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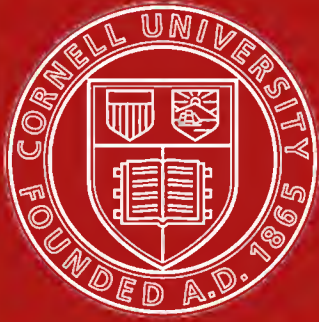
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A CATALOGUE,  
BIBLIOGRAPHICAL AND CRITICAL,  
OF  
EARLY ENGLISH LITERATURE;

FORMING A  
PORTION OF THE LIBRARY

AT  
BRIDGEWATER HOUSE,

THE PROPERTY OF  
THE RT. HON. LORD FRANCIS EGERTON, M. P.

BY J. PAYNE COLLIER, F. S. A.

L O N D O N :  
M D C C C X X X V I I .

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LONDON :

F. SHOBERL, JUN., LEICESTER STREET, LEICESTER SQUARE.



## P R E F A C E.

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THE Library, a small portion only of which is included in the following Catalogue, was originally formed by Sir Thomas Egerton, Baron Ellesmere, who was made Keeper of the Great Seal by Queen Elizabeth, and Lord High Chancellor of England by King James I. His Lordship is well known to have been an enlightened and munificent patron of literature. Some of the books came into his possession from the Countess of Derby, whom he married in 1600, whose first husband, Sir John Wolley, appears also to have been a liberal encourager of learning.

Baron Ellesmere was created Viscount Brackley shortly before his death in 1616, and his son was raised to the dignity of Earl of Bridgewater in the following year. Many of the rarer productions enumerated in the following pages were collected and carefully preserved by the latter, and his affection for his books is testified by his marks and notes in most of the volumes which he added to the collection. The Library was augmented at later dates by the successive Earls and Dukes of Bridgewater, until it devolved into the hands of the present possessor, by whose direction and at whose expense this Catalogue has been prepared and printed.

The undertaking has been limited to early English Literature, because it is a department which, though less understood than some others, has of late years attracted much attention, both in this and in foreign countries. Had a wider field been chosen, it would have been difficult to limit the work to any reasonable proportions; and even now, not a few productions, particularly such as are of a graver cast and of larger dimensions, are not included. It was thought that the materials supplied by them would not accord with the lighter subjects of tracts in verse and prose, with which the Library is peculiarly well furnished.

Upon the intrinsic value and admitted curiosity of many of the productions embraced in the ensuing Catalogue, it is not necessary to dwell: these points are treated under the respective titles, and such other information is communicated, either regarding the author or his work, as the editor thought it necessary to supply. Not a few of the volumes, there is every reason to believe, are unique; and peculiarities which give known productions additional interest are pointed out with that diligence which an ardent and ancient love for bibliographical pursuits was likely to produce.

It may be proper to add that the collations, whether of titles or extracts, have been made with the greatest care, and, it is hoped, with proportionate success.



## BIBLIOGRAPHICAL CATALOGUE.

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ADAGES.—*Adagia Scotica*, or a collection of Scotch Proverbs and Proverbial Phrases. Collected by R. B. Very usefull and delightfull. *Omne tulit punctum qui miscuit utile dulci*. London. Printed for Nath Brooke, &c., 1668. 12mo. 30 leaves.

The Adages are alphabetically arranged, but, the Collector, R. B., (possibly Richard Brathwaite, who was a north-countryman, although not a native of Scotland, and who did not die until 1673), has not shown much skill in this respect, for all the Proverbs beginning with the definite and indefinite articles are placed under the letters A. and T.: thus the first proverb in the volume is, "A fair bride is soon buskt, and a short horse is soon wispt." The same objection applies to the Collection published by N. R., in 1659, 8vo. "Proverbs in English, French, Dutch, Italian, and Spanish;" from whence we might be led to conclude that they were inserted in those languages, but they are only translated and miscellaneously printed. The work before us appears to be the earliest assemblage professedly of Scotch Proverbs, with the exception, perhaps, of that of R. Fergusson, said to have been first printed in 1598: the "*Adagia in Latine and English*," printed at Aberdeen in 1622, 8vo. is taken from the *Adagia* of Erasmus, with corresponding English Proverbs subjoined.

Although the work, of which the title is inserted at the head of this article, is called "*Adagia Scotica*," some of the proverbs are of a general kind, and may be said to belong to many countries, and to various states of society, while

others are purely national. The following are a few specimens of the most characteristic :

“ A teem purse makes a bleat merchant.  
 A man may woove where he will, but wed where he is weard.  
 Biting and scarting is Scots folks wooing.  
 Curtesie is cumbersom to them that kens it not.  
 Drink and drouth comes sindle together,  
 Every man can rule an ill wife but he that hes her.  
 Fair words brake never bain, foul words many ane.  
 Good chear and good cheap garres many haunt the house.  
 He that is ill of his harbery is good of his way kenning.  
 Hap and a halfpennie is worlds geir enough.  
 It's na mair pity to see a woman greit, nor to see a goose go barefoot.  
 Knowledge is eith born about.  
 Little kens the wife that sits by the fire how the wind blows cold in hurle-  
 burle swyre.  
 Many masters, quod the Poddock to the harrow, when cvery tind took her a  
 knock.  
 Neir is the kirtle, but neirer is the sark.  
 Of other men's leather men take large whangs.  
 Pnt your hand no farther nor your sleeve may reek.  
 Qhen thieves reckon, leal men come to their geir.  
 Rhue and time grow both in ane garden.  
 Sooth bourd is na bourd.  
 There is little to the rake to get after the beisome.  
 They are good willy of their hrse that hes none.  
 The next time ye dance wit whom ye take by the hand.  
 Wishers and woulders are poor householders.  
 Ye breed of the cat, ye would fain have fish, but ye have na will to wet your  
 feet.”

The earliest collection of proverbs in English was that made by John Heywood, the dramatist, first printed in 1547, 4to. and many times afterwards. There are two distinct works, called “ *The Crossing of Proverbs*,” one by B. N., (probably Nicholas Breton), in 8vo. with the date of 1616, and the other by B. R., also in 8vo. published about 1680 : the latter is not a reprint of the former, but both consist of proverbs with answers to them immediately following, as :

“ *Proverb*. No man can call againe yesterday.  
*Cross*. Yes, hee may call till his heart ake, though it never come.  
*Proverb*. Had-I-wist was a foole.  
*Cross*. No, he was a foole that said so.”



These are from "The Crossing of Proverbs," 1616, as well as the following:

*Proverb.* The world is a long journey.

*Cross.* Not so: the Sunne goes it every day.

*Proverb.* It is a great way to the bottome of the sea.

*Cross.* Not so: it is but a stone's cast."

These two proverbs and crosses are found in the ballad of "King John and the Abbot of Canterbury," and in several old jest books.

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AGES OF SIN. — The Ages of Sin, or Sinnes Birth and groweth, with the stepps and degrees of Sin, from thought to finall Impenitencie. n. d. 4to. 9 leaves.

This work consists of nine well executed copper plates, to the last of which the initials "Ja. v. L. fecit," are attached; and, from the similarity of the style, we need not hesitate in assigning the other eight to the same engraver; perhaps Jacob van Lochem, a Dutch or Flemish artist, who produced other plates circulated in this country about the time of the Civil War, although the present series appears to be unknown. The first plate constitutes the title, which is inserted in an oval frame, and underneath it the representation of a large snake with a number of smaller ones making their way out of its entrails. All the plates are in the nature of emblems, with engraved verses underneath, not always very intelligible nor explanatory. The third engraving, called "Delectation," is of an ape nursing its cub, and below it are the following lines:

"If sinfull thoughts (once) nestle in man's heart,  
The sluice is ope, Delight (then) playes its part:  
Then, like the old-Ape hugging in his armes  
His apish young ones, Sin the Soule becharmes;  
And, when our apish impious thoughts delight us,  
Oh, then (alas), most mortally they bite us."

The fifth plate represents a tiger swallowing a man, with his head and shoulders down the beast's throat, and his legs, boots, spurs, and all, remaining yet to be swallowed. It is called "Act," and the lines appended are these:

"Sin and the Soule (thus) having stricken hands,  
The Sinner (now) for Action ready stands;

And Tiger-like swollowes up at one bitt  
 Whatever impious prey his heart doth fitt;  
 Committing Sin with eager greedyness,  
 Selling his Soule, to worke all wickedness."

From the little connexion between the engravings and some of the inscriptions, we might be led to imagine that the artist, having them by him, employed a person to write verses who was not very ingenious in applying his lines to the subject of the plate. The following are the titles of the nine engravings: 1, Suggestion; 2, Ruminatiō; 3, Delectatiō; 4, Consent; 5, Act; 6, Iteratiō; 7, Gloriation; 8, Obduration; 9, Finall Impenitency.

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**AIMON, THE FOUR SONS OF.**—The right plesaunt and goodly Historie of the foure sonnes of Aimon, the which for the excellent endytyng of it, and for the notable Prowes and great vertues that were in them: is no les plesaunt to rede then worthy to be knowen of all estates bothe hyghe and lowe, n. d. fol. B. L. 179 leaves.

It will be seen by the following Colophon, that this copy, at least so far, differs from that described so much at large by Dr. Dibdin in his "Typographical Antiquities," iii, 137. "Here finissheth the hystory of the noble and valiaunt Knyght Reynawde of Mountawban, and his three brethern. — Imprinted at London, by Wynkyn de worde, the viii. daye of Maye, and y<sup>e</sup> yere of our lorde, M,CCCCCiiii, at the request and commaundement of the noble and puissaunt erle, the Erle of Oxenforde, And now Imprinted in the yere of our Lorde, M,CCCCCliiii, the vi. daye of Maye, by Wylliam Copland, dwellyng in Fletestrete at the Signe of the Rose Garland. for John Waley."

If Dr. Dibdin be correct, in the Colophon of the copy he used Copland omitted his place of residence as well as his sign, and it purported to have been printed for Thomas Peter instead of John Waley. No doubt, as Dr. Dibdin suggests, a certain number of copies was struck off for particular stationers with their names appended. As in his citations Dr. Dibdin does not profess to follow the original spelling, it is impossible to ascertain from his work whether there are any other variations of typography. The Colophon certainly renders it quite clear that Wynkyn de Worde printed an edition of the Romance in 1504, although no single copy of it is now known. Dr. Dibdin has not quoted the

very interesting "Prologue," which gives an exact account of the origin of the undertaking, as well as of another book translated, probably, by Caxton. It is as follows, but in the second sentence there is an obvious misprint: "desyred and coveite to lerned," ought of course to be "desyred and coveited to lerne," the letter *d* having been added to the wrong word:

"As the Philosopher in the fyrst booke of hys methafysyque sayth, y<sup>t</sup> euery man naturally desyreth to know and to con newe thynges. And therefore haue the Clerkes and people of great vnderstandyng desyred and coveite to lerned sciences, and to know vertues of thynges. Some by Phylosophy, other by Poetrye, and other by Historyes and cronyckes of thynges passed. And vpon these three they haue greatly laboured in suche y<sup>t</sup> thanked bee God, by theyr good dylygence and laboures: they haue had greate knowledge by innumerable volumes of bookes, whiche haue be made and compyled by great studye and payne vnto thys day. And bycause that aboue all thynges the princes and lordes of hie estate and entendement desyre to see thystories of the ryght noble and hye vertues of the predecessours whiche ben digne, and worthy of remembraunce of perpetuall recommendacion. Therefore, late at ye request and commaundement of the ryght noble and vertus Erle John Erle of Oxeforde my good synguler and especial lorde I reduced and translated out of Frenche into our maternall and Englyshe tongue, the lyfe of one of his predecessoures, named Robert Erle of Oxeforde tofore sayd w<sup>t</sup> diuerse and many great myracles whiche God shewed for him as wel in his lyfe as after his death, as it is shewed all a longe in hys sayde booke. And also that my sayd Lorde desyareth to haue other Hystories of olde tyme passed of vertues chyualry reduced lykewyse into our Englyshe tongue: he late sent to me a booke in Frenche, conteynyng thactes and faytes of warre doone and made agaynst ye great Emperour and king of Franunce Charlemayne by ye iiii sonnes of Aymon, other wyse named in Frenche Les quatre fylz Aymon, whyche booke accordyng to hys request I haue endeuerde to accomplyshe and to reduce it into our englyshe, to my great coste and charges, as in the translatinge as in enpryting of the same, hopyng and not doubtyng but that hys good grace shall rewarde me in suche wise that I shal haue cause to pray for his good and prosperus welfare. And besechyng his said noble good grace to pardon me of y<sup>e</sup> rude and this simple worke, For accordyng to the cobby whyche he sent to me, I haue folowed as nigh as I can, and where as any defaute shall be founde I submyt me to the correccion of them that vnderstande the cronycle and hystory, besethyng them to correcte it and amende there as they shall fynde faute. And I shall praye almighty God for them that so doo to rewarde them in suche wyse that after this shorte and transytory lyfe, we all may come to euerlastyng lyfe in heuen. Amen.

"Thus endeth the prologue."

This introduction is followed by the Table of Contents, occupying seven

pages, and the story commences on Sign. A, vi. Herbert remarked that the prologue savours strongly of the style and manner of Caxton: this is true, and it is very possible that he wrote it with a view to publication, and that he did not live to print the work he had translated. We know that such was the case with the *Vitas Patrum*, printed by Wynkyn de Worde in 1495. This supposition will solve the whole difficulty, if we conclude that Wynkyn de Worde kept Caxton's manuscript by him some years before he put it to press.

What follows is a specimen of one of the many wood cuts: it may have come into the hands of Copland with others he is known to have used, and which had certainly been the property of Wynkyn de Worde.



The above is inserted on fo. 144, b., and the chapter to which it belongs is thus headed: "How after that Reynawde was departed fro Ardeyn to make



his viage beyonde the sea, clothed poorely as a pilgrim, asking his meat for God sake, the duke of Normandi tooke Alarde, Guycharde, and Richarde, and brought them with him to Charlemayne, which received them honourably, and tooke up his siege and went to Paris. But, whan he cam to the cite of Lege upon the river Meuze, he made Bayarde to be cast into it, with a milstone at the necke of him. But men sayen that Bayarde scaped out, and that he is alyve yet in the forest of Ardeyne."

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ALMANACKS. — Foure great Lyers, striving who shall win the silver Whetstone. Also a Resolution to the countri-man, proving it utterly unlawfull to buye, or use our yeerly Prognostications. Written by W. P., &c. At London, Printed by Robert Walde-grave, n. d. B. L. Svo. 54 leaves.

Under a humorous title this is a serious attack upon the makers of Almanacks, then most frequently called Prognostications, whom Dekker and others subsequently turned into ridicule. (Vide Dekker's *Raven's Almanack*, in this Catalogue). The "four great liars" are designated by W. P., under the initials B. F. T. and D; and he first shows their discordances by the juxtaposition of their predictions, and afterwards, under the title of "a Resolution to the countreyman," argues against the folly and impiety of such a pretended insight into the mysterious ways of Providence.

Perhaps the most remarkable production of this kind is a tract published by William Paynter, (editor of the collection of novels called *The Palace of Pleasure*), under the title of *Antiprognosticon*. It is partly a translation from the Latin, and partly an original invective against the professors of the art of foretelling the events and prospects of the coming year. It was printed by Henry Sutton in 1560, 8vo., and is preceded by some verses by Paynter and by "Henry Bennet Calesian." Paynter's lines are curious from the mention they make of Archbishop Grindall, as a fellow-labourer in this undertaking, although he fell under Queen Elizabeth's displeasure in 1576 for favouring such supposed prophesies. It is not at all improbable that the initials W. P. in the title-page at the head of the present article are those of William Paynter, and that it was a renewed attack upon astrologers.

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ANAGRAMS. Anagrammata Regia. In Honorem Maximi et Mansuetissimi Regis Caroli conscripta. Quibus Heroica quædam subnectuntur. Opusculum Regiis Nuptiis destinatum. Nunc verò Auctoris opera auctum & emendatum. 1626. 4to. 60 leaves.

This work is in Latin and English, and by an anagram upon the name of the author at the end, "I pen hony," we are led to suppose that it was John Peny, or perhaps Penny. By a chronogram at the foot of the title, it appears that it was printed in 1626, and by another on Sign. E. 3, that it was published by William Stansble: *Extant ista in ædibus Gulielmi Stansble. [Forsan Stansbie]*. The words *auctum et emendatum* seem to show that it had appeared earlier, but no other copy even of this edition has occurred. It is a very elaborate and tedious trifle, and could have had no sale, having been printed, probably, more for the gratification of the writer than of the reader.

The first eighteen leaves are filled by complimentary anagrams to the king and to the principal nobility, followed by this address. "*Typographus Lectori: Si placebunt quæ precedunt Anagrammata jucundissima, Auctoris Epigrammata tibi non inuidebo.*" The epigrams are, however, far from meriting the praise thus bestowed upon the anagrams, and they are divided into *Religiosa*, *Officiosa*, and *Jocosa*: here the author makes the ordinary excuse for publication, viz. that he sent them to the press *propiorum amicorum jussu*. The religious epigrams are all of a pious character: those in the next division of the work are addressed to persons in office. One or two specimens of the *epigrammata jocosa*, most of which are in Latin only, others in Latin and English, and some in English, may be given:

" *To a certaine Writer.*

" Halfe of your Booke is to an Index growne:  
You giue your Booke *Contents*, your readers none."

" *Of Robertus.*

" Robertus when he saw Thieves hanged, then  
Hee said, I 'le take *example* by those men.  
And so he did, for at the next Assize  
He mounts the *same* Tree for three robberies."

The following has often been repeated since, and probably it was not new in 1626.

*“ Of a Schoolemaster and his Scholler.*

“ A Pedant ask'd a Puny rife and bold,  
In a hard frost, the Latin word for cold.  
He tell you *out of hand*, (quoth he) for loe,  
*I have it at my fingers' ends*, you know.”

The two following are interesting on account of the poets to whom they relate. Hall was made Bishop of Exeter in 1627.

*“ To Dr. Hall Deane of Worcester.*

“ You in high straines have sung Gods Heavenly graces,  
Which you shall sound in high and Heavenly places.  
Sweet Hall, what Hallelujahs shall you sing  
In Heavens high Quire to the eternall King.”

*“ Samuel Daniel.*

“ Diceris egregius duplici tu nomine Vates ;  
Quam sanctus *Samuel*, quam sapiens *Daniel*.  
Romanum superare potes, me Judice, Vatem ;  
Non tibi lasciva est Pagina, Vita proba est.”

This must have been written before the death of Daniel in October, 1619.

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ANATOMY OF THE WORLD.—An Anatomy of the World.

Wherein by occasion of the untimely death of Mistris Elizabeth Drury, the frailty and the decay of this whole world is represented. London, Printed for Samuel Macham, &c. An. Dom. 1611. 8vo. 15 leaves.

This is an earlier edition than any hitherto discovered, that of 1612 being the first mentioned by bibliographers, and it was published anonymously in four distinct impressions, viz., of 1611, 1612, 1621, and 1625, before it was included in the 4to volume of the Poems of Dr. Donne, printed in 1633, after his death. The subject of the tribute before us was the daughter of Sir Robert Drury, with whom Donne for some time resided, and whom he accompanied to Paris. In a letter dated from Paris, 14th April, 1612, Donne mentions that the “ Anatomy of the World ” had been printed.

He was at one period, before his marriage with the daughter of Sir George

Moore, Secretary to Lord Chancellor Ellesmere; and some documents subscribed by Donne are preserved among the MSS. at Bridgewater House; but it is remarkable that this small volume is the only one of his authorship now in the Library. It was probably presented by him to his noble patron, and it might be printed in 1611 merely for private distribution.

Dr. Donne was a poet before he had attained his twentieth year; for although his Satires are not known to have been printed until 1633, some of them were written forty years earlier, and a MS. copy dated 1593 is preserved in the British Museum—[MS. Harl. 5110.] From what he says in one of his letters dated in 1614, and from other circumstances, it may be doubted whether a now lost edition of his Satires was not then privately circulated.

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ARNOLD'S CHRONICLE.—In this boke is contained y<sup>e</sup> names of the baylyfs Custose mayers and sherefs of y<sup>e</sup> cyte of london from the tyme of kynge Richard the fyrst, & also the arteycles of y<sup>e</sup> Chartour & lybartyes of the same Cyte, And of the chartour and lybartyes of England, with other dyuers maters good and necessary for euery cytezen to vnderstond and knowe. n. d. B. L. fol. 133 leaves.

This is the edition of Arnold's Chronicle, which, though without his name, came from the press of Peter Treveris, who is supposed to have been the first printer who carried on business in Southwark. Dr. Dibdin does not seem to have made up his mind whether this edition by Treveris was the earliest, or whether it had been previously printed by John Doesborowe at Antwerp; for, on p. 34, of Vol. iii. of his "Typographical Antiquities," he speaks of Doesborowe's edition as "the second," and inserts, in a note on p. 35, the statement of the late Mr. Douce, that Treveris printed the second edition. There is little doubt that the latter is the correct conclusion.

It is only from similarity of type that it has been decided to be the work of Treveris, and not of Pynson, as Ames supposed. The date has been fixed in 1521, from the following paragraph at the end of the list of the mayors and sheriffs of London:

“This yere Galy halfpens was banysshed out of england, & whete was worthe xvij. s. a quarter. And this yere one Luther was accowntyd an eretyck and on sonday that was the xii day of Maj, in the presence of the lorde legate and many other bysshops and lordys of england, the sayd Luther was openly declared an here-tyck at powlys crosse and all his bokes burnyd.”

On Sign. O. vi., commences the celebrated ballad of "The Not-browne Mayde," which Prior modernized, and which, with many inaccuracies, was inserted by Capel in his *Prolusions*, p. 3. Mr. Douce superintended a reprint of the whole chronicle from the edition of Doesborowe, but, even he, with all his exactness, made some trifling mistakes when giving the ballad. In the edition by Treveris, it frequently varies typographically from the impression by Doesborowe. Capel divided the lines differently, but, in the original, and in the second edition before us, they stand precisely in this manner :

" Be it right or wrōg, these mē amōg. on womā do complayne  
 Affyrmynge this, how that it is. A labour spent in wayne  
 To loue thē well, for neuer a dele. They love a mā agayne.  
 For late a man, do what he can. theyr fauour to attayne  
 Yet yf a newe, to them pursue. theyr fyrst true louer than  
 Laboureth for nought, for from her tought. he is a banysshed man."

This form of stanza is peculiar to this ballad, and no other poem which exactly adopts it is known. It seems agreed that "The Nut-brown Maid" is not older than the beginning of the sixteenth century, though Hearne, in one of his letters, printed in *Restituta*, i, p. 70, would carry it back to the time of Henry V., and Dr. Percy, (*Reliques*, ii, p. 28, Edit. 1812), to the early part of the reign of Henry VII.

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ARTHUR.—The storye of the most noble and worthy Kyng  
 Arthur, the which was the fyrst of the worthyes Chrysten, and  
 also of hys noble and valyaunt knyghtes of the rounde Table.  
 Newly imprinted and corrected. Imprinted at London by  
 Thomas East. n. d. B. L. fol. 307 leaves.

A rare edition of the Mort Arthur, which work came originally from the press of Caxton in 1485. East's impression is without date, the Colophon running thus: "Imprinted at London, by Thomas East dwelling betweene Paules wharfe and Baynardes Castell," and it differs, as far as the text is concerned, in no material respect from the reprint previously made by William Copland from the text of Caxton: some of the wood cuts, which are placed at the head of every book, are also identical, and must have devolved into the hands of East; but others vary rather in design than in subject. On the title-page is a wood cut representing the conflict between St. George and the Dragon, but here the Knight of Cappadocia is made to pass for King Arthur. A reduced

copy of it is inserted on the title-page of Southley's edition of the *Mort Arthur*, 4to. 1817.

A few of the wood cuts of East's edition are considerably older than the date when he printed: the subsequent is a fac-simile of one of them, which was used by Wynkyn de Worde in 1520, before Christopher Goodwyn's poem, "The Chance of a Dolorous Lover." The block then came into the hands of W. Copland, and, having been used by him in his reprint of the *Mort Arthur*, it subsequently was in the possession of East, who applied it to the same purpose in the volume before us: it precedes the 15th book, "Of Syr Launcelot du lake," the chapter being thus headed: "Howe Sir Launcelot came into a Chappelle, where he founde dead in a whyte sherte a man of religion of an hundred wynter olde."





Thus Wynkyn de Worde's "dolorous lover" served the turn, in the hands of Copland and East, to represent a dead man in a white shirt, an hundred winters old. At the time the block was employed by East it had been considerably worn and battered.

The "Prologus" is inserted on the next leaf after the title, and it is followed by "the Table" of the contents of each chapter of the twenty-one books into which the whole work is divided: it fills eleven leaves. These have distinct signatures, and the first chapter of the first book begins on A. j., with a wood cut half-length of Arthur in armour, holding his sword and shield.

Somewhat less than a century after East's edition appeared, Martin Parker, the notorious ballad-poet, published an abridgment of the *Mort Arthur*, with the title of "The most admirable Historie of that most renowned Christian Worthy Arthur, King of Great Britaines." (London, Printed for Francis Coles, 1660), and on the fore-front of the life of this "Christian Worthy," he is represented as a Turkish hero, in a wood cut that had been intended and used for the Soldan of Babylon, mounted on a plumed charger.

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ARTHUR.—The most ancient and famous History of the renowned Prince Arthur, King of Britaine, wherein is declared his Life and Death &c. As also all the noble Acts &c. of his valiant Knights of the Round Table. Newly refined and published for the delight and profit of the Reader. London, Printed by William Stansby for Jacob Bloome, 1634. B. L. 4to. 467 leaves.

This is a reprint of the *Mort Arthur* with certain modernizations, or, as it is worded in the title-page, "newly refined." In an address to the reader, he is informed that the original history was written in French and Italian, and that in the ninth year of Edward IV. Sir Thomas Maleore, [Malory] translated it into English. "In many places, (adds the writer), this volume is corrected, (not in language, but in phrase), for here and there King Arthur or some of his knights were declared in their communication to sweare prophane and use superstitious speeches, all (or the most part) of which is either amended or quite left out by the paines and industry of the compositor and corrector of the presse; so that as it is now, it may passe for a famous piece of antiquity, revived almost from the gulph of oblivion, and renewed for the pleasure and

profit of present and future times." To this succeed Caxton's "Prologue" and his "Preface," and "The contents of the first part," in one hundred and fifty-three chapters. Facing the title-page is a coarse wood cut of Arthur and his Knights of the Round Table, the king making his appearance out of a hole in the centre of it.

The second and third parts have each fresh title-pages, with a repetition of the wood cut to the first part. The second part consists of one hundred and seventy-four chapters, and the third part of one hundred and seventy-six chapters. A table of contents is prefixed to each.

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AVALE, LEMEKE.—A Commemoration or Dirige of Bastarde Edmonde Boner, alias Savage, usurped Bisshoppe of London. Compiled by Lemeke Avale. *Episcopatum ejus accipiet alter.* Anno Domini 1569. Imprinted by P. O. B. L. 8vo. 22 leaves.

Bishop Bonner died in the Marshalsea prison on the 5th of September, 1569, and this highly humorous and bitter attack upon him was doubtless published just afterwards. It is possible that the name of the author, Lemeke Avale, is only assumed. The tract is principally in verse, and in a biographical point of view extremely curious. It was obviously written in haste, that the temporary interest occasioned by the death of Bonner might not subside before it was ready for publication.

"The Preface" of nine pages is chiefly directed to establish that Bonner, like Tunstall, by his bastardy was disqualified for being hishop. The *Dirige* then begins; and the rest of the tract, with the exception of about six pages at the end, is in verse of various measures, with Latin lines and half lines intermixed: thus the following is part of an address to Bonner:

*"Custodiens parvulos dominus, the Lorde hath helped Sion,  
And taken awaie this mad dogge, this wolfe, and this Lion;  
Qui erupit animam de morte, and my hart from sorowe,  
Now, gentle maister Boner, God give you good morrowe.  
Lorde, surely thou hast given them eternall rest  
Whom Boner in prison moste sore opprest.  
Placebo. Bo. Bo. Bo. Bo. Bo.  
Heu me! beware the bugge: out, quod Boner, alas!  
De profundis clamavi, how is this matter come to passe?"*

*Lævavi oculos meos* from a darke deepe place.  
 Now, Lazarus helpe Dives with one droppe of grace.  
*Ne quando rapiat ut Leo animam meam*, druggarde, druggarde,  
 To defende this matter came John Availe, and Miles Huggarde."

Miles Huggarde was a celebrated verse-maker in the reign of Mary, but of John Availe we have no record: he was perhaps some relation to Lemeke Avale, the supposed author of this tract. The whole is conducted in the form of Lessons and Responses, and "the fifth Lesson" commences in what was called Skeltonic verse:

*"Homo natus*  
 Came to heaven gatus.  
 Sir, you doe come to latus,  
 With your shorne patus. \* \* \*  
 Thou art *filius populi*,  
 Go, go to Constantinopoli,  
 To your maister the Turke,  
 There shall you lurke,  
 Emong the heathen soules.  
 Sometyme your shorne brethren of Poules  
 Were as blacke as Moules  
 With their cappes fower forked,  
 Their shoes warme corked;  
 Nosed like redde grapes,  
 Constant as she apes. \* \* \*  
 Lo, lo, now is he dedde  
 That was so well fedde,  
 And had a softe bedde.  
*Estote fortis in bello*;  
 Good Hardyng and thy fellowe,  
 If you be Papistes right  
 Come steale hym awaie by night  
 And put him in a shrine,  
 He was the Popes devine."

This measure is continued for several pages. "The Eighth Lesson" opens thus:

"My fleshe is consumed; there is but skinne and bone:  
 In saint Georges Churche yarde my grave and I alone.

My tongue that used lewde woordes, and lippes awaie are rotten :  
Take pitie upon me R. L. and H. let me not be forgotten."

Initials are here and elsewhere employed, when, perhaps, the writer could not venture to insert names at length. He is often coarse and abusive, and not a few of the allusions to persons and events are now unintelligible. Among other things it is said, that Crowley the printer, afterwards a preacher, delivered a sermon before the door of the Marshalsea where Bonner was confined, in hopes of converting him.

" One morne betime I loked forth, as ofte as I did before,  
And did se a pulpit, in churches wise, made by my prison dore.  
A preacher there was, that Crowly hight, whiche preached in that place,  
A meane, if God had loved me, to call me then to grace.  
*Hodie si vocem* was his theme, and harden not thyne harte,  
As did the fathers the rebbelles old, that perished in desarte."

In the next year was printed by John Day another tract of the same kind, called "A Recantation of Famous Pasquin of Rome," by R. W., from which it appears that John Heywood, the poet and dramatic author, was alive in 1570. By mistaking the authority of Anthony Wood, (*Athenæ Oxonienses*, i. 349, Edit. 1813), it has been supposed that Heywood died in 1565. *Vide Biogr. Dram.* i. 329., and *Gen. Biogr. Dict.* xvii. 445. Wood only says that, after the decease of Queen Mary, Heywood "left the nation for religion sake, and settled at Mechlin in Brabant," and that he died there "about 1565." The earliest notice we have of him is in 1514, when he probably was one of the children of the Chapel Royal, of whom he afterwards seems to have become master. (*Hist. of Engl. Dram. Poetr. and the Stage*, i, 70). In the King's Household Books, later in the reign of Henry VIII., he is sometimes termed "Singer," and at others, "Player on the Virginals."

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BACON, FRANCIS.—The Translation of certaine Psalmes into English Verse : By the Right Honourable Francis Lo. Verulam, Viscount St. Alban. London, Printed for Hanna Barret and Richard Whitaker &c. 1625. 4to. 11 leaves.

The dedication is “to his very good friend Mr. George Herbert,” author of “The Temple,” printed in 1633, and hence it appears that these translations had been “the exercise” of Lord Bacon’s “sickness.” He also thanks Herbert for “the pains it pleased you to take about some of my writings,” referring to the translation by Herbert of part of the Advancement of Learning into Latin.

The Psalms versified are the 1st, the 12th, the 90th, the 104th, the 126th, the 137th, and the 149th, in various measures.

Among the Bridgewater M.SS. are several letters from Lord Bacon to Lord Ellesmere, among them the celebrated epistle upon the want of a history of Great Britain, a work which Samuel Daniel afterwards undertook, but did not live to complete. [*Vide* DANIEL in this Catalogue]. This letter has been printed in both editions of the “Cabala,” but most imperfectly in all respects, and with the total omission of two very important passages. It is, therefore, here subjoined from the original, which is carefully and clearly penned, and is entirely in the hand-writing of Lord Bacon. It is addressed “To the R. Hon. his very good L. the L. Ellesmere, L. Chancellor of England,” and it is indorsed by Lord Ellesmere as follows: — “Sir Francis Bacon touching the story of England.”

“Yt may pleas yo<sup>r</sup>. good L.

Some late Act of his M. referred to some former speach which I have heard from yo<sup>r</sup> L. bredd in me a great desire, and by strength of desire a bouldnesse to make an humble proposition to yo<sup>r</sup> L. such as in me can be no better then a wysh, but if yo<sup>r</sup> L. should apprehend it, may take some good and woorthy effect. The Act I speake of is the order giuen by his M. as I vnderstand, for the erection of a tomb or monument for o<sup>r</sup> late Soueraigne Lady Q. Elizabeth; whearin I may note much, but this at this tyme : That as her M. did alwaies right to his Highness hopes ; so his M. doth in all things right to her memory — a very just and princely retribution. But from this occasion, by a very easy ascent, I passed funder ; being put in mynd, by this Representative of her person, of the more true and more firm Representative which is of her life and gouernmt. For as Statuaes and Pictures are dumbe histories, so histories are speaking Pictures. Wheario if my affection be not to great, or my reading to small, I am of this opynion, that if Plutarque were alieue to write

lyues by Paralleles, it would trouble him, for vertue and fortune both, to find for her a Parallele amongst wemen. And though she was of the passive sex, yet her gou-vernment was so actiue, as in my simple opynion it made more impression vpon the seuerall states of Europe, then it received from thence. But I confess vnto yor L. I could not stay hear; but went a littell furder, into the consideration of the tymes which have passed since K. Henry the 8<sup>th</sup>., whearin I find the strangest variety that in like number of Successions, of any hereditary Munarchy, hath euer been knowne: The Raighn of a child, the offer of an vsurpation (though it were but as a Diary Ague) the Raighn of a Lady married to a forein Prince, and the Raighn of a Lady solitary and vnmarried. So that as it cometh to pass in massive bodies, that they have certen trepidations and wauerings before they fix and settle, so it seameth that by the prouidence of God, this Monarchy, before it was to settle in his M. and his generations (in wch I hope it is now established for euer) it had these praelusive chaunges in these barren Princes. Neyther could I contein myself hear (as it is easier to produce then to stay a wys) but calling to remembrance the vnwoorthiness of the History of England (in the maine continuance thearof) and the partiality and obliquity of that of Scotland in the latest and largest Author that I have seen, I conceived it would be honor for his M. and a woorke very memorable, if this lland of great Brittain, as it is now joynd in Monarchy for the ages to come, so were joynd in History for the tymes passed, and that one just and complete History were compiled of both Nations. And if any man thinke it may refresh the memory of former discords, he may satisfie himself with the verse *Olim meminisse iuuabit*; for the case being now altered, it is matter of comfort and gratulation to remember former troubles.

Thus much if it may pleas yor Lp, was in the optative moode. It is trew that I did looke a littell into the potentiall, whearin the hope wch I conceived was grounded vpon three obseruations: The first of the tymes, which doe flourysh in learnyng both of art and language, wch giueth hope not onely that it may be doon, but that it may be well doon. For when good things are vndertaken in yll tymes it turneth but to losse; as in this very particular, we have a fresh example of Polydore Virgile, who being designed to write the English History by K. Henry the 8<sup>th</sup>, (a straung choise to chuze a stranger) and for his better instruction hauing obteyned into his hands many registers and memorialls owt of the Monasteries, did indeed deface and suppress better things then those he did collect and reduce. Secondly, I doe see that which all the world seeth in his M. both a wonderfull judgment in learnyng, and a singular affection towards learnyng and the workes of true honor, which are of the mynd and not of the hand. For thear cannot be the like honor sowght in the building of galleries, or the planting of elmes a long high waies, and the like manufactures, things rather of magnificence then of magnanimity, as there is in the vniting of States, pacifying of controversies, nourishing and augmenting of learnyng and arts, and the particular actions apperteinyng vnto these; of which



kynd Cicero judged trewly when he said to Cæsar, *Quantum operibus tuis detrahet vetustas, tantum addet laudibus.* And lastlie I called to mynd that yo<sup>r</sup> L. at some tymes hath been pleased to express vnto me a great desire that some thing of this nature should be perfourmed, awnswerably indeed to yo<sup>r</sup> other noble and woorthy courses and actions, whearin yo<sup>r</sup> L. sheweth yo<sup>r</sup> self not onely an excellent Chauncello<sup>r</sup> and Conasello<sup>r</sup>, but also an exceeding fauorer and fosterer of all good learnyng and vertue, both in men and matters, persons and actions, joyning and adding vnto the great services towards his M. wch have in small compass of tyme been accumulated vpon yo<sup>r</sup> Lp. many other deseruings both of the Church and Commonwealth and particulars; so as the opynion of so great and wise a man doth seem vnto me a good warrant both of the possibility and woorth of this matter. But all this while I assure my self I cannot be mistaken by yo<sup>r</sup> L. as if I sewght an office or employment for myself; for no man knoweth better then your L. that (yf there were in me any faculty therevnto, as I am most vnable) yet neither my fortune ner profession would permytt it. But bycause thear be so many good paynters, both fer hand and colors, it needeth but incouragement and instructions to giue life and light vnto it.

So in all humbleness I conclude my presenting to yo<sup>r</sup> good L. of this wyshe, wch if it perish, it is but a losse of that which is not. And thus crauing pardon, that I haue taken so much tyme from yo<sup>r</sup> L. I allwaies remayn,

Yo<sup>r</sup> Lps Henry Jambly and  
Henry Boyard

J. Bacon

Graies June this 2d of Aprile 1605.

It is very possible that Daniel was encouraged to write his history by Lord Ellesmere, in consequence of the preceding letter. The same task was subsequently assigned to Sir Henry Wotton, and a Privy Seal is extant in the Chapter House, Westminster, raising his annuity from £200 to £400 for the express purpose. This fact is not mentioned by the biographers of Wotton.

BACON, FRIAR.—The famous Historie of Fryer Bacon. Containing the wonderfull things that he did in his Life : Also the manner of his Death ; with the Lives and Deaths of the two Conjurors Bungye and Vandermast. Very pleasant and delightfull to be read. *Blidschap doet, het leuen yer Langhen.* Printed at London by E. A. for Francis Grove &c. 1629. B. L. 4to. 26 leaves.

There is another edition of this production without a date, but probably posterior to the present, which itself can scarcely have been the first, inasmuch as Robert Greene made ample use of the story, in his play of *Friar Bacon and Friar Bongay*, originally printed in 1594, and written some years earlier: according to Henslowe's Diary, it was performed on the 19th of February, 1591. The tract was doubtless popular before 1590 ; and there is reason for supposing it to be of German invention. The motto on the title-page above inserted was omitted in the edition without date, and in subsequent reprints ; but the wood cut, representing the two Friars, Miles, and the Brazen Head, was continued, and it was transferred to the title-page of Greene's play when it was republished in 1630. Miles, Friar Bacon's man, is a humorous personage, and in the wood cut he is exhibited playing on the pipe and tabor, as Tarlton and the theatrical Clowns of that day were wont to do : no doubt, this circumstance was adopted from the mode in which Greene's drama was got up and represented. Poetry and songs of a light humorous kind are interspersed with the prose, and the subsequent is no unfavourable specimen. It is sung by Miles, "to the tune of a rich Merchant man," when the Brazen Head, which he addresses, pronounces "Time was."

"Time was when thou a kettle  
Wert fill'd with better matter ;  
But Fryer Bacon did the spoyle,  
When he thy sides did batter.

"Time was when conscience dwelled  
With men of occupation :  
Time was when Lawyers did not thrive  
So well by mens vexation.

“ Time was when Kings and Beggars  
Of one poore stuffe had being :  
Time was when office kept no knaves :  
That time was worth the seeing.

“ Time was a bowle of water  
Did give the face reflection :  
Time was when women knew no paint,  
Which now they call complexion.”

The tract begins with the birth of Friar Bacon, and ends with his burning his books of magic, his turning hermit, and his death. “ Thus (says the Author) was the Life and Death of this famous Fryer, who lived most part of his life a Magician, and dyed a true penitent Sinner, and an Anchorite.” In his *Pseudodoxia Epidemica*, Sir Thomas Brown contends that the brazen head of Bacon was “ a mystical fable concerning the philosopher’s great work,” (p. 461, Edit. 4to. 1658.)

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BARNFIELD, RICHARD. — Lady Pecunia, or the praise of Money. Also a Combat betwixt Conscience and Covetousnesse. Together with the complaint of Poetry for the death of Liberality. Newly corrected and enlarged by Richard Barnfield, Graduate in Oxford. Printed by W. I. and are to bee sold by John Hodgets &c. 1605. 4to. 26 leaves.

It is no small tribute to Barnfield that a poem written by him in 1598 was long attributed to Shakespeare, and not thought unworthy of our great dramatist. It is “ The Shepherd’s Ode,” beginning “ As it fell upon a day,” which was printed in Barnfield’s *Cynthia*, in 1595, and in “ The Passionate Pilgrim,” in 1599.

The work before us was first published in 1598 ; but neither Ritson nor any other bibliographer was acquainted with the fact that it was reprinted, as the title expresses it, “ newly corrected and enlarged,” in 1605. This statement was not, as frequently happens, a mere bookseller’s artifice ; for, in the edition of 1605, the main poem is considerably altered, to suit the altered circumstances of the times. In 1598, it was made to apply to the reign of Queen Elizabeth ; but, in 1605, the whole of that portion is omitted and other stanzas substituted, and various changes, rendered necessary by changes in the State, are also intro-

duced. Thus, in the copy before us, we meet with the following stanzas, which speak for themselves : they are numbered 37 and 38 :

“ But now more Angels then on Earth yet weare  
Her golden impresse, haue to Heaven attended  
Her Virgin-soule : now, now she sojornes there,  
Tasting more joyes then may be comprehended.  
Life she hath changde for life, (oh, countlesse gaine)  
An earthlie rule for an eternall Raigne

“ Such a Successor leaving in her stead,  
So peerelesse worthie, and so Royall wise,  
In him her vertues live, though she be dead :  
Bounty and Zeale in him both soveranize.  
To him alone Pecunia doth obay ;  
He ruling her that doth all others sway.”

Barnfield proceeds in the same strain for three other stanzas. It is a very clever poem, and it is not surprising that it was popular, although no other copy of this edition is known, and those of 1598 are of the utmost rarity. The subsequent are four stanzas from an earlier part of “ Lady Pecunia,” numbered severally 16, 17, 18, and 19 :

“ But now unto her praise I will proceed,  
Which is as ample as the world is wide.  
What great Contentment doth her presence breed  
In him that can his wealth with Wisdome guide.  
She is the Soveraine Queene of all Delights :  
For the Lawyer pleads, the Souldier fights.

“ For her the Merchant ventures on the seas ;  
For her the Scholler studies at his booke ;  
For her the Usurer (with greater ease)  
For silly fishes layes a silver hooke ;  
For her the Townsman leaves the country village ;  
For her the Plowman gives himselfe to tillage.

“ For her the Gentleman doth raise his rentes ;  
For her the Servingman attends his mayster ;  
For her the curious head new toyes invents ;  
For her to sores the Surgeon layes his playster.  
In fine for her each man in his Vocation  
Applies himselfe in every sev'ral Nation.

“ What can thy hart desire, but thou mayst have it,  
 If thou have ready money to disburse?  
 Then thanke thy Fortune that so freely gave it,  
 For of all friends the surest is thy Purse.  
 Friends may prove fals and leave the in thy need,  
 But still thy purse will be thy friend indeed.”

“ Lady Pecunia ” consists of 56 stanzas, followed by “ the Authors Prayer to Pecunia,” and by “ The Combat betwixt Conscience and Covetousnesse in the minde of Man,” a sort of Dialogue, in couplets, occupying four leaves. “ The Complaint of Poetry,” &c. (which in the copy of 1598 precedes “ The Combat,” &c.) is in 45 stanzas, concluding with “ A comparison of the Life of Man,” in seven lines. On the last page is the following remarkable “ Remembrance of some English Poets,” viz., Spenser, Daniel, Drayton, and Shakespeare.

“ Live Spenser ever, in thy Fairy Queene,  
 Whose like (for deepe Conceit) was never seene:  
 Crownd mayst thou be, unto thy more renowne  
 (As King of Poets) with a Lawrell Crowne.

“ And Daniell, praised for thy sweet-chast verse,  
 Whose Fame is grav'd on Rosamond's blacke Herse:  
 Still mayst thou live, and still be honoured,  
 For that rare worke, the White Rose and the Red.

“ And Drayton, whose well-written Tragedies,  
 And sweet Epistles soare thy fame to skies,  
 Thy learned Name is equall with the rest,  
 Whose stately Numbers are so well adrest.

“ And Shakespeare, thou, whose hony flowing vaine,  
 (Pleasing the World) thy Praises doth containe;  
 Whose Venus, and whose Lucrece (sweet, and chast)  
 Thy Name in Fame's immortall Booke have plac't,  
 Live ever you, at least in Fame live ever:  
 Well may the Body die, but Fame die never.”

These lines vary slightly in the two editions of 1598 and 1605. The whole work is introduced by eight dedicatory lines, not addressed to any particular person, and by two pages of prose “ to the gentlemen Readers,” in which

Barnfield mentions his *Cynthia*. In the Epistle before that poem, printed in 1595, he speaks of his *Affectionate Shepherd* as his "first fruit." *Cynthia* was his second production; and the tract under review his third. It is now ascertained that Barnfield was not the author of *Greene's Funerals*, 1594, attributed to him by Ritson and others. In the introductory matter to his *Cynthia*, he mentions that a second book had been falsely assigned to him, probably referring to *Orpheus his Journey to Hell*, 1595, to which his initials R. B. seem to have been fraudulently affixed.

Barnfield's *Praise of Money*, in 1598, was, no doubt, the occasion of a poem called *The Massacre of Money*, which came out with the initials T. A. in 1602, 4to. It was perhaps by Thomas Achelly.

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BASTARD, THOMAS.—Chrestoleros. Seven bookes of Epigrammes written by T. B.

Hunc novere modum nostri servare libelli,  
Parcere personis: dicere de vitiis.

Imprinted at London by Richard Bradocke for I. B. &c. 1598.  
8vo. 95 leaves.

The dedication to Sir Charles Blunt, Lord Mountjoy, is subscribed at length "Thomas Bastard;" and, consistently with the motto on his title-page, the author says of his work, "I have taught Epigrams to speake chastlie; besides, I have acquainted them with more gravitie of sense, and barring them of their olde libertie, not onelie forbidden them to be personall, but turned all their bitterness rather into sharpnesse." According to an Epigram upon Bastard by Sir John Harington, printed in 1615, but no doubt written soon after *Chrestoleros* first appeared, the author was at the time in orders, and credit is there given to him both for his design and execution.

"And this I note, your verses have intendment,  
Still kept within the lists of good sobriety,  
'To work in men's ill manners good amendment."

These lines and others are addressed to "Master Bastard, a Minister, that made a pleasant Book of English Epigrams." In 1615, Bastard published some Sermons, he then having the living of Bear-Regis, Dorsetshire; but it seems that he subsequently was imprisoned for debt, and died in 1618. No doubt, he brought out his *Chrestoleros* in 1598, to relieve his present necessity, although he complains that he could find no printer who would give him a fair

price for it. The Epigram (21 Liber i), in which he mentions this fact, is one of the best in the volume.

*“ De Typographo.*

“ The Printer, when I askt a little summe,  
Huckt with me for my booke and came not nere;  
Ne could my reason or perswasion  
Move him a whit, though all things now were deere.  
Hath my concept no helpe to set it forth?  
Are all things deere, and is wit nothing worth?”

The Epigrams extend over a considerable space of time, from about the year 1580 downwards; but there is some reason to think that Ritson erred when (Bibl. Poet. 126) he noticed an edition of 1584. None such is now known, and, if it ever existed, it could not have contained much that was printed in 1598, which refers to events long subsequent to 1584. It appears from Epigr. 4 of Liber ii; inscribed to Sir Henry Wotton, that Bastard resided and wrote chiefly in the country. Epigr. 6 of Liber vi is addressed—

*“ Ad Thomam Egerton, equitem, Custodem Magni Sigilli.*

“ Egerton, all the artes whom thou dost cherish  
Sing to thy praises most melodiously,  
And register thee to eternitie,  
Forbidding thee, as thou dost them, to perish:  
And artes praise the[e] and she which is above,  
Whom thou above all artes dost so protect,  
And for her sake all sciences respect;  
Arts soveraigne mistresse, whom thy soule doth love.  
Thus you as stars in earth and heaven shine,  
Thou hers on earth, and she in heaven thine.”

The following is addressed to a poet of considerable celebrity in his day, of whom we have no printed remains: it shows the nature of his productions. It is Epigr. 27 of Liber iii.

*“ Ad Richardum Eeds.*


“ Eeds, onely thou an Epigram dost season  
With a sweete tast and relish of enditing;  
With sharpes of sense and delicates of reason,  
With salt of witt and wonderfull delighting;  
For in my judgement him thou hast exprest  
In whose sweet mouth hony did build her nest.”



BEAUMONT, FRANCIS.—Poems : by Francis Beaumont, Gent. viz. The Hermaphrodite, The Remedie of Love, Elegies, Sonnets, with other Poems. London, Printed by Richard Hodgkinson for W. W. and Laurence Blaikelocke &c. 1640. 4to. 39 leaves.

The author died in March 1615-16, and the only poem in this volume printed in his life-time is "Salmaces & Hermaphroditus or the Hermaphrodite," which appeared in 1602. The rest were collected by Blaikelocke the publisher, dedicated by him in verse to Robert Ducie, Esq. of Aston, Staffordshire, and preceded by lines "to the true Patronesse of all Poetrie, Caliope," signed F. B., perhaps to make it appear as if Beaumont had himself intended them for publication in this form. This is impossible, since the volume includes several pieces written by King, Randolph, &c. ; and two others, upon indisputable evidence now first afforded, do not belong to Beaumont. The present copy was presented by Henry Lawes (the friend of Milton, and the composer of the music to *Comus*) to the Earl of Bridgewater, with the following inscription, which has been fastened within the cover.

For the Right Honble John  
Earle of Bridgewater  
my much Honour'd Lord  
from his Lord<sup>ships</sup>  
most humble servant  
Henry Lawes



After two Elegies, one "on the Lady Markham," the other anonymous,

we arrive at certain miscellaneous poems, the first of which is called "A Charme," in six four-line stanzas, beginning :

"Sleepe, old man, let silence charme thee," &c.

and at the end of it Lawes has placed the initials H. H., with this addition in his own hand-writing : "this copy of verses was made by Henry Harrington and set by Henry Lawes, 1636." Again, on Sign. I. 4, we meet with a poem called "Loves freedome," at the end of which Lawes wrote "H. H. : this songe was made by Henry Harrington and set by Henry Lawes 1636." As far, therefore, as these pieces are concerned, the evidence is conclusive. On Sign. K. is Bishop Earle's Elegy on Beaumont, which seems to have been designed to end the volume, but, as there were still a few spare pages, the printer added two other poems, one of them "an Epitaph" on a lady who had married a relative, and the other the celebrated piece headed "a Sonnet," and commencing :

"Like a ring without a finger  
Or a bell without a ringer," &c.

There is good reason to doubt whether either of the latter was by Francis Beaumont. The same stationer reprinted the volume in 1653, 8vo.

**BENDISH, SIR THOMAS.**—Newes from Turkie or a true Relation of the passages of the Right Honourable Sir Tho. Bendish, Baronet, Lord Ambassadour with the Grand Signieur at Constantinople, his entertainment and reception there. Also a true discourse of the unjust proceedings of Sir Sackvile Crow, former Ambassadour there &c. London, Printed for Humphrey Blunden &c. 1648. 4to. 19 leaves.

This is an attack upon Sir Sackvile Crow for making exactions from the British merchants, for producing pretended credentials from the king, &c., until he was superseded at Constantinople by Sir Thomas Bendish. The address to the reader is subscribed W. L., who had access to the original documents, which he prints in the body of the tract.

**BERNERS, LORD.**—Arthur of Brytayne. The hystory of the moost noble and valyaunt knyght Arthur of lytell brytayne, translated out of frensshe in to englushe by the noble Johan bourghcher knyght lorde Barners, newly Imprynted. n. d. B. L. fol. 179 leaves.

The words "Arthur of Brytayne" are upon a scroll, immediately under which is the title more at large, and, beneath that, the figure of a knight and his esquire, both armed and on horseback. The colophon is as follows: "Here endeth the hystory of Arthur of lytell Brytayne. Imprynted at London in Powles churche yeard at the sygne of the Cocke by Roberte Redborne."

Only one other perfect copy of this romance appears to exist, and the late Mr. Utterson made his reprint of it in 1814, partly from his own defective exemplar, and partly from Lord Spencer's complete one. No other work bears the name of Robert Redborne as the printer, and it is impossible to fix the date of it with any precision. The types are old and worn, the execution slovenly, and the wood cuts, which are numerous, coarse and uncouth. The best of the latter represents the hero on the title-page, which had also been used by Wynkyn de Worde for "Richard Cœur de Lion," in the romance of that name, printed in 1528.

The Prologue, headed "Here foloweth the translatoours prologue," is at the back of the title-page, in which Lord Berners says:—"Wherfore after that I had begon this sayd processe, I haue determined to haue left and gyuen vp my labour, for I thoughte it sholde haue be reputed but a folye in me to translate beseming such a fayned mater, wherin semeth to be so many vnpos-sybylytees:" however, he called to mind the numerous volumes of the same kind that he had read, and concluding "that this present treatyse myght as well be reputed for trouth as some of those," he finished his undertaking, "not presумыnge, (he adds), that I haue reduced it in to fresshe, ornate, polysshed englysshe, for I knowe my selfe insuffycient in the facondyous arte of rethoryke, nor also I am but a lerner of the language of frensshe."

The *Tabula*, or heads of the one hundred and seventeen chapters into which the work is divided, fills the next five leaves, when we arrive at the romance itself, beginning with the birth of Arthur, who was the son of a Duke of Britain, (or Brittany) by a daughter of the Earl of Leicester. "Afterward (we are told), he grew to be the mooste fayre creature that than was founde

in all crystendome." The wood cut representations of him do not exactly accord with this description of the hero.

The last folio in the volume should be clxxiv., but it is, in fact, only numbered lxxix, and other errors of the same kind occur.

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BEVIS, OF HAMPTON.—Syr Bevis of Hampton. Newly Corrected and amended. London, Printed by William Stansby. n. d. B. L. 4to. 34 leaves.

This romance was originally printed by Pynson, afterwards by William Copland, and thirdly by Thomas East: the edition before us, like those which preceded it, has no date, but made its appearance about 1620. In *Henry VIII.*, Act i. Scene I., Shakespeare mentions Bevis, and it is not unlikely that the allusion was occasioned by the recent appearance of an edition of the romance—not the present, as it is more modern than the time when, according to plausible conjecture, *Henry VIII* was originally brought out. As the present is the only known copy of this edition, a fac-simile of the wood cut of Sir Bevis and his Pursuivant upon the title-page is subjoined.



Thirteen other ornaments of the same description are inserted in different parts of the volume. The edition by Copland is in many respects a modernization of that of Pynson, which came out perhaps thirty or forty years before it; and this edition by Stansby is a further modernization of Copland's text, which preceded it perhaps sixty or seventy years. To save room Stansby printed two of Copland's lines as only one, thus :

“ Listen, Lordings and hold you still, of doubtie men tell you I will.”

Sometimes, apparently from oversight, he left out couplets, as in the first page : Copland says,

“ While Sir Guy was younge and light  
Knowen he was a doughty knight.”

Similar omissions by Stansby are not unfrequent. The manner in which the romance was altered to suit the taste of the readers of the day may best be seen by comparing one or two passages, which will at the same time afford specimens of the poem itself. When Sir Guy, the father of Bevis, goes out to kill a wild boar in a wood, where he is treacheously slain by Sir Murdure, Copland thus describes it :

“ The Erle a courser gan stryde,  
His swerde he hanged by his side :  
There myght no man with him rynne  
He was the formest man therin.  
Alas, that he had beware  
Of his enemies that there were !  
Whan he came to the forest  
He gan chase after the beest,  
That him herde syr Murdure,  
And escryed Guy as a traytoure,  
And pricked out before the hoost  
For pompyng pryde to make great boost ;  
And to syr Guy gan he saye,  
Yelde thee, traytoure, for by my faye,  
Thou and thy sonne both dede shalbe  
For the love of my lady free ;  
For I her loved or thou her knewe :  
Yf thou her haue it shall the rewe.”

In Stansby's edition, the passage stands as follows : for greater convenience of comparison, the lines are here divided as originally printed :

“ The Earle a Courser gan bestride,  
 His Sword he hanged by his side :  
 There might no man with him rin  
 He was the formost man therein.  
 Alas, that he had beene aware  
 Of his enemies that were there !  
 But when he came to the Forrest  
 And was in chase after the beast,  
 Him thought he heard Sir Murdure  
 Cry aloud, Sir Guy, thou Traytor !  
 And pricked out before his hoast  
 With prompting pride and great boast ;  
 And to Sir Guy thus did he say  
 Yeeld thee, Traytor, for by my fay,  
 Thou and thy sonne both dead shall be  
 For the love of thy Lady free :  
 For I her loved or thou her knew,  
 Yet thou her hast and shalt it rew.’”

In the ninth line above given the sense of Copland's edition is entirely misunderstood. We take, as another extract from Copland, the description of Josian, the beautiful daughter of the Pagan King Ermine, who fell in love with Sir Bevis :

“ The kinge Ermine of that land  
 His wife was dead I understand :  
 He had a doughter fayre and bryght,  
 Josian that fayre mayde hight.  
 Her visage was whight as lylly floure,  
 Therin ranne the rede coloure,  
 With bright browes and eyes shene,  
 With heare as golde wire on the grene,  
 With comly nose and lypes swete,  
 With louely mouth and fayre fete,  
 With tethe white and euen sette,  
 Here handes were swete as vyolet ;  
 With gentell body withouten lacke,  
 Well shapen both belly and backe,

With snale handes and fingers longe;  
Nothing of her was shapen wronge."

Stansby gives it thus :

"The King Ermine of that land  
His wife was dead, I understand :  
He had a daughter faire and bright ;  
Josian that faire maiden hight.  
Her visage was white as lilly flower,  
Therein ranne the red colour,  
With bright browes and eyes sheene,  
Her haire as gold-wire was seene :  
With comely nose and lips full sweete,  
Lovely mouth and fine feete :  
Her teeth white and even set ;  
Her hands were white as violet :  
With strait body withouten lacke,  
Well shapen both of belly and backe,  
With small hands and fingers long ;  
Nothing of her was shapen wrong."

It keeps about the same distance, in point of style, from Copland that Copland kept from Pynson ; so that, notwithstanding the changes, and the frequent substitution of known for obsolete words, the romance of Sir Bevis, as printed by Stansby, must have read with "a considerable smack of antiquity," even in 1620, if we suppose it to have been printed in that year. The divisions of the chapters, and the titles of them, are nearly the same in Copland's and Stansby's editions. How both vary from Pynson, and from the MS. in Caius College, may be seen by comparing what is above given with the extracts in vol. ii. of Ellis's "Specimens of English Metrical Romances."

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BRATHWAITE, RICHARD.—A Strappado for the Divell. Epigrams and Satyres alluding to the time, with divers measures of no lesse Delight. By *Μισοσυκος* to his friend *Φιλοκρατες*. Nemo me impune lacessit. At London printed by J. B. for Richard Redmer &c. 1615. Svo. 182 leaves.

There is, perhaps, no work in English which illustrates more fully and amusingly the manners, occupations, and opinions of the time when it was

written, than the present volume by Richard Brathwaite; but it is a strange undigested and ill-arranged collection of poems, of various kinds and of different degrees of merit, some of them composed considerably before the rest, but few without claims to notice. The principal part consists of satires and epigrams, although the author purposely confounds the distinction between the two, telling "the captious Reader,"

" My answer's this to him that saies I wrong  
Our art to make my Epigrams so long :—  
I dare not bite — therefore to change my nature,  
I call't an *Epigram* which is a *Satire*."

Yet that he dared bite, may be seen from the following among other preliminary lines "to his Booke."

" Which to prevent let this be understood—  
Great men, though ill, they must be stiled good:  
Their blacke is white, their vice is vertue made;  
But 'mongst the base call still a spade a spade."

He never scruples to use the plainest terms, and though he seldom inserts names, he spares neither rank nor condition.

The title-page is followed by "the Author's Anagram," viz. *Vertu hath bar[e] credit*, and, after a double dedication to Sir Thomas Gainsford and Mr. Thomas Posthumus Diggs, we come to "another Anagram," and a prose address "to the gentle Reader," in which the author apologizes for typographical errors, by stating that he was absent when his book was printed. Then succeed lines "to his Booke," a third dedication "to all Usurers, Broakers and Promoters &c. Ladies, Monkies, Parachitoees, Marmosites," &c. and a note "upon the Errata," again mentioning the absence of the author, as well as "the intricacy of the copy." To these are added "Errata," some "Embleames," as they are termed, and separate addresses to the "equal" and "captious" Readers. The preliminary matter thus terminated, we arrive at the substance of the volume, commencing with a poem to "Mounsieur Bacchus, sole Sovereigne of the Ivy-bush," &c.

Brathwaite was an admirer of George Wither, (who had published his Satires some years before), and of William Browne, and in a poem entitled "Upon the general Sciolists or Poetasters of Britannie," after abusing the low versifiers of the day, he thus distinguishes them:

" Yet ranke I not (as some men doe suppose)  
These worthlesse swaines amongst the laies of those



Time-honour'd Shepherds (for they still shall be  
 As they well merit honoured of mee)  
 Who beare a part, like honest faithfull swaines  
 On witty *Wither* never-withring plaines:  
 For these (though seeming Shepherds) haue deserv'd  
 To haue their names in lasting marble carv'd.  
 Yea, this I know, I may be bold to say  
 Thames n'ere had swans that song more sweet than they.  
 It's true, I may avow 't, that nere was song  
 Chanted in any age by swains so young  
 With more delight then was perform'd by them,  
 Pretily shadow'd in a borrow'd name.  
 And long may England's Thespian springs be known  
 By lovely *Wither* and by bonny *Browne*;  
 Whilist solid *Seldon*, and their *Cuddy* too,  
 Sing what our Swaines of old could never doe."

The latter part of this quotation refers to "The Shepherd's Pipe," printed in 1614, which, on the authority of *Wither*, is known to have been written by himself and *Browne*. "Solid *Seldon*" is, of course, "the learned *Selden*," who wrote some lines prefixed to *Browne's* "Brittannia's Pastorals," but who was meant by "their *Cuddy*" is not ascertained.

One of the most amusing pieces in the collection, partly from its humour, but more from its allusions, is entitled "Upon a Poets Palfrey lying in lavender for the discharge of his Provender:" it reminds us in some degree of the Italian artist *Bronzino's* stanzas upon a horse given to him by one of his patrons, but never delivered: the latter, however, is in a higher strain of fancy. *Brathwaite* begins it by a quotation from Shakespeare's *Richard the Third*:

"If I had liv'd but in King *Richard's* dayes,  
 Who in his heat of passion, midst the force  
 Of his Assailants troubled many waies,  
 Crying "A horse, a kingdome for a horse,"  
 O, then my horse, which now at livery stayes,  
 Had beene set free, where now he's forc't to stand,  
 And like to fall into the Ostler's hand."

*Richard's* exclamation had been parodied by *John Marston*, in his *Scourge of Villanie*, the year after Shakespeare's play was published. Farther on, we have the following allusion to *Marlow's Tamburlaine*, and to the very passage Shakespeare had previously ridiculed:

"If I had liv'd when fame-spred *Tamberlaine*  
 Displaid his purple signals in the East,

'Hallow, ye pamphred Jades!' had been in vaine;  
 For mines not pamphred, nor was ere at feast  
 But once, which once's nere like to be againe;  
 How, methinks, would hee haue scour'd the wheeles,  
 Having brave Tamberlaine whipping at's heeles.'

The same poem contains references to Shelton's translation of *Don Quixote*, the first part of which was printed in 1612; to Banks's famous horse that ascended to the top of St. Paul's; to Fenner's "Englands Joy," played at the Hope Theatre in 1603; to Bartholemew Fair, as then celebrated, and to other matters of curiosity. In another long and not very lively poem, to the cotton manufacturers of the North of England, Brathwaite mentions: "Wilson's Delight," "Arthur-a-Bradly," and "Mall Dixon's Round," as celebrated tunes. The first was, no doubt, derived from Wilson the comic actor, who was famous before the time of Shakespeare, and who has left at least one play behind him. "Arthur-a-Bradly" is still well known, but "Mall Dixon's Round" has perished, at all events by that name.

The last part of the volume has a new title-page: "Love's Labyrinth, or the true-Lover's knot: including the disastrous fals of two star-crost Lovers, Pyramus and Thisbe;" a subject, as the author adds, "heeretofore handled." He alludes to Dunstan Gale's *Pyramus and Thisbe*, which originally appeared in 1596, and of which what purports to be a new edition came out in 1617. It may be doubted, however, whether more was done to it than giving it a fresh title-page. An "Epistle of Hyppolitus to Phædra," in octave stanzas, in imitation of Drayton, and five pages of illustrative notes, conclude the volume.

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BRATHWAITE, RICHARD.—The Arcadian Princesse or the Triumph of Justice. Prescribing excellent rules of Physicke for a sicke Justice. Digested into fowre Bookes and faithfully rendered to the originall Italian Copy. By Ri. Brathwait Esq. &c. London Printed by Th. Harper &c. 1635. 8vo. 269 leaves.

Besides the printed title, there is an engraved one by Marshall, representing Justice weighing the rich and poor, with the following lines opposite to it:

"Hee that in words explaines a Frontispice  
 Betrayes the secret trust of his devicé:  
 Who cannot gesse, where Motts and Emblemes be,  
 The drift, may still be ignorant for me."

At the back of the printed title is the license, dated "Junij 7. 1634." The dedication is to the Earl of Worcester, followed by an address "to the deserving Reader," and certain testimonies in favour of Mariano Silesio, the author of the original work. To these are added, "a Summary of the Contents." At the end of the work is inserted a short life of Mariano Silesio, but it is not stated from what authority it is derived. Many pieces of poetry are interspersed, and some of them are very well and harmoniously rendered.

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**BRATHWAITE, RICHARD.**—The two Lancashire Lovers: or the Excellent History of Philocles and Doriclea. Expressing the faithfull constancy and mutuall fidelity of two loyall Lovers &c. By Musæus Palatinus. Pereo, si taceo. London, Printed by Edward Griffin for R. B. or his Assignes. 1640. 8vo. 132 leaves.

The printed title is preceded by an engraved one, by which it appears that the initials R. B. in the imprint are those of R. Best, the publisher, and not of Richard Brathwaite, the supposed author. How much of the story of this novel is founded upon facts it is impossible now to ascertain, but many of the incidents read as if they had actually occurred. Facing p. 246 is an engraving of two hearts burning upon an altar, Cupid blowing the fire, while two lovers kneel below, the man saying: "What wouldst thou desire? Cupid retire;" and the lady: "our flaming hearts are both a-fire." This plate is also employed in another production assigned to Brathwaite, called "Art asleepe Husband," printed in 1640.

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**BRETON, NICHOLAS.**—Strange Newes out of Divers Countries, never discovered till of late by a strange Pilgrime in those parts. London, Printed by W. Jones for George Fayerbeard &c. 1622. B. L. 4to. 14 leaves.

This is one of the numerous and various performances of Nicholas Breton, his initials reversed (a practice not unusual with him) being at the end of the short preface. He began his career of authorship in 1575, and he did not conclude it until 1636—at least that is the date of his latest known work. The

pamphlet before us has little merit, and much of it is now unintelligible, purporting to give a rambling, satirical, and nonsensical account of the manners of a supposed people. The last part of it is in verse, consisting of eleven apologues in the shape of dreams: the following is one of the best — best because shortest:

“ *A Dreame of an Oister and a Crab.*

“ Upon the shore neare to the Sea an Oister gaping wide  
Lay looking for a little food to come in with the Tide;  
But hard by lay a crawling Crab, who watcht his time before,  
And threw a stone betweene the shels, that they could shut no more.  
The Oister cride, Ho, neighbours! theeves! but ere the neighbours came  
The Crab had murderd the poore fish and fed upon the same,  
When wondring that such craft did live with creatures in the deepe,  
With troubling of my braines withall, I wakt out of my sleepe.”

It is very possible that this is only a re-impression of an earlier, but now lost, edition, and the verses are of a kind and in a form popular about thirty years earlier. On the title-page is a wood cut, (or, rather, separate wood cuts) of two figures, one a knight in armour, and the other a man in a cloak, and over them the words, “The Pilgrimes.”

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BREWER, THOMAS.—

A knot of Fooles. But  
Fooles or Knaves, or both, I care not,  
Here they are; Come laugh and spare not.

Printed at London for Francis Grove &c. 1624. 4to. 14 leaves.

The only edition of this satirical poem mentioned by bibliographers is dated 1658; but, as the author, Thomas Brewer, printed *The Weeping Lady*, 1625, on the plague in that year, it seemed improbable that there should have been so wide an interval of time between his productions. This first impression of the “Knot of Fooles” has a rude wood cut on the title, with seven figures, one female, and six male, in various habits, meant to represent characters spoken of in the body of the tract. Three lively stanzas “to the Reader” are signed Tho. Brewer, and the production is introduced by a dialogue between a number of

Fools, in which they display their several humours. We then come to the body of the work, consisting of satirical and sometimes abusive remarks, in couplets, upon the vices of the time and their professors, under separate and quaint titles, such as "Much adoe about nothing;" "Tomble downe Dicke;" "A Foole and his money is soon parted;" "Wit, whither wilt thou," &c. The conclusion, called "Pride teaching Humility," in seven-line stanzas, is, perhaps, the best part of the whole. It relates to the reproof of Sesostris for his pride and vain-glory by one of the kings who was compelled to draw the conqueror's triumphant chariot into Memphis. The two last stanzas may be quoted as a specimen :

" He now can see they (like himselfe) are men,  
And so much being, had their blood been base,  
It yet had beene more pure, more precious then  
For such low duties: how much more disgrace  
Impos'd on greatnesse — men whose birth and place  
Were as his owne was. This he now can see;  
For this he grieves, for this he sets them free.

" Takes to his Chariot horses; and these Kings  
As men, his fellowes and his dearest friends,  
To whom in notes concordant now he sings  
The dulcet part of kindnesse, that transcends  
A common friendship: noting Fortune lends  
By fits her favours. In our Christian phraae  
Heaven hates the haughty, doth the humble raise."

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**BROWNE, WILLIAM.** — *Britannia's Pastorals.* Lond: print: for  
Geo: Norton dwell: at Temple barr. fol. 134 leaves.

The above title is an engraved frontispiece of two Cupids supporting a scroll, and below it a shepherd and shepherdess. The dedication to the Lord Zouch, Saint Maure, and Cantelupe, is without date, but the address "to the Reader" is "From the Inner Temple, June the 18. 1613," and here Browne speaks of this work as "the first bloomes of his Poesie." Latin and English commendatory verses by "I. Selden Iuris. C.," Michael Drayton, Edward Heyward, Christopher Brooke, Fr. Dynne, Tho. Gardiner, W. Ferrar, and

Fr. Oulde, introduce the five songs of which the first part of *Britannia's Pastorals* consists. "The second book" has a new title-page; "Britannia's Pastorals. The second Booke: Horat. *Carmine Dii superi placantur, carmine Manes*. London Printed by Thomas Snodham for George Norton &c. 1616." This has a distinct dedication to the Earl of Pembroke, and laudatory Latin and English verses by John Glanvill; Tho. Wenman; W. Herbert; John Davies, of Heref; Carolus Croke; Unton Croke; Anth: Vincent; John Morgan; Thomas Heygate; Augustus Cæsar; G. Wither; W. B. and Ben Jonson. The second book, also, consists of five songs, or pastorals. The latter part of the first song contains Browne's beautiful and grateful tribute to Spenser:

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"all their pipes were still  
 And Colin Clout began to tune his quill  
 With such deep art, that every one was given  
 To think Apollo (newly slid from heaven)  
 Had tane a human shape to win his love,  
 Or with the westerne Swains for glory strove.  
 He sung th' heroicke Knights of Faiery Land  
 In lines so elegant, of such command,  
 That had the Thracian play'd but half so well  
 He had not left Eurydice in hell.  
 But ere he ended his melodious song,  
 An host of Angels flew the clouds among,  
 And rapt this Swan from his attentive mates  
 To make him one of their associates  
 In heavens fair Quire, where now he sings the praise  
 Of him that is the first and last of days.  
 Divinest Spenser! heaven-bred, happy Muse!  
 Would any power into my brain infuse  
 Thy worth, or all that poets had before,  
 I could not praise 'till thou deserv'st no more."

In the second song of Book II., Browne introduces laudatory notices of George Chapman, Michael Drayton, Ben Jonson, Samuel Daniel, Christopher Brooke, John Davies, and George Wither. With the latter, as has been already noticed, (see p. 34) he wrote "The Shepherds Pipe." "Britannias Pastorals" were again printed in 8vo. in 1623 and 1625.

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BUCK, SIR GEORGE.—*Δαφνις Πολυστεφανος*. An Eclog treating of Crownes, and of Garlandes, and to whom of right they appertaine. Addressed, and consecrated to the Kings Majestie. By G. B. Knight. &c. At London Printed by G. Eld for Thomas Adams. 1605. 4to. 29 leaves.

Sir George Buck, or Buc, as he sometimes spelt his name, having been knighted in 1603, became Master of the Revels in 1610. In the interval he printed this poetical tract, his earliest production, dedicating it in a Latin inscription and in an English epistle to King James, and subscribing it *Georgius Bucus, Eq.* Here he states that he had begun the poem "long since," but "could not finish it (according to my project) untill such time as he which should be sent (*Expectatio gentium Britannicarum*) should come, who was ordained from above to weare all these crownes and garlands, and to reduce this whole Isle (with the hereditary Kingdomes and Provinces thereof) to one monarchie and entire Empire." He then proceeds to deduce the genealogy of King James from the earliest period, adding an engraved table, entitled *Angliæ Regum Prosapia a tempore quo Anglia appellari cæpit &c.* The plate bears date in 1602, with the engraver's name, Joan. Woutneel: but in this copy it is altered by pen and ink to 1605. Probably Sir George Buck originally contemplated the publication of the work in 1602. "The Preface or Argument of this Poësy" succeeds upon seven leaves, when we come to the text of the work, in fifty-seven eight-line stanzas, besides "L' Envoy au Roy," in one more stanza, and "*Πολυχροσιον*. The Hymne inaugural for his Majesty," in eight-syllable couplets, filling one page. The last page is occupied by a Latin Epigram, offered to the king at Hampton, and two lines in Latin, headed *Aliud de symbolo nummi novi*. The following stanza is quoted on account of its accordance with the notion upon which Sir George Buck afterwards enlarged in his "History of the Life and Reign of Richard the Third," published in 1646, about twenty years after his death:

"Two Richards more succeed, the one a Prince  
Whose goodly presence men to woonder moved,  
And was as bountefull as any since.  
Fame hath been sharp to th' other, yet bicause  
All accusations of him are not proved,  
And he built Churches, and made good laws,  
And all men held him wise and valiant,  
Who may deny him then his Genest plante?"

The copy before us was presented by the author to Lord Ellesmere, and on the fly-leaf is a poetical inscription in Sir George Buck's hand-writing. It is very clear that he was under obligations of some kind to his lordship in 1605, and it is not unlikely that the Lord Chancellor subsequently assisted him in obtaining the office of Master of the Revels, which he held until 1622. In the last line the writer plays upon his own name, and, as we may guess, upon that of a person of the name of Griffin, who possibly had been his adversary in a chancery suit which Lord Ellesmere decided in favour of Sir George Buck. Of this we hear nothing in his scanty biography. The autograph inscription of this copy of *Δαφνις Πολυσταφανος* to Lord Ellesmere is addressed "To the right honourable the greatest counsellor, Sir Tho. Egerton, knight, baron of Ellesmere, Lord Chancellour of England, my very good Lord."

Great O graue Lord) my mind hath longed  
 In my thankfull maner to declare long  
 By act or word, or were it in a song,  
 How great to you my obligations are  
 Who did so nobly & so timely pluck  
 from Griffins talons Your distressed Buck

A comparison with this specimen of the penmanship of the Master of the Revels leaves no doubt that the inscription on an existing copy of the play of *Loocrine*, 4to. 1595, assigning the authorship of it to Charles Tylney, is the hand-writing of Sir George Buck. He adds the information, that he himself had written the "dumb shews" by which it was illustrated, and that it had been originally called *Elstrild*.

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BUCKLER AGAINST DEATH.—A Buckler agaynst the feare of Death, or Pyous and Proffitable Observations, Medytations and Consolations on Mans Mortality by E. B. minister in G. B. London Printed for Mi. Sparkes Junior. 1640. 8vo. 68 leaves.

The above title is engraved, and represents Death and Time, with a skull and hour-glass at their feet, standing on each side of a tablet, holding a book



between them, and above them is a buckler, with "T. R. fe.:" at the corner : opposite are fourteen lines, headed "The mind of the Frontispice." It is followed by a printed title-page, stating that the work was "By E. B." without any addition, and that it was "printed by Roger Daniel, Printer to the University of Cambridge."

The dedication is "to the right worshipfull M<sup>rs</sup> Helena Phelps and M<sup>rs</sup> Agneta Gorges, grand children" to the "late Marchioness of Northampton, now with God." The author no where gives more than his initials, but he was perhaps Edward Browne, who in 1642 published "A rare Paterne of Justice and Mercy," &c. The author writes chiefly in a peculiar kind of stanza, and in Part I, Meditation 7, (for his work is divided into three Parts), thus speaks of himself :

" I haue been oft abroad, yet ne'r could find  
Half the contentment which I found at home :  
Methought that nothing suited with my mind  
Into what place soever I did come.  
    Though I nothing needed there,  
    Neither clothes, nor drink, nor meat,  
    Nor fit recreations, yet  
    Methought home exceeded farre."

Considering that he dedicates his poems to two ladies, E. B. is often gross in his allusions and indelicate in his expressions; and it seems to have been rather a matter of vanity with him to speak plainly. In one place, he fancies a rich lady at the point of death, whose attendant endeavours to console her mistress by pointing out her worldly pleasures and possessions :

" Here for your feet are tinkling ornaments ;  
Here are your bonnets, and your net-work caulz :  
Fine linen, too, that every eye contents,  
Your head-bands, tablets, eare-rings, chains & falls :  
    Your nose-jewels and your rings,  
    Your hoods, crisping-pinnes & wimples,  
    Glasses that bewray your pimples,  
    Vails, and other pretty things \* \* \*

" Rich chains of pearl to tie your hair together,  
And others to adorn your snowie breast;

Silk stockings, starro-like shoes of Spanish leather ;  
 And that which farre excelleth all the rest,  
 And begets most admiration  
 Of your clothes is not their matter,  
 Though the world affords not better,  
 But it is their Frenchest fashion."

The author certainly displays suspicious learning upon all matters connected with a lady's toilet and bed-room.

It is worth noting, that Thomas Jordan made use of some waste copies of this book to defraud such as would pay him for dedications : he printed a new title to it without date, calling it *Death Dissected, or a Fort against Misfortune*, and palmed it off upon the unsuspecting as his own composition. A copy with this peculiarity was sold in Heber's library, Part VIII., No. 1369.

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BULWER, JOHN.—Anthropometamorphosis : Man transform'd, or the Artificiall Changling historically presented in the mad and cruell Gallantry, foolish Bravery, ridiculous Beauty, filthy Fineness and loathsome Loveliness of most Nations, fashioning and altering their bodies from the mould intended by Nature ; with Figures of those Transfigurations &c. And an Appendix of the Pedigree of the English Gallant. Scripsit J. B. Cogno-mento Chirosophus. M. D. &c. London, Printed by William Hunt, Anno Dom 1653. 4to. 323 leaves.

There was an earlier edition of this singular and learned work in 8vo., but it is here much augmented and improved. The title-page is preceded by a Portrait of the Author, by W. Faithorne, and the portrait by a "frontispiece," representing persons of various nations, with their peculiar and absurd transformations, brought to trial before Nature, who engages Adam and Eve for her assessors.

After five pages of verse, describing many of the monstrous changes men undergo by their own consent, we arrive at a dedication to Thomas Dickinson, Esq. in which the author states that the present was the fifth time "the heroic disease of writing" had attacked him : to this are appended six copies of commendatory verses in Latin and English, followed by a letter to the author in prose, "a hint of the use of this treatise," *Diploma Apollinis* in

Latin hexameters, a list of authors quoted or mentioned, Errata, "a Table of the Scenes of Mans Transformation," and a general "introduction." The body of the work occupies five hundred and fifty-nine pages, upon which are many coarsely executed wood cuts, representing some of the most striking "transfigurations." On p. 20 is given the representation of one of

"such men  
Whose heads stood in their breasts,"

a race in the existence of which the author states his implicit belief, and this at a date fifty years subsequent to the time when Shakespeare wrote *The Tempest* and *Othello*, where also "men whose heads do grow beneath their shoulders" are spoken of. Our great dramatist availed himself of the popular notion on the subject warranted by *Hackluyt's Voyages*, and by the translation of Pliny, B. v., ch. 8., where "the Blemmii, who have no heads, but mouth and eyes, both in their breasts," are mentioned. At the end of Bulwer's work is an unusually complete index of the contents of the volume, which displays a great deal of curious knowledge, and elaborately illustrates many vulgar opinions and superstitions.

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CAMPION, EDMUND.—A true reporte of the death & martyrdome of M. Campion, Jesuite and preiste, & M. Sherwin & M. Bryan, preistes, at Tiborne the first of December 1581. Observid and written by a Catholike preist, which was present therat. Wherunto is annexid certayne verses made by sundrie persons. B. L. 4to. 26 leaves.

This title is followed by a text from Apoca. vii., under the symbol of the Society of Jesus, and there is no doubt that the tract was either printed abroad or secretly in this country, without any printer's name. It is a vindication of Campion, Sherwin, and Bryan, and an attack upon "Charke, Hanmer, Whitakers, Fyld, Keltrigh, Eliot, kogging Munday, riming Elderton and John Nichols, the disciple of bawdy Bale, all worshipfull writers at this time against Preistes & Jesuites." After detailing the circumstances of the execution, at which Sir Francis Knowles, Lord Charles Howard, Sir Henry Lee and others were present, "a caveat to the reader touching A. M. his discovery" is added, which supplies some interesting particulars regarding that celebrated poet and dramatist, Anthony Munday.

It asserts that he "first was a stage player (no doubt a calling of some credit), after, an aprentise, which tyme he wel serued with deceaving of his master, then wandring towards Italy, by his owne report became a coosener in his journey. Comming to Rome in his short abode there was charitably relieved, but never admitted in the Seminary, as he pleseth to lye in the title of his booke, and being wery of well doing, returned home to his first vomite againe. I omite to declare howe this scholler new come out of Italy did play extempore, those gentlemen and others whiche were present can best give witnes of his dexterity, who being wery of his folly, hissed him from his stage. Then being therby discouraged he set forth a balet against playes, but yet (O constant youth) he now beginnes againe to ruffle upon the stage. I omit, among other places, his behavior in Barbican with his good mistres and mother, from whence our superintendent might fetch him to his court, were it not for love (I would saye slaunder) to their gospel. Yet I thinke it not amiss to remember thee of this boyes infelicitie two several wayes of late notorious."

Hence the writer, (supposed without much evidence to be Robert Parsons), proceeds to notice two publications by Munday: one upon the death of Everard Haunse, not now known, and the other his tract "on the taking of Edmond

Campion," 1581: in the next year Munday wrote a reply to the publication before us. [Vide this Catalogue, art. MUNDAY.]

At the close of the small volume are four poems upon Campion and his fellow sufferers; the first contains the following stanza against Munday:

"The witnesse false, Sledd, Munday & the rest,  
Which had your slanders noted in your booke,  
Confesse your fault beforehand, it were best,  
Lest God do find it written, when he doth looke  
In dreadfull doome upon the soules of men:  
It wil be late (alas) to mend it then."

Elderton excited the author's wrath by ballads he had published, in the usual course of his calling, upon the execution of Campion. He attacks him thus:

"Fonde Elderton, call in thy foolish rime;  
Thy scurile balates are to bad to sell:  
Let good men rest, and mende thy self in time.  
Confesse in prose thou hast not meetred well;  
Or if thy folly can not choose but fayne,  
Write alehouse toys—blaspheme not in thy vain."

No ballad by Elderton on this subject has come down to us: he was a noted writer of poems upon temporary topics, and the laughing-stock of Thomas Nash and other younger contemporaries: he had been a player as early as 1552, [Vide Kempe's Loseley M.SS. p. 47], and twenty years afterwards we find him at the head of a company of actors. It must have been subsequently to this date that he subsisted mainly by "ballading," though some of his extant productions of that class bear an earlier date, as his Epitaph upon Bishop Jewell in 1571. His "Lamentation of Follie," printed by Edward Allde without date, is probably still older, and, from some expressions it contains, may be assigned to the very commencement of the reign of Elizabeth.

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**CAP AND THE HEAD.** — A Pleasant Dialogue or Disputation betweene the Cap and the Head. Imprinted at London by Henry Denham for Lucas Harryson &c. Anno 1565. Februarij 19. B. L. 12mo. 23 leaves.

This highly amusing and curious tract is anonymous: it consists entirely of a conversation between a Cap and a Head that was about to put it on, the

former remonstrating against the fantastic fashions of the early part of the reign of Elizabeth, and illustrating very minutely and entertainingly many of the prevailing peculiarities in attire, but especially in the ornaments and coverings of the head. It opens as follows :

“ *The Cap.* O how indiscretely doth Fortune deale with many in this world ! Cursed be the time that ever I was appoynted to cover thee.

“ *The Head.* What the Divil aylest thou ? thou doest nothing now a dayes but murmure and grudge.

“ *The Cap.* I would the Wolle that I was made of and the Sheepe that bare it had been devoured wyth Dogges, or that it had beene burned in the filthy fyngers of the ilfavoured olde queane that spunne it.

“ *The Head.* Why, what meanest thou by this Cursing. I never did thee any harme.”

Afterwards the Cap enters into particulars of his grievances ; and this and other passages would have afforded amusing illustrations to the author of the articles on ancient head-dresses in Vol. xxiv. of the *Archæologia* :

“ *The Cap.* Who is able to beare such injurje at thy hande ? thou art never contented to weare me after one fashion ; but one while thou wearest me like a Garlande ; by and by lyke a Steeple ; another whyle lyke a Barber's Bason ; anone after lyke a Boll whelmed upsyde downe ; sometyme lyke a Royster ; sometime lyke a Souldiour, and sometime like an Antique ; sometyme plited, and anone after unplited ; and not being contented with that, thou byndest mee wyth garishe bandes, one while of one colour, and another while of an other, and sometyme wyth many coloures at once, as if I were mad : howe is it possible to suffer so many chaunges ?”

The Cap is sometimes very severe and satirical in his censures :

“ For how many are paynted wyth Diademe for Saincts, that in time of their lyfe have bene false Traytours both to their King and Countrey ? howe many crowned wyth Golde that haue better deserved to be crowned wyth perpetuall shame ? how many paynted wyth precious Myters that, if their lives were wcl examined, might more worthily weare an infamous Pyllory paper ? so that their head attyre honoureth not them, but they rather dishonour their attyre : whereby thou maist perceave that it is not possyble for me to hyde the faultes of the understanding, as I hyde the scurfe of thy scalde Pate.”

The Cap farther complains that he is sometimes ridiculously “ stuck with Ostrige, Cranes, Parrats, Bittons, Cockes and Capons feathers,” signifying nothing but the lightness of the brain of the wearer. At last Cap and Head go

out into the street together, and Cap questions Head very closely why he pulls him off so frequently to salute different people as they pass :

“ *The Cap.* \* \* \* But tell me why diddest thou put me of to hym that passed by ?

“ *The Head.* Wouldest thou not have me shew obeyscence to him ? looke what a fayre chayne he hath on.

“ *The Cap.* Then madest thou curtesy to hys chayne, and not to him.

“ *The Head.* Nay, I did it to him bycause of his chaine.

“ *The Cap.* What is hee ?

“ *The Head.* I can not tell, but well I wote he hath a fayre chayne.

“ *The Cap.* But if he had had none, thou wouldest have let him passe.

“ *The Head.* Yea ; but sawest thou not when hee perceaved that I made no accounte of hym, howe he opened his Cloake of purpose that I might see his chayne, and then, thou knowest, I can doe no lesse.”

This leads to various shrewd remarks upon persons of different stations and professions : one of the persons they pass is a Catholic bishop, and in the course of the conversation the Head tells an anecdote how he escaped being considered a heretic. Throughout the discussion the Cap has by far the best of the “disputation,” which terminates in this manner :

“ *The Head.* I cannot deny but thou haste spoken reason, but bycause I will not seeme to bee selfe willed, I minde to frame my selfe according to the time and company ; and therefore beare with mee tyll I haue money to bye a new Cap, at which time I minde to let thee rest in quiet.

“ *The Cap.* Well, syth it wyll be no better, I minde no more to trouble thee, but wyll arme my selfe patiently to beare all these Injuries in hope that a time will come that thou shalte both remember my wordes, and I also shall bee in quiet : therefore doe what thou wilte, I wyll say no more.”

The last leaf is occupied only by the printer's colophon, with the same date as on the title-page.

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CAREW, RICHARD.—Godfrey of Bulloigne or the Recoverie of Hierusalem. An heroicall poeme written in Italian by Sieg Torquato Tasso and translated into English by R. C. Esquire. And now the first part containing five Cantos imprinted in both Languages. London, Imprinted by John Windet for Thomas Man. 1594. 4to. 120 leaves.

This very faithful version was made by Richard Carew of Anthony, author of the “Survey of Cornwall.” There are not two editions in 1594, but the

title-pages of some copies differ in the imprint, purporting to have been "printed by John Windet for Christopher Hunt of Exceter;" and an address, subscribed C. H., informs the reader that the MS. had got abroad without Carew's knowledge, and that, after five cantos had been printed, he forbade the publication of more, at least for the present. The address to this copy, instead of being dated as usual "From Exceter the last of Februarie 1594," is "From Exceter the last of Februarie 1593."

As Fairefax in 1600, (Vide this Catalogue, art. FAIREFAX), availed himself of Carew's version, especially in the first draught of the first stanza of his translation, without much improving upon it, we may subjoin it here for the sake of comparison. Carew renders it;

" I sing the godly armes and that Chieftaine,  
Who great sepulchre of our Lord did free;  
Much with his hande, much wrought he with his braine;  
Much in his glorious conquest suffred hee.  
And hell in vain it selfe oppose, in vaine  
The mixed troops, Asian and Libick, flee  
To armes; for heaven him favour'd, and he drew  
To sacred ensignes his straid mates anew."

Perhaps one reason why Fairefax afterwards made the change in his first stanza was, that he was accused of having copied Carew.

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CHALKHILL, JOHN.—*Thealma and Clearchus. A Pastoral History in smooth and easie Verse. Written long since by John Chalkhill Esq. an Acquaintant and Friend of Edward Spenser. London: Printed for Benj. Tooke &c. 1683. Svo. 87 leaves.*

This poem, in couplets, was edited by Izaak Walton, and his brief preface is dated May 7, 1678, but the work did not come from the press until five years afterwards. It is a circumstance not noticed by Sir John Hawkins in his life of Walton, nor in other authorities, that Spenser's Christian name is sometimes mistakenly given on the title-page Edward instead of Edmund: such is the case with the copy before us. The volume is preceded by lines from the pen of Thomas Flatman, dated June 5, 1683, about six months



before Walton's death, on the 15th of December, 1683, in his ninety-first year. The second Earl of Bridgewater seems to have been an attentive and an admiring reader of this production, and has corrected errors of the press in various parts of it.

There is some reason for assigning to Chalkhill a collection of small poems under the title of "Alcilia, Philoparthen's loving Folly," which was first printed in 8vo. 1619, in a volume with Marston's "Pygmalion's Image," and "The Love of Amos and Laura." The last of these is dedicated to Iz. Wa. or Izaak Walton, which connects him with the publication, and at the end of the first piece are the initials I. C., which perhaps were those of John Chalkhill. There was a subsequent edition of "Alcilia" in 4to. 1628, and it certainly deserved considerable popularity from the "smooth and easy verse" in which it is written, a quality imputed by Walton to Chalkhill's poetry. The author of "Alcilia" gives himself Philoparthen as his poetical name, and to him an epistle preceding the poems is addressed, headed, "A Letter written by a Gentleman to the Author his Friend," signed Philaretus: this may possibly have been Walton, who, nearly sixty years afterwards, edited "Thealma and Clearchus." The principal part of "Alcilia" consists of what I. C. is pleased to call "Sonnets," or short pieces in six-line stanzas, often unconnected excepting in the general subject. A specimen or two may be not improperly subjoined:

"What thing is Love? A Tyrant of the minde,  
Begot by hate of youth, brought forth by sloth,  
Nurst with vain thoughts & changing as the wind;  
A deepe dissembler void of faith and troth:  
Fraught with fond errors, doubts, despite, disdain,  
And all the plagues that earth & hell containe.

What thing is Beauty? Natures dearest minion,  
The snare of youth; like the inconstant Moone  
Waxing & wayning; error of opinion,  
A mornings flowre that withereth ere noone:  
A swelling fruit, no sooner ripe then rotten,  
Which sicknesse makes forlorne & time forgotten."

Not a very inconsiderable portion of "Alcilia" is in couplets, and the stile in more than one respect reminds us of the versification of "Thealma and Clearchus." The following lines are from a division of the work called "Love's

accusation at the Judgment-seat of Reason :” it forms part of “ the Author’s evidence against Love :”

“ It’s now two yeares (as I remember well)  
 Since first this wretch, sent from the neather hell  
 To plague the world with new-found cruelties,  
 Under the shadow of two christall eyes  
 Betraid my sense ; and as I slumbring lay  
 Felloniously convay’d my heart away,  
 Which most unjustly he detain’d from mee,  
 And exercis’d thereon strange tyranny.  
 Sometime his manner was to sport & game,  
 With bry’rs & thorns to raise & pricke the same ;  
 Sometime with nettles of desire to sting it ;  
 Sometime with pinsons of despaire to wring it :  
 Sometime againe he would anoynt the sore  
 And heale the place that he had hurt before ;  
 But hurtfull helps and ministred in vaine,  
 Which served onely to renew my paine :  
 For after that more wounds he added still,  
 Which pierced deepe, but had no power to kill.  
 Unhappy med’cine, which, in stead of cure,  
 Gives strength to make the patient more indure !”

Although perhaps no particular resemblance can be pointed out, yet in “ Thealma and Clearchus” we observe the same flow of the verse, and so great a similarity of pause and rhythm, as, combined with other circumstances, to make it probable that both that work and “ Alcilia ” were from one pen.

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CHAPMAN, GEORGE.—Homer Prince of Poets: Translated according to the Greeke, in twelve Bookes of his Iliads. By Geo. Chapman. Qui nil molitur ineptè. At London printed for Samuel Macham. n. d. fol. 126 leaves.

The title-page is engraved by W. Hole: on either side is a figure of Achilles and Hector, and at the top a head of Homer, supported by Vulcan and Apollo, with this motto :

Mulciber in Trojam, pro Troja stabat Apollo.

At what precise date these twelve first books of the Iliad came out cannot

be ascertained, as no year is mentioned in any part of the volume. "Seven Books of the Iliads" and "The Shield of Achilles" appeared in 1598, and the remaining five books were not added to the seven and printed, at all events, till 1603, as they are dedicated in verse and at some length to Prince Henry: to this in some copies, (as in the present), a sonnet to Queen Anne is subjoined, but the leaf does not belong to the regular series of the signatures. It is followed by an interesting address "to the Reader," where Chapman thus adverts to the general principles of translation:

" Which how I have in my conversion prov'd,  
I must confesse, I hardly dare referre  
To reading judgements, since so generally  
Custome hath made even th' ablest agents erre  
In these translations: all so much apply  
Their paines & cunnings word for word to render  
Their patient Authors; when they may as well  
Make fish with foule, camels with whales engender,  
Or their tongues speech in other mouths compell.  
For euen as different a production  
Asks Greeke and English; since, as they, in sounds  
And letters shun one forme and unison,  
So have their sense and elegancie bounds  
In their distinguisht natures, and require  
Onely a judgement to make both consent  
In sense and elocution; and aspire  
As well to reach the spirit that was spent  
In his example, as with art to pierse  
His grammar and etymologie of words."

Of the capabilities of English he remarks farther on:

" And for our tongue, that still is so empayrde  
By travailing linguists, I can prove it cleere  
That no tongue hath the Muses utterance heyarde  
For verse, and that sweet musique to the eare  
Strooke out of rime, so naturally as this:  
Our monosyllables so kindly fall  
And meete, opposde in rime, as they did kisse.  
French and Italian, most immetricall:  
Their many syllables in harsh collision  
Fall as they brake their necks: their bastard rimes  
Saluting as they justl'd in transition,  
And set our teeth on edge, nor tunes nor times

Kept in their falls. And, methinkes, their long words  
 Shewe in short verse, as in a narrow place  
 Two opposites should meet with two-hand swords  
 Unwieldily, without or use or grace."

What he says of English is certainly in a great degree true, but few will agree in his extraordinary opinion of Italian for the purposes of poetry. It is to be observed that, in 1598, Chapman employed the ten-syllable heroic measure, but he subsequently unfortunately adopted the fourteen-syllable long verse. The reason for the change he does not explain, but the consequence of it was the addition of epithets and expletives to make out the verse, sometimes without improving the sense. The volume is terminated by fourteen sonnets, addressed to the Duke of Lennox; Lord Chancellor Ellesmere; the Earl of Salisbury; the Earl of Suffolk; the Earl of Northampton; Lady Arabella Stuart; the Countess of Bedford; the Earl of Sussex; the Earl of Pembroke; the Earl of Montgomery; Lord Lisle; Lord Wotton; the Earl of Southampton; and Prince Henry. They are here enumerated, because sometimes there is a difference in this respect, and one copy is known which has two additional sonnets to Lady Montgomery and Lady Wroth: it was presented by the author with the following inscription to Sir Henry Crofts.

*For Love to the true Love of Virtue  
 in my worthy Brighter, and  
 this copy I have given,  
 to Henry Crofts;  
 Whom Chapman  
 gives this as the Emblem of  
 his true inclination,  
 with this most  
 affectionate  
 Inscription.*

The two sonnets to Lady Montgomery and Lady Wroth, which do not

usually occur, possess no greater merit than the other complimentary poems of the same kind. They were inserted on a separate leaf, each sonnet occupying a whole page, and were probably an after-thought by the translator.

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CHAPMAN, GEORGE.—The Iliads of Homer, Prince of Poets. Never before in any language truly translated. With a comment on some of his chief places. Done according to the Greeke by Geo. Chapman. At London printed for Nathaniell Butter. n. d. fol. 189 leaves.

This title-page is a larger engraving, but of the same design (with trifling variations) as that to the twelve books. It is also by W. Hole.

The date of publication is here again a matter of conjecture, but it may be assigned to the year 1611 or 1612. The volume consists of the whole of the Iliad, and the dedication to the twelve books to Prince Henry is republished. To it succeeds a sonnet, printed for the first time, upon the anagram of Henry Prince of Wales, and the sonnet to the Queen. Next we have the address in verse to the Reader, as before the twelve books, with a prose preface, which contains the following remarkable passage :

“ If I haue not turned him in any place falsly (as all other his interpreters haue in many, and most of his chiefe places): if I haue not left behind me any of his sentence, elegancie, height, intention and invention: if in some few places (especially in my first edition, being done so long since & following the common tract) I be something paraphrastical & faulty, is it justice in that poore fault (if they will needs haue it so) to drowne all the rest of my labour? But there is a certaine envious Windsucker that hovers up and downe, laboriously engrossing al the aire with his luxurious ambition, and buzzing into every eare my detraction; affirming I turne Homer out of the Latine onely &c. that sets all his associates, and the whole rabble of my maligners on their wings with him to beare about my empaire, & poyson my reputation: One that, as he thinkes whatsoever he gives to others he takes from himselfe, so whatsoever he takes from others he addes to himselfe: One, that in this kinde of robbetrie doth like Mercurie, that stole good & supplied it with counterfeit bad still: One, like the two gluttons, Phyloxenus and Gnatho, that would still emptie their noses in the dishes they loved, that no man might eate but themselves; for so this Castrill, with too hote a liver and lust after his owne glorie, and to devoure all himselfe, discourageth all appetites to the fame of another. I haue striken — single him as you can.”

Some of the critics upon Ben Jonson would have "singled him;" but it is quite as likely to have been Marston, who seems to have been afflicted with an envious turn of mind. Here we see that Chapman apologizes for the imperfectness of his "first edition," by which we are perhaps to understand the twelve books, published after 1603, and not the seven books printed in 1598. In this complete translation of the Iliad he very materially altered the first book, and the second as far as the catalogue of ships, after which Chapman adhered pretty closely to his earlier (not earliest) version. To every book he added a 'Commentarius,' partly perhaps to counteract the assertion of the "envious windsucker" that he had "turned Homer out of Latin only." He terminates the whole with the following brief address to his book, which in the subsequent edition of the Iliad and Odyssey together was omitted:

" Thus farre the Ilian Ruines I have laid  
Open to English eyes : in which (repaid  
With thine owne value) go, unvalu'd Booke,  
Live and be lov'd. If any envious looke  
Hurt thy cleare fame, learne that no state more hie  
Attends on vertue, then pin'd Envies eye.  
Would thou wert worth it that the best doth wound,  
Which this age feedes and which the last shall bound."

It appears by what Chapman says in prose afterwards, that he translated the last twelve books in less than fifteen weeks. From a passage in his "*Euthymie Raptus*, or the Tears of Peace," 4to. 1609, we learn that Prince Henry had laid his injunctions upon the poet to complete his version of the Iliad:

" In venturing this delay of your command  
To end his Iliads," &c.

are his words, in what Chapman entitles *Corrolarium ad Principem*. For the purpose of finishing the undertaking with as little delay as possible, Chapman retired to Hitching, where his family appears to have been settled; and W. Browne in his *Britannia's Pastorals* (1616), Book II. Song 2, calls him

" The learned shepherd of fair Hitching Hill."

In his address to the reader before his translation Chapman promises a separate "Poem of the Mysteries revealed in Homer."

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CHAPMAN, GEORGE.—The Crowne of all Homers Worckes, Batrachomyomachia, or the Battaile of Frogs and Mise. His Hymns and Epigrams. Translated according to the originall by George Chapman. London, Printed by John Bill &c. n. d. folio. 101 leaves.

The high reverence Chapman felt for the art in which he spent a long life seems to have increased with his age, and probably one of the latest undertakings upon which he was engaged was this completion of the translation of the works of the greatest Grecian poet. He tells the Earl of Somerset in the dedication :

“Kings may, perhaps, wish even your beggars voice  
To their eternities—how skorn'd a choice  
Soever now it lies; and, dead, I may  
Extend your life to light's extreamest raie.  
If not, your Homer yet, past doubt, shall make  
Immortall, like himself, your bounties stake  
Put in my hands to propagate your fame:—  
Such virtue reigns in such united name.”

The preceding lines, with others not always so intelligible (for there is frequently an obscurity in Chapman's style, arising out of the depth of his thoughts) follow an engraved title-page by Will : Pass, containing a portrait of Chapman at the bottom, and above, Homer crowned by Apollo and Minerva, with Mercury standing between them at the back of the chair in which Homer is seated. To the dedication is added in prose : “The occasion of this impos'd Crowne,” after which the version of Batrachomyomachia commences, followed by Hymns to Apollo, Hermes, Venus, Bacchus, Mars, Diana, &c. After these come “Certaine Epigramms and other Poems of Homer,” including the various imputed fragments : four lines, to the Fisher-boys who pleased Homer with riddles, terminate the whole, and we there read, “The end of all the endlesse works of Homer.” Four pages are subjoined in which Chapman speaks in his own person :

“The worke that I was borne to doe is done.  
Glory to him, that the conclusion  
Makes the beginning of my life! and never  
Let me be said to live, 'till I live ever,” &c.

It thus concludes :

“ For me, let just men judge, by what I show  
 In Acts expos'd, how much I erre or knowe;  
 And let not Envie make all worse then nought  
 With her meare headstrong and quite braineles thought :  
 Others for doing nothing, giving all,  
 And bounding all worth in her bursten gall.  
 “ God and my deare Redeemer rescue me  
 From men's immane and mad impietie ;  
 And by my life and soule (sole knowne to them)  
 Make me of Palme or Yew an anadem.  
 And so, my sole God, the thrice sacred Trine,  
 Beare all th' ascription of all me and mine.”

The whole is wound up by a short Latin prayer in a similar spirit. It is to be observed that in his version of the *Batrachomyomachia* Chapman uses the Greek names given to the Frogs and Mice, inserting literal translations of them in the margin.

It is conjectured that this work was printed about 1624. Chapman was then sixty-five years old, having been born in 1559, five years before Shakespeare : he died in 1634.

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CHARLES THE FIRST. — The true Effigies of our most Illustrious Sovereigne Lord, King Charles, Queene Mary, with the rest of the Royall Progenie. Also a Compendium or Abstract of their most famous Geneologies and Pedegrees, expressed in Prose and Verse. With the Times and Places of their Births. Printed at London for John Sweeting &c. 1641. 4to. 10 leaves.

This production contains eight portraits, viz. 1, Charles I., a kit-cat in an oval, without any engraver's name, but probably by Hollar ; 2, Henrietta Maria, a kit-cat in an oval, by Hollar ; 3, Prince Charles, a half-length in an oval, without any engraver's name, but dated 1641, and perhaps by Hollar ; 4, Mary, Princess of Orange, a whole length, by Hollar ; 5, Prince James, playing at tennis, a whole length, by M. Meisan ; 6, Princess Elizabeth, a whole length, by Ro. Vaghan ; 7, Princess Anna, a whole length, with “ J. v. L. f.” at the



corner ; 8, a plate, representing at the top the infant Prince Charles dead, and at the bottom Prince Henry Duke of Gloucester in long clothes, without the name of any engraver.

The work is without preface, dedication, or any kind of introduction, and to the verses belonging to the portraits no name is attached ; in truth, they were not worth owning. The following, entitled *Maria Regina*, are a fair sample of the rest :

“ Within the substance of this figure here  
 The Graces and the Vertue[s] do shine cleare :  
 The Godesses, the Muses, all agree  
 That in her brest their residence must be.  
 From Juno her majestique mind she gain'd ;  
 From Citherea beauty she attain'd ;  
 Minerva (Pallas) hath inspir'd her heart  
 With courage in regarding armes and art :  
 Apollo with his radiant rayes divine  
 Incln'd hir favour to the Sisters Nine,  
 And for a blessing to this happy land  
 Shee's largely graced by th' Almighty hand  
 To be a fruitful vine, whose branches may  
 Spread gloriously, as farre as Phcebus raie.  
 In goodnesse, greatnesse, and in true content  
 May she and they be supereminent.”

The verses face the portraits, with the exception of the last lines upon Prince Charles, who was born and died on the 13th of May, 1629.

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CHAUCER, GEOFFREY.—The woorkes of Geffrey Chaucer, newly printed with diuers addicions, whiche were neuer in printe before : With the siege and destruccion of the worthy citee of Thebes, compiled by Jhon Lidgate, Monke of Berie. As in the table more plainly dooeth appere. 1561. fol. B. L. 388 leaves.

This edition, said to have been edited by Stow although his name is nowhere found in it, was printed by John Kyngston in 1561, the colophon being, “Imprinted at London, by Jhon Kyngston, for Jhon Wight, dwellyng in

Poules Churchyarde. Anno 1561." On the title-page is a large shield of Chaucer's arms, with this couplet underneath it :

" Vertue florisheth in Chaucer still,  
Though Death of hym hath wrought his will."

This is followed by Thynne's dedication to Henry VIII., and the Table with "eight goodlie questions, with their answers," &c. "The Caunterburie tales," and "The Romaunt of the Rose," have distinct titles.

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CHAUCER, GEOFFREY.—The Workes of our Ancient and learned English Poet, Geffrey Chaucer, newly Printed. &c. London, Printed by Adam Islip. Ann Dom. 1602. fol. 414 leaves.

This is Thomas Speght's second edition, and his dedication to Sir Robert Cecil follows a plate headed, "The Progenie of Geffrey Chaucer," with the full length of the poet in the centre. In an address "to the Readers" Speght acknowledges his obligations to Francis Thynne, who, besides his aid in preparing the work, contributed some lines "Upon the picture of Chaucer," which precede the life. After the life comes a new general title to "The Workes of Geffrey Chaucer," &c. with the identical wood cut of Chaucer's arms which had been used by John Kyngston in 1561. On the earliest title is given a list thus headed: "To that which was done in the former Impression, thus much is now added," containing a statement of the improvements of this edition over that of 1598. The principal of these is the addition of "the Treatise called Iacke Upland," and "Chaucer's A. B. C., called La Priere de Nostre Dame."

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CHETTLE, HENRY.—Englands Mourning Garment: Worne heere by plaine Shepheards, in memorie of their sacred Mistresse, Elizabeth &c. To which is added the true manner of her Emperiall Funerall. With many new additions, being now againe the second time reprinted &c. After which followeth the Shepheard's Spring-Song for entertainment of King James &c. Imprinted at London for Thomas Millington &c. 1603. 4to. 24 leaves.

The variations between the present and the first impression are not very material: the principal addition consists of a list (preceding "the Shepherd's

Spring Song") of the twelve barons who carried "bannerols" at the funeral of Queen Elizabeth. There is, however, an omission of some importance, for in the first edition (without date) on Sign. F. 3, is found a note "to the Reader," signed by the author, Henry Chettle: it relates to the errors of the press, which, being subsequently corrected, it was probably considered not necessary to reprint.

The dedication is "to all true lovers of the right generous Queene Elizabeth," and the tract commences with a dialogue in verse between Thenot and Colin, the author figuring himself under the latter name, although, as he mentions, when quoting Spenser on Sign. D., it had been borne by Spenser. A sort of laudatory historical discourse follows, and forms the principal subject; but near the centre is a very interesting poem, in which the author reproaches all the principal poets of the day with their silence in offering tribute to the dead Queen, while some of them were so eager to pay their court to the living King. Daniel, Warner, Chapman, Ben Jonson, Shakespeare, Drayton, and Dekker, are all distinctly pointed at, although their names are not inserted. Of Shakespeare he speaks as follows by the name of Melicert, whom, on Sign. B. 3, he had already introduced:

" Nor doth the silver tongned Melicert  
 Drop from his honied Muse one sable teare  
 To mourne her death that graced his desert,  
 And to his laies open'd her royal eare.  
 Shepherd, remember our Elizabeth,  
 And sing her rape done by that Tarquid Death."

Chapman is spoken of as Corin "that finish'd dead Musæus gracious song;" Ben Jonson is called, "our English Horace;" and Dekker, (Ben Jonson's adversary), "quick Anti-Horace:" with the last he couples "young Mœlibee his friend," a name not easily appropriated, and Henry Petowe, who, in 1598 had printed "the second part of Hero and Leander," and is, therefore, styled by Chettle "Hero's last Musæus." Daniel is distinguished as "the sweetest song-man of all English Swains," and Warner, author of *Albion's England*, as having "sung forty years the life and birth" of Queen Elizabeth. The following stanza possibly refers to Thomas Sackville, Lord Buckhurst, one of the authors of the *Mirror for Magistrates*, and of the early tragedy of *Ferrex and Porrex*, although it is not easy to determine why he should be termed "delicious sportive Musidore:" at the death of Eliza-

both he was Lord Treasurer, and had certainly "resigned his wreath of bay" long before :

"And thou, delicious sportive Musidore,  
Although thou have resign'd thy wreath of bay,  
With cypresse binde thy temples and deplore  
Elizae's winter in a mournfull lay:  
I know thou canst; and none can better sing  
Herse songs for her, and Pæans to our King."

Drayton is distinctly charged with having congratulated James on his accession, before he had deplored the loss of Elizabeth :

"Thinke 't was a fault to have thy verses seene  
Praising the King, ere they had mourn'd the Queen,"

which establishes that Drayton's address *To the Majestie of King James* had been published previously to England's Mourning Garment. Drayton's *Polyolbion* is announced by Chettle as in progress nearly nine years before any part of it was printed.

"The Shepherd's Spring Song," in gratulation of James I., occupies the four last pages, and is smoothly written, but it has little other recommendation : the following is one of the earlier stanzas, where Colin is endeavouring to rouse the sleeping shepherds.

"The gray eyde morning with a blushing cheeke,  
Like England's royal rose, mixt red and white,  
Summons all eies to pleasure and delight.  
Behold the evenings deaws doe upward reeke,  
Drawn by the Sun, which now doth gild the skie  
With his light-giving and world-cheering eie."

In both editions the word "blushing" in the first of these lines is printed "blustring," but it is an easy and an obvious error.

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CHURCHYARD, THOMAS.—A sad and solemne Funerall of the right Honorable sir Francis Knowles knight, treasurer of the Queenes Maiesties houshold, one of her privie councill, and knight of the most honorable order of the Garter. Written by Thomas Churchyard Esquier. Imprinted at London by Ar. Hatfield, for William Holme. 1596. 4to. 4 leaves.

This unique tract is dedicated to Lord Delawarr, whom Churchyard calls the son-in-law to Sir Francis Knowles : the poet here speaks of his own "aged years," and refers to the number of distinguished persons who had died

within a very short period before he wrote. On this point he places the following remarkable obituary in a marginal note opposite his first, second, and third stanzas:—"In the compasse of one yeere there died of the cleargy, of the wars, and honorable councellers, so many Byshops, Captaines and Governours whose names follow heerafter. Bishop of London D. Fletcher. Bishop of Winchester. Bishop of Chichester D. Bycklie. Bishop of Chester D. Byllyt. D. Whitakers Master of S. Johns in Cambridge. Captaines, Sir Martyn Furbyshar. Sir Roger Williams. Sir T. Morgan. Sir Fr. Drake. Sir I. Hawkins. Sir N. Clifford. The Earle of Huntingdon. The Lord Delaware. Honorable Councellers, Sir T. Henneage. Sir I. Wolley. Sir I. Puckering L. Keeper. Sir Francis Knowles. The L. Chamberlaine."

Churchyard is not a poet who possessed any imagination, nor are his thoughts novel or striking: his language is often below his subject, but his versification is usually flowing, and his reflections frequently just and natural. The subsequent stanza is as good as any in this production:

" But yet, good knight, the lamp and torch of troeth,  
Sir Francis Knowles, I can not so forget.  
Thogh corse to church, and soule to heaven goeth,  
And body needs must pay the earth his det,  
Good will of men shall wait upon thy toem,  
And Fame hir selfe thy funerall shall make,  
And register thy name till day of doem  
In booke of life for thy great vertues sake.  
Thy frends shall mourne, not with long clokes of black,  
But with sad looks of doell behinde thy lack."

Eight other similar stanzas compose the whole of the tract, of which probably only a very few copies were printed for presentation to the nobility, or persons in office, who were likely to reward the author by some return.

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CHURCHYARD, THOMAS.—Churchyard's Good Will. Sad and heavy Verses, in the nature of an Epitaph for the losse of the Archbishop of Canterbury, lately deceased, Primate and Metropolitane of all England. Written by Thomas Churchyard, Esquire. Imprinted at London by Simon Stafford, dwelling in Hosier lane, neere Smithfield. 1604. 8vo. 8 leaves.

This tract was the last production of its author, who, as appears by a poem in his *Chance*, 4to, 1580, was a writer of verses as far back as the reign of

Henry VIII.; so that he continued "to palter up something" in prose or rhyme for a period of at least fifty-five years. In his *Charge*, 4to, 1580, he tells us that he had been "servant" to the celebrated Lord Surrey; and we find by his *Fortunate Farewell*, 4to, 1599, that, in the reign of Edward VI., he had been brought before the Privy Council for one of his writings, when he was befriended by the Duke of Somerset.

There is another piece by Churchyard, dated, like the present, 1604, *A blessed Balme to search and salve Sediton*, but it was produced some time before the tract under consideration: it relates to the execution of Watson and Clarke, in November, 1603, while Archbishop Whitgift did not die until February, 1604. Churchyard was himself buried the 4th of April, 1604. Whitgift was succeeded by Bancroft Bishop of London, and to that Prelate Churchyard dedicates his *Good Will*. The following is the last stanza of this author's last poem:

"Croydon can shew his works, life, laud and all;  
Croydon hath lost the Saint of that sweet shrine:  
Lambeth may cry, and Canterbury may call  
Long for the like with wofull weeping eyne;  
But few, I feare, his like are left alive,  
The more our grieffe—a great King so did say.  
Death stole, like theefe, the hony from the hive:  
Our great Primate in patience went away,  
Left stately Court and Countrey at the best,  
Because he hop't to sleepe in Abrahams brest."

The "great King" was James I., who deeply lamented the loss of Archbishop Whitgift. The eight leaves composing the tract are printed only on one side, and the poem is in six stanzas. No other copy of it is known. In this tract Churchyard abandons the peculiar mode of spelling observed in many of his other productions.

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CHURL AND THE BIRD.—Here foloweth the Churle and the byrde. n. d. B. L. 4to. 8 leaves.

This title is above a wood cut of two male figures, one in a flowing robe, and the other in a cloak, doublet, and hose: between them is a tree with a bird upon it. The colophon is, "Thus endeth the treatyse called churle & the byrde. Printed at Cantorbury in saynte Paules parysshe by Johan Mychel."

This tract was first printed by Caxton, and twice by Wynkyn de Worde. (*Vide* Dibdin's *Typ. Ant.* I. 307, and II. 325), but both Wynkyn de Worde's editions are unlike the present, regarding which Herbert had obtained some hint from a note by Ritson. Dr. Dibdin says, "at p. 1779, Vol. iii., he (Herbert) notices an edition of it without date, printed by one Johan Nychel, [not Nychol], on the authority of a MS. note by Ritson." This, "one Johan Nychel," is, of course, Johan Mychel, but no bibliographer seems to have been aware that this popular tract was printed at Canterbury. Besides the wood cut on the title, it differs in many respects from the editions by Wynkyn de Worde, as may be seen by comparing only the opening stanza, as here printed, with that given by Dr. Dibdin :

" Problemes of olde lykenesse and fygure,  
Which proved ben fructuous of sentence,  
And have auctorites grounded in scripture  
By resemblance of notable aparauce,  
With moralities concludynge on prudence;  
Lyke as the byble reherseth by wrytynge  
How trees somtyme chose them a kyng."

If Dr. Dibdin's statement be correct, that in Wynkyn de Worde's editions the poem contains fifty-two seven-line stanzas, and another of eight-lines, by way of "Lenvoye," there is a very material variation beyond typographical changes; for, in Mychel's edition, printed at Canterbury, there are fifty-four seven-line stanzas, besides the terminating stanza of eight lines.

The author avows that the work is only a translation :

" And here I cast on my purpose  
Out of frenche a tale to translate,  
Which in a pamflete I saw and redde but late,"

and it has usually been attributed to Lydgate, (Ritson's *Bibliogr. Poet.* 69), although his name is no where mentioned in it. After a sort of prologue of six stanzas, vindicating the poetical license of giving speech to birds and beasts, the main subject of the performance thus commences :

" Somtyme there dwelled in a small vylage,  
As myn auctor maketh mencyon,  
A churle which had lust and corage  
Within hym selfe by dyligent travayle  
To aray his garden with notable aparayle,

Of length and brede, in lyke square and longe,  
Hedged and dytched to make it sure and stronge."

Here the second line, "As myn auctor maketh mencyon," is clearly wrong, for the last word, according to the construction of the stanzas, ought to rhyme with "travayle:" it ought rather to run, "As myn auctor maketh *his tayle*," or, in other words, tells his story. The moral is very prettily conveyed. The Churl, morning and evening, hears a Bird sing joyously in a laurel tree in his garden: he catches it in a trap, and is about to cage it, when the Bird remonstrates, declares it cannot sing excepting when free, and promises, if the Churl will first set it at liberty, to give him three most valuable pieces of advice. The Churl agrees, and the Bird, flying to its tree, warns the Churl against credulity, against impossible desires, and against immoderate grief for any thing irrecoverably lost. The Bird follows up its advice by laughing at the Churl for letting it escape, seeing that it has a precious stone within it, which would make him inexhaustibly rich, &c. The Churl bitterly grieves that he has given so rare a creature its liberty, and the Bird proceeds to show him how little he has profited by the three pieces of advice he had received, the Bird having in fact no such treasure concealed within it. The fable terminates with these stanzas:

"Ye folke that shall this fable se or rede,  
Newe forged tales I counseyle you to fle;  
For losse of gooddes take never to great hede,  
Nor be nat sory for none adversyte;  
Nor covete thyng that may not recovered be;  
And remembre where ever ye gone,  
That a churles byrde is ever wo begonne.

"Unto my purpose this proved is fully ryve:  
Rede and reporte by olde remembraunce,  
That a churles byrde, and a knaves wyfe  
Have oftentimes great sorow and myschaunce:  
And who that hath fredome hath all suffysaunce;  
For better is fredome with lytel in gladnesse,  
Than to be thrall with all worldly rychesse."

"The Churl and the Bird" is reprinted in Ashmole's *Theatrum Chemicum*, 1652, under the title of "Hermes Bird." No original of it appears to be known to French bibliographers.



COKAYNE, SIR ASTON. — A Chain of Golden Poems, embellished with Wit, Mirth and Eloquence. Together with two most excellent Comedies, viz, The Obstinate Lady, and Trappolin suppos'd a Prince. Written by Sr. Aston Cokayn. London, Printed by W. G. and are to be sold by Isaac Pridmore &c. 1658. 8vo. 262 leaves.

The above is the general title to this volume, and it is followed by a particular title to the shorter pieces :—“Small Poems of Divers Sorts. Written by Sir Aston Cockain — London Printed by Wil. Godbid, 1658.” “The Author’s apology to the Reader” serves by way of preface, and to it are added commendatory verses by Tho. Bancroft, and a list of *errata*. The poems then begin with “a Remedy for Love,” and fill two hundred and eighty-four pages. “The Obstinate Lady,” and “Trappolin suppos’d a Prince,” have distinct titles, but the paging and signatures are continued to the end. The same author’s “Tragedy of Ovid” was not added to his other plays until 1662.

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COKE, JOHN. — The Debate betwene the Heraldes of Englande and Fraunce, compyled by Jhon Coke, clarke of the kynges recognysaunce, or vulgerly called clarke of the Statutes of the staple of Westmynster, and fynyshe the yere of our Lord M. D. L. B. L. 8vo. 93 leaves.

The colophon, whimsically given by the author in four languages, runs thus :—“Fynished by me John Coke Le dernier Jour Doctobre, Den yaer ons here dnisent vijf hundred negen en viertich. *Finis Laudat opus*. And Imprynted by me Rycharde Wyer, and be to be solde at his shop in Poules churche yearde. *Cum privilegio ad imprimendum solum*.” Hence we learn that the book was finished by the author on the last day of October, 1549, and printed by Wyer, (though no where enumerated among the productions of his press), in 1550. At the back of the title are three wood cuts, representing “Lady Prudence,” (whom the author addresses) “The frenche Heralde,” and “The englyshe Heralde.”

The author purports to have written his book in answer to one he met with in

Brussels, in which a French Herald exalted his country above England. The Herald of France, as may be expected, is here worsted at every point, and Coke does not scruple to introduce among historical worthies Guy of Warwick, (quoting Lydgate as one of his authorities), and Bevis of Hampton: of the last he says the story was extant in English, Dutch, and French. Farther on he enumerates among the "great clerks" of this country, Chaucer, Gower, Lydgate, Bongay, Grosdon, Payce, Lyly, Lynacre, Tunstall, Latymer, Hoper, and Coverdale; and then adds: "Also we have dyvers gentylwomen in Englande, whiche be not onely well estudied in holy Scripture, but also in the Greke and Latyn tonges. As maystres More, maystres Anne Coke, maystres Clement, and other, beynge an estraunge thing to you and other nacions." "Maystres More" was the daughter of Sir Thomas More, and she had "disputed of philosophy" before Henry VIII. (*Vide Hist. Engl., Dram. Poetry, I. 113.*)

The author winds up his work with eight stanzas of verse, headed, "The Message sent by John Coke, compyler of this smale treatyse, to such as be enemyes to our soveraygne Lord Kynge Edwarde the vi. and to his Realmes of Englande and Irlande." The following is the sixth stanza:

"Drowned be he as was Narcisus,  
Or syxe monethes kepte in a Cage syngynge  
By Lameth, Belsabub, Pluto and Aserberus,  
That wolde hurte to our noble yonge kynge,  
Edwarde the syxte, not yet twelve yeares olde,  
Precioser to Englande then stone or golde.  
Lorde, preserve his hyghnes from traytours popishe!  
To whom prosperous helth cordyally I wysshe,  
With longe lyfe, and that his puyssaunt hande  
Maye subdue the vyle nacion Scottysshe,  
Whiche desyre the dystruccion of Englande."

In the next stanza he expresses his hope that every enemy of England may be boiled in a cauldron like the maid in Smithfield for poisoning her master, and concludes by a stanza in French, mentioning the death of James IV. of Scotland, and the slaughter of Porrex, which in 1561 was made the subject of a tragedy by Sackville and Norton, and was printed in 8vo., 1565, under the title of *Gorboduc*.

Coke was unknown to Ritson and other poetical antiquaries.

**COLLINS, THOMAS.**—*The Teares of Love : or Cupids Progresse.* Together with the complaint of the sorrowfull Shepheardesse, fayre, (but unfortunate) Candida, deploring the death of her deare-lov'd Coravin, a late living (and an ever to be lamented) Shepheard. In a (passionate) pastorall Elegie. Composed by Thomas Collins, &c. London, Printed by George Purslowe for Henry Bell &c. 1615. 4to. 28 leaves.

The word "Shepherd" was formerly synonymous with "Poet," and this piece was published to celebrate the death of one of the "fraternity of feather-brains." Who was meant by Coravin it is not perhaps possible now to ascertain, and the only point which could at all lead to the discovery is, that the author informs us (p. 20), that he died on St. Peter's day :

" Untill the time that he was clad in clay,  
Which (woe is me) was on Saint Peter's day."

Of Coravin's skill in poetry Collins speaks as follows :

" Then Candida (awhile) lay teares aside,  
And tell what love-tricks did in 's life betide :  
Tell how hee'd sit and pipe so prettily  
That all Swaines joy'd to heare his harmonie.  
Each Nymph and Shepheardesse that now remains  
In any of these neighbouring groves or plains,  
From fountaines and from fieldes would flock with speed,  
To heare him play upon his Oeten Reed ;  
And as they daily used for to doe,  
So would the Satyrs and the Dreiards too.  
How oft have I my milke-white flocke forsooke,  
And slily stolne downe to a silent brooke,  
My Coravins sweet Songs and Oads to heare,  
When he (poore Soule) thought little I was there."

The main subject of the poem is the apologue of Cupid exchanging arrows with Death, upon which James Shirley wrote a drama, and which in various shapes has been treated in French, Spanish, and Italian.

The poem is full of unnatural and forced conceits, and possesses very little pastoral simplicity, with much feebleness and dilation. The opening, where

Collins describes himself following some garlands thrown upon a stream, is the best part of the work. At the end the author apologizes for his imperfections, praises Sidney, Spenser, and Drayton, and alludes to Lodge.

But one other copy of this production is believed to exist. The dedication is to Lady Haddington, where the author mentions "some of his braines best-borne issues," which were yet concealed; and it is followed by fourteen lines "to those Readers that can and will conceive Reason." The first couplet shows that Collins had before published a sacred poem, now lost:

" My Muse (of late) divinely did indite,  
But (Poet-like) I now a Pastorall write."

Commendatory verses, signed Jo. B., thus refer to other unknown productions by our author.

" From *Newports* bloody battell (sung by thee)  
With *Yaxley's* death (the flow'r of Chivalry)  
And from thy well-pen'd *Publican*, to bee  
Transported thus to fields of Arcady,  
Shews that thy Muse is apt for all assayes." &c.

The "well-pen'd Publican" was probably Collins's sacred poem. The preliminary matter concludes with two stanzas by Samuel Rowlands "to his affected friend Master Thomas Collins."

COLMAN, W.—*La Dance Machabre, or Deaths Duel*. By W. C.  
London Printed by William Stansby. n. d. 8vo. 44 leaves.

This poem, in two hundred and sixty-one six-line stanzas, is without date; but, as the author complains at the end that one Roger Muchill had anticipated his second title of *Deaths Duel* by printing a Sermon of Dr. Donne's under it, which Sermon bears date in 1633, we need not hesitate in fixing "La Dance Machabre" either in that year or the year following. Not more than three or four copies appear to be known of it.

The title is excellently engraved by T. Cecil, and facing it are some lines headed, "The mind of the Front." The dedication is in French prose, *A la Royne*, and the tendency of his work may be seen by what he there says of it: *pour ayder aux hommes pervertis de cèst siecle corrompu à retourner de*

*l'insolence a la crainte du Ciel, & de la debauche à la raison* — a considerable task for “an unpractised youth,” as he calls himself in some preliminary lines signed W. Colman. To this succeeds “The Author to his Book,” and commendatory verses by John Peashall, E. H., Thomas Veridicus, James Sherlie, and John Crompton. Opposite the commencement of the work is another plate of Death with a spade, leaning his elbow upon a rotten post, with the motto above, *Sum quod eris. Fui quod es*, and a translation in a couplet at the bottom. The principal poem consists of a series of not very novel moral reflections, without order or system.

Appended to the main poem are Elegies upon the Earl of Shrewsbury, the Marchioness of Winchester, Lord Paget, and Sir John Beaumont, the poet.

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CORYAT, THOMAS.—Coryats Crudities. Hastily gobbled up in five Moneths travells in France, Savoy, Italy, Rhetia, commonly called the Grisons country, Helvetia, alias Switzerland, some parts of high Germany, and the Netherlands; Newly digested in the hungry aire of Odcombe in the County of Somerset, & now dispersed to the nourishment of the travelling Members of this Kingdome &c. 4to. 453 leaves.

The engraved title, as above, by W. Hole, is followed by a printed title: “London Printed by W. S. Anno Domini 1611.” The first two hundred pages are occupied principally by mock-panegyrics upon the author by Ben Jouson, Sir John Harrington, John Donne, Christopher Brooke, Inigo Jones, Richard Corbet, Thomas Campion, Thomas Bastard, Michael Drayton, John Davies, Henry Peacham, &c. The Crudities themselves occupy six hundred and fifty-five pages, and to them are added *Posthuma Fragmenta Poematum*, &c. The Table is given on six leaves, and the work is concluded by a list of Errata, and an introductory address to it.

Coryat does not seem to have wanted knowledge nor cleverness, but he made himself the laughing-stock of the time by his gross deficiency in common sense and common discretion. This copy of his chief work has all the plates, including the full length of the author welcomed by the Venetian Courtezan. He afterwards travelled into the East, and died at Surat, in 1617.

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CRAIGE, ALEXANDER.—The Amoroſe Songes, Sonets, and Elegies :  
Of M. Alexander Craige, Scoto-Britane. Imprinted at London  
by William White. 1606. B. L. 8vo. 84 leaves.

This author began to write, or rather to publish, in 1604, when his "Poetical Essayes" addressed to James I. appeared. They are more remarkable for their adulation than for their poetry, and they are overburdened with classical allusions, which perhaps rendered them more acceptable to the king. The volume before us is dedicated to the Queen, whom the author styles "incomparably bountiful, incomparably beautiful, and so peerless Princess;" and the remark just made upon the character of his production of 1604 will apply equally to that of 1606. It seems that Craige was indebted to the Queen's "munificence," and that she had bestowed "frequent benefits" upon him; but he furnishes no particulars. After the dedication he inserts an "Epistle generall to Idea, Cynthia, Lithocardia, Kala, Erantina, Lais, Pandora, Penelopæ;" to all of whom he also adds separate epistles. He apologizes "to the Reader" for "using the Scottish and English dialectes," but he is also fond of French terms, by which he thinks he gives a polish to his "rude rhimes," and he employs besides a number of affected words. The following Sonnet "to the Queene her most excellent Majestie" introduces the "Amorous Songes and Sonets." It is one of the best specimens of the author's style :

"Apelles' man did all his wits imploy  
To paint the shape of Lœdais daughter faire;  
But when he saw his worke prov'd nought, poore boy,  
He wept for woe and tooke exceeding care;  
Then deck'd he her with jewels rich and rare.  
Which when the brave Apelles did behold,  
Paint on (quoth hee), poore boy, and haue no feare:  
When beautie fayles, well done t' enrich with gold.  
I am (faire Princesse) like the Painter's man;  
As ignorant, as skant of skill as hee,  
Yet will I strive and doe the best I can  
To manifest my loving minde to thee.  
But to supply the weaknesse of my skill,  
In place of gold (great Lady) take good will."

This is only subscribed "Craige," but sometimes he adds "Scoto-Britain," and once "Banfa-Britain." He refers to his youth, and promises to present the

lady he calls Lithocardia with "some better poem." These names probably have all an individual application, and in one of his sonnets Craige unequivocally tells us that Penelope is Lady Rich. Although he here and there speaks diffidently of his own powers, it is evident that he thought he was destined to immortality, and to give immortality to those whom he celebrates: a "Sonnet to Idea" begins,

" My Muse shall make thy boundless fame to flie  
In bounds where yet thy selfe was never seene ;  
And were not for my songs thy name had beene  
Obscurelie cast into the grave with thee."

His notion of addressing a real or imaginary female under the name of "Idea" he had from Michael Drayton, who had done the same thing ten or twelve years before. On Sign. K. i, we come to a new prose dedication "To my honorable good Lord and maister (the true Mæcenas of my Muse) George Earle of Dunbar, Lord Barwick, high Tresurar of Scotland," ending with these words: "What I haue heere set downe is for your sollace ; and so I beseech your Honor to accept from the table of my Chamber, at your liberall charge and allowance, the 5 day of November 1606." In this part of the volume we meet with those imitations and enlargements of Christopher Marlow's well-known ballad, "Come live with me and be my love," and the answer to it by Sir Walter Raleigh, which the Rev. H. J. Todd has pointed out, in his edition of Milton, v. 68. They consist of four poems between Alexis and Lesbia, the first beginning,

" Come be my love and live with me,"

the second, in reply :

" If all were thine that there I see."

The third is "a new persuasion :"

" Once more I pray thee be my love,"

and the fourth,

" Oft have I pray'd thee be my love."

Few imitations can be less like the original, excepting in mere form, for all the natural and pastoral simplicity of Marlow is lost in trite and tedious allusions to Parnassus, Castalian drops, Hippocrene, Aganippe, &c. The

subsequent portion of "a new perswasion to Lesbia" will illustrate this statement :

"Once more I pray thee be my Love.  
 Come live with mee, and thou shalt prove  
 All pleasures that a Poets vaine  
 Can find on mould, or in the mane.  
 Wilt thou upon my *Parnas* walke,  
 And tread the flowrs with leavie stalke  
 Which bud on my biforked tops,  
 Bedew'd with sweet *Cactalian* drops?  
 On *Thithorea* wilt thou go,  
 Or *Hyampeus* to and fro?  
 Or wilt thou with *Pierid* Nimphs  
 Drinke of these ever-flowing limphs  
 From *Hypocrene* which divall,  
 Or springs of *Aganippe* wall?  
 Wilt thou repose thee in the shade  
 Which Nature hath divinely made?  
*Apolloes* laurell thou shalt see,  
 And lovely *Venus* myrtle tree;  
*Alcides* popler full of state,  
 The Palme which thrives in spight of hate,  
*Minervaes* olive, and the Mirr,  
 And of great *Mars* the warlike firr." &c.

The first address of Alexis to Lesbia is certainly better than the preceding, especially in the commencement, but even there Craige cannot do without Vesta and Neptune, and he afterwards calls in the aid of Flora, Daphne, the Nereids, Apollo, and Cynthia. It opens thus :

"Come be my Love and live with mee,  
 And thou shalt all the solace see,  
 That glassie gulfs or earth can bring  
 From *Vesta's* wealth, or *Neptuns* reigne.  
  
 For we shall on the mountains go,  
 In shaddie umbers to and fro;  
 In vallies low, and on the bray,  
 And with thy feet the flowrs shall play."

The printer often does injustice to the author, who probably had no opportunity of correcting the errors of the press. The volume ends on Sign. L. iiiii ,



with an English Sonnet "to the Author," subscribed I. M., and two copies of Latin verses, *Cragio Suo*, and *De Alexandro Rupæo*, the first signed Robertus Aytonus, and the last Arthurus Gordonus.

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CRIES OF LONDON. — The Manner of Crying Things in London.  
4to. 32 leaves.

This is a series of thirty-two copper plates, without date or engraver's name, and the above title is given to them in the hand-writing of the second Earl of Bridgewater. They were perhaps by some foreign artist, and probably proof impressions, for on the margin of one of the plates is a small part of another, as if it had been taken off for a trial of the plate. It is impossible to assign a date to them with any exactness, but assistance may be derived from a black-letter ballad by W. Turner, called

"The Common Cries of London Town,  
Some go up street & some go down."

Under the title is a wood cut of a man with a basket on his head. The only known copy of it is dated 1662, but it contains internal evidence, in the following stanza, that it was written in the reign of James I.

"That 's the fat foole of the Curtin,  
And the lean fool of the Bull:  
Since Shanke did leaue to sing his rimes  
He is counted but a gull.  
The Players on the Banckeside,  
The round Globe and the Swan,  
Will teach you idle tricks of love,  
But the Bull will play the man."

Shanke, the comic actor here mentioned, was one of Prince Henry's players in 1603; and Taylor, the Water-poet, informs us that the Swan Theatre, mentioned above, had been abandoned by the players in 1613. The Curtain Theatre had also fallen into disuse before the reign of Charles I. The Globe and Bull were employed until after the Restoration. Several of Turner's "Cries of London Town" are so similar to those represented in the engravings before us, that we may conclude they were nearly contemporary.

As this is the earliest known series of the kind, an enumeration of the "Cries," illustrating very curiously the manners of our ancestors, will not be unacceptable :

1. Lanthorne and a whole Candell light: hange out your lights heare!
2. I have fresh Cheese and Creame.
3. Buy a Bresh, or a table Booke.
4. Fine Oranges, fine Lemons.
5. Ells or yeards: by yeard or Ells.
6. I have ripe straw-buryes, ripe straw-buryes.
7. I have Screenes, if you desier  
To keepe yr Butey from ye fire.
8. Codlinges hot, hot Codlinges.
9. Buy a steele, or a Tinder Box.
10. Quicke paravinkells, quicke, quick.
11. Worke for a Cooper: worke for a Cooper.
12. Bandestringes, or bankercher buttons.
13. A Tanker bearer:
14. Macarell new: Maca-rell.
15. Buy a hone, or a whetstone, or a marking ston.
16. White Unions, whitt St. Thomas Unions.
17. Mate for a Bed, buy a Doore mate.
18. Radishes or lettis, tow bunches a peny.
19. Have you any worke for a Tinker.
20. Buy my Hartichokes, Mistris.
21. Maribones, Maides, maribones.
22. I ha' ripe Couccumber, ripe Couccumber.
23. Chimney Sweepe.
24. New flounders, new.
25. Some broken Breade and meate for ye poore prisoners: for the Lords sake  
pittey the poore.
26. Buy my dish of great Smelts.
27. Have you any Chaires to mend.
28. Buy a Cocke, or a gelding.
29. Old showes or bootes: will you buy some Broome.
30. Mussels, Lilly white Mussels.
31. Small Cole a penny a peake.
32. What Kitchen-stuffe have you, Maides.

The figures, male and female, in the engravings are all three-quarter lengths, and they are furnished with the implements of their various trades, or with

the articles in which they deal. The subsequent is an excellent fac-simile on wood of the first plate, which forms the only title-page to the work.



The inscription above the head of the Watchman proves that the owners of houses were not allowed to hang out the relic of a candle, but required to produce "a whole candle" for the purpose of lighting the street.

A few specimens from Turner's ballad, before quoted, will almost serve to show that it was written with a reference to these plates: thus he says of the Chimney Sweeper:

"The man that sweeps the chimnies  
With the bush of thorns,  
And on his neck a trusse of poles  
Tipped all with horns."

The chimney sweeper in the engraving before us has his "bush of thorns,"

and "a truss of poles" on his shoulder. The plate and the description in the ballad also very exactly tally as to the Broom-man :

" Old shoes for new brooms  
The Broom-man he doth sing,  
For hats or caps or buskins,  
Or any old pouch-ring."

Turner, however, gives several "Cries" not included in the engravings, such as "The Waterman," "The Blacking Man," "The Pedlar," "Cherry ripe," "Buy a Mouse-trap," &c. The following are two of his stanzas :

" Ripe, Cherry ripe  
The Coster-monger cries ;  
Pippins fine, or pears.  
Another after hies  
With basket on his head  
His living to advance,  
And in his purse a pair of Dice  
For to play at Mumchance.

" Hot pippin pies  
To sell unto my friends ;  
Or pudding pies in pans,  
Well stuf with candles ends.  
Will you buy any Milk,  
I heard a wench that cries :  
With a pale of fresh Cheese and cream  
Another after hies."

In the British Museum is preserved a series of "Cries of London," resembling in design those under consideration, but larger in size, and much coarser in the style of engraving.

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DANIEL, SAMUEL. — The First Fowre Bookes of the civile wars between the two houses of Lancaster and Yorke. By Samuel Daniel. *Ætas prima canat veneres postrema tumultus.* At London, Printed by P. Short for Simon Waterson. 1595. 4to. 89 leaves.

This is the first edition of Daniel's *Civil Wars*: a fifth book was added in 1599, but it is sometimes appended to the first four books in 1595. As far as regards the first four books, the edition of 1599 precisely agrees with that of 1595, having been printed from the very same types, and without even the correction of the errors of the press.

None of Daniel's biographers notice the fact that he had travelled in Italy, no doubt early in life, and perhaps in the capacity of tutor to the son of the Countess of Pembroke. That he had visited that country we have upon his own evidence. In the same year that he published the work before us, he reprinted his *Delia*, *Rosamond* and *Cleopatra*, in 12mo. and one of the sonnets in his *Delia* is there headed, "At the Author's going into Italie;" and another is thus introduced, "This Sonnet was made at the Author's being in Italie." It will not be out of place here to insert Daniel's dedicatory sonnet to the Countess of Pembroke, which precedes the editions of his poems in 1594 and 1595, 12mo. It is gracefully and gratefully worded:

"Wonder of these, glory of other times!  
O, thou whom Envy e'vn is forc't t' admire;  
Great Patronesse of these my humble rymes,  
Which thou from out thy greatnes doost inspire,  
Sith onely thou hast deign'd to raise them higher:  
Vouchsafe now to accept them as thine owne,  
Begotten by thy hand and my desire,  
Wherein my zeale and thy great might is shown.  
And seeing this unto the world is knowne,  
O, leave not still to grace thy worke in mee!  
Let not the quickning seede be over-throwne  
Of that which may be borne to honour thee;  
Whereof the travaile I may challenge mine,  
But yet the glory (Madam) must be thine."

The poet has here followed more closely than most of his contemporaries the exact structure of the sonnet, a form of poetry which perhaps he learnt to admire and to adopt while he was in Italy.

“The first four Books of the Civil Wars” were ushered into the world in 1595, without any dedication or prefatory matter. The probability is, that the copies did not then sell, as they were preceded by a new title-page, and followed by another book of the same poem in 1599.

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DANIEL, SAMUEL. — The Civile Wares betweene the Howses of Lancaster and Yorke, corrected and continued by Samuel Daniel, one of the Groomes of hir Majesties most honorable Privie Chamber &c. Printed at London by Simon Watersonne. 1609. 4to. 120 leaves.

The above is an engraved title-page by F. Cockson, containing a portrait of Daniel in the centre, followed by the dedication to the Countess Dowager of Pembroke, in which the author refers to the many impressions through which this work had passed, without the addition of two books, (the third book being enlarged and divided), which are here for the first time printed, making eight books in the whole. It brings down the history to the marriage of Edward IV.; but Daniel, as he informs Lady Pembroke, meant to continue it “to the glorious union of Henry VII.” This part of his task he never completed, but (as he proposed in the end of the dedication). commenced a history of England in prose.

The alterations in this edition of the *Civil Wars*, even of those parts of the work professed to be republished, are very considerable; and Daniel omitted at the end of the second book an elaborate eulogium of the unfortunate Earl of Essex, which originally appeared in 1595, including the following stanza:

“Thence might thy valor have brought in despight  
Eternall tropheis to Elizas name,  
And laid downe at her sacred feete the right  
Of all thy deedes, and glory of the same.  
All that which by her powre, and by thy might,  
Thou hadst attained to her immortall fame,  
Had made thee wondred here, admir’d a farre,  
The Mercury of peace, the Mars of warre.”

There seems to have been no political reason for excluding this, and other stanzas in the same spirit, after James I. came to the throne, but they were never restored.

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DANIEL, SAMUEL.—The Works of Samuel Daniel. Newly augmented. *Ætas prima canat veneres, postrema tumultus.* London Printed for Simon Waterson. 1601. folio. 193 leaves.

This is an unknown edition of Daniel's productions, but it agrees in all essential particulars with the common impression dated 1602. The poet seems to have printed his Works in 1601, upon large paper, as gifts to his patrons, and the present copy was accompanied by a letter to Lord Ellesmere, then Sir Thomas Egerton, Keeper of the Great Seal. (*Vide* "New Facts regarding the Life of Shakespeare," p. 52).

After the title-page comes an address "To her sacred Majestie," in four octave stanzas: then "The Civil Wars," in six books, followed by "Musophilus." The folios, which are numbered, end with "The Civil Wars," and fresh signatures commence with "Musophilus." This portion is succeeded by "a Letter from Octavia to Marcus Antonius," and by "the Tragedie of Cleopatra." "The Complaint of Rosamond" precedes "Delia," consisting here of fifty-seven sonnets, to which are added "an Ode" and "a Pastoral," concluding the volume.

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DANIEL, SAMUEL.—A Panegyrike Congratulatory delivered to the Kings most excellent majesty at Burleigh Harrington in Rutlandshire. By Samuel Daniel. Also certaine Epistles. With a Defence of Ryme heeretofore written, and now published by the Author. *Carmen amat, quisquis carmine digna gerit.* At London Printed by V. S. for Edward Blount. n. d. folio. 40 leaves.

Although there is no date on the general title-page of this volume, the title-page to the second portion of it, "Certaine Epistles after the manner of Horace, written to divers noble Personages," bears the date of 1603. There is a third title-page to the "Defence of Ryme against a pamphlet entituled Observations on the Art of English Poesie," without date, and this last portion of the work is sometimes, though rarely, found appended to the folio edition of Daniel's Works, 1602. The first and third title-pages are within ornamental

compartments, with the royal arms at the top, and Queen Elizabeth's favourite motto, *Semper eadem*, below them.

The present is the only known complete copy of this edition of Daniel's "Panegyric Congratulatory" and "Epistles," and it was most likely printed in folio for presents. The author perhaps gave them to the "noble personages" whom he addresses in the "Epistles," viz. Sir Thomas Egerton; Lord Henry Howard; the Countess of Cumberland; the Countess of Bedford; Lady Anne Clifford; the Earl of Southampton; and the Earl of Hertford. The volume has an introductory dedication to the latter, which was not afterwards reprinted when it was published in 8vo., 1603. The folio probably came from the press before James I. reached London, and the "Panegyric Congratulatory" was delivered to him in Rutlandshire.

Daniel was a fastidious author, and very seldom reprinted a poem without making some alterations in it. The 40th stanza of the "Panegyric," in the folio before us, reads as follows:

" We shall continue one, and be the same  
In Law, in Justice, Magistrate, and forme:  
Thou wilt not touch the fundamentall frame  
Of this Estate thy Ancestors did forme:  
But with a reverence of their glorious fame  
Seeke onely the corruptions to reforme;  
Knowing that course is best to be observ'de  
Whereby a State hath longest beene preserv'd."

In the 8vo. edition, which must have come out just afterwards, it runs thus:

" We shall continue and remaine all one,  
In Law, in Justice, and in Magestrate:  
Thou wilt not alter the foundation  
Thy Ancestors have laide of this Estate,  
Nor greeve thy Land with innovation,  
Nor take from us more then thou will collate;  
Knowing that course is best to be observ'de  
Whereby a State hath longest been preserv'd."

It may be matter of speculation whether the author was induced to alter the stanza on account of any objection by persons in authority to the tone and spirit of its anticipations, or, because he himself disliked, as a matter of taste, that three lines should end with the syllable "forme." Spenser, Drayton,



and many other contemporaries of Daniel, thought rhimes having precisely the same sound unobjectionable.

The title-page in which Daniel claims that his Epistles are "after the manner of Horace" was omitted in the re-impression of 1603, in 8vo.

The "Observations in the Art of English Poesie," against which Daniel wrote his "Defence of Ryme," was the work of Dr. Thomas Campion, a physician, poet, and musical composer, and it was published with the date of 1602. We learn from an address preceding Daniel's "Defence," that he had written it in the form of a private letter to a learned friend about a year before, but of course subsequent to the date when he had first seen Dr. Campion's "Observations:" when Daniel printed it, it was addressed "to William Herbert, Earl of Pembroke," who had been his pupil: of him Daniel says that he "in blood and nature is interested" to take part against Campion, who was the advocate of blank verse. He tells his Lordship, also, that he (Daniel) had been "first encouraged and framed" to poetry at Wilton, under his Lordship's "most worthy and honorable mother," the sister of Sir Philip Sidney, and to her he dedicated his *Delia* in 1592. *Delia* is generally thought to be Daniel's earliest production, but some sonnets by him had been surreptitiously printed in 1591, appended to a copy of Sir Philip Sidney's *Astrophil and Stella*, to which a long and interesting letter by the celebrated Thomas Nash was prefixed. *Delia* went through two editions in 1592, the second containing four more sonnets than the first. As but one copy of the *Astrophil and Stella* of 1591 probably exists, it may be worth while to subjoin from it a sonnet by Daniel, which is found no where else:

"The tablet of my heavie fortunes heere  
Upon thine Altare (Paphian Power) I place;  
The greevous shipwracke of my travels deere  
In bulged barke, all perisht in disgrace.  
That traitor Love was Pilot to my woe;  
My sailes were hope, spread with my sighes of grieffe;  
The twinelights, which my haples course did show  
Hard by th' inconstant sands of False Reliefe,  
Were two bright starres, which led my view apart.  
A Syrens voice allur'd me come so neare  
To perish on the marble of her hart—  
A danger which my soule did never feare.  
Lo, thus he fares that trusts a calme too much,  
And thus fare I whose credit hath beene such."

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DANIEL, SAMUEL.— A Panegyrike Congratulatorie delivered to the Kings most excellent Majestie at Burleigh Harrington in Rutlandshire. By Samuel Daniel. Also certaine Epistles with a Defence of Ryme &c. At London Imprinted for Edward Blount. 1603. 8vo. 63 leaves.

This is substantially the same work as the folio which came out before it, but, as has been already pointed out, there are variations besides such as are merely typographical. The "Defence of Rhime" has a separate title-page, and occupies the last twenty-eight leaves.

DANIEL, SAMUEL.— Certaine small Poems lately printed : with the Tragedie of Philotas. Written by Samuel Daniel. &c. At London Printed by G. Eld for Simon Waterson. 1605. 8vo. 110 leaves.

This volume consists of pieces formerly printed by Daniel, and of the tragedy of Philotas, which appeared here for the first time, with a dedication to Prince Henry, containing these lines, which are personally interesting :

.. And therefore since I have outliv'd the date  
Of former grace, acceptance, and delight,  
I would my lines, late-borne beyond the fate  
Of her spent line, had never come to light.  
So had I not been taxd for wishing well,  
Nor now mistaken by the censuring stage,  
Nor in my fame nor reputation fell;  
Which I esteeme more then what all the age,  
Or th' earth can give. But years hath done this wrong,  
To make me write too much and live too long."

It seems that the story of Philotas received an application to some of the incidents of the life of the unfortunate Earl of Essex, and when the tragedy was reprinted it was accompanied by an "Apology," in which Daniel says : "And for any resemblance that, through the ignorance of the history, may be applied to the Earl of Essex, it can hold in no proportion, but only in his weaknesses, which I would all that love his memory not to revive."

DANIEL, SAMUEL. — The First Part of the Historie of England.  
By Samuel Danyel. London, Printed by Nicholas Okes dwelling  
neere Holborne bridge. 1612. 4to. 117 leaves.

This seems to have been a private impression of the earlier portion of Daniel's History of England, ending with the reign of Stephen. He intended to distribute some copies as presents, and this copy was doubtless given by him to Lord Ellesmere. At the end is a note, which shows that the work was not printed for sale in 1612.

Daniel had promised to write the History of England from the Conquest in the dedication of his complete edition of the *Civil Wars* to the Countess of Pembroke; but he brought it no lower than the reign of Edward III., and printed it in folio as a private speculation about 1618: he died in October of the following year. The edition before us is dedicated to Viscount Rochester, and the first and third books (for it has three divisions) mention him in the opening paragraphs. After the disgrace of that nobleman, all allusion to him was omitted.

DANIEL, SAMUEL. — The Collection of the Historie of England.  
By S. D. London, Printed by Nicholas Okes dwelling in Foster-  
lane for the Author. Cum Privilegio. n. d. fol. 115 leaves.

Daniel's privilege to print this work and an "Appendix" (which never appeared) for his own benefit, is opposite the title-page on a separate leaf, and dated 11 March, 15 James I. It never was regularly published, and the author opens his preface in these terms:—"This Peece of our History, which here I divulge not, but impart privately to such worthy persons as have favoured my endeavours," &c. One of these was the first Earl of Bridgewater, who no doubt followed up the patronage his father, Lord Ellesmere, had extended to Daniel, and therefore took a large paper copy of this work. It has no date, but it must have appeared prior to the author's death in October, 1619, and subsequent to the date of the royal privilege. The author complains that ill health had delayed his undertaking. It brings our history down to the end of Edward III., and appended is a brief notice, concluding with these words: "And here I leave, unlesse by this which is done I finde incouragement to goe on." The work was subsequently continued to the reign of Henry VII. by John Trussell.

DARCIE, ABRAHAM. — Frances Duchesse Dowager of Richmond and Lenox &c. her Funerall Teares. Or Larmes Funebres de l'illustre Princesse Françoise Duchesse Dowagere de Richmond & de Lenox &c. pour la Mort & Perte de son cher Espoux &c. Louis de Obegny Duc de Richmond & de Lenox &c. Qui deceda le 16 Februrier 1624 en la maison Royale de Whit-hall. &c. n. d. 8vo. 58 leaves.

No bookseller's name is to be found in any part of the volume, which was most likely printed by the author, Abraham Darcie, for presents. This copy was given to the Earl of Bridgewater, and at the end is placed a large folded leaf, containing a poem on the deaths of his Lordship's two infant sons, James and Charles, to whom King James and Prince Charles had been godfathers: the one expired on the 30th of December, 1620, and the other on the 18th of April, 1623. The dates are filled up in MS. by the author, who in the introduction to his verses professed "to immortalize the noble memory" of the young noblemen he celebrated. The lines are in English and French, and they are placed in two columns, opposite each other. The English begin as follows:

" Faire beames of short continuance, yet most bright,  
If your wisht luster, and desired light  
Hath had too sudden and untimely end,  
Such destiny doth on faire things attend:  
A morning is the Roses chiefest prime,  
And flower-de-luces dye in blooming time."

These are the best out of the thirty-six lines of which the poem consists, and the corresponding French verses are as follow:

" Beaux Rayons, plus clairs que durables,  
Si vos lumieres desirables  
On eut leur fin en commengant,  
C'est le Destin des belles choses:  
Un matin est l'aage des Roses,  
Et les Lis meurent en naissant."

Darcie seems to have written with about as much facility in French as in English. The first five-and-twenty pages of his elegiac production on the

death of the Duke of Richmond are in both languages, and the rest in English only, including twenty-four pages of prose at the end, entitled, "The World's Contempt," by which he rather means contempt for the world. In the first part of the tract is inserted a long and very particular account of the funeral of the Duke of Richmond, on which occasion the Earl of Bridgewater was one of the mourners. As a specimen of Darcie's versification, for poetry it cannot be called, the subsequent lines are taken from that part of his work which has the running title of "Funeral Consolations:"

" God's Writt and Reason doth command to weepe,  
And shed salt teares upon their Tombs which sleepe:  
To be remorselesse in the death of friends  
To natures inconveniency tends,  
To savage temper too, too neere affinity,  
The eversion of the ground of piety,  
Which is in others miseries to beare  
Part of their sorrows, and a mutual share;  
But as some grieffe the Law of God's commanding,  
So too much sorrow's want of understanding.  
No sorrow is a sign of brutish state,  
But yet too much proves one effeminate.  
That mans account is to most goodnesse come,  
Of which the golden mean's the totall summe."

It is to be hoped that the Duchess of Richmond had some better grounds of consolation than are afforded by such lines as these.

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DAVIES, JOHN.— *Mirum in Modum. A Glimpse of Gods Glorie and the Soules Shape. &c.* London Printed for William Aspley. 1602. 4to. 42 leaves.

This is a very dull and unintelligible discourse in various stanzas upon the soul, its faculties, &c. and the author very appropriately placed these two lines by way of motto on his title-page:

" Eyes must be bright, or else no eyes at all  
Can see this sight much more then mysticall."

It is dedicated to the Earl of Pembroke, Sir Robert Sidney, and Edward Herbert, Esq. in a sonnet wherein the author devotes his understanding, will,

and memory, to them, and in the last couplet divides between the three his soul, his book, and his "broken heart." It does not however appear that he had met with any particular affliction at this period. He arbitrarily divides his subject, and the following stanza, which, from its reference to the literature of the time, is worth quoting, concludes his first division :

"Halla! my Muse: heere rest a breathing while,  
Sith thou art now arriv'd at Reasons seate;  
To whom, as to thy Sov'raigne, reconcile  
Thy straying thoughts, and humbly hir intreate  
With her just measure all thy lines to meate;  
Lest that like many *Rimers* of our time,  
Thou blotst much paper without meane or measure,  
In verse whose reason runneth al to rime:  
Yet of the Lawrell wreathe they make a seizure,  
And doth Minerva so a shrewde displeasure."

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DAVIES, JOHN.—*Bien Venu. Greate Britaines Welcome to hir  
greate Friendes and deere Brethren, the Danes &c.* Imprinted  
at London for Nathaniel Butter &c. 1606. 4to. 12 leaves.

This rare temporary production is dedicated by John Davies of Hereford, in a sonnet, to Philip Herbert, Earl of Montgomery, and to Sir James Hayes, Knight. It was written to celebrate the arrival in London of the King of Denmark and his suite, and is entirely in the octave stanza : of himself Davies querulously says :

"But ah, (alas!) my short-wing'd Muse doth hant  
None but the obscure corners of the earth,  
Where she with naught but care is conversant,  
Which makes her curse her case, and ban her birth:  
Where she (except she would turne ignorant)  
Must live, 'till die she must, in mournfull mirth,  
Which is the cherishing the World doth give  
To those that muse to die, not muse to live."

Davies was a prolific author, but he seems to have entertained the notion that to rhyme was the chief art of poetry, although, above, he charges others with letting their "reason run all to rhyme." His thoughts are oftener far-fetched, than new or appropriate.

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DAVIES, JOHN. — סתם: Summa Totalis or All in All, and the same for ever: Or an Addition to Mirum in Modum. By the first Author John Davies.

Those lines which all or none perceive aright  
Have neither Judgement, Art, Wit, Life or Spright.

London Printed by William Jaggard dwelling in Barbican.  
1607. 4to. 42 leaves.

This author's *Mirum in Modum*, to which the present work is an "Addition," appeared, as we have seen, in 1602. They are both of the same ethical and religious character: the most common-place topics are handled with a tedious and important air of mystery, which the author seems to have mistaken for profound metaphysical reasoning. This production is dedicated to Lord and Lady Ellesmere in the following sonnet:

"To the right Honourable mine approved good Lord and Master, Thomas Lord Ellesmere, Lord Chancellor of England: and to his right noble Lady and Wife, Alice, Countesse of Derby, my good Lady and Mistresse, be all felicitie, consisting in the sight of the Objective Beatitude."

"The time, my duty, and your deere desert  
(Deservedly Right Noble) do conspire  
To make me consecrate (besides my Heart)  
This IMAGE to you, forg'd with heavenly fire!  
The backe-parts of his FORME, who formd this ALL,  
(Characterd by the hand of loving Feare)  
Are shaddow'd here: but (ah) they are too small  
To shew their *greatnesse*, which ne're compast were!  
But though that *Greatnesse* be past *quantity*,  
And *Goodnes* doth all *quality* exceed,  
Yet I this FORME of formelesse DEITY  
Drewe by the *Squire* and Compasse of our CREED.  
Then (with your greater GIFTS) accept this small;  
Yet (being right) it's more then ALL in ALL!

Your Honors in all duety most bounden,  
John Davies of Hereford."

Of course the word *Squire*, in the twelfth line, is a misprint for *square*.

Davies was a writing-master by occupation, and in the Epitaph upon himself in his *Wit's Bedlam*, 1617, he tells us that he "loved fair writing," and had "taught it others:" he resided in Oxford for this purpose, but was not (as Wood erroneously supposed, *Anth. Oxon.* II. 264, Edit. Bliss), a member of that University. He has corrected this copy, (which no doubt was presented by him to Lord Ellesmere) very neatly in several places, and has added some MS. marginal notes. It is singular that, when correcting it, he did not perceive that sheet G. was a duplicate.

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DAVIES, JOHN.—The Holy Roode, or Christs Crosse : Containing Christ Crucified, described in Speaking-picture. By John Davies.

And who in passion sweetely sing the same  
Doe glorifie their owne in Jesus Name.

Crux Christi clavis Coeli. London Printed for N. Butter.  
1609. 4to. 40 leaves.

The date is not on the title-page, (which is in an Arabesque compartment, with figures of Minerva and Diana on either side), but at the end. The dedication is "to the Right Honourable, well accomplished Lady, Alice, Countesse of Derby, my good Lady and Mistresse: And to her three right Noble Daughters by Birth, Nature and Education, the Lady Elizabeth, Countesse of Huntington, The Lady Francis Egerton, and the Lady Anne, Wife to the truely Noble Lord Gray, Lord Chandois that now is." On the fly-leaf is the following letter, not addressed to, but obviously intended for, Lord Ellesmere. It is in the hand-writing of Davies, and it is a beautiful and elaborate specimen of his penmanship :

" Amonge many worldly Crosses, no worldlie Comfort do I enjoy more comfortable then your Honours effectual favour, beeing the onely helpfull Stay (under God) my poore tempest beaten fortunes ever found to repose them. Ah, my good Lord, your Honour hath wounded my Heart with the deepest dutifull affection, in that undesired (o, forcible favoure) you had that Care of mee, as finding mee in the Subsedie-booke at x<sup>li</sup> Land, having not so much (god helpe mee) of mine owne in possession nor revercion as will bury mee, to ease me thereof with your owne honorable upright hand: for which and for all other your Honours not onely gracefull but helpfull favour towards myne unworthie self (my Venison often tymes



received, but never by word remembred) not forgotten, I returne your Lo. a Crosse  
for your Comfort, and withall the Almes of a Begger."

*God blesse, and reward you.  
for Remayning  
of my most bounden  
servant  
J. Davies.*

At this date Lord Ellesmere had been married nine years to the Countess of Derby, to whom (with her daughters, one of whom had married the son of Lord Ellesmere) the printed dedication is addressed : it is in alternate rhyme, but of no merit, and the whole poem is serious and tedious. It is preceded by commendatory verses by Sir Edw. Herbert, Michael Drayton, and N. Deeble. Drayton's sonnet may be quoted, on account of the celebrity of its author, and the peculiarity of its construction, the whole running upon only two rhimes :

" Such men as hold intelligence with Letters,  
And in that nice and narrow way of Verse,  
As oft they lend, so oft they must be Debtors,  
If with the Muses they will have commerce.  
Seldome at Stawles me this way men rehearse  
To mine Inferiours, nor unto my Betters :  
He stales his lines that so doeth them disperse.  
I am so free, I love not golden fetters ;  
And many lines' fore Writers be but setters  
To them which cheate with Papers ; which doth pierse  
Our credits, when we shew our selves Abetters  
To those that wrong our knowledge : we rehearse  
Often (my good John, and I love) thy Letters,  
Which lend me credit, as I lend my verse.

Michael Drayton."

No other instance of such a poetical caprice seems to be known, and Drayton must have meant to commend Davies's subject, rather than the

treatment of it. The poem itself is in two hundred and four six-line stanzas. At the end are eight pious sonnets of no greater merit than the rest of the volume.

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DAVIES, JOHN.—A Scourge for Paper-Persecutors, or

Papers Complaint, compil'd in ruthfull Rimes,  
Against the Paper-spylers of these Times  
By J. D. With

A continu'd just Inquisition  
Of the same subject, fit for this season.

Against Paper-Persecutors. By A. H. Printed at London for  
H. H. and G. G. &c. 1625. 4to. 17 leaves.

The first portion of this tract was originally printed about 1610, in *The Scourge of Follie*, by John Davies, of Hereford, and on the title-page of the tract before us the plate used for *The Scourge of Folly*, representing Folly on the back of Time scourged by Wit, is repeated. It attacks many of the most popular authors as Paper-persecutors, including Churchyard, who had been dead some years, Sir John Harington, and apparently Shakespeare in the following lines. Paper, personified, speaks:

“ Another (ah ! Lord helpe mee) vilifies  
With Art of Love, and how to subtilize ;  
Making lewd *Venus*, with eternall lines,  
To tye *Adonis* to her loves designes.  
Fine wit is shew'n therein ; but finer 't were,  
If not attir'd in such bawdy Geare.  
But be it as it will, the coyest Dames  
In private reade it for their Closset-games.”

In Cranley's *Amanda*, 1635, 4to. Shakespeare's *Venus and Adonis* is spoken of as forming part of the library of a lady of pleasure. Thomas Nash and Gabriel Harvey are severely handled, especially the former, as the author of an indecent work still existing in MS. Robert Greene, Samuel Rowlands, Thomas Dekker, and others, not so distinctly pointed out, come in for their share ; after which the author gives a heavy blow to old Stow and the Chroniclers, and, having made a passing stroke at the dedicators of trash to the nobility, he concludes with some serious reflections.

The name of the Continuator, A. H., is not known. Anthony Wood conjectures it to have been Abraham Hartwell; but he was mistaken, (Anth. Oxon. II., 504, Edit. Bliss), in assigning the earlier portion of this volume to Dr. Donne. A. H. goes over much the same ground as Davies, bringing the list of authors down to the year 1625. He excepts Ben Jonson and Michael Drayton from his censure, but does not spare John Taylor the Water-poet, nor the ballad-makers of the time, especially pointing out such as had written elegies on the deaths of the Duke and Duchess of Richmond. Several of these are preserved in the library of the Society of Antiquaries, and have little or no merit.

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DAVYS, SIR JOHN.—*Orchestra, or a Poeme of Dauncing.* Judicially proving the true observation of tune and measure, in the Authentick and laudable use of Dauncing. Ovid. Art. Aman. lib. i.

Si vox est, canta : si mollia brachia, salta ;  
Et quacunq; potes dote placere, place.

At London, Printed by J. Robarts for N. Ling. 1596. 18mo.  
24 leaves.

In the *General Biographical Dictionary* by A. Chalmers, under "Davies," we are told that the first edition of Sir John Davys' Poem called *Orchestra*, originally published in 1596, "has escaped the researches of modern collectors, and the poem, as we now find it, is imperfect. Whether it was, or was not so in the first edition may be doubted." This in our hands is the first edition, and the poem is in all respects complete.

The title is followed by a dedicatory sonnet, "To his very Friend, Ma. Rich. Martin." The circumstance is singular, recollecting that this Richard Martin was the very person whom, according to his biographers, Sir John Davys beat in the Middle Temple Hall, which occasioned his expulsion from the society in February, 1597-8. In *Polymanteia*, which was printed in 1595, it is stated that Davys was of Lincoln's Inn: why he changed to the Middle Temple does not appear, nor to what Inn of Court he went after having been expelled from the Middle Temple. The quarrel with Martin was of course subsequent to the Sonnet, which is written in extravagant terms of friendship and admiration. As it has never been reprinted from the year 1596 to the present time, it deserves on all accounts to be quoted:

“ *To his very Friend, Ma. Rich. Martin.*

“ To whom shall I this dauncing Poeme send,  
 This suddaine, rash, halfe-capreol of my wit?  
 To you, first mover and sole cause of it,  
 Mine-owne-selves better halfe, my dearest frend.  
 O, would you yet my Muse some Honny lend  
 From your mellifuous tongue, whereon doth sit  
 Suada in majestie, that I may fit  
 These harsh beginnings with a sweeter end.  
 You know the modest Sunne full fiteene times  
 Blushing did rise, and blushing did descend,  
 While I in making of these ill made rimes,  
 My golden howers unthriftilly did spend.  
 Yet, if in friendship you these numbers prayse,  
 I will mispend another fiteene dayes.”

When Sir John Davys republished *Orchestra* with his other poems in 1622, he substituted for the above a sonnet addressed to Prince Charles; and at the conclusion of the poem he left a *hiatus* after the one hundred and twenty-sixth stanza, perhaps on account of his quarrel with Martin. In the edition of 1596, as has already been remarked, the production is complete, but some portions of the last five stanzas are at this distance of time obscure: Sir John Davys, however, pays tribute in them to his predecessors in English poetry, Chancer, Spenser, Daniel, and Sir Philip Sidney. These terminating stanzas are numbered respectively from one hundred and twenty-seven to one hundred and thirty-one inclusive, and run thus:

“ Away, Terpsechore, light Muse, away,  
 And come Uranie, prophetesse divine:  
 Come, Muse of heav'n, my burning thirst allay,  
 Even now for want of sacred drink I tine.  
 In heav'nly moysture dip thys Pen of mine,  
 And let my mouth with Nectar overflow,  
 For I must more then mortall glory show.  
 O, that I had Homer's abundant vaine,  
 I would hereof another *Ilias* make;  
 Or els the man of Mantua's charmed braine,  
 In whose large throat great Jove the thunder spake.  
 O, that I could old Gefferies Muse awake,  
 Or borrow Colin's fayre heroike stile,  
 Or smooth my rimes with Delia's servants file.

O, could I, sweet Companion, sing like you,  
 Which of a shadow under a shadow sing;  
 Or, like faire *Salve's* sad lover true,  
 Or like the Bay, the Marigold's darling,  
 Whose suddaine verse Love covers with his wing.  
 O, that your braines were mingled all with mine,  
 T' inlarge my wit for this great worke divine.

Yet, Astrophell might one for all suffice,  
 Whose supple Muse Camelion-like doth change  
 Into all formes of excellent devise.  
 So might the Swallow, whose swift Muse doth range  
 Through rare *Ideas*, and inventions strange,  
 And ever doth enjoy her joyfull spring,  
 And sweeter then the Nightingale doth sing.

O, that I might that singing Swallow heare,  
 To whom I owe my service and my love,  
 His sugred tunes would so enchant mine eare,  
 And in my mind such sacred fury move,  
 As I should knock at heav'ns gate above  
 With my proude rimes, while of this heav'nly state  
 I doe aspire the shadow to relate."

This is followed by the word "Finis;" but yet the Poet seems rather to have been about to begin a new subject than to finish an old one. It is now perhaps impossible to explain who is intended by "Salve's sad lover true," or who is figured under "the Bay, the Marigold's darling." "The Swallow" is probably Martin, the friend to whom the poem is inscribed, and who seems to have been himself a verse-maker. Excepting this interesting conclusion, the rest of the poem was exactly reprinted in 1622. Sir John Davys was, perhaps, an expert dancer earlier in life; but, in 1603, he had grown very corpulent, as appears by the "Barrister's Diary," among the Harleian MSS. in the British Museum.—(*Vide History of English Dramatic Poetry and the Stage*, vol. i., page 320.)

It is stated correctly by the biographers of Sir John Davys that he was patronized by Lord Ellesmere, and among the papers of his lordship is preserved the following autograph Sonnet, which appears to have been addressed to the Lord Chancellor on the death of his second wife in the year 1599:

"You, that in Judgement passion never show,  
 (As still a Judge should without passion bee),

So judge your self; and make not in your woe  
 Against your self a passionate decree.  
 Griefe may become so weake a spirit as mine:  
 My prop is fallne, and quenched is my light;  
 But th' Elme may stand, when with'red is the vine,  
 And, though the Moone eclipse, the Sunne is bright.  
 Yet were I senselesse if I wisht your mind  
 Insensible, that nothing might it move;  
 As if a man might not bee wise and kind.  
 Doubtlesse the God of Wisdome and of Love,  
 As Solomon's braine he doth to you impart,  
 So hath he given you David's tender hart."

*y<sup>r</sup> L<sup>ps</sup> in all humble Dutie  
 & condoling w<sup>th</sup> y<sup>r</sup> L<sup>ps</sup> most  
 affectionately*

*Jo. Davys*

The following note is appended, also in the hand-writing of Sir John Davys.  
 "A French writer, (whom I love well), speakes of 3 kindes of Companions,  
 Men, Women, and Bookes: the losse of this second makes you retire from the  
 first. I have, therefore, presum'd to send y<sup>r</sup> L<sup>p</sup> one of the third kind w<sup>ch</sup> (it  
 may bee), is a stranger to your L<sup>p</sup>, yet I persuade me his conversation will  
 not be disagreeable to y<sup>r</sup> L<sup>p</sup>."

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DAVYS, SIR JOHN.—Nosce teipsum. This Oracle expounded in  
 two Elegies. 1. Of Humane Knowledge. 2. Of the Soule of  
 Man, and the immortalitie thereof. London Printed by Richard  
 Field for John Standish. 1599. 4to. 43 leaves.

This is the first edition of a very celebrated poem, which is said to have  
 gained the author the favour of James I., even before he came to the crown.

It is addressed in verse to Queen Elizabeth, and subscribed "John Davies," but the name of the author did not appear upon the title-page until it was reprinted in 1608. In the address to the Queen, Sir John Davys terms her

"Loadstone to Hearts and Loadstarre to all eyes;"

a line not unfrequently quoted and imitated. A great deal has been said by bibliographers respecting the date of the address to the Queen: in this copy it has no date.

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DAVYS, SIR JOHN.—Nosce teipsum, &c. Written by Sir John Davis his Majesties Attorney generall in Ireland. London Printed by Henry Ballard for John Standish. 1608. 4to. 43 leaves.

This is the third edition. The second edition appeared in 1602. The variations between them are merely typographical.

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DEE, JOHN.—A Letter, containing a most briefe Discourse Apologeticall, with a plaine Demonstration, and fervent Protestation for the lawfull, sincere, very faithfull and Christian course of the Philosophicall studies and exercises of a certaine studious Gentleman: An ancient Servaunt to her most excellent Majesty Royall. n. d. 4to. 12 leaves.

This "certain studious gentleman" was Dr. John Dee, who subscribes the "Peroratio" thus: "Very speedily written this twelfth even, and twelfth day, in my poore Cottage at Mortlake: Anno 1595. corrente à Nativitate Christi: ast, An. 1594. Completo, à Conceptione ejusdem, cum novem præterea mensibus, Completis.

Alwaies, and very dutifully,  
at your Graces commandement  
John Dee."

The whole is addressed to the Archbishop of Canterbury, and we learn from the dedication that, on the 9th of November, 1592, Dee had presented a supplication to the Queen at Hampton. Then follow lists of his works, printed and unprinted, an "Epilogue," and a copy of the Latin testimonial given to

him by the University of Cambridge in the year 1548. The date in the colophon of Peter Short, the printer, on the last leaf, is 1599.

On the title-page is a wood cut of Dee on his knees, a sheep, a wolf, and a many-headed human monster. Another edition of this tract was printed in 1604, 4to.

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DEKKER, THOMAS. — The Double P P. A Papist in Armes. Bearing Ten severall Sheilds. Encountred by the Protestant. At Ten severall Weapons. A Iesuite marching before them. Cominùs & Eminùs. London, Imprinted by T. C. and are to be sold by John Hodgets &c. 1606. 4to. 22 leaves.

This tract by Dekker (for a presentation copy of it with his autograph is in existence) has little but its rarity to recommend it: it is a violent, and, as far as we can now understand the allusions, not a very witty attack upon the Catholics, provoked by the Gunpowder Plot of the year preceding its publication. It is of the same character, though not so amusing, as John Rhodes's "Answere to a Romish Rime," 1602, who was also the writer of a tract printed in 1606, called "A brieve Summe of the Treason intended against the King and State," &c.

After a dedication in verse, so constructed as to represent a column, "To all the Nobility, Clergy and Gentry of Great Brittain, true Subjects to King James," Dekker commences with the following, which he calls "A Riddle on the double P P.:"

"Upon the double P P. badder fruits grow,  
Than on al letters in the Christ-Crosse-Row:  
It sets (by reason of the Badge it weares)  
The Christ-Crosse-Row together by the eares.  
The reason is, this haughtie double P P  
Would clyme above both A. B. C. and D  
And trample on the necks of E. F. G.  
H. I. (Royall K.) L. M. N. O. and Q,  
Threatning the fall of R. S. T. and U."

*The Resolution.*

P P = Pa Pa = the Po Pe.  
Christ-Crosse-Row = Christendome.



A. B. C. D. E. &c., the States of the land; as Archbishops, Bishops, Councillors, Dukes, Earles, &c.

K. the King.

Q. the Queene.

R. Religion.

S. State.

T. Truth.

U. You all."

This (after "the Picture of a Jesuite," "A Papist in Armes," and some other matter of a like kind) is succeeded on Sign. D. iiii. by "The Single P. A Riddle on the single P.," in the same form, but of course of a character directly opposed to "the Double P." The tract concludes upon Sign. F. 2, with "The Papist Encountered." There was another edition of it in the same year, with some immaterial variations.

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DEKKER, THOMAS. — Newes from Hell; Brought by the Divells Carrier. Et me mihi perfide prodis? Tho: Dekker. London Printed by R. B. for W. Ferebrand &c. 1606. 4to. 31 leaves.

The origin of this tract was Thomas Nash's celebrated *Supplication of Pierce Penniless*, twice printed in 1592, and of which four other impressions came out prior to 1596. Dekker's work professes to be a reply to it, the running title being "The Divels Answere to Pierce Pennylesse." In an address "To the Reader," (which follows the dedication to Sir John Hamden, Knight), Dekker refers to another publication of a similar kind, by a writer whom he did not know, which had just made its appearance. This was called "The Returne of the Knight of the Post from Hell," which also bears date in 1606, and professes to have been written by an "intimate and near companion" of Nash, who died two years before it was published: it is in verse and prose, the former by no means contemptible, and resembling in many respects the style of Thomas Lodge. Dekker seems to have been in such haste to overtake it, that his tract was evidently printed by two, if not by three printers, although only one is mentioned on the title-page. It is entirely prose, and seems to have been put together *currente calamo*, but it contains some curious temporary allusions and illustrations of manners.

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DEKKER, THOMAS.—The Belman of London. Bringing to light the most notorious villanies that are now practised in the Kingdome. Profitable for Gentlemen, Lawyers, Merchants, Citizens, Farmers, Masters of Housholds, and all sortes of servants to marke, and delightfull for all men to Reade. Lege, Perlege, Relege. Printed at London for Nathaniel Butter. 1608. 4to. B. L. 34 leaves.

Dekker's name is not found to this tract, but, in what may be considered a second part of it, "Lanthorne and Candle-light," 1609, he recognizes "The Belman of London" as his production. Its popularity was extraordinary, for it was printed three times in the first year: the edition under consideration is the earliest, and has on the title-page the subsequent wood-cut of the Belman, with bell, lantern, and halbert, followed by his dog.



Such was the appearance of the "guardian of the night" in 1608, differing materially from the somewhat later representation of him in the "Cries of London" inserted on p. 76. On the title-page of "Lanthorne and Candle-Light" he is represented in a night-cap, without his dog, and with a "brown bill" on his shoulder; and it is singular that, after the lapse of more than two hundred years, the very wood-cut from which the impression was made in 1609 should have been preserved, and used as a head-piece to a ballad printed in St. Giles's, in 1836.

"The Belman of London" is dedicated anonymously "to all those that either by office are sworne to punish, or in their owne love to vertue wish to have the disorders of the State amended." The greater part of the tract is borrowed *totidem verbis* from the "Caveat for Common Cursetors," (Vide HARMAN, in this Catalogue), but here and there curious additions are made applicable to the time, and the following affords a useful note to Shakespeare's "King Lear," the first edition of which came out in the year when "The Belman of London" was printed. Dekker is speaking of "Abraham-men," who pretended to be mad, and wandered about the country exactly in the way Edgar is represented to do:

"He calls himself by the name of poore Tom, and comming neere any body cries out *Poore Tom is a-cold*. Of these Abraham-men some be exceeding merry, and doe nothing but sing songs fashioned out of their own braines: some will dance, others will doe nothing but either laugh or weepe: others are dogged, and so sullen both in looke and speech, that spying but a small companie in a house they boldly and bluntly enter," &c.

When Isaac Reed quoted this passage in a note to "Gammer Gurton's Needle," (Dodsley's Old Plays, II. 4), he seems not to have known of any edition of "The Belman of London" prior to that of 1616: the fact that it came out in 1608 renders the above passage peculiarly applicable to Shakespeare's great tragedy.

S. Rowlands, in his "Martin Mark-all Beadle of Bridewell," accuses the unknown author of the "Belman of London" of stealing from Harman's book. "At last up starts an old Cacodemicall Academicke with his frize bonnet, and gives them al to know that this invective was set forth, made and printed above fortie yeeres agoe, and being then called a Caveat for Cursitors is now newly printed and termed the Belman of London." This exposure roused the animosity of Dekker in his "Lanthorne and Candle-light,"

The allusions to temporary subjects are often curious, and the illustrations of manners very entertaining.

DEKKER, THOMAS.—The Dead Terme. Or Westminster's Complaint for long Vacations and short Termes. Written in manner of a Dialogue betweene the two Cityes of London and Westminster &c. By T. Dekker. London, Printed and are to be sold by John Hodgets &c. 1608. B. L. 4to. 27 leaves.

The contents are at the back of the title-page, followed by a dedication to Sir John Harington, referring to his translation of Ariosto, first printed in 1591, and praying him to "vouchsafe to view the labours of so dull a pen." It must be owned that this is one of Dekker's least humorous and amusing pieces. We have first "Westminster's speech to London," then "London's aunswere to Westminster," "Paule's Steeple's complaint," and finally "by what names London from time to time hath bin called, and how it came to bee divided into Wardes." The whole is prose, and very much derived from the old Chroniclers.

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DEKKER, THOMAS. — The Gulls Horne-booke : Stultorum plena sunt omnia. Al Savio meza parola Basta. By T. Deckar. Imprinted at London for R. S. 1609. B. L. 4to. 23 leaves.

This is unquestionably the most entertaining, and, exclusive of his Plays, perhaps the best of Dekker's numerous works in verse and prose. It is full of lively descriptions of the manners of the beginning of the reign of James I., including accounts of, or allusions to, most of the popular and fashionable amusements. In an address "to the Reader," (which follows a mock dedication "To all Gulls in generall,") Dekker admits that his tract "hath a relish of Grobianisme," referring to Dedekind's "Grobianus and Grobiana," which had been versified by R. F. in 1605. [Vide SCHOOL OF SLOVENRY, in this Catalogue]. Dekker farther states that he had himself "translated many bookes of that into English verse," but that he had abandoned the task, and "not greatly liking the subject, he had altered the shape, and of a Dutchman fashioned a mere Englishman." In this way he accounts for the "relish of Grobianisme," which he observes will be especially apparent in the beginning of his "Gull's Horn-book." Such certainly is the fact.

The work is entirely prose, and is divided into eight chapters, which are introduced by a *Proemium*. It was reprinted at Bristol, under the superintendance of Dr. Nott in 1812, and it is often quoted by the Commentators on Shakespeare and our elder poets.

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DEKKER, THOMAS. — The Ravens Almanacke. Foretelling of a Plague, Famine & Civill Warre. That shall happen this present yeare 1609 &c. With certaine remedies, rules and receipts &c. London Printed by E. A. for Thomas Archer &c. 1609. B. L. 4to. 32 leaves.

A mock-prediction and a moral warning, drawn up with considerable humour and force, and intermixed with comic novels and incidents. The dedication is "To the Lyons of the Wood, (the young Courtiers) to the wilde Buckes of the Forrest, (the Gallants and younger Brothers) to the Harts of the field, and to the whole Country that are brought up wisely yet prove Guls, and are borne rich, yet dye beggers," &c. It is subscribed T. Deckers, which was probably the printer's, certainly not the author's, mode of spelling his name. On Sign. G. 2 b. there is a good "song sung by an olde Woman in a Medowe." The tract contains several passages illustrative particularly of the dramatic amusements of the time. One of the author's objects was to ridicule the pretended prophesies of the Almanack-makers.

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DEKKER, THOMAS.—Lanthorne and Candle-light, or the Bell-Mans second Nights-walke. In which he brings to light a Brood of more strange Villanies then ever were till this yeare discovered &c. The second edition, newly corrected and amended. London Printed for John Busby &c. 1609. B. L. 4to. 43 leaves.

The success of "The Bell-man of London," 1608, which Dekker published anonymously, induced him to write this second part, to the dedication of which "to Maister Francis Mustian of Peckham" he puts his name, while he also admits the authorship of the first part. This is the second edition of "Lanthorne and Candle-light," but it came out originally in the same year. From an address "To my owne Nation," it is evident that S. Rowlands' "Martin Mark-all the Beadle of Bridewell," though dated 1610, was published before "Lanthorne and Candle-light." "You shall know him, (says Dekker, speaking of a rival author whom he calls 'a Usurper,') by his habiliments, for (by the furniture he weares) hee will bee taken for a *Beadle of Bridewell*."

The work before us is ushered by verses subscribed Io: Da: M. R. and E. G. On Sign. F. 4, is a remarkable account of the modes in which poor

pamphleteers of the time defrauded the rich out of money for pretended dedications ; and after describing some of these tricks, Dekker observes : “ Nay there be other Birdcatchers that use stranger Quaile pipes : you shall have fellowes, four or five in a contry, that buying up any old booke (especially a Sermon, or any other matter of Divinity) that lies for wast paper, and is clean forgotten, add a new printed Epistle to it, and with an alphabet of Letters, which they carry about them, being able to print any man’s names (for a Dedication) on the suddaine, travaile up and downe most shires in England and live by this hawking.”

In the article on the “Buckler against Death,” in this Catalogue, it has been seen that Thomas Jordan played exactly this trick with that work. With his own productions he was in the constant habit of using “an alphabet of letters, which he carried about with him,” in order to dedicate the same piece to as many separate patrons as would give him money.

On the title-page is a wood-cut of a Bell-man, differing, as has been stated, from that on the first part.

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DEKKER, THOMAS. — O per se O, or a New Cryer of Lanthorne and Candle-light. Being an Addition, or Lengthening of the Bell-mans Second Night-walke, &c. Printed at London for John Busbie &c. 1612. 4to. B. L. 54 leaves.

This tract is mainly a reprint of “Lanthorn and Candle-light,” 1609, with a repetition of the same wood-cut on the title-page ; but at the end comes a new division, consisting of fourteen leaves, called “O per se O,” not in the former impression. The origin of this title is stated by the author to be a canting song of the beggars ; and the tract concludes with another song in similar language, to which, “for the satisfaction of the reader,” a translation is annexed. Previous to the year 1648, this production went through no fewer than nine distinct editions, varying only slightly from each other.

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DEKKER, THOMAS.—A Rod for Run-awayes. Gods Tokens of his feareful Judgements, sundry wayes pronounced upon this City & on severall persons both flying from it & staying in it, &c. By Tho. D. Printed at London for Iohn Trundle &c. [Date cut off.] 4to. 16 leaves.

This tract was composed by Dekker, who signs the dedication, no doubt in haste during the plague of 1625, in order to take advantage of a tem-

porary subject. The principal purpose is to censure those who fled from London in order to escape infection. On the title is a wood-cut of London from the fields, where Death is driving a flock of citizens before him, who are welcomed by the country people with staves and pitch-forks. It is one of the scarcest, but certainly one of the least interesting of this voluminous writer's productions.

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**DEKKER, THOMAS.**—The Batchelers Banquet, or a Banquet for Batchelers. Wherein is prepared sundry dainty Dishes to furnish their Tables, curiously drest and seriously served in. Pleasantly discoursing the Variable humours of Women, their quicknesse of Wits and unsearchable Deceits &c. London, Printed for Robert Bird &c. 1630. B. L. 4to. 39 leaves.

This tract has usually been attributed to Dekker, and from internal evidence it may be assigned to him, although it does not bear his name. No dedication is prefixed, and the body of the work commences immediately after the title-page. It professes to give the "humours," or dispositions of women, especially of married women, as a warning to all bachelors, that they may not "get into Lobs pound," by which the author means obtain wives who will be their ruin or torment. It is divided into fifteen chapters headed "The humour of a young wife new married," "The humour of a Woman pranked up in brave apparel," &c. and contains a good deal of various description and narrative, all in prose, and all to the advantage of husbands.

The first edition, or at least the earliest known copy, is dated 1603, and the last 1679, but how often it was reprinted in the interval between those years it is impossible now to ascertain, but it must have been extremely popular.

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**DELONEY, THOMAS.**—Strange Histories or Songes and Sonets of Kings, Princes, Dukes, Lordes, Ladyes, Knights and Gentlemen. Very pleasant either to be read or songe : and a most excellent warning for all estates. Imprinted at London for W. Barley &c. 1607. B. L. 8vo. 40 leaves.

This was doubtless a publication by Thomas Deloney, consisting principally of his own ballads, with a few compositions by other writers, whose initials are

appended. There was another edition of it in 1612, but only one other copy of this earlier impression is known. What is called "The Table" commences at the back of the title, and includes twelve ballads, and "a speech betwene certaine Ladyes, being Shepheards on Salisbury plaine," in prose. To these are added, without any list of contents applicable to them, Deloney's well-known ballad of Fair Rosamond; "A Sonnet;" a poem entitled *Sonetta*, with "*Finis T. R.*" at the end; "A Maydes Letter," ("*Finis A. C.*"); and "A new Dittie in prayse of Money," without any name or initials, containing, with seven others, the following spirited stanzas:

"Vertue is nothing if Money be wanting :  
 Vertue is nothing esteemed or set by.  
 Wisedome is folly and so accounted,  
 If it be joynd with base povertie.  
 Learning's contemned, wit is condemned,  
 Both are derided of rich Miserie.

"He that ia wealthy is greatly regarded,  
 Though he be never so simple a sot :  
 He that is needy, he is despised,  
 Tho he have wisedome which th' other hath not.  
 Though he have wisedome (which many wanteth)  
 Yet is his credit not worth a grot.

"When thou hast Money, then friendes thou hast many,  
 When it is wasted their friendship is cold:  
 Goe by Jeronimo ! no man then will thee know,  
 Knowing thou hast neither silver nor gold.  
 No man will call thee in, no man will set a pin  
 For former friendship, though never so old."

This poem is succeeded by "An Epigram," to which "*Finis quoth R.*" is appended, with several other short productions of the same kind, including what are termed four "Wise Sentences." The last two pages are thus headed:—"These Sentences following were set upon Conduits in London against the day that King James came through the Citie at his first comming to the Crowne." The following is the commencement of a poem which follows the ballad of "Fair Rosamond," and is called

"*A Sonnet.*"

"All you yong men that faine wolde learne to woe,  
 And have no meanes nor know not how to doe,



Come you to mee and marke what I shall say,  
Which being done, will beare the Wench away.  
First, seeme thou wise and deck thy selfe not meanly,  
For women they he nice and love to have men clenly.

Next, shew thy self that thou hast gone to schoole ;  
Commende her wit, although she be a foole :  
Speake in her prayse, for women they be proud ;  
Looke what she sayes for troth must be aloude.  
If she be sad, seeme thou as sad as shee ;  
But if that she be glad, then joy with merry glee.

And in this mood these women must be clawde.  
Give her a glasse, a phan or some such gawde,  
Or (if she like) a hood, a capp, or hatt :  
Draw to thy purse and straight way give her that.  
This being done, in time thou shalt her win,  
And when that she is won, let tricks of love begin.

If at the borde you both sit side by side,  
Say to her this — That Jove hath no such bride.  
Or if it chaunce you both sit face to face,  
Say to her this — Her lookes alone sayes grace.  
Such tricks as this use oft to her at meat,  
For nought doth better please then doth a good conceit."

The remaining four stanzas are not nearly so good, and turn principally on indecent plays upon words. The following couplet of an Epigram, subscribed "*Finis* quoth R," has survived to our own day :

"Dull sayes he is so weake he can not rise,  
Nor stand nor goe : if that be true, he lyes."

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DELONEY, THOMAS.—Thomas of Reading, or the sixe worthie  
Yeomen of the West. Now the fift time corrected and  
enlarged by T. D. London Printed by W. I. for T. P. 1623.  
B. L. 4to. 38 leaves.

Thomas Deloney, the author of this novel, succeeded Elderton as the writer of ballads on every public occasion, when it was thought that such a production would be saleable. Elderton ceased to write about the time when Delouey seems to have commenced, viz. 1585, or 1586.

There is no doubt that the work before us, which is a prose narrative interspersed with songs, came out prior to 1600, as Kempe, the comic actor at the Globe Theatre, in that year complains that Deloney, "chronicler of the memorable lives of the "Six Yeomen of the West," "Jack of Newbery," "The Gentle Craft," &c. had written ballads on the subject of his (Kempe's) Morris-dance to Norwich. As two plays founded upon "Thomas of Reading" were written by Day, Hathway, Smith, and Haughton in 1601, (Vide Hist. of Engl. Dram. Poetry, III. 99), it is most likely that the novel had been printed only a short time previously. From Kempe's testimony, (had we no better) the same date might be assigned to "Jack of Newbery," but an edition of "The Gentle Craft" printed in 1598 is known, and it had been entered on the Stationers' Books on the 19th of October, 1597.

"Thomas of Reading" was printed in 1612, for the fourth time: the fifth impression, we see, was not issued until 1623, and the sixth came out in 1632. In the edition of 1623 there is no introductory matter, but the story commences immediately after the title-page, and concludes on Sign. K. 2.

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**DELONEY, THOMAS.**—The pleasant Historie of John Winchcomb, in his yonger yeares called Jack of Newbery, the famous and worthy Clothier of England; declaring his life and love, together with his charitable deeds and great Hospitalitie &c. Now the tenth time Imprinted, corrected and enlarged by T. D. Haud curo invidiam. London, Printed by H. Lownes, &c. 1626. B.L. 4to. 46 leaves.

This production was even more popular than "Thomas of Reading:" that work only reached a fifth edition by 1623, but "Jack of Newbery" arrived at the eighth edition by 1619, and at the tenth edition by 1626: it was again printed in 1633. According to Warton, (Hist. Engl. Poet. IV. 257, 8vo.), it was entered for publication on the Books of the Stationers' Company, March the 7th, 1596.

In "Jack of Newbery," as the work before us is usually designated, is inserted the celebrated ballad of "Flodden Field," (Vide Ritson's Anc. Songs, II. 70, Ed. 1829), which is highly appropriate, as John Winchcomb, (according to Fuller in his "Worthies of Berkshire,") marched to it at the head of one hundred of his own men. He also feasted King Henry VIII. and Queen Katherine at his house at Newbery. A good deal of other poetry is interspersed.

DRAYTON, MICHAEL.—The Owle. By Michaell Drayton Esquire.  
Noctuas Athenas. London Printed by E. A. for E. White and  
N. Ling &c. 1604. 4to. 27 leaves.

The author states in an address "to the Reader," that "this small poem was lastly finished" almost a year before it was printed, and that it was postponed to his gratulatory effusion on the arrival of King James. He dedicates it in a Sonnet to his "most esteemed Patron Sir Walter Aston, Knight," and there refers to his "Barons Wars," which had been already about ten years before the public. For some reason not explained, "The Owl" was not included in the collected edition of Drayton's works which he printed in 1605 in 8vo., but it was inserted in the folio of 1619, and in all subsequent impressions.

He was a very fastidious author, and made innumerable changes as his poems went through the press at different dates. One piece called "Endymion and Phœbe," which he published about 1594, he never reprinted at all, although in many respects preferable to his "Owl." Only a single copy of it is known, and that has no title, and it also appears to want the second leaf: on the third leaf is a Sonnet by S. G., addressed to Drayton under the name of *Idea*, the title he had given to some Pastorals in 1593. The running title throughout is "Endymion and Phœbe," and the body of the poem fills twenty-two quarto pages. How valuable this relic is on all accounts may be seen by the following lines toward the conclusion, where Drayton addresses his contemporaries, Spenser, Daniel, and Lodge:

"Deare Collin, let my Muse excused be  
Which rudely thus presumes to sing by thee,  
Although her straines be harsh untun'd and ill,  
Nor can attayne to thy divinest skill.

And thou, the sweet Museus of these times,  
Pardon my rugged and unfild rymes,  
Whose scarce invention is too meane and base,  
When Delias glorious Muse dooth come in place.

And thou my Goldey, which in Sommer dayes  
Hast feasted us with merry roundelayes,  
And when my Muse scarce able was to flye,  
Didst imp her wings with thy sweete Poesie."

Of course it needs no explanation why Drayton calls Spenser by his poetical appellation of Colin. Musæus can mean no other than Daniel, who had published his Sonnets under the title of "Delia" in 1592. Goldey, or Golde, is a name by which Lodge was known, and which he appropriates to himself in his "Fig for Momus," 1595, being only an anagram on the letters composing Lodge. It is capable of direct evidence that Lodge's production was written subsequently to "Endymion and Phœbe," which he attributes to Drayton.

It is to be observed that, in his Poem called "The Man in the Moon," printed by Drayton in the folio 1619, he employs a very few of the lines (with slight changes) which are to be found in "Endymion and Phœbe," thereby establishing his authorship, if any other proof were necessary than that which is furnished by Lodge, and by the piece itself. He most likely, for some unexplained reason, suppressed it, and hence its extreme scarcity, such a production never having been heard of by any of our poetical antiquaries.

On the title-page of "The Owl" is a wood-cut, representing that bird surrounded by "chattering pyes."

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DRAYTON, MICHAEL.—The Legend of the Great Cromwel. By Michael Drayton Esquier. At London Printed by Felix Kyngston and are to be sold by I. Flasket &c. 1607. 4to. 25 leaves.

This fine poem is gratefully inscribed by its author "to the deserving memorie of my worthy Patron, Sir Walter Aston, Knight," and the dedication is followed by two pages of notes, which Drayton states ought to have been placed in the margin, had not the type, without his knowledge, been chosen too large. The last of these notes deserves notice: "The 34. page the 1. stanza, *Pierce the wise Plowman* &c. The morall of Contrition and the Frier, the matter of which is Pierce Plowmans in his vision, the workmanship therof wholly mine owne, containing about 10. stanzas." It is in fact substantially taken, necessarily with much alteration and considerable improvement, from *Passus Vicesimus* of "Pierce Plowman's Vision," and Drayton has introduced it with great ingenuity and good effect. All the rest is the Poet's sole composition, the incidents being adopted from the history of Cromwell Earl of Essex, who is made to narrate his own life in the same manner as the heroes of "The Mirror for Magistrates." Prefixed to the "Legend" are commendatory lines by I. Cooke, Henry Lucas, and Christopher Brooke.

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DRAYTON, MICHAEL.—Poems by Michael Drayton Esquyer. Collected into one Volume. With sondry Peeeces inserted never before imprinted. London printed for John Smethwick. 1619. fol. 247 leaves.

There is no date on the general engraved title-page of the volume, but each division has a separate printed title, and all are dated 1619, the year when this collected impression of Drayton's poems made its appearance. Nevertheless, it does not contain the whole that Drayton had previously published, as he never reprinted the whole of his "Idea's Mirror," 4to. 1594, (a collection of Sonnets), nor any part of his "Phœbe and Endymion," excepting the few lines inserted in "The Man in the Moon," which is the last piece in the volume before us. There is little doubt that it was printed under the supervision of Drayton.

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DRAYTON, MICHAEL.—The Battaile of Agincourt. Fought by Henry the fift of that name, King of England &c. The Miseries of Queene Margarite &c. Nymphidia, the Court of Fayrie. The Quest of Cinthia. The Shepheards Sirena. The Moone-Calfé. Elegies upon sundry occasions. By Michaell Drayton Esquire. London, Printed for William Lee &c. 1627. fol. 116 leaves.

A portrait of the author by William Hole follows the title-page, and facing it is Drayton's Dedication "to the gentlemen of England." "The Vision of Ben Jonson on the Muses of his friend M. Drayton," introduces other complimentary poems by I. Vaughan and John Reynolds, related perhaps to the Henry Reynolds to whom Drayton addressed his Epistle "Of Poets and Poesy." What are called "Elegies upon Sundry Occasions," which close the volume, are, in fact, with a few exceptions, merely epistles: only five can be termed "elegies" in the common acceptation of the word.

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ELVIDEN, EDMUND.—The most excellent and pleasant Metaphoricall Historie of Pesistratus and Catanea. Set forth this present yeare by Edm. Elviden Gentleman. Imprinted at London by Henry Bynneman. Cum privilegio. n. d. B. L. Svo. 95 leaves.

Although "this present year" is mentioned on the title-page, no date is to be found in any part of the volume: it may, however, be fixed about 1570, and in 1569 the same author printed a work called *The Closet of Counsellis*. The dedication of that before us is to the Earl of Oxford, Lord Great Chamberlain of England, where Elviden offers "this present rude and grosse conceite, wherin I have, to my slender abilitie, bestowed the fruits of my willing labour." In the same spirit he requests the Reader "to accept this my simple indeavour, and it shall be the redy way to encourage a gros conceit to somewhat better fertility;" adding that his work "requyreth rather the judgement of the gentle, than the prayse of the slaunderous, or sentence of the capcious." "The Argument" of the poem follows, but in his endeavour to be concise, the author has hardly rendered himself intelligible:

" In Grecian soyle two brothers born there is:  
 They father have, Agenetos, whose blis  
 In happie time the children had attainde.  
 The father died and valiant sons remainde.  
 The eldest sonne, he Kenedoxus hight,  
 The other namde Pesistratus: they fight  
 With auncient foes, who, Tetimetians calde,  
 Were (caitifs al) to martial brothers thralde:  
 And, conquest got, the brothers fal to strife  
 For spoile of foes, wheron ech seekes the life  
 (In pointed place) of other to supresse.  
 Pesistrate conquerour departs, and in distresse  
 He brother leaves, whose fatal wound, he thought,  
 With cursed blade his cruel hand had wrought.  
 Wheron into Italian partes he flies,  
 And wel retainde, a seemely Ladie spies,  
 Whom, loving long, the joyfull man at last  
 His Ladies love attainde, his dollors past.  
 From ruling roome then Kenedox deprivde  
 In native soile, to Tarent towne arivde,

Where brother was : of treason he accuſde  
 The lovers both ; and Champion not refusde,  
 In combat fought : the Kenedox was ſlaine,  
 And lovers thus were rid from former paine.  
 Then, Champion dead, was Peſiſtrate exild  
 From Ladies ſight, whoſe chaunged robes beguild  
 His foes deſpight : then proclamation made  
 That Peſiſtrate to proper ſoile ſhould vade,  
 He there arivde, preparde a valiant hoſte,  
 Wherewith returnde into Italian coaſt,  
 He ſlew the fo in open chalengde fight,  
 That erſt had wrought the troubled man ſuch ſpight ;  
 And Lady woonne he tooke hir to his mate,  
 And livde at eaſe, and dydē in happie ſtate.”

This extract, of course, is not a fair specimen of the author's talents as a poet, and we shall select a passage from the body of his production, which is terminated by a colophon in Bynneman's secretary-type: "Imprinted at London by Henry Binneman, dwelling in Knightrider ſtreate at the Signe of the Mermaid," his device occupying the laſt page. The poem, ſome part of which is allegorical, is rather arbitrarily divided into ſix unequal parts, and in the courſe of it ſeveral love-letters are inſerted, which paſs between the hero and the heroine : theſe are not drawn out unneceſſarily, but moſt of the ſpeeches are of tedious length, and the ſtory moves ſlowly and heavily, the more ſo on account of the author's laborious verſification, which, excepting in the inſtance of one ſong, is without any variety. Pecipater, brother to Catanea, ſlays Antropos, a traitor, in ſingle combat, and the author thus deſcribes the conſe- quences :

“ Wheron with ſtrained loftie voice  
 the people movde ſuch cries,  
 That through their hie conceived joyes  
 they ſhakt, I thinke, the ſkies.  
 And now the lovers were ſo glad,  
 as though their lives renewd  
 Their happy ſtate with heavenly joyes  
 and pleaſures were indude.  
 But little deemed Peſiſtrate  
 the riddance of his paine  
 To come by death of Kenedox,  
 his brother that was ſlaine.

Wheron they cravde to see the face  
     of villiant him, that so  
 Had saved their lives, and maintaind truth,  
     and vanquished the foe.  
 And when, his helmet laide aside,  
     the lovers sawe to be  
 Precipater, and people viewd,  
     and knew that it was hee,  
 O, how the people vaunst his fame  
     and joyed to see their Lorde  
 So valiant Knight, and yelded prayse  
     to him with one accorde:  
 As though their voices would have raisde  
     the man from mortal case  
 To hiest heavens for his desert  
     amongst the Gods to place.  
 And so the lovers joyd in hart,  
     requiting endlesse thankes  
 For his abundant courtesie,  
     and manly martial pranks ;  
 That it doth farre excel my power  
     to paint in proper wise,  
 I therefore yeeld it to conceit  
     of eche man to devise."

The cant phrase, therefore, of all poverty-stricken penmen, "which can better be imagined than described," is of ancient origin in English. There is one point deserving note in this poem, which may aid in fixing its date: a song written by Pestratus is introduced on Sign. C., and in the margin we are told that it is "To the tune of Damon and Pythias." This alludes to a song of the same measure in Edwards's Play of *Damon and Pythias*, which must have been written and acted before 1566, when its author died, although it was not printed until 1571. Pestratus was a much better knight than poet, or he never would have gained the hand of Catanea: his song runs thus:

" Oh, heavie hart dismaid!  
     oh, stomacke stuf with paine!  
 Oh, woful wight! oh, cursed wretch!  
     why shouldst thou not complaine?  
 Art thou in pleasant state,  
     or hast thou cause to joy?  
 No, no, thy fates are frounst in feares:  
     come, death, and ridde my ceasles any.



“ Oh, cruel carelesse wretch!  
doest thou deserve thy life,  
Since thou thy gentle brothers breast  
hast pearst with cursed knife?  
What, meanest thou to live?  
and wilt thou life enjoy?  
No, no, thy fates are frounst in feares:  
come, death, and ridde my ceasles anoy.

“ You fatal sisters all,  
you twisters teare my threede:  
With fatal knife my fatal knott  
to share in hast proceede;  
For I, nnhappie wretch,  
am cleane exilde from joy,  
And live in woes, in griefes and feares:  
come, death, and ridde my ceasles anoy.”

As far as research has yet extended, the present is the only existing copy of “*Pesistratus and Catanea*.” Of the personal history of the author nothing whatever has been collected.

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**ENGLISH-WOMEN, HABITS OF.** — *Ornatus Muliebris Anglicanus*, or the severall Habits of English Women from the Nobilitie to the contry Woman, as they are in these times. *Winceslaus Hollar, Bohemus, fecit Londoni. A. 1640. Cum privilegio Regis. 4to. 27 leaves.*

The first leaf is a plain engraved title-page as above, after which come twenty-six most exquisitely engraved copper plates, representing the female dresses of all classes in the reign of Charles I. They are all but the last numbered at the corner, and upon each (excepting the third, seventh, thirteenth, and twenty-third) is the name of the artist, who might well be proud of his performance. The first, third, thirteenth, and twenty-third, are without dates; the eighth and fourteenth are dated 1638; the fourth, fifth, sixth, seventh, tenth, eleventh, and twelfth, are dated 1639, and the remainder 1640. The difference in the character of every face, and the individuality of the representations, seem to establish that most of them were likenesses, beginning with Queen Henrietta Maria.

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EVANS, THOMAS. — Oedipus : Three Cantoes. Wherein is contained : 1 His unfortunate Infancy. 2 His execrable Actions. 3 His lamentable End. By T. E. Bach : Art. Cantab. Oedipus sum, non Davus. London, Printed by Nicholas Okes. 1615. 12mo. 39 leaves.

It is probable, as there is no bookseller's name on the title-page, that this production was not printed for sale. It is however dedicated and subscribed at length to "Mr. John Clapham Esquire, one of the Sixe Clarkes of the Chauncerie," and in a preliminary address, "savouring much of the academy," the author says that it is his "first child, but not the heyre of all the fathers wit. There is some laid up to enrich a second brother, to keepe it from accustomed dishonesty, when I shall put it to shift into the world: yet if this prove a grieffe to the parent, I will instantly be divorc't from Thalia, and make myself happy in the progeny from a better stocke." Probably the separation of *Thalia a mensâ et thoro* took place, as we hear of no second offspring.

A general "argument" to the three Cantoes precedes the first Canto in these lines :

" Oracles counceled to preserve, a sonne  
Exposed is to death, reserv'd by chance,  
Doth all that to him's destin'd to be done.  
In Father's blood he steepes his impious lance  
Partakes incestuous sweetes through ignorance.  
Untill, truth knowne, he teares out both his eyes,  
So killes his mother, and by lightning dyes."

Each canto contains about six hundred lines, rhiming alternately, and sometimes flowing with ease, but without any originality of invention or thought. The whole story is thus summarily wound up: the author is speaking of the last meeting between blind Œdipus and Jocasta :

" So having all the office of his eye  
Discharg'd by th' other foure, his guidlesse feet  
Are usher'd by his hands; when suddenly,  
His wife, his mother, both in one, him meets.  
Son, husband (cries she) would not both, or neither,  
My wombes *Primitiæ*, my beds second Lord!  
Why turnst thou hence thy hollow circles? whither  
Those rings without their jewels? hold this sword.

Looke on my bosome with the eyes of thought ;  
 Lend thou the hand and I will lend the sight :  
 My death thou mayst, that hast a fathers wrought.  
 Strike thou but home thou canst not strike but right.  
 Why dost thou stay ? Am I not guilty too ?  
 Then beare not all the punishment alone ;  
 Some of't is mine ; on me mine owne bestow :  
 A heavy burden parted seemeth none.  
 Oh, I conjure thee by these lamps extinguisht,  
 By all the wrongs and rights that we have done,  
 By this wombe lastly, which hath not distinguisht  
 Her love betwixt a husband and a sonne.  
 Ore-come at length he strikes with one full blow :  
 Her life it selfe to a long flight betakes.  
 He wanders thence, secur'd in dangers now,  
 Made lesse already then fate lesse can make.  
 Long liv'd he so, till heaven compassion tooke :  
 Revenge herselfe saw too much satisfied.  
 Jove with unwonted thunder-bolt him strooke,  
 Into a heape of peacefull ashes dryed.  
 His sonnes both killing warres, his daughters fate,  
 To following buskind Writers I commit :  
 My Popinjay is lesson'd not to prate,  
 Where many words may argue little wit."

This specimen shows that the author is not very strict in his observance of the exactness of rhyme ; and other parts of his poem tend to the decided conviction that it was never meant that he should arrive at immortality by the road over Parnassus.

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FAIREFAX, EDWARD.—Godfrey of Bulloigne, or the Recoverie of Jerusalem. Done into English Heroicall verse by Edward Fairefax Gent. Imprinted at London by Ar. Hatfield for J. Jaggard and M. Lownes. 1600. folio. 200 leaves.

This is the earliest translation of the whole of Tasso's *Gerusalemme Liberata* into English, although Richard Carew published a version of the four first books in 1594, [Vide CAREW, RICHARD, in this Catalogue.] Fairefax accomplished his undertaking with more spirit and elegance than fidelity, for he was too much in the habit of adding thoughts and lines of his own, though generally consistent with the tone of the original. Thus in the sixth book we read the following stanza :

“ That kept she secret : if Clorinda hard  
Her make complaints, or secretly lament,  
To other cause her sorrow she refard :  
Matter enough she had of discontent.  
Like as the bird, that having close imbard  
Her tender yong ones in the springing bent,  
To draw the searcher further from her neast,  
Cries and complaines most where she needeth least.”

The last four lines, which are of course an allusion to the habits of the lap-wing, so often employed in our poetry about that time, are not found in Tasso. This stanza also affords proof of the practice of Fairefax, (in this case needlessly) now and then to put some force upon our language for the purpose of the rhyme. It is known that Spenser imitated Tasso, especially in the two stanzas in Book II. Canto 12 of the *Fairy Queen* commencing,

“ The joyous birds shrouded in cheerful shade.”

Fairefax availed himself of Spenser, as will be evident from the subsequent quotation from the sixteenth book :

“ The joyous birds, hid under greenewood shade,  
Sung merrie notes on every branch and bow ;  
The winde (that in the leaves and waters plaid)  
With murmur sweete, now song, and whistled now ;  
Ceased the birds, the winde loud answere made,  
And while they sung it rumbled soft and low :  
Thus, were it happe or cunning, chance or art,  
The winde in this strange musicke bore his part.”

Chaucer, however, had preceded them both in some beautiful stanzas in his *Assemble of Foules* beginning,

“ On every bough the byrdes herde I synge  
With voyce of aungel in her ermony :”

and afterwards,

“ Therwith a wynde, unneth it myght be lesse,  
Made in the leves grene a noyse softe,  
Accordant to the foules songe on lofte.”

As a specimen of Fairefax's peculiar felicity, which in many places makes his translation read like an original poem, we may quote his first stanza of the 19th Canto :

“ Now death, or feare or care to save their lives  
From their forsaken walles the Pagans chace ;  
Yet neither force, nor feare, nor wisdom drives  
The constant knight, Argantes, from his place :  
Alone against ten thousand foes he strives,  
Yet dreedlesse, doubtlesse, carelesse seem'd his face.  
Not death, not dauger, but disgrace he feares  
And still unconquer'd, though oreset, appears.”

He is sometimes guilty, especially towards the close of his undertaking, of tautology, where he seems to wish to eke out a line. Thus in one place, (Canto 20), he says that the armour of the warriors

“ Gainst the sunne beames smild, flamed, sparkled, shone.”

In another stanza of the same Canto, likening the rapid motion of Rinaldo's sword to the tongue of a serpent ;

“ To moove three toongs as a fierce serpent showes,  
Which rolles the one she hath swift, speedie, quicke.”

A third instance occurs in the same division of the work, where Tasso is adverting to the alteration in Soliman from courage to feare ;

“ But so doth heaven mens harts turne, alter, change.”

Fairefax was certainly a very fastidious and dissatisfied translator, and copies of his version exist, by which it is found that the first stanza was three times “ turned, altered, changed :” it not unfrequently happens that what Fairefax considered the improved rendering is pasted over the one

which he first adopted. It may be worth while to give all three for the purpose of comparison. In the copy before us, the first stanza is given as originally printed, thus :

“The sacred armies and the godly knight,  
That the great sepulcher of Christ did free  
I sing: much wrought his valour and foresight,  
And in that glorious war much suffred hee.  
In vaine gainst him did Hell oppose her might;  
In vaine the Turks and Morians armed bee:  
His soldiers wilde (to braules and mutines prest)  
Reduced he to peace, so heav'n him blest.”

The slip sometimes found pasted over the above stanza contains the following alterations :

“I sing the warre made in the Holy land,  
And the great Chiefe that Christs great tombe did free.  
Much wrought he with his wit, much with his hand,  
Much in that brave atchievement suffred hee.  
In vaine doth hell that man of God withstand,  
In vaine the worlds great Princes armed bee;  
For heav'n him favour'd, and he brought againe  
Under one standard all his scatt' red traine.”

It should seem, however, that Fairefax was so little content with either of these experiments, that he had the first two pages reprinted, and then altered not only the first stanza but “the Argument” which precedes it. They there run as follows :

“*The Argument.*”

“God sends his angell to Tortosa downe:  
Godfrey to counsell calls the Christian Peeres,  
Where all the Lords and Princes of renowne  
Chuse him their General: he straight appeeres  
Mustring his royall heast, and in that stowne  
Sends them to Sion, and their harts upcheeres.  
The aged tyrant, Judaies land that guides,  
In feare and trouble to resist provides.

“I sing the sacred armies and the knight  
That Christs great tombe enfranchis'd and set free.

Much wrought he by his witte, much by his might,  
 Much in that glorious conquest suffred hee :  
 Hell hindred him in vaine ; in vaine to fight  
 Asias and Affricks people armed bee ;  
 Heav'n favourd him : his lords and knights misgone  
 Under his Ensigne he reduc'd in-one."

It may perhaps be thought that Fairefax did not improve as he proceeded. The whole work is dedicated "To her High Majesty," in four six-line stanzas, to which is added an explanation of "The Allegorie of the Poem."

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FALKLAND, VISCOUNT.—A Sermon preached at Ashby De-la-zouch &c. at the Funerall of the truly noble and vertuous Lady Elizabeth Stanley &c. and late wife to Henrie Earle of Huntingdon &c. The 9 of February Anno Dom : 1633. By T. F. London, Printed by W. I. for T. P. 1635. 4to. 24 leaves.

This funeral tribute is preceded by the following :

*"An Epitaph upon the excellent Countesse of Huntingdon.*

"The chiefe perfections of both Sexes joynd  
 With neithers vice nor vanity combin'd ;  
 Of this our age the wonder, love and care,  
 The example of the following and dispaire:  
 Such beauty that from all hearts love must flow ;  
 Such majesty as none durst tell her so:  
 A wisdome of so large and potent sway  
 Romes Senate might have wisht, her Conclave may:  
 Which did to earthly thoughts so seldome bow,  
 Alive She scarce was lesse in heaven then now :  
 So voyd of the least pride, to her alone  
 These radiant excellencies seem'd unknowne.  
 Such one there was ; but let thy grief appeare,  
 Reader, there is not : Huntingdon lies here.

By him who saies what he saw,

FALKLAND."

A fine portrait by John Payne, dated 1635, is inserted after the title-page of the Sermon.

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FLECKNOE, RICHARD. — *Euterpe Revived, or Epigrams made at several times in the years 1672, 1673 & 1674, on persons of the greatest honour and quality, most of them now living.* In III Books. Printed at London and are to be sold by the Booksellers of London and Westminster. n. d. 8vo. 52 leaves.

This was probably published for the author, who in a short preface rather boastfully says that he has introduced no names but those of persons "I have the honour to know and to be known unto." The dedication of the first book is in six lines "to his Majesty;" and then commence the Epigrams for 1673, nearly all, if not all, of which had previously appeared. The second book is addressed to the Duke of York, but "the third book of miscellany Epigrams" has no prefix of the kind. These we might presume were last written, viz. in 1674; but one of them, addressed in a strain of extravagant eulogium to Dryden, had been published in Flecknoe's "Epigrams of all Sorts," 1670. It begins:

"Dryden, the Muses darling and delight,  
Than whom none ever flew a braver flight," &c.

Dryden, as is well known, printed his satire on Shadwell called "Mac Flecknoe," in 1682. Another remarkable Epigram in this collection is that upon Richard Burbage, in which Flecknoe put into verse very much what he had said of that great actor in prose in 1664. The last page of the volume before us is entitled "L'Envoye," where the author declares his intention, having reached an advanced age, to leave off writing, and to retire into solitude. He nevertheless afterwards produced his *Sports of Wit*, 1675.

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FLECKNOE, RICHARD.—*A Treatise of the Sports of Wit.* Omne tulit punctum qui miscuit utile dulci. Printed for the Author 1675. Inquire for them at Simon Neals &c. 8vo. 30 leaves.

This was probably Flecknoe's last production, (although his *Euterpe Revived* bears date in the same year), and it is included in no list of his works. It is dedicated by him "To all fair and virtuous Ladies," and a brief preface is followed by "The occasion of writing this Treatise," where he tells us that it contains an account of the mode in which the Duchess of Lorraine and the



Princess and Mademoiselle de Beauvois entertained themselves and their friends at Bersell, near Brussels, in the spring of 1650, when Flecknoe was present, and assisted in "the Sports of Wit" there enjoyed. It includes a description of the amusements, under the various heads of "Oracles;" "Dreams;" "Lotteries;" "Wonders;" "Wishes;" "Gypsies;" "The Mountebank and his Farce;" "Questions;" "Love in his Infancy," a pastoral; "The play of Loves Kingdom;" "The Mask or Opera;" The French drama of *Laura Persecutée* and "Proverbs." These are succeeded by "additional Epigrams of the year 1674." None of the pieces have much to recommend them, but they contain some curious information respecting pass-times of the kind, which the author states were first brought into France from Italy by Katherine de Medicis, from France were introduced into England by Sir Philip Sidney and Fulke Greville, were continued until the breaking out of the Civil War, were then banished by the Puritans, and subsequently re-established by Charles II.

Among the "questions" acted was the following—"Which of these two Damsels' lives the Knight should soonest save (in imminent danger of death) hers whom he loved, and she not him; or hers who loved him, he not her?" This is precisely the Question upon which Samuel Daniel printed a poem in 1601, occasioned probably by the acting of it at that date before Queen Elizabeth. Flecknoe informs us that his *Love's Kingdom*, (first printed in 1654, under the title of *Love's Dominion*), was written and acted at Bersell in 1650. After the Restoration it was brought upon the public stage in London, but without success, "for (says the author) the times were too vicious, and it too virtuous for them, who looked on virtue as a reprehension, and not a divertisement."

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**FLODDEN FIELD.**—Flodden Field in Nine Fits being an exact History of that Famous memorable Battle fought between English and Scots on Flodden-Hill in the Time of Henry the Eighth Anno 1513. Worthy the Perusal of the English Nobility. London, Printed by P. L. for H. B. W. P. and S. H. and are to be sold in Ivy lane and Grays-Inn gate. 1664. 12mo. 46 leaves.

On the first fly-leaf is a manuscript "Index of the names of the Scotsmen

mentioned in this Book," and on the second the following notes in the handwriting of Sir Walter Scott and the late Duke of Sutherland.

*Walter Scott*

*This poem was published  
by Lambie Ancas of Northam  
in 1774 from an old Ms & by  
Joseph Benson Philomath  
in the same year. This  
old copy is probably unique*

*Given to me by Sir W. Scott.*

*Stifford*

On the back of this fly-leaf, and facing the title, is the license for the printing of the book, dated November 11. 1663.

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FRAGOSA.—The History of the most renowned Fragosa, King of Aragon. Together with the strange Fortunes and Historicall Deeds, performed by his three Sons &c. Written by W. C. The first Part. London, Printed by E. Alsop and Robert Wood &c. 1663. B. L. 4to. 64 leaves.

It is probable that the W. C. mentioned on the title-page was the same author who wrote "The Adventures of Lady Egeria," printed by R. Waldegrave, at the end of the sixteenth or beginning of the seventeenth century, although no edition of the romance before us is known until that of 1656, followed by the present of 1663. Both doubtless were reprints of an earlier copy. The History of Fragosa is without preliminary matter of any kind, the story commencing immediately after the title-page. "The second Part" has a fresh title-page, but the signatures are continued throughout.

GAINSFORD, THOMAS.—The Vision and Discourse of Henry the Seventh. Concerning the Unitie of Great Britaine. Divided into foure Chapters. 1 Containing an Introduction. 2 Inducements to Unitie. 3 The policy deceit and mischievous spite of the underminers hereof. 4 the danger of Division. Related by T. G. Seneca ad Novatum, lib 1. de ira. &c. At London Printed by G. Eld &c. 1610. 4to. 35 leaves.

It seems more than probable that this poem, of which no more than one other copy is known, and which is unnoticed by bibliographers, was the earliest work of Thomas Gainsford, who wrote the *History of Tribizond* in 1616, and of *Perkin Warbeck* in 1618. As a poem it does not possess much merit, and the subject is very elaborately and tediously treated, the object being to enforce the necessity of union between all parts of the kingdom, which had been promoted by Henry VII. when he gave his daughter Margaret to James IV. of Scotland. The best passage of the whole production is the following, relating to the discouragement of Columbus in England and elsewhere, when he proposed to undertake the discovery of America :

“Credulitie doth often daungers breede,  
And slow beleefe doth oft foreslow th’ occasion :  
Once to Columbus we gaue little heede,  
When he made proffer to the English nation,  
That if we did but furnish him with ships,  
All Europes glorie we might soone eclipse.

“He said he knew there was another world,  
And to the same he would the Pilot be :  
If skill did faile o’re boord he would be hurl’d,  
So sure he was that th’ Indies he should see,  
Where was of silver and of gold such store,  
As in the old world was not seene before.

“But we esteem’d his speech an idle dreame,  
And after long delay his suite denied :  
We wey’d his words at our owne fancies beame,  
And thus repuls’d he onely thus replyed ;  
That he would all the Christian Princes trie,  
And would not rest till all did him denie.

“ When after tedious suites to Europes kings,  
 He found his motions every where neglected ;  
 At length to Arragon his suite he brings,  
 Where Castiles queene what he desir'd effected.  
 Then was that doue which he had long informed,  
 And what he promis'd duly he performed.

“ What since insu'd all lands have felt & seene,  
 For to a concord Spaine was soone reduced ;  
 And to all lnds she hath a terrour beene ;  
 Since from her leagne she hath not beene seduced ;  
 Her Indies gold, and Concord so prevail'd  
 That England, France, and Italy sh' assail'd.”

The main body of the poem is an address from Henry VII., who appears in a vision to the successor of Elizabeth.

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GALE, DUNSTAN.—Pyramus and Thisbe. London Printed for  
 Roger Jackson &c. 1617. 4to. 12 leaves.

No earlier edition of this poem is known, but the dedication “ to the worshipfull his verie friend D. B. H.” is dated by the author, Dunstan Gale, “ this 25th of November, 1596.” It is written in couplets, but each successive twelve lines are divided from those that precede by two double rhimes, in the management of which the author does not show much skill, for he makes “ together ” rhimewith “ dissever,” “ windless ” with “ unkindness,” “ lover ” with “ mother,” “ mourning ” with “ groaning ;” but, in the last instance, “ mourning ” may have been a misprint for “ moaning.” The production consists of forty such twelve-line stanzas as have been described, one of which will be a sufficient specimen :

“ Resolv'd to die, he sought the pointed blade  
 Which erst his hand had cast into the shade :  
 And see, prond Chance, fell Murthers chiefest frend,  
 Had pitcht the blade right upwards on the end,  
 Which, being loth from murther to depart  
 Stood on the hilt, point-blanke against his hart :  
 At which he smil'd, and checkt his fearefull hand,  
 That stubbornely resisted his command.

And though (quoth he) thou scorn'd to doe my will,  
 What lets me now my minde for to fulfill?  
 Both Fate and Fortune to my death are willing,  
 And be thou wnesse of my minds fulfilling."

Pyramus and Thisbe is sometimes found at the end of Robert Greene's "Historie of Arbasto, King of Denmarke," first printed (as far as has yet been ascertained) in 1617, 4to. The title-page thus announces it: "Whereunto is added a lovely Poem of Pyramus and Thisbe." It seems likely that, some copies of Dunstan Gale's production of 1596 remaining unsold in 1617, Francis Williams, the bookseller who published "The Historie of Arbasto" in 1617, appended it, and printed a general title-page to both pieces. The type confirms this supposition.

Ritson (Bibliogr. Poet. 215) states that Gale's "Pyramus and Thisbe" was again printed in 1626. No other work by him is known.

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GAMAGE, WILLIAM. — *Linsi-woolsie. Or two Centuries of Epigrammes.* Written by William Gamage, Batchelour in the Artes. Patere aut Abstine. At Oxford, Printed by Joseph Barnes, and are to be sold by John Barnes dwelling neere Holborne Conduit. 1613. Svo. 46 leaves.

Some copies of this work having been left on the hands of the stationer, as might be expected from its inferiority to most other productions of the same class, a new title-page was printed to it in 1621, but no new edition, properly so called, was then published. The collection is dedicated to Lady Katherine Mansell, daughter to Viscount de Lisle, and Gamage there apologizes for his "rural and unacquainted Muse." From various circumstances hinted at by the author, it is pretty certain that he was of a Herefordshire family. The epigrams are ushered by commendatory verses in Latin and English, but how little Gamage deserved praise, at least on the score of judgment, may be seen from the following couplet on Ben Jonson:

"If that thy lore were equal to thy wit,  
 Thou in Apollo's chaire might justly sit."

Every body knows that Ben Jonson's "lore" was more than equal to his "wit," even taking "wit" in the extended meaning then attached to the word.

The production also includes lines upon Sylvester ; Dr. Reynolds ; Sir Philip Sidney ; Owen ; Heath ; W. Herbert ; Archbishop Whitgift and others, but without merit of any kind. To the "two Centuries of Epigrams" mentioned on the title-page are added one and thirty others, called the author's "Forlorne Hope," which he perhaps wrote as the book was going through the press. He is without any apparent excuse for giving them publicity, but nevertheless he fancied, as is evident from what follows, that there were worse poets than himself :

*"On our vulgar Pie-Poets.*

*"To the Readers.*

" An Epigram, I graunt, is common grow'n  
Squis'd out of Coblers, Tinkers, base of Trade ;  
(Whereby of yore the learned well was knowne,  
Whose warbling songs was not by Coopers made).  
Such sordid stuffe we should cast of in hast,  
And will Sr Sutor not to passe his Last."

The above is the second epigram of "the second Century." By a "Pie-poet," he probably means such a one as was condemned to have his verse placed under pastry — *nigram cito raptus in culinam*.

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**GASCOIGNE, GEORGE.**—The Whole woorkes of George Gascoigne Esquyre : Newlye compyled into one Volume, That is to say : His Flowers, Hearbes, Weedes, the Fruites of warre, the Comedie called Supposes, the Tragedie of Jocasta, the Steele glasse, the Complaint of Phylomene, the Storie of Ferdinando Jeronimi, and the pleasure at Kenelworth Castle. London Imprinted by Abell Jeffes &c. 1587. B. L. 4to. 326 leaves.

This is the most complete collection of Gascoigne's poems, some of which came out, as is supposed, in 1572, in an edition without date, under the title of "A Hundreth sundrie Flowres bounde up in one small Poesie &c. At London, Imprinted for Richarde Smith," 4to. The name of the author is only incidentally mentioned, and as that impression was brought out without his knowledge, he published a corrected and enlarged edition in 1575, 4to. That before us, therefore, is the third edition, and was printed ten years after the death of Gascoigne, which happened on the 11th of October, 1577. Several unprinted pieces by him are preserved among the Royal MSS. in

the British Museum, one of which, "The Griefe of Joye," is dated 1st of January, 1577, and perhaps was his latest work. Hence it appears that at that date he was in the queen's employ, having been long an earnest suitor for royal favour. Another MS. dated 1st of January, 1576, "The Tale of Hermetes," in English, Latin, Italian, and French, leads to the conclusion that the accounts we have had of the birth of Gascoigne in Essex are mistaken, for he there informs us that he had learnt English in Westmoreland. He entreats the queen to "forget the poesies he had previously scattered in the world."

To the edition of 1575, dated by the author "from my poore house at Walthamstow in the Forest the 2d. of Februarie 1575," Gascoigne appended "Certaine notes of instruction concerning the making of verse or rime in English," which is the earliest essay of the kind in our language. It was reprinted in 1587.

In the volume before us there are distinct titles to different portions, but the paging is throughout very irregular: "the Steel Glass" and "the Complaint of Philomene" are frequently inserted in the middle of the work, between p. 192 and p. 193, but in this copy they follow p. 296, and the last of the two pieces bears the date of 1576. The greater part of the story of Ferdinando Jeronimi, a translation from the Italian, is in prose. Why "the whole works of George Gascoigne" did not include his "Glass of Government," his "Delicate Diet for Dainty-mouthed Drunkards," or his "Drum of Doomsday," all which had been separately printed before 1587, we are not informed: perhaps they were of too serious a cast for the rest, and Jeffes, the stationer, thought the volume already sufficiently large.

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GAYTON, EDMUND.—The Art of Longevity, or a Diætetical Institution. Written by Edmund Gayton, Bachelor in Physick of St. John Bapt. Coll. Oxford. London, Printed for the Author. 1659. 4to. 55 leaves.

The author, according to Anthony Wood, was turned out of his office of "Superior Beadle of Arts and Physic" in 1648, by the Parliamentarians, and afterwards lived in "a sharking manner," and wrote several books to maintain himself and his wife. One of these was doubtless the above, which was "printed for the Author" without the name of any bookseller. On the 22nd of September, 1655, (as he himself tells us in his "Will Bagnalls Ghost,") he was taken to Wood Street Counter, and there imprisoned for debt: he was

subsequently removed to the King's Bench; but, at the time he wrote his "Art of Longevity," he seems to have been residing in Suffolk, and he dedicates it to Mrs. Elizabeth Rous, of Henham Hall, of whose bounty he often partook.

The work is entirely in verse, and is preceded by laudatory lines by J. Heath, E. Aldrich, Philogeiton, Sir Robert Stapylton, and Francis Aston. It is divided into thirty-three chapters, treating of the wholesomeness or unwholesomeness of every kind of food. Chapter XV. is "of the flesh of Swine, Deer, Hares, and Bears," and it commences with an allusion to Ben Jonson's "Every Man out of his Humour." Hence we learn that Gayton had been one of the young poets who delighted in his company, and whom Ben Jonson called by the endearing title of "Son:"

"My Father Ben, discoursing of this grunter,  
In that so famous play, where old Sir Punter,  
Being turnd Orlando for the losse of 's dog,  
Did lug the jeering buffon like a hog:  
There in that celebrated Comedy  
(Whether my Father Ben, as well as I,  
Met with Arabian Comments) the smart play  
Doth patly what my ancient Authors say.  
There 's wit to th' height, read it, and try our dogma,  
Whether from both the places we a Hog may  
Not all alike commend," &c.

This commendation of the hog refers to the elaborate praise of pork by Carlo Buffone in Act v. "The Art of Longevity," like most of Gayton's other works, is full of temporary allusions illustrative of the habits of society: he thus notices the occupation of the lower orders at a theatre before dramatic amusements were suppressed, when speaking of hazel-nuts in Chapter XXXI:

"Yet upon these the vulgar sort do feed;  
And at the play-houses, betwixt the Acts,  
The Musick-room is drownd with these nut-cracks."

In an earlier division, (Chapter XVII), Gayton notices the "putting down of plays," and Sir W. Davenant's attempt to get up an "opera." This happened in the year 1656, when "The Siege of Rhodes," the piece alluded to by Gayton, was printed. After the Restoration he recovered his office of beadle, which he held till his death on the 12th of December, 1666. His last work, "The glorious and living Cinque Ports of our fortunate Island," was published only seven days before he died.



**GOLDING, ARTHUR.**—The Lyfe of the most godly, valiant and noble Capteine and maintener of the trew Christian Religion in Fraunce, Jasper Colignie Shatilion, sometyme greate Admirall of Fraunce. Translated out of Latin by Arthur Golding. Imprinted at London by Thomas Vautrollier. 1576. B. L. 8vo. 62 leaves.

The latter part of this tract refers to the massacre of St. Bartholomews, in the commencement of which Coligni lost his life for his steady adherence to the Protestant religion. According to his biographer, Coligni was then fifty-three years, six months, and eight days old. The whole narrative is in prose, and without dedication or other introduction. The original from which this translation was made was published in the year preceding.

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**GOLDING, ARTHUR.**—The Fifteene Bookes of P. Ovidius Naso ; entitled Metamorphosis. Translated out of Latine into English Meeter by Arthur Golding Gentleman. A worke very pleasant and delectable &c. At London, Printed by Thomas Purfoot. An. Dom. 1612. B. L. 4to. 207 leaves.

Golding printed the "First Four Books" as a sort of specimen of his skill in 1565, 4to. and two years afterwards his translation of the whole Metamorphosis came out. In the interval, Thomas Peend produced a second impression of his "Pleasant Fable of Hermaphroditus and Salmacis," informing the reader that he had intended to have completed a version of Ovid, but that he relinquished the task to Golding, whom he applauds. The "First Four Books" brought Golding into immediate notice, for in the next year (1566) he is thus mentioned by T. B. in some lines prefixed to Studley's translation of Seneca's "Agamemnon:"

"Nor Golding can have lesse renome which Ovid did translate,  
And by the thondryng of his verse hath set in chayre of state."

No particulars of the life of Golding have been recovered, but early in his career he was under the patronage of Lord Burghley. He dates the long

dedicatory epistle (in verse) of his Ovid's *Metamorphosis* to the Earl of Leicester — "At Barwicke the 20 Aprill 1567." He afterwards came to London, and was a very voluminous translator: his only known original production is a religious tract on the earthquake of 1580, in which he remonstrates against the performance of stage-plays on Sunday. He does not appear to have written any thing after 1590, but the year of his death is uncertain.

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GOMERSALL, ROBERT. — *The Levites Revenge : Containing Poetical Meditations upon the 19 and 20 Chapters of Judges.* By R. Gomersall. Imprinted at London in the yeare 1628. 12mo. 49 leaves.

This was a presentation copy by the author to the first Earl of Bridgewater, who has thus registered the fact on the fly-leaf: *J. Bridgewater ex dono Authoris.* It is the first edition of a poem which was again printed in 1633, with the same engraved title-page, and with the addition of the name of the stationer, John Marriot. In the later impression is inserted a copy of Latin verses, *In illos qui Crastinum feliciorum putant, Hendecasyllabon*, followed by the English version which had been inserted in the first edition. In 1633 "The Levites Revenge" was preceded by some minor poems, and a tragedy by the same author called "Lodovick Sforza." The last had been separately printed in 1628.

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GREENE, ROBERT. — *A Quip for an Upstart Courtier : or a quaint dispute between Velvet breeches and Cloth breeches.* Wherein is plainly set downe the disorders in all Estates and Trades. London Imprinted by John Wolfe &c. 1592. B. L. 4to. 24 leaves.

There are two known editions of this very popular tract by Robert Greene in the same year, both for John Wolfe, and with precisely the same title-page, but differing so materially afterwards as to leave no doubt that they were distinct impressions.

The author died in September, 1592, very soon after this production came out, and there is good reason for thinking that the first copies (not one of

which now exists) were called in and suppressed on account of personality. Gabriel Harvey, the friend of Spenser, took grievous offence at a passage charging his father with having been a ropemaker, but it does not so appear in any of the extant copies. It will be seen hereafter [Vide THYNNE, FRANCIS] that Greene, in all the important parts of this work, was a mere plagiarist, having been perhaps driven to the artifice by the extremity of poverty.

The "Quip for an Upstart Courtier" is dedicated to Thomas Burnaby, (or Barnaby, as the name is spelt in the earliest impressions of 1592), followed by an address to the readers. The tract is entirely prose. On the title is a wood-cut, representing a Courtier and a Countryman, the personifications of the disputing parties, of which the following is a fac-simile.



The above wood-cut was copied upon the title-page of a translation of this amusing performance into Dutch: it has no date, but it certainly appeared before 1600. Reprints of the English original were made in 1606, 1615, 1620, 1625, and 1635. It is also to be found in the Harleian Miscellany by Park. vol. vi. Greene's earliest work, "The Mirror of Modesty," is dated 1584; and between that date and 1592, when he died, he produced from forty to fifty tracts, besides dramatic performances.

GREENE, ROBERT.—Ciceronis Amor. Tullies Love. Wherein is discoursed the prime of Ciceroes youth, setting out in lively Portraitures howe yoong Gentlemen that ayme at Honor should levell the end of their affections &c. A Worke full of Pleasure, as following Ciceroes vaine &c. Robert Greene In artibus magister. Omne tulit punctum qui miscuit utile dulci. At London Printed for Nicholas Lyng. 1601. B. L. 4to. 40 leaves.

This is the third edition of one of this author's least meritorious productions. Bibliographers have thought that it was not printed until 1592, but two copies, dated 1589, (with precisely the same title as the above) are in existence. This edition is not enumerated in any list of Greene's works, but it does not at all materially vary from those that preceded it. On Sign. C. 3 are some Latin Sapphics by Greene.

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GREY, MARY, &c.—A Letter of Mr. Casaubon. With a Memorial of M<sup>rs</sup> Elizabeth Martin late deceased. Micah 7. 8, &c. London, Printed by Nicholas Okes for George Norton. 1615. 8vo. 9 leaves.

This publication, which is unnoticed by bibliographers, consists chiefly of poems by Mary, Anne, and Penelope Grey, upon the death of their sister Elizabeth Martin. They are preceded by Casaubon's Letter mentioned on the title-page, and a translation of it subscribed "Isaacus Martinus, Germanus, fecit." It appears that the lady whose death is thus celebrated was of the Greys of Suffolk, and the little volume of nine leaves is dedicated to John Bishop of Sodor, Sir Clement Throgmorton, and Sir John Repington, Knights. The lines subscribed "Mary," (i. e. Mary Grey), run more smoothly than those of her sisters Anne and Penelope, and the following is one of her stanzas :

" Then banish hatefull Passion unto Hell,  
That vailes with Cupids Scarfe the clearest sight,  
And doth True Judgement from his Throne expell,  
Circling with shades Heav'ns love-deserving Light,  
Making Obscurity then Day more bright.  
Disdaine this servile Yoke of base Subjection,  
For drossie Earth deserves not thy Affection."

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GROVE, MATHEW. — The most famous and Tragical Historie of Pelops and Hippodamia. Whereunto are adjoynd sundrie pleasant devises, Epigrams, Songes and Sonnettes. Written by Mathewe Grove. Imprinted at London by Abel Jeffs dwelling in Forestreete without Creeplegate, neere unto Grubstreete. 1587. B. L. Svo. 72 leaves.

The fable of Pelops and Hippodamia occupies the first five and forty pages of this volume, and the incidents are employed with little ingenuity and no fancy. The versification is in alternate lines of twelve and fourteen syllables without variety, excepting when the author inserts the supposed "Proclamation" of Œnomaus challenging all comers: it runs thus prosaically:

" If there be any wyght that myndes to trye  
By course of charets on the fieldish playne,  
And eke before the route of chyvalry  
Worthy seeme to have reward for payne,  
It stayes the wyll of Onomaus grace  
That they approach within these thyrty dayes  
Unto the Court, where they shall finde in place  
Hymselfe sole prest to try in these assayes  
Gaynst commers all; and who so vanquisht is  
On fyeld by hym shall soone then lose hys lyfe:  
But who so overrunnes the king, with blisse  
Shall espouse Hippodamia to his wyfe:  
And furthermore the Realme for to enjoy,  
After the death of Onomaus king,  
To hym without disturbance or any  
Of any man, and to his chyldren after hym."

What succeeds is a favourable specimen, introducing the contest between Œnomaus and Pelops:

" The King as cheefe and chalenger first marcheth on the waye,  
With all the crue of noble men him after in araye;  
Some wyth their helmes besette with plumed fethers hye,  
Some on their horssees heades for shewe doe put the like, perdie,  
Which waveth with the winde: the thirde but in degree  
Doth Pelops ryde in perfect hope, but none so brave as he.  
The charrets make a cheerefull shewe: the trumpets sounde woulde move  
The heart of anie wight, yea sure, the verie goddes above.

So shrill a note with puffed cheekes those men with breth doe sounde,  
 That from the earth it flyes to skies, from skyes agayne to grounde.  
 The horses eares are filde with that, they snort, and staring stand ;  
 They prauncing jette to shew themselves which best might tread the land.  
 But Hippodame, whose face hath set each heart on flamed fire,  
 Doth follow now with troupes of dames in sad and blacke attire:  
 Not as she went the prize to see with joy, or to behold,  
 But as though that she went to mourn. Oh, wight of perfect mould!"

The "Epigrams and Sonnets" begin on the reverse of Sign. D. iii, and consist chiefly of love poems, addressed, as far as we can now judge, to imaginary objects. The titles of some of them are imitated from the "Songs and Sonnets" of the Earl of Surrey, Sir Thomas Wyatt, &c. but, although much later in date, they are greatly inferior in sentiment and language, to say nothing of higher qualities. Most of these are in fourteen-syllable lines, but others in heroic couplets, stanzas, and lyrical measures. The following is the opening of a poem thus entitled: "The lover being denied, yet singeth this song, being constant, with hope to obtain hir at the last that may reward him for his paine:"

"Though surging seas do compasse me  
 Of carking cares on every side,  
 Yet trust I once to range more free,  
 And to the joyfull valley glide ;  
 And eke the wight for to obtaine  
 That may release me from my payne.

"Though she sayes nay to my request,  
 And doth deny my true desire,  
 Disdayning aye to breed my rest,  
 Whereby I freeze amid the fire,  
 Yet trust I once for to avart  
 This stubborne sternnesse from her hart."

In the subsequent "the lover writeth in praise of his Ladie, wherein he doth compare hir to a Laurel tree that is alwaies greene:" it is in a form of versification of which the author does not seem to have been very fond — ten-syllable alternate rhyme :

"Like as the Bay that bears on branches sweet  
 The laurel leaf that lasteth alway greene,  
 To change his hue for weather dry or weet,  
 Or else to lose his leafe is seldome seene:

So doth my deare for aye continue still  
 As faythfull as the loving Turtle dove,  
 Rewarding me according to my will  
 With faythfull hart for my most trustie love.  
 And sith the time that we our love began  
 Most trustie she yet hath endured aye,  
 And changeth not for any other man,  
 So constant she of fayth in heart doth stay ;  
 Wherefore unto that tree I hir compare  
 That never loseth leafe ; no more doth she  
 Lose tried trueth, how ever that she fare,  
 But alwayes one by love in hart to me.  
 Then bost I on this branch of Bayes most pure,  
 Sith that so sweete I finde it at my hart,  
 And love while that my life shall aye endure,  
 And till that death our bodyes two shall part."

Here and there Mathew Grove makes an attempt at humour, but without any talent for it. The subsequent is quoted, principally because it shows that a still common jest was current two hundred and fifty years ago :

*" A perfect tricke to kill little blacke flees in ones chamber.*

“ Take halfe a quart of barly graine,  
 A quart of strongest beere,  
 And boyle withall in earthen pot  
 A pint of water cleere,  
 Till all these three consumed be  
 To ounces twelve or lesse,  
 And then the place, to which you will  
 These fleas in heaps to presse,  
 Anoynt with that : this water hath  
 In it this vertue raw,  
 That all the fleas will thither come.  
 Then take a slender strawe,  
 And tickle them on the small ribs,  
 And when you see one gape,  
 Thrust then the straw into his mouth,  
 And death he ne shall scape.”

Respecting the author, nothing whatever is recorded : his poems were published by a person of the name of R. Smith, into whose hands they fell by

chance, and in the dedication to Lord Compton Smith says, after alluding to the preservation of Moses :

“ So I by chaunce this Pamphlet here  
 Dyd save sometime from water cleere,  
 And tooke it up and brought to light  
 To be defended through your might.  
 And so your Honours favor finde  
 According to the Author's minde.  
 Foure yeere and more I did him nurse,  
 Although no whit it cost my purse \* \* \*  
 Th' auctor, sure, I doe not know,  
 Ne whether he be high or low,  
 Or now alive or els be dead.”

It is evident, however, from “the Author's Epistle” which follows these lines, that he had put the whole volume in a shape intended for publication. He says, “I stooede in doubt whether I were better presume to publish this my travail, or in covert wise to keepe it close : at length I assured my selfe, although it would bring but little pleasure to the Readers if it were published, yet lesse would it be to any man if I kept it close.” This is subscribed Mathew Grove. The work is of extreme rarity, one other copy only having been preserved, which passed through the hands of Ritson. [*Vide Bibl. Poet.* 228.] It seems not improbable, from the style, that the poems had been written some considerable time before they were published ; and Smith, as we have seen above, states that after he found them he kept them by him four years and more. At the end is “Fiuus M. G.,” with a repetition of the imprint. The last page is filled by the device of the printer, Abel Jeffes.



HABINGTON, WILLIAM.—Castara. The first part &c. London, Printed by Anne Griffin for William Cooke &c. 4to. 1634. 44 leaves.

This is the first edition of a collection of poems deservedly admired for their purity and grace, rather than for their force or originality. The second edition was published in the next year, and the third in 1640. They are preceded by an address of five pages, headed "The Author," but Habington did not put his name to the volume. When he remarks of English poetry in general, "she hath in her too much air and (if without offence to our next transmarine neighbour) she wantons too much according to the French garb," he is referring to the poetry which had made its appearance within about ten years before he published "Castara." The "second part" begins upon Sign. G. 3.

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HALL, JOSEPH.—Virgidemiarum, Sixe Bookes. First three Bookes of Tooth-lesse Satyrs. 1. Poeticall. 2. Academicall. 3. Morall. London Printed by Thomas Creede, for Robert Dexter. 12mo. 1597. 97 leaves.

Bishop Hall, the author of these satires, thirty-five in number, claims, in a "Prologue" prefixed to the three earliest books, to be "the *first* English Satirist." This assumption may be disputed on behalf of Sir Thomas Wyatt and Gascoigne, besides Edward Hake, who printed eight "Satires" in his "Newes out of Powles Churchyarde." The earliest known copy of Hake's very interesting and remarkable production (unknown to Ritson and other bibliographers) is dated 1579, 8vo; but it furnishes internal evidence that it had been originally printed in 1567. We may, therefore, place him next to Sir Thomas Wyatt as an original satirist in English.

Dr. Donne had also written, though not printed satires, as early as 1593, (a MS. of them with that date being preserved in the British Museum), and Dr. Lodge had actually printed a volume containing "Satyres, Eclogues, and Epistles" in 1595, under the title of "A Fig for Momus." Hall, therefore, instead of being the *first*, was only the *sixth* English Satirist. In 1597 he was in his twenty-third year, and, having recently quitted Cambridge, he was full of Juvenal and Perseus, both of whom he often closely though not avowedly

imitates. He was perhaps not aware of what had been already produced in English in this department.

It is very certain, however, that Hall had previously written, and probably printed, some pastoral poems. John Marston, who was his follower and antagonist, speaking of him in the fourth Satire, appended to his "Pigmalion's Image," 8vo. 1598, asks,

" Will not his *pastorals* indure for ever?"

a line that completely explains what Hall himself says in "his Defiance to Envy," which precedes his satires: he has been speaking of pastoral poetry, and ridiculing the manner in which such subjects were usually treated, and then proceeds as follows:

" Whether so me list my lonely thought to sing,  
Come daunce, ye nimble Dryads, by my side:  
Ye gentle Wood-nymphs come; and with you bring  
The willing Faunes that mought your musick guide.  
Come, Nymphs and Faunes, that haunt those shady groves,  
Whiles I report my fortunes or my loves.

" Or whether list me sing so personate,  
My striving selfe to conquer with my verse,  
Speake, ye attentive Swaynes, that heard me late,  
Needs me give grasse unto the Conquerers.  
At Colins feet I throw my yeelding reed;  
But let the rest win homage by their deed."

Of course Colin is Spenser, whom Hall declares his inability to rival in pastoral poetry. To show that Bishop Hall had written pastorals before he ventured upon satires, is to present him in a new point of view; and we may conclude from Marston's expression that Hall's Pastorals were printed, though no copy of them has survived.

The "three last bookes of byting Satyres" formed a second volume, which bears the date of 1598 on the title-page, and was "imprinted at London by Richard Bradocke," for the same bookseller as the "first three bookes," but the general title-page which precedes the whole is called "Virgidemiarum, Sixe Bookes," and is dated 1597. When, therefore, the title-page dated 1597 was printed, it applied to the whole collection of satires, which then in fact came from the press, and not the first three books in 1597, and the last three books in 1598. The first two lines of "the Author's charge to his Satyres,"

which introduces "the three last bookes," would lead us to believe that they had been written when the author was extremely young, perhaps, even before he went to College.

"Ye lucklesse Rymes, whom not unkindly spighte  
Begot *long since* of Truth and holy rage," &c;

and if we are to take Hall's word for it, he never meant them to be printed in his life time :

"When I am dead and rotten in the dust,  
Then gin to live, and leave when others lust."

The work became extremely popular immediately after its publication, with which event in the first instance Hall seems not to have been acquainted; but when he found that it was beyond recal, he gave the printer a more perfect copy than he had before obtained. This fact appears by a note on the last page, which contains the additions and corrections made in consequence. "Virgidiemiarum" was again printed in 1598, 1599, and 1602, all the copies being, like the earliest, in 12mo.

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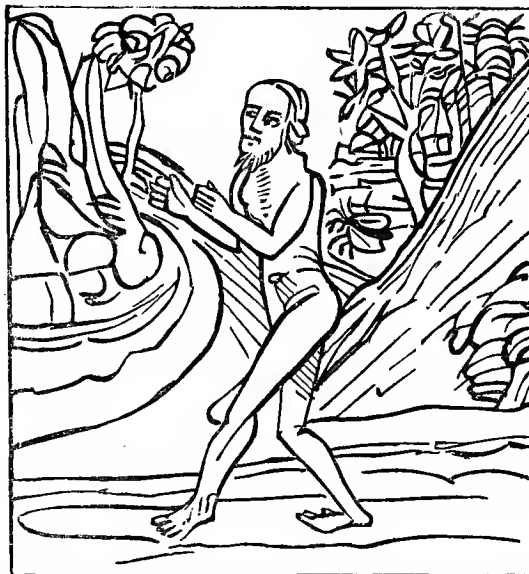
HARMAN, THOMAS.—A Caveat or warening for Common Curse-tors, vulgarely called Vagabones, set forth by Thomas Harman, Esquier, for the utilitie and profit of his naturall Country. Augmented and enlarged by the first Author hereof &c. Newly Imprinted. Anno. 1573. B. L. 4to. 31 leaves.

No imprint is found upon the title-page, but at the end is a colophon—"Imprinted at London by Henry Middleton dwelling in Fletestreat &c. An. 1573."

This is the last edition of one of the earliest tracts professing to give an account of the habits, artifices, and canting language of thieves and beggars. It was first printed in 1566, again in 1567, a third time in the same year, and the fourth impression is that before us. The greater part of it was borrowed in "The Groundworke of Conny-catching," 1591, attributed to Robert Greene; but Harman was himself considerably indebted to "The Fraternitye of Vacabondes," which came out prior to 1565, and to which he alludes in his dedicatory epistle to the Countess of Shrewsbury.

A reprint of Harman's "Caveat" was made in 1814, purporting to be from this edition of 1573, but by some strange oversight one of the wood-cuts was

omitted, although the editor professed to give them all. It may be taken as a specimen of the rest, which are in the rudest style of art.



This is meant to represent a naked beggar escaping over the fields, and possibly it had been previously used for some other work. It relates to an incident which occurred while the author was printing his book, and he introduces several others of the same kind, giving the dates of them, but they are never later than 1566. The list of canting terms at the end is curious, as it shows that many of them have come down to our own day, and are still in use among the lower orders.

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HARVEY, GABRIEL.—*Four Letters, and certaine Sonnets: Especially touching Robert Greene and other parties by him abused: But incidently of divers excellent persons, and some matters of note. To all courteous mindes, that will vouchsafe the reading.* London Imprinted by John Wolfe. 1592. 4to. 42 leaves.

In 1592, very shortly before his death, Robert Greene published his tract called "a Quip for an upstart Courtier," (Vide GREENE, ROBERT, in this

Catalogue), in which he made a charge against Dr. Gabriel Harvey, the friend of Spenser, and his brothers, the gravamen being that they were the sons of a ropemaker. As the tract has reached us, no such imputation is to be gathered from it; but the Rev. Mr. Dyce, in his edition of Greene's Works, (I. lxxxviii), has suggested that the objectionable passage or passages were suppressed, and he has offered reasons which support that conclusion. This production by Dr. Gabriel Harvey is a virulent reply to Greene, but Harvey did not know, as has been established elsewhere in this Catalogue, [Vide THYNNE, FRANCIS,] that nearly the whole of Greene's performance was only a plagiarism. Had he been aware of it, he would not have failed to have used the fact against Greene. Harvey's answer did not appear until after Greene's death in September, 1592, and the most interesting portion of it relates to that event.

The "certain Sonnets" mentioned on the title-page are inserted at the end of the third of the "four letters," and the last of those sonnets is by Spenser, addressed to Harvey.

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HAWES, STEPHEN. — The Historie of graunde Amoure and la bell Pucel, called the Pastime of plesure, cōteining the knowlege of the seuē sciences, and the course of mans life in this worlde. Inuented by Stephen Hawes, grome of kyng Henry the Seuenth his chamber. Newely perused and imprinted by John Wayland, aucthorised a prynter, by the Quenes highnes most gracious letters patentes. B. L. 4to. 108 leaves.

The colophon is, "Imprinted at London by John Waylande, dwellynge in Fletestrete, at the sygne of the Sunne. ouer agaynst the Conduite. Anno do. M. D. L. iiii. The i. day of June. *Cum privilegio ad imprimendum solum.*" This is the second impression, the first, under the title of "The Passe Tyme of Pleasure," having been printed by Wynkyn de Worde in 1517: a third and fourth editions came from the presses of Tottell and Waley in the year following the date of that of which the title is above inserted.

"The contentes of this boke" begin at the back of the title, and fill three pages, showing that the volume is divided into forty-six chapters. Then follows a prose address "To the Reader," and afterwards the dedication of the work to Henry VII., in eight seven-line stanzas. The signature of the dedication proves the authorship of Hawes, and the date when the production

was finished — “Your graces most bounden servaunt Stephen Hawes, one of the gromes of your majesties Chamber, the xxi yeare of your prosperous raygne.” In this dedication is inserted a stanza in praise of Prince Henry, afterwards Henry VIII., the concluding couplet of which is remarkable, since it seems to show that, after Henry VII. came to the crown, the white rose of his wife’s family was little regarded. Prince Henry is said to be descended from the red rose, without any notice of its rival :

“No doubt but grace shall hym well enclose,  
Whych by true ryght sprang of the red rose.”

The principal poem, which is throughout an allegory of human life, opens on Sign. A. i., and it continues to Sign. D. d. 4. It is the author’s chief work, and it is very evident that “The Temple of Glass,” though attributed to, was not by him : Hawes tells us in express terms that that was the production of Lydgate, whom he often calls his “master.” He gives a curious enumeration of Lydgate’s pieces on Sign. F. iii., occupying five stanzas, the last being the following :

“The great boke of the last destruction  
Of the citey of Troye, whylome so famous,  
Howe for a woman was the confusion :  
And betwene vertue and the life vicious :  
Of Gods and Goddesses a boke solacious  
He did compyle, and the tyme to passe  
Of love he made the bryght temple of glasse.”

In the face of this clear testimony, it is extraordinary that any doubt should ever have existed upon the point : if “The Temple of Glass” had been his own, Hawes would never have assigned it to Lydgate. The error originated with Bale, who enumerated “Templum Chrystallinum” among the productions of Hawes.

By far the greater part of the poem is in seven-line stanzas, but exceptions are to be found in the two speeches of the dwarf, Godfrey Gobilyve, in the twenty-ninth and thirty-second chapters, which are in couplets. The last three stanzas of the work are entitled “The Excusation of the Aucthoure,” where he states that he made such books “to eschue the sinne of ydlenes.”

The dates of the birth and death of Hawes are both unknown, but he is spoken of as dead in Thomas Field’s “Controversy between a Lover and a Jay,” without date, but printed by Wynkyn de Worde. He is there placed in

company with Chaucer, Gower, and Lydgate, and his poem of "Graunde Amoure and la bell Pucel" is mentioned by name :

"Yonge Steven Hawse, whose soule god pardon,  
Treated of love so clerkly and well,  
To rede his werkes is myne affeccyon,  
Whiche he compyled of *Labell pusell* ;  
Remembrynge storyes fruytfull and delectable.  
I, lytell or nought experte in poetry,  
Of lamentable love hathe made a dytty."

This only proves that Hawes was dead before Wynkyn de Worde ceased to print; but the probability is that he did not long survive the king who had been his especial patron. That he died prematurely we may infer from the epithet "young" above applied to him.

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HENRY THE EIGHTH.—A copy of the letters, wherein the most redouted & mighty price, our souerayne lorde kyng Henry the eight, kyng of Englande & of Fraūce, defēsor of the faith, and lorde of Irlāde : made answeere vnto a certayne letter of Martyn Luther, sent vnto hym by the same, & also the copy of y<sup>e</sup> foresayd Luthers letter, in suche order as here after foloweth. B. L. 8vo. 49 leaves.

The colophon to this volume runs thus :—"Imprinted at London in Flete-strete by Richarde Pynson, printer to the kynges most noble grace. Cum priuilegio a rege in dulto."

At the back of the title-page is a list of contents :

"Fyrst a preface of our soueraygne lorde the kyng, vnto all his faithfull and enterly beloued subjectes.

"Coye of the letter, whiche Martyne Luther had sent, vnto our sayd soueraygne lorde the kyng.

"The coye of the answeere of our sayd soueraygne lorde, vnto the same letter of Martyn Luther."

The preface fills the first fifteen, and Luther's letter the next seven, pages. The answer of Henry VIII. occupies the rest of the volume.

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**HERBERT, GEORGE.** — *The Temple. Sacred Poems and private Ejaculations.* By Mr. George Herbert. Psal. 29 &c. Cambridge : Printed by Thom. Buck and Roger Daniel, printers to the Universitie. 1633. 8vo. 92 leaves.

This is the first edition of an admirable work that went through at least seven impressions before 1656. The first Earl of Bridgewater has pointed out and noted four productions in the volume which Dr. Dillingham had translated into, or paraphrased in Latin, viz. the first piece in "the Church Porch," the first piece in "the Church," and "Providence," and "Man's Medley," in the same division of the work. They occur severally on pages 1, 19, 109, and 123. It does not appear that these Latin versions were ever published.

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**HERRICK, ROBERT.**—*Hesperides : or the Works both Humane & Divine of Robert Herrick Esq. Ovid. Effingient avidos Carmina nostra Rogos.* London, Printed for John Williams and Francis Eglesfield &c. 1648. 8vo. 243 leaves.

Herrick was a careless and unequal poet, but some of his lyrical pieces possess extraordinary beauty both of fancy and expression. This volume contains a great variety of productions, (briefly dedicated in verse to Prince Charles), and to them is prefixed an "argument," in which the author enumerates many of the subjects of his pen :

" I sing of brooks, of blossomes, birds and bowers,  
Of April, May, of June and July-flowers;  
I sing of May-poles, Hock-carts, wassalls, wakes,  
Of Bridegrooms, Brides and of their bridall-cakes :  
I write of youth, of love, and have accesse  
By these to sing of cleanly wantonnesse.  
I sing of dewes, of raines, and piece by piece,  
Of balme, of oyle, of spice and amber-greece.  
I sing of times trans-shifting, and I write  
How roses first came red, and lillies white.  
I write of groves, of twilights; and I sing  
The Court of Mab, and of the Fairie-King.  
I write of Hell : I sing (and ever shall)  
Of Heaven, and hope to have it after all."



The last couplet refers to the second portion of the volume, which has a new title-page, and runs thus: — “His Noble Numbers or his pious Pieces, wherein (amongst other things) he sings the Birth of his Christ, and sighes for his Saviours suffering on the Crosse &c. London Printed for John Williams &c. 1647.” The signatures are continued, but a new series of paging is commenced in this part of the work.

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HEYWOOD, JOHN. — The Workes of John Heywood newly imprinted. A Dialogue conteyning the number of effectuall Proverbes in the English tong, compact in a matter concerning two maner of mariages. With one hundred of Epigrammes : & three hundred of Epigrammes upon three hundred Proverbes : and a fifth hundred of Epigrammes. Whereunto are now newly added a sixt hundred of Epigrammes &c. Imprinted at London in Fleet strete neare unto Saint Dunstons Church. By Thomas Marsh. 1587. B. L. 4to. 113 leaves.

Warton, (*Hist. Engl. Poet.* III. 372, 8vo.), very unjustly asserts that John Heywood's plays are “destitute of plot, humour, or character,” and he commits very gross errors regarding Heywood's dramatic productions, assigning to him the Scottish “*Philotus*,” and “*The Pinner of Wakefield*,” which was written more than half a century later. It is clear, also, that Warton had never seen one of Heywood's most humorous pieces ; and he does not give him the credit he deserves as the inventor of a new species of theatrical entertainment, which in the middle of the reign of Henry VIII. superseded both *Miracle-plays* and *Moralities*, and directly led the way to the introduction of genuine comedy. Heywood was a sincere and zealous Catholic, and, after the reformation was completed, retired to Flanders, where he died. He did not quit England until the reign of Edward VI., as he assisted in preparing some of the court entertainments for that prince. It is elsewhere shown, (p. 16), that he was alive in 1570.

The volume before us, though called “*The Works of John Heywood*,” in fact contains only a small part of them. It does not include a single play, nor his long poem, “*The Spider and the Fly*,” nor one of his songs and ballads. There was an edition of the “*Dialogue*” of Proverbs in 1546, which appears to be the first, and it was issued again in 1556. Three hundred epigrams were added in 1562, and in 1556 three hundred more were printed with the

others. This was the first that came from the press of Marsh: he again published it in 1576, a third time in 1577, and a fourth, (the impression before us), in 1587. The latest date at which the volume was reprinted seems to have been 1598.

At the end is "an Epilogue or Conclusion of this Worke by Tho. Newton" of Chester, which bears date in 1587: it is sometimes wanting, having been printed on the last leaf after the word *Finis*. In it Newton says of Heywood:

"Nowe, as wee may a Lyon soone discerne even by his pawe,  
So by this Worke we quickely may a judgement certaine drawe  
What kinde of man this Author was, and what a pleasant vaine  
Of fancies forge and modest mirth lay lodged in his braine."

A full length portrait of the author on wood is placed on Sign. H. 2. It had previously appeared in his "Spider and the Fly," printed in 1556, a work which he began nineteen years before it was completed.

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HEYWOOD, THOMAS.—A Funeral Elegie upon the much lamented Death of the trespuissant and unmatched King, King James, King of Great Brittain &c. Written by Thom. Heywood. &c. London Printed for Thomas Harper. 1625. 4to. 13 leaves.

It is dedicated to the Earl of Worcester, as the "unchanged patron of all Heywood's weake and unperfect labours." He had formerly been one of the Earl's players, as he informs us in his "Various History concerning Women," printed in the year preceding, and remained so until his Lordship transferred the company to the service of Queen Anne. Afterwards Heywood seems to have been retained by Lord Southampton, the patron of Shakespeare, for, in the "Funeral Elegy," he says of his Lordship,

"Henry, Southamptons Earle, a souldier proved,  
Dreaded in warre, and in milde peace beloved:  
Oh, give me leave a little to resound  
His memory, as most in dutie bound,  
Because his servant once."

The Elegy is an excursive composition, in which, besides King James, several of the nobility are celebrated. At the end of it is "a short consolatory Elegy" on the accession of Charles I., and the tract closes with an Acrostic upon Carolus Jacobus Stuart.

The earliest notice of Thomas Heywood, (who was in no way related to

John Heywood, the elder dramatist) as an author of plays, occurs in Henslowe's Diary under the date of 1596. His latest dated production appeared in 1641, but we may perhaps infer, from the following lines, that he was still living in 1648. They are from "A Satire against Separatists," published in that year :

"So may rare Pageants grace the Lord Mayer's show ;  
And none find out that they are idols too :  
So may you come to sleep in fur at last,  
And some Smectymnan, when your days are past,  
Your funeral sermon of six hours rehearse,  
And Heywood sing your acts in lofty verse."

Heywood, (besides many plays), was the author of several descriptions &c. of the Pageants on Lord Mayor's day. His "Apology for Actors," published in 1612, was reprinted in 1658 under the title of "The Actors Vindication," but he was certainly then dead.

HITCHCOCK, ROBERT. — A Politique Platt for the honour of the Prince, the greate profite of the publique state, relief of the poore, preservation of the riche, reformation of Roges and Idle persones, and the wealthe of thousandes that knowes not how to live. Written for an Newyeres gift to Englande, and the inhabitantes thereof, by Robert Hitchcock, late of Caversfeelde in the Countie of Buckyngham Gentleman. Imprinted at London by Jhon Kyngston. 1 Januarie. 1580. B. L. 4to. 26 leaves.

The title-page is in an arabesque border, with the figures of David and Moses. It appears that the author was a soldier, but his object in writing was to encourage the fisheries, furnishing his work with a table and a map to illustrate and enforce his design. After a dedication "to Englande" follows a page of verses by "Fraunces Hitchcocke, to the Readers of this his brothers booke," and to this is added an address "to the freendly Reader." On the last page the author states that he had given copies of some previous edition of his "platte," not now known, to the Queen, to Lord Leicester, to certain members of the Privy Council, and to twelve "Councillors of the Lawe."

HUBERT, SIR FRANCIS. — The deplorable Life and Death of Edward the Second, King of England. Together with the Downfall of the two unfortunate Favorits, Gavestone and Spencer. Storied in an excellent Poem. London Printed for Roger Michell. 12mo. 1628. 77 leaves.

This first edition was published anonymously, but the Earl of Bridgewater has written the name of the author on the title-page, and in 1629 another impression came out, which Sir Francis Hubert dedicated to his Brother Richard. Opposite the title is an engraving of Edward II. The poem consists of five hundred and eighty seven-line stanzas, but after stanza 343 occurs a blank in both editions, which is easily explained: on May 1, 1625, Charles I. was married to the Princess Henrietta of France, and it would have been dangerous so soon afterwards to publish a passage strongly and directly opposed to French matrimonial alliances—

“ I tax not, France, our matches made with thee,  
Yet have they not prov'd good for either's weal,” &c.

The rest that is deficient, consisting of nearly three stanzas, may be seen by the complete edition of the poem, which was printed in 8vo. 1721, from a manuscript.

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HUTTON, LUKE.—The Discovery of a London Monstér, called The Blacke Dogg of New-gate. Profitable for all Readers to take heed by. Vide, Lege, Cave. Time bringeth all things to light. Printed at London by M. P. for Robert Wilson &c. 1638. B. L. 4to. 22 leaves.

The author of this tract was executed at York, in 1598, and a ballad was then published with the following title: “ Luke Hutton's Lamentation, which he wrote the day before his death, being condemned to be hanged at Yorke this last Assises for his robberies and trespasses committed.” He appears to have been a repentant thief, who nevertheless returned to his old courses.

There was an earlier edition of the tract under consideration, and it came out during the author's life-time, although there is no date on the title-page, where it is merely called “ The Blacke Dogge of Newgate.” Hutton had

previously written his "Repentance," which he mentions in the introductory matter to the first edition of his "Black Dog," but no copy of it is known. The first edition of "The Black Dog" is dedicated to Chief Justice Popham, and it does not contain so much matter as the second. Whether the additions were written by Hutton may be doubted, and it is very possible that the whole was originally put together for him, he merely lending his name on account of its notoriety.

The copy before us is preceded only by an address "to the Reader," partly taken from the first edition: "The Discovery of a London Mounster" then begins, the object being to display the vices and villanies of the metropolis. The first seven pages are peculiar to this edition, and we then come to a dialogue between the author and Zany, a fellow-prisoner in Newgate, in which the subject is rather tediously pursued: it is followed by a poem in six-line stanzas, entitled "Certaine fearefull Visions appearing to the Authour of this Booke, most worthy to bee noted," occupying the sixteen last pages. After describing the decline of day and the arrival of night, Hutton proceeds:

"Layd in my bed, I 'gan for to recount  
A thousand'things which had been in my time:  
My birth, my youth, my woes, which all surmount,  
My life, my losse, my libertie, my crime:  
Then where I was unto my minde recalling,  
Me thought Earth gap'd, and I to Hell was falling.

"Amidst these feares, that all my senses cumber,  
Care clos'd mine eyes, and sorrow wrung my heart:  
Opprest with griefe mine eye-lids 'gan to slumber,  
But borne to woes must of more woes have part.  
A thousand Furies to my heart appearing,  
That did affright my soule with ugly fearing."

These visions, which Minerva in his sleep compels him to write, run through eighty-two stanzas. It is to be observed that, in the first edition, the poem comes first, and it is followed by the prose: in the second edition the order was reversed, perhaps, for greater novelty. The wood-cut upon the title-page of both is different, excepting as far as regards the introduction of a large black dog and a prison.

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JAMES, THOMAS. — The Strange and Dangerous Voyage of Captaine Thomas James in his intended Discovery of the Northwest Passage into the South Sea &c. Published by his Majesties command, &c. With an Appendix concerning Longitude by Master Henry Gellibrand &c. and Advise concerning the Philosophy of these late Discoveryes by W. W. London, Printed by John Leggatt for John Partridge. 1633. 4to. 74 leaves.

It is dedicated to the king by Captain Thomas James, who at the end of the tract inserts the date—"Charleton July the second 1632." The "advice" spoken of on the title-page as by W. W. is, in fact, subscribed X. Z. In the course of his prose relation, the author inserts two copies of "ragged rhimes." The pamphlet is recommended to perusal by a person who subscribes "Thomas Nash," and who calls himself the "fellow Templar" of Captain James. This was perhaps the Thomas Nash who, in the same year that this pamphlet was printed, published a book entitled "Quaternio, or a fourfold way to a happie Life." He is not to be confounded, as he has sometimes been, with Thomas Nash the celebrated pamphleteer of the reign of Elizabeth, who died in the commencement of the reign of her successor to the throne. A folding map with a portrait of James follows Nash's epistle.

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JENNER, THOMAS. — The Soules Solace, or Thirty and one Spirituall Emblems. London, Printed by E. P. for Henry Overton &c. 1639. 8vo. 27 leaves.

There was an earlier edition of this volume in 1631, from which it appears that the name of the author was Thomas Jenner, afterwards a bookseller: he signs the address in this edition with his initials only. The Emblems are entirely of a religious character, (with the exception of the last), and the author tells the reader, "Hearing many Ministers, I have pluckt from some of their Gardens, flowers which I have put altogether and made a Posie (if not for thee, yet for my selfe) to smell on." A copper-plate accompanies each emblem, and they appear to have been engraved by different artists: at the end of each emblem are the initials, perhaps of the "Minister" from whose

“garden” the “flower” was “plucked.” The last emblem, numbered 31, is entitled “Tobacco,” and to it belongs an engraving of a gentleman in gay apparel sitting at a table and smoking. It has been considered a portrait of George Wither the poet. This piece is the only one not of a merely pious turn, and it runs as follows :

“ The Indian weed, withered quite,  
Greene at noone, cut down at night,  
Shews thy decay: all flesh is hay.  
Thus thinke, then drinke Tobacco.

The Pipe that is so lilly white,  
Shews thee to be a mortall wight:  
And even such, gone with a touch.  
Thus thinke, then drinke Tobacco.

And when the smoake ascends on high,  
Thinke thou behold'st the vanity  
Of worldly stufte, gone with a puffe.  
Thus thinke, then drinke Tobacco.

And when the Pipe grows foule within  
Thinke on thy soule, defil'd with sin,  
And then the fire it doth require.  
Thus thinke, then drinke Tobacco.

The ashes that are left behind  
May serve to put thee still in mind,  
That unto dust returne thou must.  
Thus thinke, then drinke Tobacco.”

Answered by G. W., thus :

“ Thus think, drinke no Tobacco.”

Drinking tobacco was at that time a phrase for smoking tobacco. Aganst the supposition, that the portrait of the gentleman smoking was meant for Wither, is to be taken the fact that he was from the first an enemy to the use of what Spenser, at an earlier date, called “divine tobacco.” In his “Abuses stript and whipt,” 1613, Lib. II. Sat. I., Wither censures smoking as “a thing full of barbarism and shame.” The lines above quoted are also printed in “Two Broadsides against Tobacco,” licensed in 1672, and printed for John Hancock.

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JOHNSON, RICHARD.—The famous Historie of the Seaven Champions of Christendome. Saint George of England, Saint Denis of France, Saint James of Spaine, Saint Anthony of Italy, Saint Andrew of Scotland, Saint Patricke of Ireland, and Saint David of Wales &c. Whereunto is added by the first Author the true manner of their deaths, being seaven famous Tragedies &c. The first Part. London Printed by William Stansby. n. d. B. L. 4to. 111 leaves.

At the end of the first part is the date 1616, and the initials of the author, Richard Johnson: this was the date when the present edition came from the press. There was an earlier impression in 1608, when the second part appears to have been first published in a separate volume, and both were printed for Elizabeth Burbie. The first part must have appeared originally soon after 1600; and in the dedication of the second part to Lord William Howard Richard Johnson mentions it, and thanks the reader for his "kind acceptation" of the commencement of the work.

Both parts contain several pieces in verse, showing that Johnson was no contemptible poet. The following are two stanzas of a song by Sabra to "the lustful Earl of Coventry" while he was lying on her lap:

"Sing sweet you pretty birds in top of trees,  
With warbling tunes and many a pleasant note;  
Till your sweet musicke close his watchful eyes,  
That on my love with vaine desires doth dote.  
    Sleepe on, my deere, sleepe on, my loves delight,  
    And let this sleepe be thy eternall night.

"You gentle bees, the Muses lovely birds,  
Come aide my dolefull tunes with silver sound,  
Till your inspiring melodie records  
Such heavenly musicke, that may quite confound  
    Both wit and sense, and tyre his eyes with sleepe,  
    That on my lap in sweete content I keepe."

It is to be observed that this is one of the few original romances in our language. Richard Johnson commenced author, as he informs us, while he was an apprentice, for he requests Sir William Webbe, Lord Mayor in 1592,



to accept the "Nine Worthies of London," printed in that year, as the production of a young man not yet out of his time. This is a work of considerable promise, both as regards the prose and the poetry. When Clio arouses the Nine Worthies, sleeping in the Elysian Fields, Johnson poetically says of her: "There did she shake her bright immortal wings, and with the melodious noyse, and with the sweet breath that was fanned from those Phoenix feathers, she awaked nine comely knights, that arme in arme upon a greene banke, strewed with rose buddes, had laid their conquering heads to rest in peace." These personages relate their histories in the manner of the heroes of "The Mirror for Magistrates," in verse highly creditable to an apprentice. Ritson, (Bibliogr. Poet. 258), mentions an edition of the same author's "Crown Garland of Golden Roses" in 1612, 8vo., which was perhaps the first: additions must have been made to it in subsequent impressions, since that of 1659, 8vo. contains a ballad called "A servants sorrow for the loss of his late royal Mistress Queen Anne," the wife of James I. It is written to the tune of "In sad and ashy weeds," in thirteen peculiar stanzas, one of which runs thus:

" Oh, blessed be that mould,  
Which shall contain so sweet a prize!  
Keep safe the same inrold,  
Untoucht, unseen to mortall eyes,  
Till from this earth  
A second birth  
Of newness framed be;  
And till that hour  
Preserve this flower,  
Whose goodness comforts me."

This poem was probably inserted in 1631, when a copy came out professing to contain "new additions." In the first song in the volume some new stanzas must have been inserted at the same date: one of them mentions "Charles our royal king."

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KATHERINE DE MEDICIS.—A mervaylous discourse upon the life deedes and behaviours of Katherine de Medicis, Queene mother: wherin are displayed the meanes which she hath practised to atteyne unto the usurping of the Kingedome of France, and to the bringing of the estate of the same unto utter ruine and destruction. At Heydelberge. 1575. B. L. 8vo. 98 leaves.

This work, which has been mistakenly called "a Satire," is from beginning to end a series of most abusive attacks upon Katherine de Medicis, under the pretext of historical narration. It professes to have been printed at Heidelberg, but the types are English in their appearance. The anonymous author writes in the character of a Frenchman, and it is known to have been the work of Henry Stephens. It is without preface or dedication. It brings the events in France down to the accession of Henry III. The conclusion is an elaborate comparison of Katherine de Medicis with Brunehault, "daughter of Athanage, King of Spain," and "married to Sigebert, King of Metz."

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KEYMIS, LAWRENCE. — A Relation of the second Voyage to Guiana. Performed and written in the 'yeare 1596. By Lawrence Keymis, Gent. Imprinted at London by Thomas Dawson &c. 1596. 4to. 32 leaves.

The avowed object of this tract was to incite the queen and her subjects to favour and aid the project of Sir Walter Raleigh regarding Guiana. It is dedicated by Keymis to that distinguished poet, soldier, and navigator, whose arms are at the back of the title-page. Keymis tells "the favourers of Voyage for Guiana"—"my labour principally tendeth to this end—to remove all fig-leaves from our unbeleefe," and he is very earnest in his recommendations. To this address is added *De Guiana Carmen Epicum*, an English poem of six pages, subscribed G. C.: these are the initials of George Chapman, and the poem to which they are appended is an early specimen of blank-verse not intended for dramatic representation, with this peculiarity, that every paragraph is made to close with a couplet. The following is one of them, containing a highly-wrought poetical figure: the writer is addressing Queen Elizabeth:

" Those conquests that like generall earthquakes shooke  
The solid world, and made it fall before them,

Built all their brave attempts on weaker grounds,  
 And less persuasive likelihoods then this:  
 Nor was there ever princely fount so long  
 Powr'd forth a sea of rule with so free course  
 And such ascending majesty as you.  
 Then he not like a rough and violent wind,  
 That in the morning rends the forrestes downe,  
 Shoves up the seas to heaven, makes earth to tremble,  
 And toombes his wasteful braverie in the even;  
 But as a river from a mountaine running,  
 The further he extends the greater growes,  
 And by his thriftie race strengthens his streame,  
 Even to join battale with th' imperious sea,  
 Disdaining his repulse, and in despight  
 Of his proud furie, mixeth with his maine,  
 Taking on him his titles and commandes.  
 So let thy soveraigne empire be encreast,  
 And with Iberian Neptune part the stake,  
 Whose trident he the triple worlde would make.'

Lawrence Keynis, who was a captain under Raleigh, puts his initials to a Latin poem consisting of hexameters and pentameters, called *De Guiana Carmen*, and addressed to Thomas Hariot.

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KIRKMAN, FRANCIS. — The Honour of Chivalry: or the famous and delectable History of Don Bellianis of Greece. Continuing as well the valiant Exploits of that magnanimous and heroick Prince &c. as also the Wars between him and the Souldan of Persia. The second Part. Illustrated with Pictures. Now newly written in English by F. K. &c. London Printed by Tho. Johnson &c. 1664. B. L. 4to. 97 leaves.

Francis Kirkman, who professes to be the author of this second part of Don Bellianis, tells the Reader, "in the invention and writing I spent not a full week;" adding afterwards, "this is no translation but a fancy: we have many pleasant and ingenious romances in the English tongue, but we are obliged to other nations for their invention of them. Very few have been written originally in English, and only Sir Philip Sidney's Arcadia hath had the

success to be not only approved of in our own language, but rendered into French and other languages."

He goes on to state that the first part of *Don Bellianis* was written in Italian, and there is a version of it by L. A., under the title of "*The Honour of Chivalry*," as early as 1598, 4to. A reprint, professing to be a translation from the Italian, was published in 1650, and this perhaps induced Kirkman to attempt a "second part."

Francis Kirkman was a bookseller, who published some passages of his own life in 1673, in a work entitled "*The Unlucky Citizen*," 8vo. He settled in London just before the great Plague of 1665, and subsequently published, in conjunction with other booksellers, many plays and romances. Some of the plays he reprinted, or advertized for sale, are among the most curious in our language, and in his work above mentioned he explains that he had employed himself in making a collection of them. After giving his judgment that England "outdoes all the world" in the "plot contrivance and language" of plays, he proceeds in the following manner. "This is my opinion: you may if you please give me leave to be a competent judge of these things, for I have been a great lover of them . . . I pleased myself otherwise with reading, for I then began to collect, and have since perfected my collection of all the English stage-plays, that were ever yet printed, and I have them all, and have read them all; and therefore I suppose my judgment may pass as indifferently authentic. And I have so great an itch at stage-playing, that I have been upon the stage, not only in private to entertain friends, but also on a public theatre." His name however does not occur in any list of actors prior or subsequent to the Restoration, and he adds that he had "not acted much nor often." Kirkman's earliest production as an author was "*The Loves and Adventures of Clerio and Lozia*," a translation from the French, 8vo. 1652. At this period he was living in the country.

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**KNAVES, A MESS OF.** — *Roome for a Messe of Knaves. Or a Selection, or a Detection, or a Demonstration, or a Manifestation of foure Slaves &c. With a Narration or a Declaration, a Relation or an Explication of a strange (but true) battell fought in the little Isle (or Worlde) of Man &c.* London printed by N. F. &c. 1610. 4to. 19 leaves.

Between the years 1609 and 1612, Samuel Rowlands published several satirical and humorous tracts called "*The Knave of Clubs, More Knaves*

yet," &c. and the writer of the anonymous production before us, without a particle of wit or drollery, seems to have endeavoured to take advantage of the popularity of Rowlands by imitating his title-pages. No other copy of the ill-printed performance before us seems extant, and it may therefore be worth while to describe it. After the title is inserted an address to the reader, followed by an unsubscribed dedication to Sir John Lebon, Knight. The body of the tract then commences, and proceeds, without any order and with little meaning, until we come to an Epistle, which being addressed to Morpheus, "brother to Oberon, King of Fayries," seems to promise something, but it contains nothing; and the piece ends with two pages headed "A Messe of Knaves," equally dull and barren

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**KNIGHT OF THE SEA.**—The Heroicall Adventures of the Knight of the Sea, comprised in the most famous and renowned Historie of the Illustrious and Excellently accomplished Prince Oceander, Grand-sonne to the mightie and Magnanimous Claranax, Emperour of Constantinople and the Empresse Basilia; and sonne unto the incomparable Olbiocles Prince of Grecia, by the beautiful Princesse Almidiana, daughter unto the puissant King Rubaldo of Hungaria &c. At London Printed for William Leake. 1600. B. L. 4to. 124 leaves.

This is one of the few romances of the period when it was published not derived from some foreign original, and it is quite evident from a perusal that it was not a translation. One other copy of it only is known; and "a second part," if not printed, was projected, as on p. 147 we read the following marginal note:—"Rosamyra of whome you shall heare more in the second part of this historie."

"The Heroical Adventures of the Knight of the Sea" has been considered by the Rev. H. J. Todd, (*Spenser's Works* I. clxi.) as a Mock-Romance, and he therefore claimed for this country that it had preceded Spain in the ridicule of such extravagant productions. This point may perhaps be disputed, for, although the style of the performance in many places is bombastic and conceited, and the incidents unnatural and extravagant, in these respects it goes but little beyond performances of the same kind which had been translated from the French by Anthony Munday and others. The author, whoever he

were, seems to have striven to imitate his predecessors, and in imitating he has sometimes exceeded them, both in his adventures and in the language in which he has related them. It is not to be disputed that he has shown considerable invention in the variety of perils through which he carries his hero, and that his work on the whole is more amusing and less prosaic than some others of the period. He has interspersed a good deal of poetry in the four-and-twenty chapters into which the romance is divided, but little can be said in favour of the productions of his Muse. One piece of the kind may deserve notice, as an early specimen of undramatic blank-verse. It commences as follows :

“ My beldame, Grandame Circe, helpe in haste  
 Thy daughter deare to wreake a full revenge  
 Upon this wicked murderer of my sonne;  
 Whom hee hath slaine by vigour of his arme,  
 Which was our joy, which was our onely hope,  
 Our onely comfortable age's stay:  
 Whose soule doth cry for vengeance to bee wreakt  
 Upon his mischiefes worker: therefore lend  
 Your happy helpe; yet not to put to death  
 This worthy knight,” &c.

The hero is the son of Olbiocles and Almidiana: he is called Oceander because he is born at sea while his mother is in the ship of a giant who has torn her from her friends. In order to save the infant, Almidiana entrusts him to a fisherman who happens to be sailing near, and he delivers him safely to the Emperor of Grecia, and until the close of the history he continues a Pagan: he is then suddenly converted, and discovers his Christian parentage by means of an enchanter's scroll. He is furnished with magical armour, the obtaining of which from the same enchanter is thus described in Chapter VII:

“ Having ended his salute, hee tooke downe the armour from his hackney, and uncovering it, gave it unto Oceander; who not a little joyful for being owner of so gorgeous a piece of harness, rewarding the dwarfe, sent him backe with innumerable thanks to his master Artimagus for so rare a present: and causing himselfe presently to be indossed with his inchaunted armour, hee found it more fit for him then the nine hide-folded Target for the vigorous arme of the invulnerable Greekish Champion Achilles; and more gorgeous then the Vulcan-framed armour of Æneas, fetched from the Cyclops forge by the Paphian Goddess Cytharea, when she sought for her sonnes safeguarde (from the fury of Rutilian Turous) fighting for a kingdome and his love Lavinia. Oceander being thus gorgeously armed in the

inchaunted harness, and stoutly advancing his shield (the device whereof was the Neptunian kingdome) hee prounced up and downe before Queene Kanira, being esteemed of his beholders the best accomplished gentleman in all the territories of the Afrike continent."

In the twelfth chapter Oceander combats with Phianora, a Princess of Britain, in the disguise of a knight errant, whose helmet he strikes off, and with whom, (like Artegal and Britomart in "The Fairy Queen," B. IV. c. 6; upon an exactly corresponding occasion), he instantly falls in love: this sudden attachment will not appear at all surprising after reading the subsequent piece of description:

"Therewith the buckles being broken have empoverished the helmet to enrich Oceanders eye-sight with the aspecting of the most beawtfull object that ever dame Nature by her deified cunning framed. For so soone as the proud helmet was dis-tennanted of so precions a head, such a bush of goulden twisted tressalines rained themselves into the bosome of the Princesse, as the Jove-sent showre of Pactolian gold into the lovely lap of Danae: which being handsomly dissheveled about her armed shoulders, made her resemble bright-shining Cynthia in the gray cleare welkin in fashion, though farre exceeding her in favourable fairenesse; so angelicall were the lookes of this divine and more then beawtfull Lady-knight, at whose sight, like the sun-gazing Indian, Oceander was so amazed, as like one transmuted, hee stoode still mute in a quandarie, being of a greate while not able to recover his over-ravished senses."

In the second part, which is not extant, and possibly never appeared, we may conclude that the union of Oceander and Phianora was celebrated.

One of the most remarkable of what are strictly considered mock-romances, not of a political cast, is entitled "Wit and Fancy in a Maze," 8vo. 1656, the running title to which is "Don Zara del Fogo." There are many curious matters in it, including, in Chapter iv. of Book II., notices of the following English poets, who are supposed to be assembled in Paradise: Chaucer; Lydgate; Gower; Skelton; Ben Jonson; Chapman; Spenser; Harington; Owen; Constable; Daniel; Drayton; Shakespeare; Fletcher; Goffe; Massinger; Dekker; Webster; Suckling; Cartwright; and Carew. In Chapter iii. of Book III. is introduced a Masque of "Venus and Adonis." It was republished in 1660, under the title of "Romancio-mastix."

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LAMBERTO, DON JUAN.—Don Juan Lamberto: or a Comical History of our late Times. Wherein the subtil contrivances, arch rogueries and villainous treasons of the late notorious Rebels, under several feigned names are jovially discovered, and to the very life displayed. In two Parts. By Montelion, Knight of the Oracle &c. The third Edition corrected. London Printed for Henry Marsh &c. 1664. B. L. 4to. 43 leaves.

This political mock-romance, in two parts, was extremely popular: the first part was printed in 1661, and had so rapid a sale that the second part was added in the same year, and both parts went through three editions by 1664: they were again printed in 1665. A wood-cut faces the title-page, representing "the giant Desborough" and Lambert, with "the Meek Knight," Richard Cromwell, in custody between them. This refers to Chapter IX. of the first part, which is thus entitled:—"How the Knight of the Golden Tulip (Lambert) and the Knight of the Mysterious Allegories (Vane) came to the castle of Sir Fleetwood, the Contemptible Knight, where they met with the grim giant Desborough, and how they went all three and pulled the Meek Knight, who was then Chief Soldan, out of his place by night."

The first part, which is superior to the second both in humour and variety, is divided into twenty-one Chapters: the second part consists of thirteen Chapters, which relate very much to Hewson, Ludlow, and Peters: the eighth Chapter is entitled "How the Arch-priest Hugo Petros made love unto the fair Dolcomona, who was married to Kilmaddock, Knight of the Bloody Cleaver, and of the letter which he wrote unto her, and what happened thereupon." In the *Life of Hugh Peters*, 12mo. 1633, it is asserted that he had been a low comedian in Shakespeare's company. In the second part a poem of six stanzas is introduced, which, like the prose, is a happy burlesque of the style in which popular romances were then written. The authorship has never been ascertained, but it has been attributed by Anth. Wood (IV. 245, Edit. Bliss) to Flatman, or to John Phillips, Milton's nephew. A person of the name of Emanuel Foord had written a romance called "The famous History of Montelion, Knight of the Oracle," and from it the pseudonyme of the author of "Don Juan Lamberto" is taken. No earlier edition of Foord's work than that of 1633 seems recorded, but he mentions in the preliminary matter that he was also the author of "Parismus," which came out in 1598. An edition of Montelion appeared as late as 1668.



LANGHAM, ROBERT.—A Letter: Whearin part of the entertainment unto the Queenz Majesty at Killingwoorth Castl, in Warwik Sheer in this Soomerz Progress. 1575. iz signified: from a freend officer attendant in the Coourt, unto hiz freend a Citizen, and Merchaunt of London.

*De Regina nostra illustrissima*

Dum laniata ruāt vicina ab Regna tumultu :  
Læta suos inter genialibus 1111A diebus,  
(Gratia Dijs) fruitur : Rūpantur & ilia Codro.

B. L. 8vo. 44 leaves.

This tract is without the name of either printer or publisher. The author at the conclusion calls himself "Mercer, Merchantaventurer, and Clark of the Council chamber door, and also keeper of the same," and he addresses his letter "untoo my good freend Master Humfrey Martin, Mercer." There are two copies in the Bodleian Library at Oxford, which are stated to be distinct impressions, but the present accords exactly with one in the possession of the late Mr. Heber.

The name of the author has usually been spelt Laneham, and perhaps correctly, but he himself gives it Langham, (Vide Sign. F. iii.), and it is to be wondered perhaps that no person who has spoken of his biography has adverted to the similarity of his name to that of John Laneham or Langham the celebrated actor. It is quite certain that they were both in the service of the Earl of Leicester: Robert Langham was Clerk of the Council-door at Kenilworth in 1575, and John Langham was one of the Earl of Leicester's players, for whom, with others, that nobleman had procured a license from Queen Elizabeth in 1574. Robert Langham seems to have been quite as much a comedian upon paper as John Langham was upon the stage, and writes in the most spruce and affected style, full of conceit and self-complacency. We gather from his own statement that he had been abroad, and that he was skilful in foreign languages, for "my French, my Spanish, my Dutch, and my Latin" receive from himself abundant commendation, and he certainly was scarcely less vain of his English. He was, also, if we are to believe his own evidence, a skilful musician: "When, (says he, on Sign. F. iii.), I see company according, than can I be az lyvely to: suntyme I foote it with daunsing: noow with my

Gittern, and els with my Cittern; then at my Vergynalz. Ye know, nothing cums amisse to mee: then carroll I up a song withall, that by and by they com flocking about me lyke beez to hunny." His spelling is not less affected than the rest, for it is unlike any orthography used at that or at any other period.

At the same time it is not to be disputed that he had talents, and he certainly has given a very lively, entertaining, and probably accurate description of the amusements prepared by the Earl of Leicester for Queen Elizabeth in 1575. George Gascoigne was employed in the preparation of pageants and shows on the same occasion, and in his "Works," 4to. 1587, he has left behind him a particular account of his own contributions, and of those of other poets on the same occasion. Gascoigne was "the Savage Man or Hombre Salvagio," (for Langham must introduce his Spanish when he can), "with an oken plant pluct up by the roots in hiz hande," who addressed the Queen as she came from hunting.

The most entertaining and curious part of Langham's Letter relates to the representation of the Hock Tuesday Show, (or the expulsion of the Danes) by the Coventry men led by Captain Cox, of whom and of whose library we have the following account:

"But aware! keep bak, make room noow: heer they cum. And fyrst captin Cox, an od man I promiz yoo: by profession a Mason, and that right skilfull, very cunning in fens, and handy as Gawin, for hiz tonsword hangs at his tablz eend: great oversight hath he in matters of storie: For as for king Arthurz book, Huō of Burdeaus, the fouor suns of Aymon, Bevys of Hampton, the squyre of lo degree, the knight of courtesy, and the Lady Faguell, Frederik of Gene, Syr Eglamour, Sir Tryamour, Syr Lamwell, Syr Isenbras, Syr Gawyn, Olyver of the Castl, Lucrez and Eurialus, Virgils life, the castl of Ladiez, the wido Edyth, the King and the Tanner, Frier Rous, Howleglas, Gargantua, Robinhood, Adambel, Clim of the clough and Williã of cloudesley, the Churl and the Burd, the seaven wise Masters, the wife lapt in a Morels skin, the sak full of nuez, the Seargeaunt that became a Fryar, Skogan, Collyn Cloout, the Fryar & the boy, Elynor Rummung and the Nutbrooun maid, with many moe then I rehearz heere: I beleeve hee have them all at hiz fingers endz.

"Then in Philosophy both morall and naturall, I think he be az naturally over-seen: beside poetrie and Astronomie, and oother hid sciencez, as I may gesse by the omberty of hiz books: whearof part az I remember: the Shepherdz kalender, the Ship of Foolz, Daniels dreamz, the booke of Fortune, *Stans puer ad mensam*, the hy wey to the Spithouse, Julian of Brainfords testament, the castle of Love, the booget of Demaunds, the hundred Mery talez, the book of Riddels, the Seaven sororz of wemen, the proud wives Pater noster, the Chapman of the peniworth

of Wit. Beside his auncient playz, Yooth and charitee, Hikskorner, Nugize, Impacient poverty; and heerwith doctor Boords breviary of health. What shoold I rehearz heer what a bunch of Ballets and songs all auncient: Az Broom broom on hill, So wo iz me begon, troy lo, Over a whinny Meg, Hey ding a ding, Bony lass upon a green, My bony on gave me a bek, By a bank az I lay, and a hundred more he hath fair wrapt up in Parchment and bound with a whipcord."

Langham was, therefore, himself "naturally overseen," as he expresses it, in such now curious, and then entertaining literature. Some of the poems, tracts, and ballads which he enumerates have been lost; others, and the greater number, have been handed down to our day in various shapes, chiefly in print, and some in manuscript.

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LAWRENCE, LEONARD. — A Small Treatise betwixt Arnalte and Lucenda Entituled The Evill-intreated Lover or the Melancholy Knight. Originally written in the Greeke Tongue, by an unknowne Author. &c. and now turned into English Verse by L. L. a well-wisher to the Muses &c. London Printed by J. Okes for H. Mosley &c. 1639. 4to. 64 leaves.

This appears to have been the author's first and last work, and, considering how he has executed his self-imposed task, it is hardly to be regretted that no other publication by him is known.

He signs the dedication to his Uncle, Adam Lawrence, at length, and makes the hackneyed excuse of "the importunity of friends" for publishing what he had written. He tells us that the original work had been translated into Spanish, French, and Italian, but he does not add that Holyband had published it many years before in English. Most likely Leonard Lawrence did not resort to the Greek as his original, and his verse bears marks of French extraction. We may presume from two lines by N. P. in a poem in praise of the translation, that Lawrence was in trade :

" But's strange, me thinkes, that one who daily uses  
To trade and trafficke thus should court the Muses."

Preliminary pieces of the same description were also furnished by J. Lawrence; W. M.; R. Knowles; T. A.; and R. M. The last introductory poem is by Leonard Lawrence himself, and is addressed "to all ingenious Poets,

who he hopes will cherish these his infant verses, as being the first that he ever writ:" he there reminds them that

" Spencer, though dead, surviveth by his rimes,  
Johnson and others needlesse to rehearse  
Are eternized by their famous verse;"

and he seems to expect the same immortality. In the course of his translation he every now and then pauses in his story in order to speak in his own person, and the subsequent lines are taken from a division headed "Translator to the Ladies:"

" And pardon, Ladies, if my Muse affords  
No pleasing straines; or if my ill plact words  
Expresse no sweetnesse, or my halting verse  
Doe not runne currant; for I ne're converst  
With the nine Muses: never did I clime  
Pernassus top my wits for to sublime:  
Helicons sweet water I did never taste  
But if I drank't, it was upon the waste.  
Ambrosia, Nectar never did I touch:  
Then of my rudenesse censure not too much.  
But stay, my Muse, if you this course doe keepe  
You 'le run astray, and I be forc't to seeke  
Anew my subject."

This is an abundant specimen of such a versifier, who, with all his pretended diffidence, writes with an air of great self-satisfaction. In the outset he had told "the noble-minded Reader" that he printed partly to contradict a false report,

—————" that I  
Could steale whole verses, but not versifie."

It is probable that people continued of the same opinion notwithstanding.

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**LEIGHTON, SIR WILLIAM.**—*Vertue Triumphant, or a lively Description of the Foure Vertues Cardinall.* Dedicated to the Kings Majestie &c. At London, Printed by Melchisedech Bradwood, for Matthew Lownes. 1603. 4to. 31 leaves.

In the dedication of this poem of two hundred and twenty-one six-line stanzas to James I., Sir William Leighton speaks of "my duteous love to

your famous and memorable Sister, my gracious Queene and Mistresse," referring of course to the regal and not to the natural relationship between Elizabeth and her successor: he subscribes it "Your Majesties humbly devoted servant of the honourable band of Pensioners;" and after two stanzas, which Sir William Leighton calls *Proæmium*, he thus adverts to the death of the late Queen:

" Our memorable Phoenix now takes rest:  
Her ashes doth a mightie Monarch raise,  
Whom best men love, and God himselfe hath blest,  
For all our good and his eternall praise.  
Chosen by him on highest throne to sit  
For Wisdome, Temperance, Justice, Power and Wit.

" Our cleerest skies with darke clouds over-cast,  
In splendent brightnesse shew their wonted hue;  
Our doubts of death are turn'd to life at last,  
All wounds are cur'd and we reviv'd anew.  
Twixt present hope, joy past and former feare,  
We scarce know what we are, or late we were.

" Elizaes losse made wet the driest eies,  
And spred sad sorow through our state and land;  
But present blisse shone from the glorious skies,  
For mightie Jove stretcht forth his holy hand.  
In one sad morne by death our hearts were slaine,  
Which at midmorow were reviv'd againe."

The poem is a treatise on the four Cardinal Virtues, written very prosaically in rhyme, evincing a good deal of out-of-the-way learning and common-place reflection: of the last the following is a not ill-worded specimen:

" Mans life is like a warfare upon earth,  
Whose time is spent with troubles, toile and cares;  
Subject to all temptations from his birth,  
In woe he lives and dies at unawares.  
The surest signe true fortitude to show  
Is in this life all vice to overthrowe."

This work was printed before the author had been knighted.

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LEIGHTON, SIR WILLIAM. — The Teares or Lamentations of a sorrowfull Soule. Set fourth by Sir William Leighton Knight, one of his Majesties Honorable Band of Pentioners. At London Printed by Ralph Blower. Anno Dom. 1613. 4to. 119 leaves.

The poems in this volume are entirely of a religious character, and they are dedicated to Prince Charles, to whom the author says, "When I had written these lamentations for my exercise and contentment, for which I had likewise made sundry notes and ayres, I was desired by some of my best friends to publish my whole indeavours therein, and being very willing to give such men as delight in Musicke perfect contentment, some of the most excellent Musitions this age can afford have in their love to me composed (for the better grace of my poore labours) most full and melodious Musicke, which I purpose with Gods assistance, to dedicate with all convenient expedition unto your Highnes." The "Ayres and Songes" were accordingly published in the next year. At the back of the title-page is an address "to the religious and devoute," giving much the same information.

This copy of the poem has two peculiarities: one is, that following the dedication to Prince Charles, is a special printed epistle, "To the Right Honorable, Thomas Lord Elsmere Lord Chauncellor of England:" the other is, that it was corrected by the author; and as the measure of part of the poem on p. 69, "A thanksgiving to God, with magnifing of his holy name upon all instruments," did not please the author, he has added words in the margin to make every other line two syllables longer, perhaps the better to suit the air belonging to it, thus:

" With drumes and fife and shrillest shalmes,  
[Likewise] with gittron and bandore;  
With the theorba sing you psalmes,  
And cornets [musicke] evermore."

The words in brackets are in the author's MS. He also gave Lord Ellesmere the important information that the "Jo. Layfeilde" who wrote six commendatory lines before the work was a "Doctor of Divinity."

After the epistle to the Lord Chancellor, which must have been printed solely for this copy of the work, come two addresses "to the Reader," one in prose, the other in verse; and the laudatory poems are by Ed. Cooke;

Antony Dyat; Jo. La; feilde; Ar. Hopton; Luke Jones; and John Lepton. The last informs us that this was the second time Sir W. Leighton had appeared "in public print." The author introduces his main poem by "a Farewell to the World" of four pages, some of the lines of which are not ill-written: of the world he says:

" To help, to hurt, to lend, to gaine, to pray,  
And to blasphemee; to pardon, not forgive;  
To seeme and not to be, nor do as say,  
One way professe, an other way to live;  
To cull and kill, to kisse and to betray,  
Thou hang'st our harpes of joy upon thy willowes;  
First mak'st us sinne, and first do'st us bewray;  
Thou calm'st our sea, then drown'st us with the billowes."

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LIMNING.—A very proper treatise, wherein is briefly sett forth the arte of Limning, which teacheth the order in drawing & tracing of letters, vinets, flowers, armes and Imagery &c. Imprinted at London in Fletestrete within temple Barre at the signe of the Hande & starre by Richarde Tottill. An. 1581. Cum Privilegio. B. L. 4to. 12 leaves.

This edition is not mentioned by Ames Herbert nor Dibdin, who only describe those of 1573 and 1588. At the end is a list of the names of colours and a table: the text concludes thus: "Finished Anno Domini 1573."

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LITHGOW, WILLIAM.—A most delectable and true Discourse of an admired and painefull Peregrination from Scotland to the most famous Kingdomes in Europe Asia and Africa &c. Newly imprinted and exactly enlarged by the Author William Lithgow; with certaine rare relations of his second and third Travels. Cœlum non Animum. London Printed by Nicholas Okes &c. 1623. 4to. 107 leaves.

There is nothing so remarkable about this copy of Lithgow's Travels as its conclusion. It is dated "From my Chamber in the Charterhouse the 13th

January 1623," but, by the following autograph lines, addressed no doubt to the Earl of Bridgewater, it is evident that when he wrote them he had lost his asylum in the Charterhouse, and had been thrown into prison, in consequence of having printed in his book what was offensive to the Spanish Ambassador.

The Ambassador is left to murther my goods  
 And I close prisoner clapt in bondage strong  
 Upon a long yellow Lay, boys of velvet  
 This book is caught by Spain and given wrong  
 No more former tortures, nor have bloody rack  
 Can not suffice, but still they seek my neck  
 Virt post funera Virtus

This copy was therefore presented to the Earl of Bridgewater at least a year after it first came out. The "tortures" to which Lithgow alludes he suffered at Malaga, and in this volume, p. 195, he gives some account of them. From p. 199, it appears that Gondomar, at the instance of King James, promised Lithgow, in June, 1621, that his papers &c. should be restored to him, and just compensation made for his sufferings, but the Ambassador deferred it from time to time. Lithgow then relates that a little before the departure of Gondomar "in the Chamber of Presence (before the Emperour's Ambassador and divers Gentlemen his Majesties servants) he rashly adventured the credit of regall honour in a single combat against me a private, lame and injured man; where indeed he valiantly obtained both the victory and the fame: Victof he was because of my commitment, for I lay nine weekes incarcerated (for his offence) in the Marshalsea at Southwarke."

Some of Lithgow's biographers, [*Vide* CHALMERS' Biogr. Dict. XX. 326], say that he was imprisoned "nine months" on this occasion. As Lithgow here mentions the termination of that confinement, it is clear that the autograph inscription on the last page of this volume refers to a second and longer imprisonment. This forms a new point in his history.



LODGE, THOMAS. — Catharos. Diogenes in his Singularitie. Wherein is comprehended his merrie baighting, fit for all mens benefits: christened by him A Nettle for Nice Noses. By T. L. of Lincolns Inne Gent. 1591. At London, Printed by William Hoskins and John Danter. B. L. 4to. 33 leaves.

This work is a prose satire upon the vices of persons of all ranks, and it is delivered by Diogenes from his tub in the presence of two persons called Philoplutos and Cosmosophos, who visit him principally to observe him "in his singularity." All that he says of Athens is applicable to London, and the thought was not a very happy one, since it makes Diogenes guilty of the most absurd anachronisms: besides citing Cicero and Virgil, he quotes freely from the New Testament, refers to the proceedings of the Council of Nice, and even introduces three stanzas from Ariosto, which Diogenes thus excuses himself from rendering:—"I had rather some other should take the paynes to translate these vearses into our mother tongue, than my selfe; for now a dayes the world swarmeth with such a number of privie Aristarchi, that thinke no meate can be good that is not sod in their owne broath, nor proverbe well applyed that hath not past their pen." This of course refers to the critical spirit that prevailed in England at the latter end of the reign of Elizabeth. Sir John Harington published his version of the "Orlando Furioso" in 1591.

Lodge is very severe upon usury in this tract, and his earliest dated work, in 1584, was directed against that crime, for such it was then by many considered. He had previously written an answer to Stephen Gosson's "School of Abuse," 1579, which was an invective against plays and players: at that time and for some years afterwards Lodge, if not an actor, was a writer for the stage. He subsequently became a student of Lincoln's Inn, but finally took up the profession of medicine, in which he was very successful. In 1616 he had a license from the Privy Council "to travel into the Arch-Dukes country" for the recovery of debts, and he is supposed to have died in 1625. He left behind him in MS. a medical work called "The Poor Mans Comfort," which he dedicated to the dowager Countess of Arundell, the epistle being in the poet's autograph. It is thus subscribed:

*To Madame To de V. de Perbire*  
*Thomas Lodge*

The work before us, with the exception of three proverbial couplets, is entirely prose; and, mixed up with the abuse by the Cynic, which is not always very refined, are some apposite and well-told apologues.

Lodge was a celebrated novelist and poet, but his merit rather consists in harmony of versification than in happy invention or novelty of thought. As is well known, he was the author of the popular story on which Shakespeare founded his "As you like it." The following is a graceful song from one of his very rarest productions—"Robert the Devil," 4to. 1591 :

"Plucke the fruite and taste the pleasure,  
Youthful Lordings of delight;  
Whilst occasion gives you seazure  
Feede your fancies and your sight.  
After death, when you are gone,  
Joy and pleasure is there none.

"Here on earth nothing is stable;  
Fortunes chaunges well are knowne:  
Whilst as youth doth then enable  
Let your seedes of joy be sowne.  
After death, when you are gone,  
Joy and pleasure is there none.

"Feast it freely with your lovers;  
Blithe and wanton sweetes doo fade:  
Whilst that lovely Cupid hovers  
Round about this lovely shade,  
Sport it freely one and one:  
After death is pleasure none.

"Now the pleasant spring allureth,  
And both place and time invites,  
Out alas! what heart endureth  
To disclaime his sweete delightes.  
After death, when we are gone,  
Joy and pleasure is there none."

This is sung by "a faire delicious damosell crowned with a garland of roses, appalled after the manner of a Hamadriade." It is probable that in the fourth line of the third stanza *lovely* is misprinted for *lonely*. Two years after "Robert the Devil" came out, Lodge published "William Longbeard," containing a variety of poems, some of which are original and others

translated or imitated from the Italian, without acknowledgement: the following is a brief proof of his obligations of this kind :

“ When I admire the rose,  
That nature makes repose  
In you, the best of many,  
More faire and blest than any;  
And see how curious art  
Hath decked every part,  
I thinke with doubtfull vieu,  
Whether you be the rose, or the rose you.”

This is imitated from Guarino, with some loss of elegance :

“ E si vermiglia in viso  
Donandola si fece, e si vezzosa,  
Che pareva rosa, che donasse rosa.”

At this date, (1593), Lodge must have lived mainly by book-making, and, in order to swell the tract above quoted to a reasonable size, he appended several novels, all of which he probably obtained from foreign originals.

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LOK, HENRY.—Ecclesiastes, otherwise called The Preacher. Containing Salomons Sermons or Commentaries (as it may probably be collected) upon the 49 Psalmes of David his father. Compendiously abridged, and also paraphrastically dilated in English poesie &c. Composed by H. L. Gentleman. Whereunto are annexed sundrie Sonets of Christian Passions heretofore printed, and now corrected and augmented, with other affectionate Sonets of a feeling conscience of the same Authours. Psal. 144 &c. London. Printed by Richard Field, dwelling in the Blackefriers neare Ludgate. 4to. 1597. 175 leaves.

This volume is more especially valuable because it contains at the end, after the table of contents, sixty sonnets not mentioned in the title, and accompanying only two known copies of the work. They are addressed to many of the chief nobility, male and female, of the court of Elizabeth, including the Archbishop of Canterbury; Sir Thomas Egerton; Lord Burghley; the Earl of Essex; Lord Charles Howard of Effingham; Lord Cobham; Lord North; Lord Buckhurst;

the Earl of Northumberland; the Earl of Southampton; Lord Hunsdon; Sir Walter Rawleigh; Sir Edward Dyer; Fulke Greville; Richard Carew of Anthony; the Marchioness of Northampton; the Countess of Derby; the Countess of Essex; Lady Rich; Lady Carey; Lady Wolley, &c. &c. and ending with a sonnet "To all other his Honorable and beloved friends in generall." The last but three is to "the Lady D.," with whom Lok claims kindred, and, as none of his biographers have mentioned the connection, it is on this account, if on no other, worthy of quotation :

*" To the vertuous Lady the Lady D.*

" If kinred be the neerensse of the blood,  
 Or likenesse of the mind in kind consent;  
 Or if it be like pronenesse unto good,  
 Or mutual liking by two parties ment ;  
 If kindnesse be in truth a firme intent  
 With open heart to testifie good-will ;  
 If true good-will be to contentment bent,  
 If true contentment cannot be in ill ;  
 I know you will repute this token still  
 A pledge of kinsmans love in ech degree ;  
 Which though it do your treasure litle fill,  
 Yet way to perfect wealth will let you see.  
 My selfe in kindnesse wish and hope in you,  
 Profit of mind, and soules content t' insue."

As this portion of the work is of such extreme rarity, we will insert two other sonnets :

*" To the Right Ho. Knight, Sir Thomas Egerton, Lord Keeper of the  
 great Seale of England.*

" What fame reports (by mouth of good and wise)  
 It is not flattery to record the same.  
 The publike eccho of your prayse doth rise,  
 That you by justice ballance judgement frame.  
 Then may you not my pen of boldnesse blame,  
 If it present to your impartiall eye  
 This holy worke, to shield it with your name,  
 Which may among prophane in daunger ly.  
 Wise Salomon child's parent true did try,  
 And Daniell false accusers fraud bewray

By searching hearts effects and words, whereby  
 Ones fained love, the others guilt to way.  
 So judge this worke, and him shall it deprave ;  
 So I desire you justice prayse shall have."

*" To the valorous Knight, Sir Walter Rawleigh, Lord Warden of the  
 Stannerie, and Captaine of the Guard.*

" Of happinesse when as I hapt to write  
 Me thoughts did make a period (Sir) in you,  
 Who being sworne to Mars, and Pallas knight,  
 They both with equall honor did endew,  
 And therefore might become a censurer tréw  
 Of greatest blessings men propound or find.  
 Vouchsafe you then this tract thereof to vew,  
 As if that Salomon had it assignd :  
 Whose interest in you expects your kind  
 And grate acceptance of his grave advise,  
 From whom (though many other men were blind)  
 He chalengeth a doome right godly and wise.  
 But as for me, his messenger, suffiseth  
 The prayse to truely speake what he deviseth."

It is quite clear from the title-page that Lok's " Christian Passions " had been printed before they appeared in this volume, but no earlier edition of them has come down to us.

This copy was no doubt presented by the author to Lady Wolley, a duplicate of the sonnet at the end to her being pasted on the fly-leaf facing the title, and her autograph being upon the other side of the same fly-leaf.

The complete work is dedicated in prose to Queen Elizabeth, followed by an address " To the Christian Reader," and commendatory verses in Latin by A. H. S. ; Joh. Lily ; and L. P. : in English by H. A. and M. C. The main poem is introduced by a Sonnet to the Queen. There is a new title-page for the " Sundry Christian Passions," which are dedicated to the Queen in a page of peculiar verse : a preliminary address to the Reader introduces three hundred and twenty sonnets, to the whole of which a table is added.

An error which has crept into the various accounts of Henry Lok and his works may here be corrected. It originated with Ritson, and has been repeated by Dr. Bliss, (Wood's Ath. Oxon. I. 662). It has been supposed that he was the author of a work entitled " Of Love's Complaints with the

Legend of Orpheus and Euridice," 12mo. 1597, because the initials H. L. are at the end of the dedication to "Ma: Anthonie Gibsonne." The fact is that the work was printed for Humphrey Lownes the bookseller, who (as was not unfrequently the case) prefixed a dedication, and put his own initials to it: he there terms the anonymous author "an exquisite architect, that when he pleaseth can form models of better eternitie." The writer of the poems would not so have spoken of himself; and it is clear that neither Ritson nor those who followed him had seen the work of which they were speaking, for they all omit the title of the most important part of it, "Of Love's Complaints."

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LONDON.—Londoners, their Entertainment in the Countrie, or a whipping of Runnaweyes. Wherein is described Londons Miserie, the Countries Crueltie, and Mans Inhumanitie. At London Printed by H. L. for C. B. 1604. B. L. 4to. 16 leaves.

This anonymous tract consists chiefly of abuse of Londoners for running into the country, and of country people for their inhumanity in driving them back during the prevalence of the plague, which infected both the metropolis and the provinces when James I. came to the throne. It is not good enough for Dekker, but he imitated part of the title of the tract in his "Rod for Runaweyes," which he printed on the plague of 1625. (Vide p. 103, in this Catalogue.) The body of the performance begins after a short address from London to her Citizens. The writer introduces into his work what he terms "an Ælegie" and an "Æglogue" in verse, neither of them of any merit, and he concludes by "Londons welcome home to her Citizens," in nine six-line stanzas, not one of which is worth quoting.

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LYDGATE, JOHN.—Here begynneth the testamēt of Johñ Lydgate monke of Berry: which he made hymselfe, by his lyfe dayes. B. L. 4to. 14 leaves.

The only other known copy of this remarkable autobiographical tract seems to be in the public library at Cambridge: Lydgate was the first English author who wrote his own memoirs.

Under the title of the work is a wood-cut, of which the following is a

fac-simile; and, as the tract is autobiographical, it may have been intended as a portrait of Lydgate: the likeness was probably not remarkably accurate.



At the back of the title-page is another wood-cut of Christ sitting under the Cross, which is repeated at the end: the last page is occupied by Pynson's large device, and not the smaller device, numbered V. by Dr. Dibdin, who had professedly never seen the work, giving merely Ritson's note regarding it. The poem, which is in seven and eight-line stanzas, begins on Sign. a. ii., in the following manner:

“ The yeres passed, of my tender youthe  
 Of my freshe age, feared the grenenesse  
 Lust apalled, the xperyence is couthe  
 The vnweldy ioyntes, starked with rudenesse  
 The cloudy syght, mysted with darkenesse  
 Without redresse: recure, or amendes  
 To me of dethe, haue brought in the kalendes.”

Remembrance, who is personified, visits Lydgate, and, after applauding the Spring for its beauty, the author falls to prayer, purposing his “wretched

lyfe tamenden," and afterwards gives an account of his youth. Among other things he says :

" My lust was alway to skorne folke, and iape,  
Shrewed tournes euer among to vse,  
To scoffe and mowe lyke a wanton ape:  
Whan I dyd euyl other I dyd acuse.  
My wyttes fyve in wast I dyd abuse,  
Redyer cherystones for to tell,  
Than to go to churchie, or here the sacryng bell.

" Lothe to ryse, lother to bedde at cue;  
With vnwasshe handes redy to dynere:  
My Pater noster, my Crede, or my beleue  
Cast at the cocke: lo, this was my manere.  
Waued with eche wynde, as doth a rede spere;  
Snobbed of my frendes such tatches tamende,  
Made deffe eare, lyst nat to them attende."

Again just afterwards:

" My port, my pase, my fote alway vnstable,  
My loke, myne eyen vnsure and vacabounde;  
In all my werkes sodenly changeable:  
To all good thewys contrary I was founde.  
Nowe ouersad, nowe mournyng, nowe iocounde,  
Wylfull, recheles, madde; startyng as an hare  
To folowe my lust, for nothyng wolde I spare.

" Entryng this tyme into relygion,  
Unto the ploughe I put forthe my hande  
A yere complete; made my professyon,  
Consyderyng lytel charge of thylke bande.  
Of perfectyon full good example I founde;  
The techyng good in me was all the lacke:  
With Lothes wyfe I loked oft a backe."

And thus Lydgate proceeds through twenty-one stanzas, ending with a pious exhortation in the person of the Saviour. The following is the last stanza, in the same spirit as eighteen others which precede it :

" Tary no lengar, towarde thy herytage  
Haste on thy way, and be of right good chere;



Go eche day onwarde on thy pylgremage ;  
 Thynke howe short tyme thou shalt abyde here.  
 Thy place is bylded aboue the sterres clere ;  
 None erthly palaes wrought in so stately wyse.  
 Come on, my frende, my brother moost entere,  
 For the I offred my blode in sacrifice.

“Thus endeth the testament of Johñ Lydgate monke of Bery, on whose soule Jesu have mercy.

“Et sic est finis, sit laus et gloria trinis.”

The colophon is as follows :

“Emprinted at Lōdon in fletestrete by Richard Pynson : prioter vnto the kynges noble grace. With priuylege of our souerayne lorde the kyng.”

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LYDGATE, JOHN. — The prouerbes of Lydgate. B. L. 4to.  
 12 leaves.

This is an edition unknown to bibliographers : Dr. Dibdin mentions one impression by Wynkyn de Worde without date, from which this is essentially different. The colophon is on the reverse of C. iij. : “Here endeth the prouerbes of Lydgate vpon the fall of prynces. Imprynted at London in Flete strete at the sygne of the Sonne by me Wynkyn de Worde.” The title is in a scroll, with three figures under it, one of them the same as on the title-page of Mychel’s “Churle and the byrde,” and the two others often used ; but there is no person at the back of the title sitting at a reading-desk, as in the Cambridge copy of which Dr. Dibdin speaks, for the poem begins on that page as follows :

“Go kysse ye stepes of them yt were fortheryġ  
 Laureate poetes, whiche had soueraynte  
 Of eloquence to supporte thy makynge,  
 And pray all tho, yt shall this processe se  
 In thyn excuse, that they lyste to be  
 Fauourable to lacke or to comende.  
 Gete thy grounde vpon humylyte  
 Unto theyr grace that thou mayste vp ascende.”

The stanza will be found to vary in several particulars from that quoted by Dr. Dibdin, and the same remark will apply to the stanza which concludes the

tract, which he also extracts (*Typ. Ant.* II. 360.) This edition is printed upon only twelve leaves, while that which Dr. Dibdin describes occupies fourteen. What may be termed the Prologue furnishes two more stanzas of the same form as that above inserted, when the author changes to the seven-line ballad measure: then, with the words *Paupertas conqueritur super fortunam*, commences a dialogue between Paupertas and Fortuna, which is nearly the same as that which in Chaucer's Works (Edit. Kingston, 1561, and in both Speght's editions, 1598 and 1602) is called "Balade of the village without paintyng." It is succeeded by *Ecce bonum consilium galfridi chauceri contra fortunam*, also printed in different editions of Chaucer. Next comes "a commendacyon of pacyence," and a narrative of the death of Cicero, with some sage advice for conduct in life, which is followed by "Lenvoy," occupying twenty-seven eight-line stanzas, and opening thus:

" Towarde the ende of frosty Januarie,  
Whan watry phebus had his purpose take  
For a season to soiourne in aquarye,  
And Caprycorne hadde vtterly forsake,  
Towarde aurora amorowe as I gan wake,  
A feldfare full erly toke her flyght  
Tofore my studye, sange with her fethers blake:  
Loke in thy myrroure & deme none other wyght."

Another stanza runs as follows:

" No man is clere without some trespace,  
Blessed is he that neuer dyde offence;  
One man is meke, another dothe menace,  
Some man is fyers, some man hathe pacyence;  
One is rebell, another dothe reuerence;  
Some man coorbed, some man gothe vpryght:  
Let eche man serche his owne conscyence.  
Loke in thy myrroure, and deme none other wyght."

This last line, with slight variations, is the burden of every stanza. In the beginning of what relates to the death of Cicero, Lydgate refers to the narrative "Bochas" had given respecting the assassination of Julius Cæsar.

LYDGATE, JOHN. — *The Life And Death Of Hector*, one and the first of the most puissant, valiant, and renowned Monarches of the world, called the Nyne worthies. &c. Written by John Lidgate, Monke of Berry, and by him dedicated to &c. Henry the Fift, King of England. At London Printed by Thomas Purfoot. Anno Dom. 1614. fol. 164 leaves.

The title-page is a wood engraving, with emblems of the four quarters of the globe, Wisdom and Science supporting the sides, and at the bottom an old man writing in his study.

This is a mere republication of Lydgate's "Hystory, Sege and Dystruceyon of Troy," first printed by Richard Pynson in 1513, and subsequently by Thomas Marsh in 1555. It begins with the dedication to Henry V.; "Lenvoy;" "The Translator to his Booke;" and "The Preface to the Reader." The body of the poem is divided into five Books. At the end Lydgate quotes Guido de Columna as his author, who had derived his materials from Dares Phrygius and Dictys Cretensis.

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LYLY, JOHN. — *Pappe with an hatchet. Alias, a figge for my God sonne. Or Cracke me this nut. Or a Countrie cuffe, that is, a sound boxe of the eare for the idiot Martin to hold his peace, seeing the patch will take no warning.* Written by one that dares call a dog, a dog, and made to prevent Martin's dog daies. Imprinted by John Anoke, and John Astile for the Baylive of Withernam, cum privilegio perennitatis, and are to bee sold at the signe of the crab tree cudgell in thwack-coate lane. A sentence. Martin hangs fit for my mowing. n. d. B. L. 4to. 19 leaves.

It is certain that this tract, (which is one of the earliest of the pamphlets issued during the Martin Mar-prelate controversy), was published in or before 1590, as it is mentioned in "The first parte of Pasquil's Apologie" printed in that year. It also preceded Nash's "Almond for a Parrot," where he calls it, "an extemporal endeavour." The author was John Lyly, the dramatic poet. It is written with a degree of humour, very inconsistent with the affected vein displayed by Lyly in his earlier productions, the first of which came out in 1580.

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LYLY, JOHN.—Euphues the Anatomie of Wit. Very pleasant for all Gentlemen to read, and most necessarie to remember &c. By John Lylye Master of Art. Corrected and augmented. London, Printed by J. H. 1631. B. L. 4to. 200 leaves.

This is at least the tenth edition of a once extraordinarily popular work, which introduced a new and vicious style of writing into our language, called Euphuism, happily described by Drayton in two lines in his Epistle to Henry Reynolds ;

“ Talking of stones, stars, plants, of fishes, flies,  
Playing with words and idle similies.”

The present is merely a reprint of the first edition in 1580, including the dedication to Lord de la Warre, and the addresses “ to the Gentlemen Readers,” and “ to my very good friends the Gentlemen Scholars of Oxford.” The volume includes the second part of the work, under the title of “ Euphues and his England,” which originally came out in 1581. The signatures are continued from the one part to the other.

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LYLY, JOHN.—Euphues and his England. Containing his voyage and adventures, mixed with sundrie pretie discourses of honest Love, the discription of the Countrey, the Court, and the manners of that Isle. Delightful to be read, and nothing hurtfull to be regarded &c. By John Lyly, Maister of Arte. Commend it, or amend it. Imprinted at London for Gabriel Cawood &c. 1581. B. L. 4to. 140 leaves.

This is the first edition of the second part of “ Euphues the Anatomy of Wit.” It is dedicated at some length to the Earl of Oxford, followed by an address “ To the Ladies and Gentlewomen of England,” and another “ To the Gentlemen Readers.” Hence we learn that, Lyly having published his “ Euphues, the Anatomy of Wit,” before his friends were aware of what he was about, had rather reluctantly and tardily brought out this second part of the same work. Nothing can well be more untrue than the attractive assertion on the title-page, that it contains a description of the manners of England at that period. It is entirely prose, excepting some Latin hexameters and pentameters entitled *Jovis Elizabeth*, extravagantly complimentary to the Queen.

Anthony Wood, referring to Lyly's dramatic productions, says that in 1632 six of them were reprinted at London, "by the care of Hen. Blount, Esq. afterwards a Knight," an error corrected by Dr. Bliss, (*Ath. Oxon.* I. 676), but into which Sir E. Brydges fell when he published his edition of Phillips's "*Theatrum Poetarum*" in 1800. The "Six Court Comedies," as they are called, by Lyly, were printed by William Stansby for *Edward Blunt*, who was a bookseller, and was never knighted. He was probably the same who, as early as 1600, had published a translation from the Italian under the title of "*The Hospital of Incurable Fools*," dedicated by him to his "capricious neighbour John Hodgson, alias John Hatter, or, (as some will), John of Pauls Churchyard."

By Lansdowne MS. XXXVI., Art. 76, an original letter from Lyly to Lord Burghley, we learn that he had been in his Lordship's service, and we may infer that he was then in disgrace on some suspicion arising out of incorrectness in his accounts.

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LYNDSAY, SIR DAVID. — The complaynte and testament of a Popiniay Which lyeth sore wounded and maye not dye, tyll euery man hathe herd what he sayth: Wherfore gentyll readers haste you y<sup>t</sup> he were oute of his payne. B. L. 4to. 23 leaves.

Only one other copy of this edition of Sir David Lyndsay's poem is known, and that is deposited in the King's Library. At the conclusion we read as follows: "Here endes the complaynt, & testament of the kynge of Scottes Papinpo, compyled by David Lyndesay of the mount, and finysshed the xiiij. day of Decembre, in the yere of our lord. 1530. Imprynted at London in Fletestrete, at the sygne of the Sonne, by Johñ Byddell. The yere of our lorde M. D. xxxviij. Cum privilegio." It is bound up in the King's Library with a copy of the same production, and of others printed in Paris, "at the command and expenses of maister Samuel Jascuy," 4to, 1558. There was also an edition printed by Scott in Aberdeen, but the differences between the three impressions are little more than typographical. Byddell seems to have rendered it more palatable to English ears by rejecting some of the pure Scotticisms in respect of orthiography. The production itself is well known from Chalmers' edition of the Works of Sir David Lyndsay, in 3 vols. 8vo.

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**LYSIMACHUS AND VARRONA.** — The most excellent Historie of Lysimachus and Varrona, daughter to Syllanus, Duke of Hypata, in Thessalia. Wherin are contained the effects of Fortune, the Wonders of affection, and the conquests of incertaine Time. By J. H. R. &c. London Printed by Thomas Creede. 1604. B. L. 4to. 51 leaves.

No other copy of this novel or romance is known: it is written in obvious imitation of productions of a similar kind by Robert Greene, but it wants his various fancy and general elegance of expression. Of the letters J. H. R. on the title-page and at the close of an address "to the Gentlemen Readers," only the two first are to be taken as those of the author, for he subscribes the dedication to the Earl of Southampton J. H., and the R. is to be understood as the initial of some addition not easily explained. It is very possible that J. H. means John Hind, who two years afterwards published, with his name at length, another work of the same class under the title of "Eliosto Libidinoso."

The story is introduced by complimentary verses signed Ro. Bacchus, and Tho. Talkinghame, the latter asserting that I. H. had

—————"leapt beyond old Ovids straine  
In taunting Lovers for their fruitlesse paine,"

which in fact gives the general moral of the narration. It includes several pieces of poetry, apparently original, whereas Hind in his "Eliosto Libidinoso," besides inserting lines of his own, makes free with the productions of Greene, Breton, and others. The following sonnet by Lysimachus is one of the best specimens, and shows that J. H. did not concur in the later opinions of Daniel and Drayton, that double rhimes were to be avoided: both those poets in correcting their works, as they went again through the press, often substituted single rhimes:

"Should I accuse mine eies that boldly gazed  
On that faire object, not to be obtained,  
Or blame the worth in Europ's wonder blazed,  
That them to looke, and me to love constrained?  
Eyes for excuse alleadge prevailing reason;  
Heart in extreames on fancies wrong exclaimed:  
Hopes Sunshine, clowded like obscurest season,  
Yeelds to dispaire, at my misfortunes aymed.

Nature, too lavish, outward graces planted;  
 Vertue too friendly, inward bounties sowed;  
 Yet those faire eyes of courteous lookes are scanted,  
 And Angels hue on tygers thoughts bestowed.  
 Tush! love, with griefes which did oppresse me sore,  
 Is cause that I my deathlike life deplore."

The style of the prose may be judged from the opening of the work :

"In Thessalia, when [where?] Nature hath made the soyle proude with the beautie of Floras riches, as though she meant to wrap Tellus in the glorie of her vestments, there dwelled a *Magnifico*, a man of most honorable parentage, whome Fortune had graced with many favours, and Nature honoured with sundrie exquisite qualities, so beawtified with the excellencie of both, as it was a question whether Fortune or Nature were more prodigall in desciphering the riches of their bounties. This Knight, thus enricht with vertue and honour, surnamed *Syllanus*, had to joy him in his age a daughter of great beawtie, so exquisite in her exterior feature, as no blemish might eclipse that which Nature had bestowed in her lineaments. This Damsell whose name was Varrona, dayly used to traverse the plaines wherein her father's sheepe were kept, partly to prevent inconveniences which through idlenesse might have annoyed her health, and partly to ply the care of her fathers folds: (for she knew that the eyes of the maister feedes the cattell) which with such diligence was performed, as that she seemed with labour to enter armes against want, and with her hands thrift to preoccupate her hearts griefe."

The volume in fact contains two novels: that of *Lysimachus* and *Varrona* concludes on Sign. K. 4, and then commences "The Historie of *Valentine* and the two *Beggars*," which fills the last twelve leaves. Into this novel is introduced a poem of peculiar construction, of which that construction is, however, the only merit. It consists of six stanzas, in which the same four rhimes are always repeated, excepting in the third stanza, where the four rhimes are near the beginning of each line. Spenser has a specimen of a somewhat similar kind in his *Shepherd's Calendar* for August, which he imitated from the Italian.

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MAIDEN'S CROSS ROW.—Here is a necessarye Treatyse for all maner persons to reade, and hath to name, the Maydens Crosse rewe. n. d. B. L. 4to. 4 leaves.

This unique tract consists of thirty seven-line stanzas. It was unknown to Herbert, and it is probable that Dr. Dibdin never saw it, although he gives some account of it, (*Typ. Ant.* III. 208), or he would not have assigned it to Lydgate: the first stanza shows that it was by somebody who called Lydgate his "master:"

" Janus Byfrons, amyddes January,  
With his frosty berde, and thycke loches rore,  
Began the colde calendas of February  
Right than I thought, how lōge me before  
My mayster Lydgate dyd applye hym sore  
Fables to fayne unto moralyte,  
To shewe the ev yll theyr iniquyte."

Wyer was no doubt, as Dr. Dibdin states, the printer of it, but the conclusion is not, as he gives it, merely "Robert Wyer," but *Finis qd Robert wyer*, which seems to establish that he was the author of it, and, like some others, he might call Lydgate his "master:" had he been only the printer of the poem, he would not have added the *qd* or *quoth*, which was then and afterwards the usual mark of authorship. The writer thus proceeds in the second stanza:

" All this consyderyd to my bedde I went,  
Fallynge a slepe than full ryght shortly,  
And in this slumbre, methought, incontynent  
By an olyne tre I was full sodayuely;  
Where sat a Mayde complaynyng rufully,  
Beatyng her handes, and under bowes dyd shrowde,  
In the maner folowyng bewaylyng all alowde."

She laments the loss of a "good frende," and that she had spent her "flowryng age in vanyte," and then continues:

" I toke no hede unto dame reason,  
Whiche these prouerbes folowyng dyd me tell,  
Upon all the letters to have conclusyon:



So was I ruled by thre enemyes so fell,  
 As the worlde, the flesshe, and the fende of hell;  
 But, as I may, I wyll them specify  
 Eche after other, as I harde them truely."

She follows through twenty-two letters of the alphabet or "cross-row," (omitting J, and U, or V), lamenting her sins, and giving moral and religious advice, each line of each stanza beginning with a word that commences with one of the letters. What succeeds is a specimen:

" Knowe fyrst God and thy selfe, secondly  
 Knowe well thy prynce by dewe obedyence:  
 Knowe thy neyghboure well and certaynely,  
 Knowe well connyng by dewe experyence:  
 Knowe well in whom thou mayst haue confydence;  
 Knowe well the pore, and not hym forsake:  
 Knowe hym well that thou of counsaile make."

The "Maiden" was in a straight when she came to the letter X, and was obliged to give a Latin stanza, the first word of each line being the abbreviation for Christi, viz. X̄pi:

" X̄pi time semper potentiam,  
 X̄pi vide ac quinque vulnera," &c.

She adds three stanzas as a sort of termination, and the author, who has the supposed vision, thus winds up the work:

" The cocke crowed and I dyd awake,  
 Greatly musyng upon my vysyon,  
 And unto me I brefly began to take  
 Penne and ynke for to wryte that season  
 All that I had harde without abusyon;  
 Prayenge you all, that it doth here or se,  
 To Pardon me of your benygnyte.  
 Finis. qd Robert wyer."

Herbert complains that the productions of Wyer's press are so "vilely printed that they are fit only for the ballad stalls." Such doubtless was the destination of "The Maydens Crosse rewe."

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MARCELLINE, GEORGE. — Epithalamium Gallo-Britannicum : or Great Britaines, Frances, and the most parts of Europes unspeakable Joy, for the most happy Union, and blessed Contract of the High and Mighty Prince Charles, Prince of Wales, and the Lady Henrette Maria, Daughter to Henry the fourth, surnamed the Great &c. London Printed for Thomas Archer, &c. 1625. 4to. 77 leaves.

It is dedicated by the author, George Marcelline, to Prince Charles, followed by an Epistle to the Duke of Buckingham, and an address "to the Reader." To these is added the large folding plate representing Prince Charles and Henrietta Maria standing hand in hand, a flying Cupid with a crowned flaming heart being between them. They are surrounded by architectural ornaments and pedigrees. A couplet is placed on a ribbon over each head, and there are twenty-two verses at the bottom of the plate, which do no great credit to the author's Muse. They are these :

“Thrice happy Union and Communion sweet  
 When Pallas gives to Ceres lovely greet;  
 When Warre and Wealth, when Peace and Pollicie  
 Walke hand-in-hand in blissefull Unitie.  
 Two so distinct to be so linct in one  
 Like individuals, needes not heere be showne:  
 A Paradox; yett those two opposites  
 Heaven in this Royall Paire blestly unites:  
 To make our Albions oderiferous Rose  
 With Fraunces Flow'r de Luce closely to close  
 In holy, happy, Heav'n-desir'd affection,  
 To tottering Europes all-admir'd protection  
 To make our Englands aged Salomon  
 (The royall Cedar of our Lebanon)  
 With spacious, specious branches to respring  
 To joy the hearts of Subjects and of King.  
 By Mars his martiall might to make Foes perish,  
 By Ceres serene sight true Friends to cherish  
 In Charles & Henrietta's hand and hart  
 To see the seate of Virtue, Armes and Art;  
 In both to make both Friends & Foes to wonder:  
 Whom Heav'n (thus) joynes, lett none dare put a sunder.”

The author was prudent in making the whole body of his work prose : it is a panegyric upon James I., Prince Charles, and Henrietta Maria.

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MARKHAM, GERVASE.—The Gentlemans Academie, or the Booke of S. Albans : Containing three most exact and excellent Bookes : the first of Hawking, the second of all the proper termes of Hunting, and the last of Armorie : all compiled by Juliana Barnes in the yere from the incarnation of Christ 1486. And now reduced into a better method by G. M. London Printed for Humfrey Lownes &c. 1595. 4to. 97 leaves.

This is probably "the book of the sciences of hawking and hunting" to which Master Stephen alludes in Act I. Scene i. of Ben Jonson's "Every Man in his Humour," which was first acted either in 1595 or 1596. It is a republication, with many variations, of a work known by the name of "The Book of S. Albans," by Juliana Barnes or Berners, first printed, as the above title-page correctly states, in 1486.

Markham's work is dedicated "To the Gentlemen of England, and all the good fellowship of Huntsmen and Falconers;" and he professes to have observed in many instances the "plaine and homely English," and the "honest simplicitie" of the old times. On p. 41 is a new title-page: "The Booke of Armorie. London Printed by Valentine Sims for Humfrey Lownes &c. 1595," and what follows is a treatise on "the genealogie of coate-armors, and how a perfit Gentleman shall be knowne from an imperfit clowne." The whole work is prose.

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MARLOW, CHRISTOPHER.—All Ovids Elegies : 3 Bookes. By C. M. Epigrams by J. D. At Middlebourgh. n. d. 8vo. 51 leaves.

The elegies of Ovid were translated, as far as they may be considered translations, by Christopher Marlow, and the epigrams were written by Sir John Davys, author of "Orchestra," &c. (Vide p. 92 of this Catalogue.)

This edition is one of extraordinary rarity, and, though undated, was probably printed before the year 1600, and perhaps not long after Marlow's death in 1593. The versions were subsequently republished under the same title

and without date, but, judging from the type, at least forty or fifty years after the edition now in our hands. One ground for concluding that the edition before us was printed prior to 1600, is that an Epigram contained in it by Sir John Davys is clearly alluded to by Sir John Harington in his "Metamorphosis" of Ajax, 1596, 8vo. : "Heywood (he says) for his Proverbs and Epigrams is not yet put downe by any of our countrey, though *one* doth indeed come neare him, that graces him the more in saying he puts him downe." "M. Davies" stands in the margin opposite, and the passage has reference to the following Epigram numbered 29 :

*" In Haywodum.*

" Haywood, that did in Epigrams excell,  
Is now put downe since my light Muse arose,  
As Buckets are put downe into a Well,  
Or as a schoole boy putteth downe his hose."

The same Epigram is answered by T. Bastard in his "Chrestoleros," 1598 (Lib. II., Epigr. 15); and in "Skialetheia," printed in the same year, the author takes up the same subject as the second Epigram of Sir John Davys. It is pretty clear, therefore, that there was an edition of Davys' Epigrams before the commencement of the seventeenth century. Marlow's paraphrase of Ovid's Elegies begins thus, showing that he took some liberties with his original :

" We which were Ovids five bookes, now are three,  
For these before the rest preferreth he.  
If reading five, thou plainst of tediousnesse,  
Two tane away, thy labour will be lesse."

After Lib. I., Elegia 15, comes "The same by B. J.," which may mean Ben Jonson, but it is rather a correction and improvement of Marlow, than a new translation.

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**MARLOW, CHRISTOPHER.**—Hero and Leander : Begun by Christopher Marloe, and finished by George Chapman. Ut Nectar, Ingenium. London Printed by N. Okes for William Leake &c. 1637. 4to. 40 leaves.

This is the last of the old editions of the tale of Hero and Leander, as paraphrased by Marlow and Chapman from the Greek of Musæus. Marlow wrote

the two first sestiams, (so subsequently divided), and they were printed in 1598, five years after, though licensed for the press in the year of his death. To these Chapman added four other sestiams, with "Arguments" to his own as well as to Marlow's part of the work: they were published together in 1606, and afterwards frequently reprinted, viz. in 1609, 1613, 1629, 1634, and 1637. A copy of the edition of 1629 exists, containing some particulars of Marlow, in the hand-writing of Gabriel Harvey. The original dedication by the stationer, E. Blunt, to Sir Thomas Walsingham, is preserved in the various editions. In the first impression of 1598, after the line which concludes the second sestiad, as divided by Chapman,

"Dang'd downe to hell her loathsome carriage,"

are added the words *Desunt nonnulla*. Marlow therefore wrote only eight hundred and twenty-four lines of the whole production, four hundred and eighty-six of which Chapman placed in the first, and three hundred and thirty-eight in the second sestiad.

Marlow had all the requisites of a great poet: a bold imagination, accompanied by a lively and delicate fancy, and a style pure, free, and vigorous: his versification is often delightfully harmonious, as in the following short extract from the first sestiad of "Hero and Leander:"

"It lies not in our power to love or hate,  
For will in us is over-rul'd by Fate.  
When two are stript, long ere the course beginne  
We wish that one should lose the other winne;  
And one especially doe we affect  
Of two gold ingots, like in each respect.  
The reason no man knowes: let it suffice  
What we behold is censur'd by our eyes.  
Where both deliberate the love is slight:  
Who ever lov'd that lov'd not at first sight?"

What Chapman made the conclusion of the first sestiad is in a vein of satire and rebuke not less happy:

"And but that learning in despight of Fate  
Will mount aloft and enter heaven gate,  
And to the seate of Jove it selfe advance,  
Hermes had slept in hell with ignorance.  
Yet as a punishment they added this:  
That he and povertie should alwaies kisse;

And to this day is every scholler poore :  
 Grosse gold from them runs headlong to the boore.  
 Likewise the angry Sisters, thus deluded,  
 To venge themselves on Hermes, have concluded  
 That Midas brood shall sit in honors chaire,  
 To which the Muses sonnes are onely heire,  
 And fruitfull wits that in aspiring are  
 Shall discontent run into regions farre ;  
 And few great Lords in vertuous deedes shall joy,  
 But be surpriz'd with every garish toy,  
 And still enrich the lofty servile clowne,  
 Who with incroching guile keeps learning downe.  
 Then muse not Cupids suit no better sped,  
 Seeing in their loves the Fates were injured."

It has been the custom to consider Chapman's conclusion much inferior to Marlow's commencement, but such has been the fate of continuators with scarcely more than one exception — Ariosto : he gained greater applause by his second part of Boiardo's romance than was ever given to the first part.

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MARSTON, JOHN. — The Metamorphosis of Pigmaliions Image.  
 And Certaine Satyres. At London, Printed for Edmond Matts  
 &c. 1598. 12mo. 45 leaves.

Marston is to be placed seventh in the list of English satirists, Bishop Hall, to whom he often alludes, being, as elsewhere shown, (Vide p. 138), the sixth, though claiming to rank as the first. Marston is a manly, vigorous, but often rugged writer, and seems sometimes even to disdain the graces of style and other ornaments of poetry. He was an original thinker, but his satirical productions are full of local, personal, and temporary allusions, which are now generally unintelligible.

"The Metamorphosis of Pigmaliions Image" is dedicated "To the Worlds mightie Monarch Good Opiniou;" and the principal purpose of the author was to ridicule and show the immorality and evil tendency of a class of poems then fashionable, and to which Shakespeare's "Venus and Adonis" belongs. In some couplets which follow the main poem, Marston exclaims :

"Is not my pen compleate? Are not my lines  
 Right in the swaggering humor of these times?"

and he adopts the same stanza that Shakespeare had employed; but, even in the midst of his luxurious descriptions, he cannot avoid being satirical, as in the following instance:

“ Who ever saw the subtile City-dsme  
 In sacred church, when her pure thoughts shold pray,  
 Peire through her fingers, so to hide her shame,  
 When that her eye her mind would faine bewray?  
 So would he view, and winke and view agsaine:  
 A chaster thought could not his eyes retaine.”

The main poem consists of thirty-nine stanzas in this form. The “ certain satires,” four in number, and all written in couplets, follow, but the versification is usually harsh, and the rhyme frequently very defective. In the beginning of the first satire Marston asks,

“ Tell mee, browne Ruscus, hast thou Gyges ring,  
 That thou presum'st as if thou wert unseene?”

and he never scruples to adopt words rather for the sense than for the sound: in the fourth satire occurs this couplet:

“ O, then, thrice holy sge, thrice sacred men,  
 Mong whom no vice a Satyre can discern.”

Preceding this satire is a poem headed *Reactio*, wholly occupied by a vindication of the writers whom Hall had previously attacked in his “ Virgidediarum:” addressing that author, Marston exclaims:

“ Vaine envious detractor from the good,  
 What cynicke spirit rageth in thy blood?  
 Cannot a poore mistaken title scape,  
 But thou must that unto thy Tumbrell scrape?”

and he subsequently adds four of the best lines in the volume:

“ So have I seene the March wind strive to fade  
 The fairest hewe that Art or Nsture made:  
 So Envy still doth barke at clesrest shine,  
 And strives to staine heroyick acts devine.”

The dedication to Good Opinion is subscribed W. K., the initials of William Kinsayder, the name under which Marston published his earlier productions. He was the author of a Masque, existing only in MS., and of an uncertain date, which he wrote for Alice, Countess of Derby, who was married to Lord

Ellesmere. It is thus dedicated to her Ladyship in the author's own hand-writing :

Madam  
 If my slight Muse may suite yo<sup>e</sup> noble merite  
 My hopes are crown'd, & I shall cheere my spirit  
 But if my weake quill droopes, or seems Drift  
 'Tis not yo<sup>e</sup> want of worth, but mine of Witt

The servant of yo<sup>e</sup> Honor'd  
 Virtues  
 John Marston

The body of the Masque is in the hand-writing of some person whom Marston probably employed for the purpose.

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MARSTON, JOHN. — The Scourge of Villanie. Three Bookes of Satyres. Perseus.—Nec scompros metuentia carmina, nec thus. At London, Printed by J. R. and are to be sold by John Buzbie &c. 1598. 12mo. 62 leaves.

A second edition of these satires was printed in the following year, without the name of any stationer or bookseller. This caution no doubt arose out of an



order made by the Archbishop of Canterbury and the Bishop of London on the 4th of June, 1599, under which Marston's Satires, Davys's Epigrams, and some other works of a similar kind, were burnt at Stationers' Hall. A decree was also then issued that "no satires or epigrams should be printed hereafter." For this reason William Goddard's Satires, called "a Conference between Alexander and Diogenes," were printed just afterwards "in the Low Countries;" the same author's "Mastiff Whelp" purports to have been printed "amongst the Antipodes."

The main difference between the editions of "The Scourge of Villanie" in 1598 and 1599 is that the latter contains an additional satire personally directed against Hall, produced by an Epigram which Hall had "caused to be pasted to the latter page of every *Pigmalion* that came to the stationers of Cambridge."

Marston dedicates this volume "To Detraction," and at the end of the Satires he inserts an invocation "To everlasting Oblivion," in which he says:

"Let others pray  
For ever their faire Poems flourish may;  
But as for mee, hungry Oblivion  
Devoure me quick—accept my orizon!"

Few authors, however, seem to have been fonder of notoriety, although he affected a contempt for himself as well as his contemporaries. He subscribes a prose address "To those that seeme judicially perusers," W. Kinsayder. In the comedy of "The Return from Parnassus," 1606, Marston is called "Monsieur Kinsayder;" and in his own play, "What you Will," 1607, he applies the name to one of his characters:

"Away, idolator! why, you Don Kinsayder,  
Thou canker-eaten, rusty cur; thou snaffle  
To freer spirits."

The satires in "The Scourge of Villanie" are of precisely the same character as those which follow "Pigmaliions Image" in the former volume, and they excited much attention: the first clumsy couplet,

"I beare the scourge of just Rhamnusia,  
Lashing the lewdnes of Britainia,"

was afterwards often thrown in Marston's teeth. In a prose address at the end of the volume, signed Theriomastix, he protests against its being supposed that he taxed particular persons, and not general vices.

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**MARTIN'S MONTH'S MIND.**—Martins Months minde, that is a certaine report, and true description of the Death, and Funeralls of olde Martin Marre-prelate, the great makebate of England, and father of the Factious &c.

Martin the Ape, the dronke, and the madde,  
The three Martins are whose workes we have had.  
If Martin the fourth come, after Martins so evill,  
No man, nor beast comes, but Martin the devill.

1589. 4to. 32 leaves.

This tract has been attributed to Thomas Nash, but without any sufficient authority: on the contrary, it is dedicated to "Pasquine of England," a title that was given to Nash. The probability is that it came from the same pen as "Pap with an Hatchet," and, like that production, the style is in many respects an imitation of Nash. The local and temporary allusions, especially as regards the theatre and drama, are very curious, and among other things it is stated that Martiu Mar-prelate had been brought upon the stage prior to 1589. From other authorities we know that this offence was committed by the Children of Pauls, and that they were silenced in consequence for a considerable time. (Vide Hist. Engl. Dram. Poetry, I. 275). At the end is a variety of humorous Epitaphs upon Martin Mar-prelate, and the whole tract is highly amusing as a ludicrous composition. It is subscribed "Marphorius," but there is no trace of printer nor bookseller in any part of it. We conclude, therefore, that the publication was considered dangerous.

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**MAXWELL, JAMES.**—The laudable Life and deploreable Death of our late peerelesse Prince Henry. Briefly represented. Together with some other Poemes &c. by J. M. Master of Arts. London Printed by Edw. Allde for Thomas Pavier &c. 1612. 4to. 22 leaves.

Two six-line stanzas, subscribed James Maxwell, dedicate this performance to Prince Charles and his sister Elizabeth. The first poem is the Life and

Death of Prince Henry, where, by a rather extravagant hyperbole, the author says :

“To plant and build he had a great delight :  
 Old ruines his sole presence did repaire.  
 Orchards and gardens forthwith at his sight  
 Began to sprout, and spring to florish faire.  
 Aske of faire Richmond, standing by the Thames,  
 If this be true; or yet of his S. James.”

Prince Henry's "Epitaph in his own four languages," viz. English, French, Latin, and Greek, follows, accompanied by poems on the auspicious accession of James I; on his power of curing the King's evil; "a mystical May-pole of a Palm-tree from Palestine," which was set up in Spring Gardens; a congratulation to Prince Charles; and a similar production addressed to Princess Elizabeth.

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MAXWELL, JAMES.—A Monument of Remembrance, erected in Albion in honor of the magnificent departure from Britannie, and honorable receiving in Germany, namely at Heidelberge, of the two most Noble Princes Fredericke, & Elizabeth &c. By James Maxwell. London Printed by Nicholas Okes for Henry Bell. 1613. 4to. 28 leaves.

The dedication of this strange piece of learned extravagance is to "the right illustrious House of the Howards," and in an address to the Reader the author states his reasons for the selection of that noble family. After "a summary view of the historical points and poetical conceits occurring in this present Monument" the poem begins, the style of which may be judged of from the following stanza, where Maxwell supposes the constellation Argo to be anxious to leap out of the firmament in order to convey the Prince Palatine and Princess Elizabeth to Germany :

“When I behold the twinkling of her face,  
 She lookes as if shee had a deepe desire  
 To leave a while her high æthereall place,  
 Which she now holds amongst those flames of fire,  
 For to descend amidst our River Thames,  
 Thence to transport the gulden Fleece of James.”

In the course of the notes, which are intermingled with the stanzas, the author alludes to his various productions printed, written, or projected, some of which were perhaps never published nor completed. They are :

*Sybilla Britannica*, in five languages.

A Poem on the auspiciousness of his Majesty's entry to this Crown.

A Poem on the Nativity of Princess Elizabeth.

Britannish Antiquities, a work upon.

A Poem called a Mystical May pole, presented to King James.

A Poem on the Nativity of Prince Charles.

Golden Legends of Abraham, Sarah, Isaac, and Rebecca, and Jacob, and Rachel.

The work ends with a dissertation on the common pedigrees of the Prince Palatine and Princess Elizabeth. The singular and fanciful nature of Maxwell's notes may be seen in the following :

“ Eustathius upon the Geography of Dionysius, Julianus the Emperour in his Epistle to Maximus, the philosopher, and Politianus in his Epistle to Jacobus Cardinalis Papiensis, with others more, doe make mention of the river of Rhine's admirable nature in judging of wedlocke-breach ; for if yong children be set on the said water, if they have beene wel-gotten, it beareth them up, and as it were sendeth them backe againe with her approbation to their honest mothers ; whereas such as have beene begotten with any spot or blot, comming by false play, shee overwhelmeth them, or rather swalloweth them up in the midst of her pooles, shewing thereby that she would be avenged in the same manner upon their polluted mothers if they were in their place.”

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MAY, THOMAS. — The Victorious Reigne of King Edward the Third. Written in seven Bookes. By his Majesties Command. Tu mihi, tu Pallas, Cæsariana veni. Mart. London Printed for T. Walkley and B. Fisher &c. 1635. 8vo. 101 leaves.

In the dedication to the King, Thomas May says that the defects of his poem, “ whatsoever they be, can be imputed only to insufficiency, for neither was there argument wanting, not yet endeavour, since I had the actions of a great King to require my skill, and the command of a greater King to oblige my care.” The poem does not include the whole of the reign of Edward III., and the seventh book relates to the restoration of Don Pedro to the Crown of Spain by Edward the Black Prince after the battle of Navaret. The whole

work is very unequal, sometimes turgid almost to bombast, and at others flat, tame, and disfigured by conceits.

Among the Bridgewater MSS. is a poem by May, on the death of the lady of the first Earl, which was inclosed to his Lordship in the following letter :

“ My most hono<sup>d</sup> Lo.

“ I humbly crave your Lordshipp's pardon that I have taken this bolde waye of accesse to kisse your hands, and present you with the enclosed paper, in which I shall beseech your Lordshipp to looke upon my zeale only, and give it your favourable construction; for I have aimed att no greater opinion then to expresse myself an unfained honorer of her vertues and nobility, which I humbly prostrate to your Lordshipp under the protection of your noble report, and the tender of my

*most humble*  
and  
*confined Servant*  
*Tho: Maye:*

“ March 21. 1635.”

The elegy itself is rather laboriously than successfully wrought. It will be observed that it is dated in the same year as his heroic poem under consideration, and at this date May was under the patronage of the Earl of Bridgewater. May was born in 1595, and died in 1650. Lord Clarendon says that he was a man of “great modesty and humility,” troubled with an “imperfection in his speech,” and that he “fell from his duty” to Charles I. in consequence of the refusal of a pension.

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**MERVINE, HISTORY OF.**—The most Famous and renowned Historie of that woorthie and illustrious Knight Mervine, sonne to that rare and excellent Mirror of Princely prowesse Oger the Dane, and one of that royall bond of unmatched Knighthoode the twelwe Peeres of France &c. By J. M. Gent. Printed at London by R. Blower and Val. Sims. 1612. B. L. 4to. 176 leaves.

From the phraseology this is obviously a translation from the French. The fact is not stated by J. M., who subscribes the address "to the Readers who-soever they be," preceding the "first part" of the work; but it is admitted by the printer in his brief preface to the "second part." The initials J. M. would point to John Marston among the authors of that time, but it is not likely that he, who was then a popular dramatist, would engage in such an undertaking, and it bears no marks of his vigorous, although somewhat rugged style. In the preliminary matter to the first part, he promises the second part "the next term, and if I live," and the title-page to the second part bears the same date. The paging and the signatures run on from one part to the other; and, although this is the first edition known, it is very possible that it was printed at a somewhat earlier period, and that the paging and signatures of the two parts were then distinct. If the first part were printed in the beginning of one term, and the second part in the beginning of another, it is not likely that the paging and signatures of both would be continuous. Two poetical pieces are inserted in the first division of the work, but they are of no merit.

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**MIDDLETON, THOMAS.**—The Ant and the Nightingale: or Father Hubburds Tales. London Printed by T. C. for Tho. Bushell, and are to be solde by Jeffrey Chorlton, at his Shop at the North doore of Paules. 1604. B. L. 4to. 23 leaves.

There were two editions of this interesting tract in 1604: this is the second. The first was called "Father Hubburd's Tales, or the Ant and the Nightingale," and it was "printed by T. C., for William Cotton," &c. with Creed's device of Truth chastised, and not Bushell's device (as in the second edition) of Justice striking a measure of corn. The internal differences are still more

important. The greater part of the second edition is a reprint in a larger black-letter type, but between the line on Sign. F. 4 :

“That greater wormes have farde like thee,”

and the line

“By this the day began to spring,”

more than six pages are omitted, including “The Ant’s Tale when he was a Scholler,” and some early blank verse. It is in the “Ant’s Tale” that we meet with the mention of an actor who is called “old Titus Andronicus,” and whose peculiar action with one arm is ridiculed; and here also we find that Julius Cæsar was then represented in a puppet-show: the same exhibition is again noticed in the comedy of “Every Woman in her Humour,” 1609. The other variations are typographical; but bibliographers have not been aware of the existence of two distinct impressions.

The tract is full of curious illustrations of manners and the state of society, and with the assistance of another by the same author, called “The Black Book,” also printed in 1604, we are able to fix the date of the death of the celebrated Thomas Nash. In “The Black Book” he is spoken of as still living, and in “The Ant and the Nightingale,” as dead; so that he died between the publication of the one and the other. This point has not hitherto been ascertained. A mock dedication “to the true general Patron of all Muses, Musicians, Poets and Picture Drawers, Syr Christopher Clutch-Fist,” is subscribed Oliver Hubburd, but the address “to the Reader” has the initials of the author, Thomas Middleton, at the end. In the latter the following passage is remarkable; and, if it do not show that Spenser’s “Mother Hubbard’s Tale” was “called in again,” it proves that obstruction was offered by public authorities to some subsequent production under the same name. T. M. says: — “Why I call these ‘Father Hubburd’s Tales’ is not to have them cald in againe, as the ‘Tale of Mother Hubburd:’ the worlde would sbewe little judgement in that, yfaith, and I should say then, *plena stultorum omnia*; for I entreat here neither of rugged Beares or Apes—no, nor the lamentable downefal of the old wives platters.”

There is no author of that day to whom the initials T. M. will apply, who is at all likely to have produced this humorous tract, excepting Thomas Middleton, the voluminous dramatic poet. He began his career as the author of a religious poem, “The Wisdom of Solomon paraphrased,” in 1597, but in 1602 he was a writer of plays for Philip Henslowe’s theatre.

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**MORE, SIR THOMAS.** — A fruteful and pleasaunt worke of the beste state of a publyque weale, and of the newe yle called Utopia: written in Latine by Syr Thomas More knyght, and translated into Englyshe by Raphe Robynson Citizein and Goldsmythe of London, at the procurement, and earnest request of George Tadlowe Citezein & Haberdassher of the same Citie. Imprinted at London by Abraham Vele, dwelling in Pauls churcheyarde at the sygne of the Lambe. Anno. 1551. B. L. 8vo. 144 leaves.

This is the earliest edition of Sir Thomas More's Utopia in English. The dedication is by Raphe Robynson, to "maister William Cecylle esquiere, one of the twoo principal secretaries to the kyng," and it is remarkable as the first work that was inscribed to that celebrated statesman. Hence it appears that he and Robynson had been at school together. To this dedication succeeds Sir Thomas More's Epistle to Peter Giles, wanting in later impressions of the Utopia. The body of the work commences on Sign. B. 1, and concludes on Sign. S. 4:—"Thus endeth the afternonnes talke of Raphaell Hythlodaye concerning the lawes and institutions of the Iland of Utopia. Imprinted at London by Abraham Vele," &c.

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**MULCASTER, RICHARD.**— In Mortem Serenissimæ Reginæ Elizabethæ. Nænia consolans. Hoc solo officio potui me ostendere gratum. Londini Pro Edwardo Aggas, via longa sub quercu viridi. 1603. 4to. 12 leaves.

Ten pages of Latin hexameter and pentameter verses are subscribed Ri. Mulcaster; and they are followed by a new title, (with new signatures to the pages as if it were a separate publication) as follows:—"The Translation of certaine latine verses written uppon her Majesties death, called A Comforting Complaint. This onely way I could declare my thankefull mind. Printed at London for Edward Aggas &c. Anno. Dom. 1603." It has the initials R. M. at the end, and its chief curiosity and value, (independently of its rarity) is, that it is one of our early specimens of English blank-verse prior to Milton.

Richard Mulcaster was elected Master of Merchant Tailors' School in 1561,



and at Shrovetide, 1572, and in two subsequent years, his scholars acted English plays at court before Queen Elizabeth. He became Master of St. Paul's School in 1596, subsequently obtained a living, and died in 1611. That he wrote better Latin verses than English will be admitted from the last six lines of each part of the work :

“Regnat ut in cælis fælîx nostra Elizabetha,  
Sic regna in terris, rex Jacobe, tuis:  
Utque illa insidias Jesuitarumque furores  
Eludens, sicca morte quieta jacet;  
Sic tu post similes (quia non vitaveris illos)  
Et longum in regno tempus adito dæum.”

He thus renders them :

“As good Elizabeth raignes most happie now in heaven,  
So happie may King James raigne long with us in earth;  
And as she did avoid the Jesuites treacherous traines,  
Whereby she gat her grave in drie and quiet death,  
So good King James goe late to God and slip their snares,  
For if thou stick'st to God, they'l not sticke to sticke thee.”

Nothing can be more contemptible than the play upon the word “stick” in the last line, and the measure of ten syllables, which elsewhere he observes pretty exactly, is here utterly abandoned.

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MUNDAY, ANTHONY.—A breefe Aunswer made unto two seditious Pamphlets, the one printed in French, and the other in English. Contayning a defence of Edmund Campion and his complices &c. By A. M. Honos alit Artes. Imprinted at London by John Charlewood &c. 1582. B. L. Svo. 45 leaves.

Under the name of “Campion” in this Catalogue, will be found an account of the English tract to which this production by Anthony Munday is an answer, and of which, if there were not two impressions dated 1582, two copies are known, one purporting to be printed by Charlewood, as above, and the other for Edward White. Possibly Charlewood printed it for White, although the name of the latter does not here appear.

The most curious portion is biographical, as Munday undertakes to vindicate himself from some of the charges brought against him by the Jesuits for his two works: the “English Roman Life,” and the “Brief Discovery,” of the

treasons of Campion and others. He does not deny that he had been a "stage-player," but he asserts that while an apprentice to Alde the printer, he had not "deceived his Master," and he produces the following certificate from Alde in his favour :

" This is to let all men understand that Anthony Munday, for the tyme he was my Servaunt, dyd his duetie in all respectes, as much as I could desire, without fraude, covin or deceyte : if otherwise I should report of him, I should but say untrueth.

" By me John Alde."

The last seventeen pages are in verse, being in part a parody upon the stanzas at the close of the " True Reporte of the Death and Martyrdome of M. Campion." Of Elderton, there mentioned, Munday says :

" Yea Elderton dooth deskant in his rime  
The high offences of such gracelesse men;  
Which causeth him to yrke at everie crime,  
And gainst their treasons to provide his pen.  
Yet not without wisdom and modestie,  
To warne all other that live wickedlie."

Munday was not long afterwards made one of the Messengers of the Queen's Chamber, (perhaps for his services on this occasion), and so he calls himself on the title-page of his " Palladine of England," 4to. 1588. The tract before us is dedicated to Sir Francis Walsingham, and an address by Munday to the Reader is dated, " From Barbican this 22 of March 1582." He commenced author in 1579, when he published his " Mirrour of Mutabilitie," 4to. : it was printed by John Alde, and possibly Munday was not then out of his apprenticeship to that printer.

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**MUNDAY, ANTHONY.**—The famous pleasant and variable Historie of Palladine of England. Discoursing of honorable Adventures, of Knightly deedes of Armes and Chivalrie : enterlaced likewise with the love of sundrie noble personages, &c. Translated out of French by A. M. one of the messengers of her Majesties Chamber. Patere aut abstine. At London, Printed by Edward Alde for John Perin &c. 1588. B. L. 4to. 95 leaves.

The original of this Romance was written by Claude Colet, and it appears from an address " to the corteous and freendly Readers," which follows the

dedication to the Earl of Essex, that Anthony Munday's translation was published prior to Easter Term, 1588. At the end he adds a postscript, promising a version of "Palmendos and Primalion," which accordingly made its appearance in 1589: he had printed the two parts of "Palmerin d'Oliva" before "Palladine of England," and they also bear date in 1588.

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MUNDAY, ANTHONY.—The famous and delightful History of Palladine of England &c. Translated out of French by A. M. &c. London, Printed by T. J. &c. 1664. B. L. 4to. 79 leaves.

This translation, as we have seen above, was first printed in 1588, 4to. under the title of "The famous pleasant and variable Historie of Palladine of England." How many times it was reprinted between that date and 1664, when the edition before us came out, it is not perhaps possible to determine. It seems to have been extremely popular.

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MUNDAY, ANTHONY. — Palmerin D'Oliva. The First Part: Shewing the Mirrour of Nobilitie, the Map of Honour, Anatomie of rare Fortunes, Heroicall presidents of Love, wonder of Chivalrie, and the most accomplished Knight in all perfection &c. Written in Spanish Italian and French: and from them turned into English by A. M. &c. London, Printed for B. Alsop and T. Fawcet &c. 1637. B. L. 4to. 399 leaves.

This edition is a reprint of the earliest impression by Charlewood in 1588, 4to. It consists of two parts, and each has a distinct title-page: the first part is dedicated to Mr. Francis Yong, and the second part to the Earl of Oxford. An address to the Reader at the end of the first part, and another before the second part, are signed by Anthony Munday.

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MUNDAY, ANTHONY.—The famous History of Palmendos, Son to the most Renowned Palmerin D'Oliva, Emperour of Constantinople, and the Heroick Queen of Tharsus &c. London Printed by E. Alsop &c. 1653. B. L. 4to. 99 leaves.

This translation by Munday was promised by him at the end of the second part of Palmerin d'Oliva, and it was first printed in 4to. 1589. It was often

reprinted, and perhaps for the last time by T. Fawcet in 1663, and a woodcut was placed on the reverse of the last leaf, representing Palmendos on horseback. On the obverse of the same leaf is a curious list of thirty-seven romances and works of the same description recently published by "Fr. Coles at the signe of the Lambe in the Old Baily."

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MUNDAY, ANTHONY.—The First Part of the no lesse rare, then excellent and stately History, of the Famous and Fortunate Prince Palmerin of England &c. Translated out of French by A. M. &c. London Printed by Ber: Alsop and Tho. Fawcet &c. 1639. B. L. 4to. 224 leaves.

The earliest known edition of this translated romance is dated 1602, but it is very doubtful if the first and second parts had not earlier made their appearance, since the third part, announced in them, bears the date of 1602. Productions of the kind had formerly so many readers, that few of the ancient impressions have escaped destruction by wear and tear. The second part of "Palmerin of England," also printed in 1639, consists of two hundred and forty-five leaves, and both are dedicated by Munday to Francis Young, Esq. of Brent-Pelham.

The title-page of the third part, with the date of 1602, runs thus:—"The Third and last part of Palmerin of England. Enterlaced with the Loves and Fortunes of many gallant Knights and Ladies &c. At London Printed by J. R. for William Leake." It is dedicated to Maister (afterwards Sir) John Swynnerton, followed by a sonnet to him, and some verses to his son by Munday. To these are added commendatory poems by Tho. Dekker, Jo. Webster, and An. Gybson. Those by Webster are remarkable, as being the earliest production of that distinguished dramatist, and unnoticed by bibliographers: on this account they are worth quoting:

*"To my kinde friend Ma. An. Mundy.*

"The sighes of Ladies and the spleene of Knights,  
The force of Magicke, and the Map of Fate;  
Strange pigmey-singlenes in giant-fights,  
Thy true translation sweetly doth relate.  
Nor for the fiction is the worke lesse fine:  
Fables have pith and morall discipline.

“Now Palmerin in his owne language singes,  
That (till thy studie) maskt in unknowne fashion,  
Like a fantastick Brittain, and hence springs  
The Mappe of his faire life to his own Nation.  
Translation is a traffique of high price:  
It brings all learning in one Paradise.

Jo. Webster.”

The third part occupies two hundred and eighty-eight leaves. Munday states that Palmerin of England was originally a Spanish Romance; but it was first written in Portuguese by Francis de Moreas, and in 1807 Southey published a translation of it, in which he made considerable use of Munday's version.

Warton, (*Hist. Engl. Poetr.* IV. 319, 8vo.) informs us that “Palmerin of England” was licensed to be printed as early as 1580, on condition that all the copies should be burnt if they were found to contain any thing reprehensible.

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**MURMURER.** — A Murmur. London Printed by Robert Rarworth, and are to be sold by John Wright &c. 1607. 8vo. 50 leaves.

This work is not to be traced in any Catalogue, and, as its tendency was merely political, with reference principally to the discontents at the commencement of the reign of James I., it is not unlikely that it was suppressed. The union between England and Scotland is one of the topics treated of in the course of the volume. On the title-page is a wood-cut of a Murmur, tallying with the following description on Sign. D. 3:

“Wilt thou see a Murmurer truly described that thou maiest the better hate to see his image? Behold his eyes, like a hogge, ever bent downwards, as if he were looking into Hell: his cheekes like an anathomie, where the fleshe from the bones doth fall with fretting: his browes ever wrinkled with frownes to shew the distemper of his unquiet braine: his lippes ever puld inward, as if Envie would speake and durst not: his tongue like the sting of a serpent, which uttereth nothing but poison: his voice like the hissing of an adder, which maketh musique but for hell: his necke like a weake piller, whereon his head stands tottering and readie to fall: his breast like an imposthume that is ready to burst with corruption; and his heart the anvile wheron the devill frames his fireworke: his body a trunk where Sinne hath layed up her store; his handes like clawes that catch at the world, and his feete like winges that make haste unto hell.”

The whole is prose, and the style is sometimes eloquent, though generally too diffuse. It seems to have been written off at a heat, and there is not a single division of paragraphs from the first page to the last. The anonymous dedication is to the Lords of the Privy Council.

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MURRAY, DAVID.—The Tragical Death of Sophonisba. Written by David Murray. Scoto-Brittain. At London Printed for John Smethwick &c. 1611. 8vo. 36 leaves.

Sir David Murray dedicates this production to Prince Henry in two Sonnets, followed by "The Argument of this Poeme," which is founded upon the same passages in history as Marston's tragedy called "The Wonder of Women," printed in 1606. Commendatory Sonnets by John Murray, Michael Drayton, and Simeon Grahame introduce the main poem, which is in seven-line stanzas. The following in praise of beauty is one of the best :

" As the apple to the taste, the rose to smell,  
The pleasant lilly to delight the eye;  
Gould for the touch, sweete musick greefe to expell;  
So rarest beauty was ordain'd to be,  
The mindes desired full sacity,  
The treasure of the soule, the hearts delight,  
Love's full contentment both by day and night."

At the end of "the tragical Death of Sophonisba" comes a new title-page: "Cælia. Containing certaine Sonets. By David Murray, Scoto-Brittain." They are dedicated in verse to Lord Dingwall, and they seem written in imitation of Drayton, although the imitation does not arrive at any thing like the excellence of the original. William Percy, seventeen years before, had adopted Cælia as the name of his mistress in a series of sonnets.

After the Sonnets Sir David Murray inserts several miscellaneous productions, and among them an Epitaph upon his cousin of the same name.

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NASH, THOMAS.—The Returne of the renowned Cavaliero Pasquill of England from the other side of the Seas, and his meeting with Marforius at London upon the Royal Exchange. Where they encounter with a little household talke of Martin and Martinisme &c. If my breath be so hote that I burne my mouth, suppose I was Printed by Pepper Allie. Anno Dom : 1589. B. L. 4to. 16 leaves.

Thomas Nash obtained the appellation of "Pasquil of England," and, having travelled abroad, as we find by his "Almond for a Parrat" and some of his other works, this tract would seem to have been printed soon after his return to England, when he found the Martin Mar-prelate controversy in full activity. No printer's name was attached to it, because perhaps it was feared it might give offence to persons in authority. Nash promises in it various other pamphlets on the same subject, such as "The Owls' Almanack," "The May-game of Martinisme," and the "Golden Legend of the Lives of the Saints" or the chief supporters of the Martinists, which never appeared, and were probably only threatened. He acknowledges the authorship of "A Counter-cuffe given to Martin Junior," printed in the same year as the tract before us, which is entirely prose: one of the sub-titles of Lyly's "Pappe with an Hatchet" is "a Countrie Cuffe" for "the idiot Martin," but it is not to be confounded with Nash's "Counter-cuffe."

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NASH, THOMAS.—Plaine Percevall the Peace-Maker of England. Sweetly indevoring with his blunt persuasions to botch up a reconciliation between Mar-ton and Mar-tother &c. Printed in Broad-streete at the signe of the Packe-staffe. n. d. B. L. 4to. 18 leaves.

The authorship of this tract is assigned to Thomas Nash by Taylor the Water-poet, in his "Tom Nash's Ghost:" Taylor was contemporary with Nash. "Plaine Perceval" has no date, but was printed after 1589, as the "Counter-cuffe given to Martin Junior," published in that year, is mentioned in the prefatory matter. At the end are some mock-commendatory verses, one set of which runs thus:

"The gay bay Laurell bow that prancks my Cole,  
As speciall forehorse of my beaned Teeme,

Take Percevall, and clap it on thy pole,  
 Whose fortops such a branch doth well heseeme.  
 If any aske why thou art clad so garish?  
 Say, thou art dubb the forehorse of the parish.

Quoth A. N. Carter."

Gabriel Harvey, in his "Four Letters and Certain Sonnets," 1592, makes a clear allusion to and nearly a quotation of the closing couplet:

"Here Bedlam is, and here a Poet garish,  
 Gaily bedeck'd, like forehorse of the parish!"

A list of "faults escaped" forms the last leaf of the pamphlet.

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NASH, THOMAS.—Pierce Penillesse his Supplication to the Divell.  
*Barbaria grandis habere nihil.* Written by Thomas Nash,  
 Gent. London, printed by Abell Jeffes for J. B. 1592. B. L.  
 4to. 38 leaves.

There are three editions of this celebrated and extraordinarily popular production, all dated 1592, although the first could not have been printed prior to the autumn of that year.

The first was "Imprinted for Richard Jhones," the title being much more explanatory than the two others, both of which were "printed by Abell Jeffes," one for John Busbie, and the other for J. B. The present is the third impression. To the second impression Nash prefixed "a private Epistle" to the printer, filling three pages, complaining that Richard Jhones had wronged him by publishing it "uncorrected and unfinished." Here he also notices the death of Robert Greene, which occurred in September, 1592; so that the first edition of "Pierce Penniless" had only been issued very shortly before that event. When Nash wrote this Epistle, "a second part," (not by Nash), had been already prepared for the press, and offered for sale to some bookseller. Here also he denies that he had had any concern in putting forth Greene's "Groatsworth of Wit." At this time he was "the plagues prisoner in the country," and had probably just produced his play of "Summer's Last Will and Testament," not printed until 1600.

In the third edition Nash's Epistle is crowded into two pages, but the variations here and in the body of the work are merely typographical. Indeed, Nash's chief objection to the edition by Richard Jhones seems to have been that that printer had surreptitiously obtained a copy of the work, and had



published it without making any compensation to him. The differences between Jhones's edition and that by Jeffes, which Nash authorized, are extremely trifling.

The earliest known production by this author is dated 1587, and his latest 1600. He died, as has been already pointed out, in 1604, [Vide MIDDLETON's "Father Hubbard's Tales" in this Catalogue].

Nash's reputation was principally founded upon his prose compositions, which are generally written in clear, vigorous, unaffected English: he has left comparatively little verse behind him, but that little is good in its kind. In the tract before us are two pieces by him, one often quoted, (first in "The Yorkshire Tragedy," attributed to Shakespeare) beginning "Why is 't damnation to despair and die," and the other a Sonnet, as may be presumed upon the Earl of Southampton, which expressly mentions Spenser, and has been rarely noticed. Nash objects that "heavenly Spenser," (so he terms him) in the Sonnets appended to his "Fairy Queen," had "passed unsaluted" one "special pillar of nobility," and Nash subjoins a sonnet he had himself written "long since" upon that subject. It runs thus:

" Perusing yesternight with idle eyes  
 The Fairy Singers stately tuned verse,  
 And viewing, after Chapmen's wonted guise,  
 What strange contents the title did rehearse,  
 I streight leapt over to the latter end,  
 Where, like the quaint Comædians of our time  
 That when the play is doone do fal to ryme,  
 I found short lines to sundry Nobles pen'd;  
 Whom he as speciall Mirrours singled fourth  
 To be the Patrons of his Poetry.  
 I read them all, and reverenc't their worth,  
 Yet wondred he left out thy memory.  
 But therefore, gest I, he supprest thy name,  
 Because few words might not comprise thy fame."

This is a happy and a deserved compliment, if we suppose it addressed to the patron of Shakespeare, to whom no sonnet is appropriated at the end of the "Fairy Queen." What makes it more probable that the Earl of Southampton was meant by Nash is the circumstance that he dedicated to that nobleman his "Life of Jack Wilton," 4to. 1594, where the following passage occurs:—"A dere lover and cherisher you are, as well of the lovers of Poetrie, as of Poets themselves. Amongst their sacred number I dare not ascribe my selfe, though now and then I speak English: that small braine I have, to no

further use I convert, save to be kinde to my friends and fatal to my enemies. A new braine, a new wit, a new stile, a new soule will I get mee to canonize your name to posteritie, if in this my first attempt I be not taxed of presumption."

Whether this tender of service was accepted does not appear, but the probability is that the Earl of Southampton knew how to appreciate the extraordinary talents and learning of such a man as Thomas Nash.

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NASH, THOMAS. — *Strange Newes of the intercepting certaine Letters, and a Convoy of Verses, as they were going Privilie to victuall the Low Countries. Unda impellitur unda.* By Tho. Nashe Gentleman. Printed at London by John Danter &c. 1592. 4to. 46 leaves.

This tract is an answer by Nash to Gabriel Harvey's "Four Letters and Certain Sonnets," [Vide HARVEY, in this Catalogue], printed in the same year. Other copies of Nash's "Strange Newes" have the title of "The Apologie of Pierce Pennilesse," (that perhaps being considered a more attractive name), and bear date in 1593. The preliminary matter only (including the dedication and address) was reprinted, the rest being from the identical types as the edition of 1592.

The dedication is to a person whom Nash calls William Apis-lapis, probably Beestone, whom he calls in derision "the most copious Carminist of our time, and famous persecutor of Priscian." This person was perhaps the father of Christopher Beestone or Beeston, an actor, and subsequently master of a company of players. On the title-page Nash is styled "Gentleman," and to this circumstance he refers in the body of the work, claiming for his family an ancient and distinguished origin.

On Sign. L. 3. b. Nash quotes Spenser's Sonnet in praise of Harvey, and he ends his reply by one of his own in abuse of him :

"Were there no warres, poore men should have no peace:  
 Uncessant warres with waspes and droanes, I crie.  
 Hee that begins oft knows not how to cease:  
 They have begun, I'll follow till I die.  
 Ile heare no truce; wrong gets no grave in mee;  
 Abuse pell mell encounter with abuse:  
 Write hee againe, Ile write eternally.  
 Who feedes revenge hath found an endlesse Muse.

If Death ere made his blacke dart of a pen,  
 My penne his speciall Baily shall becum.  
 Somewhat I'le be reputed of mongst men  
 By striking of this duns or dead or dum.  
 Awaite, the world, the tragedy of wrath:  
 What next I paint shall tread no common path.

Aut nunquam tentes, aut perface.

Tho. Nashe."

This contest between Nash and Harvey was continued until 1594, when a cessation of two years occurred. Nash renewed the paper-war in 1596, by publishing his "Have with you to Saffron-Walden," which he dedicated to Richard Lichfield, the Barber of Cambridge. Harvey answered it in the name of Lichfield, in a tract called "The Trimming of Thomas Nashe," 4to. 1597, and in both of these productions we have not only coarse abuse but personal caricatures. Nash first began this species of hostility by inserting in his "Have with you to Saffron-Walden" the subsequent wood-cut, representing Dr. Gabriel Harvey, although Nash admits that he has "put him in round hose, that usually weares Venetians."



Nash wrote a play called "The Isle of Dogs," for which he sustained a temporary imprisonment, and Harvey in his retort availed himself of this circumstance to represent Nash in fetters. The design is much inferior to that Nash had given of Harvey, but it is the only resemblance, (if such it can be called) that has been preserved of our celebrated prose-satirist. Both were, probably, from pen-and-ink sketches by the authors, but Nash was the better artist.



We may perhaps conclude that the above bears some distant likeness to the general appearance of Nash, and elsewhere Harvey speaks of the "ruffianly hair" of Robert Greene and his companions, of whom Nash was notoriously one. This part of the resemblance seems to have been preserved.

NASH, THOMAS. — *The Terrors of the night, or a Discourse of Apparitions. Post Tenebras Dies.* Tho. Nashe. London, Printed by John Danter for William Jones &c. 1594. 4to. 31 leaves.

This, if not one of the rarest, is certainly one of the worst of Nash's productions. He admits himself that his "wits were not half awaked" while he

wrote, and that he seemed to dip his pen in a leaden standish. It is a rambling treatise, in which the writer makes an effort every now and then to be lively without success, and it is composed just as if he had been driven by his necessities to write on the spur of the moment as much as would make a pamphlet. It is dedicated to Elizabeth Carey, daughter of Sir George Carey, and in the body of the performance Nash expresses his pecuniary and other obligations to that family. In an address to "Goodman Reader" he has an allusion to a publication called "Tarlton's Toys." A tract under this title, doubtless by Richard Tarlton, the famous actor, according to Ritson (*Bibl. Poet.* 358), was licensed to R. Jones, the bookseller, in 1576.

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NASH, THOMAS.—Nashes Lenten Stuffe, Containing the Description and first Procreation and Increase of the towne of Great Yarmouth in Norffolke : With a new Play never played before, of the praise of the Red Herring. Fitte of all Clearkes of Noblemens Kitchins to be read : and not unnecessary by all Serving men that have short boord-wages to be remembered. Famam peto per undas. London Printed for N. L. and C. B. &c. 1599. 4to. 42 leaves.

This highly humorous, learned, and very ingenious performance is dedicated by Nash to Humfrey King, a tobacconist, and author of a poem called "An Halfe-penny worth of Wit in a Penny-worth of Paper, or the Hermit's Tale," which Nash mentions in the prefatory epistle to the tract before us, although no earlier edition of it than that of 1613 is known. Nash was a native of Leostoffe, in Suffolk; and on one occasion, having paid a visit to Yarmouth, and having obtained a loan of money there, he endeavoured, as he admits in this tract, to make a due return by praising the Herring, the great source of that town's prosperity. He speaks "to his Readers" of his performance in a very confident vein. "Every man can say Bee to a Battledore, and write in prayse of Vertue and the Seven Liberall Sciences, thresh corne out of full sheaves, and fetch water out of the Thames; but out of drie stubble to make an after harvest, and a plentiful croppe without sowing, and wring juice out of a flint, thats *Pierce a Gods name*, and the right tricke of a workman." His pamphlet however deserves the character, and Taylor, the Water-poet, assigns it to it, nearly in the terms of Nash, in his poem called "The Thief."

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NASH, THOMAS.—Christ's Teares over Jerusalem. Whereunto is annexed a comparative admonition to London. A Jove Musa. By Tho. Nash. London, Printed for Thomas Thorp. 1613. 4to. 99 leaves.

This is the third edition of the only pious production Nash left behind him. In his fanciful piece of biography, called the "Life of Jack Wilton," 1594, he said that he had there employed his pen "in a clean different vein" from that in which he usually exercised it; but he might certainly have made the same remark upon his "Christ's Tears over Jerusalem," which originally came out in 1593, and of which edition, with its prefixes, the one before us is a reprint.

There was an intervening impression in 1594, or, more properly speaking, some copies of the impression of 1593 are dated 1594, and have introductory matter entirely different, the main body of the production being however identically the same. A few words will explain the reason for the change.

In the address "to the Reader" before his "Christ's Tears" of 1593, Nash made amends to Gabriel Harvey, his antagonist, for some expressions he had used in defending his friend Robert Greene:—"Nothing (says Nash) is there so much in my vows as to be at peace with all men, and make submissive amends where I have most displeased." Gabriel Harvey, in his "New Letter of notable Contents," dated the 16th of September, 1593, scornfully rejected this apology, which appears to have been offered in all sincerity. Nash therefore recalled, as far as was in his power, the copies of "Christ's Tears" of 1593, to which his "amends" were prefixed, and, reprinting the title-page with the date of 1594, added a long epistle "to the Reader," in which he complained of the unforgiving temper of Harvey, and treated him with that degree of severity which he had drawn down upon himself. This "Epistle" has never been reprinted; and, as it has also escaped the notice of bibliographers, a quotation or two as far as they relate to the paper-pugnacity of Nash and Harvey may be acceptable. Nash charges Harvey with having deluded him into a public apology by making a private submission, and thus breaks out:

"Impious Gabriell Harvey, the vowed enemy of all vows and protestations, plucking on with a slavish private submission a generall publike reconciliation, hath with a cunning ambuscado of confiscated idle othes, welneare betrayed me to infamie eternall (his owne proper chaire of torment in hell.) I can say no more but the devill and he be no men of their words."

He adds just afterwards:

“This course of shaking hands with Harvey seemd at first most plausible and commendable, and the rather because I desired to conforme my selfe to the holy subject of my booke; but afterwards (being by his malice perverted) it seemd most degenerate and abject.”

He then complains that Harvey had filled “six-and-thirty sheets of mustard-pot paper” in his “New Letter,” &c. and that he had unfairly attacked “Maister Lillie, poore deceased Kit Marlow, and Doctor Perne;” and, since love would produce no effect upon such an adversary, Nash declares open and endless war against Harvey without quarter or remorse.

All the rest of this letter by Nash is very curious in a personal and in a literary point of view, containing as it does a vindication of himself and of his “Life of Jack Wilton,” with allusions to Spenser, whom he names, and to other contemporaries whom he sufficiently indicates.

All the three editions of “Christ’s Tears,” in 1593, 1594, and 1613, were dedicated to the same lady to whom Nash addressed his “Terrors of the Night,” Elizabeth Carey: she was authoress of a play under the title of “Mariam the Fair Queen of Jewry,” published in the year when the last impression of “Christ’s Tears” made its appearance. As an order had been issued in 1599 “that copies of all works connected with the dispute between Nash and Harvey should be taken wherever found, and none of them reprinted,” Thomas Thorp in 1613 did not reprint Nash’s Epistle from which we have above quoted, but prefixed his apology as it had originally appeared twenty years before.

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NEWNHAM, JOHN.—Newnams Nightcrowe. A Bird that breedeth braules in many Families and Housholdes. Wherein is remembered that kindly and provident regard which Fathers ought to have towards their Sonnes. Together with a disciplring of the injurious dealinges of some younger sorte of stepdames. &c. London. Printed by John Wolfe. 1590. B. L. 4to. 32 leaves.

The following lines are at the back of the title:

“*The Bookes purpose.*

“ For widdowes and elder brothers,  
For children that have lost their mothers,

Or be injured by stepdames might;  
 And Sonnes that lost their births right,  
 With others needying restitution,  
 These finde in me some meete fruition."

The dedication, signed John Newnham, to "Maister Thomas Owen Esquire, one of the Queenes Majesties learned Sergeants at the Lawe," shows that the author, having been severely treated and deprived of his inheritance by means of a step-mother, had written this tract against step-mothers in general. It is divided into two parts, one addressed to Fathers, and the other to Step-dames, and the work displays both anger and learning, but possesses little interest. At the end are three pages of verses, one Latin, and two Latin and English. The Latin are by Ric. Par. and Heur. Seræ, and the English by the author, whose work is so rare that he did not obtain a place in Ritson's "Bibliographia Poetica." One page of English verses is headed "Momus his malignant objections," and the other "Aunsweres by the Auctor," but they possess no merit of any kind.

With regard to the singular title of the book, it appears from S. Rowland's "Night-raven," 4to. 1618, that that was a term of reproach then often applied by men to women: he says —

"Therefore kinde harted men, that women loves,  
 Tearn them no more *Night-ravens*: they are Doves,  
 True harted turtles," &c.

By Newnham's production it seems that the word "Night-crow" was similarly employed, a little earlier, as a term of dislike and reproach: he intended it as a generic name for a step-mother.

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NEWS FROM THE NORTH.—Newes from the North. Otherwise called the Conference between Simon Certain and Pierce Plowman. Faithfully collected and gathered by T. F. Student. Aut bibe aut abi. Printed at London &c. by Edward Allde. 1585. B. L. 4to. 44 leaves.

There is reason to believe that the writer of this clever and entertaining production was Francis Thynne. [See THYNNE, in this Catalogue], although he only puts his initials on the title-page, and those reversed. They are also reversed at the end of the dedication to Sir Henry Sidney, which is dated



1579, when indeed the tract first appeared, the present being the second edition. The dedication is followed by two addresses, "to the godly and gentle Reader," and "the Printer to the Reader;" and after these come four pages of commendatory verses by W. M.; Anthony Munday; Thomas Procter; and John Peterhouse, and three stanzas headed "The Reporter to his Book."

The body of the work consists mainly of a discussion between Simon Certain, an Innkeeper at Rippon, and Pierce Ploughman, a farmer; but, the author (who visited Rippon on his way from Edinburgh to London), sometimes, and especially towards the close, bears his full share in the conversation. T. F. calls himself "Student" on the title-page, and Francis Thynne was a student of Lincoln's Inn, and the debate in "the first book," (for it is divided into two), relates almost exclusively to proceedings at law, and to the advantages and disadvantages of the expense of suits in courts of justice. This is conducted with great shrewdness and good sense, but the amusing portion of the production is "the second book," in which the author, Simon Certain, and Pierce Ploughman, narrate a number of droll tales, and ask a variety of strange questions, on the condition that he who acquitted himself best should give the others a breakfast. The Innkeeper's wife is made the judge, and she decides in favour of the author, one of whose tales runs as follows: it will be observed that it contains a very early notice, (no where quoted) of the Curtain play-house, and of the building designated as "The Theatre," both of which had been then recently constructed.

"There is dwelling in Holbourne (quoth I) and that not very far from the place where I doo lye, a certain man whome I have noted this long time to be a man of strange affection, for beeing a man of great wealth, and therefore the meeter for company, yet if any freend or neighbour require him to goe with them to the Tavern. to the Ale house, to the Theater, to the Curtain as they tearm it, or to Paris garden or any such place of expence, he utterly refuseth, and after their return that willed his company, his maner is to go unto some one of them, desiring him to tel him truely what hee hath spent since his going foorth; which having learned at him, whether it be a grote or sixpence, more or lesse, hee goeth straight unto a cofer that hee hath standing secretly in his Chamber, which hath a Til, in the which Til there is a little clift, at the which clift hee putteth in as much mony as the partie said ye had spent: and this til hee never openeth untill the end of the yeer, so often times hee findeth therin fortie shillings, oft times three or foure pound or more, and this he taketh and bestoweth upon his poore neighbours, and upon other godly busines employeth it. And upon the lid of the Chest is written in great Romain letters, Take from thy kinde, and give to the blinde."

Besides the tales, the book contains much that is illustrative of manners both in London and in the country, including the behaviour of people at Dancing Schools and in Gaming Houses, miscalled Ordinaries. The following is one of the questions put by Pierce Ploughman, who had lately come from the metropolis :

“What is the reason that some Women doo so curle and lay forth their haire?”

“The answer by our Host: — for that to be berdlesse is in a man monstrous, and to be bauld headed in a woman as in a tree never to have leaves, or ground grasse; and therefore least for want of shewing their haire they might peradventure be suspected to be monsters, they make themselves very monsters in deed.”

The volume ends with “the Apologie and Conclusion of the Author,” in six six-line stanzas: one of these runs thus—

“And namely for the worthy Shire of Kent,  
Famous of olde time for humanitie,  
As is to finde in writing auncient,  
Besides what dayly prooffe dooth testifie.  
Sith I was borne in her, me thought, of right  
I ought to bring this matter into light.”

Francis Thynne was a Kentish man, educated at Tunbridge, under John Procter, and it is to be remarked that one of the copies of commendatory verses is by Thomas Procter, perhaps son to the master. He was doubtless the same writer who published the “Gorgeous Gallery of Gallant Inventions” in 1578, a point that has hitherto escaped observation.

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NEWTON, THOMAS.—The Olde mans Dietarie. A worke no lesse learned then necessary for the preservation of Olde persons in perfect health and soundnesse. Englished out of Latine and now first published by Thomas Newton. Imprinted at London for Edward White &c. 1586. B. L. 8vo. 24 leaves.

This is nowhere enumerated among the works of Thomas Newton of Chester, who dedicates it to “Maister Thomas Egerton,” then Solicitor General, as a Cheshireman by birth and education. It is dated “at Little Ilford in Essex the viij of Januarie 1586,” where Newton seems to have practised medicine. He was an eminent Latin versifier, and perhaps owed to Lord Ellesmere his subsequent advancement as Master of the Requests. In

three pages to the Reader, Newton mentions two other works by him, viz. "A Direction for the health of Magistrates and Students, &c." 1574, and "The Touchstone of Complexions," 1576. At the end, after a new address to the Reader, are four pages entitled "Hippocrates his Oath," regarding the duty of a physician.

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NICCOLS, RICHARD. — *The Cuckow*. At, etiam cubat cuculus : surge amator, i domum. Richardus Niccols, in Artibus Bac. Oxon. Aulæ Mag. At London Printed by F. K. and are to be sold by W. C. 1607. 4to. 28 leaves.

This, as far as we now know, was the author's first production; but he was in his twenty-third year, and his work affords proof that he was then a practised versifier. His lines often run with great smoothness and beauty, as may be seen by the following, where he is speaking of the goddess Flora :

" Upon the ground, mantled in verdent hew,  
Out of her fruitful lap each day she threw  
The choicest flowers that any curious eye  
In natures garden ever did espie.  
The loftie trees, whose leavie lockes did shake,  
And with the wind did daliance seeme to make,  
Shée with sweet breathing blossomes did adorne,  
That seem'd to laugh the winter past to scorne;  
Who, when mild Zephirus did gently blow,  
Delightful odors round about did throw,  
While joyous birds beneath the leavie shade  
With pleasant singing sweet response made  
Unto the murmuring streames, that seem'd to play  
With silver shels that in their bosom lay."

The couplet " While joyous birds," &c. was caught from Spenser :

" The joyous birds shrowded in cheerful shade," &c.

F. Q. Book II. C. 12. St. 71.

In the course of the poem, Niccols has several allusions to Spenser, of whom he was a diligent reader : Malbecco and Helinore are two persons whose names he introduces, and near the end he speaks of " the Bower of Blisse."

In 1610, having written what he named " A Winter Nights Vision," Niccols printed it with the several parts of " The Mirror for Magistrates," and

in the introduction to it he refers to another of his productions. He first adverts to the performance in our hands, and then to his "Beggar's Ape:"

"My Muse that mongst meane birds whilome did wave her flaggie wing,  
And *Cuckow-like* of Castaes wrongs in rustick tunea did sing,  
Now with the mornes cloud-climbing Lark must mount a pitch more hie,  
And like Joves bird with stedfast lookes outbrave the Sunnes bright eie:  
Yea, she that whilome, begger-like, her *Beggars Ape* did aing,  
Which injur'd by the guilt of time to light she durst not bring,  
In stately stile, tragedian-like, with sacred furie fed,  
Must now record the tragicke deeds of great Heroës dead," &c.

It is clear from this extract that "The Beggar's Ape," although written, was not then printed, owing to what its author calls "the guilt of time," and in fact it did not come from the press until 1627, when it was published anonymously. It has not hitherto been included in any list of the productions of this author.

Anthony Wood informs us that Niccols entered as a student at Magdalen College in 1602, being then eighteen years old; but we have his own authority for stating that he was at Cadiz with the Earls of Nottingham and Essex in 1597, and to the former of these noblemen he dedicates his "Winter Nights Vision," in a Sonnet, wherein he alludes to the fact, and to the circumstance that a Dove, during the attack, had rested on the mast of the Lord Admiral's ship. This is a point he also touches upon in his "England's Eliza," which forms the last part of "The Mirror for Magistrates" as he republished it in 1610. In 1597, if Anthony Wood be correct, Niccols was only in his thirteenth year. He produced no acknowledged work after 1616, when his "Sir Thomas Overbury's Vision" appeared, and perhaps his "Beggar's Ape," 1627, did not come out until after his decease, the date of which event is not known.

"The Cuckow" was in some respects an imitation of Drayton's "Owl," which had been published in 1604.

NOBILITY, HABITS OF THE.—The Habits of the Nobility. 4to.  
9 leaves.

This is a series of nine engravings, unquestionably by Hollar, but without his name, and without title-page: the above designation was given to them by the first Earl of Bridgewater, and in his Lordship's hand-writing. The plates are without date, but probably all portraits, and executed in the artist's best manner: the first has beneath it "Charles, Prince of Great Britain,"

afterwards Charles II., and in a preceding line we are informed that the plate represents "the Creation Robe of the Prince of Wales." The second engraving is of the "Duke of Buckingham," in "the Creation Robe of a Duke." The two next in succession are without names, and give "the Creation Robe of a Marquesse," and "the Creation Robe of a Knight of the Garter." Then follows the portrait of "the Lord of Arundell," in "the Creation Robe of an Earle." "The Creation Robe of a Viscount," "the Creation Robe of a Baron," "the Habit of a Judge," and "the Habit of a Bishop," complete the series.

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NORTH, SIR THOMAS.—The Morall Philosophie of Doni : drawne out of the ancient writers. A worke first compiled in the Indian tongue, and afterwards reduced into divers other languages : And now lastly englished out of Italian by Sir Thomas North, Knight. Imprinted at London by Simon Stafford. 1601. B. L. 4to. 98 leaves.

There was an edition of this translation as early as 1570, but it does not appear that it underwent a re-impression until 1601. After a brief address "to the Reader," are inserted commendatory verses in Italian by T. N., and in English, with the same initials, probably those of Thomas Newton. Ritson, (*Bibl. Poet.* 283), has not very charitably suggested that Sir Thomas North might be the author of his own praises: he would hardly have gone the length of the author of the Italian terza rima,

" Il Northo è, che con suo sublime ingegno,  
Fa questo," &c.

He was just as likely to be the writer of a third set of lines of the same kind by E. C., initials it is not easy to assign to any author of that time. The body of the work, consisting of Indian, Persian, and Arabian Apologues, is entirely prose. Sir Thomas North was the celebrated translator of the first English Plutarch, which appeared in 1579, of which Shakespeare made so much use: his version was avowedly from the French.

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OVERBURY, SIR THOMAS. — A Wife. Now the Widdow of Sir Tho: Overburye. Being a most exquisite and singular Poem of the choice of a Wife. Whereunto are added many witty Characters, and conceited Newes, written by himselfe and other learned Gentlemen his friends &c. The third Impression; With addition of sundry other new Characters. London Printed by Edward Griffin for Lawrence Lisle &c. 1614. 4to. 34 leaves.

This well known work went through at least nine editions between 1614 and 1617, four of them being published in the first year. This "third impression" contains twenty-five "Characters" and eighteen pieces of "News." The Characters are without any mark of authorship, and with the well-known poem may be assigned to the unfortunate Sir Thomas Overbury. Most of the pieces called "News" have initials at the end of each: A. S.; Sr T. R.; J. D.; W. S.; M<sup>rs</sup> B., &c. only one (the first) being marked T. O. The preliminary matter consists of an address from "the Printer to the Reader" in prose; "A Morning-sacrifice to the Author" in couplets, signed "J. S. Lincolniensis, Gentleman;" "Briefe Panegyrickes to the Authors praise," by G. R., T. B., and X. Z., and an unclaimed poem, filling two pages, "Of the choice of a Wife."

Sir Thomas Overbury had many imitators, among the most prominent of whom we may mention Patrick Hannay in his "Happy Husband;" Richard Brathwayte in his "Good Wife," and Wye Saltonstall in his "Poem of a Maid." They were none of them nearly so popular as the original, nor indeed had they equal merit to recommend them. Saltonstall is a lively writer of considerable fancy, and was the best of the followers of Overbury in this species of composition.

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PARROT, HENRY.—*Laquei ridiculosi: or Springes for Woodcocks.*

By H. P. London: Printed for John Busby. 1613. 12mo.  
123 leaves.

This author began to write in 1606, when he published "The Mouse-trap:" his next work was called "Epigrams," dated 1608, and in the same year came out his "The More the Merrier." These three works furnished a small part of the materials for the publication now under consideration: the rest consists of Epigrams subsequently composed, although the author, who signs a Latin Epistle *Lectori benigno, scienti, et ignoto*, asserts that *Duo propemodum anni elapsi sunt, ex quo primum Epigramata hæc (qualiacunque) raptim et festinanter perficiebam*, and in an English address "to the Reader" he informs him that the work had been "brought to the press without his privity," which may account for some of the self-repetitions.

The productions themselves are much more remarkable for their indelicacy and coarseness than for their wit or humour; but a few of them, like the following, touch pleasantly upon the manners of the time. It is numbered 55, of the first book:

*"Veniunt spectentur ut ipsi.*

"When yong Rogero goes to see a play,  
His pleasure is you place him on the Stage,  
The better to demonstrate his aray,  
And how he sits attended by his Page,  
That onely serves to fill those pipes with smoke  
For which he pawned hath his riding cloke."

As the names given to the persons introduced are all fictitious, it is hardly possible to ascertain to whom the Epigrams relate. The subsequent specimen, (Epiqr. 45, of Book II), has obviously a personal reference — possibly to Nathaniel Field, the celebrated juvenile actor and poet:

"Who braves it now as doth yong Histrio,  
Walking in Pauls like to some Potentate,  
Richly replenisht from the top to th' toe,  
As if he were deriv'd from high estate?  
Alas there 's not a man bût may descry  
His begging trade, and bastard faculty."

It has been said, that the person represented undergoing flagellation on the title-page of Davies' "Scourge for Folly," (printed about 1611),

was meant for Parrot; but this conjecture seems sufficiently contradicted by the fact that Parrot, in his "Laquei Ridiculosi," (Epigr. 107, Book I.), pays Davies a high compliment for his wit. At all events, Parrot could not have been sensible in 1613 of the intention of Davies.

The initials of the author are not usually on the title-page, though they are so in this copy, which has likewise a wood-cut representing two woodcocks caught in springes, and one flying away.

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PARROT, HENRY.—The Mastive, or Young-Whelpe of the Olde-Dogge. Epigrams and Satyrs.—Horat. Verba decent iratum plena minarum. London Printed by Thomas Creede for Richard Meighen and Thomas Jones &c. 1615. 4to. 35 leaves.

The initials H. P. are appended to an address "to the universal Reader," and they are doubtless those of Henry Parrot: the style of the Epigrams is exactly similar to that of "Laquei Ridiculosi." He says:—"I promised not long since to busy my selfe no more with these *bastard* kinde of commodities," an epithet they had perhaps acquired from Thomas Bastard, who, as we have seen, printed a collection of epigrams in 1598. [Vide p. 24]. If Parrot entered into any such undertaking, it was not publicly in his works. A preliminary Sonnet, *Ad Bibliopolam*, is at least as well worth quoting as any other production in the volume:

"Printer, or Stationer, or what ere thou proove,  
Shalt mee record to Times posteritie,  
Ile not enioine thee, but request in love  
Thou so much deigne my Booke to dignifie,  
As first it bee not with your Ballads mixt;  
Next, not at Play-houses mongst Pippins solde;  
Then that on Posts, by th' Eares it stand not fixt  
For every dull-Mechanicke to beholde;  
Last, that it come not brought in Pedlers packs  
To common Fayres of Countrey, Towne or Cittie,  
Solde at a Booth mongst Pinnes and Almanacks.  
Yet on thy hands to lye thou 'lt say 't wer pittie:  
Let it be rather for Tobacco rent,  
Or Butchers Wives, next Clensing-weeke in Lent."

In one of the Epigrams the author assures us that they had been "long since compos'd." He printed his "Laquei Ridiculosi" in 1613, and those, he said, had been written about two years before.



At the end of the volume are three Satires, and "a Paradox in praise of War:" from a passage in the second Satire, it is probable that Parrot was an actor at the Fortune theatre, although his name is included in no extant list of the members of the company. There is humour in his description of the different buyers of his book in Sat. II. : the following is part of it.

"The mending Poet takes it next in hand,  
 Who having oft the verses over-scand,  
 O filching streight! doth to the Stationer say,  
 Her's foure lines stolne from forth my last New-play.  
 And that hee'l swere, even by the Printer's stall,  
 Although hee knowes 't is false hee speakes in all.  
 Then comes my Innes-of-Court-Man, in his gowne,  
 Cries, *Mew!* what hackney brought this wit to towne?  
 But soone againe my gallant Youth is gon,  
 Minding the kitchen more then Littleton \* \* \*  
 Next comes by my Familiar, yet no Spirit,  
 Who forceth me his friendship to inherit.  
 He sees my Booke in print, and streight he knowes it,  
 Then asketh for the booke, and the Boy shewes it;  
 Then reads a while and sayes — I must commend it,  
 But, sure, some friend of his for him hath pend it.  
 He cannot write a booke in such a fashion,  
 For, well I wote, 't was nere his occupation. \* \* \*  
 Next after him your Countrey-Farmer views it:  
 It may be good (saith hee) for those can use it;  
 Shewe me King Arthur, Bevis, or Syr Guye:  
 Those are the bookes he onely loves to buye."

The cutting off of the date by the binder in one or two extant copies of this rare production has led some to conclude that it was first printed without any, and that it came out in the year 1600, (*Restituta*, III. 415) : if such were the fact, it would have been Parrot's first, instead of his last work. At the end is an apology for errors.

On p. 194 of this Catalogue is mentioned a production of a similar kind, and with a corresponding title, "The Mastiff Whelp," by William Goddard. It is without date, but, from internal evidence, it may be stated that it preceded Parrot's "Mastive, or Young Whelpe of the Olde-Dogge." Those who have entertained a contrary opinion have mistakenly supposed that Parrot printed the work in our hands in or prior to 1600. As has been already stated, he commenced authorship, as far as can now be ascertained, in 1606.

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PASQUIL. — Pasquils Jests: with the Merriments of Mother Bunch, wittie, pleasant and delightfull. London, Printed by M. F. and are to be sold by Francis Grove &c. 1629. B. L. 4to. 31 leaves.

This jest-book includes seventy-nine tales, anecdotes, and incidents, all of a humorous kind. It seems to have been first printed in 1604, when at the end were added "a dozen of Gulls:" another edition came out in 1609, a third in 1627, and the present copy of 1629 seems to be the fourth. It contains much that is not to be found in the earlier impressions, but the stationer did not annex to it the "dozen of Gulls," though he inserted a story similar to one of them, headed "Of the two Travellers." He prefixed an Epistle "to the merry Reader," giving "the description of Pasquil and Mother Bunch;" and he was so anxious that this part of the publication should not be turned over hastily, that he placed the injunction "Read the Epistle or reade nothing," in large characters at the back of the title. Perhaps he wrote it himself, but, whoever were its author, it is a mere piece of exaggerated nonsense. He tells us that Mother Bunch was a red-nosed hostess in Cornhill, that she was of huge dimensions, and that "she spent most of her time in telling tales, and when she laughed she was heard from Aldgate to the Monuments at Westminster, and all Southwarke stood in amazement: the Lyons in the Tower and the Bulls and Bears in Parrish Garden roard (with terrour of her laughter) lowder then the great roaring Megge." After the Epistle come the following lines, which introduce the "Merriments:"

" These harmelesse lines, that have no ill intent,  
I hope shall passe in mirth, as they were meant.  
What I intend is but to make you sport,  
By telling truth to please the wiser sort;  
And what it is that I have aym'd at now  
The Wise may judge — for Fooles I care not how."

The following may be taken as a specimen of the body of the tract: many of the stories are highly humorous, but consistent with the coarseness of manners of the time.

*" The Tanner and the Butcher's dogge.*

" A country Tanner that was running hastily through Eastcheape, and having a long pike-staffe on his shoulder, one of the Butchers dogs caught him by the breech. The fellow got loose and ranne his pike into the dogs throat, and killed him. The

Butcher seeing that his dog was killed, tooke hold of the Tanner and carried him before the Deputy, who asked him, What reason he had to kill the dog? For mine owne defence (quoth the Tanner). Why, (quoth the Deputy) hadst thou no other defence but present death? Sir (quoth the Tanner) London fashions are not like the countries, for here the stones are fast in the streets and the dogs are loose; but in the country the dogs are fast tied and the stones are loose to throw at them; and what should a man do in this extremity but use his staffe for his owne defence? Marry (quoth the Deputy) if a man will needs use his staffe, he might use his blunt end and not the sharpe pike. True, master Deputy, (quoth the Tanner) but you must consider, if the dog had used his blunt end, and run his taile at me, then had there beene good reason for mee to doe the like: but I vow, master Deputy, the dog ranne sharpe at me, and fastened his teeth in my breech, and I againe ranne sharpe at him, and thrust my pike into his belly. By my faith, a crafty knave: (quoth the Deputy) if you will both stand to my verdict, send for a quart of wine, be friends, and so you are both discharged."

This jest is one of forty-five not found in the edition of 1604. Another is the celebrated story of Friar John and Friar Richard, which is also told in Thomas Heywood's "*Γυρναικιον*, or Nine Bookes of various History concerning Women," fol. 1624. Not a few are of Italian origin, and are inserted in the Collections of Domenichi and others: the following speaks for itself.

*"The Fooles tricke to fatten the Popes horse.*

"I have heard it reported, that the Pope had a horse, who for many excellent qualities was by him very highly esteemed, in so much that he made good the old proverbe — 'too free to be fat;' for let his Groomes use the utmost of their skill, yet would he not be fat: of which the Pope complaining daily to his Cardinals, Priests and Gentlemen, in a great fury threatned his Groomes to turne them away, if they could not finde a means to fatten this horse. May it please your Holinesse, (quoth his Foole or Jester standing amongst the rest) I will teach you how to fatten him quickly. Let me heare, thou Foole (quoth the Pope): it is good sometimes to heare a foole speake, for a fooles boult is soon shot. May it then please your Holinesse (quoth the Jester) to make him a Cardinall; for so long as they are inferior men, they looke thin and leane, but once a Cardinall and ever after as fat as fooles."

Sometimes the locality is changed, as in the tale "How mad Coomes when his wife was drowned, sought her against the streame," which forms the subject of a jest on p. 64 of Domenichi's Collection, Venice, 12mo. 1565. It should be noticed that, in the editions of "Pasquil's Jests" of 1604 and 1609, are inserted several anecdotes and pieces of drollery, besides the "dozen of Gulls," not in the impressions of 1627 and 1629.

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PAYNELL, THOMAS.—This boke sheweth the maner of measuryng of all maner of lande in the felde, and comptyng of the true nombre of acres of the same. Newlye invented and compyled by Syr Rychard Benese, Chanon of Marton Abbay besyde London. Prynted in Southwarke in Saynt Thomas hospitall by me James Nicolson. n. d. B. L. 4to. 103 leaves.

Bibliographers only mention an edition of this work printed by Nicolson in sexto-decimo. As both that impression and the present in 4to. are without date, it is impossible to decide which was the earliest. "The contentes of this boke" are at the back of the title-page, followed by an elaborate introduction, headed, "The preface of Thomas paynell, Chanon of Marton, to the gentle reader." Nicolson printed no work with a date after 1538.

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PECKE, THOMAS. — Parnassi Puerperium : or some Well-wishes to Ingenuity, in the Translation of six hundred of Owens Epigrams ; Martial de Spectaculis &c. and the most select in Sir Tho. More. To which is annexed a Century of Heroick Epigrams &c. By the Author of that celebrated Elegie upon Cleaveland, Tho. Pecke of the Inner Temple, Gent. &c. Printed at London by J. Cottrel for Tho. Basset &c. 1659, 8vo. 100 leaves.

In his address "to the ingenious Reader," which follows the title, the author again takes credit to himself for his elegy upon Cleveland. Latin lines, signed P. Piscator, (Payne Fisher), precede the translations of Owen's Epigrams. The version of Martial's "Liber de Spectaculis," selections from Sir Thomas More's Epigrams, and Pecke's "Heroick Epigrams," have distinct titles. The pagination ceases at p. 184, and a Latin Letter from the author to the Bishop of Exeter, some lines headed "The Priater to the Reader," and others "Upon Cottrel the printer," abusing him for the *errata*, (a list of which closes the volume), fill the three last leaves. Pecke does not appear to have written any other production ; and his original epigrams show that he had not gained much of point or spirit from the poets he translated.

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PEMBROKE, EARL OF, AND SIR B. RUDYERD.—Poems written by the Right Honorable William Earl of Pembroke, Lord Steward of his Majesties 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 apart. London Printed by Matthew Inman &c. 1660. 8vo. 63 leaves.

Nearly all the poets of the times in which William Herbert Earl of Pembroke lived, including Ben Jonson, Chapman, and Davies, addressed him in tributary and complimentary verses, but none of his own productions were printed until some time after his death, when this volume appeared, edited by John Donne, the son of the celebrated Dr. Donne, Dean of St. Paul's. Some of the pieces seem to have been addressed to the Countess of Devonshire, to whom the work is dedicated; and, according to the editor's statement in a few lines "to the Reader," many were published from copies furnished by Henry Lawes and Nicholas Laniere, who had set them to music. Those poems of which the Earl of Pembroke was the author have the initial P. preceding them, while those of Sir Benjamin Rudyerd are distinguished by an R. That others by different hands are included there can be no doubt, and among these, on p. 66, we find Ben Jonson's celebrated epitaph on the Countess of Pembroke, sister to Sir P. Sidney. The following by Lord Pembroke is a good specimen of his ingenuity and grace of expression:

"Ladies, flee from Loves sweet tale:  
Oaths steeped in tears do oft prevail;  
Grief is infectious, and the air,  
Inflam'd with sighs, will blast the fair.  
Then stop your ears when lovers cry,  
Lest yourself weeping with soft eye  
Shall with a sorrowing tear repay  
That pitty which you cast away.

"Young men, flee when Beauty darts  
Amorous glances at your hearts:  
A quick eye gives the surer aim,  
And ladies lips have power to maim.

Now in her lips, now in her eyes  
 Lapt in a kiss or smile Love lyes:  
 Then flee betimes, for onely they  
 Do conquer Love that run away."

By far the greater number of poems are assigned to Lord Pembroke, and those attributed to Sir Benjamin Rudyerd are generally of inferior merit, and scarcely support the character for wit, as well as learning, which Ben Jonson assigned to the author in three Epigrams upon him, printed in 1616, and with others dedicated to the Earl of Pembroke. The subsequent lines by him "on the Countess of Pembroke's picture," refer of course to the sister of Sir Philip Sidney:

"Here (though the lustre of her youth be spent)  
 Are curious steps to see where Beauty went;  
 And for the wonders in her mind that dwell,  
 It lyes not in the power of pens to tell.  
 But could she but bequeath them when she dyes  
 She might enrich her sex by legacies."

The editor informs us that he had other poems in his hands, which "in the next impression" should supply the place of such as were "a little more wanton than the rest," but the volume was never reprinted.

In some copies certain leaves are cancelled, and the paging is therefore irregular, but the present is quite perfect.

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PERSILES AND SIGISMUNDA.—The Travels of Persiles and Sigismunda. A Northern History &c. The first Copie beeing written in Spanish; translated afterward into French; and now last into English. London, Printed by H. L. for M. L. &c. 1619. 4to. 203 leaves.

The publisher informs Lord Stanhope, to whom he dedicates this translation from Cervantes, that he did not know by whom the version had been made. In a few lines to the Reader, the anonymous translator states that he undertook the task from importunity and idleness, and that *præstat nugæ agere, quam nihil agere*. The name of the original author is not mentioned, but it is merely said that "he is a Spaniard." Cervantes states in the introduction to Don Quixote, Part II., that it was then nearly ready for publication.

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PHAER, THOMAS. — The seven first bookes of the Eneidos of Virgill, converted in Englishe meter by Thomas Phaer Esquier, sollicitour to the king and quenes majesties, attending their honorable counsaile in the Marchies of Wales. Anno 1558. xxviiij Majj. B. L. 4to. 85 leaves.

This first attempt at a translation of the Eneid, containing seven books, was printed, as we find from the colophon, "by Jhon Kyngston, for Richard Jugge, &c. Anno 1558." It was dedicated by Phaer to Queen Mary, in the May previous to her death. On the title-page, dated the 28th of May, 1558, he calls himself "solicitor," but Anthony Wood (*Ath. Oxon.* by Bliss, I. 316) informs us that he took the degree of doctor in medicine at Oxford as early as March, 1558-9. At the conclusion of the seventh book, it is stated that it was translated in the forest of Kilgerran in Pembrokeshire, the 3rd of December, 1557, and, in a sort of apologetical postscript, Phaer mentions that he had not had time to correct his copy, particularly of the first book. Nevertheless, he was able to finish the eighth book in 1558, and the ninth in 1560, but he died before he could complete the tenth book in the same year.

The nine books and the fragment of the tenth were printed together in 1562, under the care of William Wightman, who calls himself "Receptour of Wales," who states that Phaer died at his house in Kilgerran Forest (after the 12th of August, 1560, on which day his will bears date), of a hurt he received in the right hand, so that the last lines of his translation of the tenth book of the Eneid were subscribed thus with his left hand; — "Thomas Phaer, olim tuus, nunc dei."

Anthony Wood states that an epitaph was made upon him by George Ferrers, adding "what the contents of it are I know not, nor of any other epitaph made for him." One of these is contained in Barnabe Googe's "Eglogs, Epytaphes and Sonettes," 8vo. 1563. Besides Phaer, it includes a notice of Lord Surrey, Grimoald, and Gawin Douglas, as translators of Virgil, which is worth quoting :

" But wonder more may Bryttayne great,  
 Wher Phayre dyd florysh late,  
 And barreyne tong with swete accord  
 Reduced to suche estate,  
 That Virgils verse had greater grace  
 In forrayne foote obtaynde

Than in his own, who whilst he lyved  
 Eche other Poet staynde.  
 The noble H. Hawarde once,  
 That raught eternall fame,  
 With mighty style did bryng a pece  
 Of Virgils worke in frame.  
 And Grimoald gave the lyke attempt ;  
 And Douglas wan the ball  
 For famouse wyt in Scottysh ryme  
 Had made an ende of all.  
 But all these same dyd Phayre excell," &c.

There can be no doubt upon this evidence, (but there is no other authority for the fact), that Nicholas Grimoald translated some part of Virgil. He perhaps followed up Lord Surrey's design in blank verse ; and in " Songes and Sonnettes," 8vo. 1557, (Ritson, *Bibl. Poet.* 228, mistakenly gives the date 1537), besides pieces in rhyme, are several translations by Nicholas Grimoald in blank verse : one of them is " the Death of Zoroas," from the Latin of Philip Gaultier, and another is entitled " Marcus Tullius Cicero's death." These are all called " Songes, written by N. G."

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**PHAER AND TWYNE.** — The Thirteene Bookes of Aeneidos. The first twelve beeing the worke of the divine Poet Virgil Maro, and the thirteenth the supplement of Maphœus Vegius. Translated into English Verse, to the first third part of the tenth Booke, by Thomas Phaer Esquier : and the residue finished, and now newly set forth for the delight of such as are studious in Poetrie, by Thomas Twyne Doctor in Phisicke. London Printed by Thomas Creede. 1607. B. L. 4to. 165 leaves.

The twelve books of Virgil, commenced by Phaer and finished by Twyne, were first published in 4to. 1573. Ten years afterwards Twyne translated the supplement of Maphœus, and they were all originally printed together in 4to. 1584 : the present copy is at least the fourth edition which came from the press of Creede. It preserves the dedication of 1584 by Twyne to Robert Sackville, son to Lord Buckhurst ; an address " to the gentle and courteous Readers ;" Virgil's Life ; the arguments of the thirteen books in as many lines ; and a prose " sum " of the twelve books of the Eneid.



**PHEANDER.** — The famous History of Pheander the Maiden Knight, how disguised under the habite and name of Armatius, a Marchiant, he forsooke his Kingdome of Carmania for the Love of Amoretta, the most incomparable Princesse of Trebisond. Together with a true Narration of the rare fidelity of his Tutor Machaon &c. Intermixed with many pleasant Discourses &c. London, Printed by Thomas Fawcet, and are to bee sold by Fr. Coles &c. 1661. B. L. 4to. 93 leaves.

No earlier edition of this romance has yet occurred, but there can be no doubt that it was printed prior to the year 1613, when it was referred to by Taylor the Water-poet in the dedication of his "Eighth Wonder of the World." Opposite the title is a coarse wood-cut of a knight on horseback without a helmet, and preceding that a bastard title, "Pheander the Mayden-Knight, or Love's Heroick Champion," with a wood-cut below it of two armies meeting in conflict.

After these titles follow "The Contents of this Booke," in twenty-nine chapters; and the body of the work, (which is entirely prose, with the exception of ten lines at the conclusion of one letter), begins upon Sign. A. 4. It does not profess to be a translation, but from the style there can be little doubt that it was taken from the French or Italian. In the first few chapters the hero is called Armatius, then Pheander, and subsequently "Love's heroic Champion."

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**PIERCE PLOUGHMAN'S VISION.** — The Vision of Pierce Plowman, nowe the seconde time imprinted by Roberte Crowley, dwellynge in Elye rentes in Holburne. Whereunto are added certayne notes and cotations in the mergyne, gevyng light to the Reader &c. Imprinted at London by Roberte Crowley, dwellyng in Elye rentes in Holburne. The yere of our Lord M. D. L. Cum privilegio ad imprimendum solum. B. L. 4to. 125 leaves.

It is supposed that three editions of this poem were printed by Crowley in 1550. [Vide "Percy's Reliques," II. 300, Edit. 1812.] This is the second impression, and on the last leaf is the colophon, exactly similar to the imprint on the title-page. "The Printer to the Reader" follows the title, and preceding the poem is "A briefe summe of the principall poyntes that be spoken

of in thys hoke," filling six leaves. It is acknowledged that Crowley printed from a MS. containing a very incorrect text, but he deserves great commendation for being the first to rescue from oblivion this very valuable poem, the authorship of which is generally attributed to Robert Langland. The versification is often harsh and uncouth, depending much upon the recurrence of the same letter commencing three words in each line, but the expressions are usually full of force and character, with great originality of thought and severity of satire.

**PIERCE PLOUGHMAN'S CREED.** — Pierce the Ploughmans Crede.  
1553. B. L. 4to. 16 leaves.

The colophon, which is on a separate leaf, D. iii, is this: — "Imprinted at London By Reynold wolfe. Anno Domini M. D. L. III." It is the earliest edition of the "Creede," which was reprinted at the end of the "Vision of Pierce Ploughman," by Owen Rogers in 1561.

The title of the first impression of this work, consisting merely of the words "Pierce the Ploughman's Crede," is upon a tablet in the midst of a landscape. The design is obviously foreign, and the wood-cut may also have been imported: both are certainly unlike any thing of the kind executed in this country about that date. A fac-simile of the title-page, as far as regards the figures of the hero and heroine, is subjoined.



On the reverse of Sign. D. iii. is a brief "interpretation of certayne hard wordes used in this booke, for the better understandyng of it," which is one of the earliest attempts at an English glossary. These words are only forty-eight in number, and after them we read as follows:—"The residue the diligent reader shall (I trust) well ynough perceive." These were repeated by Rogers when he reprinted the "Creed" in 1561.

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PLEASANT, PLAIN, AND PITHY PATHWAY.—The pleasaunt playne and pythye Pathewaye leadynge to a vertues and honest lyfe, no lesse profytable then delectable. U. L. Imprynted at London by Nicolas Hyll, for John Case, dwellynge at the sygne of the Baule, in Paules churchye yarde. n. d. B. L. 4to. 23 leaves.

No other copy of this valuable poetical relic is known. Nicholas Hyll printed between 1546 and 1553, but the architectural frame in which the title is set was used by James Nicolson for the New Testament he printed in Southwark in 1538. The two following lines,

"It is good for such men to go over truelye  
As intende *the kinges* embassatours to be,"

show that the poem was written before the reign of Mary, and probably the king there spoken of was Edward VI. As to the author, he says himself on Sign. A. ii.

"Nitesaue truelye, most men call myne name,"

which may contain the letters of his name in some way transposed. One of the most celebrated poets of the reign of Edward VI. was Nicholas Udall, author of "Ralph Roister Doister," and it will be seen that the initials on the title-page, supposing them those of the author, are the first and last letters of his surname. Certainly the production would do him or any other writer of that period great credit. In the commencement of it he meets an old man journeying the same way, and, entering into conversation, the author gives the following account of himself, which may be merely fanciful :

"A servaunt I have bene aboute yeares five,  
And truely have served to my power,  
Since into service I entered the fyrst hower:  
Wherin there is so great travayle and payne

At moste tymes, and so very lytle gayne,  
 And at other tymes also, ydlenes so greate,  
 Doinge nothyng but jettinge in the feldes and streate;  
 Wherin also there is muche great exercise  
 Almoste of every maner, and kinde of vice,  
 Bothe pride, dronckennesse, and also swearynge,  
 By abhominable othes God him selfe tearynge,  
 Such quarrelynge, fighting, and other abhomination,  
 Wherof I coulde make vnto you true relation,  
 Yf it were not odible for you to heare,  
 As the experience therof playnlye doeth appeare,  
 That I intende vtterlye the same to refuse,  
 And some other more godly state of lyvyng to chuse."

He asks the old man's advice upon a proper course of life, and from thence we are led to a dissertation on the seven deadly sins, which rather heavily fills the first part of the poem. The second part is more lively and amusing, and mainly consists of a narrative given by the old man, as a warning to his young friend, how incautiously he had fallen in love in his youth with a farmer's daughter, who had rejected him for a suitor much his inferior. The sexagenarian gives this account of his early life and habits:

"Well said, sonne (quod he) then give diligente care.  
 When I was of thage of two and twentie yeare  
 Veary lustie I was, and pleasaunte withall,  
 To singe, daunce, and playe at the ball,  
 To runne, to wrastle, to caste the axeltre or barre,  
 Either with hande or foote I could cast it as farre,  
 And all other feates as nimblie doo  
 As any in the towne I dwelled in thoo.  
 Fyne, feate, neate, proper and small  
 I was then, though I saye it, and faire withall.  
 Yt appeareth no lesse (quod I) for you beare your age feare.  
 Well, let passe (quod he) suche then was my cheare.  
 And besides all this, I coulde then fynelie playe  
 On the harpe, moche better then now farre a waye:  
 By which my minstrelsie and my faire speache and sporte  
 All the maydes in the paryshe to me did reasorte.  
 Eche loved lustie Lewes, for so they me named,  
 And not one of them all my companie refrayned.  
 Paryshe clercke I was then of the towne there,  
 To helpe the priest to masse, and sing in the quere,

With suche livinge as I had I lyved withoute care,  
Wyfe nor child had I none for whome I should spare.'

This description will bring to mind "Hend Nicholas" in Chaucer's Miller's Tale. The old man proceeds to show how he fell in love with a rich farmer's daughter; what urgent suit he made; how he was rejected notwithstanding his ballads sung to his harp under his mistress's window, (one of which is inserted); and how she subsequently married ill, and came to beggary, while he put up with another wife, lived happily, and was enabled to relieve the poverty of his first love. The whole tale is told with much pleasant simplicity, and in very agreeable verse. The author promises to follow the advice thus given by the old man, and the poem ends rather abruptly by the parting of the two friends, who during their conversation had slowly walked about eight or nine miles together.

At the back of the title are some verses not worth quoting, and the poem is introduced by two pages of preface, which convey no information.

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POWELL, THOMAS. — Wheresoever you see mee, Trust unto your selfe. Or the Mysterie of Lending and Borrowing. Seria Jocis: or the Tickling Torture. Dum rideo, veh mihi risu. By Thomas Powel, London-Cambrian. London Printed for Benjamin Fisher &c. 1623. 4to. 34 leaves.

This Thomas Powell is not to be confounded with his earlier namesake and countryman, author of "Love's Leprosie," 1598, and of "The Passionate Poet," 1601, works bearing not the most remote resemblance to the tract before us, which gives a humorous account of the artifices employed by lenders and borrowers, with a minute description of the various resorts and places of refuge for fraudulent and other debtors in and near the city of London. The work is inscribed "To the two famous Universities, the Seminaries of so many desperate Debtors, Ram-alley and Milford Lane," in the three following stanzas:

"Two questions in demurer seeme to stay us,  
Which is the elder, and from whence ye came?  
Not all the learning in old Doctor Cains  
Was ever able to resolve the same.  
Your bookes and studies are the same and one:  
The blessing from your Creditor must come.

“ Y’ are both as deeply learned (we doe know it)  
 As to the very center of the cellar :  
 For kitchen physicke, if ye list to shew it,  
 Y’ have stomacks that can far out doe Montpellier ;  
 And for the rest of all the sciences,  
 We may send Doway bold defiances.

“ Y’ are both so ancient, worthy, so alike,  
 It were great pittie that you should contest,  
 But rather let your wits best powers unite  
 Against your equall enemy profest :  
 To multiply your partizans apace  
 The Temple Gods vouchsafe and give yee grace.”

This is followed by four lines “To the Reader,” a short address from “The Students of Ram-alley to the Author,” and “The Author’s Invocation,” all in verse. The rest of the tract is principally in prose. On p. 23 begins a description of the “noted places of refuge and retirement” for persons wishing to avoid bailiffs and creditors: these are Ram-alley, in Fleet Street; Fulwood’s Rents; Gray’s Inn Lane; Milford Lane, in the Strand; the Savoy; Duke Humphrey; Montague Close; Ely Rents; Cold Harbour; Black and Whitefriars, also called Alsatia; and St. Bartholemews. The author, from acknowledged experience, dwells on the separate conveniences of each, but especially upon the facilities of escape and concealment afforded by Ram-alley. This part of the tract is very curious with reference to the then condition of some of the most populous parts of the metropolis.

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PRICKET, ROBERT. — Honors Fame in Triumph Riding. Or the Life and Death of the late Honorable Earle of Essex. London Printed by R. B. for Roger Jackson &c. 1604. 4to. 17 leaves.

The author signs the dedication to the Earls of Southampton and Devonshire, and the Lord Knowles, R. P.; but in some stanzas at the end “upon the Author and his subject,” subscribed “Ch. Best. Arm.” Pricket’s name is given at length. Best was a writer in Davison’s “Poetical Rhapsody,” 1602.

Pricket tells the Reader, that this was “the third time” he had “indured the press,” having in fact previously printed his “Soldier’s Resolution” and “Soldier’s Wish,” which both came out in 1603. The dedication contains a remarkable passage, evidently referring to the fatal disgrace into which Lords

Cobham, Grey, and Sir Walter Raleigh had fallen just before this tract was printed:—"God, with my soule, an uncontrowled witnes beare, I not desire to speake against the justice of the law, nor any honorable magistrate in place of Council or of government: only my words may neerly glance at such whose proud demeanour and insulting violence made to the world an apparent demonstration that they were most joyfull actors in a mournfull tragedy: but now the justice of the heavens decree hath most justly throwne themselves unto the stroke of the selfe same judgement." According to Camden, Lord Southampton was liberated from the Tower on the 10th of April, 1603, and on the 9th of November of the same year Lords Cobham, Grey, Sir Walter Raleigh, and others were convicted of high treason at Winchester.

Lord Cobham's brother and two priests were executed, and to this circumstance Pricket thus alludes in the body of his work:

"Because that Mercy not arightly knew  
His heart, whom *she* disloyall did account,  
Report did feed *her* taste with gall and rue;  
For by his fall some other up must mount,  
And so they have the gallowes top unto.  
For ever so may such like mounters doe!  
But God is just; so shall they finde,  
That lay their plots with bloody minde."

In a previous stanza the special instrumentality of Raleigh is touched upon:

"Whilst noble honour, shut up in disgrace,  
Could not have leave to vertues Queene to goe,  
Before her throne to speake and pleade his case,  
And to her mercie tell his griefes sad woe;  
Then in that time an undermining wit  
Did closly frame all actions jumply fit:  
Molehills were to mountaines raisde,  
Each little fault was much dispraisde."

The following stanza obviously refers to Archbishop Whitgift, and to his exertions on behalf of Lord Essex:


"Yet in the rank of honour, honours Grace  
Reverend, renown'd, religious, vertuous, learn'd,  
Grave, sober, chaste, upheld a Primates place,  
Whose godly wisdom Englands eyes discern'd.  
His soule divine was to that Earle a friend,  
Whom forward fate bequeath'd to fatall end:

But now their soules in purest love  
Live with their Christ in heavens above."

Pricket afterwards speaks more darkly of the grief of Sir Thomas Egerton for his young friend, as well as of the affection of Chief Justice Popham, who sat upon the trial. It is recorded by Camden that Lord Essex's head was not severed till the third blow, and this circumstance is mentioned with more particularity by Pricket :

"Base wretch ! whose hand true honors bloud should spill,  
Deaths axe did first into his shoulder strike :  
Upward againe he strikes a blow as ill ;  
Nor one nor other were directed right.  
Honor n'ere moov'd : a third blow did deuide  
The body from the worlds admired pride.  
Was that they way to lose a head,  
To have an Earle so butchered?"

Camden states that the first blow deprived the victim of sense, which could hardly be the case, if it only struck Essex's shoulder, which is Pricket's assertion. This copy of the poem does not appear to have originally belonged to Lord Ellesmere, but to the celebrated Sir Edward Hoby, who has placed his autograph and a motto on the title-page as follows :

*Uni Soli & Semp.* 

The Earl of Essex was a poet, and, though none of his verses have been printed, some are preserved in manuscripts of the time. The most interesting of these relates to himself, and appears to have been written when he was banished by Queen Elizabeth from the Court : in the copy preserved among the Ashmole MSS. at Oxford it is called "The buzzing Bee's Complaint ;" but in another more authentic copy, subscribed "R. Devereux. Essex," it is headed "*Honi soit qui mal y pense.*" It is in fifteen six-line stanzas, two of which run thus : Essex speaks of himself under the figure of a bee :

"Of all the griefs that most my patience grate  
There 's one that fretteth in the high'st degree ;  
To see some Catterpillers bredd of late,  
Cropping the flowers that should sustain the Bee.



Yet smyled I, for that the wisest knowes  
That mothes will eat the cloath, cankers the rosc.

Once did I see by flying in the field  
Foule beasts to brouse upon the Lilly fayre.  
Beauty and vertue could no succour yield :  
All 's provander to Asses but the aire.  
The partial world of this takes little heed,  
To give them flowers that should on thistles feed."

In this and other parts of the poem Essex clearly refers to Sir Walter Raleigh and his other enemies then about the person of the Queen, and who contrived to inflame her mind against the conduct of the imprudent Earl.

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PRICKET, ROBERT. — *Times Anatomie*. Containing the poore mans plaint, Brittons trouble, and her triumph. The Popes pride, Romes treasons, and her destruction : Affirming that Gog and Magog both shall perish, the Church of Christ shall flourish &c. Made by Robert Pricket, a Souldier &c. Imprinted at London by George Eld and are to be sold by John Hodgets. 1606. 4to. 32 leaves.

Bibliographers have been puzzled to explain the allusion, in the dedication of this production to the Lords and others of the Privy Council, to the imprisonment of the Author for an offence given by a former work. (*Vide Restituta III.*, 445). Had they met with Pricket's "*Honor's Fame*," 1604, they would have seen at once that he incurred the displeasure of the crown and court by the freedom with which he spoke in that piece of the crime, trial, and execution of the Earl of Essex. In the dedication to the poem before us he says : — "The last untimely fruit, which by a publicke print I rashly published, gave just occasion to procure your dislike." This "last untimely fruit" was his "*Honor's Fame*." Pricket then proceeds to express his gratitude to the Earl of Salisbury, (created in 1605), for procuring him his liberty, after relieving his wants while imprisoned.

The author subsequently informs us that he had written the first part of his "*Time's Anatomy*" two years before it was printed, and, speaking of its scope and object, he adds : "I doe with a religious anger chide the violent and presumptuous rage of unrul'd abuses, because I grieve to see the gross impie-

ties which our time commits: briefly therefore I have anatomized those evils which do afflict the world, and in the processe of my booke's discourse, my reprehensions may, peradventure, be accounted round and sharpe." "Round and sharp," in the modern acceptation of the word "round," reads like a contradiction in terms, but "round" was formerly taken in the sense of free and unrestrained.

The dedication occupies four pages, and an address "to the Reader" six more, but the only point worth notice in it is a statement that Pricket, having dedicated his "Soldier's Resolution," 1603, to the king, was allowed to deliver it himself to James I. "Time's Anatomy," as far as relates to the poem, commences on Sign. B., and concludes on Sign. H. In the opening the author mentions his two earlier printed works, "A Soldier's Wish," and "A Soldier's Resolution," and a third, which probably was never printed, called "Love's Song," on the loss of Queen Elizabeth. We conclude that it was not printed, because we have seen that, in the introductory matter to "Honor's Fame," Pricket distinctly states that that was the third time he had "endured the press."

Nothing can be more uninteresting than the whole of this production, the principal object of which is to vituperate the Pope and Papists, and to warn England against their machinations. At the end is "A Song rejoycing for our late deliverance from the gunpowder plot," in six stanzas: one stanza runs thus:

Thy Queene, thy Prince, thy Peeres and princely state,  
Thy Lords, thy Bishoppes, Knights and Burgesses,  
God hath preserv'd from Romes intestine hate:  
A suddaine flame should have consum'd all these.  
Romes traytors now so to the world are knowne,  
As treasons Mine hath Rome and them up blowne."

The same author's "Jesuits Miracles," 4to. 1607, follows up the purpose of exposing the evils and dangers of popery.

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PRUJEAN, THOMAS.—*Aurorata*. By Thomas Prujean, Student of Gonville and Caius Colledge in Cambridge. &c. London, Printed for Hugh Perry neere Ivy Bridge in the Strand. 1644. 8vo. 44 leaves.

This work, (dedicated to the Countess of Dorset), is chiefly remarkable for what may be looked upon as a second part, under a new title, "Love's

Looking Glasse Divine and Humane. The Divine one in Christ's Birth and Passion faithfully showne: The Humane one in four Epistles of Juliets, Romeos, Lisanders, Calistas," &c. The continuation of the signatures at the foot of the pages shows that "Love's Looking Glasse" was part of what was published under the general title of "Aurorata."

After two sacred poems on the Birth and Passion, we come to the Epistles from Juliet to Romeo, and from Romeo to Juliet; from Lisander to Calista, and from Calista to Lisander. The two first are preceded by "The Argument of Romeos and Juliets:"

"Romeo and Juliet issues of two enimies, Montegue and Capulet, Citizens of Verona, fell in love one with the other: hee going to give her a visit meetes Tybalt her kinsman, who urging a fight was slaine by him: for this Romeo was banished and resided at Mantua, where he received an Epistle from Juliet."

Almost the only merit of these productions is, that they are founded upon Shakespeare's play: they are any thing but such as he would have written. The two Epistles of Lisander and Calista are founded upon Beaumont and Fletcher's "Lover's Progress," and have as little to recommend them.

"Aurorata" is a volume of extreme rarity. Its author was the nephew of William Prujean, M. D., and he was cousin to Margaret, Mary, and Katherine St. George, of Hatley St. George, whom he calls "true patterns of beauty and vertue," and the "quintessences of all perfection." The following deserves quoting, solely on account of the person to whom it relates. It should be premised that "the Fox" was at that time another term for intoxication:

*"Of Ben Johnson's death.*

"Here lyes the Fox: then what neede wee  
Fear 't in a glasse of sack? Be free;  
Drink 't off. By Jesus, Ben does sweare  
*Vulpona* ne'ere shall hurt us here."

*Vulpona* is, of course, a misprint for *Volpone*, the name of Ben Jonson's celebrated comedy, which was, however, better known by its English title, "The Fox."

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QUARLES, FRANCIS. — Solomons Recantation, entituled Ecclesiastes, paraphrased. With a Soliloquie or Meditation upon every Chapter &c. By Francis Quarles. Opus posthumum. Never before imprinted. With a short relation of his Life and Death &c. London Printed by M. F. for Richard Royston &c. 1645. 4to. 37 leaves.

The Life of Quarles, which introduces the poem, purports to have been drawn up by Ursula Quarles, "his sorrowfull Widow." It is succeeded by a letter, dated September the 12th, 1644, from Nehemiah Rogers, "a learned divine," to a Mr. Hawkins, "upon the newes of the death of Mr. Quarles." The widow informs us, among other points, that her husband was "in his study late and early, usually by three a clock in the morning," in order to compose his different poems. These before us contain some good lines, but the Soliloquies, in which the author addresses his own soul, consist in general of well-worded common places. At the end are two elegies on the death of Quarles, one in Latin by the learned Jacobus Duport, Græcæ Linguæ Professor Cantab, and the other in English, signed R. Staple.

The works of Quarles are very voluminous, and nearly all of them of a pious turn. He was born in 1592, and printed his earliest production, "A Feast for Worms," in 1620, after which date he was constantly writing and publishing till his death in 1644. Besides that before us, he left several posthumous pieces, which, on account of the popularity of the author, were thought worth publishing: one of the principal of these was his "Shepherd's Oracles," 4to. 1646, which is merely controversial divinity in the form of pastorals. The "Emblems" of Quarles, first printed in 1635, with plates, have gone through innumerable editions. His only works not of a religious character, are a poem called "Argalus and Parthenia," printed in 1621, and founded upon Sir Philip Sidney's "Arcadia," and a dramatic performance never acted, called "The Virgin Widow," 4to. 1649.

Besides his printed works, Francis Quarles was the author of no fewer than eighteen children, one of whom, John, wrote a continuation of Shakespeare's "Rape of Lucrece," under the title of "Tarquin banished," 8vo. 1655.

**RAINOLDES, JOHN.**—Th' overthrow of Stage-playes, by the way of Controversie betwixt D. Gager and D. Rainoldes, wherein all the reasons that can be made for them are notably refuted; th' objections aunswered &c. Wherein is manifestly proved, that it is not onely unlawfull to bee an Actor, but a beholder of those vanities. Whereunto are added also and annexed in th' end certeine latine Letters betwixt the sayed Maister Rainoldes and D. Gentiles &c. Middelburgh, Imprinted by Richard Schilders. 1600. 4to. 99 leaves.

There are two points in which this copy of Dr. Rainolde's or Reynolds' "Overthrow of Stage-playes" differs from others: the one is, that it purports to have been printed by R. Schilders at Middelburgh, (most impressions being without name or place), and the other, that it bears date in 1600, instead of 1599. The literary contest between Dr. Rainoldes and Dr. Gager on the subject of theatrical performances took place in the years 1592 and 1593, one of Dr. Rainoldes' English Letters being dated the 10th of July, 1592, and the other the 30th of May, 1593. The first of his Latin Letters to Albericus Gentiles bears date the 10th of July, 1593. The work affords but little insight into the state of popular theatrical performances at that period, as it relates very much to academical plays. It was published in 1599, probably on account of the interest attracted to the subject by the project for building the Fortune Theatre, (Vide *Hist. Engl. Dram. Poetry*, III. 302), and the printer tells the reader in a preliminary epistle,

"Th' usuall flocking and gadding that we see daily before our eies to these Play-Houses and ydle places of entercourse (many leaving their houses and sundry necessarie dueties unperfourmed, yea, not sparing the very Sabath it selfe, nor fearing the prophanation thereof, so they may therein serve their unruly appetites and affections) doth sufficiently descry, a farre of, of what mettall we are made, and wherin the treasure of our hart consisteth."

Nothing is given of Dr. Gager's side of the question, but the printer mentions that he had been informed that Dr. Gager had himself been convinced by Dr. Rainoldes, and had admitted his error.

The earliest author who attacked dramatic representations in a regular treatise was John Northbrooke, whose work against "Dicing, Dancing, Vain Plays, and Interludes," was written in or prior to 1577, though not published until 1579, 4to. and originated in the popularity of the performances at the

Theatre and Curtain, two play-houses erected in 1575 or 1576. He was followed by Stephen Gosson in his "School of Abuse," 1579, 8vo. who was replied to by Thomas Lodge about 1580, 8vo. Philip Stubbes renewed the contest in his "Anatomy of Abuses," 1583, 8vo. and it was continued by W. Rankins in his "Mirror of Monsters," 1587, 4to. Here the question rested until the appearance of the work before us, which remained unanswered until Thomas Heywood printed his "Apology for Actors" in 1612, 4to. This tract arose out of a play called "Histriomastix," printed in 1610. Heywood was replied to by J. Green in his "Refutation of the Apology for Actors," 1615, 4to. which concluded the contest until the appearance of Prynne's celebrated work—"Histriomastix," 1633, 4to.

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RALEIGH, SIR WALTER. — The Discoverie of the large, rich and bewtiful Empyre of Guiana, with a relation of the great and Golden Citie of Manoa (which the Spanyards call *El Dorado*) and of the Provinces of Emeria &c. Performed in the yeare 1595 by Sir W. Raleigh, Knight &c. Imprinted at London by Robert Robinson. 1596. 4to. 64 leaves.

Sir Walter Raleigh dedicates this account of his voyage to his "singuler good Lord and Kinsman, Charles Howard, Knight of the Garter," and to Sir Robert Cecyll, Knight, in which he says:—"In my more happie times, as I did especially honour you both, so I found that your loves sought me out in the darkest shadow of adversitie, and that the same affection which accompanied my better fortune, sored not away from me in my manie miseries." He admits that his "errors were great," and that to recover what he had lost, "even in the winter of his life he had undertaken these travels," but that he had "returned a beggar, and withered." To this epistle succeeds a vindication by Sir Walter Raleigh of his proceedings, and an assertion of the value and excellence of the gold which he had brought with him from Guiana, against the report of its worthlessness by "an Alderman of London, and an officer of her Majesty's Mint." The rest of the tract is occupied by the narrative, and by abstracts of Spanish letters taken by Captain Popham at sea in 1594, respecting the wealth of El Dorado, &c.

The MSS. at Bridgewater House contain a good deal of biographical information respecting Sir Walter Raleigh, and particularly as to his dispute with Tobie Mathews in 1603, for the possession of Durham House. There is also a very interesting letter from him to Sir Robert Carre, without

date, but indorsed 1608, complaining that he had obtained from King James the inheritance of Sir Walter Raleigh's children and nephews, and remonstrating with him on the subject. It is subjoined, from Raleigh's original :

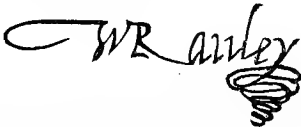
“ After many great losses and many yeeres sorrowes, of both which I have cause to feare that I was mistaken in their ends, it is come to my knowledge that your selfe (whom I knowe not but by an honorable fame) have bene perswaded to give me and myne our last fatall blowe, by obteyninge from his Matie thinheritance of my Childeren and Nephewes, lost in the lawe for want of a word. This done there remains with me nothing but the name of a liffe dispoyled of all els but the title and sorrowe therof. His Matie whom I never offended (for I ever held it unnatural and unmanlie to hate goodnesse) stayed me at the graves brinck not (as I hope) that his Matie thought me worthy of many deathes, and to behold all myne cast out of the world with my selfe, but as a Kinge who judging the poore in truth hath received a promise from God that his throwne shalbe established for ever. And for your selfe, Sir, seeinge your fayre day is but now in the dawne, and myne drawinge to the evening, your owne vertue and the Kings grace assuring you of many good fortunes and much honour, I beseech you not to begine your first buildinge vpon the ruines of thinnocent, and that their and my sorrowes may not attend your first plantation.

“ I have bene ever bound to your nation, aswell for many other graces, as for their true report (of my triall) to the Kings Matie, against whom had I bene found malignant, the hearing of my cause could not have changed enemies into frendes, mallice into compassion, and the mynds of the greatest number present into the consideration of my estate. It is not in the nature of foule treason to begett such faire passions, neyther could y<sup>t</sup> agree with the duetie of faythfull subjects, espeaciallie of your nation, to bewayle his overthrow that had conspired against their most liberrall and naturall (sic.) I therefore trust, Sir, that you will not be the first that shall kill us outright, cut downe the tree with the fruite, and vndergoe their curse that enter into the fildes of the fatherlesse, which (yff y<sup>t</sup> please you to knowe the truth) are lesse fruitfull in value then in fame; but that soe worthy a gentleman as your selfe will rather bind us to your service, beinge sixe gentlemen, not base in birth and alliance, which have interest therein, and my selfe with my uttermost thankfulness will ever remaine ready to obey your comaundments.

W. R. A. L. E. G. H.

The preceding remonstrance is given in Cayley's "Life of Sir W. Raleigh," II. 87, and in Birch's "Works of Raleigh," II. 386, but, from imperfect copies, the existence of the original signed by Raleigh not being known.

This was not, however, Raleigh's usual mode of signing his name, though with the same letters, and why in this instance he used capital letters cannot be explained: at an earlier date, 1583, he subscribed a letter to Lord Ellesmere, then Solicitor General, in the following manner, differing both in the spelling and in the writing.

Your very Honorable friend so remaine  


Few names have gone through more capricious varieties of orthography, and we meet with it as Ralegh, Raleigh, Rawley, Rawleye, Rauley, Wrawley, Raley, and Rauleigh.

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**RALEIGH, SIR WALTER.**—Newes of Sr Walter Rauleigh. With the true Description of Guiana: As also a Relation of the excellent Government, and much hope of the prosperity of the Voyage &c. From the River Caliana, on the Coast of Guiana, Novemb. 17. 1617. London Printed for H. G. &c. 1618. 4to. 24 leaves.

The initials of the writer of this tract, R. M., are placed at the end of it. It seems a very catch-penny publication, relating much more to the discoveries of previous navigators than to the last voyage of Sir Walter Raleigh, an account of which occupies only the three last pages. It probably answered the bookseller's purpose, as two editions of the tract were printed in the same year. On the title-page is a rude wood-cut, meant for Sir Walter Raleigh.

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**REMEDY FOR SEDITION.**—A Remedy for Seditiō, wherin are conteyned many thynges concernyng the true and loyall obeysance that commēs owe vnto their prince and soueraygne lorde the kyng. Anno M. D. xxxvi. B. L. 4to. 26 leaves. The colophon is *Londini in Aedibus Thomae Bertheleti regii impressoris.*



*Cum Privilegio.* The tract was published on occasion of the rebellious movements in Lincolnshire and Yorkshire in the year in which it bears date; and in an historical point of view it is of great interest, independently of the excellent and genuine idiomatic English in which it is written by some person of considerable ability. The author, whoever he were, had travelled in France and Italy, and was well acquainted also with ancient and modern literature, (if modern we can now call it), and applied his knowledge with good effect, and without pedantry. He even brings in Dante and Chaucer to his aid, observing;

“Dante, that good Italyane poet sayth full truely of them, It is seldome seene that the people crie not *Viva la mia morte, muoia la mia vita*, That is, Let lyue my dethe, lette dye my lyfe; lette that go forthe that bryugeth my distruction, lette that be banysht that is my welthe and safegarde. Geoffrey Chaucer sayeth also somewhat in theyr prayse, beare it well away and lawde theym as ye fynde cause,

O sterne people vniuste and vntrewe,  
 Ay vndiscrete and chaungynge as a fane,  
 Delytyng ever in rumours that be newe;  
 For lyke the mone euer waxe ye and wane:  
 Your reason halteth, your iugement is lame,  
 Your dome is false, your constance euyl preuith.  
 A full great foole is he that on you leueth.”

The subsequent passage in praise of Cardinal Wolsey, affording a curious trait in his character, under the circumstances is remarkable. It will be recollected that he died five years before this tract was printed:

“Who was lesse beloued in the northe than my lorde Cardynall, god haue his sowle, before he was amooges them? Who better be loued after he had ben there a whyle? we hate oft tymes whom we have good cause to loue. It is a wonder to see howe they were turned, howe of vtter ennemyes they became his dere frendes: He gaue byshops a right good ensample howe they myght wyn mens hartis. There was fewe holy dayes but he wolde ride v. or vj myle from his howse, nowe to this paryshe church, nowe to that, and there cause one or other of his doctours to make a sermone vnto the people. He sat amonges them, and sayd masse before al the paryshe. He sawe why churches were made. He began to restore them to their ryght and propre vse. If our byshops had done so, we shuld have sene that preachyng of the gospell is not the cause of sedition, but rather lacke of preachyng it. He broughte his dinner with hym, and had dyuers of the parish to it. He enquired whether there was any debate or grudge betwene any of theym: yf there were, after dinner he sente for the partiea to the church, and made them at one. Men say wel that do wel.”

The great object of the author was to make people contented with their condition, and to recommend them by banishing ignorance to promote general happiness.

RICH, BARNABY. — The straunge and wonderfull adventures of Don Simonides, a gentilman Spaniarde: Conteinyng verie pleasaunte discourse: Gathered for the recreation aswell of our noble yong gentilmen, as our honourable courtly Ladies: by Barnabe Riche, gētilman &c. Imprinted at London by Robert Walley &c. 1581. B. L. 4to. 71 leaves.

This seems to have been Barnaby Rich's third extant work, his "Dialogue between Mercury and an English Souldier," 1574, and his "Allarme to England," 1578, having preceded it. He tells Sir Christopher Hatton in the dedication, that he had "betaken himself to his pen, since he had no employment for his pike." He had been brought up a soldier, and in this instance had so little confidence in his own literary skill, that he employed the celebrated Thomas Lodge to correct his style. In some verses which follow "the Preface," Lodge says:

"Good Riche, a wiseman hardly can denye  
But that your booke by me ill mended is;"

and then Lodge adds of himself;

"Whose long distresse hath laied his Muse to rest,  
Or duld his sprighes, or senses at the lest."

At this date Lodge had just published his answer to Stephen Gosson's attack upon theatrical performances in his "School of Abuse." Lodge was then probably a player, and very young, having quitted Oxford not long before. Some stanzas headed "the Printer to the courteous Reader," subscribed R. W., which were most likely written for him, also precede the body of the work. It is a prose romance, or novel, with a good deal of poetry interspersed, and some of it was possibly contributed by Lodge: in general, however, the pieces are inferior to his productions. Most of them are in the seven-line ballad measure, but here and there variety is attempted, and not without reasonable success.

It is singular that, of all Rich's numerous works in verse and prose, not one obtained for him a place in Ritson's "Bibliographia Poetica." There is no doubt that he was a popular pamphleteer, and, although Thomas Nash speaks

of him rather disparagingly in 1596, when he printed his attack upon Gabriel Harvey, called "Have with you to Saffron-Walden:" the mere mention of Rich shows that he was much in the hands of readers of a certain class. In "the Epistle Dedicatorie," Nash asserts that Lichfield, the Cambridge Barber, is well read "in nothing but in Barnabe Riche's workes."

Warton, (*Hist. Eng. Poetry*, IV. 313. Edit. 8vo.), states that "he thought he had seen the original in Italian," which is extremely probable, although Rich does not profess that it was a translation.

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RICH, BARNABY.—The Second Tome of the Travailes and adventures of Don Simonides, enterlaced with varietie of Historie, wherein the curteous and not curious Reader maie finde matters so leveled as maie suffice to please all humours. &c. Written by Barnabe Rich, Gentleman &c. Imprinted at London for Robert Walley, &c. 1584. B. L. 4to. 75 leaves.

This, like the first volume of the same romance, is dedicated to Sir Christopher Hatton, and to the epistle succeeds an address "to the gentlemen Readers," which conveys no information. There are no commendatory verses, and, perhaps Rich, relying upon the success of the commencement of the story, did not again ask the aid of Lodge. In the division of the work headed "How Simonides comyng to London was friendly entertained by Philautus," some interesting particulars of the state of society in the metropolis might be expected, but none such are given, the author, excepting in a panegyric upon Queen Elizabeth, dealing entirely in general description.

The verses in this portion of the work are much fewer, which may also lead to the conclusion that Lodge had nothing to do with it; but there is a remarkable peculiarity about one of the poetical insertions, viz. that it is in blank verse, and it is to be taken as an early specimen of this kind of writing, which, as far as we now know, in 1584 had not been employed upon the stage. Blank verse was first used as the vehicle for dramatic dialogue about 1587, the date when Shakespeare is supposed to have come to London and joined a company of players, although he was not the poet who originally introduced it at our theatres. A short extract from Rich's performance of this kind will serve to show that his blank verse lines are only distinguished from couplets by the absence of rhyme:

"Forsaking flood, to whiche with bootelesse hope  
I whilome did my bodie recommend,

I come to Athens for to claime my due,  
 Who here deservde a royall tombe to have.  
 Ne bootes it not myne ashes to revive,  
 Since in these livelesse lines myne image is:  
 Erst in this state, by dome of power divine,  
 Licurgus poynted was by deepe conceipt  
 To fashion raines unto your wandering willes,  
 Whose tongue, inspir'd with secrete rules of right,  
 Made Athens Greece, and Grecia Athens towne."

There are about one hundred and seventy lines in this poem, but none of them have that variety of pause and inflection which Marlow earliest employed on the stage in his "Tamberlaine the Great," and which Shakespeare subsequently so much improved.

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RICH, BARNABY.— *Faultes Faults*, and nothing else but *Faultes*.

At London Printed for Jeffrey Chorleton &c. 1606. 4to.  
 66 leaves.

It is dedicated by the author to Prince Henry, subscribing it "Your Graces most humble and dutifull souldier, Barnaby Rich." At this date he had been a writer for more than thirty years. The production itself is of little value, consisting merely of prose satirical reflections of a very general kind upon the vices and peculiarities of the age. On Sign. B. 4, Rich mentions Ben Jonson's "Every Man in his Humour," and on Sign. L. 4, he finds great fault with those writers who gave deceitful and enticing titles to their foolish pamphlets; but he truly adds, "I never met with so vaine a booke but that I could gather something out of it for mine owne instruction, if it were but to blesse my selfe from his humour that writ it."

Rich, as has been shown, was one of our early writers of undramatic blank verse, and at the back of an address to the reader, introductory of the tract in our hands, he has two peculiar stanzas, the four first lines being in blank verse, and closing with a couplet, thus:

"I wade into the world as one unknowne,  
 Yong in disguise, and yet in yeares more ripe:  
 I can discerne an Ape though clad in silke,  
 And temper wit sometimes to serve a turne.  
 To what imprission I have wrought it now  
 The wise may judge; for fooles I care not how."

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**RICH, BARNABY.**—Roome for a Gentleman, or the second part of Faultes, collected and gathered for the true Meridian of Dublin in Ireland, and may serve fitly else where about London &c. By Barnabe Rych, Souldier &c. London Printed by J. W. for Jeffrey Chorlton &c. 1609. 4to. 33 leaves.

This tract was probably written in Ireland, though published in London, and it is dedicated to "Sir Thomas Ridgeway, Knight, Treasurer and Vice-Treasurer at Warres in his Majesties Realme of Ireland." The author farther states that it was "collected and gathered for the true Meridian of Dublin," but there is little in it that relates peculiarly to that capital. The following refers to Sir John Davies, where the author is speaking of the multiplicity of laws, and the accumulation of fees:—"But, as I have heard, there hath beene some reformation of these things in England, and I hope there will be the like in Ireland, where this extorting by Clarks is in such use and custome, that some of the discreet Judges themselves have found faulte at it; and I my selfe have heard no worse man then the Kinges Attorney Generall of that realm, that did both mislike, and promise to be a meane to redresse it, as likely a man to performe his promise as that realme doth afford."

The subsequent passage was calculated to give offence, but Rich was of an independent spirit, and scorned, as he says, "to duck, crouch, deject, and prostrate himself at men's feet," and therefore delivered himself plainly:—"I am sorry now at last to speake of those that are a stayne to that honourable order of Knighthood, that knowing themselves to be of no desert, nor anie waies able to merite, will buy the dignity and purchase their Knighthood with money—a silly humour that loveth admiration and procureth laughter." About this period King James was raising a revenue by the sale of knighthoods. The knights created by James are often covertly ridiculed by dramatists and pamphleteers of the commencement of the seventeenth century.

**RICH, BARNABY.**—My Ladies Looking Glasse. Wherein may be discerned a wise man from a foole, a good woman from a bad, and the true resemblance of vice masked under the vizard of vertue. By Barnabe Rich Gentleman, servant to the Kings most excellent Majestie. *Malui me divitem esse quam vocari.* London, Printed for Thomas Adams. 1616. 4to. 40 leaves.

This is a rambling production, directed against some of the prevailing vices,

with more coarseness than severity in its style ; and, considering that it is dedicated to a lady, "the wife of Sir Oliver St. Jones, Knight, Lord Deputy of Ireland," we might wonder at the nature of some of the expressions and details, did we not know the very different habits of society then prevailing. After the dedication is an address "to all Readers, either courteous or captious, I care not," and that is followed by two six-line stanzas "to the wide World." All the rest is prose, and in one place, (Sign. A. 2,) Rich acknowledges that he had given offence in some former work, (probably his "Honesty of this Age," which he afterwards names) by the boldness of his attacks, especially upon popery: nevertheless, he proceeds with equal freedom, and perhaps spares the Roman Catholic priesthood less than any other class. On Sign. H. 2, he mentions the rare dramatic dialogue called "Robin Conscience," as having been shown to him in St. Paul's Churchyard, when he went "amongst the Stationers and those that sold books." A fragment of it only is now in existence.

In "My Lady's Looking Glass" Rich repeats many things that he had previously said in his "Faults, Faults, and nothing else but Faults."

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**RICRAFT, JOSIAH.** — A Survey of Englands Champions, and Truths faithfull Patriots. Or a Chronologicall Recitement of the principall proceedings of the most worthy Commanders of the prosperous Armies raised for the preservation of Religion &c. By Josiah Ricraft. Published by Authority &c. London: Printed by R. Austin &c. 1647. 8vo. 71 leaves.

The author calls himself at the bottom of his portrait, which faces the title, *Mercator*, and in the dedication (to the Lords and Commons, to the Lord Mayor of London, and to the Assembly of Divines), as well as in the Address to the Reader, he promises to do more if duly encouraged in his present undertaking. Then follow notices, accompanied by portraits of twenty-one of "England's Champions:" these are in prose, with verses prefixed to each, and to them are added, after a sort of preface, "a perfect list of the many Victories obtained (through the blessing of God) by the Parliaments forces," &c. from July, 1642, to August, 1646. The volume ends with lists of killed on both sides, and an enumeration "of those that have fled out of the kingdom."

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RIDDLES.—The Booke of meery Riddles. Together with proper Questions, and witty Proverbs to make pleasant pastime. No lesse usefull then behoovefull for any yong man or child, to know if he be quick-witted or no. London Printed by T. C. for Michael Sparke, dwelling in Greene Arbor, at the signe of the blue Bible. 1629. 12mo. 24 leaves.

Opposite the title-page is a leaf, (with a wood-cut at the back of it of a galant dressed in the costume of Elizabeth's reign), containing these lines:

“ Is thy wit quicke? Then do not sticke  
To read these Riddles darke:  
Which if thou doe, and rightly too,  
Thou art a witty Sparke.”

The collection is not only curious as an early production of the kind, but extremely amusing, showing, among other things, that many of the riddles still current were of much greater antiquity than the date of the volume. Some of them are to be found in the “*Demaundes Joyous*,” printed by Wynkyn de Worde in 1511, such as the following:

“ What space is from the highest of the sea to the bottome? A stones cast, for a stone throwne in, be it never so deepe, will go to the bottome.”  
“ How many calves tailes will reach to the skye? One, if it be long enough.”

These are also found with enlargements in several old jest books, and form the ground-work of the often republished ballad of King John and the Abbot of Canterbury. They likewise occur in N. Breton's “*Crossing of Proverbs*,” 1616.

The Riddles, some of which are in rhyme, are succeeded by a burlesque piece of versification, entitled “*John Goose*,” and this, by sixteen “*Proper Questions*,” which in fact are only another species of riddle or puzzle.

The most valuable portion of the volume consists of one hundred and thirty-three “*choice and witty Proverbs*” at the end, from which the subsequent are taken as specimens:

All weapons of war cannot arme fear.  
He helps little that helpeth not himselfe.  
He knoweth enough that knoweth nothing, if so be hee know how to hold his peace.

He daunceth well enough to whom fortune pipeth.  
He that liveth in Court dyeth upon straw."

The following shows that some of the proverbs are of foreign origin :

" Venice, hee that doth not see thee doth not esteeme thee."

But the collector omitted the last part of the Italian saying, as we find it in Howel's " Familiar Letters," p. 49, Edit. 1678, 8vo. :

" Venetia, Venetia, chi non te vede non te pregia,  
Ma che t' ha troppo veduto te dispregia;"

which has been thus translated :

" He who ne'er saw thee, Venice, cannot prize thee,  
He who too much has seen thee must dispise thee."

"The Book of merry Riddles" was reprinted in 1660, 8vo. with a few additions and many subtractions, for, although " proper Questions " and " witty Proverbs " are promised on the title-page, they are not inserted.

We may conclude that this edition of 1629 is only a reprint of a much earlier copy: we know from Laneham's, or Langham's " Letter from Kenilworth," 1575, that a " Book of Riddles " formed part of the library of Captain Cox, and this is probably a reprint of the same " Book of Riddles," which Master Slender lent to Alice Shortcake.

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**ROBIN GOOD-FELLOW.** — Robin Good-Fellow, his Mad Prankes and merry Jestes, Full of honest Mirth, and is a fit Medicine for Melancholy. London, Printed for F. Grove &c. 1628. B. L. 4to. 22 leaves.

Richard Tarlton in his " News out of Purgatory," printed without date, but certainly before 1590, [See TARLTON, in this Catalogue], mentions Robin Good-fellow as " famosed in everie old wives chronicle for his mad merrie prankes;" and much hesitation cannot be felt in deciding that this tract was in print before the death of that most applauded actor. Francis Grove, who published it in 1628, brought out and reprinted a variety of productions of a similar character, popular prose and poetry. This is both prose and poetry. Owing, doubtless, to the destruction of such performances in passing through so many hands, no other copy of this edition is known; and of a subsequent impression in 1639, 4to. by Thomas Cotes, only one copy is believed to be in existence.



On the title-page is a coarse wood-cut of Robin Good-fellow like a Satyr, dancing in a ring of sprites, of which what follows is a decent fac-simile.



On the opposite or fly-leaf is another figure of a sort of wild hunter, with a staff on his arm, and a horn at his side : a similar wood-cut was subsequently placed at the head of a broad-side song, called "The New Mad Tom of Bedlam." This last figure, which is very rudely executed, is repeated on the title-page of "The second Part of Robin Good-Fellow," for the production is divided into two portions, the first included in eight, and the second in fourteen leaves. The following are the titles of the different chapters, if they may be so called, into which the tract is divided : the first is introductory.

- " Robin Good Fellow, his made Prankes and merry Jests.
- The Hoastesse Tale of the birth of Robin Good-fellow.
- Of Robin Good-fellowes behaviour when he was young.
- How Robin Good-fellow dwelt with a Taylor.
- What hapned to Robin Good-fellow after he went from the Taylor.
- How Robin Good-fellow served a Clownish Fellow.

How Robin Good-fellow helpt two lovers, and deceived an old man.

How Robin Good-fellow helped a Mayde to worke.

How Robin Good-fellow led a company of fellowes out of their way.

How Robin Good-fellow served a Leacherous Gallant.

How Robin Good-fellow turned a miserable Usurer to a good house-keeper.

How Robin Good-fellow loved a Weaver's wife, and how the Weaver would have drowned him.

How Robin Good-fellow went in the shape of a Fidler to a wedding, and of the sport that he had there.

How Robin Good-fellow served a Tapster for nicking his pots.

How King Obreon called Robin Good-fellow to dance.

How Robin Good-fellow was wont to walke in the night.

How the Fairyes called Robin Good-fellow to dance with them, and how they showed him their severall conditions.

The Trickes of the Fayry called Pinch.

The trickes of the Fayry called Pach.

The trickes of the Fairy called Gull.

The trickes of the women Fayries told by Sib."

The whole story purports to be related by a hostess at an alehouse in Kent to one of her guests; but it is preceded by an introduction, in which a question arising as to the origin of "Kentish Long-tails," the hostess asserts that the phrase arose out of the long tales told in that county to make people merry. Some of the principal incidents, which are here narrated in prose, were also put into verse, and sold as a chap-book, but the only known copy of it is without a title, and is otherwise imperfect. The wood-cut, of which a fac-simile has been given, is several times inserted in it.

The following song by Robin Good-fellow is one of the best of these compositions, which are not remarkable for their excellence.

*" To the tune of Rejoyce Bag-pipes.*

Why should my Love now waxe  
Unconstant, wavering, fickle, unstay'd?  
With nought can she me taxe:  
I ne're recanted what I once said.  
I now doe see, as Nature fades,  
And all her workes decay,  
So women all, Wives, Widdowes, Maydes,  
From bad to worse doe stray

As hearbs, trees, rootes, and plants  
In strength and growth are daily lesse,

So all things have their wants :  
 The heavenly signes moove and digresse ;  
 And honesty in womens hearts  
 Hath not her former being :  
 Their thoughts are ill like other parts,  
 Nought else in them 's agreeing.

I sooner thought Thunder  
 Had power o're the Laurell Wreath,  
 Then shee, womens wonder,  
 Sneh perjurd thoughts should live to breathe.  
 They all Hyena like will weepe,  
 When that they would deceive.  
 Deceit in them doth lurke and sleepe,  
 Which makes me thus to grieve.

Young mans delight farwell,  
 Wine, women, game, pleasure, adieu :  
 Content with me shall dwell  
 I'le nothing trust but what is true.  
 Though she were false, for her I'le pray ;  
 Her false-hood made me blest.  
 I will renew from this good day  
 My life by sinne opprest."

At the time he sings this song, Robin Good-fellow is paying his court to a Weaver's wife, who afterwards is not unwilling, and the Weaver would have drowned him, but Robin put a sack of yarn into the bed, while he escaped. The Weaver seized it, and carried it to a pond, saying : — " Now, I will cool your hot blood, Master Robert, and if you cannot swimme the better, you shall sincke and drowne," and with that he hurled the sack in, thinking that it had been Robin Good-fellow. Robin, standing behind him, said ;

For this your kindnesse, Master, I you thanke :  
 Go swimme your selfe, I'le stay upon the banke.

With that Robin pushed him in, and went laughing away, " ho, ho, hoh."

This was his usual exclamation, as in the ballad in Vol. III. of Percy's Reliques, which has no connection with the incidents of this tract.

Other popular tunes mentioned, are " Watton Townes end ;" " I have beene a Fiddler these fiteene years ;" " What care I how faire she be ;" " the Spanish pavin ;" " the Coranto ;" " the joviall Tinker ;" " Broome ;" and " To him Bun." The third is, of course, the celebrated song by George Wither.

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**ROBINSON, THOMAS.**—The Anatomie of the English Nunnery at Lisbon in Portugall : Dissected and laid open by one that was sometime a yonger Brother of the Covent &c. Published by Authority. Printed for Philemon Stephens and Christopher Meredith. 1630. 4to. 21 leaves.

On the title-page is an engraving of practices in the convent at Lisbon, and of the author, Thomas Robinson, discovering them : opposite to it are verses containing "the explanation of the Picture in the title." The work is of no authority, but it has a passage containing an unquoted notice of two remarkable publications—Shakespeare's "Venus and Adonis," and "Peele's Jestes," both of which the author accuses the confessor of the nunnery of reading. Shakespeare's exquisite poem is spoken of as an "idle pamphlet."

"And when he is merrily disposed (as that is not seldom) then must his darling Kate Knightly play bim a merry fit, and sister Mary Brooke, or some other of his late-come wags must sing him one bawdy song or other to digest his meat. Then after supper it is usual for him to reade a little of 'Venus and Adonis,' the 'Jests of George Peele,' or some such scurrilous booke; for there are few idle pamphlets printed in England which he hath not in the house."

Farther on, (Sign. D.), Robinson quotes a coarse anecdote from the well-known Jestes of Scoggin, or Scogan. The tract is dedicated to "Mr. Thomas Gurlin, Mayor of Kings Lynn," and concludes with a list of the male and female inhabitants of the English nunnery at Lisbon.

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**ROULAND, DAVID.**—The Pleasaunt Historie of Lazarillo de Tormes a Spaniarde, wherein is conteined his marveilous deedes and life. With the straunge adventures happened to him in the service of sundrie Masters. Drawen out of Spanish by David Rouland of Anglesey. Accuerdo Olvid. Imprinted at London by Abell Jeffes &c. 1586. 12mo. 64 leaves.

David Rouland, the translator of this work, seems to have been a linguist, and in 1578 published "A comfortable Aid for Scholars" from the Italian. This is the earliest known edition of his version of "Lazarillo de Tormes," but at the end are commendatory lines by "G. Turbeville, Gent.," and, if he were the George Turberville who was murdered by his man Morgan in 1579,

(Vide Hist. Engl. Dram. Poetry, iii. p. 1), there was probably an edition prior to the present of 1586. There were, however, two authors of the names of George Turberville, one of whom long survived the other. Of the handwriting of the last the following is a fac-simile, taken from the title-page of a copy of Sir Thomas More's Works, fol. 1557, which had once belonged to him :

*He that feareth not god, shall be sooke,  
 He that feareth god, shall be sooke:  
 He that feareth god, shall be sooke:  
 George Turberville 1584. no. 14.*

This edition of Lazarillo de Tormes consists of only the first part: a second part, translated by W. P., came out in 1596, and what is called "The Pursuit of the Historie of Lazarillo de Tormes" in 1622. A second part of "The Pursuit," containing "The death and Testament of Lazarillo," was then promised, but it is not known to have made its appearance.

An edition of both parts, called "the third," was printed in 8vo., 1639. The variations are merely typographical.

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ROWLANDS, SAMUEL.—The Letting of Humors Blood in the Head-vaine. With a new Morisco daunced by seven Satyres upon the bottome of Diogenes Tubbe. Imprinted at London by W. W. 1613. 8vo. 30 leaves.

This is the volume of Epigrams and Satires attributed to Samuel Rowlands, (the introductory lines "To the Gentlemen Readers," being subscribed R. S., his initials reversed), which Sir Walter Scott procured to be reprinted in 1814, from an edition of 1611. That edition was precisely the same as the present with the exception only of the date.

The above was doubtless the original title, but, when the work was first published in 1600, "Printed by W. White," it gave such offence, on account of the severity of its satire, and the obviousness of its allusions, that an order was made that it should be burnt first "publicly," and afterwards in the "Hall-kitchen" of the Stationers' Company. The bookseller then changed its title to "Humours Ordinarie," and published an edition of it without date; but, after the feeling against the work had subsided in 1613, it again appeared as "The Letting of Humors Blood in the Head-vaine," although the printer thought it prudent not to put his name at length upon the title-page.

The Epigrams are thirty-seven in number, with six lines to introduce the "seven Satires" mentioned on the title-page. The temporary and personal allusions are extremely numerous and often curious, but sometimes feigned Latin names are employed to designate private individuals, who seem otherwise to have been pretty clearly pointed out. Public characters are not treated with the same reserve. Thus Pope and Singer, the comic actors, are spoken of by name, and as living when the first edition appeared in 1600; but, as they were dead when that of 1611 came out, an alteration was made according with that circumstance.

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ROWLANDS, SAMUEL.— Looke to it : For Ile Stabbe ye. Imprinted at London by E. Allde for W. Ferbrand and George Loftes &c. 1604. 4to. 24 leaves.

The author's name is not to this satirical and moral production, only his well-known initials S. R. appended to an introduction, which is here subjoined as explanatory of his object :

“ There is a Humour us'd of late  
 By ev'ry rascall swagg'ring mate  
 To give the Stabbe : Ile stabbe (sayes hee)  
 Him that dares take the wall of me.  
 If you to pledge a health denie,  
 Out comes his poniard — there you lie.  
 If his Tobacco you dispraise,  
 He swears a stabbe shal end your daies.  
 If you demaund the debt he owes  
 Into your guts his dagger goes.  
 Death, seeing this, doth take his dart,  
 And he performes the stabbing part.  
 He spareth none, be who it will :  
 His lisencc is the World to kill.”

This is followed by “Deaths great and generall Challenge,” and “Deaths Prologue to his Tragicall Stabbe,” which introduce the main portion of the tract, consisting of Death's declaration of the various sorts and ranks of men whom he designs to slay, viz. “Tyrant Kings,” “Wicked Magistrates,” “Curious Divines,” “Covetous Lawyers,” &c. Each of these, (thirty-four in number), is in two six-line stanzas. The subsequent may be taken as a

fair specimen, and it is curiously descriptive of female habiliments at that period. It is addressed to

*“ Proud Gentlewomen.*

“ You gentle-puppets of the proudest size,  
That are like horses troubled with the fashions,  
Not caring how you do your selves disguise  
In sinfull, shamles, Hel’s abhominations.  
You whom the Devill (Pride’s father) doth perswade  
To paint your face, and mende the worke God made.

You with the hood, the falling-band, the ruffe,  
The Moncky-wast, the breeching like a beare,  
The periwig, the maske, the fanne, the muffe,  
The bodkin and the buzzard in your heare :  
You velvet-cambrick-silken-feather’d toy,  
That with your pride do all the world annoy,  
Ile stabbe ye.”

After these thirty-four addresses by Death, comes a poem of six pages, headed by this couplet :

“ Have at you all to stabbe and kill :  
There flies my dart, light where it will.”

It is a general warning from Death to mankind, and the tract terminates with “ Deathes Epitaph upon every mans grave,” in eight lines, with a repetition of the initials of the author. Rowlands began his literary career in 1598, by a sacred poem, “ The Betraying of Christ,” &c. but he soon found that humorous pieces were more saleable, and changed his style accordingly.

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ROWLANDS, SAMUEL.—Democritus, or Doctor Merry-man his Medicines, against Melancholy humors. Written by S. R. Printed for John Deane, and are to be sold at his shop at Temple-barre, under the gate. 1607. 4to. 23 leaves.

This is the first edition, (and essentially different from those which followed it), of an extremely popular work of drollery, and no other copy of so early a year is known. The subsequent editions of 1609, 1618, 1623, 1631, and 1637, together with one reprint, if not more, without date, are all called on the title-page “ Doctor Merry-man, or Nothing but Mirth.” They also omit five pages of preliminary, humorous, and satirical verses; and the tale which, in the first edition, is last in the volume, is placed second in the other impressions.

After the title the author addresses "Honest Gentlemen" in verse, recommending the infallible prescriptions of three physicians, Dr. Diet, Dr. Quiet, and Dr. Merryman: next, Rowlands inserts a short poem, entitled "Flatteries Fawne," followed by the usual heading of "Doctor Merryman," and a satirical production of two pages. None of these are in the copies of 1609, 1618, &c. and the last may be quoted as a fair sample of the author's vein:

"Hypocrisie was kind, and us'd me well  
 So long as I had any land to sell.  
 Many a 'God save you, loving Sir,' I had  
 'For your good health I am exceeding glad.  
 What is the cause you are a stranger growae?  
 The meate doth me no good I eate alone  
 Without your company: pray, let me have it:  
 Of all the kindnesse in the world I crave it.  
 When will you ride? My gelding's yours to use.  
 The choysest chamber that I have come chuse,  
 And lodge with me. Commaund what ere is mine.  
 Shall we two part without a quart of wine?  
 That were a wonder: give it, sure, I will:  
 Your presence glads me, I do wish it still.'  
 This usage I had daylie at his hand,  
 Till he had got an intrest in my land;  
 And then I try'd his welcomes in my want  
 To be, 'Sir, I assure you coyne is scant.  
 I would do somewhat for acquaintance sake,  
 If you but some security could make;  
 But, sure, to wast my wealth I know not how  
 Were folly. What you have bin is not now.  
 I wish you were the man I knew you late:  
 Faith, I am sorry y'are in this estate.  
 You should have thought upon this thing before:  
 Patience is all, and I can say no more.  
 My business now doth hasten me away;  
 I would faine drinke with you, but cannot stay.  
 Urgent occasions force me take my leave.  
 I wish you well, and so I pray conceive.'"

The body of the tract consists of a medley of droll tales and satirical observations: few of the stories are original, and some of them have gone through most of the languages of Europe; as that where one man gave advice to



another how to avoid falling when climbing, by not making more haste down than up. This forms the point of an epigram in French, Spanish, and Italian.

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ROWLANDS, SAMUEL.—Diogenes Lanthorne.

In Athens I seeke for honest men,  
 But I shall find them God knowes when.  
 He search the City, where if I can see  
 One honest man, he shall goe with mee.

London, Printed for Robert Bird &c. 1631. B. L. 4to.  
 20 leaves.

At the back of the title, (which has a wood-cut of Diogenes with his lantern standing near his tub), is a "Prologue" in verse, signed Samuel Rowlands, which states the nature of the work: the author says that Diogenes was

" Full of reproofes where he abuses found,  
 And bold to speak his mind who ever f[r]onod.  
 He spake as free to Alexander's face,  
 As if the meanest Plow-man were in place.  
 Twas no mans person that he did respect,  
 Nor any calling: Vice he durst detect.  
 Imagine you doe see him walke the streets,  
 And every one's a knave with whom he meets.  
 Note their description, which good censure craves;  
 Then judge if he have cause to count them knaves."

Athens here, as in Lodge's tract, "Catharos, Diogenes in his Singularity," (Vide p. 170), is of course London, and the Cynic is represented walking about and remarking upon all he sees. This occupies the first six leaves, and all the rest of the tract is in verse, beginning with some reflections on "Diogenes lost labour," and followed by a number of fables, with "Morals" appended, supposed to be told by Diogenes. The subsequent will serve to show the style in which they are versified:

" A great assembly meet of Mice,  
 Who with themselves did take advice,  
 What plot by policie to shape  
 How they the bloody Cats might scape.  
 At length a grave and ancient Mouse  
 (Belike the wisest in the house)

Gave counsell (which they all lik'd well)  
 That every Cat should beare a bell :  
 For so (quoth he) we shall them heare,  
 And fie the danger which we feare,  
 If wee but heare a bell to ting,  
 At eathing cheese or any thing,  
 When we are busie with the nip,  
 Into a hole we straight may skip.  
 This above all they liked best ;  
 But, quoth one Mouse unto the rest,  
 Which of us all dare be so stout  
 To hang the bell Cats necks about ?  
 If here be any, let him speake.  
 Then all replide, We are too weake :  
 The stoutest Mouse and tallest Rat  
 Doe tremble at a grim-fac'd Cat."

In the end Diogenes gives a lecture to Alexander, and puts a number of proverbs into verse for his use and improvement ; such as,

" I have observed divers times,  
 Of all sorts, old and young,  
 That he which hath the lesser heart,  
 Hath still the bigger tongue.

Watch over words, for from thy mouth  
 There hath much evil sprung :  
 It's better stumble with thy feet,  
 Than stumble with thy tongue."

This production was once popular : it first appeared in 1608, and was reprinted in 1617, 1628, 1631, and 1634. It is certainly one of the best of the many pieces Samuel Rowlands left behind him.

**ROWLANDS, SAMUEL.**—The Night-Raven. By S. R.

All those whose deeeds doe shun the Light  
 Are my companions in the Night.

London, Printed by G. Eld for John Deane and Thomas Baily.  
 1620. 4to. 18 leaves.

The author calls this tract "The Night Raven," because he professes to disclose scenes, and to describe characters, chiefly observed after dark—

" Those evil actions that avoyde the Sunne  
 And by the light of day are never done—"

but he does not keep strictly to his purpose. It was popular, and, having been first published in 1618, was reprinted in 1620, and 1634, each time with a wood-cut of a raven on the title-page. The present is, therefore, the second edition. Some of the humorous pieces of which it is composed must have been written long before they were published, as where the author makes a young "Night Swaggerer" say :

"Then third degree of Gentleman I clayme  
Is [in?] my profession of a Souldiers name.  
Looke but your Chronicle for eighty eight  
And turn to Tilbury you have me straight."

Referring of course to the camp at Tilbury in 1588, which was thirty years before the tract was first printed. On the other hand, some poems are of considerably later date, as Mrs. Turner's yellow starch is spoken of in one of them. Others are mere jests, and one or two of them, such as "the Tragedy of Smug the Smith," from the Italian. On Sign. D. 4 b., Chaucer furnishes a short production. The following couplet may apply to Shakespeare's "Hamlet," but more probably to the older tragedy upon the same story :

"I will not cry, *Hamlet revenge* my greeves,  
But I will call, Hangman revenge on theeves."

The following is one of the briefest pieces, and one of the best :

"*Hee hath little to care for that hath little to lose.*

"Villains by night into a kytchin brake,  
Supposing brasse and pewter thence to take.  
The good-wife heard them and her husband calls,  
'Telling him theeves were breaking throug the walls,  
And therefore to prevent them will'd him rise.  
Quoth he (kind wife) I am not so unwise  
To put my selfe in danger causelesse so.  
The night is darke as any pitch, you know,  
And if they there can find out goods by night,  
When thou and I see nothing by day light,  
Ile say they conjure or do use some charme  
For there is nought to lose can doe us harme.  
Wife, let us both laugh at them in our sleeves,  
That with our empty kitchin we gull theeves."

The last piece is headed "The Conclusion." The tract seems to have been hastily got up and published, to supply some temporary necessity on the part of the writer.

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ROWLANDS, SAMUEL.—Good and Bad Newes. By S. R. London,  
Printed for Henry Bell &c. 1622. 4to. 23 leaves.

This is little more than a jest-book in verse, and it is one of the rarest of Rowlands' pieces, who acknowledges it by his initials on the title-page, and at the end of an address of sixteen lines "to the Reader." On the title-page is a wood-cut of a Londoner and a countryman in conversation. The subsequent "Epigram upon a jest of Will Sommers," who was the favourite jester of Henry VIII., is the first in the volume :

" Will Sommers once unto King Harry came,  
And in a serious shew himselfe did frame  
To goe to London, taking of his leave.  
Stay, William: (quoth the King) I doe perceiue  
You are in haste; but tell me your occasion:  
Let me prevail thus by a friend's perswasion.—  
Quoth he, if thou wilt know, Ile tell thee: Marry,  
I goe to London for Court-newes, old Harry.  
Goest thither from the Court to heare Court-newes?  
This is a tricke, Sommers, that makes me muse.  
Oh, yes (quoth William) Citizens can show  
What's done in Court ere thou or I doe know.  
If an Ambassador be comming over,  
Before he doe arrive and land at Dover,  
They know his Masters message and intent,  
Ere thou canst tell the cause why he is sent.  
If of a Parliament they doe but heare,  
They know what lawes shall be enacted there.  
And, therefore, for a while adue Whitehall.  
Harry, Ile bring thee newes home, lyes and all."

The words "Good Newes" and "Bad Newes" are placed at the heads of different pages, without much application to the story related, and this is carried through seventeen leaves, when we arrive at nine pages of Epigrams, as they are called, rather for variety of appellation than for any marked difference in the style or subjects. The subsequent enumeration of the sights of London in 1622, which Hodge comes to town to visit, is amusing :

" As of the Tower and the Lyons there,  
Of Paris Garden and the Bull and Beare;  
Of Westminster what monuments there be,  
• And what two mighty Giants Hodge did see

With fearefull countenances in Guild-hall :  
 The old Exchange, the new Exchange and all ;  
 The water-workes, huge Pauls, old Charingcrosse,  
 Strong London Bridge, at Billingsgate the Bosse."

No earlier nor later impression of this tract is known.

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ROWLANDS, SAMUEL. — The Famous History of Guy Earle of Warwick. By Samuel Rowlands. London, Printed by J. Bell, and are to be sold at the East-end of Christ Church. 1654. 4to. 64 leaves.

This romance, which is in six-line stanzas, originally appeared in 1607— at least no earlier dated edition of it is known, although an impression by Edward Alde, without date, may possibly have preceded it. It was frequently reprinted down to as late a date as 1682, and it was so popular, and so many copies of it were destroyed in the frequent reading, that all are of rare occurrence. Of the edition before us in 1654, no other copy is known.

The greater part of the title-page is covered by a wood-cut representing Sir Guy on horseback fully armed, with a boar's head on his spear, and a lion pacing like a dog by his side. It is dedicated to the Earl of Montgomery, so created in 1605, who became Earl of Pembroke and Montgomery in 1630. The printing is in all respects most corrupt and careless, and in the first sheet a gross error is committed by making Rowlands' address "To the noble English Nation" commence on the second page, which is continued on the fourth page, the first and third being filled by the prose dedication. In his address, Rowlands has these lines, very applicable to the literature of the time when this romance first appeared :

"Most strang in this same Poet plenty age,  
 Where *Epigrams* and *Satyres* biting rage,  
 Where paper is employed every day  
 To carry verse about the town for pay,  
 That stories should intomb'd with worthies lie,  
 And fame, through age extinct, obscurelie die."

Epigrams and satires were the fashionable mode of writing from about 1595 to 1615, and Rowlands himself, as we have already shown, had given specimens of his talents in both. Time and negligent printers in about fifty years introduced many corruptions into this poem, but it must originally have been very hastily scribbled by the author, who introduces the strangest incongruities

not at all warranted by the ancient versions. Thus in Canto vi, (for he divides his work into twelve Cantos), he makes Guy kill Colbron, or Colbrand :

“Forthwith he made him shorter by the head;”

and yet in the last Canto he represents him as fighting with and conquering the same giant. The reverse of Sign. F. 4, seems utterly without connection, as far as regards the story, with the rest of the production ; and the probability is, that the printer here made some great blunder. As a poem, many of the stanzas have considerable power : a dragon is thus described contending with the hero :

“His blazing eyes did burn like living fire,  
And forth his smoaking gorge came sulphur smoke :  
Aloft his speckled brest he lifted higher  
Then Guy could reach at length of weapon’s stroke.  
Thus in most irefull mood himself he bore,  
And gave a cry as seas are wont to roare.”

Although in general careless, some of Rowlands’ stanzas run very smoothly and harmoniously : he thus describes Guy petitioning King Athelstan to be permitted to retire from the world, in order to complete his repentance :

“And so intreats that he may passe unknown,  
To live where poverty regards not wealth,  
And be beholden to the help of none,  
Seeing the world but now and then by stealth.  
For true content doth such a treasure bring,  
It makes the begger richer then the king.

With true content (saith he) I will abide  
In homely cottage, free from all resort :  
But I have found content cannot be spide  
To make abode within a Monarchs court.  
No—theres ambition, pride and envie seen,  
And fawning flattery stepping still between.”

The earliest printed copy of a romance on this story was by W. Copland without date, and it was again printed by John Cawood, also without date. The version by Rowlands in its main features follows the old copies, but concludes with the death of Sir Guy in the arms of Phelice, and does not proceed with the adventures in which Raynburn and Aslake are concerned.

Besides the wood-cut on the title-page, six others, ill-designed and coarsely executed, relating to the principal events, are dispersed through the volume.

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RUSH, FRIAR.—The Historie of Frier Rush : how he came to a house of Religion to seeke service, and being entertained by the Priour was first made under Cooke. Being full of pleasant mirth and delight for young people. Imprinted at London by Edw. All-de and are to be solde by Francis Grove dwelling on Snow hill. 1626. B. L. 4to. 20 leaves.

There was a previous edition of this singular and amusing work in 1620, but differing in no material respect from the present, excepting that the imprint was "at London by Edw. All-de dwelling neere Christ-church." A third impression made its appearance in 1629, which was printed by Elizabeth All-de, probably the widow of Edward All-de. On the title-page of all three editions is the same wood-cut of Friar Rush, cap in hand, seeking a service of the Prior of a house of Religion. The "pleasant history" commences on the next leaf.

There seems little doubt that the story was originally German, and a very early copy in that language is among the books of Mr. Douce at Oxford : there he is called not Friar Rush, but Bruder Rausch, and by that name he is mentioned by Bruno Seidelius in his "*Paræmiæ Ethicæ*" Francf., 1589, as quoted by Mr. Thoms, (*Early Prose Romances I*) :

" Quis non legīt quid Frater Rauschius egit?"

It bears internal evidence of having been composed about the time of the Reformation, but it was very possibly then founded upon some more ancient tradition. After narrating the gross vices of a certain convent of monks near a forest, the author tells us :— " Belphegor who was Prince of gluttony, Asmodeus Prince of lechery, and Belzebub Prince of envie, with many other Divels assembled together, which rejoyced in the disorder of these religious men. And as they were all assembled together, with one accord they chose a Divell to goe and dwell among these religious men for to maintaine them the longer in their ungratious living ; which Divell was put in rayment like an earthly creature and went to the religious house." After his transformation, Friar Rush's horns are always visible in the wood-cuts, which nearly correspond in the impressions of 1620, 1626, and 1629, and he is usually furnished with feet having claws like a bird rather than cloven. Such, however, is not always the case, as in the subsequent instance, where two Devils, both with cloven feet, one of them Rush, and the other a hog-faced Demon, are employed at the instance of the prior of the convent, where Rush is

retained, in exorcising a young lady possessed with a spirit, and extracting "a great devil," who flew out of her mouth.



From the execution and appearance of this wood-cut, we may perhaps infer either that it was copied from an old foreign original, or that it had been employed for some English edition of the story much anterior to any at present known. The last seems most probable from the worm-holes in some of the wood-cuts, but both suppositions are by no means impossible: several seem to be by different artists. As the tract is of the greatest rarity, it may be worth while to give the heads of the various divisions of the story, which will show the mode in which it proceeds:

"A pleasant History, how a Devill (named Rush) came to a Religious house to seeke a service.

How a Divell named Rush came unto a Gentlewomans house, and how he brought her privily unto his Masters chamber.

How Frier Rush threw the maister Cooke into a kettell of water seething upon the fire, wherein he died.

How Frier Rush made Truncheons for the Friers to fight withall.

How Frier Rush grymed the Waggon with Tarre, and what cheare he made in the Country.

How the Priour made Frier Rush Sexton among the Friers, and charged him to give him knowledge how many Friers were absent from Mattins at midnight, and what they were.



How Rush went forth a sporting, and was late forth, and how in his way coming home he found a Cowe, which Cowe he divided into two parts, the one halfe hee tooke on his necke and caried it with him, and the other halfe he left still: and how soone he had made it ready for the Friers suppers.

How a Farmer of the Priors sought his Cowe, and how he was desolated by the way homeward, and was faine to lye in a hollow Tree: and of the vision that he had.

How the Farmer which lay in the Tree came unto the Priour on the morowe after, and tolde him the wordes that he had heard, and the wordes of Frier Rush, and that hee was a very Devill.

The Lamentation that Rush made when he was departed out of the House of Religion.

How Rush came to a Husband-man (labouring in the Field) and desired to be entertayned into his service.

How Rush came home to make cleane the Stable, and how hee found the Priest under the Maunger covered with Straw.

How Rush came home and found the Priest in the Cheese-basket, and how he trayled him about the Towne.

How Rush became Servant to a Gentleman, and how the Devill was conjured out of the body of the Gentleman's Daughter."

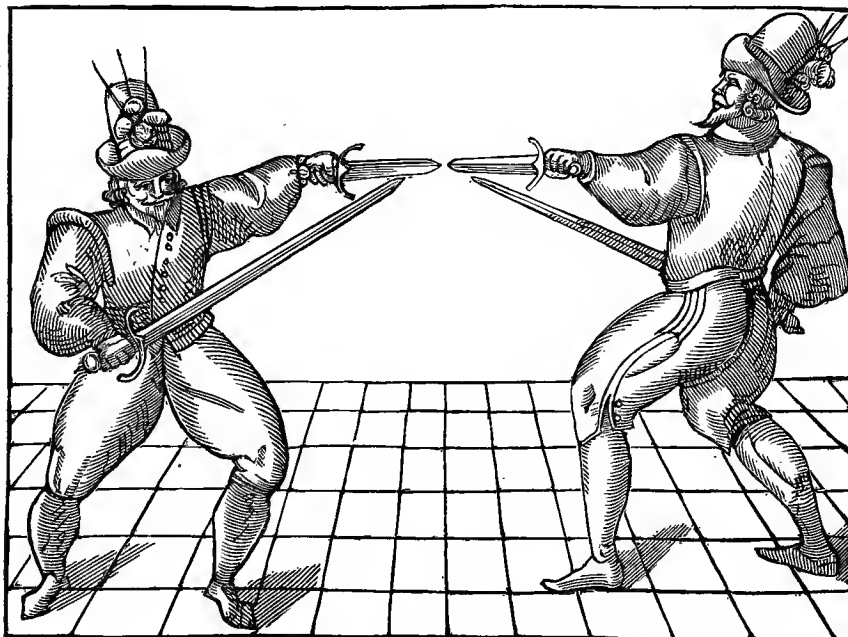
Another reason for supposing that this production had appeared in our language much earlier than any extant edition is, the fact that there was an old play called "Friar Rush, or the Proud Woman of Antwerp," which Henry Chettle was employed to "mend," (that is, to improve, modernize, and enlarge by additions) in August, 1601. [Vide Hist. Engl. Dram. Poetry, III. 91]. It was usual for our old dramatists to adopt subjects for their pens from the popular tales of the day, and such probably was "the History of Friar Rush," a considerable time before Chettle "mended" the play.

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SAVIOLLO, VINCENTIO. — Vincentio Saviolo his Practise. In two Bookes. The first intreating of the use of the Rapier and Dagger. The second, of Honor and honorable Quarrels. Both interlaced with sundrie pleasant Discourses, not unfit for all Gentlemen and Captaines that professe Armes. At London, Printed for William Mattes &c. 1595. 4to. 152 leaves.

This is the work to which Touchstone in "As you like it," A. V. Sc. 4 makes such an obvious allusion, his reference being to that division which is beaded "Of the manner and diversitie of Lies." These are "Lies certaine;" "conditional lies;" "lies in general;" "lies in particular;" and "foolish lies."

It appears that Saviolo was an Italian fencing-master, born at Padua, patronized and employed by Lord Essex. In the address "to the Reader," which succeeds the dedication, he speaks of his foreign birth and travels. "The first book," which is conducted in dialogue, is furnished with a number of wood-cuts to illustrate the employment of the rapier and dagger. What follows is a fac-simile of one of them.



The whole is dedicated to the Earl of Essex, the author professing to have been "bound by the bounty" of "the English Achilles." He laments that he had not "copie [i. e. plenty] of English to have expressed his meaning as he would."

"The second book" has a separate preface, in which the author apologizes for his insufficiency. The last chapter relates to "the nobility of Women," which no doubt was introduced for the sake of the panegyric upon Queen Elizabeth, with which it enabled Saviolo to conclude.

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SCHOOL OF SLOVENRY.—The Schoole of Slovenrie : or Cato turnd wrong side outward. Translated out of Latine into English verse, to the use of all English Christendome, except Court and Cittie. By R. F. Gent. London Printed by Valentine Simmes &c. 1605. 4to. 79 leaves.

But one other copy of this translation is believed to exist. Of the translator nothing is known but what he himself tells us in his Epistle "To all that can write and reade and cast accompt," which follows the title-page. "In the minority of my grammar-schollership (he informs us), I was induced by those, whom dutie might not withstand, to unmaske these Roman manners, and put them on an English face \* \* \*. The truth is, this translation was halfe printed ere I knew who had it: so that, *quo fata trahunt*, without prevention or correction, the fooles bolt must needes be shot." Afterwards he excuses himself farther by stating that "it is a punies translation only;" and soliciting indulgence for the species of verse he chose, viz., lines of fourteen syllables each, he supports himself by the authority of Golding, and Phaer and Twyne, who had rendered Ovid and Virgil "into as indigest and breathlesse a kind of verse." This epistle is subscribed "R. F. Gent. and no more," as if the author might have been more had he wished it. The initials are not those of any known author of the period.

All the rest of the production is translation, and in verse, commencing with "the Preface of Frederike Dedekind, to maister Simon Bing, Secretarie of Hassia," which fills thirteen widely printed pages. When Swift wrote his "Directions to Servants," as well as his "Polite Conversation," he evidently had the original of this book in his mind: it was printed in London, 12mo., 1661, under the title of "Grobianus et Grobiana de Morum Simplicitate Libri tres." It is not at all likely that R. F.'s translation had ever been met with by Swift, and another, printed at London in 1739, was expressly dedicated to

him. The original was published in a complete shape at Frankfort in 1584, but parts of it had previously appeared in 1549, 1552, and 1558.

Dr. Nott does not seem to have been aware, when he wrote the note on a passage in his reprint of Dekker's "Gull's Hornbook," 1609, that an English version of "Grobianus et Grobiana" had appeared in print only four years earlier: the extent of Dekker's obligation to it is pointed out on p. 101 of this Catalogue. The work before us consists of three books, divided into thirty chapters.

What follows will show the general style in which R. F. executed his task, although a good deal of grossness is here and there to be complained of, fully warranted, however, by his original. It is from Book II. Chapter 2, entitled, "What manners and gestures the guest ought to observe in eating:

"As soone as ere thou spi'st some dishes on the table stand,  
Be sure that thou, before the rest, thrust in thy greedie hand.  
Snatch that you like; I told you so before—you know it well:  
It is but labour lost that I againe the same should tell.  
That which I once have told to you you never should refuse,  
But in each place and companie you boldly must it use,

And whatsoever meate your hoste unto the boorde doth send,  
Although you cannot choose but very much the taste commend,  
Yet finde therein something or other that mislikes your minde,  
And though it can deserve no blame, be sure some fault to finde.  
'This is too salt, and this too fresh, and this is too much rost;  
'This is too sowre, and this too sweete: your cooke's too blame, mine host.'  
And speake so lowde that all may heare thee which are then in place,  
For by this meanes thou maist in jeast the carefull cooke disgrace.  
And by this tricke thou wilt deserve a civill yonker's name,  
And happy is he nowadayes which can attaine such fame. \* \* \*

When thou art set, devoure as much as thou with health canst eate;  
Thou therefore wert to dinner bid to helpe away his meate.  
Thrust in as much into thy throate as thou canst snatch or catch,  
And with the gobbets which thou eatst thy jawes and belly stretch.  
If with thy meate thou burne thy mouth, then cloake it craftely,  
That others may, as well as thou, partake that miserie.

To throw thy meate from out thy mouth into the dish againe  
I dare not bid thee, for it is too clownish and too plaine."

Such, however, was not Dr. Johnson's advice, nor his practice: Dedekind's hero came within the Doctor's class of "fools who would have swallowed it."

The work ends on Sign. S. 4 b., with "the Author's Conclusion to Master Simon Bing, wherein he showeth all the intent and practise of this present worke."

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SCOTT, THOMAS. — *Philomythie or Philomythologie*, wherein outlandish Birds, Beasts and Fishes are taught to speake true English plainely. By Tho. Scott, Gent. &c. London for Francis Constable &c. 1616. Svo. 89 leaves.

This is the first edition of a curious but not very intelligible book: the author seems to have been so fearful lest his satire should be considered personal and individual, that ambiguity often renders him incomprehensible. The present copy differs from some others in the circumstance that, the second title-page, on Sign F. 2, "Certaine Pieces of this Age paraboliz'd," is dated 1615, and not 1616. The first title-page is engraved by R Elstracke; and in an address "to the Reader," (which follows "Sarcasmos Mundo" and other preliminary poems), we meet with the following mention of Spenser:

" If Spencer now were living to report  
His Mother Hubberts tale, there would be sport  
To see him in a blanket tost, and mounted  
Up to the starrs, and yet no starre accounted."

For a similar reason, Scott professes himself afraid to follow the example. The second portion of the work contains four emblematical engravings, which may also doubtless be assigned to Elstracke. The most remarkable poem is entitled "Regalis Justitia Jacobi," in which Scott celebrates the impartial justice of King James in refusing to pardon Lord Sanquhar or Sanquier, for the deliberate murder of Turner, the celebrated fencer, in 1612, as may be seen in Wilson's History of that reign. Turner had himself killed an adversary named Dunn in 1602, by piercing him to the brain through the eye, (Vide Hist. Engl. Dram. Poetry, I., 326), and the animosity of Lord Sanquhar was occasioned by the loss of an eye in fencing with Turner. Scott alludes as follows to these incidents:

" This silly Fencer, in his ignorance bold,  
Thinks his submissive sorrow will suffice.  
For that unhappy thrnst at Sanquier's eyes;  
And, begging pardon, seemes to have it then.  
What foole dares trust the unseal'd words of men ?

Yet Turner will: a reconciled foe  
 Seemes a true friend to him would have him so.  
 He thinks (now Dunne is dead) to die in peace,  
 But blood cries out for blood," &c.

On p. 126 is a blank for some part of the copy which the printer had lost, "the Author being far from London," but it is promised that the defect shall be supplied in the next impression. The second edition did not make its appearance until 1622, and there was a third in 1640. The author's style is diffuse and wordy, and his satire, where it is intelligible, far from pungent.

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SENECA, L. A.—L. A. Seneca the Philosopher, his Booke of Consolation to Marcia. Translated into an English Poem. London. Printed by E. P. for Henry Seile &c. 1635. 4to. 24 leaves.

This production has been attributed to Sir R. Freeman, but erroneously, for this copy has a special dedication to the Earl of Bridgewater, subscribed "Most devoted to your Vertues, R. C.," the letters R. C. being MS., and the whole leaf containing the dedication being specially prefixed to this copy, and of a larger size. The initials are added in MS., probably because the writer originally meant his work to be entirely anonymous, and not even thus far to subscribe the dedication. The following is a part of this address:

"How well your life doth hit the triple white,  
 Whose goodnesse, gravenesse, greatnesse all delight.  
 May that bright name shine un eclipsed here  
 Whom all his Country justly holds most deere!"

At the back of the title-page the translator requests the reader not to mar his verses in the reading, and whoever R. C. might be, he writes with considerable facility: he thus commences his tenth chapter:

"These goods of fortune that about us shine,  
 As children, honours, riches and a fine  
 And noble wife, fair palaces, and store  
 Of suitors, that attend us at our doore,  
 With all things else that are from fortune sent,  
 Are ornaments, not given us but lent.  
 Our scene therewith is for the time adorn'd,  
 Then to the owners backe they are return'd:

Some stay a day, some more, few to the end.  
 We cannot boast them ours, what others lend.  
 The use is ours during the owners will:  
 What 's borrow'd for uncertaine time must still  
 Be ready without strife to be repay'd :  
 No debtor should his creditor upbray'd."

At the end is the "Imprimatur Sa. Baker, Episcopo Londinensi à sacris."

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SHAKESPEARE, WILLIAM. — Lucrece. At London, Printed by  
 N. O. for John Harison. 1607. 8vo. 32 leaves.

This is the fourth known edition of Shakespeare's "Tarquin and Lucrece:" the first appeared in 1594; the second in 1598; the third in 1600. Malone mentions that he had also "heard of editions in 1596 and 1602," but he had never seen them, and their existence is doubtful. He tells us that all the copies after that of 1594 were in sexto-decimo, (Ritson, *Bibl. Poet.* 329, asserts that the edition of 1598 was in 4to) but in fact the size was 8vo. Mistakes of the kind have been made with respect to other productions, by not attending to the circumstance that the old folio, quarto, and octavo were of the size of foolscap, or, as Thomas Nash calls it in his "Have with you to Saffron-Walden," of "pot-paper," folded more or less frequently. The signatures of the edition in our hands show the error.

It is also stated by Malone, (*Shakesp. by Boswell*, XX. p. 100), that the edition of 1607 is "the most incorrect of all those that preceded;" but he should have remarked, nevertheless, that it and "those that preceded" were printed for the same stationer or bookseller as the earliest copy of 1594, to whom it was entered on the Stationers' Books on the 9th of May of that year, under the title of "The Ravishment of Lucrece." The edition of 1607 was also the last published during the life of the author, unless we suppose that of 1616 to have come out before the 23rd of April in that year. Malone adds, that the more "modern editions" "appear manifestly to have been printed from that of 1607;" but in his notes to the poem he has failed in establishing this position, and a correct examination shows some important variations. Thus, on Sign. A. 5, b, we have these lines in the edition of 1607 before us:

"Till sable night, *mother* of dread and feare,  
 Upon the world dim darknesse doth display,  
 And in her vaulty prison *stowes* the day;"

which precisely accords with the copy of 1594; while in those of 1616, 1624, &c. the passage stands thus :

“ Till sable night, *sad source* of dread and feare,  
Upon the world dim darkness doth display,  
And in her vaulty prison *shuts* the day.”

Malone must have collated very carelessly, for, in reference to the last line of the fifth stanza of the poem, he tells us that all the “ modern editions,” varying from the “ old copy,” read :

“ From thievish *cares*, because it is his own,”

when in the edition before us, as well as in that of 1624, it stands as in the “ old copy :”

“ From theevish *eares*, because it is his owne.”

Again, Malone asserts that the modern editions close the twenty-third stanza thus :

“ To slanderous tongues and wretched hateful *lays* ;”

whereas, in fact, in the copies of 1607 and 1624, the line stands,

“ To slanderous tongues & wretched hatefull *daies*.”

The edition of 1607 sometimes restores the old reading of 1594, which had been corrupted in the two intermediate impressions, and the following is an instance. The line,

“ O, that *prone* lust should stain so pure a bed,”

is changed in the copy of 1600 to,

“ O, that *proud* lust should stain so pure a bed,”

and restored in the edition of 1607 to the true text of the author. In subsequent impressions the epithet *prone* is changed to *fowl*. On Sign. C. 7, Edit. 1607, is this passage :

“ No man *inveighe* against the withered flower,  
But *chide* rough winter,” &c.

Malone maintains that all the editions excepting the first have *inveighs* and *chides*, but this corruption is not introduced even into the impression of 1624. Again, farther on, he states that “ all the modern editions ” read the line

“ As lagging souls before the northern blast,”

instead of “ As lagging *fowls*,” &c. The edition of 1607 has “ As lagging *fowls*.”



It would be easy to point out other proofs of the same hastiness of condemnation. Sometimes the edition of 1607 may be of use in another respect. Malone would mend the last line of the eighth stanza of the poem thus :

“ Virtue would stain that *or* with silver white ;”

introducing a poor conceit on the difference between *or*, (gold), and silver. Now the oldest copy has it *ore*, which was then the common mode of spelling the abbreviation of *over*, i. e. *o'er*, the meaning of Shakespeare being clearly,

“ Virtue would stain that *o'er* with silver white ;”

and in the copy of 1607, followed by that of 1624, this plain meaning is enforced by an apostrophe :

“ Vertue would stain that *o're* with silver white.”

Later in the poem, where Lucrece is lamenting her fate, and that her compelled offence was the destruction of the honour of her husband, she exclaims,

“ Yet I am *guilty* of thy honour's wreck ;”

an obvious reading, and supported by every authority, ancient or modern ; yet Malone has altered the text to,

“ Yet I am *guiltless* of thy honour's wreck,”

entirely mistaking Shakespeare's meaning, and attempting afterwards to vindicate the blunder.

What has been advanced tends to the conviction that the copy of 1607 is of much value, sometimes restoring the old and true reading which had been abandoned in 1600, and at others illustrating the real sense of disputed passages. It is more true to assert that the editions of 1616, 1624, &c. followed the text of that of 1600, than that furnished by the edition of 1607.

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SHERLEY, SIR ANTONY.—Sir Antony Sherley, his Relation of his Travels into Persia. The Dangers and Distresses which befell him in his passage both by sea and land &c. His magnificent Entertainment in Persia &c. with his advice to his brother Sir Robert Sherley &c. Penned by Sir Antony Sherley &c. London Printed for Nathaniell Butter and Joseph Bagfet. 1613. 4to. 74 leaves.

The body of the tract, which purports to have been written by Sir Antony Sherley in the first person, commences after an anonymous epistle to the

Reader. It contains a narrative of his proceedings and adventures subsequent to his departure from Venice on the 24th of May, 1599.

SIDNEY, SIR PHILIP.—An Apologie for Poetrie. Written by the right noble, vertuous, and learned, Sir Phillip Sidney, Knight. Odi profanum vulgus, et arceo. At London, Printed for Henry Olney &c. Anno 1595. 4to. 42 leaves.

This is the first edition of Sir Philip Sidney's "Apologie for Poetry," which in 1598 was appended to his "Arcadia" in folio, under the title of the "Defence of Poesie." The Edward Wotton, spoken of in the commencement, is there merely designated by his initials, and the "four Sonnets written by Henrie Constable to Sir Phillip Sidney's soule," which follow the title-page, were omitted, and never reprinted. The last is the happiest, and may be taken as a good specimen of Constable's style :

"Great Alexander then did well declare  
How great was his united Kingdomes might,  
When ev'ry Captaine of his Army might,  
After his death, with mighty Kings compare :  
So now we see, after thy death, how far  
Thou dost in worth surpasse each other Knight,  
When we admire him as no mortall wight,  
In whom the least of all thy vertues are.  
One did of *Macedon* the King become,  
Another sat in the *Egyptian* throne,  
But onely *Alexanders* selfe had all :  
So curteous some, and some be liberall,  
Some witty, wise, valiaunt, and learned some,  
But King of all the vertues thou alone."

HENRY CONSTABLE.

The third of the sonnets prefixed to the work before us has the peculiarity of being in the measure of twelve syllables, although the form of a sonnet is still preserved. Constable had an extraordinary reputation, but nothing he has left behind him warrants the praise bestowed upon him in the old play, "The Return from Parnassus," 1606, in a couplet, which will remind the reader of a beautiful passage in Milton's "Comus:"

"Sweet Constable doth take the wond'ring ear,  
And lays it up in willing prisonment."

It has been supposed that Constable did not die until after 1604, when he was released from the Tower, (Wood's Ath. Oxon. by Bliss, I. 29) but a copy of his "Diana," dated 1592, is in existence, in which the printer states that the twenty sonnets to his Mistress, of which it consists, had been "left as orphans." This expression may, however, allude to the abandonment of them by Constable when he fled the country on account of his religious opinions.

Anthony Wood says that Constable had been "not unfitly ranked with Sir Edward Dyer," by whom no separate work is known, excepting "Sixe Idillia" translated from Theocritus, recently discovered, and printed by Joseph Barnes at Oxford in 8vo., 1588. The initials of the author are at the back of the title-page, with a Latin motto. The Eclogues Dyer translated are the eighth, eleventh, sixteenth, eighteenth, twenty-first, and thirty-first, but they do not bear out the character Puttenham has given to him of being "sweet solemn, and of high conceit." They are all in twelve-syllable verse, excepting the last, which is in six-syllables :

" When Venus first did see  
Adonis dead to he  
With woeful tatter'd heare,  
And cheekes so wan and seare,  
The winged Loves she bad  
The Bore should straight be had," &c.

In 1588, the year in which these "Sixe Idillia" appeared, Dyer had a warrant from the Queen for concealed lands, as we find by an extant letter from him dated the 25th of February, and subscribed,

*yg<sup>m</sup> 2010 1021mg frond*  
*Edward Dyer*

Among the poems attributed to Sir Philip Sidney at the end of his "Arcadia," fol. 1598, are two sonnets headed E. D., probably by Sir Edward Dyer, although, like the "Sixe Idillia," they are no where enumerated among his productions. One commences,

" Prometheus when first from heaven hie ;"

and the other,

“ A Satyre once did runne away for dread.”

They seem to have been originally printed with the “ *Astrophel and Stella*,” 4to., 1591.

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SKIALETHEIA.—Skialetheia or a shadowe of Truth, in certaine Epigrams and Satyres. At London, Printed by I. R. for Nicholas Ling, and are to bee solde at the little West doore of Poules. 1598. 12mo. 34 leaves.

The name of the author of this collection of epigrams and satires was not known when they were originally printed. Francis Meres, in his “ *Palladis Tamia*,” fol. 283, speaks of the production as anonymous, and the work of Meres having been published in the autumn of 1598, (as Malone established), “ *Skialetheia* ” must have preceded it, and probably had come out in the summer of that year.

There is some little ground for supposing that Meres himself might be the author of “ *Skialetheia*,” although the point has never before been started, perhaps on account of the great scarcity of the work, which prevented its minute examination. At least there are coincidences between some passages in his prose “ *Comparative Discourse of our English Poets* ” inserted in his “ *Palladis Tamia*,” and certain lines to be found in “ *Skialetheia*.” Thus in “ *Palladis Tamia*,” Meres calls Charles Fitzgeoffrey “ that high-towering falcon,” and in “ *Skialetheia* ” Markham is called “ a falcon,” but without the epithet : again, Drayton is termed “ golden-mouthed ” in both productions, but Meres professedly uses the word employed by Fitzgeoffrey. The passage in “ *Skialetheia*,” Sat. VI., where Markham is called a falcon, is exactly in the style of Meres :

“ As Homer writ his Frogs-fray learnedly,  
And Virgil his Gnats unkind Tragedy,  
So, though his plot be poore, his subject's rich,  
And his Muse soares a Falcons gallant pitch.”

To show how exactly this comparison is in the manner of Meres, what he says of Fitzgeoffrey and Drayton may be quoted :—“ As Sophocles was called a bee for the sweetnes of his tongue ; so in Charles Fitz Jefferies ‘ *Drake*,’ Drayton is termed ‘ golden mouth’d ’ for the purity and preciousnesse of his stile and phrase.”

The following is the criticism upon Drayton in the satire of "Skialetheia" above quoted :

" Drayton's condemn'd of some for imitation,  
But others say twas the best Poets fashion :  
In spite of sicke Opinions crooked doome,  
Traytor to kingdome mind, true judgements toomb,  
Like to a worthy Romaine he hath wonoe  
A three-fold name affined to the Sunne,  
When he is mounted in the glorious South,  
And Drayton's justly surnam'd Golden-mouth."

The passage where Drayton is termed "golden-mouthed" by Fitzgeoffrey occurs in his "Sir Francis Drake," 1596, where he thus addresses Spenser, Daniel, and Drayton :

" Spenser, whose hart inharbours Homers soule,  
If Simian axioms be autenticall :  
Daniel, who well may Maroes text controule  
With proud *plus ultra*, true note marginall :  
And golden-mouthed Drayton musicall,  
Into whose snule sweete Sidney did infuse  
The essence of his phœnix feather'd Muse."

Spenser is thus mentioned in "Skialetheia," but without any accordance between the criticism and that offered by Francis Meres :

" Some blame deep Spencer for his grandam words,  
Others protest that in them he records  
His maister-peece of cunning, giving praise  
And gravity to his profound-prickt layes."

The same author also introduces Chancer, Gower, Daniel, and Sidney by name, and Hall and Marston by reference to their satires ; but there is no notice of Shakespeare by name, which militates against the supposition that Meres was the author of "Skialetheia," because he is at least seven times mentioned, and once quoted in "Palladis Tamia."

The first twenty-six pages of "Skialetheia" are occupied by epigrams, which are often amusingly illustrative of the manners of the time. The following, numbered 53, (there are seventy epigrams in the whole), gives a curious picture of the behaviour of a "gallaut youth" at the theatre, and

will remind the reader of a production of the same class already quoted from H. Parrot's "Laquei Ridiculosi."

*"Of Cornelius.*

" See you him yonder, who sits o're the stage,  
With a Tobacco-pipe now at his mouth?  
It is Cornelius, that brave gallant youth,  
Who is new printed to this fangled age.  
He weares a jerkin cudgeld with gold lace,  
A profound slop, a hat scarce pipkin high;  
For boots a pair of dagge cases, his face  
Furrd with Cads-beard; his poynard on his thigh.  
He wallows in his walk his slop to grace;  
Sweares *by the Lord*, daines no salutation  
But to some jade that's sick of his owne fashion,  
As *farewell sweet Captaine*, or (*boy*) *come a pace*.  
Yet this Sir Bevis, or the fayery Knight  
Put up the lie, because he durst not fight."

Some of the epigrams are addressed to persons by name, as to Deloney the ballad-poet, and Gue the player, where the writer perhaps thought he could do so with impunity. Marston is clearly pointed at under the name of Fuscus.

The satires in "Skialetheia" are six in number, and are introduced by a "Preludium." Besides other points, they establish the curious fact that Captain Tucca was a cant name for a well-known personage about the town some years before Dekker introduced him into his "Satiromastix," 1602. The old ballad of the "Lord of Lorn" is spoken of as having been written in the reign of Henry VIII:

" Yet like th' olde Ballad of *the Lord of Lorne*,  
Whose last lioe in King Harries dayes was borue,  
It still retaines the title of, as new  
And proper fashion, as you ever knew."

Although there is no notice of Shakespeare by name, the fifth satire has a mention of some of the characters in his plays:

" With him a troupe all in gold-dawbed sutes,  
Looking like *Talbots*, *Percies*, *Montacutes*,  
As if their very countenaunces would sweare."

Talbot, however, is a character in Henry VI., Part I, which, probably, does not belong to Shakespeare.

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SLATYER, WILLIAM. — The Psalmes of David in 4 Languages and in 4 Parts. Set to the Tunes of our Church : with Corrections. By W. S. London Printed by P. Stent at the white horse in Guiltspur streete &c. n. d. 12mo. 35 leaves.

Opposite an engraved architectural title is "the true Portraiture of the learned Mr. William Slater, D.D.," but his real name, and that which he himself signed in existing MSS., was Slatyer. The Epistle to the Reader is also subscribed Wil. Slatyer : this is a long rambling introduction, in which the author refers to the translation of the Psalms by Sandys and by James I., to whose Queen Slatyer had been chaplain; and he states that with some alteration, as far as English was concerned, he had adopted the "vulgarly received and publickly authorized translation." The four languages in which he gives the Psalms are Hebrew, Greek, Latin, and English. After the Epistle there is another engraved title-page, by which this volume should appear to be only "Pars prima" of the intended work. Opposite to it are forty-two English lines, headed *Frontispicii Enarracō*. There was an edition of this production in 1643, without the portrait.

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SMITH, JOHN. — A Description of New England : or the Observations and Discoveries of Captain John Smith, (Admirall of that Country) in the North of America, in the year of our Lord 1614 : with the successe of sixe Ships that went the next yeare 1615 &c. At London Printed by Humfrey Lownes for Robert Clerke &c. 1616. 4to. 40 leaves.

This was obviously a presentation copy to Lord Ellesmere : on the inside of the cover is written "My L. Chanseler," probably in Captain Smith's hand, and at the top of the title-page is printed "For the Right Honourable the Lord Elesmore, Lord High Chancelor of England." Probably the author had a certain number of copies struck off for the principal persons about the Court, with similar and separate inscriptions, and the title-page in this instance has been pasted in, and the common title-page removed. It possesses no other distinguishing peculiarities. The dedication is to Prince Charles, followed by addresses to the King's Council, and to the New England Adventurers: to these succeed verses in praise of the author by John Davies of Hereford; J. Codrinton; N. Smith; R. Gunnell, (perhaps the actor of that name);

George Wither; and Rawly Crosbaw. Michael and William Phettiplace and Richard Wilsing, who had served under Captain Smith, also prefix verses, and others are added at the conclusion, signed Ed. Robinson and Thomas Carlton, who call the author their "honest captain." The general object of the tract is to show the advantage likely to arise to adventurers to New England.

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SMITH, SIR THOMAS. — Sir Thomas Smithes Voiage and Entertainment in Rushia. With the tragicall ends of two Emperors, and one Empresse, within one Moneth during his being there: and the miraculous preservation of the now raigning Emperor, esteemed dead for 18 yeares &c. Printed at London for Nathanyell Butter. 1605. 4to. 47 leaves.

The printer, in his address "to the Reader," complains of the manner in which "Pauls Church-yard" had been pestered with unauthorized accounts of the Voyage of Sir Thomas Smith to Russia in the year 1604, and then informs us that this narrative was made up only "from some good notes bestowed upon him in writing," and from relation which he had "wrought into this body." It contains the following early, but not very distinct allusion to "Hamlet:"

"That his father's Empire and Government was but as the *Poeticall Furie in a Stage-action*, compleat yet with horrid and wofull tragedies: a first, but no second to any *Hamlet*; and that now *Revenge*, just Revenge, was comming with his sworde drawne against him, his royall Mother, and dearest Sister, to fill up those murdering sceanes; the *Embryon* whereof was long since modeld, yea digested (but unlawfully and too-too vively) by his dead selfe-murdering Father."

Shakespeare's "Hamlet" had been brought out two or three years before this tract was published; but it may be doubted whether the reference be not to the older play on the same story, which Lodge had noticed in 1596, in his "Wits Misery, and the Worlds Madness," when he spoke of "the ghost who cried so miserably at the Theatre Hamlet, revenge!" On the next page, Ben Jonson is mentioned by name as the "English Horace, that gives number waight and measure to every word:" Sir P. Sidney, Fulke Greville, and a poet designated as "the late English quick-spirited cleare-sighted *Ovid*," are also invoked to aid the writer in his descriptions of the tragedies acted in Russia by the slaughter of the Princes of that country.



**SOUTHWELL, ROBERT.** — *St. Peters Complainte.* Mary Magdal teares with other workes of the author R. S. London Printed for W. Barrett. 1620. 12mo. 288 leaves.

The above title is in a small compartment in the centre of an engraving representing four passages in the history of the Saviour at the corners, and with the figures of the Virgin and St. Peter on each side. The whole volume is dedicated by the bookseller to the Earl of Dorset. It is divided into five parts by distinct printed title-pages. 1. *St. Peter's Complaint.* 2. *Mæoniæ.* 3. *Mary Magdalen's Funeral Tears,* (in prose). 4. *The Triumphs over Death,* (in prose). 5. *Short Rules of good Life,* (in prose). Most of these were printed separately at earlier dates, beginning with "*St. Peter's Complaint*" and "*Mæoniæ,*" which first appeared in 1595, the year in which the author was burnt in London as a Jesuit. In the edition before us, the poems, &c. purport to have been written by R. S., but an impression of several of them was made abroad, in the same year where they are stated to be "by the R. Father Robert Southwell, Priest of the Society of Jesus." To this copy is added a poem, called "*the Christian's Manna,*" not found elsewhere, but which there is no sufficient reason for doubting to be by Southwell. He was a very eloquent writer, full of thoughts which often possess striking novelty: he was violently bigotted to his sect, but such stanzas as the following, from "*the Christian's Manna,*" belong to no peculiar body of believers. The author is arguing against the presumptuous folly of those who refuse faith merely because they cannot understand:

" The Angels eyes, whom veiles cannot deceave,  
Might best disclose what best they do discern:  
Men must with sound and silent faith receave  
More than they can by sense of reason learne.  
Gods power our prooffe—his workes our wits exceed:  
The doers might is reason for the deed."

It should be mentioned that "*St. Peter's Complaint*" is dedicated by "the Author to his Loving Cousin;" "*Mary Magdalen's Funeral Tears,*" to "the worshipful and vertuous Gentlewoman Mistress D. A.;" "*The Triumphs over Death,*" to Richard Sackville, (who became Earl of Dorset in 1609); and the "*Short Rules of Good Life,*" to his "dear affected friend, M. D. S." "*Mæoniæ*" has no dedication, and it was originally printed as a supplement to "*St. Peter's Complaint.*"

SPENSER, EDMUND. — Complaints. Containing sundrie small Poemes of the Worlds Vanitie. Whereof the next Page maketh mention. By Ed. Sp. London. Imprinted for William Ponsonbie &c. 1591. 4to. 91 leaves.

The poems enumerated at the back of the title-page are these. 1. The Ruines of Time. 2. The Teares of the Muses. 3. Virgil's Gnat. 4. Prosopopœia, or Mother Hubberds Tale. 5. The Ruines of Rome by Bellay. 6. Muipotmos, or the Tale of the Butterflie. 7. Visions of the World's Vanitie. 8. Bellayes Visions. 9. Petrarches Visions. Of these, "The Teares of the Muses" and "Prosopopœia, or Mother Hubberds Tale," have distinct title-pages, dated 1591: "Muipotmos, or the Fate of the Butterflie," has also a distinct title-page, but it is dated 1590.

It is in the address of "The Printer to the gentle Reader" that mention is made of certain other poems and "pamphlets" by Spenser, then no doubt existing, although Ponsonby could not procure copies of them, but now irrecoverably lost. These are "Ecclesiastes et Canticum Canticorum translated—A senights slumber—The hell of Lovers—his Purgatorie;" together with "The dying Pellican—The howers of the Lord—The sacrifice of a sinner—The seven Psalmes, &c." In the same address, the printer notices his publication of "the Faerie Queene," meaning, of course, only the first part, which appeared in 1590.

The poems before us were printed while their author was in Ireland, but he seems to have prepared them for publication, and they are severally dedicated to the Countess of Pembroke, Lady Strange, Lady Compton and Mounteagle, and Lady Carey.

The Visions of Bellay and Petrarch in this volume were printed with variations more than twenty years before they appeared here. They were unquestionably the very earliest extant work of Spenser, having been inserted by Vandernoodt in his "Theatre, &c. for Voluptuous Worldlings," which came out in 1569, when Spenser was not more than sixteen years old. "Petrarch's Visions" are there called "Epigrams," and Vandernoodt professed to have rendered them himself from the Brabant language into English. In the same way he asserts that he had translated the "Visions of Bellay" "out of Dutch into English." The most plausible solution seems to be, that Spenser translated them for him, and Vandernoodt took the credit of it. The "Visions of Bellay" Vandernoodt calls "Sonnets," and it is remarkable that they are in blank-verse, as he printed them, although, when republished

by Spenser in the volume before us, he changed them from blank-verse into the ordinary form of the rhiming sonnet. The "Visions of Petrarch" were originally printed in rhyme, but some of them were then only of twelve lines. Spenser subsequently added an additional couplet to such as were deficient.

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SPENSER, EDMUND.—Fowre Hymnes, made by Edm. Spenser.  
London, Printed for William Ponsonby. 1596. 4to. 23 leaves.

These hymns "Of Love," "Of Beauty," "Of heavenly Love," and "Of heavenly Beauty," are dedicated to the Countesses of Cumberland and Warwick, the dedication being dated, "Greenwich, this first of September, 1596." "Daphnaida," an elegy on the death of "the noble and vertuous Douglas Howard, daughter and heire of Henry Lord Howard, Viscount Byndon, and wife of Arthur Gorges Esquire," is appended to most copies of this volume.

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SPENSER, EDMUND. The Shepheards Calender. Conteyning twelve Aeglogues proportionable to the twelve Monethes. Entituled to the noble and vertuous Gentleman most worthie of all titles, both of learning and chivalry, Maister Philip Sidney. London Printed by John Windet for John Harrison the yonger &c. 1591. B. L. 4to. 56 leaves.

This is the fourth edition of "the Shepherd's Calendar," which originally appeared in 1579, dedicated as above, to "Maister Philip Sidney." The favourable acceptance of it perhaps encouraged Stephen Gosson in the same year to dedicate to Sidney a work of a very different kind, "The School of Abuse," which was scornfully repudiated by Sir Philip.

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STAFFORD, W.—A compendious or briefe examination of certayne ordinary complaints, of divers of our country men in these our dayes: which although they are in some part unjust and frivolous, yet are they all by way of dialogues throughly debated & discussed. By W. S. Gentleman. Imprinted at London &c. by Tho. Marshe. 1581. B. L. 4to. 59 leaves.

This tract was reprinted in 1751, accompanied by a preface to prove that it was written by Shakespeare, a position which the date only ought to have re-

futed. Shakespeare did not come to London until 1586 or 1587; but a passage in the dedication to the Queen, wherein W. S., (i. e. W. Stafford, as has since been ascertained), expresses his gratitude to her Majesty "in pardoning certayne my undutifull misdemeanour," was easily perverted, (supposing time of no consequence), into an allusion to Shakespeare's offence as a deer-stealer, and the mere mention of a "venison pasty" in the first dialogue would have been enough to afford a confirmation.

The work is divided into three parts or dialogues between a Knight, a Doctor, a Merchant, and a Capper: the first adverts to the complaints and "griefs" of the country; the second to the causes of them; and the third to the remedies for them. It shows that the writer was a man of considerable learning, much knowledge of the state of affairs, and of great judgment and acuteness of observation.

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STATUTES, &c. OF WAR.—Hereafter Ensue certayne Statutes and Ordenaūces of warre made ordeyned enacted & establysshed by the most noble victoryous, and moste Christen Prynce our moste drade Soueraygne lorde Kynge Henry the viij. B. L. 4to. 16 leaves.

This publication, from the press of Pynson, was wholly unknown to Ames, Herbert, and Dr. Dibdin. The colophon is, "Emprynted at the hyghe Coṃmandement of our Soueraygne lorde the Kynge Henry the viij. By Rycharde Pynson, prynter vnto his noble grace. The yere of oure lorde M.CCCC. and xij."

Under the title are the king's arms, supported by two winged angels, and below them the crowned rose, and a square including three castles. The back of the title is filled by Wynkyn de Worde's largest device, as given in Dibdin's *Typogr. Ant.* II., 38. At the back of the last leaf is Pynson's device, number five, as given by Dr. Dibdin. The last Sign. is C. iij. The subsequent extract from the preamble shows upon what occasion these statutes and ordinances were published:

"Semblably oure soueraygne lorde Henry of this name the viij, by the grace of god kynge of Englande and of Fraunce, & lorde of Irlande entendynge by the same grace with all goodly spede to passe ouer the see in his awne persone with an Armye and hoste Royall for ye repressynge the great tyrannye of the Frensche kynge now lately coṃytted and doon aswell in vsurpynge vpon cristes Church and the Patrymonie of the same and in raysynge noryssynge and maynteyngynge a

detestable Scisme in the sayd Church to the great inqyuetacion of all xp̄endome, as also in deteignynge by vyolence Reamea, Landes, Senyoryea and dominions of dyuerse and maay xp̄en Prynces distourbynge and inqyetynge by suche sedicious ambitious and contencious meanes the states tranqulyties and restfulnes of all xp̄en regyons, to the manyfest daūger of his hyghnea & this his Realme of Englande and subgiettes of the same, vnlesse the inordynate appetyte of y<sup>e</sup> aayd Frensche kynge be spedely with myght and power repressed & resysted," &c.

The following are among the "Statutes and Ordinances:"

"For dysynge, cardynge, and all maner of gamea.

"Also that no man play at dyse, cardaa, tablea, close, handout, nor at none other game, wherby they shall waste theyr money or cause debates to aryse by y<sup>e</sup> same. And if any so be foude playinge at any of thyes games, that for y<sup>e</sup> firste tyme he or they shalbe com̄ytted to warde there to remayne viij dayes, and to lose all suche money as they or any of them playe for, the one halfe to the prouoste of the marshall, and y<sup>e</sup> other halfe to hym that so fyndeth them playinge. And if any of the sayd armye be foude twyes playinge he shalbe com̄ytted to the prouostea warde there to remayne a moneth and to forfayte a monethes wages, the one halfe to y<sup>e</sup> kynge and the other halfe to the fynder. Prouyded alwaye y<sup>t</sup> he that so fyndeth any of them warne the tresourer of the warres incontynent after he hath so foude them or as soone as he maye, or els to take no profyt of that parte of the sayd wages. And if any so be founde the thrydde tyme playinge he to be com̄ytted to warde there to abyde y<sup>e</sup> kynges pleasure, and to have suche further punycion as shall please the kynge.

"For theym that crye hauoke.

"Also that noo man be so handy to crye hauoke, vpon payne of hym that so is founde begynner to dye therfore and the remenaunt to be emprysoned, and theyr bodyes to be punysshed at the kynges wyll.

"For women that lye in childbedde.

"Also that no man be so hardy to go into no chambre or logynge where that any woman lyeth in childbedde her to robbe ne pyll of no goodes the whiche longeth vnto her refreshyng, ne for to make none affraye where thorough she & her childe myght be in any disease or dispayre vpon payne he that in suche wyse offendeth shall lose al his goodes, halfe to hym that accuseth and halfe to the marshall and hym selfe to be dede, but if the kynge gyue hym grace and pardone."

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STEVENSON, MATHEW. — Occasions Off-spring, or Poems upon severall Occasions. By Mathew Stevenson &c. London, Printed for John Place &c. 1645. 12mo. 72 leaves.

The author produced the contents of this volume at various periods, and now collected them into a volume, probably the first time he had seen his poems in

print. They are dedicated to his cousin, Mr. Benjamin Cooke, and are ushered into the world by numerous commendatory lines, all signed with initials: the following, with the initials F. B. at the foot, speak of a very distinguished poet of that day:

“ Tell me no more of Withers wilde abuses,  
Thy booke a thousand times more wit produces.  
Withers shall wither, whilst thy bayes are seen,  
Like Daphnes Chapplet, of immortall green.”

In one of his poems, which are generally of a temporary and trashy description, Stevenson mentions a circumstance relating to Thomas May of some curiosity: he is writing “ In honorem poetarum :”

“ Yea, do not all men say  
Poets dare any thing?  
Pray was not noble May  
Call'd brother by a King?”

Fuller tells us that May forsook the royal cause during the Civil War, because his bays were not as “ richly gilded ” as he expected.

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STUBBES, PHILIP.—The Anatomie of Abuses: containing a Discoverie or briefe Summarie of such notable Vices and Imperfections, as now raigne in many Countreyes of the World: but (especialllye) in a famous Ilande called Ailgna &c. Very godly to be reade of all true Christians: but most needefull to be regarded in Englande. Made dialogue-wise by Phillip Stubbes &c. Printed at London by Richard Jones. 16 August 1583. 8vo. 133 leaves.

This is the second edition of a very celebrated puritanical attack upon popular amusements in the reign of Elizabeth: it was published, as appears on the title-page, on the 16th of August, 1583; but the first edition, also in octavo, bears date on the 1st of May in the same year.

The dedication is to the Earl of Arundel, which in the first edition is followed by “ a Preface to the Reader,” omitted in the second edition. Both editions have “ Philippus Stubens Candido Lectori ” in Latin verse, and three similar addresses “ in Zoilum.” The commendatory verses to the second edition are by C. B., A. D., and J. F., followed by a dialogue between “ the

Author and his Booke," in alternate rhimes. The whole work is a prose dialogue between Spudeus and Philoponus. It is divided into various heads or chapters, and is full of curious information respecting the manners of the time: of these one of the most amusing is the treatise "Of Stage-playes and Enterludes, with their wickednesse." The furious spirit with which Stubbes attacks these amusements may be seen by a short extract. Philoponus quotes Tertullian, St. Augustine, Chrisostome, Lactantius, &c. and then proceeds as follows:

"If, I say, there were nothing els but this, it were sufficient to withdraw a good Christian from using of them: for so often as thei goe to those houses where Plaies frequent, thei goe to Venus Pallace, and Sathans Sinagogue to worship Devilles and betraie Christ Jesus.

"*Spudeus.* Bnt, notwithstanding, I have heard some hold opinion, that thei be as good as Sermons, and that many a good example maie bee learned out of them.

"*Philo.* Oh, blasphemie intollerable! Are filthie Plaies and bawdie Enterludes comparable to the word of God, the foode of life and life it self? It is all one as if thei had saied bawdrie, heathenrie, paganrie, scurrilitie and Devilrie it self is equall with the worde of God; or that the Devill is equipolent with the Lorde."

This is followed by abuse of Lords of Misrule, May-games, Church-ales, Wakes, Feasts, "the horrible vice of pestiferous dancing," &c in Ailgna or Anglia. A "second part" of the work appeared in 1583, 8vo.

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STYLE, WILLIAM. — Galateo Espagnol, or the Spanish Gallant, instructing thee in that which thou must doe, and take heed of in thy usual cariage, to be well esteemed and loved of the people. Written in Spanish by Lucas, Gracian de Antisco &c. and done into English by W. S. of the Inner Temple Esquire &c. London Printed by E. G. for William Lee. 1640. 12mo. 118 leaves.

This author is known only as the compiler of a volume of Reports of Law Cases decided during the Protectorate, and published under the title of "Narrationes Modernæ," in 1658. The singular work before us was probably translated by him when he first entered at the Temple: its present rarity may lead to the conclusion that when he advanced in his profession he endeavoured to suppress it. It is not like Dedekind's poem or Dekker's prose, [Vide "School of Slovenry," and "Gull's Horn-book," in this Catalogue], a bur-

lesque treatise, but a serious work of instruction regarding demeanour, written with all the gravity of an experienced Spaniard. The entertainment of it to modern readers consists mainly in its applicability to English manners at the time when it was translated. It has a frontispiece engraved by T. Crosse, of a Spanish gallant in the extreme of his bravery, and below it these lines :

“ Reader stop heere. First fix thine eye  
On this quaint Spaniard's gallantrie ;  
Then reade his booke, where thou shalt finde  
Hee's farr lesse brave in Cloathes then minde.

W. S.”

The dedication is to Charles, Prince of Wales, subscribed at length by the author, followed by translations of various documents, approbations, and epistles to the original work, and an address to the Reader, with the addition of five short poems in praise of the author. These are all “ done into English ” by Style. The author goes over all the ordinary occupations of a young gallant, dividing his work into fifteen chapters, and interspersing several novels and tales. The fourteenth chapter is headed, “ Of those that have no ability to it, and yet will needs be poets,” but the title is better than any other part of the chapter.

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SURREY, EARL OF, &c. *Songes and Sonnets*, written by the Right Honorable Lord Henrie Haward late Earle of Surrey, and others. Imprinted at London by Robert Robinson, dwelling in Fetter Lane nere Holborne. 1587. B. L. 8vo. 112 leaves.

This is the latest of the old editions of the “ *Songes and Sonnets* ” of Lord Surrey, Sir Thomas Wyat, Sir Francis Bryan, Nicholas Grimoald, Thomas Churchyard, and others. The miscellany was originally printed by Richard Tottel, in 1557 : it was reprinted by him in 1565 and 1567, and by John Windet in 1585. All these editions, as well as that under consideration, only vary from the first in accuracy or inaccuracy of typography. This opportunity may be taken to point out a coincidence between two old poets. Among the pieces by “ uncertain Authors,” in the volume of “ *Songes and Sonnets*,” occurs one headed, “ *They of the mean estate are happiest*,” in which occurs this passage :

“ I heard a hearde man once compare  
That quiet nights he had mo slept,  
And had mo mery dayes to spare  
Than he which ought the beastes he kept.”

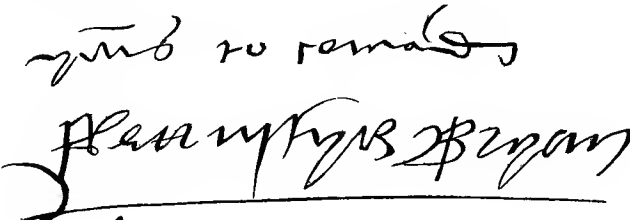
Q Q



Warner, in his "Albion's England," first printed in 1586, has this couplet :

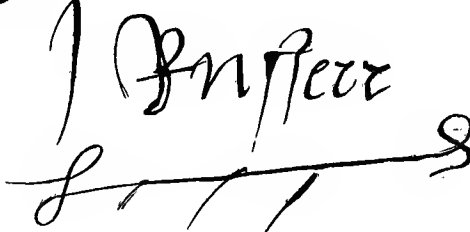
" Well wot I, sooth they say that say, more quiet nights and days  
The Shepherd sleeps and wakes than he whose cattle he doth graze."

The expression was perhaps proverbial, and we meet with something like it in Walton's "Angler." Some new biographical particulars of Sir Francis Bryan, one of the contributors to the work in our hands, are inserted in the last volume of the "Archaeologia," and they are the more interesting as they tend to throw light on the productions of himself and some of his contemporaries. An original MS. by him is in existence, giving a detailed account of the reception of the Pope at Marsailes, to communicate which he was sent thither by Henry VIII. An autograph letter written entirely by him, and signed also by Sir John Russell, has been preserved, dated, "From Newark, the xvij day of November," during the Rebellion in the North. It contains a statement of the condition of the country, the practicability of the fords, &c. and is thus subscribed :



Henry Bryan

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J Russell

Sir John Russell was the first Earl of Bedford, having been created in 1550.

The two last leaves of the volume before us are occupied by "the Table," which is formed by the first three or four words of every poem, arranged alphabetically.

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TARLTON, RICHARD.—Tarlton's Newes out of Purgatorie. Onelye such a jest as his Jigge, fit for Gentlemen to laugh at an houre &c. Published by an old companion of his, Robin Goodfellow. At London Printed for Edward White. n. d. B. L. 4to. 28 leaves.

Two circumstances fix the date of this production prior to 1590: one is the death of Tarlton, (who is supposed to communicate the "News out of Purgatory") in September, 1588; and the other, which is quite as decisive, that an answer to it was published in 1590, under the title of "The Cobler of Caunterbury, or an Invective against Tarlton's Newes out of Purgatorie:" this tract was again printed in 1608, at the time when, perhaps, a new edition of "Tarlton's News" made its appearance, although none is now known between the first, the title of which is given above, and a reprint of it in 1630. In 1630 also came out a new edition of "The Cobler of Caunterbury," then called "The Tinker of Turvey," the main difference being the title, the introductory matter, and the conclusion. The allusions to Tarlton and to his "News out of Purgatory," are the same in both.

The "News out of Purgatory" is introduced by two pages "to the Gentlemen Readers," in which the anonymous author states that it is his first appearance in print. The work then commences by lamenting the loss of Tarlton, who had been so great a favourite at the Theatre, and was so famous for that species of humorous performance, then and afterwards called "Jigs," consisting of singing and recitation, accompanied by the sound of the pipe and tabor. The writer feigns a dream, in which he saw the ghost of Tarlton, dressed as he usually was upon the stage, "in russet, with a buttond cap on his head, a great bag by his side, and a strong bat in his hand, so artificially attired for a Clowne, as I began to call Tarlton's woonted shape to remembrance." Harleian MS. 3885, contains a rather elaborately and carefully executed likeness of Tarlton, accompanied by some explanatory lines, in which the reader is informed that the celebrated actor is represented as,

"When he in pleasaunt wise  
The counterfet expreste  
Of Clowne, with cote of russet hew,  
And sturtups with the reste."

There he is exhibited as follows, with his pipe and tabor dancing a "Jig," and

Q Q 2

not with a "strong bat in his hand;" but he is clad in russet, with a bag or pouch at his side.



It appears from a scene in the old play of "The Three Lords and Three Ladies of London," 1590, 4to. that an engraving of Tarlton, doubtless on wood, was then current, and what is above given is very possibly, if not probably, a copy of the old print. Tarlton was famous for his "flat nose," as well as for "the squint of his eye," and both peculiarities are preserved in the drawing.

In the work before us, Tarlton gives a description of Purgatory, and introduces many tales, among them that of Friar Onion, the Crane with one Leg, &c. from Boccacio, although he does not state the source from which he derived them. To these succeed a translation of "Ronsard's Description of his Mistress," in lyric verse, and some other novels, the whole work being

intended as a vehicle for merry stories. It appears at the end that Tarlton had been appointed "to sit and play Jigs all day on his taber to the ghosts," as a punishment for his sins on earth; and beginning one of them, to show how much better he performed after death than when he was alive, the shrill sound of the pipe awoke the author, and his dream was at an end.

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TATHAM, JOHN.—The Mirroure of Fancies. With a Tragi-comedy intituled Love crowns the End. Acted by the Schollars of Bingham in the County of Nottingham. By Jo. Tatham Gent. London Printed for W. Burden &c. 1657. 12mo. 81 leaves.

The author calls this volume his "first sacrifice," and "the maiden blossoms of his Muse," and it was originally printed under the title of "The Fancies Theatre," in 1640. This in truth is the identical impression, and the old title-page is pasted under the new one. The drama, forming the second part of the volume, has two separate title-pages, one dated 1640, and the other 1657. The fact, no doubt, was that the new title page was prefixed in 1657, to get rid of some copies remaining unsold. The dedication is to Sir John Winter, Secretary of State, and Master of the Requests to the Queen, and the volume is ostentatiously ushered by commendatory verses, signed R. Broome; Tho. Nabbes; C. G.; Geo Lynn; Robert Chamberlaine; H. Davison; James Jones; William Barnes; Tho. Rawlins; An. Newport; R. Pyndar; and W. Ling. The poems in general are trifling and conceited, but the most curious is a prologue on the removal of the players at the Fortune Theatre to the Red Bull Theatre, where these lines occur:

" Onely we would request you to forbear  
Your wonted custome, banding tyle or peare  
Against our *customes*, to allure us forth," &c.

For "customes" we should probably read "curtains," and so Malone, (Shakesp. by Boswell, III. 79), has printed it, but without stating that he had altered the text.

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TATHAM, JOHN. — Ostella: or the Faction of Love and Beauty reconcil'd. By J. T. Gent. London: Printed for John Tey &c. 1650. 4to. 62 leaves.

In point of date, this was John Tatham's second known work, but, as there

is an interval of ten years between it and "The Fancy's Theatre," printed in 1640, it is very likely that he wrote some production which was either published anonymously, or has not been discovered. His "Distracted State," which came out in 1652, is said on the title-page to have been written in 1641. It has been disputed whether Tatham was at any time City Poet, but he certainly was the author of the Lord Mayor's Pageants for 1657, 1658, 1659, 1660, 1661, 1662, 1663, and 1664, besides three other occasional pieces of a similar kind in honour of the King and Queen.

His claims as a poet do not place him much above that mercenary occupation, although the volume before us contains some pretty songs which he seems to have contributed to a Masque: one of them, in praise of a country-life, opens with this stanza:

" Who can boast of happiness  
More completely sure than we,  
Since our harmless thoughts we dress,  
In a pure simplicity;  
And chaste nature doth dispense  
Here her beauty's innocence?"

If Tatham had himself "dressed his thoughts in a pure simplicity," he would have deserved greater praise than that of a poor imitator of Cowley. On p. 111, is inserted a prologue to a play called "The Whisperer," of the existence of which we know on no other authority: it was probably acted before the closing of the theatres in 1642. Tatham was acquainted with Colonel Lovelace the poet, and wrote an adulatory song upon his being in Holland, in which he addressed him as Adonis:

" All the Swains that once did use  
To converse with love and thee,  
In the language of thy Muse  
Have forgot Love's Deity.  
They deny to write a line  
And do onely talk of thine.  
Then, lov'd Adonis, come away,  
For friendship brooks not thy delay."

This song is not mentioned by the biographers of Lovelace, a poet of an order much superior to Tatham. "Ostella" has a double dedication to Sir Richard Hastings, Bart. and to Kimsmel Lucie, Esq.

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TAYLOR, JOHN.—The Eighth Wonder of the World, or Coriats Escape from his supposed drowning. With his safe Arrivall and entertainment at the famous Citty of Constantinople &c. By John Taylor. Printed at Pancridge neere Coleman-hedge, and are to bee sold at the signe of the nimble Traveller. 1613. 12mo. 14 leaves.

This is one of the many pieces of ridicule levelled at Thomas Coryat, author of the "Crudities." It is dedicated to a person whom John Taylor calls "Sir Thomas Parsons, (*alias*) Pheander, (*alias*) Knight of the Sunne," &c. whom he puts upon a par with the King's Fool, and who was possibly Fool to the Lord Mayor. It seems by the commencement, that Taylor had an especial grudge against Coryat, for having had influence enough to procure his "Laugh and be Fat," (also directed against the traveller), to be burned. No printer's name is appended to "The Eighth Wonder of the World," lest probably it might lead to unpleasant consequences.

John Taylor was originally a waterman, and hence obtained from his contemporaries the appellation of the Water-poet: he afterwards kept a public house. He was a man of some education and talent, and appears from his works to have been on familiar terms with many of the distinguished poets of his day. He began as an author in 1612, with some verses on the death of Prince Henry, and he continued to write and publish various short pieces in prose and verse for more than forty years.

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TAYLOR, JOHN. — Taylors Urania or his Heavenly Muse. With a briefe Narration of the thirteene Sieges, and sixe Sackings of the famous Cittie of Jerusalem. Their miseries of Warre, Plague, and Famine (during the last siege by Vespasian and his son Titus.) In Heroicall Verse compendiously described. London Printed by Edward Griffin for Nathaniel Butter. 1615. 8vo. 44 leaves.

It is dedicated in a sonnet to Sir George More, Knight, Lieutenant of the Tower, followed by addresses "to the Reader," and "the Author to the Printer," with commendatory poems by John Davis; William Branthwaite; Robert Branthwaite; Henry Sherlye; Richard Leigh; Thomas Brewer; and Thomas Dekker. After eight lines "to the Understander," signed John

Taylor, the main body of the poem begins, and occupies eighty-five octavo stanzas, entirely of a religious character. On Sign. D. 4, commences another title: "The severall Sieges, Assaults, Sackings, and finall Destruction of the famous, ancient, and memorable Citie of Jerusalem. Devided into two parts. By John Taylor," &c. This portion of the work is dedicated to John Moray, Esq. one of the Gentlemen of the King's Chamber, upon whom Taylor lived to write a funeral elegy. This division is in couplets, the second part of it relating to the Siege and Destruction of Jerusalem under Titus. Taylor's style is very unequal, sometimes poor and mean, and at others turgid and inflated.

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TAYLOR, JOHN. — The Praise of Hempseed, with the Voyage of Mr. Roger Bird and the Writer hereof, in a Boat of brown-paper, from London to Quinborough in Kent. As also a Farewell to the matchlesse deceased Mr. Thomas Coriat. Concluding with the commendations of the famous River of Thames. By John Taylor &c. Printed at London for H. Gosson &c. 1620. 4to. 24 leaves.

This poetical tract is dedicated to Sir Thomas Howet, Sir Robert Wiseman, and Mr. John Wiseman, who it seems had pecuniarily aided the author and his companion, ( a Vintner), to undertake their " dangerous voyage," which was literally performed for a wager in a paper-boat supported by bladders. In a humorous " Preamble," the author vindicates the adoption of so trifling a subject, by reference to the works of some of his predecessors, in Greek, Latin, Italian, French, Scotch, and English. Among the latter he cites Michael Drayton, who composed a poem called " The Owl;" Richard Niccols, author of " The Cuckoo;" Sir John Davys, who wrote " Orchestra;" Sir John Harington, who published " The Metamorphosis of Ajax;" Thomas Middleton, author of " The Ant and the Nightingale;" Thomas Nash, who wrote a tract in praise of the Herring, &c.

The body of the tract does not require nor merit any very especial notice: it was produced for sale, and Taylor forced into it the description of a storm, which he states he had written three years before, but could never find a fit place for its insertion till then. In speaking of paper and its uses, he gives the subsequent enumeration of English poets, who had died before 1620:

" Old Chaucer, Gower, Sir Thomas More,  
Sir Philip Sidney, who the lawrell wore;

Spenser, and Shakespeare did in art excell,  
 Sir Edward Dyer, Greene, Nash, Daniell,  
 Silvester, Beumont, Sir John Harrington."

The following he states were still living :

" As Davis, Drayton, and the learned Dun,  
 Jonson, and Chapman, Marston, Middleton,  
 With Rowlye, Fletcher, Withers, Messenger,  
 Heywood, and all the rest where e're they are."

In "Drunken Barnaby's Journal," printed not earlier than 1640, there is a passage, accompanied by a plate, for which great credit has been given to the author : it relates to the execution of a cat by a Puritan, because it had killed a mouse on Sunday. The humorous thought came from Taylor twenty years earlier : he is speaking of a Brownist :

" The Spirit still directs him how to pray,  
 Nor will he dress his meat the Sabbath day,  
 Which doth a mighty mystery unfold ;  
 His zeale is hot, although his meat be cold.  
 Suppose his Cat on Sunday kill'd a rat,  
 She on the Monday must be hang'd for that," &c.

It is very likely to have been a sort of proverb against the Puritans before the time when Taylor employed it. On the title-page is a wood-cut, representing the different uses to which hemp was applied.

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TAYLOR, JOHN.—The Praise and Vertue of a Jayle and Jaylers.  
 With the most excellent Mysterie and necessary use of all  
 sorts of Hanging &c. By John Taylor. London 1623. 8vo.  
 18 leaves.

This very amusing trifle is dedicated in verse to Mr. Robert Rugge, who had sent Taylor from Holy Island a barrel of the eggs of sea-fowl. The most curious part of the tract is an account of eighteen prisons then existing in and near London, viz. the Tower ; the Gatehouse ; the Fleet ; Newgate ; Ludgate ; Poultry Counter ; Wood Street Counter ; Bridewell ; Southwark Counter ; the Marshalsea ; the King's Bench ; the White Lion ; the Hole of St. Katherine's ; East Smithfield Prison ; Three Cranes Jail ; Lord Wentworth's Jail ; and Finsbury Prison. This enumeration is contained in the



first part of the work: the second is directed to prove "the necessity of hanging," and the third is "the description of Tyburne." The last thus opens:

"I have heard sundry men oft times dispute  
Of trees that in one yeere will twice beare fruit;  
But if a man note Tyburne, 'twill appeare,  
That that's a tree that beares twelve times a yeere."

The author with some humour and a good deal of ingenuity enlarges upon this figure, and evinces a very extensive, and no doubt accurate acquaintance with his whole subject.

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TAYLOR, JOHN.—The Praise of Cleane Linnen. With the Commendable use of the Laundresse. By John Taylor. London Printed by E: All-de for Hen. Gosson. 1624. 12mo. 14 leaves.

This piece of drollery is dedicated to "Martha Legge Esquiresse, transparent, unspotted, snow-lilly-white Laundresse;" and the body of the tract is entertaining as well as ingenious, the author going through the various parts of dress and other purposes to which linnen is applicable. As a specimen, what he says of the Ruff may be quoted:

"Now up aloft I mount unto the Ruffe,  
Which into foolish mortals pride doth puffe;  
Yet Ruffes antiquity is here but small,  
Within this eighty years not one at all;  
For the eighth Henry (as I understand)  
Waa the first King that ever wore a band,  
And but a falling band—plaine with a hem.  
All other people knew no use of them,  
Yet imitation in small time began  
To growe, that it the Kingdome over-ran.  
The little Falling-bands increased to Ruffes:  
Ruffes (growing great) were waited on by Cuffes.  
And though our frailties should awake our care,  
We make our Ruffes as careles as we are.  
Our Ruffes unto our faulta compare I may,  
Both careles and growne greater every day."

In the prose conclusion, "The principal occasions why this merry Poem was written," Taylor entirely mistook coarseness for humour.

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TAYLOR, JOHN.—The Scourge of Basenesse, or the old Lerry with a new Kicksey, and new cum twang with the old Winsye. Wherein John Taylor hath curried or clapper-clawed neere a thousand of his bad Debtors &c. London, Printed by N. O. for Mathew Walbancke &c. 1624. 12mo. 24 leaves.

Taylor was in the habit of making extraordinary journeys at home and abroad, and laying wagers with persons that he would perform the undertaking. To this practice he alludes in some lines "to the Reader:"

" To Germany I twice the Seas did crosse,  
To Scotland, all on foot, and backe from thence,  
Not any coyne about me for expence:  
And with a rotten, weake, browne paper boate  
To Quinborough from London I did floate.  
Next to Bohemia," &c.

A number of persons, who had wagered odds against the execution of any of these journeys, when Taylor won, had refused or neglected to pay him, and the object of this abusive, satirical, and humorous work was to revenge himself upon them. The dedication is to Andrew Hilton, an innkeeper of Daventry, whom Taylor found that he had unjustly attacked in the account he wrote of his journey to Scotland. On the title-page is a wood-cut of a hand letting escape a number of vipers.

TAYLOR, JOHN. — An Armado or Navye of 103 Ships, o& ther Vessels; who have the Art to sayle by Land as well as by Sea. Morally rigd, mand, munitiond, appointed, set forth, and victualled with 32 sortes of Ling: with other provisions of Fish & Flesh. By John Taylor &c. London, Printed by E. A. for H. Gosson. 1627. 8vo. 27 leaves.

Opposite the title-page is a wood-cut of a ship under sail, but the ships intended by the merry author are given in a list at the back of the title-page, viz. Lordship; Schollarship; Ladyship; Good-fellowship; Apprenticeship; Courtship; Friendship; Fellowship; Footmanship; Horsemanship; Suretyship; Worship; and Woodmanship. The Ling with which they are victualled consists of words ending with that syllable, as Tip-ling, Fond-ling, &c. The

dedication is to Sir John Fearn, Knight. There are some laudatory lines by F. Mason, and on Sign. C. 5, is a species of mock-pageant in blank-verse, but the rest of the tract is prose.

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TAYLOR, JOHN.—All the Workes of John Taylor, the Water-poet. Beeing Sixty and three in Number. Collected into one Volume by the Author: With sundry new Additions, corrected, revised, and newly imprinted. 1630. At London, Printed by J. B. for James Boler &c. 1630. folio. 326 leaves.

An engraved title by Cockson, with a portrait of the author at the bottom of it, precedes the printed title-page as above. The collection is inscribed to the Marquess of Hamilton, the Earl of Pembroke, and the Earl of Montgomery, followed by an address to the World, and some lines by Taylor upon the errata, in which he states that the volume came from the presses of four different printers, which accounts for three distinct paginations. Commendatory verses in English and Latin by Abraham Viell; Thomas Brewer; T. G.; R. H.; Robert Branthwaite; Richard Leigh; William Branthwaite; and Thomas Dekker, precede "a Catalogue of all the severall bookes contained in this Volume," but it is by no means complete. The pieces are in general reprints of the scattered pieces Taylor had published prior to the year 1630.

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TAYLOR, JOHN.—Wit and Mirth, chargeably collected out of Tavernes, Ordinaries, Innes, Bowling Greenes, and Allyes, Alehouses, Tobacco shops, Highwayes and Water-passages. Made up and fashioned into Clinches, Bulls, Quirkes, Yerkes, Quips, and Jerkes &c. By John Taylor, Water-Poet. Printed at London by T. C. for James Boler. 1629. B. L. 12mo. 40 leaves.

This is a collection of one hundred and thirteen jests, and Taylor tells the person to whom he dedicates them, Mr. Archibald Rankin, that, although some of them might have appeared in print before, he was not aware of it, but had gathered them in the course of his experience. The fact is, that not a few of them were current jokes derived from several published sources, and one, (numbered 21), is part of a tale told in "Pasquil's Jest," of which a

reprint with additions had come out in 1629. (Vide p. 227 of this Catalogue.) Others are personal, relating to Richard Tarlton, the well-known clown; to William Barkstead, the player, (to whom Marston's "Insatiate Countess" has been attributed); to Field, the author and actor; to Sir Edward Dyer, the poet; and to Taylor himself:

"I my selfe (says he) gave a booke to King James once in the great Chamber at Whithall, as his Majesty came from the Chappell: the Duke of Richmond said merrily to me, 'Taylor, where did you learne the manner to give the King a book and not kneel?' 'My Lord, (said I) if it please your grace, I doe give now, but when I beg any thing, then I will kneele.'"

To some of the jests verses are appended by way of application, but they generally have little merit: in this instance they run as follows:

"Be it to all men by these presents knowne  
Men need not kneele to give away their own.  
He stand upon my feet when as I give,  
And kneele when as I beg more meanes to live;  
But some by this may understand  
That Courtiers oftner kneele than stand."

Taylor feigns in the commencement, in four pages of verse, that he made this collection at the command of the ghost of old John Garret, who it seems had been a well-known jester, and a boon companion, who had served in Ireland under Sir John Norris, and lived until Charles I. came to the throne.

This edition is not mentioned by bibliographers, the reprint of 1635 being apparently the only one known. As, however, "Wit and Mirth" was included, with some additions, in the folio of Taylor's Works in 1630, it must have been evident that it had appeared separately earlier.

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**TAYLOR, JOHN.**—Crop-eare Curried, or Tom Nash his Ghost, declaring the pruinings of Prinnes two last Parricidicall Pamphlets &c. With a strange Prophecy, reported to be Merlin's, or Nimshag's the Gymnosophist &c. By John Taylor. Printed in the yeare 1644. 4to. 21 leaves.

In this tract Taylor endeavours to imitate the satirical and objurgatory style of Tom Nash, of whom he had been a contemporary: he wishes to use against the Puritans of the reign of Charles I. the weapons employed

by Nash against the Mar-prelates of the reign of Elizabeth. However, Taylor's arrows were blunted and unbarbed, and his hand was comparatively slow and feeble. The two pamphlets by William Prynne, here attempted to be flippantly answered, were "The Sovereign Power of Parliaments," and "The opening of the Great Seal." Almost the only curious passage in Taylor's tract occurs on the first page, where he says, "About the waste or navel of the night, drowsie *Somnus* came stealing to me," &c. which will illustrate the line in *Hamlet*, Act. I., Sc. 2:

"In the dead waist and middle of the night;"

respecting which commentators have differed, Steevens suggesting that the reading may be *waste*, and referring to the following line in the *Tempest*:

"Shall, for that *vast* of night that they may work."

It is to be remarked that the earliest 4to. of "*Hamlet*," 1603, (not known to the commentators), has *vast* for *waste*, or *waist*.

On Sign. E. 3, Taylor enumerates the following popular romances and novels: "*Lazarillo de Tormes*;" "*Don Quixote*;" "*Gusman of Alfarache*;" "*Bevis of Hampton*;" "*The Mirror of Knighthood*;" and "*John Dory*." As "*John Dory*" has come down to us, (Vide Ritson's *Anc. Songs*, II. 57, Edit. 1829), it is merely a ballad, but Taylor places it among works of much greater length, some of them filling several volumes. At the end Taylor tells us that while the book was printing he had been "extremely stroken lame."

TAYLOR, JOHN.—A Famous Fight at Sea. Where foure English Ships under the command of Captaine John Weddell, and foure Dutch Ships fought three dayes in the Gulfe of Persia neere Ormus, against 8 Portugall Gallions and 3 Friggots. As also the memorable fight and losse of the good Ship called the *Lion* &c. With a Farewell and hearty well-wishing to our English Sea and Land Forces. London Printed by John Haviland for Henry Gosson. n. d. 4to. 16 leaves.

This is a temporary tract by Taylor, (who signs the dedication to Captain Weddell), which is included in the folio of his works printed in 1630. It has one wood-cut of a ship on the title-page, and another of larger size on a separate leaf following it. The "Farewell" is in verse.

TAYLOR, JOHN.—Aqua-Musæ: or Cacafofo, Cacadæmon, Captain George Wither wrung in the Withers &c. for his late railing Pamphlet against the King and State called Campo-Musæ &c. By John Taylor. Printed in the fourth Yeare of the Grand Rebellion. n. d. 4to. 8 leaves.

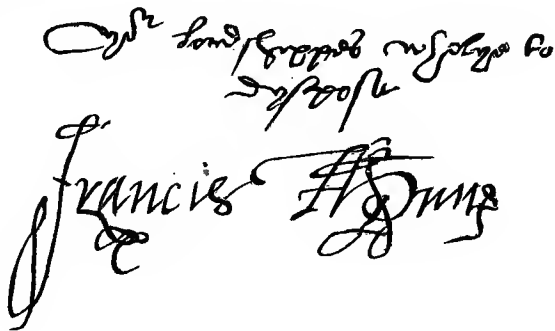
The tract by Wither, against which this grossly abusive production, which the author dignifies by the name of "a Satire," is directed, was printed in 1643. Taylor tells us that he had loved and respected Wither for thirty-five years, until he joined the Parliament against the king; but it is to be recollected that Wither, in his "Fragmenta Poetica," 1669, vindicated himself by asserting that his object was to re-unite the two contending parties. Taylor goes the length of charging his antagonist with positive dishonesty:

"Thou precious most pernicious Prelate hater,  
To Durhams reverend Bishop thou wast cater,  
Or Steward, where to make thy 'compts seeme cleare  
Thou mad'st two monthes of July in one yeare,  
And in the total reck'ning it was found  
Thou cheat'st the Bishop of five hundred pound."

THYNNE, FRANCIS.—The Debate betweene Pride and Lowlines, pleaded in an issue in Assize: And howe a Jurie with great indifferencie being impannelled, and redy to have geven their verdict, were straungely intercepted, no lesse pleasant then profitable. F. T. &c. Seene and allowed. Imprinted at London by John Charlwood, for Rafe Newbery dwelling in Fleetestrete a litle above the Condite. n. d. B. L. 8vo. 54 leaves.

On the title-page of this unique and excellent poem, besides the printed F. T., are the initials F. Th. in the hand-writing of Francis Thynne; the antiquary and herald; and there is no doubt that the volume was his property, and little doubt that it was his authorship. We may presume that it was presented by him to Sir Thomas Egerton, to whom Thynne dedicated a MS. collection of "Emblemes and Epigrames," and to whom he also addressed "Observations upon Speght's Chaucer," both of which are preserved in this library. The epistle preceding the latter is thus subscribed, and the signature accords very

exactly with the written initials upon the title-page of "The Debate betweene Pride and Lowlines :"



The image shows a handwritten signature in cursive script. The name 'Francis Thynne' is clearly legible. Above the name, there is a line of smaller, less legible cursive text, which appears to be a date or a reference to a specific work, possibly '1602' or similar.

We need not, therefore, have much hesitation in considering Thynne the author of the remarkable production before us. It is evident, whoever wrote it, that he was a lawyer, or, at all events, that he had a good deal of acquaintance with law terms and phrases, and Thynne himself states in his MS. "Emblemes and Epigrames," that he was a member of Lincoln's Inn at the same time as Sir Thomas Egerton.

Another preliminary point deserving notice is, that throughout the "Debate" there is almost an affectation of the use of antiquated, not to say obsolete words and phrases; and how well Thynne was versed in our old language is evident from his "Observations upon Speght's Chaucer," which the Rev. H. J. Todd printed at length in his "Illustrations" of that author. Among Thynne's "Emblemes and Epigrames," is one addressed to Spenser, who, like Thynne, was fond of expressive terms not commonly employed.

Thynne was fifty-seven in the year 1602, consequently, he was born in 1545, a circumstance of importance with reference to the time of publication of the work before us, which has no date in any part of it. The writer speaks of himself in it as having been an attorney for fifteen years:

"Towards the lawe these long xv yeeres space,  
And thereof sworne to be an attorney,"

and, considering the jocose subject of the poem, and the manner in which it is handled, we may perhaps conclude that he was not more than five-and-thirty when it appeared: this would bring us to the year 1580, and the type and general appearance of the book warrant a belief that it did not come out later.

Until it was noticed in the "History of English Dramatic Poetry," III. 151, the existence of such a performance had escaped the research of every literary antiquary.

There is a very peculiar circumstance connected with this publication. It shows that Robert Greene in one of his most celebrated and amusing tracts was a mere plagiarist, having borrowed the whole design, much of the execution, and some of the very words of Thynne. Had Greene's enemy, Gabriel Harvey, been acquainted with the fact, he would have made ample use of it as a means of annoyance, and that he did not, shows how scarce Thynne's poem must have been even in 1592. Greene, however, had obtained a copy of it, and in that year founded upon it his "Quip for an Upstart Courtier, or a quaint dispute between Velvet-breeches and Cloth-breeches." On the mere inspection of the two productions, it would not be disputed for an instant by those capable of judging of such matters, that Greene's tract must have made its appearance at least ten years later than Thynne's poem. In both a dispute is carried on between the personifications of a pair of Velvet-breeches and a pair of Cloth-breeches; in both a jury is impanelled to try the comparative merits of the plaintiff and defendant, and in both the expressions are often identical.

Thynne makes an address in verse "to the godly and gentle Reader" after the title-page, in which he vindicates the fanciful notion of giving speech to two pairs of breeches, and concludes in these stanzas:

"Have therefore (gentle Reader) in good part  
This litle volume, wherein thou maiest finde  
Some matters (though not pullished with art)  
To make thee laugh, and recreate thy minde.

If other matter it may yeelden thee,  
As morall counsel, whereby thou may lerne  
What thinges are good to folowe, what to flee,  
Then thanke me when we meeten at the terme.

And pray God blesse our Queene and Countrey,  
And graunt her long to raigne and prosperous;  
And to us all after this journey  
In heaven with him selfe a dwelling house."

The poem begins on Sign. A. iii., with an account of the author's dream, in which he imagined he saw a pair of Velvet-breeches, (by which he designates Pride), and a pair of Cloth-breeches, (by which he means Lowliness), meet in a valley, and commence a violent dispute. In his *sweven* (as he calls it),



he fancied that he stepped between them to prevent a fray, and proposed a trial by jury, but Velvet-breeches doubted whether he should have a fair chance in this legal proceeding ;

“ For I am here a straunger in this land,  
And, save of late yeeres, of small acquayntaunce.  
The common people dooth not understand  
My woorthynesse, estate, ne countenance.”

At this point Greene's words, (we quote from the earliest edition of 1592), are these: “ Because I am a stranger in this land, and but heere latly arived, they will hold me as an upstart, and so lightly esteeme of my worthinesse.” However, Velvet-breeches ultimately consents, on condition that his right of challenge, as well as that of Cloth-breeches, is allowed ; and accordingly they proceed to select a jury from persons who accidentally arrive at the scene of action. The following is the description of a Tailor, the first juryman, after we have been told that “ piked he was, and handsome in his weede :”

“ A faire blacke coate of cloth, withouten sleve,  
And buttoned the shoulder round about ;  
Of xx. s. a yard, as I beleeve,  
And layd upon with parchment lace without.

His dublet was of Sattin very fine,  
And it was cut and stitched very thick ;  
Of silke it had a costly enterlyne :  
His shirt had bands, and ruffe of pure Cambrick.

His upper stockes of sylken Grogerane,  
And to his bippes they sate full close and trym,  
And laced very costly every pane :  
Their lynning was of Satten as I wyn.

His neather stockes of silke accordingly :  
A velvet gyrdle rounde about his wast.  
This knight or squire, what so he be, (quoth I)  
We wyl empannell : let him not goe past.

He condiscended soone to our request.  
Then I beholding him advisedly  
Sawe where a needle sticked on his brest,  
And at the same a blacke threed hanging by.”

“ Coming more neere, indeed, (says Greene), I spied a Tailor's morice pike

on his breast — a Spanish needle." Cloth-breeches gives the first challenge, observing,

" In making mee there is no gaine but one,  
Which is for labour and for woorkmanship ;  
Except some time a peece of cloth come home,  
As yf that by mischaunce the shere did slip."

In Greene's tract Cloth-breeches takes exactly the same objection in nearly the same words : — " Alas, by me he getteth small, onely he is paid for his workmanship, unlesse by misfortune his shieres slyppe awrye." Afterwards Thynne tells us that the Tailor will charge his customers dearly,

" And reache them with a bill of reckening  
Shal make them scrat wheras it itcheth nought,"

and Greene adopts the humorous phrase : " and yet to overreach my yoong maister with a bill of reckonings that will make him scratch where it itcheth not." The point of plagiarism on the part of Greene may, therefore, be considered established, and need be pursued no farther. A few additional quotations from Thynne will, however, be acceptable. The following is his description of a Dancing Master and a Vintner :

" One of them had a fiddle in his hand,  
And pleasaunt songes he played thereupon,  
To queynt and hard for me to understand :  
If he were brave I make no question ;

Or if his furniture were for the daunce.  
His breeches great, full of ventositie,  
Devised in the castle of playsaunce ;  
And master of a daunsing schoole was he.

The other was by trade a Vintener,  
That had full many a hoggeshed looked in :  
Travayled he had and was a languager ;  
His face was redd as any Cherubyn.

A Spanishe cloke he ware, fine with a cape ;  
A fine Frenche cappe on his head accordyng,  
Both which upon him faire and seemely sate,  
And one his finger ware a mightie ringe."

As a lively picture of the manners and habits of the times, independently of

its poetical merit, this work is highly curious and interesting. Of another character the author thus speaks :

“ Yet was there one whom I had nigh forgot,  
And he was master of a dysing house.  
No woord had he but pay the boxe and pot:  
So brave he was that mee thought marveyulous.”

This “master of a dicing-house” does not approve of that name, and remonstrates against the use of it :

“ In deede (quoth he) I keepe an ordinarye:  
Eight pence a meale who there doth sup or dyne;  
And dyse and cardes are but an accessarye  
At aft meales, who shall pay for the wine.

These wayten all upon our principall,  
As collourable cause to bring them in;  
And then from thence to sheere money they fall,  
Tyll some of them be shrieven of theyr sinne.

But of this game, and other harlotrye,  
That there is used both by daye and night,  
Suffiseth me to waxen riche thereby:  
Thereafter yet in name I wyll not hight.”

The portraits of this kind are numerous, and show that Thynne was a very close, acute, and satirical observer: now and then he breaks away from his humour into a moral and religious strain, but there he does not seem so much at home, and his reflections are not striking nor original. In the end, just as the verdict is about to be given in favour of Cloth-breeches, some of the riotous friends of his adversary rush forward, seize Cloth-breeches, and tear him to atoms, while the jury, followed by the author, make the best of their way to a place of safety. The author wakes, finds it morning, and resolves to write his dream, thinking that it would be more profitable than “Amadis de Gaul,” “The Palace of Pleasure,” or any of the ballads that were then so abundant. “The Palace of Pleasure” was first printed in 1566, and a portion of “Amadis de Gaul” about the same year, as nearly as can be ascertained, but it has no date upon the title-page.

The main poem is followed by “a commendation of Lowlynesse for her consolation,” of which the following is part :

“ Wherefore to turne agayne to lowlines,  
The matter of my woorke, and for whose sake

To travell in so great a busines,  
 So hygh and woorthy, I have undertake ;  
 I say she hath such multiplicitie  
 Of favour, and of grace especiall,  
 That I dare call her of humanitie  
 The note, the prooffe, and judgement principall.  
 Whereby a man doth differ from a beast ;  
 For one hath wylful inclination,  
 And reason none, of deede ne of beheast,  
 But violence of sense and passion.  
 Of whom God, by his prophete David, sayeth ;  
 Be not (sayth lie) lyke unto a horse or mule,  
 That more his wyl, then any reason wayeth,  
 And must with bitte and brydle live in rule."

To this succeed two stanzas, or quatrains, "The Booke to the Reader;" one stanza called "The Epythyme," and "A Prayer to almightie God," in eleven stanzas. The same form of verse is observed in every part of the production.

Another work, in all probability by Francis Thynne, is noticed in this Catalogue, p. 217, under the head of "News from the North." The "Dialogue between the Cap and the Head," (p. 46), is also very much in Thynne's manner, and when it was printed he was about twenty years old.

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**TOFTE, ROBERT.**—Ariosto's Satyres in seven famous Discourses, shewing the state, 1. Of the Court and Courtiers. 2. Of Libertie and the Clergie in generall. 3. Of the Romaine Clergie. 4. Of Marriage. 5. Of Soldiers Musitians and Lovers. 6. Of Schoolmastrs and Scholers. 7. Of Honour and the happiest Life. In English by Gervis Markham. London Printed by Nicholas Okes for Roger Jackson &c. 1608. 4to. 58 leaves.

Markham, whose name is on the title-page, was a "bookseller's hack" in the age in which he lived, but perhaps we have no right to conclude that he was a party to the fraud here committed, by putting his name to the work of another. In his version of Varchi's "Blazon of Jealousy," 4to. 1615, Robert Tofte lays claim to this translation of Ariosto's Satires, and, as Markham did

not dispute his right, we may infer that Tofte was the real author. It was reprinted anonymously in 1611, under the title of "Seven Planets governing Italy," with the addition of three elegies.

The edition of 1608 is ushered by an address from the stationer to the reader, followed by "The Argument of the whole worke, and the reasons why Ludovico Ariosto writ these seaven Satyres." The translation, which is not deficient in spirit or fidelity, is accompanied by explanatory marginal notes.

Tofte began writing in 1597: his "Honour's Academie," printed in 1610, gives him a claim to be mentioned among the few who endeavoured to introduce the classical measures without rhyme into English. He was best as a translator, though he commenced as an original poet. He travelled abroad, and some of the pieces in his "Alba. The Month's Minde of a Melancholy Lover," 12mo. 1598, are dated from Rome, Mantua, &c.

**TROY.**—The Ancient Historie of the Destruction of Troy. Divided into III Bookes &c. Translated out of French into English by W. Caxton. The sixth Edition, now newly corrected and amended. London, Printed by B. Alsop and T. Fawcet &c. 1636. B. L. 4to. 277 leaves.

In an address of "the Printer to the courteous Reader," after dwelling on the improvement derived from annals and histories, he says:—"And whereas before time the Translator, William Caxton, being, as it seemeth, no English-man, had left very many words meere French, and sundry sentences so improperly Englished that it was hard to understand, wee have caused them to be made plainer English: and if time and leysure had served, wee would have had the same in better refined phrases." Perhaps there is not much reason to regret that "time and leizure" did not serve.

**TROY.**—The Destruction of Troy in three Bookes &c. The Eight Edition corrected and much amended. London, Printed by T. Passenger &c. 1670. B. L. 4to. 240 leaves.

In this edition the passage in the preface about Caxton is omitted, and various "refined phrases" and changes are introduced into the text, so as in some degree to modernize the style, but the work is substantially the same as the impression of 1636.

UNDERDOWNE, THOMAS.—An *Æthiopian Historie*: Fyrst written in Greeke by Heliodorus and translated into English by T. U. No lesse witty then pleasant: being newly corrected and augmented, with divers new additions by the same Author &c. Printed at London for William Cotton &c. 1605. B. L. 4to. 155 leaves.

The earliest known edition of this work is dated 1587, 4to.; but it is evident from the preliminary matter that it had been printed earlier, and in 1566 Underdowne had published in verse "The excellent Historye of Theseus and Ariadne," and in 1569 a translation of Ovid's "Invective against Ibis." The "Preface to the Reader" of the first of these two works is, in fact, a violent prose satire upon the female sex, and it should seem that Underdowne had had some personal reason for his dislike of women, and especially of such as were handsome:—"An infallible rule it is, (says he), that she that is de-syred for her fayrenesse, is hated for her fownesse; and beantie, of trouth, is not perpetuall, but fadeth as the flowers and greene grasse. Also he that hath a fayre woman must suffre her pryde; for beantie and pryde go alwaye together. Also hee must suffre her expences; for beantie in the face and folye in the head be two wormes that fret the lyfe, and consume the goodes. Also hee must suffre her ryotes; for a faire woman wyll that none but shee have her commaundementes in the howse. Also hee must suffre nyce mynions; for a fayre woman wyll passe her time in pleasures." It is difficult to account for this rancour, without supposing individual provocation.

In his address "to the Reader," preceding his version of "Heliodorus," Underdowne places the original, in point of example, at least, before "Mort Darthure, Arthur of little Britaine, yea, and Amadis of Gaule." Some scraps of verse are inserted, particularly "the song that the Thessalian Virgins sung in honor of Thetis, Peleus, Achilles, and Pyrrhus."

The beginning of Heliodorus's History appears to have been translated into English hexameters by Abraham Fraunce, and printed in 1591. (Vide Warton, *Hist. Engl. Poet.* IV. 230, Edit. 8vo., and Ritson's *Bibl. Poet.* 212.) In 1622 a new translation of the whole of the *Æthiopian History* by W. Barret was published. Nahum Tate completed a version of the four last books in 1686, the six first having been attempted by another hand.

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VALENTINE AND ORSON.—Valentine and Orson, the two Sons of the Emperour of Greece. Newly corrected and amended, with new Pictures lively expressing the History. London Printed by J. R. for T. Passenger &c. 1688. B. L. 4to. 112 leaves.

The "new pictures" mentioned above are merely very old wood-cuts, as is evident from wear and tear, as well as from worm-holes. On the title-page is one of these, representing Valentine leading Orson prisoner, and on a fly-leaf preceding it is another of the exposing of the two infants. At the end is the table of fifty-two chapters, into which the romance is divided.

This is a different version from that printed by Wynkyn de Worde, (as far as can be judged by the only existing fragment), or that printed by W. Copland. The present translation seems to have first appeared in 1637.

VAUGHAN, ROWLAND.—Most approved and long experienced Water - Workes. Containing the manner of Winter and Summer-drowning of Medow and Pasture, by the advantage of the least River, Brooke, Fount or Water-prill adjacent &c. As also a demonstration of a Project for the great benefit of the Common-wealth generally but of Herefordshire especially. &c. By Rowland Vaughan, Esquire. Imprinted at London by George Eld. 1610. 4to. 70 leaves.

The author, a resident in what is termed the Golden Vale of Herefordshire, and formerly a captain in the Queen's Army in 1588, in this work communicates to the Earl of Pembroke, in the form of a letter, two projects, one for irrigating land, of which he claims to have been the inventor, and the other for establishing an industrious community on his estate, which was surrounded by a numerous and idle population. Both schemes appear to have met with much opposition in his own neighbourhood, and he, therefore, prays the aid and intervention of persons in power. His singularly written work is ushered in by a long commendatory poem, signed by John Davies, of Hereford: "your poore kinsman and honorer of true vertue in whome so-ever," and by others of the same kind, but much shorter, by John Strangwage; Rob. Corbet; Henry Fletcher; Richard Harries; Silvanus Davies; Tho. Rant; Oliver Maynson; John Hoskins; and a sonnet by John Davies. The author also

prefixed four lines of his own, and added fourteen others at the conclusion; for, in a previous part of his work, he observes, "though I am no poet, yet I can make ballads to the tune of 'Up tayls all;' for Ile lash them i' faith with Rimes that shall make it rancle where they fall." A person who subscribes himself Anthony Davies ends the volume by six lines "in praise of the Worke and Author."

It is to be observed, that some copies of this production are without date, and have no folding plates: others have only one plate; but this has two, explanatory of the author's intentions, one inserted after Sign. K. 3, and the other after the last leaf. They are both coloured, and from some corrections made by the author we may infer that it was a presentation copy to Lord Ellesmere.

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**VENNARD, RICHARD.**—The true Testimonie of a faithfull Subject: containing severall exhortations to all estates to continue them in due obedience &c. Imprinted at London. n. d. 8vo. 19 leaves.

At the back of the title is pasted an excellent wood-cut of James I., to whom this loyal tract is dedicated by R. V., i. e., Richard Vennard. It has no date, but, as it contains a thanksgiving for the deliverance of the kingdom from the Gunpowder Plot, it no doubt came out very shortly after that discovery. The prose portion of the volume was in a great degree a reprint of what the author had put forth under nearly the same title in 1601, and dedicated it to Queen Elizabeth, then calling himself "Richard Vennard of Lincolne's Inne."

The "Thanksgiving" on the Gunpowder Plot, already mentioned, is in six-line stanzas, and to it succeed a general "Thanksgiving," and a "Prayer" for the King, Queen, and Prince Henry, in the same form. As no other copy of the work is known, and, as it was no doubt privately printed by the author for presents, no printer's nor bookseller's name being found in any part of it, a small portion of the first poem may be given, not at all on the score of its merit, but of its rarity:

" Rejoyce, O Brittain! Sing and clap thy hands,  
For God himselve doth for thee safely fight:  
No foe so great but that thy force withstands,  
It is so strengthened by the heavenly might.  
The Popes great malice and the Papists pride  
Before thy face do fall on every side.



Now shalt thou heare of nothing but confusion  
 Upon the head of all thy harmefull foes :  
 Now shall the traitors find the full conclusion  
 That in the end of all rebellion growes :  
 And they shall fret to see their pride puld downe,  
 Whilst God preserves thy soveraigne and his crown.

Now shall the Pope with all his practise faile,  
 The hope of traitors all be overthrowne :  
 Nor Pope nor traitor now shall none prevaile  
 To do thee hurt that but defendst thine owne.  
 Now serve thy God and give him thanks for all,  
 And keepe thy faith and thou shalt never fall."

VICARS, JOHN.—Babels Balm or the Honey-combe of Romes Religion. With a neate draining and straining out of the rammish Honey thereof. Sung in tenne most elegant Elegies in Latine by that most worthy Christian Satyrist Master George Good-winne, and translated into tenne English Satyres by the Muses most unworthy Eccho, John Vicars. Imprinted at London by George Purslowe &c. 1624. 4to. 65 leaves.

On the fly-leaf of this tract the first Earl has written,

*Bridgewater ex dono Jo: Vicars.*

and to his lordship the translation is dedicated in two pages of verse, in which the late Lord Chancellor Ellesmere is styled,

——— "our Nestour, your Progenitour,  
 Englands grave Cato, prudent Senatour,  
 Fraught with faire Vertue, and from Vice most free."

A short address to the Reader is succeeded by Goodwin's dedication of his original work to Sir Robert Naunton, by an acrostic by Vicars upon Goodwin, and a violently abusive poem, thus headed: "To the most discourteous Momish Catholike, whose greatest grace is a graceles gracious kisse at his un-

holy Fathers great Toe, Greeting." Thomas Salisbury, Bach. in Divinity, subscribes some commendatory lines, to which are added, "The Argument of the Poeme, and the contents of the ten Satires." At the end of them is "a Corollarie to the Premises," and six lines "upon this Bee-hive or Honeycombe."

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VICARS, JOHN.—All the memorable and wonder-striking Parliamentary Mercies effected for and afforded unto this our English Nation within this space of lesse then 2 Yeares past A°. 1641 and 1642. Are to be sould by Thomas Jenner in his shop at the old Exchange. 4to. 9 leaves.

The above is an engraved title-page, supported by half-lengths of Time and Truth, and beneath them in the centre Envy eating a heart: two texts from Isaiah are on scrolls under Time and Truth, and a third from Revelations, under Envy. The plates, exclusive of the title-page, are eight in number, each containing two representations of some public transaction, with engraved explanations. 1. The Archbishop of St. Andrew's assaulted in his pulpit. 2. The Apprentices attacking Lambeth Palace. 3. The beheading of Lord Strafford. 4. The flight of Sir F. Wendebank, Sir John Finch, Lord Digby, Jermyn, &c. 5. Souldiers destroying Altars, pictures, &c. 6. English and Scots Armies embracing. 7. Ministers and people taking the Protestation. 8. Burton, Bastwick and Prynne entering London in triumph. 9. The High Commission Court and Star Chamber voted down. 10. The Queen Mother and Capuchin Friars embarking for France. 11. Imprisonment of the Bishops in the Tower. 12. Disarming Popish Recusants. 13. Train-brands guarding the Lords and Commons to Parliament. 14. The inhabitants of Buckinghamshire riding to Parliament with the Protestation. 15. The House of Commons considering the anonymous letter to Pym. 16. Colonel Lunsford and Cavaliers assaulting the Londoners at Westminster Hall.

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VICARS, JOHN.—Prodigies and Apparitions or England's Warning Pieces. Being a seasonable Description by lively figures and apt illustrations of many remarkable and prodigious forerunners and apparent Predictions of Gods Wrath against England, if not timely prevented by true Repentance. Written by J. V. Are to be sould by Tho. Bates &c. 8vo. n. d. 29 leaves.

The title is engraved upon a drapery, supported by a child with two heads,

and representing in the back-ground various prodigies in the air and on the earth. There are six other plates, devoted to separate "emblems," or "warning pieces" to England of approaching destruction for her sins. One of these, (the second), represents a child with "two distinct heads, two hearts, two arms, and the stump of a third growing out from the back," which had been "shewn to King Charles and the Queen, Anno. Dom: 1633." At the back are the following lines by Vicars, which show the fanatical ingenuity he used to apply this abortion to the circumstances of the times.

" Behold, good Reader, here a monstrous birth  
To damp thy sinnes delight and marre such mirth:  
A man-childe burn in most prodigious sort,  
Which for undoubted truth thou mayst report.  
Two distinct heads it had, and eke two hearts,  
Two arms, whence grew a stump: in other parts  
Like other children. What may this portend?  
Sure monstrous plagues doe monstrous sinnes attend!  
The sinnes of Heads in government abus'd;  
The sinnes of Hearts, opinions false infus'd,  
And broacht abroad to raise up foes and factions,  
And Arms and Armies to confound with fractions:  
Disjoynted States (like stump-like Ireland)  
Whiles brothers thus 'gainst brothers lift their hand.  
This (surely) God seemes hereby to foretell,  
That having plagues must hideous Sinnes expell."

Each plate has verses of the same description annexed to it, but the main body of the tract is prose. Near the end the author speaks of "this instant year, 1643," which was no doubt the date of publication, although none appears on the title-page.

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VICARS, JOHN.—A Sight of the Transactions of these latter yeares. Emblemized with engraven plats, which men may read without spectacles. Are to be sould by Thomas Jenner in his shop at the old Exchange. 4to. n. d. 15 leaves.

The engraved title to this production is from the same plate as the preceding, with the exception that the original words have been erased, and others substituted as above. Eight of the plates are also the same, though not inserted in the same order, and three others are added, each containing two subjects,

viz. 1. The pulling down of Cheapside Cross, the 2nd of May, 1643. 2. The burning of the Book of Sports and Pastimes, the 10th of May, 1643. 3. Burning papistical books, crucifixes, pictures, &c. in Somerset House and St. James Palace, the 23rd of May, 1643. 4. The Hanging of Challener and Tomkins in May, 1643. 5. The beheading of Sir A. Carew, Sir J. Hotham, Captain Hotham, and Archbishop Laud, in 1645. 6. The breaking of the Great Seal, the 11th of August, 1646.

The plates are accompanied by prose details and explanations, bringing down the events to the 11th of August, 1646, and at the conclusion are the words, "Collected by John Vicars."

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VIENNA.—Vienna. Noe Art can cure this hart. Where in is storied the valorous atchievements, famous triumphs, constant love, great miseries and finall happines of the well deserving, truly noble and most valiant K<sup>t</sup>. S<sup>t</sup>. Paris of Vienna and the most admired amiable Princess the faire Vienna. London Printed for Richard Hawkins &c. n. d. 4to. 95 leaves.

On some copies of this production the date of 1650 is found, but the present edition is, perhaps, earlier. Opposite to an engraved title-page by Gifford are some explanatory verses, and others in commendation of the author, (for it is spoken of by him and his friends as an original work), are prefixed. The only writer of note who lends his praise is Thomas Heywood, the dramatist.

A translation of the original romance came from the press of Caxton in 1485, and it formed the subject of a play acted before Queen Elizabeth by the children of Westminster on Shrove Tuesday, 1571. (Vide Hist. Engl. Dram. Poetry, I. 197). Dr. Dibdin, (Typ. Ant. I. 261), informs us that "the original is of Provençal growth, and was translated into French by Pierre de la Sippade." It is singular, as we learn on the same authority, that Caxton's impression, which purports to be "translated out of French into English," should be of an earlier date than any known foreign edition.

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WARNER, WILLIAM.—*Albions England* : a continued Historie of the same Kingdome from the Originals of the first Inhabitants thereof &c. With varietie of inventive and historicall Inter-mixtures. First penned and published by William Warner, and now revised and newly enlarged by the same Author. London, Printed by the Widow Orwin for J. B. &c. 1596. 4to. 176 leaves.

Anthony Wood supposes Warner to have been born in Warwickshire, (Ath. Oxon. Edit. Bliss, I. 765), and A. Chalmers distinctly asserts that he was “a native of Oxfordshire,” (Biogr. Dict. XXXI. 164): had either of them read the sixty-second chapter of the work before us, they would have seen that he “breathed his first air” in London. The following passage occurs there :

“ Nor let us here forget,  
In which I first did breath this ayre, *London*,” &c.

In the beginning of the same division of the work, Warner also informs us of a point mentioned by none of his biographers, viz. that, before he was born, his father had made a voyage through the north seas to Muscovy :

“ From then, when first my Father, eare my birth, was one of those  
Did through the seas of ysie rocks the Muscovites disclose,” &c.

“*Albion's England*” was originally published in 1586, and in the next year it was praised by Nash in his Epistle prefixed to R. Greene's “*Menaphon*.” It was printed for the second time in 1589, with much additional matter : a third edition came out in 1592, and that under consideration is the fourth impression. It subsequently appeared in 1597, 1602, 1606, and 1612. In 1602 was added for the first time, “an Epitome of the whole Historie of England” in prose ; and in 1606 was published “a Continuance of *Albion's England*,” dedicated to Lord Chief Justice Coke. Some lines “to the Reader,” which are prefixed to this “*Continuance*,” make interesting mention of the poverty of Spenser and Stow at the time of their deaths, though the passage in some places is rather obscure :

“ The *Musists*, though themselves they please,  
Their dotage els finds meede nor ease.  
Vouch *Spencer*, in that rank preferr'd,  
*Per accidens* only interr'd

Nigh venerable Chaucer, lost  
 Had not kinde Brigham reard him cost;  
 Found next the doore, churche-outed neere,  
 And yet a Knight, Arch-lauriat heere.  
 Add Stow's late antiquarious pen,  
 That annal'd for ungratefull men.  
 Next Chronicler, omit it not,  
 His licenc't Basons little got;  
 Liv'd poorely where he trophies gave  
 Lies poorely there in notelesse grave.'

These lines seem to have escaped the biographers both of Spenser and Stow. They certainly support the position, against which the Rev. H. J. Todd has argued, that Spenser died in poverty. The line

" Had not kind Brigham reard him cost "

refers to the monument erected to Chaucer in 1556 by Nicholas Brigham. In "The Issues of the Exchequer," 8vo. 1837, are contained some new and important particulars regarding the employments and rewards of Chaucer: his wife was maid of honour to Queen Philippa, and he was Clerk of the Works and Esquire to Richard II., but he is no where called "a knight." With regard to Stow, the line

" His licenc't Basons little got,"

must allude to the license to beg granted by King James to the poor old antiquary: perhaps basins to receive almes were set up in different places, though with little avail. The "Continuance," thus introduced, consists of a 14th, 15th, and 16th books. It was not reprinted in 1612, but some remaining copies were added to the "Albion's England" of that date.

The edition under consideration contains only twelve books, concluding with the prose narrative "of the true Historie of Æneas."

The dedication is "to my very good Lord and Maister Henrie Carey, Baron Hunsdon," at the date of the first edition Lord Chamberlaine, and it was continued through all the impressions. Hence we learn that Warner had previously written a work which he dedicated to the son of Lord Hunsdon, and in the address "to the Reader," he informs us that it was "in prose." This was his "Syrinx, or a seavenfold Historie," which was licensed for the press in 1584, and appeared without date prior to the earliest edition of "Albion's England."

It is not unlikely that the first edition of "Albion's England" contained something objectionable, which was afterwards suppressed. Roger Ward was

engaged in printing it in October, 1586, when the Star-Chamber interposed to forbid it, and the Stationers' Company seized three bundles of the book on Ward's premises. Ward was, however, notorious for his piracies, and this might be one of them; although, in that case, the interposition of such a tribunal as the Star-Chamber would scarcely have been required. It was afterwards printed by George Robinson, for Thomas Cadman.

There is one peculiarity about Warner's versification, (independently of the length of his fourteen-syllable lines, which was at that date a popular mode of writing), viz. that he is fonder of triplets than any of his predecessors; but he had not the skill to use them like Dryden, a century afterwards, in order to make a full and majestic close of both sense and sound.

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WATSON, THOMAS.—*Melibæus Thomæ Watsoni, sivè Egloga in Obitum Honoratissimi Viri Domini Francisci Walsinghami, Equitis Aurati, Divæ Elizabethæ a secretis & sanctoribus consiliis. Londini, Excudebat Robertus Robinsonus. 1590. 4to. 11 leaves.*

Thomas Watson, one of the most elegant Latin and English versifiers of his day, printed this piece in both those languages in the same year. They came out separately, and probably the translation into English, under the title of "An Eclogue upon the Death of the Right Hon. Sir Francis Walsingham," appeared just subsequently to the tract before us. It is a dialogue between Corydon and Tityrus, and in the dedication to Thomas Walsingham, son of Sir Francis, Watson says:

"Dumque ego sum Corydon, Tityrus esse voli:  
Ereptum nobis Melibæum flebimus ambo;  
Flebimus, ut raptum flevit amicus Hylam.

Dignitatis tuæ studiosus,  
THOMAS WATSONUS."

Watson's translation of his "Melibæus" is in ten-syllable alternate rhyme: in it he thus mentions Spenser, contrasting his own unfitness for the task of praising Queen Elizabeth:

"Yet lest my homespun verse obscure hir worth,  
Sweete Spenser, let me leave this task to thee,  
Whose neverstooping quill can best set forth  
Such things of state as passe my Muse and me," &c.

Watson is the poet whom Steevens pronounced "a more elegant Sonneteer than Shakespeare," and perhaps, if mere elegance be considered, the critic was not so far mistaken as many have hitherto supposed. Steevens, however, was not acquainted with Watson's most "elegant" production, which has only been discovered within the last few years, and bears the title of "The Tears of Fancie, or Love Disdained," 4to. 1593: it consists of sixty sonnets, regular and irregular. The following is the 47th sonnet of that collection:

"Behold, deare Mistres, how each pleasant greene  
 Will now renew his sommer's liverie:  
 The fragrant flowers, which have not long beene seene,  
 Will flonrish now ere long in braverie.  
 But I, alas, within whose mourning mind  
 The grafts of griefe are onelie given to grow,  
 Cannot injoy the Spring which others find,  
 But still my will must wither all in woe!  
 The lustie Ver, that whilome might exchange  
 My griefe to joy and my delight increase,  
 Springs now else where and showes to me but strange:  
 My winter's woe, therefore, can never cease.  
 In other coasts his sunne doth clearely shine,  
 And comfort lend to every mould but mine."

This "Sonnet" is regular according to the then usual English form of writing. Only two of the sonnets are in the eighteen-line form of the same author's "*Εκατομπαδια*, or *Passionate Centurie of Love*," which contained the only specimens that had fallen under the notice of Steevens. It was printed about 1581, but by 1593 Watson had become somewhat enamoured of double rhimes, and they are used in most of the sonnets in "The Tears of Fancie," though the preceding specimen is free from them: they sometimes occasion rather uncouth distortions of language, but in general they are harmoniously employed.

It has been said that Watson died in 1591, or 1592, (Wood's *Ath. Ox.* by Bliss, I. 602), but it does not any where appear that "The Tears of Fancie" was a posthumous work, which most likely would have been stated if such had been the fact: on the contrary, a preliminary sonnet by the author introduces his work to the world:

"Goe idle lines, unpolisht rude and base," &c.

We may, therefore, in all probability, fix Watson's death after 1593.



WELBY, HENRY. — The Phoenix of these late times : or the Life of Mr. Henry Welby, Esq. who lived at his house in Grub-street forty foure yeares, and in that space was never seene by any, aged 84 &c. With Epitaphs and Elegies &c. London : Printed by N. Okes and are to be sold by Richard Clotterbuck &c. 1637. 4to. 25 leaves.

We are informed in the body of this tract, that the subject of it was a man of considerable fortune, who had travelled much, and was of eccentric habits : his reason for retiring from the world is stated to have been a quarrel with a younger brother, who directed a loaded pistol at his head, which missed fire. He withdrew to his house in Grub Street, in 1592, and lived unseen by any body but an old female servant until the 29th of October, 1636.

An engraving of the unshaven recluse faces the title-page, which is followed by "the Description of this Gentleman," and two copies of verses upon him, one signed J. B., and the other by Shackerly Marmion. Then comes an account of Welby and his mode of life, to which are added Epitaphs and Elegies in verse by Tho. Brewer ; J. T. ; John Taylor ; and Tho. Heywood. From the nature of the tract, it is most likely that the prose portion of it was also written by Heywood : his verses conclude with these lines :

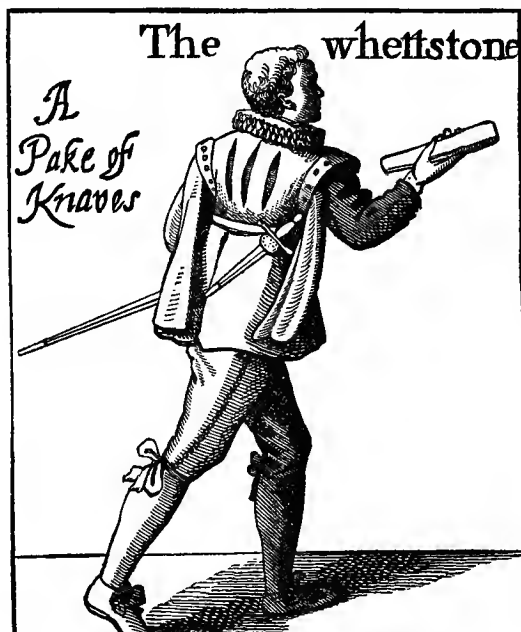
" If he hath beene so abstinent, at least  
Let us forbear to surfeit when we feast.  
He dranke no wine at all ; let us not use  
Immoderate cups our senses to abuse.  
His cloaths were onely to defend from cold ;  
Shall our pyde garments, then, be dawb'd with gold ?  
Many his Manours werc and great his rent,  
Yet he with one small chamber was content.  
Then let not such, already well possest,  
By powers hye hand their lands from others wrest.  
His Temperance all vaine objects did despise ;  
Let us then make some covenant with our eyes.  
If he from his best strength to his last houres  
Pull'd down his body, let's not pamper ours.  
Rare presidents ought to be followed most :  
Than th's a rarer there's no age can boast."

Welby, it seems, had been married, and left behind him a daughter. wife to Sir Christopher Hilliard of Yorkshire.

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WHETTSTONE, THE.—The Whettstone. A Pake of Knaves. 4to.  
20 leaves.

This is a series of twenty copper-plates of foreign execution, probably Dutch or Flemish, without date, place, publisher's or engraver's name. The first plate forms the title-page, and the following is an excellent fac-simile of it upon wood :



"Hurling the Whetstone" was a phrase apparently equivalent to "throwing the hatchet;" and, with reference to it, on p. 7 of this Catalogue, a tract is noticed, with the title, "Four great Liars striving who shall win the Silver Whetstone." "Throwing the hatchet" is derived from the tale of a man who was so incredibly skilful, that he was able to throw a hatchet at a distant object and sever it: perhaps "hurling the whetstone" was an exaggeration of a similar kind easily connected with the hatchet. Underneath the preceding engraving are the following lines:

"The Whettstone is a knave that all men know,  
Yet many on him doe much cost bestowe:

Hee's us'd almost in every shoppe, but whye?  
An edge must needs be set on every lye."

Each plate is accompanied by four lines descriptive of, or applicable to, the subject of it. The following is a list of the engravings, accompanied by some of the verses :

The Busye.  
The Sleepelove.  
The Fflye.  
Sweetlipps.  
The Damee.

" Dammees a rouring knavve that weares good clothes,  
If his credit serve: his prayer are his oathes.  
Hee's stout where sure he cannot be out brav'd,  
And swears by God, but hardly will be sav'd."

The Graceless.  
The Sawce boxe.  
Surley.  
The nere be good.  
The Overdoo.

" The double dilligent, or one that will  
More then's comanded offer to fullfill,  
Is a right Overdoe: who'd care for such?  
Tis better to doe little then to much."

Flatterall.  
Noethrift.  
Much-craft.  
A Prater.

" The prating knavve, whether tis right or wrong,  
Is one that spight of all will use his tongue.  
Whose talking humour never will admitt  
Of silence, though his life depends one it."

Swillbottle.  
The Nastye.  
A Cokes.

" A Servant by his Master sent a broad,  
Or with a message, or some usefull load,

And stayes to gaze on strangers differing clokes  
Sightes, parrets, novvelties, is a right Cokes."

A mere Scullion.  
All-hidd.

The peculiar spelling of some of the words in the inscriptions shows that they were engraved by a person who did not understand English. The date of publication (if the plates were ever published) was, perhaps, the early part of the reign of Charles I.

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WHIPPING OF THE SATIRE.—The Whipping of the Satyre. Imprinted at London for John Flasket. 1601. 12mo. 48 leaves.

This production is directed principally against three celebrated authors, John Marston, Ben Jonson, and Nicholas Breton. A long prose and prosing address, with which it opens, "To the vayne-glorious, the Satyryst, Epigrammatist, and Humorist," is subscribed W. J., and these letters also follow eight hexameter and pentameter verses, "Ad Lectorem." It is possible that they are the initials reversed of John Weever, who himself published a collection of Epigrams in 1599, but who might, nevertheless, subsequently have "changed his copy," by attacking the species of writing he had practised. We know that this course was adopted by more than one dramatist. None of the three poets whom W. J. assails are mentioned by name, but they are sufficiently indicated by pointed allusions, and by the mention of their productions. Thus on Sign. D. 2, we meet with these lines :

"But harke, I heare the Cynicke Satyre crie,  
A man, a man, a Kingdome for a man!"

This exclamation is from Marston's "Scourge of Villany," 1598, Sat. VII., where he parodies a well-known passage in Shakespeare's "Richard III." Again, in reference to the title of Marston's volume, W. J. says :

"He scourgeth villanies in yong and old,  
As boys scourge tops for sport on Lenten day."

The allusions to Ben Jonson and Nicholas Breton are rendered even more distinct by marginal notes, and are contained in the division of W. J.'s work headed, "In Epigrammatistam et Humoristam," where we meet with the following stanzas, a form of writing that is observed throughout :

"It seemes your brother *Satyre*, and ye twayne,  
Plotted three wayes to put the Divell downe:

One should outtrayle him by invective vaine;  
 One all to flout him like a countrey clowne;  
 And one in action on a stage out-face,  
 And play upon him to his great disgrace.

You *Humorist*, if it be true I heare,  
 An action thus against the Divell brought,  
 Sending your humours to each Theater  
 To serve the writ that ye had gotten out.  
 That Mad-cap yet superiour praise doth win,  
 Who, out of hope, even casts his cap at sin."

At the bottom of the page, with marks of reference, are two notes "Against the booke of Humours," and "Pasquil's Mad-cap." But for the assertion that the "book of Humours" had been represented at "each theatre," it might have been supposed that the attack was levelled against Samuel Rowland's "Humor's Ordinarie," a collection of satires and epigrams [Vide ROWLANDS in this Catalogue, p. 262]. "A book" was not, at this period, an uncommon designation for a play. Five years after W. J. wrote, Barnabe Rich in his "Faults, and Nothing but Faults," tells us, "As for the humorous, they have beene alredie brought to the stage, where they have plaide their partes, *Everie man in his humour.*"

"Pasquil's Mad-cap and Mad-cappe's Message," is one of Nicholas Breton's acknowledged productions, and it was printed in 1600. This notice ought not to be concluded without quoting the subsequent stanza, containing a very early mention of Falstaff and John of Gaunt:

"I dare here speake it, and my speach mayntayne,  
 That Sir John Falstaffe was not any way  
 More grosse in body then you are in brayne:  
 But whether should I (helpe me nowe, I pray)  
 For your grosse brayne you like J. Falstaffe graüt,  
 Or for small wit suppose you John of Gaunt."

The allusion no doubt is to Shakespeare's Falstaff, but probably not to *his* John of Gaunt, to whom "small wit" can in no sense apply. Possibly W. J. refers to the John of Gaunt of the old play of "Richard II," which preceded Shakespeare's, and where the Duke of Lancaster might be represented as a man of "small wit," or weak understanding. (Vide "New Particulars regarding the Works of Shakespeare," p. 68).

"The Whipping of the Satyre" produced an anonymous reply in the same

year, called "The Whipper of the Satyre, his Pennance in a White Sheete," &c. which was followed by "No Whipping nor Tripping, but a kind of Snipping," also printed in 1601.

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WILSON, GEORGE.—The Commendation of Cockes, and Cock-fighting. Wherein is shewed, that Cocke-fighting was before the coming of Christ. London, Printed for Henrie Tomes &c. 1607. B. L. 4to. 15 leaves.

We gather from what the author, George Wilson, says of himself, that he was a celebrated Cock-fighter, and he dedicates his "Commendation" to Sir Henry Bedingfield, "both in regard of the good will you beare to Cocke-fightiog, (wherein I know you take exceeding great delight), and also to manifest my love and dutie unto your worship." He dates an address "to the Reader whosoever," from Wretton in Norfolk, and divides his work into six chapters, but without much method. He enters in some detail into the antiquity of this amusement, among other authorities, quoting Drayton's Heroical Epistles; and he particularly mentions the building of a Cockpit at Whitehall by Henry VIII., which was subsequently used as a theatre for court-plays. A cockpit in Drury Lane early in the reign of James I. was converted into a play-house, and at that date cock-fighting appears to have declined. Wilson's object seems to have been in part to revive the taste for it. In his last chapter, after relating the exploits of various cocks of the game, he speaks of one called Tarlton, "who was so entituled, because he alwayes came to the fight like a drummer, making a thundering noise with his wings." This passage alludes to Tarlton the celebrated actor, who, we have seen, generally appeared on the stage with a drum or tabor.

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WINTER, THOMAS.—The Second Day of the First Weeke of the most excellent, learned, and divine Poet, William, Lord Bartas. Done out of French into English Heroicall verse by Thomas Winter, Maister of Artes &c. London, Printed for James Shaw. 1603. 4to. 24 leaves.

At the back of this title is an address by the author "to his Translation," in two six-line stanzas, followed by a dedication to Sir Walter Raleigh: we have then Latin hexameters by Jo. Sandford, and by Ed. Lapworth, and

English verses by Douglas Castillion and John Davies of Hereford, in praise of the author and of his performance. The latter gives Winter great credit for the literalness of his version, which commences after two pages of Argument.

Attention had been especially directed to Du Bartas by the admiration expressed of him by King James, who in 1591 had printed a translation of "The Furies," and who in his *Βασιλικον Δῶρον*, 1599, recommended him to his son Henry, as "most worthy to be read by any Prince." It seems that Prince Henry had encouraged Winter to proceed with his version, and, accordingly, in the next year, 1604, he produced "The Third Dayes Creation, and done verse for verse out of the Originall," with a dedication to the Prince of Wales. This was introduced by commendatory poems in French and Latin, by John Sandford, John Dunster, Thomas Mason, Nathaniel Tomkins, and Henry Ashwood. At the close are sonnets by Winter to Sir Thomas Chaloner, Sir George Somers, Sir Thomas Lucy, the younger, and Dr. James.

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WITHER, GEORGE.—Abuses stript and whipt. Or Satirical Essays. By George Wyther. Divided into two Bookes, &c.

Despise not this what ere I seeme in showe,  
A foole to purpose speaks sometime you know.

At London, Printed by G. Eld for Francis Burton &c. 1613.  
Svo. 160 leaves.

There are at least two editions of these celebrated Satires, &c. dated 1613. This is the first, and, although the text is substantially the same in both, they differ in several particulars. In the first edition, (besides literal variations) "The Scourge" and "Epigrams" are not mentioned on the title-page, and after "The Contents" is inserted a long list of Errata, which are corrected in the second impression. The separate satires also are called "Chapters" in the first edition, and differently numbered, as "The Occasion," "An Introduction," and a poem "Of Man," are included. It has been said, (*British Bibliogr.* I. 180) that there was an impression in 1611; and, although no copy of that date has been discovered, circumstances, which it is not necessary to detail, seem to render it probable. The work was again published in 1614, 1615, 1617, 1622, 1626, and 1633, and no one of those re-impressions was exactly like any other that preceded it. The copy of 1617 has an additional poem, with a wood-cut of a Satire prefixed to "the Scourge."

George Wither was born in 1590, so that in 1613 he was in his twenty-third year. He died in 1667, the latest of his many productions having been printed in the year preceding. Whenever he had not the sword in his hand he wielded the pen, and sometimes used both at once. He was a much better poet at the commencement than at the conclusion of his career, and had he ceased to write after he published his "Shepherds Hunting" in 1615, or, at all events, after his "Fair Virtue, the Mistress of Philarete" came out in 1622, he would have been handed down as one of the great ornaments of our language. His "Shepherds Hunting" was written when he was only twenty, for, in the fourth Eclogue, it is said of him :

" But it will appeare ere long,  
I'me abus'd, and thou hast wrong,  
Who *at twice ten* hast sung more,  
Then some will doe at fourscore."

"Fair Virtue, or the Mistress of Philarete," was written prior to "Abuses Stript and Whipt," where it is mentioned.

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WITHER, GEORGE.—*Britain's Remembrancer*. Containing a Narration of the Plague lately past; a Declaration of the Mischiefs present; and a Prediction of Judgments to come (If Repentance prevent not). It is dedicated (for the glory of God) to Posteritie; and to these Times (if they please) by Geo. Wither &c. Imprinted for Great Britaine and are to be sold by John Grismond &c. 1628. 12mo. 289 leaves.

This work relates principally to the great Plague of 1625, during the whole period of which the author remained in London, and in the third of the eight cantos of which his poem consists, he states his reasons for hazarding the infection. An engraved title-page precedes the printed one, representing every species of pestilence overhanging England in the form of a dense cloud, while Justice and Mercy are seated above in the sky. Facing it are verses giving "the meaning of the title-page." It is dedicated in twenty-two pages of closely printed verses to the King, and they are followed by "a Premonition" in prose, the most curious part of which relates to another work by Wither, called his "Motto," which he had published in 1618. After the eighth Canto is a "conclusion" in verse, filling twelve pages; for, when Wither took up the pen, his thoughts seem to have flowed so rapidly and readily, that he did not know how to lay it down again.



It has no printer's name, and no doubt was worked off at some private press, and in a note at the end respecting errors, it is said, "The faults escaped in the printing we had not such means to prevent as we desired, nor could we conveniently collect them by reason of our haste or hazard, and other interruptions."

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WITHER, GEORGE.—*Campo-Musæ* or the Field-Musings of Captain George Wither, touching his Military Engagement for the King and Parliament, the Justnesse of the same, and the present distractions of these Islands. Deus dabit his quoque finem. London Printed by R. Austin and A. Coe. 1643. 8vo. 40 leaves.

At this period the author professed to be determined to "employ every faculty which God had given him for the King and Parliament," and in this spirit he dedicates his tract to the Earl of Essex, under whom he was still serving, although at the moment engaged in recruiting his "disabled troop." At the back of the title is an address in verse "To the English," the object of which is to rouse them from their supineness. The general scope of the poem is to justify the author in the course he had pursued, and at the end he promises his "*Vox Pacifica*," which came out soon afterwards, although delayed, as he says,

"To make some proof how this may speed."

The whole is written in Wither's usual strain of puritanical patriotism.

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WITHER, GEORGE.—*Prosopopœia Britannica*: Britans Genius, or Good-Angel personated; reasoning and advising touching the Games now playing, and the Adventures now at hazard in these Islands &c. Discovered by Terræ-Filius (a well knowne Lover of the Publike-Peace) when the begetting of the Nationall Quarrell was first feared &c. London, Printed by Robert Austin. 1648. 8vo. 59 leaves.

This tract was published without the name of the author, but Wither had called himself *Terræ Filius* in 1643, and his style could not be mistaken. He tells "the scornfully censorious," (whom he addresses after "the meek ingenious Reader)," that the work had been seen in MS. eight months before,

but that he had met with difficulties in getting it licensed. The poem, which is of a politico-religious cast, is divided into two "Lectiōns," followed by brief epistles to the Parliament and to the King, (the last headed, "Aliquid ex improviso,") and six lines introductory of the Errata. Wither wrote with great force as well as fluency, and this production contains many happy passages.

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WONDERS.—The History of Strange Wonders. Imprinted at London by Roulande Hall, dwellynge in Goldynge Lane at the signe of the three arrowes. 1561. Svo. 26 leaves.

This book was entered for publication in the Stationers' Register by Rowland Hall in 1561, but no other copy of it than the present is known, which unfortunately wants the title-page. The colophon is as above given. It is recorded by bibliographers only by the title, as it stands in the books of the Stationers' Company, (Vide Dibdin's Typ. Ant. IV. 420). The whole is prose, although, from one of the heads of the divisions, "Certayn Eglōgs taken out of diuers Epistles," we might be led to expect verse. It consists of extracts from various printed works and manuscript accounts of miraculous appearances, foretelling future events, the application of them being also usually given. Near the end is a narration "of wonders, or strange thyngs sene in the country of Pymont" in 1560, and it closes with quotations from the Chronicle of Nicephorus, as translated by "Joachim Camerary of Pabe," and printed by Oporinus at Basle.

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WORTLEY, SIR FRANCIS.—Characters and Elegies. By Francis Wortley, Knight and Baronet. Printed in the Yeere 1646. 4to. 38 leaves.

It has been supposed from the absence of any printer's or bookseller's name that this work was not published, but intended for private distribution: this remark would, however, apply to much prose and poetry issued about the disturbed period of the Civil Wars.

The dedication is generally "to the Lovers of Honour and Poesie," followed by fourteen very loyal and gallant characters of the King, Queen, and various courtiers male and female in prose. These are followed by nineteen Elegies, the last of them upon Francis Quarles the poet, by some translated Epigrams, &c. and "a paraphrase upon the verses which Famianus Strada made

upon the Lutanist and Philomel in contestation," the whole being wound up by the following pleasant and ingenious parallel, entitled,

*" Comparison.*

" Coblers are call'd Translators; so are we  
 (And may be well call'd so) we so agree.  
 They rip the soale first from the upper leather,  
 Then steepe, then stretch, then patch up all together:  
 We rip, we steep, we stretch, and take great paines.  
 They with their fingers work, we with our braines.  
 They trade in old shoes, as we doe in feet,  
 To make the fancy and the language meete.  
 We make all smooth (as they doe) and take care  
 What is too short to patch, too large to pare.  
 When they have done, then to the Club they goe  
 And spend their gettings: do not we doe so?  
 Coblers are often poore, yet merrie blades;  
 Translators rarely rich, yet cheereful lads.  
 Who thinkes he wants he is in plentie poore:  
 Give me the Coblers wealth, Ile aske no more."

The lines on p. 55, "upon a true contented Prisoner," were, doubtless, written when Sir F. Wortley was imprisoned in the Tower for his loyalty, and they contain the following very happy illustration of the good effects of confinement in directing the eyes of the mind toward heaven:

" Men in the deepest pits see best by farre  
 The sunne's eclipses, and finde every starre,  
 When sight's contracted and is more intent:  
 (So is men's soules in close imprisonment)  
 We then can upwards look on things above,  
 Worthy our contemplation and our love."

WROTHER, SIR THOMAS.—Sir Thomas Wrothe his sad Encomion upon his Dearest Consort, Dame Margaret Wrothe. Who died of a Fever at Petherton Parke in the Countie of Somerset, about Midnight of the 14. day of October 1635, and was buried in the Parish Church of St. Stephen in Coleman Street, London, the 11. of November next ensuing &c. London, Printed for Henry Seile. 1635. 4to. 6 leaves.

In 1620 Sir Thomas Wrothe printed "The Abortive of an idle Hour," consisting of "a Century of Epigrams," possibly for private distribution, as only

a single copy seems to remain, and it is more than probable that he took the same course with this laudatory poem on his lady, which is quite unknown to bibliographers. It is written in six-line stanzas, and commences without introduction immediately after the title :

“ Can any sorrow be like mine, whose losse  
Is more than toung may tell or heart conceive?  
Am I pickt out to beare this heavie Crosse,  
And in obedience what is dearest leave?  
With bleeding heart I must avow, that no man  
Did ever lose more vertuous worthy Woman.”

This is not exactly the usual style of elegiac verse. In the course of the poem, which consists of only thirty-eight stanzas, he thus addresses the Fates, taking care to place their names in the margin, lest any mistake should be made from the terms he employs :

“ Discourteous Ladies who doe governe Life!  
Can Ladies to a Lady be so cruell?  
Ye might have taken me and spar'd my Wife;  
In me there is no worth—she was a jewell.”

What Sir Thomas Wrothe here says of himself may certainly be applied to his poetry. At the end are six couplets, called,

*Consilium Amantis.*

“ O, Man! who boasts of strength or wittie flashes,  
Or ought beside, thou art but dust and ashes:  
And sure thou shalt at Christs Tribunall give  
A strict account how thou didst die and live.  
Deferre no moment under vaine pretences:  
Amend thy life, repent of thine offences.”

This copy is corrected in manuscript, probably by the author, before he presented it to the Earl of Bridgewater.

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YOUNG, BARTHOLEMW.—Amorous Fiammetta. Wherein is set downe a catalogue of all and singuler passions of Love and jealousie, incident to an enamored yong Gentlewoman &c. First wrytten in Italian by Master John Boccace &c. and now done into English by B. Giovano del M. Temp &c. At London Printed by J. C. &c. B. L. 4to. 131 leaves.

This copy wants the date at the bottom of the title-page, which has been torn off, but at the end it is inserted, viz. 1587. The translator was Bartholemew Young of the Middle Temple, as it is given at length in the dedication to Sir William Hatton, Knight, which is not subscribed by him, but by Thomas Newman : in what way Newman became possessed of the MS. is not stated. The seven books are concluded by a table of Contents.

Bartholemew Young had translated from the Spanish the "Diana" of Montemayor, and its continuations by Perez and Gil Polo in 1583, which date is given at the end of the printed copy which appeared in 1598. He had spent two years in Spain, and had no doubt travelled in other parts of Europe, as, besides Italian, he must have been well acquainted with French. In the dedication of the "Diana" to Lady Rich, he refers to the time when "in a public show at the Middle Temple" it fell to his lot "unworthily to perform the part of a French Orator, by a deducted speech in the same tongue." Young also translated the fourth book of Guazzo's "Civil Conversation," 4to. 1586. The three first books of the same work were rendered by G. Pettie, and separately printed in 1581.

## NOTES AND CORRECTIONS.

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P. 7. Antiprognosticon.]—The original of this translation, by William Paynter, was printed by Henry Sutton in the same year, 1560, under the following title. *Antiprognosticon contra inutiles Astrologorum Prædictiones, &c. Authore Gulielmo Fulcone, &c. Autoritate Londinensis episcopi, &c.* 8vo. At the back of the title are several sets of commendatory verses in Latin, the first of which is thus headed: *Gulielmi Painteri ludimagistri Sevenochensis tetrasticon*, which affords a new point in the biography of the editor of “The Palace of Pleasure.” The author dates his dedication to the Bishop of London, *ex hospitio Cliffordensi*, and the colophon runs thus: Londini. Ex officina Henrici Suttoni, impensis Humfredi Toii. 6 die Mens. Septembris, 1560.

P. 10. Treveris printed the first edition.]—In his *Library Companion*, p. 174, Dr. Dibdin gives it as his opinion that Pynson was probably the earliest printer of Arnold’s *Chronicle*, and that Doesborowe’s was the third impression.

P. 18. We have a fresh example of Polydore Virgile.]—The circumstance of Polidore Virgil having “defaced or suppressed” ancient records is adverted to by Thomas Nash, in the address to the Reader, prefixed to his “*Have with you to Saffron-Walden*,” 4to. 1596: he asserts that, “Polidore Virgill, in King Harry the eighth time, burnt all the ancient records of the true beginning of this our Ile, after hee had finished his *Chronicle*.”

P. 21, line 22, for 1598, read 1595.

P. 40. About twenty years after his death.]—It affords some confirmation of Anthony Wood’s statement [*Ath. Oxon*, Edit. Bliss I. 83] that Sir George Buck, and not his son, was the author of the “*History of the Life and Reign of Richard the Third*;” that we find him, as early as 1605, broaching the opinion that “all accusations of him are not proved.” The son might, however, derive his notions originally from the father. On the title-page of the “*History of the Life and Reign of Richard the Third*” it is said to be “by George Buck Esquire,” whereas Sir George Buck was knighted by James I.

P. 55. Some of the critics upon Ben Jonson would have singled him.] — It is, however, most unlikely that he should be the “envious windsucker” alluded to by Chapman, for, Drummond of Hawthornden tells us, (Vide *Archæologia Scotica*, IV., 86), that Ben Jonson said to him, “That Chapman and Fletcher were loved of him,” and he adds that Ben Jonson had got by heart “a piece of Chapman’s translation of the 13 of the Iliads, which he thinketh well done.”

P. 64. The “Chorle and the Byrd.”]—It was likewise printed by Pynson, without date:—“Emprented by me, Richarde Pinson.” A copy of this edition was in the library of the late Sir Francis Freeling.

P. 67. Gorboduc.]—The title of the first edition of Gorboduc, our earliest tragedy, is no where correctly given: it runs literatim as follows: “The Tragedie of Gorboduc, whereof three Actes were wrytten by Thomas Nortone, and the two laste by Thomas Säckuyle. Sett forthe as the same was shewed before the Quenes most excellent Maiestie, in her highnes Court of Whitehall the xvij day of January Anno Domini 1561. By the Gentlemen of Thynner Temple in London. Imprynted at London in Fletestrete, at the Signe of the Faucon, by William Griffith. And are to be sold at his Shop in Saincte Dunstones Churchyarde in the West of London. Anno 1565. Septemb. 22.” The above is from a perfect copy, preserved in the library at Bridgewater House: at least one other is known.

P. 69. The well-penned Publican.]—The “sacred poem” here alluded to was first printed in 1610, under the title of “The Penitent Publican, his Confession of Mouth. Contrition of Heart. Unfained Repentance. And fervent Prayer unto God for Mercie and Forgivenessse. At London, Printed for Arthur Johnson, &c. 1610.” 4to. 24 leaves. It is entirely in seven-line stanzas, and is dedicated by Thomas Collins to the Countess of Huntington.

P. 82, lines 19, and 22.—For *Astrophil* read *Astrophel*. As Nash’s edition of Sir Philip Sidney’s “Astrophel and Stella” is of the extremest rarity, only one copy being known, it may be worth while to give its title at length:—“Syr P. S. His Astrophel and Stella. Wherein the excellence of sweete Poesie is concluded. To the end of which are added sundry other rare Sonnets of divers Noblemen and Gentlemen. At London, Printed for Thomas Newman. Anno Domini 1591.” 4to. The work, after a dedication by the publisher, commences with a long address to the reader, signed “Tho. Nashe,” in which, among many curious literary points, he speaks of his own “witless youth,” and pronounces an elaborate panegyric upon the Countess of Pembroke. The volume terminates with the two subsequent

stanzas, which are not assigned, as the others are, to any author, but are entirely in the spirit of Pierce Penniless, and were doubtless written by Nash :

“ If fouds of teares could clense my follies past,  
 And smokes of sighs might sacrifice for sin ;  
 If groning cries might salve my fault at last,  
 Or endles mone for error pardon win,  
     Then would I crie, weepe, sigh and ever mone  
 Mine error, fault, sins, follies past and gone.

“ I see my hopes must wither in their bud,  
 I sec my favours are no lasting flowers ;  
 I see that words will breath no better good  
 Than losse of time and lightning but at howers :  
     Then when I see, then this I say therefore,  
 That favours, hopes and words can blinde no more.”

There seems to be a misprint in the fourth line of the second stanza, where perhaps we ought to read “ and lengthening out of howers.” In the fifth line, “ Then,” with which it begins, ought certainly to have been “ These.” Nash, as we know from the specimen in the British Museum, (*Vide Hist. Engl. Dram. Poetry*, I. 302) wrote a not very legible hand.

P. 119. The first stanza is given as originally printed.]— It may be worth remarking that, in the second edition of Fairefax's *Tasso*, fol. London, 1624, the first stanza is printed as it stood before any slip was pasted over it, or the leaf reprinted to satisfy the fastidiousness of the translator.

P. 185. This unique tract consists of, &c.]—“ *The Mayden's Crosse Rewe* ” is not absolutely unique : one other copy of it exists in the library of the Hon. Thomas Grenville.

P. 206. This work is not to be traced, &c.]—Since the article on the “ *Murmurer* ” was written, a copy has been discovered, the dedication of which, to the Lords of the Privy Council, and an address to the Reader, are signed “ *Nicholas Breton*.” This circumstance, and the subsequent suppression of the connection of *Nicholas Breton* with the work, makes it still more probable that it gave offence to persons in authority, and that after an attempt to circulate the tract anonymously, it was finally suppressed. In the address to the Reader, the author denies that he meant to tax individuals by any thing he had said against the discontented whom he censures. It is possible (as in the case of *Shakespeare* and the play of “ *Sir John Oldcastle* ”) that the name of *Breton*, as a popular pamphleteer, was fraudulently used, and that he interfered to prevent the farther circulation of “ *The Murmur* ” as his production.



P. 208. Pasquil of England.]—Thomas Nash was sometimes called “Pasquine of England,” vide p. 195, as well as “Pasquil of England,” which seems to be the title he gave himself.

P. 210, line 6.—For “Middleton’s Father Hubburd’s Tales,” read “Middleton’s Ant and the Nightingale, or Father Hubburd’s Tales.”

P. 232, line 6.—After the word “attempt,” insert the words “by Thomas Phaer.” Lord Surrey’s earliest version is elsewhere mentioned.

P. 235.—The last line of the page ought to run “figures of Pyramus and Thisbe, is subjoined,” and not “figures of the hero and heroine, is subjoined.”

P. 253. Which Marlow earliest employed on the stage.]—In speaking of Marlow’s “Tamberlaine the Great” as the earliest specimen of blank-verse on the stage, it ought to have been stated that the public stage was here alluded to. In plays before Queen Elizabeth, and in private entertainments by the Inns of Court, blank-verse was employed considerably earlier, of which “Ferrex and Porrex,” by Sackville and Norton, and “The Misfortunes of Arthur” by Hughes and others, are existing instances.

P. 254, line 11.—For “Sir John Davies,” read “Sir John Davys.”

P. 329. It has been said that Watson died, &c.]—In a note by the late Mr. Park to Ritson’s *Bibliographia Poetica*, p. 389, it is said that Nash, in his “Have with you to Saffron Walden,” 1596, speaks of Watson “as deceased in that year.” This is an error, as will be established by quoting the words Nash employs in the work in question:—“To a bead-roll of learned men and Lords hee (Gabriel Harvey) appeales whether he be an Asse or no, in the forefront of whom he puts M. Thomas Watson, the Poet: A man he was that I dearly lov’d and honord, and for all things hath left few his equals in England.” This shows only that Watson was dead in 1596, but not that he had “deceased in that year.” He had died between 1593, when his “Tears of Fancie” was published, and 1596 when Nash spoke of him in the preceding quotation in the past tense.

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