cannot assert that the poem was written by either or both: the edition contains poems that were not written by either. Gary Waller says it was probably written by John Grange, but does not explain why (171). However, it is significant that the text as it appears in the Holgate is so much like the text as it was printed in 1660 (cf. **HM 77**, **HM 98**, **HM 123**). Ault dates the poem 1640, but David Coleman Redding has shown that the poem must have been written before 1631, the date of the Bishop miscellany, Rosenbach MS 1083/16 (Redding 682).

The poem was set to music by Lawes (Redding, op cit., citing Cyrus L. Day and Eleanore B. Murrie, *English Song-Books 1651-1702: A Bibliography with a First-Line Index of Songs* (1940). According to John Donne Jr, the editor of *Poems of Pembroke and Ruddier*, Lawes did contribute lyrics that were used in that edition (see **HM 40** notes).

The text as it appears in the Holgate suggests the possibility that this lyric was sung as a duet. The parts are clearly delineated in the margin and the stanzas are separated by lines drawn across the page. The OED sustains this possibility: *Dialogue*, 3. "Such a composition set to music for two or more voices." However, its first printed use with that meaning is 1653, J. Playford, *Select Musical Ayers and Dialogues*.

I collate the Rosenbach text to emphasize how close the Holgate is to *Pembroke and Ruddier*.

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See Gary Waller, *The Sidney Family Romance* (Detroit, 1993), 163-71; David Coleman Redding, *Robert Bishop's Commonplace Book, An Edition of a Seventeenth-Century Miscellany*. Diss. University of Pennsylvania, 1960, 681-82.

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94 Maddame, soe my verses pleasinge bee
Soe may you laugh at them, and not at mee
/if I write truth, and make my Subiect you.

"To the Countess of Rutland," *subscribed* "F:B.," pp. 105-106.

Francis Beaumont. Prtd. "An Elegie by F.B.," *Certain Elegies. Done by sundrie excellent wits* (1618), sig. A2-3; *Sir Thomas Ouerbury His Wife*, (1622), "Ad Comitissam Rutlandiae," sig. C4-5; *The Harmony of the Muses* (1654), 29-31; Dyce, xi (1843), 505-507.

Crum: M-37.
Beal: Vol. I, pt. 1, BmF 1-26.

Bodleian: MS Don. b. 9, f. 56^{v}-7^{v}; MS Eng. poet. c. 53, f. 13^{r-v}; MS Rawl. poet. 31, f. 37^{v}-9.
British Library: Add. MS 25303, ff. 102^{v}-3^{v} [Fra. Be.]; Add. MS 25707, f. 31^{r-v} [F.B.]; Egerton MS 2230, ff. 8^{v}-9^{v}; Harley MS 1221, ff. 79^{v}-80; Harley MS 3910, ff. 15^{v}-16^{v} [Fr.B.]; Harley MS 4064, ff. 268-9; Harley MS 6038, ff. 24-5 [F.B.]; Lansdowne MS 740, f. 120^{r-v}; Sloane MS 1446, ff. 73^{v}-4; Stowe MS 962, ff. 88-9.
Derbyshire Record Office: D258/60/26a, ff. [40^{v}-1^{v}].
Edinburgh University Library: MS La. III, 493, ff. 98-9.
Harvard: fMS Eng. 966.3, ff. 31-32; MS Eng. 966.7, ff. 63^{v}-64^{v} {ff.B}.
Huntington: HM 198, pt. I, pp. 205-6 [flethcer]; HM 198, pt. II, f. 114^{r-v}.
University of Kansas: MS 4A:1, pp. 56-7.
Leeds Archives Department: MX 237, f. 9^{r-v}.
Leicestershire Record Office: DG. 9/2796, pp. 24-8.
Texas Tech: Dalhousie I, ff. 52^{v}-3; Dalhousie II, ff. 26-7 (see Sullivan).

Collation: Holgate] *Certain Elegies*, 1620 (Rpt. Beldornie Press, 1843).
Title: To the Countess of Rutland] An Elegie by F.B.
1 Maddame, soe] So Madam may
3 thers] Tis
6 on] or
8 neere the] neere unto the
13 them] ten
18 beyound] behind
23 the] that
25 the] my
Id'l] liuing
26 woman] creature
27 or] nor
34 her] the
39 so] as
45 foote] face
51 your] my
my mine] your ryme,
53 ouer] your
54 nought] noughts
56 indure] delight
(HM, ll.61-2, *omitted* 1620.)
63 most] (61) must
68 ear] (66) ere

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N.B. I have been unable to locate any copy of the 1618 edition of *Certain Elegies*. Arthur E. Case, however, writes that the 1620 edition is identical to the 1618 edition, except that "a cancel title-page has been substituted for the original" (36). The above collation is offered from the 1843 reprint of the 1620 edition.

Sir Francis Beaumont (1584-1616). This is one of two poems commonly attributed to Beaumont on Elizabeth, Countess of Rutland (HM 96). She was the only child of Sir Philip Sidney and wife of Roger, 5th Earl of Rutland. She died 1 September 1612.

The Rutlands had risen to prominence during the Tudor period. Their fortune, however, was jeopardized when Roger was imprisoned in the Tower by Queen Elizabeth for his association with Essex. His fortunes were restored when James ascended to the throne because James was Essex's patron. His neice, Lady Katherine Manners, married George Villiers, the Kings favorite, later Duke of Buckingham (Lockyer 58).

The poem is ascribed to "Fr.Beau." in *Certain Elegies. Done by Sundrie Excellent Wits* (1618), one of only three poems ascribed to Beaumont in print during the seventeenth century (Ringler 121).

Although *Certain Elegies* describes this poem as an elegy, it is clearly a verse epistle.

For further information on Francis Beaumont, see HM 64. For information on the Countess of Rutland, see HM 96.

12. quire. A gathering of paper.
16. diamond. An instrument used for cutting glass (OED).
23. the little Taylor. Obviously, a specific reference, but I have not been able to discover it.

See William A. Ringler, Jr. "The 1640 and 1653 *Poems: By Francis Beaumont, Gent.* and the Canon of Beaumont's Nondramatic Verse," *Studies in Bibliography*, 40 (1987): 120-40.

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95 Fond world in thee who putteth any trust
doth painte on waters, and writes in the dust
/till death his wishes and wishes his life doe kill.

Untitled [anon.], p. 106.

(?).

Anonymous. A graceful and elegant sonnet, unknown to me except for this manuscript.

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96 I may forgett to Eate, to Drinke to Sleepe,
Remembringe thee but when I doe to weepe
/By lookinge longer in her quiet Graue.

"An Elegie on the Death of the Countess of Rutland," *subscribed* "F:B:," pp. 107-109.

Francis Beaumont. Prtd. *Sir Thomas Ouerbury His Wife* (1616), sig. A5^{v}-A7^{v}; Dyce, xi (1843), 507-511.

Crum: I-337.
Beal: Vol I, pt. 1, BmF 27-55.

Bodleian: MS Douce f. 5, fol. 35^{r-v}; MS Eng. poet. e. 37, pp. 35-8 [F.B.]; MS Eng. poet. f. 9, p. 139-43 [I.D.]; MS Rawl. poet. 117, ff. 185^{v}-4 ^{rev}; MS Rawl. poet. 160, ff. 20^{v}-1^{v} [Fran. Beaumont].
Bradford Central Library: Hopkinson MSS, Vol. 34, pp. 45-7.
British Library: Add. MS 23229, ff. 65-6 [F.B.]; Add. MS 25707, ff. 62-3; Egerton MS 2230, ff. 4^{v}-6^{v}; Harley MS 1221, ff. 78-9; Harley MS 6038, ff. 22-3^{v} [F.B.]; Stowe MS 962, ff. 40^{v}-2^{v} [Beaumond].
Cambridge University Library: MS Add. 5778, ff. 82-3^{v}.
Derbyshire Record Office: D258/28/5i, ff. [4^{v}-5^{v}].
Edinburgh University Library: MS La. III. 493, ff. 109^{v}-11 [F.B.].
Folger: V.a. 319, ff. 7-9; V.a. 322, pp. 29-31 [Fran: Beamont].
Harvard: fMS Eng. 966.1, ff. 46^{r}-47^{v} [ID]; MS Eng 966.7, f. 94^{v}.
University of Kansas: MS 4a:1, pp. 50-3.
Leeds Archives Department: MX 237, ff. 91-2^{v}.
National Library of Wales: NLW. MS 5380E, ff. [10-11].
Rosenbach: MS 239/22, f. 27^{r-v}; MS 239/27 pp. 328-30.
Trinity College, Dublin: MS 877, ff. 254^{v}-7 [Beaumont].
Yale: Osborn b 148, p. 136-8 [J.D]; b 197, p. 65-8.

N.B. Beal includes HM 57 (BmF 49) as a text of this poem; however, only the first line of each poem is similar. (See HM 57 notes)

Collation: Holgate] *Ouerbury's Wife*, 1616
Title: And Elegie on the Death of the Countess of Rutland] An Elegie on the Death of the Lady Rvtland.
4 that] which
thy] my
6 the] her
10 men] more
15 Is it] It is
21 who will craue] which will take
22 may] can
28 that] which
29 the] those
that] which
33 blessed] Blessing
kinde] (*omitted*)
34 Sacramentall] sacrament of
35 hee] For
haste] hadst

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43 and] Not
44 for then it] or past, then
48 camst] comst
51 that] which
54 writt] wit
55 too] two
59 that] would
64 vnto] to the
67 Eternall] euerlasting
68 lett vs] We must
thou] she
70 as Easily] againe as soone
75 that] who
77 proue] shew'd
79 Y'are Eu'rie one] You're many of you
81 Hee] For
82 may] Must
83 thers] that's
84 Except] Vnlesse
89 dangerous] desperate
curde] freed
90 sufferde] suffer
95 you] they
100 those did] they do
(*Wife*, ll.103-4, *omitted* HM.
And euery passage about them I'm sure
You vnderstood, and only them can cure.)
103 and thats the reasone, why your selues and wiues,] (105) Which is the cause that both –
105 a stranger] (107) too strange a
106 to] (108) For
107 to] (109) of
109 mought] (111) might
111 y'haue made her but the] (113) You haue but made her
112 helping] sending
114 lookinge longer] (116) longer looking

N.B. Collation with British Library Add. MS 23229, see notes below.

Sir Francis Beaumont (1584-1616). The is the second of two poems that concern Elizabeth, the Countess of Rutland. The first, **HM 94**, is a verse epistle to her. This is an elegy on her death. She died 1 September 1612. She was the only child of Sir Philip Sidney. Her husband was Roger, 5th Earl of Rutland.

Ascription to Beaumont is generally accepted. Both Ben Jonson and John Earle write that Beaumont wrote an elegy to the Countess (Ringler 122). *Conversations with William Drummond* contains the following description (ll.206-14):

> The Countess of Rutland was nothing inferior to her father, S[ir] P. Sidney, in poesy. Sir Th. Overbury was in love with her, and caused Ben to read his *Wife* to her, with excellent grace, did, and praised the author. That the morn thereafter he discorded with Overbury, who would have him to intend a suit that was unlawful. The lines my lady kept in

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remembrance, 'He comes too near, who comes to be denied'. Beaumont wrote an elegy on the death of the Countess of Rutland, and in effect her husband wanted the half of his in his travels.

For information on Sir Francis Beaumont, see HM 63; also HM 94.

15. three days since. From this, the poem must have been written on or close to 4 September 1612

34. Sacramentall Miserie. These disparaging remarks about her marriage would suggest that Beaumont did not intend to publish this poem.

50-1. thy noble ffather fell in a dull Clime. Sidney died from a battle wound at Zutphen, United Provinces, 1586.

53. two children. Sidney had one child, Elizabeth, the Countess of Rutland.

92. Anothomies. The OED does record this form of the "anatomy."

108-9. Penelope . . . Queene of Sheba. I cannot account for either reference in this context.

This poem is also found in British Library, Add. MS 23229-(λ), ff. 65-6. Unfortunately, the leaves in the British Library manuscript are damaged, and a true collation, at least from the microfilm, is impossible. However, ll.1-11 are identical. For comments on the significance of this manuscript, see Introduction, section 5.

See William A. Ringler, Jr. "The 1640 and 1653 *Poems: By Francis Beaumont, Gent.* and the Canon of Beaumont's Nondramatic Verse," *Studies in Bibliography* 40 (1987): 120-40.

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97 Neither to follow fashion nor to showe
my witt against the State, nor that I knowe
/to please Ben: Iohnson but to please my frend.

"To Mr B:I:," *subscribed* "F:B:," p. 110.

Francis Beaumont (?). Prtd. E. K. Chalmers, *William Shakespeare* (Oxford, 1930), II, 224-25; also *Ben Jonson*, Herford & Simpson, xi (Oxford, 1952), 377-79.

Beal: Vol. I, pt. 1, BmF 137-40.

British Library: Add. MS 30982, ff. 75v-6 [T.B.].
Folger: V.a. 96, f. 70v-1v [Mr Fran: Beaumont].
Huntington: HM 198, pt. II, f. 116.

Collation: Holgate] Chambers
17 deere] <cl>eere
27 this (*omitted*) miserie] this mans miserie
30 is] <h>is
geinne] <grinne>

Sir Francis Beaumont(?) (1584-1616). This is an important text because it is one of the few surviving contemporary references to Shakespeare (l.18). This reference, plus the inclusion of Sonnet 106 (HM 96) make the Holgate important in Shakespearean studies. E. K. Chambers includes the poem in *William Shakespeare* (Oxford, 1930), ii, 222-25. His eclectic text is based upon the Holgate and British Library MS 30982. Concerning the two texts, Chambers writes, "The Holgate MS is a good text, the Addl. MS much less good, but identical errors in l.17 and l.30 suggest a common origin."

Jonson and Beaumont were friends. They met when Beaumont was a member of the Inner Temple, circa 1600. Beaumont wrote commendatory verses for the publication of three of Jonson's plays, *The Fox* (1607), *Silent Woman* (1609), and *Catiline* (1611) (DNB 55).

Wringler describes the attribution to Beaumont as "doubtful" (123). There is simply too little evidence. Chambers accepts the ascription on the basis that Beaumont wrote a well-known verse epistle to Jonson and that it would be natural for Beaumont to know the theatrical allusions in l.31 (223). They are described in the gloss.

There are many subtle references in this poem, most of which I would never have seen without Chambers' notations. Holgate must have appreciated something here that he wanted to preserve. From this perspective, it is not surprising the poem appears in so few manuscripts.

11-12. post of Douer. Chambers believes this is an allusion to Anthony Nixon's *A Straunge Foot-Post* (1613). It was reissued as *The Foot-Post to Dover* (1616).

12. Carriers pist-ling post. Chambers believes this refers to G[ervase] M[arkham's] *Hobsons Horse-load of Letters: or A President of Epistles* (1613). Thomas Hobson was a Cambridge carrier. He was frequently written about, including Milton's "On the University Carrier." Hobson died 1 January 1631 (Hughes 64).

26. tawny. An orange and brown color, but can be used with the names of other colors to express how the primary color was modified by tawny, as here "Orrenge twany" (OED). Tawny was also the color worn by officials of the ecclesiastical court, which *may* explain its reference here. Note the word "ordainde," l.30.

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27. at Windsor. Chambers takes this reference as an installation at the Order of the Garter (see Chambers 223).

31. fawne. Chambers believes this refers to Marston's *Fawn* (1604-6).

31. fleere. Edward Sharpham's *The Fleire* (1606).

42. Bretons Comon Talke. Chambers writes that Nicholas Breton did not write a book called *Common Talke*, "although the description might serve for many of his compilations, including the *Wits Private Wealth*, which a new edition appeared in 1613" (223). Chambers also suggests that the reference may be to a legal text concerning common pleas by John Breton, circa 1540, entitled *Britton*, and *Common Talke*. Beaumont did study at the Inner Temple, so he may have had knowledge of this text.

See E. K. Chambers, *William Shakespeare, a Study of Facts and Problems*, ii (Oxford, 1930), 222-25; William A. Ringler, Jr. "The 1640 and 1653 *Poems: By Francis Beaumont, Gent.* and the Canon of Beaumont's Nondramatic Verse," *Studies in Bibliography* 40 (1987): 120-40.

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98 Friendshippe on earth wee may as easly finde
As hee the North East passage, that is blinde
/hee that hath many pairs fort in the end.

"Off Freindshippe" [anon.], p. 111.

Sir Benjamin Ruddier (?). Prtd. *Poems of Pembroke and Ruddier* (1660), 48.

Crum: F-633.

Bodleian: MS Ashmole 36, 37, f. 124 [Dr. Donne]; MS Ashmole 781, p. 162; MS Rawl. poet. 117, f. 270 (rev.).
British Library: Sloane MS 1446, f. 88v; Add. MS 10809. f. 110r-v.
Huntington: HM 198, pt. I, p. 174 [R.W.].
Rosenbach: MS 243/4, p. 113.

Collation: Holgate] *Poems of Pembroke and Ruddier*
4 latter'de] tatter'd (*see below*)
9 affection] affliction
12 ende] ends

Rowland Woodward (1573-1637) (?). Marotti gives this poem to Woodward, evidentally on its attribution in Huntington HM 198 (71). Woodward was a close friend of Donne, who sent several verse epistles to him. They became friends while both attended Lincoln's Inn (c. 1592). Woodward transcribed the Westmoreland Manuscript, housed at the New York Public Library.

Poems of Pembroke and Ruddier was very poorly edited by John Donne Jr. (see **HM 40** note). This poem is unidentified in that text, but it follows two poems ascribed to Sir Benjamin Ruddier, leading one, under the careless manner in which the volume was edited, to believe that Ruddier was the poet. There is, however, no evidence to support that notion.

2. North East passage. From the fifteenth century, western explorers hoped to find a route to India and Cathay.

4. latter'de. "Tatter'd" (*P&R*) is probably correct. Unfortunately, Holgate's writing here is unclear. A possibile interpretation of "latter'de," from latten, a yellow alloy similar to brass. The OED does describe the word adjectively, but here it would be a participle and there is no verb. I suspect Holgate himself had trouble reading his copy-text.

9. nealled. From annealed, a method of baking in colors on earthenware.

22. fort. Read "for it" or "for't."

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γ1 The Parliam[t] did demand where all y[e] moneys goe
A standerby ask'd w[ch] Eutopia had with their wisdom don
/It has been pass'd away by Patent too.

Untitled [anon.], p. 111.

Crum: T-1121 (see T-964).

Bodleian: MS Don. b. 8, p. 626.

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99 Who would haue thought there could haue bin
such Ioy in teares wept for our sinne
/this is my state, thy grace is this.

"Dr: B. of teares," pp. 112-113.

Christopher Brooke (?). Prtd. *Reliquiae Wottanianæ* (1651), [5]34; *Poems of Pembroke and Ruddier* (1660), 46.

Crum: W-2203.

Bodleian: MS Rawl. poet. 160, f. 85^{v} [Dr. Brookes]; MS Tanner 466, f. 5^{v} [Dr. B].
British Library: Add. MS 25707, p. 174-75 [Dr Brookes].
Folger: V.a. 276, pt. II, f. 25^{v}-26^{r} [D^{r} Brookes].

Collation: Holgate] *Reliquiæ Wottanianæ*
3 eye hath] eyes have
5 sweete] sweets
10 those] these
13 tis] is
15 makes] mak'st
16 sadness] sorrows
21 dashing] dash in
24 sinke] breake
streight] quite
25 Choose] use
26 their] the
32 mine] my
37 whilst other sterue] while others starve
40 though] if
42 in] on
44 meeke, and] meekness, (*omitted*)
45 (All other Loues which doth destroy)] (Which doth all other loves destroy)
46 with] which

Collation: Holgate] *Poems of Pembroke and Ruddier*
Title: Dr: B. of teares] Benj Rudier of Tears
10 those] these
12 those] these
21 dashing] dash in,
22 my] mine
29 hope] hopes
(*Pembroke and Ruddier*, commencing l.33, prints the remainder of what appears as one poem in HM as an answer poem, headed "R[uddier].")
35 thou] (3) thon (*sic*)
40 thy] (8) thine
42 in] (10) on

Christopher Brooke (d. 1628) (?). Brooke is best known as being a friend of John Donne. They met at Lincoln's Inn, where they shared chambers. Prior, Brooke was educated at Trinity College, Cambridge. His father was a merchant and Lord Mayor of York. Brooke himself served as MP for

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York (1604, 1614, 1620, 1624, 1625, and 1626); also for Newport (1624) (DNB). Donne's verse letter addressed to Brooke is "The Storme," HM 87.

The only evidence that Brooke wrote this poem is that it is ascribed to him in the above-listed manuscripts. It is at least noteworthy that the sea imagery and the sense of loss mirror the Donne poem.

This poem is not found in his collected works. See *The Complete Poems of Christopher Brooke for the first time collected and ed., with memorial introduction and notes . . . .* Prtd. for private circulation, 1872, in A. B. Grosart, ed., *Miscellanies of the Fuller Worthies' Library*, Blackburn 1870-1876, v. 4, [9]-238.

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100 Twice hath the Ivy and the pricklinge holly
proclaimde the Cittie, and the Cuntry folly
/and hence forth halt no more before a Cripple.

"A Letter from H: H: of London to H: L: in the Cuntry," p. 113.

H.H. (?).

Anonymous. This is the second of two verse letters ascribed to "H:H:," who very well may be Hugh Holland, but without more information, no true ascription can be made (cf. **HM 58**). The modern writer identifies "Hugh Holland to Henry Lennard," but there is nothing in the Holgate records that allows me to trace that information. The first name of the addressee is, however, "Henry," l.25.

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101 Oh shall I speake, or shall I silent bee,
or wonder, or what else will best agree
/that all their Life, is but a world of woe.

"'An Elegie on Prince Henry,' by Mr. Thoris, An Italian," pp. 114-16.

(?).

Huntington: HM 198, pt. II, f. 54^{v}-56.

Collation: Holgate] Huntington HM 198
Title: An Elegie on Prince Henry] (*omitted*)
1 *second* shall I] (*omitted*)
11 your] thy
28 euen] men
33 others] other
41 where] when
45 Ah though] Although
49 do] doth
51 banisht] vanisht
58 raise] rouse
65 good] god
77 neuer let your Eyes bee] lett y^{r} Eyes be neuer
82 the] this
89 hearse] verse
91 his] this
99 brickle] brittle (*see below*)
103 in none] none in

Anonymous. Huntington HM 198 is the only other known text of this poem. It is anonymous in that text. Based on the ascription in the Holgate, there are two likely candidates for "Mr. Thoris, An Italian." One is Raphael Thorius, MD (d. 1625). He is the best candidate simply because his first name sounds Italian (*see heading*). Several of his poems are found in British Library Sloane MS 1768, but this poem is not among them. Most of his poems are in Latin (DNB). A second possibility is John Thorie. He was a friend of Gabriel Harvey, whose home was next door to an inn owned by the Holgate family. Harvey was attacked by Thomas Nashe in *Have with you to Saffron Walden* (1596). Saffron Walden, Essex, was the home of the Holgate family. Thorie's works were generally translations of Spanish poets (Saunders).

Henry, Prince of Wales (1594-1612). Eldest son of James I and Queen Anne, Henry was destined to become King of England but died at age eighteen. He had a sister, Princess Elizabeth (1596-1662), later Queen of Bohemia; and a brother, Charles (1600-1649), Duke of Albany, later Prince of Wales, and Charles I, King of England.

This is the first of five poems dedicated to his memory (**HM 101-105**), but also see HM 3 and **HM 5**, the latter being a translation of an epicede by Giles Fletcher.

Henry died on 6 November 1612, apparently of typhoid (Edmond 142, Gardiner 157). He was buried at Westminster Abbey, 7 December 1612. Among the many poets who wrote funeral elegies to Henry were John Donne, Joshuah Sylvester, Thomas Campion, John Davies of Herford, George Chapman, William Drummond, John Taylor, et al (Edmond 141-58; Wilson 128-76). None of the poets listed herein wrote elegies that are found in the Holgate. Sylvester's poem (HM 3) dedicates a section

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of his *Du Bartas* to Prince Henry.

Henry was invested Prince of Wales in 1610. He was extremely popular, in fact, more popular than his father. Gardiner describes his death as follows:

> Throughout the whole of England the sad news was received with tears and lamentations. Never in the long history of England had an heir to the throne given rise to such hopes, or had, at such an early age, inspired every class of his countrymen with love and admiration. They were not content with sorrowing over his memory, they vented their affection in the foolish outcry that their beloved Prince had been murdered. Sometimes it was Rochester, sometimes it was Northampton, who was supposed to have administered the poison which carried him off. Nor was there any lack of suspicions more horrible still: grave men actually whispered to one another that James himself had a hand in the imaginary murder of his son (Gardiner 158).

99. brickle. *Brittle*, but neither is a variant spelling of the other (OED).

See John Philip Edmond, "Elegies and Other Tracts Issued on the Death of Henry, Prince of Wales, 1612," in *Publications of the Edinburgh Bibliographical Society*, VI (1906), 141-58; Samuel R. Gardiner, *History of England from the Accession of James I to the Outbreak of the Civil War, 1603-1642*, Fifth Impression, II (London, 1899) 157-59. For a detailed discussion of elegies written on the occasion of Prince Henry's death, see Elkin Calhoun Wilson, *Prince Henry and English Literature* (Ithaca, 1946), 128-76.

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102 A Plant of fairest hope that euerstood
in Ida or the Callidonian wood
/Cannot lament enough, our Children shall.

"An Epitaph on Prince Henry" [anon.], p. 116.

Stephen Haxby. Prtd. *Epicedium Cantabrigiense in obitum immaturum semperque deflendum Henrici illustrissimi Principis Walliæ* (1612), 101.

British Library: Add. MS 15226, f. 4ᵛ.

Collation: Holgate] Epicedium Cantabrigiense
Title: An Epitaph on Prince Henry] *(omitted)*
5 his shaddows ouer spread] might have his shadow spread

Collation: Holgate] British Library Add. MS 15226
Title: An Epitaph on Prince Henry] In obitum Henrici Principis, [?]
1 of] o'the
hope] growthe
3 armes] boughs
5 and] Or
shaddows ouer] branches might haue

Epicedium Cantabrigiense (STC #4481) identifies the poet as "Stephen Haxby, Coll. Io." Since this book was published by Cambridge to honor Prince Henry, I suspect this is a correct attribution. *Alumni Cantabrigienses* describes him as follows: "B.A. from St. John's, 1604-5. Of Yorkshire, MA 1608; BD 1616. Fellow, 1607. R.[ector] of Bodney, Norfolk, 1611. Preb.[end] of Lichfield, 1619-22. R.[ector] Coppenhall, Cheshire, 1621-7. (E. Axon)" I am unable to find a key to the abbreviations used in that volume.

Giles Fletcher, 'Miraris qui saxa loqui didicere, Viator,' is also in the same printed book. An English translation is **HM 5**.

2. Ida. Highest mountain on Crete.
2. Callidonian wood. The Scottish Highlands, but sometimes used adjectively for inland Northern Britian (OCD).
5. Cyrus. Probably Cyrus I, founder of the vast Achaemenid Persian Empire (559-529 B.C.). He was known as a tolerant and fair ruler (OCD).
6. Solls watery bed. Image of sunset at sea.

For details on Prince Henry, see **HM 101**.

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103 Loe where hee shineth yonder
A fixed starr in heauen
/Soe bright a starr, as Harry.

"'An other,' by H:H:," p. 116.

Hugh Holland (?). Prtd. *Wits Recreations*, 1640, Epitaph 102. Also Elkin Calhoun Wilson, *Prince Henry and English Literature* (Ithaca, 1946), 159; Geoffrey Granger, ed., *Faber Book of Epigrams and Epitaphs*, 10th edition (1977).

Crum: L-509.

Bodleian: MS Eng. poet. c. 50, ff. 23, 59 [2].
British Library: Lansdowne MS 777, f. 66 [Hugh Holland]; Add. MS 33998, f. 85^{v}.
Rosenbach: MS 240/2, p. 39 [T.S.].

Collation: Holgate] *Wits Recreations*, 1640
Title: An other: by H: H:] On Prince Henry.
3 here came] thence coms

Hugh Holland (?). Wilson reprints this poem using *Inedited Poetical Miscellanies, 1584-1700* (1870) as his copy-text. He writes, "A certain 'T.S.' catches the spirit in the . . . epitaph" (159). "T.S." is the same attribution in the Rosenbach manuscript. Lansdowne 777 is in the hand of William Browne. The text is identical to that found in the Holgate. If "H:H:" stands for Hugh Holland, then it is likely he wrote two poems on the death of Prince Henry, this one and the following, **HM 104**. However, no positive attributions can be made.

For details about Prince Henry, see **HM 101**. For details about Hugh Holland, see **HM 104**. Also see **HM 58** and **HM 100**.

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104 Hee that had tolde mee this and saide hee Dream'de
A Month agoe I should haue thought blasphe'mde
/whose Tombe shall bee An other new Escuriall.

"'An Elegie on Prince Henry,' by H: Holland," pp. 117-20.

Mr. Holland. Prtd. *Sundry Funeral Elegies on the Vntimely Death of the most excellent Prince, Henry; Late, Prince of Wales* annexed to *Lachrimæ Lachrimarvm, or the Spirit of Teares, distilled for the vn-tymely death of the incomparable Prince, Panaretus,* by Josuah Sylvester (1612), sig. D2.

Crum: H-415.

Bodleian: MS Eng. poet. e. 37, p. 52.

Collation: Holgate] *Sundry Funeral Elegies*
Title: An Elegie on Prince Henry] 1. Elegie. On the vntimely Death of the incomparable Prince, Henry. By Mr. Holland.
2 Month agoe] while agone
6 and in which] in-washt with
13 that] for
22 deceased] released
24 that Corpes which] that sweet Corps
27 which] that
33 not] no
35 on] in
36 thence] hence
and] or
37 what feind the] the Fiend what
38 the] that
39 fifth] Fist
42 greiuings] Grieuing
44 in hast againe] againe in haste
45 Yeat] Yea
48 fiue] Fift
suite, yet vniudged] Suite (but yet vniudged)
49 so] full
51 who] that
56 A long the ground] the ground along
58 though] thought
59 him] them
60 windes] Winde
63 broke] brake
65 steedes] Steed
73 of Earth] (ô Earth)
may woe yee] might woo-thee,
83 (ye less] then were
87 to] (*omitted*)
89 this coile and lost] to *This*, and *Coyle*
94 the] now
101 Month] Months
106 weepe] sigh
109 Costing] Coffin (*see below*)

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110 Lapt] wrapt
112 good] this
120 morne] grieue
126 now vnto his teares giues not] not now vnto his Teares
131 (margin) ye Kinge] (*omitted*)
135 tast (*omitted*) his] taste oft his
147 memoriall] numeral
148 fill] adde
152 woode] woo'd
154 pearle, her] Pearles the
155 (o stay her heer) showneth] (O! stay her there, the soundeth)
158 *second* sweet] sad
162 shall] should

Hugh Holland (d. 1633) (?). The 1612 edition of *Lachrimae Lachrimarum* was entered in the Stationers' Registrar, 27 November 1612, before the funeral of Prince Henry (Bald 268-69). *Sundry Funerall Elegies* is annexed to the third edition of *Lachrymae Lachrymarum*. It has its own title page. It comprises poems by Sir Peter Osborne, George Garrard, Sir William Cornwallis (**HM 106**), Sir Edward Herbert, Sir Henry Goodyer, and Henry Burton.

Of the four poems found in the Holgate that may have been written by Hugh Holland, this is the one that most likely was written by him. Holland was educated at the Westminster School, later became a fellow at Trinity College, Cambridge (see l.131). After leaving Cambridge, the DNB describes his life as follows: ". . . he went abroad, travelling as far as Jerusalem. It was insinuated that he was made a knight of the Sepulchre; he certainly embraced the Roman Catholic faith, and suffered in some way at Rome for indulging in free expressions concerning Queen Elizabeth." He was patronized by George Villiers, Duke of Buckingham, but he never attained preferment from James (Saunders 81). He was buried in Westminster Abbey, 23 July 1633. In addition to the elegy to Shakespeare printed in the First Folio (1623), he wrote commendatory verses for Farnaby's *Canzonets* (1598), Ben Jonson's *Sejanus* (1605), and Bolton's *Elements of Armory* (1610). He was also a member of the Mermaid Club (DNB).

For further information on Hugh Holland, see **HM 58** notes.

For information about Prince Henry, see **HM 101**.

Holland's writing about Henry is notably passionate, but his references are not always clear. I have listed below any words needing annotation, but I have not always been successful in figuring out exactly what he meant.

4. Tiburne. Tyburn, place in London for public executions (OED).
33. Catesby. William Catesby 9 (d. 1485), advisor to Richard III.
33. ffaulx. Probably Faukes de Brent (d. 1225), friend of King John.
33. Percy. Probably Henry Percy (1364-1403), Hotspur.
39. Nouember. Henry died 6 November 1612 (see **HM 101**). The exact date is referred to ll.39-40.
45. Tilt and Ringe. I cannot find any equestrian games or races called "Tilt and Ringe," but I suspect that's what it is. "Tilt" as in jousting, "ring" as in the horse's ring.
89. Lee. An obscure reference, possibly the lee-anchor. "Lee" as a nautical term implies the side of a vessel safe from the wind.
92. Humber. Estuary of the Trent and Ouse Rivers, between Yorkshire and Lincolnshire.
109. Costing. Holgate's writing actually looks like "Costnig." In words that end in

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"ing," he frequently puts the dot over the *n* rather than the *i*. Here, however, his *nig* is quite pronounced, but it makes no sense. He probably means "casting."

136. Woodstocke. The royal castle near Oxford.

138. Grant and Theames. Obscure reference. Possibly the Thames, but there is no river Grant.

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105 It is not Night yett all the world is blacke
the fiats past, and yet our sunne wee lacke
/their votaries aboue the powre of Chaunce.

"On Prince Henrye" [anon.], pp. 121-24.

Sir William Cornwallis. Prtd. *Sundry Funeral Elegies on the untimely death of the most excellent Prince, Henry late prince of Wales, composed by several authors* annexed to *Lachrymæ Lachrymarum, or the Spirit of Teares, distilled for the on-tymely death of the incomparable prince, Panaretus*, by Josuah Sylvester (London, 1613), sig. E3-F2.

Huntington: HM 198, pt. II, ff. 77-79.

Collation: Holgate] *Sundry Funeral Elegies*
Title: On Prince Henrye] On the vntimely Death of the incomparable Prince, Henry by Sr. William Cornwallis
3 I now know] Now know I
measurde] numbred,
4 and not] not by
5 Lowte] Lown
plaints] plaint
6 paine] pine
faints] faint
9 lay] layd
12 his Cogisaunce] Cognizance it
14 shipwracke] Ship-wracke's
22 hereby] yearly
24 date] eat
25 our] all
28 keen] Him
euen grac'ed] even Vertue grac't
29 graue (*omitted*) a] and braue
well] (*omitted*)
35 Sonne] Sonn's
36 O farr] Oh! how farre
42 spare no] lend one
43 but] Yet
45 the] his
50 was neuer] neuer was
51 well] will
53 they] their
54 acheife] her Chief
55 plentye take you Inne] take their Inne
57 neuer] ever
58 that] Which
59 pleasure] Pleasures
61 *second* nor] or
62 curious] serious
63 Balance] Balloon
65 horse] Horses
68 that] Which
71 his] her
72 want] wanton
75 a] and

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76 it] that
83 was] were
86 or] are
89 Nor] Not
that] which
91 else (*omitted*) vtter] else must vtter
95 frend] Frends
96 end] ends
100 this] ours
enuyes malice] Malice, Envie
103 in] into
104 Religion (*omitted*)] there
112 they] thy
113 with] Which
115 with] what
118 the] Thy
120 still] yet
124 Only one] One only
125 new mixt] now next
126 of] on
128 you are] thou art
are You] art thou
for] from
129 you were] thou wert
130 you] Thou
your] thy
131 bee] see
132 I cannot shew] can I now
133 iests] gests
134 thoughts] Thought
136 passion in liuinge councells] In liuinge Councells Passion
138 others states and mould framd] other State-moulds, former-fram'd
140 this feare Noble Prince] (Noble Prince) This Fear
142 are] is
143 this] the
145 happy] (*omitted*)
151 you] your
155 wher's euer] where-ever
161 All those Examples] As those, th'Examples
162 drawes] drawe
content] consent
163 doth] doo
164 louinge] Loue
166 that at your Entrance] Which at thy Comming
did] didst
167 now (*omitted*) implore] Now, I implore
168 theis] These
169 the] this
170 kindes] kinde
171 of] if
175 &] or
177 blessed] fruitfull
180 you] your
184 (*omitted*) make] To make
beate] bear

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Sir William Cornwallis (1579?-1614?). For details about Prince Henry, see HM 101 notes. For details about *Sundry Funerall Elegies*, see HM 104 notes.

Cornwallis is best known for his *Essayes*, written in the style of Montaigne. He was a friend of Wottan and Donne. The DNB claims that he commissioned Jonson's Masque *Penates*, but this claim has been disputed (Allen x-xi). His father, Sir Charles Cornwallis, was appointed Ambassador to Spain (1605). William was elected MP of Orland in Suffolk. He was also employed by his father to carry messages between England and Spain. Despite his privilege, he spent most of his life in poverty (Allen ix-xviii).

Cornwallis is considered an indifferent essayist, more an imitator of Montaigne than a unique contemporary voice. With Bacon, he was among the first writers in this genre. Writing on this poem, Ruth Wallerstein says:

> Sir William Cornwallis wrote a simple reflective poem, in the tradition of Latin epigram and elegiac verse. Its theme is the conflict of reason and passion, the subject with which Cornwallis is also chiefly concerned in his essays. Probably the author might have been influenced in the choice of form by Jonson, whose special friend he was, but his style has nothing of Jonson's formal order.

Five poems attributed to Cornwallis are in MS Tanner 306, including one inscribed "to Mr. John Done Secretary to my Lorde Keeper" (Crum A1574). None of these poems are in the Holgate.

2. fiats. I suspect a play on "fiat lux," i.e. "let there be night." The OED does not offer a definition that fits this usage.

5. Lowte. Probably a variant of "lowth," lowness (OED). "Lown," as used in *Sundry Funerall Elegies*, means "calm."

7. Curious. Observant, especially with hand or eye (OED).

20. p'aine. The ' is clearly inserted. 1613 text has *plain*, but *pain* is probably correct.

34. royall ffather. James I.

40. dropsie. A disease that swells the body with water (OED).

49. Phillips sonne. Charles II of Spain. He did not succeed his father, Philip IV, until 1661.

63. tennis Balance. Henry was known to play tennis. In fact, it was believed that his fatal illness became worse after playing (Gardiner 157).

73. Carpet Knight. A Knight of the Carpet (obsolete). A knight so described because he kneels while the king sits (OED).

79. But runing swiminge, and such exercise. Henry was known for his athleticism.

82. pedint arts. Book learning. Teachers were called "pedants."

85. inensibilities. Surely "insensibilities."

95. Ligement. The anatomical use of the word was established by the early fifteenth century.

99. entralls. The allusion to faculty psychology in the following line suggests "entralls" as the inner parts of the body, the seat of emotions (OED).

124. Only one Phœnix. A mythological allusion to Christ.

133. Brothers iests. 'Brothers' is possessive. Charles was then twelve years old.

169. Ilande. England.

See Sir William Cornwallis the Younger, *Essayes*, ed. Don Cameron Allen (Baltimore: The Johns Hopkins Press, 1946); Ruth Wallerstein, *Studies in Seventeenth-Century Poetic* (Madison and Milwaukee, University of Wisconsin Press, 1965), 59-95.

For extended biographical comment, see P. B. Whitt, "New Light on Sir William Cornwallis, the Essayist," *Review of English Studies*, VIII (1932): 155-69.

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106 Not that in Couller, it was like thy haire
for Armelettes of that, thou maist let mee weare
/Because tis Cordiall, would t'were at thy heart.

"His Passion for a lost Chaine of Gould" [anon.], pp. 125-27.

John Donne. Prtd. Elegie XII, "The Bracelet," *Poems* (London, 1635); Grierson, I, 96-100;" Gardner, *The Elegies and the Songs and Sonnets*, pp. 1-4; Shawcross, No. 8.

Crum: N-397 ("Not that in colour it was like thy hair"); N-361 ("Not for in colour, it was like thy hair").
Beal: Vol I, pt. 1, DnJ 357-413.

Bodleian: MS Eng. poet. e. 99, ff. 13-14b; MS Eng. poet. f. 9, pp. 209-13, 44; MS CCC. 327, f. 5; MS Rawl. poet. e. 14, ff. 30^{v}-2; MS Rawl. poet. 117, ff. 225^{v}-4^{v} (rev.); MS Ashmole 36/37, f. 61^{v}; MS Don. c. 54, ff. 24^{v}-5; MS Malone 19, p. 150; MS Malone 23, p. 220; MS Rawl. poet. 160, ff. 171^{v}-72^{v}; MS Rawl. poet. 212, f. 152^{v} (rev.).
British Library: Harley MS 4955, ff. 94-5^{v}; Lansdowne MS 740, ff. 66-7^{v}; Stowe MS 961, ff. 94^{v}-6; Add. MS 25707, ff. 5^{v}-6^{v}; Egerton MS 2230, ff. 15-16^{v}; Stowe MS 962, ff. 214^{v}-16^{v}; Harley MS 3991, f. 114^{r-v}; Sloane MS 1792, ff. 39^{v}-41.
Cambridge University Library: MS Add. 5778, ff. 23^{v}-5; MS Add. 29, ff. 1-2; MS Ee. 4. 14, ff. 67-8.
Derbyshire Record Office: D258/60/26a, ff. [33^{v}-5].
Edinburgh University Library: MS La. III. 493, ff. 92^{v}-4.
Folger: MS V.a. 170, pp. 200-3; MS V.a. 262, p. 12.
Harvard: fMS Eng 966.3, ff. 12^{v}-14^{v}; fMS Eng 966.4, ff. 162-3^{v}; MS Eng 966.5, ff. 80^{v}-1^{v}; fMS Eng 966.1, ff. 5-6; MS Eng 966.6, ff. 79^{v}-82; MS Eng 966.7, ff. 61^{v}-3; MS Eng 686, f. 14.
Huntington: EL 6893, ff. 76^{v}-8^{v}; HM 198, pt. I, pp. 35-7; HM 198, pt. II, ff. 112^{v}-13^{v}.
Owned by Sir Geoffrey Keynes: *Bibliotheca Bibliographici* No. 1860, ff. 17^{v}-20^{v}; No. 1861, ff. 43-4^{v}; No. 1863, ff. 7-8.
Leeds Archives Department: MX 237, f. 6.
Owned privately in England, Monckton Milnes MS, pp. 23-7 (Beal, DnJ 397).
National Library of Scotland: MS 6504, ff. 40^{v}-2^{v}.
National Library of Wales: Dolau Cothi MS, pp. 32-5; NLW. MS 5390D, pp. 444-2 (rev.).
New York Public Library: Berg Collection, Westmoreland MS [no reference or page number]; Arents Collection: Cat. No. S191, Elegies, pp. 1-5.
Rosenbach: MS 239/22. ff. 44-5^{v}.
St. John's College, Cambridge: MS U. 26 (James 548), pp. 94-8.
St. Paul's Cathedral: MS 49. B. 43 [no page number].
Texas Tech: Dalhousie I, f. 27^{r-v}; Dalhousie II, ff. 9-10 (see Sullivan).
Trinity College, Dublin: MS 877, ff. 25^{v}-7.
Victoria and Albert Museum: Dyce Collection, Cat. No. 18 (Pressmark 25. F. 17), ff. 18^{v}-19^{v}.
Westminster Abbey: MS 41, ff. 30^{v}-2.
Yale: Osborn Collection, b 114, pp. 98-105; b 148, pp. 64-6.

Collation: Holgate] 1635
Title: His Passion for a lost Chaine of Gould] Elegy XII The Bracelet Upon the losse of his Mistresses Chaine, for which he made satisfaction
3 hands] hand

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6 are] were
Loues] love
7 I mourne] Mourne I
thy] that
8 for luckes sake] for the luck sake
second for] (*omitted*)
11 my constraint] any way
strid] straid
(ll.19-20, 1635, *omitted*, Holgate.
Shall they be dam'd and in the furnace throwne,
And punisht for offences not their owne?)
19 And] (21) They
22 them] (23) these
naturall Cuntrie] Countreys naturall
24 Soe leane, soe lame, soe ruinous] (26) So pale, so lame, so leane, so ruinous
27 the] (29) they
29 vnlike] (31) unlickt
vnfield] unfil'd
32 legaries] (34) figures
33 which] (35) that
36 y^e^ earth each] (38) th' earth's every
38 ragged, ruinde] (40) ruin'd: ragged
39 knowes] (41) knew
41 were with all] (43) wherewithall
45 that] (47) the
they were] they'are
49 they (*omitted*)] they should
56 him] (58) (*omitted*)
58 which] (60) that
scheames] scenes
63 And] (65) But
64 O] (66) yet
65 the Doome from him] (67) from him that doome
69 those] (71) the
72 Necessaries] (74) Necessities
74 formes giue] (76) forme gives
formes are] forme is
80 the] (82) these
81 yee] (83) you
90 much] (92) (*omitted*)
state] estate
92 may (*omitted*)] (94) may my
93 ffetterd, and manacled] (95) Here fetter'd, manackled,
95 being] (97) be
96 faile both of that,] (98) and faile bothe of it
99 Or some libell, or interdicted] (101) Or libels, or some interdicted
100 Kept negligently may] (102) Which negligently kept,
102 Itchie] Itching
103 hurt which euer gould hath] (105) evils that gold ever
104 mischeifes, which] (106) michiefe that
106 plague] (108) plagues
and] (*omitted*)
108 to thee themselues] (110) themselves to thee
109 thee] (111) (*omitted*)

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then] thee
110 than] (112) then
111 yet] (113) (*omitted*)

John Donne, "The Bracelet." This poem was not accepted for license in 1633. It was first published in 1635, the second edition of Donne's poems. Gardner says that the copy-text for 1635 was a poor text (111).

Based on topical references, the poem was written about 1593, when Donne was at Lincoln's Inn. This was his early period when most of the elegies were written. Based on earlier work by Grierson, Gardner argues that Thomas Kyd's *Soliman and Perseda* was at least the inspiration for this poem. A lost chain is the principal action in the first two acts of the play. Possible allusions to Kyd's arrest for libel are made ll.99-100 (*see notes below*).

This is a particularly complex poem, filled with many subtle, complex allusions to current thought. For more detailed comment on its language, see esp. Helen Gardner.

7. seauen fould Chaine. There are seven links to the chain.

9. twelue righteous Angells. Coins. Most coinage in Elizabethan England was silver, so the gold coins were held more valuable. Good and bad angels were frequently written about in the late sixteenth century.

10. vilde fodder. Vile soder. Despite the similarities between *f* and *s*, the *f* here is clear. This, to my knowledge, is the only manuscript with this error.

11. strid. Strayed.

20. in that Hell th'are burnde and tyde in chaines. She insists that twelve gold coins be melted down and forged into a new chain.

22. their naturall Cuntrie rott. Syphilis, known as the French disease or French crown (l. 21).

24. Soe leane, soe lame, soe ruinous. The Holgate "pale," which is in 1635. Description of the French coins, they were thought to be thin (leane), made of pale metal (pale), and clipped (lame).

27. spanish stampes. Spanish coin.

28. Catholike. A pun, the Spanish king was of course Catholic; but Spanish coin was thought to be everywhere, a common complaint.

29. vnlike. Unlicked.

29. beare-whelps. Bear whelps were thought to be unformed until they were licked by their mothers.

29. vnfield. Unfiled.

29. pistoletts. Spanish gold coins.

32. legaries. I have no explanation for this error; it is not a word. It should read "figures." "Manie Angled" figures are five-pointed stars used in conjuring.

37-40. Visitt all Cuntries . . . seventeene headed Belgia. Reference here is to a list of political and economic problems created by Spanish gold throughout Europe. For a more complete discussion, see Helen Gardner, pp. 115-16.

38. Gorgeous ffraunce ragged. France had been ruined by its wars of Religion.

39. SCotland. In the early 1590s, Scotland was very poor. It was believed that its economy had been suddenly enhanced by an infusion of Spanish gold (Smith 428).

40. seventeene headed Belgia. The seventeen lowland provinces of Belgium and the Netherlands were at war with Spain for their independence.

42. Chimiks. Alchemists.

43. haueinge by subtile fire a soule out pulde. Alchemists tried to extract the "first matter" or "mercuric soul" from minerals in order to change them into gold.

44. durtely. Dirtily.

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44. gulled. Tricked.

53. Lou'de Squeaking Cryer. Criers advertised goods or sought the recovery of lost property. In Kyd's *Soliman and Perseda*, a crier is sent to recover a lost chain of gold.

57. Coniurer. An astrologer.

59. who hath diuided Heauen in tenements. Astrologers divide the heavens into twelve houses.

60. rents. A pun, the rents for the tenements and the rents, or gaps, left in the skies by the astrologer.

62. rome. Room.

69-70. first falne Angells, resteth still Wisdome and knowledge. There are three types of knowledge that lead to the love of God: natural, speculative, and affective. Fallen angels retained the first and some of the second, but lost the third.

74. for formes giue being, and their formes are gone. The key tenet in classical philosophy.

75-76. pittie the Angells yett their dignities pass vertus, powrs, and principalities. Helen Gardner reads "yett" as pity the angels while there is still time. A more accepted reading, however, is that his good angels have more dignity than the virtues, powers and principalities of bad angels.

95. forren. Foreign.

99-100. Or some libell . . . may thy ruine bringe. Kyd was arrested on 12 May 1593 for libelling the state. When his rooms were searched, papers were found that led authorities to suspect he was an atheist. For this, he was tortured.

110. gould is restoratiue. Potable gold was considered a palliative.

112. Becaise tis Cordiall. A cordial medicine affects the heart.

See John Donne, *The Elegies and the Songs and Sonnets*, Helen Gardner, ed. (Oxford, 1965), 1-4, 111-19; *The Complete Poetry of John Donne*, John T. Shawcross, ed. (New York, 1968), 43-46, 434-35; *John Donne, the Complete English Poems*, A. J. Smith, ed. (London, 1987), 427-30.

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*β*2 When I in Court had spent my tender prime,
And done my best to please an earthly Prince
/To serve my Saviour & y^e^ King of Kings.

"Vpon Master Iohn Charles Wray son to S^r^ William Wray, who died at 16 or 17 years of age & lyeth buried in Ashbie Church in Lincolnshire" [anon.], p. 127.

(?). Camden's *Remaines* (1674), 438.

Crum: W-1172.

Bodleian: MS Eng. poet. e. 40, f. 117.
Folger: MS W.b. 455, p. 39.
Yale: Osborn fb 143, p. 24.

Anonymous. This is the second poem written in the hand of John Wale, a descendant of the Holgate family. Folger MS W.B. 455 is a late seventeenth or early eighteenth-century manuscript.

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107 Souldier stand vp, and Liue and do no more,
faint at the breakinge length of thy bold score,
/thanks to that honest fellow

"On the Money Newes so generally Current in Frankendale about Iune 1621," subscribed "Iacobus Dei gratia," pp. 128-31.

Iacobus Dei gratia [pseud.].

British Library: Add. MS 23229), ff. [?]-62.

Collation: Holgate] Add. MS 23229-(μ), f. 62 (*see note below*)
165 Is this then (*omitted*) vocation] thy

Anonymous. Among the many fascinating things about this poem is that it, too, is found in British Library Add. MS 23229-(μ). Unfortunately, only the last page of that transcription survives. The Add. MS text begins at l.129. From that point forward, the two texts are virtually alike, including a broad sweeping signature at the end of the poem and the marginalia in the lower left-hand corner. It is, of course, possible that both texts were transcribed from a common printed text, but the two signatures "Iacobus Dei gratia" seem imitative of each other (see figs. 12a, 12b) and are perhaps written by the same person. For a discussion concerning the similarities between these two manuscripts, see Introduction, section 5.

The poem describes events that occurred at the time of a cease fire reached at Mainz between Protestant and Catholic factions early in the Thirty Years' War. James hoped to settle hostilities through diplomatic efforts, mainly construed through the proposed marriage of his son to the Spanish Infanta. His intention was to restore the Palatinate to his son-in-law Frederick in exchange for his own prior claims to Bohemia. Part of the agreement entailed the disbanding of the Protestant Union in return for which Protestant territories would not be attacked. Archduchess Isabella of the Spanish Netherlands took advantage of the cease fire and, at the death of Philip III of Spain in March 1621, laid siege to Frankenthal, one of three Protestant fortresses (Parker 64). In charge of the seige was General Ambrogio Spinola, corrupted to Spinla in the poem (l.148).

Frankenthal is south of Mainz, northwest of both Mannheim and Heidelberg. In 1621, it was part of the Rhennish or Lower Palatinate. I read "Franken*dale*" (in title) satirically as an Anglicized corruption of the German name "Franken*thal*." "Tal," OHG, MHG, (valley) (OED). "Dale" (valley) entered Old English as "dæl" (Mills 101). Place names using "dale" as a suffix would be Deepdale and Annandale. Clearly, from the poem, conditions for English soldiers serving in the Thirty Years' War were deplorable. Such general conditions were described by Samuel R. Gardiner.

> In those terrible years, no army marched into the field without perpetrating horrors which in our day even the most depraved outcasts could not look upon without a shudder. Liable to dismissal at any moment, the soldier thought it no shame to transfer his services from one side to the other with reckless impartiality. No tie of nationality kept him faithful to the cause which he might be fighting tomorrow. Even military pride, which has sometimes been known almost to replace that lofty and patriotic feeling, was wanting to him. He knew that he had sold himself, body and soul, to his hirer for the time being, and according to the law of our nature all other vices followed in the train of that last degradation of which man is capable. In those camps robbery, cruelty, and lust reigned supreme. Smiling fields and pleasant villages were made hideous by their presence. Blazing farm-

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> steds marked the track of their march, and the air was tainted by the mouldering corpses, not of armed men, but of helpless peasants--of tender babes and of delicate women, fortunate if they had escaped by the sharp remedy of the sword a fate more horrible still (IV, 196).

The siege at Frankenthal actually lasted until April 1623. In a letter dated 10/20 July 1622 (Chichester to Calvert, Public Record Office, S.P. German States, xxvi, f. 75), the English ambassador wrote "It grieves me to behold the waste and ruin of so many towns, boroughs and villages which were lately rich and prosperous, and to hear of the intolerable oppression and rapine committed upon the poor people that are left, by the soldiers as well of our army as that of the enemies" (*New Cambridge Modern History*, iv, 317).

I have not discovered any specific information concerning payment to soldiers during this campaign; however, to my knowledge, this was an ongoing problem throughout the Thirty Years' War.

The poem is replete with local idioms, all of which proves the language of soldiers has changed little since the early seventeenth century. I suspect some of the slang would be known only to members of this soldier's regiment. Regardless, without a glossary, the poem is quite readable.

For information on the Thirty Years' War, see Samuel R. Gardiner, *History of England from the Accession of James I to the Outbreak of the Civil War, 1603-1642*, IV. Rpt. New York: AMS Press, 1965; Geoffrey Parker, *The Thirty Years' War* (London, 1984), 61-71; *The New Cambridge Modern History*, iv, *The Decline of Spain and the Thirty Years' War, 1609-48/59*, J. P. Cooper, ed., Cambridge at the University Press, 1971.

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108 O Let mee groane one word into thine eare
and with that groane breake all my vitall springes
/that which a smile did many yeares preserue.

"To his Mistris in his Death" [anon.], p. 132.

William Herbert. Prtd. *Poems of Pembroke and Ruddier* (1660), 52.

Rosenbach: MS 1083/16, p. 290.

Collation: Holgate] *Poems of Pembroke and Ruddier*
Title: To his Mistris in his Death] To his Mistris on his Death
2 springes] strings;
10 miserable] miserably
11 this that\not] This, that (*see below*)

Collation: Holgate] Rosenbach 1083/16
Title: To his Mistris in his Death] To his Mris at his death
2 springes] strings
11 this ↑not↓ that] To kill
sterue] serue

William Herbert, Earl of Pembroke (1580-1630). Gary Waller writes that this is one of the poems Lawes supplied to John Donne Jr. for the publication of *Poems of Pembroke and Ruddier* (Waller 171, see **HM 40** notes). Waller's comments suggest how this particular lyric may have been utilized.

> The poem suggests a civilized, courtly occasion, asking for verse and a musical setting that move elegantly, simply, and without disrupting the atmosphere, which is designed to soothe and relax (Waller, op cit.).

There is no evidence in the Holgate that this particular lyric was sung. Noteworthy, however, is l.11, "not" superscribed above "that," which is not cancelled. This is a rare circumstance in the Holgate. Normal procedure throughout the manuscript is to superscribe over a cancellation. Holgate may have written the line as he preferred, but preserved the line as it appeared in the copy-text.

For a discussion of Herbert's poetry, see Gary Waller, *The Sidney Family Romance* (Detroit, 1993), 159-88; David Coleman Redding, "Robert Bishop's Commonplace Book, an Edition of a Seventeenth Century Miscellany," U. of Pennsylvania, 1960, 746.

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109 Doe but consider this small dust
heer running in this glass
/Eun Ashes of Louers finde no rest.

"Of the Sand runinge in an hower Glass" [anon.], p. 132.

Ben Jonson. Prtd. *The Vnder-wood* (1640), viii; Herford & Simpson, VIII, "The Houre-glasse," pp. 148-49.

Crum: D353 (Do but consider this small dust); C695 (Consider the dust moving in this glass).
Beal: Vol. I, pt. 2, JnB 270-307.

Bodleian: MSS. Ashmole 36/37, f. 257 (HS); Eng. poet. c. 50, f. 113; MS Eng. poet. f. 25, f. 19^{v}; MS Eng. poet. f. 27, p. 66; Rawl. poet. 172, f. 74^{v} (HS); MS CCC. 176,f. 8; MS Firth e. 4, p. 51 (HS).
British Library: Add. MS 11811, f. 31 (HS); Add. MS 15227, f. 96^{v} (HS); Add. MS 19268, f. 4^{v} (HS); Add. MS 22603, f. 49^{r-v} (HS); Add. MS 33998, f. 14^{r-v} (HS); Egerton MS 2725, f. 112^{v}; Stowe MS 961, f. 69^{v} (HS); Stowe MS 962, f. 144.
Carlisle Cathedral: Dean & Chapter of Carlisle MSS, Box B1, Altus, p. 8; Bassus, p. 8.
Derbyshire Record Office: D258/31/16, p. 9.
Edinburgh University Library: MS Dc. 7. 94, f. 17^{v}.
Folger: V.a. 245, f. 55^{v}; V.a. 170, p. 76; V.a. 162, f. 90; V.b. 43, f. 9^{v}.
Harvard: fMS 626, f. 73; MS Eng 966.5, f. 139^{v}; MS Eng 966.7, f. 32.
Huntington: HM 198, pt. I, p. 53.
Owned by Sir Geoffrey Keynes, *Bibliotheca Bibliographici* No. 15; No. 1861, f. 113.
Leeds Archives Department: MX 237, f. 34.
Rosenbach: MS 1083/16, p. 291; MS 1083/17, p. 15.
St. John's College, Cambridge: MS S. 32 (James 423), f. 7^{v} (HS).
Scottish Record Office: GD18/4312.
South African Library, Cape Town: MS Grey 7, a 29, p. 75.
Yale: Osborn Collection, b 197, p. 59; b 205, f. 73^{v}.

Beal, JnB 307: "Copy in a MS collection once owned by Sir Kenelm Digby . . . . Unlocated." (HS).

Collated in Herford & Simpson (HS).

Collation: Holgate] *The Vnder-wood*, 1640 (Herford & Simpson)
Title: Of the Sand runinge in an hower Glass] The Houre-Glasse
2 this] the
4 Would] Could
it] this
your] (5) The
euer] (*omitted*)
7 turne to Cynder] (8) Turn'd to cinders

Ben Jonson (1573?-1637). This poem is based on *Horologium Pulverum* by Girolamo Amaltei (Gherus, *Delitiae cc Italorum Poetarum*, 1603, i. p. 73).

Perspicuus vitro pulvis qui dividit horas,
Dum vagus angustum saepe recurrit iter,
Olim erat Alcippus: qui Gallae ut vidit ocellos
Arsit et est subito factus ab igne cinis.

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Irrequiete cinis, miseros testabere amantes,
More tuo, nulla posse quiete frui.
(Herford & Simpson, XI, 53)

Jonson sent a copy of this poem to Drummond (*Conversations*, l. 679). Drummond refers to it as a madrigal. S. T. Coleridge also wrote a version of this poem (Herford & Simpson 54).

See *Ben Jonson*, C.H. Herford, Percy and Evelyn Simpson, eds. (Oxford, 1952). Vol. VIII, 149-49, Vol XI, 53-4.

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110 Goe make thy will, and dye sad soule consumde with Care
and to thy freinds bequeath their partes, and to thy Loue her share
/there lyes with in a Murdered Man & y^e^ Murdering Mayde.

Untitled [anon.], pp. 132-33.

(?).

British Library: Add. MS 23229, f. 51

Collation: Holgate] Add. MS 23229-(λ), f. 51
14 liuing] liuely
20 fall] for

Anonymous. Again, the similarity between the Holgate and Add. MS 23229-(λ) is noteworthy. They are also the only two known manuscripts of this poem. For discussion, see Introduction, section 5.

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111 Oh doe not tax mee with a Brutish Loue
Impute not Lust alone to my desier
/Or neuer may you be enioyde by mee.

"That Lust is not his Aime" [anon.], p. 133.

Dudley North, 3rd Baron. Prtd. *A Forest of Varieties* (1645), 46; *Poems of Pembroke and Ruddier* (1660), 33.

Crum: O-340.

Bodleian: MS Eng. poet. c. 50, f. 68^{v} [Sir G.H.]; MS *North e. 41, f. 43^{v} [corrected by the author].

Collation: Holgate] *A Forest of Varieties*
Title: That Lust is not his Aime] (*omitted*)
3 aspersions] aspersion
8 wants your grace not foode to make it liue] no food but your favour can relieve.
19 commandes] command
20 delights, which] delight that

Collation: Holgate] *Poems of Pembroke and Ruddier*
3 moue] me
16 A] as
19 commandes] command

Dudley North, Third Baron (1581-1666). A courtier, North is best known for discovering the waters at Tunbridge Wells. North's life was marked by a series of failures and dwindling expectations. He was educated at Cambridge but did not graduate. By the arrangement of his grandfather, Roger North, Second Baron, he married Frances Brockett, daughter of Sir John Brockett, but the marriage was not successful. North described his own nature as sanguine but felt constrained by his marriage. He was also plagued by financial problems. The result was a persistant melancholia and illness. Uncommon to the times, North was able to situate his own personality in writing.

> My years, fortunes, the times and other circumstances have confined my course and discourse, to a resolved retirednesse, as unnaturall to the respects of my places of birth, education, and conversation, as solitarinesse to mankind; no man was ever more affected to an intelligent and well-spirited society then my self, I have formerly sought it and enjoyed it with greedinesse, I have now lost it . . . . (North, *Forest*, in Randall, 19-20)

However, what truly distinguishes North was his critical commentary, especially as it relates to his own poetry in the new age of print media. He writes the following about his poem.

> They meet with an unfriendly time, and though my selfe have kept them these late years of our troubles, like a candle under a bushel, without so much as casting my own eye upon them; I feare you will admit others, perhaps, neither friends to you nor mee; which if against my will you do, I have taught them to say something for themselves, and here and there they will return a troth; they were designed, as they tell you, to a domestique confinement, impatient of publique view, and still of shop mart and residence; whosoever censures, shall not be entitled to it as of a publique stage-playes, for his money, whereupon I hope he will bee the more modest and indulgent: But now meeting with this

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> plundering age, if they venture not to undergo the Presse, they are obnoxious to a sodain destruction . . . .
>
> (North, A2)

North published *A Forest of Varieties* in 1645. It is a compilation of his essays, letters, character descriptions, and poems. The poems, as the previous quotation suggests, were written somewhat earlier.

For further critical commentary, see HM 127 notes.

See Dudley North, *A Forest of Varieties* (London, 1645). Also see a critical biography of Dudley North's son: Dale B. J. Randall, *Gentle Flame, The Life and Verse of Dudley, Fourth Lord North (1602-1677)* (Durham, N.C., 1983), 11-27.

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112 When as the hand at teñes playes
and men to gaming fall
/A pleasure mixt with paine.

"'Of playing at Tenis,' by S^r E:D:," p. 134.

(?). Prtd. *Wits Interpreter* (1655), pp. 6-7 [second numbering].

Huntington: HM 198, pt. II, f. 45.

Collation: Holgate] *Wits Interpreter*
Title: Of playing at Tenes by Sr E:D:] The Tennis-Court
9 Iutties] Tutties
12 ther with] Wherewith
13 are] is
17 loe] now
19 Chase] choice,
20 of euery] And of each
23 cries] crie,

Collation: Holgate] Huntington HM 198
Title: Of playing at Tenes by Sr E:D:] (*omitted*)
13 are] is
27 the] this

Anonymous. I have not been able to confirm Sir Edward Dyer as the poet of this verse. It is not found in his collected works. Joseph Frank describes the poems of *Wits Interpreter* as anonymous and predating 1640, its purpose being "Didactic: intended to serve as a handbook for courtly expression, especially in regard to love" (343). The conceit of the poem is quite amusing.

9. Iutties. Not a term of the game, simply something thrown or projected.

10. stoppers. OED quotes Higgins, *Iunius' Nomenclature* (1585), "the stopper, or he that marketh the chase in playeng, at tennise specially."

11. Sr Argus. (Argos) Mythic monster variously described as having anywhere from four eyes to many (OCD).

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113 Wrong not deere Empress of my heart
the merits of true passion
/and sues for no Compassion.

Untitled [anon.], pp. 134-5.

Sir Robert Ayton. Prtd. John Cotgrave, ed. *Wits Interpreter* (1655), 40-41, 68 (both of the second numbering); *Poems of Pembroke and Ruddier* (1660), 35-36.

Charles B. Gullans, ed., *The English and Latin Poems of Sir. Robert Ayton* (Scottish Text Society, 1963). Also Agnes M. C. Latham, ed., *The Poems of Sir Walter Ralegh* (1951), 18-19.

Beal: Vol. I, pt. 2, RaW (Ralegh) 500-542.
Crum: W-2846. Also O-1317, P-67.
Gullans: Notes to the text, pp. 319-321.

Bodleian: MS Ashmole 381, p. 143 [Lord Walden]; MS CCC. 327, f. 10^{v}; MS CCC. 328, f. 78; MS Don. d. 58, f. 22^{v}; MS Eng. poet. e. 14, f. 19; MS Eng. poet. f. 9, p. 6; MS Rawl. poet. 160, f. 117 [Sir Walter Ralegh to Queene Elizabeth].

British Library: Add. MS 10308, ff. 9^{v}-10; Add. MS. 28622, f. 18^{r-v}; Add. MS. 25303, f. 118^{r-v} [Sir W:R.]; Add. MS. 21433, ff. 112^{v}-113^{v} [Sir. W:R.]; MS Harley 6057, f. 18 [Sir Walter Rawleigh]; MS. Lansdowne 777, f. 63^{r-v} [Sr. Wa: Raleigh]; Add. MS. 22602, ff. 30^{v}-31 [Sir Walter Ralegh to ye Queen]; Add. MS. 23229, f. 54^{r-v}; Add. MS. 27407, f. 129; MS. Stowe 962, f. 185^{r-v} [Lord Walden]; MS. Egerton 2560, f. 114; MS Harley 3511, ff. 12^{v}-13.

Cambridge University Library: MS. Ee. 5.23, pp. 6-7.

Edinburgh University Library: MS. Laing III, 436, pp. 20-21.

Folger: MS V.a. 103, pt. I, f. 30 [Sr Wa: Ral:]; MS V.a. 345, p. 90; MS V.a. 96, f. 62 [S^{r} Walter Raleigh].

Huntington: MS 116, pp. 16-18 [Sr Gwalter Raleigh to ye sole Governesse of his Affection]; MS. 198, pt. II, ff. 52^{v}-53.

Rosenbach: MS 239/27, pp. 50-1; MS 240/2, p. 5; MS 243/4, p. 7; 1083/16, p. 49.

Yale: Osborn Collection, b 197, p. 212 [Lo: Wal.]; b 200, pp. 78-9.

Collation: Holgate] *Wits Interpreter*, p. 68
Title: (*omitted*)] To his Mistress
1 deere] sweet
3 which thinketh] By thinking
5 since of my plaints, seem] But if my words serve
6 thy] your
7 defect] the want
9 knowinge] being
sue to serue] serve to serve
11 deuine] desire
15 where] Since
16 destroyes] distrusts
17 Clime] are
21 yet] But
22 plaintes which I] plaint that they
23 thy] their
24 that silence is] their silence in
26 though] thought

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28 may challenge] deserveth
29 wrong not deare heart of my] do not wrong my secret
30 hides] Lords

Collation: Holgate] *Wits Interpreter*, pp. 40-41
Title: (*omitted*)] To his Mistresse by Sir Walter Raleigh
(For transcription and explanation of *Wits Interpreter*, ll.1-6, see notes.)
1 deere] (7) sweet
2 merits] (8) merit
3 which thinketh] (9) With thinking
5 of] (11) if
seem] were
7 defect of Loue] defects of duty.
(HM, ll.7-8, are conjoined in 1655. It reads, "It comes not from defects of duty."
11 deuine] (16) desire
16 destroyes] (21) distrusts
17 Clime to] (22) aime so
22 which I] (27) that they
27 the] (32) A
29 deare heart of my heart] (34) dearest love
30 true] (35) Love

Collation: Holgate] *Poems of Pembroke and Ruddier*
Title: (*omitted*)] Sonnet P[embroke]
3 thinketh] thinking
5 of] if

Collation: Holgate] British Library Add. MS 23229-(λ), f. 54^{r-v}.
3 thinketh] thinkinge

Sir Robert Ayton (1569-1638). Scottish gentleman, diplomat and poet, came to reside in England in 1615. Appointed Groom of the Privy Chamber, 1608. Sent by James to Protestant princes in Germany to explain James's book, *Premonition to all most Mighty Monarchs, Kings, Free Princes and States of Christendom* (1609), in which James claimed authority to swear allegiance from all subjects, regardless of their individual religion. Secretary and Master of Requests to Queen Anne until her death in 1619 (see HM 3). Appointed Private Secretary to Queene Henrietta Maria by Charles I (1625) after a dispute Charles had with her French household. Associate of George Villiers (Duke of Buckingham) from whom he sought patronage. He was a friend of Ben Jonson, Thomas Hobbs, and William Drummond of Hawthornden. Among his Latin poems is one dedicated to Buckingham, "Buchiniamus Io est praefectus, et idem."

The poem has a complex textual history. Most frequently attributed to Sir Walter Ralegh, however, Gullens argues persuasively that it was written by Ayton. In several manuscript versions, the poem begins with a stanza most probably by Ralegh. *Wits Interpreter* (1655) prints both versions, the first, pp. 40-41, begins

> Passion are lik'ned best to floods and streams,
> The shallow murmer, but the deep are dumb,
> So when affections yeild discourse it seems,
> The bottome is but shallow whence they come:
> They that are rich in words must needs discover,
> That they are poor in that which makes a Lover.

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Six of the nine manuscripts that attribute this poem to Ralegh have this first stanza; however, this stanza has a different scansion and rhyme scheme than the poem as it appears in the Holgate. According to Gullans, C. F. Main has suggested that the two poems were transcribed sequentially into one manuscript under a common heading, "such as Woman's Love or, in this instance, Passions," and that thereafter whenever copied were thought of as one poem (325). A similar textual history can be seen in William Browne's "Nature in this small volume was about," **HM 158** (see notes). Primary evidence that this poem is by Ayton is that it is found in Add. MS 10308 and Add. MS. 28622, both of which are compilations of Ayton's poetry.

Gullans dates the poem circa 1610. He writes: "I believe this poem to have been written after 1603 and before 1612. The outside dates are based on the assumption that the poem was addressed to the Princess Elizabeth, the daughter of James I, a view which is possible whether the poem was written by Ralegh or Ayton. Several manuscripts say that the poem was addressed to 'Princess Elizabeth' and in other manuscripts this is transformed to 'Queen Elizabeth'" (260).

Poem recreates traditional courtly theme to ask--not for permission to love--but permission to serve.

The text of this poem is quite close to how it appears in *Poems of Pembroke and Ruddier* (1660). That edition was printed by John Donne Jr. from documents collected from people closely associated with William Herbert, Earl of Pembroke.

The text is also similar to the poem as it appears in British Library, Add. MS 23229-(λ). For discussion of these two manuscripts, see Introduction, section 5.

See Charles B. Gullans, ed., *The English and Latin Poems of Sir Robert Ayton*. Scottish Text Society, 4th Series, No. 1. Edinburgh and London: William Blackwood & Sons, 1963.

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114 This blacke Night represents my blacker woe,
This burning light, like my harte doth waste
/And being senceless only breederth rest.

Untitled [anon.], p. 135.

(?).

Anonymous. This is the first of four anonymous love poems found on pp. 135-36. To this reader, they appear equal in quality, and may very well be from the same poet.

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115 Art thou so fond to thinke I can bee thine
Since long agoe. I was not mine to giue
/But of a worthier hath my dearest parte.

Untitled [anon.], p. 135.

(?).

Anonymous. I have seen no other copy of this poem.

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116 I labor still in vaine
my hopes end in dispaire
/these ills, I vnder goe.

Untitled [anon.], p. 136.

(?).

Huntington: HM 198, pt. II, f. 51

Collation: Holgate] Huntington HM 198
8 best] but

Anonymous. This is the third of four poems belonging to this group, and the only one I have found in another miscellany.

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117 O clearest Moone why dost thou shew thy face
To such a wretch as hates to view the light
/the wofull weight may not with mee Compare.

Untitled [anon.], p. 136.

(?).

Anonymous. I have seen no other copy of this poem.

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118 How happie is hee borne or taught
that serueth not a nothers will
/and hauinge Nothing, yett hath all.

"S^{r} Henry Wotton" [untitled], p. 137.

Sir Henry Wooton. Prtd. Sir Thomas Overbury, *A Wife*, 5th impression (London, 1614), sig. F3^{v}; *Reliquiae Wottonianae* (London, 1651), 522-23; *Le Prince d'Amour* (1660), 134-35. Also see Dyce, *Poems of Sir Henry Wotton* (London, 1843), 5-7.

Crum: H-1407.
Beal: Vol. I, pt. 2, WoH 1-48.

Bodleian: MS Ashmole 47, f. 29^{v}; MS Don. c. 57, f. 51^{v}; MS Malone 13, p. 11; MS Malone 19, p. 146; MS Rawl. D. 1048, f. 58; MS Rawl. poet. 26, f. 1^{v}; MS Rawl. poet. 31, f. 5^{r-v}; MS Rawl. poet. 66, f. 55; MS Rawl. poet. 208, f. 1; MS Rawl. poet. 212, f. 150 (rev.); Broxbourne R 359, f. [40^{v}].
Bradford Central Library: Hopkinson MSS, Vol. 17, f. [124], Hopkinson MSS, Vol. 34, p. 44.
British Library: Add. MS 21433, ff. 115^{v}-16; Add. MS 25303, f. 121; Add. MS 25707, f. 34^{v}; Add. MS 29921, f. 42; Add. MS 30982, f. 160; Egerton MS 2026, f. 11^{v}; Egerton MS 2230, f. 20^{v}; Harley MS 1576, f. 2; Harley MS 4064, f. 234^{v}; Harley MS 6057, f. 18; Landsdowne MS 777, f. 65; Sloane MS 3769, f. 2; Stowe MS 962, f. 176(rev.).
Cambridge University Library: MS Ee. 4. 14, f. 76.
Dulwich College: Alleyn Papers, Vol. I, No. 136, f. 259^{r-v}.
Folger: D347, pp. 5-6; Y.d. 24 14B (74); MS V.a. 103, pt. I, f. 77; MS V.a. 262, p. 89; MS V.a. 345, p. 63; MS V.b. 296, f. 332.
Harvard: MS Eng 686, ff, 15^{v}-16; MS Eng 966.7, f. 17^{v} (formerly Norton 4620); MS Eng 1035, f. 10.
Huntington: HM 93, p. 183.
University of Leeds: Brotherton Collection, MS Lt. 25, f. 7; MS Lt. 48, f. [48].
Leicestershire Record Office: DG. 7/Lit. 2, f. 278.
National Library of Scotland: MS 6504, f. 85^{v}.
University Of Nottingham: Portland MS Pw V 37, p. 169.
University of Texas at Austin: Ms File/(Herrick, R)/Works B, pp. 78-9.
Rhode Island Historical Society: John Saffin Miscellany [no reference number].
Rosenbach: MS 230/16, p. 18; MS 239/22, f. 25^{v}.
Texas Tech: Dalhousie I, f. 11 (see Sullivan).
Trinity College, Dublin: MS 877, ff. 165^{v}-6; also MS 877, ff. 261^{v}-2.
Yale: Osborn Collection, b 197, p. 49.

Beal, WoH 3: "Copy . . . . This miscellany allegedly found by Collier among the Alleyn Papers in Dulwich College: see Collier, *Memoirs of Alleyn* (1841), p. 54. Unlocated."

Collation: Holgate] Overbury's *A Wife*, Sig. F3^{v} (C. F. Main)
4 simple] sillie
9 Rumor] rumors
11 neuer] neyther
14 Nor] Or
16 nor] Not
19 and] Who
23 free] Lord

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24 yett] hee

Collation: Holgate] *Reliquiæ Wottonianæ*
Title: (*omitted*)] The Character of a Happy Life
1 or] and
4 highest] utmost
7 with] by
8 Princes Loue or vulgar] publick fame or private
(The Holgate omits clear designation of the stanzas. There are six four-line stanzas. In *RW*, stanzas 3 and 4 are reversed.)
9 Rumor] (13) Rumors
11 neuer] (15) neither
13 envieth] (9) envies
whom] that
14 who neuer] (10) hath ever
15 with] (11) by
17 who vnto God] Who (*omitted*) God
20 well chosen] religious
21 free] freed
23 free] Lord

Collation: Holgate] *Le Prince d'amour*
Title: (*omitted*)] Happiness
7 vntide] Not ty'd
8 Loue] ear
9 Rumor] humors
11 neuer] neither
13 enuieth] envies
15 how] That
16 nor] Not
17 vnto] (*omitted*)
16 more of his grace] His graces more
21 bands] band
23 free] Lord
lands] land

Sir Henry Wotton (1568-1639). For further information on Wotton, see **HM 47** and **HM 60**.

A well-known contemporary anecdote helps explicate this popular lyric. In 1612, two years before the poem's first printing, Wotton, while visiting Germany on a diplomatic mission, was asked by a Christopher Fledamore to write a sentence in his personal album. Wotton wrote, "Legatus est vir bonus peregre missus ad mentiendum Reipulicæ causâ," ("An ambassador is an honest man sent to lie abroad for the good of his country"). In 1618, Fledamore's album was used by Gaspar Scioppius, a Catholic pampleteer, who incorporated Wotton's sardonic passage in two invectives against King James. James, upon hearing of the incident, chastised Wotton, but forgave him after Wotton wrote James two separate apologies (Nichols, II, 468-70; Walton, *Lives*, 121-22).

There are no autograph copies existent of this poem, so critics have attempted to establish Wotton's original text. C. F. Main has followed J. B. Leishman's critique of 'You meaner beauties of the night' (**HM 60**) by collating the known printed versions. *Reliquiæ Wottonianæ* was printed thirteen years after Wotton's death; Overbury's *Wife* was printed perhaps no more than two years after the poem was written. It stands to reason, then, especially when we consider the reversed stanzas, that

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Reliquiæ Wottonianæ is based on readings later than its composition date. It is clear from the collation above, that the Holgate is more closely aligned to the stemma of the earlier printing than the latter.

Ted-Larry Pebworth has also analyzed this poem from a textual perspective. It is his claim that both the Dulwich College MS and the MS Phillipps 12341 (now at the University of Texas) are both older than the text in Overbury's *Wife*. They read at l.17 (modern spelling) 'Who God doth late and early pray,' a reading in neither Overbury's *Wife* nor the Holgate, 'who vnto God doth Late and early pray.' Pebworth believes that the latter reading is an improvement in meaning but it also intrudes 'a pentameter line into an otherwise uniformly tetrameter poem,' thus indicating a later emendation of the poem. Pebworth also collates the entire fourth stanza from the two earlier manuscripts with Overbury's *Wife* (ll.13-16). They read (here from the Phillipps MS):

> Who envies none whom chance doth raise
> Or vice, who never vnderstood,
> How sword giues lighter wound, then praise
> Nor rules of state, but rules of good.

Overbury's *Wife* reads:

> Who enuieth none whome chaunce doth raise,
> Or vice, who neuer vnderstood:
> How deepest wounds are giuen with praise,
> Not rules of state, but rules of good.

And the Holgate:

> Who Envieth none whom Chance doth raise
> Or vice who neuer understood
> how deepest wounds are giuen with praise
> nor rules of State, but rules of good

Pebworth argues persuasively that the colon after 'understood' (l.14) endstops the meaning of the first two lines in the stanza and leaves the final couplet without reference, thus without meaning. He also glosses 'sword' (Phillipps, l.15) to mean 'rebuke,' so that the entire stanza carries three separate notions: he is happy who envies not those raised up by chance or vice; he is happy who does not understand it is kinder to rebuke one for his faults than praise one for his virtues; he is happy who does not understand that the rules of the state can be different than the rules of morality. All of these interpretations can be seen in the Phillipps manuscript, but not in Overbury's *Wife*, and by extension, in the Holgate.

The three stanzas seen together give an opportunity to examine Holgate as a reader. Throughout the manuscript, he uses very little punctuation, so he seems to let his ideas run together so that they can very naturally affect one another. His reading is superior to Overbury's *Wife* because he has not separated 'who never understood' from the remaining couplet. 'Nor' at the start of l.16 also tends to pull the stanza together because it more naturally connects ll.15-16. (Overbury's *Wife* is the only manuscript without this word.) Line 15, of course, is the key line. It is simpler, less meaningful, and far more conversational. Accepting Pebworth's unprovable belief that the two manuscripts antedate Overbury's *Wife*, then somehow the Holgate comes between them. Moreover, if the trend in texts such as this is toward simplicity and conventionality, then it becomes even more difficult to comprehend the complexity of any particular moment.

Le Prince d'amour (1660) was edited by Sir Benjamin Ruddier (Rudyerd) to commemorate the restoration of the monarchy (Marotti 277-78). HM 30, 'Not kisse? By Loue I must and make imp[r]ession,' is also found in that volume.

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See C. F. Main, "Wotton's 'The Character of a Happy Life,'" *The Library*, 5th Ser. 10 (1955): 270-74; Ted-Larry Pebworth, "New Light on Sir Henry Wotton's 'The Character of the Happy Life,'" *The Library*, 5th Ser. 33 (1978): 223-26.

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119 Sweet stay a while; why will you rise,
the light you see, Comes from your eies,
/My Infant loyes, or else they Perish.

Untitled [anon.], p. 137.

John Donne (?). Prtd. John Dowland, *A Pilgrim's Solace* (London, 1612) [two-stanza version]; Orlando Gibbons, *The First Set of Madrigals and Mottets* (London, 1612); John Donne, *Poems* (London, 1669), sig. C1 ["Break of day"]. See Grierson, I, 432 [attd. to Dowland]; Gardner, *The Elegies and the Songs and Sonnets*, p. 108 [as dubia]; Doughtie, *Lyrics from English Airs*, pp. 402-403. Not in Shawcross.

Beal: Vol. I, pt. 1, DnJ 2942-2983.
Crum: S-1149 (Stay oh sweet and do not rise/ And perish in their infancy); A-762 (Ah dear heart, why do you rise/ And perish in their infancy).

Aberdeen University Library: MS 29, pp. 185-6.
Bibliothèque Nationale, Paris: Département de la Musique, Conservatoire MS Rés. 2489, p. 269 [f. 10^{v}].
Bodleian: MS Eng. poet. f. 9, p. 19 (Gr, Dou); MS Rawl. poet. 117, f. 220^{v} (rev.) (Dou); MS Ashmole 47, f. 73^{r-v} (Dou); MS CCC. 328, f. 47^{v} (Dou); MS Don. c. 57, f. 29^{v} (Dou); MS Eng. poet. f. 25, fol. 11 (Dou); MS Mus. f. 20-4; f. 20, fol. 56^{v}; MS Rawl. poet. 214, f. 81^{v} (rev.) (Dou).
British Library: Stowe MS 961, f. 71^{v} (Gr, Dou); Add. MS 25707, f. 18^{v} (Gr, Dou); Add. MS 10337, ff. 20^{v}-1 (Dou); Add. MS 19268, f. 19 (Dou); Add. MS 29481, f. 9; Add. MS 53723, f. 10^{v} (Dou); Sloane MS 542, ff. 11^{v}-12 (Dou); Sloane MS 1792, f. 12 (Dou).
Cambridge University Library: MS Add, 7196, f. [18^{v} rev].
Folger: MS V.a. 345, p. 237; MS V.a. 97, p. 70 (Dou); MS V.a. 262, p. 102 (Dou); MS V.a. 319, f. 31^{v} (Dou); MS V.a. 322, p. 55 (Dou).
Harvard: MS Eng 966.5, f. 146^{v} (Gr, Dou); MS Eng 686, f. 94^{v} (Dou).
Hertfordshire Record Office: 19061.
Huntington: HM 198, pt. II, f. 42^{v} (Dou).
Owned by Sir Geoffrey Keynes: *Bibliotheca Bibliographici*, No. 1861, f. 117^{v}.
Leeds Archives Department: MX 237, f. 66^{v}.
Leicestershire Record Office: DG. 9/2796, p. 56.
National Library of Scotland: Adv. MS 19. 3. 4, f. 9^{v}.
New York Public Library: Arents Collection, Cat. No. S288, p. 48; Music Division, Drexel MS 4175, No. vi.
Rosenbach: MS 239/18, p. 106; MS 239/27, pp. 51-2 (Dou); MS 243/4. p. 73 (Dou); MS 1083/17, f. 135^{r-v} (Dou).
Worcester College, Oxford: MSS 4. 29, f. [16^{v}].
Yale: Osborn Collection, b 148, p. 5; fb 88, f. 120.

Collated in (Gr)eirson, (Dou)ghtie. Holgate is collated in Doughtie.

Collation: Holgate] Dowland, 1612 (*in Doughtie*)
Heading: (*omitted*)] To my worthy friend Mr. William Iewel of Exceter Colledge in Oxford.
5 a while, or else I dye] or else my ioyes must dye
6 my] their
7 thy] this
9 with thy] by his

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10 her] thine
11 with] let
12 My] Mine
ore else they] that else must

John Donne (?). It is highly doubtful this poem is by John Donne. Its first stanza was printed as the first stanza of Donne's "Breake of Day" (HM 128) in *Poems* (1669). The two poems, however, have different meters. Moreover, the narrator of "Breake of Day" is a woman, while the narrator of this poem is a man (see l.7). Helen Gardner suggests that the lyric may be by Dowland himself, who first published it in 1612 (230).

10. farr sweeter then the Phenix nest. The phoenix nest was made of spices (Doughtie 611).

For more information about this poem, esp. 1612 text, see Edward Doughtie, *Lyrics from English Airs, 1596-1622* (Cambridge, 1970), 402-3, 608-11. Also John Donne, *The Elegies and the Songs and Sonnets*, Helen Gardner, ed. (Oxford, 1965), 108, 230.

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120 If her disdaine in you least chaine cann moue
You do not Loue.
Except selfe Loue seeke priuate End.

"Verses made by the E: of P:," p. 138

William Herbert. Prtd. John Donne, *Poems* (1635), 195; *Poems of Pembroke and Ruddier* (1660), 3-4.

Crum: I-798 (If her disdain in you least change can move).

Bodleian: MS Eng. poet. f. 9, p. 133 [Earle of Pembroke]; MS Rawl. poet. 31, f. 30 [P.]; MS Rawl. poet. 116, f. 50 [Pemb]; MS Rawl. poet. 117, f. 199^{v} (rev.) [Sir H. Wootan]; MS Rawl. poet. 147, p. 81 [P., altered to Sr. H.W.].
British Library: Egerton MS 2725, f. 91^{v}-92; Stowe MS 962, f. 111 [Earle of Pembroke]; Add. MS 10309, f. 109^{v}; Add. MS 23229, f. 52^{v}.
Cambridge University Library: Add. MS 4138, f. 49^{v}.
Folger: MS V.a. 125, pt. I, p. 51.
Harvard: MS Eng 966.1, f. 41^{v} [Donne].
Huntington: HM 198, pt. I, p. 138.

N.B. This and the following poem (HM 121) usually appear as companion works. Identification of the poets, however, varies. Holgate identifies Pembroke as the author of both. The poems were printed in all but the first edition of John Donne's Works (1635-1669). In those editions, Henry Wotton was presumed to have written one of the verses.

For collation and textual information concerning both poems, see HM 121 notes.

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121 Tis Loue breedes Loue in mee, and Colde disdaine
kills it a gaine
/which neuer should to publicke tend.

"The Answeare" [anon.], p. 138.

Sir Benjamin Ruddier. Prtd. John Donne, *Poems* (1635), 195-96; *Poems of Pembroke and Ruddier* (1660), 4.

Crum: T-2778.

Bodleian: MS Eng. poet. f. 9, p. 134 [Ben Rudiar]; MS Rawl. poet. 31, f. 30^{v} [R.]; MS Rawl. poet. 116, f. 50 [Sir B.R.]; MS Rawl. poet. 117, ff. 119^{v}, 200$^{(rev.)}$ [Mr. Dunne]; MS Rawl. poet. 147, p. 81 [Ben. R., altered to Dr. D.].
British Library: Egerton MS 2725, f. 92; Stowe MS 962, f. 112; Add. MS 10309, ff. 109^{v}- 110.; Add. MS 23229, f. 52^{v}.
Cambridge University Library: Add. MS 4138, f. 49^{v}.
Folger: MS V.a. 125, pt. I, p. 51.
Huntington: HM 198, pt. I, 138; pt. II, p. 128.
Rosenbach: MS 240/2, p. 13.

*N.B. This and the previous poem, **HM 120**, are companion poems. For manuscript and print editions of **HM 120**, see previous entry. For collation and textual information about both poems, see information below.*

Collation: Holgate] Donne's *Poems*, 1635
Title: Verses made by the E: of P:] A Dialogue between S^{r} Henry Wotton, and M^{r} Donne. (*Printed as one poem*)

HM 120

1 in you least chaine] least change in you
3 while that hopes giue] when the hope gives
your] the
4 shall] fell
6 yours should] should yours
7 at] to heare of
9 And] Her
hearte] eyes
11 so much I] I so well
13 Thus her vnkindeness lustly must bee gract'd] stay her disdaynings justly must begrac't
17 can her Rigor] her disdaines can
18 Except] Vnlesse
seeke] take

HM 121

Title: The Answeare] (*omitted*)
2 it] (20) that
3 maketh] (21) causeth
4 it] (22) all
5 None] (23) Who
take] make
6 then Loue from Loue, for Loues owne sake] (24) Then to love self for loves sake
9 those faire] (27) fiery
11 wagg] (29) way
12 doth] (30) May

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13 sometime] (31) sometimes
16 gentle] (34) gentler

Collation: Holgate] *Poems of Pembroke and Ruddier*
Title: Verses made by the E: of P:] Headed: P[embroke] (*Printed as one poem*)

HM 120

1 in you least chaine] least change in you
3 that] your
4 shall] sell
6 yours should] should yours
7 at] to hear of
9 harte] hurt
11 so much I] I so much
13 Thus] Think
16 breed] preed

HM 121

Title: The Answeare] (*omitted*)
4 it] (22) all
5 take] (23) make,
6 Loue, from Loue] (24) to Loves self
7 a] (25) an
8 no] (26) nor
9 rest] (27) roast
faire] feirce
11 wagg] (29) way
13 sometime] (31) sometimes
16 gentle] (34) gentler

Collation: Holgate (**HM 120**)] British Library Add. MS 23229-(λ), f. 52ᵛ
Title: E of P] Earle of Pembroke
4 shall] sell
(**HM 121** and Add. MS 23229-(λ) are identical in all substantives.)

William Herbert, Earl of Pembroke (1580-1630) and Sir Benjamin Ruddier (1572-1658). These two poems almost always appear together, sometimes by one poet, usually by two. More than likely, they are the combined work of William Herbert and Benjamin Ruddier. The were printed together in *Poems of Pembroke and Ruddier* (1660) but with attribution only to Pembroke. That volume was edited carelessly by John Donne Jr. to celebrate the return of the monarchy. Donne collected the poems from several sources, including and especially the Countess of Devonshire, a friend of Herbert, and the musicians Henry Lawes and Nicholas Lanier, both of whom had set lyrics of Herbert to music. The edition is very poorly edited, but it contains nineteen poems that appear in the Holgate (see **HM 40** notes).

The debate poems were a unique public exercise. They were probably composed c. 1602 when both Pembroke and Ruddier were at Gray's Inn. Gary Waller has written an important critical study of William Herbert where he describes the probable circumstances of the poem(s) composition.

> In the records of Gray's Inn, Rudyerd is named as having written for the law students' annual entertainment, and the poems by him and Pembroke in 1660 may have been composed for a similar event. Written in heroic couplets, with wit that would have been appropriate for a mock-legal debate, they take sides over the question whether reason or love is to be preferred by a lover. Pembroke takes the part of love, arguing for its superiority over reason on conven-

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tional grounds . . . . (Waller 176)

If Waller's date is correct, Holgate must have come by the poem(s) at least twenty years after composition. However, unlike other poems in the Holgate, this verse shows considerable difference between how it appears in the Holgate and how it was later published in 1660 (for example, cf. **HM 77, HM 115, HM 123, HM 138**).

For further information about William Herbert, see **HM 40** notes.

Sir Benjamin Ruddier (1572-1658). Ruddier, or Rudyerd, was a well-known court figure. He was a friend of John Hoskins and the epigrammatist John Owen. Jonson wrote three epigrams to him, nos. 121-23 (DNB). None of his own poetry was published during his lifetime.

Ruddier was educated at the Winchester school, then proceeded to St. John's College, Oxford. There is no record that he graduated. He entered the Inner Temple and was admitted to the bar in 1600. He was knighted (1618) and made Surveyor of the Court of Wards, a lucrative post which he held until 1647. At different times he served as MP for Portsmouth, Old Sarum, Downton, and Wilton. He favored war with Spain and was opposed to the proposed marriage of Charles to the Spanish Infanta (cf. **HM 72, HM 73**. In 1660, he edited *Le Prince d'Amour*, a work celebrating the return of Charles II.

This is another example of the similarity between the Holgate and British Library Add. MS 23229-(λ). For discussion, see Introduction, sec. 5.

See Gary Waller, *The Sidney Family Romance* (Detroit, 1993), 159-88.

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122 Once Delia, on a Sunny banke her laide
And Cupid tooke her for his Mother
/Venus on Earth, lo Now I haue espide.

Untitled [anon.], p. 138.

(?).

Anonymous. I have seen no other copy of this poem; however, this type of light lyric is common to the miscellany tradition.

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123 Disdaine mee still, that I may euer Loue
for who his Loue enioyes can Loue no more
/Loue surfetts with rewards, his Nurse is scorne.

"That hee would not bee beloued" [anon.], p. 139.

William Herbert. Prtd. John Dowland, *A Pilgrimes Solace* (1612), No. I.; Robert Chamberlain, *The Harmony of the Muses* (1654), 6; *Poems of Pembroke and Ruddier* (1660), 5, 45.

Crum: D-327.
Doughtie: (*See p. 608*)

Bodleian: MS CCC. 328, f. 78; MS Rawl. poet. 116, f. 53^{v}; MS Rawl. poet. 160, f. 103^{v} [I.D.].
British Library: Add. MS 23229, f. 52^{v}; Add. MS 22603, f. 50^{v} [J.D.]; MS Stowe 962, f. 170^{v}; MS Egerton 2725, f. 91^{v}..
Huntington: HM 198, pt. I, p. 173, pt. II, f. 42^{v}.

Collation: Holgate] *A Pilgrimes Solace* (Doughtie 402)
3 Peace] ease
5 then] And
7 heat's] heat
8 for] and
done] gone
10 basest mettell] baser mettals
12 rewards] reward

Collation: Holgate] *Harmony of the Muses*
Title: That bee would not bee beloued] The Surfeit
3 the] (*omitted*)
once] now
Peace] ease
7 heat's] heat
8 for these] And those
quencht] gone
life and Love] love and life
9 nor] and
10 basest] bases
12 with rewards, his nurse is] if enjoy'd, and turnes to

Collation: Holgate] *Poems of Pembroke and Ruddier*
(*P&R* headed P[embroke.].)
10 to] too (*accidental*)
11 Laugh] Laught
12 rewards] reward
(*P&R* identifies lines 1-6 as Verse I. Verse II begins as below.)
Shall Love that gave Latina's heir the foyle,
(Proud of his Archery, and Pythons spoyle)

Collation: Holgate] *Poems of Pembroke and Ruddier*
(*P&R* headed like the Holgate, 'That he would not be belov'd.')
10 to] too (*accidental*)

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Collation: Holgate] British Library Add. MS 23229-(λ), f. 52^{v}
9 sighs] sights
11 Laugh] Laught

William Herbert, Earl of Pembroke (1580-1630). John Dowland's *A Pilgrimes Solace* was a songbook, so there is a very good chance this lyric was sung. Dowland dedicated his book to his employer Theophilus Howard, Lord Waldon, later Earl of Suffolk. Howard's home, Audley End, was near Saffron Waldon, the home of William Holgate.

The close correlation to the second text in *Poems of Pembroke and Ruddier* is noteworthy. Doughtie incorrectly thought that the Holgate was late seventeenth century. But I am quite sure from its position in the Holgate that this poem was transcribed in the 1620s or 1630s, and certainly no later than the 1640s. Had the Holgate entry been made after the publication of *Poems of Pembroke and Ruddier* (1660), then the printed book might very well be the copy-text. Since the Holgate clearly antedates the printed text, however, the two transcriptions must have similar origin.

Gary Waller attributes this poem to William Herbert, Earl of Pembroke. It valorizes desire for a woman over genuine affection. Waller's comments are relevant to the miscellany tradition as it must have been practiced.

> Like all of Pembroke's lyrics, its desired effect is to amuse, to pass the time pleasingly and make no further demand on its readers than, perhaps, memory (and desire for a repetition) of the pleasure to which it refers (186).

All of the poems in this section of the Holgate reflect that orientation (cf. **HM 122** and **HM 124**, et al).

For extensive textual variants, see Doughtie, p. 608. Huntington HM 198, pt. II is closest to the Holgate. Based on Doughtie, the two manuscripts differ only at l.11, Holgate 'all though I', Huntington HM 198, pt. II, 'though I do.' Like the Holgate, Huntington HM 198 (I/II), has much in common with *Poems of Pembroke and Ruddier* (Marotti 70-72).

Collation is also added here between Holgate and British Library Add. MS 23229-(λ). For discussion, see Introduction, sec. 5.

For further discussion of *Poems of Pembroke and Ruddier*, see **HM 40** notes.

Edward Doughtie, ed. *Lyrics from English Airs, 1596-1622*, (Cambridge, Massachusetts, 1970), 402, 607-608; Gary Waller, *The Sidney Family Romance* (Detroit, 1993), ch. 5, esp. pp. 185-87.

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124 Faire Phillis in a wofull wise
Lay downe vppon a Mirteles roote
/Vnless I sleepe to dreame on thee.

"Sr H:N:" [untitled], p. 139.

Sr H: N: (?).

Huntington: HM 198, pt. II, f. 38

Anonymous. The handwritten pencil notation says "Henry Nevill of Billingbeare." I can neither accept nor deny that ascription.

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125 When mine eies first admiringe your rare beauty
Secretly stole the picture of your face
/Your picture Mistris since I may not you.

"The picture of his Mistris" [anon.], p. 140.

William Herbert, Earl of Pembroke. *Poems of Pembroke and Ruddier* (1660), 54-55. Also Waller, (1993), 184-85.

Rosenbach: MS 1083/16, p. 256-57

Collation: Holgate] *Poems of Pembroke and Ruddier*
Title: The picture of his Mistris] (*omitted*)
6 scand] stand
7 would] could
(There is a transcription error, Holgate, ll.9-10. What appears as the beginning of l.10, 'Anddid approve it,' should be the concluding phrase, l.9. *Poems of Pembroke and Ruddier* reads:)

> True Judgement scan'd each part, and did approve it
> To be the model of some heavenly face;

9 place] part

N.B. In Rosenbach 1083/16, this poem is affixed to Shakespeare's Sonnet 106 (HM 85). Since the Herbert poem itself is so rare, I collate the two versions. The Rosenbach manuscript does not have the same line problem as found in the Holgate. Also, because of its own textual problem, MS 1083/16 has no title.

Collation: Holgate] Rosenbach MS 1083/16
1 your rare] (15) of your
7 would] (21) could
9 place] (23) part
12 whence] (26) Where

William Herbert, Earl of Pembroke (1580-1630). This is the last poem in *Poems of Pemroke and Ruddier* that Waller confidently ascribes to Pembroke (see **HM 40** notes). He describes its surface as being complimentary to the woman, but then analyzes it psychologically from the persepctive of gender. In this passage, he is quoting Louise Kaplan, *Female Perversions*, p. 124.

> In terms of the sexual politics of late Petrarchism, however, it is far more revealing. Sight, and by extension rational visualization, is what is used to conjure up the power of the woman, even when she is absent. The lover freezes the beloved into an image, a statue, a picture, at a moment of his choice: 'it protects him from becoming conscious of some wishes and fantasies that would otherwise frighten and humiliate him.' To survive, he must divide and fetishize her (185).

The sense of coterie poetry is emphasized l.15, 'And in that secrett Closett still remaine.' By text, it is difficult to maintain the idea that the Holgate was used as family entertainment. Clearly, the world in which it is exchanged is overwhelmingly male.

See Gary Waller, *The Sidney Family Romance* (Detroit, 1993), ch. 5, esp. 184-85.

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126 T'is true, t'is Day, What though it bee?
O wilt thou therfore rise from mee?
/Such wrong, as when a married man doth woe.

Untitled [anon.], p. 140.

John Donne. Prtd. William Corkine, *The Second Book of Ayrees* (London, 1612) No. IIII; Donne, *Poems* (London, 1633), 212; Grierson, I, 23; Gardner, *The Elegies and the Songs and Sonnets*, pp. 35-36; Shawcross, No. 46, "Breake of Day." Also see Doughtie, *Lyrics from English Airs*, p. 389.

Crum: T-2871 ('Tis true 'tis day, what though it be?); T-2851 ('Tis time, 'tis day, what though it be); L-353 (Lie still my dear).
Beal: Vol. I, pt. 1, DnJ 414-471.

Aberdeen University Library: MS 29, pp. 184-85.
Bodleian: MS Eng. poet. e. 99, f. 111^{v} (Gr); MS Eng. poet. f. 9, pp. 208-9 (Gr, Gar); MS Rawl. poet. 117, f. 220^{v} (rev.); MS Don. d. 58, f. 27; MS Eng. poet. f. 25, fol. 11.
Bradford Central Library: Hopkinson MSS, Vol. 34, p. 26.
British Library: Harley MS 4064, f. 262^{v} (Gr, Gar); Harley MS 4955, f. 118; Add. MS 18647, f. 8^{r-v} (Gr); Lansdowne MS 740, f. 109^{v} (Gr, Gar); Stowe MS 961, f. 71^{v} (Gr, Gar); Add. MS 25707, f. 18^{v} (Gr, Gar); Add. MS 30982, f. 52^{v}; Egerton MS 2230, f. 13; Harley MS 3511, ff. 39^{v}-40; Stowe MS 962, f. 130^{v}; Add. MS 10309, f. 48^{v}; Add. MS 15227, f. 75; Harley MS 4888, f. 253; Sloane MS 1792, ff. 11^{v}-12.
Cambridge University Library: MS Add. 5778, ff. 57^{v}-8 (Gar, Sha); MS Add. 29, f. 6 (Gr); MS Ee. 4. 14, f. 64.
Folger: MS V.a. 103, pt. I, f. 74; MS V.a. 97, p. 70; MS V.a. 319, f. 31^{v}; MS V.a. 322, p. 55; V.a. 345, p. 237; V.a. 262, p. 102.
Harvard: fMS 966.3, f. 22^{v} (Gr); fMS Eng 966.4, f. 203^{v}; MS Eng 966.5, f. 130^{v} (Gr, Gar, Sha); MS Eng 966.6. f. 134 (Gr, Gar).
Hertfordshire Record Office: 19061.
Huntington: EL 6893, f. 91^{v} (Gr, Gar); HM 198, pt. II, ff. 22^{v}-3, 120^{r-v} (Gar).
Owned by Sir Geoffrey Keynes: *Bibliotheca Bibliographici*, No 1860, ff. 82^{v}-3 (Gr); No. 1861, f. 104.
Leeds Archives Department: MX 237, f. 66^{v}.
National Library of Scotland: MS 6504, f. 46^{r-v}.
National Library of Wales: Dolau Cothi MS, p. 61.
New York Public Library: Arents Collection, Cat. No. S191, Miscellanea, p. 48 (Gr, Gar).
University of Nottingham: Portland MS Pw V 37, p. 76.
Owned privately in England: Monckton Milnes MS, p. 64.
Rosenbach: MS 239/27, pp. 51-2; MS 243/4. p. 73; MS 1083/17, f. 135.
St. John's College, Oxford: [no reference number], p. 212.
St. Paul's Cathedral: MS 49. B. 43, [no page numbers].
South African Library, Cape Town:: MS Grey 7 a 29, p. 74.
Texas Tech: Dalhousie I, f. 46; Dalhousie II, f. 23^{v} (see Sulivan).
Trinity College, Cambridge: MS R. 3. 12 (James 592), pp. 16-17 (Gr, Gar).
Trinity College, Dublin: MS 877, f. 36 (Gr, Gar, Sha).
Victoria and Albert Museum: Dyce Collection, Cat. No. 18 (Pressmark 25. F. 17), ff. 31^{v}-2; Cat. No. 44 (Pressmark 25. F. 39), f. 78.
Yale: Osborn Collection, b 205, f. 25; fb 88, f. 120.

Beal, DnJ 471: "Copy, untitled, in a miscellany (p. 7) probably compiled by one or two members of the Calverley family; c. 1623-30s. Christie's, 13 June 1979 (Arthur A. Houghton, Jr. sale), Lot 135, sold to Maggs; thence to Huntington."

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Collated in (Gr), (Gar)dner, and (Sha)wcross.

Collation: Holgate] *Second Book of Ayres* (Doughtie)
2 O wilt thou] and will you
3 Why should wee rise] What will you rise
(Line 4, *Ayres*, omitted in HM: Did we lye downe because twas Night?)
5 Should in dispighte of Light] In spight of Light should
vs (*omitted*) to geither] vs still together.
11 bad thee] hath them
12 Must busnesse thee from hence] Ist businesse that doth you
16 which] that
17 when] if
doth] should

Collation: Holgate] 1633
Title: (*omitted*)] Break of day.
(Line 4, 1633, omitted in HM: "Did we lie downe, because 'twas night?")
4 that] (5) which
11 bad thee] (12) had them

John Donne, "Breake of Day." The poem/setting is found in several manuscripts following "Sweet stay a while, why will you rise," (HM 119). The poem is an aube, spoken by a woman. The musical setting was written for voice and viol. Nothing is known of William Corkine, who first published it in 1612.

Shawcross records no other manuscript text that omits l.4. There is no way to tell if Holgate considered this a poem or a song; however, it would be impossible to sing without l.4. This, however, does not preclude the singing of this lyric: he might have known it by memory.

The music that accompanies these lyrics can be found in Gardner (243) and Shawcross (107).

See John Donne, *The Elegies and the Songs and Sonnets*, Helen Gardner, ed. (Oxford, 1965), 35-36, 157-58, 238-47; *The Complete Poetry of John Donne*, John T. Shawcross, ed. (New York, 1968), 106-107, 448-49.
Also Edward Doughtie, *Lyrics from English Airs, 1596-1622* (Cambridge, 1970), 389, 601-2.

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127 Queene of beauty most Diuine
from whose charming shrine
/that your Dietie would blott.

Untitled [anon.], p. 141.

Dudley North, 3rd Baron. Prtd. *A Forest of Varieties* (1645), 17.

Crum: Q-4 (Concludes: You that do all praise deserve).

Bodleian: MS *North e. 41, f. 14^{v}.
Huntington: HM 198, pt. II, f. 61.

Collation: Holgate] *A Forest of Varieties*
2 whose (*omitted*)] whose sacred
10 where] When
12 now am] am now
16 tho'nly] the onely
20 to] with
21 thy] your
28 Dietie] Sanctitie

(*A Forest of Varieties* continues at l.29 as follows:)

Saint did never yet object
Former knowledges defect
Against those whose zealous vowes
True devotion avowes.
If my merit yet bee small
To procure your love withall,
Time alone to you must prove
How well I will deserve your love.
Grace in Saints ought to go abound
Grace ne're growes on merits ground,
Be then gracious, as I true,
Constant, and faithfull unto you:
And my fortunes, that have crown'd
Mee happy on that Relicks ground,
Shall bee all ascrib'd to serve
You, that all respect deserve.

Dudley North, Third Baron (1581-1666). North privately printed *A Forest of Varieties* in 1645, during the Civil War. It contains essays, letters, character descriptions, and poetry. His essays are interesting because of their critical commentary. He compares himself to other writers of his day.

> These tormentors of their owne and their Readers braines I leave to bee admired in their high obscure flight, (while my selfe will bee happy, if I can procure but a familiar delight to a superficial reading) they affect to shew more with then love . . . . (North, *Forest*, in Randall, 25)

He also described his writing in the context of his troubled times.

> The direfull extremities and convulsions which my unhappy Country, and my self in it have suffered these last yeeres make good with me the saying of

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> Ingentes curae stupent: Partiality found much, ingenuity little freedom: the first surprize was such as caryed me to an affectation of dissolution rather then to endure the spectatorship of the growing miseries & approaching tragedies; nay, spectatorship was not allowed.
>
> (North, *Forest*, in Randall 21)

For further commentary on Dudley North, see notes HM 111 notes.

5 Thetis. A Neriod, or see nympth, wife of Peleus and mother to Achilles (OED).

See Dudley North, *A Forest of Varieties* (London, 1645). Also see a critical biography of Dudley North's son: Dale B. J. Randall, *Gentle Flame, The Life and Verse of Dudley, Fourth Lord North (1602-1677)* (Durham, N.C., 1983), 11-27.

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128 Thou foolish man, that louest to liue in bands
and serue and sue, yea dye, being ouer prest
/where lipps your swordes kisses, your Conquests are.

Untitled [anon.], p. 142.

(?).

Anonymous. I have seen no other copy of this poem.

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129 Sweet Lady liue and liue in pleasure
While God, while Nature, giues you leasure,
/A life to you, thinke it not vaine.

Untitled [anon.], pp. 142-43.

(?).

Anonymous. I have seen no other copy of this poem. Its length is noteworthy: anonymous poems about love are generally far shorter than this. It shows some poetic flourish.

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130 Why do wee loue these things which wee call weomen
which are like feathers blowne with euery winde
/because they died before that I was borne.

Untitled [anon.], p. 144.

Sir Benjamin Rudyerd (?). Prtd. Robert Chamberlain, *The Harmony of the Muses* (1654), 26-[27]; *Poems of Pembroke and Rudyerd* (1660), 55-56. Also Ault (1986), 438-39.

British Library: Add. MS 23229, f. 53^{v}.

Collation: *The Harmony of the Muses*
Title: (*omitted*)] A Sonnet
2 with] in
3 which] (*omitted*)
5 the] their
8 liuers] heires
9 bent] lent
10 guifte] gifts
12 sometime stretch] sometimes rack
14 Commendation] commendations
23 those Ile] these I

Collation: Holgate] *Poems of Pembroke and Rudyerd*
(*Poems* prints this verse under the heading R[udyerd].)
13 showres] flowers

Collation: Holgate] British Library Add. MS 23229-(λ)
2 like (*omitted*) feathers] like lite feathers
10 ye] (*omitted*)
15 Loue] (*omitted*)

Anonymous. This poem is usually ascribed to Sir Benjamin Ruddier, based on its inclusion in *The Poems of Pembroke and Rudyerd* (1660); however, that edition was so poorly edited that the ascription cannot be taken too seriously. Noteworthy, however, is how close the Holgate text is to the 1660 printed text. For a discussion of *The Poems of Pembroke and Rudyerd*, see HM 40 notes.

The Holgate text is better than the text in Add. MS 23229-(λ). The omission of *loue*, l.15, renders the line unintelligible. Also, the similarity between *like* and *lite* seems more like a mistranscription than simply a variant text. For a discussion of the potential relevance of these two texts, see Introduction, section 5.

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131 Catch mee a starr y^{us} falling from the skie,
Cause an immortall creature for to die.
/And then finde faith in a womans minde.

Untitled [anon.], p. 144.

(?). Prtd. *Poems: By Francis Beaumont* (London, 1640), sig. I1^{v}. Also, *Wits Recreations* (1640), sig. E3; *Wits Recreations* (1641), sig. D7.

Crum: C-104.

Bodleian: MS Ashmole 47, f. 36; MS CCC. 328, f. 19; MS Malone 21, f. 45^{v}; MS Rawl. poet. 153, f. 8.
British Library: Add. MS 30982, f. 26; MS Harley 6057, f. 15 [Donne]; MS Sloane 1867, f. 24; MS Stowe 962, f. 31^{v}; MS Egerton 2725, f. 150^{v}.
Folger: V.a. 262, p. 101.
Harvard: MS Eng. 686, f. 53^{v}.
Huntington: HM 116, p. 178.
New York Public Library: Arents Collection, Cat. No. S288, p. 30.
Rosenbach: MS 240/7, p. 16, p. 78.
Yale: Osborn Collection, b 62, p. 38; b 200, p. 3.

Collation: Holgate] *Poems: By Francis Beaumont*
Title (*omitted*)] Womans Mutability.
2 for] feare
4 Pass through the] Pierce the Earths,
5 (*omitted*) call] and call
7 out] me
8 And then finde] then hast thou found

Collation: Holgate] *Wits Recreations* [anon.] (1640)
Title: (*omitted*)] On womens inconstancy
1 (*omitted*) Catch mee] Goe catch (*omitted*)
4 Pass through the Center] Poste o're the earth
5 time] times
(*omitted*) call] and call
6 like] with
8 in] with

Anonymous. This poem has become associated with Francis Beaumont strictly on its inclusion in *Poems: By Francis Beaumont* (1640). It is the only poem in that edition that was not reprinted in the second edition of Beaumont's poems in 1653 (Wringler 130).

The poem is clearly a variant of John Donne's famous "Song," HM 89.

See William Ringler, Jr. "The 1640 and 1653 *Poems: By Francis Beaumont, Gent.* and the Canon of Beaumont's Nondramatic Verse," *Studies in Bibliography* 40 (1987): 120-40. A short note on this poem appears in C. F. Main, "New Texts of John Donne," *Studies in Bibliography*, ix (1957): 231.

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132 There is a place where Care shall not molest,
where Discontent shall not robb hearts of ease
/there is a place where Care shall not molest.

Untitled [anon.], p. 145.

(?).

Anonymous. I have found no other copy of this poem.

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133 My prime of youth is but a frost of Cares
My feast of Ioy, is but a dish of paine
/And now I liue, & now my life is done.

"A Song which Childock Tichborne traytor made of himselfe in the Towre y^e^ night before hee sufferd," p. 145.

Chidiock Tichbourne. Prtd. *Verses of Prayse and Joye . . . upon her Majesties preservation* (London: 4° [single sheet], prtd. John Wolfe, 1586).

Crum: M-863.

Bodleian: MS Ashmole 47, f. 52*; MS Ashmole 781, p. 138 [Chidiock Tichborne]; MS CCC. 328, f. 74v; MS Eng. poet. e. 97, p. 215*; MS Eng. poet. f. 10, f. 93*; MS Malone 19, p. 54 [Tychborne]*; MS Rawl. D. 859, f. 143 [Tichbourne]*; MS Rawl. poet. 172, f. 7 [Tichbourne]*; MS Rawl. poet. 208, f. 2*; MS Tanner 169, f. 79 [Tichborne]*; MS Wood 460*.

British Library: MS Lansdowne 777, art. 2*; MS Harl. 36*; MS Harl. 6910, f. 141v*; MS Ashmole 781, f. 138; MS Malone 19, f. 44; Add. MS 38823, f. 30r*; MS Egerton 923*, f. 56v; MS Egerton 2642, f. 256v; MS Sloane 1446, f. 42r-v; MS Sloane 3769*; Add. MS 30.076*; Add. MS 30982, ff. 24, 160.

Christ Church, Oxford: MS 184*.

Edinburgh University Library: MS Laing II, 69/24.

Folger: MS V.a. 161, p. 12*; MS V.a. 162, f. 31v*; MS V.a. 262, p. 98*; MS V.a. 345, p. 284*.

Harvard: MS Eng 686.

Trinity College, Cambridge: MS 0127*.

* Collated in Hirsch. Some folio or pagination numbers were unavailable.

Collation: Holgate] Bodleian MS Tanner 169, f. 79 (Hirsch 309-10, 314 *fac.*)
Title: A Song which Childock Tichborne traytor made of himselfe in the Towre ye night before hee sufferd] Tichbornes verses made by him selfe not three dayes before his execution
5 fledd] gone
8 be] are
9 past] gone
11 *second* is] was
13 for] my
14 yet] sawe
15 ground] earth
17 yet] and

Chidiock Tichborne (1558?-1586). This poem from the late-Tudor era was very popular during the early seventeenth century. It is one of the few poems in the Holgate to have been printed before it became part of the verse miscellany tradition.

Tichborne was a Roman Catholic. In April 1586, he became one of the Babington conspirators, a group that wanted to assassinate Elizabeth and reinstate Mary on the English throne. It was Mary's awareness of the plot that led to her own execution (Guy 334).

Tichborne was arrested 14 August 1586 along with two other co-conspirators. He was tried and

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pleaded guilty to his involvement in the conspiracy. While awaiting execution, he wrote a letter to his wife, printed in "The Works of Chidiock Tichborne," Richard S. M. Hirsch, which is actually a critical edition of his four known works. According to Sir Stephen Powle, an agent for Sir Francis Walsingham and the Lord Treasurer Burghley, the poem was written three days before his execution, 19 September 1586 (Hirsch 305-6).

The poem was printed several times in the period following Tichborne's execution. After *Verses of Prayse and Ioy . . .* (see above), it appeared in Huth's *Fugitive Poetical Tracts*, first series, No. 26; John Mundy, *Songs and Psalms* (London: 4° prtd. by T. Este, the assign of W. Byrd, 1594); Michael East, *Madrigales to 3, 4 and 5 parts apt for viols and voices* (London: 4°, prtd. by T. Este, 1604). These publications, however, were not the source of the poem as it appears in the Holgate. Hirsch classifies these texts as branch β which read at l.7, 'My tale was heard, and yet it was not told.' This is the form it appears in J. William Hebel, *Poetry of the English Renaissance, 1509-1660* (196) and *The New Oxford Book of English Verse*, chosen and edited by Dame Helen Gardner (Oxford, 1972), 59. The Holgate, however, comes from Hirsch's branch α, which begins with Tichborne's holograph, followed by the copy made by Sir Stephen Powle, which is now Bodleian MS Tanner 169, f. 69, collated above. Powle, according to Hirsch, would have had access to the Tower. Hirsch's stemmatics leading to the Holgate include the following known manuscripts: British Library MS Harl. 6910 and Trinity College, Cambridge MS 0127.

Hirsch's article also includes the speech Tichborne made on the scaffold.

See Richard S. M. Hirsch, "The Works of Chidiock Tichborne," in *English Literary Renaissance* 16 (1986): 303-318. Also see Hirsch's correction of his article in "The Text of 'Tichnorne's Lament' Reconsidered," *ELR* 17 (1987): 277. John Guy, *Tudor England* (Oxford, 1988), 334-35.

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134 . . . . . .
. . . . . .
Has left his boys play, scornes to bee so base
as bow his witts to those forgotten rimes
/Should raise it selfe by ballads more then merritt.

Inscribed: "Natura negat facit indignator versum" [anon.], pp. 146-47.

(?).

Crum: F-136

Bodleian: MS Ashmole 36, 37 f. 155; MS Don. d. 58, f. 42; MS Malone 19, p. 30; MS Rawl. D. 1048, f. 53.
British Library: Add. MS 21433, f. 1206; Add. MS 25303, ff. 131^{r}-32.
Folger: V.a. 262, p. 64; V.a. 345, p. 133.
State Papers Domestic: Jac. I, cliii, 113 [ll.16-50].

Collation: Holgate] Jac. I, cliii, 113, ll.16-50 [one page only].
(Line numbers collated by Holgate text without reference to missing lines. See below for further explanation.)
21 or] o

Anonymous. The first lines of this text are clearly missing. The first line in the Holgate, "Has left his boys play, scornes to bee so base," is actually l.6. Holgate clearly knew he was omitting these lines because he left the appropriate space on the leaf. He also indicated the missing lines with dots, each representing a missing line (*see text*). Perhaps he hoped to complete his text using another manuscript. The opening of the poem reads as follows in Folger MS V.a. 262, p. 64.

An Aunswer to D^{r} Corbetts Verses to the Duke of Buckingham.

ffalse on his Deanry; false nay more; lle lay
As many pounds; as hee and 's frends did pay
Great Phaebus darling for his dignitie,
That no such thought abus'd his braine; that hee
Is groun in witt, wwell as beard, and place;

The poem responds to Corbett's 'I'ue reade of llands floatinge and remou'd' (HM 72), for which Corbett was frequently criticized. It was believed that the tone of that poem was more appropriate to a courtier than a cleric. The text from Folger MS V.a. 262, l.1 above, 'fflase on his Deanry,' refers to l.59 of the Corbett poem, 'False on my Denerie.'

The manuscript page found in the State Papers Domestic is part of the Conway papers, and therefore can be aligned with British Library Add. MS 23229 (see Introduction, sec. 5). The handwriting of the manuscript found among the Conway papers is the same as the manuscript collated with HM 73, "Vppon Prince Charles his comminge home out of Spaine: 1623." It is also the same handwriting as I identify as Add. MS 23229-(μ). The collation between these two manuscripts is notably similar. For discussion, see Introduction, section 5.

(5) let. Probably should read *yet*.
(21) Fennor. Probably a lowlander, someone covered in mud. A derogatory term.
(22) clapp his name to theire Sale Poetrie. The belief that Corbett did not write the

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offensive poem (Bennett and Trevor-Roper xxv).

(24) Woodstocke sceane. Woodstocke was the royal house in Oxfordshire. At the time Corbett was Dean of Christ Church, Oxford.

(35) second part of band stringe and the ringe. In August 1621, Corbett preached before James I at Woodstock. Corbett lost his track of his sermon when he became focused on a ring James had given him which he had tied to the strings of his band (Bennett and Trevor-Roper xxii). Corbett had also written a poem, "The Ladyes Answer" (*Poems* 91), in which he criticized the clothes worn by the ladies at court.

> Love-charmes have power to weave a string
> Shall tye you as you ty'd your ring

The reference to 'second part' is unclear.

(43) Mother Zebede. Salome. The line refers to HM 72, l.78.

(44) Leuies Lotte. Lotte, or Lot, was saved by Abraham during the destruction of Sodom (Gen. 19, 1-23). Levies, or Levites, the tribe of Israel descended from the ancient priests.

See Bennet and Trevor-Roper, *The Poems of Richard Corbett* (Oxford, 1955), xxii-xxv.

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β3 This tomb doth hold
A Pigmie bold;
/Though short, they are one foot to long for me.

"An Epitaph upon a Pigmie" [anon.], p. 147.

Anonymous. Poem in the handwriting of John Wale.

β4 Parca huius tenuem descerpit forfice Canam
Et quæ vix potuit fila videre, scidit.

"Aliud Epitaphium" [anon.], p. 147

Anonymous. Latin epitaph coupled with previous poem.

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β5 The Happy man y^e^ pompous Palace flies,
Lives not on any Fame's fantastick noise;
/But keeps sage Correspondence with y^e^ skies.

"The Happy man" [anon.], p. 148.

(?).

Crum: T-748.

Bodleian: MS Rawl. poet. 173, f. 173^v^.

Anonymous. This is in the handwriting of John Wale, a later owner of the miscellany. According to *Crum*, the last line of the Bodleian manuscript is different, 'Proof against fate and time's devouring hand.'

β6 *Prose Oration* dated 1696, from the reign of William and Mary, p. 150.

β7 *Prose Oration* dated 1689, from the reign of William and Mary, p. 151.

β8 *Prose Epistle*, undated, to the King, p. 152.

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To the Kings most Excellent Maiestie. the humble petition of M^r^. ffrauncis Phillippes Esquier: in the behalfe of his Brother S^r^ Robert Phillipps: who was a Prisoner in the Tower of London: Anõ Domi 1622, pp. 153-57.

British Library: Add. MS 25707, ff. 138-141.
State Papers Domestic: Jac. I, cxxix, 21.

Francis Phelips. The *Calendar* for the State Papers gives a nice paraphrase of this letter by Francis Phelips, probably the Auditor of the Exchequor, on behalf of his brother, Robert Phelips, who at the time was MP from Bath. The *Calendar* dates the entry as 12 April 1622. The "Same" as addressee is James I.

> [— Phelips] to the Same. Having no friend about Court, is compelled to address His Majesty direct; will not stand upon the goodness of his cause, but rather be a monument of sorrow and humility. Prays pardon for the earnestness with which he entreats his clemency, not for himself, but for his dear and only brother [Sir Robt. Phelips], who, though walking in straightforward paths, yet having retired to his country house during the last recess of Parliament, was arrested by a serjeant-at-arms at Christmass, brought before the Council, and committed close prisoner to the Tower, where neither his wife nor himself can gain access to him. The commissioners sent to examine him have not been since the first week of his imprisonment, which has now lasted three months. Indorses, "Petition to his Ma^tie^ for y^e^ release or enlargement of a Parliam^t^ man, close prisoner in y^e^ Tower. (*Calendar*, 375)

Sir Robert Phelips (1586?-1638) first entered parliament from East Looe, Cornwall in 1603. He was knighted the same year. In 1614, he was elected MP from Saltash, Cornwall. He traveled to Spain in 1615 with Lord Digby as an early negotiator for the so-called Spanish Match, the proposed marriage of Charles I and the Spanish Infanta. Phelips, however, opposed the match.

Phelips was elected MP for Bath in 1621. On his motion, parliament debated patent questions concerning gold and silver thread. He was also a supporter of Lord Bacon (see HM 39). The DNB describes the circumstances of his arrest.

> In November he warmly attacked Spain, and proposed to withhold commons' petition against the Catholics and the Spanish marriage. For his share in these proceedings he was on 1 Jan. 1622 arrested at Montacute, whither he had retired, and on the 12th imprisoned in the Tower. Here he remained in spite of his brother's petition until 10 Aug. (1030a)

James wanted to exclude Phelips from the next parliament, 1623-4, but he was elected MP from Somerset.

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β9 "The Execution of the Covenant Burnt by the Comon Hangman Edw: Dun Presbiter May 22, 1661," pp. 158-59.

Anonymous. The writing here is unusual: it is more print than script (see fig. 5). It is probably by John Wale. It is very possible he was imitating the original document, which may have been posted in a public forum. Notice 'the' in the last line of this poem (fig. 5) and 'thy' in line 6 of Dryden's "Ag[st] Marriage" (fig. 2). Also note the majuscule *A* in 'Assassin's' in line 5 (fig. 5) and the several majuscule *A*'s which begin lines (fig. 2).

δ1 "Epitaph the Lord Suffolks Blakmoore," p. 159.

Anonymous. This hand is unique to the miscellany (fig. 5). I have no idea how it came to be here. Its topic is also atypical.

β10 *Epitaphs*, pp. 160-69.

This group of epitaphs are very typical of many early seventeenth century miscellanies, but are virtually absent from the Holgate. The ones entered here are by John Wale, the eighteenth century owner of the miscellany. Perhaps he entered them because he felt they represented an earlier time. Regardless, they are all from William Camden's *Remaines Concerning Britian*.

There is no way for me to know which printing he was using, so my page numbers follow the 1870 edition. Numbers in parentheses refer sequentially to each entry in the text.

Page 160: (4-5) CR 418.
Page 161: (4) CR 416
Page 162: (1-2) CR 420; (3-4) CR 433; (5) CR 429.
Page 163: (1) CR 420; (2) CR 421 *(written in four lines)*; (3) CR 420; (4) CR 433.
Page 164: (1-3) CR 429; (4) CR 436.
Page 165: (1-2) CR 430; (3) CR 434
Page 166: (1) 431; (2) CR 434; (3) CR 440; (4) CR 431.
Page 167: (1-4) CR 431; (6-7) CR 432; (8) CR 435.
Page 168: (1) CR 437; (2) CR 436; (3-4) CR 438.
Page 169: (1) CR 438; (2) CR 439.

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136 In recompence, swet heart, of thy sweet Booke,
My picture I thee send wheron pray looke.
/To thee, by whose sweet Loue, I breathe, raigne, liue.

"Muld Sacke His gratulatorie thankefullnesse to Hic Mulier, for her dedication: 1620," p. 170.

Hic Mulier [pseud.]. Prtd. *Muld Sacke: or The Apologie of Hic Mulier* (London, 1620), sig. A2. (STC 21538)

Collation (*accidentals*): Holgate] *Muld Sacke* (1620)
1 heart] Heart
2 picture] Picture
3 Maides] Maydes
6 heart . . . selfe] Heart . . . Selfe
name] Name
7 Vowinge] Vowing
sword] Sword
ffeather] Feather,
8 Roses either] Roses, either
10 Loue] loue

Hic Mulier [pseud.]. *Muld Sacke: or The Apologie of Hic Mulier* (4° f. R. Meighon, 1620, entered 29 April) is a book. The complete title is transcribed exactly on p. 170, ll.1-6. The book's dedicatory poem is what appears in the Holgate (see figs. 10-11). "Hic Mulier" is translated "Man-wife." The book is an answer to a previous book, *Haec Vir or the Womanish Man* (4° f. J. T[rundle], 1620, entered to J. Trundle, 16 February 1620). There was, however, a previous edition of *Muld Sacke*, which antedates the series, *Hic Mulier, or the Man-Woman* (4° [G. Parslawe] f. J. T[rundle], 1620, entered J. Trundle 9 February).

There are absolutely no variants in the transcription. This suggests the strong possibility that Holgate copied the poem from the book itself. In view of the stable copy-text, I offer the above collation as an opportunity to access Holgate's personal transcription characteristics and orthography. There is, of course, no way to know how consistent these practices were.

For discussion of Holgate's use of printed material as copy-texts, see Introduction, sec. 4.

7-9. These lines describe Muld Sack as depicted in a drawing on the title page (fig. 11).

9. spruce Bootes. Leather boots.

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β11 The span of my days measur'd, here I rest,
That is, my Body; but my Soule, his Guest,
/That, when y^e^ world dissolves, she come again.

"'S^r^ Thomas Overbury's Epitaph,' written by himself," p. 170.

Sir Thomas Overbury. Prtd. *A Wife Now the Widdow of Sir Thomas Ouerburye*, London (1614), sig. C3.

British Library: Add. MS 15227, f. 28; Add. MS 37719, f. 260^v^; Lansdowne MS 740, f. 81^v^.
Harvard: MS 628, pp.(?) 164, 166.
Trinity College, Dublin: MS 877, f. 142^v^.
Texas Tech: Dalhousie MS I, f. 30 (see Sullivan).
Yale: Osborn Collection, b 62, p. 1.

Collation (*variants/accidentals*): Holgate] *Ouerbury's Wife* (1614).
Title: S^r^ Thomas Overbury's Epitaph written by himself.] The Authors Epitaph. written by himselfe.
1 days] daies
here] heere
2 Soule, his Guest,] soule, his guest,
4 ffaith] Faith
only] onely
7 Only] Onely
Dust] dust
here] heere
pawn] Pawne
remain] remaine
8 y^e^] the

Sir Thomas Overbury (1581-1613). Poem is in the handwriting of John Wale, a later owner of the miscellany. Since *Overbury's Wife* was such a popular text during the early seventeenth century, I offer detailed comments on this poem. Wale entered this poem next to a related text, HM 137.

Like the previous poem, the closeness of the collation suggests that the transcriber used a printed book as his copy-text. Wale's handwriting for this entry is particularly readable. The title is written in large neat letters. The spacing between each letter and each word is very wide. From the script alone, it is clear that the transcriber cared about this particular poem.

Overbury's Wife was first printed in 1614, one year after Sir Thomas Overbury was murdered in the Tower. In addition to Overbury's own poem "A Wife," it contained elegies by several other poets commemorating Overbury's death. "The Authors Epitaph" immediately follows "A Wife" in the printed text.

The story of Overbury's death was one of the most well-known and notorious tales of the early seventeenth century. We will, of course, never know what actually happened, but in this case more important than the facts would be what we might expect the population at large would have known at the time the story unfolded. Overbury was a friend of Robert Carr, later Viscount Rochester and Earl of Somerset (see HM 149). Carr was a Scot who came to England when James became King of England. He preceeded Buckingham as James's "favorite."

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In 1610, Carr became involved with Frances Howard, countess of Essex, whom he wanted to marry. Overbury counselled against their marriage because he thought she was a woman of low character (DNB 1272b). The Countess wanted Carr to retaliate against Overbury, but apparently he hesitated because Overbury knew secrets about Carr, namely, that the two of them had once conspired to murder James's oldest son, Henry, Prince of Wales. Carr wanted James to send Overbury away on a diplomatic mission, but Overbury held firm to his criticism of the marriage and refused any such commission. Overbury was also unpopular with Queen Anne because Anne thought he had laughed at her when she was once in the company of Rochester. The King did not like Overbury because he was unhappy to see his "favorite" injured in such a scandal.

Overbury, apparently by charge of the King, was put in the Tower, 26 April 1613. He died in the Tower, 15 September. At first his death was thought to be by natural causes, but in truth he was poisoned by agents of Frances Howard, one of whom was Mistress Turner, purportedly the writer of the following poem (HM 141).

Thomas Overbury may or may not have written this poem, and he may or may not have written it while he was in prison. Either way is immaterial because the poem is clearly meant to be taken as his dying words.

For a general treatment of the works surrounding *Overbury's Wife*, see Edward F. Rimbault, *The Miscellaneous Works in Prose and Verse of Sir Thomas Overbury, Knt.* (London, 1856). For a study of the murder and trial, see Beatrice White, *Cast of Ravens* (London, 1965).

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137 To stay the venome of Ill speakinge breath
Kills men aliue, and makes them liue in Death.
/'T becomes a Christian, speake, and hope the best.'

"Mis Turnes Repentance, Who, about the poysoning of that Ho: Knight Sir Thomas Ouerbury, was executed the 14th day of Nouember, 1615," *subscribed* "T.B.", pp. 171-74.

Thomas Brewer. Prtd. *Mistress Turners repentance, who, about the poysoning of sir Thomas Overbury, was executed the 14th day of November, 1615* (London, 1615), single sheet folio for H. Gosson and J. White, entered November 23 (STC 3720); rptd. from the above text, Henry Huth, ed, *Fugitive Poetical Tracts*, 2nd Series (MDCCCLXXV), no. viii.

Collation: Holgate] *Fugitive Poetical Tracts* (*see note immediately below*)
Title: 1615] last
14 knee] knees
26 Hell's] Hell
111 my] me

N.B. According to the *Catalogue of Printed Books in the British Museum*, the Brewer text was used as the copy-text for *Fugitive Poetical Tracts*.

Thomas Brewer. The similarity of the collation is strong evidence that Holgate used the printed version as his copy-text (cf. HM 136). It was a single sheet folio broadsheet. The Society of Antiquaries, London, owns a copy of it. It is registered in Robert Lemmon, *Catalogue of a Collection of Printed Broadsides in the Possession of the Society of Antiquaries*, London, 1866. Noteworthy is the change in the title: "last" in the copy-text, "1615" in the Holgate. More than likely Holgate transcribed the poem sometime after 1616, otherwise the notation "last" would not make sense. It is possible, of course, that Holgate felt that the word "last" would not make sense at some future date, and therefore noted the year that he knew to be correct, 1615.

Mistress Turner is Anne Turner (1576-1615), one of the accomplices in the murder of Sir Thomas Overbury (see HM β11, p. 170). She was the widow of George Turner, M.D. (d. 1610). Her parents were Thomas Norton of Hinxton and his wife Margaret, daughter and heir to Sir William Lowe of Somerset. Her brother Eustace was Falconer to Prince Henry (White 25). Her character, it would appear, may have been somewhat controversial.

> After her husband's death she chose to make a living by pandering to the follies and vices of Court youths and maidens. At Mrs Turner's houses in Paternoster Row, or at Hammersmith, illicit loves could be consummated in the appropriate atmosphere of secrecy and luxury. She was, besides, an arbiter of fashion, credited with the introduction of yellow starch for ruffs, which, stiffened and saffroned, made a gaudy setting for the fair skins and blonde curls of the Court ladies from the Queen downwards. (White 25-6)

Frances Howard and Anne Turner were friends, and together they plotted Overbury's death. As the widow of a doctor, Mistress Turner knew James Franklin, who concocted the poisons used to murder Overbury. Mixed in with Overbury's confectionary was a blend of arsenic, aqua fortis, mercury, powder of diamonds, lapis costitus, great spiders, and cantharides (DNB). The dosage, however, was quite small, the result being that death was effected over a three-month period.

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At trial, Anne Turner never admitted to her part in the murder, but, regardless, she was found guilty. She was hanged, as the poem indicates, 14 November 1615. A description of her execution is helpful in reading this poem. Dr. John Whiting, mentioned below, was her confessor.

> Realizing to the full her opportunities of moving a large and sympathetic audience, Mrs Turner made a devout end. On November 14th she was taken to Newgate in a coach and from there to Tyburn in a cart, casting money among the people as she went. 'Men and women of fashion came in coaches to see her die, to whom she made a speech (probably composed by Whiting) desiring them not to rejoice at her fall, but to take example by her.' The yellow ruff and cuffs worn by the hangman at Coke's command added a more gruesome touch to the occasion and finished for ever the fashion she had inaugurated. One John Castle—perhaps Dr. John Castle, Sir Henry Wotton's friend—was touched by her beauty and wrote that she went *a cruce ad gloriam*. (White 125)

The poem also includes references to the religious controversies of the day. Turner was Catholic, but at her death received communion from the Church of England (White 124). It is interesting to note how up to date common knowledge was of this fact (see ll.119-22).

For further discussion about the importance of printed texts to the miscellany, see Introduction, section 4.

3 scrowle. Wretch or scoundrel (OED).
8 suspiration. Sighing (OED).
21-2 may my sad ends . . . how to mend. See quotation immediately above.
70 (*margin*) Doc't:· Doctrine. The margin note is also found in *Fugitive Poetical Tracts*.

See Beatrice White, *Cast of Ravens* (London, 1965). The book contains a very helpful bibliography on this affair.

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138 Saint Thomas hauinge lost his Master, sought about,
But in good faith hee could not finde him out.
/Hee then cryd out, by Gods wounds I haue found him.

Untitled [anon.], p. 174.

(?).

I have found no other copy of this epigram nor any information about it. It is clearly about Henry II and Saint Thomas Beckett.

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139 With in this Rocke the Rocke himselfe is layd,
Who both the Tombe, and the tombe maker made.
/This Trinity of dayes hee's rose againe.

Untitled [anon.], p. 174.

(?).

Folger: MS V.a. 275, p. 98.

Anonymous.

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140 A one eyd boy borne of a halfe blinde Mother,
Matchless for beauty both saue the one to tho'ther.
/The Queene of beauty, Thou the Gods of Loue.

Untitled [anon.], p. 175.

(?). Prtd. Camden's *Remaines* (1637), 413; *Wits Recreations* (1640), No. 458; *Wits Interpreter* (1655), 276.

Crum: A-324 (A one eyed boy born of a half blind mother); A-179 (A half blind boy born of a half blind mother); F-53 (Fair half-blind boy born of a half-blind mother); H-142 (Half blinded boy, son to an one eyed mother); T-2227 (Thou one-eyed boy, born of a half-blind mother).

Bodleian: MS Ashmole 38, p. 155; MS Eng. poet. f. 10, f. 114^{v}; MS Tanner 465, f. 96^{v}; MS CCC. 328, f. 31; MS Rawl. poet. 84, f. 85; MS Eng. poet. f. 25, f. 16^{v}; MS Rawl. poet. 116, f. 54; MS Rawl. poet. 153, f. 8; MS Eng. poet. c. 50, f. 33^{v}.
British Library: MS Sloane 1792, f. 131^{v}; MS Egerton 923, f. 58; MS Egerton 2421, f. 18; Add. MS 19268, f. 24^{v}; Add. MS 29492, f. 5.
Folger: MS V.a. 97, p. 155.
Yale: Osborn Collection, b 62, p. 137.

Printed in *Remaines* (1637) with a Latin version.

Upon two beautiful children, a brother and sister, who wanted each of them an eye:
Lumine Acon dextro caruit, Leonilla sinistro,
Et potuit forma vincere uterque Deos:
Parve puer, lumen quod habes concede sorori,
Sic tu cæcus Amor, sic erit illa Venus.

Englished thus:
Thou one-ey'd Boy, whose sister of one mother,
Matchless in beauty are, save one to th' other:
Lend her thine eye, sweet Lad, and she will prove
The Queen of Beauty, thou the God of Love.

Printed in *Wits Recreations* (1640) in a version more similar to the Holgate.

On a Mother and her son having but two eyes betwixt them, each one
A half blind-boy, born of a half blind Mother,
Peerless for beauty, save compar'd to the other;
Faire boy, give her thine eye and she will prove
The Queen of beauty, thou the God of love.

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141 Loue, if a God thou beest, then euer more bee mercifull & iust
If iust, O wherefore did thy dart
/Heale mee like her, or else wound her like mee.

Untitled [anon.], p. 175.

Francis Davison. Prtd. *A Poetical Rhapsody* (1602), the first of the madrigals; Robert Jones, *First set of Madrigals* (1607), v; *Wits Recreations* (1640). J. William Hebel, *Poetry of the English Renaissance* (1929), 208.

Crum: L-813.

Bodleian: MS Mus. Sch. F. 575, p. 4 [with melody and lute accompaniment]; MS Rawl. poet. 153, f. 21^{v}.
British Library: MS Harl. 6057, f. 45 [Tho: Crosse]; MS Egerton 2725, f. 95^{v}..
Folger: MS V.a. 197, pp. 243-4; MS V.a. 345, p. 243.
Rosenbach: MS 1083/15, f. 70.
Trinity College, Dublin: MS G.2.21, p. 454 [William Lewis].
Yale: Osborn Collection, b 197, p. 229.

Collation: Holgate] *A Poetical Rhapsody* (Rollins)
Title: (*omitted*)] Madrigal 1, *To Cupid*
(Line collation is problematic. **HM 141**, l.1, equates to *PR*, ll.1-3. Also, Rollins edition includes page heading and poem title in line numbers. Line numbers in parentheses equate with Rollins numbers as given.)
1 bees't] (3) art
then euer more (*omitted*)] (4) Then euermor thou must
2 If (*omitted*) iust] (6) If thou be iust
did] (6) doth
3 Mistris] (7) Ladies
4 why then] (8) then why
5 thy dietye soe] (10) thee
6 Whiles] (11) While
who for] that by
cares] sets
afly] a flie
7 yet liues at] (12) and liues in
8 O] (13) (*omitted*)
thou a God] a God thou
counted] accounted

Francis Davison (fl. 1602). By concensus, Davison is accepted as the poet of this well-known lyric. He ascribed it to himself in his own printed miscellany, *A Poetical Rhapsody* (1602, 1608, 1611). The poem was printed without ascription in the 1621 edition.

Davison was the son of William Davison, Elizabeth's secretary of state. He entered Gray's Inn in 1593. Davison writes in his address "to the reader" that his poems were composed "six or seven years since" (c. 1595) while traveling in Europe (DNB).

The lyric is actually translated from Luigi Groto, *Rime* (1583), 63. It was set to music by Robert Jones, *First Set of Madrigals* (1607), v. [see *The English Madrigal School*, 35, ed. E. H. Fellowes (London, 1913-14), 24-28].

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See James Lee Sanderson, "An Edition of an Early Seventeenth-Century Manuscript Collection of Poems," U. of Pennsylvania, 1960, 705.

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142 Loue whats thy name, a ffrenzy?
Whence thy birth? from Heauen.
/But lust raignes there, and Loue's a foe to Lust.

Untitled [anon.], p. 175.

(?).

Anonymous. I have seen no other copy of this poem.

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143 Walkers (who so ere you bee)
If it proue you chaunce to see
/Call it the Monument of Gratitude.

"A renouation of an Auncient Bishp: w^th^ will: y^e^ Cong^r^: out of S^t^ Pauls," [anon.], p. 175.

(?). Prtd. Iohn Weever, *Ancient Fvnerall Monvments Within the Vnited Monarchie of Great Britiane, Ireland, and the Islands adiacent, with the dissolued Monasteries therein contained: their Founders, and what eminent Persons haue beene in the same interred* (1631), 362.

Crum: W-18.

Bodleian: MS Ashmole 38, pp. 187, 189.
Folger: W.b. 455, p. 28 [ca. 1705].

Collation: Holgate] *Ancient Funeral Monuments*
Title: A renouation of an Auncient Bishp: w^th^ will: y^e^ Conq^r^ out of S^t^ Pauls] (*omitted*)
5 Memorie (*omitted*)] memory for
6 reuerent] reuerend
9 they] Those
10 Conqueringe] Conquerour
11 Barkhams thankfull] thankfull Barkhams

Anonymous. The entry includes a description of the poem by John Wale, a later owner of the miscellany. He was a relative of William Holgate. John Weever's introduction to the poem confirms the information supplied by Wale. The tablet in Saint Pauls memorializes the Bishop of London, identified in the poem as Bishop Norman (d. 1070), who obtained great privileges for the City of London from William the Conqueror. Weever first reprints an inscription that was first erected in the Bishop's honor, then proceeds to describe this epitaph.

> But this tombe was long since either destroyed by time, or taken away vpon some occasion: yet howsoeuer the Lord Maior of London, and the Aldermen his brethren, vpon those solemne dayes of their resort to *Pauls*, do still vse to walke to the grauestone where this Bishop lyeth buried, in remembrance of their priuiledges by him obtained. And now of late yeares an Inscription fastened to the pillar next adioyning to his graue (called, The reuiuall of a most worthy Prelates remembrance, erected at the sole cost and charges of the right honourable and nobly affected Sir *Edward Barkham* knight, Lord Maior of the Citie of London, *Ann. 1622.*) thus speakes to the walkers in *Pauls* (362).

A second poem that refers to walking through St. Paul's Cathedral is Richard Corbett's "Elegy to Bishop Ravis," HM 152.

I am grateful to W. H. Kelliher, Curator of Manuscripts, The British Library, for his help in identifying this poem.

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"Mr Martins speech to ye Kinge in ye names of ye Shreifs of London," pp. 176-79.

Mr. Richard Martin. Prtd. *A Speach delivered to the King's Most Excellent Maiestie, in the name of the sheriffes of London and Middlesex* (Imp. for Thomas Thorppe, and are to be sould by William Aspley, 1603. Also John Nichols, *The Progresses Processions and Magnificent Festivities of King James the First*, i (London, 1828), 128-32.

British Library: MS Harley 4106.
Cathedral Library at Exeter: MS
State Papers Domestic: Jac. I, i, 71 (7 May 1603).

N.B. State Papers Domestic (op. cit.) notices a second copy, (Dom. Eliz., vol., xlv, p. 131. Imperfect).

Richard Martin (1570-1618). My information on this entry comes strictly from Nichols, *Progresses of James VI*. Martin was born in Otterton, Devonshire. He studied at Broadgate's College, Oxford, but he did not attain a degree. He then entered the Inner Temple where he became an Inner Barrister. He was elected a Burgess in Parliament (1601), where he became noted for his speeches. This particular speech, given in 1603 at Stamford Hill, was the first speech by Martin that James heard, after which "James ever entertained the greatest esteem for him, being highly delighted with his facetiousness" (Nichols, i, 128 note). Martin was Lent Reader of the Inner Temple (1615), and was recommended by James to the City of London to be Recorder (1618). He died only a month after his election.

There is no way to know why Holgate went to the effort to transcribe this speech: at the time it was delivered he was thirteen years old. I believe, however, that Holgate spent some of his adult life in London, so it is at least possible he knew Richard Martin.

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"To the Queens Most Excell^{t} Mai^{ty} The humble Address of the Mayor & Alderman of the Town Corporate of Saffron Walden in the County of Essex," p. 179.

Elizabeth became queen in 1558. By text, the speech is dated August 9th, the seventh year of her reign. John Wale, like Holgate, added historical texts to the miscellany.

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145 If shaddowes bee a pictures excellence
And make it show more liuely to the sence
/That black marke would, I hitt, but, not the white.

Subscribed "D:C: on a blacke Gentlewoman," p. 180.

Walton Poole (?). Prtd. *The Harmony of the Muses* (1654), 16-18; *Wits Interpreter* (1655), 53; *Parnassus Biceps* (1656), 75; *Poems of Pembroke and Ruddier* (1660), 61.

Crum: I-945.

Bodleian: MS Ashmole 38, p. 30; MS Ashmole 47, f. 35; MS CCC. 328, f. 87^{v}; MS Douce f. 5, fol. 36; MS Eng. poet. c. 50, f. 37^{v}; MS Eng. poet. e. 14, f. 82 (rev.); MS Eng. poet. e. 97, p. 113*; MS Eng. poet. f. 10, fol. 91 [Bi. Ox. Rich. Corbett]; MS Eng. poet. f. 16, fol. 5^{v} [Dr. Donne]; MS Eng. poet. f. 25, fol. 12, [Dr. Dun]; MS Rawl. poet. 117, f. 175^{v} (rev.); MS Rawl. poet. 142, f. 27; MS Rawl. poet. 199, p. 12.

British Library: Add. MS 10309, f. 47^{v}; Add. MS 11811, f. 33^{v} [W.P. or Walton Poole]; Add. MS 21433 f. 109 [Jonson]; Add. MS 22118, f. 6; Add MS 25707, f. 90; Add. MS 28644, f. 74; Add. MS 30982, f. 152 (rev.); MS Sloane 542, f. 12^{v}; MS Sloane 1446, f. 71^{v} [Mr Walton Poole]; MS Sloane 1792, f. 23; MS Stowe 962, f. 69^{v}; MS Egerton 923, f. 61^{v}-62^{v}; MS Egerton 2421, f. 37; MS Harl. 3910; MS Harl. 6057, f. 9^{v} [Jonson]; MS Harl. 6931, f. 8^{v} [Poole]; MS Lansdowne 777, f. 71 [Poole].

Folger: V.a. 124, f. 28; V.a. 125, pt. I, f. 24; V.a. 275, p. 111; V.a. 322, p. 31; V.a. 245, f. 36^{v}-37^{r}; V.a. 319, f. 15; V.a. 262, p. 71-3; V.a. 103, pt. I, f. 52^{v}; V.a. 345, p. 62 [Dr Co]*; V.a. 170, p. 16 [W:P:]*; V.b. 43, ff. 11^{v}-12 [Walton Poole]*; V.a. 97, p. 3 [Walton Poole].

Harvard: MS Eng. 686, f. 95.

New York Public Library: Arents Collection, Cat. No. S191, f. 20^{r-v} (rev.).

Rosenbach: MS 239/18, pp. 20, 44; MS MS 239/22, f. 3^{v} [Poole]; MS 239/27, p. 32 [Dr. Corbett]*; MS 240/2, p. 143; MS 240/7, pp. 53*, 81*; MS 243/4, p. 80 [Wallton Poole]; MS 1083/16, p. 29*; MS 1083/17, f. 86^{r}*.

Trinity College, Dublin: MS G.2.21, f. 428.

Owned by Edwin Wolf 2nd: MS, p. 18*.

Yale: Osborn Collection, b 205, f. 34^{r}; b 200, p. 427-8 [Walton Poole].

* Identify the "black Gentlewoman" as Beata Poole, wife of Walton Poole.

Collation: Holgate] *The Harmony of the Muses*
Title: *subscribed* D:C: on a blacke Gentlewoman:] *superscribed* In praise of black Women: by T.R.
2 make] makes
liuely] glorious
3 in (*omitted*) bright] in the bright
doe loose their light] be hid from sight
4 most] more
the] (*omitted*)
5 faire creature] rare creaturs
6 Perfection when] Perfections, cause
eies & haire] hair and eyes
9 That] The
10 darken &] suffer an
11 Nor is it] Nay, 'tis not

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12 faire] bright
without a cloudy] to shine without some
15 guifts] things
17 of] in
18 those sable haires] your hair the chains
24 to make mee] me to be
26 In] On
bee] lie
27 By y^{e} springe head men may, And often] As by the Spring head men oft times may
28 w^{ch}] that
29 haires] hair
30 that] like
36 p^{r}sume here] presumes for
38 I] she
39 meate] food
40 thinke] know
44 but] and

Collation: Holgate] *Wits Interpreter*
Title: *subscribed* D:C: on a blacke Gentlewoman] *superscribed* On a Gentlewomans black hair and eyes
2 show] seem
liuely] glorious
3 bright day doe loose their light] the bright day be lost from sight,
4 most] more
5 faire] Rare
6 when your eies & haire bee] cause your hair and eyes are
8 maiden-heads] maiden needs,
9 That] The
10 darken &] suffer an
11 Nor is it] No, tis not
12 So faire a Suñe without a cloudy shade,] So bright a Sun to shine without a shade.
14 Yor] Thy
15 to you those guifts] these guifts to you
17 drewe] made
18 And made those sable haires wherein] She made your hair, the chaine wherewith
19 those blew] and those
20 Turnd in meander-like to either] Twining Meander-like, bout every
21 are] (*omitted*)
23 power] skill
farr] rare
26 aboue] alone
bee] lie
27 By] As by
, And] (*omitted*)
28 streames wch runne] streame, that runs
29 haires] hair
30 that] like
31 The] That
32 Indian] golden
That straight] the streights
36 Muse] pen
37 or] and
her bound] its bounds

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39 men (*omitted*) know] men may know
meate] foode
40 yett thinke] despair
42 well] soon
43 if I might] could I but
44 That] The
but] and

Walton Poole (?). This was a very popular seventeenth-century poem. Obviously, it appeared in many manuscripts. Since it is not accepted as canonical to either Donne, Jonson, or Corbett, a true list of the existent manuscripts has never been compiled, and I am sure more copies of the poem remain to be cataloged. Three surviving manuscripts attribute the poem to Donne, but the ascription is rejected by Grierson. The two Jonson attributions are dismissed by Herford and the Simpsons as "obviously wrong or absurd." Bennett and Trevor-Roper describe the attribution to Corbett as "unconvincing" (Bennett and Trevor-Roper 173). The "D:C:" in the Holgate attribution is surely intended as Corbett (cf. HM 78, et al.).

The poem is generally attributed to Walton Poole. In addition to the several manuscripts that ascribe the poem to him, many manuscripts mention his wife Beata as the so-called "blacke Gentlewoman" (*see notation above**). Edwin Wolf 2nd, who has made a complex textual study of the poem, believes that Walton Poole was the second son of Sir Henry Poole of Okesey, county, Wilts, and that his wife Beata was the daughter of William Brydges, 4th Baron Chandos of Sudeley, county Gloucester (835). He believes they were married before 1616 and that she died before 10 August 1637 (op cit). Wolf also believes the poem was written between 1615 and 1620, but gives 1630 as the last possible date it could have been written (836). There is no date in the Holgate.

Wolf also discusses the popularity of the poem. He suggests it is based upon the social standing of Beata Poole.

> Her brother, Grey, Lord Chandos, was one of the most frequent participants in the social functions of the court of James I, as witness his many appearances in masques and entertainments presented before the king, recorded in Nichols' *Progresses of King James*. His seat, Sudeley Castle, was the scene of such lavish entertainment that Chandos gained the title of "King of the Cotswolds." His sister would certainly have taken a part in his social life, especially since she married into a family which with the Brydges had long been one of the leading families of Gloucestershire (836).

The poem presents a complex set of questions concerning the difficulty of reading old texts. If the poem is indeed by her husband, then its suggestive sexual nature would seem inappropriate to publication, even within this coterie tradition of manuscript transmission. As a transmitted document, the poem may suggest public foolishness on the part of its poet and his wife. It may have been written before they were married and later became a source of embarrassment for them. Also, even if it was not written by Poole, it was frequently accepted as having been written by Poole, so that in terms of reception theory, it does not matter whether he wrote the poem or not. Regardless, without further evidence, we cannot know how this poem was read. Its sexual connotations can also be seen as an extention of its implied racism.

14 Nigromancie. Noteworthy, but the OED describes it only as obsolete. There is no way to know whether it refers to race or black magic.
32 straight of Magelan. Separates South America and Tierra del Fuego.

See Edwin Wolf 2nd, *PMLA*, lxiii (1948): 831-57. For discussion concerning the attribution to Donne, see E. K. Chambers, *Poems of Donne*, ii (1896), 279; C. F. Main, "New Texts of John Donne," *Studies in Bibliography* ix (1957): 231.

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146 For Iacke and Tom Pan mourned sore,
Their absence did make knowne their worth
/I leaue for good S[t] George to tell.

"A Spanish Iournall: 1623: The Way" [anon.], pp. 181-89.

(?).

Anonymous. Although the poet is anonymous, there can be no doubt that it was written by someone with firsthand knowledge of the journey it describes. During the early 1620s, the current topic of discussion was the proposed Spanish match between Charles and the Spanish Infanta. James hoped that the marriage would resolve the problems between Catholics and Protestants, whose differences set off the Thirty Years' War. Charles, for whatever reason, fell in love with the Infanta literally sight unseen, and embarked with Buckingham to Spain to see the Infanta and negotiate the complicated terms of matrimony. Ultimately, the proposal failed because Charles refused to become a Catholic. Charles and Buckingham travelled in cognito, departing 18 February 1623. For disguises, they put on hoods and false beards, and called themselves Thomas and John Smith (Lockyer 136). The journey described in this poem is the "after" journey, the one designed to send gifts to the Spanish court and bring Charles and the Infanta home to England. For further information on the so-called "Spanish match," see HM 72 notes; also see HM 73.

Much of the information found in the poem is confirmed in the *Calendar of State Papers Domestic*. For example, Jac. I, cxlii, 40 is a letter from Sir Fras. Steward to Sec. Conway dated April 22, St. George's Ship, Chatham.

> Has been trying three days from morning to night, along with Capt. Love, to warp or sail their vessels over the chain, but cannot do it unless the easterly winds abate. Will do their best to convey the ship with the hackneys to St. Andrea (cf. ll.5-12).

Steward was the Lord High Admiral; Captain Love was captain of the St. George. Jac. I, cxlii, 61 is a letter dated 24 April 1623 at Brooke House from Lord Brooke to Sec. Conway. (Line notations parenthetically added.)

> Has transferred the jewels and letters to Sir Fras. Steward to Sir John Wentworth. Capt. Wilbraham, with the ship that carries the geldings, has sailed, contrary to direction, into the Downs (l.39 margin). The Antelope and Sir Fras. Steward's ship have passed the chain (l.14) to Gillingham (l.12 margin), and to-morrow Capt. Love will sail for Spain, but he requires further directions on points specified, owing to the change of arrangements. Has examined into the stores of each ship, and sends a certificate of supplies needed.

From the text, however, the poet does not seem overly concerned with the general logistics of the mission, but would appear more like a shipman. The Holgate has another travel poem, HM 25, Richard Corbett's "Iter Boreal," surely one of the most frequently transcribed poems of this tradition. I am aware, however, of no other copy of this poem.

Among the many curiosities stimulated by this event is that James himself wrote a poem about it, "Off Jacke and Tom," rptd. in *The Poems of James VI of Scotland*, James Craigie, ed. (Edinburgh, 1958), ii, 192 (cf. l.1).

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Many of the places mentioned are not on modern maps; however, the basic itinerary will be clear from the glossary notes.

8-12. Rochester, Chattham, Gillingham. Three coastal towns close by one another southwest of London.

29. Reculuers. The OED does not identify this word with a specific group, but certainly the next line suggests "Puritans," or revisers.

53. Dongeynesse. Dungness, in the Strait of Dover. They will travel SSW through the English Channel.

61. wight. Isle of Wight, approximately midway across the southern coast of England.

66 (*margin*). Cant Lizards. Lizard Point, at the extreme southwest of England.

78 (*margin*). Cape Ortegall. West of the Bay of Biscay, at the northwest corner of Spain.

92. Feroll. WSW of Cape Ortegall.

99 (*margin*). Galizia. Region in northwest Spain.

129. Lugo. They are moving inland toward Madrid, a town southeast of Feroll.

203 (*margin*). Lyon. Leon, approximately one hundred miles ESE of Lugo.

275. Valdo lid. Valladolid, another one hundred miles SSE of Leon, northwest of Madrid.

For general discussion of the Spanish Match, see Roger Lockyer, *Buckingham* (London and New York, 1981), 125-67.

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147 If euer woe possest a stubern heart
If punishment bee dew to bad deserte
/ffor with a feruent heart I do repent.

"By L[d] Carr: Earle of Som'sett: his owne verses," pp. 190-91.

Lord Carr (?).

Anonymous. To know who wrote this poem would be to know a lot. By its text, it is virtually a confession that Lord Carr (c. 1587-1645) was in part responsible for the death of Sir Thomas Overbury (see HM β11, p. 170; HM 137). Carr and his wife were convicted of the murder but were later pardoned by King James. Carr, however, never confessed to the crime, so that if he did write the poem, then the poem is a unique historical document. If he did not write the poem, then someone was clearly trying to make it look like he did, and for that we can only speculate.

Lord Carr, or Ker, was a Scot. He was the son of Sir Thomas Ker, of Fernichurst, Roxburghshire by his second wife, Janet, sister of Sir Walter Scott of Buccleugh. As a youngster he was a page to King James I of Scotland and came to England when James became King of England. In England, Carr left the service of James and travelled to France. On his return, he was injured at a tilting match in the precense of King James. When James recognized his former page, he took him back into favor (DNB). He then became the King's favourite, only to be replaced by Buckingham when Carr became involved in the murder of Overbury (1614). Carr is considered the first sexual favourite, a role also assumed by Buckingham. He was knighted in 1607, became Viscount Rochester in 1611, and Earl of Somerset in 1613 (DNB).

Carr was a friend of Sir Thomas Overbury. Their friendship, however, broke when Overbury opposed Carr's intention to marry the then married Frances Howard, a woman whom Overbury considered of ill repute. She was the grand-niece of Henry Howard, the Earl of Northampton, who conspired with Carr to have Overbury placed in the Tower. James, apparently unhappy to see his favourite involved in such a scandal, wanted Overbury to accept a diplomatic mission out of the country. When Overbury declined, James had him committed to the Tower, 26 April 1613.

It is possible that Carr's first intention was only to have Overbury removed from the scene until he could marry Frances Howard. She, however, was not so compromising, and instead had him murdered. He was apparently poisoned over a three-month period, his death finally occurring 15 September 1613. All the people who were directly involved in the murder, including Anne Turner (see HM 137), were executed. After they were married, Lord Carr and Frances Howard were found guilty of murder; but James, perhaps out of his old affection for Carr, pardoned them. The evidence against Frances Howard was overwhelming, and she eventually confessed. There was, however, very little evidence against Carr, and he--despite the text of this poem--never confessed to the murder of Overbury. Because Carr was recalcitrant over the details of his pardon, James kept them confined to the Tower until 1622. She died in 1632, he in 1645. Their daughter, Lady Anne Carr, born soon after their marriage and in the midst of the scandal, married William, firth Earl and later first Duke of Bedford (White 178).

The details of the incident are, of course, far more complex than I have been able to relate in this circumstance. Carr was actually prosecuted by Sir Francis Bacon, who was an ally of Buckingham. Also, Henry Howard, who conspired with Carr to commit Overbury to the Tower, was the leader of the political Catholics (DNB). Howard died 15 June 1614, after which Carr assumed his position as lord keeper of the privy seal. Like Howard, Carr advocated Catholic causes, and used his position as favourite to encourage alliance with Spain through royal marriage (see HM 72-73). It is possible that lurking beneath the surface of this complicated political intrigue is nothing but contemporaneous religious politics.

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There are several reasons why I do not believe Carr wrote this poem. If he had, the poem would be very well known. Also, the writing of it is actually quite good, and Carr probably would have written more than what is known. The *Short Title Catalogue*, however, lists no entries in his name, and Margaret Crum's *First-Line Index of Manuscript Poetry in the Bodleian Library* does not include his name in her Index of Authors. The only known connection Carr has to contemporary poetry is that he was patron to George Chapman (White 179).

To my knowledge, this is the first time this poem was ever printed. Also, I have not seen it included in any other miscellany.

10 Phaieton (Phaethon). In Greek mythology, he was permitted by the sun to drive the solar chariot, but he was too weak to do so properly. Zeus, lest Phaethon burn up the world, killed him (OCD).

14 best friend. Obviously suggesting Overbury.

32 first from a Page the Kinge made mee a Knight. See above.

For a detailed account of the entire affair, see Beatrice White, *Cast of Ravens* (London, 1965).

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148 Lifelesse my selfe, I keepe the life of all:
with out my helpe, all liuinge things doe die.
/(Sleepe) and aduise, and pause well that I am.

Untitled [anon.], p. 191.

(?).

Anonymous. I have seen no other copy of this poem. The poem itself, however, is quite interesting: its subject matter personifies its own anonymity. Stylistically, it can be compared to the preceding poem, HM 147, a poem which also feigns anonymity.

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149 All that haue eies, now wake and weepe:
Hee whose wakeing was our sleepe,
/Iames the Peacefull and the Iust.

"On Kinge Iames" [anon.], pp. 191-92.

George Morley (?). Prtd. William Camden, *Remaines Concerning Britaine* (London, 1636), 398-99; John Spotswood, *The History of the Church of Scotland* (1655), p. [547].

Crum: A-1016 (All that have eyes [awake] now wake and weep); H-421 (He that hath eyes now wake and weep//Rake in their graves to prove them men, HM, ln. 22).
Sullivan: II, 34 notes (p. 208).

Bodleian: MS CCC. 328, f. 7; MS Eng. poet. c. 50, f. 23^{v}; MS Eng. poet. e. 14, f. 10; MS Eng. poet. e. 97, p. 10; MS Rawl. poet. 199, pp. 61-2; MS Ashmole 38, p. 186*.
Bradford District Archives: Hopkinson's MSS, vol. 27, p. 150; Hopkinson's MSS, vol. 34, f. 24.
British Library: Add. MS 11811, f. 29^{v}; Add. MS 15226, f. 26; Add. MS 15227, f. 91^{v}; Add. MS. 25707, f. 79; Add. MS 27407, f. 126; Add. MS 30982, f. 59 [G. Morly]*; Egerton MS 1160, f. 89^{v}; Harley MS 6917, f. 72^{v} [George Morly]; Sloane MS 1792, f. 44; Stowe MS 962, f. 165.
Cambridge University Library: Commonplace Book of Mary Browne. Sir Geoffry Keynes, *Bibliotheca Bibliographici* (London: Trianon Press, 1964), 1301, pp. 46-7.
Chetham's Library, Manchester: Farmer-Chetham MS. 8012, A.4.15, p. 165.
Edinburgh University Library: MS Laing III.436, pp. 25-6.
Folger: MS V.b. 43, f. 30 [Mr. Morley]; MS V.b. 303, p. 261; MS V.a. 97, p. 110 [G. Morley]; MS V.a. 170, p. 61 [G:M]; MS V.a. 245, f. 51^{v} [G. Morley]; MS V.a. 162, f. 89; MS V.a. 345, p. 16.
Harvard: Eng. MS 703, f. 54^{v}; Eng. MS 686, f. 68^{v}.
University of Nottingham: MS PwV 37, p. 27.
Rosenbach: MS 232/14, pp. 68-70; MS 239/22, p. 47; MS 239/27, 351-52; MS 240/7, pp. 45-46; MS 1083/15, f. 89 [Corbet].
Texas Tech: Dalhousie MS II, f. 34^{v} (see collation).
Trinity College, Dublin: MS 877 [II], f. 184^{r-v}.
Westminster Abbey: MS 41, f. 48^{v}.
Yale: Osborn Collection, b 205, f. 31^{v}; b 200, pp. 124-5.

* Bodleian, Ashmole 38, f. 186 and British Library, Add. MS 30982, f. 59 begin at l.23, "For two and twenty yeeres long care." (*See collation note below*)

Collation: Holgate, ll.1-22] *Remaines*, 1636
1 All that haue] He that hath
4 wak't] wake
8 *first* as] so
9 wakeinge] working
10 wrought] thought
i'ts] his
11 Now lies] Is fallen
14 were] Was
19 ranck-breathed] breath'd ranck

Collation: Holgate, ll.23-32] *Remaines*, 1636
Title: (*omitted*)] Another on King Iames

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25 That] (3) Which
wee] bee
27 day] (5) dayes
28 For his crazd] (6) For's crasie
29 ioind] (7) wound

N.B. *Remaines Concerning Britiane* (1636) printed "On Kinge Iames" as two poems, the second immediately following the first. They correspond to Holgate ll.1-22 and ll.23-32 respectively. It appears, however, that William Holgate thought of this as one poem. Dalhousie II, f. 184 (Sullivan) transcribes it as one poem, much like it appears in the Holgate. This includes the indentation Holgate inserted between l.22 and l.23 to separate what he interpreted as separate sections of the poem. Dalhousie II collation follows.

Collation: Holgate] Dalhousie II (Sullivan, p. 188)
Title: on Kinge Iames] (*omitted*)
1 haue] hath
9 wakeinge] working
11 lies] lyeth
14 were] Was
16 too faire] soe fare
31 write o're] wreat on

George Morley, Bishop of Winchester (1597-1684). Like Richard Corbett and William Strode, Morley attended the Westminster School and proceeded to Christ Church, Oxford. He graduated B.A. in 1618, M.A. in 1621, and D.D. in 1642. He was a Calvinist. In 1641, he was made a canon of Christ Church. He left England with Charles II in 1649 and did not return until the Restoration. He then became Dean of Christ Church and later Bishop of Winchester (DNB).

James I died 27 March 1625.

6 three Kingdomes. England, Scotland and Ireland. The following poem, HM 150, says 'two kingdomes'.
13 Naboth. I Kings xxi.
15 Vriah. II Samuel xi.
17 sheme'is curses. II Samuel xvi, 5-13.

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150 Hee who was our Life is dead
Hee to whom wee flew is fled
/That ruld two Kingdomes and himselfe.

"On King Iames" [anon.], p. 192-93.

(?).

British Library: Add. MS 33998, f. 36^{v}.

Collation: Holgate] Add. MS 33998
Title: On King Iames] An Elegy on y^{e} death of King Iames.
5 wee] he
6 heere] left
8 An] the
10 Heer's] here
24 and] or
33 haue] want
35 Iou'd] had
36 tongues] eyes
37 Our Vines and fig trees] Each vyne and fig tree
41 care] dare
53 grauen on] vpon
58 two] three

Anonymous. It is surprising there are so few copies existent of this poem, its subject matter being very common. Noteworthy is the number of kingdoms James is credited for combining. This poem says *two*, while the previous poem says *three*, so the Holgate texts are inconsistent.

This is the second of three consecutive funereal poems to King James.

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151 Is hee dead? noe, opinion argues farr wide
Abiit non obiit hee's but stept aside
/Xerxes though conqueringe much, nere wonn more hearts.

"On K. Iames" [anon.], p. 193.

(?).

Crum: I-1728.

Bodleian: MS Eng. poet. f. 10, fol. 92.
Folger: MS V.a. 124, f. 25^{v}-6.

Anonymous. Examination of Folger MS V.a. 124 reveals what would otherwise be a secret about this poem. Holgate does capitalize every first letter in the manuscript, but not in a manner that would call attention to the spelling of James's name on the left-hand margin. He may, of course, have known it anyway, or perhaps his copy-text did not use the devise. It is also possible he didn't like it.

On y^{e} death of K: Iames
I s he deed? No opinion aimes far wide
A bȳt non obiit, he's but stopt aside.
C rownes y^{t} be earthy are but transitorie
O ur Iames went hence to weare the crowne of glory.
B ereft of life he endlesse life obtain'd
V irtue still guard him & his blisse hath gained
S ubstance for shadowes now he doth enioy
R ich in his pleasure, free frō worlds annoy:
L ove belov'd, admired for gracious parts
X erxes though conquering never wonne more hearts.

(Folger MS V.a. 124)

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152 When I past Pauls & travaild in the walk
Where all our Britayne Sinners sweare and talke,
/Thou shalt not change deeds w^th^ him for his Tombe.

"D^r^. C: Elegy on Bp. Rauis of London who dyed 1607," p. 194.

Richard Corbett. Prtd. *Certain Elegant Poems* (London, 1647), 17-19; Bennett and Trevor-Roper, pp. 3-4, "An Elegie written upon the death of Dr. Ravis Bishop of London."

Crum: W1181.
Beal: Vol. II, pt. 1, CoR 163-185.

Aberdeen University Library: MS 29, pp. 49-50.
Bodleian: MS Eng. poet. e. 14, f. 98 ^rev^; MS Rawl. poet. 199, pp. 53-4.
Bradford District Archives: Hopkinson MSS, Vol. 34, p. 29.
British Library: Add. MS 30982, ff. 59^v^-60; Harley MS 6931, ff. 55^v^-6; Sloane MS 1792, ff. 65-6; Harley MS 1026, f. 40^v^; Sloane MS 1446, f. 54^r-v^.
Folger: MS V.a. 97, pp. 126-7; MS V.a. 170, pp. 85-6; MS V.a. 345, p. 93; MS V.a. 103, pt. I, f. 4; MS V.a. 125, pt. II, f. 13^r-v^; MS V.a. 319, f. 5^r-v^; MS V.a. 322, p. 28.
Huntington: HM 198, pt. I, pp. 104-5.
University of Nottingham: Portland MS Pw V 37, p. 6.
St. John's College, Cambridge: MS S23 (James 416) f. 58^r-v^.
Westminster Abbey: MS 41, f. 10^r-v^.
Yale: Osborn Collection, b 200, pp. 243-4; b 205, ff. 80^v^-1.

Collation: Holgate] *Certain Elegant Poems*
Title: D^r^ C: Elegy on Bp. Rauis of London who dyed 1607] On Bishop Ravis.
(There is no marginalia in *CEP*.)
1 past] passe
trauaild] travaile
2 Britayne] Brittish
3 Harry] hairy
4 Courage] cousenage
9 surging] saving
doth] scarce
10 Scarce] But
11 of virtue haue apt ends] and envy hath best end,
12 which a blessinge sends] with a blessing send
13 vanished] vanisheth
16 their] the
18 Bub] Bubble
20 w^th^] which
21 trod] dyed
22 That] who
25 And darst] But durst
30 reare them] send their
32 parsons] persons
33 through] by
ayery] easie
34 rise] spring
though] yet
37 viler] narrow

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Richard Corbett, Bishop of Norwich (1582-1636). For details about Corbett's life, see HM 11.

Dr. Thomas Ravis died in London, 14 December 1609. He became Bishop of London in 1607. The heading on Holgate's text is in error.

Ravis was Dean of Christ Church, 1596-1605. Like Corbett, he was educated at the Westminster School. He also preceded Corbett to Christ Church, Oxford. He was elected proctor (1588) and vice-chancellor (1597). He was prebendary of Westminster (1592/93-1607) and dean of Christ Church (1596-1605). As a dean, he attended the Hampton Court in 1604, a meeting designed to rectify the differences between the Scottish and English churches. He was appointed Bishop of Gloucester (1604) and Bishop of London (1607). As Bishop, he persecuted nonconformists. He wrote, " . . . by the help of Jesus, I will not leave one preacher in my diocese who doth not subscribe and conform." (DNB 762-63)

Bennett and Trevor-Roper consider this poem as the first of Corbett's "authentic canon" (xv).

1. Pauls . . . walk. A busy meeting place and thoroughfare in the midst of St. Paul's Cathedral, it is described in John Earle's *Microcosmography*, "Paul's Walk," (Baker 726). Unfortunately, this section of Earle's work is not included in the Holgate (see HM 186). It is described as " . . . a heap of stones and men, with a vast confusion of languages; and were the steeple not sanctified nothing liker Babel."

2. Britayne Sinners sweare and talke. Earle: "The best signs of a temple in it is that it is the thieves' sanctuary, which rob more safely in the crowd than a wilderness, whilst every searcher is a bush to hid them" (Baker 726).

3. Harry Ruffians. Swaggerers.

4. Courage. Note the collation, "cousenage," as deceit.

7. Landlord of all times. A noteworthy metaphor.

13. fowler deeds. The birds, the comparison between birds and angles is extended.

18. Bub & Alabaster boys. Note the space after "Bub," perhaps Holgate too was confused. *Certain Elegant Poems* has "bubbles," as do Bennett and Trevor-Roper (who do not gloss this expression. Perhaps "bubble" suggests "bubble over," but "bub" is a drinking term, a strong beer or the sound of drink (OED). "Alabaster" might suggest a container for wine, but such usage is not noted in the OED until the late eighteenth century. It might also somehow suggest "ale." Regardless, this type of common humor is typical of Corbett's poetry.

22. their Superscriptions. Their tombstones.

35. Chanclor. Lord Chancellor Christopher Hatton's tomb was extremely ornate (Lockyer 42).

35. Pyramis. Pyramid.

See *The Poems of Richard Corbett*, J. A. W. Bennett & H. R. Trevor-Roper, eds. (Oxford, 1955), 3-4; 103.

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153 I know how wittie greife is to inuent
Varietie of Mornefull Complement
/Their folly, where with good men are belide.

"A funerall Elegie, vppon the right ffather in God Reu'end Iohn King, Late Ld Bp: of London," *subscribed* "T.G.," pp. 195-97.

T.G. (?) (*see below*).

Rosenbach: MS 1083/16, p. 298, ll.1-6 (from Redding).

Collation: Holgate] Rosenbach MS 1083/16
Title: (*see above*)] On Dr. King B. of London
3 eu'n] and
emulates] emulate
4 Makeinge] To make
fates] fate
(HM ll.7-129, *omitted* Rosenbach MS 1083/16.)

Thomas Goff (?). Although there is no way to know who "T.G." is, a good guess would be Thomas Goff (1591-1629). In Bodleian MS Rawl. D. 398, there are two copies (ff. 173, 174) of a poem ascribed to Goff entitled "'An Epitaph upon' [Henry King's wife Anne, *née* Berkeley, 1623/24]" (see Crum, L22). This epitaph was written for Henry King's father. Thomas Goff was from Essex, studied at the Westminster School and Christ Church, Oxford. He became rector at East Clandon, Surrey. He wrote plays, among them were such titles as *The Careless Shepherdess* (pub. 1656), *The Raging Turk*, and *The Courteous Turk*, both published posthumously (Saunders).

John King (1559?-1621) was a noted cleric. He was the father of Henry King, whose famous poem is "The Exequy," **HM 163**. Like Goff, he studied at the Westminster School and Christ Church, Oxford, receiving his B.A. in 1579-80 (DNB). He took holy orders, then became domestic chaplain to John Piers, Archbishop of York, later collated to the archdeaconry of Nottingham (1990). He then became chaplain to Sir Thomas Egerton, lordkeeper of the great seal. In 1597, he entered the rectory of St. Andrew, Holborn, and in 1599, he became prebend of St. Pauls. He also acted as a chaplain to Queen Elizabeth. He received his D.D. at Oxford, 1601, and became Dean of Christ Church, Oxford, 1605. He was one of only four preachers to participate in the Hampton Court Conference, 1604, where James hoped to rectify the differences between the English and Scottish churches.

John King was made Bishop of London by James in 1611. He died on Good Friday, 30 March 1621, and was buried in St. Paul's Cathedral (l.97). At his death, a rumor circulated that he had pled allegiance to the Roman church (ll.108-25), but his son, Henry King (see **HM 156** and **HM 163**) denied it (DNB).

Among his literary connections, it should be noted that King ordained John Donne in 1615.

23-50. King was known as a great orator. The DNB quotes Anthony Wood, (*Athenæ Oxoniensis*, ed. Bliss, ii., 295) "He was a solid and profound divine, of great gravity and piety, and had so excellent a volubility of speech, that Sir Edward Coke would often say of him that he was the best speaker in the Star-chamber in his time."

60. Palatine. Also the DNB is helpful here. "On 26 March 1620 he pleaded in a sermon preached at St. Paul's Cross in the king's presence for contributions to the repair of St. Paul's Cathedral. James selected the text, and popular curiosity was excited by rumours that King was instructed to declare James's resolve to intervene in the German wars in behalf

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of his son-in-law, the King of Bohemia; but although one of his hearers wrote that the bishop's heart was in Bohemia, he made no reference to European politics."

For Rosenbach 1083/16, see David Coleman Redding, *Robert Bishop's Commonplace Book*, diss., University of Pennsylvania, 1960, esp. p. 767.

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154 Weepe not because this Child hath died so younge
But weepe because your selues haue liued so longe.
/They well are fitted, both are but a spanne.

"On y^e^ death of M^rs^ Marye Prideaux" [anon.], p. 198.

William Strode. Prtd. Dobell (1907), 58-59; Forey, 111 (*see below*).

Crum: W-194.
Beal: Vol. II, pt. 2, StW 555-564.

Bodleian: MS CCC 325, f. 70^r-v^ (autog.); MS CCC 3282, ff. 28^v^-9 [Stroud]; MS Rawl. poet. 84, f. 60^v (rev.)^; MS Rawl. poet. 206, pp. 67-8.
British Library: Sloane MS 1792, ff. 98^v^-9.
Folger: V.a. 97, pp. 12-13; V.a. 170, pp. 80-1.
Owned formerly by John Sparrow: Unlocated (Beal StW 562)
Yale: Osborn Collection, b 205, f. 52^v^.

Collation: Holgate] Dobell
4 men liue] man lives
y^e^ state] th' estate
5 reach the youth] sees the age
11 y^e^] your
15 woman-like] womanly
16 *first* nor] not
17 Add onely to her growth some inches more] And to her youth adde some few riches more
19 Seauen yeares she liu'd] She livde seven yeares,
20 steppe] time

Collation: Holgate] MS 325 (Forey 111)
6 make] makes
10 must] doe

William Strode (1602?-1645). Strode was a very popular poet in the early seventeenth century. His work is commonly found in verse miscellanies. The Holgate contains fifteen of his poems, all of them found between pages 198-216. Only John Donne wrote more poems found in this miscellany.

Strode's education can be closely aligned with Corbett and Carew. He studied at Westminster School and Christ Church, Oxford, where he graduated B.A. (1621), M.A. (1624), and B.D. (1631). He was chaplain to Richard Corbett, Bishop of Oxford (1629). He became a canon of Christ Church and vicar of Blackbourton, Oxfordshire (1638). Besides his many poems, he wrote a tragi-comedy, *The Floating Island*, performed in 1616 by students of Christ Church (1636) before the King and Queen.

There are two important twentieth-century collections of Strode's poetry. *The Poetical Works of William Strode . . . to which is added The Floating Island* was edited by Bertram Dobell in 1907. It is not a critical edition, but was instead intended to introduce Strode to modern readers. It is an eclectic text based on two manuscripts now owned by the Folger Library, MS V.a. 170 and MS V.a. 245. The accepted critical edition, however, is Margaret Forey's unpublished thesis, *A Critical Edition of the Poetical Works of William Strode, excluding The Floating Island*. This edition is mainly based upon Corpus Christi College, Oxford, MS 325, which is an autograph copy of many of Strode's poems.

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There is some evidence that the Holgate may be connected to MS 325 (see **HM 174**).

The present poem is one of two elegies Strode wrote on Mary Prideaux. The other is 'Sleepe pretty one, oh sleepe while I' (Beal, StW 511-25). It is found in British Library, Add. MS. 30982, ff. 8^{v}-10. For the connection between that miscellany and the Holgate, see **HM 174** notes.

Margaret Forey has untangled the complicated family of John Prideaux, Bishop of Worcester (377-80). He had nine children, all with his first wife, Anne, daughter of William Goodwin, Dean of Christ Church; his second wife was Mary, possibly the daughter of Sir Thomas Reynal. Mary Prideaux, the subject of this elegy, was Prideaux's eldest daughter. She was baptized St. Michael's Church, Oxford, 10 February 1617 and buried at St. Michael's, 9 December 1624, the same year Strode received his M.A. Mary's sister Anne is the subject of a second elegy found in the Holgate, **HM 158**, 'Nature in this small volume was about,' by William Browne. She died only three months before Anne.

For biographical commentary on John Prideaux, see **HM 158**.

19. Seauen yeares shee liu'd. See dates above.

See M.A. Forey, *A Critical Edition of the Poetical Works of William Strode, excluding The Floating Island* (unpublished B.Litt. thesis, St. Hilda's College, Oxford, 1966), 111, 278, 377-80.

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155 Dauson the Butlers dead; although I thinke
Poets were ne're infusd wth single drinke
/My life for his Iohn Dawson had ben here.

Margin: "Butler of Ch: Ch: in Oxon: Iohn" [anon.], p. 198.

Richard Corbett. Prtd. *Certain Elegant Poems* (London, 1647), 30; Bennett and Trevor-Roper, "On John Dawson, Butler at Christ Church; 1622," pp. 72-73; *The Poetical Works of William Strode*, B. Dobell, ed. (London, 1907), 110.

Crum: D49.
Beal: Vol. II, pt. 1, CoR 472-498.

Aberdeen University Library: MS 29, pp. 122-3.
Bodleian: MS Eng. poet. e. 14, f. 93 (rev.); MS Eng. poet. e. 97, p. 170; MS Don. d. 58, f. 18; MS Douce f. 5, ff. 3^{v}-4; MS Eng. poet. c. 50, f. 128; MS Eng. poet. f. 27, pp. 222-3; MS CCC 328, ff. 30^{v}-1.
British Library: Add. MS 30982, f. 4^{v}; Egerton MS 2421, f. 16^{r-v}; Sloane MS 1446, f. 22^{v}.
Folger: MS V.a. 97, pp. 113 [bus]; MS V.a. 170, pp. 66-7; MS V.a. 345, p. 147; MS V.a. 103, pt. I, f. 23 [Mr. Stroude]; MS V.a. 245, f. 64^{v} [W:Stroud]; MS V.a. 262, pp. 52-3; MS V.b. 43, f. 32^{v}.
National Library of Wales, Ottley: (unnumbered bundle of literary papers).
New York Public Library: Arents Collection, Cat. No. S288, p. 23.
University of Nottingham: Portland MS Pw V 37, p. 43.
Rosenbach: MS 239/27, p. 356; MS 240/7, pp. 31-2; MS 1083/16, p. 95.
Westminster Abbey: MS 41, f. 54^{v}.
Yale: Osborn Collection, b 205, f. 80.

Collation: Holgate] *Certain Elegant Poems*
Title: Butler of Ch: Ch: in Oxon: Iohn] On John Dawson Butler of Christ Church. Doctor Corbet.
3 some] a
4 this] his
6 pott] cup
(Holgate ll.7-10, *omitted* 1647.)
11 ô barrells] (7) O ye barrells
13 drinke is bad] (9) beare was good
15 our] (11) the
run] ran
17 our] (13) your
18 trust] (14) hope
19 now drinke of] (15) and drinke up
20 the] (16) a

Collation: Holgate] British Library, Add. MS 30982 (Trevor-Roper)
Title: (*omitted*)] On John Dawson, Butler at Christ-Church; 1622
3 some] a
7 yee] his
yee] you
10 ô barrells,] O ye barrells!

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Richard Corbett, Bishop of Norwich (1582-1636). For further details about Corbett's life, see HM 11.

According to British Library Add. MS 30982, John Dawson, butler of Christ Church, died in 1622. Corbett was Dean of Christ Church from 1620-1628, after which he became Bishop of Oxford.

This type of comic epitaph was particularly popular with university wits of the day. Corbett was one of the most famous of such wits.

7. Cheeses. A curious image, the OED does not help, nor do Bennett and Trevor-Roper. I suspect he means that cheese ferments, like wine (?), thus those who attend the funeral will get drunk. More, however, it sounds like an inside joke.

14. Stix . . . Carons boat. Charon, the ferryman who guided shades of the dead across the River Styx.

17. tiffe. The OED quotes Corbett from this poem, "Liquor, esp. poor, weak or 'small' liquor, 'tipple.'"

18. whiffe. A sip, esp. of liquor.

19. Rosemary. An emblem worn at funerals (OED).

See *The Poems of Richard Corbett*, J. A. W. Bennett & H. R. Trevor-Roper, Eds. (Oxford: Clarendon Press, 1955), 72-3, 144.

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156 Let no prophaine ignoble foote tread neere
This hollowed peece of Earth. Dorsett lyes heere.
/And want a mourner at his funerall.

Untitled [anon.], p. 199.

Henry King. Prtd. *Poems, Elegies, Paradoxes and Sonnets*, (London, 1657), 51. Also, a variant version printed, Richard Corbett, *Certain Elegant Poems* (London, 1647), 51. Also, Margaret Crum, ed. *The Poems of Henry King*, pp. 67-68.

Crum: L-239.
Beal: Vol II, pt. 1, KiH 273-301.

Bodleian: MSS Ashmole 38, p. 167; CCC. 328, f. 11^{v}; Eng. poet. c. 50, f. 59^{v}; Eng. poet. *e. 30, f. 26; Eng. poet. e. 97, p. 28; Eng. poet. e. 127, f. 16^{r-v}; Eng. poet. f. 27, p. 155; Firth d. 7, f. 169; *Malone 22, f. 17; Rawl. poet. 209, f. 9; MS CCC 328, ff. 11^{v}-12; Top. gen. e. 32, f. 73.
British Library: Add. MS 62134, f. 12^{v}; Add. MS 58215, p. [6]; Add. MS 30982, f. 156^{v}; Harley MS 1026, f. 40^{v}; Harley MS 6931, ff. 13^{v}-14; Sloane MS 542, f. 13^{r-v}; Sloane MS 1792, f. 60^{r-v}.
Cambridge University Library: MS Add. 4138, f. 51^{r-v}.
Cambridge University Library: Sir Geoffrey Keynes Library, *Bibliotheca Bibliographici* No. 2960, pp. 35-6.
Folger: MS V.a. 125, pt. II, f. 4; MS V.a. 170, p. 220-1; MS V.b. 43, f. 31^{v}-2; MS V.a. 262, pp. 36-7 [Dr H. King].
Leicestershire Record Office: DG. 9/2796, pp. 59-60.
New York Public Library: Arents Collection, Cat. No. S288, p. 21.
Rosenbach: MS 239/27, p. 387.
Owned formerly by John Sparrow, Oxford: Unlocated (Beal KiH 300).
Owned by Rosemary Williams: Stoughton MS, pp. 149-50.
Yale: Osborn Collection, b 200, pp. 220-1.

Collation: Holgate] *Poems*, 1657
Title: *(omitted)*] An Epitaph on his most honoured Friend Richard Earl of Dorset.
3 poore] sad
8 who] That
11 who loued] One that did love
and] *(omitted)*
13 who knew] that did know
14 But] Yet
15 for nothing] for he nothing
18 Valued] That valu'd
honour] Fortune
19 Rich in the worlds opinion and mens praise] One high in fair opinion, rich in praise:
20 in] of
desire] have wisht
21 thus] that
22 spend] lend
23 Let him] May he

Henry King, Bishop of Chichester (1592-1669). He was the son of John King, Bishop of

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London (HM 153). He is most famous for the poem he wrote on the death of his wife, "The Exequy," HM 163). Like Corbett, Henry King was educated at the Westminster School and Christ Church, Oxford. He became a Canon of Christ Church (1623), Dean of Rochester (1638), and Bishop of Chichester (1642). Like his father, he was a royalist. One year after attaining the bishopric, he was removed by the Puritans, but was reinstated during the Restoration.

Henry King was well-known in literary circles. He was a friend of Wotton, Jonson and Donne. When Donne became ill in 1623, King wanted to have church monies made available to aid in his recovery. Donne, however, turned down the offer (Walton 57-9). He also knew and wrote elegies on George Sandys (translator of Ovid's *Metamorphoses*) and Sir Henry Blount (explorer).

Richard Sackville, third Earl of Dorset, died 28 March 1624 at the age of thirty-five. He was the grandson of Thomas Sackville, co-author of *Gorboduc*. Like King, he studied at Christ Church, Oxford. He was also a friend of Donne, who sent him six of his Holy Sonnets (Grierson, ii. 226-28).

> 8. Who reconsiled the sword vnto the penn. Sackville's wife, Lady Anne Clifford, wrote that he was 'so great a lover of Scholars and Souldjers as that with an excessive bounty towards them . . . he did much diminish his Estate." (Crum 196)

See Henry King, *The Poems of Henry King*, Margaret Crum, ed. (Oxford, 1965), 67-68, 196-97. Helpful biographical information is also found in Ronald Berman, *Henry King & the Seventeen Century* (London, 1964), 9-25.

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157 Heer lies his Parent's hopes, and feares,
Once all their ioyes, now all their teares.
/Thou'lt say hee is blest, y^{n} first at home.

[Untitled] *subscribed* "Morley," p. 199.

Anonymous. Prtd. *Musarum Deliciæ* (1655), 79-80 [2nd numbering].

Crum: H760 (Here lies a parent's hopes and fears); H964 (Here lies the parents' hopes and fears).

Bodleian: MS Malone 21, f. 6^{v} [Duppa]; MS Ashmole 47, f. 38^{v}; MS CCC 328, f. 49^{v} [Dr. Duppa]; MS Eng. poet. f. 27
British Library: MS Lansdowne 777, f. 70 [Geo. Morley]; Add. MS 15227, f. 97; Egerton MS 923, f. 52.
Folger: V.a. 262, p. 37; V.a. 124, f. 43^{v}.
Rosenbach: MS 240/7, p. 17 "[Dr. Duppa], p. 184 [Geo: Morley].
Owned by Edwin Wolf 2nd: MS, p. 100.
Yale: Osborn Collection, b 62, pp. 22-3.

Collation: Holgate] *Musarum Deliciæ*
Title: (*omitted*)] An Epitaph upon Doctor Prideaux's Son [anon.]
12 hee is] he's

Collation: Holgate] Rosenbach MS 240/7, p. 184 (Thompson diss.)
Title: (*omitted*)] An Epitaph by Geo: Morley on Dr. Prideaux Sonne
12 blest] best

Collation: Holgate] Rosenbach MS 240/7, p. 17 (Thompson diss.)
Title: (*omitted*)] An Epitaph on a childe by Dr Duppa
1 his] a
12 blest] best

George Morley, Bishop of Winchester (1597-1684) or Brian Duppa, Bishop of Winchester (1588-1662) (?). Nothing can be said about this poem with any surety. Rosenbach 240/7, p. 184 and British Museum, Lansdowne 777, f. 70 identify its subject as a son of John Prideaux, who became Bishop of Worchester in 1640 (see **HM 158**). Prideaux had nine children with his first wife, Anne Goodwin. He had no children with his second wife, Mary Reynal. Of Prideaux's nine children, five were boys: William, John, Matthew or Matthias, Robert, and a second Matthew, born in 1625, soon after the first Matthew had died. Line 9 of the poem says that the child who died was four years old. That might describe either the first Matthew (christened 1 September 1622 - buried 17 February 1625, 2½ years) or more likely Robert (christened 14 May 1624 - buried 14 September 1627, 3½ years), who Margaret Forey says died "after a short and painful illness" (Forey 379). He is buried in the Exeter College Chapel, Oxford, where John Prideaux, his father, was rector.

George Morley and Brian Duppa are the only two candidates to have written this poem. Biographically, either is possible. George Morley graduated Christ College, Oxford, with a B.A. in 1616, an M.A. in 1621, and a D.D. in 1642. The DNB is unclear as to his whereabouts in 1625, but it does say "Remaining at Oxford, he made many friends . . ."(972a). Brian Duppa received his D.D. from Oxford in 1625, became dean of Christ Church in 1628, and vice-chancellor in 1632. Both wrote poetry. After the Restoration, each served as Bishop of Winchester.

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There are two other epitaphs to Prideaux's children found in the Holgate: **HM 154** (Mary) and **HM 158** (Anne). Of the three, only **HM 154** identifies its subject. It is possible, of course, that Holgate knew--or knew about--the family, but without identifying each poem's subject, that is difficult to assert. It is also possible that he knew who the poems were about and didn't bother to record the information in the Holgate.

For information about John Prideaux, see **HM 158** notes.

3. past feare of paine. Cf. the Margaret Forey quotation above.

For information about family of John Prideaux, see M. A. Forey, *A Critical Edition of the Poetical Works of William Strode, excluding The Floating Island* (unpublished B.Litt. thesis, St. Hilda's College, Oxford, 1966), 377-80. Also see Howard H. Thompson, *An Edition of Two Seventeenth Century Poetical Miscellanies*, diss. U. of Pennsylvania, 1959.

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158 Nature in this small volume was about,
To perfect what in woman was left out.
/Threw dust vppon it & shutt vp y^e^ booke.

[Untitled] *subscribed* "Browne," p. 199.

William Browne of Tavistock. Prtd. Camden's *Remaines* (London, 1636), 414; *Wits Recreations* (London, 1640); *Poems of W. Browne*, Ed. G. Goodwin, 1894, ii. 287; *The Whole Works of William Browne*, Ed. W. Carew Hazlitt, MDCCCLXVII, ii, 337. Also *The Life, Letters, and Writing of John Hoskyns*, (1937), 213.

Crum: N-32.
Beal: Vol. I, pt. 1, BrW 108-143.

Bodleian: MSS. CCC. 328, f. 13^{v}; Eng. poet. c. 50, f. 130^{v}; Eng. poet. e. 14, f. 100^{v}; Eng. poet. e. 40, f. 104; Eng. poet. e. 97, p. 54 [W: Stroad]; Eng. poet. f. 27, f. 109; Firth e. 4, p. 110; Rawl. poet. 116, f. 53; Rawl. poet. 199, p. 4; Rawl. poet. 206, p. 65.
British Museum: MS. Sloane 1446, f. 65; Sloane MS 1867, f. 32; Add. MS 15227, f. 89; Add. MS 25303, f. 163; Egerton MS 923, f. 65; Egerton MS 2421, f. 2^{v}; Harley MS 3511, ff. 71^{v}-2; Lansdowne 777, f. 60^{v}; Harley MS 3910, f. 4; Harley MS 6917, f. 62; Stowe MS 962, f. 151.
Folger: MS V.a. 125, pt. II, f. 9^{v}; MS V.a. 170, p. 48-9; MS V.a. 124, f. 18^{v}; MS V.a. 245, f. 41; MS V.a. 262, p. 128; MS V.a. 97, p. 58; MS V.a. 308, f. 127^{v}.
Owned by Sir Geoffrey Keynes: *Bibliotheca Bibliographici*, No. 1863, f. 22.
Rosenbach: MS 240/7, p. 78; MS 1083/17, f. 72^{v}.
Trinity College, Dublin: MS 877, f. 254.
Worcester College, Oxford, MSS 4.29, ff. [10^{v}, 16].
Yale: Osborn Collection, b 62, p. 132; b 205, f. 33^{v}.

There is a second copy in the Holgate, **HM β10**, p. 168.

Collation: Holgate] Camden's *Remaines*
3 Yet carefull] But fearing
4 Should] Might

Camden's *Remaines* (1636), p. 414, affixes a four-line epitaph to this poem and prints the two poems as if they were one. The second poem is listed in Crum, H-769. The lines read:

> Here lies a woman, no man can deny it,
> That rests in peace although she liv'd unquiet.
> Her husband praies, if by her grave you walke,
> You'd gentle tread, for if wak't shee'l talke.

William Browne of Tavistock (1591-1643?). Born in Tavistock in Devonshire, Browne studied at Exeter College, Oxford, then at Clifford's Inn and the Inner Temple. He became a tutor at Oxford, 1624, thereafter tutor to the family of William Herbert, Third Earl of Pembroke. He wrote *Britannia's Pastorals* (1613-16). He was a friend of George Wither, Christopher Brooke, and John Davies of Hereford, with whom he published *The Shepheard's Pipe*, 1614. He is frequently described as a seventeenth-century Spenserian.

Inclusion of this epitaph in MS Lansdowne 777 is strong evidence that this poem is indeed

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by William Browne. MS Lansdowne 777, ff. 1-62^{v} comprises a large section of Browne's miscellaneous verse. The section concludes with "ffinis W Browne." Its title page reads "Poems of W^{m} Browne--of the Inner-Temple Gent. 1650." Beal suggests the title page may have been added at a later date. There is no evidence that Browne actually owned this manuscript, but that the poems may have been transcribed from Browne's own manuscripts between 1637 and 1650 by someone from the Inns of Court (Beal 115).

Both Hazlitt and Gullans use Lansdowne 777 as their copy-text. It is headed "On Mrs. Anne Prideaux, daughter of Mr. Doctor Prideaux, Regius Professor. She dyde at the age of 6 years."

John Prideaux (1578-1650). Appointed Bishop of Worcester by Charles I in 1641. He studied at Exeter College, then became chaplain to Prince Henry, later to King James. He returned to Exeter College as rector, vice-chancellor, and finally regius professor of divinity. As regius professor, Prideaux had to preside over theological disputations. He was considered a moderate, "without altogether alienating extremists on either side" (DNB). DNB includes a comprehensive listing of his writings.

There is some confusion about Prideaux's family. The DNB says that he had four children, none of whom had the name Anne. Margaret Forey, however, in her *Critical Edition of the Poetical Works of William Strode*, argues convincingly that Prideaux had nine children, all with his first wife. Anne was his second eldest daughter. Her baptism was entered at St. Michael's Church, Oxford, 3 March 1618. She died in September 1624, three months before her elder sister, Mary (Forey 377-80).

An elegy to Mary Prideaux, 'Weepe not because this child hath died so younge,' by William Strode is **HM 154**. An epitaph for Prideaux's son, 'Heer lies his Parents hopes, and feares,' (Morley?) immediately precedes this poem, **HM 157**. A second poem by Browne, "Lydfoord Law in Deuonsheere," is **HM 20**.

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159 As carefull Mothers to their beds doe laye
Their babes w^ch^ would to long y^e^ wantons playe
/Nature my Nurse layd mee to bed betimes.

Untitled [anon.], p. 199.

Sir John Davies (?). Prtd. Camden's *Remaines* (1637), 411; *Wit's Recreations* (1640), sig. 2b4; also Alexander Grosart, ed. *The Works in Verse and Prose of Sir John Davies*, 3 vol. (London, 1869-76); Robert Krueger, ed. *The Poems of Sir John Davies* (Oxford: Clarendon Press, 1975).

Crum: A-1464 (As careful mothers [nurses] [do (*or* will *or* that) to sleep (*or* sleeping) lay] to [in *or* on] their beds do lay); A-1613* (As nurses strive their babes in bed to lay).

Beal: Vol. I, pt. 1, DaJ 161-221.

Aberdeen University Library: MS 29, p. 136.

All Soul's College, Oxford: MS 174, f. 34^v^.

Bodleian: MS Ashmole 38, pp. 168, 198; MS Ashmole 47, f. 52^v^; MS CCC. 328, f. 49^v^; MS Eng. poet. c. 50, f. 130^v^; MS Eng. poet. e. 14, f. 99 ^rev^; MS Eng. poet. f. 27, pp. 114-15; MS Eng. poet. e. 40, f. 116; MS Rawl. poet. 84, f. 85; MS Rawl. poet. 116, f. 52^v^; MS Rawl. poet. 117, f. 196^v (rev)^ [Sr. Joh. Davis]; MS Rawl. poet. 206, p. 65; MS Sancroft 53, p. 45; MS Sancroft 59, p. 286 ^rev*^; MS Tanner 465, f. 62*.

British Library: Add. MS 15227, f. 98; Add. MS 19268, f. 11; Add. MS 29921, f. 53; Add. MS 10309, f. 135; Add. MS 30982, f. 2; Add. MS 44963, f. 39; Add. MS 58215, p. 17; Stowe MS 962, f. 83; Lansdowne MS 777, f. 70; Egerton MS 923, f. 16; Egerton MS 2421, f. 45^v^; Egerton MS 2725, f. 2725, f. 59^v^; Harley MS 6038, f. 10; Sloane MS 1792, f. 6; Harley MS 1221, f. 70.

Clark Library, Los Angeles: S4975Ml, p. 30.

Edinburgh University Library: MS H.-P. Coll. 401, f. 72^v^.

Folger: MS V.a. 97, p. 1 ; MS E.a.6., f. 7; MS V.a. 245, f. 37^v^; MS V.a. 170, p. 38; MS V.a. 262, p. 126; MS V.a. 162, f. 83; MS V.a. 319, f. 25^v^; MS V.a. 103, pt. I, f. 2; MS V.a. 345, p. 4; MS V.a. 125, pt. II, f. 3^v^.

Harvard: MS 686, f. 52.

Leeds Archives Department: MX 237, f. 25^v^.

National Library of Wales: Powis MSS (1959 deposit), Series II, (Envelope) Bundle 26.

University of Nottingham: Portland MS Pw V 37, p. 4.

Rosenbach: MS 1083/16, p. 94; MS 1083/17, p. 5; MS 239/27, p. 355; MS 239/22, f. 8^v^; MS 239/18, p. 56; MS 239/16, p. 9.

St. John's College, Cambridge: MS S 32 (James 423), f. 2.

South African Library, Capetown: MS Grey 7 a 29, p. 77.

Westminster Abbey: MS 41, f. 50^v^.

Worcester College, Oxford: MSS 4.29, f. [15^v^].

Yale: Osborn Collection, b 62, p. 132; b 205, f. 33^v^, 52^v^; b 200, p. 219; fb 143, p. 28.

Collation: Holgate] *Remaines*, 1637
Title: *(omitted)*] Vpon the untimely death of a childe.
1 Mothers] Nurses
beds] bed
2 babes] children
would to long y^e^] which too long would
3 p^r^uent my] prevent all my

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Sir John Davies (1569-1626). Davies was educated at the Winchester School and Queen's College, Oxford. He became a barrister of the Middle Temple and member of a group at the Inns of Court that included John Donne, Henry Wotton and John Hoskins (Saunders 37). He was disbarred from the Middle Temple, 1598-1601. Appointed by King James solicitor-general of Ireland. Elected speaker of the Irish Parliament, 1613. Appointed Lord Chief Justice of England, but died before he could assume office (Hebel 966).

As a poet, Davies is best known for *Orchestra*, 1594. He also wrote *Hymns of Astrea*, 1599. acrostic poems in praise of the Queen; and *Nosce Teipsum*, 1599, a philosophical poem favored by King James. Some of his poems were published in Davison's *Poetical Rhapsody*, 1608 (Hebel 966).

Poem is attributed to Sir John Davies only in MS Rawl. poet. 117. Krueger, in *The Poems of Sir John Davies*, publishes it among "Poems Ascribed to Davies in Manuscripts." MS Rawl. poet. 117 is his copy-text. It is headed "On the Deputy of Ireland his child Sir John Davis."

MS Rawl. poet 117 was "compiled by someone at an Inn of Court" (Krueger 423). Davies served as Lord Deputy of Ireland, 1604-1614. If the attribution is correct, the child is that of Arthur Chichester, Davies's superior at the time.

Krueger accepts the attribution with qualification: it is the only poem in MS Rawl. poet 117 that he attributes to Davies, thus making positive ascription uncertain.

For a second poem in the Holgate by Davies, see **HM 8a**.

See *The Poems of Sir John Davies*, Richard Krueger, ed. (Oxford: Clarendon Press, 1975).

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160 Within this Marble casket lyes,
A daintye Iewell of great prize,
/But shew'd and put it vp againe.

Untitled [anon.], p. 200.

(?). Prtd. Camden's *Remaines* (1614), 382; Stowe's *Survey of London* (1618), 882; Camden's *Remaines* (1623), 345; *Recreation for Ingenious Head-pieces* (1663), Epitaph 88.

Crum: W-2690 (Within this [little] marble casket lies); I-1571 (In this marble casket lies).

Bodleian: MS Ashmole 38, p. 168; MS CCC. 328, ff. 26^{v}, 49^{v};
MS Douce f. 5, fol. 17^{v}; MS Eng. poet. c. 50, f. 130^{v}; MS Eng. poet. e. 14, f. 96^{v} (rev.);
MS Rawl. poet. 31, f. 2^{v}; MS Rawl. poet. 117, ff. 268^{v} (rev.), 183^{v} (rev.);
MS Rawl. poet. 212, f. 151 (rev.); MS Sancroft 53, p. 45*. Printed book Wood 460, after *Threnodia in obitum..Ed. Lewkenor*, initialed by G[eorge] S[adleir].
British Library: MS Sloane 1792, f. 22^{v}; Add. MS 10309, f. 63; Add. MS 11811, f. 2^{v};
Add. MS 15227, f. 11^{v}; Add. MS 28644, f. 76^{v}; Add. MS 29921, f. 39; Add. MS 30982, f. 2
[G. Morly]; MS Harl. 1221, f. 70; MS Harley 6038, f. 10MS Egerton 923, f. 15.
Folger: MS V.a. 322, p. 65; MS V.a. 97, p. 51; MS V.a. 345, p. 5; MS V.a. 262, p. 130;
MS V.a. 162, f. 27^{v}; MS V.a. 125, pt. II, f. 3^{v}; MS V.a. 103, pt. I, f. 5^{v}.
Harvard: MS Eng. 686, f. 11^{v}.
Huntington: MH 198, pt. II, f. 7^{v}.
Rosenbach: MS 239/16, p. 10; MS 239/22, f. 25^{v}; MS 239/27, p. 355;
MS 240/2, p. 355; MS 1083/15, p. 152; MS 1083/16, p. 95; MS 1083/17, p. 99b.
Yale: Osborn Collection, b 62, p. 131.

Collation: Holgate] *Remaines*, 1614
2 daintye] matchlesse
great] rich
3 which] whom
4 and (*omitted*) put] and then put

Anonymous. When first printed in Camden's *Remaines* (1614), this well-known verse appeared as the last four lines of an eighteen-line epitaph for Prince Henry, 'Reader, wonder think it none.' More than likely, this was the result of a printer's error. 'Reader, wonder think it none' is a translation by Giles Fletcher which first appeared in *Epicedium Cantabrigiense, In obitum immaturum, semperq; deflendum Henrici, Illustrissimi Principis Walliæ, etc.* (1612), 13-14. A variant of that poem appears as HM 5. Among its variant headings are "on the L. Mary daughter to K. James," Bodleian MS Eng. poet. e. 14, f. 96^{v} (rev.), and "on prince Henry," Bodleian MS Rawl. poet. 31, f. 2^{v} (Marotti 128n).

'Within this Marble casket lies' is attributed to "G: Morly" in British Library Add. MS 30982, and to Ben Jonson by W. R. Chetwood in *Memoirs of Ben. Jonson, Esq.* (1756), 40. None of the lines of 'Within this Marble casket lies' appear in *Epicedium Cantabrigiense*. An extensive collation of manuscript variants is in David Coleman Redding, "Robert Bishop's Commonplace Book, an Edition of a Seventeenth Century Miscellany," diss. University of Pennsylvania, 1960, 269.

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161 Hee that's imprisond in this narrowe roome
Wert not fore custome, needs nor verse nor tombe.
/whose vertue mast outliue his Epitaphe.

Untitled [anon.], p. 200.

(?). Sir Robert Berkeley, 1616, tablet in Canterbury Cathedral. Prtd. *Parnassus Biceps* (1656), 94.

Crum: H-493.

Bodleian: MS Eng. poet. e. 14, f. 99 (rev.); MS Rawl. C. 233, f. 86 rev; MS Rawl. poet. 160, f. 53; MS Rawl. poet. 206, p. 65.
British Library: Add. MS 14047, f. 5; Add. MS 15227, f. 84; Add. MS 21433, f. 178; Add. MS 25303, f. 121; MS Egerton 1160, f. 222.
Folger: V.a. 345, p. 236; V.a. 103, pt. I, f. 8v; V.a. 162, f. 88v; V.a. 262, p. 41; V.a. 125, pt. II, f. 10; V.b. 43, f. 32v.
Rosenbach: MS 239/22, p. 9; MS 239/27, p. 384; MS 240/7, p. 38.
Owned by Edwin Wolf 2nd: MS, p. 5.
Yale: Osborn Collection, b 62, p. 57.

Collation: Holgate] *Parnassus Biceps*
Title: (*omitted*)] Barclay his Epitaph
3 Nor from those cann theire] nor can there from these
7 his] this
monument] pageantry
10 t'is] Just
11 glorifie] fortifie
15 his] (*omitted*)
16 the (*omitted*) post-script] The lying proscript

Anonymous. The first ten lines of this epitaph are carved above the south aisle of Canterbury Cathedral. More than likely, the person referred to is Sir Robert Berkeley (d. 1614), son of Sir Maurice Berkeley, Christ Church, Canterbury (Thompson 408, citing J. M. Cowper, *Memorial Inscriptions* (1897), 272). His daughter Anne (d. 1624) married Henry King, whose poem commemorating her death is "The Exequy," HM 163.

It is noteworthy that pp. 195-202 include four poems associated with Henry King. It is possible that Holgate knew about the association between Henry King and Robert Berkelay.

See Howard H. Thompson, "An Edition of Two Seventeenth Century Poetical Miscellanies," diss., U. of Pennsylvania, 1959, 407-408.

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162 Renowned Spenser, ly a thought more ny
To learned Chaucer, and rare Beaumont, ly
Honour hereafter too bee layd by thee.

Subscribed "Bass" [untitled], p. 200.

William Basse. Prtd. Donne's *Poems* (1633), 149 [Y3]; *Wits Recreations* (1640), sig. 2a2. R. W. Bond, ed., *The Poetical Works of Basse* (1893), 113; E. K. Chambers, *William Shakespeare*, ii. (Oxford, 1930), 226.

Crum: R-154 (Renowned Spencer, lie a thought more near); R-151* (Renowned Chaucer lie a thought more nigh).

Bodleian: MS Ashmole 38, p. 203 [Dr. Doone]; MS Eng. poet. c. 50, f. 59^{v} [Basse]; MS Eng. poet. e. 14, f. 98^{v} (rev.); MS Malone 19, p. 40 [Basse]; MS Rawl. poet. 117, f. 16^{v} [Basse]; MS Rawl. poet. 160, f. 13^{v}; MS Rawl. poet. 199, p. 54; MS CCC. 328, f. 59*.
British Library: MS Lansdowne 777, f. 67; MS Stowe 962, f. 78^{v}; Add. MS 10309, ff. 119^{v}; Add. MS 15227, f. 77.
Folger: MS V.a. 319, f. 6; MS V.a. 275, p. 174; MS V.a. 345, p. 74; MS V.a. 125, pt. II, f. 8; MS V.a. 262, pp. 57-8; MS V.a. 232, p. 62; MS V.a. 322, p. 189 [Basse]; MS V.a. 103, pt. I, f. 3^{v} [Mr. Basse].
Rosenbach: MS 239/22, p. 19 [Basse]; MS 239/23, p. 187 [W: Basse]; MS 1083/17, p. 6.
Yale: Osborn Collection, b 187, p. 48 [Bass]; fb 143, p. 20.

N.B. Pages are misnumbered in Donne, *Poems* (1633).

Collation: Holgate] *Poems*, 1633
Title (*omitted*)] An Epitaph upon Shakespeare.
1 Spenser] Chaucer
2 learned Chaucer, and rare Beaumont,] rare Beaumond; and learned Beaumond
4 thy] your
5 lodge] lie
6 vntill domes-day, for] For, untill doomeday
7 by fate] (*omitted*)
8 may bee] need be
9 If your] But, if
in death doe] of death doth
10 to haue] (*omitted*)
in yor Sepulcre] in your sacred sepulchre
11 sacred] curled
12 ?] (*omitted*)
(Holgate ll.13-14, *omitted* 1633).

William Basse (1583?-1653). A poet, he is best known for this poem. He is described by Chambers as "an Oxford student and a retainer of Lord Wenman of Thame." Folger V.a. 232 is headed, "An Epitaph p'pared for Shakespeare; if he had been buryed at Westminster." This suggests that Basse may have intended the poem to be inscribed on a tablet commemorating Shakespeare's death. Other evidence to this can be seen in the heading of British Library, Lansdowne MS 777, headed, "On Mr. Wm. Shakespeare he dyed in Aprill 1616," (Chambers 226) and Rosenbach 239/23, headed "On M^{r}. W^{m} Shackspeare who dyed Aprill 1616" (Thomson 294). Edmund Malone, *Shakespeare*, i (1790) writes:

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> From the words 'who died in April 1616' it may be inferred that these lines were written recently after Shakespeare's death, when the month and year in which he died were well known. At a more distant period the month would probably have been forgotten; and that was not an age of such curiosity as would have induced a poet to search the register at Stratford on such a subject. From the address to Chaucer and Spenser it should seem that when the verses were composed the writer thought it probably that a cenotaph would be erected to Shakespeare In Westminster Abbey (quoted in Thomspon 294-95, also Bond 113).

With greater surety, however, we can say the poem was written between April 1616 when Shakespeare died and 1623 when the First Folio was published because Jonson's verses included in the First Folio refer to this poem.

> My Shakespeare rise; I will not lodge thee by
> Chaucer, or Spenser, or bid Beaumont lye
> (see Chambers 207-209; esp. 208, ll.19-20)

I cannot explain the question mark in l.12. To my knowledge, it is unique to this miscellany.

See *The Poetical Works of William Basse*, R. W. Bond, ed. (1893), 112-17; Howard H. Thompson, An Edition of Two Seventeenth Century Poetical Miscellanies," diss., U. of Pennsylvania, 1959, 294-95; E. K. Chambers, *William Shakespeare*, ii. (Oxford, 1930), 226.

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163 Accept thou shrine of my dead Saint
Instead of Dirges this complaint
/May my harme doe thee sure it stood.

Untitled [anon.], pp. 201-202.

Henry King. Prtd. *Poems, Elegies, Paradoxes and Sonnets* (London, 1657), 52-7; Margaret Crum, ed. *The Poems of Henry King* (Oxford, 1965), 68-72, "The Exequy."

Crum: A633.
Beal: Vol. II, pt. 1, KiH 319-351.

Bodleian: MS Eng. poet. e. 30, ff. 27-30^{v}; MS Eng. poet. e. 127, ff. 16^{v}-9; MS Malone 22, ff. 17^{v}-19^{v}; MS Ashmole 36/37, ff. 253-4; MS Don. d. 58, ff. 1-2^{v}; MS Eng. poet. e. 37, pp. 87-90; MS Eng. poet. f. 27, pp. 284-9; MS Rawl. D. 398, ff. 175-6; MS Rawl. poet. 26, ff. 149-50^{v}; MS Rawl. poet. 160, ff. 41^{v}-2^{v}; MS CCC 328, ff. 93-4.
British Library: Add. MS 62134, ff. 13-14; Add. MS 58215, pp. [1-5]; Add. MS 25707, ff. 98-9^{v}; Add. MS 25303, ff. 145^{v}-7; Add. MS 27408, ff. 170-1; Egerton MS 2725, ff. 55-6^{v}.
Cambridge University Library: MS Add. 79, ff. 35-6^{v}.
Cambridge University Library, Sir Geoffrey Keynes Library: *Bibliotheca Bibliographici* No. 2960, pp. 37-42.
Folger: MS V.b. 43, f. 34^{r-v}; MS V.a. 96, ff. 29^{v}-32^{v}; MS V.a. 125, pt. II, ff. 14^{v}-16^{v}; MS V.a. 262, pp. 30-4; MS V.a. 345, pp. 104-6.
Huntington: HM 172, pp. 71-4; HM 904, ff. 146^{v}-9^{v}.
New York Public Library: Arents Collection, Cat. No. S288, pp. 17-20.
University of Nottingham: Portland MS Pw V 37, pp. 29-31.
Trinity College, Cambridge: MS R. 3. 12 (James 592), pp. 247-50.
Owned by Rosemary Williams: Stoughton MS, pp. 151-6.
Yale: Osborn Collection, b 205, ff. 84^{v}-7; PB VI/121 (formerly part of Phillipps MS 17696).

Collation: Holgate] *Poems*, 1657
Title: (*omitted*)] The Exequy
6 quit] quite (*probably a variant*)
7 Loue (*omitted*)] loss! since
13 none] no
14 my] mine
17 him] one
19 my] the
21 No] Nor
24 The] This
doth] did
30 fortunes] fortune
34 falne] fled
fled] fall'n
36 An] the
39 allowd] allow
42 could] would
43 at] all
reiorne] adjourn

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46 the] this
49 theire] These
52 all] shall
53 shall] must
55 fitts] fit
56 come] off
57 And view our selues wth clearer eyes] To our soules bliss: then we shall rise,
58 in liuely shapes aboue y^{e} skies] And view our selves with clearer eyes
62 sure] Since
(Ll.63-120 *omitted* in Holgate.)

Henry King, Bishop of Chichester (1592-1660). For relevant biographical information see **HM 156**.

Anne King was buried at St. Gregory by St. Paul's, 5 January 1623/4, near where she and her husband lived. She was the daughter of Sir Robert Berkeley, whose epitaph from a tablet in Canterbury Cathedral is transcribed as **HM 161**. At her death she was about twenty-four years old, but had already borne six children (Baker 191).

The theme of death predominates King's poetry, but this is by far his most impressive work. Poetically, he was clearly influenced by his close friend, John Donne. Ronald Berman calls it "a love poem on death," and after comparing it to some of the other great English elegies, "They try to form some kind of tenable synthesis on the meaning of living. This is a retreat to another world, the isolated microcosm of the two lovers so often imagined in the work of John Donne." (Berman 117)

Although the title is not part of this text, "exequy" means funeral rite or ceremony (OED).

10-11. the booke the Library where on I looke. A conceit not unlike one Donne might use.

28-29. thou scarce hadst seene soe manie yeares/ As day tells howres. She was twenty-four.

53. Calcine. An alchemist word, to reduce to quick-lime or some other similar substance through burning (OED).

See Henry King, *The Poems of Henry King*, Margaret Crum, ed. (Oxford, 1965), 68-72. For critical discussion, Ronald Berman, *Henry King & the Seventeenth Century* (London, 1964), 116-26.

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164 Haue I renounct My faith, or basely sould
Saluation, & my Loyalty for gold?
/At once to bid y^e^ deuill & her farewell.

"'On Mris Mallett:' R: C:," pp. 202-3.

Richard Corbett. Prtd. *Certain Elegant Poems* (London, 1647), 26-28: *Poetica Stromata* (n.p., 1648); Bennett and Trevor-Roper, "Upon An Unhandsome Gentlewoman, who made Love unto him," pp. 6-7.

Crum: H315.
Beal: Vol. II, pt. 1, CoR 652-686.

Aberdeen University Library: MS 29, pp. 154-6.
Bodleian: MS Eng. poet. e. 14, f. 25^{r-v}; MS Ashmole 47, ff. 69^{v}-70; MS Eng. poet. f. 27, pp. 92-3; MS Malone 21, ff. 48^{v}-9; MS Rawl. poet. 117, f. 16^{r-v}; MS Rawl. poet. 199, pp. 30-1; MS CCC 328, f. 12^{r-v}.
Bradford Archives: Hopkinson MSS, Vol. 34, p. 82.
British Library: Add. MS 30982, f. 138$^{v-r\ (rev.)}$; Harley MS 6931, ff. 14-15; Sloane MS 1792, ff. 26-7; Add. MS 10309, ff. 107^{v}-8^{v}; Add. MS 19268, ff. 42^{v}-3; Sloane MS 542, f. 17^{r-v}.
Folger: MS V.a. 97, pp. 11-12; MS V.a. 170, p. 13; MS V.a. 345, pp. 123-4; MS V.a. 103, pt. I, ff. 71^{v}-2; MS V.a. 125, pt. I, ff. 20^{v}-1; MS V.a. 245, f. 40^{r-v}; MS V.a. 262, pp. 126-8; MS V.a. 319, ff. 46-7; MS V.a. 322, pp. 41-2; MS V.b. 43, f. 1.
Harvard: Eng. MS 966.7, f. 64^{v}-65^{v}.
New York Public Library: Arents Collection, Cat. No. S191 (Acc. 7167), f. 15$^{v\ (rev.)}$ (*see below*); Cat. No. S288, pp. 96-7.
University of Newcastle upon Tyne: MS Bell/White 25, ff. 15-16.
University of Nottingham: Portland MS PwV 37, pp. 149-50.
Rosenbach: MS 240/7, pp. 93-4.
St. John's College, Cambridge, MS S32 (James 423), f. 44^{r-v}
Westminster Abbey: MS 41, ff. 29^{v}-30.
Owned by Edwin Wolf 2nd: MS, pp. 70-2.
Yale: Osborn Collection, b 200, pp. 173-5.

Collation: Holgate] *Certain Elegant Poems*
Title: On Mris Mallett] Upon Mistris Mallet
2 &] or
3 with] some
4 booke] looke
6 *second* to] or
7 ye] those
8 this] these
10 Mallet may] that Mallet
12 her might] thee could
14 dealt] Deale
15 then] (*omitted*)
16 when] In Martyrs
17 inuentions] invention
20 Rackes, or halters, fyre or famine] fire or famine, racke or halters
21 or] smile
25 *second* the] a
26 chuse] abuse

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farr] much
30 know] see
32 Martyr] Martyrs
34 infected had ye] corrupted had the
(The following two couplets, HM ll.41-42 and HM ll.43-44, are reversed in *CEP*.)
41 they did] (43) there should
42 should] (44) to
43 his] (41) hers
48 will quit ye] Would beare his
49 Not] No
fed] feeds
50 Tyger] Tygresse

Richard Corbett, Bishop of Norwich (1582-1636). For details about Corbett's life, see HM 11.

This poem was written circa 1612 when Corbett was a Junior Proctor at Oxford. Mrs. Helen Mallet was the widow of the Vice-Chancellor's servant. Apparently, she became infatuated with Corbett (among others), which Corbett claims not to have appreciated (Bennett and Trevor-Roper xiv-xv).

The Cave Miscellany (NYPL, Arents, S191, f. 15$^{(rev.)}$ contains the following prose description of Mrs. Mallet, attributed to Corbett. It is also found in Victoria and Albert Museum, Dyce Collection, Cat. No. 18 (Pressmark 25.F.17, f. 71). Neither Beal nor Bennett and Trevor-Roper accept the attribution, Beal writing that the 'attribution probably results from confusion with the poem.' Regardless, in contemporary culture, it did become associated with Corbett and Mrs. Mallet.

> A femall which hath been long suspected for a woman (she is a so sufficiently proud and vainglorious) but upon ye better discoverye is found to be a Heteroclite to ye kind both in wind and limbe. At Portugall voyage she made meanes to a Musitian against ye law of God to contracte a kind of matrimony (who indeed should have been stoned for Buggerie) but hath noe issue by reason of the confusion of the species. She is now to wager but would fayne to man against wch might be easily purchased wth her rings and trappings, unlesse she were of herself detestably singuler. Her whole body is a pregant scoff in which Nature tryumphs because noe art can imitate her. She is euer by herself though in a multitud and needs noe name to distinuish her. Loyola could not haue begott a Iesuite on her to hurt us, the issue must needs be manifested by the damm. She is so exactly drye that a man may cutt her throat and not be guilty of bloodshed. Her hat runs at tilt and her forehead serves for boyes of fifteen to play at speern point on. In breife her whole self is a Metaphor very impertinent, or a Parenthisis and may be left out. To conclude a Precisian may detest her with a safe Conscience and break her rack in yea feare of God.
>
> R: Corbett

8. Iesuits. See prose description above. Corbett was an Arminian.

13. Garnet. Henry Garnett, Provincial of the Jesuits in England, executed 1606 for complicity in the Gunpowder Plot (Bennett and Trevor-Roper 106).

36. Poet Pliny. Pliny the Younger, the nephew of Pliny the Elder, the historian.

37. Hackluits. Richard Hakluyt (1552?-1616), English geographer and

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graduate of Oxford.

43. Antickt/Antichrist. Bennett and Trevor-Roper agree with the margin note, "Antichrist."

45. Welcome. Unknown. Bennett and Trevor-Roper describe him as an "itinerant showman."

See *The Poems of Richard Corbett*, J. A. W. Bennett & H. R. Trevor-Roper, eds. (Oxford: Clarendon Press, 1955), 6-7, 105-106.

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165 Like to the rowlinge of an eye
Or like a starr shot from the skie
/the Newes renew'd, and man new liu'd.

"Vppon Mortalitie" [anon.], pp. 203-204.

William Strode. Prtd. *Poems and Psalmns by Henry King*, ed. John Hannah (Oxford & London, 1843), cxxii; George Saintsbury, *Minor Poets of the Caroline Period*, iii, (1921), 237; Dobell (1907), 50-51; Forey, 107-108.

Crum: L-415.
Beal: Vol. II, pt. 2, StW 965-983.

Aberdeen University Library: MS 29, pp. 133-4.
Bodleian: MS Eng. poet. c. 50, ff. 127^{v}-8; MS Eng. poet. f. 27, p. 105; MS Ashmole 47, ff. 43^{v}-4; MS Malone 16, pp. 53-4; MS Rawl. poet. 199, pp. 94-5; MS CCC 325, ff. 64^{v}-5 (autog.); MS CCC 328, f. 92.
British Library: Add. MS 22118, f. 26; Add. MS 30982, f. 163^{v} (rev.); Sloane MS 1792, ff. 86^{v}-7.
Cambridge University Library: Add. MS 8470, f. 20.
Folger: MS V.a. 170, pp. 32-3; MS V.a. 245, f. 44; MS V.b. 43, f. 28.
University College of North Wales: MS 422, p. 16.
University of Nottingham: Portland MS Pw V 37, p. 193.
Yale: Osborn Collection, b 200, p. 228.

Collation: Holgate| Dobell
Title: Holgate divides poem into two distinct sections. First section headed "Vppon Mortalitie," second, in margin, headed "Vppon Resurrection." Entire poem in Dobell headed "OF DEATH & RESURRECTION."
3 the| a
5 blast| winde
11 blast| winde
onc fir'd| unfir'd
12 aspir'd| expir'd.
14 the| a
15 Ahabs| Ahaz
16 the raine| a wave
doth| doe
17 the| a
21 doth see| still sees

Collation: Holgate| MS 325 (Forey)
Title: Vppon Mortalitie| Song of Death and the Resurrection
1 rowlinge| casting
3 the| a
5 blast| winde
9 turnd| cast
11 blast| winde
onc fir'd| unfird
12 aspir'd| expir'd
(Margin "Vppon Resurrection," *omitted* MS 325)
13 the| an
14 the| a

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15 Ahabs| Ahaz
16 the raine wch gulfe doth| a wave the gulfe did
17 the| a
21 doth see| still sees

Collation: Holgate| Add. MS. 30982, f. 163 (rev.)
Title: Vppon Mortalitie| Death & the Resurection
3 the| a
5 blast| winde
9 bendeth| falleth
11 blast| winde
onc fir'd| vnfird
12 aspir'd| expird
(Margin 'Vppon Resurrection,' *omitted* MS 30982)
13 the| an
14 the| a
15 Ahabs| Ahaz
16 the raine wch gulfe doth| waue which gulfes doe
17 the| a
21 doth see| still sees

William Strode (1602?-1645). For biographical information on Strode, see **HM 154**.

British Library Add. MS 30982 is an important source for Strode's poems. Strode's signature appears as a witness to this volume. It was owned by Daniel Leare, a distant cousin of Strode. Besides its obvious importance to the Strode canon, this miscellany demonstrates important similarities to the Holgate: they share forty-three separate poems, nearly one-quarter of all the poems transcribed by Holgate (see Introduction, sec. 5).

This poem appears in the Holgate to be two poems, but collation with other texts has shown it to be one. It is known as a "Sic vita" poem, its chief characteristic being its extensive use of simile throughout the verse. Another example of this genre is Francis Quarles's 'Like to a damaske Rose you see,' **HM 55**. (Also compare **HM 54**, 'Like to a thought slipt out of minde.')

15. Ahabs. Ahaz would seem correct. Ahaz's watch is a sundial. II Kings 20.11: "And Isaiah the prophet cried unto the Lord: and he brought the shadow ten degrees backward, by which it had gone down in the dial of Ahaz" (KJV). Ahab was King of Israel, approximately 873-851 BCE. He married Jezebel, a Sidonean princess (OCB).
18. smothered newes. Concealed.

See M.A. Forey, *A Critical Edition of the Poetical Works of William Strode, excluding the Floating Island* (unpublished B.Litt. thesis, St. Hilda's College, Oxford, 1966), 107-108, 276-77.

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166 See how the Rainebowe in the skie
Seemes gaudie by y^e^ sunns bright eye
/the pill o^r^ tast, Man, God as well.

"Vppon Iustification" [anon.], p. 204.

William Strode. Prtd. Dobell (1907), 55; Forey, 109.

Crum: S-215.
Beal: Vol II, pt. 2, StW 193-208.

Aberdeen University Library: MS 29, pp. 134-5.
Bodleian: MS Eng. poet. c. 50, f. 129; MS Ashmole 47, f. 44; MS Rawl. poet. 199, p. 94.
British Library: Add. MS 22118, f. 22^r-v^; Add. MS 30982, f. 133 (rev.); Add. MS 33998, ff. 80^v^-1; Sloane MS 1792, f. 98^v^; MS CCC 325, f. 65 (autog.).
Cambridge University Library: Add. MS 8470, f. 20.
Folger: MS V.a. 170, pp. 42-3; MS V.a. 245, f. 44^v^.
St. John's College, Cambridge: MS S32 (James 423), f. 21^v^.
Owned formerly by John Sparrow: Unlocated (Beal StW 205)
Yale: Osborn Collection: b 200, p. 229.

Collation: Holgate] Dobell
Title: Vppon Iustification] JUSTIFICATION
2 by] through
3 Heare] Harke
10 promisd] prompted

Collation: Holgate] MS 325 (Forey 109)
Title: Vppon Iustification] Justification
2 by] through
3 Heare] Hark
7 Iustice:] wit,
10 promisd] prompted
11 To] The

Collation: Holgate] Add. MS 30982, f. 133 (rev.)
Title: Vppon Iustification] Iustification
2 by] through
3 Heare] Harke
10 promisd] prompted

See M.A. Forey *A Critical Edition of the Poetical Works of William Strode, excluding the Floating Island* (unpublished B.Litt thesis, St. Hilda's College, Oxford, 1966), 109.

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167 I saw faire Cloris walke alone
Whe^n^ fethered raine came softly downe
/To deck her freezd into a Gemme.

[Untitled] *subscribed* "W.S.," p. 204.

William Strode. Prtd. Walter Porter, *Madrigales and Ayres* (London, 1632); *Wits Recreations* (1640) (1641); Ault (1950), 478; Hebel (1929), 636; Dobell (1907), 41; Forey, 76-77.

Crum: I-430 (I saw fair [Celia] Cloris walk alone); A-1542 (As I saw fair Clora walk alone).
Beal: Vol II, pt. 2, StW 747-834.

Aberdeen University Library: MS 29, p. 164.
Ajaaloo Museum, Reval/Tallinn, Estonia, Fond 114, nim. 1, S/U, 7a.
Bibliothèque Nationale, Paris: Département de la Musicque, Conservatoire MS Rés. 2489, p. 296 [f. 24].
Bodleian: MS Eng. poet. c. 50, f. 34^{v}; MS Eng. poet. e. 97, p. 30; MS Eng. poet. f. 27, p. 55; MS Ashmole 38, p. 9; MS Don. c. 57, f. 60^{v}; MS Douce f. 5, fol. 3^{v}; MS Eng. misc. f. 49, fol. 1$^{v\ (rev.)}$; MS Eng. poet. f. 10, fol. 89; MS Eng. poet. f. 25, fol. 10; MS Firth e. 4, pl. 116; MS Lat. misc. c. 19, p. 421; MS Lat. misc. f. 45, p. 201; MS Malone 16, p. 16; MS Rawl. poet. 116, f. 42^{v}; MS Rawl. poet. 117, f. 163 $^{rev.}$; MS Rawl. poet. 153, f. 8^{v}; MS Rawl. poet. 160, f. 113; MS Rawl. poet. 199, pp. 3-4; MS Tanner 465, f. 42^{v}; MS CCC 325, f. 64 (autog.); MS CCC 328, f. 16.
British Library: Add. MS 19268, f. 23; Add. MS 30982, f. 158$^{v\ (rev.)}$; Add. MS. 33998, f. 62; Harley MS 6931, f. 4; Sloane MS 1446, f. 76^{v}; Sloane MS 1792, f. 10^{v}; Add. MS 11811, f. 2^{v}; Add. MS 15227, f. 4; Add. MS 22603, ff. 8^{v}-9; Add. MS 23229, f. 46; Add. MS 25303, f. 181; Add. MS 44963, f. 9^{v}; Add. MS 47111, f. 12^{v}; Add. MS 58215, p. [32]; Egerton MS 2013, f. 23^{r-v}; Egerton MS 2421, f. 3^{v}; Egerton MS 2725, f. 105^{v}; Harley MS 3511, f. 14; Harley MS 6396, f. 9; Sloane MS 1454, f. 26; Stowe MS 962, f. 179.
Cambridge University Library: Add. MS 8684, f. 13^{v}.
Clark Library, Los Angeles: S4975M1 [1636-75] Bound, p. 9.
Edinburgh University Library: MS H.-P. Coll. 401, ff. 56, 110; MS La. III 436, p. 100.
Folger: V.a. 170, p. 48; V.a. 245, f. 39^{v}; V.a. 262, pp. 76-7; V.a. 124, f. 20; V.a. 148, f. 12; V.a. 162, f. 81; V.a. 169, pt. II, f. 32; V.a. 319, f. 38; V.a. 345, p. 145; V.b. 43, f. 8^{v}; V.a. 308, f. 3^{v}; V.a. 300, f. 5^{v}.
University of Glasgow: MSS R. d. 58-61: i, f. 8; ii, f. 31^{v}; iii, f. 17; iv, f. 29^{v}.
Harvard: MS Eng 686, f. 60^{v}.
Huntington: HM 116, pp. 19-20; 86.
Leeds Archives Department: MX 237, f. 41^{v}.
Leicestershire Record Office: DG. 7/Lit. 2, f. 350.
Owned by the Marquess of Bath: Longleat House, MS 261, p. 7 $^{rev.}$.
University of Newcastle upon Tyne: MS Bell/White 25, f. 40^{v}.
University of Nottingham: Portland MS Pw V 398.
Owned by Robert S. Pirie: [260-page octavo verse miscellany, p. 15].
Rosenbach: MS 239/27, p. 49; MS 243/4, p. 133; MS 239/18, pp. 43-4; MS 1083/17, f. 134^{r-v}.
St. John's College, Cambridge: MS S32 (James 423), f. 9^{v}.
South African Library, Cape Town: MS Grey 7 a 29, p. 89.
Trinity College, Dublin: MS 877, ff. 166^{v}-7, 224v-5, 272^{v}.
Westminster Abbey: MS 41, f. 47.
Owned by Rosemary Williams: Stoughton MS, p. 34.
Worcester College, Oxford: MSS 4. 29, f. [16^{r-v}].
Yale: Osborn Collection, b 200, p. 12; b 62, pp. 24, 138.

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Collation: Holgate| *Wits Recreations*, 1640
Title: (*omitted*)| On chloris walking in the snow.
5 in| to
6 As| Like
7 And| But
9 Thence| Then
on| downe
10 freezd| froze

Collation: Holgate| MS 325 (Forey 76-7)
Title: (*omitted*)| Song
5 in| on
6 into| unto
7 And| But
wth| in
9 Thence| Then

Collation: Holgate| Add. MS 30982, f. 158^{v} (rev.)
Title: (*omitted*)| On a Gentlwoman walking in the snowe
3 descended| descending
Tower| bower
5 in| to
6 into| vnto
7 And| but beeing
8 it| they
9 Thence| which
her| there

Collation: Holgate| British Library Add. MS 23229, f.46
2 softly| safely
5 wanton snow flew in| snow did fly onto
6 As| Like
7 And ouercome| but being orecome
8 it| did
9 Thence| which
10 freezd| freze

William Strode (1602?-1645). This is one of the most popular poems found in seventeenth-century verse miscellanies. It has been frequently set to music. In Walter Porter's *Madrigales and Ayres* (1632), it is set for two voices. Among the more noteworthy composers to have used this lyric as song material are Henry Purcell and Henry Lawes (Main 446). The poem has also been translated and parodied. Among these is a Latin version probably by Thomas Traherne and a parody by Thomas Philipott, "On a sparke of fire fixing on a Gentlewomans brest," (*Poems*, 1646, p. 33).

Collation between the Holgate and British Library Add. MS 23229 suggests a different copy-text. The handwriting in Add. MS 23229 is neither the (λ) or (μ) I describe in the Introduction, sec. 5.

For an extensive list of the many versions and settings of this poem, see C. F. Main, "Notes on some poems attributed to William Strode," *Philological Quarterly*, xxxiv (1955), 445; Norman Ault, ed. *Seventeenth Century Lyrics* (London, 1950), 478.

Also see M. A. Forey, *A Critical Edition of the Poetical Works of William Strode, excluding The Floating Island* (unpublished B.Litt thesis, St. Hilda's College, Oxford), 76-7, 254-55.

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168 No sooner old Bell
were at his last knell
/And his Mace againe gott.

"On the standinge for a Beedells place" [anon.], pp. 204-205.

(?).

Crum: N-262.

Bodleian: MS Jones 27*, f. 18^{v}; MS Tanner 306, f. 302.
Folger: MS V.a. 162, f. 42-43^{v}; MS V.a. 170, p. 237.

Anonymous. A beadle as it applies in this poem is "An apparitor or precursor who walks officially in front of dignataries, a mace-bearer; a. *spec.* in the English universities . . . the name of certain officials, formerly of two ranks distinguished as *esquire bedels* and *yeoman bedels*, having various functions as officers of the University. Their duties are now chiefly processional" (OED).

Folger MS V.a. 162 is headed "Uppon those that canvasd for Mr. Bell, the beedles place when hee was dangerously sick and by some supposed to bee dead." The key word, then, is "canvasd," which is repeated l.57, 'for indeed his wife canuasst.' Clearly, Old John Bell was quite ill and believed dead. His old friends must have wanted his position, even before he was dead. To me, however, the exact meaning of "canvasd" is unclear, but it probably derives from a hawking term, meaning "to entangle or stuff in a net." For this usage the OED quotes Lyle's *Euphones*, (1580), 402: "Some thing I should not utter which happylye thee itchying eares of young gentlemen would so canuas, that when I would call it in, I cannot, and so be caughte with the Torteise, when I would not."

Among those caught in this net were John Prideaux (l.48). See HM 154 and HM 158.

From its jovial ironic humor, I suspect this ballad was sung.

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169 My limes were weary, and my head opprest
with drowsines, and yet I could not rest
/My thought I lay content, though not at rest.

"On the Nightingale" [anon.], p. 205.

George Morley (?). Prtd. *Musarum Deliciæ* (London, 1655), 76-77 [2nd numbering]; *Parnasus Biceps* (1656), 93.

Crum: M-769.

Bodleian: MS Eng. poet. c. 50, f. 133^{v}; MS Eng. poet. e. 97, p. 131 [attr. to George Morley]; MS Rawl. poet. 199, p. 49 [G.M.].
British Library: Add. MS 30982, f. 2^{v} [Morly].
Folger: MS V.a. 339, f. 252^{v}; MS V.a. 97, p. 93; MS V.a. 262, p. 59; MS V.a. 322, p. 37; MS V.a. 125, pt. I, f. 29^{v} [GM]; MS V.a. 245, f. 49^{v} [G: Morley]; MS V.a. 319, f. 35^{v}; MS V.a. 170, p. 78 [G.M.].
New York Public Library: Arents Collection, Cat. No. S288, p. 22.
Rosenbach: MS 243/4, p. 100 [George Marcham]; MS 239/22, p. 456.
Yale: Osborn Collection, b 62, pp. 29-30; b 205, f. 55^{r}; b 200, pp. 199-200 [Geo: Morley].

Collation: Holgate] *Musarum Deliciæ*
Title: On the Nightengale] The Nightengale.
3 *first* nor] as
6 squeake] shreek
7 Nor yet] Sleep's foe
8 had taken] Is now at
was] is
9 y^{e} woods best] the worlds chief
11 mine . . . mine] my . . . my
12 while] whilst
18 neuer moue a stone, or beast,] neither move a beast, a stone,
20 Shee makes a groue, Satyres & Fairyes tries] The Grovy Satyr, and the Faery Lyes
21 About] Afore
22 ditties] Distichs
(*Musarum Deliciæ*, ll.23-4, *omitted* Holgate.)
Yet she sang better now, as if in me
She meant with sleep to try the Mastery.
25 mine] (27) my
26 My thought] (28) Methought

George Morley, Bishop of Winchester (1597-1684). For further information on George Morley, see **HM 17**, **HM 149**, and **HM 157**.

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170 Meerely for Death to greiue and mourne
Were to repine that Man was borne,
/Sleepe, Sleepe, thast trode a weary race.

"On the death of S^r Th: Pelham" [anon.], p. 206.

William Strode. Prtd. *Parnassus Biceps* (London, 1656), 72; Dobell, 64-65; Forey, 114-15.

Crum: M-333.
Beal: Vol. II, pt. 2, StW 573-591.

Aberdeen University Library: MS 29, pp. 101-3.
Bodleian: MS Eng. poet. e. 97, p. 118; MS Eng. poet. f. 27, pp. 25-6; MS Ashmole 47, f. 41, 51^v; MS CCC 325, ff. 81^v-2 (autog.); MS CCC 328, f. 14^r-v.
British Library: Add. MS 22118, f. 19; Add. MS 30982, f. 126^v-r (rev.).
Cambridge University Library: Add. MS 8470, ff. 9^v-10.
Folger: MS V.a. 97, pp. 115-16 [Strode]; MS V.a. 170, pp. 65-6 [W.S.]; MS V.a. 245, f. 53^r-v.
National Library of Wales: Powis MSS (1959 deposit), Series II, (Envelope) Taken from Bundle 26).
New York Public Library: Arents Collection, Cat. No. S288, p. 77.
Rosenbach: MS 239/27, pp. 353-4; MS 240/7, pp. 54-6 [W.S.].
St. John's College, Cambridge: MS S32 (James 423), ff. 22^v-3.

Collation: Holgate] *Parnassus Biceps*
5 pull] force
15 state] time
19 His breath] he was
33 an Hoast] a guest
35 thy rest good man] goodman, thy rest
36 trode] trod

Collation: Holgate] MS CCC 325 (Forey 114-15)
Title: Th:] Thomas
15 state] Stint

Collation: Holgate] Add. MS 30982, f. 126^v-r (rev.).
Title: Th:] Thomas
15 state] stint
25 doe soe] so doe

William Strode (1602?-1645). For biographical information about William Strode, see HM 154 notes.

Sir Thomas Pelham of Halland in Laughton, Sussex became sheriff of the county in 1589. He served as MP for both Lewes and Sussex. He died 2 December 1624. His father-in-law was Sir Thomas Walsingham, brother of Sir Francis Walsingham, Secretary of State for James I (Forey 279).

13. Psalms. xc.10
17-18. Joshua x.12-13.
35-6. Margaret Forey suggests that the final couplet recalls the final couplet of

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HM 16 'Crush forth your selues you Cloudes & spend your powres,' a funeral elegy to Mr. John Ryce, attributed in the Holgate to "I.H." (For discussion, see **HM 16** notes)

> Sleepe, sleepe: Good man and take thy Rest vppont
> Sleep, sleep, Thou hast had a Long iourney on't.

To my knowledge, the Holgate is the only copy of **HM 16**.

See M. A. Forey, *A Critical Edition of the Poetical Works of William Strode, excluding The Floating Island* (unpublished B.Litt. thesis, St. Hilda's College, Oxford, 1966), 114, 279-80. For the primary printed text, see *Parnassus Biceps or Several Choice Pieces of Poetry 1656*, rpt. G. Thorn-Drury, ed. London: Frederick Etchells & Hugh Macdonald, MCMXXII.

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171 Louinge Sister euery line
Of your kinde Letter was so fine
/I know your hand is wondrous faire.

"To his Sister" [anon.], p. 207.

William Strode. Prtd. *Wit Restor'd* (London, 1658), 83; Dobell, 88; Forey, 198.

Beal: Vol. II, pt. 2, StW 1129-1137.

Bodleian: MS Eng. poet. f. 27, pp. 221-2;
British Library: Sloane MS 1792, f. 94; Add. MS 30982, f. 17^{v}; Add. MS 22602, f. 16^{v}.
Folger: MS V.a. 170, p. 64; MS V.a. 245, f. 46; MS V.a. 97, p. 116.
Owned formerly by John Sparrow, Oxford: Unlocated (Beal StW 1136).

Collation: Holgate] *Wit Restor'd*
2 kinde] last
4 Or] Of
were but] had been
6 then] than
the] your
(Holgate, ll.7-10, *omitted* Wit Restor'd.)
11 But] (7) And
12 Yo^{r} token bidds] (8) your tokens make
17 recant] (13) recall

Collation: Holgate] British Library Add. MS. 30982
2 kinde] last
4 Or] Of
5 sure] [?]
(Holgate, ll.7-10, *omitted* Add. MS 30982)
11 But] (7) And
13 Mine] (9) My
15 least] (11) ges

William Strode (1602-1645). This poem is not found in Bodleian MS 325, the autograph manuscript of Strode's poems. Its inclusion, however, in British Library Add. MS 30982 is strong evidence that it is Strode's because Strode witnessed that miscellany. The poem is attributed to "W.S." in Folger MS V.a. 170 and Folger MS V.a. 245, the two manuscripts Dobell used as his copy-texts.

Strode had one sister, Mary, baptized 25 July 1599. Nothing else is known about her.

Margaret Forey uses the Holgate as her copy-text for this poem.

4. pindust. A dust from the filings of brass or other metals created in the manufacture of metal pins (OED).

See M. A. Forey *A Critical Edition of the Poetical Works of William Strode, excluding The Floating Island* (unpublished B.Litt. thesis, St. Hilda's College, Oxford, 1966), 198, 330-31.

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172 Chide not thy sproutinge lippe, nor kill
the iuycy bloome with bashfull skill
/were too too sweet if pluckt belowe.

"On a blistered Lippe" [anon.], p. 207.

William Strode. Prtd. *Parnassus Biceps* (London, 1656), 67-68; Dobell, 28-29; Forey, 92-93.

Crum: C-188.
Beal: Vol II, pt. 2, StW 268-299.

Aberdeen University Library: MS 29, pp. 197-8.
Bodleian: MS Eng. poet. e. 14, f. 14; MS CCC 325, f. 77^{r-v} (autog.).
British Library: Add. MS 33998, ff. 62^{v}-3; Harley MS 6931, ff. 9^{v}-10; Sloane MS 1792, f. 86; Add. MS 22582, f. 41; Egerton MS 2421, ff. 13^{v}-14; Sloane MS 542, f. 61.
Clark Library, Los Angeles: S4975M1 [1636-75] Bound, p. 11.
Folger: MS V.a. 170, pp. 63-4; MS V.a. 245, f. 54; MS V.a. 262, pp. 92-3; MS V.a. 103, pt. I, f. 35^{v}.
Harvard: MS Eng 686, f. 71^{r-v}.
Huntington: HM 116, pp. 46-7; HM 198, pt. I, p. 153.
Leeds Archives Department: MX 237, f. 22^{v}.
New York Public Library: Arents Collection Cat. No. S288, pp. 12-13.
University of Newcastle upon Tyne: MS Bell/White 25, f. 19^{r-v}
University College of North Wales: MS 422, pp. 66-7.
University of Nottingham: Portland MS Pw V 397, f. [Iv] [Autograph. Facsimile in Beal].
Rosenbach: MS 239/27. p. 287; MS 243/4, p. 157; MS 240/7, pp. 36-7; MS 1083/17, f. 154^{r-v}.
Westminster Abbey: MS 41, f. 55^{v}.
Owned by Edwin Wolf 2nd, MS pp. 1-2 (Beal StW 283).
Yale: Osborn Collection, b 200, pp. 210-11; b 205, ff. 60^{v}-1; b 197. pp. 156-7.

N.B. This poem is not found in British Library Add. MS 30982.

Collation: Holgate] *Parnassus Biceps*
Title: On a blisterd Lippe] On a faire Gentlewomans blistered lip.
1 Chide] Hide
thy] your
4 thy] your
7 wary] watry
8 size] seize
(*Parnassus Biceps*, ll.8-9, *omitted* Holgate.)
And doth so well become that part
That chance may seem a secret art:
9 y^{t}] (11) the
(Holgate, ll.11-12, *omitted Parnassus Biceps*.)
13 Or is an Apple thought more sweete] Are apples thought less sound and sweet
(*Parnassus Biceps*, ll.15-16, *omitted* Holgate.)
Or will a Diamond shine less clear
If in the midst a soile appear?
17 shippe] (19) sip

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(*Parnassus Biceps*, ll.21-2, *omitted* Holgate.)
Nor doth it shew immodesty,
But overflowing chastity.
20 sappe & gumm] (24) gum or sup
21 his] (25) her
23-4 (HM)
The bud of Loue which here doth growe
were too too sweet if pluckt belowe:]
27-8 (PB)
If lovely buds ascend to high,
The root below cannot be dry.

Collation: Holgate] MS CCC 325 (Forey 92-3)
8 Pearle doth] Pearles doe
(MS CCC 325, ll.9-10, *omitted* Holgate)
And doth so well become that part
That chance may seeme a secret Art.
13 Or is an Apple thought more sweate] (15) Are Apples thought more sounde and sweete
(MS CCC 325, ll.17-8, *omitted* Holgate)
Or will a dimond shine more cleere
If in the midst a Foile appeare?
17 shippe] (21) sippe
(MS CCC 325, ll. 23-4, *omitted* Holgate)
Nor doth it shew Immodesty
But overflowing Chastity.
21 his] (27) her
23-4 The bud of Loue which here doth growe
were too too sweet if pluckt belowe:]
(29-30) If lovely budds ascende soe high,
The roote below can not be drie.

See M. A. Forey, *A Critical Edition of the Poetical Works of William Strode, excluding The Floating Island* (unpublished B.Litt thesis, St. Hilda's College, Oxford, 1966), 92-3.

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173 Behold this little volume here inrold
T'is the Almightye's Present to the world
/The Legible and written Deity.

"On the Bible" [anon.], p. 208.

William Strode. Prtd. *Parnassus Biceps* (London, 1656), 31-32; Dobell (1907), 51-52; Forey, 46-47.

Crum: B-251.
Beal: Vol. II, pt. 2, StW 537-548.

Aberdeen University Library: MS 29, pp. 126-8.
Bodleian: MS Eng. poet. e. 97, p. 141.
British Library: Add. MS 30982, f. 127^{v} (rev.).
Corpus Christi College, Oxford: MS 325, f. 78^{r-v} [autograph]; MS 328, f. 91^{r-v}.
Folger: V.a. 97, p. 169; V.a. 170, pp. 40-51; V.a. 245, f. 45.
Leicestershire Record Office: DG. 7/Lit. 2, f. 347^{r-v}.
Rosenbach: MS 239/27, pp. 167-8.
Owned by Edwin Wolf 2nd: MS, pp. 25-6
Yale: Osborn Collection, b 205, f. 61^{r-v}.

Collation: Holgate] *Parnassus Biceps*
8 Is the Creators] Was but the makers
9 best] least
11 worke] works
12 worke] works
15 wordes] word
17 The] For
18 and Moone & Starrs] the Moon, the Stars
21 That] Yet
(Holgate, ll.23-30, *omitted Parnassus Biceps.*)
31 the] (23) this
greete] greets
32 lapt] (24) lapp'd

Collation: Holgate] MS 325 (Forey 46-7)
12 worke] workes
15 wordes] worde
31 the] this
greete] greetes

Collation: Holgate] Add. MS. 30982
12 worke] workes
14 spell] speake
15 wordes] word
31 the] this
greete] greetes

See M. A. Forey, *A Critical Edition of the Poetical Works of William Strode, excluding The Floating Island* (unpublished B.Litt. thesis, St. Hilda's College, Oxford, 1966), 46-7.

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174 Welcome a broade, O welcome from your bed
I ioy to see you thus deliuered
/To one soe schoold and versd in Martyrdome.

"To a Gentle man, on a strange Cure" [anon.], pp. 209-10.

William Strode. Prtd. *Parnassus Biceps* (London, 1656), 104-106; Dobell, (1907), 95-97; Forey, 11-14.

Crum: W-210.
Beal: Vol. II, pt. 2, StW 1139-1152.

Aberdeen University Library: MS 29, pp. 61-3.
Bodleian: MS Don. d. 58, ff. 46b^{v}-7; MS Rawl. poet. 206, pp. 47-8; MS CCC 325, f. 62^{r-v} (autog. of ll.13-66).
British Library: Add. MS 30982, f. 135$^{v-r\ (rev)}$; Harley MS 6931, ff. 23-4; Sloane MS 1446, ff. 21-2; Sloane MS 1792, ff. 108-9.
Folger: MS V.a. 97, pp. 111-113; MS V.a. 245, ff. 54^{v}-5^{v}.
University of Nottingham: Portland MS Pw V 37, p. 117.
Rosenbach: MS 1083/16, pp. 192-4.
Yale: Osborn Collection, b 200, pp. 229-32.

Collation: Holgate] *Parnassus Biceps*
Title: To a Gentle Man, on a strange Cure] To Dr. Griffith heald of a strange cure by Bernard Wright of Oxford.
9 that] the
10 though] yet
11 *second* noe] nor
13 in as] as in
15 th'key-hole, neither] either hole, nor
19 with harsh] without
20 bones] bone,
22 that] the
33 worth] work
manly] bravely
36 then] all
43 rules] rule
our flesh] mans life
44 this] his
45 that wrought] that hath wrought
46 make] makes
48 start] drop
51 this] thy
55 conuert] translate
57 best] blest
60 out] forth
was] is
61 they who] you that
62 their] lost
second their] the
63 Y^{u} that haue felt these pangs] Thou that hast felt these pains,
64 greatest] chiefest

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Collation: Holgate| MS 325 (Forey 11-14)
Title: To a Gentle man, on a strange cure| To Mr Rives heal'd by a strange cure by Barnard Wright Chirurgion in Oxon.
20 bones| Bone
33 manly| mainly
35 tarrie longer| stay to end it
43 our flesh| mans life
45 that (*omitted*) wrought| that hath wrought
47 you| some
his| thy
48 braines| braine
you| they
49 heale| cure
xx (*omitted*)| (51-2) Stand, honest Rives, stand up and looke about;/ Behold, thine Enemy the bone is out
51 this| (53) thy
55 conuert| (57) translate
58 the| (60) a
62 their| (64) loss'd
63 Yu| (65) Thou
(Holgate ll.65-6 *omitted* in MS CCC 325.)

Collation: Holgate| Add. MS. 30982
Title: To a Gentle man, on a strange Cure| On a Gentlewoman heald of a strange cure: by two Surgants
20 bones| bone
43 our flesh| mans life
44 this| his
45 that (*omitted*) wrought| yt hath wrought
48 braines| braine
49 heale| cure
55 conuert| translate
58 the| a
xx (*omitted*)| (61-2) stand honest riuess, stand up & looke about/ behold thy enemy the bone is out.
62 their| loss'd
63 Yu| thou

William Strode (1602?-1645). The autograph manuscript, Corpus Christi College, MS 325, identifies the addressee of this poem as "Mr. Rives." Nothing is known about him except what we learn from this poem. According to the poem, he suffered from what is described as an extra bone in his thigh (ll.7-9). Mrs. Forey suggests that it was most likely a calciferous cyst (228).

Dr. Bernard Wright was the surgeon who operated on Mr. Rives. He became a licensed surgeon in Oxford (1618) at the age of twenty-nine. He was granted privileges at Oxford three days later (op cit.). He became an assistant in the Anatomy Lecture at Oxford when the lectureship was first founded in 1624. He was buried 3 August 1626 (Forey 229).

Mrs. Forey has discovered a perplexing textual problem concerning the Holgate. Line 55 in this text ends "conuert," which she believes is an incorrect reading of the line. What is particularly interesting, however, is that the autograph copy of the poem, Corpus Christi College MS 325, also reads "conuert," but is corrected in Strode's hand to "translate." "Translate" is clearly a better reading because the couplet is completed in l.56 with "fortunate." (Notice all collations above, l.55.)

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Mrs. Forey suggests two possible explanations for this repeated error. It is possible that the Holgate was copied from MS CCC 325 (or some ancestor thereof) and that Strode corrected MS 325 at some point after his original transcription and after the error had been copied into the Holgate. Mrs. Forey rejects this idea because she believes it was Strode's editorial practice to insert a caret only when he discovered a mistake at the time of his original transcription, thus making it impossible that the two miscellanies would share a common error. Mrs. Forey's alternative explanation of this problem is quite suggestive as to the nature of manuscript transmission. Both the Holgate and MS 325 were copied from a common ancestor, which Mrs. Forey calls γ. Strode, while copying the poem from γ to MS CCC 325, copied the line as it appeared in his copy-text and then, realizing his mistake, immediately made his correction. Moreover, Mrs. Forey also believes that Strode would not likely have been in the practice of transmitting his poems through the use of verse miscellanies, but would have preferred instead to transmit his poem on a single sheet of paper. If that were the case, then γ was a loose sheet.

Unfortunately, I have had no direct access to MS 325, so I cannot possibly comment on her conclusions. I would add, however, that Strode was not a particularly artful rhymer and that forced rhyme is in evidence in his poetry. In ll.3-4, for example, Strode rhymes forth/Truth. It is possible, therefore, that while Strode was correcting a scribal error, he was also rewriting his poem.

11. Golgotha. A graveyard (OED).

11. Charnel-house. A place for dead bodies (OED).

21. Midmen. Male midwives (OED). The image is completed in the next line.

22. Bacchus. Semele, the mother of Bacchus, died when Zeus fulfilled his promise to let her see him in all his Heavenly splendour. Before she died, he snatched the unborn child and kept it in his side until he was born (Hamilton 54-5).

32. Van Otto. James Van Otten (d. 1622) was Bernard Wright's partner.

37. Griffiths. Reference to a Mr. Griffiths, whom Dr. Wright cured of a head injury (l.40) at an earlier date.

42. Paracelsus. Philippus Aureolus Paracelsus (1493?-1541), a Swiss physician and alchemist who did not believe diseases were caused by the humours (see l.8). Mrs. Forey points out that Paracelsus thought life could be extended as it had been during the the lives of the Old Testament patriarchs (see l.43).

52. Ring. Probably a commemorative death ring which contained a skull or skeleton (Forey 230).

56. Die. Dice.

See M. A. Forey, *A Critical Edition of the Poetical Works of William Strode, excluduing The Floating Island*, (unpublished B.Litt. thesis, St. Hilda's College, Oxford, 1966), 11-14; 228-30; 366-73.

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175 I am the faithfull deputie
vnto your fadinge Memory
/Behold my fingers poynt at it.

"A Register for a Bible" [anon.], p. 210.

William Strode. Prtd. Dobell (1907), 52-53; Forey, 52.

Crum: I-47 (I am the faithful deputy); I-10 (I am a faithful deputy); I-43 (I am that faithful deputy).
Beal: Vol II, pt. 2, StW 691-705.

Aberdeen University Library: MS 29, p. 128.
Bodleian: MS Eng. poet. c. 50, f. 127^{v}; MS Eng. poet. e. 97, p. 140; MS Rawl. D. 1092, f. 270^{v} MS CCC 325, f. 79 (autog. with revisions).
British Library: Add. MS 30982, f. 128 $^{(rev.)}$; Harley MS 6931, f. 8; Sloane MS 1792, f. 93.
Folger: MS V.a. 170, p. 56; MS V.a. 245, f. 44^{v}.
Rosenbach: MS 239/22, f. 57^{r-v}.
Owned formerly by John Sparrow, Oxford: Unlocated (Beal StW 704).
Owned by Edwin Wolf 2nd, MS, pp. 26-7.
Yale: Osborn Collection, b 205, f. 55.

Collation: Holgate] MS CCC 325 (Forey 52)
(Holgate, ll.3-4, *omitted* MS 325)
5 lon] (3) long
7 But I the Scripture open plaine] (5) I ope the Scripture quick and plaine,
(Holgate, ll.9-12, *omitted* MS CCC 325)] (7-8) By me the Welchman well may bring/ Himselfe to Heavn in a String

Collation: Holgate] Add. MS. 30982, f. 128 $^{(rev.)}$
(Holgate, ll.3-4, *omitted* Add. MS 30982)
5 lon] (3) long
6 make] (4) makes
(Holgate, ll.9-12, *omitted* Add. MS. 30982] (7-8) By mee the Welch-man well may bring Himselfe to Heav'n in a stringe.

William Strode (1602?-1645). This and the following poem are generally found together in manuscripts. "Register," as used here, means a bookmark.

See M. A. Forey, *A Critical Edition of the Poetical Works of William Strode, excluding The Floating Island* (unpublished B.Litt. thesis, St. Hilda's College, Oxford, 1966), 52, 249.

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176 I your Memory's recorder
keepe my charge in watchfull order
/Him'selfe to Heauen in a stringe.

"Alias" [anon.], pp. 210-11.

William Strode. Prtd. Dobell (1907), 53; Forey, 52.

Crum: I-638.
Beal: Vol. II, pt. 2, StW 2-16.

Aberdeen University Library: MS 29, p. 128.
Bodleian: MS *CCC 325, f. 79 (autog.); MS Eng. poet. c. 50, f. 127^{v}; MS. Eng. poet e. 97, p. 140.
British Library: Add. MS 30982, f. 56^{v}; Harley MS 6931, f. 8^{v}; Sloane MS 1446, f. 24; Sloane MS 1792, f. 93.
Folger: MS V.a. 170, p. 56; MS V.a. 245, f. 44^{v}; MS V.a. 125, pt. I, f. 7^{v}.
Owned formerly by John Sparrow, Oxford: Unlocated (Beal StW 15).
Owned by Edwin Wolf 2nd, MS. p. 27.
Yale: Osborn Collection, b 205, f. 55.

William Strode (1602?-1645). This is the companion piece to the previous poem. Note that ll.7-8 in this transcription are the same as ll.7-8 of "Register for a Bible," MS 325 and Add. MS 30982.

Collation for this poem would not be helpful. Lines 1-2 are the same; the remainder of the poem is quite different. Holgate, l.6, is the same as MS 325, l.3. I reprint the poem below from Forey with the alternate text italicized. Margaret Forey suggests that the new lines found in the Holgate were written by another poet (250).

I, your Memory's Recorder,
Keepe my charge in watchful order.
My Strings divide the worde aright,
Pressing the Text both day and night.
And what the hande of God hath writt,
Behold, my Fingers point at itt;
St. Peter cannot with his Keyes
Unlocke Heav'n gate more sure then these.

9. Welch-men. Colloquial expression suggesting "thief" (Forey).
10. Heauen in a stringe. Death by hanging (Forey).

See M. A. Forey, *A Critical Edition of the Poetical Works of William Strode, excluding The Floating Island* (unpublished B.Litt. thesis, St. Hilda's College, Oxford, 1966), 53, 250.

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177 Deare Mother I haue lately meet with one
The best Phisition and Chirurgion
/Weepe not for mee, who am where no paine is.

"Anagram: Iohn Portmane Mother no paine" [anon.], p. 211.

(?).

Anonymous. Clearly, this is the same John Portman(e) who Strode eulogizes in the following poem, HM 178. He lived in Orchard Portman, Somerset, and buried at Wadham College, Oxford, 23 December 1624.

Anagramatic poetry is common in the miscellany tradition, but there are only two in the Holgate, this and HM 14.

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178 Is Death so cuninge now that all her blowe
Aimes at the head, doth now her wary bow
/As mine will hede the truth, cause others faine.

"On the death of young Barronet Portman dyinge of an Impostume in his head" [anon.], pp. 211-12.

William Strode. Prtd. Dobell (1907), 66-68; Forey, 112-13.

Crum: I-1719.
Beal: Vol. II, pt. 2, StW 597-604.

Aberdeen University Library: MS 29, pp. 99-101.
Bodleian: MS Don. d. 58, ff. 12^{v}-13; MS CCC 325, ff. 80^{v}-1^{v} (autog.); MS CCC 328, ff. 54^{v}-5.
British Library: Add. MS 30982, ff. 127-6^{v} (rev.).
Folger: MS V.a. 170, pp. 91-2.
Yale: Osborn Collection, b 205, ff. 61^{v}-2^{v}.

Collation: Holgate] Dobell
Title: On the Death of young Barronet Portman dyinge of an Impostume in his head] On the Yong baronett Portman dying of an Impostume in's Head
3 when] than
5 Now] New
15 made] make
16 poysonous] poysened
17-18 The head itselfe looke on the soule of Man/ Is but a lower Inch of such a spann.] Looke on the Soule of man, the very Heart;/ The Head itself is but a lower parte:
28 & then more] and therefore
30 then] than
31 the] that
32 & sweetly] and so it
36 the] his
40 On] In
were] are
41 *Margin* gentle] *in text* great
43 her] our
o^{r}] our
44 a looke] alike
46 hede] hide
cause] while

Collation: Holgate] MS CCC 325 (Forey 112)
Title: his] the
15 Noe, Noe,] In Vayne:
made] make
17-18 The head itselfe looke on the soule of man/ Is but a lower Inch of such a spann] Looke on the Soule of Man, the very Heart;/ The Head itselfe is but a lower part.
36 the] his
41 *Margin* gentle] *in text* greate
43 her] our
44 a looke] alike
46 hede] hide

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Collation: Holgate| Add. MS. 30982. f. 127 (rev.)

Title: On the Death of young Barronet Portman dyinge of an Impostume in his head| On the death of the yong Baronet Portman, dying of an impostume in the head

15 made| make

17-18 The head itselfe looke on the soule of Man/ Is but a lower Inch of such a spann.| Looke on the soule of man, the very heart/ The head it selfe is but a lower part.

36 the| his

41 *Margin* gentle| *in text* great

43 her| o^r^

44 a looke| alike

46 hede| hide

William Strode (1602?-1645). "Impostume" is an archaic word for abscess (OED). John Portman first matriculated at Oxford in 1623. He died 12 December 1624, close to the death of two other Strode elegies found in the Holgate, Mary Prideaux (**HM 154**) and Sir Thomas Pelham (**HM 170**). He was buried at Wadham College, Oxford (Forey 278).

10. This vpper shoppe. A metaphor for "head."

31. the widdowes Child. II Kings iv.18-20. (Forey)

See M. A. Forey, *A Critical Edition of the Poetical Works of William Strode, excluding The Floating Island* (unpublished B.Litt. thesis, St. Hilda's College, Oxford, 1966), 112-13, 278-79.

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179 If Hercules tall stature might bee guest
But by his thumbe whereby to make the rest
/If but to kisse your toe it should aspire.

Untitled [anon.], p. 213.

William Strode. Prtd. *Wit Restor'd* (London, 1658), 90-91; Dobell (1907), 108-109; Forey, 16-17.

Crum: I-799.
Beal: Vol. II, pt. 2, StW 442-468.

Aberdeen University Library: MS 29, pp. 123-5.
Bodleian: MS Eng. poet. e. 97, p. 133; MS Eng. poet. f. 27, pp. 214-15; MS Eng. poet. c. 53, f. 3^{v}; MS Malone 21, ff. 49^{v}-50; MS CCC 325, f. 71 (autog.); MS CCC 328, f. 84^{r-v}.
British Library: Add. MS 19268, f. 20; Add. MS 30982, f. 15^{r-v}; Add. MS 33998, ff. 76-7; Sloane MS 1446, f. 78.
Cambridge University Library: Add. MS 8470, ff. 13^{v}-14.
Folger: MS V.a. 97, pp. 154-5; MS V.a. 170, pp. 59-60; MS V. a. 245, ff. 50^{v}-1; MS V.a. 262, pp. 77-8; MS V.a. 124, ff. 23^{v}-4.
Huntington: HM 198, pt. I, pp. 151-2.
Leeds Archives Department: MX 237, ff. 40^{v}-1.
National Library of Wales: Powis MSS (1959 deposit), Series II, (Envelope) Taken from Bundle 26.
Rosenbach: MS 239/22, ff. 55^{v}-6; MS 239/27, pp. 220-1; MS 1083/17, ff. 152^{v}-3^{v}.
Owned formerly by John Sparrow, unlocated (Beal StW 461).
Owned by Edwin Wolf 2nd, pp. 76-8 (Beal StW 459).
Yale: Osborn Collection, b 205, f. 66^{r-v}.

Collation: Holgate] *Wit Restor'd*
Title: (*omitted*)] On a good Legg and Foot.
2 whereby to make] the Index of
(*Wit Restor'd*, ll.5-9, reads:
Should be her leg and foot: Why gaze we so
On th'upper parts, as proud to look below,
(In chusing Wives) when 'tis too often known,
The colours of their face are not their own.
As for their legs, whether they mince or stride
After which, Holgate, ll.8, equates to *Wit's Restor'd*, l.10.)
9 true] (11) truth
10 sure Index and] (12) prov'd token of
22 vnhollowed] (24) unhallowed
23 steps] (25) parts
24 awry] (26) are wry
25 their] (27) ther's
31 readinge] (33) viewing
32 looke below] (34) look more low:
33 who looking there doe all the rest] (35) And in the feet the other parts

Collation: Holgate] MS CCC 325 (Forey 16-17)
Title: (*omitted*)] On a good legg and foote
4 would chuse] cann find
5 should bee her] Is her cleane

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16 her] his
17 her] his
19 ye] this
25 their] ther's

Holgate] British Library Add. MS. 30982
Title: (*omitted*)] On a good foot and a bad leg
4 chuse] have
5 her] his
30 is] if
34 spie] stay

William Strode (1602?-1645). This is one of Strode's most successful poems. Since the conceit is based on the foot, the "thumb" (1.2) refers to Hercules's big toe, an obsolete but alternative meaning to the word "thumb" (OED). Margaret Forey writes that the idea comes from Aulus Gellius, *Noctes Atticæ*, i. 1, who reported that Pythagoras calculated the length of Hercules's foot by measuring the stadium at Olympia (231).

5. Husband men. Puns of this sort are typical of Strode's poetry.

14. roses. A rose-shaped ribbon worn on shoes (OED).

20-22. clouen feet . . . vnhallowd creatures. Christian mythology often represents Satan as a cloven-footed animal. The idea follows the pagan myth of Pan, who was half goat (OED). In Old Testament dietary laws, Jews were allowed to eat animals that had a cloven foot *and* chewed the cud, but were not allowed to eat animals that had cloven feet and did not chew the cud, or animals who chewed the cud but did not have cloven feet (see Leviticus xi,1-8). Mrs. Forey suggests that Strode was somewhat careless on this point because cloven-hoofed animals were permitted (232).

See M. A. Forey, *A Critical Edition of the Poetical Works of William Strode, excluding The Floating Island* (unpublished B.Litt. thesis, St. Hilda's College, Oxford, 1966), 16-17, 231-32.

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180 Now the declininge Sun gan downeward bend
From higher heauen, & from his locks did send
/Struck with a vertuous Emulation.

"A translation of the Nightingale out of Strado" [anon.], pp. 214-16.

William Strode. Prtd. Dobell (1907), 16-18; Forey, 72-75.

Crum: N-568.
Beal: Vol. II, pt. 2, StW 1189-1205.

Bodleian: MS Eng. poet. c. 50, f. 61 (*see note below*); MS Rawl. poet. 160, ff. 51^{v}-2^{v}; MS. Rawl. poet. 199, pp. 50-2; MS CCC 325, ff. 74^{v}-5^{v} (autog. with revisions).
British Library: Add. MS 30982, ff. 130-29 (rev.); Harley MS 6931, ff. 10-11^{v}; Add. MS 25303, ff. 154-5; Harley MS 3910, ff. 113^{v}-17.
Folger: MS V. a. 97, pp. 141-3; MS V.a. 245, ff. 48-9; MS V.a. 262, pp. 27-30.
New York Public Library: Arents Collection, Cat. No. S288, pp. 15-17.
University College of North Wales: MS 422, pp. 16-18.
Rosenbach: MS 1083/17, ff. 139-40^{v}.
Westminster Abbey: MS 41, ff. 57-8.
Yale: Osborn Collection, b 200, pp. 169-72.

Collation: Holgate| Dobell
8 the| these
13 cond| cons
14 fingers plaide| finger playes
15 perceiud| perceives
19 Or| Of
22 Sounds| Sends
24 The| His
29 againe| (*omitted*)
nimble| busy
34 weard wth winding| weav'd with sounding
36 Make| Makes
for| of
41 could| should
45 downeward smite| downwards smites
48 discord| discords
53 a| (*omitted*)
murmer| murmers
57 price a way| prize away
62 belabours| belabour'd
65 Doubling| Doubly
68 durst| dares
71 spiritts| spiritt
73 voyce| touch
75 ore watcht| *second* orematcht

Collation: Holgate| MS CCC 325 (Forey 72-5)
8 these| the
29 againe| (*omitted*)
31 Vnexpert| inexpert
36 Make| Makes
38 loudly| shrilly

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53 a| (*omitted*)
57 price| prize
59 accents| consort
65 Doubling| Doubly
71 to| at
74 such loftie notes as| deepe octaves like to

Collation: Holgate| Add. MS. 30982
19 Or| Of
29 againe| (*omitted*)
31 Vnexpert| inexpert
36 Make| Makes
45 smite| smites
53 a| (*omitted*)
57 price| prize
65 Doubling| Doubly
71 to| at

William Strode (1602?-1645). This poem is a translation of Famianus Strada's "The Nightengale," 'Iam Sol à medio pronus deflexerat orbe.' It depicts a song contest. Strada's poem was frequently translated, including contemporary English versions by Crashaw, 'Now westward Sol had spent the richest beames' and John Ford, *The Lover's Melancholy*, Act I. sc. 1 (Forey 253). Bodleian MS Eng. poet. c. 50 is followed by a second translation, 'Now the declining sun his height had past,' *Crum* 569. The two translations share a common heading, "Translated by two ffrendes."

25. keemes. Obs. of kemb, to comb or disentangle. Medieval pronounciation would have short *e* (kemb or kemm), so this spelling would stress a long *e* (OED).
29. points. Medieval musical notations, either dots or marks (OED).

See M. A. Forey, *A Critical Edition of the Poetical Works of William Strode, excluding The Floating Island*, (unpublished B.Litt. thesis, St. Hilda's College, Oxford, 1966), 72-75, 253, 374-376.

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181 The Dolphines twisting each on others side
for ioy leapt vp, and gazing there abide,
/When fish themselues giues water to your hand.

"On a ffountaine" [anon.], p. 216.

William Strode. Prtd. *The Poems of Pembroke and Ruddier* (1660), 107; Dobell (1907), 46; Forey, 185.

Crum: T-1800 (These dolphins twisting . . . .).
Beal: Vol. II, pt. 2, StW 608-622.

Aberdeen University Library: MS 29, p. 136.
Bodleian: MS Eng. poet. c. 50, f. 131; MS CCC 325, f. 45.
British Library: Add. MS 30982, ff. 4^{v}, 133^{v}; Add. MS 33998, f. 47^{v}; Sloane MS 1446, f. 23; Sloane MS 1792, f. 86^{v}.
Cambridge University Library: Add. MS 8470, f. 12^{v}.
Folger: MS V.a. 170, p. 42; MS V.a. 245, f. 47^{v}; MS V.a. 125, pt. I, f. 7^{v}.
Leicestershire Record Office: DG. 7/Lit. 2, f. 346^{v}.
University College of North Wales: MS 422,. pp. 26-7.

Collation: Holgate] *Poems of Pembroke and Ruddier*
1 twisting] trisling
4 (*Omitted*) Here] Lo here
doth] do
6 where by] by which
7 you] they
9 the] each
10 waitinge] wailing,
12 giues] give

Collation: Holgate] MS CCC 325 (Forey 185)
Title: On a ffountaine] On three Dolphins sewing down Water into a while Marble bason
1 The] These
4 (*Omitted*) Here] Lo, here
doth] do
water] Waters
5 think it is] thinkt
glorious to giue] glorie Water thus to give
6 Then (*omitted*) to] Than Water to
the iuyce where by they liue] by which Fish live.
12 giues] bring
to] for

Collation: Holgate] Add. MS 30982, f. 4^{v}.
1 The] Theese
3 other] others
fish doe] fishes (*omitted*)
4 from (*omitted*) fishes] from ye fishes

Collation: Holgate] Add. MS 30982, f. 133^{v}
1 The] These
4 from (*omitted*) fishes] from the fishes
9 no] the

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12 giues] giue

William Strode (1602?-1645). There is no autograph of this poem. It is transcribed in Corpus Christi College MS 325 by William Fulman (1632-1688), who owned the manuscript after Strode's death. He used a now-lost copy-text in Strode's handwriting.

See M. A. Forey, *A Critical Edition of the Poetical Works of William Strode, excluding The Floating Island* (unpublished B.Litt. thesis, St. Hilda's College, Oxford, 1966), 185.

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β13 If spight be pleas'd, w^{a} as her Obiect's dead,
Or malice pleas'd, w^{a} it hath bruis'd y^{e} head,
/And strike y^{e} two first blind, y^{e} other dumb.

"Vpon S^{r} Walter Raleigh," [anon.], p. 216.

(?). Prtd. *Wits Recreations* (1640).

Crum: I-958.

Bodleian: MS Ashmole 781, p. 151; MS Sancroft 53, p. 46; MS Tanner 305, f. 251.

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β14 *Epitaphs*, p. 217.

1. Tho: Beckett
2. Rosamund, ye Concubine of K: Hen: 2
3. Sr. Walter Rawleigh
4. King Charles I

β15 *Paradise Lost*, p. 218.

John Milton, *Paradise Lost*, Bk. I, ll.423-431.

β16 *Granda*, p. 219.

John Dryden, *Conquest of Granada, Pt. II*, II,3,1,11-22.

β17 *Othello*, pp. 219-20.

William Shakespeare. Citations below are from *The New Cambridge Edition* (1942). I do not know Wale's copy-text.

oh Curse of Marriage...	III,3,268
Oh beware of Iealousie...	III,3,165
He yt is rob'd...	III,3,342
Trifles light as air...	III,3,322
Wn Remedies are past...	I,3,202
women are pictures...	I,3,109
Tis not a year...	III,4,103
Mens natures...	III,4,144
I did think...	IV,3,86

β18 *Almanzor*, pp. 221-22.

John Dryden, *Conquest of Granada, Pt. I*. Citations below are from *The Works of John Dryden*, Vol. XI (Berkeley, 1978). I do not know Wale's copy-text.

Lean times...	I,1,140
Vast is his Courage...	I,1,253
Hence thou...	I,1,284
My mistress gently...	I,1,263
Tis iust some...	I,1,270
Vertue wth Anchorites...	II,1,212
Reason's a staff...	II,1,218
Reason's a trick...	III,1,503
Love like a...	III,1,75
A Suppliant Beauty...	III,1,365
Poor womens thoughts...	IV,2,180
Pray'rs are ye...	IV,2,388

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Nature yt bids... V,1,122
Love is a Magick... V,1,337

John Dryden, *Conquest of Granda, Pt. II.* Wale's pagination suggests one copy-text for both plays. He makes no notice of the different plays.

Love's an Heroique... I,1,145
While People tugg... II,2,55
All Obiects loose... II,3,55

(Songs identified by Part I/II, act, scene, line.)
whereever I am... Pt.I: IV,2,122ff
Beneath a Mirthle... Pt.I: III,1,198ff
How unhappy a... Pt.II: IV,3,35ff
(A passage headed 'yee Gods'... Pt.II: IV,3,183)

β19 *A King & No King*, p. 222.

Beaumont and Fletcher, *A King & No King*. (1) I,1,299-301; (2) I,1,325-26.

I do not know the edition Wale was using. Line numbers above refer to the Bowers edition.

β20 *Verse* (English), "Pythagoras's Golden Verses," pp. 223-26.

I do not know the translation nor the copy-text.

γ3 *Verse* (English), "On the Ecclesiatsticks of France," p. 226.

Source unknown.

γ4 *Verse* (English), headed "Mr Boileau," p. 226.

Source unknown.

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182α He that three Kingdoms made one flame,
Blasted their beauty, burn't the frame,
/But what Eternity containes.

"An Epitaph vpon Iames Duke of Hamilton: Año Domi 1649" [anon.], pp. 227-29.

Marchamont Nedham. Prtd. *Digitus Dei* (London, 1649), 29-31. Also Joseph Frank, *The Beginnings of the English Newspaper* (1961), 345-46; Joseph Frank, ed., *Hobbled Pegasus* (1968), 226-27.

Collation: Holgate] Digitus Dei
Title: (*see below*)
22 All Scot, and quit his English Claime.] (*omitted*)

Marchamont Nedham (1620-1688). Joseph Frank describes the first printed version of this poem a "quadruple pamphlet" (*Hobbled Pegasus*, 226). Its full title is "God's Iustice upon Treachery and Treason; Exemplifyed in the Life and Death of the late James, Duke of Hamilton." James Hamilton (1606-1649) was first heir to the Scottish throne after the descendants of James I. He was born in Scotland, later matriculated at Exeter College, Oxford. He became a privy counselor and gentleman of the bedchamber for England and Scotland in 1628. He raised an army to fight against Gustavous in a failed expedition during the Thirty Years' War. In 1638, he was sent by Charles to Scotland to appease the Coventers who were upset by having to read from the English prayer book, but instead he ended up trying to appease Charles. In 1643, he became Duke of Hamilton. The following year, he was expelled from Scotland for refusing to accept the Solemn League and Covenant, designed to set up a presbyterian state church. On his return to England, he was imprisoned by Charles on the suspicion of treachery. In 1648, he fought with the Scots at the Battle of Preston, but was defeated by forces led by Cromwell. He was executed 6 March 1649, only a few weeks before Charles himself was executed (DNB).

Marchamont Nedham was born in Burford, Oxfordshire, but was orphaned before he was two years old. He was accepted to an usher's place in the Merchant Taylors School, later becoming an under clerk at Greys Inn. In 1647, he was imprisoned for making aspersions against Charles; however, upon his release he found favor with the king after he was introduced to him. He wrote *Mercurius Pragmaticus*, a satire against the presbyterians, for which he was also imprisoned. He was released by John Bradshaw, president of the court of high justice, after which he wrote *Mercurius Politicus*, a tract politcally opposite to *Mercurius Pragmaticus*. Frank describes this poem from *Digitus Dei* as "the best example of negative portraiture in verse before Dryden that I know of" (*Hobbled Pegasus*, 226).

The handwriting of this particular poem is extremely important (see figs. 8a, 8b, 8c). At first glance, it does not appear to be in the hand of William Holgate. The writing is larger and more carefully drawn than anything in the Holgate. It also comes eleven pages after Holgate's previous entry, HM 181. Since the John Wale entries came approximately fifty years later, Holgate, for whatever reason, left a large number of pages blank when he finally entered this poem. He also left many pages blank after it. Among the many things that this entry proves, Holgate must have been alive in 1649, the obvious date of this poem.

Also significant here is that Holgate did not use *Digitus Dei* as his copy-text. *Digitus Dei* omitted l.22, which is included in the Holgate. With the exception of the title, the remainder of the text is identical. Holgate, then, may have known Nedham, or at least was in some way close to him.

With the *possible* exception of HM 74 (see notes), all the other poems transcribed by William

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Holgate can be dated to the 1620s or before. Why he let the book sit unused for so many years is impossible to say. For whatever reason, this poem has been invaluable in my attempt to discover the identity of William Holgate. For extended commentary on his identity, see Introduction, sec. 2.

For general commentary on the role of newspapers in the mid-seventeenth century, see Joseph Frank, *The Beginnings of the English Newspaper, 1620-1660* (Cambridge, 1961). For a descriptive bibliography of mid-seventeenth century minor poetry, see Joseph Frank, *Hobbled Pegasus* (Albuquerque, 1968). For information on Marchamont Nedham, see Anthony A. Wood, *Athenæ Oxonienses*. iii. Rpt., Philip Bass, ed. (Hildesbein, 1969).

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β21 *Prose Oration*, to the Queen, dated, 6 July 1706, p. 229.

β22 *Verse*, dated April 4, 1687, "upon a Bogg House," p. 230.

β23 *Verse* from the play *The Duke and No Duke*, p. 231.

The play is by Nahum Tate, but this prologue is not in its printed version.

β24 *Verse* from *Vice Roy of Naples*, p. 232.

Mr. Crowne.

β25 *Verse selection* from *The Empress of Morocco*, pp. 233-34.

Elkanah Settle. Wale transcribed these selections from the 1673 edition of the play. His page numbers are all correct.

β26 *Verse selection*, p. 235.

Martial.

β27 *Verse selection* from *Oedipus*, p. 236.

John Dryden, *Oedpius*, IV,1,80-85.

β28 *Verse selection* from *Amphitryon*, p. 236.

John Dryden, *Amphitryon*, III,1,602.

β29 *Verse selection* from a play, *The Rape*, p. 237.

Nicholas Brady, *The Rape* or *The Innocent Imposters*. I am using the 1692 edition, but there is no way to know Wale's copy-text.

Act 1st: Last lines of Act I, p. 10.
Act 5th: Last lines of the play, p. 56.

There is no character Duke of Saxony in this play. This may come from another work.

β30 *Inscriptions* (Latin), "Christiana Monumenta antiqua," pp. 238-41.

Guil. Fleetwood, *Inscriptionum Antiquarum Sylloge*, (London, MDCXCI).

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This is the first of several sections from *Inscriptionum Antiquarum Sylloge* Wale transcribed. The book is divided into two sections: the first concentrates on inscriptions from the pre-Christian era, the second from the Christian era. Wale transcribed freely from the entire book. In general, Wale's transcriptions are accurate, but he occasionally alters the text as he transcribes. For example, on page 251 (β40), in an inscription headed "Iustitice custos," l.6, Wale clearly writes "nullus," while *Inscriptionum Antiquarum Sylloge* has "nullis." Whether or not these "changes" were mistakes or (in his mind) corrections, I have no idea, but I only transcribe what I see, without comment. Also, in his transcription, he does not distinguish between the ligatures "æ" and "œ". In the transcription, I make them all "æ" regardless of the copy-text.

The asterisk before the first line of the second inscription below ('In comune bonus, Bonifacius inden vocatus') indicates that what follows is not the beginning of the inscription as it appears in the copy-text. Wale follows this practice throughout.

I was able to locate most, but not all, of the inscriptions. Those unfound are indicated by a question mark [?], which should not be taken to mean that a particular inscription might come from another source. I am sure all the inscriptions so indicated come from this particular book.

Page 238	
Hoc Auguste . . .	*IAS* 348
In comune bonus . . .	*IAS* 371
Postquam mors . . .	*IAS* 371-72
Page 239	
*Iram supplicibus . . .	*IAS* 372
Mors quæ . . .	*IAS* 372-73
Page 240	
Ingenii Lemumque . . .	*IAS* 383
Quam male . . .	*IAS* 392
*Pauperibus largus . . .	*IAS* 405
Page 241	
Florentina mihi . . .	*IAS* 407
*O Lux clara . . .	*IAS* 419
*Blandus in obsequiis . . .	*IAS* 420
*Human generi . . .	*IAS* 429
Vrna brevis . . .	*IAS* 433

β31 *Verse* (Latin), "In obitum Mariæ," p. 242.

(?).

I did not find this in Guil. Fleetwood, *Inscriptionum Antiquarum Sylloge*.

β32 *Verse* (English), dated October 28, 1694, p. 242.

Epitaph for Mary II (1662-94), daughter of James II, wife of William of Orange. Source unknown.

β33 *Verse translations of Horace*, pp. 243-45.

I did not find this translation.

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ß34 *Verse* (English), "Ye Custom of [noering?] new comers upon ye horns att ye George in Ware," p. 246.

I am unable to find this text as it appears in the Holgate, nor am I able to read a key word in the title. Crum (T-5) is 'Take care thou dost thy self no wrong; / Have never dealing with a knave,' (see ß34, ll.1,16). It is found in Bodleian, MS Rawl. poet. 173, f. 147. The title, however, describes a different establishment: "The Form of an Oath, impos'd at the Horns in Highgate."

ß35 *Song* (English), *The King's Health*, pp. 247-49.

I am unable to locate this text. I suspect this and the following have the same copy-text.

ß36 *Verse* (English), *The King's Health*, p. 250.

ß37 *Inscription* (Latin), "In Cæmet S. Cyricæ," pp. 250-51.

G. Fleetwood. This inscription is found at the bottom of both p. 250 and p. 251, connected by arrows. Its copy-text was G. Fleetwood's *Inscriptionum Antiquarum Sylloge*, p. 469.

See HM ß30 notes above.

ß38 *Inscriptions* (Latin), G. Fleetwood, p. 251.

Guil. Fleetwood, *Inscriptionum Antiquarum Sylloge*.

See HM ß30 notes above.

Levitæ ciniunx Petronia . . .	*IAS* 456
Prænestina tibi verus . . .	*IAS* 456
*Vita subit cælum . . .	*IAS* 459
*Pauperibu*bus* locuplex . . .	*IAS* 465
*Iustitice custos . . .	*IAS* 469

ß39 *Inscriptions* (Latin), G. Fleetwood, p. 252-54.

Guil. Fleetwood, *Inscriptionum Antiquarum Sylloge*.

See HM ß30 notes above.

Page 252

*Blandus amore Dei . . .	*IAS* [?]
*Nescius Invidiæ . . .	*IAS* 506
Morborum vitia . . .	*IAS* 513
Male percat . . .	*IAS* 517
Quisquis hoc . . .	*IAS* 517
Suscipe Terra . . .	*IAS* 411

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Sic tibi perpetuo . . . *IAS* 530
Auctor pacis eram . . .

Page 253-53 (numbers in text)
No. 1: *IAS* 529-30
No. 2: *IAS* 530
No. 3: *IAS* 535
No. 4: *IAS* 535
Nota.: *IAS* 535, including quotation from Juvenal. The Dryden translation is not in the Fleetwood text, nor am I able to identify Wale's copy-text for it. The passage is found in Dryden's "The Tenth Satire of Juvenal," ll.533-544. Wale describes it as "Sat. 10, vers 346 &c." *The Poems of John Dryden*, Vol II, James Kinsley, ed. (Oxford: Clarendon Press), 734.

β40 *Inscriptions* (Latin), G. Fleetwood, pp. 255-57.

G. Fleetwood, *Inscriptionum Antiquarum Sylloge.*

See HM **β30** notes above.

Two leaves are removed between pages 256 and 257. See text.

Page 255
Marti victori . . . *IAS* 25
Sol calet . . . *IAS* 33
Hunc tibi . . . *IAS* 137
P. Hostitio . . . *IAS* [?]
Page 256
Si pensare . . . *IAS* 193
Tu qui securâ . . . *IAS* 193
Page 257
Balnea vina venus . . . *IAS* 204
Tu pater et mater . . . *IAS* 238
In cineres corpus . . . *IAS* 255
Quid sibi vult . . . *IAS* 265

β41 *Selection* (Latin), Camden's *Remaines*, p. 258.

William Camden, *Remaines Concerning Britian.*

See **β10** notes. This epitaph is found in *Remains* (1870), 18.

β42 *Verse* (Latin), Alfred of Beverly, p. 259.

Heading and verse found in William Camden, *Remaines Concerning Britian* (1636), 15.

γ5 *Prose Oration*, with Queen's answer, dated 7 Dec. 1706, pp. 259-60.

β43 *Verse* (English), headed "Dr Bourd painted for an English man . . . ," pp. 261-62.

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Heading and verse found in William Camden, *Remaines Concerning Britian* (1636), 16-17.

β44 *Prose*, Jeremy Collier, M.A., "Of the spleen," pp. 263-68.

Jeremy Collier, *Essays Upon Several Moral Subjects*, pt. II, 2nd edition (1697), 34-39.

Jeremy Collier (1650-1726) is most famous for his *Short View of the Immorality and Profaneness of the English Stage* (1698).

β45 *Prose*, Jeremy Collier, "Against Despair," p. 269.

Jeremy Collier, *Essays Upon Several Moral Subjects*, pt. II, 2nd edition (1697), 122-27.

Wale's text includes selected quotations and occasional paraphrases.

β46 *Prose*, headed "of Warmth in Controversy," dated August 1704, p. 270.

Wale attributes this passage to Jeremy Collier, but I am unable to locate this essay. It is possible that Wale's copy-text for the two previous entries was a later edition of *Essays Upon Several Moral Subjects* that also included this text.

β47 *Inscriptions* (Latin), G. Fleetwood; *Verse* (Latin), including Ovid, pp. 271-72.

Guil. Fleetwood, *Inscriptionum Antiquarum Sylloge*.

See **HM β30** notes above.

Page 271	
Vixi dum vixi bene . . .	*IAS* 271
Sponte fui Pauper . . .	*IAS* 305
Artibus ingenius . . .	*IAS* 305
Sexti Perpenne . . .	*IAS* 306
Fui non sum . . .	*IAS* 307
Iratus recole quod . . .	*IAS* 309
Page 272	
O quanta pietas . . .	*IAS* 314
Tu qui carpis . . .	*IAS* 315
*Tempera iam Genitor . . .	*IAS* 321
Aspicite o (Q. Ennii) . . .	*IAS* 323
Functus honorato . . .	*IAS* 325
Hic situs (Ovidii) . . .	*IAS* 326

β48 *Verse* (Latin), "Ulysses Belliquo Gallium," p. 273.

Wale's copy-text must have been a book, but I have been unable to find it. By its contents,

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it seems similar to G. Fleetwood's *Inscriptionum Antiquarum Sylloge*.

β49 *Verse* (Latin), "Andegaviæ," p. 274.

Wale's copy-text was probably the same for the previous entry.

β50 *Prose*, commentary on European travel by Dr. Burnett (identified on p. 277), pp. 275-85.

(1) G. Burnet, *Some Letters Containing an Account of What Seemed Most Remarkable in Switzerland, Italy, etc.* (Amsterdam, 1686).
(2) G[ilbert] Burnet, *Some Letters Containing an Account of what seemed most remarkable in travelling thro' Switzerland, Italy, Some Parts of Germany, etc. In the Years 1685 and 1686.* (London, MDCCXXIV).

I cite the two editions of this work I have seen. I do not know which Wale used. Also, because it is a rather large prose work, I have found only a few of the passages. Wale copies and paraphrases without any consistent procedure.

β51 *Inscription, verse, and commentary* on European sites, pp. 286-88.

It is possible this section includes entries from one of the Burnet texts, but I did not find them. Burnet does describe the Roman Catacombs in edition no. 1 above, pp. 206-214 (see text, p. 289). However, I did not see, for example, the inscription on p. 286.

β52 *Prose commentary* on Italian sites, p. 299.

This commentary belongs with the previous entry, pages 286-88. Unfortunately, the verso of this leaf (f. 142) is numbered by a later editor as page 300. What I am calling page 299 (f. 142^r) is unnumbered. However, it seemed incorrect to number the recto of one leaf page 289 and the verso page 300. Therefore, I have entered what I think is a more logical pagination.

The origin of this problem must be the missing leaf that precedes this page, f. 141. Although the pagination would suggest five leaves have been removed, there is only evidence of one missing leaf. None of the pages in question were numbered by William Holgate.

β53 *Prose*, headed "Mr. Turner's Observations in his Travails," including *verse* by Cotta (Latin), pp. 300-302.

I have been unable to locate any copy-text for this entry.

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183α

[Prose epistle]

"'Honos. alit artes' : R: C:," pp. 303-306.

(?).

Anonymous. This epistle purports to be from R[ichard] C[orbett] to his son advising him how to conduct himself in the world. Unfortunately, there is no way to ascertain whether it was written by Corbett or not. It is the only known copy of this text. Peter Beal, in his introduction to his index of Corbett manuscripts, says "there seems to be no justification for the annotation 'Corbet' made by a later hand" (*Index*, Vol. II, pt. 1, p. 161). I would say, however, that Holgate does use the initials "R. C." several times in the miscellany and always in reference to Corbett, so that even if Corbett did not write this epistle, Holgate probably thought he did.

Corbett married Alice Hutton. Her father was Leonard Hutton, vicar of Flower, Northamptonshire, one of the three clerics who accompanied Corbett on his journey through Warwichshire described in "Iter Boreal," **HM 25**. They had two children, a daughter, Alice, and a son, Vincent (b. 10 November 1627). The DNB describes Vincent.

> Some exquisitely tender lines, addressed to the latter [Vincent] when three years old, are printed among Corbet's poems, but young Corbet disappointed his father's hopes. 'He went to school at Westminster with Ned Bagshawe,' writes Aubrey, 'a very handsome youth, but he is run out of all and goes begging up and down to gentlemen' (1129).

From its location in the miscellany, Holgate intended to place prose at the end and poetry at the beginning of his book. Such division was fairly common practice. However, other prose works entered by Holgate in the poetry section are **HM 135** and **HM 144**.

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β54 *Prose* (English and Latin), p. 307.

The initials "I. W." at the bottom of this and the next selection stand for "John Wale." It appears to be written in the same hand that wrote the second and third paragraphs of the cover leaf (see fig. 8; also Introduction, sec. 1).

β55 *Prose selection*, Plutarch "Morals," p. 308.

For comment on the initials "I. W." at the end of this selection, see β53 notes.

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184α

[Prose descriptions]

"Mr. Earl's Characters," pp. 309-328.

John Earle. *Micro-cosmographie or, A Peece of the World Discovered: In essayes and characters*, 2nd edition (London: Prtd. by William Stansby, for Robert Allot), 1628.

Beal: Vol. II, pt. 1, EaJ 71-83.

John Earle (1600/1-1665). I identify the second edition as the first printed text because that is the first edition printed in which all the characters found in the Holgate were printed. The Holgate has twenty-nine characters, the only other known manuscript with that number. Other manuscripts containing chapters from *Microcosmography* are:

Bodleian: MS Eng. misc. f. 89 [51]; MS Eng. poet. e. 112, ff. 83-102 [48].
British Library: Add. MS 25303, Ff. 181^{v}-3 [2]; MS Stowe 962, ff. 21-9^{v} [13].
Cambridge University Library: MS Add. 6160, ff. 16^{v}-17^{v}. [27 extracts].
Durham Cathedral: Hunter MS 130 [46].
Edinburgh University Library: MS H.-P. Coll. 401, ff. 103-4^{v} [29].
Folger: MS V.a. 345, ff. 182-218 [45].
Harvard: MS Eng. 686, ff. 103-21 [35].
Huntington: HM 1338, ff. 53-60 [63 abridged].
Rosenbach: MS 239/18, pp. 8, 23-6 ['Extracts from several characters'].
Privately owned: MS [45 in three hands] (EaJ 83).

There is, of course, no way to know what Holgate's copy-text was: He may very well have copied only some of the many characters he read.

There were twelve editions of the *Microcosmography* printed during the seventeen century. Its success prompted Earle to expand it in its several editions through 1633. Twentieth century editions are G. Murphy (1928), H. Osborne (1933), and A. S. West (1951). It is a work of great charm and deserves its long-standing popularity.

John Earle was born in York, his father an ecclesiastical lawyer. He studied at Christ Church, Oxford, later a fellow at Merton, then chaplain to Chancellor of Oxford University, Philip, fourth Earl of Pembroke. He was also a member of Lord Falkland's group of writers at Great Tew (Baker 723). In 1641, Charles made him tutor to the Prince of Wales. He was exiled during the Interregnum, but returned in 1660 when he was made Dean of Westminster, then Bishop of Worchester (1662), finally Bishop of Salisbury (1663) (Baker, op cit.).

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β55 *Prose*, "A Happy man," *subscribed* "Seneca de vitâ beatâ," p. 329.

I have been unable to locate the copy-text for this entry.

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Appendices

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Appendix 1

To the memory of M^{r} W^{m} Holgate.

Harke! 'Tis a Kingdome groans. Her hartstrings crack
Like lutes in storms, w^{ch} culrts up, & shrinke backe
Scar'd at their owne noyse, whilst a dreadfull call
Of confu'd shoutes applaud, & helpe theire fall;
Though those that shoute fall wth her, & partake
The ruines w^{ch} they Canonize and make,
Our Isle's but one great Sepulchre, ther feilds
L'ye sowne wth men not corne, And y^{e} spade yeilds
Her tillage to the senton, whole not sweate
At single graves but buryes by y^{e} breake:
Fate ryotts in our bloud, nor will she stay
'Till drunks wth gore, she fall asleepe & lay
Her sicke-head on our graues Can we y^{n} mourne
Or trifle sorrow at a single urne
When death's growne nationall? And w^{n} she strikes
At roote & branch together are our shreekes
At leysure to condule one sprigg? 'Tis true
Holgate is a greate losse, deserves a due
And solemne greife: But who in shipwracks y^{mks}
To wayle one frind when as y^{e} vessell sinkes?
Yet Thus sweer, chasse, obedient Holgate shall
Gayne more and brauer mourners at his fall.
Wee'le mourne him on y^{e} Kingdomes score, or eyes
Shall mingle streames wth Generall obsequies
Those teares w^{ch} pearle or Crowns & Miters, ↓ (shall ↑
Reflect y^{eir} [tu??ers] on his funerall.
Thus shall HEE rest in stake, And by o^{r} charms
Sleepe folded in three dying Nations Armes.

(Bodleian MS Rawl. poet 62, f. 12)

See Introduction, pages 9-10 for commentary.

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Appendix 2

Index by Genre for poems and prose entered by William Holgate [α]

(Numbers refer to notes for this edition. For discussion, see Introduction, sec. 4.)

Anagram: 14, 177

Complaint: 84, 110, 111, 113, 114, 115, 116, 141

Elegy: 9, 30, 39, 47, 52, 71, 88, 90, 92, 99, 106, 118, 134, 145, 173

Epicede: 21

Epigram: 4, 48, 49, 74, 81, 98, 122, 138, 140, 142, 172, 179

Epitaph: 2, 3, 5, 11, 12, 15, 26, 53, 54, 61, 82, 83, 91, 102, 103, 139, 143, 149, 150, 151, 154, 155, 156, 157, 158, 159, 160, 161, 162, 182

Epode: 120, 121

Fabliau: 67

Funeral elegy: 10, 16, 19, 23, 24, 27, 28, 38, 64, 96, 101, 104, 105, 152, 153, 163, 170, 178

Funeral song: 17, 18

Hymn: 86

Inscriptions: 175, 176

Invective: 13

Lyric: 1, 7, 8, 29, 31, 32, 34, 40, 41, 42, 43, 44, 45, 46, 50, 51, 55, 56, 57, 63, 68, 70, 75, 76, 77, 79, 80, 85, 89, 93, 95, 108, 109, 112, 117, 119, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 148, 165, 166, 167, 169, 180, 181

Prose description: 184

Prose epistle: 135, 183

Prose oration: 144

Riddling Poem: 69

Satire: 6, 20, 25, 33, 36, 65, 66, 107, 136, 137, 146, 147, 164, 168

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Topographical Poem: 59

Verse epistle: 35, 37, 58, 62, 72, 73, 78, 87, 94, 97, 100, 171, 174

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The Holgate Miscellany

(The Pierpont Morgan Library -- MA 1057)

A Diplomatic Edition

Volume II

by

Michael Roy Denbo

A dissertation submitted to the Graduate Faculty in English in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York.

1997

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This Book was the Collection
of one of the Holgate family .
The Additions collected by
I Wale

The above Memorandum is in
the hand - writing of M^{r} John
Wale of Colne Prior. *(Died 1761)*
The additions alluded to are
from page 217 to the Item ab^{t}
Verona in Italy.
Also from p. 160. to 169. & 147 to 152

This M.S. was given about 23 years ago
to Chas: H. Probert by his Uncle H. H.
Cawardine of Colne Priory.
Transferred by C.H.P. to J.C. Dec. 11. 1871.

Found amonst old Deeds by WGCP

MA: 1057

Cover leaf (verso). Facsimile, figure 9. For physical description, see Introduction, section 1, page 1. For description of the hands, see Introduction, section 3, pages 14-15.

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1 Of a Poett:·/

When Heau'n would striue to doe the best shee can
And put an Angell's spiritt into man,
Then all her Powers shee in that worke doth spend
When shee a Poett to the world doth send;
The difference only twixt the Godds and vs,
Allow'd by them is but distinguisht thus;
They giue them breath, Men by their powres are borne
That life they giue, the Poet doth adorne
And from the world when they dissolue mans breath
They in the world do giue Man life in Death:·

2 Vppon Queene Anne by K:I

Thee to inuite, the great God sent a starr
Whose frinds and nerest kinn great Princes are,
What though they ruine the race of men, & dye
Death seemes but to refine their Maiestie
So did this Queene her Court to heauen remoue
And lefte off earth to bee enthron'd aboue
Then shee is gone, not dead, no good Prince dyes
But only with the day-starr shut their eyes.

3 A stanza on Prince Hen: by I.S:

Iewell of Nature, Ioy of Albion *[Sylvester]*
To whose perfection Heauen and Earth conspire,
That, in Times fullness, Thou maist bless this Throne
(Succeedinge in the vertues of thy Syre)
As happily thou hast begun goe-on;
That as thy Youth, wee may thine Age admire
Actinge our hopes (which shall reuiue our hearts)
Patterne and Patron both of Armes and Arts:·

4 De Amore:

Love is a Feinde, a Fire, a Heauen, a Hell,
Where Pleasure, Paine, Greife, and Repentance dwell:·

1.3 *doth spend*] *h* extends to *s*

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5 An Epitaph on Prince Henry:

Reader, wonder thinke it none
That I speake and am but stone
Here lies enshrin'd Celestiall Dust
And I doe keepe it but in trust
Wherefore hence-forth aske not mee
Whose these sacred ashes bee
For surely it is conceal'd
For if this should bee reueal'd
All the people passinge by
Would weepe them selues to teares and dye:·

6 On Queene Elizabeth:·/

The Queene was brought from Greene-wich to White-hall
At euery stroake the oares did teares lett fall
More clunge about the Barge, fish vnder water
Wept out their eyes of pearle, and grew blinde after
I thinke the Bargemen might with easier thighs
Haue rowde her thither in her peoples eyes
But how so ere thus much my thoughts haue seamd
Shee had gon by water had shee gone by Land:·

7 On Iealosie

Pale Iealousie child of insatiate Loue
Of heart sicke thoughts with Melancholy brede
A Hell tormentinge Feare, no Faith can moue
By discontent with deadly poyson fedd
With heedelesse youth and Errour vainely ledd
A mortall Plague a Vertue drowning flood
A Hellish fire, not quenched but with blood:·

8 Of Care:

Care the consuminge Canker of the minde
The discord that disorders sweete hearts tune
Tha'bortiue Bastard of a Cowards Kinde
The light foote Lackeie that runs post to Death
The busie aduocate that sells his breath
Denouncinge worst to him y^{t} is his frinde:·

6.7 *my thoughts*| *y* extends to *t*

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3

8a

Will putt

4

9 goinge to Bedd:·

defie,

Fol. 2[r-v] Leaf removed; remaining text, as above.

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9 Thers no pennance due to innocence
Thus selfe cast all yea this white linnen hence,
To enter into these bonds is to bee free
Then where my hand is sett my seale should bee *[J. Donne]*
To teach thee I am naked first, why then *(5)*
What needes thou haue more coueringe then a man:·

10 A funerall Elegie on Dr Ashboold:·

Did I in quiet night earst while of flowres,
Or Gardens dreame for some few silent houres.
Was I disturb'd by some new watchfull care
Not sufferinge mee nights common guift to share;
Did an allarum beate or passinge Bell
Toole on my eare drume or ringe some friends knell?
As I went forth into some sullen woods
Or priuate shadowes or by siluer floods,
Did any Herald of ill newes mee breake
<With> ↓from↑ meditation with Prophetiq$_3$ beake? *10*
Did Crowes or Screech-Owles strike my hearkinge ea-↑r↓se
With balefull Omens, and bringe in true feares
To my amazed soule, remember I
One ceremonie of bad Augurie.
Did there distill, from my fore-telling nose
Three blushinge dropps guiltie of future woes
These I not know of or my memorie
Or Phansie or all signes were slipperie
Perchaunce I doe not hould them fast, y^t Man
May bee iudgd slipperie by them: Well I can *20*
Remember things haue fallen out to trewe
Yet can Diuination reade a new
(If any weare) but pale the paper lookt
In whose black mourninge, these sadd woords were book't
Religious, Learned, Auncient Ashboold hee
Hath obeyd Death in Body certainely
The Letter was afraid to shew its fate
Least I should drown'd it with my teares for that
And though on August 30th it was sent
To Oxfoord soe much tyme it loytringe spent *30*
As that Septembers 6 and 20th Sunn
Gaue mee first knowlidge his last Day was done:

10.11 *my hearkinge*] y extends to *h*

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O dogginge Death steame Seiargant to this Earth
Of ours, that rests in our Dawninge birth
Sometimes before bringst vs dead from our wombe
(False Harbinger) vnto our gestlesse Tombe!
Some times when Nature gins to glorie in vs
And from her temptinge art begins to winn vs
Somes times in our full man wee are Eclipst
Our soules in Heauen, our Co↑r↓ps in graue betwixt
The hidinge earth, and our frame wants the light
Of Reason borrowd from the soule, whose might
Ruld all our Masse: Sometimes when our gray heads
Looke liker Heauens then those dull downeward Beds
Heads worthie of adoration but of thee
That suruiust Adam and his Progenie
And wilt liue with vs still stealinge (false frinde)
Our soules out of our lips till the worlds end
In whose Catastrophe (though cunningly
Thou attest it) weel see this Tragedie
Æternall life shall thee (vaine nothinge) banish
Out of all mankinde, thou shalt wholy vanish
Except in Hell where dyinge some shall bee
And ner'e dye makeinge Tantalus of thee
That faine wouldst kill and they assoone expire
But they shall want thee, Thou want thy desire
Hee whoe in childhood was as good as Younge
And grewe as learned as the best amonge
His Riualls, as iust to the Deities,
As learned and as happy as all these.
Hee who in Cambridge leaueinge homely witt
Deuourd Philosophie or dallied it
With Retoricke or Logicke Sphinks of arts
Interpreted it in most mysterious parts.
Or for the Tongues ransackt the Tresuries
Of the worlds youth, and age whose Ianus eyes
Red in them what hath bin what is what shall
Succeede by consequence Propheticall
And in all these excellinge did assume
Degrees of Art as well as Peace full Rome
Yet hee rests not in this perfection,
A further good's in his election.

40 *Corps*] *r* superscripted directly above *p*; straight vertical descending line extends below *r* to dissect word 49 Catastrophe] *C* overwrites *c*

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From whome all humane learning's Ocean flowes,
Mounted vp to Diuinitie hee goes;
Nor is hee for the Theorie alone
But for the Practike, There fore hee is gone
To sow Gods seede in open furrowes, and
Now liues in Can'aan or a blessed Land
Nor is hee alien to Prophetts here
Euen with the best mee hee is welom'd, & best cheere.
Religious Gryndalls Holy stuard, hee
Is made most gracious in his amitie
And still deseruinge, in his better trade
Still gayninge, Hee at last is D^r made
And hath committed to his care the soules
Of two well-nourisht flocks w^ch hee infoulds
In armes of equall Loue, spendinge long dayes
And parts of tedious Nights in hidden wayes
That thence hee may discouer to their veiwe
The true high-way to Heauen, y^t he may shew
Pure Lamps to them, hee oft drinkes in y^e smoake
Of burnt-out Candles, that they may not choake.
Hee chewes their meate first, where there many are,
That care not what they giue, or what they share,
So they can drowne y^e Quick sands of an houre
With a mad torrent, or wordy showre
Or may bee not so much, some Homilie
Reade in a Homely tone, ort'h Liturgie
Will serue the turne, wheras our D^r. Dead
Staru'd Nature that his people might bee fedd.
Now his weake hand takes downe a Massie father
Ierome perchaunce, determininge that rather
Then hee would giue them raw drest <meate> foode
Would haue y^t from him, w^ch was as strong as old.
Him hee consults vppon the Text hee meanes
To handle, then from many Saints hee gleanes
The best from Austins Eloquence hee beares
A dew of honey to their hyuinge eares.
From Barnards Garden hee brings such a flower
As smells fresh after hee hath spent his hower
From Goulden Chrisostome hee brings such oare
As Nature cannot shew, nor the world more
Besides it selfe and whiles hee speakes to some
God-fearinge swearers, he proues Chrysostome
Both their cares are the same, his Lobour more

80 *best mee*] Line correction notated by *&*, then *best cheere* (see commentary) 80 *welom'd*] Top half of *l* not formed

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Besides his owne writts, others turninge or'e.
May bee a Thorny Question growes amonge
The lillies of the word, his well spoke tongue
So punctually defines the place, and shape
That all the danger wee may safely scape
For which that all men might bee vnderstanders
Hee trauaild had before Scholemens Meanders.
Thus did hee waste his strength and God did giue
Late old age to him that deseru'de to liue.
Hee gave him comforts which not common were
A wife, a Daughter, and an Age gott Heire.
Hee gave him children whose pale ashes tell
Suruiuers they dy'de cause they liu'd so well.
And hee good Father liuinge had preferred
One Common house wher hee'ld bee all inter'd.
Saue famous memory of him
When wee should want him, would become our bliss
Neere to the Communion Table Hee will bee
Reposd till th' Iudgment, and his progenie
As if bith' place bearinge Christ' figuringe bred
And bloud betokeninge wine, with which hee fedd
Beleeuinge soules, Since hee that faith embrast,
Aliue, his cheifest ioy were to bee plas'te.
Hether before descended of his line
Two hopefull in the Budd, Two in the prime
Hee followd after; Now I see that God
Of number loues aboue the rest the Odd
And if hee fauour so disparitie
May hee loue and bless the suruiuinge three:·
But now mee thinkes I see the Coarse vp-borne
And all the Relict of great Ashboold mourne,
Then giue mee leaue to speake a word or two
Perchaunce Consolatorie vnto you
It shall not bee in praisinge his long line
Although in that hee Oriently doth shine
Nor yet in limminge out his vertues which
Out-bound all woords, their beauty is so rich
Nor the Nobility which hee by them
Addeth vnto his farr extended stem.
Only consider well whome you doe mourne
And to what end, laste whether hee is borne
The wife may say that shee a husband weepes
Vnmacht in earth, and therefore heauen him keepes
The Children may say, they a Mother haue

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would they might haue their ffather from his graue.
The Kinsfolkes may complaine that they doe want
A friend, whose like is verie scant.
The parishes may groane for his late breach
They haue lost him whose life did euer preach
Nor was his tongue for doctrine silen'st <euer> er'e
Except by Ages weakenes es it were.
In which tyme hee so tendered their good
Their Diett was fatt and continuall foode.
It is appointed that all men must dye
Although in most certaine vncertainety
And they that doe departe this life wher in
They had before parted from hydeous sinne
Shall to heauen instantly although the Mould
That gaue Man flesh do it againe infold.
The Soule a perfect substance is disioynd
From 'th prisoning body, and in heauen assignd
For it contemplates on the all-glorious God
By a good Conscience Comforted, no rodd
With secrett lashes strippeth it: there all
Reioyce i'th vision Beatificall.
Though wee liue here t'is not our Latter Inn
For here the Auncient Patriarkes haue beene
And haue lefte woord, if wee'l bee thither ledd
Whether their gon, wee must their foote steeps tread
Therefore some slowly, Some with hasty feete
Iourney to heauen, and at last all meete
Soe when a Period to the world is put
And thy fore-lockes decrepid tyme off cutt.
(which shall bee performd at the Latter day)
Bodies shall recollect them from the clay.
And Member ioyne to members, y^e^ same Soule
The selfe same flesh in forme, it did controule
And those whose eares haue hearkned to the voyce
Of God in earth, shall now bee of his choice.
First you have lost a man, A man of God,
And a good Man, who<se> in his præcepts trodd
A Husband and a Father, this Relation
Is quite destroyed by his Late priuation.
As man to dye into the world hee came,
As man of God, hee came to teach the same
As a good Man it was his cheife desire
Then greiue not for him, but to him aspire.

166 *es*] plural ending of *weakeneses*; space as indicated 198 *by his*] *y* extends to *h*

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10

And you Henries sad Mother! that you may
See him a Man, and Man of God I pray.
I doe not doubt a Good Man hee will bee
Whome Ashboold fatherd: His minoritee
Is woundrous promisinge, nay Praitiq$_3$: I
Haue wrote these lines for Loue of him, so nigh
Would I had beene, or happie, that I might
Haue writt his Guiftes and goodness? but that flight *210*
Is for a nother winge; An Angells sure
It mes must that worthy taske indure
I will conclude, and giue you Ashboolds Due
Hee cannot dye, whose vertues liue in you:·
Finis

11

Vincent Corbett farther knowne
By poynters name then by his owne
Here lies ingaged till the day
Of raisinge bones, and quickninge clay
Nor wonder reader that hee hath
Two surnames in his Epitaph
For this one did comprehend
All that two families could lend.
And if to know more Arts then any
Could multiplie one into many *10*
Here a Colonie lies then
Both of Qualeties and men
Yeares hee liud well nigh fowre score
But count his vertues hee liu'd more
And number him by doeinge good
Hee liu'd their age before the flood
Should wee vndertake his storie
Truth would seeme fain'd, and plainenes glorie
Beside this Tablett were to small
Add to the pillars and the wall. *20*
Yet of this volume much is found
Written in many a fertile ground
Where the Printer thee affordes
Earth for Paper, Trees for wordes.

11.212 *mes*] Only possible reading

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11

Hee was Natures factor heere
And Leiger lay for euery sheere
To supply the ingenious wants
Of some sprung fruites and forraine plants.
  Simple hee was and wise with all
His purse nor base nor prodigall
Poorer in substance then in frindes
Future and publike were his ends.
  His Conscience like his Diet, such
As neither tooke nor lefte too much
So that made lawes were vseless growne
To him hee needed but his owne.
  Did hee his Neighbours bid like those,
That feast them only to inclose
And with their rostmeate racke their rents
And cousen them with their fedd consents?
  No; the free meetings at his boord
Did but one litterall sence afforde
No close or Aker vnderstoode
But only Loue or neighbour-hood
  His almes were such as Paule defines
Not causes to bee say'd but signes
Which almes by faith, hope, Loue, layd downe
Layd vp what now hee weares, a Crowne.
  Besides his fame his goods his life
Hee lefte a greeu'd sonne and a wife
Strange sorrow scarce to bee beleeued
When the sonne and heire is greiued:
    Reade then and mourne what ere thou art
    That dost hope to haue a parte
    In honest Epitaphes, least beinge dead
    Thy life be written and not reade : R:C:
[Corbet]

12

Deare Vincent Corbett who so longe
  Had wrestled with diseases stronge
That though they did possess ech limm
  Yet hee broke <t>him
With the iust cannon of his life
  A life which knew nor noise nor strife
But was by sweetning so his will
  All order and disposure still
His minde as pure and neately kept
  As were his Nurceries, and swept

11.41 *No;*] Vertical line above semicolon 12.4 *they*] y overwrites *e* 12.4 *him*] *i* overwrites *e*

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So of malice and offence
  There neuer came ill odure thence
And add his actions vnto these
  They were as spatious as his trees
Tis true hee could not reprehend
  His very manners taught to amend
They were so euen graue and holye
  No stubborneness so stiffe, nor folly
To licence euer was so light
  As once to trespass in his sight
His looke would so correct it when
  Hee chid the vice, yet not the men.
Much from him profess I wonn
  And more and more I should haue donn
But that I vnderstoode him scant
  Now I conceiue him by his want,
And pray who shall my sorrowes reade
  That they for mee their teares will shead
For truly since he lefte to bee
  I feele I'm rather dead then hee:

= = = = B: I: = = = = } *[B Jonson]*

I hope my pietie to, which could
It vent it selfe, but as it would
Would say as much as both haue donn
Before mee here the frend and sonn
For I both lost a frende and father
Of him whose bones this graue doth gather:

Reader whose life and name did ere become
  And honest Epitaph deserues a Tombe
Nor wants his beere through penurie or sloth }
  Hee that builds one, so't bee y^e^ first, makes both: }

---

32 *to,*] Comma is added in pencil

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13 K:I his Invectiue against weomen:·

You Weomen that doe London loue so well
whome scarce a Proclamation can expell
And to bee kept in fashion fine and gay
Care not what fines your honest husbands pay
Who dreame on nought but vizards masques & toyes
And thinke the Cuntrye contributes no ioyes
Bee not deceiu'd the Cuntry's not so bare
But if you tradinge lacke ther's ware for ware
Or if you Musike Loue know euery springe
Both Cuckoo there and Nighting-gale doe singe.
Your compleate Gallant, and your proper man
Are not confind to Fleet-Streete nor the Strond
But you haue nobler Knights, then do not doe
Such ill, nor any thinge that longs ther too
Cæsar would haue <ha?> an honest woman bee
Not only chast, but from suspition free
Which you that soiourne heere can hardly shunn
You must so many temptinge hazards runn
For sa<m>↑u↓e some few here that are full of grace
The world hath not a more debosher place
Your owne propensnese ill enough contriues
With out the excess of Towne prerogatiues
Ther fore depart in peace and looke not backe
Remember Lotts wife ere you suffer wracke
Of fame and fortune which you may redeeme
And in the Cuntry liue in good esteeme.
Ladyes of honour grace the Court I graunt
But t'is no place for vulgar dames to haunt
The Cuntry is your orbe and proper sphære
Thence your reuenues rise, bestow them there
Conuerte your Coach-horse to the thriftie Plowe
Take knowlidge of your sheepe, yor Corne your Cowe
And thinke it no disparagement, or taxe
T'actuainte your fingers with the wheele or flaxe
Where of examples are not farr to seeke
Where noble Princesses haue done the like
Your Husbands will as kindely you imbrace
Without your iewells or your painted face
And there your children you may educate
As well as those which French and Spanish prate
Visite the sicke and needy, and for Playes

19 *saue*] After *a*, *m* blotted out; *u* superscripted

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Play the good huswiues, waste not goulden dayes
In wanton pleasures which do ruinate
In sensibly both honour wealth and state
Do't of your selues shortly the Spanish Dames
Frugality will teach you to your shames
And then no thankes, for so it comes in fashion
You will be seruile Apes to any Nation
And you good men, t'is tyme you gett you hence
Least honest Adam pay for Eues offence:·

14 Anthonie Weastdons Anagram

Note he was and is not:·/

Note what is worth your notice: (or a man
Hee was and is not: If you would it scañe:
Rouze vp your memorie, call to minde that hee
Was lately liuinge: now dead all may see.
Louinge as long as liuinge, lik't by all
Who like Antæas riseth by his fall
What Art and Nature to them selues assumed
Both enemies, deaths Harbingers wel-nigh consumed.
But looke how gratious hee liu'd mong vs heere,
In Heauen hee much more glorious shall appeare:·

15 In obitu¯-- Annæ Reginæ.

I tristis Libitina veste pull â
I per Cæsaris atriñ superbum
Mandatoq_3 silentio dolorem
Luctus, et Lacrymas sonosq_3 tristes
Manda. Mox fuge mæsta per Suburrã:
Dic, væ ciuibus, atq_3 triste signum
Mortis concute funebrẽ cupressum:
Et si quis tacite rogabit vnde hæc?
Dic, sed cum Lacrymis! perempta morte
Anna est: tunc sileas: dolebit Orbis:

14.6 *by his*] y extends to *h* 15.5 *mæsta*] Ligature is imperfectly formed. It resembles a double *ee*

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16 A Funerall Elegie vppon the Death of M^r
Iohn Ryce M^r of Arts and Squire Beadle:

Crush forth your selues you Cloudes, & spend your powres
Aprill bee free, and weepe thy larger showers:
Thou greiu'st too Thriftily: those drops of thine
Are but Distill-ments from thy vnforst eyne
Weepe and weepe strongly: that the iealous feares
Of men may make them weepe to see thy teares
So many, that the'nsuinge May may curse
His Harbinger, when hee shall see disburse
The whole allowance, that the Tymes before
And Spring haue giuen; Yet run on Winters score;
Nor shall these Flouds kindely Embrace the earth
But rudely rauish, that th' v↑n↓lawfull birth
May become ill blest weedes not Flowers; unles
The Earth (as a signe of her last happiness)
Would weare disgrace in highway Primrose-sets
Or a pale Feare in opall Violetts.
For why should Nature our most beautious Queene
(Who is no older then the Earth hath beene)
Haue so misshapen ofsprings, so few good
Flowers, and but now and then a hope full Bud,
When shee, that neither can pleade Youth nor Any
Aduantage hath so often good so many?
And of these few none, Dead, can or appeare
Freshly reuiu'd vppon a second yeare.
But looke how fast how many of these dye,
So oft, so Many wants her Treasury
One hast thou lost (and yet y^t one is more
Then might bee spard out of thy little store)
A man, an Honest man; at whose Deaths story
All those will weepe, or at the least bee sorry
Who either can suspect or testifie,
How great a loss it is when good men dye,
Since in this Age, tis to bee vnderstoode
Men are no more then positiuely good,
For Niggard Death hath so small Harvest lent vs
That now euen Vertues Gleamings must content vs
Yet for all this wee may perceiue at length

verte:&

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Death is more Enuy to the Good then Strength.
For though shee tooke him hence, shee could not take
His good name too, nor could her Malice make
Good men forgett him, or could strike so deepe
That with his body (too) his Soule might sleepe.
But that in a Triumphant state is gone
To claime a seate neere the Almighties Throne,
Hee died on Ester Wensday: Scare had thy way of life displai'd his path
To that full Maiestye that now hee hath.
And had bought stately Mansions and Trim
For wearie Trauellours that pass by him,
But the third night after that happy day
Hee mounted, marshallinge himselfe, This way.
Nor light hee out by chaunce (so Death were cheape)
Hee had a Consumptiõ of 8 yeeres Nor rashly Rañt, nor reacht hee at a Leap:
Eight weary Yeeres hee soberly intended
To goe this long-breathd iourney, Now t'is ended
Then (what to wearie Passengers is best)
Wee will no more with plaints disturbe his rest.
Sleepe, sleepe: Good man, and take thy rest vppo'nt
GH Sleep, sleep; Thou hast had a Long iourney on't:·

17 In obitum Dmī Iohanis Ryce in Artibus Magistri et Bedelli Superioris: Carmen Funebre:·/

[John Holgate]

Qualis, dum Scythica languescit rupe Prometheus,
Vultur ad æternas itq_3 $reditq_3$ lapes;
Hunc talis depasta lurs; $talisq_3$ solebat
Languere; et nondum mortuus vmbra fuit.
Pallidulum corpus nudatos prodidit artus
Iam-pridem nullo sanguine vena fluit
Ossa cutis retegit, macies dominatur in ore;
Et iam verniculis desiit esse cibus,
Sæpe mori voluit, sed Mors vicina refugit
Quam miserum est, miserum non potuisse mori?
Sed scio iam votis quinam Deus obstitit æquis
Noluit officium perdere Mercurius: G: Morley

18 In obitum M^ri^ Ryce Bedelli Supeoris circiter dies Paschales morientis Car: Funebre:

16.58 (margin) *GH*] *(See commentary notes).*

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En charus Christo Simeon, en noster amicus,
Ille suum Dominum vidit; et ille suum
Discrimen tamen hoc; hic primo in limine Christum
Vt puerum et regem viderat obstupuit
Ille semel natum aspexit, semel ille renatum
Vtq$_3$ resurgentem viderat occubuit:·

Fuge pii mores et tanto munere digni,
Fuge fides Paulo digna, negato Petro
Per mortem Dominum sequeris, per funera Christum
Et pariter Christi testis es, atq$_3$ Comes
Nos ipsos sequimur morientes; taq$_3$ priorem
Quemq$_3$ sequaris, habes, quemq$_3$ imitore Deum: Z:T

---

19 Vppon M^{rs} Gardner Daughter to the right wor^{ell} D^{r} Ashboold D^{r} of Diuinity:· Lacrymæ consolatoriæ: }

In Eden Grandsire Adam first was plast
To till and prune it with laborious hand,
But now it is so totally defas't,
As but by gues wee know not wher't did stand;
Hee was the first of men, and Gardi'ners, and
The first that Morgaigd his replenisht lande,
Thus wee in him haue lost that vnmacht life
Wee should haue ledd within those sacred bounds
And now wee know no Eden but a wife,
Whose vertues shine like vertues in the roundes.
So shind shee (Gardner) whome our teares bedew
And soe sang all, but Spight, her lif that knew.
Shee was an Eden, a Thessalian Feilde
Of euer teeminge pleasures: and gain'st dyinge
This Tempe that it may selfe-like fruit yeeld
G Must haue a gardner, Hee a timely knowinge
And soe hee had such his felicityes
Hee turnd his garden to a Paradise
With wings of Zeale and feete of preparation
Shee posted Heauenward where shee takes vp Inn
Vntill the worlds end, when the seperation
Of Soule and body shall cease with all sinn
S^{t} Peters Church in London: Her Soule to Christ y^{t} loud it shee preferd
In Peters Rock her body is interd:· W:H:

19.16 (margin) *G*] Probably indicates that *gardner* (l.16) should be capitalized

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20 Lydfoord Law in Deuon-shere:·

I oft haue heard of Lydford-Law
How in the Morne they hang & draw
And sitt in iudgment after;
At first I wondred at it much
But now I finde their Reason such
That it deserues no laughter:

They haue a Castell on an Hill
I tooke it for an old winde-Mill
The vanes blowne off with weather:
To lye there in one night is guest
Twere better to bee ston'd or prest
Or hang'd, now chuse you whether:

Tenne men less rome with in this Caue
Then fiue mice in a Lanthorne haue
The Keepers they are sly-ones:
If any could devise by Art
To gett it vp into a Cart
Twere fitt to carry Lyons:

When I beheld it Lord thought I
What Iustice and what Clemencie
Hath Lydfoord whe I spy all:
I know none there would gladly stay
But rather hang out of the way
Then tarry for a triall:·/

The Prince an hundred Pounds hath sent
To mend the Leads and Plantchinge rent
With in this liuinge Tombe.
Some forty fiue pounds more had payd
The debts of all that shall bee layd
There till the day of doome.

One lies there for a peck of Salt
Another for three pecks of malt,
Two surties for a Noble,
If this bee true, or else false newes
You may goe aske of Mr Cruse
Iohn Vaughan or Iohn Doble:·

Neere to the men yt lye in lurch
There is a bridge, there is a Church
Seuen Ashes, and one oake:
Three houses standinge, and Ten downe
They say the Parson hath a gowne
But I saw nere a Cloake:·

Whereby you may consider well
That plaine simplicitie doth dwell
At Lidfoord with our brauerie:
And in the Towne both young & old
Doe loue the naked Truth & hold
No Cloake to hide their knauerie:

The people all with in this clime
Are frozen vp all winter time
Besure I doe not faine.
And when the Summer is beguñe
They lye like silkewormes in the Suñe
And come to life againe:·

One tould mee in Kinge Cæsars time
The towne was built of stone & lime
But sure the walls were clay;
For they are fallen for ought I see
And since the houses loose gott free
The towne is run a way:·

O Cesar if thou there didst raigne
While one house stands come there againe
Come quickly whiles there is one:
If thou but stay a little fitt
But fiue yeere more yu maist committ
The whole Towne into Prison

To see it thus much greiu'd was I
The Prouerbe saies Sorrow is dry,
So was I at this matter.
When by good luck I know not how
There thither came a strange strayd cow
And wee had Milke and water:·

To nine good stomakes with our whigg
At last wee gott a tithinge Pigg
This dyett was our boundes:
And it was iust as if twere knowne)
A pound of Butter had biñ throwne
Amongst a pack of houndes:·

One glass of Drinke I gott by chaunce
Twas clarett when it was in France
But now from it nought wider:
I thinke a man might make as good
With greene Crabbs boild wth Brasill wood
A halfe a pinte of Sider:·

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I kist the Mayres hand of y^e^ Towne
Who though hee weare no scarlett gowne
Honours the Rose and Thistle
A peece of Corall to the Mace
Which there I saw to serue y^e^ place
Would make a good childes whistle

At six a clocke I came a way
And prayd for those y^t^ were to stay
Within a place so arrant:
Wilde and ope to windes that rore
By Gods Grace Ile come there no more
Vnless by some Tynn-warrant:·

21 Vppon M^rs^ Thaire daughter to the right wor^ell^ }
D^r^ Ashboolde, here to-fore y^e^ wife of M^r^ Weston}

Heere lies inclos'd within her quiet vrne
The Subiect of perfection, and desarte
For virtuous life, who though to dust shee turne
Tis not a resolution but in parte:
Admitt her body moulder into clay,
It shall turne sollid at the latter day
Thrice was shee married; and so happily;
That if all weomen had her fortune, sure
The Church would straight approue of trigamie
Though but the vertuous could put it in vre:
Successiue happiness so blest her Bed
That shee enioyd a husband beinge dead,
For though to Celebrate the Nuptiall rites
Shee went but twice to Church: yet thrice espous'd
Her pietie confirmes her: Now blacke Night
Hath ceas'd vppon Her in Earths prison hous'd
Sett west, and liuinge Thayre were Hers, thow list
Blinde Ignorance in Death shee married Christ..
W:H:

22 In obitum Magistri Max-†i↓a'<?> quondam Ædis X^ti^
Alumni Qui in Comitiis Hospes fato concessit:}

Æde tuâ moritur Maxeius X^tius^ perennis
Vita vbi solo foret, Mors ibi sæua feret:
Num tua dignaret iam tandem fracta potestas
Et vitæ, Mors Trux placet esse Deus?
Haud quanquam; Mors ista breuis mutatio <est> vita est,
Is vivit cui in te Fata dedere mori:·
/W:H:

22.1 X*tius*] Inflection abbreviated in secretarial handwriting.

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23 Vppon Mistris Gardners Death & who dyed in Child-birth of her first child:·

Where shall I fix a Senith to my Verse,
About to singe and weepe a glorious Hearse?
Where shall I know a Nidor? these extreames
Are too angust for my most August Theames.
Were I ca↑t↓cht vpp to the starr-Chamber of heauen
And did descend thence through the wandringe seauen
Serchinge their concaues and abstractinge thence
Perfects Idæ as beautie<s>, could to sence
Obiect, or tooke the pleasingst names away
That might adorne the females late decay.
All heauens starr-written Index could not giue
Woords of sufficient Emphasis to liue
To her, whome but because I thinke vppon
I dare renounce the dry drawne Helicon.
When shee was borne to bless this beginge earth
Noe triforme Dietie maturd her birth
Nor tooke shee hurtfull influence from any
Wretch-rulinge Planetts, whose effects are many
But either was of the first substance made
Or by the Alphabet of Gods thus raide
In splendor like them selues: Yett is shee dead;
No: leauinge sublunary Leapers f↑l↓edd
Vnto her selfe-like continent of Heauen
Woofully sure wee are, wee are bereauen
Of moore then if the Indies were contracted
To make a face of Gould, that y^e^ refracted
Splendor of Phæbus might enuye, or if
(Yett of Her that's a wantinge Hierogliph)
Pearles ioynd, or Dyamonds to make an eye
Centredd with Pollisht Iett, or if the skie
Vnto those mixtures sent her Crysolites.
So that Ioues winged Herauld to those lights
Opposinge his bould eyes, quite daz'led by Her,
Might conflict with the all-illuminer
ffor stronger moisture, or dye in dispaire
Out coun'tan'ct by a Sainte whose leaste was faire:
Such luster was in Her resultant <eye> soe
That Ioue from Venus her could neuer knowe

25 *i/l* *i* overwrites unreadable letter

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Nature turnd Banckrupt since shee put to vse
All her rich portion to that face; The iuice
Of pretiouse Earth shee counteth all her store
Now, Iudginge Her-selfe worse then ere before
The reason is, Her worke might beene Her Mate,
Now alls vnworthy, or inanimate.
Shee, shee it was whose lookes could giue a life
To soules now only lip-lockt, by the knife
of Attropos disseuerd, to expire,
And there fore Parce in reuengefull ire,
(As the effect is non-plust by the cause)
Fassen on Her their Adamantine lawes,
And tooke Her hence; Yet is shee not with Them,
Ioue hath a care of his Ethereall stem,
Who iudicateth not his ofspring by
Dissheueld Cometts, Meteors in the skie,
But when the Brow of Heauen is smooth & cleere
As burnish Iasper, Venus in her spere,
Or like it selfe by suffr'ed tolerations
At truce with all the windes and exhalations,
So went shee vp to Ioue, as pure as are
Pure acts intelligences, who had care
Of her aliue, not that they did preserue her
(For that did God alone) but to obserue Her.
Nature is growne soe needy since of things
Qualefied rarely, that who Iana sings,
Must tract in similies Celestiall
Diuine comparisons must Her inrole.
As the rounde armes of the first mouinge Sphære
Imbracinge all the rest, all which to teare
Aiust sett day aspects, which done, yet shall
No violence hurt the Emperiall;
So fares it with Her compound: y^{t} some powre
Cald vegetable, mou'd first in her bower
Of pory skin, with sensitiue, and all
Other perfection the Soule rationall
Destroide when it departed; now what is
Remaininge scornes vnder-moone similies.
Here coulde I call Her vnderstandinge Hearte
The Christall Heauen or the first mouinge parte,
Her will which did attend still to its Notions
The vnder-Orbes which thence drew all their motions:

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Her vertues or her Mercy such a seauen,
But not so wandringe as there bee in Heauen,
And as those worke on suffringe creatures partes,
So did Her influence on Affected <he> Arts:
Her zeale may bee as Elementall fier,
Her prair'es an aire as willinge to aspire
As water, so may bee her liquid weepings
Wastinge Her cheeckes, as that by vaine like creepings
The drinkinge Bauches, Her body Notifies
Earth Motionles (like that) in graue it lies.
These haue some Symphasie; Her soule for aye
Like the heauen of Heauens faire-selfe, shall ner'e decay.
Reioyce then kindred to this Saintes, whome
God hath endude there with a peace full rome.
And in full praises bee your tongue neere mute,
Since that shee dyde to God, in yeeldinge fruite,
Haue not you seene an aged straight tree flourish
And both bring forth, i'ts ofspringes and them nourish
By an vnfrindly winde layd prostrate on
Tha' mazed Earth: although this trunke be gon
And nere shall waue i'ts apple garnisht head
The roote may send a nother from i'tts bed.
Whose tender body when the winde it moues,
May as (of place) bee Heire too, of your loues:
And by time strengthned, iossell with the winde
And chide it with her leaues, cause twas vnkinde
To i'tts fore grower: I but you may say,
The age o'th tree was weary now to pay
A youthfull tribute, and vnable too
As it had done, So was not shee
Water in vaine with teares to growe, vnable
Though likely with her seede to'ingirte your Table
This is most true: But yet you must bee toulde
Her likely fertileness made Her seeme ould:
And there fore shee is fall'n, yet not in vaine
Your hopes they must ingrafte a childe againe,
And may hee liue as longe, as shee was goode,
And bee as neere her goodness, as Her bloude,
T'is irreligion to mone that priuation
Which is a Ruine and a Renouation.
Shee well deserude an Elegie, tis true
And Paper mournes for Her in this sad Hew:
Yett ere her body visitt should itts vrne
Versles, my Muse had vow'd Sanguine to turne

84 *Arts*] Uppercase *A* overwrites lowercase *a* 122 *Hew*] *e* overwrites *a*; *w* overwrites unreadable letter

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Meaning thus much Her Hearte should bleede a line
Or two, in tribute at so loud a shrine.
Leaue this sad duty? as I spare your eares
Forbid your eies to versifie in teares.
Her iusts perform'd tell you what you should doe,
As they haue bid their mourninge soe doe You
And though this may be call'd the workinge day
Of your all-emptinge eyes, in Heau'n it may
Bee writt the triumphe (in the sacred Roule)
Or Holyday, or Birth-day of a soule:· W:H:·

---

24 {Both Sisters, and both dead, Both in one Graue, }
{Both virtuouse, Both deplord, Bothe one verse haue:· }

Gods why are You incen'st? what enuye thus
Whetts on Your vengance, not to threaten vs;
But act vnpartially your dreed designes
Which cannot bee differd for Indias mines
Much less abortiue proue? what ist your wills
To send the world such happiness as fills
Earch heart with ioye, and then to breake itt off
By suddaine depriuation, or to scoff
Our feruent prayers, snatchinge from o^r sphere
Those glories which wee wish still fixed there:
O powers refraine delusions? No, for why
Of brighter starres, You cannot rob our skie
Had you then broke the fabricke of the world
Or with your latest flames the heauens courl'd
Wee should not haue suruiu'd our deplor'd loss,
Inueigh against those Dieties that cross
Our Happiness, or wish our ruines howre,
Out daringe in our greifes your cruell power
Gods like your selues in Tempels pla'st hard stone
Or stupid Mettalls? was all pitty flowne?
Let mee expostulate, what causes mou'd
You to depriue vs of a paire that prou'd
Saintlike on Earth, and could not betterd bee
Were they in Heauen but in fælicitye?
Tis true, they did contemplate nothinge less
Then that the lyinge world calls happiness,
But must they therefore leaue vs? must wee want
Pious examples when they are soe scant?
Must Bankrupt Natures woorke bee made as breefe
As exquisite? Must Death that common Theefe
Steale such rich soules vnpunisht and in graue
Include their bodyes? Must hee guilty saue
His skeliton, when murder is committed
The murdred dungiond, And his fact acquited?
Confusd inuersion? then lett all run back
Lett ill things bee their contraries, so racke

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Vertue that it turne vice, Sinister fates
Lett it bee ruine that first animates
But why are our desires refracted thus?
What are your God-heads growne less tyrannous?
You should haue beene thus mercifull before
You robd our tresurie, supprizd our store.
No I conceiue by suddaine inspiration
All your proceedings, for our renovation
You tooke them hence, and since wee were so <b?dd> dead
In hastinge heauenward, They the iourney ledd,
That (if not for Loue of the God-borne stem)
Wee should pursue heauen yet for Loue of them.
All happy soules you feele no greife at all,
Since you haue that sight beatificall.
The younger of you trod the first that way
The elders zeale deny'd her longer stay.
The Younger when dame Natures pay day grew
Neer-hand for her first fruites payd herselfe new
Vnto the world, and made a riddle thus
Shee could be absent and yett bee with vs.
Shee gaue and lost life both at once, for why
Shee brought an heire forth to her piety;
As if in spight of fate Shee would suruiue,
And leaue her vertues in her seede aliue,
Or as if shee was neuer borne to bee
Barren, but euen in death a fruitfull tree.
The elder hasted after (Wee may see
Euen in their ruines Consanguinitye)
The elder hasted after and both raigne
Inthrownd in heauen vntill they come againe.
Earth in one concaue keepes her quintisses,
Their purer bodies Arkes of innocens,
Thus are they new-yeares guiftes send to Gods hand,
Swifte footed Pilgrimes to the holy Lande.
Then morne not Father, Mother, Husband nor
Sister and Brother which this breach repaire
Nor kinsfolkes, wipe your eyes and smile vppon
These Babes that know not Yett what Gemms are gone,
With God their Soules, in Earth their bodyes lye
Their Vertues in their stock and Memorie:·W:H:

42 *You robd*] *u* extends to *r* 45 <*b?dd*>] Unreadable letter is probably an *a* 74 *Babes*] Uppercase *B* overwrites lowercase *b*

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25 Dr Corbet's ITER BOREALE:·

Fowre Clerkes of Oxfoord, Docters two, and two
That would bee Doctors, haueinge less to doe.
With Austin, then with Galen in vacation
Changd studdies and turnd Bookes to recreation
And on the tenth of August northward bent
A iourney not so soone concevide as spent.
Ashton vppon the wall: Mr Middleton — The first halfe-day they rode, they light vppon
A noble Clergy-hoste Kitt Middleton
Who numbringe out good dishes with good tales
The maior parte of cheere wai'd downe ye scales.
And though the countenance make ye feast (say bookes)
Wee nere found better welcome with worse lookes.
Flower in Northhampton sheere Dr Hut: benefice — Here wee payd Thankes and parted, and at night
Had entertainement all in on mans right
At Flower a village: wher our Tennant shee
Sharpe as a winter mor'ne, feirce yet free,
With a leane visage like a carued face
On a court-cubbord, offerd vp the <grace> place,
Shee pleas'd vs well, but yet her husband better,
Ned:Hale — A harty fellow, and a good bone setter
Now whether it were prouidence or Lucke
Whether the keeper's or the stealers Bucke
There wee had venison such as Virgill slew
When hee would feast Æneas and his crew.
Here wee consumd aday and the third morne
Daintry — To Daintry with a land winde wee were borne
It was the Markett and the Lecture day
For Lecturers sell sermons, as the Lay
Doe sheepe and Oxen, haue their seasons iust
For both their marketts, there wee dranke-downe dust.
The Seargant:· — In the interim comes a most officious drudge
His face and Gowne drawne out with ye same budge,
His pendant-pouch which was both large and wide
Look't like a Letters Patent's by his side
Hee was as awfull as if hee had binn sent
From Moses with the eleuenth Commaundement.
And one of vs hee sought, a sonne of Flower
Hee must bid stand, and challenge for an houre.
The Doctors both were quitted of their feare
The one was hoarse, the other was not theare
Wherefore him of the two hee seased, best

25 *aday*] written as one word

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Able to answere him of all the rest,
Because hee needes but ruminate that or'e
Which hee had chewd the Sabboth day before
And though hee were resolud to doe him right
The Minister: For Mr Baylyes sake and Mr Wright
Yet hee dessembled: that the Mace did err
That hee nor Deacon was nor Minister.
No? quoth the Sergant sure then by Relation
You haue a Licence Sir or Toleration.
And if you haue no Orders, tis the better
Puritan Ministers of Banbury: So you haue Dodds precepts, or Cleuers Letter.
Thus lookeinge on his Mace and vrginge still
Twas Mr Wrights and Mr Baylyes will
That hee should mount, At last hee condescended
To stopp the gapp; and soe the treaty ended.
The Sermon pleas'd, and when wee were to dine
Wee all had prechers wages, Thankes and wine.
Lutterworth in Leistersheere Our next dayes stage was Lutterworth, a Towne
Not willinge to bee noted or sett downe
By any trauellar; for when wee had binn
Through at both ends, wee could not finde an Inn
Yet for the Church sake turne and light wee must
Who was buried in y^e Parish church: Hopeinge to finde one dram of Wickliffs dust
But wee found none. for vnderneathe the Pole
No more rests of his body then his soule.
Abused Martyr how hast thou bin torne
By two wild factions? first the Papists burne
Thy bones for hate; the Puritans in zeale
They sell thy Marble and thy Brass they steale
Parson Heathcote A Parson mett vs there, who had good store
Of liuinge some say, but of manners more.
In whose straight cheerefull age aman might see
Well gouernd Fortune, bounty wise and free
Hee was our guide to Leister saue one Mile
There was his dwellinge where wee stayd a while
And dranke stale beere, I thinke was neuer new
Which the Dun wench y^t brought it vs did brew.
Leister And now wee are at Leister: wher I shall
Leap ore six steeples (and an hospitall)
Twice-told, those great-land-markes I did referr
To Camdens eie Englands Corographer,
The Almes house Let mee obserue that Almesmans herauldry
Who beinge ask't what Henry that should bee

58 *prechers*] First *e* overwrites *a* 74 *Fortune*] Uppercase *F* overwrites lowercase *f*

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That was their founder, Duke of Lancaster
Answer'd t'was Iohn of Gaunt, I assure you, Sir
And so confounded all the Walls that say'd
Henry of Grismound this foundation lay'd
The next thinge to bee noted was our cheere
Enlarg'd with seauen and Sixpence bread & beere *90*

Tapstors: But ô you wretches Tapsters as you are
Who reckon by our number not your ware
And sett false figures for all companies
Abusinge innocent meales with oaths & lyes,
Forbeare your Cousnaige to diuines that come
Least they bee thought to drinke all that you some
Spare not the Layitie in your reckning thus
But shure your thefte is scandalous to vs.
Away my Muse from this base subiect know
Thy Pegasus nere strucke his foote soe 'lowe *100*

Rich: the 3d lies buried there Is not the vsurpinge Richard buried there
That Kinge of hate, and therfore slaue of feare
Drag'd from thy fatall feild Bosworth, wher hee
Lost life, and what hee liud for, Cruelty?
Search find his name but there is none. O Kings
Remember whence your power and vastness springs
If not as Richard now, so shall you bee
Who hath to Tombe but scorne and memorie.

Cardinall Wolsy buried there: And though from his owne store Woolsey might saue
A Pallace or a Colledge for his graue, *110*
Yet there hee lyes interrd, as if all
Of him to bee rememberd were his fall.
Nothinge but earth to earth, no pompous waight

Schollers of Wolseyes foundation in Oxon Vppon him, but a pibble or a quaite.
If thou art thus neglected, what shall wee
Hope after Death who are but shreads of thee?

Dr Huttons Man William: Hold? William calls to horse, William is hee
Who though hee neuer saw threescore and three
Ore reckons vs in age, as hee before
In drinke, and will baite nothinge of fowre score, *120*
And hee commaunds as if the warrant came

Nothingam From the great Earle himselfe, to Notingham
There wee crost Trent, and on the other side
Praide for St Andrewes, and vphill wee ride
Where wee obserude the cuninge men like moles

The houses in the Rocks: Dwell not in houses but are earth't in holes
So did they not build vpward, but digg through
As Hermites Caues, or Connies doe their Burrough

128 *As*] *A* overwrites unreadable letter

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Great vnderminers sure as any wheare,
Tis thought the Powder Traytors practis'd there.
Would you not thinke the men stood on their heads?
When gardens couer houses there like leads:
And on the chimnyes Top the Mayd may know
Whether her pottage boyle or not belowe?
There cast in herbs, or salt, or bread her meate
Contented rather with the smoake then heate.
This was the Rockey-parish. Higher stood
Churches and howses, buildings stone and wood,
The Crosses in Notingham — Crosses not yet demolisht, and our Lady
With her armes on imbracinge her whole Baby
Where let vs note though tthose bee northerne parts
The Castle ruined — The Cross finds in 'them more then southerne hearts.
The Castle next. But what shall wee report
Of that which is a ruine was a fort?
Guy & Colebrand — The Gates two statues keepe which Gyants are
To whome it seemes committed is the care
Of the whole dounefall. if it bee your fault
Where K: David K of Scots had bin kept prisoner — If you are guilty, let Kinge Dauids vault
Or Mortimers darke hole containe you both
A iust reward, for soe profane a sloth;
And if here after tidings shall bee brought
Of any place or office to bee bought
And the lefte Lead, or vnbeggd Tymber yet
Shall pass by your consent to purchase it
May your deformed bul-†c↓kes endure the edge
Of Axes, feele the beetle and the Wedge
May all the Ballads bee cald in and dye
Which sing the warrs of Colebrand and Sir Guy
O you that doe Guild-haule and Holmeby keepe
So carefully when both the founders sleepe
You are good Gyants and pertake no shame
With these two worthlesse Trunkes of Notingham
Looke to your seuerall charges wee must goe
The Bulhead in Notingham — Though greiu'd at heart to leaue a Castle soe:·/
The Bulhead is the word, and wee must eate
No sorrow can descend so deepe as meate
So to the Inn wee come wher our best cheere
Was that his Grace of Yorke had lodged there
Hee was obiected to vs, when wee call
Or dislike ought, my Lords Grace answeres all
Hee was contented with this bed, this diett

159 *haule*] *e* slightly subscripted beneathe top part of unreadable original letter

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That keepes our discontented stomakes quiett.
The Inkeeper — The Inkeeper was old fourescore almost
Indeede an Emblem rather then an Host,
In whome wee reade how God and tyme decree
To honour thriuing Ostlers, such as hee
For in the stable first hee did beginn
Now, see; hee is sole Lord of all the Inn
Marke the increase of straw and hay, and how
By thrift, a bottle may become a mow; *180*
Marke him all you that haue the goulden itch
His daughter y^t^ — All, whome God hath condemned to bee rich;
yeare Mayris — Farewell glad father of thy daughter Maris
Thou Ostler Phænix, thy example rare is:·/
Wee are for New<m>↑w↓arke after this sad talke
And thither is no iourney but a walke
The way — Nature is wanton there, and the high-way
betwixt Noting: — Seemde to bee priuate, though it open lay
et Newwarke — As if some swellinge Lawyer for his health,
Or frantike vsurer to tame his wealth *190*
Trent: — Had chosen out Ten miles by Trent, to try
Two great effects, of art, and industry.
The ground wee trodd was Meadow, fertile Land
New trimd and leuell'd by the Mowers h<e>and
Aboue it grew a Rock, rude, steepe, and high,
Which claimd a kinde of reuerence from the eye
Betwixt them both there slides a liuely streame,
Not lowd, but swifte. Meander was a Theame
Crooked and roughe. But had those Poets seene
Straight euen Trent, it had immortall beene, *200*
This side, the open plaine admits the Sun
To halfe the riuer: there did siluer runn;
The other halfe ran clowdes, when the curld wood
With his exalted head, threatned the flood,
Here could I wish vs euer passinge by
And neuer past; now Newwarke is to nigh,
And as a Chrismas seemes a day but short
Deludinge tyme with reuells and good sport,
So did the beautious mixture vs beguile
And the whole twelue beinge trauail'd were a mile *210*
D^r^ Iucks — Now as the way was sweet, so was the end,
Our passage easie, and our prize a friend;
Whome there wee did enioy, and for whose sake
As for a purer kinde of Coine, men make
Vs liberall welcome, with such harmony
As all the Towne had binn his familie
Mine Host at the next Inn did not repine

180 *By*] *B* overwrites *A* 211 *Now as*] *w* extends to *a* 217 *as*] *f* corrected to *t*

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That wee preferd the heart and past his signe
And when wee lay, the Host and Hostese faine
Would shew our Loue was aimd att, not their gaine;
The very beggers were so ingenious,
They rather pray for him, the*[y]* begg of vs,
And so the D[n] frinds be pleasd to stay
higher then the Pulpit — The Puritanes will lett the Organs play
Would they pull-downe the Gallery builded new
equall with y[e] Rood loft:. — With the Church-Wardens seate & Burleighs pew
Newmarke for light and beauty might compare
With any Church, but what Cathedrall are:
M[r]. Mason:. — To this belongs a Vicar who succeded
The friend I mentioned. such a one there needed
A man whose tongue and life is eloquent
Able to charme those mutenous heads of Trent,
And vrge y[e] Canon home, when they conspire
Against the Cross, and bells with sword and fier;
Newmarke Castle_____ — There stood a Castle too, they shew vs here
The Rome where the Kinge slept, the windowe where
Hee talkt with such a Lord, how long hee stayd
In his discourse, and all but what hee sayd.
From hence with out a perspectiue wee see
Bever and Lyncolne, where wee faine would bee
But that our purse, and horses both were bound
Within the circuit of a narrower grounde
Our purpose is all homeward, and twas time
At partinge to haue witt, aswell as rime
Full three a clocke, and twenty miles to ride
Will aske a speedy horse, and a sure guide.
Our way to Loughborow — Wee wanted both: and Loughborough may glory
Errour hath made it famous in our story.
Twas night and the swifte Horses of the Sun,
Two houres before our iades, their race had runn.
No pilots, Moone, nor any such kinde starr
As gouernde those wise men that came from farr
To holy Bethlem. such lights had they binn
They would haue soone conuayd vs to an Inn,
But all were wandringe starrs, and wee as they
Were taught no course, but to ride on and stray,
When (O the fate of darkeness who hath tryd it)
Our error in y[e] night — Here our hole fleete is scatterd and diuided,
And now wee labour more to meete, then erst
Wee did to lodge, the last cry drownes the first,

222 second *they*] y modern pencil insertion 257 *(O*] Parenthesis used to overwrite *s*

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Our voices are all spent, and they that follow
Can now no longer tracke vs by the hollow.
They curse the foremost; wee the hindmost, both
Accusinge with like patience haste and sloth;
At laste vppon a little Towne wee fall
Where some call drinke, and some a Candle call
Vnhappy wee! such straglers as wee are
Admire a Candle oftner then a starr.
Wee care not for those glorious Lampes a loofe
Giue vs a tallowe-light, and a dry roofe.
And now wee haue a guide wee cease to chafe,
Now haue wee time to pray the rest bee safe,
Our guide before cryes come, and wee the while
Ride blindfolde, and take bridges for a stile,
Till at the last wee ouercome the darke
And spight of night and error hit our marke.
Some halfe howre after enters the whole taile
As if they were committed to the iayle,
Whom they had hired to direct them__ The Cunstable that tooke them thus diuided
Made them seeme apprehended, and not guided.
Where when wee had our fortunes both detested
Compassion made vs frinds, and so wee rested
Twas quickly morninge though by our short stay
Wee could not feele that wee had less to pay
All trauellers this heauy iudgment heare
Our hostiss at Loughborow A handsome Hostise makes the reckninge drare.
Her smiles, her words, your purses must requite them,
And euery welcome from her, adds an <Æ> Item.
Glad to bee gon from thence at any rate
For Bosworth wee are first, behold the state
Of mortall men. Foule Error is a Mother,
And pregnant once doth soone brings forth a nother.
Wee, who last night did learne to loose our way,
Are perfitt since, and farther out next day,
Lester fforrest: And in a Forrest haueinge trauaild sore
Like wandringe Beuis, ere hee found the Bore:
Or as some Loue sicke Lady oft hath donn
Ere shee was rescu'd by the Knight O'th'Sun
So are wee lost, and meete no comfort then
Goinge and cominge to and from the Cole pitt: But Carts and horses, wiser then the Men,
Which is the way? they neither speake, nor point,
Their tongues and fingers both are out of ioynt;
Such Monsters by Cole-herton bankes there sitt<?>
After their resurrection from the pitt:·

272 *Now haue*] *w* extends to *h*

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Whilst in this Mill wee labour and turne round
William:/ As in a Coniurours circle, William found
A meanes for our deliuerance, turne your clokes,
Quoth hee, for Puck is busie in these okes,
If euer wee at Bosworth will be found
Then turne your clokes for this is fairy-ground,
But ere this witch-craft was performd wee <found> mett
The keeper of A very man who had no clouen feete.
Groasby Barke Though William still of little faith doth doubt
Tis Robin, ore some spirit that walkes aboute.
Strike him quoth hee, and it will turne to aire
Crosse your selues thrice and strike it, strike y^{t} dare.
Thought I, for sure this massie forrester
In strokes will proue the better Coniurer,
But twas a gentle Keeper one that knew
Humanity and manners where they grew,
And rode a longe so farr till hee could say
See younder Bosworth stands, and this the way.
And now when wee had swet twixt Sun and sun̄
And eight miles longe to thirty broade had spunn
Wee learne the iust proportion from hence
Of the Diameter and Circumference.
That night yet made a mends, our meate our sheetes
Were farr aboue the promise of those streetes.
Those houses that were til'de with straw and moss
Profest but weake repaire for that dayes loss.
Of patience. yet this out side let's vs know
The worthiest things make not the greatest show.
The shott was easie (and what concearnes vs more)
The way was soe, myne host doth ride before
Mine Host was full of Ale and Historie.
And on the morrow when hee brought vs nigh
Bosworth feild: Where the two Rroses ioynd you would suppose
Chaucer nere wrote the Romant of the Rose.
Heare him! See you yo'n wood! ther Richard lay
With his hole armie, looke the other way
And loe where Richmound in a bed of grass
Encampt him selfe e're night and all his force.
Vppon this Hill they mett; why, hee could tell
The inch wher Richmound stood, where Richard fell.
Besides, what of his knowlidge hee can say
He had Authentike notice from the play
Which I might guess by mustringe vp the Ghosts
And pollicies not incident to Hosts,
But cheifly by that one perspicuous thinge &:/

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Where hee mistooke a Player for a King
For when hee would haue say'd King Richard died [X]
And cald a horse, a horse hee Burbidge crye'd
How ere his talke, his company pleasd vs well
His mare went truer then his Cro<?>nacle
Neweaten: And euen for conscience sake vnspurd, vn beaten
Brought vs six miles, and turnd tayle at Neweaten
From thence to Couentrie where wee scarce dine
Couentrie: Only our stomakes warmd with zeale and wine
And then from thence, as if wee were predestind forth
Killingworth Like Lot from Zodam fly to Killingworth.
The Keeper of the Castle was from home
So that halfe day wee lost, yet when wee come
An Host receiud vs there, wee'l nere deny him
My Lord of Leisters Man, the Parson by him;
Who had no other proofe to testifie,
Hee serud that earle, but age and bauderye;
A way for shame, why should fowre miles diuide [X]
Warwike and vs? they that haue horses ride.
A short myle from the towne an humble shrine
At foote of an high Rock consists, In signe
Of Guy and his deuotions, who there stands
Ougly and huge; more then a man on's hands.
His Helmett steele, his gorgett male, his sheild
Brass, made the Chappell fearefull as a feild.
And let this answere all the Popes complaints,
Wee sett vp Gyants, though wee pull downe Saints.
Guys Cliff:./ Beyond this in the roade-way as wee went
A pillar stands, where this Colossus lent.
Where hee would sigh, and Loue, and for hearts ease
Oft time write verses. (some say) such as these.<)>.
No other hinderance now but wee may pass
Cleare to our Inn. O there an Hostis was
Whose ribs are To whome the Castle and the Dunn Cow are
in y^e^ Castle: Sights after dinner, shee is morninge ware
Her whole behauiour borrowde was & mixt
Halfe-foole, halfe-Puppett and her pace betwixt
Measure and Iigg. her curtsey was an honor
Her gate as if her neighbour had out gon her.
Shee was bardd vp in whale bone bones, w^ch^ leese
None of the whales length for they reach her knees.
Off with her head, and then shee hath a middle
As her wast stands, shee lookes like the new fiddle
The fauorite-Theorbo, truth to tell yee
Whose necke and throte are deeper then then the belly: &

366 *bauderye*] *y overwrites i*

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Haue you seene Monkeys chain'd about the loynes?
Or pottle potts with ringes? iust so shee ioynes
Herselfe to geather a dressinge she doth loue
In a small print below, and text aboue.
What though her name be King? yet tis no treason
Nor breach of Statute, to enquire the reason
Of her brancht Ruff, a Cubett euery poke
I seeme to wound her, but shee strooke the stroke
At our departure: and our worshipps there
Paid for our titles deepe as any wheare
Though Beedles and Professors both haue done,
Yet euery Inn claimes augmentation.
Warwike Castle — Please you walke out and see the Castle? come
The owner saith, it is a Scholfers home.
A place of strength and health, in the same Fort
You would conceiue a Castle and a Courte.
The Orchards, Gardens, Riuer, and the aire
Doe with the trenches, rampeeres wall's compare
It seemes nor Art, nor force can intercept it
As if a Louer built, a Souldier kept it
Vp to the Towre though it be steepe and high
Wee doe not climbe but walke, and though the eye
Seeme to bee weary yet our feete are still
In the same posture cousend vp the Hill.
And thus the workemans Art deceiues our sence
Makeinge those rounds of Pleasure, a defence;
S[r] Francis Grivell: — As wee descend the Lord of all this fame
The honorable Chauncellor to wards vs came
Aboue the Hill there blew a gentle breath
Yet now wee feele a sweeter gale beneath
The praise and welcome of this Knight did make,
The seate more elegant; euery woord hee spake
Was wine and Musicke, which hee did expose
To vs, if all our art could censure those.
With him there was a Prelate by his place
Archdeacon Burton — Arch-deacon to the Bishop, by his face
A greater man, for that did counterfett
Lord Abbot of some couent standinge yett.
A corpulent relique, marie and t'is sinn
Some puritan getts not that face call'd in
Amongst leane Breathren it may scandall bring
Who seeke for paritye in euery thinge.
For vs let him enioy y[t] w[ch] God sends
Plenty of flesh, of liuinge, and of frinds.
Our returne to Flower — Imagine now vs ambling downe the streete
Circlinge in Flowre, and makeinge both ends meete

418 *vp the*] *p* extends to *t* 421 (margin) *Grivell*] *i* overwrites *e*

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Where wee far'd well fowre dayes and did complaine,
Like haruest folkes of wether and the raine;
And on the feast of Bartholomew wee trie
What Reuells that S[t] keepes at Banburie.
I' th name of God Amen. first to begin
Ban: The Alter was translated to an Inn
At the signe of y[e] Alter-stone Wee lodged in a Chappell by the signe
But in a Bankroote Tauerne by our wine.
Besides, Our horses vsage made vs thinke
Which serue for troughs Twas still a Church, for they in Coffins drinke.
As if twere congruous that those auncients ly
Close by those Alters in whose faith they dye;
Now you beleeve the Church hath good varietye
Ban: Church: Of monuments when Inns haue such satietie;
But nothinge less, ther's no inscription there
But the Church wardens names of the last yeere,
Insteede of Saints in windowes and in walls
Here bucketts hange, and there a Cobwebb falls.
Would you not sweare they Loue Antiquitie
Who rush the Quire for perpetuitye?
Whilst all the other pauement and the flower
Are supplicant to the suruayers power.
Of the high-wayes, that hee would grauell keepe
For else in winter sure that will bee deepe.
The Lecturer If not for God, for M[r] Wheatly's sake
Leuell the walkes, what if these pitfalls make
Him spraine a lecture, or misplace a ioynt.
In his longe prayer or his fiuetinth poynt
Thinke you the Dawes or Stares can sett him right?
Surely this sinn vppon your heads will light. must
And say beloued what vnchristian charme
Is this? you haue not lefte a legg nor arme
Of an Apostle; thinke you, were they whole
That they would rise at last, assume a soule?
If not tis plaine, all the Idolatrie
Lyes in your folly, not Imagene.
Tis well the pinacles are fallen in twaine
For now the Deuill should hee tempt againe,
Hath no aduantage of a place so high.
Fooles, hee can dash you from your Gallerie
Where all your medlie meete, and doe-compare
Not what you learne, but who is longest there.
The Puritane, the Anabaptist, Brownist
Like a grandsallet: Tinkers what a Towne i'st?
The Crosses at Ban: The Crosses alsoe like old stumpes of trees
Or stooles for horsemen that haue feeble knees
Carrie no heads aboue ground, they which tell &

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That Christ hath nere descended into Hell
But to the Graue, his picture buried haue
In a farr deeper dungion then a graue
That is descended to endure what paines
The Deuill can thinke, or such desciples braines
No more my greife in such prophane abuses
Good whipps make better verses then the Muses.
A way and looke not backe a way whilst yet
The Church is standinge. whilst the benefitt
Of Seeinge it remaines. Ere long you shall
Haue that rac't downe, and cald Apocriphall
And in some Barne here cited many an Author
Kate Stubbs, Anne Askew, or the Ladies daughter.
Which shall bee vrge'd for Fathers. stopp disdaine
When Oxfoord once appeares. Satyre refraine
  Neighbour how hath our anger thus out gon' vs
Is not S^{t} Giles-es this? and that S^{t} Iohns?
Wee are returnd, but iust with so much ore
As Rawleigh from his voayge, and no more:·

---

26 On the death of S^{r}: W: R :·

[Ralegh] Great heart, who taught thee so to dye?
  Death yeeldinge thee the victorye?
When tookst thou leaue of life? If there,
  How coulst thou bee soe free from feare?
But sure thou didst, and quit the state
  Of flesh and blood before that fate
Else what a miracle is wrought?
I saw in euery standerby. <P>
  Pale Death, life only in thy eye :
The Legacie thou gaust vs then
  Wee'le sue for when thou diest agen.
Farewell, Truth shall this glory say
  Wee die'd, thou only lui'dst that day:·/

25.503 *how hath*] *w* extends to *h* 26.1 *Great heart*] *t* extends to *h*
26.11 *for when*] *r* extends to *w*

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27 An Elegie vppon the worshipfull his deceased }
Scholmaster Mr Richard Lucey }

Stop the first Mouer pure intelligence
Of Yeeres, Months, weekes, dayes make no pretence
Stand like the sluggish earth Inferiour Rounds
Forgett your Easterne and your Westerne bounds
Vp Night from Hell and wage the worlds last warrs
Pull downe the Sunn extinguish all the starrs
Contract the rarer Elementall fier
And hurle it to the Sea nere to expire
And both to Chaos: fire, aire, water, earth
Bee as you were before Your God wrought birth
A iumbled mass of things, that seemd not soe
A some thinge-nothinge what I doe not know
Or if this may not bee performd, Oh turne
Mee Iove to Dust to couer the Lou'd vrne
Of my dead Master grant this benefitt
T'was my first matter change mee into it
It shall bee soe, seale vp these twins of light
My all enuyinge eyes saue Death, wisht night
And then thy Cyclop fabricated armes
Strike mee to earth. Ioue sound thy hot'st allar'ms
Of Thunder, know I nought at all feare thee
But that thou wilt not condescend to mee.
Sisters why doe you thus prolong my thred
Cutt all at once no numen dare forbid
Vulcan make Kniues may cut y^e^ Center through
Begininge at the surface, and vnto
The fatall Female Trinitie commend them
Or so I dye I care not though thou lend them
For I must hasten soone an airie poste
To overtake dead Lucies reuerend ghoste.
Mee thinkes I see the blest Elisian feilds
And all the semor shade him reuerence yeelde
See how the Christall streames couch in their bankes
To see his locks surpass theirs yet with thankes
They swell againe as knowinge that the Godds
Haue put betweene them such perspicuous odds
And now they runaway disparingly
Weepinge cause they must want his company
Thither I'le hasten for mee thinkes hee stayes
To bee conductor to mee in those waies
Which hee pursues, I come, I come great shade
Now I am almost of thy substance made :/verte &:

16 *my first*] *y* extends to *f*

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Charon saist I'm no Ghoste whose funerall rites
Are finisht, why? goe thither none but sprites
Come bury mee aliue then some kinde hande
Gape any Earth I haue my length in Land
But O I heare him speake, O blessed breath
Doth thou instruct mee as in life in De<?>ath?
Must I not bee ore hasty with the fates?
Doe they ore'looke for'th best our mortall stakes.
Thankes snow-white-head pardon You Gods supreame
I now retracte enlightend by the beame
Of tryinge knowlidge a more easie meane
Shall bringe mee to him, then those passions cleane
Hath now forsaken mee, Im'e turnd all Doue
Want only place in the Elizion Groue
Where when I come loue graunt I may but rest
Ons hand sometimes or on his Laureat crest
Blest was thou London when thy walls within them
Had such a Father as hee was to win them
That were degenerate from faire vertues stocke
And at so rare a Dietie did mocke.
Blest was the Man, the Doctrine that hee taught
And all the hearers who his meaning soughte.
Yett is hee dead, Noe hee liues in the mindes
Of all, and in Heauens Penetrall assign'd
To bee his quiett recess from the world
Tennis-ball-like in the airy concaue hurlde.
O how Propheticke was his name in this
Fortune or Fate imposd it not a miss
Hee did descend from Lucies auncient line
And now in Heauen shall neuer leaue to shine
Ancient say'd I? nay ancientest et I may
Of all good things as ancient as the day
New-struck from Chaos & vnprisninge Night
The first thinge God calls good of all was light
And truly was hee light whose opening speech
A thousand thousand in his dayes did teach
The labourd wisdome of humanitye
Subordinate to high Diuinety.
Wherefore for iust deserte abeene hee might
Our Pospherous our Sone our Euen light.
For puritye of life hee nere did varie
Otherwise then a Lampe of the Sanctuarie
A mutuall Loue as life hee prosecuted

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Or heauen, vnto his meanes his almes hee suted.
So that I dare behould to say thus much
Hee gaue more almes the Auarice could grutch
But leaue wee him within his quiett vrne
Where nought molests him, and this last returne
Though Lucie in the darke earths bowells lye
Yet Lucie shines aboue the spangled skies: W:H:

---

28 An Elegie on the Lady

Deere losse to tell the world I greiue were true
But that were to bewaile my selfe not you.
That were to cry out helpe for my affaires
For which not Publicke thought nor priuate cares,
Noe when thy Fate I publish amongst men
I should haue power to write with y^e^ states pen
I should in naminge thee force publike teares
And make mens eies pay ransome for their eares:
First thy whole life was a short feast of witt
And Death the attendant which did waite on it.
To both Mankinde doth owe devotion ample
To that their first, to this their last example
And though it were Pride enough (with them whose fame
And vertue nothinge but an empty Name)
That thou wert highly borne, which no man doubts
And soe might's swathe base deeds in noble Clouts.
Yet thou thy selfe in tytles didst not shroude
And beeinge Noble, wast not ffoole nor Prowde.
And now when Youth was ripe, when now y^e^ sute
Of all the longinge Court was for thy frute
How wisely didst thou chouse fowre blessed eies
The Kinge and thine had taught thee to be wise:
Did not the best of men the Virgin giue
Into his hand by which himselfe did liue
Nor didst thou 2 yeeres after talke of force
O Lady-like make suite for a deuorce;
Who when your owne wild lust was falsely spent
Cry out my Lord my L^d^: is impotent
Nor hast thou in his Nuptiall armes enioyde
Barren embraces but werst girld and boy'd.
Twice pretty-ons thrice worthier were their worth
Might shee but bringe them vp that brought them forth:

28.19 *now when*] *w* extends to *w* 28.22 *taught thee*] *t* extends to *t* 28.23 *not the*] *t* extends to *t*

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Shee would haue taught you by a thousand streames
Her blood runs in your manners not your vaines
That glorie is a lye state a great sport
And Cuntrie sicknesse aboue health at Court,
O what a want of her loose Gallants haue
Since shee hath chanell her window for a graue.
From whence shee wont to dart out witt soe fast,
And stick them in their Coaches as they past,
Who now shall make well colourd vice looke pale,
Or a colour'd Meteor with her eies exhale
Or talke him into nothinge, who now shall dare
Tell barren braines they dwell in fertile hayre?
Who now shall keepe old Countesses in awe,
And by tart similies repentance drawe
From those, whom Prechers had giuen ore? euen such
Whome Sermons could not reach her arrowes touch.
Here after fooles shall prosper with applause
And wise men sinke and no man aske the cause.
Hee of fowre score 3 night-caps and 2 haires
Shall marrie her of Twenty and gett haires
Which shall bee thought his owne, & none shall say
But ti's a wondrouse blessinge, and hee may
Now (which is more you pittie) many a Knight
Who can doe more then quarell lesse then fight
Shall chouse his weapon, ground, drawe, second thither
Put vp his sword, and not belaught at neither.
O thou deform'ed, vnwomanly disease
That plowst vp flesh and blood and y^{u} sowest pease
And brau'st such prints on beauty if thou come
As clouted shoes doe on a floore of loome,
Thou that of faces honicombes dust make
And of 2 brests 2 collanders; forsake.
Thy deadly trade, thou now art rich giue ore
And let our curses call thee forth no more,
Or if thou needes wilt magnifie thy power
Goe where thou art inuoked euery houre
Amongst the gamsters where thy name the tricke
At the last maine, or last pockey nicke:/

they name
thee thick

33 *a thousand*] *a* extends to *t* 39 *soe fast*] *e* extends to *f* 40 *they past*] *y* extends to *p*
41 *now shall*] *w* extends to *s* 43 *Or talke*] *r* extends to *t* 43 *now shall*] *w* extends to *s*
50 *no man*] *o* extends to *m* 52 *haires*] *a* overwrites unreadable letter 55 *many a*] *y* extends to *a*
56 *then fight*] *n* extends to *f*

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Gett thee a lodginge neere they Clyen'd Dice
There thou shalt practice oñ, more then one vice.
Ther's where with all to entertaine the Poxe,
Ther's more then reason, thers rime to y^e^ Boxe.
Thou who hast such superfluous store of game
Why struckst thou one whose ruine is thy shame.
O thou hast murtherd, where thou shouldst haue kist
And wher thy shott was needfull thou hast mist
Thou shouldst haue chosen out some homely face
Wher thy ill fauourd kindenesse might add grace.
That men might say how beautious once was shee
O what a peece ere shee was seizd by thee
Thou shouldst haue wrought on some such Ladyes mould
That nere did Loue her Lord nor neuer could
Vntill shee were deform'd, thy Tyranny
Were thou with in the rules of Charitie.
But vppon one whose beauty was aboue
All sort of Art, whose Loue was more then Loue
On her to fixe this vgly Countefeite
Was te Erect a Pyramis of Iet
And put out fier, to didge a turfe from Hell
And place it where a blessed soule should dwell,
A soule which in the bodye would not stay
When twas no more a bodye nor good clay
But a huge vlcer, O thou heauenly race
Thou soule y^t^ shunst the infection of thy case
Thy house thy Prison, pure soule spotless faire
Rest where no heate, nor could, nor compound aire
Rest in that Cuntrie, and enioye that ease,
Which thy fraile flesh denyde, & her disease:·

76 *thy shame*] y extends to *s* 79 *homely face*] y extends to *f* 90 *te*] (sic)

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29

Goe Soule the bodies guest
Vppon a thankelesse arrante
Feare not to touch the best
The Truth shall bee thy warrant
Goe since thou needs must dye
And giue them all the lye.

Say to the Court it glowes,
And shines like rotten wood
Say to the Church it shows
What's good, but doth no good
If Court or Church reply
Then giue them both the lye:

Tell Potentates they Lyne
Aidinge but others actions
Not lou'd except they giue
Not strong but by their factions
If Potentates reply
Giue Potentates the lye:

Tell men of high condition
That rule affaires of state
Their purpose is Ambition
Their practise only hate
And if they once reply
Then giue them all the lye.

Tell those y^{t} braue it most,
They begge for more by spendinge
Who in their greatest cost
Speake nothinge but comendinge
And if they make reply
Then bouldly say they lye:

Tell Zeale it wants Deuotion
Tell Loue it is but Lust
Tell Tyme it is but Motion
Tell flesh it is but Dust
And bid them not reply
For thou must giue y^{e} Lye:

[J. Sylvester]

Tell Age it daily wasteth
Tell honour how it alters
Tell beauty how it blasteth
Tell fauour how it faulters
And if they dare reply
Feare not to say they lye:

Tell Phisicke of her bouldnesse,
Tell skill it is p^{r}uention
Tell Charitye of coldnesse
Tell Law it is contention
And if they make reply
Then answere them they lye:

Tell Fortune of her blindnesse,
Tell Nature of decay
Tell frindship of vnkindenesse,
Tell Iustice of delay
And if they dare reply
Then giue them all the lye:·

Tell Arts they haue no soundnesse
But varie by esteeminge
Tell Schooles they want pfoundness
And stand too much on seeminge
If Arts and Schooles reply
Giue Arts & Schooles y^{e} lye:

Tell Faith it's fled y^{e} Citie
Tell how y^{e} Cuntrie erreth
Tell, manhood shakes for pittye
Tell, vertue lest p^{r}ferreth
And if they dare replye
Spare not to say they lye:

Soe when thou hast (as I
Commaund*ed* thee) done blabbinge
Although to giue the Lye
Deserues no less then stabinge
Yet stabb at they y^{t} will
Noe stab y^{e} soule can kill:·

Finis:·

10 *What's*] *h* superscripted above *a*; caret between *w* and *a* 13 *Lyne*] A transcription error. *Lyue* would be correct After 36 *J. Sylester*] Modern attribution is incorrect. (See notes) 61 *Tell Faith*] *l* extends to *F* 63/64 *Tell./Tell.*] Both commas added in modern pencil 67 *thou hast*] *u* extends to *h* 68 *Commaunded*] Final *d* added in modern pencil 70 *stabinge*] Word underlined through *ll* of *will*, l.71

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30 A Paradox in praise of a painted fface:·/

Not kisse? By Loue I must and↑make↓ impession
As long as Cupid dares to hould his session
Vppon my flush of blood, our kisses shall
Oute minuite Tyme, and with out number fall
Doe not I know these bales of blushinge redde
That on thy<t> cheekes thus amorously are spreed
Thy snowey necke those veines vppon thy browe
That with their Azure crinkelinge sweetely bowe
Are artfull borrow'd, and no more thine owne
Then chaines that on S[t] Georges day are showne
Are proper to their wearers; yet for this
I Idoll thee, and begge a curteous kisse.
Giue mee a face thas is as full of lyes
As Gypsies or your runinge Lotteries
The <fucos> &↑?↓ | paint that on thy face
Thy cuninge hand doth lay to add more grace
Deceiue mee with such pleasinge fraude, that I
Finde in thy Art what can in Nature lye.
Much like a Painter that vppon some wall
On which the cadent Sunbeames ought do fall
Paints with such art a guilded Butterfly
That silly maydens with slow mou'd fingers trye
To catch it, and then blush at their mistake
Yet of this painted fly, most reck'ninge make
Such is our state, since which wee looke vppon
Is nought but colour and proportion
Giue mee a face:——
As Gypsies &——
That is more falce and more sophisticate
Then are Saints reliques, or a man of state
Yet such beinge glazed by the slight of Arte
Gaines admiration; wins many a harte
Put case there bee a difference in the mould
Yet may thy Venus bee more choise and boulde
A deerer treasure often tymes wee see
Rich Candean wines in wooden bowles to bee.
The odoriferous Ciuett doth not lye
Within the Muscatts nose, or eare, or eye.

1 *make*] Ink of the superscription is lighter, word probably added after the poem was transcribed. 6 *thy*] *y* overwrites *a*; *t* deleted. Holgate first wrote *that*. 7 *thy browe*] *y* extends to *b* 15 &] unreadable word superscribed above ampersand; verticle line as indicated. 15 *thy face*] *y* extends to *f* 16 *lay to*] *y* extends to *t*

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But in a b-ᵗ aˡ ser place, for prudent Nature
In drawing vp of various formes and stature
Giues from the curious shop of her large treasure
To faire parts comlinesse, to baser pleasure.
The fairest flower which on the spring doth growe
Is not soe much for vse as for the showe;
As Lillies Hyacinth the gorgeous birth
Of all pyde flowers they dyaper the earth
Please more with their discoloured purple traine
Then holsome potherbs which for vse remaine.
Should I a goulden speckled Serpent kisse
Because the colour which hee weares is his.
A perfum'd Cordouant who will not weare
Because its sent is borrowd other where,
The clothes and vestments which grace vs all
Are not our owne but aduentitiall:·
Tyme ryfles natures beauty, but sly arte,
repaires by cuninge that decayinge parte
Fills here a wrinklinge and there purles <?> a vayne
And with a cuninge hand runs ore againe
The breaches dinted in by the Arme of Tyme
To make deformitye to bee more crime.
As when great men are grypt by sickness hand
Industrious Physicke pregnantly doth stand
To patch vp fowle diseases & both striue
To keepe their totteringe carcases aliue.
Beauty a Candle is with euery puffe
Blowne out, and leaues nought but a stinkinge snuffe
To fill our nostrells with, this bouldly thinke
The purest candle giues the greatest stinke:·
As your pure foode and cleanest nutriment,
Yeelds the most hott, and most strong excrement.
Why hange wee then on things so apt to varye,
So fleetinge, brittle, and so temporarie,
That Agues, Cough's, the tooth-ake or Caterr
Slight touches of diseases spoyle and marre.
But when old age their beauty hath in chace
And plows vp furrows in their once smoothe face.

39 *baser*] *a* superscripted between *b* and *s*, caret subscripted 66 *a stinkinge*] *a* extends to *s*
75 *beauty hath*] y extends to *h*

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Then they become forsaken and doe showe
Like stately Abbies ruin'd long agoe.
Loue graunt mee then a reparable face
Which, whilst their colours are can want no grace
Pigmalions painted statue I could Loue
If it were warme, safte and could but moue:·

31 /Radneys verses before hee kild himselfe/
What shall I doe that am vndone?
Wher shall I fly my selfe to shun?
Ay mee my selfe my selfe must kill
And yet I dye against my will.

In starry Letters I behould
My Death is in the heauens enrould
There finde I writ in skies aboue
That I poore I must dye for Loue

Twas not my Loue deseru'd to dye,
O no, I was vnworthy I.
I for her Loue should not haue dyde
But that I had no worth beside.

Ay mee, that Loue such woe procures,
For with out her no life endures.
I for her vertues doe her serue
Doth such a Loue a death deserue?

32 Of Man:·

What is our Life? a play of passion,
Our mirth the Musicke of diuision.
[J Donne] Our Mothers wombes the tyringe houses bee
Where wee are drest for Tyms short Comedie
The Earth the Stage, Heauen the spectator is
Who still doth note who ere doth act amiss
Our graues that hide vs from the whisling sunne
Are but drawne Curtaines when the play is done:

30.81 *safte*] (sic) 31.2,3 *my selfe*] *y* extends to *s*, but full space between letters 32.7 *graues that*] *s* extends to *t*

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33 /On Samburne the Shreife of Oxfoord: A:Dī: 1609:

Fye Schollers, fye, haue You such thirsty soules
To swill, quaffe, and carrouse in Samburnes bowles
Tell mee madd youngsters, what doe you beleeue
It cost good Samburne nothinge to bee Shreife
To maintaine soe many capps, so many feathers
To spend soe many beeues, soe many weathers.
Againe, is Mault soe cheape this pinchinge yeere
That you should make such hauocke of his beere,
I feare you are soe many that you make
Many o'fs men turn Tapsters for your sakes.
And that when hee euen at the bench doth sitt
You slice his meate from off his borrowed spitt
You keepe such hurley burley that it passes
Ingurgitateinge some whole halfe glasses.
And some of you are growne so fine
Or else soe sawcye, that you call for wyne
As if the Shreife had put such men in trust
As durst to draw more wyne then needs they must:
In fayth, infaith, it is not well my Masters
Nor fitt that you should bee the Shreifs wyne tasters.
It is enough beinge such gurmundizers
To make the Shreifs henceforth turne very misers.
Or to remoue the Syze for Oxfoords great disgrace
To Henly on the Thames, or some such place.
Hee neuer had complain'ed, had it but only beene,
A pretty ferkin, or some small Kilderken;
But when a Barrell daily is drunke oute,
My Masters then t'is tyme to looke about.
Is this incredible I tell you noe.
My Lord high Chauncellor is in-formed soe
And oh, would not all the bread in towne,
Be enough to draw y^e^ Shreife his liquour downe.
But hee in hampers must from home it bringe
O most prodigious, o most monstruous thinge.
Tell mee vppon so many home-made loues of bredd
How long might hee, and his two men haue fedd
Hee did not doubt but the poore should haue bin fedde
With some sweete morsells, of his broken bredd:/

1 *thirsty soules*] y extends to s

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But when that they (poore soules) for bredd did call
Answere was made, the Schollers eate vp all.
And when of broken beere, they crau'd a supp
Answere was made, the Schollers drunke all vpp.
Now Oxfoord Shreife is growne at last soe wise
To repriue his beere vntill the next Assyse:
It was not strong, it was not very headdy
The Crowners quest had found it dedd allready.
But yet I know not how they change the name
Cut did the deed, but long tayle beares the blame:}:

---

34 On a Sigh

Goe thou gentle whistlinge Winde
Beare this sigh, and if thou finde
Wher my cruell fier doth rest
Cast it in her snowey brest
The sweete kisses thou shalt gaine
Will reward thee for thy payne
Tast her lipps and the~ confesse
If Arabia doth possesse
Or the Hibla honied hill
Sweet like those that thence distill
Haueinge gott so rich a fee
Doe a nother boone for mee;
Thou canst with thy powrefull blast
Heate a pace and coole as fast
Then for pittie either stirr
Vp thy fier, or Loue in her
That alike both flames may shine
Or shee quite extinguish mine:·/

---

35 /D.C: to y^e^ M.B:/ 1622:·

[Dr Corbet To Marquis Buckingham]

When I can pay my Parents, or my Kinge;
For Life, or Peace, or any deerer thinge;
Then (Deerest Lord) expect my debt to you,
Shall bee as truly payd as it is due:
But as no other price or recompence
Serues them but Loue, and my obedience;
So nothinge serues my Lord, but whats aboue
All reach of hand, t'is vertue, and my Loue:·

33.41 *a supp*] *a* extends to *s* 34.16 *thy fier*] *y* extends to *f*

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36

M[r] B:H: verses to the Q:A: as shee past by Oxfoord

[Barton Holyday Ma oxon 1615]

I did vnto Apollo goe
T'intreate him that my Muse might flow
O no (quoth hee) tis well fore seene,
Youle giue the verses to the Queene
When I confess too much I aske
Apollos less then such a taske.

This answere to my Muse did bringe
Small hope shee ere shold raise her winge
Yet need and chance did make her try
A more auspicious Diety
And callinge on great Brittans Anne
Loe straight way thus my Muse began:·

When Oxfoord Cittie had heard say
Our gratious Queene would pass y[t] way.
To Woodstoke Towne to meete y[e] King
Whose safe returne great ioy did bring
A dreadfull quarrellinge befell
A mong the Saints y[t] there did dwell

The cause was this Who should take place
And for them all salute her grace
One pleaded worth, another Age
Till they fell all into a rage
And this they stroue with much a doe
The Saints haue their Ambition too.

Because shee came in by y[e] South
S[t] Friswid sayd shee'd bee y[er] mouth
And since shee had a gallant gate
There shee would speake in ample state
Nay (quoth S[t] Aldate) I deny
A woman leaue, & I stand-by:

Peace quoth S[t] Friswid don't you grudg
I hould a man no womans Iudg
A womans tongue must needs doe well
B'ing y[t] their in they most excell.
Fy (quoth S[t] Aldate) how shee prates
Why I can likewise show Broad-gates

While they thus wrangled S[t] Ebbs stood
Behind, yet thought herselfe as good
But beinge impotent and poore
Shee spake little, but thought y[e] more
And haueinge on but bad apparrell
Shee back'd S[t] Aldate in y[e] quarrell

And to S[t] Thomas shee did send
As thinkinge him her n'ighboring frind
Whose dwellinge is out in y[e] west
But hee cryd still t'is but a iest
And though y[e] Messenger sayd noe
Yet hee would beleeue t'was soe

Indeede the cause was this I thinke
His waters did begin to sinke
Or other wise as all men know't
Hee quickly might haue com by Boat
And thus by his distrust wee see
Hee lost y[e] strife & victorye

S[t] Marten then on tiptoe stood,
And sayd hee would first loose his blod
Before that hee in highest place
Would suffer such a low disgrace
Besides hee was y[e] Cities heart
And all must now speake from y[t] part

But then S[t] Michaell did reply
And his weake reason straight deny
For by that reason (All saints) might
Pretend sayd hee a nearer right
But if a woman ought to speake
All to S[t] Maries right was weake

Sad Maudlin was a bout to speake
But her discoure S[t] Iohns did breake
And Michaell then againe began
And vowd hee should not bee y[e] man
For t'was vnfill her grace should stay
Before his gate in such fowle way

22 *they fell*] y extends to *f*

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S[t] Giles likewise would faine haue come
But y[t] hee then lay lame at home
Yet in this hope did rest content
The Queene would see him as shee went
For thus hee sayd you now shall see
I beinge lame shee'l come to mee

But Maudlin here went on againe,
And now began to pleade amaine.
Full loath shee was after much toyle
To loose her cause & take y[e] foyle
Shee sayd shee ought first to bee plac'd
Shee beinge w[th] two Tempels grac'd

Why quoth S[t] Peter if y[t] stand
The question's ended out of hand
For both in East & West all see
Two auncient Temples rear'd to mee
With yo[r] two shrines I'me well acquainted
But by yo[r] leaue y[es] are not Sainted.

But when S[t] Peter was so hott
And had almost y[e] honor gott
S[t] Marye sayd nay thinke not soe
To worth then number more wee owe
And thinke not then y[t] I will loose
What you should let mee leaue or choose.

At this iust Truth they all did faint
And yeelded to this greatest Saint
Only S[t]: Friswid shee pretended
A stronger right & thus defended,
To mee belongs a double due
Mine is mine owne & Christ-Church too.

Besides sayd shee my cost did reare
That Temple w[ch] my name doth beare
When you for yours may others thanke
And this strooke Ev'n S[t] Marye blanke
Wherfore S[t] Friswid had the honour
And all the S[ts] did waite vppon her.

There is a nother S[t] doth dwell
With out a name by Holy-well
Who for his office coming after
The S[ts] fell all into a laughter
And plainely sayd such prid to quell
It was no S[t], but Holy-well

And after this came good S[t] Clement
A gentle S[t] & nothinge vehement
Who seeinge y[t] hee come to late
Scarce greiud a iot, but went home strait
Yet sayd good S[ts] don't bo'ast nor cracke
Clement may see y[e] Q: come backe.

But now Oh heare a Vilde intent
Of wicked cuninge to preuent
Eu'n all these S[ts], Oh deede mor dire
Enough to moue eu'n S[ts] to ire.
And but y[t] great witts are ore seene
It doubtless had effected beene

A Fryer whom men Bacon call
His studdy stands w[th]out y[e] wall
Vppon y[e] south bridge of y[e] Cittie
Would faine haue shewd him selfe too witty
Hee w[th] a speech y[e] Q: would greete
Before y[t] shee y[e] S[ts] should meete:·

But ca↑u↓se y[t] his deeke knowlidge lay
In a farr different kinde of way
Hee went to raise a sweet ton'gd spiritt
By which hee would pure phrase inheritt
And in his arched Tower hee spent
Some time to finish his intent.

But see y[e] will of heauen y[e] while
This crafty clarke went to beguile
Eu'n all the S[ts], the Q: pass'd by
And so deceiu'd his subtilty
And thus y[e] Deuill & y[e] Fryer
Were lefte to geither full of ire.

89 *acquainted*] *ted* inserted below (space limitation) 98 *greatest*] *s* overwrites *r*, *t* added. Holgate wrote *greater*, then *greatest*
118 *iot*] vertical line through *o* 128 *studdy stands*] *y* extends to *s* 133 *deeke*] probably should read *deepe*

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From thence her gace did pass on straight
And quickly came to Friswids gate
Who with y^e^ Saints did there attend
With words more honest then well pend
And thus her eloquence but weake
Witth trembling lips began to speake

Haile Brittans Empress whos full glory
Exceeds the name of Fame & story
And since so great a Prince is come
The verie walls are striken dumbe
For else their stony mouts would cry
We're crowned with a Diety

Our ioyfull bells distinctly ringe
Long liue o^r^ Prince, o^r^ Q: o^r^ King
Which three by Oxfoord now do meet
That each may other sweetly greet
And recompence one weary night
Of absence with a treble light

Thus from o^r^ heav'n you three dispece
The vigor of yo^r^ influence
And thus doth Oxfoord as y^e^ heare
Bestow its blood on euery part:
But while wee now enioy yo^r^ sight
Wee doe forgett yo^r^ iourney quite:

The speech here ended and all parted
With teares they were so tender hearted
And now great Queene amonst all these
Accept a Muse that striues to please:
Or if your grace less like the Theame
Suppose 'twas but a Schollers dreame:·

37 *[Queen Anne of Denmark]*

To Q:A most excellent Maiestie

And is this all? will you but thus passe by?
The'rs too much state of witt in Maiestye
Absence endeede doth more inflame desire:
But can it raise in vs a greater fier?
Rest heere (Great Queene) the Muses all intreate,
Our flame is growne too wild, lessen our heate.
Yet can your p^r^sence doe it? doe but try
Your preasence how-so'ere shall satisfie.
But as a rarer gemme concealed lyes
In some rich cabinet from vulgar eis
Or when 'tis seene, is not exposd for gaine
But wonder, and is straight wrapt-vp againe
Soe does appeare your luster? which goes by
Soe soone it doth a maze, and greiue the eye:

37.6 *Our flame*] *r* extends to *f* 37.6 *our heate*] *r* extends to *h*

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The Northerne people are more blest then wee
Vnder the Hyperborean Axeltree.
For though for halfe the yeere they see no day
Yet when it comes, it halfe the yeere doth stay.
Your Chariott is too swifte and will not stand
And your disdainefull steed's know no comaund
For if they knew but yours: yours is so milde,
Doubtlesse they would not shew themselues so wilde.
Orpheus his Musieke mou'd the horrid wood
And Rocks: Oh had wee such a power, so good
Wee would captiue your wheeles & make them runne
But equall with the Chariott of the sunne.
They should stay heere a day you are a light
And wee ordaind to dispell our night.
Yet when the greater lights of heauen doe ioyne
Only the greatest light doth seeme to shine
But our three lights now meetinge, helpe each other
The Queene doth helpe the King: y^e^ Prince his Mother
There does appeare in heauen a goodly streete
By which the Auncients sayd the Godds did meete
Ti's cal'd the milkey way, and as they sayd
Of many lesser lights of Heauen is made
This is that milkey way, wee those small fiers
Which whiles you pass, doth burne w^th^ pure desires.
O oftner grace vs, with yo<r>ur earthly Diety
And oftner Wee'l express our gratefull piety:

17 *For though*] *r* extends to *t* 17 *for halfe*] *r* extends to *h*

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38 An Elegie vppon the death of Q:A:

You towringe spiritts whose Art-irradiate eyne,
Dare peirce the conclaue of the sacred Trine
Who ere the ffatall Crimtts 'gan to appeare
Durst calculate the fate of all the yeare,
Yet when this sinne-fed flame a Month had blaz'd
True Pythagorians silent stood and gazd,
Stand euer mute, Heauens Oracle hath spoke
Shees dead breake yours, our Iacobs staffe is broke
Cease Prodegies? the supreame cause is knowne
Brytans bright Anne aboue the starrs is flowne
T'was starlike shott (braue Comet) faire & right
Thast hitt the heart of Albion clefte her white
Giue mee the Cataracks of Septemfluous Nile
Fo're flow each Angle of this spatious Ile.
Oh for a Spring-tyde, for a flood of verse
To beare that Arke vp of our hopes her hearse
Dissolue the eternall fountaines of my head
To Brinye Oceans; the Ocean Queene is dead,
Phebe the faire from whose rayes diuine
Th'inferior lights deriue'd their fainter shine / starrs
Phebe is sett that Orient font of light
Sad accident in the Occident of night
Cloudes wrap me rounde, Cymerian shades appeare
Beauty is vanisht from our Hemisphere.
You hardy Danes whose steele invred hand
(You vaunt) subdu'de, but could not keepe this Land
Resigne your Trophies to this Conqueringe Dame
Whose eye (like Cæsar) sawe, and ouercame
Sweete harmelesse power our Annuall teares shall show
How thou subdu'dst all hearts, yet nere strack'st blowe
Great Empress, great in spiritt great in blood
And (with agrandiz'd) all thy greatnes good
What obelisque of honour shall I raise?
Vppon what Pyramide ingraue they praise

3 *Crimitts*] Probably intending *Comets*, or a variation of that word. A dot appears between *m* and *t*, but there is no *i*. 5 *when this*] *n* extends to *t* 17 *my head*] *y* extends to *h* 25 *Danes*] Uppercase *D* overwrites two letters, the second is an *a*, the first unreadable.

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Ile carue it on our Marble hearts, for thee
Bee all hearts turnd to one firme Niobe.
Weepe Ladyes (You are tender-hearted) weepe
I must haue hearts obdurd, fit to keepe
And hugge a passion; Teares (your teares alone)
Can soften heard hearts, or make softe ons stone.
T'is not my Taske, t'aduance her princely birth
Her match (wherin shees matcht by none on earth)
Her issue Royall by which heauen linkt line
She'xtends her Armes from sea to Sea true vine
Nor dare I ransacke that rich Cabinett
Her soule; which vertues round like Gems besett
My flagginge Muse dares not approch y^{t} Sphere
Diuiner heraldrye must blaze her there
As shee to vsward shind bee wee content
To forme her as shee informd our continent.
If hospitable vertue were a praise
In these our Frenchfyde and Quelq chose dayes
I'de say shee kept a great house, kept it ope
Her selfe a Recluse, gaue her house large scope
Too practique haue her Oeconomiks beene
Too much a house loue for so great a Queene
In Court what euer potent faction stroue
Our Iuno still shee reconsild our loue
It was her greatest glory all her pride
To plume the deplumde, helpe y^{e} helpless side.
Aske the sadd household, who of all indeede
Haue the inmost cause to mourne without a weede.
Theyle weepe this Truth, y^{e} grand spight w^{ch} enerud them
Had quite disrank't them, had not shee preserud them
Who neuer knew that power dispence with lawes
Who patronize <def> a truth defectiue cause
Who neuer vs'd her greatness but to saue
And (but to giue) shee had no minde to haue
Monopolies the banes of publique state
Shee prosecuted not but with her hate
Indeede her vertues and her faire deserts
Monopolized had her seruants hearts:·/

35 *for thee*] *r* extends to *t* 47 *My flagginge*] *y* extends to *f* 50 *forme her*] *e* added to end of word, then *e* extends to *h* 59 *all her*] *l* extends to *h* 72 *Monopolized had*] *d* extends to *h* 72 *seruants hearts*] *s* extends to *h*

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Soe free from passions and affections thrall
Soe gratious of access, so sweete to all
Soe milde in her dispatches, that they say
Shee neuer sent a Sutor sad a-way,
For Chastitie the Turtle viduate
Was nere more constant to her absent mate
A flame enyud about her heart was found
Soe knew shee how to want how to abound
Her Zeale to Heauen shee thus exemplifide
Her Chamber Chappell-like was Templifide
But shee is dead; Dye then Pathetique Muse
No; heare the life of Passion but renewes,
Court, Citie, Cuntrie, Knights & Dames shall weepe
By vollies; yet my Passion Muse must sleepe
None but a Lullabie of Princes grones
Shall singe a requiem to my Cygnean tones
You loftie Cedars on whose tops sublime
Sitts Maiestie and primes her plumes decline
Drop and bedewe this Thunder-shiuer'd Palme
With sacred teares her royall corpes embalme.
Weepe Charle-Maine Eliza let thy Rheine
With fileall teares inplunge thy Palatine
Heroicke Denmarke mourne, thy Sisters dead
(Curst bee those Sisters that haue clipt her threade)
France thou a Sister and a Queene hast lost
Bleede teares? that title, teares of blood haue cost
Howle thine owne loss, and ours Impious Spaine
Thy vast succrescent hopes in her lye slaine.
But oh my Soueraigne? an Eternall Tide
Of yeerely dewe alonge your cheekes must glide
The passions which your Passions shall aduance
Must draw all Brytane, Denmarke, Spaine & Fraunce.
See how they drill, how euery Riuerlinge
Payes his sad tribute to the Ocean Kinge
Soe my braue bird in royall streames indude
Full gorg'de with Princely Passions, now be'mewde
Sleepe wayward Muse, and Princes cleare your eies
Shee is but changd; your Cinthia neuer dyes:·/

80 *knew shee*| *w* extends to *s* 105 *how they*| *w* extends to *t*

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39 Verses made on S^r ff : B :when he was
Lord Chancellor:·

[Bacon]

When you awake dull Bryttans and behould
What treasure you haue cast into this mould
Your Ignorance in pruninge of a State
You shall confess, and that your rashness hate.
For in a senseless furye you have slaine
A man as farr beyound the spungie braine
Of Common knowlidge, as is heauen from Hell
And yet you tryumph thinke you haue done well.
O that y^e Monster-multitude should sitt
In seate of Iustice, Reason, Concience witt
Nay in a Throne, a Spheare aboue them all
For t'is a supreame power that can call
All these to barr, and with a frowning brow
Make Senators nay mighty Consulls bow
Bold Plebeans, the day will come I know,
When such a Cato, such a Cicero
Shall more worth, then the first borne bee,
Of all your Ancestors and posteritye.
But he'es not dead youle say, O but the soule,
Once checkt once contrould, that vsd' to controule
Coucheth her downy wings, and scornes to flye
At any game saue faire eternitye
Each spirit is retired to a roome
And made his liuinge body but a Tombe
On which such Epitaphs may well bee reade
As would the gazer strike with sorrow dead<e>.
O that I could but giue his worth a name
That if not you your sons might blush for shame.
Who in Arethmiticke hath greatest skill
His good parts cannot number, yet his ill
Cannot beecald a number, since tis knowne
Hee had but few, that could bee cald his owne.
And those in other men euen in those times
Are often prais'd, and vertues cald, not crimes.

11 *them all*] Underlining as indicated in text, but it may be unintentional. The line has the shape of an extended tilde above l.12 *call*, but a tilde in that position makes no sense. 28 *for shame*] *r* extends to *s* 30 *His*] *s* overwrites *g* 32 *bee*] second *e* overwrites unreadable letter

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But as in purest things the smallest spott
Is sooner found then either staine or blott
In baser stuff, euen so his chaunce was such
To haue of faults to few, and worth too much
So by the brightness of his owne cleare light
The moates hee had lay open to each sight
If you would haue a man in all parts good
You must not haue him made of flesh & blood,
And Act of Parlament you first must settle
To force Dame Nature worke on better mettle
Some faults hee had, noe more then serue to proue
Hee drew his life from Adam, not from Ioue
And these small faults in Nature fost offence
Like Moones in Armorie, made difference
Twixt him and Angells, beinge sure no other
Then markes to know him from their younger brother.
Such spotts remou'd (not to prophane) hee then
Might well bee cald a Demye-god, mongst men
A Diamond flawd, Saphyres or Rubyes staynd
But vnderwalue'd are not quite disdain'd.
Which by a foyle recouerd they then become
As worthy of esteeme, yeild no lesse some.
The Gardner findinge once a canker growne
_ Vppon a tree that hee hath fruitfull knowne
_ Rootes it not vp, but with a carefull hand
_ Opens the roote, remoues the clay, or sand
_ That causd this cankor, or with cuninge Art
_ Pares off some rine but coms not neere the heart.
_ Only such trees the Axes edge endure
_ As nere bare fruite, or else are past all cure.
_ The prudent husband-man thrusts not his sheare
_ Into the corne because some weeds are there.
_ But takes his hooke, and gently as hee may,
_ Walkes through the feild, and cutts the weeds away
_ A house of many romes one may commaund
_ But yet it still requires many a hand
_ To keepe it cleane, and if some filth bee found
_ Crept in by negligence, i'st cast to the ground?

38 *to few*] *o* extends to *f* 58-72 (line markers)] Small dash-like marks subscripted as indicated

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Fie noe, but first the supreame owner come
Examines euery office, views the romes
Makes them bee cleased with some certaine paine
Commaunds they neuer bee found so againe,
The Temple else should ouer throwne haue beene
Because soe many Brookers were there in
The Arke had sunke, and perisht in y^e^ flood
Because some Beasts crept in that were not good
Adam had with a Thunder boult beene strooke
Because from Eue the goulden Apple hee tooke.
But should the maker of mankinde doe soe
Who should write man, who should to mans state grow
Shall hee bee put then to the'xtremes of law
Because his conscience had a little flaw?
Will you want Conscience cleane, because that hee
Stubled or slipt, but in a small degree.
No. first looke backe to all your owne past Acts
Then pass your Censure, punish all the facts
By him committed, then I'le sweare hee shall
Confess that you are vpright Chanc'lers all
And for the time to come with all his might
Striue to out doe you all in doeinge right.
Oh would his predecessor's Ghost appeare
And tell you how his Master lefte the chaire
How euery feather that hee sate vppon
Infectious was, how that ther was no stone
Of which some contract was not made to fright
The fatherless, and widdowe from their right.
Noe stoole, no bench, noe rush, noe boord, on which
The poore man was not sould vnto the rich:
You would giue larger time, the roome to aire
And what you now call fowle you would thinke faire
T'is knowne hee gaind to keepe, this but to liue
Hee rob'd to purchase Lands, and this to giue.
And had this beene soe blest with his owne treasure
Hee would haue given much more, w^th^ much more pleasure.
The nigh'ts great Lampe from the rich sea will take
To lend the thirsty land, and from each Lake.

&

74 *views*] apostrophe appears over *w* 75 *cleased*] (see glossary notes) 77 *ouer throwne*] *r* extends to *t*
91 *By him*] *y* extends to *h* 98 *how that*] *w* extends to *t*

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That hath an overplus borrow a share
Not for her owne vse, but to repaire
The ruines of some parcht, and dryd' vp hill:
So this inconstant Planet (for more ill
Enuy can't speake of him) tooke from some flood
Not for his owne vse, but for others good;
But such misfortune dog'd his honest will
That what hee tooke with wrong hee gaue as ill,
For those his bounty nurst, as some suppose
Not those hee iniurd, proud his greatest foes.
The foolish mothers from their wiser mates
Oft filch and steale, weaken their owne estates
To feede the humor of some wanton boy
They silly weomen hopeinge to haue ioye
Of this ranke plant when they are sapless growne
But seild or neuer hath it yet beene knowne
That pamperd youths gaue parents more releife
Then what encrea'sd their age with care & greife.
These ouersights of Nature former times
Haue rather pittied then condemd as crimes.
Then wher is Charitie become of late?
Is his place beg'd, her office giuen to hate?
Is there a patent giuen for her restraint?
Or Monoply gaind by false complaint?
If so, pursue the Patenters, for sure
False information did the writt procure.
The seale is Counterfeate, the refer↑r↓ers
Haue taken bribes, then first examine these
Restore faire Charitie to her place againe
Hee now that suffers will not then complaine
Sett her at Iustice seate, and let the poyse
By them directed bee, and not by noyse
Consider both his mulc't and his offence
And you shall finde a mighty difference
Raze not a goodly buildinge for a toy
T'is better to repaire then to destroy
You will not bringe his ashes to the vrne
You'le doe as much, for hee himselfe will burne:·/

116 *for his*] *r* extends to *h* 119 *For those*] *r* extends to *t* 134 *by false*] *y* extends to *f* 137 *referrers*] Second *r* superscripted as shown, probably as addenda. No caret. 138 *then first*] *n* extends to *f* 139 *Restore faire*] *e* extends to *f* 139 *her place*] *r* extends to *p* 148 *for hee*] *r* extends to *h*

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When hee but feeles his honor to retreate
Like a fowle cag'd, himselfe to death will beate,
And leaue the world when ther's no helpe at all
To sigh and greiue at his vntimely fall:· /
The skillfull Chirurgion Cutts not off a lime
Whilst there is hope; O deale so then with him
hee wants not fortitude, but can endure
cuttings Incissions, soe they promise cure
Nay more shew him but where the eye sore stands
and hee shall searcht and drest with his owne hands
would you Anotamize? would you desect
for your Experience? you may elect
out of the house wher you as Iudges sitt.
diuers for Execution farr more fitt,
And if you finde a Monster ouer growne
With fowle Corruption, lett him be throwne
At Iustice feete, lett him bee sacrifizd
Let their bee new tortures, new plagues deuisd?
Such as may fright the liuinge from such crimes
And bee a president to after times.
Which long liude Records to ensuinge dayes
shall still proclaime to your eternall Prayse:· ffinis

---

40 Muse gett thee to a Cell, and wont to singe
now mourne, nay now thy hands, thy heart now wring
and if perhaps thy eyes did euer weepe
now bleed and in eternall sorrow sleepe
O shee that was, and only was, is gon
and I that was but one, am lefte a lone
Who saies, that I for things nere mine am sad
that was all mine which others neuer had
no sighs, no teares, no blood but mine was shed
for her that now must bless, an others bedd,
As fate bound mee, had fortune made mee free
none had had her but I, shee none but mee
O had not I bin swallow'ed vp by night : with
before I saw the Sunn that glorious light
whose beames alone doe only comfort bringe
where I still weepe, had euer made mee singe
Now on a strange Hori↑z↓son it doth rise
where all doe liue, and elce wher each thinge dyes:· ffinis:

39.167 *may fright*| y extends to *f* 40.6 *but one*| *t* extends to *o* 40.17 *Horizson*| *z* superscripted as addenda, no caret

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41

Is shee not wondrous faire? O but I see
Shee is soe much too sweet, to faire for mee,
That I forgett my flames, and a new fier,
Hath taught mee not to Loue, but to admire
Iust like the Sunne me thinks I see her face
Which I should gaze on still, but not embrace
For tis heauens pleasure sure shee should bee sent
As pure to heauen againe as shee was lent
To vs, and bidds vs as wee hope for bliss
Not to prophane her with a mortall kiss.
Then how could growes my Loue, and I how hott
O how I Loue her how I loue her not.
Soe doth my Ague Loue torment by turnes,
Soe now it freezeth; now againe it burnes:·

42

Nor teares shall lessen greife, nor sighes impart
Ease to my minde, or comfort to my heart.
The day to forced mirth I will dispose
The night t'imbrace my woes with out repose.
Nor shall the Balsome of a greiued minde
A friend sweete councell bee for cure assignd
With him I will diuide all that I haue,
Only my brest to greiue must bee my graue.
I shall endure more then a halfe yeeres night
And see no day till thy eyes giue mee light.
If silence vnto words haue not an eye
Vppon their winges sorrowe away will flye:

41.2 *to faire*] *o* extends to *f* **41.4** *but to*] *t* extends to *t* **42.5** *see her face*] *e* extends to *h*; *r* extends to *f*
42.2 *my heart*] *y* extends to *h* **42.7** *I haue*] *I* extends to *h* **42.8** *my brest*] *y* extends to *b*

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43 Blasted with sighes and surrounded with teares
[J Donne] Hither I come to seeke the spring
And at mine eies and at mine eares
Receiue such balme as els cures euery thinge,
But oh selfe traitor: I doe bring
The spider Loue, which transubstantiats all
[can] And cannot conuert Manna into gall:
And that this place might troughly bee thought
[thoroughly] True Paradise: I haue the serpent brought:·

Twere holsomer for mee that Winter did *10*
Benight the glory of this place
And that a graue froft would forbidd
These trees to laugh and mocke mee to my face.
[that] But I may not this disgrace
Endure, nor leaue this garden, Loue, let mee
Some senceless part of this plot bee
Make mee a Mandrake, so I may grow heere
[groan] Or a stone fountaine weepinge out the yeere:

Hither with Cristall Vialls Louers come
[wine] And take my teares which are Loues winde *20*
And trye your Mistris teares at home
For all are false which tast not iust like mine
Alas hearts doe not in eyes shine.
Nor can you more iudge weomens hearts by teares
Then by the shadowe which shee weares.
O peruerse sex, when none is true but shee
Who's therfore true, because her truth kills mee:

---

44 Now thou hast lou'd mee one whole day,
To morrow when thou leau'st, what wilt thou say?
[J D] Wilt thou then antidate some new made vow?
or say that now
Wee are not iust such persons as wee were
Or that oaths made in reuenentiall feare
Of Loue, and his worth, any may forsweare:
Or as our true deaths, true mariages vntye.
So Louers contracts, images of those &:

Margin notes and underlinings, entire page] modern pencil notations **43**.10 *holsomer for*] *r* extends to *f* **43**.11 *Benight*] *e* overwrites *r* **43**.12 *froft*] (*see collation*) **43**.13 *my face*] *y* extends to *f* **43**.17 *grow heere*] *w* extends to *h* **43**.22 *iust like*] *t* extends to *l* **43**.24 *by teares*] *y* extends to *t* **44**.1 *Now thou*] *w* extends to *t* **44**.8 *our*] the word is circled in modern pencil

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Binde but till sleepe, deat's Image, them vnloose
or your owne, and to iustify
For haueinge purpos'd change, and falshood you
Can haue no way but falshood to bee true.
Wayne Lunatike, against these scapes I could
[Vayne] Dispute, and conquer if I would
Which I abstaine to doe
For by to morrow I may thinke so too:·/

So, so, leaue off this last lamentinge kisse
45 Which sucks two soules and vapors both away
Goe, go,&: Turne thou Ghost that way, and let mee turne this
And let our soules benight our happy day
Wee ask't none leaue to Loue, nor will wee owe
Any so cheape to death as sayinge goe:

---

[a] Goe, and if that word haue quite killd thee *[not]*
Ease mee with death by biddinge mee goe too
Or if it hath, let my words worke on mee
[And] A iust office on a Murderer doe:
Except it bee to late to kill mee soe I:D:
Beinge double dead, goinge, & biddinge goe./

I fixt mine eye on thine, and there *[fix]*
46 Pittie my Picture burninge in thine eye
My Picture drown'd in a transparant teare
When I looke lower I espye
[J.D.] Had'st*[-/* the wicked skill
[thou] By pictures made, and mard to kill
How many wayes migh'ts*[//* thou ꝑforme thy will

But now I haue drunke thy sweetest teares
And though thou powre more I'le depart
My picture vanished, vanish my feares
That I can bee endamaged by thee *[that art]*
Though thou retaine of mee
One Picture more, yet that will bee
Beinge in thine owne heart from all Malice free:·/

Left and right margin notes in Italics, underlinings] modern pencil notations **44**.12 *For haueinge]* *r* extends to *h* **45**.3 *Ghost]* *os* overwrites unreadable letter(s).

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47

On his Mistris Inconstancie} By S[r] H:} Wotton:}

O faithless world, and thy most faithles part,
a womans heart.
The true shop of varietie wher sitts,
nothing but fitts.
And feuers of desires, and pangs of Loue
which toyes remoue
Why was shee borne to please, or I to trust
words writt in dust*[?]*
Suffringe her lookes to grouerne my despaire
my paine for aire
And fruit of time rewarded with vntruth
the foode of youth
Vntrue shee was, yet I beleevd her eyes
(instructed spies.)
Till I was taught that Loue was but a schoole
to breed a foole.
Or was it absence that did make her strange
(base flower of change.
Or sought shee more then tryumphs of denyall
to see a triall:
How far her smiles comaunded on her weaknes
yeeld and confesse
Excuse not thy folly; nor her nature *[X]*
blush and endure.
As well thy shames as passions y[t] were vaine
and thinke thy gaine
To know that Loue lodg'd in a womans brest
is but a guest:·

10 *20*

[by make my

no more,

but for cure x]

48

Why should not Pilgrims to thy body come
And Miracles bee wrought at thy poore tombe?
Thou like religious men while thou didst liue
And blinde obedience to thy will didst giue.
And though it cald thee from thy sleepe to play
To drinke, to whore, to fight thou didst obey
As they doe theire superiors, and not grudge
Nor euer mad'st thy feeble reason iudge.
This brought thee vnto prison, holes, to stocks
To beatings whippings, and the primatiue pox
So pure that no Phisitian could it doubt
To bee the slow, Sciatica, or Goute.

10

47 (*Entire poem*)] All editorial additions (*italics*) are in ink. Underlined words, ink, were added later. Added margin notes, underlined. 47.1 *most faithles*] *t* extends to *f* 47.23 *Excuse*] Possible apostrphe before word 47.27 *To know*] *w* extends to *t* 48.1 *to thy*] *o* extends to *t* 48.2 *at thy*] *t* extends to *t*

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To all the worldly persecution
That an afflicted member can put on
Thy strict obedience drew thee, yet thy minde
Apt to endure with patience would not finde
The way to prayer, but tooke the crosses sent
With resolution, and did not repent,
These were great symtomes of a Saint, but wee
Whilst some of thee leiud did heare and see
How many reliques thou didst leaue behinde
For holy men in after times to finde
In pispots, brothels, and thy barbers hand
Sufficient to conuent a Sauage land
Due feare that peece which came the graue vnto
Is not enough a Miracle to doe:

49

Good Madam Fowler doe not trouble mee
To write a Sonet in the praise of thee
I dare not crosse wise nature soe to frame
A sonnet where shee ment an Epegram
[Dr. Corbet or B.G]
When nature made thy body, then shee thought
Of Epigrams, that I should make, and laught,
As many lims as shee did giue thee, iust
So many Epigrams I answere must,
And though thou thinkest and truly, that thou hast
Some lims about thee that are not mispla'st
Yet those few parts which thou beleiust are best
Are but good Epigrams again'st the rest:
And that thou mai'st perceiue thy fate to bee
Neuer to haue a Sonnet writ on thee
Thy Mothers children were conceiued all
And borne in Epigrams originall
For at the gettinge of each child, thy Dam
Against her selfe conceiu'd an Epigram:

50

Oh doe not dye for I shall hate
All weomen so when thou art gone
[J.D.]
That thee I shall not celebrate
When I remember thou wast one

48.16 *not finde*] *t* extends to *f* 48.17 *way to*] *y* extends to *t* 48.24 *conuent*] (sic)
48.25 *peece*] Second *e* overwrites *a*

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But yet thou canst not Dye I know
To leaue this world behinde is death
But when thou from the world would'st goe
The whole world vapo-↑u↓rs with thy breath.

Or when that thou the worlds soule goest
[It stay] Yet stay too! t'is but thy carcase then *10*
The fairest weomen but thy ghost
But corrupt wormes, the worthiest men

[O] Wranglinge schooles w^ch^ serch what fier
Shall burne the world, but none the witt *[had]*
Vnto this knowlidge to aspire
That this her feuer might bee it:

And yet shee cannot wast by this
Nor long time beare this tormentinge wrong
For more corruption needfull is
To fuell such a Feuer long: *20*

The burninge fitts but Meteors bee
Whose matter in thees soone is spent
Thy beautious parts all which are thee
Are the vnchange able firmament:

Yet 'twas of my minde loosinge thee
Though yet in thee cannot perseuer
For I had rather owner bee
Of thee one hower, then all else euer:·

51

When I dyed last, and (Deere) I dye
D^r^ D: As often as from thee I goe
Though it bee -↑but↓ an howre a goe
And louers howres bee full of eternity
I can remember yet that I
Some thinge did say and some thinge did bestow
Thou I bee dead which sent mee, I should bee
Mine owne Executor and Legacie:

I heard mee say tell her anon
That my selfe (that's you not I) *10*
Did kill mee, and when I felt mee dye
I bid mee send my heart when I was gon:
& &

50.14 *but*] Underlined in modern pencil **50**.22 *thees*] *ee* overwrites a single *u*; Holgate first wrote *thus* **50**.26 *yet*] Underlined in modern pencil **51**.4 *of*] circled in modern pencil **51**.12 *my heart*] *y* extends to *h*

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But I alas could there finde none
When I had ript and searcht wher heart should lye
I kild m'gaine, that I who still was true
In life, in my last will should couzen you:·

Yet I found somethinge like a heart
But colours it and co↑r↓uers had
It was not good, it was not bad
It was entire to none, and few had part
As good as could bee made by Art
It seem'd; and therfore by our losses sad
I thought to send that heart in steede of mine,
But oh no man could hould it for twas thine:·

52

Once, and but once found in thy Company
All thy suspected scapes are layd on mee
Off on that was betrayd} by a pfume } And as a theefe at barr is questiond there
By all the men that haue beene robd that yeere:
Soe am I by this traiterous meanes surprisd
By thy Hydroptique ffather Catechised
(Though hee hath oft sworne that hee would remoue
Thy beautyes beauty and hope ↑of↓ our Loue
[J.D.] Hope of his goods) if I with thee were seene
Yet close, and secret, as our Loues w' haue beene,
Though thy immortall Mother yet doth lye
Still buried in her bed, yet will not Dy,
Take this advantage to sleepe out day light
And watch thy entryes, and returnes all night
And when shee takes thy hand, and would seeme kinde
Doth search what rings, and arme letts she can finde.
And kissinge notes the coulour of thy face
And fearinge least thou art sowlne doth thee embrace
To try whether thou lounge, doth name strange meates,
And notes thy palmes, blushinge and thy sweates,
And politikely will to thee confesse
The sinns of her owne youthes ranke lustines.
Yet Loue did these sorceries remoue, and moue
Thee to gull thine owne Mother, for my Loue:

51.20 *few had*] *w* extends to *h* 52.11 *yet*] underlining in modern pencil 52.17 *thy face*] *y* extends to *f*

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Thy little brethren, which like fayrye spiritts *[sprights]*
Oft skip into our chamber, those sweete nights
And kist and iugled on thy fathers knee,
Were bribd next day to tell what they did see;
The grimme eight foote high, ironbound seruingman
That oft names God in Oathes, and only than
Hee that to barre the first gate, doth as wide
As the great Rhodian Colossus stride,
Which if in Hell, no other paines ther were,
Makes mee feare Hell, because hee must bee there.
Though by thy father hee were hyr'd for this
Could neuer witness, any touch or kisse.
But, oh too comon ill, I brought with mee
That which betrayd mee to my enemie.
A lowd Perfume, which at my entrance cryde
Euen at thy fathers nose: so wee were spyde.
When like a Tyrant Kinge that in his bedd
Smelt Gunpowder, the pale wretch shiuered:
Had it beene some bad smell, he would haue thought
His owne feete or breath, that smell had wrought.
But as wee in an Ile imprisoned
Where Cattle only, and diuers doggs are bred
The pretious Vnicorne*[s]*, strange Monsters call
So taught hee good strange, y^{t} had none at all.
I taught my silkes their whistlinge to forbeare
Euen my opprest shooes dumbe, and speechles were
Only thou bittersweete who I had layd *[whom]*
Next mee, mee trayterously, betrayde
And vnsuspected hast vnuisibly
At once fled vnto him, and stayd with mee.
Base excrement of Earth, which dost confound
Sence from distinguishinge the sicke from sound
By thee the silly amorous sucks his death
By drawinge in a leaprous harlotts breath
By thee the greatest staine to mans estate
Falls on vs, to bee called effeminate
Though thou bee much loued in the Princes hall
These things that seeme exceede substantiall.
Gods when yee fum'd on Alters were pleas'd well
Because you were burnt, not that they like'd y^{e} smell:

25 *spiritts*] underlining in modern pencil 36 *any touch*] y extends to *t* 45 *an*] Underlined in modern pencil 47 *strange*] Word is followed by stray ink mark that resembles a comma 51 *who*] underlining in modern pencil

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Y'are loathsome all, beinge taken simply alone
Shall wee loue ill things ioynd and hate each one
If you were good your good would soone decay
And you are rare, that takes the good away
All my perfumes I giue most willingly
T'imbalme thy fathers course please him to dye:·/ *70*

---

53 In obitum Ducis Leñoxiæ

Are all diseases dead, or will death say
Hee might not kill this Prince the common way?
It was e'vn'so, and time and Death conspir'd
To make his end, as was his life, admir'd;
The Commons were not summond now I see
Meerely to make Lawes but to mourne for thee:
Nor less then all the Bishopps might suffice
To waite vppon so great a Sacrifice
The Court the Altere was the waiters Peeres
The Mirhe and Frankincense great Cæsars teares. *10*
A brauer offring with more pompe and state
Nor time, nor Death did euer celebrate. &:

54 Epitaph

Steward by name, by office, by account,
amongst the iustest men: an heauenly writt
the day thou shouldst in earthly robes haue sitt
Did call thee vp vnto the holy mount.
Thy Robes are now transfigured white as snow *5*
And shine in happie memorie here below,
The agonies of Death to thee were spard
Nothing is suddaine to a soule prepard.////

---

55 Like to a thought slipt out of minde
Or like good turnes done to the vnkinde.
Or like sweete Musicks sweetest close
Or like a shew that by vs goes
Or like a Knell that sadly ends
Or like a Kiss that parteth friends

Euen such is man whose scæne us done
The Curtaines drawne and hee is gone
The Thoughts passeth, good turnes not thought on,
The note Dyes, y^e^ shews forgotten *10*
The bell toules, frinds kiss & seauer
And meete againe: but once dead neuer:·/

52.67 *good would*] *d* extends to *w* 53.6 *mourne for*] *e* extends to *f* 54.8 *soule*] *e* overwrites probable second *l* 55.1 *a thought*] *a* extends to *t*

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56 Of Mans Life:
Like to the Damaske Rose you see,
Or like the Blossum on the Tree,
Or like the dainty flowre of May
Or like the Morninge to the day
Or like the Sunne or like y^e^ shade
Or like the Gourd which Ionas had
Euen such is man, whose threed is spunn
Drawne out, and cutt, and soe is dunn
The Rose witheres the Blossome blasteth
The flower fades the Morninge hasteth
The sunne setts the shadowe flyes,
The Gourd consumes, and man dyes:· So/

β1 Mans Life.

Cam:Rem. Man is a glass, Life is as water
That's weakly wall'd about:
[Handwriting of John Wale] Sin brings in death, death breaks y^e^ Glass,
So runs y^e^ water out.

---

57 I may forgett to eate, to Sleepe, to Drinke,
But when I doe forgett on thee, to thinke
Or haueing meanes omitt salutes to send
To thee my choicest and most valued friend
Or cease to Loue, to honour and admire
To keepe my vow, or from fast faith retire
(Then keepinge thine) which I no more did doubte
Then that poore soules in Hell would faine gett out
Know in such sinne, and silence I am nott
In Death, Loue, vows friendshippe and alls forgott,
But whiles that Nature lendeth life to mee
Or but one draine of breath I'le honour thee.
Soe rest assured, and when my hartstrings breake
Ile send a sigh that to thy soule shall speake
Such faithfull Language, such sincere intention
As neuer any mortall yett did mention.
Till then I contemplate on thy pfection
Trust in thy Loue, triumph in thy election}

56.2 *Blossum*] Uppercase *B* superimposed on lowercase *b* **56**.3 *dainty flowre*] *y* extends to *f*
Mans Life] Entire poem, second handwriting (*see Introduction, sec. I*)

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58 Written to a friend in the Lowe-Cuntries:
By : H:H:

When swifte report shall with her nimble winge
Bringe thee the newes of my imprisoninge
And hee that tells thee with a doutfull pause,
Guesses or sweares hee doth not know the cause,
Perhaps thoul't straight Imagine I am in
For Murder, theft, or some Veniall sinne,
For speakeinge treason (which the heauens forbid)
Or coyninge tokens as the Tinker did
But faith thou art deceiu'd for I sweare yett
I'me chargd with nothinge but a thing ca'ld debt
Or owinge Money, and I am afraide
To owe as much more, ere this can bee payde
But that's all one: by this time thou hast sayd
Or Sworne thou'rt Sorrye faith I was betrayd
That vext mee worst, for otherwise I am
As merrie here as you at Rotterdam
And therefore bee not, Ile reserue thy sorrowe
Till I haue neede, and then of thee Ile borrowe
ffor liuing here, I tell thee I haue ends
I trie my Patience, and I trie my friends
And finde them both that for my durance here
The one can suffer, and the other beare:·

---

59 A Winters Entertainement at
Saxam written by : T: C: *[T. Carew]*

Though frost and snowe lookes from mine eyes *[Carew]*
That pleasure which with out dores lyes
Thy Orchards, Gardens, walkes that so
I might not all thy pleasures knowe.
Yet Saxam thou with in thy gate
Art of thy selfe so Delicate
So full of Natiue sweete↑s↓ <ness> that blesse
Thy Roofe with inward happines
As neither from nor to thy store
Winter takes ought, orr springe adds more,
The cold and frozen aire had starud
Much poore, vnless by thee preseru'd
Whose prayers haue made thy table blest
With plentie farre aboue the rest,
The season hardly did afforde

58.4 *know the*] *w* extends to *t* 58.19 *liuing here*] *g* extends to *h* 58.20 *my friends*] *y* extends to *f* 59.7 *sweetes*] final *s* inserted as correction, no caret

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Course cates vnto thy Neighbours boorde
Yet thou hadst dainties, as the skey
Had only bin thy volery,
Or else the birds fearinge the snowe
Might to a nother deluge growe
The Partridge, Phesant, and the Larke
Flew to thy house as to the Arke,
The willinge Ox of himselfe came
Home to the slaughter with y^e^ Lambe,
And euery beast did thither bringe
Himselfe to bee an offeringe.
The scaly heard more pleasure tooke
Bath'd in thy dish, then in the brooke
Water, Earth, Aire, did all conspire,
To pay their tributes to thy fire
Whose cherishinge flames themselvues deuide
In euery roome where they deride,
The could, and night a broad, whilst they,
With in like Suns made endless day
These cheerefull beames send forth their light
To all that wander in the night
And seeme to becken from a loofe
The weary Pilgrim to thy roofe
Wher if refresht hee will a way
He's fairely welcome, but if stay
for more, which hee shall harty finde
Both from the Master and the hinde,
His hartie welcome each man there
Stampt on his chere full brow doth were
Hers none obserues, muchless repines
How often this man Sups, or dines
Thou hast no Porters att thy Doore
T'xamine or keepe backe the Poore
Nor bolts, nor Locks, thy Gates haue bin
Made only to Lett strangerrs in
Vntaught to shutt they doe not feare
To stand wide open all the yeare
Careless who enters, for they knowe
Thou neuer didst deserue a fooe
And as for Theeues thy bounties such
They cannot steale thou giust so much:·

41 *harty finde*] *y* extends to *f*

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60

Vppon the Queene of Bohemia

S[r] H. Wotton

You meaner beauties of the night
That poorely satisfie our eies
More knowne by number then by light
Like comon people of the skies
What are you when the Moone shall rise. Sunn

You violetts which first appeare
By your purple Mantles knowne
Like proud virgins of the yeere
As if the springe were all your owne
What are you when the Rose is blowne.

You merry chanters of the wood
that Carroll out Dame natures layes
thinkinge your Passions vnderstood
by weake accents : whats your praise
When Philomel her voice shall rayse.

So when my Princess shall bee seene
In comlines of face and minde
by vertue first then choise a Queene
tell mee if shee be not Designe
the praise and glory of her kinde:·
Finis

61

An Epitaph on the Lady May and Natt:feild y[e] player:·

It is the faire and pleasaunt Month of May,
That clads the feild in all his rich a<r>ray.
Adorning him with c~t u↓ <l> lo <?> rs better dyde.
Then any Prince can weare or any Bride,
But May is almost spent, the feild growes Dun
With gazing too much on his Mays hott Sun,
Yet if milde Zepherus please not his heate to allay
Poore feild must burne euen in the midst of May:·

[Natt. Field was a player in the Kings Company with Shakespeare]

60.4 *skies*] *i* overwrites y. Holgate first wrote *sky*. **60**.5 *Moone, Sunn*] Underlining in ink. *Sunn* corrects *Moone*, probably corrected by Holgate. **60** third stanza (*left margin*)] Unreadable notation in modern pencil, probably erased. **60**.20 *glory of*] y extends to *o* **61**.3 *Adorning him*] *g* extends to *h*

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62 Dr: C: of Oxfoord beinge kept out of the Haule on St George his day at Windsor by the Guard, wrote the verses vnto the Lord Mordent:·

[Corbet]

My Lord, I doe confess at the first newes
Of your returne towards home, I did refuse
To visitt you, for feare the Northerne winde
Had pierct into your maners, and your minde.
ffor feare you might want memorie to forgett
Some Arts of Scotland, which might hunt you yett:
But when I thought you neere, And when I harde
You were at woodstocke seene well sund and ayr'd,
That your Contagion in you now was spent,
And you were Iust, Lord Mordent as you went.
I then resolu'd to come, and did not doubt
To be in season, though the Buck was out,
Windsor the place, The Day was holy Roode
St George my Muse, for bee it vnderstoode,
For all St George more early in the yeere
Broke fast, and eate a bitt, yett hee Dinde here,
And though in Aprill in Red Inke it shine
Know 'twas September made him red with wine.
To this good sport rode I, as being allowed
To see the Kinge and Cry him in the Crowde
And at all Sollem meetings haue the grace
To thrust, and to be trod on by my place,
Where when I come, I saw the Chruch besett
With tumults, as had all the brethren mett
To heare some silent Teacher of that Quarter
Enveigh against the order of the Garter.
And iustly might the weake bee greu'd & wronge
Because the Garter praies in a strange tongue,
And doth retaine traditions yett of ffrance
In an old Hony Soit Qui Mal y Pense
When learne you Knights that Order yt haue tane
That all beside the Buckle is Prophane,
But there was no such doctrine now at stake
No starud Precessian from the Pulpit spake
And yet the Church was full, all sorts of Men
Religions, Sexes, Ages; were there then
Whilst hee that keepes the Quire togeither Lockes
Papists, and Puritans, the Pope, and knocks

4 *pierct*] *i* overwrites *e*; *e* overwrites *i*. Holgate first wrote *peirct*, then *pierct*. 20 *Cry him*] *y* extends to *h*

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Which made some wise ons, feare that loue our Nation
This mixture would begett A Tolleration,
Or that Religion should vinted bee
When they sta'yd seruice, thears the Letanie
But no such hast, this daies deuotion lies
Not in the hearts of men, but in the eies,
Hee that doth see S[t] George, heares him aright
For hee loues not to parley, but to fight
Amongst this Audience my Lord stood: I:
Well edefied as any that stood by:
And know how many leggs a Knight letts falle
Betwixt the Kinge, the offringe, and his stale.
Aske mee but of their robes, I shall relate
The colour, the fashion, and the State;
I saw the Procession with out the doore
What the poore knights, and what the Prebends wore
All this my Neighbours, that were by mee tooke
Who diu'd but to the garment and the looke,
But I saw more, and though I haue their fate
In place and fauour, yet I want their pate
Mee thought I then did those first ages know
Which brought foorth Knights So Armd; and Looking so
Who would maintaine their oth and binde their word
With these two seales An Alter, and a Word.
Then saw I George new sainted when such Preists
wore him not only on, but in their breasts
Oft did I wish that Day with open vow
O that my Cuntrie were in danger now
And t'was not Treason: who could feare to Dye
When hee was sure his rescue is soe nie,
And here I might a iust digression make
Whilst of some 4 particular Knights I spake
To whom I owe my thankes, but twer not best
By praisinge 2 or 3 to accuse the rest
Nor can I sing that order, or those men
That are aboue the Masterye of my Pen
And priuate singers may not blush: those things
whose Author Princes are whose patterns Kings
Wherfore vnburnt, I will refraine that fire
Least daringe such a Theame I should aspire
'T'include my Kinge, and Prince, and so rehearse
Names fitter for my Prayer, then my verse.
Hee that will speake of Princes, let him vse
More Grace then witt, know Go'ds aboue thy Muse
No more of Councell: Harke the Trumpets sound
And the graue Organs with the Antheam drownd
The Church hath sayd Amen to all their rights
And now the Troian horse letts loose his Knights.

61 ***Entire line***] Underlined 62 ***Entire line***] Written as addendum vertically up right margin

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The Tryumph moues O what could added bee
Saue your accesse to that Solemnitie
Which I expect and doubt not but to seet
When, the Kings fauour and your worth shall meete,
I think the Robes, would now become you soe
S[t] George himselfe would scarce his owne Knights knowe
From the Lord Mordent: pardon mee that preach
A Doctrine which King Iames can only teach
To whom I leaue you, who alone hath right
To make Knights, Lords, and then a Lord a Knight.
Imagine now the sceane lies in the Haule
for at high Noone wee are Recusant all
The Church is empty as their bellies were
Of the spectators which had languisht there.
And now the fauoretts of the Clarke o'th Check
Who oft yaun'd and stretcht forth many a necke
Twixt Noone and Morninge, the Dull feeders on
fresh Patience, and reasons of the Sonne.
They who had liu'd i'th Hall Seauen houres at least
As if twere An araingment not a feast
And, looke so like the Hangings they stand neere
Non' could discerne which the true Pictures were
These now shall bee refresht while the bould Drum
Strikes vp his frolicke, throw the Hall they cum
Here might I end (my Lord) and here subscribe
Your honors to his powre. But o what Bribe
What feare, or mulckt can make my Muse refraine
When shee is vrgd, of Nature and disdaine.
Not all the Guard can hould mee I must write
Though they should sweare, and Lay how they would fight
If I proceede: Nay though their Captaine say
Hold him, or else you shall not eate to Day,
The goodly Yeomen must not scape my Penn
I'ts Diner time, and I must speake of men.
So to the Hall made I with Little Care
To praise the dishes, or to tast y[e] fare
Much less t'indanger the lest tart or pie
By any waiter there: stolne, and sett by,
But to compute the value of the meate
Which was for glory; not for hunger eate.
Nor did I farr stand backe, who past before
The presence of the Priuie Chamber doore.
But wooe is mee, the Guarde those men of warr
Who but two weapons vse: Beefe, and the Barr;
Began to gripe mee, knowing not in truth
That I had sung Iohn Dory in my Youth.

89 *not but to*] *t* extends to *b*; *o* extends to *t* 116 *Lay how*] *y* extends to *h* 117 *Nay though*] *y* extends to *t*

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Or that I knew the day when I could chaunt
Cheuy, and Arthur, and the seige of Gaunt,
And though those bee the vertues which must trie
Who is most worthy of this Curtesie
They profited mee Nothinge: for no Notes
Will moue them now, they are deafe in their new Coates;
Wherfore on mee afresh they fall and show
themselues more Actiue then before: as though
They had some wager layd and did contend
Who should abase mee farthest at Armes end.
One I remember with grisled beard
And better growne then any of the heard,
Who were hee well examind and made looke
His name in his owne parish and Church booke,
Could hardly proue his Cristendome, and yett
It seemes hee had two names for there were sett
On a white Canuass dublett which hee wore
Two Capitall Letters of a name before
Letters belike which hee had spud or spilt
When the great Bumbard leak't or was a Tilt
This Ironside takes mee, and suddenly
Hurles mee by Iudgment of the standers by
Some Twelue foote by the square, takes mee againe
Out throws it halfe a Barr, and thus wee twaine
At this hott exercise an houre had spent
Hee the feirce Agent, I the Instrument,
My man began to rage, but I cryd pease
When hee is dry, or hungry, hee will cease,
Peace for the Lords sake Nicholas least hee take vs
And vse vs both as Hercules did Cacus.
And now I breath my Lord; Now haue I time
To tell the Cause and to confess the Crime
I was in black A scholler straight they guest
In deed I Coller for it, at the least.
I spake them faire, desird to see the Haule
And gaue them Reasons for it, this was all.
By which I learne it is a maine offence
So neere the Clarke o'th Check t'vtter sence.
Talke of your Embleames, Masters & relate
How Esope hath it and how Alciat
The Cocke and Pearle the dunghill & the gemm
This passeth all to talke sence among them.
Much more good seruice was committed yet
Which I in such a tumult must forgett
But shall I smother that prodigious fitt
Which past in Cleane inuention and pure witt

141 *They had*] y extends to *h* 144 *any of*] y extends to *o* 163 *Now haue*] w extends to *h*

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As thus: A nimble Knaue though some thing fatt,
Strikes at my head and fairely steales my hatt.
Another breakes a Iest: Well winsor well,
What will insue thereof I cannot tell.
When they spend witt: (serue God) yet twas not much
Although the Clamor and applaus were such
As when S^{t} Arche, or Garret doth prouoke them
And with wide Laughter, and a cheat lofe choke them,
What was the Iest, doe yee aske, I dare repeate it,
And put it home before you shall intreate it.
Hee cald mee Bloxfoord Man, Confess I must
Twas bitter, and it greiud mee in a thrust,
That most vngratefull: word Bloxfoord to heare
Of him whose breath stunke yett of Oxfoord beere
But let it pass, for I haue now past throw
Their Holberds, and worse weapons, their teeth too,
And of a worthy officer was inuited
To Dine: who, all their rudeness hath requited
Where wee had mearth and meate, and a large borde
furnisht with all the Kitchen could afforde.
But to conclude, to wipe of from before yee
All this wich is no better then a story.
Had this affront bin done mee by Commaunde
Of Noble ffenton, had their Captaines hand
Directed them to this. I should beleeue
I had no cause to Iest: but much to greiue
Or had discerninge Pembrooke seene this don
And thought it well bestowd, I would haue runn
Wher no good man had dwelt, nor Learnd, should fly
Wher no disease would keepe mee company.
Where it should bee p^{r}ferment to endure
To teach a schoole or else to serue a Cure
But as it stands the Persons and the Cause
Consider well: my Manners <wee> and their Lawes
T'is no affliction to mee, for euen thus
S^{t} Paule hath fought with Beasts at Ephesus
And I at winsor, Let this comfort then
Rest with all Able and deseruinge men
Hee that will please the Guarde and not prouoke
Court witts must sell his Learning; buy a cloke
Masques ffor at all feasts and Mas↑q↓<?>↑u↓es the doome hath been
A man thrust out, and A gay cloke Lett in:

Finis

180 *my head*] y extends to *h* 189 *Confess*] *C* overwrites unreadable letter 219 *Masques* (text)] Entire word is underlined

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63 Of the Srpinge:
Now that the Winters gone, the Earth hath lost
Her snowey Robes; and now no more the ffrost
Candies the grasse, nor casts an Icie Creame
Vppon the siluer lake, or Cristall streame,
But the warme Sunn thaws the benummed earth
And makes it tender; giues a second birth,
To the dedd swallow, wake in hollow tree
[V] The drowsy Cuckoo, and the humble Bee,
Now do a Quire of chirpinge Minstrills bringe
In triumph to the worlde, the youthfull Springe
The vallies, hills, and woods in rich aray
Welcome the cominge of the longd for May
Now all things smile, only my Loue doth Lowre
Nor hath the scaldinge Nooneday Sun the powre,
To melt that Marble Ice which still doth hould
Her heate Congealede, and make her pittie Colde
The Oxe which lately did for shelter fly
Into the Stall, doth now securely lye
In open feild; and Loue no more is made
By the fire side, but in the coulder shade,
Amintas now doth with his Phillis sleepe
Vnder a Sicamoure, and all things keepe
Time with season, only shee doth carry
Iune in her eyes; in her heart Ianuary:·
finis:

---

64 An Elegie on the death of the Lady Marcum:·
[Isabella Markham See Sonnet by John Harrington She died in May 1609]
As vnthrifts groane in straw for their pawnd beds
As weomen weepe for their lost Mayden heads
When both are with out hope of remedie
Such an vntimely greife I haue for thee
I neuer saw thy face, nor did my harte
Vrge forth mine eyes vnto it whilst thou werte
But beinge Lifted hence that which to thee
Was deaths sad darte, prou'de Cupids shaft to mee
Who ere thought mee so foolish that the force
Of a report could make mee Loue a Coarse
Know hee that when with this I do compare,
The Loue I doe a liuing woman beare
I finde my selfe most happy now I knowe
Where I can finde my Mistriss, and can goe
Vnto her trimde bed, and lifte a way
Her grass greene mantle, and her sheete display

63.8 (margin)] check mark in modern pencil 63.12 *longd for*] *d* extends to *f*
63.13 *Now all things*] *w* extends to *a*; *l* extends to *t* 63.19 *open feild*] *n* extends to *f*
64.5 *thy face*] *y* extends to *f* *my harte*] *y* extends to *h*

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And touch her Naked, and (though enuious) would
In which shee lyes vncouerd, moyste and colde)
Striue to corrupt her. Shee will not abide,
With any Arte her blemishes to hide,
As many Liuing doe, and know they neede
Yett cannot they in sweetnes, her exceede
But make a stinke, with all their Arte and kill
Which the Phisitions warrant with a Bill,
Nor at her doore do heapes of Coaches stay
Footmen and Midwiues to bar vp my way
Nor neede shee any Maide, or Page to keepe
To knock mee early from my golden sleepe
With Letters that her honour all is gon
If I not right her cause, (on such a one)
Her heart is not so heard, to make mee pay
For euery Kiss a Supper, and a Play
Nor will shee euer open her pure lipps
To vtter these enough to drowne o^{r} shippe.
To bring a plague, a ffamine or the Sworde
Vppon the Land, though shee would keepe her worde.
Yett ere an howre bee past in some new vaine
Breake'em, and Sweare em, Ouer all againe,
Pardon that with thy blest Memorye
I mingle mine owne former miserie
Yet dare I not excuse the fate that brought
These crosses on mee, for then euery thought
That tended to my Loue was blacke and fowle
Now all as pure as a new baptized soule
For I protest, for all that I can see
I would not lye one night in bed with thee,
Nor am I Ielous, but could well abide
My foe to lye in qui'ett by her side
You wormes my Arriualls, while shee was aliue
How many thousands were there y^{t} did striue
To haue your freedome, for their sakes forbeare
Vnseemely hooles in her softe skin to weare
But if you must, as what wormes can abstaine
To taste her tender body, yett refraine
With your disordered eatings to deface her
But feede your selues as you may most grace her
Fleet through her eare tipes se you worke a paire
Of hooles which as y^{e} Moist cold ayre
Turnes into water may the dropps take
And in her eares a paire of Iewells make:

34 *Entire line*] Written as addendum vertically up right margin

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That once vppon her bosome make your feast
Wher in a Crosse, graue Iesus : on her brest.
Haue you not yet enough of that white skin
The touch wher of in times past would haue beene
Enough to haue ransomde many a thousande soule
Captiud to Loue) If not then vpward rowle
Your Little bodys, wher I would you haue
This Epitaph vppon her fore head graue:·
Liuinge shee was Younge, faire and full of witt
Dead, All her faults were in her forehead writt:}
[Beaumont] F:B:

65

Seeinge

From such a face whose excellence
May captiue my Soueraignes sence *[B.J's version is*
and make him Phebus like his Throne *on p. 82]*
resigne to some young Phayetone
whose skilless and vnsteady hande
may proue the ruine of a Lande
Vnlesse great Ioue downe from the skie
beholdinge Earths Calamitie
Strike with his hand that cannot erre
the proud vsurpinge Charioter
and cure (though Phæbus greiue) our woe
from such a face that can worke soe
Wher so'ere thou hast a beeinge
Blesse my Soueraigne and his seeinge:

Hearinge:

From Iests Prophane, from flattringe tongues
from bawdy tales, from beastly songs
from after supper sutes that feare
A Parlament or Councells eare
from Spanish Treates that may wounde
our Cuntries good, the Gospell sound peace
from Iobs falce friends that would intice
my Soueraigne from Heauens Paradize
from Prophett such: as Ahabbs were
whose flatteringe Sooth my Soueraingnes eare
his frounes more then his makers fearinge
Bless my Soueraigne and his hearinge:·

Tastinge:

From all fruite that is forbidden
such for which Old Eue was Chidden
from the Labourers sweate and toyle
from the poore widdows meale, and oyle

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from blood of innocents oft wrang-ł l ł ed
from their estates and from those strangled
from the Candied poysond baytes
Of Iesuites and their deceites
Italian salletts, Romish Drugges
the Milke of Babells proud whores Dugges
from wine that can destroye the braine
and from the dangerous figg of Spaine
from all banquetts and all feastinge
Bless my Soueraigne and his tastinge:

Feelinge

From pricke of Conscience such a stinge
as slayes the Soule, Heauens bless my Kinge
from a title as may with drawe
his minde from equitye or Lawe
from such a smooth and beardless chinn
as may prouoke or tempt to sinne:
from such a hand whose moyst palme may
my Soueraigne leade out of the way
from things polluted and vncleane
from all thats beastly and obsceane
from what may sett his soule a reelinge
blesse my Soueraigne and his feelinge:

Smellinge

Where Mirrhe, and ffrankencence is throwne
On Alters built to Gods vnknowen
O Lett my Soueraigne neuer smell
such dam'd perfumes are fitt for Hell
Let not such sents his Nostrills staine
from smells that poyson may the braine
Heauens still preserue him. next I craue
thou wilt bee pleasd good Gods to saue
my Soueraigne from a Gãnymeade
whose whorish breath hath power to leade
his Eccellence which way it list
O let such lipps bee neuer kist
from a breath soe farr excellinge
Bless my Soueraigne and his smellinge

Seeinge: And now Iust God I humbly pray
that thou wilt take the filme away
which keepes my Soueraignes eies from vewinge
Hearinge: those things y^{t} will bee our vndoinge
then let him heare good God the sounds
as well of men as of his houndes
Tastinge: giue him a taste and timely too
of what his Subiects vndergoe
Feelinge: giue him a feelinge of their wooes
and then no doubt his royall Nose
Smellinge: will quickly smell those Rascalls forth
whose blacke deedes haue Eclipst his worth
they tooke and scurgde, for their offences
Heauen bless my Soueraigne and his Sences:·
ffinis

31 *wrangled*] caret subscribed after *g*, *l* superscribed above as correction

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66

Seeinge: From a Gypsie in the morninge
Or a paire of squint eyes turninge, *[From B.J's Masque*
from the Gobblinge and the Spector *"Gypsies Metamorphosed"]*
Or a drunkard though with Nector
from a woman true to no man
and is vgly besides Common
A Smocke rampant and that itches
to bee puttinge on the britches
where so ere they haue their beeinge
Bless my Soueraigne and his seeinge. *10*

Hearinge From a foole and serious toyes
from a Lawer three parts Noyse
from Impertinence like a Drume
beate at Dinner in his roome
from a tongue with out a file
heape of Phrases and no stile
from a fiddell out of tune
as the Cookow is in lune
from the Candle stickes of Loughburie
and the Lowde pure wiues of Banburie *20*
only time and yeares out wearinge
Bless my Soueraigne and his hearinge.

Smellinge From a strowlinge Tinkers sheete
and a paire of Carriers feete
from a Lady that doth breathe
worse aboue then vnderneath
from the dyett and the knowledge
of the Students in Beares Colledge
from Tobacco with the tipe
of the Deuills glister-pipe *30*
or a stinke all stinkes excellinge
A Fishmongers Dwellinge
Bless my Soueraigne and his smellinge

Tastinge From an Oyster and fryde fish
A Sowes Baby in a dish
Or any portion of a Swine
from badd venson and worse wine
Linge, what Cooke so ere it boyle
though with musterd sauc'd and oyl<?>e
or what else would keepe man fastinge *40*
Bless my Soueraigne and his tastinge:

Feelinge Both from Birdlime and from pitch
from a Doxie and her itch
from the brissles of a hogge
from the Ring-worme of a dogge
from the Courtship of a bryer
from S[t] Anthonies old fire
from a neild or a thorne
i'th bedd at e'uen or morne

47 *old fire*] *d* extends to *f*

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or from any Goutes least grutchinge
Bless my Soueraigne and his touchinge.

Bless him too from all offences
in his sport as in his sences
from a Boy to Cross his way
from a fall or a fowle Day
Bless him O bless him Heauens and lende him longe
To bee the sacred burthen of all Songe
The acts and yeeres of all our kings to out goe
And while hee's Mortall, wee not thinke him soe:· ffinis

67 {A man, and two Maides in a Boate at Sea:·
From some vnknowne, but haynous Crime
against the Gods committed
a young man on a time (sad time
and young man to bee pittied)

Putt forth to Sea, when stormes constraind
the rageinge Sea, to roare,
in a small vessell that containd
him only and two more.

As Master, Mate, and Sayler far'd
this youth and with his hand
ruld helme, and rudder, Sayle and Corde
and boate both sterrd and mand

And though his barke were but three stronge
(weake vessell strong but three)
tall shippe from Indian voyage longe
nere brought such prize as shee

For with two Damsells was shee lade
the one brightness such
the Seaman her his Idde made
and shee him scornd as much:·

The other though not all so bright
As was her Mate, yett one
that in him plac'd her whole delight
But hee in her tooke none.

Now to appease both Heauen and Seas
that on the offence did frowne
hee cast a way must one of these
or else all three must Drowne.

Hard choice where in full sad hee stood
and doubtfull what to doe
oft lookinge on the raginge floud
and oft vppon those twoe:

67.12 *sterrd*] First *r* overwrites unreadable letter

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The pensive Pilote of this boate
thus with himselfe debates,
should I drowne her on whom I Dote
though shee mee fondly hates./

I loose the richest of my fraughts
and on despairefull shelfe
of Sorrow, Shipwracks mine owne thoughts
and cast a way my selfe.

And should I her that doates on mee
destroye though her I scorne
my Soule for such a deede would bee
with endless horror torne

If sacrifice of mine owne life
might satisfie the offended
those two should liue, and yet the strife
and storme should soone bee ended:

But fors't to resolue, at last
the faire, and scorn full mayd
whom hee so lou'd hee tooke and cast
or'e boa'rd, and thus hee sayd

Whom best I Loue to Death I giue
whom best mee Loues I haue
for why; Shee that will saue shall liue,
Shee sinke that will not saue:· ffinis

68 This Night is blacke, but blacker is my soule
By sinne more blacke then Inke, then pitch moure foule,
Sweet Christ with eies of Mercie looke on mee
And with thy Spiritt lett enlightned bee,
So prostrate euen in heart to thee I fly
My Sauiour deere who for my sinns didst dye
O let thy pretious bloud much cleere my heart
And by thy death my sinfull soule conuert
The blackest night to thee is clearest day
The clearest day to mee as blacke all way
O Lett thy blessed light soe shine on mee
That I may Loathe my sinnes when them I see
My God thou art, my hope wherby I liue
My sinns forgett and do thou pardon giue
That when this earthly body heere must dye
My soule may liue with thee Eternally: ffinis

67.37 *my fraughts*] *y* extends to *f* 67.50 *scorn full*] Space between *scorn* and *full*, but Holgate may have thought of this as one word 67.52 *boa'rd*] *a* overwrites probable *o*

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69 The Question of a Garland

Betwixt two Sutors, satt a Lady faire
Vppon her head a Garland did shee weare
and of the enamor'd, two, the first a lone
a garland wore like her, the second none.

ffrom her owne head shee tooke the wreath shee wore
and on him plac't it, that had none before
and then (marke this) their browes were both about
besett with Garlands, and shee satt with out.

Beholdinge then these Riualls on each side
of her, thus plac'd and deckt in equall pride
Shee from the first mans head; the wreath hee had
tooke off (and ther with) her owne browes, shee clad

And then (marke this) shee and the second weare
in Garlands deckt and the first man Satt bare,
Now which did shee Loue best, of him to whom
Shee gaue the wreath, or him, shee tooke it from:

The Answere

In my conceite shee him would soonest haue
from whome shee tooke; not him to whome shee gaue
for to bestowe, many respects may moue
But to receiue none should perswade but Loue.

Shee grast him much, on whom her wreath shee placte
But him whose wreath shee wore, shee much more gracte
for where shee giues shee there a seruant makes
but makes herselfe a seruant where shee takes.
{Then where shee takes, shee honours most and where
{Shee doth most honour shee most Loue doth beare:· ffinis

70 A Meditation}

Rise O my soule with thy desires to heauen
and with diuinest Contemplation vse
thy time when times etternitye is giuen
nor let vaine thoughts nomore thy thought abuse
But downe in Darkeness lett them lye
So liue they better, lett thy worst thoughts dye

And thou my soule inspird with holy flame
viewe and reuiewe with most regardfull eye
that holy Crosse whence thy Saluation came
whereon thy Sauiour and thy sinnes did dye
for in this sacred obiect is such pleasure
that in this Christ is both my life and treasure

To thee O Iesus I direct mine eyes
to thee my handes to thee my humble knees
to thee my heart shall offer Sacrifice
to thee my thoughts, my thoughts who only sees
To thee my all, my selfe and all I giue
To thee I die, to thee I only Liue:·/ ffinis

69.1 *Lady faire*] y extends to *f* 70.7 *holy flame*] y extends to *f* 70.16 *my thoughts*] y extends to *t*

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71

Mary and Loue thy Flauia for shee
hath all things wher with others beauties bee
for though her eies bee smalle her mouth is great
[Donne] though her Lipps be Iuory yett her teeth are Iett
though they bee Dimm yet shee is light enough
and though her harshe haires fall her skin is rough
What though her Cheekes be yellow her haire is Red
giue her thine and shee hath a Mayden head
these things are beauties Elements where these
meete in one that one must as perfect please
if red and white and each good qualitye
be in thy wench, neere aske where it doth lye
In buying things perfumd, wee aske if there
bee Muske, and Amber in it, but not where
though all' her parts bee not i'the vsiall place
Shee hath the Anagram of a good face.
If wee might put the Letters but one way
in that Leane dearth of words what could wee say
when by the Gam-vt som Musitions make
A perfecte songe, others will vndertake
by the same Gam-vt chainged to equall it
things simply good can neuer bee vnfitt
shee is faire as any if all be like her
and if none bee, then shee is singulare
All Loue is wonder if wee Iustly doe, <?>
account her wonderfull why not Louely too
Loue built on beauty, soone as beauty dyes
Choose this face, chaing'de by no deformities
Weomen <all> are all like Angells they faire bee
like those that fell to worse: but such as shee
like to good Angells: nothing can Impaire
tis less greife to bee foule: then to haue beene faire
for one Nights reuells gould and silke wee chouse
but in long Iournies Cloth, and Leather vse
Beauty is barren: oft best husbands say
there is best land where there is foulest way
O what a soueraigne Plaister will shee bee
if thy past sinns haue taught thee Iealosie
Heer needs no spyes, no Euenuckes : her Committ
safe to they foes, yea to a Marmosit,
When Belgias Cities the round Cuntries drowne
that dirty fouleness guards, and armes the Towne
soe doth her face, guarde her and so for thee
which forct thy basnes absent oft must bee
shee whose face like cloudes turnes y^e^ Day to Night
who mightier then the Sea makes Moores seeme white
whom though seuen yeeres shee in the stews had layd
A Nunerie durst receiue and thinke a Maide
And though in Child-births labour shee did lye
Mydwifes would sweare twere but a Tympanie.

10 *20* *30* *40* *50*

2 *all things*| *l* extends to *t* 15 *vsiall place*| *l* extends to *p* 29 *they faire*| *y* extends to *f*

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Whom if shee accuse herselfe I creditt less
then w<h>iches which Impossibles confess
whom Dildoes beadstaues and her velvett glass
would bee as loth to touch as Ioseph was
One like non: and likt of non fittest were
for things in fashion euery one will weare: ffinis

72 Dr Corbet to the Duke of Buckingham in Spaine : 1623 :

I'ue reade of Ilands floatinge and remou'd
in Ouids time, but neuer harde it proud
till now that fable by the Prince and you
by your transportinge England is made true
Wee are not where wee were the Day starr raignes
no colder in our Climate, then in Spaines
The selfe same breath, same aire, same heate, and burninge
Is heere, and there will bee till your returninge
Come ere the Card bee alter'd least perhaps
Your stay may make an errour in our Mapps
Least England shall bee found when you shall passe
a thousand Myles more southward then it was
O that you were my Lord, O that you were
Now in Black friers, or had a disguised eare
Or that you were Smyths againe, two houres to bee
In Paules on Sunday att full Sea at three
There you should heare the Legend of each Day
The perrills of your time and of your way
Your Enterprizes, accidents, vntill
You could ariue at Court and reach Madrill
Then you should heare how the state Grandes flout you
with their twice double diligence about you
How our enuirond Prince walkes with a Guarde
Of Spanish Peeres and his owne seruants barr'd
How not a Chapline of his owne may stay
When hee would heare a Sermon preach't or pray,
You would bee hungrie haueinge dinde to heare
vitailes The price of vi<c>ta<?>les, and the scarcitie there
As if the Prince had ventured there his life
To make a famine not to fetch a wife.
Your eggs (which must bee addle too) are Deare
As English Capons, Capons as sheepe here
Noe grass for horse, or Cattell, for they say
It is not cutt nor made, grass there growes hay.
Then tis soe seetinge hott in Spanie they Sweare
you neuer heard of a rawe oyster there
your cold meate coms in reaking, and your wine
Is all burnt Sacko, the fire was in the vine,
Itm your Pulletts are distinguist there

71.56 *euery one*] *y* extends to *o* 72.8 *till your*] *l* extends to *y* 72.13 *my Lord*] *y* extends to *L* 72.17 *Day*] Uppercase *D* overwrites lowercase *d* 72.28 *vitailes*] spelling corrected in left margin

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Into fowre Quarters, as wee carue them heere,
And are a weeke a wastinge Munday noone
A winge, att Supper somethinge with a Spoone,
Tuesday a Legge, and so forth; Sunday more
The liuer and the gissard betwixt foure
As for the Mutten in the best house-holder
Tis fellony to Cheapen a whole Shoulder
Lord how our Stomakes come to vs againe,
When wee conceiue what snatchinge is in Spaine
And whilst I write and doe the news repeate
Am forc't to call for breakfast in and eate
And doe you wonder at the Dearth the while
The floud that makes it runns in the middle Ile
Poets of Pauls; those of Duke Humpheries mess
That feede on nought but graues and Emptinesse
But harke you Noble S^{r}: in one Crosse weeke
My Lord had lost foure thousand pound at Gleeke
And though they doe allow you little meate
They are content your losses shall bee great
False on my Denerie: falser then your fare is
Or then your Difference with Conde De Oleuares
Which was reported strangely for one tyde
But after six howres flowinge ebd and Dyde
If God would this great designe should bee
Perfect and round with out some knauerie
Nor that our Prince should end his enterprise
But for soe many othes So many lyes
If for a good euent the Heauens doe please
Mens tongues should bee come rougher then the Seas
And the expence of Paper shall bee such
First written then translated out of Dutch
Carantoes, Dittes, Packetts, newes, more newes
Which so innocent witness doth abuse
If first the Belgicke Pismire must bee seene
Before the Spanish Lady bee our Queene
With that sucksess and such an end at last
Alls welcome, pleasant, gratefull that is past
And such an end wee pray that you should see
A type of that which Mother Zebedee
Wisht for her sonnes, the Prince and you
Att either hand of Iames yee need not say
Hee on the right, you on the lefte, the Kinge
Safe in the Midst you both enuironinge
There shall I tell my Lord his word and band
Are forfett till I kiss the Princes hand
Then shall I see the Duke your royall freind
Haue all your other honours, this you'le end
This you haue wrought, for this you hamerd out
Like a strong Smith, good workeman and a stout

50 *Am forc't*] *m* extends to *f* 50 *call for*] *l* extends to *f* 53 *Humpheries*] initial *e* overwrites unreadable letter

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In this I haue a parte, In this I see
Some new addition smilinge vppon mee
Who in an humble Distance claime my share
In all your greatness what so ere you are:·

73 Vppon Prince Charles his cominge home out of Spaine : 1623

S^{r}: such my fate was that I had no store
T'erect a goodly Pile before my doore
Nor were my flagons tyr'd, by being taught
Their Seu'rall stages vp and downe the vault
Vppon the great blest Day of your returne
Where in nothinge att all was seene to mourne
Except it were the Heauens, and well they might
Fearinge our tryumph should out shine their light
The poore man trickt himselfe with wine that Day
And did not feare to make his Landlord stay,
The tradsman shut his shoppe, and did not care
For the retaylinge his neglected ware
For well hee knew ther landed on the shore
A prize that him and all the Isle might store.
The Inland liuer that could neuer finde
The East, from west but by a Church, nor winde
In his liues compass euer yet did knowe
But that which to his Summer fruites a foe
Was better learnt; And now hee knew by Arte
What filld your sailes, and that wine fild his heart?
I that haue sence of Blessings cannot show
In outward things the Ioy that I doe owe
And thankes to heauen for your safe returne *[Gifford]*
Yett haue a fire with in mee that doth burne *[(?)]*
As bright as theirs, which neuer shall decay
Till fate assigne to mee no farther Day. ffinis: I:G:

74 Vppon a false report of my Ld of Kenzington And S^{r} George Geringe:

I hate a lie, yet late a Lie, did runn
of Noble Gorings death, and Kenzington
And for that they did not vntimely dye
I lou'd that Lie, because it proud a Lie
But had it prou'd an action of such Ruth
Ta'd made mee grow in hatred of the Truth
All lyes are naught, yet giue this Lie its due
'Tis ten times better, then i'ft had beene true:·

73.19 *now hee*] *w* extends to *h* 73.20 *filld*] *d* overwrites a *g* 74 *Entire poem*] Small print (*see HM 74 notes*).

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75

Noli peccare:· }
Forbeare to sinne; God hath thee still in sight
Deus vidit: Nothing is hid from his all seeing ey
Though thou putt'st on the sabells of the Night,
Hee knowes in thy greatest secrecie
All time, all place, all endes, and all thy meanes
Hee better sees, then thou the Sunns bright beames:·

Angeli tristant[r] Forbeare to sinn: the Angells greiue for thee,
When by thy sinne thou greeu'st thy louing Lord
Those Noble natures our attendaunts bee
To whom both Day and night they do afford
Their dearest seruice: O vnkinde to much
To cause their greefe: whose Loue to thee is such:·

Diabolus accusat}: Forbeare to sinn: for eu'n that Damned fend
That moud thee first, and sooth'd thee in thy sinn,
When hee hath once attaind his Cursed end
And made thee act his <w> ill, will streight beginn
To aggrauate thy guilt: Hell vrge thy shame
Against thy selfe that vrgd thee to the same:·

Conscientia terret} Forbeare to sinn: for out of sinn doth breed
A bitinge worme, that gnaws the sinner still,
Deuouringe wolfe, that on thy selfe doth feede
Black register that dost record our ill,
And makes thy soule the book wher thou dost wright
Sadd thoughts by day, and fearefull dreames by Night

Mors minatur:} Forbeare to sinn: Death standeth at the Doore,
Ready to enter on thy house of Earth,
One day being spent, the lesser is thy store
Of time to Come; Man dyes from his first birth,
Who euer wrights, or speakes of any thinge
Still ends his tale with Mortus est, hees gon

Iudiciũ in stat:} Forbeare to sinn: there is a Day of Doome
There are Records, wher thy sinns are inrould
There is a Iust and fearefull Iudge from whome
Leyes noe appeale, who cannot bee contrould
Whom teares, Almes, Prayrs, may to mercy moue
But then ther is no place for Peace or Loue:·

Inferni cruciant} Forbeare to sinn: Because there is a Hell
Where Cens-less, Ease-less, End-less torments bee
Where Deuills, and all the Damned troopes doe dwell
And still shall dwell, for all Eternitye,
Where to remaine is greiuous past conceite
And whence, not any hope to make retraite:

Therfore (to end as I did earst begin)
Let these respects make thee forbeare to sinne:

23 *wright*| g overwrites *te* 29 *any thinge*| y extends to *t* 42 *any hope*| y extends to *h*

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76

Wett eyes (yet great wth teares) why weepe you soe?
Wee weepe, because wee cannot weepe enough,
Our Seas doe ebb, and yet our sinns doe flowe
Wee are too Calme, yett Conscience is too rough,
O then weepe still, Raine teares with out controule
Eye water well distilld may clense the Soule:

O sadd Remembrance what dost thou suggest?
A thousand selfe-wrought causes of my woe
A masse of Sinne Lyes heauy on my breast
And what a burden is a bosome foe?
O Conscience what a Register thou art?
When thou dost file our follies on the heart.

Afflicted Soule, what dost thou then surmise
When God presents himselfe vnto thy vew
That God who is most greate, most Iust, most wise
Who knows thy sinne, and will giue sinne its dew.
The feelinge soule that hath a taste of God,
Must needs Confess hee hath deserud the Rodd:

77

I lost you & now the gaine is double to mee}

Deer when I thinke vppon my first sad fall
from thy faire Eys, I needs must feele with all
the many widdowed howres I since haue numbred
Which in wisht hands I might haue safely slumbred
Rockt into Endless heauenly traunces, by
thy soule inchauntinge-graces Harmonye
Whilst I Enioyd not what I did possesse
but like an vnthrifte of my happiness
Did not my loss (till twas to late) Espie
as children kill their birds, and after crye
But since those Cloudes that so Eclipst thy light
(and gaue my e'ury day so many a Night
As my life had but a dead winter binn
had I no better after sunshine seene)
ar fled lett vs (thou best of mee) redeeme
Those howres wee fondly did so disesteeme.
And since past Ioyes are but bewaild in vaine
Come and wee'l proue them ouer all againe
That small deuision soe will come the meetter
To make the Musique of our bliss the sweeter: ffinis:

77.1 *my first*| *y* extends to *f* 77.12 *e'ury*| Apostrophe is misplaced

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78 A Letter from Dr: C: to a friend:

My Brother, and much more hadst thou bin mine
Hadst thou in one rich present of a line
Inclosde Sr Francis, for in all thy store
[Corbet] Noe guifte could cost thee less, nor binde mee more:
Hadst thou (Deer Charle) Imparted his returne
I should not with a tardy welcome burne
But had lett loose to him, my Ioye long since
which now will seeme but studdied negligence,
But I forgiue thee, two things kept thee from it
First such a freind to gaze on; next the Comett,
Which Comett wee descerne (though not so true
As you at Sion) as long taylde as you,
Wee know all ready how will stand the Case
Twixt Barnauell and vniuersall Grace,
Though Spaine deserue the whole starr, if the fall
Bee true, of Lerma-Duke and Cardinall,
Marrie in ffrance wee feare no bloud but wine
Less dangers in her sworde then in her vine,
And thus wee leaue our blazer Coming ouer
ffor our Portents are wise, and end at Douer,
And though wee vse no forward Censuringe
Nor send our Learned porcters to the Kinge
Yet euery Morninge when the Sun doth rise
There is no blacke for three houres in our eyes
But like a Puritane dreamer toward this light
All eyes turnd vpward, are all zeale and white
More it is doubtted, that this Prodigie
Will turne ten schooles to one Astronomie
And the Analesis wee Iustly feare
Since eu'ry Art doth seeke for rescue heere
Physitions, Lawers, Glouers on the stall
The shopkeepers Mathematicks all,
And though men reade no Gospell in these signes
Yett all professions are become Diuines
All weapons from the Badkin to the Pike
The Masons Rule, and Taylors yarde alike;
Take altitudes; and the early fidlinge Knaues
In flutes and Ho<y> boyes make them Iacobs staues.
Burton to Gunter writes, and Burton heares
ffrom Gunter, and they exchange both tongues & eares
By Carriage: thus doth myred Guy complaine
His wagon in their Letters, beares Charles waine

10 *a freind*] *a* extends to *f*

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Charles waine, to which they say the tayle doth reach
And at this distance, they both heare and teach.
Now for the peace of God and man aduise
Thou who hast where with all to make vs wise
Thine owne rich studdies, and deepe Heriots minde
In which there is no dross, but all refinde
O, tell vs what to trust too, Ere wee wax
All stiff and stupid with this Paradax
Say shall the old Philosophie bee true
Or doth hee rule a boue the Moone thinke you
Is it a Meteor forced by the Sunn
Or a first body from Creation,
Hath the same starr bin obiect of y^r^ wonder
Of our fore fathers, shall the same come vnder
The Censure of our Nephewes, writ and send
Or else this starr a Quarrell doth portend: ffinis

79 Excuse of Absence:

You will aske perhaps wherfore I stay
(Louing so much) so long a way
O do not thinke twas I did part,
It was my body not my hearte
for like a Compas in your Loue
One foote is fixt, and cannot moue
the other may follow y^e^ blinde guide
of giddy fortune, but not slide,
be yonde your seruice; nor dare venter
to wander farr, from your Center: ffinis

80 A Ladyes Prayer to Cupid:

Since I must needs into thy Schoole returne
Bee pittifull O Loue, and do not burne
Mee with desire, or cold and frozen age
Nor lett mee follow a fond boy or Page.
But Gentle Cupid, giue mee if you can
Vnto my Loue whom I may call a Man
Of Person comely and of face as sweete
Let him bee sober secrett and discrette,
Wel'l practizd in Loues schoole, lett him w^th^in
Weare all his bearde and none vppon his chin:· ffinis

79.4 *my hearte*] *y* extends to *h* 80.3 *frozen*] *r* overwrites unreadable letter

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81 Of one braginge of his Auncestors :
The world Created, God made Man
why made hee him not a Gentle-man?
because hee saw that all was good
which then had priueledge not bloud,
Since Custome, wealth authoritye
hath brought in this Idolatrie,
and falsely taught vs that wee owe
to some thing that wee doe not knowe,
much like the prayers for the dead
which for o^{r} selues were better sayd,
If wee must brage, let vs rather
Make our owne deserts our father,
Let vertue, goodnes, honestie
bee Ensignes of a ffamilie,
So shall true vertue Issue finde
Not in the bloud but in the minde: I:G: ffinis

82 An Epitaph:
Stay, view this stone, and if thou beest not such,
Reade here a little, that thou maist know much,
It couers first, A virgin, and then, one
who durst bee so in Court : A vertue alone
to fitt an Epitaph, but shee had more,
shee might haue claim'd t'aue made the Graces fowre
Taught Pallas, Language, Cinthea Modestie,
As fitt to haue increast the Harmonie
of Spheares, as light of starrs : shee was
the sole religious house and votarie
Not bound by rites but Conscience, woulds y^{u} all
Shee was sett boulstred, in which name I call
Vp so much truth, as could I here persue
Might make the fable of good weomen true: B:I:

83 Cease booteless teares, weepe not for him whose Death
made way to Heauen; for her that lent him breath, *[Epitaph*
Long liu'd hee Captiue; now at Libertie *Of whom?]*
this world of wooes turnd to felicitie
What, is hee gon: No, wee enioye him still
that learned worke (the Laurell of his quill,
Shall liue) and blaze his fame, those only dye
that leaue no record to posteritie
The end, the Life, the Eueninge crownes y^{e} Day
his Night surpast his morning euery way,
ffor Samson like, Dyinge hee vanquisht more
then all his life time hee had done before: ffinis:

83.6-8] Verticle line drawn in left margin, modern pencil

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84 I wonder how my Turtle can deny
Loue; when her selfe is euen Loues Harmony:
ffor euery part of her doth so consent
as that shees faire by Act of Parliament.
Her haire being seuer'd by the Iuory combe,
falls in imbraces backe vnto their home,
which shewes the Loue they beare vnto that Globe,
to which they are an ornament and Robe.
Her forehead (tablet-like) beinge smooth and faire,
Doth in her hight, shew good will to the haire, *10*
and saith that shee is faire cause they are browne,
therfore in duty takes the lower roome
Her quicke and speakinge eye doth still inuite
eye pleasinge men, to vew and praise the white
Her Nose (beinge lo-↑a↓th to loose her part in grace)
stands as a well plac'd Gnomen in her face,
Castinge a louely shadow on each side
Of two discendinge hillocks, rarely dy'de
with Natures tincture, and beneath them two
(Like a triangle poynte) two sweet budds growe, *20*
from whence distills a breath that would releiue
A famisht soule, but oh it makes mee greiue
(that in a freindly manner) they should smother
Soe great a good, by kissinge still each other
Her plum pretty dimpled chinn doth looke
Like a full pointe, or period to a Booke.
Here I would rest, but then you would demaimd
wheron this rich composure should stand
this admirable Architeckt, sustaines
A curious arch, inamiled with vaines, *30*
from whence discends A pillar of white Marble
that sometimes vtters a Mellodious warble
The shoulders euen straight and comely large,
Do willingly and easily discharge
their office of supportinge; then two gemms
Twin like and like two Alabaster stemmes
in them are grafted, which shee oft doth raise
vp towards heauen, to her makers praise
These curious stalkes do end in branches seu'rall
grac'd with neate Ioynts, which studded are wth pearle *40*
Her brest like hony bladders, swolne wth sweetnes
soft are as gellue, and as Snowe in whiteness
Her pure vnspotted belly (next in ranke)
Resembles doth a risinge fallinge banke,
Which at itts bottome hath a ↑secret↓ <risinge> springe : secret
That nere was staind by a Lustfull thinge

17 *Castinge*] Uppercase *C* overwrites lowercase *c*

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And on each side, two faire Limbes for defence
(As keepers fitt for beauties Excellence)
Stand and from thence, two slender twiggs take life,
Mutually mouinge with out any strife.
And now the founder of this goodly frame,
(Least to vs Mortalls his Arte should seeme Lame,
In his vnsearched wisdome) thought it meete,
to perfect all with two most prettie feete.
But what haue I forgott; eares had shee none?
Yes sure, But they were wantinge to my mone,
Haue I not reason I should them forgett
that neare knew mee, therfore nere in their debte,
Yet cause in shew there is a way to enter
Into rich Ioyes, Ile on their praises venter.
These little Dores, in fashion like two shells
of Mother of Pearle, shininge plainely tells,
that though Meander-like the passage is,
the guest shall finde an easie way to bliss,
And that same power which him thither Drewe,
shall bringe him out againe, with out a clewe.
But oh Deare Saint, lett mee but enter yett
and locke mee euer in the Cabinett
Of thy sweete memorie wher let mee dwell,
Ile thinke my prison Heauen, and freedome Hell: ffinis

85 On his Mistris Beauty

When in the Annalls of all wastinge Time
I see description of the fairest wights
And beauty makeinge beautifull old mine *[rime]*
In praise of Ladyes dead and louely Knights
then in the Blazon of sweet beauties best
of face of hand, of lip, of eye, or brow
I see their antique pen would haue exprest
Eu'n such a beauty as you master now
Soe all their praises were but prophecies
of those our dayes all you prefiguringe
And for they saw but with diuininge eyes
they had not skill enough thy worth to singe
for wee which now behould these present dayes
haue eyes to wonder, but no tongues to praise:

84.59 *way to*] *y* extends to *t* 85.3 *old mine*] *d* extends to *m*; *mine* underlined in modern pencil

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86 Dr. D: at his goinge into Bohemia :
A Himne to Christ: }

[Donne]

In what torne ship so ere I <Goe> Embarke
that ship shall bee the Emblem of thy Arke
what sea soeuer swallow mee, that floud
shall bee to mee an Emblim of thy bloud
though thou with cloudes of Anger <dost> doe disguise
thy face, yett through that Maske, I know those eyes
which tough they turne a way some times,
they neuer will dispise.

I sacrifice this Iland vnto thee
and all whom I loue there, and who loues mee
when I haue put ou'r sea, tweene them and mee
put thou thy sea betwixt my sinns and mee
as the trees sapp doth seeke the sap below
in winter, in my winter now I goe
where none but thee, the Eternall roote
of true Loue I may know./

Nor thou nor thy Religion doth Controule
the Amorousness of an Harmonious soule
but thou wouldst haue that Loue thy selfe as thou
art Iealous Lord, soe am I Iealous now
thou lou'st not till, from Louing more, thou free
my soule who euer giues takes liberty
O if thou carst not whom I Loue
(Alas thou lou'st not mee:·

Seale then this Bill of my deuorce to all
on whom the fainten Beames did fall,
marry those Loues which in youth scattered bee
On fame, witt, hopes, (false Mistresses to thee,
Churches are best for Prayer, y^{t} haue least light
to see God only I go out of sight
and to scape stormie dayes, I choose
An Euerlastinge Night: ffinis

21 *thou free*] *u* extends to *f*

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87 Dr : D; to his freinde of a storme at Sea:

Thou that art I; tis nothinge to bee soe
thou that art still thy selfe, by these shall knowe
parte of our passage, And as a hand or eye,
by Hilliarde drawne, is worth a Historye
by a worse Painter framde: So with out pride,
when as the same by thee are dignifide
My lines are such; tis the preheminence
of friendshippe, only to impute Excellence
England to whom wee owe, what wee are, or haue
sad that her sons should seeake a forraine graue
(for fate and fortunes driftes) none can oth say
Honour and miserie haue one pace, one way
forth of her pregnant entrayles sigh'de a winde
which from the Ayres middle Marble rounde, did finde.
such strange resistance, that it selfe it threw
Downe ward againe; and when that it did view
how in the porte or fleete, deere time did leese
Lyinge like prisnors, that lye, but for feese
Mildely it kist our sailes, soe fresh and sweete
(as to a stomake staru'd; whose insides meete
Meate Comes) it come; and swole our sailes, whilst wee
soe Ioyde as Sara, her swellinge Ioyde to see
But this was but so kinde as is our Cuntrie men
that bringe vs one dayes way and leaue vs then:
Then (like two mighty Knights which dwellinge farre
A sunder; met against a third to warre)
the South and west winde Ioynde; as they blewe,
waue like a rowlinge trench, before them threwe,
Sooner then you reade this line did the gale
like shott, not feard, till felt, our Sailes assaile
And what at first was cald a gust, the same
hath now a stormes, A non A Tempests name;
Ionas I pittie thee and curse those men
who when the storme ragde most; did wake thee then
Sleepe is paines easiest salue and duth fulf<u>ill,
all offices of Death except to Kill
for when I wakte, I saw that I saw not
the sunn which should haue taught mee had forgott,
East, West, day, night, and I could but say
had the world lasted yet; It had bin day,
thousands our noyses were, yett wee mongst all
Could none by his right name, but thunder Call
Lightninge was all our light, and it raind more
then if the Sunn had drunke the Sea before,
Some Coffinde in ther Cabines, lye, Equally
Greiude; that they are not dead & yet must dye.

15 *threw*] *h* overwrites *d*. Holgate first wrote *drew*, then added *t* at start of word then blotted out the left side of *u* and dotted right side of *u* to create *i*. 35 *fulfill*] Holgate first wrote *fulfull*.

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And as sinne burned soules, from graues will creepe
at the last day, some forth their Cabines peepe
And tremblinge aske what newes, and doe heare soe
as Iealous husbands, what they would not knowe,
Some settinge on the Hatches, would seeme there
with hideous gazinge, to feare away feare
then note they, the shipes sicknesse, the maste
shackte with his Ague; and they hold, and waste
with a salt dropsie clogde; and all our tacklings,
snapp<ed>inge like to high strecht treble strings,
and from our totteringe sayles, raggs drop downe soe
as from one hangde in chaines, a yeere agoe,
Euen our ordnance plac't, for our defence
striues to breake loose, and scape a way from thence,
Pumping hath tyrd our men, and whats their gaine
Seas into seas throwne, they sucke in againe,
hearing hath deafte our Saylores, and if they
Know how to heare, thers none know what to say,
Compard to these stromes, death's but a Qualme
Hell some what light some, and the Barmoodoes Calme,
Darkeness Deaths elder Brother, His birth right
Claimes ore the world; and to heauen hath chased light
all things are one, and that one none can bee
since all formes vniforme, deformitie
Doth Couer soe that wee, Excepte God say
an other fiut, shall haue no more day
soe longe and violent, these furies bee
that though my absence sterue mee; I wish not thee:· ffinis

---

88 { The Crosse by Dr: D:· }

Since Christ embrac'd the Crosse it selfe, dare I
his Image, the Image of his Crosse denye?
would I haue profitt by the Sacrifice
and dare the chosen Alter to despise?
It bare all other sinns but is it fitt
that it should heare the sinne of scorninge it?
who from the picture would auert his eye
how would hee fly his paines, who there did dye;
from mee no Pulpit no misgrounded Lawe
nor scandall taken shall this Crosse with drawe
it shall not for it cannot; for the losse
of this Crosse were a nother Crosse:
Better were worse: for no affliction
Noe Crosse is so extreame as to haue none
who can blot out the Crosse with the Instrument
of God drau'd one mee in the Sacrament.

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Who can deny mee powre and libertie
to stretch mine armes and mine owne Cross to bee,
Swimm and at euery stroke thou art thy Crosse
the mast and yearde make one when seas doe toss
Looke downe thou spiest out Crosses in small things
Looke vp thou seest birds saisd on Crossed wings:
All the Globes frame and sphæres are nothing else
but the Meridians Crossing paralels.
Materiall Crosses then good Phisicke are
but yet spirituall are the Chimicks ware,
then are you your owne Phisicke or neede none
when stilld or purgd by tribulation:
for when that Crosse vngrudged stickes
then are you to your selfe ↑s↓ a Crucifixe
as perchaunce Caruers doe not faces make
but that a way which hid them, ther doe take,
Let Crosses so take what hid Christ in thee
and bee his Image or not his but hee.
Yet as of Alchimists doe Coyners proue
so may a selfe despisinge gett selfe Loue
And then as worst surfetts of best meates bee
soe is pride issued from Humilitie,
For tis no Childe but Monster: there fore Crosse
your Ioye in Crosses, else tis double loss
And cross thy sences else both they and thou
Must perish soone, and to destruction bowe;
for if the eye seeke good obiects, and will take
No Cross from bad, wee cannot scape a snake
so with harsh, hard, sowre, stinking Cross the rest
make them indifferent and nothing best:
But much the eye needs Crossinge that can rome
and moue to y^e^ others tho'biects must come home;
and Cross thy heart for that in Man alone
points downewards when it downe wards bends
and when it to forbidden height pretends
and as thy braine through bonye walles doth vent
by suturs with a Cross from present
soe when thy braines worke, ere thou vtter it
Cross and correct Concupiscence of witt
bee Couetous of Crosses let none fall
Cross no man else and Cross thy selfe in all
then doth the Cross of Christ worke f↑r↓uitfully : frut
with in our soules when wee loue harmelesly
that Crosses pictures much; but with more care
that Crosses children, which our Crosses are:

58 *fruitfully*] overwrites *faithfully*; *r* superscripted above deleted *a*, caret subscribed; *h* deleted

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89 Dr: D:

Goe and catch a fallinge starr
get with childe a Mandrake roote
tell mee where all past yeeres are
or who clefte the Deuills foote
teach mee to heare Mermaides singing
or to keepe-off Envies stinginge
and finde what winde
serues an honest minde}

If thou beest borne to strainge sights
things inuisible to see
ride then thousand days and nights
till age snow white haires on thee
then when thou returnst will tell mee
all strainge wonders that befell thee
And sweare that no wheare
Liues a woman true & faire}

If thou finde one Let mee know
such a pilgrimage was sweet
Yet doe not I will not goe
though at next doore wee might meete
though shee were true when you mett her
and lasts still you send your Letter
Yet shee will bee
false ere I com to two or three ffinis

---

90 Dr: D:

When my<ne> heart was mine owne, and not by vows
by thee oth'd, nor by my sights breath'd into thee
what lookes what teares, what passions what showes
did humbly begge and steale my heart from mee
through thine eyes, mee thought I might behould
thy harte, as pictures through a <c?> Cristall glass,
thy heart seemd softe, and pure as liquid gould
thy faith seemd bright and durable as brass
But as all Princes ere they haue obtaind
free soueraignety <d?> do guild their words and deedes
With prettie and right when they haue gaynde
full sway dare boldly then show vitious deedes
Soe after conquest thou dost mee neglect
Could not <(> thy (once pure) heart else now forbeare
nay more abhor an amarous respect
to any other? Oh towards mee I feare
thy heart to steale, that faith to wax doth turne
which takeinge heate from euerye amarous eye
melts with their flames as I consume and burne.

90.8 *thy faith*| *y* extends to *f*

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With shame to haue hop't for a womans Constancie
yet I had thy first oaths and it was I
that taught thee first, loues language t'vnderstand
and did reueale pure Loues high Misterie
and had thy heart deliuered by thy hande
and in exchange I gaue thee such a heart
as had it beene example vnto thine
none Could haue challenged the smallest part
of it, or thy Loue, they had all bin mine
they had pure they had bin innocent
as Angells are, how often to that end
to clere my selfe, of any foule intent
did both in precepts, and examples bend
And must it now bee an incurious Lott
to chaffe and heate, wax for a nothers seale,
to enamell and to guild a pretious pott
and drinke in Earth my selfe; O I appeale
vnto thy soule wheather I haue not Cause
to chainge my happiest wishes to this Curse
that thou from chainging still might neuer pause
and euery chainge might bee from worse, to worse.
yett my heart cannot wish nor thoughts conceaue
of ill to thine nor can falshood whett
my dull minde to reuenge that I will leaue
to thee, for thine owne guilt will that begett
falshood in others would no more appeare
then Inke dropp't vppon mud or raine grass
but in thy heart framde so white and cleare
twill show like blotts in paper, scratches in glass
then for thine owne respecte and not for mine
pittie thy selfe yett beinge true and free
thy minde from wandering doe but yet decline
all other Loues, and I will pardon thee
But looke that I haue all; for deare lett mee
either thine only Loue: Or no Loue bee:· ffinis:

---

91 Groane senceless earth to heare my burdenous woes
Weepe skies in dropps of raine to see my wronge
burne flaminge fire thy pittie to disclose
streames stay your coorse to hear my murninge song,
Earth, skie, ffire, streames, your aide vnto mee Lend
by happy death my wretched Life to end:·

90.26 *example*] *ex* appears to overwrite two unreadable letters

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92 Dr D:

Man is the world and Death the Otian
to which god giues the lowers parts to man
this sea inuirons all and though as yett
[Donne] God hath sett markes and bounds twixt vs and yett
yet doth it roare and gnaw, and still pretend
and breakes our banke when ere it take a freind
then our land waters (teares of passion) vent
owre waters then aboue our firmament
teares which for our soules, doth for our sinnes let fall
take all a brackish tast and funerall *10*
and euen those teares which should wash sinners sinnes
Wee after Gods Noah, drownd the world again.
Nothing but man of all in uenoumd things
doth worke vppon it selfe with inborne stinges
teares are false spectacles wee cannot see
through passions mists what wee are or what shee
in her this sea of Death hath made no breach
but as the tyde doth waste the slimie beach
and leaue im brothered workes vppon the sand
so is her flesh refinde by deaths cold hand *20*
as men of China after an ages stay
doe take vp purslane where they buried clay
so at this graue her Limbicke which refines
the Diamonds, Rubies, Saphires, pearles & mindes
of which this flesh, her soule shall inspire
Flesh of such stuffe as God when his last fire
Annulls this world to recompence it shall
make and name, then the Elixer of this all
they say the sea when it gaines looseth two
if carnall death the younger brother doe *30*
vsurpe the body, our sule which subiect is
to the Elder by sinn, is freed by this
they perish both, when they attempt the Iust
for Graues Trophies are, and both Deaths dust
soe vnabnoxious now, shee hath buried both
for none to death sinns which to sinne ar loth
Nor doe they dye which are not loath to dye
so shee hath this and that virginitie
grace was in her extreamely diligent
that kept her from sinn, yet made her repent *40*
of what small spotts pure white complaines alas
how little poyson crakes a christall glasse
shee sin̄d but iust enough to let vs see
that Gods word must bee true, all sinners bee
So much did zeale her Conscience rarifie
that extreame truth lackt little of a lye:

4 *yett*] y overwrites unidentifiable letter

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Makeinge omissions ac kes layinge the touch
of sinn on things which may bee such
As Moses Cherubins whose natures doe
surpass all speed by him ar winged too
So would her soule already in heauen seeme then
to climbe by teares the common staires of men
how fitt shee was for God: I am content
to speake that Death, his name hast may repent
how fitt for vs how euen and how sweete
how good in all her Tythes and how meet
to haue reformd this froward heresie
that weomen can no parts of freindshippe bee
how morrall how diuine shall not be told
Lest they that heare her vertues thinke her old
and least thou take Deaths parte and make him glad
of such a pray and to his tryumph add : ffinis:

93 A Dialogue betwixt a Man and a woman:

Man:· Bee not proud cause faire, and trime
but let those lipps, be tasted
those eyes will hollow proue and Dime,
that lipp and brow bee wasted,
and to Loue whole bee perswaded
Sullied flowers, or beauty faded

Woman Could Rose, or Lillie purer bee
cause they smell, or looke <mee> like mee
yet pride should neuer reach my minde
but beauty though it vsiall lye
is kept from staines by beinge layd by
so'ts better to bee chast then kinde:

Man:· O thou art soft as is the aire
Or the words that court the faire
then let those flames by Louers felt
that scorcht my heart make thine to melt

Woman Thy words are sweet as is Deceite
sugred as the Louer's baite
and do whisper in mine eare
Loue makes bargaines Sweete but Deare.

Man Thou knowest not then that all the faire
giue youth to Loue, and age to praire
Woman Tis a Doctrine cannot bee
Sound in you, or safe in mee: ffinis

92.47 *ac kes*| Space as indicated, *ackes* 93.6 *beauty faded*| *y* extends to *f*
93.11 *layd by*| *d* extends to *b*

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94 To the Countess of Rutland:·/

Maddame, soe my verses pleasinge bee
Soe may you laugh at them, and not at mee,
thers somethinge to you I would gladly say
but how to doe it cannot finde the way
I woulde auoyde the common trodden waies
to Ladyes vs'd, which bee, on Loue or praise,
As for the first, that little witt I haue,
is not yet growne soe neere the graue,
but that I can by that dimme fadinge light
perceiue of what and vnto whome I write,
let such as in a hopeless, witless rage
Can sigh a quire, and reade it to a page
Such as can make them Sonnets ere they rest
when each is but a great blott at the best
such as can backes of bookes, and windows fill
with their too furious diamound and quill
such as are well resolud, to end their dayes
with a loude laughter, blowne beyounde the Seas
Such as are mortifide, that they can liue
laught att by all the world, and yet forgiue
write Loue to you; I would not wittingly
bee pointed at in euery companie,
As was the little Taylor, who till death
was hott in Loue with Queene Elizabeth
And for the last In all my Id'l dayes
I neuer yet did liuing woman prayse.
in verse or prose, and when I do begin
I'le picke some woman out as full of sinne
as you are full of vertue, with a soule
as blacke as yours is white, a face as fowle
as yours is beautifull, for it shall bee
Out of the rules of Phisiognomie
soe farr that I doe feare I must displace
the arte a little to let in her face
It shall at last fowre faces bee below
the Deuills; and her parched corpes shall show
in her loose skine, as if some sprite shee were
kept in a bagg by some great Coniurer.
Her breath shall bee so horrible and vilde
as euery worde you speake, is sweete and milde,
It shall bee such a one, as will not bee
couer'd with any arte or Policy
But let her take all waters, fumes, and Drinke
Shee shall make nothinge but a deerer stinke.

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Shee shall haue such a foote, and such a Nose,
as will not stand in any thing but prose
If I bestow my praises vppon such
tis charitie: and I shall merit much.
My praise will come to her, like a full bowle
bestowd at most need, on A thirstie soule
wher if I sung your praises in my mine *[rime]*
I loose my Inke, my Paper and my time
add nothinge to your ouer flowinge store
and tell you nought but what you knew before
Nor do the virtuous minded (which I sweare
Maddam I think you are) indure to heare
their owne perfections into question brought
but stopp their eares at them; for if I thought,
you tooke a pride to haue your vertues knowne
pardon mee Maddam, I should thinke them none
To what a length is this strange Letter growne
In seekinge of a Subiect, yett findes none:
but if your braue thoughts (which I most respect,
aboue your glorious titles) shall accepte
these harshe disorderd lines, I shall ere longe
dress vp your vertues new, in a new songe
yet farr from all base prayes, or flattery
all though I know what ear my verses bee
they will like the most seruile flattry show *[Beaumont]*
if I write truth, and make my Subiect you: ffinis: F:B:

---

95 Fond world in thee who putteth any trust
doth painte on waters, and writes in the dust
hee doth short pleasure and long toyle endure
his hopes are doubtfull and his paines are sure
hee feedes on promises as on the winde
and empty partes, euen from who is most kinde
his bedd is witnes of his thoughts and Care
and they with out their hosts still reconinge are,
sighs are the minutes that diuide his time
and sobbs the bells that doe make vp his chime
teares are the dewe that giues his cares in crease
greife his Companion whose disgusts nere cease
wishing hee liues and liuing wishing still
till death his wishes and wishes his life doe kill : ffinis:

94.51 *mine*] Underlining in modern pencil 94.54 *knew*] *e* overwrites *o* 94.68 *all though*] *l* extends to *t*

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96 An Eligie on the Death of the
{ Countess of Rutland: }

I may forgett to Eate, to Drinke to Sleepe,
Remembringe thee but when I doe to weepe,
In well weigh'd lines that men shall at thy hearse
Enuy the Sorrow that brought forth thy verse
may my dull vnderstandinge haue the might,
only to know the last was yesternight,
Rutland the faire is dead or if to heare
the name of Sydney will more force a teare
ti's shee that is so dead, and yet there bee
some men aliue, profess not poetrie
the states-men, and the Lawyers of our time
haue busines still but doe it not in rime.
Can shee bee dead and can there bee of those
Y^{t} are so dull to say their prayers in prose?
Is it three days since shee did feele deaths hand
and yet this Isle not cald the Poets land
hath this no new ones made and are the ould
at such a needfull time as this growne could
they all say they would faine, but yet they pleade
they cannot write because their Muse is deade
heare mee then speake; who will craue no excuse
sorrowe may make a Verse, with out a Muse,
Why didst thou dye so soone, o pardon mee
I know it was the longest life to thee,
that ere with Modestie, was cald a span
since the Almightie lefte to striue with man
man kinde is sent to sorrow and thou hast
more of the busnes that thou camst for, past
then all the aged women, that (yett quicke)
haue quite out liu'd their owne Arethmiticke
As soone as thou couldst apprehend a greife
there were enough to meete thee, and the cheeife
blessed of weomen kinde, Mariage was to thee
Nought but a Sacramentall Miserie
hee whom thou haste If wee may trust to fame
could nothinge chainge about thee but thy name.
a name w^{ch} who that were againe to doe't
would chainge with out a thousand Ioyes to boote
in all things else thou rather leadst a life
Like a betrothed virgine then a wife
but yett I would haue cald thy fortune kinde
If it had only tryd they setled minde:

14 y^{t}] *y* overwrites *to* 14 *are*] *ar* overwrites *be*, final *e* remains. Holgate first wrote *bee*.

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With present Crosses, and the loathed thought
of worse to come, for then it might haue wrought
thy blest remembrance to haue cast an eye
backe with delight vppon thine Infancie,
But thou hadst <r>ere thou knew'st y^e^ vse of teares
sorrow layd vp against thou camst to yeares
Ear thou wer'te able who thou werte to tell
by a sadd warre thy noble ffather fell
in a dull Clime that did not vnderstand
what twas to venter him to saue a Lande
Hee lefte two children (who for vertue, witt,
beauty) were lou'de of all, thee and his writt,
Two was too few, yet Death hath from vs tooke
thee a more faultless Issue then his booke,
which now the only, Liuinge thinge wee haue
from him wele see shall neuer finde a graue
as thou hast done; Alas that it might bee
that bookes their Sexes had as well as wee
that wee might see this married to the worth
and many Poems like it selfe bring forth
But this vaine wish, Diuinitie Controules,
for neither vnto Angells, nor to soules
nor any thinge hee meant should euer liue,
did the wise God of nature Sexes giue,
then with this Eternall worke alone
lett vs content our selues since thou art gone,
gone like the day thou dyd'st vppon, an' wee
may call that backe as Easily as thee:
Who should haue lookte to this? where were you all
that doe your selues the helpes of Nature call
Phisitions, I acknowledge you were there
to sell such words as none in health would heare
Soe dy'de shee, Curst bee hee that shall defende
Your arte of hastninge Nature to an end
In this you proue that phisicke can but bee
at best an arte to cure your Pouertie,
Y'are Eu'rie one Impostures, and do giue
to sicke men potions, that your selues may liue,
Hee that hath surfetted and cannot eate
may haue a Medicine to procure you meate
and thers the deepest ground of all your skill
Except it bee some knowledge how to kill.
Sorrow, and madness make my verses flow
Cross to my vnderstandinge, for I know

62 *bring forth*| *g* extends to *f* 86 *Cross*| Uppercase *C* overwrites lowercase *s*.

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You can doe wonders, euery day I meete,
the looser sorte of people in the streete,
from dangerous diseases curde, and why
restore you them and sufferde her to dye;
Why should the state allow you Colledges
pensions for Lectures, and Anothomi<?>es
if all your potions, vomets, letting bloud
can only cure the bad, and not the good.
which only you can doe, and I will show
the hidden reason why you did not know
the way to cure her, you beleeude her bloud
ran in such courses as you vnderstood
by Lectures; you beleeud her Artir<?>s
grew as those did in your Anathomies
forgetting that the state allowes you none,
but only whores and theeues to practize on practize
and thats the reasone, why your selues and wiues,
are noted for enioyinge soe long liues,
But noble blood treades in a stranger path
to your ill gott experience, and hath
an other way to cure, If you had seene
Penelope desected<t>, or the Queene
of Sheba, then you mought haue found a way
to haue preserued her from that fatall day
as' tis, y'haue made her but the sooner blest
by helping her to heaue'n, wher let her rest.
I will not hurte, the peace which shee should haue
By lookinge longer in her quiet Graue:· ffinis F:B:

93 *potions*] First *o* overwrites *a* 102 *practize* (in text)] *z* overwrites *c* very lightly 109 *mought*] (sic)

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97 To Mr B:I:.

Neither to follow fashion, nor <?> to showe
my witt against the State, not that I knowe
any thing now, with which I am with childe
till I haue tould, nor hopeinge to bee stilde
[This is not in F.B. published poems] a good Epistler through the towne, with which
I might bee famous, nor with any y'tch
like these, wrote I this Letter but to showe
the Loue I Carrie and mee thinkes do owe
to you aboue, the number, which *[can]* best
in something which I vse not be exprest
to write this I invoake none, but the post
of Douer, or some Carriers pist-ling ghost,
for if this equall but the stile, which men
send cheese to towne with, and thankes downe agen,
tis all I seeke for : heere I would let slippe
(If I had ↑any↓ in mee) schollershippe,
and from all Learninge keepe these lines as deere cleere
as Shakespeares best are, which our heires shall heare
Preachers apte to their auditors to showe
how farr sometimes a mortall man may goe
by the dimme light of Nature, tis to mee
an helpe to write of nothing; and as free,
As hee, whose text was, god made all that is,
I meane to speake: what do you thinke of his
state, who hath now the last that hee could make
in white and Orrenge tawny on his backe
at Windsor? is not this miserie more
then a fallen sharers, that now keepes a doore
hath not his state almost as wretched beene
as is, that is ordainde to write the geinne
after the fawne, and fleere shall bee ? as sure
Some one there is allotted to endure
that Cross. there are some, I could wish to knowe
to loue, and keepe with, if they woulde not showe
their studdies to me; or I wish to see
their workes to laugh at, if they suffer mee
not to know them: And thus I would Commerse
with honest Poets that make scuruie verse
by this time you perceiue you did a misse
to leaue your wortier studies to see this,
which is more tedious to you, then to walke
in a Iews Church, or Bretons Cõmon talke
But know I write not these lines to the end
to please Ben: Iohnson but to please my frend: ffinis: FB:
[F. Beaumont]

9 *can]* As indicated, written in modern pencil. Holgate must have left a space. 35 *studdies]* final *s* overwrites unreadable letter 44 *my frend]* *y* extends to *f*

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98 Off Freindshippe }

Friendshippe on earth wee may as easly finde
As hee the North East passage, that is blinde
t'is not vnlike th'imaginarie stone
that latter'de Chymests, long haue doted on
sofisticate affection is the best
this age affordes; no freind abides the test:
they make a glorious showe, a little space,
but vanish in the raine, like copper lace
or nealled in <?> †a↓ffecttion but one day
they smoake, and stinke and vapor quite away
wee miss the true materialls, choosinge friends
On vertue wee proiect not, but Our ende
soe by degrees, when wee Imbrace so many
wee courted are like whores, not lou'd of any
good turnes ill plact, that wee on all men heape,
are seedes of that ingratitude wee reape
and hee that is soe sweete hee none denies
was made of honey for the nimble flyes:
Chouse one of two Companions of thy life
then bee as true as thou wouldst haue thy wife
Though hee liue Ioyles that enioyes no freinde
hee that hath many pairs fort in the end: ffinis

γ1

The Parliam^t did demand where all y^e moneys gon;
A standerby ask'd w^t Eutopia had with their wisdom don:
It being at p^rsent plain to fforreiners they had none
Answer.
The Court has sworn it nere shall harbor there,
Wisdom's a Burthen fit for beasts to bear:
The City does not value it in y^e least,
Because it does not bring them Interest.
The Clergy are to stuffd with seeming Grace,
That there's no room for wisdom in that place.
The Lawyers have such knavish Quirks & tricks
That wisdom scorns with such base dross to mix.
By search we'ave found, w^t person, Let it passe
It was exhausted as the Treasury was;
The Chancellor has confessd with much adoe
It has been pass'd away by Patent too.

Temp Car 2^di

98.9 *affection*] *a* superscripted above unreadable deletion γ1 The Parliamt, etc.] Entire poem, second handwriting of John Wale *(see Introduction, sec. 6)*. Italic script.

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99 Dr: B. of teares: }

Who would haue thought there could haue bin
such Ioy in teares wept for our sinne,
mine eye hath seene my heart hath proude
the most and best of earthly Ioyes
the sweete of Loue, and beinge Loude,
Maskes, feasts, and playes. and such like toyes
Yett this one teare which now doth fall
in true delighte exceeds them all.

Indeede mine eies at first let in
those guests that did those woes begin
therfore mine eies in teares and greife
are Iustly drownde but that those teares
should comfort bringe, tis past beleefe
O God in this thy grace appeares
thou that makes light from darkeness springe
makst Ioyes to weepe, and sadness singe.

O where am I, what may I thinke,
Helpe, helpe, alas, my heart doth sinke
thus lost in seas of woe
thus laden with my sinn
waues of despaire dashing
and there ate my ouerthrow
What heart opprest with such a weight
Can chouse but sinke and perrish streight.

Yet as at Sea in stormes men Choose
the shipp to saue their goods to loose
soe in this fearefull storme
this danger to preuent
before all hope bee spent
Ile choose the lesser harme
My teares to seas I will conuert
And drowne mine eyes to saue my heart.

O God my God what shall I giue
to thee in thankes, I am and liue
in thee, and thou dost safe preserue
my health my fame, my goods my rent
thou makes mee eate, whilst other sterue
and singe whilst others do lament
such vnto mee thy blessings are
as though I were thy only Care.

But O my God thou art more kinde
when I looke inwarde in my minde
thou fils't my heart with humble Ioye
with Patience meeke, and feruent Loue

36 *my fame*| *y* extends to *f* 41 *art*| *r* overwrites unreadable letter

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(All other Loues which doth destroy)
which with faith w↑h↓ich nothing can remoue
and hope assurd of heauens Blisse
this is my state, thy grace is this: ffinis

---

100 A Letter from H:H of London to H:L: in the Cuntry: } *[Hugh Holland to Henry Lennard]*

Twice hath the Ivy and the pricklinge holly
proclaimde the Cittie, and the Cuntry folly
twice hast thou heard the Tabor and I twice
the Temple Musique vseringe the dice
twice haue I seene pies and plome porredge store
and carud the inside of the Brawny Bore
since I saw thee, or one selfe speakinge line
signde by thy fingers, and vnript by myne
till these, which welcome how so ere late
like to thy Loue (I hope soe) beares no date. *10*
But (fond dessembler) neuer was't thy vse,
to a true friend to frame a false excuse
as thou dost now, for vollumes hadst thou pend
that'dst fitt occasion where and when to send,
Hast thou forgott where stands the Crimson steeple
that with a tractiue scarlett draues the people
and might inuite thy carriers horses bell
for want of others there to Ring a Knell
that could haue tould thee, or else places twenty
where wee haue drunke Cupps and tobacco plenty *20*
Neither am I if I may go soe farr
as wandringe Planet though no fixed starr
that my abode should breede a vaine suspition
which might begett a needless inquisition
No : Henry no : it is your old dis↑-↓ease di-zease
that word diuided tels you if you please
tis that infectiue Lazy feauer Lurden
make the Remembrance of thy friend as burden
But goe thy wayes, be merry fatt and tipple
and hence forth halt no more before a Cripple: ffinis

99.46 *which*] first *h* superscripted; *c* overwrites *t*. Holgate first wrote *with*.

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101 An Elegie on Prince Henry
{by Mr Thoris: } An Italian:

Oh shall I speake, or shall I silent bee,
or wonder, or what else will best agree,
wee stand as dead at thinges, that doe amaze
nor is it time to speake then but to gaze,
what shall I say, my minde I faine would breake
but I do breake my hearte, if I doe speake,
some say Lamentinge speeches, waken sorrow,
but these are Comforts which wee doe but borrow,
false lights that promise much and glorious seeme
As Glowormes, wch some would rich Diamonds deeme;
then burst heart let your blood paint out your greife
since no wordes possible can bringe releife,
or rather dye, for therein lies more pleasure
t-↑h↓en to liue long, and so to greiue at Leasure
Alas I grow immortall in my paine
for where I end I must begin againe
better were it a man should nere begin
then such an Immortalitie to winn
but wee are tide to fate, fate not to vs
and wee must liue our taske, though wee liue thus
If no true comfort wee may haue; then Come
deluding Dreames, by fitts they will bringe some,
but no : for they at night do play no play
but tragedies that acted neere by day
Why then forgettfullness, let vs not want
thy helpe since all helpe else, and hope is scant
But ah by this wee shall as little gett
because euen to forgett, wee may forgett,
Let vs despaire and no good more desire
since all things to afflict vs doe conspire.
Earth doth deny what once it must vs giue
A Graue . yet wee intombde in sorrow liue,
the Aire that others sighs to heauen beares
Letts ours lie drowned in a Sea of teares,
Water, and fire by turnes do quench and burne
least that our woes should End, and loyes returne
Shall I go get my selfe into a woode
put on a Pilgrims gowne and hunts mans hood,
Eccho will surely double my sad dittie
and moue the very senceless trees to pittie
But ah where mindes are prest with any thinge
the sollitarie shades do horror bringe :

7 *some say*| *e* extends to *s* 14 *so*| *s* overwrites *t* 15 *my paine*| *y* extends to *p*

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Then whether shall I runn, nay whether fly
since scorned thus by Earth, by sea, by skie
Ah though I could haue comfort I will none
by Night Ile weepe, and all the day Ile moane
though Nature teach vs to beholde on high
and looke for helpe when thers no remedie
though verie weakenes hope in vs do breede
and oft makes vs euen on despaire to speede
Yet I must thinke that hope is banisht quite
where such faire hopes are taken from our sight
hopes that yet neuer grew on any Crowne
nor could by enuy it selfe bee puld downe,
fates what good haue fattes or fortune ere brought forth
Like to this famous Princes matchless worth,
fame Came to him, not hee to her for praise
shee did not his, but hee her glory raise
Nay Maiestye from him did borrow grace
shininge both in his life, and in his face,
in him were statelines, and sweetnes mett
as if the one the other did begett,
what can thought apprehend, or fancie write,
what can conceite deuise, or witt indite,
yea what doth nature worke, or good ordaine,
what doth the worlds two Hemispheares containe,
that scornes to make <I> a patterne of great happ
twas all in him, as in a liuely Mapp
O Death that wouldst in one day ouerthrow
the worke that many ages cannot showe
thou didst stand gazinge mounted on some Hill
how in one man mights all this Iland kill
for through his sides ten thousands heartes doe bleede
that on his Loue, as on their meate did feede,
goe ffathers, and lament Childrens loss
since such a ffather, beares this, heauy Crosse,
s And Mothers, neuer let your Eyes bee drye
Now that a Queene must haue a blubberd eye,
All Sisters weepe, your heaire and dressings rent
Since that soe deare a Sister doth Lament
Nor brethren are you free, Your eares ↑as↓ <are> well
must heare the ringinge of the Dolefull Knell
O greiue a Princely brothers tender yeares
Should learne so soone to shed vntimely teares,
Let Towne and Cuntrie all their pleasures lacke
Since all the Courte thus shaded is with blacke.

77 (margin) *s*] Italic *s* written as indicated between lines 77-78

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faire silver streaming Theames, leaue your deare bed
Sith tho'nly Ioy lay by your side is dead
goe Poets fetch the Muses, from his hearse
though they bee dead, thei'le glorifie your verse
youle fetch more praise from his renowned graue
then all the other Lawreat Poets haue,
weepe, singe, I care not how your Muse bee framde
soe all the worlde bee by your Muses blamde,
Curse all, and not Phisitions alone,
since all the world could not preserue that one
O world, hee that would wisely turne thy booke
would in no line of it, for saftie looke
and reade in Euery page brickle as glasse
noe words but this oft mutiplide (Alas)
the rest though they seeme glorious and faire,
they are but Counterfeites, and smoakinge aire
O world that letts in none but on Condition
they shall not out, before they feele affliction,
And at their enteringe cry presageing soe
that all their Life, is but a world of woe: ffinis

---

102 An Epitaph on Prince Henry:
A Plant of fairest hope that euerstood
in Ida or the Callidonian wood
whose armes out stretched might haue reacht as farr
as is the Articke from y^e^ Antarticke starr
and Cyrus like his shaddows ouer spread
from siluer Ganges to Solls watry Bed
this plants cut downe, and if wee for his fall
Cannot lament enough, our Children shall :

---

103 An other : by H:H:

Loe where hee shineth yonder *[Hugh Holland]*
A fixed starr in heauen
Whose motion here came vnder
None of the Planetts seau'en
If that the Moone, should tender
the Sunn her Loue and Marry
thy both could not engender
Soe bright a starr, as Harry :

101.90 *verse*| Holgate first wrote *hearse*. Lowercase *v* overwrites *h*, then blots *a*.

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104 An Elegie on Prince Henry
{ by H: Holland:. }

Hee that had tolde mee this and saide hee Dream'de
A Month agoe I should haue thought blasphe'mde
Or him in Bedlam wisht for want of reason
Or at the Towre or Tiburne for his treason
poore Isle, y^{t} with thy tides dost hourely alter
Out washt with waues, and in which teares, but salter,
Wert thou so lately to thy name restorde
to haue thy breast so soone, soe deepely goar'de
thy face was with his Grandames death Confounded
in his thy hearte is broke, or hugely wounded
Thy Prince (o mercy God) whose fate and meritt
Heere or in Heauen A Crowne was to inherit
and here hee had but that our good misfortune
for his life givers life did Heaue'n Importune
and theare hee doth, yea there hee liueth Crowned
nor is hee dead, vnless our teares him drowned
though in the Angells Crowde, perhaps hee fainted
who throng'd to see him there both Crownd and Sainted
But as the sacringe of the King now regnant
Wee long deferde, and first prepard o^{r} pregnant
teares for the buriall of the Queene deceased
soe leaue wee now the blessed soule deceased
which (like the Kingly office) neuer dyeth
and turne to that Corpes which lowly lyeth
O Rose, of thousand Damzells late desired
whose Crimson hue their snowy boosoms fired
the Rose of Lancaster which fairely burned
in his fresh cheekes, to that of yorke is turned
Bleede teares yee English heartes, and haue Compunction
your Grandfathers wept blood for their disiunction
the flowre of all his age is now deflored
in flowre of all his age, him death deuoured
Noe Catesby could do more, not ffau↑l↓x, nor Percy
Of hell the firebrands, nor haue showne less Mercy
Tell mee you that had Hell on Earth contriud
Or into Hell would thence haue <g> diggde and diu'de
what feind it was; or of what feind the member
first told you of the fatall Month Nouember
'twas not the fifth hee was a lyinge Prophet
the sixt it was, nor Erd hee wider of it
Bee that a day of Iubile, and thanks giuings
But this a dismall day of groanes & greiuings
The Court doth mourne and all with blacke is walled

9 *thy face*] y extends to *f* 10 *thy hearte*] y extends to *h* 13 *hee had*] *e* extends to *h* 14 *for his*] *r* extends to *h*

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Nor shall in hast againe White Hall be called
Yeat where at Tilt and Ringe, hee vs'd his races
is desert now: his presence fild all places
How ofte when as to westminster I trudged
About my fiue yeares suite, yet vniudged
hee chearded vp my hearte that was so heauy
to see him ride before the beautious Beauy
of Ladyes bright, who stood there at amazed
and with their lights the windowes double glazed
the horse had of his loade more Pride; then feeling
Now Runinge, and now boundinge, & now whealinge
the fire out of his Ample nostrells glowed
and with his mouth A long the ground hee snowed
If once hee neighed, no other trumpett needed
And like his Masters eie; or though hee speeded
thus oft I saw him for the Race p^rparinge
his Horse the windes, himselfe all Comers daringe
His Armor lightned and his staues did thunder
soe did the fiery steedes that flew him vnder
then broke hee staues, but now our staff is bro-↑a↓ken
Soe are our hearts although our hearts were Oken
for now insteede of steeds, the beere him beareth
nomore his steede y^e flying Center teareth
But sadly walkes before and will no faster
for hurting her, that must imbrace his Master
Loe with the ground, where low hee lies and leuell
the Prince of youth, who kept y^e life and reuell
light hearts hee made, for when hee lightly bounded
no ground but shoutes vnto the Musique sounded
Nor shouldst thou bee of Earth if ought may woe yee
to him more heauy then hee was vnto thee
Art thou yett <y> earth for all thy mines so needy
Or by our greedines, learn'st thou to bee greedy
wee digge thy wombe for gould, wee are so cruell
and digge it vp againe to hide our Iuell
But this which in thy boosome now is hoorded
is worth what euer vs thou hast afforded
Our hopes ran on him, but his fates, ran faster
Nor less then our desire is our disaster
Ne should our teares (y^e less our hopes be fewer
which showre a pace and make each eye an Ewer
Each brest a Bason, thence all hopes bee washed
(No loue extinct) whose flames there euer flashed
and shall till vs with him they burne to cynders
And soone they would but that our weepinge hinders.

47 *How ofte*] *w* extends to *o* 62 *soe did*] *e* extends to *d* 66 *ye flying*] *e* extends to *f*

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To bringe in Lee, this coile and lost what needeth
for euery Eye, an other Thames prcedeth.
which neuer should deaths Image see nor slumber
till in the south they make a second Humber
Eyes weepe out teares, teares weepe out eyes in kindenesse
for next to death, the best of things is blindeness
When late his grandames reliques were remoud
Who would haue thought, that it would thus haue prou-t e d<?>
my life and all I had, I durst haue pawned
that vault for him would not so soone haue yawned
Where him in her colde armes shee now imbraces
Who liuinge warmde all breasts, and stainde all faces.
Good Lord how time doth Run, wee Month can measure
But face betwixt our tresurer and treasure
Now all is gone: the reason may bee no-t a d ted
Why none is yet vnto the place promoted
And hee that best deserues of any other
may weepe for him, as for his fathers Mother:
Alas there is no neede, noe theefe will offer
nor yet a foole to rob an empty Coffer
One leaden Costing doth our gould inuiron
and our more leaden hearts, are lapt in Iron
soe dull soe h<e>arde they are, that none pceiueth
of how much good his death y^e^ Realme bereaueth
was this hee or did I my selfe but flatter
that of my song should bee the mightie matter
this hee that should hew downe the Turkes like Cattell
And I first fight, and after singe the Battell
alas that songe must now bee turnd to sadnesse
all Mirth and Musique, are but fitts of madnesse
fye on the man that makes a Mocke of Sorrow
or that to morne; a Cloake will begg or borrow
<th>true greife in deede, that cannot well bee Choaked
will finde a vente, and needes not to bee Cloaked
his stormes of sighs, and teares will soone bee layde
whose head with one poore riban may bee staide
giue mee a runinge head, his braine is Idle
who now vnto his teares giues not the bridle
Where are the witts which hee him choose and Cherisht
are all braue spirites with one body perisht
the vniversities should make rehearsall
Of our sadd story 'tis to vniversall
My Mother Cambridge, whom so Pheebus loueth [?] y^e^ Kinge.
as hardly from thy Confines hee remoueth
are all thy Muses fled, thy witts all brained

90 *prcedeth*] *r* is not superscribed 106 *as for*] *s* extends to *f* 112 *Realme*] *me* overwrite unreadable letters 122 *will finde*] *l* extends to *f*

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Or thy sweete springs, more then thy Marshes drained
and Oxfoorde, thou that ofte didst tast his bounty
who late at woodstocke feasted all the Countye,
what is the Cause that both your tongues bee tyde
are Grant and Theames and all your fountaines dried
You are the Kingdomes eyes, to you it longeth
to weepe what ere the kingdome wounds or wrongeth
Most sorrow through the eye y^e^ heart perplexeth
but through y^e^ heart, y^e^ eyes this sorrow vexeth
for Kinge and Realme (which should I pittie rather)
haue lost: y^e^ Kinge a Sone y^e^ Realme a ffather
Whose guiftes (with longer Life) god graunt his Brother
in all but age, become hee such a nother
and to his memoriall name (my vow is thriftie)
O may hee fill a hundreed yeeres and fiftie
Soe may (her mothers Image and) his sister
whose pearly eyes, like both the Indies glister
and would to God that Death so long had taried
while hee had seene her fullie woode and married
But O the Mother, how hath shee bedewed
with liquid pearle, her bosom stucke and strewed
The Queene of Loue (o stay her heer) showneth
with sighs and teares, her brest both draines and drowneth
His body with those teares lett bee Embalmed
and to sweet odours those sweet sighs beecalmed
for low the spiritt is flowne to God immortall
whose house high heauen is, and death the Portall
Soe wee perhaps may giue him worthy buriall
whose Tombe shall bee An other new Escuriall :· ffinis

154 *liquid*] *q* overwrites *l*

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105 On Prince Henrye :

It is not Night yett all the world is blacke
the fiats past, and yet our sunne wee lacke
I now know ioyes and greifes are measurde knowne
by our Capacities, and not their owne
The Lorde and Lowte togeither mixe their plaints<?>
some hearts do swell, some paine, and other<?> faints
this greife's much like a Curious Painters hand
that meetes all eyes w^ch^ way so ere they stand
who had not lay his hopes vppon his head
who must not sorrow when his hopes are dead
if euery Comon : sorrow forceth teares
and sighs, and groanes, for his Cogisaunce beares
shall this vnthought, vnparalelled loss
this vniversall shipwra-↑c↓ke, greefe and Cross
carrie no other Character of woes
then such, wherin y^e^ basest sorrow goes
though wee could not his saddest fate eschewe
yet may wee pay his memorie her due
Let then this greife, for euer fresh remaine
and binde wee our posteritie to p-↑l↓aine
Letts to the reuolution of this day
Of Lamentations hereby tribute pay
Let all times know our Princely Harries name
and let not age nor enuy date his fame
O Let our tongues bee liuinge Epitaphes
and let them leade our Children to the pathes
which his wise, noble pious, actions traced
where vertue keen, and he euen grac'ed
So graue a præsence, and so well composed
that grace and terror both at once disclosed
him and them selues soe to the standers by
as his Commaunds were written in his eye
and yet euen then, hee could as well obey
for to his royall ffather hee did p<?>ay pay
a Sonne and subiects due Obedience
O farr is it from our Experience
to see great fortunes truly moderate
and purchasers of Loue and not of hate
But I haue not so many greifes to spare
nor shall this dropsie world suck vp my care
that but to him and his vntimely fate
Could spare no sorrow from my hapless state
but not vntimely sence wee knew tis reason
that time should follow time and seaoson, season
Hee bare ripe fruite euen in the very prime
Nature in him made haste to out run time
Dull lazie bodies pass not fast carriers
Wise men count liues by actions not by yeares :

9 *lay his*] *y* extends to *h* 17 *eschewe*] *s* overwrites *c* 18 *pay*] *y* overwrites unreadable letter 20 *posteritie*] second *i* not crossed 24 *date his*] *e* extends to *h* 26 *the pathes*] *e* extends to *p* 27 *which his*] *h* extends to *h* 28 *vertue keen*] *e* extends to *k* 31-48] *(Written in small print).*

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Wee neede admire no longer Phillips sonne
was neuer life in little beeter done
how did hee gouerne his well chosen traine
with out disorder or Luxurious straine
In his house peace and plentie had they bidinge
and hospitalitie acheife residinge
neuer did youth, and plentye take you Inne
where they were kept, so spotless with out sinn
nor neuer did Authoritie less harme
that oft alas doth vice not vertue arme
no venome lurked in his harmeless pleasure
they were not Masters of his time nor treasure<?>
nor were they Idle nor with out an end
but all to some more curious course did tend
thus did hee vse tennis Balance, and foyles
to make a well breathd body fitt for toyles
thus manag'de hee pikes, pistoletts, horse and armes
to bee preparde against his Cuntries harmes
how did hee loue that rauisher of soules
that all base muddy earthly thoughts controules
had I Prometheus bin insteed of fire
my theft had bin the songs of heauen Quire
yett heare his moderation kept his pace
for musique want part, though hee could grace
as well as euer yett could Carpet Knight
and could adorne a daunce to please the sight
of the most choise, a Curious Damasells eyes
yett held hee it amongst those Misteryes
that neuer are, or can bee better vsed
then when inforc't, they cannot bee refused
But runing swiminge, and such exercise
as much more Masculine hee more did prise
neither did these, his braue and actiue partes
hinder his minde, for though in pedint arts
hee was not lipp learnd yet his Iudgment knew
the latitude of things and how to viewe
the Courte and her inensibilities
which seene or not seene often by the wise
No tongue can euer bee to any eares

Entire page] Underlined in modern pencil 51 *how did*] *w* extends to *d* 53 *they bidinge*] *y* extends to *b* 60 *of his*] *f* extends to *h* 60 *treasure*<?>] Obliterated letter probably an *s* 70 *my theft*] *y* extends to *t* 74 *to please*] *o* extends to *p*

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A truer treasure of what it heares
Nor like a pettie streame that cannot beare
the least accesse, but that it straight doth reare
his head aboue his bankes, or else vtter
whats receiued inoto some ditch or gutter
But like the sea where no accession can
mak't visible vnto the eyes of man
Wise secrecie the Ligement of frend
was his, and his euer to noble end
for by it hee read men insteed of bookes
as hee must do that into Kingdomes lookes
times past by entralls <loo> vsed to p†re↓<er>sage
and this by humours enuyes malice, rage,
But run no further in this maze my Muse
hee knew vice, but no vice could ere infuse
her poyson in his well ordered minde
Religion and Conscience were combinde
and made a strong and holy warlike fence
against base crooked end, and lust of sence.
O miracle of Nature how couldst thou
keepe thy great fortunes that they did not bowe
to appetite and sensuall delighte
since they that gainst y^e^ carnall man do fight
scarce trust them selues with life for feare of treason
what force had then they more then humane reason
with in the midst of all that might allure
did yet the Castle of thy minde assure
wonder of this our age, with sorrow may
thee and thy heauy loss to life display
not my dull Muse which whiles shee doth renew
the memorye knowes only what is due
But cannot pay thee, greefe hath already spent
my bodies store, but still my soule lament
and in a silent Doue-like dirge bomone
the ioye and beauty of the world is gone
and yet not gon, for though the world containe
Only one Phænix, and that one is slaine
yet may our new mixt hope a nother proue
the same sunne shines of him with no less Loue
Pardon mee then sweet Prince faire blooming Youth
as you are raisde soe are You sett for truth
a degree farther then you were of late
you now with others eies must see your state
which though my vowes shall wish may bee aright
yet I cannot shew you a better light
Then the remembrance of your Brothers iests
whose thoughts vppon fare past Examples rests:· }

Entire page] Underlined in modern pencil 92 *inoto*] Slight space between first *o* and *t*. Holgate intended *into*. 94 *visible*] *v* overwrites unreadable letter 108 *they did*] *y* extends to *d* 119 *already spent*] *y* extends to *s* 120 *my bodies*] *y* extends to *b* 120-134] *Written in small print).*

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Hath honest Councellors as well as wise
passion in liuinge councells often lyes
the only doubt is that Examples past
in others states and mould framd & cast
are hardly fitted to these times of ours
but this feare Noble Prince neede not be yours
It is your selfe I set before your viewe
the print of these faire stepps are fresh and new
farr in this worlds discouerie he sailde And neither Sirens songs nor Rocks p^rvayld
t'm peach his course or to diuert his way
his happy voiage done he rests now in the bay
hee came home richly Laden all with hartes
worne by the prowesse of his lust deserts
And now deere S^r your course beginneth next
take I beseech you his for mapp or text
and then dilate vppon it what you please
I only warne you let not sluggish ease
benum your sences, nor let hasty flight
with seeming only vpward daze your fight
man hath enough to doe wher's euer plast
and greatness is mistaken if not grac't
with Iustice goodnes, and integritye
the wisest and y^e safest policie
for no law doth so deepely penetrate
into y^e vaines and marrow of a state
All those Examples of your liues p^rsent
which silently drawes all men to content
and doth accord the Subiects harts to yours
louinge makeing sweet y^e sharpnes of your powres
Lastly to you great Kinge faire spreadinge Palme
that at your Entraunce all our stormes did calme
now implore you to appease your owne
theis are but hopes, you now assurance knowe
vnder whose shade, the Ilande doth possesse
all kindes of comfort and of happines
but can no longer of your selfe giue way
that discontented sadnes shall betray
your peace on which your subiects peace doth liue
pardon deare S^r: If I complaine you giue
more then your owne your loyes & greifes are ours
and nothinge but y^e dispensations yours
Should Cloudes for euer shade the blessed sunne
the earth and all her Ospringe were vndoñe
You are our sunn and from your glorious beames
the happiness of all you subiects streames
for Iustice sake, you owne and all this Land
Orecome this great Eclipse your selfe commaund
your happie fortune you could moderate
make now your glorie Compleate, beate this fate
With the like temper that the worlde may know
Your happy greatness, you doe only owe
To God and vertue which do still aduance
their votaries aboue the powre of Chaunce: ffinis

Entire page] Written in very small script 172 *shall betray*] *l* extends to *b*

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106 His Passion for a lost Chaine of Gould:

Not that in Couller, it was like thy haire
for Armeletts of that, thou maist let mee weare
nor that thy hands it of't I'm brast and kiste
for soe it had that good which oft I miste
Nor for that sillie ould Moral-↑i↓tie
that as these links are tide, our Loues should bee
I mourne: that I thy seauen fould Chaine haue lost
not for luckes sake, but for the bitter Cost
O, shall twelue righteous Angells, which as yet
noe leauen of vilde fodder did admitt
nor yet by my constraint; haue strid, or gon
from the first state of their Creation
Angells which heauen Commaunded to prouide
all things to mee, and bee my faithfull guide
to gaine new freindes, t'apease great enemies
to comfort my soule, when I lye or rise
shall these twelue innocents, by thy seuere
sentence dread Iudge, my sinns great burden beare
And saue not mee, they doe not ease my paines
when in that Hell th'are burnde and tyde in chaines
were they but Crownes of ffrance I cared not
for most of them, their naturall Cuntrie rott
I thinke possesseth, they come here to vs
Soe leane, soe lame, soe ruinous
and howsoere, most ffrench Kings Christians bee
their Crownes ar Circumcisde, most Iewishly
Or weare the spanish stampes, still trauellinge
that are become as Catholike as their Kinge
those vnlike beare-whelpes, vnfield pistoletts
that more then Canon shott, Auailes or letts
which negligently lefte vnrounded; 'looke
Like manie Angled Iegaries, in y^e^ booke
of some great Coniurer, which would enforce
Natur (as these do Iustice) from her Course
which as the soule quick'ns head, feet & heart
as streames like vaines run through y^e^ earth each parte
Visitt all Cuntries, and haue slyly made
Gorgeous ffrance ragged, ruinde and decaide
SCotland (which knowes no state) in one day
And mangled seuenteene headed Belgia,
Or were it such gould, as that were with all
Almightie Chimiks from each minerall
haueinge by subtile fire a soule out pulde

10 *admitt*] *d* overwrites *t* 21 *they but*] *y* extends to *t* 25 *Christians*] Word is circled in modern pencil; a line extends toward the left margin above *Kings* and *ffrench* and stops after *most*, indicating that the line should read *most Christians ffrench Kings bee*. 32 *ye*] *y* overwrites unreadable letter

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Are durtely and desperately gulde
I would not spett to quench that fire they were in
for they are guilty of much haynous sinn
But shall my harmeless Angells perish, shall
I loose my guarde, my ease, my foode my all,
much hope which they nourish, will bee dead:
much of my able youth, and lustie head
will vanish: If thou Loue mee let them alone
for thou wilt Loue mee less when they are gon
Oh bee content, that some Lou'de Squeaking Cryer
well pleasde with one leane threed bare, groate for hire
May like a Deuill roare through euery streete
and gall the finders Conscience, if hee him meet
Or lett mee Creepe to some dreade Coniurer
which with fantasticke scheames fills full much paper
who hath diuided Heauen in tenements
And with whores, theeues, and Murderers stuffe his rents
soe full, that though hee pass them all in sinn
hee leaues him selfe no rome to enter in
And if when all his Arte and time is spent
hee say twill not bee found : O bee Content
receiue the Doome from him vngrudgingly
because hee is the Mouth of Desteny
thou sayst alas the goulde doth still remaine
though it bee chaingde, and put into a Chaine
Soe in those first falne Angells, resteth still
wisdome and knowledge but tis turnd to ill,
As these should doe good workes, and should prouid
Necessaries; but now must nurse thy pride
And they are still bad Angells, mine are none
for formes giue being, and their formes are gone
pittie the Angells yett their dignities
pass vertus, powrs, and principalities
But thou art resolute; thy will be doñe
yet with such anguish as her only sonne
the Mother in the hungrie graue doth lay
vnto the fire, the Martyrs I betray
Good soules, for yee giue life to euery thinge
good Angells, for good messages you bringe
Destinde you might haue bin, to such a one
As would haue Lou'de and worshipt you a lone
One who would <haue> suffer hunger, Nakednesse

48 *my foode*| y extends to *f*

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Yea Death eare hee would make you numberless
But I am guilty of your sad decay
May your few fellows longer with mee stay
But O thou wretched finder, whom I hate
Soe much that I almost pittie thy state
Gould beinge the heauiest mettall amongst all
may most heauy Curse vppon thee fall
ffetterd, and manacled and hangd in Chaines
first maist thou bee, then chaind to hellish paines
Or being with forren gould, bribde to betray
thy Cuntrie, faile both of that, and thy pay
May the next thing thou stoopst to reach, Containe
poyson, whose nimble fume, rott thy moyst braine
Or some libell, or interdicted thinge
Kept negligently may thy ruine bringe
Lust bred diseases rott thee: and dwell with thee
Itchie desire, and no abilitie
May all the hurt which euer gould hath wrought
all mischeifes, which all Deuills euer thought
want after plenty, poore and gowty Age,
the plague of trauellers Loue, and Mariage
afflict thee; and at thy Liues last moment
may thy swolne sinns, to thee themselues p^{r}sent:
But I forgiue thee, repent then honest man
gould is restoratiue, restore it than
But yet if from it thou beest loath to parte
Because tis Cordiall, would t'were at thy heart:· ffinis

β2 Vpon Master Iohn Charles Wray son to S^{r} William Wray, who died at 16 or 17 years of age & lyeth buried in Ashbie Church in Lincolnshire.

[In hand -writing of John Wale of Colie Priory]

When I in Court had spent my tender prime,
And done my best to please an earthly Prince,
Even sick to see how I had lost my time,
Death pittying mine estate, remoud me thence,
And sent me (mounted upon angels wings)
To serve my Saviour & y^{e} King of Kings.

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107 On the Money Newes so generally Currant in Frankendale about Iune : 1621 :

Souldier stand vp, and Liue, and do no<more> more,
faint at the breakinge length, of thy bold score,
that soe inuadingly, makes the walls white
within a Towne in which thou scarce canst shite
Scorninge the crombled Boorscheeke, or his leeke
more then three visible excremeents, the weeke
Butt bee Curragious; There now comes coyne enough
to finde thy belly beefe, and thy backe buffe,
Thinke now on rich amendments; hope to lay by
with this months snake, thy sluffe in which do lye *10*
Armies of Lice incampt, to vndermine
thy other halfe of vigor, which doth pine
in clothes more wretched, then those first which Adam
patcht vp through shame, to hide him and his Maddam;
But let this pass, for now of tidinges gladd
I meane to singe first Inuocation had
for some slight rapture, to Poets freend Apollo
Apollo Phythisass: the Pythy-ass, and sure hee heares mee hollow,
in doinge which, whilst I so busie am,
One y^t^ Homer men- mee thinkes I feele a feirce Ethusiasme, *20*
tioneth who was that mulls my Intrailes and makes mee thus aduenture
heard tenne myles and speake as freely, as If I were Stentor;
It doth appeare by inke, squirted from Brittaine
that Our King Iames, who Spaniardes now doth spitt on
and meanes to cast his Scabberd, full of rust
which whilom was a sworde, euen in their teeths y^t^ lust
to bee his foes, I say it doth appeare
that this our Pilott will a New course steare
and minds to powre his pocketts out on warfar<r>e
to maintaine his bold English which now are farre *30*
Dispersed in the spatious Germaine Climate
Some in rude Bohem, Some in the Palatinate,
Coullers but since the former forsaken haue their vandall
and to their Nation are become a scandall,
by sneakinge all a way, when euery man drewe
I haue no Newes for them, nor their S^t^ Adrewe
ffellowes at armes; Protectors of the Rhine
Eaden to whose faire Eden you are Seraphine, }
tis you to whome I singe this newes of mine }
Know then (sadd Souldiers) that, that selfe same Kinge *40*
who neuer yet did eate Swines flesh or Linge,
On information of your wants, hath sent
as much as from the Chequor could be rent,
for your releife. Huge Mountanies of bright ore
Comes rowlinge towards you, which some thinke) Rawleigh<?> ↑bore
a way with him, when hee returned home - a,

8 *buffe*] First *f* written more like an *s*, but both letters are crossed. *Busse* is a possible reading 9 *lay by*] *y* extends to *b* 22 *Stentor*] What appears to be a tilde subscribes *e* (*cf. L 33*) 27 *say*] *a* overwrites unreadable letter 29 *out on*] *t* extends to *o* 33 *vandall*] What appears to be a tilde subscribes *n* (*cf. L 22*)

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from the disfated conquest of S[t] Toma,
Nor is this all, besides it is prouided,
that hence forth, our affaires bee better guided
Hence forth the wallnut-man shall rest in quiett
soe shall the rascall Puddinge, (or Doggs a dyett)
which on the Markett place, was wount to acte
such greasie agonies, when Souldiers sackt
Hence forth <shall> wee shall no more bee our owne Moathes
for very hunger to goe eate our clothes
All faults shall now bee mended, and our wages
shall bee as good as twas in elder ages.
indeede his highness heares that for our labours,
and marching soe longe after pipes and tabours
for weekely pay wee take no more nor can
A Copsticke or bald pat hath y[e] valuwe of an English shillinge} then three pence, or two Coppsticks, by the man,
And here vppon (they say) at this his Maiestie
storm'd beyond measure, and (by my soule) grew teastie
with doggs and men, and (with gods wounds) he mused
wee should so longe with bald pates bee abused
Hee sweares hee doth allow the meanest Centrie
seuen shillings English, and to the Gentrie
some shillings more, and (faith) it is no euill Lawe
that yonkers should distinguist bee fro'<m> th' Quiu'la
Old Iennie stopes his Nose att this, but not his eies
h'es none of your Conniuers, he'll chastise
and (Nimrod-like) will hunt those foolish men,
and thinke to put vs off <(> with 2 for ten,
The winds are turn'd, O Captaines, whether run yee
tis true the Kinge hath sents great store of Moneye,
But soft, fore ere you toucht looke that yee sweare
You'le pay the Kings allowance to a haire,
Els, by the Lyon on his breast, he vowes
hell bend his bowe att you, as well as browes
hath hee through all his Teritories, and through London
C'ausd Collections, by which some are halfe vndone
to hide a Captaines Leather-coate in gould
when his powld Souldier, for hunger died, or could
And had not cash inough to reach the price
of so much vnguent, as would kill his Lice?
No, no, twas meant that by such contributions,
the Souldier might confirme his resolutions
for victorie; for neuer English yet fearde harme
hauinge where with to eate, & drinke, & keepe him warme,
Then thank (O Mortall Gods) Albions anoyuted)

56 *All faults*] *l* extends to *f*

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That saist wee shall no more bee disappointed
of what is ours, and that ere wee shall want
thou' llt make thy breeches with out pleates and scant
and ere wee take more deaths, from hunger, could and vermine
tou'llt pawne (thou saist) thy Buch in
Wher art thou (Souldier) whilst I tell thee this
wher is thy voice, or face, to express thy bliss
by such great Newes? canst thou nor smile, nor speake
and is thy Constitution growne soe weake
Powdred Cabbage: } since the longe Expred date of Crowd, and Sallate
thou canst not breake the Cobwebs of thy pallet
caused by to much Iawe-rest? or dost thou feare
thy teeth soe arm'd with setled rust, should teare,
thy tongue, like straw in Bedlam, should it but dare
to frame weake words, and send them in the ayre.
Fye, vp for shame; show (what thou oughts) a spirght
that makes the spurne the fates as well as fight,
haue I reported Newes for thy Erection,
and newes that might almost giue resurrection,
to bodyes dead? and art thou still deiected?
looking as though thou wer't perboy'ld, or decected
worse then; if some feirce Limbicke had suckt out }
thy Quintisence, and vitalls, to make a doubt }
whether thou wert an Embrion borne or not
weake man art thou a Souldier, and dost languish
for each slight storme, of fate, doth anguish
sitt well on Mars his browe and art thou sadd
because the voyage and the men are badd,
because a Captaine that the other Day
durst not walke fleet streete, no see a play
and who for feare, of briers, could not come free
to Paules, that hee might dine, there wth Duke Humfrey
who to preuent his 4th dayes fasting spittall
was wount to serke th'euerlasting spittal,
and faine him pockey, to Compass broth and mutton
amongst the gowtie guests of famous Sutton,
Or if hee faild of that would lie in weight
for Lud-gate-baskett, when it past a straight
And with a rageinge stomack, hath beene glad
With Patience halfe naked, and halfe clad
on the Banke-side ta'ttend such wished floates
as might come from the wracke of Oyster boats
Because I say, that such a one doth keepe
halfe thy meanes backe, when hee thy armes doth sweepe

98 *by such*| *y* extends to *s* 106 *spirght*| *g* overwrites probable *e* 127 *weight*| *e* overwrites *a*

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with an Oyld feather, wilt thou bee so vnholy
to fall straight on the dint of Melancholy
and wilt thou dye if hee do-th stop a shilling
for thy lewd absence from the Church or Drilling
Cannot a foolish Driller, that's misled
with Choller, breake his rest a thwart thy head
but straight thou feelst it, and laught not at ye iest
that when hee sleeped not he brake his rest.
O? Heres a Humor? on such weake groundes
to greiue, to sigh, to faint, to fall in sounds,
yea euen giue vp the Ghost some officer thats meeke
lend mee for I am bloudless, halfe a cheeke
to blush at this will any that shall fight
gainst daring Spinla, craue that hee might
Couer his Drums-head with thy skin, and think
by th'sound to make that feirce inuader shrinke
a way with this foule softnes: Lett Heraclitus
or els some Phlegmatick vnweaned shitt house
claime title to't, but man at armes bee thou
of such a harsh composure such a brow
that if thou sawst the lightnings did intend
to burne the earths faire face, thou wouldst not send
from of thy heart one sigh for't; but rather puffe
and helpe that fire to make the world a snuff,
thou'rt not cut out for niceness. thou art meant for one
that should triumph in the Confusion
and wrack of mankinde: like Tamberline to bee
An Instument of sad Mortalitie
Whipping all Nations: Sent to the Earth
to doe the office of a Plague or dearth.
Is this then vocation and is that trance
of heauines still on thee; for shame aduance
rise, and be brauely Merrie, and from hence
of those Mortifications, haue no sence
thy Lice and hunger. Not many howres shall run
ere thou shalt haue redress, for by the Sunn
thers sent from England a Heidelbergian Tun
Of good Iacobuses which now are in Alsatia
thanks to that honest fellow

Iacobus Dei gratia

Stratssburg in Alsatia a Towne to wch it was reported the Money was sent:·

163

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108 {To his Mistris in his Death:·}

O Let mee groane one word into thine-eare
and with that groane breake all my vitall springes
thou that wouldst neuer; now vouchsaffe to heare
how Leadas bird on sweete Meander sings
soe dyinge Tapers, lende their fierie flashes
and deadest cinders haue some †burning↓ <living> Ashes burning

Those were the lookes, y^t^ once maintaind my strength
those were the words y^t^ all my parts did cherish
And what (vnkindest) wilt thou gaine at length
if by the same, I miserable perish
this †not↓ that a frowne did in a minute starue,
that which a smile did many yeares preserue:·

109 Of the Sand runinge in an hower Glass

Doe but consider this small dust
heer runing in this glass
By Atomes mou'de
Would you beleeue y^t^ it your body euer was
of one that Lou'de
And in his Mistriss flame playinge like a flie
turne to Cynder by her Eie?
Yes; and in death, as life (vnblest)
to haue it exprest
Eun Ashes of Louers finde no rest: ffinis

110 Goe make thy will, and dye sad soule consumde with Care
and to thy freinds bequeath their partes, and to thy Loue her share
but what hast thou (Alas) for to bequeath her more
then thy tormented Loue sicke hearte, and that shee had before
O, no shee had it not, for shee disdainde to haue it
And I haue none of it my selfe, for freely her I gaue it,
then not receiued by her, yett giuen a way by mee
what should bee come of this poore heart, or whose heart should it ·†bee↓
tis neither mine nor hers, nor any ons beside
for ere since first shee prou'd vn kinde, to all y^e^ world it dide
it dyedd but yett it liues, but liues in loathed breath
disharted with dispairinge thoughts; and whats such life but death
O wonder strainge to tell, that at one time should bee
A liueless life, a liuing death, a hartless heart in mee
And yett such wonders strainge, C'an Cruell shee enforce
turning a sumtime liuinge man into a liuing Corse
for as a dreary Ghost voide of all liuely powres

108.7 *my strength*] y extends to *s* **108**.11 *a frowne*] *a* extends to *f* **108**.11 *starue*] *a* overwrites unreadable letter **108**.12 †*not*↓ *that*] Neither word deleted **110**.2 *thy freinds*] *y* extends to *f*

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Walkes nere the less wth seeming life & Malancolly Lowres
Soe walke I'(pensiue man) no substance but a shade
fall all the life my heart ere had in tombde in her is Layde,
Soe that her cruell heart, wherin my heart doth ley
serues as a Trophey of my death to tell how I did dye
for to her great disgrace, but pittie of my smart
when men but seing her doe chance to talke but of her heart
thus (pointing to her brest) shall yet by them be saide
there lyes with in a Murdered Man & y^{ts} y^{e} Murdering Mayde:
ffinis

111 That Lust is not his Aime:

O doe not tax mee with a Brutish Loue
Impute not Lust alone to my desier
No such prophane aspersions ought to moue
from you, the sacred author of my fire
I seeke your Loue, and if you that deny
All Ioyes that you and all the world can giue
My Loue sicke soule would Little satisfie
which wants your grace not foode to make it liue
It is your better parte I would enioy
your faire affections I would call mine owne
tis put a prostitute, and bestiall Ioy
which seekes the gross materiall ↑ <vse> ↓ <of a Lone> vse a lone
the towns not ours; the Market place vnwoñ
nor do I her enioye whose hearts not mine
Hearts Conquest is the worthy Ambition
Seale of our worth A rauishment diuine
Invincible to strength of human hand
vnion deuine of mutuall burninge hearts
which both subdude tryumphinge, both commandes
Soueraigne delights, which God to man Impartes
Oh Let mee in, this true Ioy happie bee
Or neuer may you be enioyde by mee: }

110.25 *pointing to*] *g extends to t*

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112 Of playing at Tenis by S[r] E:D:

When as the hand at teñis playes
and men to gaming fall *[Sir Edw. Dyer]*
Loue is the Courte, Hope is the house
And Fauour serues the Ball
The Ball it selfe, is due desert
the line that measure showes
Is reason wheron Iudgment lookes
where players winne or loose
The Iutties are deceit full shifts
the s↑t↓<p>oppers Ielo↑u↓sy
which hath S[r] Argus hundred eyes
ther with to watch and pry
The fault wherby fifteene are lost
is want of witt and sence
And hee that brings the Rackett in
is double diligence
But loe the rackett is free will
which makes the Ball rebounde
And noble beauty is the Chase
of euery game the ground
Then rashnes strikes the Ball away
And there is ouer sight
A bandy ho : the people cries
And soe the ball takes flight
Now at the length good likinge proues
Content to bee their game
Thus in the Tennis Court Loue is
A pleasure mixt with paine: ffinis

113

Wrong not deere Empress of my heart
the merits of true passion
which thinketh that hee feeles no smart
that sues for no Compassion
since of my plaints, seem not to proue
the Conquest of thy beauty
It coms not from defect of Loue
but from excess of duty
For knowinge that I sue to serue
a Saint of such perfection
as all deuine, but none deserue
a place in her affection

112.2 *gaming fall*] *g* extends to *f* 112.25 *at the*] A line appears to delete both words, but the line has come through the paper from verso. 113.6 *thy beauty*] *y* extends to *b* 113.11 *as*] *s* overwrites unreadable letter

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I rather chose to want releife
then venter the reuealinge
where glory recommends the greife
despaire destoyes the healinge.
Thus those desires that Clime to highe
for any Mortall Louer
when reason cannot make them dye
discretion doth them Couer
yet when discreation doth bereaue
the plaintes which I should vtter
then thy discreation may perceiue
that silence is a Sutor
Silence in Loue bewraies more woe
then wordes though nere so wittie
the begger that is dumbe you know
may challenge double pittie
then wrong not deare heart of my heart
my true though secrett passion
hee smarteth most that hies his smart: *[W.R. (?)]*
and sues for no Compassion:
ffinis

---

114 This blacke Night represents my blacker woe,
This burning light, like my hearte doth waste
This mourning Inke, and paper weakest showes
of strongest passions which my Ioyes defaste
Night, Candle, Inke, and paper doe your best
To tell that Loue is cause of my vnrest:

This Night her loathed darkneness doth not see
This Candle wasts, yet dyinge feeles no paine,
This Inke and Paper greifes cheife heraulds bee
and yet themselues, doe free from greifes remaine
Night, Cadell, Inke, and paper, you are blest
And being senceless only breederth rest: ffinis

---

115 Art thou so fond to thinke I can bee thine
Since long agoe I was not mine to giue
A nother holdes my heart in dearest shrine
And vnto that dere choice I Constant Liue
Yet will I say I loue thee as my heart
But oh a worthier hath my dearest parte:·

113.27 *know*] A dot after word appears to be a period, but it is higher than normal. It is probably a stray ink mark.
113.30 *though*] *o* overwrites *r* 114.4 *of*] Tail of *f* extended to make it appear that l.5 *night* reads *'night*

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116

I labor still in vaine
my hopes end in dispaire
my pleasure is but paine
rewarded still with care.
I clothed am with cares
my meate is nought but greefe
my drinke is bitter teares
Contempt is best releife
My Chamber nought but woes
my bed a restless heart
borne vp with fained shows
my Ioy is bitter smart
the Mate-less Doue my guest
my Musicke sighs and Cryes
Complaints are all my rest
like streames my wat<er>rie eyes
My sleepes are watrie groanes
through gastly shapes of woe
My wakeinge Endless moanes
these ills, I vnder goe ffinis

117

O clearest Moone why dost thou shew thy face
To such a wretch as hates to view the light
but still in loathed darkeness would imbrace
those waies blind fortune, hath to mee behight
O that thy light, mine eyes might neuer see
Nor Sunn, nor Starr, might neuer shine on mee.

But wherfore do I shun this light of thine
since thy pale hew doth show thou art not free
from greifes that doth torment this heart of mine
and thou my partner : Comes to Comfort mee
O no this thought doth still augment my Care
the wofull weight may not with mee Compare : ffinis

116.12 *my Ioy*] *y* extends to *I*

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118

Sr Henry Wotton

How happie is hee borne or taught
that serueth not a nothers will
whose armor is his honest thought
and simple truth his highest skill
whose passions not his Masters are
whose soule is still prepard for death
vntide vnto the world with care — by
Of Princes Loue or vulgar breath
who hath his life from Rumor freed
whose Conscience is his strong retreete
whose state can neuer flatterers feede — neither
nor Ruine make accusers greate — oppressors
who enuiueth none whom Chance doth raise
NOr vice who neuer vnderstood — hath ever
how deepest wounds are giuen with praise
nor rules of State, but rules of good
who vnto God doth Late and early pray
more of his Grace, then guifts to Lend
and entertaines the harmeless day
with a well chosen booke or freind
this man is free from seruile bands
Of hope to rise or feare to fall:
Lord free of himselfe though not of lands
and haueinge Nothing, yett hath all:· ffinis

119

[J Dowlands]

Sweet stay a while, why will you rise,
the light you see, Comes from your eies,
the Day breakes not, it is my harte
to thinke that you and I must parte,
O stay a while, or else I dye
and perish in my Infancye:

[This verse is Not in his collected poems]

Deere let mee Dye, in thy faire breast
ffarr sweeter then the Phenix nest,
Loue raise desire, with thy sweet Charmes
With in this Circle of her armes,
And with thy blisfull kisses, Cherish
My Infant loyes, or else they Perish:·

118.1 *How happie*] *w* extends to *h* 118.14 *NOr*] *N* added by Holgate

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120 Verses made by the E: of P: *[Pembroke]*

If her disdaine in you least chaine cann moue
you do not Loue
for while that hopes giue fuell to your fire
You shall desire
Loue is not Loue, but, giuen free
And so is mine, soe yours should bee
Her heart that melts at others moane
to mine is stone
And eies that weepe a strangers hearte to see
Ioye to wound mee
Yett so much I affect each parte
As causde by them I loue my smart,
Thus her vnkindeness Iustly must bee gract'd
with name of Chast.
And that shee frownes, least longing should exceed
and rageing breed
So can her Rigor neare offend
Except selfe Loue seeke priuate End.

121 { The Answeare } *[by Ben Ruddier]*

Tis Loue breedes Loue in mee, and Colde disdaine
kills it a gaine
As water maketh fire to fret and fume
till it consume
None can of Loue More free guifte take
then Loue from Loue, for Loues owne sake
Ile neuer digge in quarry of a harte
to haue no parte.
Nor rest in those faire eies, w^{ch} alwaies are
Caniculare.
Whoe this wagg, would a Louer proue
doth show his patience not his Loue
A frowne may bee sometime for phisicke good
but not for foode
And for that rageinge humor, there is sure
A gentle cure
Why barr you Loue of priuat End
which neuer should to publicke tend:· *ffinis*

122 Once Delia, on a Sunny banke her laide
And Cupid tooke her for his Mother
But when hee saw it was a nother
The Boy gan blush, and straight through feare dismaide
a way hee flew, and as hee flew, hee cride
Venus on Earth, lo Now I haue espide:

120.16 *rageing*] *a* is an altered *i* 121.11 *this*] A short line appears before this word. It resembles the top half of a virgule.

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123 That hee would not bee beloued:·

Disdaine mee still, that I may euer Loue
for who his Loue enioyes can Loue no more
the warr once past, with Peace men Cowards proue
And shipps retournd, doe rott vppon the shoare
then though thou frowne, Ile say thou art most faire
And still Ile Loue, though still I must despaire.

As heat's to Life, soe is desire to Loue
<H> for these once quencht, both life and Loue are done
Lett not my sighs, nor teares, thy vertue moue
like basest mettell doe not melt to soone,
Laugh at my woes, all though I euer mourne,
Loue surfetts with rewards, his Nurse is scorne:.

124 S[r] : H: N: *[Henry Nevill of Billingbeare]*
Faire Phillis in a wofull wise
Lay downe vppon a Mirteles roote
when from the Hauen of her Eies
I saw teares fall; Nay starrs shoote,
O death of Deaths (quoth shee) O paine
that none, but cruell weightes, shall tell,
Damon till thou returne againe,
In horrors I will only dwell,
Where restless my sadd howres shall bee
Vnless I sleepe to dreame on thee:·

123. title *That hee*] *t* extends to *h* 123.7 *As heat's*] *s* extends to *h* 124.3 *Hauen*] *H* overwrites lowercase *s*

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125 The picture of his Mistris

When mine eies, first admiringe your rare beauty
Secretly stole the picture of your face
they, fearinge they might Err, with humble dutye
through vnknowne paths, Conuaide it to that place
Wher Reason, and true Iudgment hand in hand
Satt and Each workmanshipp of sences scand:·

Reason would finde no reason but to Loue it,
Soe rich of beauty was it full of grace,
true Iudgment scande each place
And did approue it, to bee the modell of some heauenly face
And both agreed to place it in my hearte
whence they decreed, it neuer should departe.

Then, since I was not borne to be so blest,
Your reall selfe faire Mistris to obtaine
yett must your Image dwell with in my brest
And in that secrett Closett still remaine,
where all alone retired, Ile sitt and viewe
Your Picture Mistris since I may not You: ffinis

126 T'is true, t'is Day, What though it bee?
O wilt thou therfore rise from mee?
[J.D.] *[x]*Why should wee rise? because tis light?
Loue, that in spighte of darkenesse brought vs hither
Should in dispighte of Light keepe vs to geither

Light hath no tongue but is all Eye
if it could speake as well as spie
this were the worst that it could say
that being well, I faine would stay
and that I loue'd my hart and Honor soe
that I would not from him that bad thee goe.

Must busnesse thee from hence remoue
O thats the worst disease of Loue
the poore, the fowle, the falce, Loue can
Admitt but not the busied man
Hee which hath business and makes loue, doth doe
Such wrong, as when a married man doth woe:

126.3 *x*] modern pencil notation inserted between ll.3/4

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127 Queene of beauty most Diuine
from whose charming shrine
humane power canot parte
without sacrifice of hearte
Thetis Nimphes had little grace
Whilst your beauty was in place
and their Influence was cold
as sent from a watrie mould
shall I happy call that Night
where to gaine a pleasing sight
pretious Libertie I lost
and now am on Loues seas tost
by a Tempest of desire
mixed full of heauenly fire
raised by that in chanting face
of her Sex tho'nly grace
yes most happy I it call
though it doe my freedome thrall
freedome none may nere Compare
to that happy state where are
those in thy faire seruice placed
and that please to make them graced
happie Martye of Constrainte
whose paine is for such a Sainte
and who hath for obiect giuen
the sweete hope of such a heauen
faire, A strainger terme mee not
that your Dietie would blott:· ffinis

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128 Thou foolish man, that louest to liue in bands
and serue and sue, yea dye, being ouer prest
tying thy soule (borne loose) with thine owne hands
to Liue in Prison in a strangers brest
Tell mee what gett your broken sleepes? what doe
Your willing Martyrdomes amount vnto.

Sighes with out number, teares that haue no end
a harte whose best acquaintance is dispaire
all this and more, what can it else pretend
but one poore sillie smile or sum such weare
Like to the seruing man who bides much paine
and Cappes, and kneeles to weare a golden chaine.

What prison can delight, though Diamonds
the wall, and doores bee all of beaten gould
Our soules that should bee Kings liuing in bonds
are subiect vnto those that doe them holde
Its a poore price of vallor there to die
where all our Conquest is but slauerie.

Goe then you Amorous Lads to Cupids tents
in the'nd you shall but Venus souldiers proue
bestow your spiritts, thoughts and best intents
to make a skirmish in a Maske of Loue
Your honors and your selues bleede in this warre
where lipps your swordes kisses, your Conquests are:

---

129 Sweet Lady liue and liue in pleasure
While God, while Nature, giues you leasure,
all haue a time, and time being gon
to vs againe returneth none
wee liue not while, wee thinke on death
for wee euen dye while wee haue breath
to thinke of Death; as of the thinge
which once to all an end must bringe,
is good; but not so to apply it
as good to wish, or badd to flye it.
Life is Gods guift, the dearest treasure
the world still hath in highest measure
not to bee bought for wealth or gould
for Crowne, nor Kingdomes, to be sould,
No wretch soe Low, no Kinge so high
but would loose all rather then dye.
sweet is life, by Natures reason
Death neuer comes but out of season
Many that wish death when they see it
for small delay, would richly fee it.

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The sunn falls, but returnes againe
the Moone growes new after her wane
waters to floods, then Ebes doe turne
but life, once past, doth nere returne
Then Lady take your time and liue
to life giue time, to tyme life giue
Say Death ends paine; procureth ease
say Death hath naught that may displease
Say Death no feeling hath, nor sence
and soe is fenced from offence
Say life, doth feeling to vs bring
and feeling is it that doth stinge
yett let the sting, sting nere soe much
Life tickles it with sweetest touch
and euen the heart that liues in paine
still couetts life, to paine againe,
Nay say that which you best may say
you reasons most assured stay
That nothinge here desires your beinge
Vnto your worth, nothinge agreeinge
Your minde w^ch^ heauen sweetly storeth
on Earth no worldly thing adoreth,
Aboue the skies, your Climing thought
Soares still and elce doth wonder nought
heauens a house, thats fitt for you
And Angells fit Companions too
you so are pleasd beneath to Liue
As halfe youre selfe, to heauen you giue
and make the world, and heauen agree
while world, and heauen, in you wee see.
yett time will bee, when with out Camber
of Earthy mould or worldly slumber
Eternity you shall enioye
freed from all Care, from all annoy
meane while thou you the world hate
scorne not to mend the worlds estate
and liue yet for the worlds sake
though no account of life you make
shall vertue fade, shall beauty die
which is the worlds glorious eye
those things the world which life do fill
and God thus grace the world will
Angellike Creatures, som must liue
which glorie to the world may giue
Then Lady since God did not daine
A life to you, thinke it not vaine:

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130 Why do wee loue these things which wee call weomen
which are like feathers blowne with euery winde
regardinge least, those which do most esteeme them
and most deceitfull when they seeme most kinde
and all the <be> vertue that their beautee graces
It is but painted like vnto their faces.

Their greatest glory is in Rich Atire
which is extracted from some hopefull liuers
whose witts and wealth, are bent to their desire
when they regarde y^e^ guifte more then the giuers
And to encrease their hopes, of future bliss
theyle sometime stretch their Conscience for a Kiss

Some loue the windes that bringe in golden showres
And some are meerely won with commendation
Some Loue and hate and all with in two howres
and thats a fault a mongst them most in fashion
but put them all with in a scale to geither
their worth in waight will scarce pull downe a feather

And yet I would not discommend them all
If I did know some worth to bee in any
tis strange that since the time of Adams fall
that God did make none good, and made soe many
And if hee did, for those Ile truly mourne
because they died before that I was borne: ffinis

---

131 Catch mee a starr y^ts^ falling from the skie,
Cause an immortall creature for to die.
Stop with thy hand the current of the Seas
Pass through the Center to the Antipodes.
Cause time returne, call backe yesterday,
Cloth Ianuarie like the Month of May.
Weigh out an ounce of flame, blow backe ye winde,
And then finde faith in a womans minde:·///

131.1 *falling from*] *g* extends to *f* **131**.5 *call backe*] *l* extends to *b*

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132

There is a place where Care shall not molest,
where Discontent shall not robb hearts of ease
where Sorrow not, make warr vppon our rest
Nor yet dispaire haue power to displease
Where hope enuirond with faire beames shall chase
as a bright Sunn all vapors of disgrace

What a world is this, Seas full of Danger
Laide with out saftie, Ayre stand with infection
ffire tiranizinge like a Conquering strainger
all takeing harme, from harmes as by reflection
hurt so with hurt, and ill is chaing with ill
that Mischeife needs must all w^th^ mischeife fill.

Why stay wee then engulft, in dangerous waues
why take wee not our oares and hoise vp saile
to gaine that Land which knowes not any graues
and wheare no feare, no sinn, no death preuailes
then in immoderate greife lett vs not rest
there is a place where Care shall not molest: ffinis

133

A Song which Childock Tich-borne traytor made of himselfe in the Towre y^e^ night before hee sufferd.

My prime of youth is but a frost of Cares
My feast of Ioy, is but adish of paine
My crop of corne, is but a feild of Teares
And ill my good, is but vaine hope of Gaine
The day is fledd, & yet I saw no Sunne
And now I liue, and now my life is done.

My spring is past, & yett it hath not sprung
the fruit is deade, & yet ye leaues be greene
my youth is past, and yet I am but young
I saw ye world, & yet I was not scene
My thredd is cut, and yet it is not spunn
And now I liue, and now my life is done.

I sought for death and found it in my wombe
I look'd for life, and yet it was a shade
I trode ye ground, & knew it was my tombe
And now I dye, & now I am but made
The glass is full, & yet my glasse is runne
And now I liue, & now my life is donne.////
ffinis

132.3 *rest*] *t* overwites probable *e*. 133.1 *a frost*] *a* extends to *f* 133.2 *My feast*] *y* extends to 133.2 *adish*] written as one word 133.3 *a feild*] *a* extends to *f* 133.3 *Teares*] A line through the *e* makes it appear cancelled 133.8 *& yet*] *&* extends to *y* 133.10 *& yet*] *&* extends to *y* 133.12 *my life*] *y* extends to *l* 133.15 *& knew*] *&* extends to *k* 133.16 *am but*] *m* extends to *b* 133.18 *my life*] *y* extends to *l*

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134 Natura negat facit indignator versum.

. .
. .
. .
. .
. .
.Has left his boys play, scornes to bee so base
as bow his witts to those forgotten rimes
whose often births indee'rd his former tymes
to Tapsters Ostlers, and that lowly Crewe
of Soueraigne Bacchus wittie mate let true
his wanto youth and verse hath made them merrie
and serues to drawedowne white Canarie Sherrie
And hee by some was then deemde borne for nought
but to imploye some ballet singers throat
These times are chain'dg : hees great and tis the guise (*10*)
of rai'sd estates (though madmen) to growe wise
One pattents Power hath chaingd both minde and bloud
and made him at a clapp as great, so good,
tis blame to thinke him what he was : his Coats
and Cassockes worth, hath kild his wilder Oates
his former toyes (beleeu't) hee now disdaines
as much as Caluin or the Puritanes
whose huckstringe rimes preuent the dearth of Spaine
in his owne gutts : who hath not what to eate
Or weare, butts witts, they're all his Cloath and meate (*20*)
Some Taylor or Some Fennor dares to lye
and clapp his name to theire Sale Poetrie
Or else perhaps, twas some Satiricke Quill
that whipt and scurgd our Woodstocke sceane, who still
beare Malice in their Inke : Some such did doe it
and Coin'd a Deanery to steale Creditt to it
beleeue or this or worse, but nere suppose
heele yeeld to owne such flatteries as those
such an extortion can not but vndoe
the seruil'st minde to pay and flatter too (*30*)
I'st possible to thinke that hee should longe
Once more to bee the ground of Pigions songe

Space and dots] (See notes). (1) *so base]* *o* extends to *b* (2) *bow his]* *w* extends to *h* (5) *wittie]* *w* overwrites *d*

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Or that hee should prouoke Court witts to singe
the second part of band stringe and the ringe
Or Letts suppose that hee (which here my braine
will not admitt) made triall of that vaine
that earst his Muse enrich't him with: that hee
once more awak't his slumbring facultie
Yet sure hee would prouide his verse might bee
perfect and round with out all knauerie (40)
The Sacred volume questionles should scape
the violence of a Poetick rape
that Nickname Mother Zebede could not
proceed from one engrafte in Leuies Lotte
Since each abuse of Scriptures purer line
giues stronger proofe of the Atheist then Deuine
In breefe, his callinge, place, degrees, disclaime
this stupid act; this iniurie of fame,
nor will I ere beleeue soe rich a spirritt
Should raise it selfe by ballads more then merritt:

β3 An Epitaph upon a Pigmie

This tomb doth hold
A Pigmie bold;
Whom when aliue
[In handwriting In arms did thrive;
of John Wale] But a Crane's bill
My life did spill;
And here I have
A fitting grave.
If you ask why these verses are so short
Attend & take this serious reason for't;
I was but one foot long; those two you see;
Though short, they are one foot to long for me.

β4 Aliud Epitaphium.
Parca huius tenuem descerpit forfice Canam
Et quæ vix potuit fila videre, scidit.

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β5 The Happy man.

The Happy man y^e pompous Palace flies,
Lives not on airy Fame's fantastik noise;
The Tyrants Frowns ne're ruffle his affairs,
Nor fill his trembling breast with anxious Cares:
The Monarch's smiles ne're tope him to y^e skies,
In tempests of Romantick Extasies;
He laughs at all his threats & stormy power,
As Sailors at y^e waves, themselves ashore.
Bright heaps of Gold, in vain his Envy move
And brighter Charms of beauteous Dames his Love.
Lewd Ribaldry & Insolence he hates,
And y^e loud tumult of y^e Bars Debates.
He drowns no Days in sparkling bowls of wine,
But feeds on Ioys, & Drinks from springs divine.
An humble house, & rural Ioys he loves,
Green vales & woods & streams & silent groves.
With solid truths his healthy mind is fraught,
With care receiuv'd, as by hard Labour sought.
He's deeply skill'd in reason's Sacred Laws,
And thence can trace our Nature's fruitfull Cause;
Faintly unfold the Glories of his Throne,
Tho' ne're descry a Blessed Three in one.
His duty to his highest Lord he knows,
by <s> proof, w^{ch} from untainted Reason flows.
And what's above dim Reason's fainter Ken,
He seeks from volumes of Inspired men.
The Blandishment of sense with care he flies,
And views all p^rsent scenes as changing Toys,
But keeps sage Correspondence with y^e skies.

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γ2 *To the Queens most Excellent Maiᵗʸ*
The humble Address of the Mayor Recorder, Deputy Recorder & Aldermen of yᵉ Maiᵗᶦᵉˢ Corporation of Saffron Walden in the County of Essex.

Most Gracious <Sov'eign> Sovereign.
The many felicities we enioy under yᵉ Maiᵗᶦᵉˢ most auspicious reign, are so very great & surprising that we want even words to express our due sense of them.
No sooner had we Addressd yᵉ Sacred Maiᵗʸ upon yᵉ unpar-allel'd victories obtain'd over yᵉ Enemies, but fresh & pleasing occasions offer themselves to us to congratulate yᵉ Maiᵗʸ for overcoming a work of a more difficult Nature, the Vniting of yᵉ two kingdoms of **England and Scotland**: *a work too great for yᵉ Royal pᵉdecessors to accomplish, and reserved by Divine Providence for yᵉ genuine hono' of your Reign.*
The happy Consequences of which Vnion, we are sensible will be for yᵉ securing the succession; as by law established to future ages, & yᵉ strengthening & enriching of yᵉ perple
May ye Good God bless yᵉ Maiᵗʸ with a continued properous Reign over us, that you may here long enioy yᵉ fruits of yᵉ great actions; and that we call yᵉ subiects may answer yr iust expectations & Desires, in vniting our hearth & affections in becoming one people.
In Witnesse whereof we haue caused our Common Seal to be hereunto affixed yᵉ 25th day of April in the sixth year of yᵉ Maiᵗᶦᵉˢ reign.

This address was pᵉsented by yᵉ Eˡ of Bindon

England...Scotland] Written in red ink

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β6 Association 1696

Whereas there has been a horrid & detestable Conspiracy formed & carried on by Papists & others wicked & traiterous Persons, for assassinating his Maiᵗʸˢ Royall pson in order to encourage an Invasion from ffrance, to subvert our Religion, Laws & Liberty, Wee whose names are hereunto subscribed doe heartily sincerely & solemnly profess testify & declare that his pʳsent Maᵗʸ Kg William is rightfull & lawfull King of these Realms, & yᵗ neither the late Kg Iames nor yᵉ pʳtended Prince of Wales, nor any other pson hath any right wᵗsoever to yᵉ same. And Wee doe mutually promise & engage to stand by & assist each other to yᵉ utmost of our Power, in yᵉ support & defence of his Maiᵗʸ most sacred pson & governᵗ agᵃⁱⁿˢᵗ yᵉ late Kg Iames & all his adherents. And in case his Maiᵗʸ come to any violent or untimely <and> Death (wᶜʰ God forbid) Wee doe hereby further freely & unanimously oblige oʳselves, to unite, associate & stand by each other, in yᵉ revenging yᵉ same upon his Enemies & their adherents, And in supporting & defend--ing yᵉ succession of yᵉ crown according to an Act, made in yᵉ first year of yᵉ Reign of King William & Queen Mary inituted an Act declaring yᵉ rights & liberties of yᵉ subiect & settling yᵉ succession of yᵉ Crown. Dated from the Guildhall att Saffron Walden in yᵉ County of Essex yᵉ 28ᵗʰ day of March 1696 In yᵉ 8ᵗʰ year of his Maiᵗʸ reign.

21 *inituted*] (sic)

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1689

β7 To yᵉ King & Queen's most Excellent Maiesties.

The Humble Address of yᵉ Members, ffreemen & Inhabitants of yᵉ Maiesties Corporation of Saffron Walden.

May it please yoʳ Maiesties,

Wee yᵉ Maiesties most Loyal & Obedient Subiects, being highly sensible of yᵉ Oppressions of Popery & arbitrary power wee lately were in danger to endure, wee humbly beg leave to return oʳ humble & hearty thankes to yoʳ sacred Maiesties for yᵉ great hazards You have exposed yoʳ selves unto, in becoming (under God) oʳ deliver-↑er↓s from yᵉ same. And as therefore wee doe (as in Duty bound) humbly present oʳselves, ready att all times to defend yᵉ Maiesties Sacred persons & Goverments, & yᵉ Protestant Religion by Law established, against all yoʳ Maiesties & its Enemies; So, That yoʳ Maiesties may enioy long & happy Reigns over us, are yᵉ humble & hearty desires & prayers of

Yoʳ Maiesties most dutifull and ffaithfull Subiects

At Audlyend
This Address was pʳsented to his Maiesty-↑Kg Willᵐ↓ by yᵉ members of yᵉ Town Septemb: 30ᵗʰ 1689.
being introduced by Mʳ ffelton
Likewise a present of 2 cakes of Saffron upon a Silver plate garnished wᵗʰ Saffron heads & fflowers.

At Audlyend, l.2 *Septemb*] Line superscribed above *mb*, probably a tilde

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β8

To the Kings most Excellent Maiᵗʸ

The humble address of yᵉ Mayor Recorder & Aldermen
& others yᵉ Inhabitants of yᵉ Maiᵗʸˢ Corporation of Saffron Walden
in yᵉ County of Essex.

Great Sʳ !

Wee yoʳ Maiᵗⁱᵉˢ most Loyal & dutifull-↑subiects↓ doe wᵗʰ hearts full of
Ioy congratulate yoʳ safe return into these yoʳ maiᵗⁱᵉˢ King-
-doms for wᶜʰ yoʳ Maiᵗʸ has so often exposed yoʳ most
sacred person And as wee are highly sensible of yᵉ
great blessings wee enioy under yoʳ most gracious gouernment
so wee cannot but with utter abhorrence protest agˢᵗ
yᵉ dishon'able Efforts of a foreign Prince who in violation
of a treaty solemnly ratify'd hath pʳtended to sett up a
power agˢᵗ yoʳ Maiᵗʸ our Rightfull & Lawfull King And
wee doe with our sincere affections declare that wee
will to yᵉ utmost of oʳ abilities defend yoʳ most iust title
against all pʳtenders wᵗᵘsoever
And that Divine Providence may continue to protect yoʳ
most sacred person to be a farther blessing to these nations & <?>
all Europe & may crown yʳ Maiᵗʸ with victory over all yoʳ
Enemies shall ever be yᵉ hearty prayers of yoʳ Maiᵗʸˢ most
faithfull & obedient Subiects.

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α135 To the Kings most Excellent Maiestie.
the humble petition of M^r ffra-↑u↓ncis
Phillippes Esquier: in the behalfe of his
Brother S^r Robert Phillipps: who
was a Prisoner in the Tower of
London : Anō Domi 1622:

Most Dread Soueraigne:
If the Thrones of Heauen, and Earth, were to bee sollicited one and
the same way, I would haue learned by my often prayinge, to God
for your Maiestie how to pray to your Ma^tie: for others. But the
Liturgies of the Church, and Courte, are Different, as in many poynts,
soe especially in this, that in ↑ye↓ one there is not so poore a sinner but
may offer his vowes ymediatlye to the Almightie, wher as the
other a right Loyall Subiect may powre out his soule in vaine
with out Ora pro nobis : now such is the obscure condition of your
humble suppliant, as I know no Saint a boue your sacred person,
to whom I can addresse my orisons, or on whose mediacon I dare
repose the least assurance, lett it therfore bee lawfull in this ex-
traordinarie occasion to pass the ordinary formes and <?> raysinge
my spiritt a boue vncerten<?>ties, fix my entire faith vppon your
Ma^ties supreame goodnesse, which is and euer aught to bee, esteemed
both the best tribunall, and best Sanctuarye for a good Cause, But
how so euer my Cause bee, itt would bee high presumption in mee to
stand vppon itt, I haue therfore rather chosen to cast my selfe
att your Mat^ties feete, from whence I would not willingly rise, but
there reamine a Monument of Sorrow, and Humillitie, till I had ob-
tained some gratious answere, to my petition. for though your
Ma^ties thoughts cannot descend soe Lowe, to conceiue how much it
imports a distressed Subiect, to bee reliued, or neglected, yett you
may bee pleased to beleiue, that wee are, as highly affected, and as
much anguished with the extremities that oppress our Little
fortunes, as Princes are with theirs. I speake not out of any pride

Entire text] In the hand of William Holgate Commencing l.2, "*the same* way," entire page] Underlined in modern pencil 13 *entire faith*] *e* extends to *f*

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I take in comparing smale things with great, but only to dispose yo^{r} Matīe
to a fauorable Construction of my words, if they seeme ouer chargde with
Zeale and affection, or expresse more ernestnesse then perhaps yo^{r} Ma^{tie}:
may thinke the busines merritts. ffor as my selfe values it, the sute I am
to make to yo^{r} Ma^{tie}: is no slight one. and it may safely bee graunted with
out the trouble of Referrees, for I dare assure yo^{r} Mat^{ie} vppon my life, it
is neither against the Lawes of your Kingdome nor will diminish
any of your Royall Treasure, either that of your Coffers, or that of
your peoples hearts. itt beinge only an acte of Clemencie or a
worde, for euen that will suffice to create in your poore distressed
suppliante a new hearte, and send him a way as full of contentment
as hee is now of greife, and Despaire: Nor is it for my selfe that I
importune your Ma^{ties}: grace but for one that is farr more worthie, and
in whome all that I am, consisteth; my Deare and only Brother who
by (I know not what misfortune) hath fallen, or rather beene pusht
into your Matȳes high Displeasure, not in Darke and crooked wayes
(such as corrupt ill affected subiects vse to walke, and were wont to
breake their neckes-in) but euen in the greate Roade, which both him
selfe and all good Englishmen (which know not the priuie path of
the Courte) would haue swer↑e↓n had Led most safely and most directly
to your Ma^{ties} seruice; from your Ma^{ties} Displeasure (then which
there needes no other inuention, to Crucifie a generous and honest
minded Subiect) hath issued, and beene deriued vppon him a
whole torrent of exemplarie punishments. Wherein his reputation, his
person, Estate haue greiuously suffered. ffor haueing vppon the
last recesse of Parliament retired himselfe to his poore home in
the Cuntrie, with hope to haue breathed a While after the trou-
ble some affaires, and still breathing nothing but your Ma^{ties} seruice
he was sent for, ere hee had finished his Christmas, by a Seriant at
armes, who arested him in his owne house, with as much terror
as belonges to the apprehendinge of Treason it selfe, but thanks
bee to god his Conscience neuer started, and for his obedience,
hee well shewed itt was not in the powre of any authoritie to
surprize it, for at the instant with out asking so much as a minutes
time of Resolution, hee rendered himselfe to the officers discretion

Entire page] Underlined in modern pencil 33 *or that*] *r* extends to *t* 37 *now of*] *w* extends to *o* 41 *Matȳes*] Tilde followed by what appears to be an incorrect superscribed *r*.

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Who accordinge to his direction brought him vpp a Captiue, and presented him to the Councell Table as a Delinquent, from whence hee was as soone committed to the Tower, where hee hath beene euer since kept close Prisner, a- f n d that with so strict a hand as his Deare beloued wife, and my selfe haueing some time since, an vrgent and vnfeyned occation, to speake with him about some priuate busines of his familie, and there vppon makeinge humble sute to the Lords of your Ma^ties^: most honorable priuie Councell, for the fauour of access wee weare (to the great discomforts) Denied, by reason (as their Lordships weare then pleased to declare vnto vs) that he had not then fully satisfied your Mat^ies^ in some pointes, which is soe farr from beinge his faulte, as I dare say, it is y^e^ greatest part of his affliction, that hee sees himselfe debarde from the meanes of doing itt The Lordes Commissioners that were appointed to examine his offence, since the first weeke of his imprisonment haueing not done him the honor to bee with him, by which meanes not only his bodye, but the best parte of his minde, namely his humble intentions) are kept in restraint

May it therfore please your most Excellent Ma^tie^: now at the Length after three Months extreame durance to ordaine some such course of expedition in this Cause as may stand with your Iustice; and yet not auert your Mercye, either of them will serue our turnes. But that which is most agreeable to your inclination, will best accomplish o^r^ desires, to liue still close is all one, as to bee buried aliue, and for a man that hath any hope of Saluation, itt were better to pray for the day of Iudgment : then to lie Languishinge in such wakeinge miserie, yett not our, but yo^r^ Ma^ties^: will be done: ffor if in your Princelie wisdome you shall thinke it to soone to restore him to his former Condition or to accept of the fruites of his correction, an humble and penitent submission for his vnhappiness in offendinge your Ma^ties^: which I assure my selfe is Longe since ripe and growne to full proportion, in so forward an affection and soe proper for all manner of Loyall Duties, as hee hath euer beene, if I say itt be not yet time, to shew Mercie but y^t^ hee must still remaine with in the walls of Bondage to expiate what hee did with in those of priuiledge, my hope is that hee which will Die at any time for yo^r^ Ma^ties^: seruice, will finde patience to liue euery where for your Ma^ties^: pleasure : Only Let mee beseech your Ma^tie^: againe and againe not to Deny your most humble and obedient Subiect that mittigation of the Rigor of his suffering so farr as to

Entire page] Underlined in modern pencil 63 *euer since*] *r* extends to *s* 83 *day of*] *y* extends to *o*

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graunt him the Libertie of the Tower, and that hee may no Longer groane vnder the burthen of these incommodities, which daily preiudice his health and fortunes in a <greater> ↑higher↓ degree (I beleeue) then your Ma^tie: either knowes or intends

I am the more bould to importune your Ma^tie: in this pointe of fauour, because it concernes my owne good, and preseruation, for yo^r Matie: shall vnderstand that I haue no meanes to Liue your Subiect, but what proceedes from his Brotherly Loue and bounty, soe that if I may not bee suffered to go vnto him, and receiue order for my maintenance, I know not but our ffather which art in Heauen, of whom I can begge my Daily bread, hee that was my ffather vppon earth, is Longe since departed, and if I haue not beene misinformed who was then beyond seas Yo^r Ma^ties: anger was to him, Little better then the Messenger of Death Though I perswade my selfe it was rather sent in yo^r Ma^ties: name then by your warrent, for what vse could your Ma^tie: haue of his beinge no more, who neuer was, nor euer could bee, but your faithfull and affectionate Seruante, who in his soule addored your Royall Person, as much as euer any Mortall Man did a Mortall God.

And Lastlye whose heart was so bent to please yo^r Ma^tie: that y^e verie sound of your Displeasure was enough to breake itt. More perfect Obedience then this, can no Subiect shew to make his Soueraignes fauour, and Disfauour equall, to Life and Death; Pardon mee Dread Soueraingе in this action I cannot hinder my ffathers Ghost from appearinge, for how can it possible bee at rest, as Longe as your fatall displeasure raignes in his poore familie and make it the house of Continuall mourninge. Remoue then if it bee your blessed will, the Cloudes that haue so Longe hunge ouer our heads, and Lett not the present storme that wants matter to produce, extort a Thunderbolt, for what is Phillipps, or the sonne of Phillippes that your Ma^tie: should destroye them

Wee are vnworthy of Cæsars anger, as well in regarde of o^r meanes as of our innocency:

To conclude my prayers. I most humbly beseech yo^r Ma^tie: to forgiue them, and lett not the Ignorance of the stile and Ceremonies: vsed in Courte bee imputed to the humble and well meaning Suppliant, as a willfull want of reuerence, for there liues not the Dominions a Subiect in whose breast, the two Loyall qualities of Loue and feare doe more religiously meete or who could more willingly part with his owne essence to add the least acquisition to the greatnesse and Ma^tie: of his Soueraigne. True it is the subiect that imployed the facultye of my Loue

Entire page] Underlined in modern pencil

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at this present, was of such a nature as I could not denie itt the
vttermost of my affection, and hee who thinkes hee can neuer speake
enough may easilie speake too much, my comfort is, that neither my
brother nor my selfe can bee saide to haue failed or exceedeed in
any thing but word<e>s, but what will that auaile vs. vnless yo^r
Ma^tie will pardon with out which all Crimes are equall and as
much danger Lieth in an humble petition, as in a plott of high
Treason. Bee pleased then most gratious Soueraigne, to
giue to vs backe of our questionable words, and keepe our vndoubt-
ted hearts. att least shew vs so much mercie as to ludge vs ac-
cordinge to your owne goodnes: ffor if wee had not Libertie to
appeale thither wee should bee in danger of loosinge the happiest
parte of our Birth-right: and instead of beeinge your Ma^ties subiects
become other mens slaues. ffrom your Ma^tie therfore your faith-
full Subiect craues and expectes the ioyfull worde of Grace, which
If I may bee soe happye, as to carrie my poore Brother before
hee growes any elder in miserie I shall fill many an honest heart
with praise and thankes giuinge, and for my particular, your
Ma^ties: greatest fauour and Liberalitie, shall not more obl-^ige
or affect others, then this your Royall Clemencie shall mee:·

In Memorie wherof I shall daily pray that your Maiestie
may obtaine all your desires in heauen and bee obeyed in all your
commaundes on Earth, that you may <see> Liue to see your holy In-
tentions take effecte for the good of Christendome, and soe honor
the age wee Liue in, with the merritts of your wisdome,
ffinallie that your felicitie in this world may ouer take that
in the next, and make you weare a parpetuall Crowne
to Gods glory and your owne :

yo^r Ma^ties: Most humble Loyall
and English Subiect

ffrauncis Phillippes

1622 :

139-163] Underlined in modern pencil

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β9 The Execucon of the Covenant Burnt by the Comon Hangman Edw: Dun Presbiter May 22 1661

Published for the Vse of Dr B: & Mr Norcrof & the rest of the Rigid Presbiterions.

The news I pray! what doth this throng infer?
Doe you not know? Dun is tur'nd Presbiter.
Well thou! I see the bretheren in spight
of Bishops have obtey'nd A Proselite;
One that will soon bee on the rigid score
and be A Cause of turning many more
Make him an Elder then! indeed hee shall:
for hee is one that may advance you must all.
That hee is now A Brother you must grant
for I did see him take the Covenant.
Take it indeed; yett you must vnderstand
Twas but to give't the honour of his hand.
but to be bold, & come a little nigher
Hee took it, true, But threw it in the fire.
In wch hee shew'd himselfe A Christian right,
to let the works of Darknes come to Light
Bark then Phanaticks who like Demophon
Glow in the shade & freeze stiff in the Sun
Howle Millenairies Independents too.
And Anabaptists, that heretick Crew
of Presbiterian By-blowes if the flashes
be [sacred] to you come & Vrn the ashes:
For wee esteem the Reliques of these sheets
Too Dirty & Debaucht to pave our streets.

21 *sacred*] Probable reading

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This month-Granado from the Scotchwich came
To sett three glorious kingdomes in A flame
A Covenant? No, 'twas A Conspriacy,
plotted by brethren in Iniquity.
bold Assassin's that durst attempt all ill
& holocaust whole kingdoms to selfe-will.
mend, mend for shame, yor brother else will look *30*
To hang the Authors as hee burnt the book.
but hee presumes or hopes yet rather turn
than follow yor black Iuncto to the Vrn.
while I thus thinking am who would desire
(Were it to Roast a rump) A fitter fire?
In which it now hath pleas'd the Fates to grant
The dissolution of the - - - Covenant.

δ1

Epitaph the Lord Suffolks Blakmoore
I who was born a pagan & a slave
Now sweetly sleep a christian in my grave
What tho my hue was dark my saviours sight
shall turn that darkness into radiant light
whos glorious second coming here I wait
with saints and angells him to celebrate
such grace to me my lord one earth has given
as recomends me to the Lord of heaven.

δ1 *Epitaph the Lord Suffolk*] Entire poem, fourth handwriting (*see Introduction, sec. 1.*). Poem underlined in modern pencil.

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β10 Epitaphs

Terram terra tegit, Dæmon peccata resumat.
Res habeat mundus, spiritus alta petat.

The Duke of Suffolk & his brother (Sons of Charles --- Brandon) wch dyed of ye Sweat at Bugden were buried together with this.

Vna fides vivos coniunxit, religio una,
Ardor et in studiis unus, et unus amor.
Abstulit hos simul una dies: duo corpora iungit
Vna Vrna, ac mentes unus Olympus habet.

Walter Milles, who dyed for ye profession of his faith made this Epitaph for himself.

Non prava Impietas, aut actæ crimina vitæ
Armarunt hostes inonea fata truces.
Sola fides Christi sacris signata libellis,
Duce vitæ causa est, est mihi causa necis.

Wm Lamb, a man wch deserved well of ye City of Londn by divers charitable deeds framed this for him self

As I was so be ye,
As I am ye shall be:
That I gave, that I have
That I spent, that I had:
Thus I end all my Cost,
That I left, that I lost.

All wch el: Secundus a Roman in these 4 words

Hic mecum habeo omnia.

1 *Epitaphs*] This section continues in the second handwriting through p. 169.

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β

Epitaphs

A Merry Poet was he, w^{ch} in y^{e} time of Kg Henry y^{e} 3^{d}
made this for Iohn Calf.

O Deus omnipotens. Vituli miserere Ioannis,
Quem mors præveniens noluit esse bovem.

W^{ch} was thus paraphrasd.
All Christian men in my behalf,
Pray for y^{e} Soul of S^{r} Iohn Calf.
O cruel death, as subtle as a fox,
Who would not let this Calf live till he had been an Ox,
That he might have eaten both brambles & thorns,
And w^{n} he came to his fathers years might have worn horns.

Rob^{t} Grostest Bpp of Lincoln cõmanded this to be engraven
on his Tomb.
Quis sim nosce cupis? caro putrida, nil nisi vermis,
Quisquis es, hoc deme sit tibi scire satis./

Vpon Menalcas

Here lyeth Menalcas as dead as a Logge,
That lived like a divel, & died like a Dogge:
Here doth he lye said I? Then say I lye,
For from this place, he parted by & by.
But here he made his descent into Hell,
With out either book candle or bell.

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β

Epitaphs.

In y^e Cloyster of New College in Oxford, this fol-
-folving is written with a Coal, for one Woodgate
who bequethed 200^li to one, who would not bestow
a plate for his Memorial.

Heus Peripatetice,
Conde tibi tumulum, nec fide hæredis amori:
Epitaphiumq_3 compara,
Mortuus est, nec emit libris hæc verba ducentis,
Woodgatus hic Sepultus est.

Therefor, y^e Counsel of Diego de Valles is good,
who made his own tomb at Rome w^th this inscription.

Certa dies nulli est, mors certa, incerta sequentum
Cura: locet tumulum qui sapit, ante sibi./

On Master Burbidge y^e Tragedian.

Exit Burbidge

On Master Weymarke a constant walker
in Pauls

Defessus sum ambulando.

Vpon y^e old Priest Durandus.
Hic est Durandus positus sub marmore duro
An sit salvandus ego nescio, nec ego curo./

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β

Epitaphs

Vpon Sr Henry Goodyer of Polesworth

An ill year of a Goodyer us bereft,
Who gone to God, much lack of him here left.
Full of good gifts, of body, and of mind,
Wise, comely, learned, eloquent and Kind.

Vpon a Young man of great hope.

Short was thy Life, yet livest thou ever:
Death hath his due, yet dyest thou never.

A Gentleman falling off his horse, brake his Neck, wch suddain hap gave much ↑occasion of↓ speech of his for--mer Life, & some in this iudging world, iudged yc worst.

In wch respect a good friend made this good Epitaph, remembring yt of St Augustine, Misericordia Domini inter pontem et fontem.

My friend iudge not me,
Thou seest I iudge not thee:
Betwixt the stirrop & yc ground,
Mercy I askt, mercy I found.

Vpon a Puritanical Locksmith.

A zealous Lock-smith dy'd of late,
And did arrive at Heaven gate,
He stood without & would not knock,
Because he meant to pick yc Lock.

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β

Epitaphs.

Thomas Elderton, who did arm himself with ale, when he ballated, had this, in yᵗ respect made to his Memory.

Hic situs est sitiens atq$_3$ ebrius Eldertonus
Quid duo, hic situs est? hic potius sitis est.

Of him ↑was↓ also made this.

Here is Elderton lying in dust,
Or lying Elderton, <w> chuse wᶜʰ you lust.
Here he lies dead, I do him no wrong,
For <kn> who knew him standing, all his life long?

Some wise man was he, & so reputed, for whom this was composed.

Here lieth Tom Nick's body,
Who lived a fool & dyed a Noddy:
As for his soul ask them that can tell,
Whether fools Souls go to Heaven or Hell.

On rich Hewet.

Here lyes rich Hewet a gentleman of note,
For why he gave three Owls in his coat,
Ye see he is buried in yᵉ Church of Sᵗ Paul,
He was wise, because rich, & now you know all.

Vpon Merry Tarlton.

Hic situs est cuius vox, vultus, actio possit
Ex Heraclito reddere Democritum.

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β

Epitaphs

For one y^{t} had continual new encounters in his own mind & crammd his head wth contrary discontents.

Here lyeth he,
Which with himself could never agree.

And for another contentious companion was made this.

Here lyes y^{e} man whom life,
with every man had law & strife;
But now he is dead & laid in grave,
His bones no quiet rest can have.
For lay yo^{r} Ear unto this stone,
And you shall hear how every bone
Doth knock & beat agst each other.
Pray for his Souls health, gentle brother.

Vpon a Couple who equally used to brawl wth one another

Hic iacet ille, qui centies et mille,
Did scole with his wife:
Cum illo iacet illa quæ cõunis in villa
Did quittance his Life:
His name was Nick, y^{e} which was sick,
And that very Male:
Her name was Nan, w^{ch} lov'd well a man,
So Gentlemen, Vale:

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β

Epitaphs

Here lyeth Richard a Preene,
One thousand five hundred, eighty nine,
Of March the 20 day
And he that will die after him May.

Vpon Master Tho: Penistone at Rochester.
Who was Clerk of yᵉ Councell to Qn Elizabeth.

Learning, worship, credit, patrimony,
Witt, wealth, alliance, wife & progeny,
Servants & friends: all this (alas) had he,
Yet lyeth now in Dust here, as you see,
And so do thousands moe, & so shall ye.
He did but follow those yᵗ went before,
And you shall follow him, & others more
shall follow you, small difference in yᵉ matter,
But that some goe before, & some come after.

Vpon a Rich Countrey Gentleman

of woods, of plains, of hills & dales,
of fields, of meads, of parks & pales,
of all I had, this I possess,
I need no more, I haue no less.

Here lyeth he who was born & cryed,
Told threescore years, fell sick, & dyed./

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β

Epitaphs

Here lyes yᵉ man yᵗ madly slain
In earnest madness did complain
On Nature, yᵗ she did not give,
One Life to lose, another to live.

Here lyes yᵉ Lord <of> have mercy upon her,
One of her Maiesties maids of honour:
She was both young, slender & pretty.
She died a Maid, the more the pity.

Here lues a Gallant, a gentleman of note,
Who living could never change a Groat.

Here lyes Tom Dashe that notable Raylor
That in his Life ne're paid Shoemaker, nor Taylor.

One stone sufficeth (loe wᵗ death can doe)
Her that in life was not content with two.

Here lyeth C. under ground,
As wise as L. thousand pound.
He never refused yᵉ wine of his friend,
Drink was his life, & drink was his end.

Here lyeth N.—— a man of fame
The first of his house & last of his name:·

Vpon a Dyer

He that dyed so oft in sport,
Dyed at last, no colour for it.

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β

Epitaphs.

Vpon Simon Vadloe Vinter, dwelling in Fleet street att yᵉ Sign of yᵉ Divel & Sᵗ Dunstan

Apollo et cohors Musarum,
Bacchus vini et uvarum,
Ceres pro pane et cervisia,
Adeste omnes cum tristitia;
Duq_3 $Dellq_3$ lamentate cuncti
Simonis vadloe funera defuncti.
sub signo malo bene vixit, mirabile!
Si ad cælos recessit, gratias Diabole.

Vpon Iohn Death

Here lyes Iohn Death yᵉ very same,
That went away with a Cousin of his name.

Vpon a Young Gentlewoman.

Nature in this small volume was about
To perfect wᵗᵃ in woman was left out:
But fearing lest a piece so well begun
Might want prsertives when she had done;
Ere she could finish wᵗᵃ she undertook,
Threw Dust upon it, & shut up yᵉ book!

Vpon a Scold.

Here lyes a Woman, no man can deny it,
That rests in peace although she liu'd unquiet.
Her husband prays if by her grave you walk,
You'd gently tread, for if awakd, she'l talk./

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β

Epitaphs

<Vpon a butcher yᵗ Ma>

Vpon 2 Lovers who being espoused, dyed both before they were married.

She first deceas'd, he for a little tryed
To live without her, lik'd it not, then dyed.

Vpon a Vserer.

Here lyes he underneath this stone,
That whilst he liv'd did good to none.
And therefore at yᵉ point to dye
More cause had some to laugh then cry.
His eldest Son thought he had wrong,
Because he lingered out so long,
But now he's dead, how ere he fares,
There's none that knows, nor none that cares.

Vpon old Th: Chuchyard yᵉ poor Court Poet.

Come Alecto & lend me thy torch,
To find a Church yard in yᵉ Church porch.
Poverty & poetry this tomb doth enclose,
Therefore gentlemen be merry in Prose.

---

at Cadiz in Spain is to seen this Epitaph of one whose name was Insanus.

Lector

Hic in sanus iaceo, et nisi tume insanior fuisses, no huc ad ultimas <o?> orbis partes me quæsitum accessisses.

Vale et sape.

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α136 Muld Sacke :
or
The Apologie of Hic Mulier:
To the late declamation against her
Exprest in a short declamation.
Non est mollis e terris ad astra via <?>.

The books name

Muld Sacke
His gratulatorie thankefullnesse verse to Hic Mulier,
for her dedication : 1620

In recompence, swet heart, of thy sweet Booke,
My picture I thee send, wheron' pray looke.
All Maides, and Bookes, not thus rewarded bee,
Loue hath a Tongue; although no Eyes to see.
Then fairest faire, in this sweete little frame,
My heart and selfe I prostrate to thy name.
Vowinge my sword, my yellow Band, and ffeather,
My smoking pipe, Scarfe, Garters, Roses either
With my spruse Bootes, neat Hornes, and all I giue
To thee, by whose sweet Loue, I breathe, reigne, liue:·

β11

Sr Thomas Overbury's Epitaph
written by himself.

The span of my days measur'd, here I rest,
That is, my Body; but my Soul, his Guest,
Is hence ascended, whither, neither Time,
Nor ffaith, nor Hope, but only Love can clime;
Where being now enlightned, She doth know
The Truth of all, men argue off below:
Only this Dust doth here in pawn remain,
That, when ye world dissolves, she come again.//

136.10 *reigne*] *e* overwrites probable *a*

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α137 Mistris Turners Repentence;
Who, about the poysoning of that Ho: Knight Sir
Thomas Ouerbury, was executed the 14th day
of Nouember, 1615::

To stay the venome of Ill speakinge breath
Kills men aliue, and makes them liue in Death
By his il-sounding Language, this poore scrowle,
My Christian Loue, to a Repentant soule
Sends to the view of all; that all may see,
That did not see her, all the signes that bee
Soule-sauing greifes bewrayers: how her hands,
(While shee with heauy suspiration stands)
To Heauen are raised: how her eies are bent
The way of Angells; fixt, as then shee meant, *10*
(With Egle-sight) that Glory to behould
Eye neuer saw; Eare heard, nor Tongue hath told.
How humbly-lowe, in her deuotions prayer
Shee bends her knee, escaped from the snare,
Of Hells temptation. Heare her likewise speake:
While her Repentant sorrow striues to breake
Her very heartstrings; when her tongue bewr↑a↓yes
The many mischeifes, of those many dayes
Shee had bin slau'd to Sathan. Heere sayd shee,
Are many come, a wretched thing to see, *20*
Take her deserued Death: may my sad end
Teach euery bad beholder, how to mend.
All ill (in cogitation) fore it growes
To that foule act, our frailty ouerthrowes.
Dehorting still from those beloued sinns,
Are bosome Traytors; baites: By which Hell's winnes
Increase to his blacke Kingdome. But in cheife
From those, whose sad remembrance, were her greife
In that last houre of life: lust, gawdy pride,
And wanton painted pleasures, whose stong tide, *30*
Had borne her so from goodness. And in summe
For sinne, with her, to this account did come)
All, all is vaine; and this vaine world can showe
Nothing that's good, but what from Heauen doth flowe,
Then liftinge vp her fingers to her eye
And feelinge those faire fountaines to bee drye
From which had runne so large a flood of teares
Alas (said shee) heere little Grace appeares.

5 may see] *y* extends to *s* 14 *escaped from*] *d* extends to *f* 35 *vp her*] *p* extends to *h*

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And some (I feare mee) that behould this face,
Will iudge this want of teares, my want of Grace.
But good, good People doe not, my heart's sore,
And I haue wept so much, I can no more.
With that, fresh teares vppon the sudden fall,
Extortinge water, from the eies of all
That stood to see, and heare her: from the deepe
of greife, shee weepes, to thinke shee could not weepe
And through those teares, from her suspitious thought,
(Knowinge, men knew shee had much mischeife wrought)
Shee thus breaks out: When Death hath clo'sd mine eies
And that my body, colde, and sencelesse lyes,
My spotted Soule, will bee imagin'd straight,
To sinke to Hell, vnder my sinnes sad weight
But, Heauen hath seal'd, to my afflicted breast
My sinns forgiuenesse, and my soule possest
With full assurance, of that endless good
Is purchas'd only, by my Sauiours blood.
I know (said shee) that shee that with her teares,
Washt Iesus feete, and wipt them with her heires,
Was, like my Selfe a Sinner; yet her Sinne,
Did Mercy wipe (as it had neuer bin)
From forth the booke of Iustice, this I know,
And know that God, that did that Mercy showe
Hath showen the like to mee, for in my heart,
I feele heau'ens pleasure, dreadless of Hells smart.
Then wistly looking, on that fatall place,
Where life must leaue her, and pale Death imbrace
Her key-cold Body, as that Death to dye
Did more then Deaths grim visage, fright her eye;
From such conceit (disturbant to her minde)
Doct: That man, (in Death, the way of Life to finde,)
< Th > Did then direct her; with religious care,
Doth thus recall her: You must now forbeare
To place a thought, on earth, or Earthly things
And only that, Cælestiall comfort brings
Fixe heart & eye on: Now should you transend
The troublous view, of this repro↑a↓chfull end;
Regardinge no disgraces. On a tree
Dyed Our Redeemer; hee that dyed for thee,
And all repentant Sinners. For the way,
It makes no matter (greatly) how wee pay

41 *my heart's*] y extends to *h* 44 *eies*] Initial *e* overwrites unreadable letter 51 *My spotted*] y extends to *s* 73 *Earthly things*] y extends to *t* 74 *only that*] y extends to *t* 78 *dyed for*] *d* extends to *f*

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This debt of Life, so Heauen assurance geiue,
That then wee dye, a better life to liue.
Fire, Water, Torture, any way: 'tis well
To goe to Heau'<e>n, eu'n by the Gates of Hell
From these sweete woordes, her weakeness did receiue
Such heauenly comfort, shee prepares to leave
The body es burthen (and her Soule release,
From that sad Prison, to Eternall Peace)
With cheerfull freenesse. No man knows y^e^ brest;
But this , her Language, to the life exprest;
In this blest manner: Let not any heere
That notes mee pale, and quaking, thinke 'tis feare
To see my Deaths-man: Or to meete with Death
That now attends mee, for the minutes breath
Is yet within mee. No, 'tis no such thinge,
This little paine, nere-ending pleasures bringe
And therefore I embrace it. This pale cheeke,
Sighes, palsy quaking faintnesse and the like,
Are the effects of greife; a harty woe,
That makes mee hear↑-↓t↓-↑lesse: to the best I knowe.
As if shee thus had sayd: These Embleames are,
Of Peters sorrow, not of Cains despaire.
To that, shee adds this comfort; Lord my God
So deerely welcome to mee, is this Rod,
That (stead of harsh repininge) I giue praise
And humble thanks, that through soe many dayes
Of Soule-polutinge mischeife, 'twas thy will,
I liue to tast it. In the prime of ill,
Had sodaine sicknesse, or some other Crosse;
(When drosse was Gold, and golden vertue drosse)
Bereau'd my Life,'I had then most wretched bin,
And vnrepented, perisht in my sinne.
Then with a Mothers tender Loue, and care,
Shee calls to minde her children; and her Prayer
Directs to Heau'en; desiringe, thence descend
Those holy blessings, might their soules defend
'Gainst Hells suggestions; that, (as shee had done)
They neuer might, in graceless courses runne.
And (now) to make her penitence more cleare,
That Image-worship, that her breast once b<e>are
A heart Deuote to; Shee in death denyde,
And Rome, and Romes fowle Heresie defide.
Praies, Heau'ns best blessings, On our Royall Kinge

86 *leave*] *v* overwrites unreadable letter or letters 87 *body es*] *es* separated as indicated 100 *heartless*] Hyphens added as indicated 111 *Life.*] A second comma appears directly above the first, creating a diacritical mark in the shape of a colon, but made up of two commas.

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Might still bee shewr'd; and a continuall springe,
Of Peace, content, and happy dayes remaine,
With him, with his, and all his right maintaine.
Thus shee, in life, was so extreamely nought
As if one Act, or sound Religious thought
Remaind not in her; in her end appear'd
A blest Repentant; as if heauen had clear'd
Her spotted Soule, and in, his secret will,
Then made all good, that was before all ill.
What God will doe, hee can: with this I rest:
'T becomes a Christian, speake, and hope the best.
ffinis: T.B.

---

138 Saint Thomas haueinge lost his Master, sought about,
But in good faith hee could not finde him out.
But when those bands of Inbeleefe were broke, that bound him,
Hee then cryd out, by Gods wounds I haue found him. ffinis

---

139 With in this Rocke the Rock himselfe is layd,
who both the Tombe, and the tombe maker made.
A Man hee was, there was noe such man beside
None liud so Iust, none so vniustly dyde.
A world of sinns were layd vnto his charge
To saue a world hee's willinge to discharge
and suffer all: yet not the least his spott
Great need hee dyed, and yet hee needed not.
One day hees dead the Sone of Heauen here sleepes
The second rest the ffather his Sabboth keepes
The Third, the quickninge spirit him reuiues,
Now haueinge vanquisht Hell, and broke death giues
You holy weomen may you labour saue
Vnless you'le giue your vnction to a graue.
To anoynt the Lords anoynted tis in vaine
This Trinity of dayes hee's rose againe:·
ffinis

139.12 *Now haueinge*] *w* extends to *h*

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140 A one eyd boy borne of a halfe blinde Mother
Matchless for beauty both saue the one to tho'ther.
Lend her thy light sweet boy and shee shall proue
The Queene of beauty, Thou the God of Loue. ffinis

---

141 Loue, if a God thou bees't then euer more bee mercifull & iust.
If iust, O wherefore did thy dart
wound mine alone and not my Mistris heart
If Mercifull, why then am I to paine reserud
Who haue thy dietye soe truly serud
Whiles shee, who for thy power cares not afly
Laughs thee to scorne yet liues at liberty
O then If thou a God wouldst counted bee
Heale mee like her, or else wound her like mee.

---

142 Loue whats thy name, a ffrenzy?
Whence thy birth? from Heauen.
How coms it then thou liu'st on Earth,
I liue not there, No? each vsurps thy Name.
Tis true, But hence resounds the shame.
I liue not there, My natures pure and Iust.
But lust raignes there, and Loue's a foe to Lust.
ffinis

---

143 A renouation of an Auncient Bishp:
w^th^ will: y^e^ Conq^r^: <if> out of S^t^ Pauls: }}

Walkers (who so ere you bee)
If it proue you chaunce to see
Vppon a solemne scarlett day,
The Cities Senate pass this way
Their gratefull Memorie to showe
Which they the reuerent ashes owe
Of Buishop Norman, heere in hum'd
By whom this Cittie hath assumd
Large priuilidges, they obtain'd
By him, when Conqueringe William raignd *10*

This beeinge by Barkhams thankfull Minde renewd
Call it the Monument of Gratitude: }} ffinis

β | Gulielm*us* Normannus Epus Londini obtained
great Priuiledges of Will^m^ y^e^ Conquor^r^ for y^e^ City
of London: in remembrance of whom, S^r^ Edw^d^
Barkham Ld Mayor erected a monum^t^ of Gratitude
in S^t^ Pauls Church ȳd in y^e^ year 1622.

140.1 *boy borne*] y extends to *b* **141**.6 *afly*] written as one word **143**.13-17 (*inclusive*)] Handwriting of John Wale (*see notes*). **143**.13 *Gulielmus*] *us* is abbreviated

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144 Kinge Iames} M^r Martins speech to y^e Kinge in y^e names of y^e Shreifs of London:

The common feares and difficulties w^ch perplex most confident Orators speakinge before Princes, would more confound my distrustfull spiritt, speakinge to yo^r highe Ma^tie (most mightie K: and o^r dread Sou'aigne Lord) did I not know, y^t the message w^ch I bringe, is to a good Kinge allwayes gratefull. Curiositye of witt & affected streames of Oratorie I leaue to those wth more delight to tickle the Princes eares, then satisfie his deeper iudgment. To mee (most gratious Soueraigne) yo^r Ma^ties meanest Subiect, vouchsafe yo^r milde and princely attention, whiles in the names of these graue Cittizens, the Shreifs of London and Middlesex, I offer to your benigne grace, that loyall and harty welcome, w^ch from that honorable and auncient Cittie (the heart of this Kingdome) is brought by them. Whose deepe and inward greife, conceiued for the losse of o^r peerelesse and Sou'aigne Queene Elizabeth is tourned into excessiue loye, for the approache of yo^r Excellent Ma^tie: by whome the longe and blessed peace of 45 yeares, is made ppetuall. Greater is the acknowledgement wee owe to the Memorye of o^r Late Princs gou'nement: Whose farr spred fame, as it shall liue recommended to posteritye, for euer: so of her florishinge rai↑n↓ge no other testimonye need bee required, then y^t of yo^r high Ma^tie (since none can bee more honorable) that the like hath not binn read or heard of, in o^r dayes, nor since the raigne of great Augustus. So that glorious and Victorious Kings haue iust cause te enuye the glorye and vertue of a woman. But shee is gatherd in Peace to her ffathers; a memorable instance of yo^r Maties diuine observation, y^t Princs differ not in stuffe, but in vse, from Common Men.

Out of the ashes <(> of the Phænix, wert thou Kinge Iames borne for our good, the bright starr of the North, to w^ch all true Adamant hearts had long before tourned themselues: Whose fame, like a new Shunshine, dispersed those clouds of feare, w^ch either o^r politique frends, o^r open enemies, or the vnnaturall factors for the fyft Monarchye, had giuen vs some cause to apprehend, yea o^r Nobilitye Counsellors and Commons, whose wisdomes and fidelitie is therefore renowned, as far as this Iland is spoken of, w^th a generall Zeale posted vnto yo^r Ma^ties subiection: Not more incited here vnto by the right of yo^r Mat^ie: discent, and Royall bloud drawne to this faire inheritance from the Loynes of o^r auncient Kings; then inflamed w^th the fame of yo^r Princely and emene↑n↓nt vertues: Wherewith, as w^th a rich Cabinet of p^r-cious Iuells, yo^r Kingly minde is furnished, if constant fame haue deliu'ed vs a true Inuentorye of yo^r rare Qualities. A Kinge whose youth needs no excuse, and whose affections are subdued to his reason: a Kinge w^ch doth not only doe Iustice (wch euen Tyrants doe somtymes) but loues Iustice (which habit none but virtuous Princes can put on) who imitatinge the free bounty of the Kinge of Kings, inuites all distressed people to come vnto him: Not permittinge Gehazi to take tallents of siluer, nor chaunge of rayments.

In some princs (my Sou'aigne Lord) it is enough y^t they bee not euill,

but from :

8 *while/name*] Both words end in what might be described as a modern italic *s*; however, the character culminates with an ascending line directly over the letter. 11 *by them*] y extends to *t* 18 *yor high*] *r* extends to *h* 21 *te*] (sic)

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but from yo^r Matie: Wee looke for an admirable goodnesse and particular redresse. So straunge an expectation fore runninge yo^r Ma^tie cominge, hath so inuested the minds of good men w^th comfort, of bad with feare. And see how bounteous Heauen hath assigned fowre Kingdomes, as pper subiects, for y^e Māts fower Kynglye vertues. Scotland hath tryed yo^r Prudence, in reduceinge those things to order in the church and Common Wealth, w^ch the tumultuous tymes of yo^r Ma^ts infancie, had thare put out of square. Ireland shall require yo^r Iustice, w^ch the miseries (I dare not say the Pollicies) of Ciuill warrs, haue there defaced. ffrance shall proue yo^r Fortitude when necessa- ↑ r ↓ ie reason of state shall binde yo^r Ma^tie to that enterprise. But let England bee the Schoole, wherein yo^r Matie will practise yo^r Temperance and Moderation. For heere flattery will assay to vndermine or force yo^r Ma^ties strongest constancie and integritye. Base assentacon the bane of virtuous Priñcs, w^ch like Lazarus doggs licke euen the Princs soares. a diuise made so familiar to this age by long vse, that euen Pulpitts are not free from that kinde of treasone. A Treason I may call it most capitall, to poysone the fountaine of wisdome and Iustice, wherat so many Kingdoms must bee refreshed. Nor can I bee iustly blamed, to lay open to a most skillfull Physition, o^r true greifs; Nay it shall bee the comfort of my age to haue spoken the truth to my Lord the Kinge: and with a heart as true to yo^r Mat^ie as yo^r owne, to make knowne to an vncorrupted Kinge the hopes and desires of his best Subiects: Who as if yo^r Ma^tie were sent downe from Heauen to reduce the golden age, haue now assured themselues, that this Iland by a strange workeinge and reuolucõ now vnited to yo^r Ma^ties: obedience, shall neuer feare the mischeifs and misgouernements w^ch other Cuntryes and other tymes haue felt. Oppression shall not bee the badge of authoritye, nor insolence the marke of greatnesse. The people shall euery one sit vnder his owne oliue tree, and annoint himselfe w^th the fat thereof; his face not grinded with extorted suites, nor his Marrow suckt w^th most odious Monopolies, and vnconscionable Lawyers and greedy officers shall no longer spin out the poore mens cause in length to his vndoinge, and the delayinge of Iustice. No more shall bribes blind the eies of the wise, nor gould bee reputed to comon measure of mens worthynesse; Adulterate gould, y^t can gilde a rotten post, make Balam a Bishop: and Isacar as worthy a iudiciall Chayer as Solomon, where hee may wickedly sell that Iustice, w^ch hee corruptly bought. The money changers and the sellers of doues, I mean those w^ch traffique the liuings of simple and religious pastors, shall yo^r Ma^tie whip out of y^e Temple and common Wealth. For no more shall Church liuings bee pared to the quicke, forcing ambitious Churchmen (ptakers of this sacriledge) to enter in at the windowe by Symonie & corruption which they must afterwards repaye w^th vsurie, and make vp with pluralities. The Ports and hauens of these Kingdomes, w^ch haue long bin barred shall open the mouthes of their Riuers.

62 *lay open*] y extends to *o* 63 *Nay it*] y extends to *i* 80 *corruptly bought*] y extends to *b* 88 *shall open*] *l* extends to *o*

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riuers, and the armes of their Seas, to the gentile amitie, and iust traffique
of all Nations, washinge a way our reproche of vniuersall Pyrats, and
Sea wolues, and deriuinge by the chaunge of homebred commodities
with forreigne, into the veines of this Land, that wholsome bloud, and
well gott treasure which shall strengthen the synewes of yo^{r} Maties
Kingdomes. The neglected and almost worne out Nobilitye, shall
now as bright diadems and burninge Carbuncles adorne the Kingly dyadem
The too much contemned Clergie, shall hange as a p^{r}tious eareringe at
yo^{r} Princely eare, Yo^{r} Matȳe still listninge to their holye Councell's.
The wearied Commons, shall bee worne as a rich ringe on yo^{r} royall finger,
which yo^{r} Ma^{tie} with watchfull eye will gratiously looke vppon. ffor
wee haue now a Kinge, y^{t} will heare with his owne eares, see with
his owne eyes, and bee euen iealous of any great trust, which beinge
afterwards become necessarie maye bee abused to an vnlimited Power.
O my gratious Leige, let neuer any wrye councell divert or puddell
the faire streame of yo^{r} Naturall goodnesse: Let not wicked vsurgs
seed lewd Arts to maintaine their lewd purchase to yo^{r} Ma^{tie}, called
to this Empire by the Councell of God & Men, and now beinge Kinge
of so many faithfull hearts, plaine and direct vertue is the safest Policye,
and Loue to them, who haue sworne such loyaltye to you is as a wall of
brasse. They meane to sell the Kinge to his Subiects at their owne price,
and abuse the authoritye of his Mat^{ie} to their priuate gaine & greatnesse
who per swade him that to shut himselfe vp from the accesse of his
people, is the meanes to augment his state. Let mee not seeme tedious
to yo^{r} Ma^{tie} (my gratious Soueraigne) nor yet p^{r}sumptuos, for I councell
not, but whiles yo^{r} Ma^{tie} hath beene pchaunce wearied wth y^{e} complaints
and insinuations of particulars, for priuate respects, Let it bee Lawfull
(my Leige) free from feare or hope, to shew yo^{r} Ma^{tie} the agues w^{ch} seepe
longe this great bodye, where of yo^{r} Ma^{tie} the sound head. Nor
are wee fed with hopes of redresse by imagination, as hungrye men with
a painted banquet, but by assurance of certaine knowledge, drawed out of
the observation of yo^{r} Ma^{te} fore past actions, and sound book now fresh in
euery mans hands, beinge (to vse yo^{r} Ma^{te} owne words) the viue Ideas
and rep^{r}sentations of the minde. Whose excellent and wholesome Rules
yo^{r} Ma^{tie} will neuer transgresse, haueing bound yo^{r} Princely sonne by such
heauy penaltyes to obserue them after you. Nor doth any wise man
Coun- wish or good man desire y^{t} yo^{r} Ma^{tie} would follow other Councilles or
cailes examples then yo^{r} owne, by which yo^{r} Ma^{tie} is so neerely bounde:
To conclude therefore, what great cause haue wee to welcome to the
territories of this Cittie yo^{r} most excellent Ma^{tie} who to make vp the
glorious and happy head of this Iland haue by yo^{r} first entrance
brought vs th'addition of an other Kingdome, w^{ch} warre could
neuer subdue.

120 *per swade*] space as indicated 124 *insinuations*] Line drawn above *nuation* 125 *free from*] *e* extends to *f*
127 *wee fed*] *e* extends to *f*

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neuer subdue. As yo^{r} Mate vpright gou'mẽt shall make vs
partakers of that falicitie w^{ch} diuine Plato did only appre-
hend, but neuer see, whose Kinge is a Philosopher, a Philoso-
pher beinge our Kinge; Receaue then (most gratious Sou'aigne)
that loyall welcome w^{ch} o^{r} Cittie sendeth out to meete yo^{r} Mãtie
Our Cittie which for her Loyaltie obedience and faithfull readinesse in all
aciõns, yo^{r} Ma^{tie} royall progenitors, had honoured wth the title of their chamber.
whose faithfull Cittizens wth true and well approued hearts, humbly lay
at your royall feete their goods and liues, w^{ch} they will sacrifice for yo^{r}
Matỹes seruice, and defence; with longinge eyes desiringe to receiue
yo^{r} Maiestie wth in their walls, whom long since they haue lodged in
their hearts: Prayinge to Heauen that yo^{r} Ma^{tie} person may bee free
from practise, yo^{r} soule safe from flatterye, yo^{r} life extended
to the possibilitye of Nature; and if not yo^{r} naturall life, yet
yo^{r} royall line may haue one period with the world, your Princ-
ly ofspringe sittinge vppon the Throne of their ffathers for
euermore, And wee yo^{r} Ma^{ties} humble Servants, humbly
surrendringe vnto yo^{r} Ma^{ts} hands y^{t} authoritye which wee
hould from you, wishinge from o^{r} hearts, that all pla<i>gues
may pursue his posteritie y^{t} ~~but~~ conspires yo^{r} Ma^{ts} danger: ffinis

---

β12

To the Queens Most Excell^{t} Mai^{ty}
The humble Address of the Mayor & Alderman of the
Town Corporate of Saffron Walden in y^{e} County of Essex.

May it please y^{r} Mai^{ty} to give us leave to congratulate y^{r} great Victory
lately obtained near **Audenarde** by y^{r} Mai^{ties} forces As a new
accession of Hono^{r} & Glory to y^{r} Mai^{ty} & as an Action that will per-
petrate y^{e} memory of y^{r} renowned General y^{e} Duke of **Marlborough** beyond
y^{e} Efforts of Envy & Detraction.

This success at Land together with y^{e} advantages gain'd at Sea
over y^{e} Spanish Galleons succeeding y^{e} bafled attempts of y^{e} Pretender
will be a means (wee hope) to bring this war to a safe & hon^{r}able
Conclusion & to settle y^{e} Brittish Crown upon y^{r} Mai^{ties} head & the
succession in y^{e} protestant line that all y^{e} powers of ffrance &
all other y^{r} Enemies shall never be able to break thro.

And that these may be & y^{t} God Almighty would long continue
& ever prosper y^{r} iust Administration are y^{e} sincere prayers of
y^{r} Mai^{ties} most dutifull & loyal subiects

In wittnese whereof wee have hereunto affixed our Coñon
seal this 9th day of August In y^{e} 7th year of y^{r} Mai^{ties} reign.

144.147 *whose faithfull*] *e* extends to *f* **144**.148 *royall feete*] *l* extends to *f* **144**.151 *may bee free*] *y* extends to *b*; *e* extends to *f* **144**.154 *may haue*] *y* extends to *h* **144**.158 *wishinge from*] *e* extends to *f*
Double line, middle of page] Red ink

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145 If shaddowes bee a pictures excellence
And make it show more liuely to the sence
If starrs in bright day doe loose their light
[Corbet] And shine most glorious in the maske of night
Why should you thinke faire creature y^t^ you lacke
Perfection when your eies & haire bee blacke?
[Not in Poems] Or that yo^r^ beauty which so farre exceedes
The new sprung Lillies in their maiden-heads
That cherry colour of your cheekes and lipps
Should by that darkenesse darken & eclipse.
Nor is it fit that Nature should haue made
So faire a Suñe without a cloudy shade,
It seemes y^t^ Nature when shee first did fancie
Yo^r^ rare composure studied Nigrmancie.
And when to you those guifts shee did imparte,
Shee vsed altogeither the blacke Arte, A
Shee drewe the Magicke Circle of yo^r^ eyes,
And made those sable haires wherein shee tyes
Rebellious hearts, those blew vaines which appeare
Turnd in meander-like to either Sphære
Misterious figures are, and when you list
Your voyce commaundeth like an exorcist.
O if in Magicke you haue power so farr,
vouch safe to make mee your familiar.
Nor hath kinde nature her black art reuealde
In out warde parts aboue, some bee concealde,
By y^e^ springe head men may, And often knowe
The nature of y^e^ streames w^ch^ runne belowe.
So yo^r^ blacke haires & eies, doe giue direction
To make mee thinke y^e^ rest of that complexion.
The rest where all rest lyes y^t^ blesseth man
That Indian mine, That straight of Ma<l>gelan,
That world diuidinge gulph, which who so venters
with swellinge sayles, and rauisht sences enters
In t' a world of blisse, pardon I pray
If my rude Muse p^r^sume here to display
Secrets vnknowne, or hath her bound ore past
In praiseinge sweetenesse, which I neere shall taste.
Star'ud men know the'rs meate, & blind men may
Though hid from them, yett thinke there is a day.
A rouer in the marke his arrowe stick↑e↓s
Sometimes as well as hee that shootes at prickes
And if I might direct my shafte aright
That black marke would, I hitt, but, not the white: ffinis

D:C: on a blacke Gentlewoman:

6 *Arte]* Uppercase *A* overwrites lowercase *a*, also corrected in right margin 35 *In t']* Lower half of an *o* appears after apostrophe. Holgate may have started to write *in to*, then amended his text to *in t'* 37 *ore past]* *e* extends to *p*, making two words appear as one 40 *hid from]* *d* extends to *f*

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146

A Spanish Iournall: 1623:· The Way

The day:·

Aprill: 13

For Iacke and Tom Pan mourned sore,
Their absence did make knowne their worth
To hasten their returne therefore
The English Saint, Pan manneth forth.

Saint George, a shipp as snugg, as tight
On board: 22 as euer to the Seas was sett
Then Non-pareil'd by any wight,
Vnlesse parhaps by Dædalus Pett: Rochester

Let loose from prison where shee lay
within the Streights of Chattham boomes, 10
Sᵗ George his day: 23 breakes off her chayne in her owne day
and merrily to Gillingham comes Gillingham

But here was drownd her first Commission,
and shee (fast bound) with out her Chayne
Lay 14 dayes, till a new mission
bad hoise sailes to the Downes a mayne.

Of Trumpets, Drums, and Musicks sound
Of shoutes and cryes there was no lacke
But braue Sᵗ George still keepes her ground
vnmoud, for, the winde was slacke. 20

The Eight of May, when Neptunes fellowes
had fill'd their gutts with porke and pease
May: 8ᵉ they pufft such winde out of their bellowes
as blew vs right into the Seas. Maris ostium.

The Ninth by Ioue, the Ponnyatt
wee passing safely ore the sands,
9ᵉ the foule-Sowbeacon, and the flatt,
cast anchor at the North fore land. North for land.

Reculuers sight was this day's werke, Reculuers.
god bless vs from such Puritan people 30
who care not for Gods holy Kirke,
yet make shew of a double steeple:

Some Sea-Nimph now had angerd Æolus
10ᵉ who with swolne cheekes pufft so contrarye;
that hence a winde came forth so furious
Our ancors head wee durst not va-ↄ r ↓ ye. -r

11ᵉ Fayre Thetis soone swagd Æolus flownes,
blest bee the ayre when shee gan sing
it brought Sᵗ George to Bedith downes Downes
and sent our Capten to yᵉ Kinge 40

Meane while our Masters and the rest
Maii Salute our narrow Seas-Admirall; bold,
And were rehayld by Deputie Best
But the Admiralls selfe was in the Hold.

23 *they pufft*| *y* extends to *p*

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	Our Captaine gone: there fell debates,	The way	
Maii 12:13:14	twixt Dele and vs, for 3 days after		
The day:	the fight so hott, some of our mates		
	were braine-shot tween y^e^ winde & water.		
	But his vnlookt for quicke returne,		
15	did by good fortune part the fray,		50
	for hee set saile ten houres past morne,		
	and tooke his souldiers quite a way.		
16	The 16th shew'd vs Dongeynesse!	Dongeynesse	
	Wee look'd for fire, y^e^ Seamans marke		
	but wee pceiued nothinge lesse,		
	twas pist out long since by a Sharke		
	Here gan the winde to blow Contrarie		
	Some foule mouth sure had made a breach,		
	which wee no sooner salud by prayer,		
	but wee past swiftly by the beach.		60
	Not long but wee descryd y^e^ wight		
17	the Cloyster of y^t^ Southerne Earle,	Weight	
	Oh y^t^ a small shell should benight		
	the beauty of a glorious Pearle.		
	From thence, of winde wee had no wante		
<18>	(as may appeare to cuninge wizards)	Cant Lizards	
	for wee lost eueninge at the Cant		
	and found o^r^ morrow at the Lizards		
18	Now are wee Lanchd into the deepe		
	with west south west our Cape doth match,		70
	and, though wee in our turnes doe sleepe		
	Yet Tenne Leagues saile wee in a watch.		
19	Next morne the force of winde did slacke,		
	but as we raysed our Deuotion		
	the winde grew higher in our backe		
	and wee runne head a South-west motion <'?'>		
	Wee constantly held on our Course<s>		
	and had next day with outen faile	Cape Ortegall	
	put in at Groyne, but y^t^ y^e^ Source		
	of Seas held vs to Ortegall:		80
	Oh Enuius Cape, ffuries to rayse		
	of sudden tempests, haile and raine,		
	to barre the S^t^ George from the praise		
	of 3 days iourney into Spaine.		
	Fowre days the winde here kept vs play <her>		
May: 21:22:	and tuktacke was their only sport,		
23:24:	till on the fiue and twenteth day		
25:	wee got sight of our wished port.		
	The fowre-squa'rd and six storied Tow-↑e↓r<e>		
	where Hercules kept his dearest soule,	Feroll	90
	wee past, but, for the windes did lower		
tack'd	wee tack'd a gaine, and won Feroll:		

53 *Dongeyness*| y overwrites *r*, corrected in margin 59 *by prayer*| y extends to *p* 75 *grew higher*| *w* extends to *h* 76 <?>| Holgate deleted a question mark 86 *only sport*| y extends to *s*

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Here had wee visitts by these swinckers
the Capuchine, and Dominicke
good fellows, braue Tobacco drinkers
but that the pipes wrong end they licke

Their booke and beads do make a shewe
they might haue skill to say a Mattin
but their mute tongues gaue vs to know
the deuill a word they could of Latin.

Galizia:

100

To Groyne by Barge hence are wee bound
May: 26ᵈ where wee are fedd with salt and grasse
and in the hund-red payd twelue pound
our purest gould to change for brasse.

Wee singe Yorke Yorke for our money
an old, but heauy songe God wott
hee robd our purse pincht our belly
and put vs all into the pott.

27ᵗ On Tusday euen wee forc'd to straddle
the long eard Mule, to hast our iourney
but mounted each into his saddle
seemd fitter for the Spanish tourney.

110

Verre Mula by line, and by leasure,
Poco, y, poco, soft and faire;
3 leagues in 5 houres right Dons measure
Petansey is our first days chaire

3 Leagues
Petansey:

A faire bridge wafs vs to the towne,
late beautifide with new built housinge,
the old a drowsy Hag burnt downe
as shee in straw her selfe was low singe.

120

Wee reached Perga Wensday night
28ᵉ Sᵗ Iago giue vs good stomachs to eate,
for in the selfe same pott wee dright, dright
Where in their cleane ness drest our meate.

2 Leagues to
Sᵗ Iago de
Perga.

29ᵖ On Thursday morne wee passed by
Sᵗ Alberts Church, a place much blist,
with sacred streames to purifie
Dæmonakes, beleeu't who list.

A Lugo wee this day repose vs,
expectinge many great regalo's
but our hearts fell into our hoses
where meate, bread, wine, and all did faile vs.

7 leagues to
Lugo:

131

All but bare walls, and they may feede
the eies of a hungrye Trauellier,
with faire round Turretts two-hundred,
and in each one a Cauellier.

The walls are made so thicke and wide
to fend yᵉ Citie from the foe,
that Ten Carts ioyned side by side
may runne vppon them on a row.

140

Hercules did these Towne walls builde
the Church was founded by Sᵗ Iames
but empty stomaks are not fild
with these old weather beaten theames

109 *straddle*] *r* overwrites probable *a* 123 first *dright*] Overwrites *drink* 133 *may feede*] *y* extends to *f*

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Thence pass wee therefore to bee fed
to th'Hospitall a place of rest,
where each man knockd his egg 'oth head
and so tooke lodginge in a Chest.

Oh you that will no famine feele
On Spanish ground vppon your Machio,
see that you bring your sundred heele
your bread, your cheese, and your borachio!

Wee had all this and somewhat more,
but that the Galiego-theefe
did runne a way with all our store
of wine, bread, cheese, bacon, and beefe.

Next day y^e^ place for vs is sett
May 30 at Galiegos, where to dyne, 4 legues to Galiego:
but all the meate that wee could gett
would not put out one of our eyne.

Then gan wee plaine of our distresse
Captaine Del Campe bids vs beare vp,
for at the Hospitall of Condesse
all shall bee mended where wee'l <dine> supp.

But ere wee came twas Fryday night. 5 legues to the Hospitall of Condesse.
a cup of wine, a crust of bread
(quoth hee) for a religious weight
sufficient is and soe to bedd.

Some layd their elbowes on y^e^ settle
some thrust their buttocks in the strawe
some for a pillow tooke a Kettle
and some their heads lay in y^e^ Paw.

All fellowes! Mule, horse, oxe, sheepe, hog,
goate, Mulitieros, children, Maide,
the host, the Hostisse, and their dog,
with in one roome, by vs were layd!

Sleepe wearied limbes and take no care,
to gratulate your welcome hither
wee'll bless you with a Spainish aire,
Harke how the Musicke sounds to geither.

The hogs do grunt, y^e^ Oxen low,
the Mules de eke, the horses nea
the hens do cackle, y^e^ Cocks do crow,
the dogs doe barke, y^e^ sheepe do bea:

The Goates do ehe, y^e^ Mule moze snorts
the Maydens fizzle, the children cry
the gooman grones, y^e^ goodwife farts,
who sents not this good harmony.

To strike vp yet one sweeter note
Captaine dell Campe playes y^e^ good fellowe
putts his foule Mouth into a pott,
and like him selfe doth beastly bellowe!

147 *knockd*] *d* overwrites *t* 169 *ye*] *y* overwrites unreadable letter 182 *Mules*] Uppercase *M* overwrites lowercase *m*

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In paine wee wake out all this night
on Morrow passe Sabrero Grange, Sabrero
which doth informe vs of a sight Mouall:
y^{t} men vntrauail'd may thinke strange.

Christs very blood, and nturall flesh,
made by a Preist, kept in a glasse.
there in lies yet, a Monument fresh
gainesay for those that ga<r>↑in↓e say holy Masse *200*

By this time wee are ore the Mountaines
and set Galizia at defiance,
well pleased with the siluer fountaines Lyon
that runne a long the vale of Lyons

And trustinge now to mend our fare
to Bega de Bergasse came 4 legues to Pego
where wee do finde a chainge of ayre de Bergasse.
but still our viands are the same.

Here's heate of day, some herbs to coule vs
some aqua frischa, wine will kill <us> yee *210*
soe did Campes Captaine still befoole vs
vntill wee came to ffranca villa.

There found wee riuers, walls, and ffryers,
Nunns, Churches, a faire market place
Of Crosses store, & they no lyers
for wee were in a crossed case.

Wee call for Chambers, bread, and drinke
some meate (good wife) loe heere are pence
but the old Hag doth vp her shoulders shrinke,
and answeres Senior, Patience: *220*

Well, Patience bee our food and Bed,
Junii 1^{o}: and therein rest wee till the morrowe!
when wee our iourney forward sped
and in these stories lost our sorrowe.

This is the Towne of y^{t} great Theefe
Cocouilla: whome Hercules slew in time of old
and this an Hermite, where the theefe
Eremita: of Moores three Millions hid of gold.

Yonder is seated by that meadow
where runns a riuer of water cleere Caressedo *230*
the Monastery of Carreseedo
worth 40 thousand Crownes a yeare.

This Pomperado is Del Rey,
and these walls doe as much containe
beefe, Deere, sheepe, goate, fish, hare, Coney
foule, Partridge, Phesant, as all Spaine:

This veril<y>-ly our way did shorten
and quickly brought vs where wee dine,
to Molni seca which by fortune
afforded vs both bread, and wine. *240*

200 *gaine*] Holgate first wrote *dare*: *g* overwrites *d*: *r* deleted, corrected in margin 220 *answeres*] Second *e* overwrites unreadable letter 239 *by fotune*] *b* extends to *f*

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An oliue too, and eke a Cherry,
blest bee the hostisse of this bargo!
by whose regallesse wee are merry
and so ride on to well walld Sfurgo

8 Lea: to Sfurgo

To seuer Lions and Castile old
a Cross there stands as I a read
by which if any Mayden bold
passe and repasse, it costs her head.

Castilia recha

The Second of Iune I tooke no keep
of any passage more or less
saue only that I fell a sleepe
and lost my dinner at Baynesse.

A lea: to Baynesse:

And lodg'd that night at Beneuent
where Preist and people were at a play
this was as wee were homeward bent
at ten a clocke o'th Sabboth day.

To Villa Pondo are wee brought
on Tuesday where wee dine and rest,
and not complaine, for wee are taught
that cheese and Onions are a feast.

4 Lea: to Villa Pondo

Villa Grace:

Wee take our vent at Villa grace
and saw a faire built Monastere
of Eighty Iesuites in that place
beside two hundred Schollers there.

This townes Maior, to supply our lacke
regales vs with a pound of beefe
but before hee had turnd his backe
hee beggs a crowne for his releefe.

Thus passe wee, but wee cannot passe
the Monastery del Espines,
which yeilds ten thousand pounds by'th Masse
a yeare, beside deere, goate, sheepe, vines.

Forward wee go, with as much speed
as one can driue a Spanish Mule.
and bring South Sunne to Valdo lid
to see the houses of good rule.

Valdo lid.

The Couents of the Priests and ffryers,
the Colle↑a↓ges of the Iesuites,
the Churches and y^e^ Monasteries,
the Inquisition, ware that bites!

Go on and you shall see the Markett
but where's in Gods name y^e^ Kings case
the buildings of y^e^ Monkes do darke it
and i'ts a shamd to shew his face.

Thence pass wee to the Arcenall
which at y^e^ sound of one alarme
two hundred thousand souldiers tall
att all poynts fittinge well can arme

Hiperbole Hispanica:

250 *any passage*| y extends to p 251 *only that*| y extends to t

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Yet on, there stands Lucuna guard
the fifte Charles house of barefoote beggers
who rentless keepe farr better ward
then some in silke, and gold y^{t} swaggers.

Here did wee pass y^{e} riuer Guere
which to the King himselfe is thrall,
and payes 300 crownes a yeere
for his free passe to Portugall.

Iunii: 5^{o}

Maxado this days worke doth end
next morne as soone as dawne giues leaue
Vp, and begon, for wee intend
to dyne with S^{t} Mary de Nieue

8 Leg: to S^{t} Mary de Neiue

Twas Corpus Christi day I trow
S^{t} Mary was in her best attire,
her child beside her, but below,
the Mother still must bee the higher.

Shee sate vppon a Tissue chaire
aboue her a silke Canopie
about her stood y^{e} people bare
all harkening to a Comedy

I hearkned too, as I did passe
there was a Fryer and a deuill
the Subiect as I guessed was
which of them was y^{e} greater Euill?

The end was this, One in his clutch
did toth<er> take, I know not whether
Deuill or ffryer, nor skills it much
this I am sure, both went to geither.

That done, y^{e} bagpipes play before
the whislers daunce with apish gestures
men, weomen, Preists, and ffryers store
doe follow in their holyday vestures.

Comes Christ his Crosse, and their new God,
they scarcely bow, or doff their hatt,
comes smiling Mary, giues a nod,
now here, now there, they fall downe flatt

And reason good twixt one and other
much difference is, Christ is their Creature,
and Mary is Gods holy Mother,
and I dare sweare it far the greater.

Wee leaue them to their sacred game
to lodge at Melferesias
and only <sh> see that towne of Fame
Segonia, as wee onward passe.

2 Lea: to Mel:

At our returne it lodged in't
and noted though wee were full weary
the Church y^{e} Sc-ſ h ſoole, y^{e} cloth, y^{e} Mint,
the Kings house & y^{e} Monastery.

314 *toth<er>*] *er* possibly not deleted; ink may have bled through paper. 324 *downe flatt*] *e* extends to *f* 327 *Mary is*] *y* extends to *i*

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But aboue all the deuills bridge
of which to the Virgin Maryes glory
<?> out of old records wee alledge
and make a Creed of this same story.

Two louers did appoyntment make
their filthy Loues heere to inioy
but cominge to this riuers Lake
the boate was gon they want conuoy

The woman falls into a passion
and needs must dye of Melancholy
the deuill takes commiseration
and bargaines to effect her folly:/

Hee'd make a bridge by foure i'th' morne
that shee might passe, and ioy her Loue.
soe shee for this receiud good turne
her soule to th deuill would giue ouer.

Hands strooke, y^e^ Spiritts to their worke fall
the stones they hew, they saw, they lay,
they raise the walls and had done all
had not S^t^ Mary stood ith way

But shee to saue a virgins soule
(so that the Towne might bee befriended)
at very brinke did them controule
where yet shee stands least it bee ended.

I no man of his faith bereaue,
which by Tradition hee hath suck'd
yet I tell you, what I conceiue
tis no bridge but an aquaduct.

This tale lends to the Escuriall
the like where of was neuer heard
not so much for the buriall
of three Kings who lye there interd

As for an hundred fifty ffryers
Hieronimies, who there conuert them
Kinge Philip hauinge his desires
in Turkish warrs, did so content them.

One hundred fifty yards t'is square
the windowes glass with clearest Christall
built vp with stones, and they all are
partly Iaspis, and partly Marble.

Dores and windowes fifteene hundred
Courtes seuenteene, stay here a while
for this may most of all bee wondred
tis in dyamiter hundred fiue mile.

The Chappell shall conclude the rest
with hookes and Organs all of gould
but the Ater (trust them) is the best
that euer Europe did behoulde

349 *by foure*| y extends to *f* 356 *Mary stood*| y extends to *s* 369 *fifty ffryers*| y extends to *f* 382 *Organs*| *O* overwrites unreadable letter

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Their fountaines, fish ponds, stillatories
their gardens walls for their repast
I here omit, with their Libraries
for to Madrid I must make hast.

No sooner entred wee the Citty
but there met vs a Spanish rable
who for our welcome sung this ditty
Les inglesey ale Diable.

Wee tak't not ill, 'tis their God speed you
they haue no complements but Machio
Hiio de puto, mula Corundo;
Villaco, ladron, grand borachio:

Two days at Madrid wee remaind:d
but how our tyme wee there did spend
is not within this chart contain'd
because my Iournall' is at end.

Yet you for newes of State that fish,
and would my silence heere conuince
Ile tell you what my heart doth wish
I saw; th'Infanta, and my Prince!

And can informe Pan's Maiestie
that Iacke and Tom are very well.
But when the'yll come to Arcady
I leaue for good S[t] George to tell ffinis

---

397 *remaind:d*] First *d* is in secretarial hand that overwrites italic *ed* 404 *saw*] *w* overwrites *g*

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147 By L[d] Carr: Earle of Som'sett: his owne verses:

If euer woe possest a stubern heart
If punishment bee dew to bad deserte
If euer greife or Sorrow man hath croste
Lay all on mee, I haue deseru'd the moste.

Let all the world complaine vppon my name
Let all the world reporte nought but my shame
Let all the world beare these my words in mynde
That to my friend Like Iudas proued vnkinde

I that on Earth had all I could desire
I that like Phaieton did aboue all aspire
Haue nothinge els to comfort my sad mones
But thus to tell my greife to wrathlesse stones.

Lett all my friends beare theis <t> my words in minde
Bee not like mee to your best friend vnkinde
Beare this same prouerbe allwayes in yo[r] view
for to my greife I finde it to be trewe.

Hee that begins to Clyme & climes but slowe
Can catch small harme though hee fall nere so lowe
But hee y[t] when hee clymes a mayne
Hee fales so lowe hee nere can rise againe.

Thus I aduertise all before I dye.
Hee must needs fall to lowe y[t] clymes to hye
I that was rich in state though meane in birth
Ame now y[e] meanest creature one the earth.

The world condems mee for my monstrous deed
And that which makes my heart with sorrowe bleed
Is this, that more besides poore wretched I
for this offence in this strong hold must lye.

Oh had I lyuen poorely as at first
But twas for honour that my minde did thirst
Hono[r] I aym'd at and I hitt the white
first from a Page the Kinge made mee a Knight

ffom thence I stept into a vicounts place
And beinge Earle I reaped this fowle disgrace
Then did I thinke my fate coulde neuer fall
And like a gamster then I threw at all

13 *my friends*] y extends to *f* 16 *be trewe*] *e* extends to *t* 18 *hee fall*] *e* extends to *f*
30 *twas for*] *s* extends to *f* 31 *aym'd*] *y* overwrites unreadable letter

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But then the Lord that doth disclose all crimes
That ere hath bin committed in these <th> tymes
Hee did disclose this plott y^{t} Hell inuented
The which till now my heart hath nere relented

Mercy O Lord I craue for my fowle sinne
A penitent soule I know much mercy wyñes
Let not thy angry browe gainst mee be bent
ffor with a feruent heart I do repent. ffinis

148

Lifelesse my selfe, I keepe the life of all:
with out my helpe, all liuinge things doe die.
Small, great, poore, rich, obey vnto my call:
Feirce Lyons, fowles, whales, fishes in the Sea.
Not meat nor drinke, the hungrie I supplie:
By drinke 'ore come, I quicken new againe.
Dearer to Kings, then Crownes and Septers high
Vnto the Rich then all their wealth and gaine.
I am not nice, the poore Ile not disdaine
Poore wretches more then Kings may mee commaund
When I come in, all sences must refraine.
Softer then silke, more ponderous then the sand
I hurt, I helpe, I slay, I cure the same:
(Sleepe) and aduise, and pause well what I am. ffinis

149

On Kinge Iames

All that haue eies, now wake and weepe:
Hee whose wakeing was our sleepe,
Is falne a sleepe himselfe, & neuer
Shall wake more till wak't for euer. *[1625]*
Deaths iron hand hath closd those eies,
That were at once three Kingdomes spies,
Both to fore see and to preuent
Dangers, as soone as they were meant.
That head whose wakeinge braine alone
wrought all mens quiet but i'ts owne;
Now lies at rest. O Let him haue
The Peace hee lent vs, to his graue.
In no Naboth all his raigne
were for his fruitefull vineyard slaine,
If no Vriah lost his life
Because hee had too faire a wife
Then let no Sheme'is curses wound
His honour or prophane this ground.

147.40 *my heart*] *y* extends to *h* 147.41 *my fowle*] *y* extends to *f* 147.43 *angry browe*] *y* extends to *b* 149.4 *wak't*] *t* overwrites *d*

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Let no black-mouth'd ranck-breathed curre
Peacefull Iames his ashes stirre
Princes are Gods, Ô doe not then
Rake in their graues to proue them men.
For two and twenty yeeres long care,
For prouidinge such an heire,
That to the Peace wee had before
May adde thrice two and twenty more.
For his day trauells, & night watches
For his crazd-sleepe stolne by snatches
For two feirce Kingdomes, ioind in one
For all hee did, or meant t'haue done
Doe this for him, write o're his dust
Iames the Peacefull and the Iust:·

---

150 On King Iames }

Hee who was our Life is dead
Hee to whom wee flew is fled
Our Lyon sleepes whom none shall rouse
But Iudai's Lyon Englands Spouse
Our Pelican is dead but wee
Haue heere his blood his Leagacie.
Our Doue is flowne but yet wee finde
Olife An olife branch still left behinde
The Star of Iacob is falen, but see
Heer's a Charles waine, as bright as hee
Our Phebus setts but yet no night
Ensues wee haue his sone and light.
His soñe but yet no Phaeton
That will sett fire on his Throne
And instead of light enflame
Our land more then a Sea can tame.
T'is Charles that mounts into his Carr
With light of Peace and flames of warr
Charles out of his ashes springs
Another Phænix amonst Kings.
Charles the first y^{t} euer came
To Christen England with that name
Like as his father Iames had none
To paralell his name and throne
Iames the best obiect of desire
Iames with whom our Ioyes expire.

150.9 *olife*] *f* overwrites *u*; corrected in left margin **150**.18 *and flames*] *d* extends to *f*

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Our Ioyes with him a death would haue
Did not Charles raise them from the graue.
Let Yet let vs pay to him that's gone
Teares which hee liuinge were vnknowne
Let vs bedewe our Soueraignes graue
with teares that no true heart can saue
If wee haue moisture let vs shedd
Because the Ocean King is dead.
If Loue? let y^e^ peace wee lou'd winn
Our hearts and tongues to honour him.
Our vines and fig trees els will call
Vs thankelesse and vnnatural!
His title was a Peacefull Kinge
Made true in vs but not in him
Hee pour'd his peace on vs but care
Insteed of Peace fell to his share
Let him enioye then what hee gaue
Aliue, now hee is in his graue
Whilsts ther's a heuenly Celebration
Of his soules glorious, Coronation.
Whilst his Kingly bodies foode
for wormes borne of y^e^ rouall blood
Let no vng^r^atefull wormes remaine
With vs that may consume his fame
Better it were that they should haue
Aliue, what hee hath dead, a graue
And a Curse grauen on their stone
should bee their sole inscription
Whilst on his sacred Tombe wee write
This w^th^ a sacred Conscience may endite
Heere lies Great Brittaines peace and health
That ruld two Kingdomes and himselfe:· ffinis

151

Is hee dead? noe, opinion argues farr wide
Abiit non obiit hee's but stept aside.
On K.Iames Crownes that are Earthly are but transitorie
Our Iames went hence to weare y^e^ Crowne of glory.
Berefte of life hee endlesse life hath gain'd
Vertue still grac't him and his blisse obteyn'd
Substance for shadowes hee doth now enoiye
Rich in true pleasures, free from worlds annoye.
Of all admired for his gratious parts
Xerxes though conqueringe much, nere wonn more hearts:·

150.28 *them from*| *m* extends to *f* **151**.9 *admired for*| *d* extends to *f*

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152 Dr: C: Elegy on Bp. Rauis of London who dyed 1607

When I past Pauls & trauaild in the walk
[Corbet] Where all our Britayne Sinners sweare and talke,
Old Harry Ruffians, Bankrupts, Soothsayers
And youth whose Courage is as old as theirs:
And there behold y^e^ body of my Lord
Trod vnder foot by vice which hee abhord;
It wounded mee, the Landlord of all times
Should let long liues & leases to their crimes:
But to his surging honors doth afford
Scarce so much sun, as to y^e^ prophets goord
Yet since swifte flights of vertue haue apt ends
Like breath of Angels, which a blessinge sends,
And vanished with all: Whilst fowler deeds
Expect a tedious haruest of bad seeds:
I blame not fame and nature if they gaue
where they could add no more their last a graue:
And iustly do thy greiued friends forbeare
Before hee had a Tombe made:· Bub & Alabaster boys to reare
Ore thy religious dust, but did men know
Thy life w^th^ such illusions cannot show:
For thou hast trod amongst those happy-ones
That trust not in their Superscriptions,
Their hired Epitaphs and periurd stone
which oft belyes y^e^ soule when shee is gone:
And darst commit thy body as it lyes
To tongues of liuinge men, not vnborne eyes:
what profitts thee a sheete of lead, what good
yf on thy coarse a Marble quarry stood?
Let those y^t^ feare their risinge purchase vaults
And reare them statues to excuse their faults
As if like birds that picke at painted grapes
Their Iudge knew not their parsons from their shapes:
Whilst thou assur'd through thy ay↑e↓ry dust
Shalt rise at first: they would not though they must:
Hattons To be aboue the Alter: Nor need the Chanclor host whose Pyramis
Aboue the Host & Alter raysed is
For though thy body fill a viler roome
Thou shalt not change deeds w^th^ him for his Tombe: ffinis

5 *body of*] *y* extends to *o* 7 *times*] A line is drawn after this word extending down into the *s* of l.8. *crimes*. 13 *fowler*] *r* overwrites *d* 16 *a graue*] *a* extends to *g* 17 *greiued friends*] *d* extends to *f*

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153 A funerall Elegie, vppon the right - † Reuerand ↓ ffather in God / Reu'end Iohn King, Late Ld Bp: of London://

I know how wittie greife is to inuent
Varietie of Mornefull Complement
Passion eu'n Death in new waies emulates
Makeinge our sorrowes diuers as our fates.
As Nature makes it common for to die
Soe common ti's one dead mens fames to lie.
But (ô thou reuerend Prelate) whose great name
Is wing'd with vertue, farre too swifte for fame.
And out flies her as farr, as here to fore
Shee out went Truth, thou, who soe late didst soare
To such an height in heaue'n; thy rauisht spirit
Scornes all praise in Death, as much as merit
Could in thy life time challenge, witnes the stone,
On which is caru'd thy Resurrection.
Other's an Epitaph, which who dares take
With Confidence t'himselfe, hee's sure to make
His bodie easie passage from below,
when the eternall Trumpe begins to blow.
with which what Kingly attendants thou shalt haue
Rise cherefully with thee, who from their graue
Awak't heare Kinge amongst y^e^ happy nam'd.
To whom the'ternall tidings are proclam'd
Of come you blessed; They which thou didst teach
This way to life, will hope to heare thee preach
Againe in heav'n, and shall bee made rehearse
At the assembly of the vniuerse
How well thy cominge all the Saints invite
To heare thy Hallelu-iah's, whilst delight
Stands mixt with wonder to heare thee relate,
How thou thy Masters taske didst consecrate.
With what a soleme and Maiestike tone
Thou reig'ndst, and made each Pulpit bee thy Throne.
Who in thy vaine hads't none to Emulate,
All, who suruive, dispaire to imitate.
O sure they must. I am no Poet now,
Nor will I feare, what Conscience speakes, t'avow.
Of all the Reuerend ffathers (Reuerend all,
Each in Gods message Euangelicall.)
Of all whom to enflame, whom to enspire,
Their Angell tipp's their tongues with holy fire
From thy blest Alter, and makes them inuoke
Hearers, with tellinge them the Lords hath spoke.

19 *shalt haue*] *t* extends to *h* 24 *way to*] *y* extends to *t* 32 *reig'ndst*] *e* overwrites *a*

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Of all (and free from Envie bee my Pen,
As free as flattery is from buried Men).
There seem'd from God none more immediate sent,
More in Gods cause diuinely violent;
And, for his thoughts did still his tongue vntie
though that most swiftly happye, hee did soe
speake with each limbe, y^{t} wee heard Gods commaunds
From's heart and eyes, nay from his armes & hands.
Ô shall wee ere forgett how hee could make
His eies dart through a vice : hee could awake
A sinne y^{t} slept i'th bosome; an offence
Stood before him, as before Conscience,
Amazed still ; and let none bee secure;
For though hee sleepes, his vrne will not endure
Presumption yet in vice. great Prophet hee
Hath Prophets children, lefte, & from that tree
Branches of Prophets Spring: Hee had the vine,
By which hee fram'd and drest vine Palatine:
Thus wert thou borne for businesse, each great taske
was thine inheritance, wee'le no other aske,
But thee and yet thou'rt gone, & wth thee dide
Not only thou, but a whole age beside.
How did hee strike all hearts with sacred feare,
Whilst they a new Amittai's sonne did heare.
Two twins most vndistinguisht from each other
the happye ofspringe of one fruitfull Mother,
Both rous'd our Niniue's, which as great haue beene
Though not in compasse yet Im'e sure in sinne.
How did Religion Zeale and vertue striue
To keepe two Ionasse's in them aliue.
Theire Loue like to their Meditations, euer went
Iust hand in hand; But now wee must lament.
Death now hath taught y^{e} Church, Mother to both,
What she t'acknowledge was before soe loath.
Theire knowne a sunder now, the veiles remou'd.
Mortalitie hath don't; who, who shall now
(when Brittaines Monarche shall ordeine a vow
The sonne of Isha'is deeds to imitate,
And bringe the Temple to i'ts former state;
When Englands Dauid shall in Triumph ride,
To see Gods fallinge buildinge beautifide)
who then shall solemnise that blessed day,
when dust and rubbish shall bee swept a way

43 *my Pen*] *y* extends to *P* 44 *flattery is*] *y* extends to *i* 48 *swiftly happye*] *y* extends to *h* 50 *nay from*] *y* extends to *f* 85 *swept*] *w* overwrites unidentifiable correction

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From Gods house, who shall tell Kings the rooms
which Kings should build, are Temples, and not Tombes.
Thus was his last and his best taske fulfild,
T'incite o^{r} Israells King, that hee should build
The walls o'th Tabernacke, whilst hee for hast, *90*
Fearinge without much speede they would not last,
Hee tooke a course how hee himselfe might bee
A pillar there. for still vnwearied hee
By toilesome paines did in a sort become
In some parts Marble, breedinge his owne Tombe
with in his bowells, <and> and what now wee moane,
Himselfe in Paules lies a foundation stone.
Where rest you blessed Ashes, peacefully rest,
And let no noise from Babell er'e molest
Thine vrne with slaunder; Though some vndertake *100*
with clamors of confusion to awake
Thee from thy peace. No blessed soule can hearke
Vnto such dog'gs that stand without & barke.
Boast not proud Iezabel, such a Victory
That thou, or thine adulterate vanity
could ere entice his eyes to bee or'e tane
with such a painted beauty, whose prophane
And harlot superstition hee abhor'd
For now mee thinks y^{e} vision of y^{t} Lord
Commands wth iust wrath, that wee should relate *110*
How (though in heau'<e>n) his soule wth zeale doth hate
And scorne those foule reports ; No, Let Rome know
Hir prophesied ruins not preuented soe.
His name shall neuer add one relique more
Vnto such reuerend sin, where to adore
Or be ado'rd hee thought a Calumny,
And fame so gott to bee worst infamy.
Could his heau'n greedy thoughts obteine one houre
To visit earth againe, with what a power
Explicit T.G. of Indignation would hee to'th world declare *120*
Obiit Ep:L: His stedfast innocence? how may all good men sweare
p^{r}dict:30 Mart For his integrity? Seeke prodigious Lyars
1621. qui et Mong th'vrnts of Legended and walkinge ffryars
tunc incidit Delusiue phantasm'es: seeke mongst Goblins those
in plũ diem To father lyes vppon: hee y^{t} best knowes.
passionis The secretts of all hearts, who tries the reines
domiñæ And from whom nought is hid, he who susteines
Mans staggeringe faith, hee doth from heau'n deride
Their folly, where with good men are belide :· :: ffinis

102 *thy peace*] *y* extends to *p* 120 *G (margin)*] *G* overwrites *C*

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154

On y^e^ death of M^rs^ Marge Prideaux

Weepe not because this Child hath died so younge
But weepe because your selues haue liued so longe.
Age is not fill'd by growth of time, for then
what old men liue to see y^e^ state of Men?
who reach the youth of grand Methusalem
Ten yeeres make vs as old as hundreds him.
Ripenesse is from our selues & then wee die
When Nature hath obtaind Maturitie.
Summer and Winter fruites there bee, & all
Not at one time but beinge ripe must fall.
Death didd not erre, y^e^ mourners are beguild
Shee died more like a Mother then a Childe.
Weigh the composure of her prettie parts
Her grauitie in Childhood, all her Arts,
Of woman-like-behauiour, weigh her tongue
Soe wisely measured, now nor short nor long
Add onely to her growth some inches more
Shee tooke vp now what due was at Threescore
Seauen yeares shee liu'd our ages first degree
Iourneys at first steppe ended happy bee.
Yet take her stature w^th^ y^e^ age of Man
They well are fitted, both are but a spanne.

155

Butler of Ch:Ch: in Oxon: Iohn

Dauson the Butlers dead; although I thinke
Poets were ne're infusd w^th^ single drinke
Ile spend a farthinge Muse, some watry verse
will serue the turne to cast vppon this hearse.
If any cannot weepe amongst vs heere
Take off his pott and so squease out a teare.
Weepe ô yee Cheeses, weepe till yee bee good
Yee that are dry or in the Sunne haue stood,
In Mossie coates & rustie liuries mourne
Vntill like him to Ashes yee shall turne.
Weepe ô barrells, let your drippings fall,
In trickling streames make wast more prodigall.
Then when our drinke is bad, y^t^ Iohn may floate
To Stix in Beare and lift vp Carons boate
with wholesome waues, & as our Cunduites run
with Claret at the Coronation
So lett our Chanels flow with single tiffe,
For Iohn I trust is crownd, take off your whiffe
Yee men of Rosemary, now drinke of all
Remembringe tis the Butlers funerall
Had hee ben Master of good double beere
My life for his Iohn Dawson had ben here:}}

ffinis

154.17 *onely to*| *y* extends to *t* **155**.13 *may floate*| *y* extends to *f*

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156 Let no propha-↑i↓ne ignoble foote tread neere
This hollowed peece of Earth. Dorsett lyes heere.

Epytaph's
A small poore relique of a noble spirit,
Free as the Ayre, and ample as his m errit,
whose least perfection was large, & great
Enough, to make a Common man Compleat.
A soule refin'd and c<?>u'ld from many menn
who reconsiled the sword vnto the penn
Vsinge both well, noe proud forgettinge Lord
But mindfull of meane names & of his word.
who loued for honour, and not for end's,
And had the noblest way of makeinge friends
By louinge first. One who knew the Court
But vnderstood it better by report
Then Practise, for nothing tooke from thence
But the Kings fauour for his recompence.
One for Religion or his Cuntryes good,
Valued not his honour, nor his blood.
Rich in the worlds opinion and mens praise
And full in all wee could desire, but dayes.

Hee thus is war'nd of this & shall forbeare
To vent a sigh for him or spend a teare.
Let him liue long & scornd, vnpittied fall,
And want a mourner at his funerall.

---

157 Heer lies his Parent's hopes, and feares,
once all their ioyes, now all their teares.
Hee's now past sense, past feare of paine,
twe're sinne to wish him here againe
had it liued to haue bee-↑n↓ a Man, _____beene
This inch had growne but to a spanne
and now hee takes vp y^e^ less roome,
rock't from his Cradle to his Tombe.
T'is better die a Child at fower,
then liue and dye soe at foure score.
Vew, but y^e^ way by which wee come
Thou'lt say hee is blest, y^ts^ first at home.

/Morley

---

158 Nature in this small volume was about,
To perfect what in woman was left out.
Yet carefull least a peece soe well begunn
Should want p^r^seruatiues when shee had donne
Ere shee could finish what shee vndertooke,
Threw dust vppon it & shutt vp y^e^ booke.

---

159 As carefull Mothers to their beds doe laye /Browne.
Their babes w^ch^ would to long y^e^ wantons playe
So to p^r^uent my youth ensuinge crimes,
Nature my Nurse layd mee to bed betimes.

156.4 *m errit*| space as indicated 156.11 *end's*| apostrophe as indicated 156.12 *way of*| *y* extends to *o* 157.1 *and feares*| *d* extends to *f* 157.2 *now*| What appears to be an apostrophe appears directly over the *w*. 157.5 *been*| *ee* overwrites unreadable letters. Word correct in margin. 159.2 *wantons playe*| *s* extends to *p*

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160 Within this Marble casket lyes,
A daintye Iewell of great prize,
which Nature in y^e^ worlds disdaine,
But shew'd and put it vp againe.

---

161 Hee that's imprisond in this narrowe roome
wert not for custome, needs nor verse nor tombe.
Nor from those cann theire memory be lent
to him who must bee his toombes monument.
and by the vertue of his lastinge name,
must make his toombe liue long not itt his fame.
for when his gaudie monument is gone,
Children of the vnborne world shall spy y^e^ stone
that couers him, & to theire fellowes crye,
t'is heere iust here abouts Barckley doth lye. *10*
Let them with fayned titles glorifie,
their toombes, whose sickly virtues feare to dye
And let their toombes bely them call them blest,
And charitable Marble, fayne the rest,
Hee needs not when his lifes trew storys donne
the post-script of a periurd stone
Then spare his toombe y^us^ needlesse & vnsafe
whose vertue must outliue his Epitaphe.

---

162 Renowned Spenser, ly a thought more ny
To learned Chaucer, and rare Beaumont, ly
A little nearer Spencer to make roome
for Shakespere in thy threefould fourefould tombe.
To lodge all fowre in one bedd make a shift
vntill domes-day, for hardly will a fift
Betwixt this day and that by fate bee slaine
for whom your Curtaines may bee drawne againe.
If your p^r^cedencie in death doe barre
A fourth to haue place in yo^r^ Sepulcre, *10*
Vnder this sacred Marble of thine owne
Sleepe rare Tragædian? Shakespeare sleepe alone
thy vnmolested Peace, vnshared caue
possesse as Lord not tennant of thy graue.
That vnto vs or others it may bee
Honour hereafter to bee layd by thee. Bass///

161.5 *by the*] y extends to *t* **161**.9 *& to*] & extends to *t* **161**.10 *Barckley doth*] y extends to *d*
161.13 *bely them*] y extends to *t* **162**.7 *by fate*] y extends to *f* **162**.8 *may bee*] y extends to *b*

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163 Accept thou shrine of my dead saint
Insteed of Dirges this complaint *[By*
And for sweet flowers to crowne thy hearse *Henry King*
Receiue a strew of weeping verse. *Bishop of*
from thy greeu'd freind whom thou mights see *Chichester ?]*
quit melted into teares for thee.
Deare Loue thy vntimely fate
My taske hath bin to meditate,
On thee, on thee, thou art the booke
the Library where on I looke
Though almost blind for thee (lou'ed clay)
I languish out, not liue the day.
Vsinge none other Exercise
but what I practise with ⌃my⌄ <mine> eyes
By which wett glasses I find out
how lazilie time creep's about.
To him that mournes. this only this
My exercise and busines is.
Thus I compute my weary houres
With sighs dissolued into showres.
No wonder if my tyme goe thus
backward and most preposterous.
Thou hast benighted mee, thy sett
The eue of blacknesse doth begett
who wast my day though ouercast
before thou hadst thy Noonetide past.
And I remember must in teares
thou scarce hadst seene soe manie yeares
As day tells howres, by thy cleare sunne
My Loue and fortunes first did runne
But thou wilt neuer more appeare
foulded with in my Hemispheere,
Since both thy light and motion
like a falne starr is fled and gone.
And twixt mee and my soules deere wish
An earth now interposed is.
which such a strange Eclipse doth make
As nere was reade in Almanacke.
I could allowd thee for a time
To darken mee and my sadd clime
were it a Moneth, a yeare, or Tenn<e>,
I could thy Exile li⌃u⌄<?>e till then liue
And at that space my mirth reio⌃rne⌄<yce>
So thou wouldst promise to retorne.
And puttinge off thy ashy shroud
Att length dispearse the sorrowes cloud

3 *they hearse*] y extends to *h* 8 *My taske*] y extends to *t* 17 *only this*] y extends to *t*
29 *by thy*] y extends to *t*

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But woe is mee the longest date
too narrow is to calculate
theire emptie hopes neuer shall I
bee so much blest as to discrie
A Glimpse of thee till that day come
Which all the Earth to Cynders doome
And a feirce feauer shall Calcine
The<?> bodie of this world like thine
My little world that fitts of fire
Once come our bodies shall aspire
And view our selues w^th^ clearer eyes
in liuely shapes aboue y^e^ skies
In y^t^ calme Region where no night
cann hide vs from each other sight
Meane time thou hast her earth much good
May my harme doe thee sure it stood.

164 On Mris Mallett: R:C:

Haue I renounc't My faith, or basely sould
Saluation, & my Loyalty for gold?
[Corbet p. 75] Haue I with forraigne practise vndertooke
By poyson, shott, sharpe-knife, or sharper booke
To kill my King? haue I betrayed y^e^ state
To fire, to fury, or some newer fate?
w^ch^ learned Murtherers y^e^ grand destinies
The Iesuits<s> haue nursd: if of all this
I guilty am, proceed I am content
Mallet may take mee for my punishment:
For neuer sin was of so high a rate
But one nights hell with her might expiate.
Although y^e^ Law with Garnet & y^e^ rest
dealt far more mildly, hanging's but a iest,
To this immortall torture, had shee been then
when torrid dayes ingendred, when
Cruelty was witty & inuentions free
Did liue by blood & thriue by cruelty:
Shee would haue bin more horrid engines farr
Then Racks, or halters, fyre or famine are.
Whither her witt, forme, talke or tyre I name,
stroke Each is a stook of Tyranny & shame.
But for her breath, spectators come not nigh,
That lays about, God bless the Company.
The Man in the beares skin baited to death
would chuse the doggs farr rather then her breath. | death
One kisse of hers and 18 words alone
Puts downe the Spainsh Inquisition

163.54 *The*] *e* overwrites *i* 163.62 *my harme*] *y* extends to *h* 164.1 *My faith*] *y* extends to *f* 164.2 *Loyalty for*] *y* extends to *f* 164.13 *& ye*] *&* extends to *y*

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Thrice happy wee (quoth I) thinking thereon
That know no dayes of persecution
For were it free to kill this grisly elfe
would Martyr make in compasse of her selfe:
And were shee not p'uented by our prayer
By this tyme shee infected had y^e^ ayer:
And am I innocent? & is it true
That thing, which Poet Pliny neuer knew
Nor Affrick, Nyle, nor euer Hackluits eyes
descryd in all his east, west, voyages;
That thing, w^ch^ Poets were a frayd to fayne
For feare her shadowe should infect their braine:
Should dote on mee? as if they did contriue
The deuill and shee should damne a man aliue:
This spouse of Antickt and his alone — Antichrist
Shee's drest so like y^e^ whore of Babylon
Why doth not Welcome rather purchase her
And beare about this rare familiar:
Six market dayes, a wake & a fayre too't
will quit y^e^ charges & y^e^ Ale to boot:
Not Tygerlike shee fed, vpon a Man
worse then a Tyger or a Leopard can:
Lett mee goe pray & thinke vppon some spell
At once to bid y^e^ deuill & her farewell:

---

165 Vppon Mortailitie

Like to the rowlinge of an eye
Or like a starr shot from the skie
Or like the hand vppon a Clocke
Or like a waue vpon a rocke
Or like a blast or like a flame
Or like false newes w^ch^ people frame.
Euen such is Man of equall stay
whose very groweth leads to decay,
Th'e eye is turnd y^e^ starr downe bendeth
The hand doth steale y^e^ waue descendeth,
The blast is spent y^e^ flame onc fir'd
The newes disproou'd Mans life aspir'd.

Vppon Resurrection:-}

Like to the eye which sleepe doth chaine
Or like the starr whose fall wee faine
Or like y^e^ shade on Ahabs watch
Or like the raine w^ch^ gulfe doth snatch
Or like the winde or flame tha'ts past
Or smothered newes confirm'd at last.

164.33 *by our*] y extends to *o* 164.36 *Pliny*] y overwrites *ie* 164.37 *Nyle*] y overwrites *i* 165.5 *a flame*] *a* extends to *f* 165.9 *Th'e*] *h* may be an ovewrite. The apostrophe is probably from the original script. 165.11 *ye flame*] *e* extends to *f*

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Euen so mans Life paund in the graue
waights for a risinge it must haue
The eye doth see the starr still blazeth
the shade goes back y^e^ waue escapeth
The wind is tur'nd y^e^ flame reuiu'd,
the Newes renew'd, and man new liu'd.

---

166 Vppon Iustification

See how the Rainebowe in the skie
Seemes gaudie by y^e^ sunns bright eye
Heare how an Ecco answere makes
feele how a board is smooth'd w^th^ wax
smell how a gloue putts on pfume
tast how their sweetnesse pills assume
So by imputed Iustice: clay
Seemes faire, well spoke, smooth, sweet each way
The eye doth gaze on robes appearinge
the promisd Eccho takes our hearinge
To board our touch y^e^ sent o^r^ smell
the pill o^r^ tast, Man, God as well:

167

I saw fair Cloris walke alone
Whe^or^ fethered raine came softly downe
And Ioue decended from his Tower
To court her in a siluer showere
The wanton snow flew in her brest
As little birds into their nest
And ouercome w^th^ whitenesse there
for greife it thawd into a Teare
Thence fallinge on her garments heme
To deck her freezd into a Gemme:
W:S:

---

168 On the standinge for a Beedells place:

No sooner old Bell
were at his last knell
past prompting of Proctors
giu'n ore by y^e^ doctors
but death not soe speedie
as some youngsters were needie
To shew for his place:

At first Potecarie
his panch would not tarrie
a bigg fellow and burrell
of the Colledge of Oriell
tooke many a large stride
for his bulke to prouide
but it was not so wide
To compasse y^e^ Mace

Tom Ralliffe tis sedd
in each house made head
his leggs were intire
yet a staff did requre
and to purchase y^e^ same
old Ionas y^e^ lame
his pace did new frame
without leaue of his Crutches

But Car Couentry,
far brisker then hee
the surest of many one
to be
to bee Lychfeilds Companion
threw the dice with his Letters
of Noble Abetters
and would make our debtters
The Duke and the Duches

Alas Robin Moore
thy strength was too poore
to take vp the wasters
to bandie with Masters
hee quicklie was coude
to his betters hee boud
and back againe croud
like a yeoman forlorne.

Now laughs dapper Harry
that binder by S^t^ Mary
this youth did asspire
would you bee an Esquire
but hee silly rooke
was in no bodies booke
but his fryzeld pate shoke
And puld in his horne

Then fresh from the tapping
Came Prideaux in drapping
the case to dispute
and broach his suite
But his hopes are as thinn
as the chipps in his binn
and his shirt bordered ore

168.53 *shirt*| *t* overwrites *a*

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Next Langley did reele
from y^e^ Katherine wheele
to gripe the stafe handfast
for indeed his wife canuasst
but mine hostesse second
with out his Hoast recond
No hand to them becond
though to wipe out a scrore

But Iohn Smyth far brauer
that Iolley mad shauer
with this would increase
his Patrimonie grease
which though hee would rather
Then all Tom did gather
yet with his Cake ffather
Must lye to y^e^ pott

Of Clauer they talkt
but hee suddenly stalkt
and satt downe out of hand
hee was but obscure
and therefore secure
And-wounderous sure
It was not lost

For now by strong hand
Iohn Bell hee could stand
braue Chemicall Vause
had cozend deathes iawes
his health did them gale
his life killd them all
and gaue them the fall
And his Mace againe gott. ffinis.

169

On the Nightin gale

My limes were weary, and my head opprest
with drowsines, and yet I could not rest
My bedd was such, nor downe nor feather can
Make one more soft, though Ioue againe turne swan
No feare distracted thoughts my slumbers broke
I heard no Scritchowle squeake, nor Rauen croke,
Nor yet the flea, y^t^ proud insultinge Elfe
had taken truce, and was a sleepe it selfe.
But twas Nights darlinge, and y^e^ woods best iewell
the Nighingale y^t^ was so sweetely cruell.
It wood mine eares to robb mine eies of sleepe
That while shee sung of Tertus they might weepe. /<*Terrus*>/
And yet reioyce the Tyrant did her wronge
her cause of woe was burthen of her Songe
which while I listned too & stroue to heare
twas such I could haue wisht my selfe all eare.
Tis false y^t^ Poets faine of Orpheus, hee
could neuer moue a stone, or beast, or Tree,
To follow him; but where so ere shee flies
Shee makes a groue. Satyres & Fairyes tries
About her pearch to daunce their roundelaies
for shee sings ditties to them, while Pan plaies
But while shee chaunted thus, the cock for spight
Daies hoarser harold, chidd a way y^e^ Night,
Thus robd of sleepe mine eye lids nightly guest
My thought I lay content, though not at rest. finis

169.17 *faine*] Possibly *fame* 169.20 & *Fairyes*] & extends to *F* 169.26 *My thought*] y extends to *t*

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170 On the death of S^{r} Th: Pelham

Meerely for Death to greiue and mourne
were to repine that Man was borne,
When weake old age doth fall asleepe,
Twere fowle Ingratitude to weepe.
Those threds alone should pull out teares
whose sudden cracke breakes-of some yeares;
Here tis not soe; full distance here
Sunders the Cradle from the beare.
A fellow trau'ller hee hath bin
So long with time, so worne to skin,
That were hee not lust now bereft,
His body first the soule had left.
Three score and tenn is Natures date,
Our Iourney when wee come in late;
Beyond that state the ouerplus,
was granted not to him but vs;
For his owne sake the Sun ne're stood
But only for the peoples good,
Eu'n soe His breath held out by Aire
which poore men vttered in their prayer.
And as his goods were lent to giue
Soe were his dayes y^{t} they might liue.
Soe Tenn yeeres more to him were told
Enough to make another old:
O that Death would still doe soe
Or else on good men would bestowe
That wast of yeeres w^{ch} vnthrifts fling
Away by their distemperinge,
That some might thriue by this decay
As well as that of Land and clay.
Tw'as now well doñe: No cause to moane
On such a seasonable stone.
Where death is but an Hoast : wee sin
Not bidding welcome to his Inne.
Sleepe, Sleepe, thy rest good man embrace
Sleepe, Sleepe, thast trode a weary race: ffinis

1 *Meerly for*] y extends to *f* 12 *body first*] y extends to *f* 18 *only for*] y extends to *f*
28 *Away by their*] y extends to *b*; y extends to *t* 31 *Tw'as*] Apostrophe as indicated

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171 To his Sister:

Louinge Sister euery line
Of your kinde Letter was so fine
with the best Mettall y^{t} y^{e} graine
<Oh> Or Scriueners pindust were but vaine.
The touch of gold did sure instill
Some vertue More then did the quill
Or else yo^{r} Loue did seeme to trye
which had the more Soliditie
the Gold or it; nor can I guesse
which did neede the touchstone lesse.
But since you write no cleanely hande
Yo^{r} token bidds mee vnderstande
Mine eyes haue here a remedy
whereby to reade more easily.
I doe but ieast your Loue alone *[jest]*
Is my interp^{r}tation;
My words I will recant and sweare
I know your hand is wondrous faire:

172 On a blisterd Lippe

Chide not thy sproutinge lippe, nor kill
the iuycy bloome with bashfull skill
Know it is an amorous dew
That swells to court thy Corrall hue,
and what a blemish you esteeme
to other eyes a Pearle may seeme,
whose wary growth is not aboue
The thrifty size w^{ch} pearle doth loue
Does any iudge y^{t} face more faire
whose tender silke a Mole doth beare,
Or else y^{t} eye a finer Nett,
whose glasse is ring'd about wth iett
Or is an Apple thought more sweete
when hony specks & red doe meete.
Then is your lippe made fayrer by
Such sweetenesse of deformitie.
The Necter which men striue to shippe
Springs like a well vppon your lippe
O who will blame the fruitfull trees
when too much sappe & gumm hee sees.
Here Nature from his store doth sende
Onely what other partes can lende.
The bud of Loue which here doth growe
were too too sweet if pluckt belowe:

171.18 *woundrous faire*] Space between *d* and *r*, but still one word; *e* extends to *f*
172.10 *Mole*] Uppercase *M* overwrites lowercase *m* 172.14 *hony specks*] *y* extends to *s*

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173 On the Bible

Behold this little volume here inrold
T'is the Almightye's Present to the world
Hearken Earth, Earth each senceless thing can here
His makers thunder though it want an eare.
Gods word is Senior to his worke, nay rather
If rightly weigh'd the world may call it father
God spake <a word> twas doñe. This great foundacõn
Is the Creators Exhalation
Breathd out in speaking. The best worke of Man
Is better then his word, but if wee scanne
Gods word aright his worke farr short doth fall
The word is God, the worke are creatures all.
The Sundry peices of this generall Frame
Are dimmer Letters all which spell the same
Eternall wordes; but these cannot expresse
His greatnesse with such easie re↑a↓dinesse
And therefore yeild. The Heauen shall pass away
The Sunne and Moone & Starrs shall all obay
To light on generall Bonfire; but his worde
His builder vp, his all distroyinge sworde.
That still suruiues, noe iot of that can die
Each tittle Measures immortalitie
The words owne Mother one whose brest did hang
The worlds vpholder drawne into a spanne
Shee shee was not so blest because shee bare him
As cause her selfe was new borne & did heare him
Before shee had brought forth shee herd her sonne
first speake in the Annuntiation
And then eu'n then before shee brought forth childe
By name of Blessed shee herselfe instild
Once more the Mightie word his people greete
Thus lapt & thus swathd vpp in paper sheetes
Read here Gods Image wth a zealous eye
The Legible and written deity

7 *foundacõn*] Tilde extends over *con* to omit *i* 11 *doth fall*] *h* extends to *f* 13 *peices*] *c* in secretarial hand 13 *generall Frame*] *l* extends to *F*

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174 To a Gentle man, on a strange Cure:

Welcome a broade, o welcome from your bed
I ioy to see you thus deliuered
After fowre yeeres in Trauell issues forth Trauell
A birth of lastinge wonder, where at Truth
Might well suspect her-selfe, a New disease
Borne t'aduance y^e^ Surgeons of our dayes
Aboue all others: A perfideous bone
Eaten and vndermin'd by humors growne.
Lodg'd in that Captiue Thigh, which first of anie
Halted though furnisht with a bone too manie; *10*
Noe Golgotha, noe Charnel-house, nor feild
If all were searcht could such another yeeld
A bone soe lockt and hugd in as a barre
That backe and forward May bee wrested farre
But not puld out at th'key-hole, neither could
The cuninge workeman come to't as hee would
Crosse vaines did guard the sore, a hollow caue
Must wade into the flesh, the Surgeons graue.
Thus being dig'd, the file with harsh delay
Must grate the bones and carue those chipps away *20*
Blest bee the Midmen, whose dexteritie
Pulld out a birth like Bacchus from that thigh
Tutors of Nature, whose well guided Art
Cann rectifie her wants in euery part
who by preseruinge others pay the debt
They owe to Nature, and doe rebegett
Her strength growne ruinate: I could bee glad
Such liu'd the daies, w^ch^ they to others add.
Nor can I rightly<?> ⌐t tell⌋ the happier Man
The Patient or the Surgion, doe but scanne *30*
His Praise, thy ease, t'was sure an Exstasie
That kil'd van Otto not a Lethargie
Striuinge to crowne his worth, hee manly tryde
His last & greatest cure then gladly di'de.
Barnard must tarrie longer, should hee fly
After his Brother, then the world must dye
Or liue a Cripple, Griffiths happie fate
Requires y^e^ same hand still to Iterate
No less a Miracle the Ioyners skill
Could neuer mend his carued pate so well *40*
As hee hath &

3 *Trauell*] Uppercase *T* overwrites lowercase *t* 7 *perfideous*] Second *e* overwrites *i* 12 *searcht*] *a* over writes *r* 14 *and forward*] *d* extends to *f* 14 *May bee*] *y* extends to *b* 24 *euery part*] *y* extends to *p* 25 *pay the*] *y* extends to *t* 26 *They owe*] *y* extends to *o* 29 *rightly*] *y* overwrites *ie* 38 *ye same*] *e* extends to *s*

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As hee hath heald a Naturall: the stoute
And bostinge Paracelsus who giues out
His rules cann giue our flesh Eternity
Would faintly doubt of this Recouerie
Hee that wrought these Cures I thinke hee can
As well of scrapps make vp a perfect Man
O had you seene his Marrowe droppe away
Or the others braines start out, then would you say
Nothinge could heale this fracture or y^{t} bone
Saue Barnard or the Resurrection
Now smile vppon this torment; pretty thing
How will yee vse it? bury't in a ring
Like a deaths head, or send it to the graue
In earnest of the bodie it must haue.
Or if you will you may the same conuert
Into a die because twas fortunate.
The ring were best; t'is like a diamond borne
Out of the Rocke soe was it hewn & torne
Out of your thigh, the Gemme worth nothing is
Vntill it bee cut out, no more was this
Happie are they who know what treasure t'is
To finde their health they only feele their blisse
Y^{u}<?> that haue felt these pangs maist well maintaine
Mans greatest pleasure is but want of paine
Inioye thy selfe for nothinge worse can come
To one soe <s?> schoold and versd in Martyrdome. ffinis

175

A Register for a Bible

I am the faithfull deputie
vnto your fadinge Memory
A faithfull watchman to whose trust
Allotted bee 12 places iust
your index lon in search doth hold
your folded wrinkles make bookes old
But I the Scripture open plaine
And what you heard soone teach againe
The Text I keepe which I am cast on
Better some times then doth y^{e} ꝑson
And what the hand of God hath writt
Behold my fingers poynt at it.

Alias

174.44 *Would faintly*] *d* extends to *f* 174.48 *say*] Appears added; writing is less bold, perhaps using a different pen. 174.51 *pretty thing*] *y* extends to *t* 174.55 *may the*] *y* extends to *t* 174.59 *nothing is*] *g* extends to *i* 174.62 *they only*] *y* extends to *o* 174.65 *thy selfe*] *y* extends to *s* 175 (*marginalia*)] Opposite ll.1-2 175.9 *cast on*] *t* extends to *o* 175.12 *my fingers*] *y* extends to *f*

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176 I your Memory's recorder
keepe my charge in watchfull order
And on the Margent where I stande
you neede no folde or printed hande
I point out Scripture day and Night
My strings deuide y^e^ word aright
S^t^ Peter cannot w^th^ his keyes
vnlocke Heauen Gates soe soone as these
By these the Welch-men well may bring
Him'selfe to Heauen in a stringe.

---

177 Anagram:·
Iohn Portemane
Mother no paine.
Deare Mother I haue lately meet with one
The best Phisition and Chirurgion,
Who suddenly gaue perfect ease to mee,
Although hee tooke my body for his fee.
This was the most hee cousd mee to endure
I could not speake with you before my cure.
Yet fate who would not lett mee die amonge
My friends, hath giuen my name a tongue.
Scann ouer that sad Mother once or twice
And you shall finde both comfort & aduice.
On paine of great detraction from my blisse
Weepe not for mee, who am where no paine is.

---

178 On the Death of young Barronet Portman
dyinge of an Impostume in his head:

Is Death so cuninge now that all her blowe
Aimes at the head, doth now her wary bow
Make surer worke, when heretofore the steele
Slew warlike Heroes only in the heele?
Now find out slights. when men them selues beginn
To bee their proper Fates, by newfound sinne?
Tis cowardise to make a wound so sure
No Art in killinge where no Arte can Cure
Was it for hate of Learninge that shee smote
This vpper shoppe where all y^e^ Muses Wrought.

176.9 *By these*] y extends to *t* 176.9 *may bring*] y extends to *b* 177.4 *my body*] y extends to *b* 177.8 *My friends*] y extends to *f* 178.1 *all her*] *l* extends to *h* 178.2 *wary bow*] y extends to *b* 178.6 *Fates*] Uppercase *F* overwrites lowercase *f*

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Learninge shall Crosse her drift and du t e l ly trie
All waies and meanes of Immortalitie.
Because her head was Crush'd doth shee desire
Our equall shame? in vaine shee doth aspire
Noe, noe, wee know where ere shee made a breach
Her poysonous sting onely the heele can reach,
The head itselfe looke on the soule of Man
Is but a lower Inch of such a spann.
Yet hath shee straind her vtmost Tyranny
And done her worst in that shee come so high,
Had shee reseru'd this stroke for haughtie men
For Politicke Contriuers; iustly then
The punishment were matcht wth the offence
But when Humilitie and Innocence.
Soe indiscreetely in the head are hitt
Death hath done Murther & shall die for it.
Thinke it no fauour showne, because the braine
Is voide of sence, & then more free of paine;
Thinke it no kindnesse when soe stealingly
Hee rather seemd to iest away then die,
And like the Innocent the widdowes Child
Cried out my head my head & sweetly died
Thinke it was rather double Cruelty
Slaughter intended on his Name, y^{t} hee
Whose thoughts were nothinge tainted nothinge Vaine
Might seeme to hide corruption in the braine.
How easie might this blott bee wipt a way
If any Penn his worth could open lay;
for which, those harlott praises which wee reare
On common dust, as much to slender were
gentle: As _____ for others. Bostinge Elegies
Must here bee dumbe; desert y^{t} ouer weighs
All her reward stopps, all o^{r} praise, least wee
Might seeme to giue a looke, to them & thee
Wherefore an humble verse & such a straine
As mine will hede the truth, cause others faine:·

22 *iustly then*] y extends to *t* 32 *my head my head*] y extends to *h* in each pair

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179 If Hercules tall stature might bee guest
But by his thumbe whereby to make the rest
in due proportion: the best rule that I
would chuse to measure Venus beauty by
should bee her legg and foote, if Husband men
Measure their timber by the foote, why then
Not wee our wiues? whether wee goe or stride
Those Natiue compasses are seldome wide
Of telling true: the round & slender foote
Is a sure Index and a secrett Note
Of hidden parts, & well this way may leade
Vnto the closet of a Maiden head.
Here emblemes of our youth wee roses tie
And here the garter loues deare Mysterie:
For want of beauty here y^e^ Peacocks pride
Letts fall her traine & fearinge to bee spide
shutts vp her painted witnesses to lett
those eyes from view w^ch^ are but counterfeit
Who lookes not if y^e^ part bee good or euill
May meete with clouen feete & Match y^e^ deuill
For this did make the difference betweene
The more vnhollowed creatures & y^e^ cleane
Well may you iudge her other steps are light
Her thoughts awry that doth not tread a<p>right
But then their true pfection when wee see
Those parts more absolute which hidden bee.
Nature nere lent a faire foundation
For an vnworthy frame to rest there on
Let others view the topp & limbes through out
The deeper knowledge is to know the roote
And readinge of the face, the weakest know
What beauty is, the learned looke below
who looking there doe all the rest discrie
As in a poole the Moone wee vse to spie
Pardon sweet heart the pride of my desire
If but to kisse your toe it should aspire:·/

5 and foote] *d* extends to *f* 24 *aright*] *a* overwrites *u*. Holgate first wrote *upright*. His probable intention was *a right*, using the deleted *p* as the space between the two words.

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180 A translation of the Nightingale out of Strado:

Now the declininge Sun gan downeward bend
From higher heauen, & from his locks did send
A milder flame, when neere to Tibers flow
A Lutingest allaid his carefull woe
With soundinge charmes & in a greeny seate
Of shadie Oake tooke shelter from the heate.
A Nightingale ore heard him that did vse
To soiourne in these Nighbour groues, the Muse
That filld the place, the Syren of the woode
Poore harmelesse Syren stealinge neere shee stood
Close lurkinge in the leaues attentiuely
Recording that vnwonted Melodie
Shee cond it to her selfe and euery straine
His fingers plaide her throate returnd againe.
The Lutinest perceiud an answere sent
From the imitatinge bird & was content
To shew her play; more fully then in hast
Hee tries his Lute, and giuinge her a tast
Or y^{e} insuinge quarrell nimbly beates
On all his strings, as nimbly shee repeates
And wildly rangeinge or'e a thousand Keyes
Sounds a shrill warninge of her after layes.
With rolling hand the Lutinest then <playes> plies
The trembling threeds, sometimes in scornefull wise
Hee brushes downe y^{e} strings, & keemes them all
With one eu'n stroke, then takes them seuerall<?>
And culls them ore againe; his sparkeling ioynts
With busie discant Minsing on the points
Reach backe againe wth nimble touch, y^{t} donne hee stayes,
The bird replies and Art with Art repayes;
Sometimes as one vnexpert or in doubt,
How shee might weild her voice shee draweth out
Her tone at large, and doth at first prepaire
A solemne straine not weard wth winding ayre
But with an equall pitch & constant throate
Make cleare the passage for her glidinge note.

10 *20* *30*

7 *Nightingale*] A line similar to an apostrophe appears over the *a*. 17 *shew her*] *w* extends to *h* 17 *fully then*] *y* extends to *t* 19 *nimbly beates*] *y* extends to *b* 20 *all his*] *l* extends to *h* 23 *rolling hand*] *g* extends to *h* 28 *Minsing on*] *g* extends to *o* 33 *prepaire*] Probable spelling. *ir* overwrites probable *r*.

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Then Cross diuision diuersly shee playes
And loudly chaunting out her quickest layes
Poyses the sound, and with a quiv'ring voyce
Falls backe againe. Hee wondringe how so choyce
So various harmony could issue out
From such a little throate, doth goe about
Some harder lessons, & with wondrous art
Chaunging the strings doth vp y^e^ treble dart
And downeward smite the base, w^th^ painefull stroke
Hee beates, & as the Trumpet doth prouoke
Sluggards to fight, ev'n so his wanton skill
with mingled discord ioynes the hoarse & shrill.
The bird this alsoe tunes, & whilst shee cutts
Sharpe notes with meltinge voyce & mingled putts
Mesures of middle sound, then suddenly
Shee thunders deepe, & iugges it inwardly
With a gentle murmur, cleere & dull she singes
By course, as when the Martiall warninge ringes.
Beleeu't the Minstrill blust w^th^ angry moode
Inflamd quoth hee, Thou Chauntresse of the wood
Either from thee I'le beare the price a way
Or v-↑a↓nquisht breake my Lute: with out delay
In-imitable accents then hee straines
His hand<e> flies ore the stringes, in one hee chaines
Farr different numbers, chasinge here and there
And all the strings belabours euery where
Both flatt and sharpe hee strikes, & stately growes
To prowder straines, and backward as hee goes
Doubling deuides, and closing vp his layes
Like a full quier a shouting comfort playes consort
Then pausinge stood in expectation
yf his Corriuall nowe durst answere on
But shee when practise long her throate had whett
Induring not to yeeld at once doth sett
Her spiritts all to worke, & all in vaine
for while shee labours to expresse againe
With Natures simple voyce such diuerse keyes
With slender pipes such loftie notes as these.

38 *chaunting out*] *g* extends to *o* 53 *singes*] Secretarial *e* overwrites italic *s* 66 *comfort*] *f* overwrites unreadable letter, probably an *s*. Word corrected in right margin. 68 *Corriuall*] Second *r* overwrites *i* 69 *when*] *n* overwrites *r*

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Ore matcht with high <des?ines> designes, ore watcht w^th^ woe
Iust at the last incounter of her foe
Shee faints, shee dies, falles on his Instrument
That conquerd her, a fittinge Monument.
So farre eu'n little soules are driuen on
Struck with a vertuous Emulation ffinis

181 On a ffountaine.

The Dolphines twisting each on others side
for ioy le↑a↓pt vp and gazing there abide,
And where as other waters fish doe bringe
Here from fishes doth the water springe,
Who thinke it ↑is↓ more glorious to giue
Then to receiue the iuyce where by they liue
And by this milke white bason learne you may
That pure hands you should bringe, or beare away.
For which the bason wants no furniture
Each Dolphin waitinge makes his mouth an Ewer *10*
Yo^r^ welcome then you well may vnderstand
When fish themselues giues water to your hand.

β13 Vpon S^r^ Walter Raleigh.

If spight be pleas'd w^n^ as her Obiect's dead,
Or malice pleas'd, w^n^ it hath bruis'd y^e^ head,
Or envy pleas'd, w^n^ it hath what it would,
Then all are pleas'd for Rawleigh's bloud is cold;
W^ch^ were it warm and active, would orecome,
And strike y^e^ two first blind, y^e^ other dumb.

181.7 *by this*] y extends to *t*

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β14 Epitaphs.

Vpon Tho: Beckett Arch Bp of Canterbury

Henry stab'd by 4 Knights whilst he was at yᵉ altar in yᵉ cathederal of Canterbury

Quis moritur? præsul. Cur? pro grege. Qualiter? ense.
Quando? natali. Quis locus. Ara Dei.

Vpon Rosamund yᵉ Concubine of K: Hen: 2.

Hic iacet in tumba Rosamundi, non rosamunda,
Non redolet, sed olet, quæ redolere soles.

Vpon Sr Walter Rawleigh. made by himself before he was beheaded.

Even such is time wch takes in trust,
Our youth, our ioys, & all wee have,
And pays us nought but age and dust,
Wn in yᵉ dark and silent grave.
Wn we have wandred all our ways
Shuts up the story of our days.
And from wch grave, & earth, & dust
The Lord will raise me up, I trust.

Vpon K: Charles yᵉ 1st, writt by yᵉ Marquess of Montross wth yᵉ point of his sword.

Great! good and iust! could I but rate
My greifs, and thy too rigid fate,
I'de weep yᵉ world to such a strain,
That it should deluge once again.
But thy loud-tongu'd bloud demands supplies
More from Briareui's hands, yn Argus's eyes
I'le therefore sing thy obsequies wth trumpet sounds,
And write thy epitaph wth bloud & wounds.

(*Left margin*)] Erased, written vertically beneath *Canterbury*, two lines: < Vpon Sr Walter Raleigh / If spight be pleas'd [? ? ?] indeed >

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β15 ——————————Spirits w^{a} they please
Can either sex assume, or both; so soft
And uncompounded is their essence pure,
Not tyd or manacl'd wth ioynt or limb,
Nor founded on y^{e} brittle strength of bones,
Like cumbrous flesh; but in w^{a} shape they choose
Dilated or condens't, bright or obscure,
Can execute their aerie purposes,
And works of Love or enmity fullfill./ Milton's par
lost.

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β16 Agst Marriage. Dryden in yc 2d part of Granda.
Act. 3d: p: 100

Marriage, thou Curse of Love; & grave of Life,
That first debas'd a mistress to a wife.
Love, like a Scene, at distance should appear;
But Marriage views yc gross daub'd Landschape neer.
Love's nauseous cure! thou Cloyest whom thou shouldst please;
And, wn thou Cur'st, ya thou art yc disease.
Wn hearts are loose, thy Chain our bodies tyes;
Love couples Friends; but marriage Enemies.
If Love, like mine, continues after thee,
Tis soon made sowr, & turn'd by Iealousie.
No sign of Love in Iealous men remains
But yt wch sick men have of life; their pains.

β17 Othello Moor of Venice. p: 40

——————oh Curse of Marriage,
That wee can call these delicate creatures ours,
And not their appetites: I had rather be a toad,
And live upon yc vapour in a Dungeon,
Then keep a corner in a thing I love,
ffor others uses.——————

x x x x x x x x x x x x x x x

p: 38. Oh beware of Iealousie;
It is a green ey'd Monster, wch doth mock
The meat it feeds on. That Cuckold lives in bliss,
Who certain of his ffate, loves not his wronger;
But oh wn damned minu<i>tes tells he ore,
Who dotes, yet doubts, suspects, yet strongly loves.

---

p: 42 He yt is rob'd, not wanting wn is stolne,
Let him not know it & he's, not robd at all.

---

p: 41 ——————————Trifles light as air
Are to yc Iealous confirmations strong
As proofs of holy writt.——————

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β

Othello<?> Shakespear.

p: 13 Wⁿ Remedies are past, yᵉ Greifs are ended,
By seeing yᵉ worst, wᶜʰ late on hopes depended,
To mourn a Mischeif yᵗ is past & gone,
Is yᵉ next way to draw more Mischief on;
Wⁿ cannot be pʳserv'd wⁿ ffortune takes,
Patience her Injury a Mockery makes.
The rob'd yᵗ smiles, steals something from yᵉ Thief,
He robs himself, yᵗ spends a bootless greif.

---

p: 20 ——————————women are pictures out of Dores,
Bells in their parlours: wild cats in their Kitchens:
Saints in their Iniuries; Divels being offended;
Players in their housewifery; & housewives in their bed.

Emilia wife to Iago.

p: 47 Tis not a year or two shews us a man,
They are all but stomachs, & wee all but food;
They eat us hungerly, & wⁿ they are full,
They belch us——————————

---

48 Mens natures wrangle wᵗʰ inferior thinges,
Tho great ones are yᵉ object.————

<?> p:63[Em:] I did think It is their husbands faults,
If wives doe fall: (say yᵗ they slack their duties,
And pour out measures into forreign laps,
Or else break out in peevish Iealousies,
Throwing restraint upon us: or say they strike us
Or scant our former having in dispight)
Why wee haue galls & though wee have some grace,
Yet have wee some revenge: Let Husbands know
Their wives have sence like yᵐ; they see & smell,
And have their pallats both for sweet & sowre,
As husbands have: Wⁿ is it yᵗ they do, Wⁿ they change us for others? is it sport?
I think it is; & doth affection breed it? I think it doth; is't frailty yᵗ thus errs?
It is so too; & have not wee affections? Desires for sport<s>? & frailty as men have?
Then let em use us well, else let em know, The ills we doe, their ills
instruct us so + + + + + + + + + + + +

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β18 Almanzor Dryden

p: 5. Lean times, & forreign warrs should minds unite,
W^n poor, men mutter, but they seldome fight.

The Character of y^e Hero

p: 9 Vast is his Courage; boundless is his mind,
Rough as a storm & humorous as y^e wind;
Honour's y^e onely Idol of his Eyes;
The Charmes of beauty like a post he flies.

---

p: 10 Hence thou unthinking Croud———————
Empire thou poor & despicable thing,
W^n such as these unmake or make a King.

---

p: 12 My mistress gently chides y^e fault I made;
But tedious businesse has my love delayed;
Business w^ch dares y^e ioys of Kings invade.

Tis iust some ioyes on weary Kings should waite;
Tis all wee gain by being slaves of state.

---

p: 19 Vertue w^th Anchorites not w^th Lovers lye;
Statesmen & they keep better company.

Reason's a staff for age w^n Nature's gone;
But Youth is strong enough to walk alone.

---

p: 33 Reason's a trick, w^n it no grant affords,
It stampes y^e face of Maiesty on wordes

---

p: 23 Love like a Lethargy has seiz'd my will

---

p: 29 A Suppliant Beauty cannot be denied.

---

p: 42 Poor womens thoughts are all Extempore
Wise men indeed
Before hand a long chain of thoughts produce;
But ours are only for o^r p^rsent use.

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β

Almanzor. Dryden.

p: 49 Pray'rs are y^e^ Alms of Churchmen to y^e^ poor:
They send to heaven's; but drive us from y^e^ door.

---

p: 55 Nature y^t^ bids us Parents to obey,
Bids Parents their comands by Reason weigh.

---

p: 62 Love is a Magick, w^ch^ y^e^ Lovers tye;
But charmes still end w^n^ y^e^ Magician dyes.

---

p: 77 Love's an Heroique Passion w^ch^ can find
No room in any base degenerate mind;

---

p: 79 While People tugg for freedom, Kings for Power,
Both sink beneath some foreign Conqueror;
Then Subiects find too late they were uniust
And want y^t^ power of kings they durst not trust.

---

p: 98 All Obiects loose by too familiar view,
W^n^ y^t^ great charm is gone of being new.

A song whereever I am & w^n^ ever I doe. p: 40
A song Beneath a Mirtle shade. placed at y^e^ end of y^e^ 1^st^ part
A song How unhappy a Lover am I. p: 127
yee Gods 116. + + + + + + + + +

β19

A King & no king.

p: 8. Mean men enioy y^r^selves, but 'tis o^r^ curse,
To have a tumult, y^t^ out of their loves
Will wait on us whether wee will or no.

---

p: 9 Where there is no difference in mens worths
Titles are Iests.

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β20

Pythagoras's Golden Verses.

First y^e^ immortal Gods as rank'd by law,
By Dæmons here. Honour, & use an oath with holy awe.
Then honour heroes, w^ch^ mankind excell
w^ch^ signifies And Dæmons of y^e^ earth, by living well.
Your Parents next, & those of nearest blood,
knowing & learned/ Then other friends regard, as they are good.
Yeild to mild words & offices of Love,
Do not for little faults y^r^ friend remove.
This is no more y^n^ w^t^ in you does lye,
he means y^e^ For power dwells hard by necessity. *10*
Doe these things so; but these restrain you † must, ↓
souls of men Y^r^ appetite, y^r^ sleep, anger & lust.
From filthy actions at all times forbear,
adorn'd w^th^ Whether w^th^ others, or alone you are,
And of all things y^r^self learn to revere.
truth &/ In deed & word to Iustice have an eye,
Do not y^e^ least thing unadvisedly.
But know y^t^ all must to y^e^ shades below,
That riches sometimes Ebb & sometimes flow.
vertue. Bear patiently w^t^ ill by Heaven is sent, *20*
And add not to y^r^ greifs by discontent.
Yet rid y^m^ if you can, but know withall,
Few of those thunder-storms on good men find.
Oft good & ill do in discourse unite,
Be not too apt t'admire, nor yet to slight.

(*Left margin*)| Written vertically; slash marks reflect line endings

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β

But if through errour any speak amiss,
Endure 't with mildness, but be sure of this,
That none by word or action you entice
To do or speak to y^r^ own preiudice.
Think before action, folly to prevent,
Rash words & acts are their own punishment.
That doe, w^ch^ done, after you'll ne'r repent,
That w^ch^ you know not doe not undertake,
But learn w^tt's^ fitt, if life you'll pleasent make.
Health is a thing you ought not to despise,
In diet use a mean & exercise;
And that's a mean, whence does no damage rise
Be neat, but not luxurious in y^r^ fare,
How you incur men's censure have a care.
Let not thy' state in ill tim'd treats be spent,
Like one y^t^ knows not w^tt's^ magnificent.
Nor by a thrift untimely rake too clean,
'Tis best in every thing to use a mean.
Be not mischievous to y^r^ self; advise
Before you act, & never let y^r^ eyes
The sweet refreshings of soft slumber taste,
Till you have thrice severe reflexions past
On th' actions of y^e^ day from first to last.
Wherein have I transgress'd? W^tt^ done have I?
W^tt^ duty unperform'd have I past by?
And if y^r^ actions ill on search you find,
Let greif; if good, let Ioy possess y^r^ mind.
This doe, this think, to this y^r^ heart incline,
This way will lead you to y^e^ life Divine.
Believ't, I swear by him who did us show
The mistery of four, whence all things flow.

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β

Then to y^r^ work, having pray'd Heaven to send
On w^n^ you undertake, an happy end.
This course if you observe, you shall know then
The constitution both of Gods & men.
The due extent of all things you shall see,
And nature in her Vniformitie.
That so y^r^ Ignorance may not suggest
Vain hopes of what you cannot be possest.
You'll see how poor unfortunate mankind
To hurt themselves are studiously inclin'd,
To all approaching good, both deaf & blind.
The way to cure their ills is known to few,
Such a besotting fate does men pursue.
They're on Cylinders still roll'd up & down,
And w^th^ full tides of Evill overflown.
A cursed inbred strife does lurk within,
The cause of all this misery & sin.
W^ch^ must not be provok'd to open field,
The way to conquor here's to fly & yeild.
And now from ill, great father, set us free,
Or touch us all to know our selves & thee.
Courage my soul; Great Iove is their Allie
Their duty who by nature's light descry.
These rules if to y^t^ number you retain
You'll keep & purg y^r^ soul from every stain.
Abstain from meats w^ch^ you forbidden find
In our traditions, wherein and defin'd
The purging, & solution of y^e^ mind.
Consider this; then in y^e^ highest Sphere
Enthrone y^r^ reason, y^e^ best Chariateer.

80 *retain]* *n* superscribed above unreadable deletion

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β

So w[a] unbody'd you shall freely rove
In y[e] unbounded regions above,
You an immortal God shall then commence
Advanc'd beyond mortality & sense,

γ3 *On the Ecclesiasticks of France.*

a ffrench Poet thus takes notice of the Hipocrisy of the great Ecclesiasticks of y[t] nation.

You that of Hell & dire damnation
to others preach with so much agrravation,
yet love y[r]selves the pleasures of this life,
Beyond the Love of Man & Wife;
such good Comedians as you are
Y[r] railing ag[st] comedies forbear!

γ4 *M[r] Boileau*

Her red nosd Canons vigorous health enioy,
& fat themselves w[th] long & sacred Ease
In downy beds they with their misses loy,
While pious Lubber they to Mattins raise.
They rise to dinner, & carouse all day,
Leaving their Hackilles in their room to pray

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α182 An Epitaph vpon Iames Duke of
Hamilton:· Año Domi 1649 }}

He that three Kingdoms made one flame,
Blasted their beauty, burn't the frame,
Himselfe now here in ashes lies
A part of this great Sacrifice:
Here all of Hamilton remaines,
Saue what the other world containes.
But (Reader) it is hard to tell
Whether that World bee Heaven, or Hell.
A Scotch man enters Hell at's birth,
And 'scapes it when hee goes to earth,
Assur'd no worse a Hell can come
Than that which hee inioy'd at home.
How did the Royall Workman botch
This Duke, halfe-English, and half-Scotch!
A Scot an English Earldom fits,
As Purple doth your Marmuzets;
Suits like Nol Cromwell with the Crowne,
Or Bradshaw in his Scarlet-gown
Yet might hee thus disguis'd (no lesse)
Haue slip't to Heau'<e>n in's English dresse,
But that he'in hope of life became
All Scot, and quit his English Claime.
This mystick Proteus too as well
Might cheat the Deuill, scape his Hell,
Since to those pranks hee pleas'd to play,
Religion euer pav'd the way;
Which he did to a Faction tie,
Nor to reforme, but Crucifie;

An Epitaph vpon Iames Duke of Hamilton (entire poem)] See commentary notes and for discussion of handwriting Entire poem lightly underlined, possibly by original transcriber. 3 *now here*] *w* extends to *h* 21 *he'in*] Apostrophe as indicated, but Holgate may have intended a comma. Also see Introduction, sec. 2.

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α

'Twas he that first alarm'd the Kirk
To this prepost'rous bloody work,
Vpon the Kings to place Christs Throne,
A step and foot-stoole to his owne;
Taught Zeale a hundred tumbling tricks,
And Scriptures twind with Politicks;
The Pulpit made a Iuglers Box,
Set Law and Gospell in the Stocks,
As did old Buchanan and Knox,
In those dayes when (at*once) the Pox,
And Presbiters a way did finde
Into the World, to plague mankinde.
'Twas hee patch't vp the new Diuine,
Part Caluin, and part Cataline,
Could too transforme (without a Spell)
Satan into a Gabriell;
Iust like those Pictures, which wee paint
On this side Fiend, on that side Saint.
Both this, and that, and euery thing
Hee was; for, and against the King:
Rather than hee his ends would misse,
Betrayd his Master with a kisse
And buried in one Common-Fate
The Glory of our Church and State
The Crowne too leuell'd on the ground,
And hauing cook'd all parties round,
'Faith it was time then to bee gone,
Since hee had all his businesse done.

| * The Pox
| Presb: and Iesu-
| -itisme are of
| same standing-//

33 *a hundred*| *a* extends to *h* 49 *than*| *a* overwrites *e* 52 *Glory of*| *y* extends to *o*
56 *hee had*| *e* extends to *h*

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α

Next. on the fatall Block expir'd,
Hee to this Marble-Cell retir'd
Where all of Hamilton remaines,
But what Eternity containes:·//// Finis.//

β21 To the Queen's most Excellent maiesty.
The humble Address of yᵉ Mayor Recorder Deputy
Recorder Aldermen & chief Inhabitants of yʳ Maiᵗⁱᵉˢ
Corporation of Saffron Walden in yᵉ County of Essex.

Give us leave (most Gracious Sovereign) amongst the rest of yʳ Loyal Subiects to congratulate yoʳ Maiᵗʸ upon yᵉ late glorious & surprizing victory obtained by yoʳ Maiᵗʸ's forces & those of yoʳ Allies under yᵉ Comānd of yoʳ Renowned General the Duke of Marlborough and yᵉ great Successes of yʳ Maiᵗⁱᵉˢ Arms in Spain Permit us also (Madam) greatefully to acknowledge yᵉ unfeigned sence WEE have of yᵉ many blessings which wee & all yoʳ subiects enioy under yoʳ Maiᵗʸ's most auspicious Reign.
As your mild & benigne Administration in yoʳ Governmᵗ has iustly rendred you the Ioy & Delight of yʳ faithfull People so your repeated & unparallel'd Victories every where have made you the Dread & Terror of yʳ Enemies
That the same Good Providence wᶜʰ has hitherto signally bless'd yoʳ Maiᵗʸ with glory & success may still continue to prosper yoʳ arms & protect Your Sacred Person shall be the continual Prayers of yoʳ Maiᵗⁱᵉˢ most Dutiful & Loyal subiects.

This Address for yᵉ famous battle at Ramalies in Brabant &c was signd by yᵉ Mayor Aldermen & above 100 of yᵉ Inhabitants of yᵉ Corporation 6 July. 1706 & presented by yᵉ Rᵗ Honʳᵇˡᵉ H. Ld Walden

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β22

April 4th 1687
Written upon a Bogg house in yᵉ Temple.
att yᵉ Issuing forth of yᵉ K-gs pclamacon
for liberty of Conscience.

If Liberty of Conscience ere was good,
'Tis surely in this place best understood;
Where all may fart, shite, stink, do wᵗ they please,
This house was built for liberty & Ease:
The hind & yᵉ Panther, wolf & Boar doe meet,
And ffart for fart, yᵉ Beasts each other greet.
Here yᵉ Pen's three letters are expos'd to sale;
Each beast buys one, to wipe yᵉ Panther's tail,
so kindess gains where argumᵗˢ doe fail.

Title, l.3 *pclamacon*] Uppercase *P* with tilde

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β23 A Prologue intended for yᵉ play of Duke & no Duke.

A pox! Who'd be a poet in our days?
Wⁿ every Coxcomb crowns his head with bays,
And stands a saucy Candidate for praise.
The surly Scriblers sturdy Vice ingage,
And draw their blunted Satyr on yᵉ Age.
Vainly they strive & weakly for renown.
So Spainȳards first make war yⁿ lose yᵉ town:
They follow fools to their Tribunal call,
There's no spare fop now left amongst you all.
They've robb'd our Poet of you quite to day,
You were yᵉ standing Prologue to each play.
The want of you may chance to spoil his treat,
A well dress'd fop was yᵉ best dish of meat:
But 'tis not civil you to entertain
Wᵗʰ yᵉ chaw'd fragments of yʳ selves again.
To court yᵉ Ladies is in vain, I fear,
They're all bespoke by some small Sonniteer.
You cannot spie a Dam'sel in this throng
But's an elected Phyllis for a song,
For our good natur'd fools, of late incline,
In senseless sonnets much to sigh & whine;
Thinking their Witt & passion to rehearse,
The Maudlin Block-heads love to weep in verse.
But still yᵉ poet is yᵉ Lover's foe,
And makes yᵉ nation merry with his woe.
Who wou'd not laugh, tho' he is vex'd, to see
Nokes put to act yᵉ great Marc-Anthony.
Heaven seld us help in these poetick times,
And free us from yᵉ pestilence of Rhimes;
Theres not a word of sense remains, God knows,
Wⁿ songs are stripp'd of Rhime to naked Prose.

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β

Our Poet's at a loss to find a way
To recommend to you his farce or play,
He will not use yᵉ painters surest art
To win to day yᵉ Male & female heart.
Course painting will delight yʳ wanton eye
If in it naked nature you descrie.
Adam & Eve must not their fig leaves wear,
But they, good old folks, too must stand bare.
He yᵗ will please our most Religious age
Must bring a naked muse upon yᵉ stage;
Loudness of wit has been yᵉ single test
And fulsome Baudy's yʳ beloved Iest.
Our poet fears yᵗ this will prove too chaste,
For you will see her stript but to yᵉ waste;
But if yᵉ modest Dam'sel you refuse,
Next venture, Posture Mall shall be his Muse.

β24

Vice Roy of Naples Mʳ Crowne.

p. 59 Who plays yᵉ Knave t'enrich his son, a Fool,
Is like a Fox that ventures for a Prey,
To bury it in some dirty hole
And feed an Idle Dog, yᵗ trots that way:
The beast is torn with fruitless pain & care,
And hang'd at last to make his foe his heir./

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β25 Empress of Morocco. El: Settle.

p: 4 Love y^e great Pow'r oth' ↑higher↓ world controuls,
Heaven but meates, but Love refines o^r souls.

---

p: 6 They who by policy a crown pursue,
Snatch at one grasp y^e sword & septer too.

---

p. 7. A Statesmans breast should frown to feel remorse:
Murder & treason are but things of Course.

---

p: 9 Conquest & Monarchy consistent are,
'Tis Victory secures those crownes Wee wear.

---

p: 12, Ambition is y^e rise of souls,———

---

p: 13. No Glory by Descent is ever worn
Men, are to worth & hono^r raisd not born.

---

p: 14 BEAUTY would almost Infidels create,
Who, beyond Love, can wish a higher state.

---

ibid: Love o're y^e hearts of yielding Heroes sport
Who're conquerers in Camps, and slaves in Court.

---

p: 17 That sinking States-man undergoes y^e worst
Of Deaths, whose hono^rs & whose pow^r dies first.

---

p: 23 His kind soft words do but confirm th' offence,
Men are ne're Losers for their breaths expence:
But still speak kindest, w^n their falls are near,
Not out of generosity but fear.

---

p: 24 —Subiects glories and but borrowed things
Raised by y^e favo^rable smiles of Kings.

---

ibid: Monarchs do nothing ill, unless w^n they
By their own arts of grace their lives betray.
W^n ffavo^rs they too generously afford,
And in a treacherous hand misplane their woord,
Their bounties in their ruine and imployed.

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β

Empress Morocco. Elkanah Settle.

p: 25 That Polititian who to Empire Climbs,
W^th^ virtues dress should beautifie his Crimes.

---

speaking of Mr. Hamet exiled.

p: 32 He lives, though he be banisht; & y^e^ great
Are never fully darkened, till they be set,
This Cloud may pass, & he shine out once more.

---

p: 33 Aspirers neither Guilt nor Danger dread
No path so rough Ambition dares not tread.

---

p: 34 Oh profane Gold, w^ch^ from infections Ear
ffrom sulph'rous & contagious mines takes Birth.
It grew from Poysons, & has left behind
Its native Venome to infect mankind.
Rapes, Murders, Treasons, w^t^ has Gold not done?

---

35. Men bashfull are i'th' nonage of a sin.

---

56. They vertuous seem whose vices are unknown.

---

59. Wee rarely see o^r^ Crimes before wee die.

---

62 Tyrants are kind, to those they cannot fright.

In y^e^ Epilogue.
Women & Witt on equal scores begin
Love & Affection first may make'um sin,
They trade for interest w^n^ they're once got in.

---

p: 13 A song. No musick like y^t^ w^ch^ Loyalty sings.
p: 46. A Mask. Orpheus & Euridice.

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ß26 < Martial L. to. Ep: 47 >
Romulus & Hersilia.

p: 12, Portia. Love is o^{r} province, Women know no warrs,
But of y^{e} Passions: Hope, ffear, soft desires,
Sorrow & suddain Ioys, make all o^{r} Battels.

p: 16 ——————————our Inclinations
Are not at o^{r} Election:——————

p: 24 Misfortune is too quick in her approaches:——

p: 30 Ill news has wings:——————————

p: 39 ——————————Death is a thing of such
An ugly form, so old & full of horror,
It never can agree wth a young virgins fancy.

p: 46 W^{n} Life's a burthen, all o^{r} fortune cross
To lose it nobly then; how sweet's y^{e} Loss?

p: 49 ——————————————————————Ioys tast
more sweet, w^{n} relisht by afflictions past.

p: 60 ——————————————————W^{n} Kings dispute
Swords are their argum^{ts}, force their perswassion.

p: 62 Happy y^{e} nuptials, w^{n} two Kingdoms wed:
Empire & crowns spring from y^{t} marriage bed.

A song. Vse y^{r} youth &. p: 13

While as y^{e} Lilly. p: 36.

Song. Make hast fair Queen. p: 36.

Song where art thou God of Dreams, 37.

Prologue . Epilogue.

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ß27

Oedipus.

p. 44 Wⁿ yᵉ sun sets, shadows, that show'd at Noon
But small, appear most long and terrible;
So wⁿ wee think Fate hovers o're oʳ heads,
Our apprehensions shoot beyond all bounds,
Owls Ravens, Crickets seem yᵉ watch of death,
Nature's worst vermine scare her God-like Sons.

ß28 Amphitryon or yᵉ 2 Sofia's.

att yᵉ end of yᵉ 3ᵈ Act.

Iupiter speaks.

Follow, & thou shalt see her soon appeas'd:
For I, who made her, know her inward state.
No Woman, once well pleas'd, can throughly hate.
I gave 'em Beauty, to subdue yᵉ strong:
(A mighty empire, but it lasts not long.)
I gave 'em Pride, to make mankind their slave.
But, in exchange, to Men I flattery gave.
Th' offending Lover, when he lowest lies,
Submits, to conquer, & but kneels to rise.

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β29

Act 1st The Rape.

As some rich merchant, wn yc Billows roar,
Holds fast one Caskett full of precious store,
Whilst all his meaner Treasure's tumbled ore:
So while Love's safe, securely I survey
Fame, profitt, honor, virtue, cast away.
Rather yn see my darling Love distrest;
Let wide destruction swallow all yc rest.

Act 5th ——————————————The Gods

While humane Policy contends in vain,
Will their own ends by their own ways obtain.

D: of Saxony.

Calm yor untimely rage, wn Ills are past
Redressing, & all other hopes forsakes us,
Patience is yn yc wisemans last companion.

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β30 Christiana Monumenta antiqua. A Guil. Fleetwood

Romæ, in Basilica S. Hagnes.

Hoc Auguste quidem tumulo tua membra teguntur
Sed numquam meritum parvula claudit humus.
Corpus habet tellus animam cælestia regna
Sic sedes proprias singula rite tenent.
Devotus Domino vixisti corde fideli
Presbyteri officium sub pietate gerens.
Largus pauperib*us* Dives tibi carus amicis
Divinæ Legis iussa veneranda colens.
Es felix laudum tanto cumulatus honore
Perpetuis merito iam fruiture bonis./

In Eccl. S. Petri.

---

* In comune bonus, Bonifacius inde vocatus
Propria lucra putans publica subsidia.
Munificus, sapiens, custus, sincerus et æquus,
Ista beatorum sunt pia suffragia.

In Eccl. S Petri.

Postquam mors, XPI pro nobis morte, peristi,
In DNI famulos nil tibi iuris erit.
Pone trucem rabiem, non est sævire potestas;
< Hoc siquidem melius demisso vivitur orbe >
Aut quid victa furis, nil nocitura piis?
Hoc siquidem melius demisso vivitur orbe,
Cum tamen ut vivat hic sibi quisq$_3$ facit.

Hic

Romæ, Basilica S. Hanes. l.7 *pauperibus*] *us* inflection abbreviated

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β

Hic sita sunt Papæ Bonifacii membra sepulcro,
Pontificale sacrum qui bene gessit opus.
Iustitice custos rectus, patiensq$_3$ benignus,
Cultus in eloquiis, et pietate placens.
Flete ergo mecum Pastoris funera cuncti,
Quos tædet citius his caruisse bonis.

---

* Iram supplicibus humili de corde remisit,
Debellans cunctos simplicitate dolos.

Neopoli in Eccl. S Andreæ

Mors quæ perpetuo cunctos absorbet hiatu
Parcere dum nescit sæpius ipsa favet.
Fælix qui affectus potuit demittere tutos
Mortalem moriens non timet ille viam
Candida præsenti tegitur Patrona sepulchro
Moribus ingenio et gravitate nitens
Cui dulcis remanens Coniux natusq$_3$ superstes
Ex fructu mater noscitur in sobole.
Hoc precib*us* semper lacrimosa hoc voce petebat
Cuius nunc meritum vota secuta probant *10*
Quamvis cuncta domus nunquam te flere quiescat
Folicem fateor sic meruisse mori.
Hic requiescit in pace Candida. C.F. quæ vixit p.m.
ann. L. obiit AD. 587.

Neopoli in Eccl. S Andrea, l.9 *precibus*] *us* in abbreviated form

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β Mediolani. on a Lawyer

Ingenii Legumq$_3$ potens Constantius atra
Mortis sorte iacens, conditur his tumulis.
Hinc gemat hunc probitas, tristis suspiret honestas,
Et Comitis funus plangat amica fides.
Quis per bella fori, totiens de iure triumphum
Rettulit, et sævos perculit ore reos.
Ornavit proprio semper fulgore togatus
Eloquio mores, moribus eloquium.
Non multum mors dira noces, in funere iusti,
Nil tua tela gravant, possidet astra pius.

---

on a young man.

Quam male sors lethi confundit prospera vitæ,
vt citius terris quod placet eripiat!
Protulerant iuvenem cælesti munere sæcla
Cui pietas fidei gratia comis erat,
Iustitia clarum, moritis animoq$_3$ beatum,
Moribus eximiis, nobilitate probum.
Sed breve tempus habet munus quodcunq$_3$ Deorum,
Invida Domitium fata tulere sibi.
Communis, sapiens, humilio, moderatus, honestus,
Credere vix possis ista potens habuit.

---

* Pauperibus largus, miseris solatia præstans,
sedis Apostolicæ crescere fecit opus.

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β Vpon Florantine his wife.

Florentina mihi quondam dulcissima Coniux,
Et toto penitus pectore fixa meo;
Te pudor et probitas, caram fecere marito,
Conservansq$_3$ toros inviolata fides.
Militiæ studiis secura mente vacavi,
Creveruntq$_3$ mei te moderante lares.
Nunc tua deserti quærunt solatia nati,
Ingemit et tristis te moriento domus.
Suscipe qua propter carmen ferale Boniti,
Quod mihi luctificũ est, sed tibi dulce nimis.

---

* O Lux clara, tuo mens una et cura marito
nunc dolor et lacrimæ sola relicta mihi.

---

* Blandus in obsequiis, et puro plenus amore,
Pacificam vitam iure quietis agens;

---

* Humano generi legem Natura creatrix
hanc dedit ut tumuli membra sepulta tegant.
Hic sunt membra quidem sed famã non tenet vrna
nam durat titulis nescia fuma mori.
O quantũ bene gesta valent! cum membra recedunt
Nescit fama mori lucida vita manet.

Romæ. D.D.S.
Vrna brevis geminum quam vis tenet ista cadaver
Attamen in cælo spiritus unus adest.
Viximus unanimæ Luciusq$_3$ et Flavius, idem
Census amor studiũ vita duobus erat./

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β31

In obitum Mariæ Angliæ &c. Reginæ. <Carmen funeb?>

Dum Regina petit constanti pectore mortem,
Obruit immodicus Te, Gulielme, dolor
Fæmina Virq$_3$ animos nunc commutasse videns
Cor gerit Hic tenere coniugis, Illa Ducis

β32

Death's boldest stroak y^{e} undaunted Mary bears,
Whilst pensive William's all dissolv'd in Tears.
They Souls commute as much as Mortals can
He acts y^{e} tend'rest Wife & She y^{e} bravest man.

As far in vertue's Race att Thirty two
Advanc'd, as woman, wife, or Queen could goe:
So y^{t} her vertues told she dyes not young,
And vertue never liv'd at Court so long.

---/

obiit 10^{bris} 28^{o} 1694.

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ß33

The 14th Ode of yᵉ 2ᵈ Book of Horace.

1

Ah Friend, yᵉ posting years how fast they fly?
Nor can yᵉ strictest piety
Defer incroaching age,
Or death's resistless rage,
If you each day
A hecatomb of bulls shou'd slay,
The smoaking Host cou'd not subdue
The tryant to be kind to you.

From Geryons Head he snatch'd yᵉ triple crown.
Into yᵉ infernal Lake yᵉ Monarch tumbl'd down.
The prince & pesant of this world must be
Thus wasted to eternity.

2

In vain from bloody wars are mortals free,
Or yᵉ rough storms of yᵉ tempestuous Sea,
In vain they take such care
To sheild their bodies from Autumal air.
Dismal Cocytus they must ferry o're,
Whose langued stream <s> moves dully by yᵉ shore.
And in their passage wee shall see
Of tortur'd Ghosts yᵉ various misery.

3

Thy stately house, thy pleasing wife
And Children (blessings dear as life)
Must all be left nor shalt thou have
Of all thy grafted plants, one tree;
Vnless yᵉ dismal Cypress follow thee,
The short liv'd Lord of all, to thy cold grave.

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β

But y^e^ imprison'd Burgundy
They iolly [henc] shall straight set free.
Releas'd from lock & key, y^e^ sparkling wine
Shall flow, & make y^e^ drunken Pavement shine.

Horace Ode 10^th^ Book 2^d^.
Rectius vives Licini &c

Wee must all live, & we would all live well,
But how to doe it very few can tell;
He sure doth best who a true mean can keep,
Nor boldly sails too far into y^e^ deep,
Nor yet too fearfully creeps near y^e^ land,
& runs y^e^ danger of y^e^ rocks & sand:
Who y^t^ happy medium can attain,
"Who neither seeks for nor despises gain,
"Who neither sinks too low, nor aims to high,
He shuns th' unwholsom Ills of Poverty;
And is secure from envy w^ch^ attends
A sumptious table, & a croud of friends.
Their treacherous height doth y^e^ tall pines expose,
To y^e^ rude blasts of every wind y^t^ blows.
And lofty towers unfortunately high,
And near their ruine as they're near y^e^ sky;
And w^n^ they fall, w^n^ was their pride be fore,
Soares only y^n^ t'increase their fall y^e^ more.
Who wisely governs & <d?> directs his mind,
Never dispairs, though fortune be unkind;
He hopes, & though he finds he hop'd in vain,
He bears it patiently & hopes again.
And if at last a kinder fate conspires,
To heap upon him more y^n^ he desires;
He y^n^ suspects y^e^ kindness he enioys,
Takes it w^th^ thanks, but w^th^ such care employs,

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β

As if y^{t} fate, weary of giving more,
Would once resume w^{n} it bestow'd before.
He finds man's life, by an Eternal skill,
Is temper'd equally wth good & ill.
Fate shapes our lives, as it divides y^{e} years,
Hopes are our summer, & our winters fears;
And 'tis by an unerring rule decreed,
That this shall y^{t} alternately succeed.
Therefore w^{n} fate's unkind, dear friend, be wise,
And bear its ills without y^{e} least surprise.
The more you are oppress'd bear up y^{e} more,
Weather y^{e} tempest till it's rage be o're.
But if too prosperous & too strong a gale,
Should rather ruffle y^{n} iust fill y^{r} sail,
Lessen it, & let it take but so much wind,
As is proportion'd to y^{e} course design'd
"For tis y^{e} greatest art of humane skill,
"To use good fortune & to bear our ill.

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β34 yᵉ Custom of [noering] new Comers upon yᵉ horns att ye George in Ware.

Take care thou do'st thy self no wrong,
Drink no small Beer when thou hast strong;
And further do thy self this Right,
Eat no Brown Bread if thou ha'st white;
And if yᵉ Mistress thou can'st bed,
Besure thou do'st not kiss yᵉ maid.
Show not thy wife thy utmost strength,
Nor let her know thy Purses Length;
Never be bound for any friend,
But rather far thy money lend;
for thou wilt find 'tis better he
should break or be undone, than thee;
Trust no man that is proud & poor
Vnless thou wilt forgive yᵉ score;
For he will never pay nor own,
The kindness thou to him hast shown;
Be iust & grateful to thy friend,
Twill make thee happy in yᵉ end;
But if thy self & thine shoud'st save
Take care thou deal'st not with a Knave:
Trust not thy Wife, thô ne'er so good,
With no man but thy self abroad;
For if thou do'st, e're she returns,
Thy forehead may be deckt with Horns:
What I have said do thou retain,
So kisse yᵉ horns, & say AMEN./

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ß35

The King's Health. set to <?> ffarinel's Grounds In 6 parts

ffirst Strain

Ioy to great Cæsar,
Long Life Love & Pleasure;
'Tis a Health that Divine is,
Fill y^e Bowl high as mine is;
Let none fear a ffe<?>aver,
But take it off this Boys;
Let y^e King live for ever,
'Tis no matter for us Boys.

2^d Strain

Try all y^e Loyal
Defy all,
Give denial;
Sure none thinks his Glass too bigg here,
Nor any Prig here,
Or sneaking Whig here,
Of Cripple Tony's Crew,
That now looks blew,
His heart akes too,
The Tap wont do,
His Zeal so true,
And Proiects new,
Ill ffate does now pursue.

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β

3d Strain.

Let Tories guard ye King,
Let Whigs in halters swing;
Let Pilk & Shute be sham'd,
Let bugg'ring Oates be damn'd;
Let cheating Player be nick'd,
The turncoate Scribe be kick'd;
Let rebel City Dons
Ne'r begett their sons;
Let ev'ry whiggish Peer,
That rapes a Lady fair,
And leaves his only Dear
The sheets to knaw & Tear,
Be punish'd out of hand,
And fforc'd to pawn his Land
T'attone ye grand affair.

4th Strain.

Great Iames, like Iehovah, spares those would unking him,
And warms wth his Graces ye Vipers yt sting him;
'Till crown'd wth iust Anger, ye Rebels he seizes,
Thus Heaven can thunder wn ever it pleases.

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β

Iigg 5

Then to y^e^ Duke fill, fill up y^e^ Glass,
The Son of o^r^ Martyr belov'd of y^e^ King:
Envy'd and Lov'd
yet bless'd from above,
Secur'd by an Angel safe under his wing.

6^th^ Strain

Faction & folly
And state Melancholly,
with Tony in Whig land for ever shall dwell;
Let witt, wine & beauty,
Then teach us our Duty,
For none e're can Love, or be wise & rebell.

6th strain, l.2 *Melancholly*] Uppercase *M* overwrites lowercase *m*

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β36 The King's Health.

Let Cæsar live long & his temper abide;
who twenty years plentyfull seasons has try'd,
Let Twenty & twenty be counted too few,
Still every season consisting of New,
Till tyr'd wth y^{e} Ioys w^{ch} this world does af-ford,
He retires to be made a more Glo--ri--ous Lord.

2.

Let Royal Almanzor Great Cæsar succeed,
And England from ffactions for ever be freed;
Through endless successions may his Line ever run,
By sea & Land, who such wonders has done.
May his Issue increase, & these Nations Rule o're,
Vntill Ages last period, & time be no more.

β37 In Cæmet S. Cyriacæ

Corpus humo, animan XPO, Petroni dedisti.
Nam Iustæ mentes foventur luce cælesti,
Sidereas q_3 colunt sedes, mundoq_3 fruuntur:
Tu dulcis fili memor illinc aspice Nostri
Tunc igitur landis quas clauso pectore mecum,
Ipse vuluptubam referam, Tu lumen avorum, → → → → → → → → → → → →

β37 (*arrows*)] Poem continues last three lines of p. 251. Wale indicated this with a line, represented here by arrows.

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β38 Xstiana Monum[ta] antiq: a G. Fleetwood.
In D. Pauli Basilica sup cæmet Lucinæ

Levitæ coniunx Petronia forma pudoris
His mea deponens sedibus ossa loco.
Parcite vos lacrimis dulces cum Coniuge natæ
Viventemq$_3$ Deo credito flere nefas.

A bellæ, mutitū.
Prænestina tibi verus . . . . . heu grave onus
Solvo sub charum deponens marmore corpus.
Discrevit nos vita quidem sed vivet amoris
Indivisa fides erit hic quo$_3$ copula nobis
Coniugio nostro nec mors divortia ponet.
Concordes animas Christus revocabit in unum.

---

* Vita subit cælum corpus tellure tenetur
omnia sic repetunt iura locosq$_3$ suos
Sic rerum natura iubet, sic temporis ordo.
Quæ modo sunt pereunt, quæq$_3$ futura cadent.

---

* Pauperib*us* locuplex, sibi pauper, qui bona vitæ
Præsentis fugiens, meruit sperare futuram.

---

* Iustitice custos; virtutis cultor alumnæ,
Iudicio rectus, iudicioq$_3$ pius
Plenus amore Dei, plenus quoq$_3$ amore Propinqui,
Mandatū supplens actib*us* ac moritis.
Mundivagis penitus nullus inlectus abenis
Nec timuit quenquam pro pietate loqui.
Veridicus, patiens, iustus, miserator, et æqui,
Divitiis regnans paupere corde piis.

β37

→ → → → * Tu decus omne tuis, te flent orbati Parentes.
Blandus cras servis, cunetisq$_3$ benignus amicis,
Iustum, dulce, pium, rogantus, Puscipe XPE.

L.16 *Pauperibus* / l.21 *actibus*] *us* inflection, abbreviated β37 (*arrows*)] See note, p. 250.

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ß39 * Blandus amore Dei semper qui vivere nosset,
Contentusq$_3$ suo nosciret divitis aulam

---

* Nescius Invidiæ cumulis bene clarus honorum,
Iurgia sat fugiens, pacis amicus erat.
Præmia sic secli, fraudes, et gaudia calcans,
Divitias meriti XPO iuvante tulit.

Comi, Gallia Cisalpina.
Morborū vitia et vitæ mala maxima fugi.
Nunc careo pænis pace fruor placida.

---

1 Cæm. v. Nomentana.
Male percat insepultus iaceat non resurgat
Cum Iuda partem habeat siquis sepulchrū
hunc violaverit.
(Not. in mediis seculis horrendæ execrationes, de re levissima, in usu erant; & huic mori & consuetudini indulgendo, Xstianis, maxime indigno, sucerdotes aliis exemplo præibant pessimo.)

2 Romæ.
Quisquis hoc sustulerit aut læserit ultimus suo-
-rum moriatur./

---

1 In Papia in Ecclos: S. Micħ.]
Suscipe Terra tuum corpus de corpore sumptum
Reddere quo valeas vivificante Deo.

---

2 Sic tibi perpetuo sint Lector vota secunda
Parce pios manes sollicitare manu.

---

3 Auctor pacis eram, Fidei dilectus amator,
Iustitæ custos, plus pietate bonus.

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β 1 Quid fatis liceat, quid secula cuneta reposcant,
Hoc mors sola docet, quæ sua lege venit.
Nil sub vita diu, breve sit quod morte tenetur,
Qui viget meritis non habet Ille finem.
Carceris humani sors est quæ claustra resolvit,
Nec retinet amimam dum sua luce vivit.
Moribus hic constans, magis pietate severus,
Iustitiæ cultor, nobilitate probus.
Fælix posteritas servat quod vita paravit,
His semper votis vincitur exitium.
Hic nil mors adimes, corpus servate sepulchra
Non tegitur quicquid posteritate viget./

---

2 Spes generis clari, magnorũ gloria patrum,
Sollers ingenio, carmine docti loquus,
Illustris, sapiens, humilis, moderatus, honestus,
Comũnis, gratus, plus bonitate pius;
Ante annos animũq$_3$ gerens ætatis avitæ,
Clarior in Patria nobilitate probus.
Nil tibi mors nocuit cum hic vivis laude perenni,
Et XPI in regno dum sine fine manes.
Hæc tibi quæ cecini non sunt præconia falsa,
Pro meritis fama est testis ubiq$_3$ tua.

---

3 Sidera nec retinent, nil me mors impia terret,
Ad vitam redio, quæ sine fine manet.
Fatorũ seriem felici sorte peregi,
Curriculum vitæ summa fuit requies.

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]

β 4 Vos equidem nati cælestia regna videtis,
Quos rapuit parvos præcipitata dies.
Sed mihi quæ requies honerosa in luce morante,
Cui solus superest et sine fine dolor?
Quam male de vobis fallacia gaudia vidi!
Et decopturus me iugulavit Amor!
Reddebar Ieneris in vultibus, ipsaq$_3$ per vos
Tempora credebam lapsa redire mihi.
Sentio quid faciat spes irrita, possima more est
Supplicii afflicto quem sua vota premunt.

Nota. Iam sentio (inquit Mater tristissima) quantũ malorũ secum fort spes de crescentib*us* pueris concepta, & morte illorũ immaturâ, facta irrita: Iam sentio quam inania fere omnia nostra vota sunt; Quid enim ra--tione timemus aut cupimus, quid tam dextro pede concipis, ut te conatûs non pæniteat votiq$_3$ peracti? Ego certe vota pro liberis sus--cepi multa, et multas, spe prolis concipiondæ, preces effucti, quib*us* a Deo facili concessis, nunc ac^{r}ius premor urgeorq$_3$ quanquam enim liberoram orbatio semp Parenti gravis et accerba est, pessima tamen sup--plicii pars est Parenti afflicto illos amittere quos votis susceptis quasia Deo receperat. Alius forte huius loci senpus esse potest, sed ut putos non melior.

Nil ergo optabunt homines? &c vt cecinit Iuvenalis impulsũ plani divino Sat: 10: vers 346 &c Thus translated by Mr. Dryden.

W^{t} then remains? are we depriv'd of will?
Must we not wish, for fear of wishing Ill?
Receive my Counsel, & securely move;
Intrust thy Fortune to the Pow'rs above.
Leave them to manage for thee, & to grant
W^{t} their unerring wisdom sees thee want:
< Ah that we lov'd oueselves but half so well! >

In goodness as in greatness they excel
Ah y^{t} we lov'd o^{r}selves but half so well!
We, blindly by o^{r} head strong pass was led
Are hot for action, and desire to wed;
Then wish for heirs; But to y^{e} Gods alone
Our future offspring, & our wives are known./

Nota. l.2 *crescentibus* / Nota. l.6 *quibus*] *us* inflection, abbreviated

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β40

Inscriptionū Antiquarū Sylloge A. G. Fleetwood

Romæ, in ara vetere.
Marti victori. Sacrum.
et. Dis. omnibus.
Ob Populi Romani devotionem
Singulis annis renovandam
En. Parthicam. expedit.
Si quis hanc aram læserit
Numina omnium Deorum
et Genium Populi Romani
iratum habeat.

Romæ, sub Veneris Simulacro.

Sol. calet. igne. meo. flagrat. Neptunus. in. undis.
Pensa. dedi. Alcidæ. Bacchum. servire. coegi.
Quamvis. Liber. erat. feci. servire. Tonantem.
Quamvis. liber. erat. Martem, sine. Marte subegi.

Romæ.
Iulia. Procilla. vix. ann. XIX.
Amaranthus. Cæsaris. ædituus.
Ab. Concordia. Coniugi. bene. meritæ. posuit.
Hunc. tibi. perpetuo. titulum. gratissima. Coniunx.
Corporis. extincti. dedicat. ipsa. fides.
Vixisti. mecum. Iuvenis. carosque. per. annos.
Quos. vita. exegi. dulciter. ipse. mea.
Opto. siqua. fides. remanet. Telluris. amicæ.
Sit. tibi. perpetuo. terra levis. tumulo.

Cerete, in agro Veronensi.
D.M.
P. Hostitio. P.F. Pob. Campano. Venatori. P. Hostilius. Tertius. Decuno. Vero-
-nen. et. Abidia. maxima. Partentes. Piissim. et. sibi. Qui. vixit. ann-XXV.
D.XXV. sine. crimine. vitæ. florentes. annos. more. ipsa eripuit.
Vivite. felices. moneo. mors. omnibus. instat.
Exemplum. a. nobis. discite. qui. logitis.

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β

Romæ Vrna quadrata ma moren: Aromelus Pamphili Ti: Cæsaris, Aug. L.L. Antis omnus sibi et Claudice Homonoea Contibertie et contu bernali./

In dextro eiusd. vrnæ latere

Si pensare animas sinerent crudelia fata
Et posset redimi morte aliena salus
Quantula cumq$_3$ meæ debentur tempora vitæ
Pensassem pro te Cara Homenea libens
At nunc quod possum fugiam lucenq$_3$ Deosq$_3$
Vt te maturâ per stiga morte sequar.
Parce tuam Coniunx fletis quassare iuventam
Fataq$_3$ mærendo solicitara mea
Nil prosunt lacrymæ nec possunt fata moveri
Viximus hic omnis exitus unus habet
Parce ita non unquam similim experiare dolorem
Et faveant votis numina cuncta tuis
Quodq$_3$ mihi eripuit mors immatura iuventæ
Id tibi victuro proroget ulterius.

In sinistro latere.

Tu qui securâ procedis mente parumper
Siste gradum quæso verbaq$_3$ pauca lege
Illa ego quæ claris fueram prælata puellis
Hoc Homonæa brevi condita sum tumulo
Cui formam Paphiæ Charites tribuere decorem
Quam Pallas cunctis artibus erudiit
Nondum bis denos ætas mea viderat annos
Iniecere manus invida fata mihi
Nec prome queror hoc morte est mihi tristior ipsa
Mæror Atimeti Coniugis ille mei
Sit tibi terra levis, mulier Dignissima vita
Quæq$_3$ tuis olim perfruere bonis.

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Fol. 128[r-v] Leaf removed. No remaining text. Pagination continues sequentially.

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β

Romæ.
D.v. an. LVII. M.
D. M.
Ti. Claudi. Secundi.
Hic secum habet omnia.

Balnea vina venus corrumpunt corpora nostra
Sed vitam faciunt Balnea vina venus.

Romæ
Hateria. Telete. vix. an. XXVII
Tu pater et mater lacrumis retinete dolorem
Nam fato raptam non potes eripere

Neapoli.

XOICIN hic nomen nudum vanumq$_3$ relinque
In cineres corpus et in æthera vita soluta est.
Nota, Legit Reynesuis χους nv. Terra fui.

Prope Reate.
D. M.
Quid sibi vult quæris tellus congesta viator
Ossibus hic vxor miscuit ossa meis
Nobilis Eufronia facilis formosa puella
Docta opulenta pia casta pudica proba
Fortunam mirare bonam: verum exitus hic est
Omnia mecum uno composui tumulo
I nunc et quisquam votis melioribus opta
Absumit tecum singula Sarcophagus.
Hermodoro Paragmio et Eufroniæ Paragmice Lib. carissius
Hermodorus Prætorius Nomenculator posuit H.M.H.N.S.

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β41

Collect: out of Camdens remaines.
In y^e^ Praise of y^e^ English by a Poet of y^e^
middle times.

Quo versu Anglorum possim describere gentem,
Sæpe mihi dubiam traxit Sententia mentem.
Sunt in amicitiæ percusso fadere veri.
Maiorat est virtus, quam quærere, parta tueri.
Sunt bello fortes, alacres, validiq$_3$ duellis,
Aspera sed positis mitescant secula bellis.
Sunt nitidi, culti florent virtutis amore,
Sed nihil est virtus, nisi cum pietatis honore.
Quid sit avaritice pestis gens Anglica nescit,
Crescit Amor dandi, quantū ipsa pecunia crescit,
Ætas prima studet, dare large, dande virescit. *10*
Vas nisi sincerū quod cunq$_3$ in findis acescit.
Lautior est illis cum Mensa divite cultus,
Accedunt hilares semper super omnia vultus.
Non ibi Damætas pauper dicit Melibæo,
In cratene meo Thetis est sociata Lyceo.
Gratius ingeniū datur his, et gratia morum,
Sic norunt quam sit dulcis mixtura bonorum.
Anglorū cur est gens quævis invida genti?
Summa petit Livor, perflant altissima venti.

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β42 The merry & frank disposition of y^e^ old English was thus described by Alfred of Beverly.

Anglia plena iocis, gens libera et apta iocari
Libera gens cui libera mens et libera lingua,
Sed lingua melior, liberiorq$_3$ manus.

γ5 *To the Queens most Excell^t^ Maiesty.*

The humble Address of the Arch Bp, Bps & y^e^ rest of y^e^ Clergy of the Province of Canterbury assembled in Convocation.

May it please y^r^ Maiesty.

It is a Happiness peculiar to y^r^ Mai^ties^ reign, that yo^r^ subiects can, w^th^out any suspicion of flattery, wait upon y^r^ Mai^ty^ every year with their humble acknowledgm^t^ for y^e^ new blessings they receive from your aspicious government.

We are this year particularly to Congratulate, not a single victory, but such a Course of wonderful success, as can scarce be parelleld in History; such as will make y^r^ Maiesty's Reign Glorious to all Posterity, & we hope will Reduce y^r^ formidable Power, w^ch^ has so long threatned us & y^e^ rest of Europe.

For the surprizing success in y^e^ beginning of this Campaign, we have already offered up our solemn Thanks to Almighty God; & we shall with hearts full of ioy Celebrate y^e^ approaching Day of Thanksgiving for y^e^ Continuance of Gods mercy through the Course of the whole year, w^ch^ y^r^ Mai^ty^ has most piously appointed.

Wee think it our Duty in y^e^ next place to return our humble Thanks to y^r^ Mai^ty^ whose Zeale for ye Comõn Cause, whose Treasure & y^e^ wise managemt of it whose fleets & armies, & whose great General, the Duke of Marlborough,

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ϒ

have given Life & spirit to that Alliance; by which, under God, these great things have been brought to pass.

We desire also with all Thankfulness to acknowledge y^e^ blessings we enioy at Home under y^r^ Mai^ty's^ most happy Governm^t^, that we are free from those great inconveniences y^t^ doe too often attend Reigns so eminently bless'd with military success; that our Laws have their free Course; y^t^ Iustice is equally administred; y^t^ our Liberties & properties are secured; & above all that our Religion & our Church are supported & encouraged both by y^r^ truly Christian Principles & y^r^ great Example.

Enjoying these happy advantages, wee cannot but asknowledge our Church to be in a safe & flourishng Condition under y^r^ Maiesty's Administration; & we hope that, by y^e^ blessing of God, you will be enabled to transmit it safe to posterity since you have so far humbled its greatest Enemy.

May our Good God, who has hitherto made everything so wonderfully to prosper in y^r^ hands, still continue his Gracious care & Providence over y^r^ sacred Person; That you may effectually accomplish all y^r^ great Designs for y^e^ good of these Kingdoms, & after that be long bless'd with a peace full Reign over an vnited, a Dutiful, & a grateful people.

The Queen's Answer.

My Lords & the rest of the Clergy.
I am very much pleased with y^e^ Assurance of y^r^ Duty & affection in this Address from y^e^ Convocation.

I hope it will have a very good Effect upon y^e^ whole Clergy, & all my subiects in general.

I desire you to be assured, that I have nothing more at heart, than to preserve y^e^ Church of England as by Law established in a safe and flourishing Condition.

---

7 Dec: 1706

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β43

Dr Bourd painted for an English man, a proper fellow naked, wth a pair of Tailors shears in one hand & a piece of cloth on his arm with these rhimes.

I am an Englishman, & naked I stand here,
Musing in my mind, wt garment I shall wear;
For now I will wear this, & now I will wear that,
Now I will wear I cannot tell what:
All new fashions be pleasant to me,
I will have them whither I thrive or thee:
Now I am a frisker, all men on me look,
What should I do but set Cock on ye hoop?
What do I care, if all ye world me fail,
I will have a garment reach to my tail;
Then am I minion, for I wear ye new guise,
The next year after I hope to be wise:
Not only in wearing my gorgeous array,
For I will go to learning a whole Sumers day;
I will learne Latine, Hebrew, Greek, & french,
And I will learn Dutch sitting on my bench,
I do fear no man, all men feareth me,
I overcome my adversaries by land & by sea:
I had no Peer, if to my self I were true,
Because I am not so, divers time do I rue,

Yet

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β

Yet I lack nothing, I have all things at will,
If I were wise and would hold my self still,
And meddle wᵗʰ no matters but to me pertaining,
But ever to be true to God & my King.
But I have such matters rowling in my pate,
That I will and do I cannot tell what,
No man shall let me, but I will have my mind,
And to Father, mother & friend I'le be unkind:
I will follow mine own mind & mine old trade,
Who shall let me? yᵉ Devils nails are unpar'd,
Yet above all things new fashions I love well.
And to wear them my thrift I will sell,
In all this world I shall have but a time,
Hold yᵉ cup good fellow, here is thine & mine./

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β44

Of the spleen.

The Spleen is oftentimes nothing but a nice and exceptious temper, which takes check at every little disappointmt. A Tincture of Conceit, will make a man subiect to this distemper. Those who overvalue their pretensions are apt, upon every little Occasion, to think they are ill used. That Quality should grow thus cheap, & meritt be thus overlook'd! Who could have imagined People so strangely stupid & unacknowledging? Well! I'll lock up my face, & draw in my good humor & do my self ye iustice of a private Resentmt. These Expostulations in words would be ridiculous, & therefore they are suppressed, but they seem to be ye thoughts of some persons. You need not provoke their Spirits by outrages, either in fame or fortune, or by any Iniury of a < great > greater size. A careless gesture, a word or a look, is enough to disconcert them. Such a supposed Neglect, spreads a gloominess upon their humour, and makes them grow sullen & unconversable. And wn they are disturbed only by their own weakness, & doing penance for their vanity, they lay ye fault upon their Constitution.

'Tis

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β

Of the Spleen.

'Tis comonly said y^e^ Spleen is a wise Disease, w^ch^ I believe makes some fond of catching it. 'Tis possible it may be y^e^ only Sympton of Sense they have about them. But if a man can shew his understanding no better way, than by troubling himself & y^e^ company, let him e'en pretend to it no longer; but rather make it his business to be a Fool. However, it must be granted y^t^ these fits of Chagrin proceed sometimes from natural Causes. The fumes of Indigestion, insensible abatem^ts^ of health, sudden changes of Weather, affect y^e^ brain, though they make no sensible Impression elsewhere. This dis--turbs y^e^ Imagination, & gives a new & melancholy Com--plexion to y^e^ appearances of things. Wise Thinking & good humour, unless People look to it, are p^r^carious advantages; a cloud is enough to over-cast them; they rise & fall w^th^ y^e^ Mercury in y^e^ Weather-glass. Some Men can scarcely talk sense unless y^e^ Sun Shines out. Vnderstanding requires a kind Climate, as well as plants. And if a man would make nice Remarks, he might almost tell in what Latitude, Season & Circumstance

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β

Of the Spleen.

a Book was writ in. Generally speaking, Northern & Southern witt differ almost as much as Fruits; by Con--sequence, Summer & winter must have a proportionable Influence. Ovid de Tristibus has nothing of yᵉ Air of his Metamorphosis; & Tully offer'd to prove himself not depres--sed by a Misfortune, by yᵉ spirit he wrote with under it.

When outward Causes concur, yᵉ Idle, yᵉ Anxious; & yᵉ vnfortunate are soonest seized by this Infection. Att such a time, a Man should awaken himself, & iñediately strike off into Business, or innocent diversion. Next to Religion, there is nothing like a vigorous Mind. Resolution & Spirit, will quickly repel yᵉ Malignity, & discuss the Humour. Now everyone is bound in Honoʳ, as well as Int--erest, to do his best. For to lye at yᵉ Coñand of so many little Accidents, can be no pleasing discovery. To lose yᵉ Comforts of Life in a few Vapours, & to be smoaked & smothered out of ones Reason, are far from Circum--stances of Credit. What wiseman would bring yᵉ Night--mare upon his fancy; & coniure up Apparitions to frighten himself? Who would double his misfortunes, & spoil yᵉ habit of his body & his mind, if he could help it? The Evils of

necessity

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Necessity are numerous enough, without being multi-
-plied by those of Choice.

And as y^e^ Spleen has great inconveniences,
so y^e^ pretence of it is a hansome cover for many
imperfections. It often hides a Man's Temper,
& his Condition, from breaking out to Disadvantage.
For y^e^ purpose: One man is press'd with unusual poverty,
& looks, as he has reason, somewhat oddly upon it. What
makes this Alteration? Why his blood is over-run with
Melancholy; whereas if you examine farther, you will
find y^e^ Seat of y^e^ Distemper lies in y^e^ Pocket. Another
is severely mortified by some great Disappointm^t^; but
this must not be own'd: No. The Man is impregnable, he
has his Mind in a String; but no man can comand a
Constitution. He that has dispirited himself by a Debauch
drank away his good Humour, & it may be raised his
Conscience a little upon him, has this p^r^tence to guard ag^st^
Censure: A Civil Guesser will believe him Hypocondri-
-acal, & all is well. If he is silent & unentertaining to
a visiter, y^e^ Spleen is his Excuse, & conveys his Pride

or

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β

Of the Spleen.

or Disaffection out of sight. In short, y^e^ Spleen does a great deal of service in Conversation: It makes ill-nature pass for ill health, Dullness for gravity, & Ignorance for reservedness.

The way to prevent this Distemper, & cure it when it lies in y^e^ mind, is not to be over expecting. If we take it amiss y^t^ our acquaintance are not always ready to solicit our business, to study our inclinations, & to complim^t^ our humo^r^, we are likely to have work enough. To look for so obliging a world as this comes to, is to miscal--culate extreamly. When all's done, most people will love themselves best. Therefore we should not be surprized w^n^ we see them prefer their own Interest, break a Iest at our Cost, or raise themselves by our De--pression. 'Tis possible they may only make Reprizals, & return our own vsage upon us. However 'tis good not to build too much upon y^e^ fairness of others. More especially; those who would be easy, must not bwe nice in trivial Matters; nor insist on Punctualities in Behaviour;

nor

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β

Of the Spleen.

nor be afflicted at y^e^ omission of a little Ceremony.
All People do not love to be tyed down to fforms
nor to walk in Trammels. If a man values regard,
he needs not ask y^e^ Company; he may give it himself
if he pleases. These disputes comonly disorder
none but weak & fantastick minds, who have taken
a Surfeit of Prosperity: And since God has
sent them no Crosses, they are resolved to make
some out of their own Life Indiscretion.

To conclude: He that would live at Ease, should
always put y^e^ best Construction on Business, &
Conversation. He should not suppose there
was Malice, or contempt, meant him in every
Action he does not understand. To interpret up
to this Rigour, will make him often mistaken
& always upon y^e^ fret: And is y^e^ way neither
to be iust to others, nor kind to himself.

Ieremy Collier. M.A.

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β45

Against Despair.

Despair as it respects y^e^ business & events of Live is an uneasy Passion: It antidates a Misfortune & torments a man before his time. To believe a Business im--possible, is y^e^ way to make it so. How many feasible Proiects have miscarried by despondency? If things will not do of themselves, they may let it alone; for he y^t^ despairs is resolved not to help them: For who would work upon an Impossiblity? Such an Ex--pectation, crys one, will never come to passe: There--fore I'll e'en give it up, & go & fret my self. How do you know that? Can you see to y^e^ utmost Limits of Nature? As long as there is Life, there is hope: & if so, tis prudence not to desert it: Hope is a vigorous Principle: 'Tis furnished with Light & Heat, to advise & execute: It sets y^e^ head & y^e^ heart on work & animates a man to do his utmost. But Despair descends from a mean original. 'Tis y^e^ offspring of fear, laziness & impatience. It argues a defect of spirits & Resolution & oftentimes of honesty too.

Let no man therefore disquiet himself about y^e^ future, nor quitt a iust vndertaking, out of despondency. Honest people ought to be carefull, if it was only for y^e^ creditt of their vir--tue. Let us not grow Melancholick upon a superficial view of things; for y^t^ is as far as we can discover. 'Tis a much better way to do our own parts carefully, & rest y^e^ event w^th^ God Almighty./E Jer: Collier

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β46

of Warmth in Controversy./

What pity tis y^t^ Men of Learning & Piety cannot enter upon any Controversial Points, but they must lose their Temper, & fly from y^e^ main Argum^t^ to personal, & sometimes to unmannerly Reflections upon their Antagonists? Nay, it oftens happens, y^t^ those who p^r^tend the most to temper & Moderation, w^n^ engaged in a Dispute, are so warm as not to know w^t^ Temper & Moderation mean.

In y^e^ Debates y^t^ arise in Comõn Conversation, Human nature is too apt to shew its weakness; Wee are shift in maintaining our own Cause, Each party is inflam'd with a mistaken Zeal, & in y^e^ midst of y^e^ smoak y^t^ is rais'd, y^e^ Truth w^ch^ they pretend to enquire after is quite smother'd. But y^t^ persons who transmit their thoughts to writing, who have time & Leisure to think calmly, reason iustly, & express y^m^selves decently; y^t^ these, should so far betray y^m^selves as to send out into y^e^ Publick w^t^ is offensive not only to their Adversaries, but even to those y^t^ are their most iudicious Friends; This is y^e^ wonder.

This remark is proper for Controvertists of w^t^ side soever to know That Reason & Angum^t^ upon any subiect w^t^soever, when stript of y^e^ Ornam^ts^ of Witt, & y^e^ Indecencies of Recriminations & personal Reflections will by in a close & narrow Compass & not be swelld up into Bulky Volumes. Works of y^e^ Learned. August. 1704.

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β47

Inscriptorū antiquarū sylloge a G. Fleetwood.

Tordæ in Transylvania:
Vixi dum vixi bene iam mea peracta mox vestra
agetur fabula valete et plaudite. vixi annis LXVII
sulpiticæ Aviæ
Plantianus B.M.F (ie bene merita ferit.)

Veronæ
Sponte fui Pauper tam re quam nomine Felix
Quæsivi nomen quærat avarus opes.

Spoleti.
Artibus ingenius cura perdocta suarum
Sortita egregium corporis omne decus
Nondum bis septem plenis prærepta sub annis
Hac Corale casta condita sede iacet
Ludite felices patitur dum vita Puallæ
Sæpe et formosas fata sinistra ferunt.

Romæ.
D.M.S.
Sexti Perpenne Firmi vixi quemadmodum volui
quare mortuus sum nescio viator noli mihi maledicere
nequeo in tenebris respondere

Neapoli
Fui non sum
Estis non eritis
Nemo iñortalis

Romæ, sub effigie Leonis catulam tenentis.
Iratus recole quod nobilis ira Leonis
In sibi prostratos se negat esse feram.

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β

Romæ
Clodia M.L. Secunda.
O quanta pietas in hac adolescentia
Fides amor sensus pudor et castitas
Noli dolere Amica eventum meum
Properavit Ætas hoc dedit fatum mihi.

Emeritæ
M. Helvius M.L. Marsya ann. LX mallia M. Lib.
Galla. vxor. ann. XXXXI. H.S.S.S.V.T.L. (ie Hic siti sunt sit vobis terra levis)
Tu qui carpis iter gressu properante viator
Siste gradum quæso quod peto parva mora est
Oro ut
præteriens dicas S.T.T.L. (ie sit tibi terra levis./

Ravennæ
* Tempera iam Genitor lac-↑h↓rimis tuq_3 ô optima mater
Disine iam flere pænum non sentio mortis
Pæna fuit vita requies mihi morte parata est.

Q. Ennii, Poetæ se pulchralis nota.
Aspicite o Cives senis Ennii imaginis vnam
Hic vestrûm pinxit maxima facta Patrûm
Nemo me lacrimis decoret nec funera fletu
Faxit cur volito vivus per ora virûm.

Lugduni.
Functus honorato senio $plenusq_3$ dierum
Evocor ad superos pignora quid gemitis

Ovidii Nasonis.
Hic situs est vates quem Divi Cæsaris ira
Augusti Latia cedere iussit humo.
Sæpe miser voluit Patriis occumbere terris
Sed frustra hunc illi fata dedere locum.

Nota. prope Cyoviam non longe ab Euxino mari ad Græcia limitos in amænâ valli, inter ruinas quosdam AD: 1581 a polonis militib*us* inventũ fuit hoc sepulchrum, sentibus et caprificis coopertum./

Ovidii Nasonis, l.6 *militibus*] Abbreviated inflection

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β48

Ulysses Belliquo
Galliam
Lugdunũ
p. 297. Fortunæ prudens aciem fortisq$_3$ retundit.

p. 301. Lugdunensis Laniema vide

p. 310. Parcito (dicebam) iuveni mors atra. Sed illa
Insultans miserum sustulit ante diem.
Quisquis es, heu, frustra fidis iuvenilib*us* annis.
Pallida mors nullum novit habere modum.
In spe firmâ resurrectionis quiesco.

p. 321. Vnde superbit homo, cuius mortalis origo,
Et præter numen cætera fumus erunt.

p. 329. Rure tibi vivas; aliis dum vixeris urbi.

Epitaphiũ Brunonis.
374. Primus in hac, Christi fundator ovilis, eremo
Promeriu fieri, qui tegor hoc lapide.
Bruno mihi nomen, genetrix Germania, meque
Transtulit ad anglos grata quies nemoris.
Doctor eram, præco Christi, vir notus in orbe:
Desuper illus erant; gratia; non meritum.
Carnis vincla dies octobris sexta resolvi:
Ossa manent tumulo; spiritus astra petit.

375. Innumeris dives meritis confectus et annis
Extremum claudit funere Bruno diem.
Angelicæ plaudunt tormæ, reseratur olympus:
Non moritur; vitâ nobiliore viget.

384. Script: sub Horologio. Tolle moras; fugiunt tacito nam tempora cursu
Nec tibi præteritos referent hora via menses.

p. 310.3 *iuvenilibus*] Abbreviated inflection

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β49

<p 245> Andegaviæ

p. 245. Epitaphiũ Iotus olivarii Episcopi Andegavensis.
Ianus Olivarius iaceo hic sub marmore duro.
Istius ædis eram præsul et immeritus.
Peccavi, fateor; (quis enim offendisse negabit?)
Ast venice in Christo spes mihi firma fuit.
Qui nostrum gratis abstergit morte reatum,
Et nos non nostris iustificat meritis.
Hanc spem vos fratres precib*us* votisq$_3$ iuvato,
Manibus ut nostris pax sit et alta quies.
Ac mortis memores bene vivete, et usq$_3$ valetie,
Sitq$_3$ eadem vobis post obitum requies.

Aliud quod ipso olivarius iamiam ad plures abitunis de se.

Inquiris hospes qui sim? non sum amplius.
Quid agam? putresco et vermiũ greges alo.
Qui fuerim? ineptus Ianus olivanus,
Peccator imus omniũ præmaximus.
Vnde? urbe natus nobili in Lutetia.
Quo functus olim munere in re publicâ?
Primõ Archiabbas Anduĩ: post Pontifex.
Quæ otia? sacratas paginas evolvere.
Quid hac in urna superat? ossa et cinis.
At quo animus? Hospes contine; scire hoc nefas; *10*
Arcana Divûm non decet seratarier:
Neve quid negotii sit Iovi cum manibus:
Satis superq$_3$ nosse erit, fidelium
Post facta mentes non mori; at quiescere;
Donec resurgent in priore corpore,
Augustiore quam autea, felicius
Victuræ in ævum cum beatis omnibus.
Iam nosti abunde qui fuerim; at altissimis
Quand in tenebris neque te agnoscere,
Fallim hospes untim hoc, tete ut agnoscas, rogo, *20*
Optesq$_3$ veram morius pacem omnibus./

p. 245.8 *precibus*] Abbreviated inflection

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β50

Venice.

The Venetians are so iealous of their Subiects understanding Military matters w^ch^ may dispose them to revolt, y^t^ they never make any Levies among them for their warrs: This iealousie is y^e^ true ground of y^t^ Maxim, though another is p^r^tended y^t^ is more plausible (w^ch^ is) their care of their own People whom they studie to p^r^serve & therefore they hire strangers rather y^n^ expose their subiects.

There is no Xstian state in y^e^ world y^t^ hath expressed a Iealousie of Churchmens getting into y^e^ publick Councils so much as y^e^ Venetians For as a Noble venetian y^t^ goes into orders looses thereby his right of going to vote in y^e^ great Councill, so w^n^ any of them are promoted to be Cardinals, y^e^ whole kindred & family must during their Lives withdraw from y^e^ great Counsill & are also incapable of all imployments./

Padua.

Among y^e^ little vows y^t^ hung with out y^e^ holy Chappel of S^t^ Anthony in Padua, there is one y^t^ is y^e^ highest pitch of Blasphemy y^t^ can be imagined, Ex audit (speaking of S^t^ Anthony) quos non audit et ipse Deus./

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β

The Way of Selling Estates at Geneva & in Switzelland

A man y^t is to buy an Estate agrees wth y^e owner & y^a intimates it to y^e Goverm^t who order 3 several proclamacons to be made six weeks one after an other of y^e intended sale; That is to be on such a day. When y^e day comes, y^e Creditors of y^e Seller, if they apprehend y^t y^e Estate is sold at an under value may outbid y^e Buyer; But if they doe not interpose, y^e Buyer delivers y^e money to y^e State, w^{ch} upon y^t gives him his Title to y^e Estate w^{ch} can neve be so much as brought under a debate in Law, & y^e price is paid into y^e state, & by them given either to y^e Debtors of y^e seller if he owes money, or to the seller himself. The 5th pte of y^e Price y^t Estates are sold at belong to y^e Publick, w^{ch} is called y^e Lod (derived from Alodium.
This Tax falling upon Sellers of Estate was thought a iust punishmn^t & a wise restraint on Ill husbands of their Estates./
In Swisse also 12 years possession gives a Prescription.

Inquisition at Venice.

The unlimited power of y^e Inquisitors of Venice extends not only to y^e cheif of y^e Nobility but to y^e Duke himself, who is so subiect to them, y^t they may not only give him severe reprimands but search his papers, make his process & put him to death wthout being bound to give an account of their proceedings except to y^e Councill of Tenn.

Switzerland.

The peace of Switzerland is cheifly p^{r}served by a Law agreed on among all y^e Cantons, viz^t. That every Canton may make w^{ch} Regulations they think fitt with -out p^{r}iudice to y^e General League. Now y^e Popish Cantons have made a Law That it shall be capital to any to change their Religion, & on a set day every year they goe all to Masse & y^e Masters of Families swear to continue true to y^e state & firm in their Religion to their Lives end & so they p^{r}tend they punish their falling into Heresy wth death & confiscation of goods, because it is a vio- -lation of y^e faith w^{ch} is so solemnly sworn.

But on y^e other hand in y^e Protestant Cantons such as turn are only obliged to goe & live out of y^e Canton, but for their Estates they still pre- -serve them & are permitted to sell them./

The Way of Selling Estates *(entire page)*] A large rectangle is drawn at the center of this page.

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β 1688 Dr Burnett speaking about ye miserable waste yt is about Rome & in other parts of Italy where there is uneasy governmt.

It is ye greatest Solicism in governmt for ye prince to be Elective, & yet absolute for an hereditary prince is induced to consider his posterity & to maintain his people, so yt those yt come after him may still support ye rank wch they hold in ye world; But an Elective prince hath nothing of that in his eye unless he hath a pitch of generosity wch is not ordinary among men & least of all among Italians who have a passion for their families wch is not known among other men, & thus a Pope who comes in late to this dignity wch by consequence he can-not hope to hold long, doth very naturally furn to those councells by wch his family may make all ye hay they can during this sunshine.

A man of quality at Rome <sæ> ↑& a church man too↓ told Dr Burnett that it was a horrible scandal to ye whole Xtian world & made one doubt of ye truth of ye Xtian Religion to see more oppression & cru-↑e↓lty in their Territory yn was to be found even in Turky, though it being in ye hands of Xti vicar, one should expect to find there ye pattern of a mild & gentle governt & how (said he) can a man expect to find his re-ligion here where ye cõmon maxims of Iustice & money were not so much as known.

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β

Molino, a Spanish priest doth so much p^r^vail in Naples, y^t^ it is believed he hath above 20000 followers in this city. He hath writ a book w^ch^ is a short abstract of y^e^ mystical divinity, y^e^ substance of y^e^ whole is reduced to this. That in o^r^ prayers & other Devotions y^e^ best methods are to retire y^e^ mind from all gross Images & so to form an act of faith & thereby to p^r^sent o^r^ selves before God: & then to sink into a silence & cessation of new acts, & to let God act upon us & so to follow his conduct.

This way he prefers to y^e^ multiplication of many new acts & different forms of Devotion, & he makes a small account of corporal austerities & reduces all the exercises of religion to this simplicity of mind: His doctrine consisted cheifly in this, that men ought to bring their minds to a state of inward quietness, from w^ch^ y^e^ name of Quietists was given to all his followers.

As there is nothing more wonderfull in story y^n^ to see so vast a State ↑as Romæ↓ y^t^ had so great a liberty subdued by so brutal & so voluptuous a man as Anthony & so raw a youth as Augustus: so y^e^ wonder is much improved w^n^ wee ↑see↓ a prince (Tiberius) att an 150 miles distance shut up in y^e^ island Caprea, carry y^e^ reins of so great a body in his hand, & turn it w^ch^ way he pleased.

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β

The poverty of a nation, not only dispeoples it
by driving y^e people out of it, but by weakning
y^e natural fertility of y^e subiects.

Concerning y^e credit y^t y^e order of y^e
Iesuites has every were It is said y^t all
y^e world mistrusted them, & yet by a strange sort of
contradiction all y^e world trusted them & though it
was well known y^t every Iesuite was truer to y^e
Interests of his order y^n he could be to y^e enterests
of any prince w^tsoever; yet those princes y^t would
be very carefull not to suffer spies to come into
their courts or into their Councills suffered those
spies to come into their breasts & consciences:
& though princes were not generally very tender
in those parts, yet as they had oft as much guilt
so they had sometimes as much fear as other
people, w^ch a dexterous spy knew, well how
to manage. ~. Vpon this discourse a zealous
Catholick added, y^t for their part they considered
only y^e character y^t y^e Church gave to a priest. On
y^e contrary they thought it was so much y^e better to
have to doe w^th a poor ignorant Priest; for w^ch they
had only to doe w^th y^e church & not with y^e man.
Pursuant to this they make use of y^e most notorious
Blockhead y^t can be found to be their confessor &
w^n you ask them why they make use of so weak a man, they'll
answer, because they could not find a weaker. For
they would ask council of a friend, but they know no
other use of a confessor but to confesse to him & to receive
absolution from him. And in so doing

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β

they p'tended they acted as became a true
Catholick, y^t considered only y^e power of y^e church
in y^e Priest, without regarding anything else.

Natural history.

There were two Nuns neer Rome who after they
had been some years in a Nunnery, perceived a very
strange change in nature & y^t their sex [?]ere altered
upon this y^e matter was looked into & y^e physitians
asserted it, They were dismissed from y^e Nunnery & re-
-quired to goe in men's habit.

There is a minister of S^t Gervas in Rome,
M^r Gody, who hath a Daughter y^t is now 16 years old,
Her nurse had an extraordinary thickness of hear-
-ing; att a year old, y^e child spoke as children do
a y^t age; but she made no progress; yet this was not
observed, till it was too late, att 2 years old they per-
-ceived y^t she had lost her hearing. & was so deaf y^t
ever since shee hears nothing y^t one can speak to her.
It seems while y^e milk of her nurse was more
abundant & y^t y^e child suckt more moderately y^e 1^st
year, those humors in y^e bloud & milk had not y^t effect
on her, y^t appeared after she came to suck more
violently, & y^t her nurses milk being in less quan-
-tity, was thicker, & more charged w^th y^t vapour y^t
occasioned y^e deafness.

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β

In y^e^ state house att Basil, there is one
peece of painting in Fresco upon y^e^ walls
w^ch^ hath given much offence to y^e^ Papists
though they have no reason to blame y^e^ Re-
-formation for it: since it was done several
years before it in y^e^ year 1510. It is a repre-
-sentation of y^e^ Day of Iudgment & after
sentance given y^e^ devil is represented driv-
-ing many before him to hell, among these others
is a pope & several Ecclesiasticks.

No where is y^e^ rule of S^t^ Paul (of women's
having on their heads y^e^ badge of y^e^ authority
under w^ch^ they are brought, w^ch^ by a phrase
y^t^ is not extraordinary he calls power) better
observed y^n^ in Bazile. for all y^e^ married
women go to Church w^th^ a coif on their
heads, y^t^ is folded, y^t^ as it cometh down
so far as to cover their eyes, so another
folding covereth their mouth & chin,
so y^t^ nothing but y^e^ nose appears, & y^n^
all turns backward in a folding y^t^ hangeth
down to their midleg, This is allways
while y^e^ Vnmarried women wear hats
turned up in their brims before & behind:
& y^e^ brims of y^e^ sides being about a foot broad
stand out far on both hands, This fashion
also is att Strasburg.

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β

In y^e great Church att Strasburg, There
is a procession represented, in w^ch a
hog carrieth y^e pot with y^e holy water
& casses & hogs in priestly vestiments follow
to make up y^e procession, there is also
an ass standing before an altar, as if
he was going to consecrate, and one
carrieth a case with reliques, within
w^ch one seeth a fox, & y^e trains of
all y^t go in this procession, are carried
up, by monkies. This seems to have been
made in hatred of y^e monks whom y^e secular Clergy
abhorred att y^t time, because they had drawn y^e
wealth & y^e following of y^e world after y^m & they had
exposed y^e secular Clergy so much for their ignorance
y^t it is probable after some ages, y^e monks falling
under y^e same contempt y^e secular Clergy took
their turn in exposing y^m in so lasting a repre-
-sentation to y^e scorn of y^e world: There is
also in y^e pulpit a nun cut in wood ly-
-ing along & a frier lying near her w^th
his breviary open before him, & his
hand under y^e nuns habit, & y^e nuns
feet are shod w^th Iron shoes.

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β

At Worms where Luther made his
first appearance before y^e^ Emperour & y^e^
Diet. There is a picture over one of y^e^
popish altars (w^ch^ one would think was in-
-vented by y^e^ Enemies of Transubstantation to
make it appear ridiculous). There is a
windmill, & y^e^ Virgin throws Christ into
y^e^ hopper & he comes out att y^e^ Eye of
y^e^ Milne all in wafers, w^ch^ some priests
take up to give y^e^ people. This is so course
an Embleme, y^t^ one would think it too gross
even for Laplanders, but a man y^t^ can
swallow Transubstantiation it self will
digest this likewise. ————————

The p^r^sent prince Elector of y^e^ Palatine as he is in
many respects an honour to y^e^ Religion he professes; so is in
nothing more to be comẽnded by those who differ from him, y^n^ for
his exact adhering to y^e^ promises he made his subiects w^th^ relation to
their religion, in w^ch^ he has not even in y^e^ smallest matters, broke
in upon their establisht laws, & though an order of men, y^t^ have
turned y^e^ world upside down, have great credit w^th^ him, yet
it is hithertoo visible y^t^ they cannot carry it so farr, as to make
him doe any thing contrary to y^e^ established Religion; And
so those sacred promises y^t^ he made his subiects. For he makes
it appear to all y^e^ world y^t^ he does not consider those as so
many words spoken att first to lay his people asleep w^ch^
he may now explain & observe as he thinks fitt; but as so
many ties upon his conscience & honour, w^ch^ he will religiously
observe. And as in y^e^ other parts of this life he has set a
noble pattern to all y^e^ princes of Europe, so his exactness to
his promises, is y^t^ w^ch^ cannot bee too much comẽnded; of w^ch^
this extraordinary Instance has been comunicated to me.

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β

The Elector had a procession in his court last ↑June 3↓ Corpus Christi day, upon w^ch^ one of y^e^ ministers of Heidelberg preacht a very severe sermon ag^st^ Popery, & in particular taxed y^t^ procession perhaps w^th^ greater plainness y^n^ discretion. This being brought to y^e^ Electors ears he sent presently an order to y^e^ Ecclesiastical Senate to suspende him. That Court is composed of some secular men & some Churchmen & as y^e^ prince's authority is dilegated to y^m^, so they have a sort of an Episcopal Iurisdiction over all y^e^ Clergy. This order was a surprise to y^m^ as being a direct breach upon their lawes & y^e^ liberty of their Religion: so they sent a Deputation to Court, to let y^e^ Elector know y^e^ reasons y^t^ hindred y^m^ from obeying his orders, w^ch^ were heard w^th^ so mush Iustice & gentleness y^t^ their prince instead of ex-pressing any Displeasure ag^st^ them, recalled y^e^ order y^t^ he had sent y^m^. ——— ——— ——— ———

In all y^e^ Churches both in Switzerland & in y^e^ Grisons (except at Coire.) y^e^ Minister preaches covered.
At Strasburg & Frankfort at y^e^ end of prayers, there was a considerable Internval of silence left, before y^e^ conclusion, for all peoples private devotions. At Coire, y^e^ Interval is in y^e^ middle of y^e^ Prayer./

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β

In y^e^ state of Bern, y^e^ 3^d^ act of Adultery is punished w^th^ death, w^ch^ is also y^e^ punishm^t^ of y^e^ 5^th^ act of fornication.

Att Zurich & in Switzerland Women are not saluted, but y^e^ Civility is expressd by taking them by y^e^ hand.

Men & women do not converse promiscuously together in Switzerland.

The Venetian Nobility, if they marry a mean woman forfeit their Nobility.

The Grisons a people of y^e^ Dutchy of Millan have a Law That a man that hath an Estate by his wife inioyes it after her death as long as he continues a widdower, but when he marries again he is bound to divide it among y^e^ Children y^t^ he had by her.

One great <Reason> occasion of y^e^ Degeneracy of y^e^ Italians & in particular of y^e^ venetian Nobility is a maxim y^t^ hath been taken up for some considerable time, y^t^ for y^e^ p^r^servation of their families it is fit y^t^ only one of a family should marry. By this meanes y^e^ younger brothers y^t^ have appointm^ts^ for Life & that have no fa-
-milies y^t^ come from y^m^ are not stirred up by any ambition to signa-
-lize themselves & so they give way to all y^e^ Laziness of Luxury & are quite enervated by it.
Whereas y^e^ best services done in other States flows from y^e^ Necessitys as well as y^e^ aspirings of younger Brothers or their families, whose blood qualifies them to pretend as well as their pride & necessities push them on to acquire first a Reputation & y^n^ a fortune.

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β51

Att y^e^ Church of Nostredame in Antwerp is an Epitaph in marble upon 2 Tables of a Blacksmith who turnd painter for y^e^ love of a painters Daughter who provd an excellent Artist.

In one table is this written

Quintino Meliis

Incomparabilis

Artis

PICTORI

Admiratrix Grataq$_3$

Posteritas

Anno post obitum seculari

1529 : Posuit.

In y^e^ other Table is written

Connubialis amor de Mulcebre fecit Apellem.

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β

Italy:

In the great Townhall of Padua stands
a stone superscribed Lapis Vitupery
any Debtor that will swear himself not worth
five pound, & is sett by the Bailiffs thrice with
his bare Buttocks on this stone in a full hall
clears himself of any further prosecucon from
his Creditors; but this is a punishm^{t} y^{t} no body
has submitted to these 25 y^{rs} as Addison says in his
Travels.

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β

In Sevill in Spain a picture was drawn by a famous
painter, in w^ch was portrayed is y^e life a rich man:
on his right hand stood a roaring boy, to fight for him
if need were: & on his left a fool, to make his wor-
-ship merry. Vnder this rich man was drawn a
Country Clown; under y^e Clown a Merchant; under
y^e Merchant, a Counsellor att Law: Vnder y^e
Counsellor, a Confessor; under y^e Confessor
a Physitian, & under y^e Physitian y^e Devil, w^th
a long Chain whose linkes were made w^th Womens
tongues, w^ch kept an horrible ratling.
The Rich man had written over his head
Those two I keep.
The Clowne's word was;
I maintaine these three.
The Merchant's Motto
I rob these four.
The Counseller's Posie
I pill these five.
The Confessor's motto.
I absolve these six,
The Phisitian's Motto.
I kill these seven
And y^e Devill had a labell coming out
of his mouth, w^ch said
I carry away all these & w^th me to Hell.

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Fol. 141[r-v] Leaf removed. No remaining text. Pagination continues as indicated. See β52 notes for detailed explanation.

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β52

The Catacombs (or burying Places) at Rome & Naples were built by y^e^ Ancient Heathens (& not y^e^ primitive X^ti^ans for they were never able to carry on such a prodigious work)

It is also certain tho tho' burning of bodies came to be in use among y^e^ Romans, yet they returned back to their first custome of burying long before Constantine's time; so y^t^ it was not y^e^ X^ti^an religion y^t^ produced this change as Macrobius sayes.

The Roman Catacombs, are no other y^n^ y^e^ Puticoli mentioned by Festus Pomplius, where y^e^ meanest sort of y^e^ Roman slaves were laid & so w^th^out any further care about y^m^ left to rott.

It is true it is very probable y^t^ as wee see some of y^e^ Roman families continued to bury their dead even w^n^ burning was y^e^ more comon custome, so perhaps others continued after this to burn their dead, y^e^ thing being indifferent & no law being made about it, & therefore it was pticularly obiected to y^e^ X^ti^ians after this time y^t^ they abhorred y^e^ custome of burning y^e^ bodies of y^e^ dead (as Minutius Felix saith.) who practised burying universally as expressing their belief of y^e^ Resurrection./

Pagination] See notes for explanation.

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β53

1660. Mr Turner's Observations in his Travails

Att Poichers in France is ↑ye↓ much celebrated Church of St. Radigunde (Queen of ffrance & wife of Clothaire) where her Tomb does Miracles; This stands in a vault, & over it is a great silver Lamp given by this Queen Mother of ffrance, whose statue in white marble is at ye upper end of it. Here they show you ye print of our Saviors foot when he appeared to Radigunde, where you have ye Statues both of our Savior & St Radigund, wth this Inscription

Apparuit Dominus Iesus.
Beatæ Radigundi Reginæ,
Et dixit ei; Tu Specioso
Gemma, noverim te in
Diademate capitis mei
Primam esse gemmam.

Over ye Door of ye Church of St Maria in Vallicella in Rome is this Distich.

Stet Domus hæc donec fluctus formica Marinos
Ebibat, et totum Testudo perambulat orbem.

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β

Att Gaeta a City belg̃ to yᵉ Spaniards in Italy, att yᵉ Entry of yᵉ Castle is yᵉ body of Charles Borbon, who was killed before Rome, in a Chest, set up right & coverd wᵗʰ silk, over it is this Inscription

Francia me dio la luce;
Espanna m' esfurzo y ventura;
Roma me diò la morte;
Gaeta la sepoltura.

a Little above yᵉ Grotto Pausilyne near Naples is Virgils Tomb, yᵉ forme of it is like a little Chappel built Cuppolo wise; & out of yᵉ Topp of it grow three or four branches of Laurell, to show yᵗ he was yᵉ Prince of Poets Vpon a marble stone fastned in yᵉ wall is this Distich

Qui cineres? Tumuli hæc vestigia? conditur olim
Ille hoc qui cecinit, pascua, rura, Duces.

And not far of is a Church dedicated to our Lady wherein is yᵉ Tomb of Actius Sincerus Sannazarius Virgils Rival in Poetry. wᵗʰ this Distich.

Da sacro Cineri flores; Hic ille Maroni
Sincerus, musâ proximus ut tumulo./

Near Naples is yᵉ pestiferous Lacus Avernus wᶜʰ Virgil mentions & yᵉ Cõmon people had & have still strange opinions of this place. For they say it has no bottom, yᵗ yᵉ Sybill carried Æneas down into hell here & yᵗ our Saviour descended by this passage into hell.

Est locus offregit quo portas Christus Averni
Et sanctos traxit lucidus inde Patres./

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β

Of Verona in Italy thus writes y^e Poet Cotta.

Verona, qui te viderit,
Et non amarit, protinus
Amore perditissimo,
Is, credo, se ipsũ non amat
Caretq$_3$ amandi sensibus
Et odit omnes gratias,./

Att y^e Armory in Brussels is shown y^e skin of y^t Horse
y^t brought y^e ArchDuke Albert safe from y^e Battle of New-
-port, in memory whereof are these verses writt in a Table underneath.

Il Cavallo Noble

Siste Gradum spectator; Ego de nomine dicor
Nobilis; at præsto nobilitate rei.
Archduci Alberto substravi corpora quondam
Quando prope ostendam Martia Erynnis erat;
Illumq$_3$ eripui pugnantem hosti-↑li↓bus armis,
Cum vel ei, mihi vel mors subcunda fuit;
Me magis ardebat Miles; quia virginis instar
Cernebat niveam crescere fronte iubam.
Hinc, ut me raperet, crebro sua spicula et enses
In caput ignoti strinxerat Archiducis.
Evasi, eduxiq$_3$ virũ, moq$_3$ ipse reduxi
Incolumem: nostræ non erat hora necis;
Ast Anno vertente die qua evasimus ambo
Nobilis interii. Cernete qualis eram./

att Utrecht at y^e Church of Nostredame is a pillar w^th y^e
picture of a Bull upon it & this Distich underneath.

Accipe Posteritas quod post tua Secula narres,
Taurinis cutibus fundo solidata columna est.

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α183 Honos. alit artes : R: C:

My sonne; the vertuous inclination of thy matchlesse Mother, by whose tender and godly care thy infancy was gouerned, to geather wth education vnder soe Zealous a Tutor putts
[Corbet] mee rather in assurance then hope, that thou art not ignorant of that summary band w^ch^ only is able to make thee happye, as well in thy death as life; I meane y^e^ knowledge & worship of thy Creator & redeemer; Without which all other things are vaine and miserable. Soe that thy youth beinge indeed guided by soe sufficient a teacher I make no doubt but hee will furnish thy Life with diuine & morall documents: Yet that I may not cast of the care that beseemeth a Parent towards his child; or that thou shouldest haue cause to deriue thy whole felicitie and welfare rather from whome thou receiued'st thy birth and beinge then from those vnto the charge of thy well liuinge is allotted. I thinke it fitt and agreeable, to helpe thee w^th^ such aduertisements for the squaringe of this life as are rather gained by longe experience then much readinge. To the end that thou entringe into this exorbitant age maist bee y^e^ better prepared to shun those courses, where vnto this world and y^e^ want of Experience may easily draw thee. And because I would not confound thy memorye I haue redu-↑ce↓-<cted> them into Ten Precepts And next vnto Moses his Tables, if y^u^ imprint them in thy memorye thou shalt reape ye benefit & I the contentment. And here they followe.

I When it <?> shall please God to bringe thee to mans estate vse great prouidence and circumspection in choyce of thy wife: for from thence will springe all future good or euill. And yt is <a> <st> an action like a stratagem in warre where in a Man can erre but once. If thy estate bee good, match neere home & at leisure, if weake farre of, and quickly. Enquire diligently of her education and how her parents haue beene enclined in their youth. Lett her <l> not bee poore how generous soeuer, for a man can buy nothinge in ye markett for gentilitie. Nor chuse abase or vncomly creature although wealthy, for that will cause contempt in others, and loathinge in thy selfe; Neither make choice of adwarfe or a foole: for of the one thou shalt begett a race of Pigmies and ye other will bee thy daily disgrace. And yt will irke thee to heare her talke, for thou shalt finde to thy great greife yt there is nothinge more irkesome then a shee foole. And touchinge the gouerment

10 *thy Life*] y extends to *L* 14 *thy birth*] y extends to *b* 22 *reduce*] There is no unblotted final *d*.
37 *adwarfe*] Words written together as one: A dwarfe. 37 *a foole*] *a* extends to *f*, but appears as one word.

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of thine house, lett thy hospitalitie bee moderate and accordinge to the measure of thine estate; rather plentifull then sparinge but not costly; ffor I neuer knew any grow poore by keepeinge an orderly table: But some consume themselues by secrett vices and then hospitality beareth the blame. But banish swinish drunkards out of thy howse. It is a vice y^{t} impaireth health, consumes much, and makes no shew. And I neuer heard praise ascribed to a drunkard but the well bearinge of drinke which is a Commendaċon fitter for a Brewers horse, or drag man, then for a Gentleman or seruingman. See that ye spend not aboue 3 parts of the fowre of they reuenewes, nor aboue a 3 part of that in thine house: for the other 2 parts will doe no more then defray thine extraordinarye, which will alwaies surmount the ordinarye by soe much, otherwise thou shalt liue like a rich begg↑a↓er, in continual want. And ye needy man can neuer live contentedly; for euery least infortunate estate makes him ready to mor^{r}gage or sell <all> land. And yt Gentleman that sells one acre of land sells an ounce of creditt: for Gentilitie is nothinge but auncient riches; soe that if the foundation shrinke the bu↑i↓ldinge must needes followe after./

2 Bringe thy childe vp in learninge & obedience, yet wthout austeritie, praise them openly, rep^{r}hend them secretly, giue them good countenance and conuenient maintentance accordinge to thine abilitie other wise thy life will seeme their bondage: and what portion thou shalt leaue them at thy death, they will thanke death for, and not thee. I am ꝑswaded that ye foolish cockeringe of some, and the austere carriadge of others, cause more men & weomen to take euill courses then their owne vicious inclinations./ Marry thy daughters least they marry themselues. and suffer not thy sonnes to passe ye Alp^{s} for they shall bringe home nothinge but pride, blasphemie and Athisme. And if by trauaile they gett a few broken languages it will <pe> profitt them no more then to haue one sort of meate serued in diuerse dishes. Neither by my aduise traine them vpp to warrs: for yt hee yt setts his rest to liue by that can hardly bee an honest or good Christian. ffor euery warre is of it selfe uniust except ye cause bee iust. Besides that is a science noe longer in request then vse, for soulders in Peace, are like as Chimnies in summer:

3 Liue not in the Cuntrie with out Corne and Cattell about thee for hee yt p^{r}sents his lands to his purse for euery expences, is like

45 *by keepeinge*] *b* extends to *k* 47 *thy howse*] *y* extends to *h* 52 *the fowre*] *e* extends to *f* 61 *the foundation*] *e* extends to *f* 61 *the buildinge*] *e* extends to *b* 70 *marry themselues*] *y* extends to *t* 73 *a few*] *a* extends to *f* 76 *hardly bee*] *y* extends to *b*

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him that thinketh to keepe water in fire: And what puision thou shalt want prepare to buy at the first hand for there is a penny in 4fowre saued betweene buyinge at need and when the season or markett serues fittest for y^{t}.

4 Bee not serued wth kinsmen, freinds or men intreated to serue (for they will expect much and doe little) or wth such as are amarous (for their braines are euer intoxicated) and rather by twoe too few, then one too many. ffeed them well and pay them wth the most and thou maist boldly require duty and seruice at their hands./ *90*

5 Lett thy kyndred & aliances bee welcome to thy table grace them wth thy countenance and further them in all honest actions, ffor by this meanes thou shalt finde many aduocates to pleade an Apologie for thee behinde thy backe. but shake off those glow-↑w↓ormes I meane pasites & hypocrites: who will feed & fawne vppon thee, in prosperitie, they will shelter thee no more then an arbor in winter.

6 Beware suretyeshippe for thy best freinds. Hee y^{t} payeth an other mans debt seeketh his owne ouer throwe. But if thou canst not chuse, rather lend thy money thy selfe vpon good bands, though thou borrow. for soe shalt thou both please thy freind and secure thy selfe. Neither borrowe money of a Neighbour or freind, but of a stranger, where payinge for y^{t} thou shalt heare no more of yt: otherwise y^{u} shalt eclipse thy creditt, loose thy freedome and yet pay as deare as to an other. But in borrowinge bee p^{r}tious of thy word for hee yt hath a care to keepe his daies of paiment is Lord ouer an other mans goods./ *100*

7 Vndertake noe suite against any -↑poore↓man wthout receiuing much wronge, for thou makest him thy Competito-↑u↓r, and it is base conquest to triumph where there is small resistance. Neither attempt law wth any man before thou bee throughly resolued that thou hast right on thy side, Then neither spare for money nor paines for a cause or twoe soe followed will free the from suits a greate pte of they life after./ *110*

8 Bee sure to keepe some great man thy freinde but trouble him not wth euery trifelinge complaint. Often p^{r}sent him wth many yet small guifts, And if thou haue cause to bestow any gratuity let it bee such as may bee alwaies in his sight, otherwise in this ambitious age thou shalt remaine like a hop wthout a pole liue in obscurtie and bee made a footestoole for euery insultinge companion to spurne at.// Towards. &c// *120*

86 *kinsmen*] *k* overwrites *t* 89 *well and*] *l* extends to *a* 101 *good*] Second *o* resembles an *a*; final *d* not fully formed 114 *thou hast*] *u* extends to *h* 114 *thy side*] *y* extends to *s* 120 *may bee*] *y* extends to *b* 121 *like a hop*] *e* extends to *a*; *a* extends to *h*

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9 Towards thy superiors bee humble generous to thy equalls, familiar yet respectiue to thy inferio↑u↓rs, shew much humilitie and some familiaritie as to bend thy body, stretch forth thy hand, and to vncouer thy head, wth such popular complements. The first p^r^pares ye way to aduancement: the second makes thee knowne as well bred, the third gaines a man good report which once gotten is easily kept. ffor high humilites takes such deepe *130*
roote in the mindes of the multitude, as they are more easily won by vnproffitable curtesies then curteous benefitts. Yet I aduise thee not to affect, nor neglect popularitie. To affect as E^x^: or neglect as R: Trust not any man w^th^ thy estate, for it is a meere folly for a man to inthrall himselfe to his freinds, as though if occasion were offered hee should not dare to become his enemie:/

10 Bee not scrupulous in thy conuersac̃on nor stoicall in thy iests the one will make thee vnwelcome to all companie: the other will breed quarrells, and gett thee hatred of thy best freinds. for iests when they sauour too much of truth, leaue a bitternes in y^e^ *140*
minde of those that are touched. Although I haue pointed at all these inclusive, yett I thinke it fitt and necessarie to leaue it thee as a speciall caution because I haue seene many so prone to quipp and gird y^t^ they will rather loose their freinds then their iests. And if by chance their boylinge braines yeild a scoffe they will trauell to bee deliuerd of it as a woman w^th^ Childe. These nimble app^r^hensions are but ye froth of witt://

126 *stretch forth*] *h* extends to *f* 127 *thy head*] *y* extends to *h* 127 *The first*] *e* extends to *f*
131 *they are*] *y* extends to *a* 143 *many so*] *y* extends to *s* 147 *are but*] *a* extends to *b*

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β54 How to avoid y^e^ case of scandal.
Do nothing y^t^ is evil, for fear of giving scandal.
Do nothing (good or evil) with an intention to give scandal
Do nothing y^t^ may be reasonably forborn, wherat it is like scan-
-dal will be taken.
Order y^e^ doing of y^t^ w^ch^ may not <not> well be best un-
-done, in such sort, y^t^ no scandal may, through y^r^ default
be taken thereat.

Inscription on S^r^ Henry Wotton's Tombstone

Hic iacet huius Sententiæ primus Author

Disputandi pruritus fit Ecclesiarum Scabies.

nomen alias quære.

Here lyeth y^e^ first Author of this Sentence.
The Itch of disputation will prove y^e^ Scab
of the Church
Inquire his name elsewhere.

I.W.

I.W. (*signature*)] See notes.

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β55 Plu: Morals: vol. 2. how to know a Flatterer from a friend.

As Euripides says of Truth, That it loves plain Language:
so y^e^ Temper of a friend is sincere, natural, without Paint or
varnish; but y^t^ of a fflatterer, as it is corrupt & diseased
in it self, so stands it in need of many, & those curious & exqui-
-site Remedies too, to correct it. And therefore you shall
have friends upon an accidental Rancounter, without either
giving or receiving a formal salute, content themselves to
speak their mutual kindness & familiarity in a Nod & a smile:
But y^e^ flatterer pursues you, runs to meet you, & is ready
to kisse yo^r^ hand before he comes at you; & if you chance
but to see & salute him first, he swears you must excuse
his rudeness, & will produce you wittness that he did not see
you, if you please. Thus again: A friend dwells not
upon every trifling Punctilio, is not ceremonious & punctual in
y^e^ transacting of business, is not inquisitive, nor intrudes into
every piece of Service: But y^e^ Parasite is all Obedience,
all perpetual indefatigable Industry, admits no Rival
in his services, but will wait yo^r^ comãnds, w^ch^ if you lay
not upon him, he seems mightily affected, y^e^ unhappiest
man in y^e^ world!

I.W.

I. W. (*signature*)] See notes.

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α184 Mr Earl's Characters. }

A Child

Is a man in a small letter, yet the best copie of Adam before hee tasted of Eue, or the Apple: And hee is happie whose small practi<c>ce in ye world cann only write a Character. Hee is Natures fresh picture newly drawne in oyle, which time & much handlinge dimms & defaces. His soule is a white paper vnscribled with observacons of the world, where with att last it becomes a blurd Note booke. Hee is purely happie because hee knowes no ill, Nor hath made meanes by sinne to bee acquainted with Miserie. Hee arriues not at the mischeif of being wise, nor endures euills to come by foreseeinge them. Hee kisses and loues all, and when the smart of the rod is past smiles on the beater. Nature and his Parents alike dandle him, and tice him on with a baite of suger to a draught of wormewood. Hee plaies yet like a young Prentise the first day, and is not come to his taske of Melancholie. His hardest labour is his tongue, as if hee were loath to vse so deceiptfull an Organ; and hee is best companie with it, when hee can but prattle. Wee laugh at his foolish sportts, but his game is ouer earnest, His Drumes, rattle, and Hobbihorse, but the Embleame and mockinge of our businesse. His ffather hath writ him as his owne little storie; wherein hee reades those dayes of his Life that hee cannot remember, and sights to see what innocence hee hath ouer liued. The elder hee growes hee is a strayer lower from God: & like his first ffather much worse in his breeches. Hee is the Christians Example, and the old mans fare; the one imitates his purenes; & the other falls into his simplicitie. Could hee putt off his bodie with his little Coate, hee had gott eternitie without a burden, and exchaung'd but one heauen for a nother : & + + + +

A younge raw Preacher.

Is a bird not yet fledg'd that hath hopt out of his nest to bee chirpinge on a hedge, & will bee stragglinge a broad at what perill so-euer. His backwardnesse in the Vniuersitie hath thus sett him forward; for had hee not truanted there hee had not binn soe hastie a diuine: His small standinge and time haue only made him a proficient in boldnesse: out of which and his table bookes hee is furnished for a preacher. His Collections of studdy are the Notes of Sermons, wch taken vp at St Maries hee vtters in the Cuntrie, and if hee write Brachigraphy his stocke is soe much the better. His writinge is more then his readinge for hee reades only what hee getts without booke. Thus accomplisht hee comes downe to his friends, and his first salutacō is grace and Peace out of the Pulpitt. His praier is conceipted and no man remembers his Colledge more at large. The pace of his Sermon is a full careere, & hee runns wildly ouer till the clocke stops him.

Verte.

I. 2 *practice*] Second c overwrites *e*. Holgate first wrote *practise*. I. 9 *by foreseeinge*] *y* extends to *f* II. 12 *out of*] *t* extends to *o* II. 14 *wildly ouer*] *y* extends to *o*

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The labour of it is cheifely in his lungs, and the only thinge hee hath made of it himselfe is the faces. Hee takes on against the Pope without Mercye, and hath a lest still in Lauander against Bellermine. His Action is all passion and his speech interiections, Hee hath an excellent facultie in bemoninge the people, and spitts with a very good grace. Hee will not draw his handkircheife out of his due place nor blow his nose without discretion. His commendacoñs is that hee neuer lookes vpon booke, and indeede hee was neuer usd to itt. Hee preaches but once a yeere though twice a Sunday: for the stuffe is still y^e^ same onely y^e^ dressinge a little altered. Hee hath more tricks with an old Sermond then a Taylor hath with an old cloake; to turne & peece it & at last quite disguise itt with a new p^r^face. Yf hee haue waded farther and will shew his readinge, his Authors are Apostells, and his schoole diuinitie Chatechesme: His fashion & demure habitt, getts him in with some towne p^r^cisian, and makes him a guest on fryday night. You may know him by his narrow veluet cape and serge facinge, and his ruffe next his haire the shortest thinge about him. The Companie of his walke is some zealous tradesman whom hee astonisheth with strange points which they both vnderstand alike. His friends and much painefullnesse may p^r^ferre him to thirtie pounds a yeere, & his meanes to a chamber maide, with whom wee leaue him now in the bands of wedlocke, & next Sunday you shall haue him againe:

A graue deuine:

Is one that knowes the burthen of his callinge, and hath studied to make his shoulders sufficient. for the which hee hath not bin hastie to launch out of his port, the vniuersitie but expected the ballast of learninge and wind of opportunitye. Deuinitie is not the beginninge but y^e^ end of his studies, the which hee takes his ordinarie staire, and makes Arts his way. Hee counts to pphanenesse to bee polished with humane learning, or smooth his way by Ale to schoole diuinitie. Hee hath founded both Religions, and anchored in the best; & is a Protestant out of Iudgment, Noe faction, not because his Cuntrie, but reason is on his side. The Ministrie is his choice, not refuge, & yet the pulpitt is not so much his itch as feare. His discourse is substance, not all Rhetoriqe, and hee vtters more things then words. His speech is not help't with enforced actions, but the matter acts it selfe. Hee shoots all his meditation att one butt, and beates on his Text not the Church Cushion, makeinge his hearers not the Pulpitt grone. In citinge of Popish errors hee cutts them w^th^ Argūts

I. 24 *ye same*] *e* extends to *s* I. 25 *Sermond*] *d* is added at the end of word. Cf. *A Church Papist*, p 317, l 11
II. 7 *Ale*] Line drawn through top portion of word. II. 9 *Noe faction*] *e* extends to *f*
II. 12 *Rhetoriqe*] *q* shaped like a *g*

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not cu↑d↓gells them with barren inuectiues; and labours more to
shew the truth of his cause then his spleene. His sermone is
limited by the Method not the houreglasse, and his deuotion goes
with him out of the pulpitt. Hee comes not vp thrice a weeke
because hee would not bee Idle, Nor talke three howres to geither
because hee would not talke nothing, but his tongue preaches at
fitt times, and his conuersacon is the euery dayes <sacrifice> exercise.
In matters of Ceremonie, hee is not Ceremonious, but thinkes hee
owes that reuerence to the Church to bow his Iudgments to it,
and makes more Conscience of a schīse than of a surplesse.
Hee esteemes the Churches Hierarchy as her glorye, and how
euer wee iarr with Rome would not haue our confusion
distinguish vs. In Symonaicall purchases hee thinks his
soule goes in the bargaine, and is loath to come by ꝓmotion
soe deare. yet his worth at length aduances him, and the
price of his owne meritt buies him a Liuinge. Hee is no base
grater of his tithes, and will not wrangle for the odd egge.
The Lawyer is the only man hee hinders by whom hee is spited
for takeinge vp quarrells. Hee is a maine pillar of y^e^ Church
yet neither Deane nor Cannon, and his life is our Religions
best Apollogie. His death is his last sermone, where in the
Pulpitt of his bedd hee instructs me<?>n how to die by his
Example:.

A meere dull Physitian}

His practise is some businesse at bedds sides, his speculacon is
an vrinall. Hee is distinguisht from an Empyricke by a round
veluett capp & doctors gowne, yet no man takes degrees more su-
pfluously, for hee is doctor howsoeuer. Hee is sworne to Galen &
Hypocrates as vniuersitie men to their statutes though they
neuer saw them, and his discourse is all Aphorismes, though his
readinge bee only Alexis of Peckmount, or y^e^ regiment of health.
His learninge consists much in reckoninge vp y^e^ hard names of
diseases, and supscriptions of Gally potts in his Apothecaries shopp.
The best cure hee hath done is vppon his owne purse, which from
a leane sicknesse hee hath made lusty and in flesh. If hee
hath bin but a by stander att some desperate recouerie, hee is
slandered with it though guiltlesse: this breeds his reputation
and that his practise for his skill is meerely opinion. Of all
Odours hee likes best the smell of vrin, & holds vespatious rule
that no grine is vnsauorie: If you send this once vnto him
you must resolue to bee sicke howsoeuer. ffor hee will neuer leaue

I, 38 *by his*| y extends to *h* II, 9 *Gally potts*| y extends to *p*

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examinninge your water till hee hath shakt it into a disease,
then followes his writt to his drugger in a strange language
which hee vnderstands though hee cannot constrew. Yf hee see
you himselfe his p^rsence is the worst visitacoñ, for if hee
cannot heale the sicknesse, hee will bee sure to helpe it. Hee
translates his Apothecaries shop into your chamber, and the
very windowes and benches must take Physicke. Hee tells
you your Maladie is great though it bee but a could or
headache, which by good endeauo-↑u↓rs & diligence hee may bringe
to some moment. His most vnfaithfull act is that hee
leaues a man gaspinge and his p^rtence is death, and hee hath a
quarrell and must not meet, but his feare is least y^e carkase
should bleed. Anatomies & other spectacles of Mortalitie
haue hardned him, and hee is no more struck with a funerall,
then with a graue maker; Noblemen vse him for a direction
for their stomacke, and Ladies for wantonnesse especially beinge
a proper man. if hee bee single hee is in league with his
Shee Apothecarie, and because it is ye Physition, her husband
is the patient. if hee hath leisure to bee idle that is to studie
hee hath a smatch att Alacryme, and is sicke of the Phylosophers
stone, a disease vncurable but by an abundance of Phlebotomy
of the purse. His too many opposites are a Mountebanke And
a good woman, and hee neuer shewes his learninge so much as
in an inuective against them and their boxes. In conclusion
hee is a suckinge consumption & a brother to the worme, for
they are both ingendred of mans corruption:· + + + +

{{And Alderman }}

Hee is venerable in his gowne more in his beard, where with hee
setts not forth his owne soe much, as the face of the Citty, you
must looke on him, as on the towne gates: and not consider him as a
bodye but as a Corporačon. His emenencie aboue others hath
made him a man of worshipp, for hee neuer had bin preferd had
hee not bin worth thousands. Hee ouersees the Comõn wealth
as his shopp, and it is an argument of his policie that hee hath
thriuen by his ↑<cru>↓<craught> craft. Hee is a rigorous magistrate in his
word, yet his scale of Iustice is suspected, least it bee like the
ballances in his ware house. A ponderous man hee is and a sub-
stantiall for his weight is commonly extraordinary, and in his
preferment nothinge rises so much as his belly. His head is of no
great depth

ll. 8 *by his*] *y* extends to *h*

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yet well furnished, & when it is in coniunction with his brethren may bringe forth a Cittye Apothegme or some such sage matter. Hee is one that will not hastilye runne into error, for hee treads with graue deliberation, and his iudgement consists much in his pace. His discourse is commonly the Annalls of his Mayraltie and what good gouernment there was in the dayes of his gold chaine, though his doore posts were the only things suffered reformācon. Hee seemes sincerely religious especially in solemne dayes for hee comes oft to Church to make a shew. Hee is the highest starre of his profession, and an Example to his trade what in time they may come to. Hee makes verie much of his authoritye, but more of's Sattin dublett, which though of good yeeres yett beares his age very well, and Cookes <sl> fresh euery Sunday. but his scarlett gowne is a monument and lasts from generacon to generation.

{{A discontented Man }}}

Is one that hath fallen out with the world and will bee reuengd on himselfe. ffortune has demed him some things & hee now takes pett and will bee miserable in spite. The roote of his disease is a selfe humoringe Pride, & an accustom'd tendernesse not to bee crost in his fancie, and the occasions commonly one of those. A hard ffather, a peeuish wench, or his ambition thwarted. Hee considered not y^e^ Nature of y^e^ world till hee felt it, & all blowes fall vppon him heauie because they light not first on his expectation. Hee has now forgone all but his Pride, & is yet vaineglorious in y^e^ ostentacōn of his Melancholy. His composure of himselfe is a studied carelessnesse, w^th^ his armes a Crosse & a neglected hanging of his head and cloake, beinge as great an enemie to a hattband as fortune. Hee quarrells at the time & vpstarts, & sighs at the neglect of men of parts, that is such as himselfe. His life is a ꝑpetuall Satire still girdinge the ages vanitie, when his verie anger shewes hee too much esteemes it. Hee is greatly displeased to see men merry, and wonders what they can finde to laugh att. Hee neuer drawes his owne lipp's higher then a smile, and frownes wrinkle him before forty. Hee at last falls into that deadly Melancholy to bee a bitter hater of men, and is y^e^ aptest companion of any mischeife. Hee is the sparke that kindles y^e^ common wealth, and the bellowes himselfe to blow it, and if hee turne any thinge, it is commonly one of these; either ffryer, Traytor, or Mad-man:

ll. 5 *commonly one*] y extends to *o*

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The Comon vicars or singing men in Catherall Churches./

Are a bad societie, yet a companie of good fellowes: y^t roare deepe in y^e Quire, deeper in the Tauerne. They are the eight parts of speech that goe to the Syntaxis of seruice, and are distinguisht by their voices much like bells, for they make not a consorte, but a peale. Their pastime or recreation is prayers, their exercise drinkeinge, yet herein so religiously addicted that they serue God oft's when they are drunke, their humanitie is a legg to the recidencer, their learninge a Chapter, for they learne it commonly before they reade it. Yet the old Hebrewe names ar little beholdinge vnto them, for they becall them worse then one a nother. Though they neuer expound the scripture they handle it much: and pollute the Gospell with two things. their conuersion & their thumbes. Vppon workiedaies they behaue them selues at prayers as att their potts, swallow them downe in an instant. Their gownes are laced commonly with streames of Ale, the superfluities of cupps or throat aboue measure. Their skill in melodie makes them better companions abroad, and their Anthemes abler to singe catches. Long liue for the most part they are not especially the base, they ouer flow their banck so oft to drowne their organs. breefely if they escape a resting they dye instantly in Gods seruice, and to take their death w^th more patience haue wine & cakes at their funerall. And now they keepe the Church a great deale better, & helpe to fill it w^th their bones as before w^th their noise:·

An Antiquary }}

Hee seemes to haue giuen time purgation for hee fetches many things out of his maw when they are now rotten & stinking. Hee is one that hath that vnnaturall disease of beinge enamored of old age, & wrinkels, & loues old things as Dutch men doe cheese, the better for beinge Moldie, and worme eaten. Hee is of our Religion because wee say tis most antient, and yet a broken statuet would almost make him an Idolater. A great admirer hee is of y^e wast of old monuments, & reads only those characters where time hath eaten out the Letters. Hee will goe fortie myles to a S^ts well, or ruin'd Abbie; & if there bee but a Crosse or stonefootestoole in ye way, hee will bee consideringe it so longe till hee fo↑r↓gett his lo-↑u↓rney. His state consists much sheckells & Romane Coine, & hee hath more pictures of Cesar then Iames or Elizabeth. Beggers cosen him with mustie things which they haue rack't from dunghills, and hee p^rserues their raggs for p^rtious reliques. Hee loues no Librarie but where are more spiders volumes, then Authors: and looks w^th great admiration on the Antiqe worke of Cobbwebs. Printed bookes hee contems as a noualtie of this latter age, but a manuscript hee pores on euerlastingly especially if the couer bee moath eaten & the dust make a parentheis betweene euery sillable. Hee will giue all the bookes in his studdie (w^ch are rarities)

ll. 11 *& hee*] & extends to *h* ll. 12 *they haue*] y extends to *h*

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α

for one of the Romane bindinge or six lines of Tully in his owne hand.
His chamber is hung comõnly with strange beasts skins, & is a kind of
Charnell house of bones extradordinarily, & his discourse vppon them
if you will heare him shall last longer. His verie attire is that
which is eldest, out of fashion, & his hatt is as antient as the towre
of Babell. Hee neuer lookes vppon himselfe till hee bee gray headed,
and then hee is pleased with his owne Antiquitie. His graue doth
not fright him for hee hath bin vsed to sepulchers, and hee likes
Death the better because it gathers him to his ffathers.

An Atturney. }}}

His Antient begininge was a blew coate, since a Liuerie; and his hatchinge
vnder a Layer: wherein though but penfeatherd, hee hath now nested
for himselfe, and with his hoorded pence purchas't an office. Two deskes
and a Quire of paper sett him vpp, where hee now sitts in state for
all commers. Wee can call him no great Author yet hee writes much,
and with the infamie of the Court, is maintayned in his libells.
His skill is verie constant, for it keeps still the forme aforesaid:
and yet it seemes hee is much troubled in it, for hee is allwaies
complaininge yo^{r} poore Oratour. Hee hath some smack of a Scholler,
yet vses Lattin verie hardly, & least it should accuse him cutts it
offe in the mids't, and will not let it speake out. He is contrarie
to great men, maintaind by his followers, that is, his poor cuntry
clyents that worshipp him more then their Landlord, and bee they
neuer such churles hee lookes for their curtesie. Hee first rack's them
soundly himselfe, then deliuers them ouer to y^{e} Layer for execution.
His lookes are very solicetous importing much hast and dispatche, &
hee is neuer without his handfull of businesse, that is of paper.
Hee talkes statutes as fiercely as if hee had mooted seauen yeeres
in the Inns of Court, when att his skill is stuck att his girdle, or
in his office windowe: strife and wranglinge haue made him rich &
hee is thankfull to his benefactors. If hee liue
in a Cuntrie village hee makes all his Neighbours good Subiects, for there
shall bee nothinge done but what their is law for. His businesse
giues him not leaue to thinke on his Conscience, and when the time or
terme of his life is goinge out for doomes day, hee is secur'd, for
hee hopes hee has a tricke to reuerse Iudgment://

A younger Brother}}

His elder Brother was the Esau y^{t} came out first and left him like
Iacob at his heeles. His ffather hath done with him as Pharoah did to
the children of Israell, that would haue them make brick and giue thẽ
no straw: so hee taskes him to bee a Gentleman, and leaues him no meanes
to maintaine it. The Pride of his house ha↑s↓ <th> vndone him w^{ch} his eldest

ll. 18 *fiercely as*] *y extends to a*

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α

w^ch <ith> his eldest brothers Knighthood must sustaine, & his beggerie that knighthood. His birth and bringinge vp will not suffer him to descend to the meanes to gett wealth, but hee stands at ye mercy of y^e world, and which is worse of his brother. Hee is some thing better then the seruinge man, & yet they more saucy with him then hee bould with their Master, who beholds him with a countenance of steere awe and cheecks him oftner then his liueries. His brothers old suite & hee are much alike in request, and cast offe nowe and then one to the other. Nature hath furnisht him with a little more witt vppon compassion, for it is like to bee his best reuenew. If his anuuitie stretch soe farr hee is sent to the Vniuersitie, and with great heart burninge takes vppon him the Ministrie as a pfession hee is condemned too by his ill fortune. Others take a more crooked path yet the Kings high way, where at length their vizard is pluckt ofe and they strike faire for Tyburne; But their Brothers pride not Loue getts them a pardon. His last refuge is the Low Cuntries where raggs & lice are no scandall: where hee liues a poore gentleman of a Companie, and dies with out a shirt. The only thinge whereby hee may better his fortunes, is an art hee has to make a Gentle woman. Therewith hee baites now and then some rich widdowe that is hungrie after his blood. Hee is comõnly discontented & desperate and the forme of his Exclamation is that churle my Brother. Hee loues not his Cuntry for that vnnaturall custome, & would long
kent since haue reuoulted to y^e Spaniard but for Rent onely which
hee holds in admiracõn

A meere formall Man:}}

Is somewhat more then the shape of a man, for hee has his length, bread^th & colour. when you haue seene him w^th out you haue looked through him, & neede imploye your discouerie no farther. His reason is meerely example, and his actions not guided by his vnderstandinge, but hee sees others doe this and hee followes them. Hee is a negatiue for wee cannot call him a Wise man but not a foole; nor an honest man, but not a knaue; nor a Protestant, but not a Papist. The cheife burthen of his braine is the <ch> carriage of his bodie, & y^e settinge of his face in a good frame, w^ch hee pformes y^e better because hee is not disiointed with other Meditacons. His religion is a good quiet subiect and hee praies (as hee sweares) in the phraise of y^e Land. Hee is a faire guest, & a faire inuiter & can excuse his good cheare in the Custom'd apologie: Hee hath some facultie in the manglinge of a rabbett and the distribution of a Morsell to a Neighbours trencher. Hee appʳhends a iest by seeinge men smile, and laughs orderly himselfe when it comes to his turne. His discourse is the newes hee hath gathered

l. 18 *by his*] y extends to *h* l. 20 *they strike*] y extends to *s* l. 24 *may better*] y extends to *b*
ll. 12 *a faire...a faire*] *a* extends to *f* in each pair

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α

in his walkes, & for other matters his discretion is that hee will only what hee can, (that is) say nothinge. His life is like one that comes to the Minster walke to take a turne or two and soe passes. Hee hath staied in the world to fill a number, and when hee is gone, there wants one, & there is an end.//.

A Church Papist }}

Is one that parts his Religion betwixt his Conscience and his purse, and comes to Church not to serue God, but the Kinge. The face of the Lawe makes him weare the Maske of y^e^ Gospell which hee vses not as a meanes to saue his soule but his charges. Hee loues Poperie well but is loath to loose by it, & though hee bee sometimes sturd by the Bulls of Rome, yet they are farr ofe, and hee is strucke with more terrour at the Apparitor. Once a Moneth hee p^r^sents himselfe at the Church to keepe ofe the Churchwarden, & brings in his bodye to saue his bayle. He kneeles with the Congregacon but praies by himselfe, and askes God forgiuenesse for comeinge thither. if hee bee forc't to stay a sermon<d> hee pulls his hatt ouer his eyes and frownes out the houre, and when hee comes home thinks to make a mens for his fault by abusinge the Preacher. His maine Policie is to shift ofe y^e^ Commūnion for which hee is neuer vnfurnisht of a quarrell & will bee sure to bee out of Charitie att Easter: and indeed hee is not for hee hath a quarrell to the Sacrament. Hee would make a badd Martire, & good traueller, for his Conscience is so large hee can neuer wander out of it, And in Constantinople would bee crucified with a reseruacon. His wife is more zealous & therefore more costly: and hee bates her in attire, what shee stands him in Religion. But wee leaue him hatchinge plotts against the State & Expectinge the Spaniard :·//

{{{ A selfe conceipted Man :}}

Is one that knowes himselfe soe well that hee does not know himselfe. Too excellent well dones has vndone him, & hee is guiltie of it that first commended him t madnes. Hee is now become his owne booke w^ch^ hee pores on continually, yet like a truant readerships ouer the harsh places and suruaies only that which is pleasant. In y^e^ speculacō of his owne good parts his eies are like a drunkards see all double, and his fancie like an old mans spectacles makes a great letter in a small print. He imagines euery place where hee comes his Theater, and not a looke but his spectato↑u↓r, conceiuinge mens thoughts to bee verie Idle that are onely busie about him. His walke is still the fashion of a March, and like his opinion vnaccompanied, with his eyes most fixt on his owne pson, or on others w^th^ reflection to himselfe. If he haue done any

ll. 11 *sermon<d>*] Cf. p. 310, l.25. ll. 11 *his*] *s* overwrites *t* ll. 15 *& will*] *&* extends to *w* ll. 17 *& good*] *&* extends to *g* ll. 18 *And*] Uppercase *A* overwrites lowercase *a* lll. 1 *know himselfe*] *w* extends to *h* lll. 2 *excellent well*] *t* extends to *w* lll. 5 *only that*] *y* extends to *t*

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α

thinge that hath past with applause, hee is alwaies actinge it alone, and conceiues the extasie of his hearers, his discourse is all positions and definitiue decrees with thus it must bee & thus it is, and will not humble authoritie to proue it. His tenent is almost singular, and as a loofe from the vulgar as hee cann from which you must not hope to wrest him. Hee has an excellent humour for an Heretique, & in these daies made the first Arminian. Hee p^r^ferrs Ramus before Aristotle. Paracelsus before Galen, And Lypsius hoppinge stile before either Tullie or Quintilian. Hee much pitties the world that has no more insight in his parts, when hee is too well discouered, euen to his verie thought. A flaterer is a dunce to him, for hee can tell him nothinge but what hee knowes before: yet hee loues him because hee is like himselfe. Men are mercifull to him and let him alone, for if hee once bee driuen from his humor, hee is like two inward friends fallen out, his owne bitter enemie & discontent presently make a murther. In sum̃ hee is a bladder blowne-vpp with winde, which the least flaw crushes to nothinge:

{{ A Tauerne }}

Is a degree or if you will a paire of staires aboue an Ale house, Where men are drunke with more creditt & apologie. If y^e^ Vintners faire wife bee at the doore it is commonly a signe sufficient: but the absence of this is supplyed by an Iuy bush. The roomes are all breathed like the drinkers that haue bin washt well ouernight & are to fastinge next morninge: not furnisht with bedds apt to be defiled, but more necessarie implements, stoooles, Table, & a chamberpott. It is a broacher of more newes then hogs-heads, and more iests then newes: the which are suckt vp heere by some spungie braine, and from thence squeisd into a Comedie. Men enter heere to make merrie but in deede to make a noise, and their musique aboue is answered with the chinckinge belowe. The drawers are the ciuellest people in it, men of good bringinge vp, & how soeuer wee esteeme of them, none can bost more iustly of their high callinge. Tis y^e^ best Theater of Nature, where they are truly acted not plaid: and the businesse as in the rest of the world, vp & downe; from the bottome of the Celler to y^e^ great chamber. A melancholye man would finde matter there to worke vppon, to see heads as brittle as glasse and oftner broken. Men come hither to quarrell, and come hither to make friends. And if Plutarch will lend mee his smile it is like euen Telephus his sword that both makes wounds & cures them. It is the Common consumption of the afternoone, & the Murderer or maker a way of raynie dayes. It is y^e^ torrid Zone that schorches his face and Tobacco the Gunpowder that blowes him vp, much harme would bee done if y^e^

ll. 7 *a broacher*] *a* extends to *b* ll. 9 *by some*] *y* extends to *s* ll. 12 *bringinge*] First *g* overwrites unreadable letter ll. 16 *the*] A mark over the *th* suggests that Holgate may have begun to delete this word ll. 21 *way of*] *y* extends to *f*

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α

Charitable Vintner had not water to quench these flames. A house of sinne you may call it but not a house of darkenesse, for y^e^ candles are neuer out: and it is like those Cuntries farr in the North where it is as light at midnight as att midday. After a longe sittinge itt becomes like a streete in a dashing showre, where the spouts are flashinge about, whilst the iordans like swellinge riuers ouerflow their banks. To giue you the totall reckninge of it tis the busie mans recreation, the Idlemans businesse, the Melancholy mans sanctuarye, the Inns <of> a court mans intertainement, the strangers welcome, the schollers kindnes, and the Citisens curtesie. It is the studie of sparkling witts; and a Cup of sherry theire booke, where wee leaue them:· //: //: //:

A downe right Scholler }}

Is one that hath much learninge in the Oxe, vnwrought and Vntride which time and experience fashons & refines. hee is good mettle in
Inside the inside though rough & vnscourd with out and therefore hated by the courtier, that is quite contrarie. The time hath gott a Veyne of make <hau>inge him ridiculous, and men laugh at him by tradic̃on: and no vnluckie absurditie but is putt vpon <him> his profession, & done like a scholler. but his fault is only this that his minde is taken vpp with his vaine appetites; & his thoughts not loaded with any carriage besides. Hee hath not put on the quaint garbe of y^e^ age, which is now become a mans totall. Hee humbles not his meditac̃on to the industrie of complements, nor afflict his braine with elaborate leggs. His body is not sett vppon vice-pinns to bee turninge and flexible for euery motion, but his scrape is homely and his nodd worse. Hee cannot kiss his hand and cry Madam, nor talke Idle enough to keepe her company. his smackinge of a gentlewoman is some what too sauory, & hee mistakes her nose for her lippe. A very woodcocke would puzzell him in caruinge & hee wants the Logick of a Capon. Hee hath not the glibb facultie of slydinge ouer a tale, but his words come out squemishly, and y^e^ laughter commonly before y^e^ iest. Hee names the word Colledge too often and his discourse beates too much vppon the uniuersitie. The perplexitie of mannerlinesse will not let him eate, and hee is sharpe sett at an argument, When hee should eate his meate. Hee is discarded att all games for a gamester, but one and thirtie: & att Tables reaches no farther then doubletts. His fingers are not long & drawne out to handle a fiddle, but his fist is clu<?>cked with y^e^ habit of disputinge. Hee ascends a horse somewhat sinisterly yet not on the lefte side, and they both goe a iogging togeither. Hee is exceedingly censured by Inns a Court men. for that vice beinge out of fashion. Hee cannot speake to a dogg in his owne dialect, & vnderstands greeke better then y^e^ language of a falconer

ll. 3 (*text*) *inside*] Initial *i* raised; possible deletion before *n*. Corrected in margin.

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Hee hath bin vsd to darke roome & darke clothes, and his eyes dazzell at a sattin d-↑o↓ublett. The Hermit↑e-↓<age> age of his studye hath made him some what vncoth in the world, and make him worse by staringe on him. Thus is hee sillie & riciculous, and it continues with him some quarter of a yeere out of y^e^ Vniuersitie, but practise him a little in men and brush him ore with good companie, and hee shall out ballance these glisterers, as farr as a solid substance doth a feather, or gold gold lace.

A too Idle reserud man :}}

Is one y^t^ is a foole with discretion, or a strange peece of pollicie y^t^ manages y^e^ state of himselfe. His actions are his priuie Councell where in no man must ptake; besides hee speakes vnder rule & p^r^scription & dares not shew his teeth w^th^ out Machiauell'. Hee conuerses with his Neighbours & hee would in Spaine, & feares an inquisitiue man as much as the inquisition. Hee suspects all Questions for examinacõn & allwaies thinkes you will picke some what out of him. His brest is like a Gentle womans closett y^t^ locks euery toye & triffle; or some bragginge Mountebanke y^t^ makes euery stinkinge thinge a secrett. Hee deliuers you cõmon matters w^th^ great admiracõn of silence, & neuer speakes aboue y^e^ audite of a whisper. you may assoone wrest a tooth from him as a paper, & what soeuer hee reades is Letters. Hee dares not talke of great men for feare of badd comments; & hee knowes not how his words may bee misapplyed. Aske his opinion and hee tells you his doubt, and hee neuer heares any thinge with more astonishment then what hee knowes before. His words are like y^e^ cardes at Primiuisty, where six is eighteene & seauen & twentie; for they neuer signifie what they sound. But if hee tell you hee will doe a thinge it is as much as if hee swore hee would not. Hee is one indeede that takes all men to bee craftier then they are, and putts himselfe to a great deale of affliction to hinder their plotts & assignes, where they meane freely. Hee hath bin longe a riddle him selfe, but at length finds Ædipusses; for his ouer acted dissimulacon discouers him, and men doe with him as with Hebrew Letters spell him backward and reade him :· //:

A Sharke }}

Is one whom all other meanes haue failed & now hee liues of himselfe, hee is some casheird fellow whome the world hath flunge offe, yet still claspes againe, and is like one a drowninge fastens vppon any <thinge> that is next at hand. Amongst others of his shipwracks hee has happielie lost shame, and his want supplies him. Noe man putts his braines to more vse then hee, for his life is a daily inuention and each meale a new strategem:

I. 34 *by staringe*] *y* extends to *s* II. 5 *& feares*] *&* extends to *f* II. 18 *a thinge*] *a* extends to *t* III. 1 *now hee*] *w* extends to *h* III. 6 *is*] *i* overwrites *a*

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Hee has an excellent memorie for his acquaintance, though there passed but how doe you betwixt them seauen yeares agoe, it shall suffice for an imbrace, and that for money; Hee offers you a pottle of Sacke out of his ioy to see you, & in requitall of this Curtesie you can doe no lesse then pay for it. Hee is fumblinge with his purse strings as a schole-boy with his points, when hee is goinge to bee whipt, till the Master (wearie with long stay) forgiues him. His borrowings are like Subsidies, each man a shillinge or two leuied as hee can well dispend: which they lend him not with hope to bee repaid, but that hee will come no more. Hee holds a strange tyranie ouer men, for hee is their debtor and they feare him as a creditor. Hee is proud of any imployments though it bee but to carrie Commendačons, which hee will be sure to deliuer at Eleuen of the clock, they in curtesie bid him stay, and hee in manners cannot denie them. If hee finde but a good looke to assure his welcome, hee becomes there halfe a border, and haunts the threshold soe long till hee forces good natures to y^e^ necessitye of a quarrell. Publique inuitačons hee will not wrong with his absence, and is the best witnesse of y^e^ Shreiffes hospitality. Men shun him at length as they would the Infection and hee is neuer crost in his way if there bee but a lane to escape him. Hee hath done with y^e^ age as his cloake to him, hunge on so longe as hee could, and at last dropp's off:· //

A Carrier:// }}

Is his owne hackney man, for hee letts himselfe out to trauell as-well as his horses. Hee is the ordinary Embassador betwixt the ffather & the soñe, & brings rich p^r^sents to the one but returnes seldome any thinge back againe saue paper. Hee is no illterate man though in shew simple, for Questionlesse hee hath much in his budgett which hee can vtter too in fitt time & place. Hee is the vault in Goster Church which conueies whipsers at a distance, for hee takes the sound out of yo^r^ mouth at Yorke, and makes bee heard so farr as London. Hee is the young students ioy and expectačon & the most accepted guest to whom they lend a willinge hand to discharge him of his burthen. His first greetinge is your friends bee well and to proue it in a peece of Gold deliuers their blessinge. You would thinke him a churlish blunt fellow but they finde in him many tokens of humanitie. Hee is a great afflictor of the high wayes, and beates them out of measure, which iniurie is sometimes reuenged by the purse takers & then thy voyage miscaries. Noe man domineeres more in his Inn, nor calls his

l. 11 *pay for*] y extends to *f* ll. 6 *& place*] & extends to *p* ll. 14 *they finde*] y extends to *f*

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host unreuerendly with more presumption, and this arrogancie proceeds out of the strength of his horses. Hee forgetts not his loade where hee takes his ease, for hee is drunke commonly before hee goes to bedd. Hees like the prodigall child still goinge & still returninge againe, but let him passe ://

A Constable //. }}

Is vice-roy in y^e^ streets, and no man stands more vp pon't that hee is the Kings officer. His iurisdiction extends to y^e^ next stocks where hee has Commission for the heeles only, & setts the rest of the bodye at libertie. Hees a scarcrow to that Ale-house, where hee drinkes not his mornings draught, and apprehends a drunkard for not standinge in the Kings name. Beggers feare him more then the Iustice and as much as they whip-stocke, whom hee deliuers to the subordinate Magistrate the Bridewell man or the Beedle. Hee is a great stickler in the tumults of double iuggs, and venters his head by his place; which is broken many times to keepe whole the peace. Hee is neuer so much in his Maiestie as in his night watch where hee sitts in his chaire of state, a shopp-stalle; < Hee is a verie carefull man in his office, > and inuiron'd with a guard of hobberds examines all passengers. Hee is a very carefull man in his office, but if hee stay vpp after midnight you shall take him nappinge:·

A Detractor:·}}

Is one of a more cuninge and actiue enuie, where with hee knowes not foolishly his owne selfe, but throwes it abroade and would haue it blister others. Hee is commonly some weake patted fellow, & worse minded, and endeuours not to mount to the worth of others, but to bringe downe them with his tongue to his owne poorenesse. Hee is indeede like the redd dragon that pursued the woman, for when hee cannot ouer reach an other, hee opens his mouth and throwes a floud after him to drowne him. you cannot anger him worse then to doe well, & hee hates you more bitterly for this then if you had cheated him of his Patrimony with your discredit. Hee is alwaies slightinge att y^e^ generall opinion, & wondring why such & such men should bee applauded. Hee comes to Sermons not to learne but to catch; & if there bee but one solecisme that is all hee carries a way. Hee lookes vppon all things with a p^r^pard sourenesse, and is furnisht still with a pish before hand, or some such mustie puerbe that disrellishes all what soeuer. yf y^e^ feare of the Company make him second a Commendacon, It is like a Lawe writt with a clause and exception:·/

III. 7 *a floud*] *a* extends to *f* III. 9 *bitterly for*] *y* extends to *f*

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or to smooth his way to some greater scandall. His speech still concludes with an oh, but, & I could wish one thing amended, & this one thinge shall bee enough to deface all the former commen- dacõn. Hee will bee verie inward with a man to fish some bad thing out of him, & make his slaunders heereafter more authenticke, when it is said a freind reported it. Hee will bee your Pandor to haue you on the hip for a whore master & make you drunke to shew your reelinge. Hee passes the more plausibly because all men haue a smatch of his humour, & it is thought freenes which is malice. Yf hee can say nothinge of a man hee will seeme to speake riddles, as if hee could tell strainge stories if hee would. And when hee racks his inuention to the extremitie hee ends, but I wish him well & therefore must hold my peace. Hee is allwaies listninge & enquiringe ofter men & suffers not a cloake to passe by him vnexamined. In short hee is one, that hath lost all good himselfe, and is loath to finde it in another:·

A ploddinge student:·}}

Is a kinde of Alchymist or psecutor of nature, that would change the dull leade of his braine into finer mettall, which successe many times is vnprosperous, or att least wise not quittinge the cost (to witt) of his owne oyle & candles. Hee has a strange forct appetite to learninge & to atcheiue it brings nothinge but patience and a bodye. His studie is not great but continuall, & consists much in the sitting vp till after midnight in a rugg-gowne & a night capp to y^{e} vanquishing phaps of some six lines, yet what hee has hee has it pfect, for hee reades it soe long to vnderstand it till hee getts it with out booke. Hee may with much industry make a breach into Logick, and ariue at some abilitie in an argument, but for po- liter studies hee dares not skermish wth them, & for poetry accounts it impregnable. His inuention is no more then y^{e} findinge out of his papers & his few gleamings there, his disposition of them is iust as y^{e} booke binders a settinge or glewinge of them to-gether. Hee is a great discomforter of young students by tellinge them what trauell it hath cost him, & <?> how oft his braine turned at Phylo- sophy, & makes others feare studyinge as a cause of duncerie. Hee is a man much giuen to Apothegmes w^{ch} serue him for witt, & seldome brings any iest forth but what begins by some Lacedemonian or Romã Lycosthenes. Hee is like a dull Car- riers horse y^{t} will goe a whole weeke to geither but neu' out of afoote pace, and hee y^{t} setts out on Satterday shall ouertake him:/

l. 30 *& therefore*] & extends to *t* l. 31 *my peace*] y extends to *p* l. 32 *by him*] y extends to *h* ll. 12 *skermish*] *e* is converted from *i* ll. 14 *& his*] & extends to *h* ll. 21 *neu'*] The apostrophe is written in secretarial style. ll. 21 *afoote*] Written as one word

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α

An old College Butler }

Is none of the worst students of the house, for hee keepes the sett houres att his booke more duly then any. His authoritie is great ouer mens good names, which hee charges sometimes with shrew'd aspersions, which they hardly wipe offe without payment. His box & Counters proue him to bee a man of reckoninge, and hee is stricter in it then a vsurer, for hee deliuers not a farthinge with out writinge. Hee doubles the paines of Gallo Belgicus, for his bookes goe out once a quarter, & they are much in the same nature; breefe notes and summs of affaires, & are out of request assoone. His comings in are much like a Taylors from the shredds of bread the chippings & y^e^ remnant of a broken crust: exceptinge his vailes from the barrell, which poore folkes buy for their hoggs but drinke them selues. Hee deuides a halfe pennie loafe with more subtilty then Keckerman, and subdiuides (a primo ortu) soe nicely that a stomacke of great capacitie can hardly apprehend it. Hee is a verie sober man consideringe his great temptations of drinke & strangers: and if hee bee ouerseene it is with in his owne liberties, and none ought to take exceptions. Hee is neuer so well pleas'd w^th^ his place, as in the entertainement of some Gentleman stranger in his butterie, whom hee greets with a cup of beere & a carued manchet, wherein hee shewes his qualitie. Hee domineeres with fresh men when they first come to his hatch, and puzzells them with strange language of Cues & Cees, and some broken Lattin as sic probo which hee hath learn't att his binn. Hee app^r^hends no punishment so great as sconsinge, and thinks all honestie compris'd in payinge of battells. His faculties extraordinarie are y^e^ warninge of a paire of Cards, and tellinge out a dozen of <?> Counters, for post & peare. And hee is a man of much Method in these buninesses. Thus hee spends his age till y^e^ tapp of it bee runne out, and then a fresh is sett abroach ://

A Seriant or Catchpole }}

Is one of Gods Iudgments, & which ouer rorers onely conceiue terrible. Hee is the properest shape wherein the fancie Sathan. for hee is at the most but an arester, a Hell & a dungeon. Hee is the creditors hawke where with hee seazes vppon flying birds, & fetches them againe in his tallons. Hee is the period of young Gentlemen, or their full stoppe, for when they meete him they can goe no farther. His ambush is a shopp stall or close lane, and his assault is cowardly att

l. 12 *poore folkes*] *e* extends to *f* l. 12 *buy for*] *b* extends to *f* ll. 2 *Sathan*] A dot after the *n* appears to be a period, but it is probably an unintended ink mark. ll. 4 *& fetches*] *&* extends to *f*

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α

backe. Hee respites you in noe place but in a Tauerne where hee sells his minutes dearer then a clockmaker. The common way to runne from him is through him, which is often attempted and atchiued, and the clubbs out of charitye knocke him downe. Hee is the worst guide in the world for hee leades you into miserable blinde wayes, where you shall hardly euer finde the way out againe. Hee is the first handsell of the young Templers rapiers, and they are as proud of <their> †his↓ repulse as a hungarian of killinge a Turke. Hee is a moueable prison, & his hands two manacles hard to bee fild offe. Hee is an occasion of disloyall thoughts in the common wealth, for hee makes men hate the Kings name, worse then the deuills.

A Plaier }}

Is one that knowes the right vse of the world, Where in hee comes to play a parte & soe away. His life is not idle, for it is all action, and no man needs more circumspection in his doings, for the eies of all men are vppon him. His profession hath in it a kinde of contradiction, for none is more disliked, & yet none more applauded, and hee has this misfortune of a schollar that too much witt makes him a foole. Hee is like our paintinge Gentleweomen seldome in his owne face, seldome in his clothes: and hee pleases the better because hee counterfaites, except only where hee is disguisd with straw for gold lace. Hee does not only psonate on the stage but sometimes in the streets; for hee is still mask't vnder the habitt of a Gentleman. His parts finde him oathes and good words which hee keepes for his vse, and discourse, and makes shew with them of a fashionable companion. His comings in are tolerable yet in small money, & like Hollefax great vicaraige most in two pences. The waightinge weomen Spectators are ouer the eares in loue with him, & Ladyes send for him to act in their chamber<?>. Your Inns a Court men were vndone but for them, hee is their cheife guest & employment, & the sole businesse y^{t} makes them after noone men. The Poet only is his Tyrant, & hee is bound to make<?> his friends freind drunke at his charges. Shroue tuseday hee feares as y^{e} baud, & Lent is more dangerous to him then the Butcher. Hee was neuer soe much discredited as in one Act of Parliament, which giues Hostlers priuiledge before him. for which hee abhorrs them more then a corrupt iudg. But to giue his due one well furnisht actor hath enough in him for fiue common Gentlemen, and if hee haue a good bodie for six, & for resolution hee shall challenge any Cato, for it hath bin his cheife practise to die well:

due

l. 9 *way to*] y extends to *t* l. 13 *euer finde*] *r* extends to *f* l. 13 *way out*] y extends to *o* l. 13 *againe*.] Word is written at the edge of the leaf. The period was inadvertently written on the outer edge of the following leaf. ll. 27 (*margin*) *due*] Word appears as *due*, but righthand ascender of *u* must be exaggerated.

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α

A Hansome Hostesse :·/ }}

Is the faire Commendacõn of an Inn aboue the faire signe, or faire lodginge, shee is the loadstone that attracts many iron gallants, & roarers, where the cleiue sometimes long, & are not easily gott off. Her lipps are the welcome, & your intertainement her companie, which is putt in the reckoninge too & is the dearest parcell in it: No Citizens Wife is demurer then she at the first greetinge, nor drawes in her mouth with a Chaste symper, but you may bee more familiar with out distast, & shee doth not startle att bandry. Shee is the Confusion of a pottle of sacke more then would haue binn spent elsewhere, and her little luggs are accepted to haue her kisse excuse them. She may bee an honest woman, but it is not beleued soe in her parish, & no man is a greater infidell in it then her husband:

A Shopp keeper: }}}

His shoppe is the well stuft booke, & himselfe y^e^ little page of it or index. Hee vtters much to all men though hee sells to few and intreats for his owne necessities by askinge others who they lack. No man speakes more & no more, for his words are like his wares twenty of one sort, and hee goes ouer them alike to all commers. Hee is an arrogant comma<?>nder of his owne things for what soeuer hee shewes you is y^e^ best in the towne though the worst in his shoppe. His Conscience is athing that would haue layd on his hands, and hee was forc't to putt it off & makes great vse of honesty to professe vppon. Hee tells you lies by rote, they beinge as it were his phrase to sell in, & y^e^ language hee spent most of his yeeres to learne. Hee neuer speakes soe truly as when hee sayes hee will vse you as his brother, for hee would not sticke to cozen him & in his shopp thinke it lawfull. His religion is much in y^e^ nature of his Customers, & indeed the pandor of it, and by a misinterp^r^ted sence of Scripture makes a game of his godlinesse. Hee is your slaue whilst you pay him ready money, but if hee once befreind you, yo^r^ Tirant, & you had better deserue his hate then his trust:/

l. 1 *Inn aboue*] *n* extends to *a* l. 1 *the faire*] *e* extends to *f* l. 2 *lodginge*] *e* overwrites a comma
l. 12 *may bee*] *y* extends to *b* ll. 5 *twenty of*] *y* extends to *o* ll. 9 *athing*] Written as one word

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{{ A partiall Man :· }}

Is the opposite extreame to a defamer, for the one speakes ill falsely, & y^e^ other ill, & both slander Truth. Hee is one that is still wayinge men in the scale of Comparisons and putts his assertions in one ballance, & y^t^ swayes that his freind alwaies shall doe best; but shall rarely heare good of his enemie. Hee considers first the man & then the thing; and restraines all meritt to what they deserue of him. Commendacons hee esteemes not the depth of worth, but y^e^ requitall of kindnesse: & if you aske his reason, hee shewes you his interest, and tells you how much hee is beholdinge to that man. Hee is one that ties his iudgment to the wheele of fortune, & they determine giddily both alike. He p^r^ferrs England before other Cuntryes because hee was borne there, & Oxfoord before other Uniuersities because hee was brought vpp there, and the best scholler there is one of his friends in the same Colledge. Hee is a great fauorer of fauorer of great Persons, and his Argument is still that which should bee his Antecedent. Hee is in high place therefore virtuous. Hee is preferd therfore worthy. Neuer aske his opinion for you shall heare his faction, & hee is indifferent in nothinge but Conscience. Men esteeme him for this a zealous affectionate, but they mistake him many times for hee doth it but to bee esteemd soe. Of all men, hee is worst to write a Historie for hee will praise a Seianus or a Tiberius and ↑for↓ some pettie respect of his all posteritie shall bee cozend :·//

A plaine Cuntry ffellowe: }}}

Is one that manures his ground well, but lets himselfe lie fallowe and vntill'd, hee hath reason enough to doe his business and not enough to bee idle or Melancholy. hee seemeth to haue the iudgment of Nabuchadnezar, for his conuersation is a mongst beasts, & his tales are none of the shortest, onely hee eates not ieasts, because hee loues not salletts. His hand guides the plow and the plow his thoughts, and his ditch and landmarkes are the very mounds of his meditacons. Hee expostulates with his oxen very vnderstandingly & speakes

Gee & Ree better then English:

11. title *Cuntry ffellowe*] *y* extends to *f*

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His minde is not much distracted with Obiects, but if a good fatt Cowe come in his way hee stands dumbe & astonisht; and though his hast bee neuer so great, hee fixes heere halfe an howres Contemplation. His habitation some poore thatc'ht roofe distinguisht from his barne by the Loope-holes y^t^ lett-out smoake, which the raine had long since washt through, but for the double seeling of bacon, which hath hung there from his Grandsires time, & is yet to make Rashers for Posteritie. His dinner is his other worke, & hee sweates at it as much as his labour. Hee is a mercilesse fastner on a peece of beefe, & you may hope to saue y^e^ Guard off sooner. His Religion is a part of his Coppie hould, which hee takes from his Land↓-↑lord and referrs it wholy to his discretion, yet if you giue him leaue hee is a good Christian to his power, y^t^ is goes to y^e^ Church in his best clothes, & sitts there with his neighbours, where hee is capeable only of 2 Prayers, for Raine & faire weather:·/

A meere young Gentle man of y^e^ Vniu'sitie:}}

Is one y^t^ comes there to weare a Gowne, & to say hereafter hee <hath> ↑has↓ biñ at y^e^ Vniuersitie. His father sent him hither because hee heard there was y^e^ best dauncinge & fen<s>cinge schooles; from these hath his educac̃on, from his Tutor y^e^ ouersight. The first element of his knowledge is to bee shewne y^e^ Colledges, & initiated in a Tauerne by the way, which hereafter hee shall learne of him-selfe. The 2 markes of his senioritie are, the bare veluet of his Gowne, & his proficiency at the Tennis, where when hee can once play a sett hee is a fresh man no more. His studdie has commonly handsome shelues, & his bookes neat silke strings, which hee shewes to his ffathers Man, & is loath to vntie or take downe for feare of misplacinge. vppon fowle daies for recreation hee retires thither, & lookes ouer the prettie booke his Tutor reades to him, which is commonly som old Historie or a peece of Euphor-mio, & for this hee has money giuen him to spend y^e^ next day. his maine loitering is in y^e^ Library, where hee studies armes & books of honor, till hee growes as ꝑfect in pedegrees as y^e^ Herauld. Of all things hee endures not to bee mistaken for a Scholler, & hates a blacke suite though it bee of sattin, his Companion is some stale fellow, that has bin notorious for to gold hatbands whom hee admires at y^e^ first afterward, If hee haue spiritt or money hee may light of better company & learne some flashes of Witt; w^ch^ may doe him good seruice in y^e^ Cuntry here after. But hee is now gone to y^e^ Inns a Court; where hee studdies to forgett what hee learnt before his acquaintance & fashion : ffinis

I, 19 *may hope*] y extends to *h* I, 22 *Church*] Written in secretarial style I, 24 *only of*] y extends to *o* II, title *Vniv'sitie*] Apostrophe written in secretarial style II, 2 *biñ*] Tilde probably suggests shortening of word. Holgate generally wrote *been*. II, 3 *& fencing*] & extends to *f* II, 10 *commonly handsome*] y extends to *h* II, 12 *vppon fowle*] *n* extends to *f* II, 15 *& for*] & extends to *f* II, 20-21 (*spaces in text*)] As indicated. Perhaps copy text was unreadable. II, 21 *ye first*] *e* extends to *f*

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β55 A happy man

Is he y^{t} can look upon death, & see his face wth y^{e} same countenance with w^{ch} it hears its story; that can endure all y^{e} labours of his life with his soul supporting his body; y^{t} can equally despise riches w^{n} he has them, & when he has them not; y^{t} is not sadder if they lie in his neighbour's trunk, nor more haughty if they shine round about his own walls; he y^{t} is neither moved wth good fortune coming to him, nor going from him; y^{t} can look upon another man's lands evenly & pleasingly as if they were his own, & yet look upon his own & use them too, iust as if they were another man's; y^{t} neither spends his goods prodigally & like a fool, nor yet keeps them avariciously & like a wretch; y^{t} weighs not benefits by weight & number, but by y^{e} mind & circumstances of him who gives them; that ne--ver thinks his charity expensive if a worthy person be y^{e} receiver; he y^{t} does nothing for Opinion's sake, but every thing for Conscience, being as curious of his thoughts as of his actings in marketts & theatres, & is as much in awe of him--self as of a whole Assembly; he y^{t} knows God looks on, & con--trives his secrett affairs as in his presence; y^{t} eats & drinks because he needs it, not to serve a lust or load his belly; he y^{t} is bountifull & chearfull to his friends, & charitable & apt to forgive his enemies; y^{t} loves his countrey, & obeys his prince, & desires & endeavours nothing more y^{n} that he may doe honour to God. Seneca de vitâ beatâ.

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A Index

	Page
Anagram on Iohn Portemane——	211
Anagram on Anth: Weastdon——	14
Address to Kg Will^m & Mary Waldenensis	151
The Association 1696——	150
Vpon Qn Anne as she passt thro Oxford	48-50
Address to Kg William Walden—	152
Address to Qn Anne Walden—	229
The Convocation Address to y^e Qn—	259
Walden Address to y^e Qn on y^e Vnion	149
Walden Address battle Audnarde—	179

B.

On y^e Bible — — — —	208
y^e Bibles Register — — — —	210
on y^e standing for a Beedals place	204
on a Blisterd Lipp — — — —	207
Bishop Normans Tomb renovated — —	175
on a Black gentlewoman — — —	180
To y^e D: of Buckingham in Spain	087
Of one Braging of his Auncesto^rs — —	94
Vpon y^e Beauty of his M^rs — — —	96
That he would not be Beloved — —	139
To a Boy one eyed born of an one eyd Mother	175
on S^r ffr: Bacon Ld Chancell^or —	55
on y^e Q-n of Bohemia — — —	72
Business a foe to Love. 221.	

Index Page

C.

Of Care — — —	2
D^r C: to y^e M:B. — —	47
D^r C: verses to y^e Ld Mordaunt —	73
To Christ for mercy — — —	84
To Christ an Hymne — — —	97
y^e Complaint of Phillis — — —	139
Cupids mistake: in praise of his M^rs	138
y^e Coven^t executed, burnt by y^e Hangman	158
Vpon Pr: Charles returing from Spain	89
The Crosse — — — —	99
on y^e Cruelty of his M^rs — —	132
To Cupid a Ladies Prayer.	93
To Cupid or y^e God of Love ——	175
Collections out of Plays. 219 . 231 . 233	

D.

Dialogue betw a man & a woman	104

E.

Elegies

- on Qn Anne by Kg I: — —	1.
- In obitu~ Annæ Reginæ — —	14
- on y^e Death of Qn Anne	52
- on D^r Ashboold — — —	5
- on Kg Charles y^e 1^st by Montross	217
- on y^e Butler of Xst church oxon	198
- on M^rs Gardner	17
- on M^rs Gardner who dyed in Childbed	20
- on his friend — — —	60 . 201
- on Prince Henry.	121 . 114 . 117
- on Kg Iames .	191 . 192 . 193
- on Iohn King Bp of London	195
- on M^r Rich^d Lucey — — — —	37
- on a Lady — — — —	39
- In obitu~ Dūi Lenoxia —	68
- on y^e Death of y^e Lady Marcum	78

Index, pp. 330-334] Hand of John Wale.

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Index

Elegies. page
- in obitū. Mrn Maxiæ 19
- on his Mistress — — — 59
- on ye death of Mrs Prideaux. 198
- on ye death of Baronet Portmane 211
- on Sr Walter Raleigh. 216.36.217
- on ye Death of Sr ff: Pelham 206
- on Tho: Ravis Bp of London 194
- on ye Countess of Rutland —— 107
- on Mr Iohn Ryce —— 15.16
- on Mrs Thayre —— 19
- in obitu Mariæ Reginæ 242

Epitaphs.
- on Mr Shakepere —— 200
- on Tho: Beckett Arch Bp Cant. 217
- vpon Rosamund —— 217
- on a virgin in Court — 94
- on a Learned Man — ibid.
- on my Ld Dorset — 199
- on a youth —— ibid.
- on Children. 199.200
- on my Lord Barckley. 200
- vpon a pigmie —— 147
- on Sr Tho: Overbury — 170
- on or Saviour —— —— 174
116 - on Prince Henry —— 2
- on Vincent Corbett . 10 . 11
- on ye Lady May & N:Field. 72
- on Duke Hamilton — — 227
- on Mr Ch: Wray — — — 127
Epitaphs out of Camdens remains 160 &c.
Encomiū on his Mrs — — — 204
on Qn Elizabeths goeing by Water — 2
Excuse of Absence ——— 93
An Errand for ye Soule — — — 42
Epitaphs & Inscriptions antiq3 a G Fleetwood
238 &c 251 &c 271 &c
out of Vlysses Bellquo Gull 273 & 274
on ye Eccleseasticks . 226

Index

F. page
To his Friend in ye Country —— 113
Concerning Foolish Lovers —— 142
of Fear ——— 3
of Friendship —— —— —— 111
Vpon Madm Fowler ——— 64
To his friend yt he forgets him not 69
To a friend by Dr C. —— —— 92
To a Friend in ye low Countries — 70
on a Fountaine —— —— —— 216
on a false report of Ld Kensington &c 89

G.
Question of a Garland & Answer. 85
To a Gentleman on a strange Cure 209

H.
of Hope ——— ——— ——— 3
on Prince Henry —— —— —— 1
The Happy Man —— 148 - 137
Horace. L.2: Ode.14. L:2. Ode. 10.-243

I.
To Kg Iames Mr Martins speech 176
Iter Boreale Dr Corbett 25
vpon Iustification——— 204
To Mr B: Iohnson —— —— 110
Invective agst women —— 13
Inconstancy of womankind —— 144
Vpon ye Inconstancy of his Mrs 63.101
of Iealousie —— —— —— 219.2

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Index. page

L. Of Love.
That Lust is not his aime. 133
Love y^e^ Cause of his vnrest 135:136.
To a Lady to make use of her time. 142
pon his Lady goeing to bed D^r^.C.— 4
Lydfoord law in Devonshire— 18
Liberty of Conscience on a boghouse— 230

[M]
To his M^rs^ goeing to bed - - 41

M To his M^rs^ in his death .132.
To his Mistress. 141.91.137.134.62.64
His Mistress in bed 140.137
His Mistress's Beauty 96 & her picture.140
his M^rs^ Described thro-out . 95
His M^rs^ by y^e^ E. of P. & Answer. 138
Mul'd Sack, y^e^ name of a Book. 170
On y^e^ Money News in Frankendale. 128
of Man . 45.68.103.
of Mans Life. 69
A Meditation. — — 85.
On his Mistriss. 60 . 65
A Man & 2 maids in a Boat at Sea . 83
On M^rs^ Mallet an Invective. - - 202
Vpon Mortality - - - - - 203
Ag^st^ Marriage 219

N
page
Noli peccare —— —— 90
Natura negat facit Indignator versum 146
on y^e^ Nightingale 205. out of Strada 214

O.

P.
His Passion for a lost chain of Gold 125.
Petition of ff: Phillips Esq$_3$ to Kg Iames 153
Of a Poet — — 1
A Paradox on a painted face - 43.
of one y^t^ was betrayd by a Perfume. 66
Patience y^t^ best remedy for Ills past. 220
Pythagoras Golden verses. —— 223
Q

R
To y^e^ Countess of Rutland — — 105.
Radneys verses before he killd himself 45
A Riddle, on sleep. — — 191
Vpon y^e^ Resurrection — — 203.

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Vide Page 243. 227. 216. 214. 206

195
94
<17>71
153
140
145
137
134
32
27
21
17
13
11
107
97
93
92
89
7
5
70
3
[78]
63
55
47

Page misnumbered (*see above*). Previous leaf, f. 164, missing.

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