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INTRODUCTION.

PRELIMINARY REMARKS.

The text of the present reissue of England's Parnassus was set up from the copy in the Bodleian Library, Oxford; and the two copies in the British Museum, one of which belonged to the famous Dr. Richard Farmer, and which contains notes by him, have been constantly consulted on all occasions when necessity seemed to require it. Only one variation has been observed between the three copies, but it is a very important one and material to my argument throughout, and therefore I regret that a misunderstanding caused me to neglect using it in my notes. Dr. Farmer's book and the one in the Bodleian Library sign No. 693 not only with Drayton's name, but with the word 'Idem' placed before it; the other copy in the British Museum, press-mark C 39. b. 6, is simply subscribed 'Idem'. It follows, as I constantly say in my notes, that signatures were added to quotations whilst the book was in the press. Other variations in the text and title-page were noticed in copies of the work, which never reached a second edition, by Dr. Farmer, by Oldys the antiquary, and by Collier; and one of the additions so noted settles decisively the question as to the identity of 'R. A.', who compiled England's Parnassus, as will appear later on.

No attempt has been made to correct or alter in any way either the text or the form in which the original work was printed, except in regard to the disuse of the long 's'; and as it was found impracticable to make a page-to-page reprint of the copy-text, the old catchwords have been dropped. As, however, the catchwords do not always agree with the words that begin the pages next to them, a list of these
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errors has been made, and will be found on p. 541. The pages of the original are numbered, but sometimes wrongly; our reprint, in addition to giving numbers to each of the quotations, shows at the sides of them not only such numbers, but the old page-divisions also. A table of the mistakes of pagination will be found on p. 541.

The greatest care has been taken to make this volume an accurate and serviceable edition of the copy-text, and thus to satisfy the requirements of present-day scholarship; and therefore it may claim to be as nearly as possible a faithful reproduction of the originals in the Bodleian Library and the British Museum. More often than not, in my notes, I point out the glaring typographical errors which it was incumbent on us to copy down; but others which have been passed by without comment must also be debited to the account of the old printer, whose faulty work throughout it would be tedious and irritating to notice in full detail.

A complete list of the authors identified as being contributors to this famous miscellany will be found in the front of the reprint; and a table showing at a glance what each author furnished and the works from which the quotations were copied is printed on pp. 373-83. A reference to the table will show that only III quotations remain unidentified; but as I explain in my notes, 35 of these will probably be found in works by Achelly and by Markham, which I have been unable to consult or locate, although the works in question are still seemingly in existence.

All references furnished have been arrived at through consultation with editions of the books printed up to 1600, except in the cases of Ben Jonson’s Every Man in his Humour, first printed in 1601, but acted in 1598; the same author’s The Forest and Underwoods, not published till 1616 and 1641 respectively; Peele’s Hunting of Cupid, known only through quotations from or allusions to it in several writers; Lodge’s poem in England’s Helicon, entitled Old Damon’s Pastoral; and several of Joshua
Sylvester’s early translations from Du Bartas, which are practically inaccessible to all but a privileged few. Variations from the authentic editions are recorded in the notes to the quotations; and it has been my aim, when possible, to identify the editions used by Allot, though, perhaps, not always with success, seeing that only scraps from authors are often quoted by the compiler, and it is difficult from these sometimes to determine the impressions that he copied from.

For other tables and statements concerning errors in the original work and Collier’s reprint of it, for a brief Bibliography, and Indexes which will readily direct the reader to places that he may wish to consult, see pp. 536–60.

DATE AND AUTHORSHIP.

England’s Parnassus was entered on the Stationers’ Register as follows:

.2. octobris [1600]
master lynge Entred for their copie vnder the handes
master Burby of master Hartwell and the Wardens: A
Thomas haies booke called Englandes parnassus: The
chosyest flowers of our Englyshe moderne
poetes . . . vjd. . .

[Arber’s Transcript, iii. I73.]

The book appeared the same year, with the title-page which we reproduce in facsimile, but without the printer’s name being shown in any part of the volume. The initials of the three publishers are easily identified by a reference to the entry in the Stationers’ Register, being those of Nicholas Ling, Cuthbert Burby, and Thomas Hayes. The work is a thick octavo volume of 510 pages, printed in ordinary roman and italic type. The compiler’s initials, ‘R. A.’, are appended to the two sonnets which follow the title-page, one of these being addressed to Sir Thomas Mounson, and the other ‘To the Reader’. Over a hundred years ago Dr. Sutherland expressed the opinion that it
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was likely the initials were to be identified with Robert Armin, the actor, dramatist, and author of The Nest of Ninnies, besides, perhaps, The Jests of George Peele, about 1607, which reproduces the style and phrasing of known work of Armin's in a most remarkable manner. Collier revived Dr. Sutherland's theory, and pointed out that if Robert Allot had compiled England's Parnassus, he would hardly have failed to give a place in his book to quotations from Robert Toft's Laura, 1597, and his Alba, 1598, both of which contain verse much to be preferred to extracts admitted from lesser-known poets whom the compiler honours, especially seeing that Allot commended Toft in a sonnet prefixed to Alba, which, Collier states, Allot signed with his name in full. If the latter statement had been correct, it might be thought there is good ground for considering the claim of Robert Armin and of rejecting that of Allot, for we know that the latter quoted largely from Christopher Middleton's Humphrey, Duke of Gloster, and from two or more works by Markham, and that he wrote commendatory poems for the former work as well as for Markham's Devereux, which is most probably cited in England's Parnassus, though I have not been able to get a sight of the poem to ascertain that point. A study of the miscellany and of its omissions proves clearly that Allot quoted only from a limited circle of poets, whose names or initials, except those of Sir Thomas Elyot, appear in his book; and even when he makes mistakes of ascription, his errors, with the one exception named, have, up to the present, been rectified by search among the productions of writers mentioned in his list. Allot, apparently, was not the man to overlook friends, for he seems to have been only too eager to find places in his book for them, no matter what kind of rubbish they wrote, as witness the case of the poetaster John Weever, who is cited thirteen times. In the previous year, 1599, Weever praised Allot and Christopher Middleton in one of his Epigrams; hence the friend of
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the compiler is favoured, notwithstanding the fact that he was a wretched poet, who stole from others what we find commendable in him, and marred much of that. We can only conclude that Allot was not acquainted with Toft's writings, or that he was not friendly with him and so ignored him. The same conclusion applies to such famed or well-known poets as Sir Edward Dyer, Sir Walter Raleigh, Arthur Golding, George Whetstone, John Lyly, Robert Southwell, Nicholas Breton, Richard Barnesfield, and others who had made a deserved reputation for themselves by their poetical compositions before Allot commenced to collect his materials. The case, then, seems to be that Allot's knowledge of English poets was practically limited to the circle of writers he quotes from, or that he deliberately ignored all poets against whom he was prejudiced or bore grudge. In any case, the inclusion of much bad poetry in England's Parnassus can only be held to prove the compiler's lack of taste, or to show that merit, as such, was no sure passport to a place in its pages. Not only, then, is the matter of Toft's merit no argument as regards the claim put forward on behalf of Robert Armin, but it is also untrue that the sonnet prefixed to Alba is signed in full with Allot's name; it is simply initialled 'R. A.', and those initials may stand for Robert Armin or for anybody else rather than for Allot, who seems to have been stanch in his friendships.

But there is no need to beat about the bush to find out who 'R. A.' was, seeing that the question was solved a great number of years before Collier revived it; copies of England's Parnassus were seen and handled by Oldys and by Dr. Richard Farmer which, instead of the initials only, displayed the name of Robert Allot in full. See my notes, pp. 384-5, for particulars on this point. Besides, Allot was not a novice in dealing with quotations from authors when he set about compiling his metrical miscellany, for in the previous year, 1599, he edited
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a similar book of extracts, in prose, for John Bodenham, *Wits Theater of the little World*, which was published by Nicholas Ling, the principal of the publishers connected with *England's Parnassus*.

Who Robert Allot was, how he led his life, when he was born, and when he died, biography does not say. He compiled two anthologies, wrote two sonnets, and was praised by John Weever.

Brydges, in his *Restituta*, iii. 234, guessed he might be the Robert Allot who held a Fellowship at St. John’s College, Cambridge, 1599, the year of the publication of *Wits Theater of the little World*. A Robert Allot was one of the two publishers of the Second Folio of Shakespeare’s Works, 1632; but whether our compiler is to be identified with one or both of his namesakes is a question that it seems impossible to determine.

MODERN EDITIONS.

*England's Parnassus* was reprinted for the first time in *Heliconia*, Part IV, edited by Thomas Park, 1814; and John Payne Collier included it in his issue of *Seven English Miscellanies*, 1867.

Park’s edition is by far the more faithful edition of the two, and for a somewhat curious reason. Unlike Collier, he made no attempt to trace the quotations to their sources, and, to excuse his ignorance or lack of industry, he contemptuously stigmatized such an undertaking as a laborious and profitless curiosity. Having adopted this convenient view of the matter, all he felt bound to do for his readers was to incorporate in his reprint some mistakes noted down in Allot’s *Errata*, and to correct what he thought were obvious misprints in some places, as well as to tamper with capitals and punctuation. He did not come equipped to the work of editing *England's Parnassus* as Collier did, and therefore his ignorance saved him from the temptation of interfering too much with the text from which he copied.
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But he missed matter that is in the original, just as he often did in other reprints in Heliconia, and otherwise was not too careful in correcting his proofs. In the main, however, his edition of England's Parnassus is a serviceable one, though the notes he appended to it betray sometimes a lack of comprehension as to the meanings of words, and are often trivial and quite unnecessary in regard to matters which do not stand in need of explanation.

But if Park's edition is faulty, Collier's may be styled a travesty, for he has tampered with most of Allot's quotations, and in one case, No. 665, he substituted a passage from Spenser for one quoted from that author, which he could not find.

Collier's plan was not only to trace the quotations to their sources, but to correct all errors so as to make the passages agree with the authors' texts. A work constructed on such a plan as that can only be called a travesty, not a reprint of the original, especially in the case of England's Parnassus, which is full of lacunae, corrupt readings, and errors of the press. Then with regard to his references, which he assures us he had in nearly every case tested again and found accurate, it is but the literal truth to say that not one of these can be passed off-hand, without check. Hundreds of them are mere concoctions, and his claim that he had made known where four-fifths of the quotations are to be found is a piece of gross exaggeration. He had done so much good work in the matter of tracing the extracts to authors, that it is a pity he did not rest there. Daniel's Cleopatra, Lodge's Phillis and Marius and Scilla, Markham's Sir R. Grinville, Dekkar's Old Fortunatus, and Hudson's Judith are among the works which Collier used constantly as stock references for matter he could not find in authors to whom he had been directed by Allot. In many cases he guessed rightly, although in such instances he invariably forgot to quote chapter and verse, and omitted to follow his usual plan of correcting
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Allot's errors. Such references are not honest references, and as they were frequently used wrongly, they must all have been concocted. Allot's book is a bad piece of work, and therefore it was a needless task of Collier's to make it appear much worse than it is.

DATE OF COMPOSITION.

It seems almost certain that Allot made little or no attempt to collect the material for his work till about 1599.

A glance at the dates of several of the works quoted in England's Parnassus tends to show that Allot was engaged in collecting his extracts up to the time that he put his manuscript into the printer's hands; and the 'Miscellanea' at the end of the volume, from the disordered state in which we find it, might possibly have been added after the printer had got well on with his task. The whole of the work bears on its face the signs of hasty execution, and the 'Miscellanea' tells its own tale, that the compiler was in such haste that he had not the time at his disposal to digest what he had gathered. Of works used by Allot which were not printed till 1600 we find the following: Dekkar's Old Fortunatus, Fairfax's Godfrey of Bulloigne, Middleton's Legend of Humphrey, Duke of Gloster, and Ben Jonson's Every Man out of his Humour. The quotation under No. 244, which I refer to England's Helicon, 1600, may have been taken from some unknown work of Lodge's, copies of which have not come down, and my reference is given merely to enable others to see what purports to be the complete poem from which Allot quoted. Of course, it may have been copied from the author's manuscript, just as we may assume that the two extracts from Ben Jonson's first draft of Every Man in his Humour, first printed in 1601, but presented on the stage in 1598, may also have been taken down from the author's own papers.

Turning to editions of works issued in 1599, the following
are to be noted: Daniel's *Musophilus*, his *Letter from Octavius to Marcus Antonius*, and the version of his *Civil Wars* published in that year. Other works of the same date are Davies's *Nosce Teipsum*, Drayton's *Idea* sonnets and his *Epistles*, Peele's *David and Bethsabe*, Shakespeare's *Venus and Adonis*, and Storer's *Life and Death of Wolsey*.

The late appearance of these works, and the fact that *Wits Theater of the little World* had been published only in the preceding year, together with the marks of haste that meet one's eye in every page of *England's Parnassus*, seem to warrant the conclusion that Allot compiled his collection in a few months, and added the 'Miscellanea' to it while it was going through the press. He may, too, have raced to get his work into print before *Belvedere* and *England's Helicon* could get the start of him; for having but recently been a co-worker with Bodenham, he must almost certainly have known that those two works were well on the way, and that they would, if not anticipated, interfere with the sale of his own volume.

**Dictionaries of Quotations.**

*England's Parnassus* is rather a dictionary of quotations than an anthology, and in this respect it resembles *Wits Commonwealth*, *Wits Theater of the little World*, and *Belvedere*.

The idea of ranging pregnant and sententious as well as choice specimens of diction under such headings as we find in these four works was not new in English literature when John Bodenham employed it in his first work, *Wits Commonwealth*, 1597. In 1539, after the manner of his illustrious contemporary, Erasmus, Sir Thomas Elyot translated wise sayings from the great ancient writers, his collection being entitled *The Banket of Sapience gathered oute of dyuers and many godlye authores*. He placed these sayings under the same kind of headings as are used in Bodenham's three books and in *England's Parnassus*, and
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each time he cited the name of his author. It was a popular work, and was reprinted in 1542, 1545, and 1557. Elyot's book was not unknown to Bodenham, seeing that he quotes from it several times in Wits Commonwealth, though he never acknowledges his debt to the English author, his references being to the writers named by Elyot. It seems more than likely that Bodenham copied the plan of his first work from The Banket of Sapience, which may therefore be indirectly responsible for the work compiled by Allot, who was the pupil of Bodenham.

Wits Commonwealth and Wits Theater are in prose, as is Sir Thomas Elyot's work, but the former contains a couplet in English verse which happens to be one of the passages in England's Parnassus, No. 401, that remains untraced. It seems strange in the light of other facts that Bodenham should have let this solitary piece of English verse creep into a work which is ostensibly all prose, that it should be quoted in England's Parnassus and remain untraced, and, further, that it should bear such a close resemblance to a passage I have quoted in my note from Sir Thomas More's dissertation on 'Envy'. Can it be that the passage, as now printed, is Bodenham's handiwork, founded on Sir Thomas More's saying, and copied into England's Parnassus from Wits Commonwealth?

Wits Commonwealth is not what it professes to be, it is not a work entirely consisting of extracts copied from writings in prose. It contains much matter copied from poets, especially from Samuel Daniel, Thomas Lodge, and Gervase Markham. Nor is Belvedere wholly made up of quotations taken from metrical compositions, seeing that it uses at least 800 passages lifted direct from Wits Commonwealth and very many others from the prose of Primaudaye's French Academie, John Lyly's Euphues and various plays, as well as from Sidney's Arcadia. If Bodenham could not get prose writers to supply him with all he wanted, he turned to the poets and converted their verse into prose.
and if he lacked verse to put into Belvedere, he manufactured it out of prose. As showing the intimate relationship that exists between Bodenham's books, and the persistent and dominating influence of the same meddler in all three, it is only necessary to complete the evidence by a reference to Wits Theater. At least thirty-seven passages in that work have been turned into verse for use in Belvedere. It is not, therefore, an unlikely thing that Allot, who was an honest worker, and whose book consists entirely of verse, was betrayed into quoting the couplet in Wits Commonwealth, his belief being that it was a genuine poetical quotation, instead of which it may be only an alteration of Sir Thomas More by Bodenham, who intended it for Belvedere, but let it slip into Wits Commonwealth.

Quotations in Belvedere consist mostly of single lines, and never of more than couplets. The only guide to authors is a list given in the address 'To the Reader', which is a most misleading document, names being mentioned that have no right to be in it, and many others omitted which should have been set down. It is a work which displays a wide range of reading, and contains 4,482 extracts, most of which have been altered. About 3,000 passages have been traced to the following works and authors: A Knacke to know an honest Man, Arden of Feversham, William Baldwin, Richard Barnefield, Thomas Bastard, Thomas Blennerhasset, Samuel Brandon, Nicholas Breton, William Byrd, the Emaricdulfe sonnets, by ' E. C.', Alcilia sonnets, by ' J. C.', Thomas Campion, Master Cavill, George Chapman, Thomas Churchyarde, Anthonie Copley, Samuel Daniel, John Dolman, Michael Drayton, the anonymous play of Edward III, George Ferrers, Charles Fitz-Jeffrey, Giles Fletcher, George Gascoigne, Robert Greene, Bartholomew Griffin, Edward Guilpin, Sir John Harington, John Higgins, Thomas Hudson, William Hunnis, Ben Jonson, Thomas Kyd, Richard Linche, Thomas Lodge, John Lyly, Gervase Markham, Christopher Marlowe,
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Like Belvedere, Wits Commonwealth furnishes what purports to be a complete list of authors consulted, but it is utterly unreliable. In many cases, too, it appends to quotations the names of writers, which often turn out wrongly, as I have shown in my notes to No. 15, a case left unmentioned by me being that of an extract from Thomas Lodge signed with the name of Sir Thomas More, who shares with Sir Philip Sidney the distinction of being the only Englishmen named in Bodenham’s list.

OTHER ANTHOLOGIES.

I have been thus particular in describing Bodenham’s dictionaries of quotations, because they bear a real relation to each other and to England’s Parnassus, Allot having adopted the plan of his whilom master, with whom he had worked just a little while before he set up as a compiler on his own account; and also because I have never been able to see why these four books should be classed with England’s Helicon, or with other collections of miscellaneous poems, complete in themselves, which were published prior to or just after them. I only remember similar extracts with such headings finding a place in one of these, A Gorgious Gallery of Gallant Inventions, 1578, there being only twelve of them, which were probably thrown in to fill up the book. Three of these, in a slightly different form, are quoted by a scribbler in the Durham MS. of Thomas Hoccleve’s Minor Poems, reprinted by the Early English Text Society,
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1892, the date of the scribbling being about 1540, or soon after the appearance of Sir Thomas Elyot's *Governour*, which is quoted twice.

EARLY ENGLISH MISCELLANIES.

The earliest English Miscellany known is the one printed by Thomas Godfray in 1532, which besides being the first collected edition of Chaucer's Works, includes pieces by Scoggin, Hoccleve, Lydgate, and Gower.

In 1557 appeared Tottel's *Miscellany*, which reached an eighth edition in 1587. Two editions appeared in 1557, the first on June 5, and the other on July 31, the latter adding thirty-nine poems by 'Uncertain Authors', and throwing out thirty which had been credited to Nicholas Grimald in the previous issue. The Earl of Surrey and Sir Thomas Wyatt are represented most largely in the collection, and many poems stand to the credit of Nicholas Grimald, who is supposed to have edited the second impression. Most of the poems, however, are placed under 'Uncertain Authors', and of these latter, so far as I know, only the following have been as yet ascertained: Chaucer, Lord Vaux, John Heywood, John Harington, and Sir Anthony St. Leger. Michael Drayton stated that Sir Francis Bryan had a share in the work, and Tom Church- yarde claimed that he, too, had contributed to it. A poem, the first letters of which spell the name of Edward Somerset, the Lord Protector, who was beheaded January 22, 1552, is thought to be by himself, but it reads more like an extract from a lengthy piece written after the manner of the legends in *The Mirror for Magistrates*. It is very likely that Anne Boleyn's brother, Viscount Rochford, made contributions to the *Miscellany*.

The third anthology, *The Paradise of Dainty Devices*, published first in 1576, and reprinted in 1577, 1578, 1580, 1585, 1595, 1596, and 1600, was devised and written for the most part by Richard Edwards, 'sometime of her
INTRODUCTION.

Maiesties Chappel,' and author of *Damon and Pythias*, 1571. Others who had a share in it include the Earl of Oxford, Lord Vaux the Elder, D. Sand, Jasper Heywood, Francis Kinwelmarshe, M. Bewe, R. Hill, M. Yloop, 'with other.' William Hunnis should be added to this list, his name or initials being appended to several of the poems in the book, though no mention is made of him in the title-pages. Nor do any of the title-pages mention Marshall, Thorn, Candish, Boucher, Lloyd, and Rich, men unknown to fame, whose names are subscribed to poems in the work, others of which are left unsigned. In the 1580 edition some verses are signed 'G. G.' (= George Gascoigne), but turn out to belong to George Whetstone, and occur in his elegy on Gascoigne, a reprint of which appears in the publications of the late Professor E. Arber. The signatures appended to the poems were altered several times in editions issued subsequently to 1576, and many of them are wrong even now, and others unreliable.

The next one is Timothy Kendall's *Flowers of Epigrams*, 1577, for a description of which I must refer the reader to p. 485, note No. 1620.

The fifth on the list is *A Gorgious Gallery of Gallant Inventions*, 1578, the fore-part of which was probably edited by Owen Roydon, a relative, perhaps, of Matthew Roydon, and completed by Thomas Proctor, master of Tunbridge School, and author of a small work called *The Triumph of Truth*, which Collier reprinted with his edition of *A Gorgious Gallery*. A commendatory poem by Anthony Munday fronts the volume, and is followed by two poems from the pen of Owen Roydon, one a railing epistle, and the other the first of the contributions to the work. Only Roydon's name and Proctor's appear as the authors of pieces in the work, though I notice that it contains a poem by Tom Churchyarde, commencing

The heat is past that did mee fret.

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The original, minus two stanzas, which, however, must be his work if style goes for anything, occurs in Churchyardes Charge, 1580. It contains four poems varied from Tottel’s Miscellany, and three which had been printed previously in The Paradise of Dainty Devices. Several of the epistles in the book are from the pen of a writer who had a very pronounced style, and who was fond of certain words and constantly used the same phrases. He was an able man and a good versifier, and probably made it his business, as George Turbervile and George Gascoigne sometimes did, to write poetical effusions for love-lorn lasses and young men who had been beguiled by stony-hearted maidens;

The sixth is Clement Robinson’s A Handefull of Pleasant Delights, 1584, a work of considerable merit, containing some notable songs written in ballad strain that have often been reprinted. Parts of the work must surely have been composed after A Gorgious Gallery, for I notice that three poems in it are made up principally from two poems that appear in its predecessor, whole stanzas in each, and several of them coming together in the same order, being worded almost exactly alike. Other close resemblances in style and language are to be found on comparing the poems in both works with each other, and these taken together seem to indicate that contributors to A Gorgious Gallery also had a share in Robinson’s volume. At any rate, the theory that A Handefull of Pleasant Delights may be identical with ‘A boke of very pleaasante sonnettes and storyes in myter’, by Clement Robinson, licensed to R. Jhones in 1566, can hardly be entertained when one finds that it is in parts but a rehash of pieces in A Gorgious Gallery; but it is possible that Robinson gave a place in his anthology to poems that were previously printed in his book of sonnets and stories. Most of the poems are anonymous, and none of the names or initials given can be identified with poets of distinction. Leonard Gibson, the best known of Robinson’s contributors, was the author of
two other works, one, not dated, entitled *A Tower of Trustinesse*, and the other, a mixture of prose and verse, on the entertainment of Francis, Duke of Brabant, at Antwerp, printed by Thomas Dawson for William Ponsonby, 1582, 12mo. Peter Picks is no doubt a pseudonym; and nothing whatever seems to be known of J. Tomson and 'I. P.' The song by Thomas Richardson, 'sometime a student in Cambridge,' and the one by George Mannington, who was hanged at Cambridge Castle, are evidently the work of the practised ballad-writer, and would be sung in the streets to catch pennies on the days the two were executed. A different version of Mannington's song occurs in Ritson's *Ancient Songs and Ballads*, 1877; and the play of *Eastward Ho* mentions circumstances connected with his life that are not even alluded to in the anthology. The first line of the ballad was often ridiculed by contemporary writers, and it occurs, slightly varied, in another ballad in the anthology, commencing 'You Ladies, falsely deemed of anie fault or crime'. The two poems are much alike in style; and may be both by the same songster, who must have known Tottel by heart. The sonnet commencing 'The ofter that I view and see', &c., is a new rendering of a poem attributed to Surrey in Tottel (Arber, p. 24), 'As oft as I behold and se'. Sir Thomas Wyatt is credited with a poem which reproduces the images in the Surrey poem, often in the same words. It begins 'Like as the wind with raging blast', &c. But Robinson's version follows the one given in *Nugae Antiquae* (Rev. H. Harrington's ed., 1779), which supplies two stanzas omitted by Tottel. As the *Nugae Antiquae* poem comes under the heading 'Sonnets by John Harington, Esq., and some others, 1547', it is an open question who is the author.

*The Phoenix Nest*, 1593, comes seventh on our list. It contains much good and melodious verse, and some that is indifferent. The editor is only known through his initials, 'R. S. of the Inner Temple, Gentleman.' The initials correspond with those of several writers of poetical pieces.
which appeared about the time of the publication of the miscellany; but the most likely of all claimants seems to be Richard Stapleton, who wrote a sonnet prefixed to Chapman's *Ovid's Banquet of Sense*, and to whom reference is made by Chapman in the preface to his complete edition of Homer, not dated, as 'my most ancient, learned, and right noble friend, Master Richard Stapilton'. He may also be identical with the 'R. S.' who wrote verses in praise of Gascoigne's *Posies*, prefixed to his *Flowers*, 1575; and with the writer of the same initials who wrote a sonnet commending Spenser's *Faerie Queene*. Being an 'ancient' friend of Chapman's seems to imply that he was well stricken in years when Chapman mentioned him in his Preface, about 1609, and the verses in the *Posies* could be cited as lending colour to this conclusion. In any case, he was evidently a learned man and a good judge of poetry, for he seems from the manner in which Chapman speaks of him to have been a kind of literary adviser to the poet, one whose judgement in the domain of poetry he prized and sought after. It is not at all improbable, too, that he had dealings with the publisher, Richard Jones, for the reprinting of Chapman's *Contention of Phillis and Flora*, 1598, and that his action in the matter led the publisher into the mistake of showing his initials, 'R. S.', as the author of the poem; instead of naming Chapman, who claimed it fully on its publication in 1595. At any rate, Chapman never seems to have made any public protest against what appears at first sight to have been an act of piracy, and therefore it is possible that he knew that only the publisher was to blame and so dropped the matter. Chapman was noted for his integrity among his contemporaries, and could afford to ignore a mishap which the reading public of the time would know quite well had no basis of truth to support it.

The principal contributor to *The Phoenix Nest* was Thomas Lodge, and next to him Nicholas Breton. Thomas
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Watson is alleged to have written three of the poems, but they do not strike me as being his. In the same year, 1593, we find that the sequence of sonnets entitled The Teares of Fancie is credited to Watson, who was then dead, but research seems to show that they belong rather to Nicholas Breton. Other contributors named or recognized are Sir Walter Raleigh, the Earl of Oxford, George Peele, Sir William Harbert, Matthew Roydon, and a 'W. S.', who is thought to have been the William Smith who wrote Chloris.

The eighth and last anthology to which I need refer is England's Helicon, first printed in 1600, and again in 1614 with additions. This work was edited by the person who signs the prefatory sonnet, 'A. B.', but who he was is not known. His sonnet, however, is a valuable document, for he says in plain words that England's Helicon is Bodenham's work, that the latter also collected the material used in Wits Commonwealth, Wits Theater, and Belvedere, and that his own 'pains' in preparing it for the press were not 'great'. The same 'A. B.' signs a commendatory sonnet to Belvedere, which was edited for Bodenham by A[nthony] M[unday], who likewise addresses Bodenham in a sonnet in which he declares in language which, it seems to me, cannot be misunderstood, that the material in the work was gathered by Bodenham—who spent many years in collecting it. The epistle fronting Wits Commonwealth, n. d., from Nicholas Ling, the editor, to John Bodenham, also tells us that the latter had seriously begun the work 'long since', and that he had spent much 'earnest travaile therein'. Bodenham, otherwise unknown to us, seems to have been a wealthy man, who made a hobby of collecting sentences from the writings of all sorts and conditions of men, and of ranging them, after alteration, under appropriate headings. The results of his many years of collecting are to be found in the four books credited to him by the editor of England's Helicon, the part played by the respective
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editors being mainly that of supervision and preparation for the printing, and, most likely, of additions suggested by their own reading or of a desire to do honour to friends of their own whom Bodenham had not recognized in an open way. In the case of England's Helicon it is difficult to explain the presence in that volume of the twenty-five poems from Bartholomew Young's translation of the Diana of Montemayor on any other ground than that of personal friendship between the editor and Young, for the merits of the latter, as a poet, are much below the level of many of his contemporaries, whose verse is ignored. Besides, not a single quotation from Young's book is to be found in any other work with which Bodenham was concerned; nor does the latter mention his name in any of his tables of authors' names whose works he professed to have laid under contribution. England's Helicon is incomparably the choicest collection of miscellaneous poetry in our language printed up to 1600, and Young's indifferent verse is quite out of place in it. Indeed, so much is this the case that Mr. Bullen had serious thoughts at one time of ousting Young's poems from his masterly edition of England's Helicon, and was only deterred from doing so because their omission would have been unscholarly. Bodenham, with all his faults, seems to have had real gifts of taste and discernment in judging what was good in others, and therefore I cannot help thinking that he was not responsible for the quotations from Young, but that the latter was favoured by 'A. B.'

The 1600 edition of England's Helicon consists of 150 poems, each one being signed; and nine more were added to the work when it was reissued in 1614. Whilst the first edition was still in the publisher's hands, for some reason, changes were made in regard to six of the signatures, the names originally printed below the poems being pasted over with slips of paper on which different signatures are shown. Only three poems in the collection were attributed
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to Sir Walter Raleigh, and only two to Fulke Greville, and these five are among the six poems that were tampered with, the other being some verses assigned first to Sir Philip Sidney, and next to Nicholas Breton, who never claimed them in his lifetime, and who, very probably, was not their author at all. Two of the Sir Walter Raleigh poems appear in The Phoenix Nest, 1593, unsigned; and the third one is claimed for him by Isaac Walton in his Complete Angler. One of the Greville poems also appears in The Phoenix Nest, where it is ascribed to 'T. L[odger] Gent.', to whom the same anthology gives another, which England's Helicon assigns in one place to Sir Edward Dyer, and in another, where it prints an altered version of it, to Ignoto. Three other poems, the undoubted property of Lodge, are likewise wrongly given to Sir Edward Dyer by England's Helicon. Four lines of the poem headed 'Old Damon's Pastoral', which England's Helicon quotes at length and signs with Lodge's name, also appear above the signature of Lodge in England's Parnassus, No. 244; but the poem itself has not been found in any other work. Much of Lodge's work is missing or is hidden away in private collections; and men of his own time are constantly at fault in dealing with it, as I have shown in my note to No. 166, and in the Bibliography, p. 551. The signature in England's Helicon, 'M. H. Nowell,' altered to 'M. N. Howell' in the edition of 1614, has puzzled many; may it not, after all, be intended for Master Henry Noel, the court-wit, who turned the tables, so it is said, on Sir Walter Raleigh in a well-known couplet, and whose smartness in repartee is recorded often in Bacon and others?

Nine of the poems in England's Helicon had appeared previously in The Phoenix Nest; and Davison's Poetical Rhapsody gives a place to one that is printed in the collection of 1600. On the other hand, the 1614 edition of England's Helicon has seven new poems that seem to have been known only in the Rhapsody, six of these being by the
mysterious 'A. W.'; and it publishes for the first time verses by Christopher Brooke and by William Browne which have not been traced in any other printed work of the period.

The signatures to untraced poems in *England's Helicon* are, like all Bodenham's attributions, untrustworthy, and evidently sometimes deliberate fabrications; and the publisher, Nicholas Ling, must have known that such was the case, for he issued a notice that if any man found himself robbed of his work by its wrongful ascription to another, he had better make his claim in public, and so get back his own.

**Signatures in 'England's Parnassus'.**

Of the 2,350 quotations in *England's Parnassus*, 130 are wrongly ascribed, and 68 are left unsigned. Allot's errors are honest errors, and when one gets to know his methods the manner in which they are to be corrected soon reveals itself. His range of reading is not a very wide one, and, unlike Bodenham, he does not turn prose into verse to fill up odd corners of his volume; and he never mentions authors who did not contribute to his work. His intention was to show under his extracts in every case the name of the author from whom he copied; and, unlike Bodenham again, he only permitted himself to make certain modifications which would fit the quotations for the places in which we find them. Occasionally, however, he varied epithets which did not suit his fancy, a licence which all copyists of the time availed themselves of, and which was not then accounted an improper thing to do. Taken altogether his work is an honest work, but it is badly digested in all its parts, and not set down with as much cunning as modesty. He meant well, but his lack of clerical training, and a blundering printer who bestowed but little pains on his work, spoiled for the time a volume whose intrinsic importance can hardly be overrated.

It is not hard to trace or see Allot at work. First, he
provides himself with sheets of foolscap, on which he copies down, without method, such passages as he intended to use, and under his extracts he names his author. As he goes on he gets tired of writing the same name so many times on the same sheet, and, being a bad clerk, uses 'Idem' instead of the author's name. Sometimes, too, he forgot to append signatures to his extracts. Whilst the notes were in this state it would not be difficult to rectify mistakes and to insert names that had been omitted. But we must assume that he let his chance pass, and that he cut up his sheets into slips, each containing one or more extracts, and pasted these on to other sheets which had prepared headings. These slips, containing as they did quotations from many authors, were not arranged as we see them now until after they had been shuffled about a great deal, for we find that passages from the same writer are as much out of order as those with which they have been intermingled. It follows that there could be little or no chance of correcting old blunders, that 'Idem', which once could be accurately construed, would now mean 'the same' to any author's name which preceded it, and that names omitted could only be supplied by an effort of memory. To add to Allot's trouble, his printer did not see eye to eye with him—he attached but little importance to authors' names, and omitted some designedly when he could find no room on a page for them, and he printed many of the quotations in blocks instead of leaving spaces between them. When Allot got his proofs he must have felt some dismay at finding so many of the extracts unsigned, and we may feel quite sure that he did what he could to put matters on a better footing by inserting names in many places. But all he could trust to for help was a bad memory, for he was no judge of style, and the mistakes of transcription which abound throughout his work prove conclusively that he knew none of his authors by heart. But on one point Allot was clear, he knew that his extracts were copied from
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a limited circle of writers, and therefore he used their names as best he could. What does it matter now that we find he had such bad judgement and such a treacherous memory as to confound Chapman with an unknown author in Tottel's Miscellany; or Samuel Daniel with one of the contributors to the Mirror for Magistrates; Drayton with Sir John Harington, Lodge, Storer, Shakespeare, and Marston; Marlowe with Sir Philip Sidney, and Sidney with old Dolman, Spenser, and Constable; Shakespeare also with Dolman, Markham, Spenser, Daniel, and Warner; or Spenser with many poets whose styles are as different from his as light is from darkness? Such errors of judgement only prove that Allot was not well informed, that his ascriptions, like his new and strange renderings of authors, have no independent value, and that he was badly equipped for the work he had undertaken. The errors, nevertheless, are honest errors, and no good is to be gained by dwelling upon them. The means to rectify most of them are in our hands, we have copies of all or nearly all books used by the compiler, and he himself has given us a list of the names of his authors. We know that when he copied extracts from works of a miscellaneous character, collections which contained contributions from many authors, such as Tottel's Miscellany, the Mirror for Magistrates, the Diana sonnets, the Tragedy of Jocasta, and the poems printed after Astrophel and Stella in Newman's quarto of 1591, that he invariably ignored minor contributors, and assigned all he transcribed from them to authors of established reputation, poets whose names were in everybody's mouth, and that he used such names at random, his only care being that these writers were really named in the miscellanies. The case, then, stands thus: all or nearly all quotations in England's Parnassus were copied from the group of writers whose signatures or initials are mentioned in the volume, the sole exception known up to the present being that of Sir Thomas Elyot, who is the only writer of a work of single authorship.
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left unnamed by Allot; but in 198 cases the latter and his printer either put signatures in the wrong places after the type had been set up, or omitted to bring them down. The puzzle is to find out from what authors in the list the unsigned and wrongly ascribed quotations were really taken, and thus to restore to the work the value which properly attaches to it, but which has been lessened by its omissions and erroneous ascriptions. Prolonged research has shown that little or nothing is to be gained by searching through the works of authors left unmentioned by Allot, and this view is vindicated by the very significant fact that all errors up to the present, always excepting Elyot’s Governour and works of a miscellaneous nature, have been rectified by search among the productions of authors named in the list. Allot’s ascriptions may be said to be correct in 2,152 cases, and research has already put matters right in regard to 87 others; it remains now to find authors for 111 other quotations, and many of these, as I explain in my notes, will be identified on consulting certain works by Markham, Sylvester, Christopher Middleton, Thomas Lodge, and Achelly, which are probably still in existence, but which I have been unable to get hold of to examine. An unknown poem by Weever, written in or shortly after 1598, and which ought to account for at least thirteen of the untraced extracts, is seemingly lost beyond all recovery, and that it ever existed is only known through Allot’s quotations from it. One of Thomas Lodge’s pamphlets, too, The Spider’s Web, a work which we may suppose was a mixture of prose and verse after his usual manner, has not been seen since October 1764, when it was sold from the library of Mr. Thomas Hutton of St. Paul’s Churchyard. That pamphlet might, by chance, contain the untraced poems from Lodge in The Phoenix Nest, and thus clear up for ever vexed questions of authorship connected with England’s Helicon; and possibly, too, it may have been the source from which extracts in England’s Parnassus were derived.
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Manuscript Sources.

That Allot had special means of obtaining important and exclusive information is proved by the fact that he was able to quote from works which seem never to have passed through the press, and which, moreover, are unknown except through England's Parnassus; and that he was on terms of intimacy with some of his authors is not only very possible, but seems to be established, seeing that he is able at times to cite passages from their authentic productions which were not printed until after his own volume had been published. In a few instances also he renders authors differently from all texts of their works that are extant, and in a manner which convincingly shows that such authors must almost certainly have allowed him to have access to their manuscripts. On the other hand, one must be very chary indeed of accepting his dictum in regard to the authorship of certain works, especially in such cases where corroboration is lacking and facts seem to point clearly to other writers; and no notice whatever should be taken of his textual alterations, no matter how plausible they may seem, unless strict warranty can be obtained for such variations out of the authors' own published compositions.

There is no trace outside England's Parnassus of the beautiful fragment under No. 2240, signed with Marlowe's name. It is obviously part of an ambitious poem, written in Marlowe's loftiest strain, and left unfinished at his death. Who let Allot see that fragment? It would almost surely be Chapman, who finished Marlowe's Hero and Leander, and must therefore have had access to Marlowe's papers. Allot knew that Chapman was the author of the Two Italian Gentlemen, although the play, apparently, was printed anonymously and no mention of Chapman's connexion with it has been found outside England's Parnassus. Allot was able also to give variant readings
of two lines in Chapman's continuation of Marlowe's great poem, which were obviously designed by Chapman himself, and which are strictly warranted by a perusal of other pieces written by the poet about the same time; see notes to Nos. 258 and 1590. It is not credible that Allot could hit upon such variant readings unaided and at the same time reproduce Chapman's strange and characteristic phrasing. He goes out of his way to do honour to Chapman by quoting him so often, and does not even forget The Blind Beggar of Alexandria. I can only conclude that the poet and Allot were intimate friends, that Chapman told the latter that the Two Italian Gentlemen was his work, that he let him see some of Marlowe's papers which had been entrusted to him for possible use in his continuation of Hero and Leander, and that he saw at the same time a manuscript of the latter, in Chapman's own hand, from which he copied all the extracts from the poem which appear in his work. Under No. 2055 is an untraced extract, signed with Chapman's name, which repeats almost verbatim two lines that appear in the author's Ovid's Banquet of Sense, 1595. The attribution can scarcely be wrong in this case, because it was Chapman's manner to repeat himself in that way. Three other quotations assigned to Chapman also remain untraced, and are in his manner. Evidently Allot was favoured and knew more about Chapman at that time than we know now, and he must have seen a work by the poet of which we have never had any other tidings. Next to No. 2055 comes a poem of six stanzas of six lines each, assigned to 'S. G.', also untraced. The style of the verse in Nos. 2055 and 2056 is not at all unlike, and he would hardly be called a wild man who would venture to say that the two pieces were written by the same author. It must be remembered that Allot at first forgot to sign some of his extracts, and that afterwards, when he had intermingled them with extracts from other authors, he made attempts to rectify omissions by calls
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upon his memory. 'S. G.' is most likely a genuine signature, and may stand for Stephen Gosson, and Allot either copied matter from 'S. G.', which remains untraced, or else he thought he had done so. Now, No. 2056 also repeats lines that appear in a production assigned by Allot to Chapman, the Two Italian Gentlemen; if therefore No. 2055 is the legitimate property of Chapman, which can scarcely be doubted, the sameness of style in No. 2056 and the fact that lines of it reappear in a Chapman work seem to me to argue that the author of the Two Italian Gentlemen, who was Chapman, on Allot's own showing, must also have written the 'S. G.' poem. It is simply another case out of many of the misplacing of signatures, due entirely to Allot's bad guessing. See my note to No. 2056.

The most remarkable discovery made in connexion with England's Parnassus is one which was made by Mr. P. A. Daniel, the veteran scholar, to whose many achievements in the realm of Elizabethan and Jacobean research and criticism a host of grateful scholars have united to give well-earned praise. On May 14, 1600, Henslowe, the theatrical manager, paid in full for a play on Cupid and Psyche by Dekkar, Chettle, and Day. The play has not come down, but the probability is that it was seen in manuscript by Allot, who apparently quotes from it in at least two places, Nos. 1988 and 2232, which quotations are signed with Dekkar's name, and remain untraced. In 1636 a play by Thomas Heywood, also on Cupid and Psyche, was published, and it is not conjectured to have been in existence, at the earliest, before 1620. Heywood's drama contains sixteen of the lines assigned to Dekkar under No. 1988 and five of those which occur under No. 2232. The conclusion seems irresistible that Heywood recast the old play by Dekkar, Chettle, and Day, and that he incorporated with his own performance much of the work of his predecessors, amongst his borrowings being the matter quoted under Nos. 1988 and 2232. It does not detract from this conclusion that
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Allot makes no mention in any part of his work of Chettle and Day, for as I have said already, and shown in detail in my notes to No. 115, and elsewhere, Allot did not in cases of joint authorship burden his memory with names, but selected one that was well known, ignoring others who had a right to be considered. Nor does it follow that he knew that the lines from the lost play, if such they be, were of Dekkar's own composition and not by either Day or Chettle, for we see in the case of A Looking-glass for London and England, the joint work of Lodge and Greene, that his ascriptions of parts of that drama to either poet will not bear the test of examination. He merely knew that Greene and Lodge wrote the play between them, but he had no information as to the particular share of each poet in it.

Ben Jonson's Every Man in his Humour is quoted twice, Nos. 782 and 792, yet the play was not printed till the year after Allot's book was published. Jonson's Ode to James, Earl of Desmond, furnishes an extract, No. 1267. The poem has a little history of its own, for it not only is of some importance from the historical standpoint and interesting as regards the poet's relations with the young Earl of Desmond, but it got astray after Jonson had written it, and was not recovered till about 1641, when it was printed, seemingly for the first time, in the second folio of the poet's work, the editor stating, 'It was written in Queen Elizabeth's time, since lost, and recovered.' The quotation in England's Parnassus is a corroboration of the statement of the 1641 editor, so far as the date is concerned; and here again we seem to have another proof that Allot quoted sometimes from poems which were not printed till after his book appeared.

No. 1497, also from Ben Jonson, is from a piece which was not printed till 1601, when it appeared in Robert Chester's 'Love's Martyr: or, Rosalins Complaint... Done by the best and chiefest of our moderne writers, with their
names sub-scribed to their particular workes: *neuer before extant.* But Jonson's name is not 'sub-scribed' to the poem in *Love's Martyr*, and Allot in this case seems to have been better informed than Chester, seeing that he knew in 1600 that the verses were by Jonson, for whom they were not claimed openly till 1616, when they were made to form part of *The Forest* in the first collected edition of the poet's works, which was probably issued under his own supervision, or partly so.

Some of Jonson's work is missing, and Allot had access to it, as is proved by the quotations under Nos. 1192, 1287, and 1457, which are indubitably from Jonson's pen, and which bear his sign-manual in every line and word in them.

The poem in *England's Helicon*, entitled *Old Damon's Pastoral*, signed 'Thom. Lodge', may have been copied from a lost or missing pamphlet by Lodge, to whom four lines of it are ascribed by Allot, No. 244. I mention it again because it is just possible Allot and *England's Helicon* both copied from a manuscript, there being no proof to hand that it had been printed prior to 1600. Weever, too, evidently wrote a lengthy poem, which is missing; and this work may also have been read in manuscript by Allot, no trace or mention of it having been found outside *England's Parnassus*.

**Hearsay Evidence.**

There is no difficulty in accepting Allot's word for it that Marlowe was the author of the exquisite fragment he assigns to him, for it is not only in the poet's manner, but it is worthy of him, and could scarcely have been penned by any other poet of the time. And, besides, it reads like the beginning of a story which could have been introduced into the narrative of *Hero and Leander* to give variety to the poem, just as the story of Mercury and the country-
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maid does similar service in the first sestiad. Chapman, however, made no use of it, although, perhaps, he allowed Allot to see it. And we may pass Allot's variant readings of Hero and Leander, in the two cases which I mentioned, for the simple reason that it would be a miracle, almost, for Allot to have invented them. When, however, he informs us that Chapman wrote the Two Italian Gentlemen, we pause, and are not satisfied to take his word until we have investigated matters for ourselves. When we find, however, that the play was composed about the time Chapman was twenty-five years of age, that it agrees with known work of the poet's in displaying a peculiar kind of humour and fondness for practical joking, that its comic characters are most inveterate punsters, that they invent 'cannibal' words, and that they make a point of putting the cart before the horse, Captain Crack-stone in this respect being the worthy precursor of Pogio in The Gentleman Usher, who is styled Hysteron Proteron, after Puttenham,—when there is a general agreement of this kind found to be prevailing, I, for my part, have no hesitation in accepting the dictum of Allot that Chapman wrote the play. And, besides, the play may have been printed with Chapman's name displayed in the title-page, which is missing from the only copy that is now extant. Evidently Allot had good grounds for assigning the play to Chapman, and as the ascription fits in with known facts, there seems to be no reason why it should not be accepted.

But there were two other plays at this time going begging about, as it were, for somebody to say definitely who wrote them, the only precise information known concerning them being that they were the property of two out of three friends, then dead; and it was left to Allot to decide among these three authors, Marlowe, Peele, and Greene, which of them he should name under his extracts. The Battle of Alcazar and The Tragedy of Selimus are the two dramas to which I allude. He had only hearsay
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evidence to guide him in his task of selection, and his judgement was not of the best, as his work abundantly shows. The man who could make light of confounding Shakespeare with Warner and Dolman, and mistaking Sir John Harington for Spenser, and constantly pass the property of one poet on to another against all reason and for the sole purpose of seeing that his extracts were fitted with a signature, would make short work with a conundrum which involved a selection of two out of only three names. We have seen how he dealt with contributions by writers in other miscellanies, how he fixed his choice upon one or two of them and ignored the rest, even though the unnamed writers' names were often signed to their poems. Being only certain, then, that the anonymous plays were not by any other authors, he decided to ignore Marlowe and to give The Battle of Alcazar to Peele and Selimus to Greene.

With the assignment to Peele there is no need to quarrel; it is a happy guess, and its accuracy is borne out by an examination of The Battle of Alcazar with other work known certainly to be by Peele. Nevertheless, only one of the two quotations from the play is signed with Peele's name, the other, No. 1441, being passed on to Dekkar. But this little error is only a bad after-guess, Allot having forgotten to append Peele's name to the quotation before it was set up in type, and it would not be fair to make too much of the mistake. But it is odd that Allot should confound Dekkar with Peele! Allot, however, made a grievous mistake when he decided to ignore Marlowe, and it seems quite certain that he had never read Greene's Groatsworth of Wit before he appended the signature of that author to his extracts from Selimus. Greene was not capable of writing the fiery lines of Selimus, he abhorred the Machiavellian principles it advocates, and he has let us know quite plainly that, with all his faults, he had never engaged himself in the active dissemination of irreligious opinions. On the other hand, he charged Marlowe with being an atheist and
a favourer of the tenets of Machiavelli, and exhorted him to repent and leave such diabolical opinions and confused mockeries, which were unworthy of his excellent wit. The man who could give such advice as that, in such a solemn manner, too, was certainly not the writer of Selimus; and the language of the play, its style throughout, and its art-motives are sufficient in themselves to prove that it is not his work, but the work of Marlowe, whose presence is manifest in every line and word of it. On May 29, 1593, an informer of the name of Richard Baines or Bame lodged a 'Note' with the authorities accusing Marlowe of saying that 'the first beginning of Religion was only to keep men in awe', and with preaching atheism in all companies, 'willing them not to be afraid of bugbeares and hobgoblins.' These preachings were, according to Baines, Marlowe's common speeches, known to 'almost all men with whome he hath conversed', and he was prepared to prove them 'both by mine oth and the testimony of many honest men'. The 'Note' was laid before Queen Elizabeth, and it would have gone hard with Marlowe, no doubt, if he had not been stabbed at Deptford only three days after the informer's 'Note' had been lodged, for he was already bound over to give his daily attendance at the Privy Council on a similar charge for which he had been arrested on May 18, apparently on the strength of allegations made against him by Thomas Kyd, the author of The Spanish Tragedie. The point I wish to enforce is this, and it is worth noting, that the very words attributed to Marlowe by Baines occur in a long speech by Selimus himself, who is advocating and defending atheistic opinions and the principles of Machiavelli. In the play it is said that the names of gods, religion, heaven, and hell, were first devised to make men 'live in quiet awe', and that religious observations are

Onely bug-beares to keepe the world in feare,
And make men quietly a yoake to beare.

II. 336–7 (Malone Society Reprint).
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The only reason for associating Greene's name with Selimus is that Allot ascribed the play to him, for it cannot be pretended that there is anything in the tragedy to remind one of Greene. Allot's authority in this case is valueless, it could only have been founded on hearsay, and it may be excused on the ground that men of that time constantly associated Greene, Marlowe, and Peele with each other, the three poets then, and ever since, being regarded almost as inseparables.

ERRORS OF TRANSCRIPTION.

It has been the vogue among editors gravely to note the variant readings of their authors to be found in England's Parnassus, and to record them as if they all or nearly all possessed some value and were an indication that Allot had had the privilege of seeing copies of works, authentic in themselves, which have never come down. A glance through this work may cause them in future to adopt a different view, and to be chary of attaching undue value to Allot's readings. Only in a few cases are his variants worthy of note and of adoption, and it is not at all difficult to discover when he is to be trusted. Take, for instance, the case of Hero and Leander, to which I have referred previously, especially No. 258:

Round headed Custome th' apoplexie is,
Of bedrid nature, and liues led amis,
And takes away all feeling of offence.

All known texts render the lines thus:

But custome that the Apoplexie is
Of beddred nature and liues led amis,
And takes away all feeling of offence.

Allot could scarcely have altered the first line without direct authority from Chapman, seeing that 'round-headed custom gives it privilege' occurs in the author's address 'To the Understander', prefixed to Achilles' Shield, which was printed in the same year as the first edition of Chapman's
continuation of Marlowe’s poem. The extracts from *Hero and Leander* were seemingly copied from Chapman’s own manuscript, and the poet probably made alterations in the poem when it was passing through the press. But Allot could have had no warrant from Chapman for stating (No. 1999) that the goddess Ceremony appeared wearing a *pinnacle*, instead of a *pentacle*; and it is just possible that there would have been a lively scene between the two friends if Chapman had learned that the ‘maid most faire’, whom he describes with such care and quaintness in No. 370, ascends in *England’s Parnassus* from the sacrificial flame, ‘her body girdled with printed snakes,’ in place of reptiles that were beautifully *painted*.

The inherent absurdity of many of Allot’s variations from his authors proves that he is not to be trusted, and he is often at sea when dealing with matter derived from Spenser, King James I, and Hudson, whose language he did not understand. A very ridiculous error is that in No. ’492, where Isadas is stated to have fought naked against the Theban power:

> Although they chain’d his valour by a cord.

Markham wrote,

> Although they crown’d his valure by accord.

And hardly less so is the one in No. 1255, ‘Opinion’ being compared to the ‘kisse of griefe’ instead of the ‘hisse of geese’.

Michael Drayton says that

> Princes, like sunnes, be euermore in sight,

which Allot perverts under No. 1400:

> Princes like sinnes be euermore in sight.

It is difficult to explain why No. 1665 should commence,

> Virginitie though praysed is like a bird,

instead of

> Virginitie though praised is alike perform’d;

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INTRODUCTION.

and one almost loses patience at seeing how a fine image in Marlowe, No. 2051, is spoiled and turned into burlesque by the compiler changing the good old English word thirling, which may have been strange to him, into thirsting, thus:

Not that night-wandring pale and watry starre, 
When yawning dragons draw her thirsting carre, &c.

Passages from Spenser are constantly distorted and made ridiculous by Allot's errors of transcription; and one has but to turn them over to find examples of caricature of the poet enough to fill many pages.

But the crowning proof that Allot's new readings of authors have no independent value is to be found in those cases where he uses the same passage twice. If he copied in any of these cases from manuscripts or editions of works that are unknown to us, he ought at least to have been consistent with himself, and not render his authors in two different ways. As he does so, his readings have no independent value, and should be passed by. Out of thirty-one cases in which the same passages are used twice, Allot makes no less than twenty-two differ each time that he writes them down. For a detailed statement of these repetitions see p. 541, and for a full note on them see No. 152, p. 395.

To sum up what has been said, England's Parnassus is an honest book, but it was compiled by an incompetent man, who had the great disadvantage of having to contend with a careless printer who took no interest in his work. Allot's lack of clerical skill led him into many errors, and it disabled him when he attempted to clear them up. He seems only to have been on terms of personal friendship with a few of his authors, and beyond them to have had but few opportunities of consulting works that are not accessible to scholars now, or of obtaining information of a special or exclusive character. His range of reading was evidently
not a wide one, and the quotations used by him were drawn from a limited number of authors, whom he constantly confuses one with another. It cannot be claimed for his work that it displays much skill in selection, or that it can bear comparison as an anthology with such collections as The Phoenix Nest, England's Helicon, or Davison's Poetical Rhapsody. Its defects as an anthology are to be found in the nature of the task that Allot set himself to accomplish, his aim being merely to gather together such matter from well-known poets as could be ranged under certain specified headings. Any ordinary reader working under the same conditions could, without being called upon to exercise much judgement or literary taste, draw up a similar work, with quite as much matter in it and from as many authors, in a few months; and he would be a bad scribe indeed if his volume contained one quarter of the blunders that are to be found in Allot's book. It seems quite certain that England's Parnassus was compiled in a very short time, that Allot never put check upon what he copied into it, and that he even neglected opportunities of correcting his own and his printer's errors when the proofs were in his hand. It is true there is a list of Errata attached to his book, but it is such a blundering document that another is required to correct the errors that abound in it. And it was not drawn up after consultation with authors, but from the compiler's faulty memory or judgement. Nevertheless, Allot's book is one of great importance to scholars; and it will go down through the ages if only because it deals with the writings of the most renowned poets of his time, men whose names are household words with us now, and with some of whom Allot had the supreme honour of living on terms of personal friendship. And its great merits are that it is an epitome of the influential poetry of the time; that it enables us to form a fairly accurate opinion of the estimation in which Shakespeare, Jonson, Chapman, Marlowe, and others were held
by their contemporaries; and that it preserves some things that would have been lost but for Allot, including passages still untraced, but signed, which may some day prove to be of service in reclaiming works, printed anonymously, for their rightful owners. It is, too, a very handy book, for it is arranged in such a way that it enables one to trace matter which otherwise it would be difficult to find; and the fact that it displays so readily the manner in which the same thoughts and ideas are expressed by so many minds is a point that speaks much in its favour.

Finally, I have to thank, not for the first time, Mr. P. A. Daniel, Dr. R. B. McKerrow, Professor W. Bang, and Dr. W. W. Greg, for many valuable suggestions, for scholarly advice, and for the loan of books which enabled me to carry on this work. To Professor W. P. Ker my debt of gratitude is indeed great and will be remembered always; and to Sir Sidney Lee, who has often befriended me, and to whom I, in common with many other scholars, owe so much, I also tender once again most grateful thanks. For assistance while the sheets were being printed I desire to acknowledge my indebtedness to the staff of the Clarendon Press.

CHARLES CRAWFORD.
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ENGLANDS

Parnassus:

OR

The choyseft Flowers of our Moderne
Poets, with their Poeticall comparisons.

Descriptions of Bewties, Personages, Castles, Pallaces, Mountaines, Groves, Seas, Springs, Riuers, &c.

Whereunto are annexed other various discourses, both pleasant and profitable.

Imprinted at London for N.L.C.B.
and T.H. 1600.
TO THE RIGHT WORSHIPFULL, SYR THOMAS MOUNSON, KNIGHT.

ENGLISH MÆCENAS, BOUNTIES ELDER BROTHER,
The spreading wing, whereby my fortune flies;
Unto thy wit, and virtues, and none other,
I consecrate these sacred Poesies.
Which whilst they live, (as they must live for ever)
Shall give thy honour life, and let men know,
That those to succour virtue who perseuer,
Shall conquer time, and Læthes overflow.
I pickt these flowers of Learning from their stem,
Whose heavenly Wits & golden Pens haue chac’t:
Dull ignorance that long affronted them.
In view of whose great glories thou art plac’t,
That whilst their wisdoms in these writings flourish,
Thy fame may live, whose wealth doth wisedome
(norish.

Your Worships humbly
at commaund.

R. A.
To the Reader.

I Hang no lie out to sell my Wine,
The Nectar of good witts will sell it selfe;
I feare not, what detraction can define,
I saile secure from Enuiies storme or shelve.
I set my picture out to each mans vewe,
Limd with these colours, and so cunning arts,
That like the Phænix will their age renewe,
And conquer Enuiue by their good desarts.
If any Cobler carpe aboue his shoo,
I rather pittie, then repine his action,
For ignorance stil maketh much adoo,
And wisdom loues that, which offends detraction.
Go fearles forth my booke, hate cānot harm thee,
Apollo bred thee, & the Muses arm thee.

R. A.
A Table of all the speciall matters contained in this Booke.

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FINIS

Errata.

THE CHOYSEST FLOW-ers of our Moderne English Poets.

Angels.

1 Fare is the heauen where happie soules haue place,
   In full enioyment of felicitie,
   Whence they do still behold the glorious face
   Of the diuine eternall maiestie.
More faire is that where those Idees on hie
Enraunged be, which Plato so admirde,
And pure intelligences from God inspirde.
Yet fairer is that heauen, in which do raigne
The soueraigne powers and mightie Potentates,
Which in their hie protections do containe
All mortall Princes and imperiall states.
And fairer yet, whereas the royall seats
And heauenly Dominations are set:
From whom all earthly gouernance is fet.
Yet farre more faire be those bright Cherubins
Which all with golden wings are ouer dight,
And those eternall burning Seraphins
Which from their faces dart out fiery light.
Yet fairer then they both, and much more bright
Be th' Angels and Archangels, which attend
On Gods owne person, without rest or end.

Ed. Spencer.

2 The first composing of the number nine,
   Which of all numbers is the most diuine,
   From orders of the Angels doth arise,
   Which be contained in three Hierarchies,
   And each of these three Hierarchies in three,
The perfect forme of true felicitie:
And of the Hierarchies I spake of erst,
The glorious Epiphania is the first,
In which the hie celestiall orders bin
Of Thrones, of Cherubs, and of Seraphin:
THE CHOYSEST FLOWVERS

The second holds the mightie Principates
The Ephionia, the third Hierarchie
With Vertues, Angels, and Archangels bee.
And thus by threes we aptly do define,
And do compose this sacred number nine:
Yet each of these nine orders grounded be
Vpon some one particularitie.

M. Drayton.

3 Out of the Hierarchies of Angels sheene,
The gentle Gabriell God cald from the rest:
Twixt God and soules of men that righteous beene,
Embassador he is for euery blest.
The just commands of heauens eternall king,
Twixt skies and earth he vp and downe doth bring.

Ed. Fairfax. Transl. (and gaue

4 Our walls of flesh that close our soules, God knew how weak,
A further gard, euery man, an Angell guide to saue:
And men for vs be angels, while they work our souls to saue.

VV. VVarner.

5 If Angels fight
Weake men must fall, for heauen stil gards the right.

W. Shakespeare.

Ambition.

6 Ambition is a Vultur vile,
That feedeth on the heart of pride,
And finds no rest when all is tride.
For worlds cannot confine the one,
Th’other lists and bounds hath none.
And both subuert the mind, the state
Procure destruction, enuy, hate.

S. Daniell.

7 Ambition, fie vpon thy painted cheeke,
(Woe worth the beautie sleepes not with the face)
For thou art hatefull, foule, vnfaire, vnmeete:
A poysion-painted pleasure, mads men chase.
Thou reasonlesse desire that makes men seeke
To kisse the same, whilst fire doth thee imbrace.
Thou onely strong disordered, rulest passion,
Thou marst mens minds, and putst them out of fashio.

I. Markham.

8 The golden chaine of Homers hie deuise
Ambition is, or cursed avarice:
Which all gods haling being tied to Ioue

I0
OF OVR ENGLISH POETS.

Him from his setled height could neuer moue.
Intending this, that though that powerfull chaine
Of most Herculean vigor to constraine
Men from true vertue, or their present states,
Attempt a man, that manlesse changes hates:
And is enobled with a deathlesse loue,
Of things eternall dignified aboue:
Nothing shall stirre him from adorning still,
This shape with vertue and his power with will.

G. Chapman.

--- The greedy thirst of royall crowne
That knowes no kindred, nor regards no right,
Stird Porrex vp, to pluck his brother downe:
Who vnsto him assembling forraine might,
Made warre on him, and fell himselfe in fight:
Whose death to auenge his mother mercilesse
Most merciles of women, Eden hight:
Her other sonne fast sleeping did oppresse,
And with most cruell hand him murdred pittilesse.

Ed. Spencer.

A diademe once dazeling the eie,
The day too darke, to see affinitie:
And where the arme is stretcht to reach a crowne,
Friendship is broke, the dearest things thrown downe.

M. Drayton.

--- Realme-rape, spareth neither kin nor friend.

I. Higgins. Mir. of Ma.

Who fight for crownes, set life, set all to light,
Who aime so hie, wil die, or hit the white.

Doctor Lodge.

One riseth by an others fall, and some do clime so fast,
That in the clouds they do forget what climats they haue past.

W. Warner.

The Eagle minded minds that nestle in the sun,
Their lofty heads have leaden heeles, and end where they begun.

Idem.

O, fatall is the ascent vnto a crowne,
From whèce men come not down, but tumble downe:

S. Daniell.

Like as the heauen two Sunnes cannot containe,
So in the earth two Kings cannot remaine
Of equall state: so doth Ambition craue,
One King will not another equall haue.

Tho. Hudson. Transl.
17 Whom so the mindes vnquiet state vpheaues,  
Be it for loue or feare; when fancie reaues  
Reason her right, by mocking of the wit,  
If once the cause of this affection flit,  
Reason preuailing on the vnbrideled thought,  
Downe falls he, who by fancie climb'd aloft.  

I. H. M. of Magist.

18 Desire of rule within a climbing brest  
To breake a vowe, may beare the buckler best.  

G. Gascoigne.

19 In some courts shall you see Ambition  
Sit peecing Dedalus old waxen wings:  
But being clapt on and they about to flie,  
Euen when their hopes are busied in the cloudes  
They melt against the sunne of maiestie,  
And downe they tumble to destruction.  

Tho. Dekkar.

20 Better sit still men say then rise and fall.  
21 High state the bed wherein misfortune lies.  
Mars most vnfriendly, when most kind he seemes:  
Who climeth hie on earth, he hardest lights,  
And lowest falles attends the highest flights.  

Ed. Fairfax. Transl.

22 As highest hills with tempest be most touched,  
And tops of trees most subiect vnto winde,  
And as great Towers with stone strongly couched,  
Haue many falles when they be vnderminde,  
Euen so by proofe in worldly things we finde,  
That such as clime the top of hie degree,  
From feare of falling neuer can be free.  

I. H. M. of Magist.

23 Ambition with the Eagle loues to build,  
Nor on the mountaine dreads the winter blast:  
But with selfe soothing doth the humour guild  
With arguments, correcting what is past.  
Forecasting kingdomes, dangers vnforecast:  
Leauing this poore word of content to such,  
Whose earthly spirits haue not fiery tuch.  

M. Drayton.

24 - - - The ambitious once inur'd to raigne,  
Can neuer brooke a priuate state againe.  

S. Daniell.

25 - - - Warlike Caesar tempted with the name  
Of this sweet Island neuer conquered,
And enuing the Britons blazed fame,
(O hideous hunger of dominion) hither came.

Ed. Spencer.

-- -- -- - Ambition

In princely pallace and in stately townes,
Doth often creep, and close within conuaires
(To leave behind it) damage and decaies:
By it be loue and amitie destroid.
It breaks the lawes, and common concord beates.
Kingdomes and realmes it topsie turuy turnes.

G. Gascoigne.

27 Be not ambitiously a king, nor grudgingly decline,
7 One God did root out Cis his stock, and raise vp Iesses line.

VV. Warner.

28 The aspirer once attain’d vnto the toppe,
Cuts off those meanes by which himselfe got vp.

S. Daniel.

29 Haughtie Ambition makes a breach in hills,
Runs drie by sea amongst the raging scills. Th. Hud.

Affection.

30 Affection is a coale that must be coolde,
Else suffered, it will set the heart on fire,
The fire hath bounds, but deepe desire hath none.

VV. Shakespeare.

31 Affection by the countenance is descri’d,
The light of hidden fier it selfe discoveres,
And loue that is conceal’d, betraies poore Louers.

Th. Marlowe.

-- -- -- Most wretched man,

That to affections doth the bridle lend,
In their beginning they are weake and wan,
But soone through sufferance growe to fearefull end,
Whilst they are weake, betime with them contend.
For when they once to perfect strength do growe,
Strong warres they make, and cruell battrie bend,
Gainst fort of reason, it to ouerthrowe. Ed. Sp.

Affliction.

33 If so Affliction once her warre begin,
And threat the feeble sense with sword and fire,
The mind contracts her selfe and shrinketh in,
And to her selfe she gladly doth retire.
As Spiders toucht seeke their webbes in most part,  
As Bees in stormes vnto their hiues returne,  
As bloud in daunger gathers to the hart,  
As men seeke townes when foes the country burne.  
I. Davies.

34 If ought can touch vs ought, afflictions lookes  
(Make vs to looke into our selues so neare)  
Teach vs to know our selues beyond all bookes,  
Or all the learned schooles that euer were.  
Idem.

35 This makes our senses quicke and reason cleare;  
Resolues our will and rectifies our thought :  
So do the winds and thunder clense the aire,  
So working seas settle and purge the wine,  
So lopt and pruned trees do flourish faire.  
So doth the fire the drossie gold refine.  
I. Davies.

Audacitie.

36 What need we creepe the crosse to give vnto a begging saint,  
Tush, tush, a fig for booke loue, none be fortunate, that faint.  
W. Warner.

37 Things out of hope are compast oft with ventering,  
Chiefly in loue, whose leaue exceeds commission :  
Affection faints not like a pale fac’d coward,  
But then woes best, when most his choice is froward.  
W. Shakespeare.

38 Blushing and sighing Theseus neuer stroue  
To wooe and winne Antiope his loue.  
I. Weeuer.

39 When all is done that do we may,  
Labour we sorrowing all the night, and suing all the day,  
The female faultie custome yields lesse merit, greatest pay:  
And ventrous more then vertuous means doth bear the bel away.  
W. Warner.

Art.

40 Art hath a world of secrets in her powers.  
M. Drayton.

41 Art curbeth nature, nature guildeth Art.  
I. Marston.

42 Things sencelesse liue by Art, and rationall die,  
By rude contempt of Art and industrie.  
G. Chapman.
Art hath an enemy cald ignorance.

B. Johnson.

Arts perish, wanting honour and applause.

D. Lodge.

--- Arts best nurse is honours chast desire,
And glory sets all studious hearts on fire.

Tho. Storer.

Art must be wonne by art and not by might.

S. I. Harr. Transl.

Valour and Art are both the sonnes of Ioue,
Both brethren by the father not the mother:
Both peeres without compare, both live in loue,
But Art doth seeme to be the elder brother,
Because he first gaue life vnto the other.

Tho. Storer.

Thus each by other doth his life retaine.

Ch. Fitz. Ieffery.

Art is nobilities true register,
Nobilitie Arts champion still is said:
Learning is fortitudes right calender,
And fortitude is Learnings saint and aide,
Thus if the ballances twixt both bewaide,
Honour sheelds Learning from all injurie,
And Learning honour from blacke infamie.

Idem.

Vaine is the Art that seeks it selfe for to deceiue.

Ed. Spencer.

Auarice.

Greedie Auarice by him did ride,
Vpon a Camell loaden all with gold,
Two iron coffers hung on either side,
With precious mettall, full as they might hold:
And in his lap a heape of coyne he tolde,
For of his wicked pelfe his god he made,
And vnto hell, himselfe for money solde
Accursed vsurie was all his trade,
And right and wrong alike in equall ballance waied.

Ed. Spencer.

Forth of a Desart wood an vgly beast
There seem’d to come, whose shape was thus defined,
Eares of an Asse, a Wolfe in head and breast,
A carkasse all with pinching famine pined,
A Lyons grisly iawe, but all the rest
To fox-like shape did seeme to be enclined,
In England, France, in Italy and Spaine,
Yea all the world this monster seem’d to raine,
Where ere this cruel monster set his foote,
He kild and spoyld of euery sort and state:
No height of birth or state with him did boote
He conquered Kings and crownes all in like rate.
Yea this beasts power had tane so deep a roote,
It entred in Christs Vicars sacred gate,
And vexed Cardinalls and Bishops chiefe,
And bred a scandall euen in our believe.

S. I. Harr.

52 Python whom Phoebus kil’d with thousand darts,
Was monster lesse then this by thousand parts.

Idem.

53 Eriphilaes Armor.
In vaine it were for to declare in Verse,
How sumptuously her armour all was wrought,
All set with stones, and set with Indian Gold,
Perfect for vse, and pleasant to behold.
Mounted she was, but not vpon a steede,
In stead whereof, she on a Wolfe did sit:
A Wolfe whose match Apulia doth not breede,
Taught to obey, although she vs’d no bit.
And all of sandy colour was her weede,
Her armes were this, for such a Champion fit,
An vgly toade was painted on her shield,
With poyson swolne, and in a sable field.

Idem.

54 - - - Auarice, all arm’d in hooking tenters,
All clad in birdlime, without bridge she venters,
Through fell Charibdis and false Syrtes Nesse,
The more her wealth, the more her wretchednesse,
Cruell, respectlesse, friendlesse, faithlesse elfe,
Those foule base figures in each dunghill poole.
Like Tantalus staru’d in the midst of store,
Not that she hath, but what she wants she counts,
A well-wing’d Bird, that neuer loftie mounts.

L. Syluister. Transl.

55 Regard of worldly mucke doth fowly blend,
And lowe abase the hie heroike spirit,
That ioyes for crownes and kingdomes to contend.

Ed. Spencer.
We aged carke to line, and leave an overplus in store,
Perhaps for spend-alls: so amidst abundance line we pore.
W. Warner.

Those which much couet, are with gaine so fond,
That what they haue not that which they possesse:
They scatter and vnloose from their bond.
And so by hoping more, they haue but lesse,
Or gaining more, the profit of excesse
Is but to surfet, and such griefes sustaine,
That they proue banckrout in this pore rich vaine.
VV. Shakespeare.

Those that will all deuour, must all forgoe.
Tho. Dekkar.

Content thee with unthreatened mean, & play not Aesops dog
The gold that gëtte Bacchus gauę, did greedy Mydas clog:
Commit not treasure with thy child to greedy minded men,
Thou leauest Polydor a spoile to Polymnestor then.
VV. VVarner.

--- Sacred Beautie is the fruit of sight,
That curtesie that speaks before the toong:
The feast of soules, the glory of the light,
Enuy of age, and euerylasting yoong:
Pitties commander, Cupids richest throne,
Musicke entraunced, neuer duly sung:
The summe and court of all proportion.
And that I may dull speeches least afford,
All Rhethorickes Flowers, in lesse then in a word.

--- Bewtie borne of heauenlyrace.
Bewtie (daughter of maruaile) o see how
Thou canst disgracing sorrowes sweetly grace,
What power thou shew'st in a distressed browe,
That mak'st affliction faire giu'st teares their grace.
What? can vntressed locks, can torne rent haire?
A weeping eye, a wailing face be faire?
I see then artlesse feature can content,
And that true Bewtie needs no ornament.
S. Daniell.

--- Bewtie is the bait which with delight
Doth man allure for to enlarge his kinde,
Bewtie the burning lampe of heauens light,
Darting her beames into each feeble minde,
Against whose power, nor God nor man can finde
Defence, reward, the daunger of the wound:
But being hurt, seeke to be medicinde,
Of her that first did stirre that mortall wound.

*Ed. Spencer.*

65 - - - Bewtie is womans golden crowne,
Mans conqueresse and feminine renowne:
Not ioind with loue, who deare yet euer sold it?
For bewties cheape, except loues eye behold it.

*I. Weeuer.*

66 - - - Bewtie is an adamant to all.
Bewtie, natures Iuie-bush each passenger doth call.

*W. Warner.*

67 Seldom wants guests where Bewtie bids the feast,
Mens eyes with wonders nere are satisfied.
At fairest signes best welcome is surmised,
The shrine of loue doth seldom offering want,
Nor with such counsell, clients neuer scant.

*M. Drayton.*

68 All Orators are dumbe where Bewtie pleadeth.

*W. Shakespeare.*

69 Bewtie it selfe doth of it selfe perswade
The eyes of men, without an Orator?
What needeth then Apologies be made,
To set forth that which is so singular?

*Idem.*

70 Nought vnder heauen so strongly doth allure
The sense of man, and all his minde possesse,
As Bewties louely bate that doth procure
Great warriors oft their rigor to represse,
And mightie hands forget their manlinesse.
Driuen with the power of an heart-robbing eye,
And wrapt in flowers of a golden tresse.
That can with melting pleasance mollifie,
Their hardned hearts enur’d to bloud and crueltie.

*Ed. Spencer.*

71 O how can bewtie maister the most strong,
And simple truth subdue auenging wrong?

*Idem.*

72 No armour can be found that can defend,
Transpercing raies of christall pointed eyes.

*S. Daniell.*

73 Hard is that heart which Bewtie makes not soft.

*Ed. Fairfax. Transl.*
OF OVR ENGLISH POETS.

74 Who so young that loues not? W. W. Weever.
Or who so olde that womens Bewtie moues not?

75 A sparke of Bewtie burns a world of men.

76 O what is Bewtie if it be not seene?
Or what is't to be seene and not admir'd,
And though admir'd, vnlesse in loue desir'd.
Neuer were cheekes of Roses locks of Amber,
Ordain'd to liue imprisoned in a Chamber.
S. Daniell.

77 Nature created Bewtie for the view,
Like as the fire for heate, the Sun for light
The faire do euer hold this pledge as due,
By auntient charter to liue most in sight,
As she that is debar'd it, hath not right:
In vaine our friends from this do vs dehort
For Bewtie will be where is most resort.
Idem.

78 All excellence of shape is made for sight,
To be a beetle else were no defame:
Hid Bewties lose their ends, and wrong their right.
G. Chapman.

79 Heauen made bewtie like her selfe to viewe,
Not to be lapt vp in a smoakie mewe:
A rosie tainted feature is heauens golde,
Whil'st all men ioy to touch, all to behold.
M. Drayton.

80 The ripest corne dies if it be not reapt,
Bewtie alone is lost too early kept.
Ch. Marlowe.

81 It hath bene through all ages euer seene,
That with the praise of armes and chiualrie,
The praise of Bewtie still hath ioyned beene,
And that for reasons speciall priuitie,
For either doth on other much relie,
For he me seemes most fittest is to serue,
That can her best defend from villanie,
And she most fit his seruice doth deserue,
That fairest is, and from her faith doth neuer swarue.
Ed. Spencer.

82 Bewtie is more bright and cleare.
The more it is admir'd of many a wight,
And noblest she that serued is of noble Knight.
Idem.
83 Rich Bewtie, that each Louer labours for,
   Tempting as heapes of new coynd glowing Golde,
(Rackt of some miserable treasurer,)
Drawes his desires, and them in chaines enfold,
Vrging him still to tell it and conceale it :
But Bewties treasure neuer can be tolde,
None can peculiar ioy, yet all must steale it.
O Bewtie, this same bloodie siege of thine,
Starues me that yeeld, and feeds me till I pine.

G. Chapman.

84 O Bewtie, still thy Empire swims in blood,
   And in thy peace, warre stores himselfe with foode.

Idem.

85 O Bewtie Syrene faire enchaunting good,
   Sweete silent Rhethoricke of perswading eyes :
Dumbe eloquence, whose power doth moue the blood
More then the workes, or wisedome of the wise.
Still harmony whose Diapazon lies
Within a brow, the key which passions moue
To rauish the sence and play a world in loue.

S. Daniell.

86 Beautie enchasing loue, loue gaining Beautie,
To such as conflict Sympathies enfold :
To perfect riches doth a sounder dutie
Then all endeuours, for by all consent
All wealth and wisedome rests in time content.
More force and art is beautie ioynd with loue,
Then thrones with wisedom, ioyes of them composde,
Are armes more profe gaing any griefe we proue :
Then all their vertue scorning miserie,
Or iudgements graue in stoicke grauitie.

G. Chapman.

87 Beautie a begger, fie it is too bad
   When in it selfe sufficiencie is had :
It was not made to please the wandring eie,
But an attire to adorne sweet modestie.
If modestie and women once do seuer,
Farwell our fame, farwell our name for euer.

M. Drayton.

88 O Beautie that betraies thy selve to every amorous eie,
To trap thy proud professors, what is it but wantons trie ?
VVherethroughit seldom haps the faire from mean deceits to flie.

W. Warner.
This Beautie faire, is an inchauntment made
By natures witchcraft, tempting men to buie
With endlesse showes, what endlesly will fade,
Yet promise chapmen all eternitie.
But like to goods ill got a fault it hath,
Brings men inricht therewith to beggery,
Vnles the enricher be as rich in faith
Enamourd, (like god selfe loue) with her owne
Seene in an other then tis heauen alone.

G. Chapman.

--- Beautie is a baine
To such as feed their fancy with fond loue,
That when sweet youth with lust is ouerthrowne,
It rues in age.

R. Greene.

Where Venus strikes with Beautie to the quicke,
It little vailes safe reason to apply:
Fewe are the cares for such as are loue sicke,
But loue.

Idem.

Truce, warre, and woe, do wait at Beauties gate,
Time lost, laments, reports and priuie grudge:
And last, fierce loue is but a partiall judge,
Who yeelds for service shame, for friendship hate.

D. Lodge.

The bees of Hybla have besides sweet hony smarting stings,
And beauty doth not want a bait that to repentance brings.

W. Warner.

--- Faire colours soonest soyle,
Things of best price are subiect most to spoyle.

Ch. Middleton.

The fairer cheeke hath oftentimes a soule
Leprous as sin itselfe, then hell more foule.

Th. Dekkar.

All men do erre, because that men they bee,
And men with Beautie blinded, cannot see.

G. Peele.

Beautie, heauen and earth this grace doth win,
It supples rigor, and it lessons sin.

G. Chapman.

Nought is vnder heauens wide hollownes,
That moues more deare compassion of mind:
Then Beautie to vnworthy wretchednes
Through enuies snares, or fortunes freakes vnkind.

Ed. Spencer.
Nothing ill becomes the faire,  
But crueltie which yeelds vnto no praier.
S. Daniell.

Like as the Sun in a Diameter  
Fires and inflames objects removed far,  
And heateth kindly, shining laterally,  
So Beautie sweetly quickens when tis nie:  
But being seperated and removed,  
Burnes where it's cherisht, murders where it loued.
Ch. Marlowe.

Simples fit Beautie, fie on drugs and art.  
M. Drayton.

Faire words and powre-attractiue bewtie,  
Bring men to want on in subiectiue dutie.
I. Weeuer.

Wayward Beauty doth not fancy moue.  
A frowne forbids, a smile ingendreth loue.
Ed. Fairfax. Transl.

What els is forme, but fading aire?  
Yea oft, because assaulted of, it hurteth to be faire.
VV. VVarner.

Full soone the fairest face would cease from being such,  
If not preserved curiously from tendering more then much.
VV. Warner.

That wondrous patterne where soeuer it bee  
Whether in earth laid vp in secret store,  
Or els in heauen that no man may it see  
With sinfull eies, for feare it to deflore:  
Is perfect Beautie which all men adore.  
Whose face and feature doth so far excell  
All mortall sence, that none the same may tell.
Ed. Spencer.

O Beautie, how attractiue is thy power?  
For as the liues heat clings about the hart,  
So all mens hungry eyes do haunt thy bower:  
Raigning in Greece, Troy swumme to thee in art.  
Remoued to Troy, Greece followed thee in feares,  
Thou drewest ech syrelesse sword, ech childlesse dart,  
And puldst the Towers of Troy about thine eares.
G. Chapman.

Varietie of Beauties.

The harbingers of lust his amorous eyes did walke,  
More clogd with châge of Beauties thë K. Midas once with  
Now this, now that, and one by one he did them all behold.
This seemed faire, & that as faire, and letting either passe, 5
A third he thought a proper girle, a fourth, a pleasant lasse.
Louely the fift, lively the sixt, the seventh a louely wench,
The eight of sweet complection, to the ninth he altereth thece
That mildly seem'd maестicall, tenth modest lookes & toong.
The eleventh could sweetly entertain, the twelft was fresh &
The next a gay brownetta, next admir'd & yoong.
And every feature so intic't his intricate affection,
As liking, all alike, he lou'd confounded in election.

Banishment.

No Banishment can be to him assignde,
Who doth retaine a true resolved minde.

M. Drayton.

In exile, euery man or bond or free
Of noble race, or meaner parentage:
Is not in this vnlike vnto the slawe
That must of force obey to each mans will,
And praise the peeuishnesse of each mans pride.

G. Gascoigne. Transl.

Bashfulnesse.

So respected
Was Bashfulnesse in Athens! it erected
To chast Agneia, which is shamefastnesse
A sacred temple, holding her a goddesse.

G. Chapman.

Preferment sildome graceth Bashfulnesse.

Idem.

Let sobernesse be still thy wisedomes end,
Admitting what thou canst not comprehend.

I. Sylvester. Transl.

Blisse.

These dayes example hath deep written here
Deep written in my heart with yron pen,
That Blisse may not abide in state of mortall men.

Ed. Spencer.

Doth sorrow fret thy soule? o direfull spirit,
Doth pleasure feed thy heart? o blessed man.
THE CHOYSEST FLOWERS

Hast thou bene happie once? ò heauiy plight.
Are thy mishaps forepast? ò happie than:
Or hast thou blisse in eld? ò blisse too late:
But hast thou blisse in youth? ò sweet estate.
E. of O.

116 - - - - Hard it is
To inmitate a false and forged blisse,
Ill may a sad mind forge a mery face,
Nor hath constrained laughter any grace.
G. Chapman.

117 - - - - Blisse not in height doth dwell.
Idem.

118 - - - - Quiet Blisse in no state lasteth long.
Assailed still by mischiefe many waies,
Whose spoiling battery glowing hote and strong,
No flowing wealth, no force nor wisdome staiies.
Her smoakelesse powder, beaten soouldiers slaiies.
By open force, foule mischiefe oft preuaiales:
By secret sleight, she sild her purpose failes.
I. H. of Magist.

119 Blessed the man that well can vse his blisse.
Ed. Spencer.

120 We think no greater blisse, then such to be, as be we would,
When blessed none, but such as be, the same, as be they should.
VV. VVarner.

121 Our blisse consists not in possessions,
But in commanding our affections.
In vertues choyce, and vices needfull chace,
Far from our harts for staining of our face.
Tho. Kid.

Bountie.

122 O sacred Bountie, mother of content,
Proppe of renowne, nourisher of Arts:
The crowne of hope, the roote of good euent,
The trumpe of fame, the ioy of noble hearts,
Grace of the heauens, diuinitie in nature,
Whose excellence doth so adorne the creature,
M. Drayton.

123 - - - - On the other part was to be viewde
His vertues, each one by it selfe distinct,
OF OVR ENGLISH POETS.

Prudence and temperance, and Fortitude, And Justice, and a fift vnto these linckt So nie, that who with it is not indued? The rest may seeme blotted, or quite extinct, Bountie, employed in giuing and in spending, A speciall grace to all the other lending. S. I. Harr. Transl.

124 Augustus Caesar was not such a Saint, As Virgill maketh him by his description, His loue of learning scuseth that complaint, That men might justly make of his proscription: Neither the shame that Neroes name doth taint, Confirm'd now by a thousand yeares prescription: Be e'ne as it is, if he had had the wit, To haue bene franke to such as Poems writ,  

Idem.

125 --- This reason is the chiefe, That wits decay because they want their hire, For where no succour is, nor no reliefe, The very beasts will from such place retire. Idem.

126 --- He is mad and worse,  

That plaies the nigard with a Princes purse. M. Drayton.

Care.

127 --- Another shape appeares  
Of greedy Care still brushing vp the knees, His knuckles knobd, his flesh deep dented in: With tawed hands, and hardy tanned skin, The morrow gray no sooner hath begun To spred his light, euon peeping in our eies, When he is vp and to his worke yrunne, But let the nights black mistie mantels rise, And with foule darke neuer so much disguise The faire bright day, yet ceaseth he no where, But hath his candles to prolong his toyle. M. Sackwill.

128 Rude was his garment, and to rags all rent, No better had he, ne for better carde: With blistered hands among the cynders brent, And fingers filthy, with long nayles vnpared, Right for to rend the food on which he fared. His name was Care; a black Smyth by his trade:
That neither day nor night from working spared.
But to small purpose yron wedges made,
Those be vnquiet thoughts, that woful minds inuade.

Ed. Spencer.

Care keepes his watch in every olde mans eye,
And where Care lodges, sleepe will neuer lie:
But where vnbruiz'd youth with vnstuft braine
Doth couch his limbs, ther golden sleepe doth raine.

W. Shakespeare.

Care and suspition are faire Bewties dower.

M. Drayton.

Care the consuming canker of the minde,
The discord that disorders sweet-hearts tune,
Th'abortiue bastard of a coward minde,
The lightfoote lackie that runnes poste by death,
Bearing the leters which containe our end:
The busie aduocate that sells his breath,
Denouncing worst to him is most his frend,

H. Constable.

Charitie.

She was a woman in the freshest age,
Of wondrous bewtie, and of bowntie rare,
With goodly grace, and comely personage,
That was on earth not easie to compare,
Full of great loue; But Cupids wanton snare
As hel she hated, chaste in worke and will,
Her necke and brest were euer open bare,
That aye thereof her babes might sucke their fill,
The rest was all in yealow robes araithed still.
A multitude of babes about her hung,
Playing their sportes that ioyed her to behold,
Whom still she fed, while they were weake and yoong,
But thrust them forth still as they waxed old,
And on her head she wore a tyre of gold:
Adorn'd with Gems and Owches wondrous faire,
Whose passing price vnneath was to be told,
And by her side there sate a gentle paire
Of Turtle-doues, she sittiug in an Iuorie chaire,

Ed. Spencer.

Due Charitie in louing doth preferre,
Her neighbours good, for her vtilitie.

I. Syluister. Transl.
Who may but will not help, doth hurt we know, and curious
That dribbling alms by art, disband wel met frô wel done pay,
And he that questions distresse and doth not help endeavour,
The he that sees & nothing saies, or cares is lesse deceauour.
W. Warner.

It is a worke of Charitie God knowes,
The reconcilement of two mortall foes.
Ch. Middleton.

Charitie brings forth but barren seeds,
And hatred still is sowne in so great store,
That when the fruities of both came to be reaped,
The tone is scarce, the tother overheaped.
S. I. Harr.

Chastitie.

O Chastitie thechiefe of heauenly lights,
Which mak'st vs most immortall shape to weare,
S. Ph. Sidney.

Chastities attire,
The vnstained vaile which innocents adorne,
Th'vngather'd rose defended with the thorne.
S. Daniel.

O Charitie, the gift of blessed soules,
Comfort in death, a crowne vncto the life:
Which all the passions of the minde controlles,
Adornes the maide, and bewtifies the wife,
That grace, the which nor death, nor time attaints,
Of earthly creatures making heauenly Saints.
M. Drayton.

A Woman cannot take vpon her,
With bewtie, riches, nor with his nobilitie,
To claime the true deserued praise of honour,
If Chastitie do faile by her fragilitie,
This is the vertue that defends her honour.
S. I. Harrington.

Who doth desire that chaste his wife should bee,
First be he true, for truth doth truth deserue,
Then he be such as he his words may see,
And alwaies one credit, which her preserue
Not toying kind, nor causlesly vnkinde.
Not stirring thoughts, nor yet denying right,
Not spying faults, nor in plaine errors blinde,
Neuer hard hand, nor euer raines to light,
As farre from want, as farre from vaine exspence:
Th’one doth enforce, th’other doth entice,
All owe good company, but drive from thence
All filthy mouthes that glory in their vice.
This done, thou hast no more, but leave the rest
To nature, fortune, time, and womans brest.

S. Ph. Sydney.

142 Penelope in spending chaste her daies,
As worthy as Vlisses was of praise.

S. I. Harrington.

Of Christ.

143 The brooser of the serpents head, the womans promiz’d seed
The second in the Trinitie, the foode our soules to feed.
The vine the light, the doore the way, the shepheard of vs al,
Whose manhood joyn’d to deitie, did raunsome vs from thrall
That was and is and euermore will be the same to his, (blis,
That sleeps to none, that wakes to him, that turns our curse to
Who yet vnseen the Patriarks saw, the Prophets had foretold
The Apostles preacht, the Saints adord, & Martyrs do behold
The same (Augustus Emperor) in Palestine was born
Amōgst his own, & yet his own did curse their blis in scorn.

W. Warner.

144 Augustus quailing Anthonie, was Emperour alone,
In whose vnfoed monarchy our common health was knowne

145 The bruizer of the serpents head, the womans promis’d seed
The second in the Trinitie, the foode our soules to feede.
The vine the light, the doore the way, the shepheard of vs all,

146 The same (Augustus Emperor) in Palestine was borne,
Amōgst his own, & yet his own did curse their blis in scorn.

Idem.

Children.

147 Riches of children passe a princes throne,
Which touch the fathers heart with secret ioy.
When without shame he saith, these be mine owne.

S. Ph. Sidney.

148 This patterne good or ill our children get,
For what they see, their parents loue or hate,
Their first caught sence prefers to teachers blowes,
The cockerings cockerd, we bewaile too late,
When that we see our ofspring gayly bent,
Women man-wood, and men effeminate.
What children apprehend,
The same they like, they followe and amend.  

D. Lodge.

There is no loue may be compa’rd to that,
The tender mother beares vnto the childe,  
For euen so much the roote it doth encrease,  
As their griefe growes, our contention cease.  

G. Gas.

Chaunge.

All is but fained, and which oaker died,  
That euer showre will wash and wipe away,  
All things do Chaunge that vnder heauen abide,  
And after death, all friendship doth decay,  
Therefore what euer man bear’st worldly sway  
Liuing, on God and on thy selfe relie,  
For when thou diest, all shall with thee die.  

Ed. Spencer.

All suffer Chaunge, our selues new borne euen then begin to die.  

W. Warner.

- - - The euer Chaunging course of things,  
Runne a perpetuall circle, euer turning.  

S. Dan.

Change liues not long, time fainteth, and time mourns,  
Solace and sorrow haue their certaine turnes.  

M. Drayton.

All Chaunge is perillous, and all chaunce vnsound.  

Ed. Spencer.

- - - Seldome Chaunge the better brought,  
Content who liues with tried state,  
Need feare no Chaunge of frowning Fate:  
But will seeke for vnknowne gaine,  
Oft liues by losse, and leaues with paine.  

p. 30  

Idem.

What doth remaine to man that can continue long?  
What sun cā shine so cleare, but clouds may rise amōg?  

G. Gascoigne.

No flower is so fresh, but frost can it deface,  
No man so snre in any seate, but he may loose his place.  

Idem.

Most true it is, as we doo daily proue.  
No good nor ill, can stand still at one stay.  

S. I. Harrington.

The man that of himselfe is most secure,  
Shall finde himselfe most fickle and vnsure.  

Ed. Spencer.
161 Men change the ayre, but seldome change their care.

M. Drayton.

Chaunce.

162 What should we thinke of signes? they are but haps,
How may they then be signes of after-claps?
Doth euery Chaunce foreshew, or cause some other?
Or ending of it selfe, extend no further?
As th'ouerflowing flood some mount doth choake,
But to his guide, some othet flood it yoake,
So if that signes thy sinnes once ioyne, beware
Else-where to Chaunces tend do neuer care.

M. of M.

163 True it is if fortune light by Chaunce,
There fortune healpes the boldest to aduance.

G. Gascoigne.

Counsaile.

164 Sacred Counsaile, true heart suppling balme,
Soule-curing plaister, true preseruing blis,
Water of life in euery sudden qualme,
The heauens rich store-house, where all treasure is.
True guide, by whom foule errors due we mis,
Night burning-beacon watch, against mishaps,
Foresight, auoyding many after claps.

M. Drayton.

165 - - - Every strawe proues fewell to the fire,
When Counsell doth concurre with our desire.

Idem.

166 What eld hath tried and seene good counsell is.

D. Lodge.

167 - - - Counsell still is one.
When fathers, friends, and worldly goods are gone.

Idem.

168 Counsell that comes when ill hath done his worst,
Blesseth our ill, but makes our good accurst.

M. Drayton.

169 Vaine sounds of pleasure we delight to heare,
But Counsell iarres as discord in our care.

Idem.

170 A King that aimes his neighbours crowne to win,
Before the fruite of open warres begin,
Corrupts his Counsell, with rich recompences,
For in good Counsell stands the strength of Princes

I. Syl. Transl.
171 A Kingdomes greatnesse hardly can he sway,
That wholsome Counsell did not first obey.

\[M. \ Dr.\]

172 Euen as by culling fruitefull Vines encrease,
So faithfull counsailes worke a Princes peace.

\[D. \ Lodge.\]

Concord.

173 Mother of blessed peace and friendship true,
They both her twins, both borne of heauenly seed,
The which her words diuine right well do shewe,
For strength and wealth, and happinesse she lendes,
And strife, and warre and anger does subdue,
Of little, much, of foes she maketh frendes,
And to afflicted mindes, sweet rest and quiet sends.

\[Ed. \ Spencer.\]

174 The richest Jewell of all heauenly treasure;
That euer yet vnto the earth was showne,
Is perfect Concord, th'onely perfect pleasure,
That wretched earth-borne men haue euer knowne.
For many hearts it doth compound in one,
That what so one doth, will, or speake, or doo,
With one consent, they all agree theretoo.

\[I. \ Davies.\]

175 By her the heauen is in his course containd,
And all the world in state vnmoued stands:
As their almighty maker first ordaind,
And bound them with inuiolable bands,
Else would the waters ouerflowe the lands,
And fire deuoure the water, and hell them quite,
But she them holds with her all-blessed hands,
She is the nurse of pleasure and delight
And vnto Princes grace the gates doth open right.

\[Ed. \ Spencer.\]

176 O blessed concord bred in secret brest
Of him that guides the restlesse rolling skie:
That to the earth for mans assured rest,
From height of heauens vouchsafest once to flie:
In thee alone the mightie power doth lie.
With sweet accord to keep the frowne starres,
And euery Planet els from hurtfull warres.

\[G. \ Gascoigne. \ Transl.\]
When tract of time returnes the lustie Ver,
By thee alone the buds and blossomes spring:
The fields with flowers be garnisht eu’ry where,
The blooming trees abundant leaues do bring,
The cheerfull birds melodiously do sing.
Thou doest appoint the crop of sommers seed
For mans reliefe, to serue his winter need.

_idem._

**Conscience.**

Within the ports and iawes of hell,
Sate deep remorse of Conscience, all besprent
With teares: and to her selfe oft would she tell
Her wretchednes, and cursing neuer stent
To sob and sigh, but euer thus lament
With thoughtfull care, as she that all in vaine
Would were and wast continually in paine:
Her eyes vnstedfast rolling in her head:
Whurld on ech place, as place that vengeance broght,
So was her mind continually in feare,
Tossed and tormented with tedious thought
Of those detested crimes which she had wrought.
With dreadfull lookes and cheare throwne to the skie,
Wishing for death, and yet she could not die.

_idem._

So gnawes the griefe of Conscience euermore,
And in the heart it is so deeply graue
That they may neither sleepe nor rest therefore:
Ne thinke one thought, but on the dread they haue,
Sill to the death sore tossed with the waue
Of restlesse woe, in terror and dispaire
They lead a life continually in feare.

_idem._

The feare of Conscience entreth yron walles.

_idem._

No armour proofe against the Conscience terror.

_idem._

A guiltie conscience neuer is secure,

_idem._

No meanes at all to hide
Man from himself can find
No way to start aside,
Out from the hell of mind,
But in himselfe confinde,
He still sees sin before,

And winged footed paine
That swiftly comes behind
The which is euermore
The sure and certain gaine
Impietie doth get,
And wanton boast respect,
That doth himselfe forget.

S. Daniell.

Like to the Deare that striken with the dart
Withdrawes himselfe into some secret place,
And feeling grieve the wound about his hart,
Startles with pangs till he fall on the grasse,
And in great feare lies gasping there a space.
Forth braying sighes, as though each pang had brought
The present death which he doth dread so oft.
So we deep wounded with the bloudy thought
And gnawing worme that greeu’d our conscience so,
Neuer tooke ease but as our heart out brought:
The strained sighes in witnesse of our wo.
Such restlesse cares our fault do well be know,
Wherewith with our deserued fall, the feares,
In euery place rang death within our eares.

M. Sackuill.

Loose’ Conscience is free
From all Conscience what els hath libertie:
As ’t pleas’d the Thracian Boreas to blow,
So turns our weary Conscience too and fro.

I. Marston.

Kings but the Conscience all things can defend.

M. Drayton.

Whë as thou feel’st thy coscience toucht with greefe,
Thy selfe pursues thy selfe, both robd, and theefe.

Idem.

Many with the Conscience of the crime
In colder blood will curse what they designde:
And bad successe vpbraiding their ill fact,
Drawes them, that others draw from such an act.

S. Daniell.
THE CHOYSEST FLOWERS

Craft. Deceit. Fraud.

189 What man so wise, what earthly wit so ware,
As to descry the craftie cunning traine
By which Deceit doth maske in vizard faire:
And cast her colours died deep in graine,
To seeme like truth, whose shape she well can faine,
And fitting gestures to her purpose frame,
The guiltlesse mind with guile to entreate.

Ed. Spencer.

190 Fraud showd in comely cloathes a louely looke,
An humble cast of eye, a sober pace:
And so sweet speech, a man might her haue tooke
For him that said haile Mary full of grace:
But all the rest deformedly did looke,
As full of filthinesse and foule disgrace:
Hid vnder long large garments that she ware,
Vnder the which, a poysoned knife she bare.

S. I. H.

191 Oft Craft can cause the man to make a seeming show
Of hart, with dolor all distaind, where grief doth neuer grow

S. T. B.

192 Craft wrapt still in many comberments,
With all her cunning thriues not though it speed.

S. Daniell.

193 Craft findes a key to open euery doore.

M. Dr.

Conquest.

194 Who hopes a conquest, leaues no conquest sought.

M. Drayton.

195 Tis much to conquer, but to keep possession
Is full as much, and if it be not more.

I. Sylviester. tran.

196 To win the field against our armed foes,
Is counted honourable any waies,
Whether it be with pollicie or blowes:
Yet bloodie conquëst staines the Captaines praise.
But chiepest honour doth belong to those
Whom fortune to such height of hap doth raise,
To haue their foes supprest and ouerthrowne,
With little losse and daring of their owne.

S. I. Harr. Transl.

197 Whereas proud conquest keepeth all in awe,
Kings oft are forst in seruile yoakes to drawe.

M. Drayton.
Country, common-weale.

198 We must affect our Country as our parents,
And if at any time we alienate
Our loue or industry from doing it honor,
It must respect effects and touch the soule,
Matter of conscience and religion,
And not desire of rule or benefit.

G. Peele.

199 Necessitie enforceth euery wight,
To loue his natuie seat with all his might.

200 A happie quarrell is it and a good,
For countries cause to spend our dearest blood.

G. Gascoigne.

201 That publike weale must needs to ruine go,
Where priuate profit is preferred so.

G. Geffrayes.

202 Home though it homely be, yet is sweet,
And natuie soyle is best.

S. I. Harr.

203 If so the temperature of Common-weale
Be guided by the course of heauenly powers,
Such as in deep affaires will iustly deale,
Must haue an eye to those eternall bowres,
And by their view direct this state of ours.
Then how can he a perfect states man proue,
That knowes not how celestiall bodies moue?

Th. Stouer.

204 The loue
That men their country and their birth-right beare,
Exceeds all loue, and dearer is by farre :
Our countries loue, the friends or children are. T. Kyd.

Content.

205 All wealth and wisedome rests in true Content.
Contentment is our heauen, and all our deeds
Bound in that circle, seld or neuer closde.

G. Chapman.

206 Who seekes to haue the thing we call enough,
Acquaint himselfe with Contentation :
For plenteousnesse is but a naked name :
And what sufficeth vse of mortall men,
Shall best apay the meane and modest harts.

G. Gascoigne.
207 The noblest mind the best contentment hath.
   Ed. Spencer.
208 High climing wits do catch a sudden fall,
   With none of these Content doth dwell withall.
   D. Lodge.
209 Content feeds not on glory nor on pelfe.
   Cotent can be contented with her selfe.
   Th. Bastard.
210 Cotent is worth a monarchy, and mischief hits the hie.  
   W. Warner.
211 Who so contented liues, is happie wise.
   D. Lodge.
212 Inconstant change such tickle turnses hath lent,
   As who so feares to fall, must seeke Content.
213 Depruie the world of perfect discontent.
   All glories end, true honour strait is stain'd:
   And life it selfe in errors course is spent.
   All toyle doth sort but to a sory end,
   For through mislikes each learnes for to amend.
   D. Lodge.
214 He only liues most happily
   That's free and farre from maiestie:
   Can liue content, although vnknowne:
   He fearing none, none fearing him:
   Medling with nothing but his owne,
   While gazing eyes at crownes grow dim.
   Th. Kyd.

Courage.

215 - - - - To Courage great
   It is no lesse beseeming well to beare,
   The storme of fortunes frowne, or heauens threat,
   Then in the sun-shine of her countenance cleare,
   Timely to joy and carry comely cheare.
   Ed. Spencer.
216 High Courage with true wisedome euer backt,
   Winnes perfect fame.
   Th. Lodge.
217 Nere was there euer noble courage seene,
   That in aduantage would his puissance boast,
   Honor is least where ods appeareth most.
   Ed. Spencer.
218 Where is no courage, there is no ruth nor mone.
   Idem.
OF OVR ENGLISH POETS.

219 Good hart in ill, doth th’euil much amend.
   Idem.

220 Courage imboldneth wit, wit courage armes.
   M. Drayton.

221 They make their fortune who are stout and wise,
   Wit rules the heauens, discretion guides the skies.
   Ed. Fairfax. Transl.

222 Action is fiery valours souerainge good.
   G. Chapman.

223 No foote to foe Repining courage yeelds.
   Ed. Spencer.

224 Then are the valiant who more vaine, then cowardes who
   Not men that travell Pegasus, but fortunes fooles do rise?
   W. Warner.

225 Be valiant, not too ventrous, but fight to fight againe,
   Euen Hercules did hold it ods, for one to strue with twaine.
   Idem.

226 Might wanting measure, moueth surquedrie.
   Ed. Spencer.

227 More is he that ventureth for more,
   Then who fights but for what he had before.
   S. Daniell.

228 Valour mixt with feare, boldeneth dread,
   May march more circumspect with better heed.
   Idem.

229 Valour in greatest daungers shewes most bright,
   As full-fac’t Phoeb in the darkest night.
   Ch. Fitz Geoffrey.

230 The Spartanes once exilde Archilochus,
   The Author of Lycambes Tragedie,
   Because he said it was commodious,
   Rather to cast away his shield and flie,
   Then boldly to resist, and brauely die.
   Idem.

   Court.

231 The Princes Court is mansion of the wise.
   Figure of heauen, faire fountaine of delights,
   Theater of honours, earthly paradice,
   Sudden aduancer, Spheare of purest light,
   The liuely Vatican of bewties bright.
   Thither let Phæbus progenie resort,
   Where shines their father, but in Iones great Court?
   Th. Storer.
This is euer proper vnto Courts,
That nothing can be done but fame reports.

S. Daniell.

To censure is the subject of the Court,
From thence fame carries, thither fame doth bring,
There too each word, a thousand echoes ring,
A Lotterie, where most loose, but fewe do winne.

M. Drayton.

Nothing in Court is done without a fee,
The Courtier needs must recompenced bee.

E. Sp.

Most miserable man, whom wicked fate
Hath brought to Court to sue for, had I wist,
That fewe hath found, but many one hath mist.

Idem.

The Court is counted Venus net,
Where gifts and vows, forestalls are often set:
None be so chaste as Vesta, but shall meete,
A curteous tongue, to charme her eares with sweete.

R. Greene.

The Court hath much of vanitie and painfull ease.

W. Warner.

The Court is now become a skittish collie,
Of wise men hardlier man aged then of the glorious dolt,

Idem.

These all deformities in forme in some one man we see,
More garded then regarded, franke not to continue free,
Whē as the merchats booke, the map of all his wealth shalbe.

Idem.

Sometimes the courts of kings were vertuous schooles,
Now finde we nought in Court, but curiousfooles.
O you whose noble hearts cannot accord,
To be the the slaues to an infamous Lord,
And knowes not how to mixe with perillous art,
The deadly poyson with the amorous dart,
Whose natures being found, wills no constraint,
Nor will your face with flattering pensill paint.
For weele nor woe, for pitie nor for hire,
Of good my Lords their fauours to require,
Goe not to Court, if ye will me beleue,
For in that place where ye thinke to releeue:
The honour due for vertue yee shall finde,
Nought but contempt which leaues good men behind.

Th. Hudson. Transl.
241 The wanton luxurie of Court,  
Doth forme the people of like sort.  
  S. Daniell.

242 Ye worthy dames that in your breasts do beare,  
Of your all-seeing god, no servile feare:  
Ye that of honour haue a greater care,  
Then sights of Courts, I pray you come not there,  
Let them that in their purse haue not a mite,  
Cloathe them like Kings, and play the Hypocrite,  
And with a lying tale and faine cheare,  
Court-cozen them whom they would see on beare,  
Let there the Pandar sell his wife for gaine,  
With service vile, his noblesse to attaine:  
Let him that servues the time, chaunge his intent,  
With faith vnconstant saile at euery vent.  
  Th. Hudson. Transl.

243 The Court was neuer barren yet of those  
Which could with subtill traine, and hard advise,  
Wanke on the Princes weakenes and dispose,  
Of feeble frailtie easiest to entice.  
  S. Daniell.

244 Golden cuppes do harbor poyson,  
And the greatest pompe dissembling,  
Court of seasoned words hath foyson  
Treason haunts in most dissembling.  
  D. Lodge.

245 Ye fearefull wits, ye impes of Aechelous,  
Which wracks the wisest youth with charming voice.  
Ye Circes, who by your enchauntment strange,  
In stones and swine, your Louers true doo change:  
Ye Stymphalids, who with your youth vptakes,  
Ye Rauens that from vs our riches takes.  
Ye who with riches, art, and painted face,  
For Priams wife puts Castor's sister in place.  
Ye Myrrhaes, Canaces, and Semyrames,  
And if there were yet moe defamed dames,  
Come all to Court, and there ye shall receiue  
A thousand gaines, vnmeete for you to haue,  
There shall you see the gifts of great prouinces,  
There shall you see the grace of gracelesse Princes.  
  Th. Hudson. Transl.

246 Courtiers as the tide do rise and fall.  
  Ed. Spencer.
247 --- It doth not sit
With Courtiers maiestie to be reputed
Too learn'd, too graue, too fine, or too conceited.

*Thomas Stouer.*

248 Who full of wealth and honours blandishment,
Among great Lords his yoonger yeares hath spent,
And quaffing deeply of the Court delights,
Vsde nought but tilts, armours, and maskes, and sights,
If in his age his Princes angry doome,
With deepe disgrace, daine him to live at home
In homely cottage, where continually
The bitter smoake exhailes abundantly,
From his before vnsorrowe-drained braine,
The brackish vapours of a siluer raine,
Where vshe lesse both day and night the North,
South East, and West windes enter and go forth.
Where round about the lower roofte-broke walles,
In stead of Arras, hang with Spider calles:
Where all at once he reacheth as he stands,
With brows the roofe, both walls with both his hands.
He weepes and sighes, and shunning comforts aye,
Wisheth pale death a thousand times a day,
And yet at length falling to worke, is glad
To bite a browne crust that the mouse hath had,
And in a dish, in stead of Plate or glasse,
Sups oaten drinke, in stead of Hypocrasse.

*I. Syluister.*

**Courtesie.**

249 Of Court it seemes, men Courtesie do call,
For that it there most vseth to abound,
And well beseemeth that in Princes hall,
That vertue should be plentifully found.
Which of all goodly manners is the ground,
And roote of ciuill converstion.

*Ed. Spencer.*

250 Mongst vertues all growes not a fairer flower,
Then is the bloome of comely Courtesie,
Which though it on a lowely stalke do bower,
Yet brauncheth forth in braue nobilitie,
And spreads it selfe through all ciuilite :
Of which though present age doo plentious seeme,
Yet being matcht with plaine antiquitie,
Ye will them all but fained shewes esteeme,  
Which carry colours faire, which feeble eies misdeem.  

--- In the triall of true Courtesie,  
Its now so farre from that which once it was,  
That it indeed is nought but forgerie,  
Fashion'd to please the eyes of them that passe,  
Which see not perfect things but in a glasse,  
Yet is that glasse so gay, it cannot blinde  
The wisest sight, to thinke that gold is brasse.  
But vertues seate is deepe within the minde,  
And not in outward shew, but inward thoughts defind.  

--- This noble vertue and divine,  
Doth chiefly make a man so rare and odd,  
As in that one, they most resemble God.  

--- Courteous speech vsage milde and kinde,  
Wipes malice out of euery noble minde.  

--- Courtesie oft times in simple bowers,  
Is found as great, as in the stately towers.  

Tis meete a gentle heart should euer showe  
By Courtesie, the fruiites of true gentilitie,  
Which will by practice, to an habit growe,  
And make men do the same with great facilitie.  
Likewise, the dunghill-blood a man shall know  
By churlish parts, and acts of inciuilitie,  
Whose nature apt to take each lewde infection,  
 Custome confirmes, and makes ill in perfection.  

All lay on hands to punish Crueltie.  

--- Cruell deeds can neuer scape the scourge  
Of open shame, or else some bloody death,  
Repentance selfe, that other sinnes may purge,  
Doth flie from this, so sore the soule it sleieth,  
Dispaire dissoluës the cruell caitiffes breath,  
For vengeance due doth suddenly alight  
On cruell deeds, the mischiefe to requite.  

--- Crueltie.  

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THE CHOYSEST FLOWERS

Custome.
258 Round headed Custome th'apoplexie is,
Of bedrid nature, and liues led amis,
And takes away all feeling of offence.

G. Chapman.
259 Custome abusd brings vertue in disdaine.
260 Nature with Custome ioyned, neuer failes
But by her selfe, and in her selfe preuailes.

D. Lodge.
261 Whereas to nature, forward to retaine,
Lewde objeets are annext, and Customes vaine,
The wounds grow desperate, and death doth end,
Before good counsell can the fault amend.

Idem.
262 Custome the worlds judgement doth blind so farre,
That vertue is oft arraign'd at vices barre.

I. Syl. Transl.

Danger.
263 —— Danger cloath'd in ragged weede,
Made of beares skinne, that him more dreadfull, made,
Yet his owne face was dreadfull, ne did neede
Strange horror to deforme his grisly shade,
A net in th'one hand, and a rustic blade
In th'other was, this mischiefe, that mishap
With th'one, his foes he threatened to invade,
For whom he could not kill, he practis'd to intrap.

Ed. Spencer.
264 Danger hath honour, great designs their fame.  p. 48

S. Dan.
265 The greatest daungers promise greatest blisse.

M. Drayton.
266 Danger deuiseth shifts, wit waits on feare.

W. Shakespeare.
267 Daunger's the chiefest ioy to happinesse,
And resolution honours fairest ayme,

Ch. Marlowe.
268 The path is smooth that leadeth vnto Daunger.

VV. Sh.
269 When as we thinke we most in safetie stand,
The greatest daunger then, is neare at hand.

M. Drayton.
OF OVR ENGLISH POETS.

270 The Daunger hid, the place vnknowne and wilde,
Breed's dreadfull doubts: oft fire is without smoake,
And perill without shewe.

   Ed. Spencer.

271 Ay-me, how many perills do enfolde
The righteous man, to make him daily fall:
Were not that heauely grace did him behold,
And steadfast truth acquite him out of all.

   Idem.

272 A thousand perills lie in close awaite,
About vs daily to worke our decay,
That none except a god, or god his guide,
May them auoyd, or remedie prouide.

   Idem.

273 In perill, we do thinke our selues most sure,
And oft in death some men are most secure.

274 No Danger but in hie estate, none enuies mean degree.

   VV. Warner.

275 Daungerous things dissembled sildome are,  p. 49
Which many eyes attend with busie care.

   M. Drayton.

276 The absent danger greater still appeares,
Lesse feares he, who is neare the thing he feares.

   S. Daniell.

277 Most strong is he when daungers are at hand,
That liues prepard' their furies to withstand.

278 Of common sence he is depriued cleane,
That falles with closed eyes on daunger seene:
And he that may both paine and hurt eschue,
Is vaine, if he his proper death pursue.

Dread.

279 Next sawe we Dread, all trembling how he shooke,
With foote vncertaine profered here and there:
Benumbd of speech, and with a gastly looke,
Searcht every place, all pale and dead for feare:
His cap borne vp with staring of his haire.
Stoyn and amaz'd at his owne shade for dread,
And feeling greater daungers then was need.

   M. Sackuill.

280 Coward Dread lackes order, feare wants art,
Deafe to attend, commaunded, or desirde.

   Ed. Fairfax. Transl.
Death.

281 A dumbe dead course we sawe,
Heauy and cold the shape of death aright,
That daunts all earthly creatures to his lawe:
Against whose force in vaine it is to fight,
Ne Peeres, ne Princes, nor no mortall wight,
No Townes, ne Realmes, Cities, ne strongest Tower,
But all perforce must yeeld vnto his power.
His dart anon out of his corpes he tooke,
And in his hand (a needfull sight to see)
With great triumph eftsoones the same he shoooke:
That most of all my feares affraied me,
His body dight with nought but bones perdie.
The naked shape of man there sawe I plaine,
All saue the flesh, the sinew, and the vaine.

M. Sackuill.

282 Death is a port, whereby we passe to ioy,
Life is a lake, that drowneth all in paine:
Death is so neare it ceaseth all annoy.
Life is so leaud, that all it yeelds is vaine.
And as by life to bondage man was brought,
Euen so likewise by death was freedome wrought.

E. of Surrey.

283 Nought is immortall vnderneath the Sun,
All things are subject to deaths tyrannie:
Both clownes & kings, one selfesame course must run,
And whatsoeuer liues is sure to die.

Th. Kyd.

284 Death's alwaies readie, and our time is knowne
To be at heauens dispose, and not our owne.

Idem.

285 The brauest are as blossomes, and the longest liuer dies:
And dead, the loneliest creature as the lothsoms carion lies.

W. Warner.

286 Our frailties done are written in the flowers,
Which flourish now, and fade away ere many howres.

S. Daniell.

287 All earthly things be borne
To die the death, for nought long time may last:
The sunne his beautie yeelds to winters blast.

I. H. M. of Magist.
OF OUR ENGLISH POETS.

288 Is't not gods deed what euer thing is done,
In heauen and earth? Did not he all create
To die againe? all ends that was begunne:
Their times, in his eternall bookes of fate,
Are written sure, and haue their certaine date.
Who then can striue with strong necessitie,
That holds the world in his still chaunging state?
Or shun the death ordaind by desteny,
When houre of death is come, let none aske whence or why.

   Ed. Spencer.

289  --- Death amongst all deales equally,
For hee's impartiall, and with one selfe hand
Cuts off both good and bad, none can withstand.

   Ch. Middleton.

290 Death certaine is to all the prouerbe saith:
Vncertaine is to all the houre of death.

   S. I. Harr. Transl.

291 Pale fearefull death with bloudy dart doth strike,
The wretched caitiffe and the king alike.

292 Vntimely neuer comes the lifes last meere,
In cradle death may rightly claime his debt,
Straight after birth, is due the fatall beere:
By deaths permission th'aged linger heere.
Euen in the swath-bands our commission goeth,
To loose thy breath, that yet but yoongly bloweth.

   I. H. Mir. of M.

293 All musicke sleepes where death doth lead the daunce.

   p. 52
   Ed. Spencer.

294 Let nature for perfection mould a paragon each way,
Yet death at last on finest lumps of liuing flesh wil pray:
For nature neuer framed it, that neuer shall decay.

   VV. VVarner.

295  --- Fatall death the emperor of graues.

   I. Markham.

296 Death is the key which vnlockes miserie,
And lets them out to blessed libertie.

   M. Drayton.

297 All is but lost that liuing we bestowed,
If not well ended at our dying day.
O man haue mind of that last bitter rage,
For as the tree doth fall, so lies it euer lowe:

   Ed. Spencer.

298 No feare of death should force vs to do ill.

   Th. Kyd.
299 When for feare of an ensuing ill
We seeke to shorten our appointed race,
Then tis for feare that our selues do kill:
So fond we are to feare the worlds disgrace.

Idem.

300 Happie, thrice happie, who so lost his breath,
That life he gaineth, by his godly death.

301 Vnwise and wretched men to weet whats good or ill,
We deeme of death as doome of ill desert:
But know we foole what it vs brings vntill:
Die would we daily once it too expert.
No danger there the shepheard can a start,
Faire fields and pleasant fields there beene,
The fields aye fresh, the grasse aye greene.

Ed. Spencer.

302 Which we call death, the soules release from woe,
The worke which bring our blisse to happie frame:
Sildome arrests the bodie, but we finde
Some notice of it written in our minde.

I. Markham.

303 The worth of all men by their end esteeme,
And then due praise, or due reproach them yeeld.

S. Spencer.

304 Death is an euill doome.
To good and bad, the common Inne of rest,
But after death the triall is to come
When best shall be to them that liued best,
But both alike when death hath both supprest.
Religious reuerence doth buriall teene,
Which who so wants, wants so much of his rest.
For all so great shame after death I weene,
As selfe to dien bad, vnburied, bad to beene.

Ed. Spencer.

305 Beasts with carelesse steppes to laethe go,
Where men whose thoughts and honours clime on hie,
LIuing with fame, must learne with fame to die.

D. Lodge.

306 Death but an acted passion doth appeare,
Where truth giues courage and the conscience cleare.

M. Drayton.

307 Who dies, the vtmost dolour must abide:
But who that liues, is left to waile his losse,
So life is losse, and death felicitie.
OF OVR ENGLISH POETS.

Sad life worse then glad death, and greater crosse
To see friends graue, then dead, the graue selfe to engrosse.

Ed. Spencer.

308 - - - In wretches sudden death at once
There long-some ill is buried with their bones.

Th. Hudson. Transl.

309 Death is to him that wretched life doth lead
Both grace and gaine; but he in hell doth lie
That liues a loathed life, and wishing cannot die.

Ed. Spencer.

310 Death is most louely sweet and amiable:
But captiu’d life for foulenesse admirable.

I. Marston.

311 - - - The toongs of dying men
Inforce attention like deep harmony,
Where words are scarce, they are seldom spent in vaine:
For they breath truth, that breath their words in paine.
He that no more must say, is lissened more,
Then they whom youth & ease haue taught to glose:
More are mens ends markt, then their liues before.
The setting sunne and musick at the close,
As the last tast of sweet is sweetest tast,
Writ in remembrance more, then things long past.

W. Shakespeare.

Delaie.

312 On the one side doubt, on the other sate Delaie,
Behind the gate, that none her might espie:
Whose manner was, all passengers to staie,
And entertaine with her occasions slie.
Through which, some lost great hope vnheedilie,
Which neuer they recouer might againe:
And others quite excluded forth did lie.
Long languishing there, in vnpittied paine,
And seeking often entrance afterward in vaine.

Ed. Spencer.

313 - - - Daunger growes by lingring till the last,
And phisicke hath no helpe when life is past.

Th. Watson.

314 - - - Oft things done, perhaps, do lesse annoy
Then may the doing, handeled with delay.

S. Daniell.

315 Delaie in close awaite
Caught hold on me, and thought my steps to stay,
Faining stil, many a fond excuse, to prate:
And time, to steale the treasure of mans day,
Whose smallest minute lost, no riches render may.
   Ed. Spencer.

Times delay new hope of helpe still breeds.
   Idem.

Fearfull tormenting
Is leaden seruitor, to dull delay.
   W. Shakespeare.

He that will stop the brooke must then begin
When sommers heat hath dried vp the spring:
And when his pittering streames are low and thin.
For let the winter aid vnto them bring,
He growes to be of watry flouds the king:
And though you damme him vp with loftie rankes,
Yet will he quickly overflow his bankes.
   R. Greene.

Ill newes deferring, is a plague as great as an ill newes.
   Ab. Fraunce.

Delay in loue breeds doubts, but sharpe deniall death.
   W. Shakespeare.

Intermission suffers men dispute,
What dangers are, and cast with further care,
Colde doubt cauells with honour, scorneth fame,
And in the end feare waighes downe faith with shame.
   S. Daniel.

Where hearts be knit, what helps if not in ioy?
Delay breeds doubts, no cunning to be ioy.
   M. D.

In things without vs, no Delight is sure.
   G. Chapman.

A sweete in shape is but a bad Delight.
   D. Lodge.

Prosperitie a flatterer is found,
Delight is fearelesse till it feel the wound.
   M. D. Vid. Pleasure.

Desire.

Desire, whom not the firmament,
Nor aire, nor earth, nor Ocean can content,
Whose lookes are hookes, whose bellies bottomlesse,
Whose hands are gripes to scrape with greedines,
Vnder whose command,
She brings to field a rough vnruly band,
First, secret burning, mightie swoln ambition,
Whom Epicurus many worlds suffice not,
Whose furious thirst of proud aspiring dies not,
Whose hands transported with phantasticke passion,
Beare painted steeples in imaginaton.

I. Syluister, Transl.

Amongst the most, the worst, we best can chuse,
Tis easie to desire, but hard to vse.

M. Drayton.

Desire hath philters, which desire procure.

Idem.

If blinde desire thy heart hath once embraced,
Inthrall'd it is, and honour so defaced.

Desire with small encouraging growes bolde.

M. Drayton.

What can be said that Louers cannot say?
Desire can make a Doctor in a day.

Idem.

Things much retain'd, do make vs much desire them,
And bewties seldome scene, makes vs admire them.

Idem.

Destinie.

Sad Clotho held the rocke, the whiles the thrid
By grisly Lachesis, was spunne with paine,
That cruell Atropos eft-soones vndid,
With cursed knife cutting the twist in twaine,
Most wretched me, whose daies deped on thrids so vain.

E. of S.

The holy Prophets brought Astolfo, where
A Pallace (seldome scene by mortall men)
Was plac't, by which, a thicke darke riuer ran,
Each roome therein was full of diuers fleeces:
Of Wolle, of Lint of Woll, or else of Cotten,
An aged woman spunne the diuers peeces.
Whose looke and hue did shew her old and rotten,
Nor much vnlike vnto that labour this is.
By which in sommer a new made silke is gotten,
Where from the silke-wormes his fine garment taking,
They reaue him of the cloathes of his owne making.

E
THE CHOYSEST FLOWVERS

For first in one large roome a woman span,
Infinite thrids of diuers stuffe and hew,
An other doth with all the speed she can,
With other stuffe the distaffe still renew:
The thrid in feature like, and pale and wan,
Seuers the faire from foule, the olde from new.
Who be these here, the Duke demaunds his guide?
These be the fatall sisters he replide:
The Parcaes that the thrid of life do spin
To mortall men, hence death and nature, knowe
When life must end, and when it must begin.
Now she that doth deuide them, and bestow
The course from finer, and the thick from thin
Workes to that kinde, that those which finest grow,
For ornameuts in Paradice must dwell.
The course are curst, to be consum’d in hell.
Further, the Duke did in the place behold,
That when the thrids were spent that had bene spunne
Their names in brasse, in siluer, and in gold
Were wrote, and so into great heapes were donne.
From which, a man that seemed wondrous old
With whole loades of those names away did runne,
And turn’d againe as fast, the way he went,
Nor neuer weary was, nor neuer spent.
This aged man did hold his pace so swift,
As though to runne, he had bene onely borne,
And in the lappet of his cloake were borne
The names, &c. This was time.

An heape of names within his cloake he bore,
And in the riuer did them all vnlaide:
Or to say truth, away he cast them all,
Into this stremme, which Laethe we do call.


— You sad daughters of the quiet night,
Which in your priuate resolution wright,
What hath, or shall vpon our fortunes light,
Whose stories none may see, much lesse recite;
You rulers of the Gods.

I. Markham.

Downe in the bottome of the deepe Abisse,
Where Demogorgon in dull darknesse pent,
Far from the view of Gods, or heauens blisse,
The hidious Chaos, there dreadfull dwelling is.

Ed. Spencer.
OF OVR ENGLISH POETS.

338 What man can turne the streame of Destenie?
Or breake the chaine of strong necessitie?
Which fast is tide to Ioues eternall seate?
Idem.

339 - - - What shalbe shall. There is no choice,
Things needs must driue as Destenie decreeth:
For which we ought in all ourhaps reioyce,
Because the eye eternall, things foresseeth:
Which to no ill at any time agreeeth,
For ills, too ill to vs, be good to it,
So farre his skill exceeds, our reache of wit.

I. H. Mir. of M.

340 Woe worth the wight that striues with Gods foresight
They are not wise, but wickedly do erre,
Which thinke ill deeds due destenies may barre.
Idem.

341 No hable spech nor mone, may moue the fixed stint, p. 60
Of Destinie or death: such is the will that paints
The earth with colours fresh, y darkish skies with store
Of starry light.

Ed. Spencer.

342 Walls may a while keepe out an enemie,
But neuer castle kept out destinie.

M. Drayton.

343 - - - Who can deceiue his destinie?
Or weene by warning to auoyd his fate?
That when he slee pes in most securitie,
And safest seemes, him soonest doth amate,
And findeth due effect, or soone, or late,
So feeble is the power of fleshly arme.

Ed. Spencer.

344 - - - That which Ioue and Destinie haue done,
Men may lament, but neuer disanull.

Ch. Fitz. vide fate.

Dispaire.

345 Ere long they came where that same wicked wight
His dwelling has, lowe in a hollowe Caue,
Farre vnderneathe a craggy clift vpright,
Darke, dolefull, drery, like a drery graue,
That still for carion carkasses doth craue.
On top wherecof, aye dwells the ghastly Owle,
Shriking his balefull note, which euer draue

5
Farre from that haunt, all other chearefull fowle.
And all about it wandering ghostes do waile and houle,
And all about olde stockes and stubs of trees,
Whereas, nor fruite, nor leafe was euer scene,
Did hang vpon the ragged rocky trees,
On which had many witches hanged beene,
Whose carkasses were scattered on the greene,
And throwne about the cliffs.

Ed. Spencer.

That darkesome caue they enter, where they finde
That cursed man, lowe sitting on the ground,
Musing full sadly in his sullen minde;
Hi: grisly locks, long growne and vnbound,
Disordered hung about his shoulders round
And hid his face; through which his hollowe eies
Lookt deadly, dull, and stared as astound.
His rawebone cheekes through penurie and pine,
Were shrunke into his iawes, as he did neuer dine,
His garment nought but many ragged clouts,
With thornes together pind and patched was,
The which his naked sides he wraps abouts.
And him beside, there lay vpon the grasse,
A drery coarse, whose life away did passe,
All wallowed in his owne, yet luke-warme blood,
That from his wound yet welled fresh alassee.
In which a rustie knife fast fixed stood,
And made an open passage for the gushing flood.

I. H. Mir. of M.

Me thought by night, a grisly ghost in darke I sawe,
Eke euer still to me with stealing steps she drew,
She was of colour pale, and deadly hew,
Her clothes resembled thousand kinds of thrall,
And pictures plaine of hastned deaths withall.

I. Markeham.

The factor for improvident restraint.

I. Markeham.

Dispaire, that deepe disdained elfe,
Delightlesse liues, still stabbing of her selfe.

D. Lodge.

As it is not lawfull for a man
At such a Kings departure or decease,
To leaue the place, and falsifie his faith,
So in this place we ought not to surrender
OF OVR ENGLISH POETS.

That deeerer part, till heauen it selfe commaund it.
For as they lent vs life to do vs pleasure,
So looke they for returne of such a treasure.

\[Th. Kyd.\]

\[Farre greater folly is it for to kill\]
Themselfes despairing, then is any ill.
\[I. H. M. of M.\]

\[Be resolute, not desperate, the Gods that made thee poore,\]
\[Can if they will (do wait their will) thy former state restore.\]
\[W. Warner.\]

\[When last need to desperation driueth\]
Who dareth the most, wisest counsell giueth.
\[S. I. Harrington.\]

\[We may in warre sometime take truce with foes,\]
\[But in Dispaire, we cannot with our woes.\]
\[M. Drayton.\]

\[Dispaire hath euer daunger all contemned.\]
\[Idem.\]

Diuell.

\[Hells prince, sly parent of reuolts, and lies.\]
\[I. Syluister.\]

\[O ruthless murderer of immortall soules,\]
Alasse, to pull vs from the happie poales,
And plunge vs headlong in the yawning hell,
Thy ceaselesse fraudes and fetches who can tell ?
Thou play'st the Lyon when thou doost ingage,
Blood-thirstie Neroes barbarous heart with rage,
While flesht in murders, butcherlike he paints
The Saint-poore world, with the dear blood of Saints :
Thou plaiest the dog, when by the mouth prophane,
Of some false Prophets thou doest belch thy bane.
Where from the Pulpet barkingly he rings,
Bold blasphemies against the King of Kings.
Thou plai'st the swine when plung'd in pleasures vile,
Some Epicure doth sober mindes defile,
Transforming lewdly by his loose impietie,
Sweete Lacedemon to a soft societie.
Thou plaiest the Nightingale, or else the swan,
When any famous Rhetorician
With captious wit, and curious language drawes,
Seduced hearers, and subuerts the lawes.
Thou play'st the foxe when thou doest faine aright,
The face and phrase of some deepe Hypocrite.
THE CHOYSEST FLOWERS

True painted tombe, dead seeming cole, but quicke,
A scorpion fell, whose hidden taile doth prick
e:
Yet this were little, if thy spight audacious,
Spar'd (at the least) the face of angels gracious,
And if thou didst not apely immitate
Th'almighties workes, the wariest wits to mate.
I. Syl. Transl.

358 The ghostly enemie doth not stay,
Till tempted persons do obey.
Yeeld to him, he a Lyon is,
Gaine stood a flie, his pray doth mis.
Ignoto.

359 A subtil Pandar with more inticing rights,
Then sea hath fish, or heauen hath twinckling lights.
I. Syl.

360 As a false Louer that thicke snares hath laide,
To entrap th'honour of a faire yoong maide,
When she (though listening) little care affords,
To his sweete courting deepe affected words,
Feares some asswaging of his freezing flame,
And soothes himselfe with hope to gaine his game,
And wrapt with ioy vpon this point persists,
That parlying cittie neuer long resists.
Euen so the serpent that doth counterfet
A guilefull call to allure vs to his net:
Perceiuing Eue his flattering gloze disgest,
He prosecutes, and iocund doth not rest,
Till he haue tried foote, hand, head and all,
Vpon the breach of this new battered wall.
I. Syl. Transl.

Discord.

361 Hard by the gates of hell her dwelling is,
There where as all the plagues and harmes abound,
Which punish wicked men that walke amis.
It is a darkesome delue, far vnder ground,
And thornes which barren brookes inuirond round:
That none the same may easily out win,
Yet many waies to enter may be found,
But none to issue forth when one is in,
For Discord harder is to end then to begin.
Ed. Spencer.
Ate, mother of debate
And all dissention which doth daily grow
Amongst fraile men, that many a publike state
And many a priuate oft it doth orerunne.

Idem.

He knew her weed of sundry hew,
Patched with infinit vnequall lists,
Her skin in sundry naked places view,
At diuers rents and cuts he may that lists:
Her haire was gray, and red, and black and blew,
And hard and soft, in laces some she twists:
Some hangeth downe, vpright some standeth staring,
As if each haire with other had bene squaring.
Her lap was full of writs and of citations,
Of processes, of actions, and arrests,
Of bills, of answeres, and of replications,
Greeuing the simple sort with great vexations.
She had resorting to her as her guests
Attending on her circuits and her iournies,
Suters and Clarkes, Lawiers, and Atturnies.

S. I. Harr. Transl.

Her face most foule and filthy was to see,
With squinted eyes contrariwise intended:
And loathly mouth'd, vnmeet a mouth to bee.
That nought but gall and venome comprehended,
And wicked words that God and man offended.
Her lying tongue was in two parts diuided,
And both the parts did speak, and both contended:
And as her tongue so was her heart descided.
That neuer thought on them, but doubly still was guided.

Ed. Spencer.

All like as drops ingender mightie flouds,
And little seeds sprout forth great leaues and buds:
Euen so small strifes if they be suffered runne,
Breed wrath and warre, and death ere they be donne.

M. of Magist.

Concord in kingdomes is great assurance,
And royall fame lies do neuer fall:
But where discord doth lead the doubtfull dance,
With busie brawles, and termes of variance,
Where malice minstrell is, the pipe ill report,
The mask mischiefe, and so doth end the sport.

Idem.
367 Fire-brand of hell first tinde in Phlegeton,
By thousand furies, and from thence outthrowne
Into this world, to worke confusion,
And set it all on fire by force vnknowne,
Is wicked discord; whose small sparkes once blowne,
None but a God or godlike man can slake:
Such as was Orpheus, that when strife was growne
Amongst those famous Imps of Greece, did take
His siluer harp in hand, & shortly friends them make.

Ed. Spencer.

368 O cruell discord, food of deadly hate,
O mortall corsiue to a common-weale:
Death-lingring consumption to a state,
A poysioned sore that neuer salue could heale.
O foule contagion, deadly killing feuer,
Infesting oft, but to be cured neuer.

M. Drayton.

369 A state diuided, cannot firmly stand:

p. 67 Two Kings within one realm could neuer rest. T. Kyd.

Dissimilation.

370 Fierce lightening from her eies
Did set on fier faire Heroes sacrifice:
Which was her torne robe and inforced haire,
And the bright flame became a maid most faire
For her aspect; her tresses were of wire,
Knit like a net, where harts all set on fire,
Struggled in pants and could not get releast:
Her armes were all with golden pincers drest,
And twentie fashioned knots, pullies and brakes,
And all her body girdled with printed snakes.
Her downe parts in a scorpion taile combinde,
Freckled with twenty colours piedwings shinde
Out of her shoulders; cloth did neuer die,
Nor sweeter colours euer viewed eie.
In scorching Turkey, Cares, Tartarie:
Then shinde about this spirit notorious,
Nor was Arachnes web so glorious.
Of lightning and of shreds she was begot,
More hold in base dissemblers is there not.
Her name was Eronusis.

G. Chapman.
The colours of dissemblance and deceit,
Were died deep in graine, to seeme like truth.
            Ed. Spencer.

Better a wretch then a dissembler.
            E. Gilpin.

Commonly in dissimulations
Th' excesse of glauering doth guile detect,
Reason refuseth falshood to direct.
The will therefore for feare of being spied,
Exceedeth meane, because it wanteth guide.
            M. of M.

Commonly all that counterfeit
In any thing, exceed the naturall meane,
And that for feare of failing in their feat.
            Idem.

The louely lookes, the sighes that storme so sore,
The due of deep dissembling doublenesse:
These may attempt, but are of power no more,
Where beautie leans to wit and soothfastnesse.
            D. Lodge.

Who hath to doo
With deep dissemblers, must dissemble too.
            Ch. Middleton.

Begin where lightnesse wil, in shame it ends.
            G. Chapman.

The End doth alwaies proue the fact,
By End we judge the meaning of the act.
            S. I. H. Transl.

Begin where lightnesse wil, in shame it ends.

Thus whilst he laid his head vpon her lap,
She in a fiery mantle doth him wrap:
And carries him vp from his lumpish mould,
Into the skies whereas he might behold
Th'earth in perfect roundnesse of a ball,
Exceeding globes most artificial.
Which in a fixed point nature disposed,
And with the sundry elements inclosed.
Which as the Center, permanent doth stay,
When as the skies in their diurnall sway:
Strongly maintaine the euerturning course,
Forced alone by their first mouers source.
Where he beholds the aiery regions,
Whereas the clouds and strange impressions
Maintaind by coldnesse often do appeare:
And by the highest region of the aire
Vnto the clearest element of fire,
Which to her siluer footstoole doth appeere.

M. Drayton.

380 The Moone is darkned to all creatures eies,
Whilst in the shadow of the earth she lies:
For that the earth of nature cold and drie,
A very Chaos of obscuritie:
Whose globe exceeds her compasse by degrees,
Fixed vpon her superficies.
When in his shadow she doth hap to fall,
Doth cause her darknes to be generall.

Idem.

381 Beares all her sonnes and daughters in one wombe,
She Europes, Ameriques, Affriques, Asians toombe.

Idem.

382 Earth cannot comprehend
The secret depths of iudgements all diuine,
Where is no ground beginning, midst nor fine.

I. Syluester. Transl.

383 O trustlesse state of earthly things, and slipper hope
Of mortall men, that swinke and worke for nought:
And shooting wide, doth misse the marked scope.
Now haue I turnd (a lesson dearly bought)
That nis on earth assurance to be sought.

Ed. Spencer.

384 A narrow roome our glory vaine vnties,
A little circle doth our pride containe:
Earth like an Ile amid the water lies,
Which sea sometime is cald, sometime the maine.
Yet nought therein resounds a name so great,
It's but a lake, a pond, a marish street.

Ed. Fairfax. Transl.

385 Our mother earth nere glories in her frute,
Till by the sunne clad in her tinsell sute:
Nor doth she euer stare him in the face,
Till in her glorious armes she him imbrace.
OF OVR ENGLISH POETS.

Which proues she hath a soule, sence, and delight,
Of generation, feeling, appetite.

M. Drayton.

386 To know our selues to come of humane birth,
These sad afflictions crosse vs here on earth.
A taske imposde by heauens eternall lawe,
To keepe our rude rebellions well in awe.

M. Drayton.

〈Enuie.〉

387 Next vnto him, malicious Enuie rode,
Vpon a rauenous Wolfe, and still did chawe
Betweene his cankred teeth a venomous tode,
That all the poysnon ranne about his iawe.
But inwardly he chawed his owne mawe
At neighbours wealth, that made him euer sad,
For death it was when any good he sawe,
And wept, that cause of weeping none he had,
But when he heard of harme, he waxed wondrous glad.

Ed. Spencer.

388 The other held a snake with venome fraught,
On which she fed and gnawed hungerly:
As if that long she had not eaten ought,
That round about the iawes we might discry
The bloody gore, and poysnon dropping loathsomly.
Her name was Enuie, knowne well thereby,
Whose nature is to greeue and grudge at all
That she sees done praise worthily:
Whose sight to her is greatest crosse may fall,
And vexeth so, that makes her eate her gall:
For when she wanteth other thing to eate,
She feedes on her owne maw vnnaturall.
And of her owne foule entrailes make her meate,
Meate fit for such a monsters monstrous diet.

Idem.

389 I chaunced on a monster of a man,
With health heart sicke, sterued with store of foode,
With riches poore, with beautie pale and wan,
Wretched with happinesse, euil with good.
One eye did enuie at the th’other eie:
Because the other enuied more then hee,
His hands did fight for the first injurie,
So Enuie enuied, enuide to be.
And as he went, his tender foote was sore,
And enuide at the foote that went before.

_Th. Bastard._

390 This monster honors hurt, is like the curre
That barkes at strangers comming at the durre.
But sparing alwaies those are to her knowne,
To them most gentle, to the others throwne.

391 This monster als is like a rauing cloude,
Which threatens alwaies kindly _Vulcan_ loude
To smore and drowne him with her powring raine,
Yet force of fire repels his force againe.

_K. of S._

392 Oft malice makes the mind to shed the boyled brine,
And enuies humor oft vnlades, by conduits of the eine.

_T. W._

393 Enuy liues with vs whilst our selues suruiue,
But when we die, it is no more aliue.

_Ch. Fitz Ieffry._

394 The knottie Oake and wainscot old,
Within doth cate the silly worme,
Euen so a mind in enuy cold,
Alwaies within it selfe doth burne.

_Idem._

395 Each sence may common subiects comprehend,
Things excellent the sensitiue confound:
The eye with light and colours may contend:
The eare endure the note of common sound:
Both faile, when glorious beames and strokes abound:
So Enuy that at meanest things beares spight,
Stands mute at view of vnexspected height.

_Th. Storer._

396 — — — Enuy harboureth most in feeblest brest.

_S. Phil. Sidney._

397 Fell enuies cloud, still dimmeth vertues ray.

_Ed. Spencer._

398 Foule enuie, thou the partiall iudge of right,
Sonne of deceit, borne of that harlot hate:
Nursed in hell, a vile and vgly sprite,
Feeding on slander, cherisht with debate,
Neuer contented with thine owne estate:
Deeming alike, the wicked and the good,
Whose words be gall, whose actions end in blood.

_M. Drayton._

399 Enuie doth cease, wanting to feede vpon.

_Idem._
Like as the poyze that would the palme reprosse
Doth cause the bowes spread larger round about:
So spite and enuie causeth glory sprout,
And aye the more the top is ouertroad,
The deeper doth the same roote spread abroad.

Sicilian

Tyrants yet did never finde
Then Enuie, greater torment of the minde.

Our dayes are stampt in Enuies mint,
And this our age cast in the Iron mold,
Our hearts are hew'd out of Cancasean flint,
And two leau'd plates of brasse our brest enfold,
Hate waxeth yoong, the world thus waxing old,
And best we like them, that do vs loue the least,
And least we loue them, whom we should like best.

Ch. Fitz Geoffrey.

Error.

His glistening armour made
A little glooming light, much like a shade:
By which she saw the vgly monster plaine,
Halfe like a serpent, horribly displaied,
But th'other halfe did womans shape retaine,
Most loathsome, filthy, foule, and full of vile disdaine.
And as she lay vpon the dyrtie ground,
Her huge long taile, her den all ouerspred,
Yet was in knots, and many bouts vpwound:
Pointed with mortall sting: of her there bred
A thousand yoong ones, which she daily fed,
Sucking vpion her poysoned dugges, each one
Of sundrie shapes, yet all ill fauoured.
Soone as the vncouth light vpon them shone,
Into her mouth they crept, and suddenly were gone.

To erre is proper vnto men, and but brutish to persist.

Errors are no errors, but by fate,
For oft the euent makes foule faults fortunate.

Errors left vnpunisht, are profest,
And being not defended, are opprest.

Ch. Middleton.
THE CHOYSEST FLOWVERS

407 To heare good counsell, error neuer loues.
   D. Lodge.

408    --- Errors are hardly moued,
   That loue doth breed in an vnadvised brest.
   S. I. H. Transl.

409 A stony coldnesse hath benumbde the sence,
   And liuely spirits of each liuing wight,
   And dim’d with darknesse their intelligence,
   Darkenes more then Cymerians day by night,
   And monsters Error flying in the aire,
   Hath mar’d the face of all that seemeth faire.
   Ed. Spencer.

Faith.

410    --- Fidelia

Like sunny beames threw forth her christall face,
   That could haue mazde the rar’st beholders sight,
   And round about her head did shine like heauens light
   She was arrayed all in Lilly white,
   And in her right hand bare a Cup of Gold,
   With wine and water fill’d vp to the height.
   In which a serpent did himselfe infold,
   That horror made to all that did behold,
   But she nowhite did change her constant minde.
   And in her other hand, she full did hold,
   A booke that was both signd and seald with bloud.
   Ed. Spencer.

411 Faith sits triumphant on a coach of gold,

Of Tuballs worke, where costly Saphires shine,
   Rich Diamonds, and many Rubies fine,
   And if ought else, the worke more costly hold,
   This glorious chariots rowling wheeles are like
   The holy wheeles the great Ezechiel sawe,
   For owne selfe spirit, selfe winde and will doth drawe,
   Their restesse courses equall both alike,
   The bird that led the Romaine standers out
   The bird that fixed can oppose his eies,
   Against the greatest light in all the skies,
   High through the ayre drawes this rich Coach about.
   Faith flaunts it not in siluer nor in gold.
   Nor precious scarlet of the Tyrian die:
   Nor paints her face to hide deformitie,
   But as she is, she doth her selfe vnfolde,
   Her body that all bodies doth disgrace,
OF OUR ENGLISH POETS.

Like 

Like *Iunoes* bird is full of watching eies,
Whose holy glaunces pierce the loftie skies,
Pierce the hie heauens, and see God face to face.  
She hath great store of flowing tongues to praise
The Lord of hoastes : she hath most mightie wings,
(Passing the swiftnes of all mortall things)
That in a moment vp to heauen her raise,
Her glorious head is compast with a crowne
Nor made of Oliue, pine, or Lawrell bowe,
Nor Parsly wreath which Græcians did allowe.
Th'olympian gaimes for signalls of renowne,
But of fresh Roses pluckt from honours tree,
That neuer shrinke for winters chilling frost,
Nor wither not when *Titan* hotely tostes,
But by the Lord for euer watered bee.

*I. Syl. Transl.*

412 Faith friendly porter of heauens Christall hold,
Conduct vs straight before the throne of gold :
Of Gods great grace, there prostrate on her knee,
Doth praier speake in name of all the three.

*I. S. Transl.*

413 *What was the world before the world ? or God ere he was God ?*
*Why this he did, or doth not that, this biddë or forbod :*
*I dare not thinke, or arrogate such misteries divine,*
*Faith with her wits significant suffice these wits of mine :*
*To love God and our neighbours as our selfe is all in fine.*

W. Warner.

414 Drawe thy forces all vnto thy hart,
The strongest fortresse of this earthly part :
And on these three, let thy assurance lie,
On faith, hope, and humilitie.

M. Drayton.

415 Faith is thy Fort, thy shield, thy stronger aide,
Neuer controll'd, nere yeelded, ne dismaide :
Which doth dilate, vnfold, foretell, expresseth,
Which giues rewards, inuesteth and possesseth.

*Idem.*

416 Faith hath not onely power on things terrene
Both hie, and lowe, but oftentimes doth force
Gods iustice too, and sometimes seemes perforce,
Gods purposes to change and alter cleane.

*I. Syl.*

417 ---- The hardest things faith makes most possible.

*Idem.*
Euen the faithfull flocks are like the ground,
That for good fruite, with weedes will still abound:
If that the share and coulter idle lie,
That riues the share, and rootes the brambles bie.

Th. Hudson. Transl.

Adde faith vnto your force, and be not faint.

Ed. Spencer:

Onely faith doth iustifie say we, of Gods free grace,
By Christ, nor faith is idle, but doth charitie embrace.

W. Warner.

Fame.

A monster swifter none is vnder sunne.
Encreasing as in waters we discie,
The circles small of nothing that begin,
Which at the length, vnto such breadth do come,
That of a drop which from the skies do fall,
The circles spread, and hide the waters all.
So Fame in flight encreasing more and more,
For at the first, she is not scarcely knowne,
But by and by she flits from shore to shore,
To clouds from th'earth, her stature straight is growne
There whatsoeuer by her trumpe is blowne,
The sound that both by sea and land out-flies,
Rebounds againe, and verberates the skies:
They say, the earth that first the Giants bred,
For anger that the Gods did them dispatch,
Brought forth this sister of those monsters dead,
Full light of foote, swift wings, the winds to catch,
Such monster erst did nature neuer hatch.
As many plumes she hath as top to toe,
So many eyes them vnderneath or moe:
And tongues do speake: so many eares do harke,
By night tweene heauen she flies and earthly shade,
And shreaking takes no quiet sleepe by darke,
On houses roofes, or towers as keeper made,
She sits by day, and cities threatens to inuade,
And as she tells what things she sees by view,
She rather shewes that's fained false, then true,

I. H. Mir. of M.

Fame in a stoale of purple set with eies,
And eares, and tongues, caried a golden booke,
Vpon the couer, this I sawe engrau'd.

Pauci quos æquus amauit
OF OVR ENGLISH POETS.

Iupiter, aut ardeus cæruit ad aethera virtus
Dios geniti. G. Peele.

423 Fame with golden wings aloft doth flie,
Above the reach of ruinous decay,
And with braue plumes doth beate the ayrie skie,
Admir'd of base borne men, from far away.
   Ed. Spencer.

424 The Brazen Trompe of Iron winged fame,
That mingleth truth with forged lies.
   E. Fairfax. Transl.

425 Then came they to the foule and loathsome lake,
Darke, deepe, and mirie, of a dreadfull hue,
Where was the aged man that neuer stinted
To carrie bundles of the names imprinted.
This was the man, whom (as I told before)
Nature and custome so swift of foote had made,
He neuer rested, but ran euermore.
And with his comming he did use this trade:
A heape of names within his cloake he bare,
And in the River did them all vnlaide:
Or to (say truth) away he cast them all,
Into this streame which Læthe we do call.
This prodigall old wretch no sooner came
Vnto this cursed riuers barren banke,
But desparately without all feare of blame,
Or caring to deserue reward or thanke,
He hurl'd therein full many a precious name,
Where millions soone into the bottome sanke:
Hardly in every thousand one was found,
That was not in the gulfne quite lost and dround:
Yet all about great store of birds there flew,
As vultures, carren crowes, and chattering pies,
And many moe of sundrie kinds and hew,
Making leaude harmonie with their loude cries,
These when the carelesse wretch the treasure threw
Into the streame, did all they could devise,
What with their tallents some, and some with beake
To saue these names, but find themselues too weake.
For euer as they thought themselves to raise,
To beare away those names of good renowne,
The waight of them, so heauie downward waies,
They in the streame were driuen to cast them downe.
Onely two swans sustain'd so great a paize
In spight of him that sought them all to drowne,
These two did still take vp whose names they list,
And bare them safe away, and neuer mist.
Sometime all vnder the foule lake they diued,
And tooke vp some that were with water couered:
And those that seem’d condemned, they repriued.
And often as about the banke they houered,
They caught them, ere they to the streame arriued,
Then went they with the names they had recovered,
Vp to a hill that stood the water nie,
On which a stately Church was built on hie.
This place is sacred to immortall fame,
And euermore a Nimph stands at the gate,
Whether they early come, or whether late.
Then all about the Church she hang’d the same,
Before that sacred Image in such rate,
As they might then well be assur’d for euer,
Spight of that wretch, in safetie to perseuer.

S. I. Harr. Transl.

426 Fame on his right hand in a roabe of gold,
Whose stately traine, Time as her page did beare:
On which for rich imbroydery was enrold,
The deeds of all the Worthies euer were:
So strongly wrought as wrong could not impaire,
Whose large memorialls she did still reherse,
In Poets man-immortallizing verse.
Two tablets on her goodly brest she bore,
The one of Christall, the other Ebonie,
Engrau’d with names of all that liu’d before
That; the faire booke of heauenly memorie:
Th’other, the base scrowle of Infamie.
One stufft with Poets, Saints, and Conquerors,
Th’other, with Atheists, Tyrants, Vsureres,
And in her word appeared as a wonder,
Her daring force, and neuer failing might:
Which softly spake farre off, as’t were a thunder,
And round about the world would take their flight,
And bring the most obscured things to light.
That still the farther off, the greater still,
Did euer sound our good, or make our ill.

M. Drayton.

427 Her dwelling is betwixt the earth and skies,
Her Turret vnto heauen her top vpreares:
The windowes made of Lynceus piercing eies,
OF OVR ENGLISH POETS.

And all the walles be made of daintiest eares,
Where every thing that's done in earth appeares. 5
No word is whispered in this vaultie round,
But in her pallace straitwaies it doth sound:
The rafters, trumpets which do rend the aire,
Sounding aloud each name that thither comes.  

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The chinkes like tongues of all things talking heere,
And all things past, in memorie do beare.
The doores vnlocke with euery word man saith,
And opens wide with euery little breath.
It's hung about with armes and conquering spoiles,
The pillers which support the rooife of this,
Are trophies grauen with Herculean toiles.
The rooife of garlands, crownes, and ensignes is:
In midst of which a Christall Pyramis,
All ouer caru'd with men of most renowne,
Whose base is her faire chaire, the spire her crowne.

Idem.

--- Fame

Refuge of hope, the harbinger of truth,
Hand-mayd of heauen, vertues skilfull guide,
The life of life, the ages springing youth:
Tryumph of ioy, eternities faire bride,
The virgins glory, and the martyrs pride.
The courages immortall raising fire,
The very height to which great thoughts aspire:
The staire by which men to the starres do clime:
The minds first mouer greatnes to expresse,
Faiths armour, and the vanquisher of time.
A pleasant sweet against deaths bitternesse,
The hie reward which doth all labours blesse:
The studie which doth heavenly things impart,
The ioy amidst the tedious waies of art.
Learnings greene lawrell, Justice glorious throne,
The Muses chariot, memories true food:
The Poets life, the gods companion,
The fire-reuiving Phænix sun-nurst brood.
The spirits eternall image, honours good.
The Balsamum which cures the soldiers scarres,
The world, discouering seamens happy starres.

Idem.

21 A loftie subiect of it selfe doth bring,
Graue words and waightie, of it selfe diuine:
And makes the authors holy honour shine.
If ye would after ashes liue, beware:
To do like Erostrate, who burnt the faire
Ephesian Temple, or to win a name
To make of brasse a cruell calfe vntame.  K. of S.

Whose waight consists in nothing but her name,
Is swifter then the wind, whose tardy plumes
Are reeking water, and dull earthly fumes.

Ch. Marlowe.

Fame (whereof the world seemes to make such choyce)
Is but an Eccho and an idle voyce.

S. Daniell.

Vnto this Hydra are we subiect still,
Who dares to speake, not caring good or ill.

Better it is without renowne to be,
Then be renownd for vile iniquitie.

K. of K.

Fame the queene of immortalitie.

Ch. Fitz Jeffrey.

Death hath no dart to slay deserved Fame.

Ch. Fitz.

This iealous monster hath a thousand eies,
Her aery body hath a thousand wings:
Now on the earth, now vp to heauen she flies.
And here and there with every wind she flings:
Nothing so secret but to her appeareth,
And apt to credit every thing she heareth.
Foule babbling, tell tale, secrets soone bewraier,
The aire bred Eccho, the speaker of lies:
Shrill-sounding trompet, truths vnkind betraier.
False larum-bell, awaking dead mens eies.
Fond pratling parrat telling all thou hearest,
Oft furthest off, when as thou shouldst be nearest.

M. Drayton.

The path is set with danger, leads to fame,
When Minos did the Grecians flight denie,
He made him wings and mounted through the skie.

Idem.

Still fame wil grow if once abroad it flie,
Whether it be a troth, or be a lie.

Idem.

Fame doth explore what lies most secret hidden,
Entring the closet of the pallace dweller,
A broad remeuling what is forbidden,
Of truth and falshood both an equall teller,
Tis not a guard can serue for to expell her:
The sword of justice cannot cut her wings,
Nor stoppe her mouth from vttering secret things.

S. Daniell.

Celestial goddess ever-living fame,
Mineruæs daughter by faire Maias sonne,
Of all th'inhabitants of heauens faire frame:
Most highly honored since the world begunne,
And shall be till the fatall glasse be runne.
Soules sweet receit, the healths restoratiue:
Hearts cordiall, the minds preseriatiue.
Goddesse of thoughts, muse animating appetite,
Aulter of honour, simple of renowne,
Shrine of devotion, yeelding art her merite:
Lifes richest treasure, vertues gorgious gowne,
Heauens best abilliment, Ariadnes crowne.
The Cynosura of the purest thought,
Faire Helice, by whom the heart is taught.

Ch. Fitz Jeffrey.

Famine.

A grisly shape of Famine might we see,
With greedy lookes and gaping mouth that cride
And would torment as she should there haue dide:
Her body thin and bare as any bone,
Whereunto was left nought but the case alone:
And that alas was gnawne on euery where,
All full of holes, that I ne mought refraine
From teares to see how she her armes could teare,
And with her teeth gnash on her bones in vaine,
When all for nought she faine would so sustaine
Her staruen corps, that rather seem'd a shade,
Then any substance of a creature made.
Great was her force, whom stone walles could not stay,
Her tearing nayles snatching at all she sawe:
With gaping iawes, that by no meanes ymay
Be satisfied from hunger of her mawe,
But eates her selfe, as she that hath no lawe:
Gnawing alas her carkas all in vaine,
While you may count each sinew, bone and vaine:
On her, while we thus firmly fixt our eies,
That bled for ruth of such a dreary sight,
Lo suddenly she shriekte in so huge wise,
As made hell gates to shiner with the might:
Where with a dart we sawe how it did light
Right on his brest, and therewithall pale death
Enthrilling it, to reaue her of her breath.

M. Sackuile.

442 Meane cates are welcome still to hungry guests.

B. Ioh.

Fancie.

443 Fancie we feele includes all passions might.

S. Phil. Sydney.

444 Fancie by kind, with reason striueth still.

Th. Watson.

--- Vid. loue

Fate.

445 What God hath said, that cannot but ensue,
Though all the world would haue it ouerthrowne:
When men suppose by fetches of their owne
To flie their Fate, they further on the same,
Like blasts of winde, which oft reuine the flame.

M. of M.

446 The heauens do rule in their continuall course,
That yeelds to Fate, that doth not yeeld to force.

M. Drayton.

447 Chaunce is vncertaine, fortune double faced.

Ed. Fairfax. Transl.

448 --- Demogorgon ruler of the Fates.

R. Greene.

449 --- The Fates can make
Waie for themselues, their purpose to pertake.

Ed. Spencer.

450 --- What the Fates do once decree,
Not all the gods can chaunge, nor Ioue himself can free.

Idem.

451 --- The lawes of Fate
Being graun in steele, must stand inuiolate.

Th. Dekkar.

452 Who can escape what his owne Fate hath wrought,
The work of heauens wil, surpass all humane thought.

Ed. Spencer.
453  Who can deceiue his destenie?
    Or weene by warning to auoid his Fate?
That when he sleepes in more securitie
And safest seemes, him soonest doth amate,
And findeth due effect, or soone or late
So feeble is the power of fleshly arme.  

454  Indeed the Fates are firme,
    And may not shrinke though all the word do shake:
Yet ought mens good endeuours them confirme,
    And guide the heauenly causes to their cōstant terme.

455  Each man they say his Fate hath in his hands,
    And what he makes or marres to leese or saue,
Of good or euil, is euene selfe do, selfe haue.

456  Our Fate is not preuented though fore-knowne,
    For that must hap decreed by heauenly powers,
Who worke our fall, yet make the fault still ours.

457  Fate keeps in eternall darke our fortunes hidden,
    And ere they come to know them, tis forbidden.

458  All men are men in ignorance of Fate,
    To alter chance, exceedeth humane state.

459  The heauens do rule in their continuall course,
    That yeelds to Fate, that doth not yeeld to force.

460  Feare.

461  Feare all arm'd from top to toe,
    Yet thought himselfe not safe enough thereby,
But fear'd each shadow moving too and fro,
And his owne armes whom glistering he did spie,
Or clashing heard, he fast away did flie
As ashes pale of hew, and winglie heeld,
And euermore on danger fixt his eie,
Gainst whom he alwaiies bent a brazen sheeld,
Which his right hand vnarm'd faithfully did weeld.
462 Who so for fickle feare from vertue shrinkes,
    Shall in his life imbrace no worthy thing,
    No mortall man the cup of suretie drinkes.
  S. Phil. Sid.

463 Feare is more paine then is the paine it feares,
    Disarming humane minds of natuie might :
    Where each conceit an ugly figure beares,
    Which were not euil, well viewd in reasons light.
  Idem.

464 The gift being great, the feare doth still exceed,
    And extreame feare can neither fight nor flie,
    But cowardlike with trembling terror die.
  W. Shakespeare.

465 The feare of ill, exceeds the ill we feare.
  Ed. Fairfax. Transl:

466 Feare lendeth wings to aged folke to flie,
    And made them mount to places that were hie.
    Feare made the wofull child to waile and weepe,
    For want of speed, on foote and hands to creepe.
  Th. Hudson. Transl.

467 Feare in a fearefull heart, frets more then plagues that he
    A. Fraunce.

468 Feare that is wiser then the truth doth ill.
  S. D.

469 Feare casts too deepe, and neuer is too wise.
  Idem.

470 In vaine with terror is he fortified,
    That is not guarded with firme loue beside.
  Idem.

471 A fearefull thing to tumble from a throne.
  M. Drayton.

472 Where crowned might, & crossed right so near togither dwel
    Behoues that forrest flying feare whereof the Foxe doth tel,
    Our factious Lancaster & Yorke, therof could witnes wel.
  VV. Warner.

473 Thunder affrights the Infants in the schooles,
    And threatnings are the conquerors of fooles.
  I. Markham.

474 Whom feare constraines to praise their Princes deeds,
    That feare eternall, hatred in them feeds.
  R. Greene.

475 Feare misinterprets things, each angury
    The worser way he fondly doth imply.
Weaknes is false, and faith in cowards rare,
Feare findes out shifts, timitidie is subtil.
S. Daniell.

Tis incident to those whom many feare,
Many to them more greeuous hate to beare.
M. Drayton.

He whom all men feare,
Feareth all men euery where:
(Hate inforcing them thereto)
Maketh many vndertake
Many things they would not do.
Th. Kyd.

The only good that growes of passed feare,
Is to be wise, and ware of like againe.
Ed. Spencer.

A man to feare a womans moodie eire,
Makes reason lie a slaue to seruile feare.
S. Ph. Sydney.

Nothing scene fearefull, we the most should feare,
Great amistes rise before the greatest raine:
The water deep'st, where we least murmure heare,
In fairest Cups men temper deadliest baine.
The nearer night, the ayre more cleare and still,
The nearer to one deaths, least fearing ill.
M. Drayton.

Bloodlesse, trustlesse, witlesse feare,
That like an Aspen tree, trembles each where,
She leads blacke terror, and blacke clownish shame,
And drowsie sloth that counterfeiteth lame,
With snailelike motion measuring the ground.
Foule sluggish drone, barren (but sinne to breed)
Diseased begger, steru'd with wilfull need.
I. S. Transl.

The feare of euill doth affright vs more,
Then th'euill it selfe, though it seeme nere so sore.

Fortitude.

Rich buskind Seneca, that did declaime
And first in Rome our tragicke pompe compile,
Saith Fortitude is that, which in extreame,
And certaine hazard all base feare exile.
It guides saith he, the noble minde from farre,
Through frost and fire, to conquer honours warre.
I. Markham.
485 Honey tong'd Tully Marmaid of our eares,
Affirmes, no force can force true Fortitude:
It with out bodies no communion bearers.
The soule and spirit, soly it doth include.
It is that part of honestie, which reares
The heart to heauen, and euer doth obtrude,
Faint feare and doubt, still taking his delight
In perills, which exceed all perils might.
Patience, perseuerance, greatnes, and strong trust,
These Pages are to Fortitude their King:
Patience that suffers, and esteemeth iust,
What euer we for vertue fortunes brine.
Perseuerance holds constant what we must,
Greatnes that effects the guilded thing,
And armed trust which neuer can dispaire,
And hopes good happe how ever fatall deare.

   Idem.

486 The man that hath of Fortitude and might,
And thereto hath a Kingdome voyd withall,
Except he also guide himselfe aright,
His power and strength preuaileth but a small,
He cannot scape at length, an haplesse fall.

   I. H. M. of M.

487 The Romaine Sergius hauing lost his hand,
Slew with one hand foure in a single fight,
A thing all reason euer did withstand,
But that bright Fortitude spreads forth her light.

   Pompey by shore held from th'Italian Land,
   And all his saylors quaking in his sight,
First hoysed sailes, and cried amidst the strife,
Ther's need I goe, no need to saue my life.

   I. Markeham.

488 Force without wisedome, is of little worth.

   G. Gascoigne.

489 Greater force there needs to maintain wrög the right.

   Ed. Spencer.

490 Agis that guilt the Lacedemon streete,
Entending one day battaile with his foes,
By counsell was repeld as thing vnmeetee,
The enemie being ten to one in shoes,
But he replied, tis needfull that his feete
With many heads, should lead to many blowes.
And one being good, an armie is for ten:
Foes to Religion, and knowne naughtie men,
OF OVR ENGLISH POETS.

To him that told *Dineceus* how his foes
Couered the sunne with darts and armed speares
He made replie, thy newes is joy in woes,
Wee'le in the shadow fight, and conquer foes.

*I. Markham.*

491- As to loue, the life for vertues flame,
Is the iust act of a true noble will :
So to contemne it, and her hopes exclude
Is basenesse, rashnesse, and no Fortitude.

*Idem.*

492 Rash *Isadas* the Lacedemon Lord,
That naked fought against the Theban power,
Although they chain'd his valour by a cord,
Yet was he finde for rashnes in that hower.
And those which most his carelesse praise afford,
Did most condemne what folly did deuoure :
For in attempting, provesse is not ment,
But wisely doing what we do attempt.

*Idem.*

**Felicitie.**

493 O had Felicitie feeling of woe ?
Or could on meane but moderately feede ?
Or would looke downe the way that he must goe ?
Or could abstaine from what diseases breede ?
To stop the wound before to death it bleede ?
Warre should not fill Kings pallaces with mone,
Nor perill come, when tis least thought vpon.

*M. Drayton.*

**Folly. Fooles.**

494 Folly in youth is sinne, in age is madness.

*S. Daniel.*

495 A greater signe of Folly is not showne,
Then trusting others force, distrust our owne :

*S. I. Harr. Transl.*

496- Wicked men repine their sinnes to heare,
And Folly flings, if counsell touch him neare.

*D. Lodge.*

497 Faire fooles delight to be accounted wise.

*Ch. Marlowe.*

498 Fooles will find fault without the cause discerning,
And argue most of that they haue no learning.

*S. I. Harr. Transl.*
There is a method, time, and place, Which fooles observing do comence, ere wise me haue their grace.

Tis better be a foole then be a foxe, For Folly is rewarded and respected, Where subtiltie is hated and reiected.

The foolish commmons vse Obey them most, who doth them most abuse.

A wistlesse foole may euery man him gesse, That leaues the more, and takes him to the lesse.

Flatterer.

Foule leasings and vile flatterie, Two filthy blots in noble gentrie.
When as we finely soothe our owne desires, Our best conceits do proue the greatest liers.
Nere was pretence so foule, but some would flatter it, Nor any thing so pestilent, as misapplied wit.
To be officious, getteth friends, plaine dealing hated is Yet better plainly to reprooue, then fainedly to kis: We cannot also loue our friends, & Flatter their amis.
Flattery can neuer want rewards.
He twice offends, who sinne in flattery beares, Yet euery houre he dies, who euer feares.
The Lords & Ladies ouerrent, and cunningly the fine, The Parasite doth ouerreach, and bears away the gain.
Yee sonnes of craft bearing as many faces, As Proteus, takes among the marine places, And force your natures all the best you can, To counterfeit the grace of some great man Chamelion like, who takes him in each hew, Of blacke or white, or yellow, greene, or blew, That comes him next, so you that finde the fashion To hurt the poore, with many a great taxation,
OF OVR ENGLISH POETS.

You that do prease to haue the princes eare,
To make your names in provinces appeare, 10
Ye subtill Thurins sell your furnish winde
To wicked wights, whose sences ye do blinde.

Th. Hudson. Transl.

511 Time fawning spaniels, Mermaids on the earth,
Trencher fed flies.
Base Parasites, these elowe-rubbing mates,
A plague to all lasciuious wanton states:
O filthy monkies, vile and beastly kind,
Foule prating Parrats, birds of Harpy brood,
A corasiue to euery noble minde.
Vipers that sucke your mothers dearest blood:
Mishapen monster, worst of any creature,
A foe to all, an enemie to nature.

M. Drayton.

512 Fortune as blinde as he whom she doth lead,
Her feature chaung'd each minute of the houre,
Her riggish feete fantastickly would tread:
Now would she smile, and suddenly would lowre,
And with one breath, her words are sweete and sour.

Vpon her foes she amorously doth glaunce,
And on her followers coyly looke as kaunce,
About her necke (it seem'd as for a chaine)
Some Princes crownes and broken scepters hung.
Vpon her arme a lazie youth did leane,
Which scornfully vnto the ground she flung,
And with a wanton grace passing alone,
Great bags of gold from out her bosome drew,
And to base Pesants and fond Idiots threw.

A duskie vale which hid her sightlesse-eies
Like clouds, which couer our vncertaine liues,
Painted about with bloodie Tragedies,
Foolees wearing crowns and wise men clog'd in giues.
Now how she giues againe, how she depruiues:

In this blacke map this she her might discouers,
In Camps and Courts, on soouldiers, and on louers.

M. Drayton.

513 A hap, a chaunce, a casuall euent,
The vulgars Idoll, and a childish terror:
A what man will, a silly accident
The maske of blindnesse, and disguise of error,
Natures vile nickname, follies foolish mirror:
A terme, a by-word, by tradition learn’d,
A hearsay, nothing not to be discern’d,
A wanton feare, a silly Infants dreame,
A vaine illusion, a meere fantasie:
A seeming shade, a lunaticke mans dreame.
A fond Aenigma, a flat heresie.
Imaginations doting emperie.
A folly in it selfe, it one selfe loathing,
A thing that would be, and yet can be nothing.
Disease of time, ambitions concubine:
A minde intrancing snare, a slippery yce,
The bait of death, destructions heady wine.
Vaine-glories patron, the fooles paradise.
Fond hope wherewith confusion doth intice.
A vile seducing fiend, which haunts men still,
To loose them in the errors of their will.

Idem.

O fortune the great Amorite of kings,
Opinions breath, thou Epicurian aire:
Inuention of mans soule, falsest of things;
A step beyond our iudgement, and a staire
Higher then men can reach with reasons wings.
Thou blindfold Archeresse, thou that wilt not heare:
Thou foe to persons, manners, times and all,
That raisest worthlesse, while the worthiest fall.

I. Markham.

Ah fortune, nurse of foolses, poysone of hope,
Fuell of vaine desires, deserts destruction.
Supposed soueraigne, through our vaine construction.
Princes of Paganisme, roote of impietie,
Diuell on earth, masked in pietie.
Scorne of the learned, follies elder scholler,
Bastard of time, begot by vaine opinion:
Against thy power, a peeuish proud resister.
Mother of lies, and witnesse of illusion:
Lampe of vaine-glory, double faced shroe,
Who smiles at first, succesfull, ends in woe.

D. Lodge.

Who wins her grace, must with atchiuements wo her,
As she is blind, so neuer had she eares,
Nor must with puling eloquence go to her:
She vnderstands not sighes, she heares not praiers.
Flattered she flies; controld she euer feares.
OF OVR ENGLISH POETS.

And though a while she nicely do forsake it,
She is a woman, and at length will take it.
Nor euer let him dreame once of a crowne,
For one bad cast that will giue vp his game,
And though by ill hap he be ouerthrowne,
Yet let him manage her till she be tame.

M. Drayton.

517 Fortune the folly is, and plague of those
Which to the world their wretched will dispose.

M. of M.

518 All flesh is fraile and full of sicklenesse,
Subiect to fortunes charme, still changing new,
What haps to day to me, to morrow may to you.

Ed. Spencer.

519 Fortune the foe to famous chieuisance,
Sildome or neuer yeelds to vertue aide :
But in her way throwes mischiefe and mischance,
Whereby her course is stopt, and passage laide.

Idem.

520 Mocke Gods they are, and many Gods induce,
Who fortune faine to father there abuse.

M. of M.

521 - - - - In vaine do men
The heauens of there fortunes fault accuse,
Syth they know best what is the best for them,
For they to each such fortune do diffuse,
As they do know each can most aptly vse :
For not that which men couet most is best,
Nor that thing worst which men do most refuse.
But fittest is, that all contented rest
With that they hold : each hath his fortune in his brest.

Ed. Spencer.

522 No fortune is so bad, our selues ne frame
There is no chance at all hath vs preseru'd.
There is no fate whom we haue need to blame :
There is no desteny but is deseru'd :
No lucke that leaues vs safe, or vnpreseru'd.
Let vs not then complains of fortunes skill,
For all our good descends from Gods good will,
And of our lewdnesse, springeth all our ill.

M. of M.

523 - - - - They that do dwell on fortunes call,
No sooner rise, but ready are to fall.

D. Lodge.
524 Looke how much higher fortune doth erect
The climing wight on her vnstable wheele:
So much the nigher may a man exspect
To see his head where late he sawe his heele.
    Policrates hath prou'd it in effect,
    And Dyonisius that too true did feele
Who long were luld on hie in fortunes lap:
And fell downe suddenly to great mishap.
On th'other side, the more man is oppressed
And vtterly ouerthrowne by fortunes lowre,
The sooner comes his state to be redressed,
When wheele shall turn and bring the happie howre.
Some from the Blocke haue growne to be so blessed.
Whole realmes haue bene subuerted to their powre.
As Marius and Ventidius sample is,
In former age, and Lewes of France in this.
S. I. Harr. Transl.

525     --- As the boystrous winde
Doth shake the tops of highest reared towers,
So doth the force of froward fortune strike
The wight that highest sits in haughtie state.
    G. Gascoigne.

526     --- So wills the wanton queene of chance,
That each man trace this Labyrinth of life:
With slippery steps now wrongd by fortune strange,
Now drawne by counsell from the maze of strife.
    D. Lodge.

527 We all are proud when fortune fauours vs,
As if inconstant chance were alwaies one:
Or standing now, she would continue thus,
O fooles looke backe, and see the rolling stone
Whereon she blindly lighting sets her foote,
And slightly sowes, that sildome taketh roote.
    Th. Kyd.

528 Fortune the first and last that gouernes states.
    I. Markham.

529 The blind-fold mistresse of vncertaine chaunge.
    D. Lodge.

530 The wayward lady of this wicked world.
    Idem.

531 Blind fortune faileth mighty ones, & meaner doth advaunce.
    W. Warner.
OF OVR ENGLISH POETS.

532 Blind fortune findeth none so fit to flout
   As Suresby sotts, which cast no kind of doubt.
   M. of M.

533 - - - Fortune cannot raise
   Any one aloft without some others wracke,
   Flouds drowne no fields vnlesse they finde a bracke.
   Idem.

534 Where power dwelles and riches rest,
   False fortune is a comely guest.
   E. of S.

535 Think fortune newly hatcht is fledge, & waggeth wing to flie.
   All suffer châge, our selues new born, euin then begin to die.
   VV. VVarnar.

536 The man that fortune at command will keepe,
   He must be sure he neuer let her sleepe.
   M. Drayton.

537 There neuer yet was Emperour or King,
   Could boast that he had fortune in a string.
   S. I. Harr. Transl.

538 - - - - All things to fortune are subjected,
   Chieflie in warres, that are by chaunce directed.
   Idem.

539 Wheresoeuer fortune her bountie will bestow,
   There heauen and earth must pay what she doth owe.
   M. of M.

540 The man whose thoughts to fortunes height aspires,
   Were better die then liue in lowe desires.
   Th. Achelley.

541 Admit thou hadst Pactolian waues to land thee gold at will,
   Know Cræsus did to Cyrus kneele, and thou maist speed as ill.
   W. Warner.

542 Attempt not things beyond thy reach, ioyne fortune to thy will,
   Least Phebus chaire do els surcharge rash Phaethon his skill.
   Idem.

543 If fortune help who thou woldst hurt, fret not at it the more,
   When Aiax storm'd, then from him the prize Vlisses bore.
   Idem.

544 Good fortune drawes from heauen her descent,
   Making hie Ioue the roote of her large tree:
   She showes from him how many Godheads went,
   Archangels, Angels, heauens posteritie,
   From thence she showes the glorious thrid she lent,
   To Monarkes, Emperours and Kings in fee.
   Annexing as collateral to her loue,
THE CHOYSEST FLOWERS

Honour, vertue, valour and endlesse time.
Nathelesse ill fortune will be elder borne
She saith she springs from Saturne, Ioues wrongd syre,
And heauen and earth, and hell, her coate haue borne
Fresh bleeding hearts within a field of fyre:
All that the world admires she makes her sorne,
Who farthest seemes, is to ill fortune neere.
And that iust profe may her great praise commend,
All that good chaunce begins, ill chaunce doth end.
I. Markham.

545 Ill fortune is attended by reproach,
Good fortune fame and vertue stellifies.
Idem.

546 What man can shun the happe,
That hidden lies, vnwares him to surprise:
Misfortune waits aduantage to entrappe
The man most wary, in her whelming lappe.
Ed. Spencer.

547 The fortune that misfortune doth affoord,
Is for to liue and die vnfortunate.
Th. Achelly.

548 Misfortune followeth him that tempteth fortune.
Ch. Fitz Ieffrey.

Friendship. Friends.

549 The naturall affection soone doth cease,
And quenched is with Cupids greater flame:
But faithfull friendship doth them both suppresse:
And them with maistring discipline doth tame
Through thoughts aspiring, to eternall fame.
Ed. Spencer.

550 In friendship, soueraigne 'tis as Mithridate,
Thy friend to loue, as one whom thou maist hate.
M. of M.

551 Ne certes can that friendship long endure,
How euer gay and goodly be the style,
That doth ill'cause or euill end endure,
For vertue is the band which bindeth hearts most sure.
Ed. Spencer.

552 Enmitie that of no ill proceeds,
But of occasion, with the occasion ends,
And friendship which a faint affection breeds,
Without regard of good, lies like ill grounded seed.
Ed. Spencer.
OF OVR ENGLISH POETS.

553 With vertue chuse thy friend, with vertue him retaine,
Let vertue be the ground, so shall it not be vaine.
S. Th. WAViat.

554 Try friends by touch, a feeble frèd may prove thy strògest foe:
Great Pompeys head to Cæsars hand, it was betraied so.
VV. VVarner.

555 In perfect friendship no suspect, for two in one are all,
Communitie, or doubling ioy, or making griefe more small.
Idem.

556 The truest friendship in miserie is tride,
For then will none but faithfull friends abide,
G. Turberwile.

557 Right true it is, and said full yore agoe,
Take heed of him that by the backe thee claweth,
For none is worse, then is the friendly foe,
Though thee seeme good all things ¥ thee delighteth:
Yet know it well, that in thy bosome creepeth,
For many a man such fiers oft times hee kindleth,
That with the blaze his beard himselfe he singeth.
E. of Surrey.

558 None can deeme right who faithfull friends do rest,
While they beare sway and rule in hie degree:
For then both fast and fained friends are prest.
Whose faiths seeme both of one effect to bee.
But then reuolts the first and fained guest,
When wealth vnwindes and fortune seemes to flie,
But he that loues indeed, remaineth fast,
And loues and serues when life and all is past.
S. I. Harr. Transl.

559 Oft times we see in house of meane estate,
In fortunes bad, and chances ouerthwart:
That men do sooner laie away debate,
And ioyne in sound accord with hand and hart,
Then Princes courts, where riches genders hate:
And vile suspect that louing minds doth part.
Where charitie is cleane consumde and vanished,
And friendship firme, is quite cast out and banished.
Idem.

560 Who so wants friends to backe what he begins,
In lands farre off, gets not, although he wins.
S. Daniell.

561 If fortune friendly fawne, and lend thee wealthy store,
Thy friends conioined ioy, doth make thy ioy the more
If frowardly she frowne, and driueth to distresse:
His aide releuues thy ruth, and makes thy solace lesse.

S. Th. Wiat.

They are not alwaies surest friends on whó we most do spend.

W. VVarner.

True friends haue feeling of each others wo,
And when ones hart is sad, all theirs is so.

Ch. Middleton.

A golden treasure is the tried friend,
But who may gold from counterfeits defend?
Trust not to soone, nor yet to soone mistrust,
With th'one thy selfe, with th'other thy friend thou hurtst,
Who twines betwixt & steers the goldé mean,
Nor rashly loueth, nor mistrusts in vaine.

Mir. of M.

Friends are geason now a daies,
And growe to fume before they taste the fier:
Aduersitie bereauing mans auailles,
They flie like feathers dallying in the winde.
They rise like bubbles in a stormy raine,
Swelling in words, and flying faith and deeds.

D. Lodge.

Faint friends when they fall out, most cruel foemen be.

Ed. Spencer.

Better a new friend, then an old foe is said.

Idem.

Frugalitie.

He that will thrive, must thinke no courses vile.

B. Johnson.

No hurt but good (who meanes to multiplie)
Bought wit is deare, and drest with sower sauce,
Repentance comes too late, and then say I,
Who spares the first, and keepes the last vnspent,
Shall find that sparing yeelds a goodly rent.

G. Gascoigne.

Let first thine owne hand hold fast all that comes,
But let the other learne his letting flie:

Idem.

Furie.

Furie furiously mans life assailes
With thousand cannons, sooner felt then seene,
Where weakest, strongest, fraught with deadly teene,
OF OUR ENGLISH POETS.

Blind, crooked, blistered, melancholy, sad,
Many-nam’d poyson, minister of death,
Which from vs creepes, but to vs gallopeth.
Foule, trouble rest, phantasticke, greedy-gut,
Bloud-sweating, hearts-theefe, wretched, filthy-slut
The childe of surfait and aires-temper vicious,
Perillous knowne, but vnknowne most pernicious.

I. Syluister.

572 --- Furie cruell cursed wight,
That vnto Knighthood workes much shame and woe,
And that same hag, his aged mother hight,
Occasion, the roote of all wrath and dispight.
With her, who so will raging Furie tame,
Must first begin, and wel her amenage,
First her restraine from her reproachfull blame
And euill meanes, with which she doth enrage
Her frantick sonne, and kindles his courage,
Then when she is withdrawne, or strong withstood,
Is eath his Idle Furie to asswage,
And calme this tempest of his passion wood,
The bankes are ouerflowne, when so sped is the flood.

Ed. Spencer.

573 Furie was red with rage, his eyes did glowe,
While flakes of fier from forth his mouth did flowe
His hands and armes y bath’d in bloud of those
Whom fortune, sinne, or fate made countries foes.

T. Lodge.

574 --- This fell fury, for forerunner sends
Manie and phrenzie, to subborne her frends,
Whereof the one drying, th’other ouerwarming.
The feeble brain (the edge of judgement harming)
Within the soule phantastickly they faine,
A confus’d hoast of strange Chimeraes vaine.

I. Syluister.

Gifts.

575 Tis wisedome to giue much, a Gift preuailes,
When deepe perswading Oratorie failes.

Ch. Marlowe.

576 A giuing hand though foule, shall haue faire praise.

S. Daniell.

577 --- The greatest Gifts whereof we boast,
Are those which do attempt and tire vs most.

T. Lodge.
Onely wisedome graue, and judgements cleere,  
Gifts giu’n from heauen, that are not common heere.  
S. I. H. Transl.

Goods Gifts are often giuen to men past good.  
G. Chapman.

Good Gifts abus’d, to mans confusion turne.  
Th. Dekkar.

Testators and Executors so giue and so receaue,  
As doubtful whethers ioy or griefe, is more to take or leaue,  
For as do hogs their troghs to houds, so these giue & get place  
Death not the Dier giues bequests, and therfore but graue grace.  
W. Warner.

To loiter well deserved Gifts, is not to giue but sell,  
When to requite ingratitude, were to do euill well.  
Idem.

The gentle minde by gentle deeds is knowne,  
For a man by nothing is so well bewraide,  
As by his maners, in which plaine is showne,  
Of what degree, and what race he is growne.  
Ed. Spencer.

Sweete gentlenesse is Bewties waiting maide.  
Th. VVatson.

In gentle thoughts,  
Relenting thoughts, remorse, and pittie rests.  
Ch. Marlowe.

All like as Phæbus, with his chearefull beames,  
Doth freshly force the fragrant flowers to flourish,  
So gentle rulers subiects loue do nourish.  
I. H. Mir. of M.

Like as the gentle heart it selfe bewraies,  
In doing gentle deeds with francke delight:  
Euen so the baser minde it selfe displaies,  
In canckered malice, and reuenge for spight.  
W. Shakespeare.

O what an easie thing is’t to discrie  
The gentle bloud, how euer it be wrapt,  
In sad misfortunes foule deformitie  
And wretched sorrowes which haue often hapt.  
For howsoever it may grow mishapt,  
That to all vertue it may seeme vnapt,  
Yet will it shew some sparkes of gentle minde,  
And at the last, breake forth in his owne proper kinde.  
Ed. Spencer.
589 - - - True Gentrie standeth in the trade
Of vertuous life, not in the fleshly line,
For bloud is knit, but Gentrie is diuine.

I. H. M. of M.

590 Aboue cognizance or armes, or pedigree farre,
An vnspotted coate, is like a blazing starre.

G. Gascoigne.

591 Kind Amalthea was transformd by Ioue,
Into his sparkling pauement, for his loue,
Though but a goate, and giuing him her milke,
Bazenes is flinty Gentrie, soft as silke.
In heauen she liues, and rules a liuing signe
In humane bodies: yet not so diuine,
That she can worke her kindnes in our hearts.

G. Chapman.

592 The true Gentilitie by their owne armes
Aduance themselues, the falls by others harmes.

Th. Bastard.

Gluttonie.

593 - - - By his side rode loathsome Gluttonie,
Deformed creature, on a filthy swine:
His belly was vpblowen with luxurie,
And eke with fatnes, swollen were his eine.
And like a Crane, his necke was long and fine,
With which he swallowed vp excessiue feast,
For want of which, poore people oft did pine,
And all the way most like a brutish swine,
He spued vp his gorge, that all did him detest.

Ed. Spencer.

594 Fat paunches haue leane pates, and daintie bits
Make rich the ribs, but bankrout quite the wits.

W. Shakespeare.

595 Your appetites O gluttons to content,
The sacred breast of Thetis blew, is rent:
The aire must be diseepoled for your mawes,
The Phænix sole can scarce escape your clawes.

Th. Hudson. Transl.

596 Of little nature liues, superfluous meate
But dulls the spirit, and doth the stomachke freate.

Idem.
597 VVho fareth finest, doth but feed, and overfeedeth oft,  
Who sleepeth softest doth but sleep, and sometimes ouersoft.  
VV. vvarner.

598 --- Excesse doth worke accesse to sinne.  
Idem.

599 O plague, O poyson to the warlike state,  
Thou mak'st the noble hearts effeminate,  
While Rome was rul'd by Curioes and Fabrices,  
Who fed on rootes, and sought not for delices.  
And when the onely Cressons was the foode,  
Most delicate to Persia then they stoode  
In happie state, renoun'd in peace and warre,  
And through the world their triumphs spread a farre.  
But when they after in th'Assirian hall,  
Had heard the lessons of Sardanopall,  
And when the other giuen to belly-cheare,  
By Galbaes, Neroes, Vitels gouern'd were,  
Who gloried more to fill a costly plate,  
Then kill a Pirrhus or a Mithridate.  
Then both of them were seene for to be sacked  
By nations poore, whom they before had wracked.  

600 O glutton throates, O greedie guts profound,  
The chosen meates which in the world his bound,  
By th' Abderois inuented, may not stanch  
Nor satisfie your foule deuouring panch,  
But must in Moluke seeke the spices fine,  
Canary suger, and the Candy wine.  

601 Fatnesse by nature (not immoderate)  
Kils not the wit, quels not the mindes estate.  
But fatnes by intemperance increast,  
When liuing man resembseth loathsome beast:  
And belly cheare, with greedie gluttonie  
Is held the fulnesse of felicitie.  
This maketh men addicted to the same,  
Dull in conceit, grosse minded, worthy blame.  
Of such do Basis, Galen, Plato write:  
That fattest belly hath the weakest sprite.  
D. Lodge.

602 --- O short, ô dangerous madnesse,  
That in thy rage doest trustie Clytus smother,  
By his deare friend: Panthea by his mother.  
Phrenzie, that makes the vaunter insolent,
The talkefull blab, cruell and violent,
The fornicator waxe adulterous,
Th'adulterer to become incestuous,
With thy plagues leuen, swelling all our crimes
Blinde, shamelesse, senslesse, quenching oftentimes
The soule within it selfe : and oft defames
The holiest men, with execrable flames.

I. Silvester.

603 Like as the must beginning to reboyle,
Makes his new vessell wood-bands to recoyle :
Lifts vp his lees, and spues with fuming vent,
From this tubbes ground his scumming excrement.
So ruinist thou thy hoast, and foolishly
From his hearts bottome driu'st all secrecy.  Idem.

.Good name.

604 The voyce that goeth of your vnspotted fame,
Is like a tender flowre, that with the blast
Of euery little winde doth fade away.
G. Gascoigne. Transl.

605 The purest treasure mortall times affoord,
Is spotlesse reputation, that away,
Men are but guilded trunkes, or painted clay.
W. Shakespeare.

606 You cannot be too curious of you name,
Fond show of ill (though still the mind be chaste)
Decaies the credit oft that Ladies had,
Sometimes the place presumes a wanton minde,
Repaire sometimes of some doth hurt their honour.
Sometimes the light and garish proud attire,
Perswades a yeeling bent of pleasing youthes.
G. Gascoigne.

Goodnesse.

607 - - - Euen with Goodnesse men grow discontent.
Where all are ripe to fall, and vertue spent.
S. Daniell.

608 Good things may scarce appeare,
But passe away with speedie wing.  M. Roydon.

Of God.

609 I am that one, is, was, and aye shall be,
Who create all of nought, as pleaseth me:
I can destroy, I am the great and iust,
THE CHOYSEST FLOWVERS

The faire, the good, the holy one to trust:
Whose strong right hand this world hath set in frame.
I plague my foe, and graunt my seruants grace,
All those that knowledge me, and all their race.

Th. Hudson. Transl.

--- How soever things in likelyhood discent
In birth, life, death, our God is first, the middle and event.
And not what he can do he will, but what he will he can,
And that he do or do it not, behoues vs not to scan.

VV. VVarnier.

610 God first made Angels bodilesse pure mindes,
Then other things, which mindlesse bodies bee:
Last he made man the Horizon twixt both kindes,
In whom we do the worlds abridgement see.

I. Dauies.

611 How fond is that man in his fantasie
Who thinkes that Iowe the maker of vs all,
The Sunne, the Moone, the Starres celestiall,
So that no leafe without his leaue can fall.
Hath not in him omnipotence also,
To guide and gourner all things here below.

G. Gascoigne. Transl.

612 Heauen is his seate,
Th'earth his footestoole, and the prison great.
Of Plutos raigne, where damned soules are shut,
Is of his anger euermore the but.

I. Syluester. Transl.

613 Full hard it is to read aright
The secret meaning of the eternall might:
That rules mans waies, and rules the thoughts of living wight.

Ed. Spencer.

614 The man of earth, sounds not the seas profound
Of Gods deepe judgements, where there is no ground.
Let sobernesse be still thy wisedomes end,
Admiring that thou canst not comprehend.

I. Syluester. Tran.

615 Vnder his feete (subiected to his grace,
Sit nature, fortune, motion, time, and place.

Ed. Fairfax. Tran.

616 Is there care in heauen? is there loue
In the heauenly spirits to these creatures base,
That may compassion of their euils moue?
There is: els much more wretched were the case
Of men, then beasts; but o the exceeding grace
OF OUR ENGLISH POETS.

Of highest God, that loues his creature so:
And all his workes with mercy doth imbrace.
That blessed Angels he sends too and fro,
To serue to wicked man, to serue his wicked foe.

_Ed. Spencer._

618 Our gracious God makes scant weight of displeasure,
And spreads his mercy without weight or measure.

_I. Sylvestre._

619 The eternall power that guides the earthly frame,
And serues him with the instrument of heauen:
To call the earth, and summon vp our shame:
By an edict from everlasting giuen,
Forbids mortalitie to search the same.
Where sence is blind, and wit of wit bereauen:
Terror must be our knowledge, feare our skill,
To admire his worke, and tremble at his will.

_S. Daniell._

620 ------- Howsoeuer things in likelyhood discent,
In birth, life, death, our god is first, the middle & euent:
And not what he can do he wil, but what he wil he can,
And that he do or do it not, behoues vs not to scan.

_W. Warner._

621 God may all that he wills, his will is iust,
God wills all good to them that in him trust.

_Th. Hudson. Transl._

622 Where the Almightyes lightening brand doth light,
It dimmes the daz'led cies, & daunts the sences quight.

_Ed. Spencer._

623 ------- The Gods are euer iust,
Our faults excuse their rigour must.

_S. Daniell._

624 The Lord law-maker iust and righteous,
Doth frame his lawes not for himselfe but vs:
He frees himselfe; and flies with his powers wing,
No where but where his holy will doth bring.
All that he doth is good, because it doth proceed
From him: that is the roote of good indeed
From him: that is the spring of righteousness:
From him, whose goodnesse nothing can expresse.

_I. Sylvestre._

625 ------- Indeed the euil done
Dies not when breath the body first doth leave,
But from the gransire to the nephewes sonne,
And all his seed the curse doth often cleaue,
Till vengeance utterly the guilt bereaue:
So straightly God doth judge.

_Ed. Spencer._

626 There is no strength in armour, man or horse,
Can vaile, If _Ioue_ on wronged take remorse:
For he on whom the deadly dart doth light,
Can neuer scape by rausnose, friend nor flight.

_I. Harr. Mir. of Mag._

627 Eternall prouidence exceeding thought,
Where none appeares, can make her selfe away.

_Ed. Spencer._

628 If Gods can their owne excellence excell,
It's in pardoning mortalls that rebell.

_M. Drayton._

629 God most doth punish, whom he most regardeth.

_S. I. Harr. Transl._

630 _---_ Where Gods do vengeance craue,
It is not strong deensiuue walls that any thing can saue.

_VV. Warner._

631 _---_ God hath made a salue for euery sore,
If men would learne the same for to apply.

_S. I. Harr. Transl._

632 Man purposeth, but all things are disposed
By that great God that sits and rules aboue.

_Idem._

633 What man is he that boasts of fleshy might,
And vaine assurance of mortalitie?
Which all so soone as it doth come to fight,
Against spirituall foes, yeelds by and by,
Or from the field most cowardly doth flye?
Ne let the man ascribe it to his skill,
That though grace hath gained victory.
If any sleight we haue it is to ill,
But all the good is Gods, both power and eke the will.

_Ed. Spencer._

634 God neuer seekes by tryall of temptation,
To sound mans heart and secret cogitation.
For well he knowes man, and his eye doth see
All thoughts of men, ere they conceaued bee.

_I. Syluester. Transl._

635 _---_ God
Conioynes no lesse our willes then bolds our harts,
A sure presage that he is on our parts.

_Th. Hudson. Tran._
OF OVR ENGLISH POETS.

636 Our God is iust, whose stroke delaid long,
Doth light at last with paine more sharpe and strong.

I. H. M. of Magist.

637 The mistie cloudes that fall sometime
And ouercast the skies:
Are like to troubles of our time,
Which do but dimme our eies.
But as such deawes are dried vp quite
When Phæbus showes his face:
So are sad fancies put to flight,
When God doth guide by grace.

G. Gascoigne.

638 Gods mercy gently waighes his iustice downe.

Th. Achelly.

639 So blinds the sharpest counsell of the wise,
This ouershadowing prouidence on hie:
And dazeleth the clearest sighted eies,
That they see not how nakedly they lie.
There where they little thinke the storme doth rise,
And ouercast their cleare securitie.
When man hath stopt all waies saue only that,
That (least suspected) ruine enters at.

S. Daniell.

640 When Sathan tempts he leades vs vnto hell,
But God doth guide whereas no death doth dwell.
When Sathan tempts he seekes our faith to foyle,
But God doth seale it nouer to recoyle.
Sathan suggesteth ill, good moues to grace,
The diuel seekes our baptisme to deface.
But God doth make our burning zeale to shine,
Amongst the candels of his Church diuine.

I. Syl. Transl.

641 - - - Gods word
(Which made the world, sustaines and guides it still)
To diuers ends conducts both good and ill.
He that preferres not God fore all his race,
Amongst the sonnes of God deserues no place.
And he that plowes the furrowes of Gods feeld,
May not turne backe his fainting face nor yeeld.

Idem.

642 God with eternall bread in time of need,
His loued Iacob fortie yeares did feed.
And gaue them water from the solid stone,
Which of it selfe had neuer moysture none.
Their caps, their coats, and shoes that they did weare,  
God kept all fresh and new full fortie yeare.  

_Th. Hud. Tran._

643 The most iust God when once mans sinnes do grow _p. 120_  
Beyond the bounds of pardon and of grace:  
Because that men his iudgements best may know:  
Like to his loue, to rule on earth doth place  
Monsters most vile to tyrannize vs so,  
With wrong the right, with lust lawes to deface.  
For this said cause were _Scylla_ sent and _Marius_,  
The _Nerons_ both, and filthy minded _Varius_:  
For this _Domitian_ held in _Rome_ the raigne, .  
And _Antoninus_ of that name the last:  
And _Messinine_ a base vnworthy swaine.  
To place mankind in princely throne was plaste:  
For this in _Thebes_ did cruell _Creon_ raigne,  
With other tyrants more in ages past.  
For this of late hath _Italy_ bene wonne,  
By men of _Lombardie_, of _Goth_ and _Hunne_.  

_S. Daniell._

**Good deeds.**

644 _Who wold to God but workes no good; who seeketh fame by ease,  
Comes short of both, no lesse then maps to very lands and seas._  

_VV. VVarner._

645 Good deeds in case that they be euil placed,  
Ill deeds are reckoned and soone disgraced.  

646 That is a good deed that preuents a bad.  

_G. Chapman._

647 Well doing, farre exceeeth well to say.  

_G. Turberwile._

648 Ill deeds may better the bad words be bore.  

_Ed. Spencer._

649 Let euery one do all the good they can,  
or sildom commeth harme of doing well.  
Though iust reward it wanteth now and than.  
Yet shame and euill death it doth expell:  
But he that mischieueth an other man,  
Seldome doth carry it to heauen or hell.  
Men say it, and we see it come to passe,  
Good turnses in dust, and bad turnses writ in glasse.  

_S. I. Harrington. Transl._

650 Wretched is he that thinkes by doing ill,  
His euill deeds long to conceale and hide:
OF OVR ENGLISH POETS.

For though the voyce and tongues of men be still,
By foules and beasts his sinne shall be discride.
And God oft worketh by his secret will,
That sinne it selfe, the sinner so doth guide,
That of his owne accord without request,
He makes his wicked doings manifest.

Idem.

Our bodies buried, then our deeds ascend,
Those deeds in life to worth can not be rated,
In death with life, our fame euen then is dated.

M. Drayton.

Greatnesse.

Great things still orewhelme themselues by waight.

E. Guilpin.

Greatnesse like to the sunnes reflecting powers,
The fier bred vapours naturally exhailes,
And is the cause that o'ft the euening lowers,
When foggy mists enlarge their duskie sailes.
That his owne beames he in the cloudes impailes,
Or by his vertue cause his proper right.

M. Drayton.

To be huge is to be deadly sicke.

I. Marston.

O blinded Greatnesse, thou with thy turmoile,
Still selling happy life, mak'st life a toile.

S. Daniel.

--- He that striues to manage mightie things,
Amidst his triumphes, beares a troubled minde:
The greatest hope the greatest harvest brings,
And poore men in content there glory finde.

D. Lodge.

The man that furthereth other men to thriue,
Of priuate greatnesse doth himselfe depruie.

Th. Storer.

Griefe.

Griefe all in sables sorrowfully clad,
Downe hanging his dull head with heauie cheare,
Yet inly beine more, then seeming sad,
A paire of pincers in his hand he had.
With which, he pinched people to the heart,
That from thenceforth, a wretched life they lad:
In wilfull languor and consuming smart,
Dying each day with impair'd wounds of dolors dart.

Ed. Spencer.

659 Grieue onely makes his wretched state to see,
(Euen like a toppe, which nought but whipping moues)
This man, this talking beast, this walking tree,
Grieue is the stone, which finest judgements proues,
For who grieues not, hath but a blockish braine,
Since cause of Grieue we cause, from life remoues.

S. Ph. Sydney.

660 - - - - Griefes deadly sore,  p. 123
Vnkindnes breeds, vnkindnes fostereth hate.

Idem.

661 Grieue to it selfe most dreadfull doth appeare,
And neuer yet was sorrow voyd of feare:
But yet in death, they both do hope the best.

M. Drayton.

662 Griefes be long liu'd, and sorrowes seldom die.

Idem.

663 Grieue hath two tongues, and neuer woman yet
Could rule them both, without tenne womens wit.

W. Shakespeare.

664 He oft findes medicine, who his griefes imparts,
But double Grieue afflicts concealing harts,
As raging flames, who striueth to suppresse.

Ed. Spencer.

665 Found neuer help, who neuer could his grieue impart.

Idem.

666 No greater ease of heart the griefes to tell,
It daunteth all the dolours of the minde:
Our carefull hearts thereby great comfort finde.

I. H. Mir. of Mag.

667 An Ouen that is stopt, or River staied,
Burneth more hotely, swelleth with more rage:
So of concealed Grieue it may be said.
Free vent of words, loues fier doth asswage.
But when the hearts attourney once is mute,
The Client breakes, as desperate in his sute.

W. Shakespeare.

668 No one thing doth anaiale man more,  p. 124
To cure a grieue, and perfectly to heale it,
Then if he do vnto some friends reuale it.

S. I. Harr. Transl.
OF OVR ENGLISH POETS.

569  __-- Griefe it is enough to vexed wight, To feele his fault and not be farther vext.  
    Fd. Spencer.

570  __-- Some griefe shewes much of loue, But much to griefe shewes still some want of wit.  
    W. Shakespeare.

571  __-- Great griefe can not be told, And can more easily be thought then found.  
    Ed. Sp.

Paine.

572 Thou Paine, the onely ghuest of loath'd constraint, The child of curse, mans weaknesse foster child, Brother to woe, and father of complaint, Thou Paine, thou loathed paine from heauen exild.  
    H. C.

573 The scourge of life, and deaths extreame disgrace, The smoake of hel, that monster's called paine.  
    Idem.

574 The thing that grieuous were to do or beare Them to renew, I wot breeds no delight.  
    Ed. Spencer.

575 True griefe is fond, and testy as a childe, Who wayward once, his moode with nought agrees, Old woes not infant sorrowes beare them milde, Continuance tames the one, the other wilde, Like an vnpractiz'd swimmer plunging still With too much labour drownes for want of skill.  
    W. Shakespeare.

576 Paine paies the income of each precious thing.  
    W. Sh.

Heauen.

577 From hence with grace and goodnesse compast round God ruleth, blesseth, keepeth, all he wrought: Aboue the aire, the fire, the sea, and ground, Our sense, our wit, our reason, and our thought: Where persons three, with power and glory crownd, Are all one God, who made all things of nought, Vnder whose feete subjected to his grace, Sit nature, fortune, motion, time, and place. This is the place from whence like smoake and dust Of this fraile world, the wealth, the pompe, the power He tosseth, humbleth, turneth as he lust,
And guides our life, our end, our death and howe:
No eye (how ever vertuous, pure and iust)
Can view the brightnes, of that glorious bower,
   On euery side the blessed spirits bee
Equall in ioyes, though differing in degree.
   E. Fairfax. Transl.

678 In this great temple, richly bewtified,
Pau’d all with starres, disperst on Saphire flower,
The Clarke is a pure Angell sanctified,
The Judge our hie Messias full of power,
The Apocalypse, his assistance, euery hower
   The Iury Saints, the verdit Innocent,
The Sentence, Come ye blessed to my tent.
The speare that pierst his side, the writing Pen,
Christes bloud the Inke, red Inke for Princes nauie,
The vailes great breach, the miracles for men,
The sight is shew of them that long dead came
From their old graues, restor’d to liuing fame.
   And that last signet passing all the rest,
Our soules discharg’d by Consumatum est.
Here endlesse ioy is, there perpetuall cheare,
Their exercise, sweete songs of many parts,
Angells the quier, whose symphonie to beare,
Is able to prouoke conceiuing harts,
To misconceiue of all inticing arts.
   The ditty praise, the subiect is the Lord,
That tunes their gladsome spirit to this accord.
   Th. Storer.

679 What so the Heauens in their secret doombe,
Ordained haue, how can fraile fleshly wight
Forecast, but it must needs to issue come.
   Ed. Spencer.

680 What in the heauenly parliament aboue,
Is written by the finger of the first,
Mortalls may feele, but neuer can remoue,
For they are subiect to the heauens worst.
   I. Markham.

681 By mortall lawe the bond may be diuorced,
The heauens decrees by no meanes can be forced.
   M. Drarton.

682 In vaine doth man contend against the Starres,
For what he seekes to make, his wisedome marres.
   S. Daniell.
683  - - Humane wishes neuer haue the power
To hurt or hast the course of heauen one hower.

Th. Hudson. Transl.

684 Experience proues, and daily it is seene,
In vaine (too vaine) man striues against the heauens.

G. Gascoigne.

685 It is most true, that eyes are bound to serue
The inward part, and that th’heauenly part
Ought to be King, from whose rules who doth swerue,
Rebelles to nature, striue for their owne smart.
True that true bewtie, vertue is indeed,
Whereof this bewtie can but a shade:
Which elements, with mortall mixture breed,
True that on earth we are but pilgrimes made,
And should in soule vp to our countrey moue.

S. Ph. Sydney.

686 Heauen is our home, we are but straungers here.

M. Drayton.

687 The heauens, earth, and aire, and seas and all,
Taught men to see, but not to shunne their fall.

S. Daniell.

688 Things which presage both good and ill there bee,
Which heauen foreshewes, yet will not let vs see.

M. Drayton.

689 From them comes good, from them comes also ill,
That which they made, who can them warne to spill.

Ed. Spencer.

690 In vaine be armes, when heauen becomes thy foe.

Idem.

691 Looke when the heauens are to iustice bent,
All things be turn’d to our iust punishment.

Idem.

692 All powers are sубiect to the power of heauen,
Nor wrongs passe vnreuenged, although excus’d.

Idem.

693 Would heauen her bewtie should be hid from sight,
Nere would she thus adorne her selfe with light,
With sparkling Lamps; nor would she paint her throne
But she delighted to be gaz’d vpom.
And when the glorious sunne goes downe,
Would she put on her stary bestudded crowne,
And in her masking sute, the spangled skie
Come forth to bride it with her reuellry,
THE CHOYSEST FLOWERS

Heauens gaue this gift to all things in creation,
That they in this should immitate their fashion.

_Idem. M Drayton._

694 Heauens influence was never constant yet,
In good or bad, as to continue it.

_Th. Kyd._

695 If thou be wise hold this as ominous,
The heauens not like disposed every houre,
The starres be still predominant in vs:
Fortune not alway forth her bagge doth powre,
Nor every cloude doth raine a golden showre.

_M. Drayton._

Heart.

696 Free is the Heart, the temple of the minde,
The sanctuarie sacred from aboue,
Where nature keepes the keys that loose and binde,
No mortall hand force, open can that doore,
So close shut vp, and lock to all mankinde.

_S. Daniell._

697 The bodies wound, by medicines may be eased,
But griefes of heart, by salues are not appeased.

_R. Greene._

698 By thought of heart, the speech of tongue is carried.

_S. I. Harr. Tran._

--- _Happinesse, vid. Felicitie._

Hate.

699 Hate is the elder, loue the younger brother,
Yet is the younger stronger in his state
Then th'elder, and him mastereth still in all debate.

_Ed. Spencer._

700 Nor Hate nor loue, did euer iudge aright,

701 Innated hate will hardly be displaste
Out of high hearts, and chiefly where debate
Happeneth amongst great persons of estate.

_I. H. Mirr. of M._

702 Hatred must be beguilde by some new course,
Where states are strong, & Princes doubt their force.

_S. Daniell._

703 Spight bites the dead, that liuing neuer darde.

_Ed. Spencer._
Sildome doth malice want a meane to worke.

M. Drayton.

Hate hits the hie, and windes force tallest towers.

R. Greene.

Hatred accompanies prosperitie,
For one man greeueth at an others good:
And so much more we thinke or miserie,
The more that fortune hath with others stood.
So that we seld are seene as wisedome would, \[132 = \varphi. 130\]
To bridle time with reason as we should.

Th. Kyd.

Haste.

Oft times the greatest haste the worser speeds.

S. I. Harr. Transl.

As busie braines must beat on tickle toyes,
As rash inuention breeds a raw deuice:
So suddein falles do hinder hastie ioyes,
And as swift baits do fleetest fish intice,
So haste makes waste, and therefore now I say,
No haste but good, where wisedome beares the sway.

G. Gascoigne.

The swiftest bitch brings forth the blindest whelpes,
The hottest feuers coldest crampes ensue.
The nakedst need, hath ouer-latest helps.

Idem.

Hastie respect, repents when tis too late.

I. Markeham.

Rashnesse sees all, but nothing can preuent.

M. Drayton.

Fore-iudging, puts out one of wisedomes eies.

M. Drayton.

--- If by rashnesse valour haue got honour,
We blame the rashnesse, but reward the valour.

Ch. Fitz Jeffrey.

O rash false heat wrapt in repentance cold,
Thy haste springs still blood, and nere growes old.

W. Sh.

Hell.

An hidious hole all vast withouten shape,

Of endlesse depth, orewhelm’d with ragged stone:
With ougly mouth and grisly iawes doth gape,
THE CHOYSEST FLOWVERS

And to our sight confounds it selfe in one.
Here entred we, and yeeding forth anon
An horrible loathly lake we might discerne
As blacke as pitch, that cleped is Auerne,
A deadly gulfe, where nought but rubbish growes,
With foule blacke swelth in thickned lumps that lies:
Which vp in th’aire such stinking vapour throwes.
That ouer, there may fly no fowle but dies,
Choakt with th’pestilent sauours that arise.

M. Sackuile.

717 Thence come we to the horror and the hell,
The large great kingdome s and the dreadfull raigne,
Of Pluto in his throne where he did dwell,
The wide waste places and the hugie plaine:
The waylings, shrikes, and sundry sorts of paine.
The sighes, the sobbes, the deep and deadly grone,
Earth, aire, and all resounding plaine and mone. Idem.

718 Then turning backe, in silence soft they stole,
And brought the heauy course with easie pace,
To yawning gulfe of deep Auernus hole,
And by that same an entrance darke and base,
With smoake and Sulphur hiding all the place,
Descends to hell, their creature neuer past,
That back returned without heauenly grace.
But dreadfull furies, which their chaines haue brast,
And damned sprights, sent forth to make ill men agast.

Ed. Spencer.

719 -- -- Darksome den of Auernus p. 132
Wher’s no path to returne, nor starting holes to be scampering,
Desteny, death, and hell, and howling hidious hell-hound,
Loathsom streams of Stix, that nine times compasse Auernus.

Ab. Fraunce.

720 They passe the bitter waues of Acheron,
Where many soules sit wayling woefully:
And come to fiery flood of Phlegeton,
Whereas the damned ghosts in torments fry,
And with sharpe shrilling shrikes do bootlesse cry:
Cursing high Iove, the which them thither sent.

Ed. Spencer.

721 About the desart parts of Greece there is a vally low,
To which the roaring waters fall, that fro thé moutains flow.
So rocks do ouershadow it, that scarce a man may vew
The open aire, no sun shines there; amidst this darkesom crew
Doth stand a citie, to the same belongs one onely gate,
OF OVR ENGLISH POETS.

But one at once may come therto, the entrance is so strait. 
Cut out the rough maine stony rocke: this citie did belong 
To Pluto, and because that he was doing alwaies wrong, 
And kept a theenish rable that in mischiefe did excell, 
His citizens were diuels said, and citie named hell. 

W. Warner.

Honour.

722 In woods, in waues, in warres doth honour dwell, 
And will be found with perill and with paine: 
Ne can the man that moulds in idle cell 
Vnto her happie mansion attaine, 
Before her gate hie God did sweat ordaine, 
And wakefull watches euer to abide. 

Ed. Spencer.

723 Honour is purchas'de by the deeds we doo. 

Ch. Marlowe.

724 - - - - Honour is not wonne 
Vntill some honourable deed be donne. 

Idem.

725 Danger bids seeke the softest way one way. 
But what saith honour? honour saith not so. 
Neuer retire with shame; this honour saith: 
The worst that can befall one, is but death. 

S. I. Harr.

726 In braue pursuit of honourable deed, 
There is I know not what great difference 
Betweene the vulgar and the common seed, 
Which vnto things of valerous pretence 
Seemes to be borne by natuie influence: 
As feates of armes, and loue to entertaine, 
But chiefly skill to ride, doth seeme a science, 
Proper to gentle blood; some others faine. 
To manage steed. &c. 

Ed. Spencer.

727 - - - - Euer great imployment for the great, 
Quickens the bloud, and honour doth beget. 

S. Daniell.

728 - - - - Promotion is a puffe, 
These worldly honors are but shades of sweete: 
Who seeke too much before they get enough, 
Before they meet the meane, with death they meete. 
With death they meeete the hauen of all desire, 
Where will must waine, and pride cannot aspire. 

D. Lodge.
Honour a thing without vs, not our owne.
S. D.

What doth auail to haue a princely place,
A name of honour, and an high degree:
To come by kindred of a noble race,
Except we princely worthy noble bee,
The fruite declares the goodnesse of the tree.
Do brag no more of birth or linage than,
Sith vertue, grace, and manners make the man.

M. of M.

Search all thy bookes, and thou shalt finde therein,
That honour is more hard to hold then win.
G. Gascoigne.

Defeated honour neuer more is to be got againe.
W. Warner.

Vile is honour, and a little vaine,
The which true worth and danger do not gaine.
S. Daniell.

Vertue can beare what can on vertue fall.
Who cheapneth honour must not stand on price.
M. Drayton.

It most behoues the honourable race
Of mightie peeres, true wisedome to sustaine:
And with their noble countenance to grace
The learned forheads without gifts or gaine.
Or rather learnd themselues behoues to bee,
That is the garland of nobilitie.
Ed. Spencer.

If that honour haue one minutes staine,
An hundred yeares scant can it cleanse againe.
S. I. H. Transl.

A shame to fetch our long descent from kings,
And from great Ioue derive our pedigree:
The braue atchiements of an hundred things,
Breathing vaine boasts the world to terrifie,
If we our selues do blot with infamie.
And staine the right and honour that is theirs,
Men cannot leaue their vertues to their heires.
M. Drayton.

Honour is grounded on the tickle yce.
The purest lawne most apt for euery spot.
Idem.

Honors shade, thrusts honors substance from his place.
I. Marston.
OF OVR ENGLISH POETS.

740 Honour by due right is vertues hire.
   Th. Watson.

741 Honours without imployment of estate,
   Are like to sun-beames without heate or light:
   A noble man and not a magistrate
   Shines halfe eclipsed in his clearest bright.
   Ioyne heauenly gifts to earthly, light to light.
   Let these great excellencies make a truce,
   Fortune shall need no wheele-wright for her vse.
   Th. Storer.

742 Great is the choise that growes in youthfull minde,
   When honour falles at variance with affection:
   Nor could it yet be knowne or well definde,
   Which passion keeps the other in subiection.
   Both do allure, both doth the judgements blinde,
   Both do corrupt the heart with strong infection.
   Yet loe sometimes these hurts procure our weale,
   Euen as one poyson doth another heale.
   S. I. Harr. Transl.

743 The fiery sparkling precious Chrysolite
   Spangled with gold, doth most transplendent shine:
   The pearle grac’d by the ring, the ring by it,
   The one, the others beautie doth refine:
   And both together beauties do combine.
   The iewell decks the golden haire that weare it,
   Honour decks learning, that with honour reares it.
   Ch. Fitz.

744 The inward touch that wounded honour beares,
   Rests closely ranckling, and can find no ease,
   Till death of one side cure this great disease.
   S. Daniell.

Hope.

745 Faiths yonger sister that Speranza hight,
   Was clad in blew, that her beseemed well:
   Not all so chearfull seemed she of sight
   As was her sister: whether dread did dwell
   Or anguish in her heart, is hard to tell:
   Vpon her arme a siluer anchor lay,
   Whereon she leaned euer as befell.
   And euer vp to heauen as she did pray,
   Her eyes were bent, ne swarued other way.
   Ed. Spencer.
Hope a handsome maide,
Of cheerfull looke and louely to behold:
In silken Samite she was light araise,
And her faire locks were wouen vp in gold:
She alway smilde, and in her hand did hold
An holy water sprinkle, dipt in dewe,
With which she sprinkled fauours manifold.
On whom she list, and did great liking shewe,
Great liking vnto many, but true loue to fewe.

True hope is swift, and flies with swallowes wing,
Kings it makes Gods, and meaner creatures Kings.

Wan Hope poore soule, on broken anchor sits
Wringing his armes, as robbed of his blisse.

What better emperor can the body hold,
Then sacred Hope? the element from whence,
Vertue is drawne fresh, looking neuer old:
Matter most worthy of a strong defence.
It animates yoong men, and makes them bold,
Arming their hearts with holy influence,
It like a seale in tender thoughts doth presse
The perfect Image of all happinesse.

Hope is double, and hath double power,
As being mortall, and immortall fram'de:
In th'one shee's mouelesse, certaine euery houre:
In th'other doubtfull, and incertaine nam'de.
Th'immortall Hope raines in a holy bowre,
In earthy closures is the mortall tam'de.
And these two contraries, where ere they meete,
Double delight, and make our thoughts more sweete.

He that hopes least, leaveas not to hope at all,
But hopes the most, hoping so little hope,
Augmenting of our hope, makes hope growe small,
And taking from it, giveth it greater scope.

The desperate man which in dispaire doth fall,
Hopes by that end ill fortune to reuoke,
And to this hope belongs a second part,
Which we call confidence, which rules the hart.
This second part of hope, this confidence,
Doth Tully call a vertue that doth guide
The Spirit to an honest residence,
Without whose aide, no pleasure will abide
In our world-wearied flesh.

1. Markeham.

752 All men are guests where hope doth hold the feast.
   G. Gascoigne.

753 Such is the weaknesse of all mortall hope,
So tickle is the state of earthly things,
And brings vs bale and bitter sorrowings,
That ere they come vnto their aimed scope,
They fall too short of our fraile reckonings,
In stead of comfort which we should embrace.
This is the death of Keysars and of Kings,
Let none therefore that is in meaner place,
Too greatly grieue at any vnluckie case.
   Ed. Spencer.

754 U nworthy they of grace, whom one deniall
    Excludes from fairest hope, without farther triall.
   Idem.

755 Hope like the Hyenna comming to be old,
    Alters his shape, is turned to dispaire.
   H. C.

756 Sorrow doth vtter what vs still doth grieue,
    But hope forbids vs sorrow to beleue.
   Idem.

757 -- - - Our hopes good deceiues vs,
    But that we would forgoe that seldome leaues vs.
   Idem.

758 None without great hopes will follow such,
    Whose power and honour doth not promise much.
   S. Daniell.

759 Who nothing hopes, let him dispaire in nought.
    Th. Achelly.

760 To lieue in hope of that they meane to giue,
    Is to deceiue our selues, and not to liue.
   D. Lodge.

761 Hope lost, breeds griefe, griefe paine, and paine disease.
    Th. Watson.

762 Our haps do turne as chaunces on the die.
    Nor let him from his hope remoue,
    That vnder him, hath mou’d the starres aboue.
   M. Drayton.

763 Hope and haue, in time a man may gaine any woman.
   A. Fraunce.
Hope well, feare not, marke this, be wise, 
Droupe not, for to dispaire, is to die twise. 

**Ignoto.**

Bad haps are holpe with hap and good beliefe. 

**S. I. Harrington. Transl.**

O Hope, how cunning with our cares to gloze? 
Griefes breathing poynt, the true man to desire, 
The rest in sighes, the very thoughts repose, 
As thou art milde, oh wert thou not a lier? 
Faire speaking flatterie subtill soothing guile: 
Ah Hope, in thee our sorrowes sweetly smile. 

**M. Drayton.**

**Humilitie.**

He was an aged syre, hoary gray, 
With lookes full lowly cast, and gate full slowe, 
Wont on a staffe his feeble steps to stay, 
Hight **Humilta** : they passe in stouping lowe, 
For straight and narrow was the way that he did showe. 

**Ed. Spencer.**

Humilitie to heauen, the step, the staire 
Is, for denotion, sacrifice, and praier. 

**M. Drayton.**

The bending knee in safetie still doth goe, 
When others stumble, as too stiffe to bowe. 

**Idem.**

As on the vnsauourie stocke, the Lillie is borne, 
And as the Rose growes on the pricking thorne, 
So modest life with sobs of grievous smart, 
And cries deuout, comes from an humble hart. 

**Th. Hudson. Transl.**

More honour in Humilitie, then safetie in walles, 
**Proud liuers** proue not monuments, saue onely in their falles. 

**VV. Warner.**

Ah God shield man that I should clime, 
and learne to looke aloft: 
This reed is ripe, that oftentime: 
great climers fall vnsoft. 
In humble dale is footing fast, 
the tode is not so fickle: 
And though one fall through heedlesse haste, 
yet is his misse not mickle. 

**Ed. Spencer.**
The lowly heart doth win the loue of all,
But pride at last, is sure of shamefull fall. G. Tur.

Hypocrisie.

Hypocrisie hath bred of Godlike diuels store, (guile, That speake to serue, that serue to shift, that shift to spare by And smoothe and soothe, and yet deceiue, with scriptum est W. Warner. (meane while.)

But let the heauie their hads to heau, they show they' r here in That seeme devout to cloake deceit, and say, but do (hell, Idem. (not well.)

Who cloakes their mindes in hoods of holinesse Are double villaines, and the Hypocrite Is most odious in Gods glorious sight, That takes his name to couer wickednesse. I. Syl.

Many vse temples to set godly faces On impious hearts; those finnes vse most excesse, That seeke their shrowdes in fained holinesse. G. Chapman. Vide. Dissimulation.

Jealousie.

Shee seem'd of womans shape, but in her head A thousand eyes she had that watch did keepe: As many eares with which she harkened, Her eyes want lids, and therefore neuer sleepe. In stead of haire, her crowne snakes ouerspred. Thus marched she forth of the darknes deepe, Her tayle one serpent bigger then the rest, Which she with knots fastened about her brest. S. I. Harrington. Transl.

A monster, others harme, selfe miserie Bewties plague, vertues scourge, succour lies. Who since he hath by natures speciall grace, So piercing pawes as spoile, when they embrace, So nimble feete, as stirre though still on thornes, So many men seeking their owne woe. So ample eares that neuer good newes kowes Is it not ill that such a beast want hotnes? S. Ph. Sydney.

O hatefull hellish snake what furie first Brought thee from balefull house of Proserpine? Where in her bosome she the long had nurst, And fostered vp with bitter milke of time,
THE CHOYSEST FLOWVERS

Foule iealousie that turnest loue diuine.
To day lesse dread, and mak’st the liuing hart
With hatefull thoughts to languish and to pine,
And feed it selfe with selfe consuming smart,
Of all the passions in the minde, thou viler art.

*Ed. Spencer.*

781 O Jealousie, daughter of Enuie and loue,
Most wayward issue of a gentle sire
Fostred with feares thy fathers ioies to proue,
Mirth marring monster, borne in subtiltie,
Hatefull vnto thy selfe, flying thy owne desire,
Feeding vpon suspect that doth renew thee,
Happie were Louers, if they neuer knew thee.
Thou hast a thousand gates thou entrest by,
Condemning trembling passions to our hart.

Hundred eyed *Argus,* euer making spy,
Pale hagge, infernall furie, pleasures smart:
Enuious obseruer, prying in euery part,
Suspitions fearefull, gazing still about the hart.

O would to God that loue could be without thee.

*S. Daniell.*

782 A new disease ? I know not, new, or old;
But it may well be term’d, poore mortall plaine.
For like the pestilence, it doth infect
The houses of the braine: first it begins
Soely to worke vpon the phantasie,
Filling her seat with such pestiferous aire,
As soone corrupts the judgement, and from thence
Sends like contagion to the memorie,
Still each of other taking like infection,
Which as a searching vapour spreads it selfe,
Confusedly through evry sensiue part,
Till not a thought or motion in the minde,
Be farre from the blacke poysen of suspect.

*B. Johnson.*

783 Where loue doth raigne, disturbing iealousie,
Doth call himselfe affections Centinell.
And in a peacefull houre, dooth crye kill, kill,
Distempering gentle loue with his desire,
As ayre and water dooth abate the fire:
This sound informer, this bare-breeding spie,
This cancker that eates vp this tender spring,
This carry-tale, discentio’s iealousie.

*W. Shakespeare.*
OF OVR ENGLISH POETS.

784 Fowle weatherd jealousie to a forward spring,
    Makes weeds growe ranke, but spoiles a better thing.
Sowes tares gainst harvest in the fields of loue,
    And dogged humor dogdayes like doth prooue,
Scorching loues glorious world with glowing tong,
    A serpent by which loue to death is stonge
A foe to waste his pleasant summer bowers,
    Ruine his mansions, and deface his bowers.

E. Guilpin.

785 Pale Jealousie childe of insatiat loue,
    Of heartsicke thoughts, which melancholy bred,
A hell tormenting feare, no faith can moue :
    By discontent with deadly poyson fed,
With heedlesse youth and error vainly led.
    A mortall plague, a vertue drowing fliud,
A hellish fier, not quenched but with bloud.

M. Drayton.

786 What state of life more pleasant can we finde,
    Then these that true and heartie loue do beare ?
Whom that sweet yoake doth fast together binde,
    That man in Paradice first learnt to weare.
Were not some so tormented in their minde
    With that same vile suspect that filthy feare,
That torture great, that foolish phrenezie,
    That raging madnes, called Jealousie,
For every other sower that gets a place
    To seate it selfe amidst this pleasant sweete,
Helpes in the end to giue a greater grace,
    And make loues ioies more gracious then they were,
He that abstaines from sustenance a space,
    Shall finde both bread and water relish sweete.

S. I. Harr. Transl.

787 - - - - Jealousie is Cupids foode,
    For the swift steed runnes not so fast alone,
As when some other strieu him to out goe.

Ed. Fairfax. Transl.

788 Loue wakes the iealous eye, least then it moues
    The iealous eye, the more it lookes it loues.

S. Ph. Sydney.

789 - - - - No iealousie can that preuent,
    Whereas two parties once be full content.

Idem.

790 Impatience changeth smoake to flame, but iealousie to hell.
    W. Warner.
THE CHOYSEST FLOWERS

791 On loue, saies some, waits isealousie, but isealousie wantes loue
When curiously the overplus doth idle quarels moue.  Idem.

792 ---- Where isealousie is bred,
Hornes in the mind, are worse then hornes in the hed.
B. Johnson.

793 That canker-worme, that monster isealousie,
Which eates the heart, and feeds vpon the gall,
Turning all loues delight to miserie,
Through feare of loosing his felicitie.
Ed. Spencer.

794 Shun isealousie that hart-breake loue, if cat will go to kinde,
Be sure that Io hath a meanes, that Argus shall be blinde.
VV. Warner.

795 True loue doth looke with pale suspicious eie,
Take away loue, if you take isealousie.
M. Drayton.

796 No beast is fierer then a isealous woman.  S. Daniell.

Idlenesse.

797 Prides coach was drawne of sixe vnequall beasts,
On which her sixe sage counsellours did ride:
Taught to obey her bestiall beheasts,
With like conditions to their kindes applide.
Of which the first that all the rest did guide,
Was sluggish Idlenesse, the nurse of sinne,
Vpon a slothfull Asse he chose to ride,
Arraid in habit black and amis thin,
Like to an holy Monke, the service to begin.
Ed. Spencer.

798 ---- Idlenesse pure innocence subuerts,
Defiles our bodie, and our soule peruerts:
Yea soberest men it makes delicious,
To vertue dull, to vice ingenious.
I. Syl. Transl.

799 ---- Ill humours by excessiue ease are bred,
And sloath corrupts and choakes the vitall sprights,
It kills the memorie, and hurts the sights.
D. Lodge.

800 ---- Drowsie sloth that counterfeiteth lame
With Snaile-like motion measuring the ground:
Hauing her armes in willing fetters bound.
Foule, sluggish drone, barren (but sinne to breed)
Diseased, begger, staru’d with sinfull need.
I. Silvester.
If thou flie Idlenesse, *Cupid* hath no might,
His bowe lyeth broken, his torch hath no light.

**Ignorance.**

At last with creeping crooked pace forth came
An old old man, with beard as white as snow:
That on a staffe his feeble limbs did frame,
And guide his weary gate both too and fro.
For his eye sight him failed long ago,
And on his arme a bunch of keyes he bore,
The which vnvsed, rust did ouergrow.
But very vncoyth sight was to behold
How he did fashion his vntoward pace:
For as he forward mou'd his footing old,
So backward still was turnd his wrinckled face:
Unlike to men who euer as they trace
Both feete and face one way are wont to lead,
His name *Ignaro*, did his nature right aread.

*Ed. Spencer.*

Image of hellish horror, *Ignorance,*
Borne in the bosome of the blacke abisse,
And fed with furies milke for sustenance,
Of his weake infancie begot amisse:
By gnawing sloth, vpon his mother night,
So he his sonnes, both Syre and brother hight.

*Idem.*

All is turned into wildernesse,
Whilst *Ignorance* the Muses doth oppresse.

*Idem.*

Hell and darknesse and the grisly graue,
Is *Ignorance,* the enemy of grace:
That minds of men borne heauenly, doth deface.

*Idem.*

Tis nought but showes that *Ignorance* esteemes
The thing possest, is not the thing it seemes.

*S. Daniell.*

Great ill vpon desert doth chance,
When it doth passe by beastly *Ignorance.*

*M. Dray.*

**Impatience.**

Impatience changeth smoake to flame, but jealousie to hell.

*W. Warner.*
THE CHOYSEST FLOWERS

809 Make not thy griefe too great by thy suppose,
Let not Impatience aggrauate thy woes.
D. Lodge.

Infamie.

810 To attempt the daungers evident,
Without constraint or need is Infamie.
And honour turns to rashnesse in the event:
And who so dares, not caring how he dares,
Sells vertues name, to purchase foolish cares.
I. Markham.

811 Reproach
A vile disease that never time can cure.
M. Drayton.

812 Sinne in a chaine leads on her sister shame,
And both in giues fast fettered to defame.
Idem.

813 Thy name once foild, incurable the blot,
Thy name defaste which toucht with any staine,
And once supplanted never grows again.

814 Against open shame no text can well be cited,
The blow once giuen cannot be evited.
M. Drayton.

Ingratitude.

815 Vnthankfulnesse is that great sin,
Which made the diuel and his angels fall:
Lost him and them the ioyes that they were in,
And now in hell detaines them bound and thrall.
S. I. Harr. Transl.

816 Thou hatefull monster base Ingratitude,
Soules mortall poysen, deadly killing wound:
Deceitfull serpent seeking to delude,
Blacke loathsome ditches, where all desert is drown’d:
Vile pestilence, which all things doest confound.
At first created to no other end,
But to grieve those, whom nothing could offend.
M. Drayton.

817 Ingratefull who is call’d, the worst of ill is spoken.
S. Phil. Sidney.

818 Tis true that slaeue whom Pompey did promote,
Was he, that first assaid to cut his throte.
D. Lodge.
Innocencie.

819 A plaint of guiltlesse hurt doth pierce the skie.

S. Phil. Sidney.

820 Sildome vntoucht doth Innocencie escape,
When errour commeth in good counsels shape.
A lawfull title, counterchecks proud might,
The weakest things, become strong props to right.

M. Drayton.

821 Pure Innocence sildome suspecteth ought.

Idem.

822 A guiltlesse mind doth easily deeme the best.

M. of M.

823 The lyon licks the sores of silly wounded sheep,
The dead mās course doth cause the crocodile to weep:
The waues that wast the rocks refresh the rotte weeds,
Such ruth the wrack of innocence in cruel creatures breeds.

M. of M.

824 Well gaue that Iudge his doome vpon the death
Of Titus Lelius that in bed was slaine:
When every wight the cruell murder laith
To his two sonnes that in his chamber laie,
That Iudge that by the proffe perceiueth plaine
That they were found fast sleeping in their bed,
Hath deem'd them guiltlesse of this bloud y shed.
He thought it could not be that they which brake
The lawes of God and man in such outrage,
Could so forthwith themselves to rest betake:
He rather thought the horror and the rage
Of such an hainous gilt, could neuer swage.
Nor neuer suffer them to sleepe or rest,
Or dreadlesse breathe one breath out of their brest.

M. Sackuile.

Inconstancie.

825 Vnto the world such is Inconstancie,
As sappe to tree, as apple to the eie.

D. Lodge.

Ioye.

826 All like as sicker as the end of woe is Ioye,
And glorious light to obscure night doth tend,
So extreame Io ye in extreame woe doth end.

M. of M.
827 For why extreames are haps rackt out of course,
   By violent might far swunged forth perforce:
   Which as they are piercingst they violentest moue:
   For that they are nere to cause that doth them shoue.
   So soonest fall from that their highest extreame,
   To th'other contrary that doth want of meane,
   So laugh'd he erst that laughed out his breath.
   *Idem.*

828 The pleasing meanes bode not the luckiest ends,
   Nor aye, found treasure to like pleasure tends.
   Mirth meanes not mirth alwaies thrice happie lyne
   Of witte to shun th'excesse that all desire.
   *Idem.*

829 Ioy lighteneth woe, woe Ioy doth moderate.
   *M. Drayton.*

830 Ioy is forgetfull, weale thinkes not of woe.
   *Idem.*

831 ——— Ioy ascends, but sorrow sinks below.
   *Ch. Fitz.*

832 Fruits follow flowers, and sorrow greatest Ioyes.

833 As sudden griefe, so sudden Ioy doth kill.
   *Th. Achelley.*

834 The Romane widow died when she beheld
   Her sonne who erst she counted slaine in field.
   *G. Gascoigne.*

835 ——— Excessive Ioy
   Leapeth and likes finding the *Appian* way
   Too strait for her: whose sences all possesse
   All wished pleasure, in all plenteousnesse.
   *I. Sylvestre.*

**Iniustice.**

836 Iniustice neuer yet tooke lasting roote.
   Nor held that long, Impietie did winne.
   *S. Daniell.*

837 So foule a thing, o thou Iniustice art,
   That torment'st both the dooer and distrest:
   For when a man hath done a wicked part,
   O how he striues to excuse, to make the best:
   To shift the fault t'vnburden his chargde hart.
   And glad to find the least surmise of rest.
   And if he could make his, seeme others sin,
   O what repose, what ease he findes therein.
   *Idem.*
838 Injustice neuer scapes vnpunisht still,  
Though men reuenge not, yet the heauens will.  

Idem.

**Justice.**

839 Now when the world with sin gan to abound,  
*Astrea* loathing longer here to space  
Mongst wicked men in whom no truth she found,  
Returnd to heauen whence she deriu’d her race,  
Where she hath now an euerverlasting place.  
Mongst those twelue signes which rightly we do see,  
The heauens bright shining bawdrick to inchace:  
And is the virgin sixt in her degree,  
And next her self, her righteous ballance hanging bee.  

*Ed. Spencer.*

840 Then iustice comes the last of all the gods,  
That left her residence here on the earth:  
For lacke of whom the world grew all at odds,  
And man to man curses each others birth.  
For then vsurping wrong succeeded straight,  
That no man knew how long to hold his right:  
Then calls the world for Justice back againe,  
Complaining how they now were ouerrunne,  
And they would suffer any scourging paine,  
In pennisance for those sinnes themselues had donne.  
For that their wickednesse did force that power  
To leaue the seate whereas she sate before,  
Whereas the Gods did in their courts decree,  
Justice should be transformed to the starres:  
There foolish men might euery minute see  
Her that should helpe these miseries of theirs,  
But stand like *Tantalus* within those brinkes,  
Where he sees water, but yet neuer drinkes.  

*Ch. Middleton.*

841 — Faire *Astrea* of the *Titans* line,  
Whom equitie and iustice made diuine.  

*M. Drayton.*

842 —— Well did the Anticke world inuent,  
That Justice was a God of soueraigne grace,  
And Altars vnto him and temples lent,  
And heauenly honours in the highest place.  
Calling him, great *Osyris* of the race,  
Of th’old *Ægyptian* Kings, that whilome were,
With fained colours shading a true case:
For that Osyris whilst he liued here,
The iustest man aliue and truest did aspire.
His wife was Isis, whom they likewise made
A goddesse of great power and soueraigntie:
And in her person cunningly did shade,
That part of Justice which is equitie.

Ed. Spencer.

843. Vntill the world from his perfection fell,
Into all filth and foule iniquitie:
Astraea here amongst earthly men did dwell,
And in the rules of iustice then and stumbled well.
Idem.

844. Where Justice growes, there growes eke quiet grace,
The which doth quench the brand of hellish smart,
And that accurst hand-writing doth deface.
Idem.

845. Sparing Justice, feeds iniquitie.

W. Shakespeare.

846. The first was Bacchus, that with furious might,
All th'east before vntam'de did ouerrunne,
And wrong repressed and establisht right,
Which lawlesse men had formerly foredone,
Their iustice forc't her princely rule begunne.
Next Hercules, his like ensample shewed,
Who all the west with equall conquest wonne.
And monstrous Tirants with his club subdued,
The club of Justice dread, with kingly power endued.
Ed. Spencer.

847. Who so vpon himselfe will take the skill,
And Justice vnto people to deuide,
Had need of mightie hands for to fulfill
That which he doth, with righteous doome decide,
And for to maister wrong and puissant pride:
For vaine it is to deeme of things aright,
And make wrong doers Justice to deride,
Vnlesse it be perform'd with dreadlesse might,
For power is the right-hand of justice truly hight.
Idem.

848. Offences vrg'd in publike, are made worse,
The shew of Justice aggrauates despight:
The multitude that looke not to the cause,
Rest satsfied, so it be done by lawes.
S. Daniel.
OF OVR ENGLISH POETS.

849 It often falles in course of common life,
That right long time is ouerborne of wrong,
Through avarice or power, or guile, or strife,
That weakens her, and makes her partie strong,
But Justice though her doome she do prolong,
Yet at the last will her owne cause right.

Ed. Spencer.

850 Good causes need not curious termes, & equall Judges heare
The equitie, not eloquence.

W. Warner.

851 Who passeth judgement for his priuate gaine,
He well may iudge he is adiudg'd to paine.

R. Greene.

Kings.

852 Kings are the Gods vicegerents on the earth,
The Gods haue power, Kings from that power haue might:
Kings should excell in vertue and in birth:
Gods punish wrongs, & kings should maintaine right,
They be the sunnes from which we borrow light,
And they as Kings, should still in iustice striue
With Gods, from whom their beings they deriue.

M. Drayton.

853 The baser is he comming from a King,
To shame his hopes with deeds degenerate:
The mightier man, the mightier is the thing,
That makes him honoured, or begets him hate:
For greater scandall waits on greater state.

The Moone being clouded, presently is mist,
But little starres may hide them where they list.
The Crowe may bathe his cole-blacke wing in mire,
And vnperceiu'd, flie with the filth away,
But if she like the snow white swan desire,
The staine vpon his siluer downe will stay,
Poore groomes are sightles nights, kings glorious day.
Gnats are vnnoted wheresoeuer they flie
But Eagles are gaz'd vpon with euery eie.

VV. Shakespeare.

854 --- Since the heauens strong arms teach Kings, to ståd,
Angells are plac't about the glorious throne,
To gard it from the stroakes of traitrous hand.

Th. Dekkar.
THE CHOYSEST FLOWERS

855 When thou becom'st an earthly God, mens fault s to oversee,
    Forget not that eternall God, that ouer looketh thee.
    W. Warner.
856 The least part of a King is allowing him, and none
    Lesse priuate then a Prince, the weale or woe of every one.
    Idem.
857 He and his people make but one, a body, weake or strong,
    As doth the head, the limbs, or limbs the head assist, or wrōg.
    Idem.
858 Kings, Lords of times and of occasions,
    May take th'advantage when and how they list.
    S. Daniell.
859 Kings will be alone, Competitors must downe,
    Neare death he stands, that stands to weare a crowne.
    Idem.
860 - - - It is a daungerous thing
    In rule of loue, but once to crosse a King.
    M. Drayton.
861 Endles cares concur with crowns, a bitter sweeting is raign.
    W. VVarner.
862 Not all the water in the rough rude sea
    Can wash the balme from an anoynted King:
    The breath of worldly men cannot depose
    The deputie elected by the Lord.
    W. Shakespeare.
863 He knowes not what it is to be a King,
    That thinkes a Scepter is a pleasant thing.
    R. Greene.
864 A glittering Crowne doth make the haire soone gray.
    Within whose circle, a king is but arrested,
    In all his feasts hee's but with sorrow feasted,
    And when his feete disdaine to touch the mold,
    His head's a prisoner in a Iaile of Gold.
    M. Drayton.
865 Vnhappy Kings that neuer can be taught,
    To know themselues, or to discerne their fault.
    S. Daniell.
866 - - - No outragious thing
    From vassall actors can be wipte away,
    The Kings misdeeds can not be hid in clay.
    W. Shakespeare.
867 No Scepter serues dishonour to excuse,
    Nor kingly vaile can couer villainie.
    Fame is not subiect to authoritie.
    M. Drayton.
868 - - - Think not but Kings are men, and as the rest miscarry, 
Saue that their fame and infamy continually doth tarry. 
VV. Warner.

869 Kings want no meanes to accomplish what they will. 
M. Drayton.

870 Mislikes are silly lets where Kings resolue them, 
Where counsell chasing will hath emperie, 
Deeds are too prest for reason to dissolve them, 
In mightie mindes a grounded vanitie. 
Like springs that ceaslesse neuer stoppeth, 
Vntill her neighbour Oake she ouertoppeth. 
D. Lodge.

871 - - - Great men too well grac'd, much rigor vse, p. 158 
Presuming favorites mischiefe ever bring: 
So that concluding, I may boldly speake, 
Minions too great, argue a king too weake. 
S. Daniell.

872 New kings do feare when old kings farther straine, 
Establisht state to all things will consent. 
Idem.

872½ - - - Good from kings must not be drawne by force. 
Idem.

873 A Scepter like a pillar of great height, 
Whereon a mightie building doth depend: 
Which when the same is ouer-prest with waight, 
And past his compasse fore't thereby to bend. 
His massie roofe downe to the ground doth send. 
Crushing the lesser part, and murthering all 
Which stand within the compasse of his fall. 
M. Drayton.

874 Too true that tyrant Dyonisyus 
Did picture out the image of a king: 
When Damocles was placed in his throne, 
And ore his head a threatening sword did hang, 
Fastened vp only by a horses haire. 
R. Greene.

Kingdomes.

875 A rule there is, not falling but most sure, 
Kingdome no kin doth know, ne can endure. 
M. of M.

876 Thebes, Babell, Rome, these proud heaué daring wonders 
Loe vnder ground in dust and ashes lie, 
For earthly kingdomes, euem as men do die. p. 159 
I. Sylvestre. Transl.
THE CHOYSEST FLOWERS

877 If thou wilt mightie be, flie from the rage
Of cruell will, and see thou keep thee free
From the fowle yoake of sensuall bondage:
For though thy Empire stretcheth to Indian sea,
And for thy feare trembleth the farthest Thisce,
If thy desire haue ouer thee the power,
Subiect then art thou, and no gouernour.

E. of Surrey.

Knowledge.

878 Through knowledge we behold the worlds creation,
How in his cradle first he fostered was:
And iudge of natures cunning operation,
How things she formed of a formelesse masse.
By knowledge we do learne our selues to knowe,
And what to man, and what to God we owe:
From hence we mount aloft vnto the skie,
And looke into the christall firmament:
There we behold the heauens great Hierarchie.
The starres pure light, the spheraes swift mouement,
The spirits and intelligences faire:
And Angels waiting on th'almighties chaire.
And there with humble mind and hie in sight,
Th'eternall makers maiestie we viewe,
His loue, his faith, his glory and his might,
And mercy more then mortall men can viewe.

Ed. Spencer.

879 Soule of the world, knowledge withouten thee,
What hath the earth that's truly glorious.
Why should our pride make such a stirre to bee,
To be forgot? What good is like to this?
To do worthy the writing, and to write,
Worthy the reading, and the worlds delight.

S. Daniell.

880 What difference twixt man and beast is left,
When th'heauenly light of knowledge is put out,
And the ornaments of wisedome are bereft?
Then wandreth he in errour and in doubt,
Vnweeting of the daunger he is in,
Through fleshlesse frailtie, and deceit of sin.

Ed. Spencer.

881 - - - Our new knowledge hath for tedious traine,
A drouping life, and ouerracked braine:

122
A face forlorn, a sad and sullen fashion,
A restlesse toyle, and cares selfepining passion.
Knowledge was then euen the soules soule for light,
The spirits calme port, and lanthorne shining bright.
To thait-stept feet cleare knowledge: not confusde,
Not sower but sweete, not gotten, but infusde.

I. Syl. Transl.

--- We see to know, men still are glad,
And yet we see knowledge oft-makes men mad.

S. I. H. Transl.

Who so knowes most, the more he knowes to doubt,
The best discourse, is commonly most stout.

S. Daniell.

--- Common is the profe
That enuying is not cunning if it standeth not aloofe.

VV. Warner.

By knowledge thine, thou hast no name,
Least others know, thou know'st the same.

We learne so little, and forget so much.

L. Daniell.

Labour.

Where ease abounds, it's death to do amisse,
But who his limbs with labours, and his minde
Behaues with cares, cannot so easie misse:
Abroad in armes, at home in studious kinde,
Who seekes with painfull toyle, shall honor soonest finde.

Ed. Spencer.

Learne with the Ant in sommer to prouide,
Driue with the Bee the drone from out the hiue.
Build like the Swallow in the sommer tide.

D. Lodge.

Much labor is too litle, that should houshold charge defraye.

W. Warner.

Industry well cherisht to his face,
In sun-shine walkes in spight of sower disgrace.

M. Roydon.

The noblest borne dame should industrious bee,
That which doth good, disgraceth no degree.

G. Chapman.

Let Mandeuile example be to men not to be idle
In amorous passions: labour is to lone at least a bridle.

VV. Warner.

123
893 Adams labour in Eden.

- - - Edens earth was then so fertill and so fat,
That he made only sweet assayes in that.
Of skilfull industry and naked wrought,
More for delight, then for the gaine he sought.
In briefe, it was a pleasant exercise,

A labour likte, a paine much like the guise
Of cunning dauncers, who although they skip
Run, caper, vault, trauere and turne and trip,
From morne til euen, at night againe full merry
Renew their daunce, of dauncing neuer weary:
Or els of hunters, that with happie lucke,
Rowsing betimes some often breathed bucke
Or goodly stagge, their yelping hounds vn Couple,
Wind loud their horns, their hoopes & hallows double
Spurre on and spare not, following their desire:
Themselves vnweary, though their hacknies tire.
But for in th'end of all their iollitie
Their's found much stifnesse, sweat and vanitie;
I rather match it to the pleasing paine
Of Angels pure, who euer sloth disdaine.
Or to the Suns calme course, who plainlesse aye
About the welkin poasteth night and day.

I. Syl. Transl.

894 O blessed letters that combine in one
All ages past, and make one liue withall:
By you we do conferre, with who are gone,
And the dead liuing vnto counsaile call.
By you the vnborne shall haue communion
Of what we feele, and what doth best befall.

S. Daniell.

895 By the cleare beames of learnings light,
We tread the obscure pathes of Sages right.

By the cleare beames of learnings light,
We tread the obscure pathes of Sages right.

896 But that learning in despight of fate
Will mount aloft and enter heauen gate:
And to the seat of Ioue it selfe advance,
Hermes had slept in hell with ignorance.
Yet as a punishment they added this,
That he and pouertie should alwaies kis.
And to this day is euery scholler poore,
Grosse gold from them runnes headlong to the boore.

Ch. Marlowe.
OF OVR ENGLISH POETS.

897 Of little worth is learnings worthy skill,  
Where Pilots wisedome is not perfect still.

898 Corinnaes praise, and Sapphoes are discerned  
Aboue the rest, because they both were learned

S. I. Harr. Transl.

899 K. Cecrops and his royall seed did honor Athence so,  
As that from thence are said the springs of sciences to flow.

W. Warner.

Lechery.

900 Next vnto him rode lustfull Lechery  
Vpon a bearded Goat, whose rugged haire  
And whally eyes (the signe of jealousie)  
Was like the persons selfe whom he did beare,  
Who rough and blacke and filthy did appeare:  
Vnseemly man to please faire Ladies eie,  
Yet he of Ladies oft was loued deare,  
When fairer faces were bid standen by,  
O who doth know the bent of womens fantasie?

Ed. Spencer.

901 Incontinence, dull sleepe, and idle bed,  
All vertue from the world haue banished.

902 The tickling flames which our fond soules surprize,  
(That dead a while in Epilepsie lies)  
Doth starke our sinewes all by little and little,  
Drawing our reason in fowle pleasure brittle.

I. Syl. Transl.

903 Loue comforteth like sun-shine after raine,  
But lusts effect, is tempest after sunne:  
Loues gentle spring doth alwaies fresh remaine,  
Lusts winter comes ere sommer halfe be done.  
Loue surfets not, but like a glutton dies,  
Loue is all truth, lust full of forced lies.

W. Shakespeare.

904 Where whoredome raignes, there murder follows fast,  
As falling leavees before the winters blast.

R. Greene.

905 Lust is a fire, and for an houre or twaine  
Giueth a scorching blaze, and then he dies.

H. C.

906 O deeper sinne then bottomlesse conceit  
Can comprehend in still imagination:  
Drunken desire must vomit his receit,
THE CHOYSEST FLOWERS

Ere he can see his owne abomination:
While lust is in his pride, no exclamation
Can cure his heate, or raigne his rash desire,
Till like a lade, selfe-will himselfe do tire.

VV. Shakespeare.

907 Lust neuer taketh ioy in what is due,
But leaues knowne delights to seeke out new.

S. Daniell.

908 In chastitie is euer prostitute,
Whose trees we loath when we haue pluckt the fruite.

G. Chapman.

909 Eschue vile Venus toyes, she cuts off age,
And learne this lesson of (and teach thy friend)
By pocks, death sudden, begging, harlots end.

M. of M.

910 The lechars toong is neuer voyd of guile,
Nor Crocodile wants teares to win his praie:
The subtillest temptor hath the sweetest stile,
With rarest musicke, Syrens soon'st betraie.

M. Drayton.

911 Lust puts the most vnlawfull things in vre,
Nor yet in limits euer could be bounded,
Till he himselfe himselfe hath quite confounded.

Idem.

912 Abandon lust, if not for sin, yet to auoyd the shame,
So hogs of Ithacus his men the Latian witch did frame.

VV. Warner.

913 That great Phisition that had liu'd in helth & age admirde,
Did answer askt the cause, not he had done, as flesh desirde.

Idem.

914 The Spartans war for rapted queene to Ilions ouerthrow,
The Monarch of Assiria chang'd, and Latine kings also,
For Tarquins lust.

Idem.

915 Each house for lust a harbor and an Inne,
Each citie is a sanctuary for sinne.
And all do pitie beautie in distresse,
If beautie chaste, then onely pittilesse.

M. Drayton.

Lawes.

916 Deriue thy lawes from wisest heads, to be vpholden still,
Not adding or abstracting, as conceited tirebrains will.
OF OVR ENGLISH POETS.

917 Encourage good men by thy loue, reforme the bad by lawe, p. 166
Reserve an eare for either plea, and borrow leaue of aue.
VV. Warner.

918 In vaine be counsells statutes, humaine lawes,
When chiefe of Councclls pleades the iustest cause.
M. Drayton.

919 So constantly the Judges conser lawes,
That all agree still with the stronger cause.
M. of M.

920 Pansamias and Lisander, by their swords
And warlike vertues made Lacaena rich,
Fame followed them where they the tents did pitch,
But graue Licurgus by his lawes and words,
Did merit more then these renowned Lords.
D. Lodge.

921 Licurgus for good lawes, lost his owne libertie,
And thought it better to prefer common commoditie.
G. Gascoigne.

922 That Lawyer thogh he more by art the right doth overthow
Consents to sin, deceiues the Judge, wrøg right is iustice foe.
VV. Warner.

Libertie.

923 Sweete libertie to vs giues leaue to sing,
What world it was where loue the rule did beare,
How foolish chaunce by lots rul'd euery thing,
How errour was maine saile, each waue a teare.
The Mr. loue himselfe; deepe sighes weare winde,
Cares rowd with vowes, the ship vnmerry minde.
False hope as firme oft turn'd the boate about,
In constant faith stood vp for middle mast,
Dispare the cable, twisted all with doubt,
Held griping griefe the piked Anchor fast,
Bewtie was all the rockes.
VV. Watson.

924 O liberty how much is that man blest,
Whose happie fortunes do his fates areede,
That for deserts reioyces to be freede?
Th. Storer.

925 Sweete libertie the lifcs best liuing flame.
I. Markham.

926 Our lands may come againe, but libertie once lost,
Can neuer find such recöpence as counteruails the cost.
G. Gascoigne.

127
927 Learne freedome and felicitie, haukes flying where they list,
    Be kindlier & more sound then haukes best tended to the fist.
    vv. Warner.

928 He liues to die a noble death, that life for efreed once spends.
    Idem.

929 - - - The name of Libertie,
    The watchword of rebellion ouer vsde,
    The idle Eccho of vncertaintie
    That euermore the simple hath abusde.
    S. Daniell.

Life.

930 - - - All mans life me seemes a Tragedie,
    Full of sad sighes and sore Catastrophes,
    First comming to the world with weeping eie,
    Where all his dayes like dolorous Trophies,
    Are heapt with spoyles of fortune and of feare.
    And he at last laid forth on balefull beare.
    Ed. Spencer.

931 Our life is but a step in dustie way.
    S. Phil. Sidney.

932 This mortall life as death is tride,
    And death gies life.
    M. Roydon.

933 What in this life we haue or can desire,
    Hath time of grow'th and moment of retire.
    D. Lodge.

934 Our bodies, euery foot-step that they make,
    March toward death, vntill at last they die:
    Whether we worke or play, or sleep or wake,
    Our life doth passe, and with times wings doth flie.
    I. Davies.

935 The life of man a warfare right, in body and in soule,
    Resignes his robbed carkasse to be rolled in the mould.
    W. Warner.

936 - - - The terme of life is limited.
    Ne may a man prolong or shorten it,
    The souldier may not moue from watchfull stid,
    Nor leaue his stand vntill his captaine bid.
    Ed. Spencer.

937 The longer life I wot the greater sin,
    The greater sin, the greater punishment.
    Idem.

128
Thus passeth with the ouerplus of life,
The pleasant spring and flower of mortall life:
The Aprils pompe once subject to decay,
Returns not in the bud that earst was rife.
Whilst mornings wepe, the lively flower doth bost,
Then pluck the stalke, and let not it be lost.

D. Lodge.

The sunne doth set and brings againe the day, \(179 = \text{p. 169}\)
But when our life is gone, we sleepe for aye.

Th. Ach.

Sunne sets and riseth, goes downe and quickly reweth,
But mans light once out, eternall darknesse abideth.

Ab. Fraunce.

All mortall men must from this life be gone,
Of life and death, there are more soules then one.

The greatest and most glorious thing on ground,
May often need the helpe of weakest hand,
So feeble is mans state, and life vnsound,
That in assurance it may neuer stand,
Till it disordered be from earthly band.

Ed. Spencer.

The restlesse life which men here lead,
May be resembled to the tender plant:
It springs, it sprouts, as babes in cradle breed,
Flourish in May, like youthes that wisedome want,
In Autumnne ripe, and rots least store waxe scant.
In winter shrinkes and shrowdes from euery blast,
Like crooked age, when lustie youth is past.

G. Gascoigne.

The wicked liuers oftentimes haue wicked ends.

S. I. H.

Life is not lost said she, for which is bought
Endles renowne, that more then death is to be sought.

Ed. Spencer.

Better it is for one to liue obscure,
Then in a publike state to liue vnsure.

D. Lodge.

No life is blest that is not grac't with loue.

B. Ithonson.

They double life that dead things griefe sustaine,
They kill, that feele not their friends liuing paine.

G. Chapman.

That life's ill spar'd that's spar'd to cast more bloud.

S. Daniell.
THE CHOYSEST FLOWVERS

Loue.

950 Of Loue’s perfection perfectly to speake,
Or of his nature rightly to define:
Indeed doth farre surprasse our reasons reach,
And needs this priest t’expresse his power divine:
For long before the world he was yborne,
And bred aboue in Venus bosome deare,
For by his power the world was made of yore,
And all that therein wondrous doth appeare.

Ed. Spencer.

951 Loue is the Lord of all the world by right,
And rules the creatures by his powerfull saw:
All being made the vassalls of his might,
Through secret sence, which thereto doth them draw.

Idem.

952 Vapour eterne in man, in beast, in tree,
In plant and flower is loue, (and so of might)
For in the world may not contained bee,
Without accord and Loues imperiall right.
Yet wends the foxe in holy hood full oft,
And craft in stead of truth, beares crest aloft.

D. Lodge.

953 - - - That true Loue which dauncing did inuent,
Is he that tun’d the worlds whole harmonie,
And link’t all men in sweete societie,
He first exaulted from th’earth mingled minde,
That heauenly fier or quintessence diuine,
Which doth such sympathy in bewtie finde.
As is betwixt the Elme and fruitfull Vine,
And so to beautie ever doth encline.
Lifes-life it is, and cordiall to the hart,
And of our better part, the better part.

I. Davies.

954 Sweete loue is a celestiall harmonie,
Of likely hearts compos’d of hearts consent,
Which joy together in sweete sympathie,
To worke each others kind and true content,
Which they haue harboured since their first discent,
Out of these heauenly bowers, where they do see
And know each other here belou’d to bee.

Ed. Spencer.

955 Iron with wearing shines, rust wasteth treasure
On earth, but Loue there is no other pleasure.

H. Constable.
OF OVR ENGLISH POETS.

956 Loue a continuall fornace doth maintaine.

  *Idem.*

957 Wealth maister is, and porter of the gate,
That lets in loue, when want shall come too late.

  *Th. Churchyard.*

958     - - - Loue to heauen is fled,
Since sweating lust on earth vsurpt his name,
Vnder whose simple semblance he hath fled
Vpon fresh bewtie blotting it with blame,
Which the hot tyrant staines, and soone bereaues,
As caterpillers, do the tender leaues.

  *W. Sh.*

959 Loue is a spirit all compact of fier,
Not grosse to sinke, but light and will aspire.

  *Idem.*

960 Loue is a golden bubble full of dreames,
That waking breaks, and fills vs with extreames.

  *G. Chapman.*

961 Loue is a discord and a strange diuorce,
Betwixt our sence and rest, by whose power,
As mad with reason, we admit that force,
Which wit or labour neuer may diuorce.

  It is a will that brooketh no consent,
  It would refuse, yet neuer may repent.

  - - - Loue's a desire, which for to waight a time,
Doth loose an age of yeares, and so doth passe,
As doth the shadow seuerd from his prime,
Seeming as though it were, yet neuer was.

  Leauing behind, nought but repentant thoughts,
  Of dayes ill spent, of that which profits noughts.

It's now a peace, and then a sudden warre,
A hope consumde before it is conceiu'd,
At hand it feares, and menaceth a farre,
And he that gaines, is most of all deceiu'd.

962 Loue whets the dullest wits his plagues be such,
But makes the wise by pleasing, dote as much.

  *E. O.*

963 Loue is a brain-sicke boy, and fierce by kind,
A wilfull thought, which reason cannot moue,
A flattering Sycophant, a murdering theefe,
A poysioned choaking baite, a ticing greefe.

A Tyrant in his lawes, in speech vnknowne,
A blindfold guide, a feather in the winde:
A right Chamelion for change of hew,
A lame-lime-lust, a tempest of the minde.
A breach of charitie, all vertues foe,
A priuate warre, a toisly web of woe.
A fearefull iealousie, a vaine desire,
A labyrinth, a pleasing miserie,
A shipwracke of mans life, a smoakelesse fier,
A ship of teares, a lasting lunacie.
A heanie seruitude, a dropsie thirst,
A hellish Iaile, whose captiues are accurst.

Th. Watson.

964 A sugred harme, a poyson full of pleasure,
A painted shrine, ful fill'd with rotten treasure.
An heauen in shew, a hell to them that proue,
A broken staffe, which fully doth vphold,
A flower, that fades with euery frostie cold:
An Orient rose, sprung from a witherid plant,
A game in seeming, shadowed still with want.
A minutes joy to gaine a world of grieue,
A subtill net, to snare the idle minde,
A seeing scorpion, yet in seeing blinde,
A poore reioyce, a plague without reliefe.
D. Lodge.

965 Loue is a smoake made with fume of sighes,
Being purgd, a fier sparkling in Louers eies,
Being vext, a sea, nourisht with louing teares,
What is it else? a madnesse most distrest,
A choaking gall, and a preseruing sweet.
W. Shakespeare.

966 It is a doubled grieue, a sparke of pleasure,
Begot by vaine desire, and this his loue:
Whom in our youth, we count our chiefest treasure. p. 174
In age for want of power we do reproue,
Yea such a power is Loue, whose losse is paine,
And hauing got him, we repent againe.
D. Lodge.

967 Loue the Idle bodies worke and surfet of the eye.
W. Warner.

968 Loue is but a terme, like as is Eccho but a voice,
That this doth babble, that doth breed, or not, is ours the choice.
W. Warner.

969 - - - Loue is a subtill influence,
Whose finall force still hangeth in suspense.
D. Lodge.
970 Loue is a wanton famine, rich in food,
But with a riper appetite controlled,
An argument in figure and in mood:
Yet hates all arguments; disputing still,
For sense against reason, with a senseless will.

G. Chapman.

971 Of every ill the hatefull father vile,
That doth the world with sorceries beguile,
Cunningly mad, religiously prophane,
Wits monster, reasons canker, senses bane,
Loue taught the mother that vnkind desire,
To wash her hands in her owne Infants blood.
Loue taught the daughter to betray her sire
Into most base and worthy servitude:
Loue taught the brother to prepare such food;
To feast his brothers, that all seeing sunne
Wrapt in a cloud that wicked sight did shunne.

I. Davies.

972 Loue is a sore delight, a sugred griefe,
A living death, an ever dying life,
A breach of reasons law, a secret theefe,
A sea of tears, an everlasting strife.
A baite for fooles, a scourge of noble wits,
A deadly wound, a shot which ever hits,
Loue is a blinded god, and angry boy,
A labyrinth of doubts, an idle lust,
A slave to bewties will, a witlesse toy.
A rauening bird, a tyrant most vniust,
A burning heate, a cold, a flattering ioy,
A priuate hell, a very world of woe.

Th. Watson.

973 - - - Loue bewitcher of the wit.
The scorne of vertue, vices parasite,
The slave to weakenesse, friendships false bewraier,
Reasons rebell, fortitudes betrayer.
The churchmes staffe, court, camp, & countries guider,
Arts infection, chaste thoughts, and youths defiler.

I. VVeener.

974 Controlling Loue, proud fortunes busie factor,
The gall of wit, sad melancholies schoole,
Heart-killing corsie, golden times detractor,
Life-fretting canker, mischiefes paysoned toole,
The Ideots ydle brother, wise mens foole.
THE CHOYSEST FLOWERS

A foe to friendship, enemie to truth,
The wrong misleader of our pleasing youth.
M. Drayton.

--- Loue is roote and onely crop of care,
The bodies foe, the hearts annoy, & cause of pleasures rare.
The sicknesse of the minde, the fountaine of vnrest,
The gulf of guile, the pit of paine, of griefe the hollow chest:
A fiery frost, a flame that frozen is with Ice,
A heauie burden, light to beare, a vertue fraught with vice.
It is a worldlike peace, a safetie seeing dread,
A deepe dispaire, annexed to hope, a fancie that is fed,
Sweete poyson for his taste, a port Charibdis like,
Ascylla for his safetie, though a Lyon that is meeke.
Th. Turberuile.

--- O brawling loue, O louing hate,
O any thing of nothing first created:
O heauie lightnesse, serious vanitie,
Mishapen Chaos of well seeing formes,
Feather of lead, bright smoke, cold fier, sicknes, helth,
Still waking sleepe, that is not what it is.
W. Shakespear.

Sight is his roote, in thought is his progression,
His childhood wonder, pretiship attention:
His youth delight, his age the soules opression,
Doubt is his sleepe, he waketh in inuention.
Fancie his foode, his cloathing carefulnesse,
Beautie his booke, his play, Louers discretion.
His eyes are curious search, but vailld with warefulness,
His wings desire, oft clipt with desperation:
Largesse his hands, could neuer skill of sparefulness.
But how he doth by might or by perswasion,
To conquer, and his conquest how to ratifie,
Experience doubts, and schooles had disputation.
S. Ph. Sidney.

Loue hath two shafts, the one of beaten gold,
By stroake whereof, a sweete effect is wrought:
The other is of lumpish leaden mold,
And worketh no effect but what is nought.
Th. Watson.

At Venus intreatie for Cupid her sonne,
These arrowes by Vulcan were cunningly done:
The first is Loue, as here you may behold,
His feathers head and body are of gold.
The second shaft is Hate, a foe to loue,
Of Ovr English Poets.

And bitter are his torments for to proue.
The third is Hope, from whence our comfort springs,
His feathers are puld from Fortunes wings.
Fourth, Jealousie in basest mindes doth dwell,
This mettal Vulcans Cyclops sent from hell.

G. Peele.

Hard is the doubt, and difficult to deeme,
When all three kinds of loue together meet:
And do disparst the heart with power extreame,
Whether shall weighe the balance downe; to weet
The deare affection vnto kindred sweet,
Or raging fier of loue to woman kinde,
Or zeale of friends combinde with vertues meet.
But of them all the band of vertues minde,
Me seemes the gentle heart should most assured finde.

Ed. Spencer.

Of vertue onely, perfect loue doth grow,
Whose first beginning though it be more slow
Then that of lust, and quickens not so fast:
Yet sure it is, and longer time doth last.
The strawe inkindles soone, and slakes againe,
But yron is slow, and long will heat retaine.

Th. Hudson.

Most true it is that true loue hath no power
To looken back, his eyes be fixt before.

W. Sha.

Loue alwaies doth bring forth most bounteous deeds,
And in each gentle heart desire of honor breeds.

True loue is free, and led with selfe delight,
Ne will enforced be with masterdome or might.

Idem.

Loue naked boy hath nothing on his backe,
And though he wanteth neither arme nor legge,
Yet maim'd he is, sith he his sight doth lacke:
And yet (though blind) he bewtie can behold,
And yet though nak'd, he feeles more heat then cold.

H. C.

Loue staies not long, it is but one yeares bird.

Th. Churchyard.

Loue must haue change to season sweet delight.

Idem.

Loue, lawes and Judges hath in fee,
Nature and vse his judges bee:
To whom his whole course censures flee,
Since past, and things to come they see.

G. Chapman.

Loue is in power felt of all, in person found of none,
Or rather is not reall but some fancie; If not, then
Fantasticall in women, but essentiall in men.

W. Warner.

Loues eyes in viewing neuer haue their fill.

W. Marlowe.

This is the least effect of Cupids dart,
To change the mind by wounding of the hart.

Th. Watson.

Vnto the woods runs loue, as well as rides to the pallace,
Neither he beares reverence to a prince, nor pitie to begger:
But (like a point amidst of a circle) still of an euennesse,
All to a lesson he drawes, neither hills nor caues can auoyd

S. Phil. Sidney.

The throne of Cupid hath an easie staire,
His barke is fit to saile with euerie winde:
The breach he makes, no wise man can reparaie.

Ed. Fairfax.

Louve will haue his godhead seene
In famous queenes, and highest princes hearts.

S. I. H.

Louve wants his eyes, yet shootes he passing right,
His shafts our thoughts, his bowe he makes our sight,
His deadly pilles are tempered with such art,
As still directs the arrow to the hart.

M. Drayton.

Louve doth raigne
In stoutest minds, and maketh monstrous warre,
He maketh warre, he maketh peace againe:
And yet his peace is but continuall warre,
O miserable men, that to him subiect are.

Ed. Spencer.

First loue is firme and toucheth very neare.

W. Warner.

Louve vnto life this cognizance doth giue,
This badge, this marke, to euerie man that minds it:
Louve lendeth life, which liuing cannot die,
Nor liuing, loue.

G. Gascoigne.

Louve is too full of faith, too credulous,
With folly and false hope deluding vs.

Ch. Marlowe.
OF OVR ENGLISH POETS.

1000 Loue is not full of mercy as men say,
   But deafe and cruell where he meanes to pray.
   Idem.

1001 Loue paints his longings in sweet virgins eyes.
   G. Chapman.

1002 - - - Loue gainsaid: growes madder then before.
   Th. Watson.

1003 Loue findeth meane, but hatred knowes no measure
   Ed. Spencer.

1004 As Bacchus opes dissembled harts,
   So loue sets out our better parts.
   M. Roydon.

1005 As loue hath wreathes his pretie eyes to seare,
   So louers must keep secret what they feare.
   D. Lodge.

1006 Loue keeps his reuels where there are but twaine.
   W. Shakespeare.

1007 As Iris coate in sundry taints doth showe,
   So loue is clad in weale, and strait in woe.
   D. Lodge.

1008 Loue can abide no law, loue alwaies loues to be lawlesse, p. 181
   Loue altereth nature, rules reason, mastereth Olympus:
   Lawes, edicts, decrees, contenmes loue mightily thundring,
   loue that rules and raings, that with beck bendeth Olympus.
   Loue caried Hyppolitus with briars & thorns to be mangled.
   For that he had the faire foule lusting Phedra refused.
   Loue made Absyrtus with sisters hands to be murdered.
   And in peces torne, and here and there to be scattered.
   Loue forst Pasiphae mans company long to be loathing,
   And for a while bulls flesh, bulls company long to be taking.
   Loue and luring lookes of lonely Polixena caused
   Greekish Achilles death when he came to the church to be
   Loue made Alcides that most invincible Heros, (wedded.
   Maisler of all monsters, at length to be whipt of a monster.
   Loue drownd Leander, swimming to the beautifull Hero,
   Vnto the towne Cestos, from towne of cursed Abydos.
   Loue made loue that's ruler of earth, and ruler of heauen,
   Like to a silly shephered, and like to the fruitfull Echidua.
   Like to a fish, to a swan, a spawne, to a bull, to an eagle:
   Sometimes Amphitrio, sometimes Dictinua resembling.
   Ab. Fraunce.

1009 Trifling attempts no serious acts aduance,
   The fier of loue is blowne by dalliance.
   G. Chapman.
Where there growes a sympathy of harts,
Each passion in the one, the other paineth:
And by euen carryage of the outward parts,
(Wherein the actuall worke of loue remaineth.)
The inward griefes, mislikes and ioyes are taught,
And euery signe bewraies a secret thought.

D. Lodge.

Loue deeply grounded, hardly is dissembled.

Ch. Marlowe.

O bold beleeuing loue, how hote it seemes,
Not to beleeue, and yet too credulous:
Thy weale and woe are both of them extreames,
Dispaire and hope makes thee ridiculous.
The one doth flatter the inthoughts vnlikely,
The likely thoughts the other killeth quickly.

W. Sha.

Loue goes towards loue, as schoole boyes from their bookes
But loue from loue toward schoole with heauy lookes.

Idem.

Loue can comment vpon euery woe.

Idem.

Cupids deep riuers haue their shallow fordes
His griefe bring ioyes, his losse recompences.
He breeds the sore, and cures vs of the paine,
Achilles launce, that wounds and heales agadne.

Ed. Fairfax.

Wonder it is to see in diuers mindes,
How diuersly loue doth his pageant play,
And shewes his power in variable kindes:
The baser wit whose idle thoughts alway
Are wont to cleaue vnto the lowly clay.
It stirreth vp to sensuall desire,
And in leaud sloth to waste his carelesse day,
But in braue spirits it kindles goodly fire,
That to all hie desert and honour doth aspire.

Ed. Spencer.

Such ones, ill iudge of loue that cannot loue,
Ne in their frozen hearts feele kindly flame:
For thy they ought nothing vnknowne reproue,
Ne naturall affection faultlesse blame.
For it of honor and all vertue is
The roote, and brings forth glorious fruites of fame.
That crowne true louers with immortall blisse,
The meed of them that loue, and do not liue amisse.

Idem.
The persons must in passions iumpe else loue is but a game,
Nor thinke I of a womans graunt, but as a wooers game.

VV. Warner.

Pure loue said she, the purest grace pursues,
And there is contract not by application:
Of lippes or bodies, but of bodies vertues,
As in our elementall motion.

Starres by their powers, which are their heat and light,
Do heauenly workes, and that which hath probation
By vertue all contract hath the noblest plight,
Both for the lasting and affinitie
It hath with naturall diuinitie.

G. Chapman.

Loue is a lord of truth and loyaltie,
Lifting himselfe out of the lowly dust:
On golden plumes vp to the purest skie,
Aboue the reach of loathly sinfull lust.
Whose base affect through cowardly distrust
Of his weake wings dare not to heauens flie,
But like a mold warpe in the earth doth lie.

Ed. Spencer.

One louing howre
For many yeares of sorrow can dispence,
A dramme of sweet, is worth a pound of sowre.

Idem.

Loue and maiestie dwell ill together.

S. Daniell.

The ioyes of loue, if they should euer last
Without affliction or disquietnes:
That worldly chaunces do among them cast,
Would be on earth too great a blessednes.

Liket to heauen then mortall wretchednes:
Therefore the winged God to let men weet
That here on earth is no sure happines,
A thousand sowres hath tempered with one sweet,
To make it seeme more deare and daintie as is meet.

Ed. Spencer.

True it is said, what euer man it said,
That loue with gall and hony doth abound:
But if the one be with the other waid,
For euery dramme of hony therein found,
A pound of gall doth ouer it abound.

Idem.
Loue hath delight in sweet delicious fruite,
Loue never takes good counsel for his friend.
Loue author is, and cause of idle care.
Loue is distraught of wit, he hath no end.
Loue shooteth shafts of burning hot desire,
Loue burneth more then either flame or fire.
Loue doth much harm through Jealousies assault.
Loue once imbrac't will hardly part again.
Loue thinks in breach of faith there is no fault.
Loue makes a sport of others deadly paine.
Loue is a wanton childe, and loues to brail.
Loue with his warre brings many soules to thrall.

Th. Watson.

Gods themselues are changed by Loue,
Loue steals from skies to lie by Laedaes side:
Arcas descends for faire Aglaurea's sake,
And Sol so soon as Daphne is espide,
To follow his chariot doth forsake.

Idem.

The sweetest honey,
Is loathsome in his owne deliciousnesse,
And in the tast confounds the appetite,
Therefore Loue moderately long loue doth so,
Too swift arries as tardie as too slowe.

W. Shakespeare.

The rights
In which Loues beautious empress most delights,
Are banquets, Doricke musicke, midnight reuelling,
Plaies, maskes, and all that sterne age counteth euill.

Ch. Marlowe.

Those easily men credit whom they loue.

S. Daniell.

Play with the fire, yet die not in the flame,
Shew passion in thy words, but not in hart,
Least whe thou think'st to bring thy thoughts in frame.
Thou proove thy selfe a prisoner by thy art.

Play with these babes of loue, as Apes with glasses,
And put no trust in feathers, wind or lasses.

D. Lodge.

The greedie moone along her giddie sphære,
Boads not such change in her inconstant course,
No crinite comet in the waine of yeare,
No rising rage nor swelling of source.

As Loue in shape, in substance and effect,
OF OVR ENGLISH POETS.

But Gods and men with fury doth infect,
A morning starre (that peereth from the pride
Of siluer floate) bedew'd and sparkling bright,
Borne from the second forme of waters glide,
The queene of Loue, the mistresse of delight.

Aye such is loue in semblance at the first,
But his effects are cruell and accurst.

D. Lod.

Albeit bewtie moues to loue, and loue doth make thee sue,
Better at first be nonsuite, then at length not to subdue.

W. Warner.

It hath bene when as heartie loue did treat and tie the knot,
Though now if gold but lacking be, the wedding fadge not.

Idem.

Louve learnes rural wits and base borne brats to be reading,
Heartburning secrets, and wonders daintily written,
In faire flaming eyes, by the hand of louely Cupido.

A. Fraunce.

Louve nill consent that bewties field lie waste.

Ed. Fairfax.

Tis often scene, Loue workes a man a weake deceived minde,
For euer scene, a womans loue doth alter as the winde.

W. VVarner.

No stile is held for base, where loue well named is,
Each eare suckes vp the words a true loue scattereth.

S. Ph. Sydney.

All losse is lesse, and lesse the infamy,
Then losse of loue to him that loues but one,
Ne may loue be compeld by maisterie,
For as soone as maisterie comes sweete loue anon:
Taketh his nimble wings, and soone is gone.

Ed. Spencer.

For euery pleasure that in loue is found,
A thousand woes and more therein abound.

Th. Watson.

Like as a nibling fish that halfe mistrusts
The golden shew of an enticing baite,
Makes many offers for the thing she lusts,
Daring to deale with that she deemes deceite:
So plaies the amorous God with his faire prize,
Whom loue and lust bids board, but shame denies.

Ch. Middleton.

From these hie hills as when a spring doth fall,
It thrilleth downe with still and subtilly course,
Of this and that it gathereth aide, and shall
Till wit haue iust done, flowed to streame and force,
Then at the foote, it rageth ouer all:
So fareth Loue when he hath tane a course.
Rage is vaine resistance vaileth none,
The first issue is remedie alone.

_E. of Surrey._

1042 _Not all the writs Diana hath, can Cupids plaint remoue._
_W. Warnar._

1043 - - - Lordly Loue is such a Tyrant fell,
That where he rules, all power he doth expell.

_Ed. Sp._

1044 If Loue compelled be and cannot chuse,
How can it gratefull or thanke worthy proue?
Loue must free harted be and voluntary,
And not enchaunted or by fate constrain'd,
Nor like that loue which did _Vlisses_ carry,
To _Circes_ Ile with mightie charmes.

_I. Davies._

1045 Where heate of Loue doth once possesse the hart,
There cares oppresse the minde, with wondrous ill,
Wit runnes awrie, not fearing subtill smart,
And fond desire doth euer maister will.
The belly neither cares for meate nor drinke,
Nor ouerwatched eyes desire to winke.

Footesteps are false, and wauering too and fro,
The brightsome flower of beautie fades away,
Reason retires, and pleasure brings in woe,
And wisedome yeeldeth place to blacke decay.

_Councell and fame, and friendship are condemned,
And bashful shame, and Gods themselues contened._

Watchfull suspect is kindled with dispaire,
Inconstant hope is often drownd in feares:
What folly hurts not, fortune can repaire,
And miserie doth swim in seas of teares.
Long vse of life is but a liuing foe,
As gentle death is onely end of woe.

_Th. Watson._

1046 Vnlawfull meanes doth make loue lawfull gaine,
He speakes most true when he the most doth faine.

_M. Drayton._

1047 As many bees, as _Hybla_ daily sheelds,
As many frie as fleet in Oceans face,
As many heards as on the earth do trace,
OF OVR ENGLISH POETS.

As many flowers as deckt the fragrant fields,
As many starres as glorious heauen containes, 5
As many cloudes as wayward winter weepes,  p. 189
As many plagues as hell enclosed keepes.
So many griefes in Loue, so many paines,
Suspicions, thoughts, desires, opinions, praiers,
Mislikes, misdeeds, fond ioyes, and fained peace, 10
 Illusions, dreams, great paines, and small encrease,
Vowes, hope, acceptance scornes and deepe dispaires.

D. Lodge.

The gnawing enuie, the heartfretting feare,
The vaine surmises, the distinctfull shewes,
The false reports that flying tales do beare,
The doubts, the dangers, the delaies, the woes,
The fained friends, the vnexpected foes,
With thousand more then any tongue can tell,
Do make a Louers life a wretches hell.

Ed. Spencer.

Tis folly by our wisest worldlings prou'd,
(If not to gaine by loue) to be belou'd,

B. Ithonson.

Against Loues fier feares frost hath dissolution.

W. Shakespeare.

Greater conquest of hard Loue he gains,
That workes it to his will, then he that it constraines.

Ed. Spencer.

Vnto a Knight there is no greater shame,
Then lightnes and inconstancie in loue.

Idem.

Loues weeping flames, by reason do subdue
Before their rage grow to so great vnrest,
As miserable louers vse to rue,
Which stil wax old in woes whil'st woel stil waxeth new.

Ed. Spencer.

Old Loue is litle worth when new is more preferd.  p. 190

Idem.

Who can shew all his loue, can loue but lightly.

S. Daniell.

No man from the monarch loue by wit or weapo flies.

W. Warner.

Loftie Loue doth loathe a lowly eye.

Ed. Spencer.

Loue thrives not in the heart, that shadowes dreadeth.

W. Shakespeare.
THE CHOYSEST FLOWERS

1059 Gather I say, the Rose while it is time,
    For soone comes age that will her pride deflame:
Gather the Rose of Loue while yet is time,
Whil'st louing, thou mai'st loued be with equall aime.
   Ed. Sp.

1060 O learne to loue, the lesson is but plaine,
    And once made perfect, neuer lost againe.
   VV. Shakespeare.

1061 Louers their loued Ladies loues to gaine
    Promise, protest and sweare without regard,
That God doth see and know their falshood still,
And can and shall reuenge it at his will.
Their oathes but words, their words are all but wind,
Uttered in heart, and with like heart forgotten,
As bundles are trust vp coards all rotten.
Coinesse is nought, but worst to be too kind;
Men care not for the good that soone is gotten:
But women of their wits may chiefly boast,
That are made wiser by an others cost.
   S. I. H.

1062 He that bindes himselfe in worthy bands,
   Although his shew but grace him small:
Although he finde no favoure at her hands,
Sharp words, coy lookes, small thanks, hope none at all,
Though more and more, aloofe from him she stands:
Yet for his heart and thoughts be highly placed,
He must not mourne, although he die disgraced.
   Idem.

1063 Dumbe Swans, not chattering Pies do Louers proue,
   They loue indeed, who dare not say they loue.
   S. Ph. Sydney.

1064 The Louer and beloued are not tied to one Loue.
   VV. Sh.

1065 He that on Loues blind snares once sets his foote,
    Seemeth to draw it backe, but findes it caught,
And madnesse meere in Loue to ouershoote,
The foole hath felt, the wise hath euer taught.
And though in all alike it take not roote,
Yet all shall finde, Loue is a thing of nought.
For sure it is, an open signe of madnesse,
To haue an others pleasure breed thy sadnesse.
   S. I. Harrington.

1066 The birds their beake, the lion hath his taile,
    And louers nought but sighes and bitter moane,
OF OUR ENGLISH POETS.

The spotlesse force of fancie to assaile.

D. Lodge.

1067 Sweete are the kisses, the embracements sweete,
When like desires, and affections meete:
For from the earth to heauen is Cupid raised,
Where fancie is in equall ballance peized.

Ch. Marlowe.

1068 Foule words and frownes must not repel a Louer,
What though the Rose hath prickles, yet tis pluckt,
Were bewtie vnunder twentie locks kept fast,
Yet Loue breakes through, and breakes them all at last.

W. Shakespeare.

1069 - - Louers houres are long, though seeming short,
If pleasde themselues, others they delight:
In such like circumstance, with such like sport,
Their copious stories oftentimes begun,
End without audience, and are never done.

Idem.

1070 A Louer may bestride the Gossamours,
That Idles in the wanton somer somer aire,
And yet not full so light is vanitie.

Idem.

1071 The Dutch in loue is proude, Italians envious,
The French man full of mirth, the Spanyard furious.

Magicke.

1072 Three kindes there are for natures skill:
The first they naturall do name,
In which by hearbes and stones they will
Worke wondrous things, and worthy fame.
The next is Mathematicall,
Where Magicke workes by nature so,
That brazen heads make speake it shall,
Of woods, birds, bodies, flye and go,
The third Veneficall, by right
Is named, for by it they make
The shape of bodies chang'd in sight
And their formes on them to take.

M. of M.

1073 - - - Oh who can tell
The hidden power of hearbes, and might of magicke skill?

Ed. Spencer.
THE CHOYSEST FLOWERS

Man.

1074 In time convenient this world Almightye created,
    And it a large theater to behold, his glory appointed:
    Which whe he had with store of treasures richly replenisht,
    And with abundant grace causd every part to be furnisht,
    Man was made at length, Adam was quickly created
    Most perfect creature, and like to the mightie Creator,
    Good wit, immortall, of mankind only beginner.
    But proud ambition the serpent craftily cloaking,
    With curst and bitter sweete, his cankred poysone abounding.
    Adam dispossess of pleasant beautifull harbors.
    Adams heart possesset with most unspeakable horrors.
    Man was mard at length, Adam was fouly defaced.
    Last worke and lost worke, Adam was filthily fowled:
    Most cursed creature, unlike to the mightie Creator,
    Bad, foolish, mortall, of mankind only the murderer.
    A. France.

1075 - - - Vile man begot of clay, and borne of dust.
    Ed. Fairfax.

1076 Man composed first of slime,
    Doth liue to lead his daies in strife:
    And as the heauens do that dispose,
    So shuts and spreads he with the rose.
    D. Lodge.

1077 Time ouer old and yoong is still revolued,
    Within it selfe, and never tasteth end:
    But mankind is to nought for aye reserued,
    The filthy snake her aged coat can mend.
    And getting youth againe, in youth doth flourishe:
    But vnto man age euermore death doth send.
    The very trees with grafting we can cherish:
    So that we can long time produce their time,
    But man which helpeth them, helplesse must perish.
    S. Phil. Sidney.

1078 O trustlesse state of miserable men,
    That build your blisse on hope of earthly thing:
    And vainly thinke your selues halfe happie then,
    When painted faces with smooth flattering
    Do fawne on you, and your wide praises sing.
    And when the courting masker louteth low,
    Him free in heart, and trustie too you know.
    Ed. Spencer.
OF OVR ENGLISH POETS.

079 He that comparde mans body to a hoaste,
   Said that the hands were scouts discovering harmes :
   The feet were horsemen thundering on the coaste.
   The brest and stomacke foe-men, huge in swarmes,
   But for the head in soueraigntie did boast,
   It captaine was, directer of alarms.
   Whose rashnesse if it hazarded any ill,
   Not he alone, but all the hoast did spill.
   I. Markeham.

080 Each creature not grudging at mans glorie,
   Vnto his life becomes contributorie.    Idem.

081 Like flouds in sommer, or flowing springs in the winter,
   So man consumeth:
   No trust or firmenesse in life, that flies like a shadow?
   What then alas is man
   That so presumeth?
   D. Lodge.

082 The shadow of the clocke by motion wends,
   We see it passe, yet marke not when it parts:
   So what is mans declines, and sudden ends,
   Each thing begins, continues and converts.
   Idem.

083 ---- Man to woman giueth all perfection,
   And as our chiefe Philosophers do say,
   Woman by man is perfect made each way.
   I. Weeuer.

084 ---- Man is loaden with ten thousand languors,
   All other creatures only feel the angors
   Of fewe diseases; as the gleaming quaile,
   Only the falling sicknes doth assaile.
   The turne-about and murraine trouble cattle,
   Madnesse and quincie bid the mastife battle.
   I. Silvester.

085 It doth exceed mans thought to thinke how hie
   God hath raisd man, since God a man became:
   The Angels do admire this mysterie,
   And are astonisht when they view the same.
   I. Davies.

086 Men do not know what they themselues will bee,
   When as more then themselues, themselues they see.
   S. Daniell.

087 Like as the fatall rauen that in his voyce
   Carries the dreadfull summons of our deaths,
   Flies by the faire Arabian spiceries,
Her pleasant gardens and delightfull parts,
Seeming to curse them with his hoarse exclamyes:
And yet doth stoupe with hungry violence,
Upon a peecie of hatefull carrion.
So wretched man displeas'd with those delights,
Would yeeld a quickning sauour to his soule,
Pursues with eager and vnstanched thirst,
The greedy longings of his loathsome flesh.

G. Peele.

1088 Man is a little world, and beares the face
And picture of the vniuersitie:
All but resembleth God, all but is glasse,
All but the picture of his maiestie.

Man is the little world (so we him call)
The world the little God, God the great all.

Th. Bastard.

1089 The gallant courser in his full carrire
Is made by man to stoppe with slender raine:
But man himselfe his lust and fond desire
Is sildome drawne by reason to refraine.
Tis hard to stop, but harder to retire,
When youthfull course ensueth pleasure vaine.
As beares do breake the hiues and weake defences,
When smell of hony commeth to their sences.

S. I. H.

1090 Great Pompey in the midst of victorie,
All vnexpected happened to his end:
And Caesar in his greatest maiestie
Vntimely murdered by his dearest friend.
Such are mens best estates, more wretched they,
In greatest pomp most subiect to decay.

Ch. Midleton.

1091 What doth make men without the parts of men,
Or in their manhoods lesse then children
But manlesse natures? all this world was nam'd.
A world of him for whom it first was framde
(Who like a tender chenerell shrunke with fire
Of base ambition, and of selfe desire)
His armes into his shoulders crept, for feare
Bountie should vse them, and fierce rape forbearre,
His legs into his greedy belly runne,
The charge of hospitalitie to shunne)
In him the world is to a lumpe reuerst:
That shrunke from forme that was by forme disperst.
And in nought more then thanklesse avarice,  
Not rendring vertue her deserued price.  
G. Chapman.

Like as rude Painters that contend to showe  
Beasts, fowles, or fish, all artlesse to bestowe  
On euery side his natuie counterfet,  
Aboue his head his name had need to set.  
So men that will be men in more then fate  
(As in their forheads) should in actions place  
More perfect characters to proue they be  
No mockers of their first nobilitie.  
Els may they easily passe for beasts or foules,  
Soules praise our shapes, and not our shapes our soules.  
Idem.

When as men all do know, then nothing know.  
S. Daniell.

--- The milder passions doth show man.  
For as the leafe doth bewtifie the tree,  
The pleasant flowers bedeck the flourishing spring,  
Euen so in men of greatest reach and power,  
A mild and piteous thought augments renowne.  
D. Lodge.

No man before his end is truly blest.  
p. 198  
T. Dekkar.

--- Man to man, as beast to beast, holds ciuil duties vain.  
W. Warner.

Mans inward parts are colder and the nummer,  
When outwardly they feele a boyling sommer.  
Mans voyce in euery ones opinion, is but an airie reper-
D. Lodge.  
(cussion.

Marriage.

Hymen that now is god of nuptiall rights,  
And crownes with honor loue and his delights.  
G. Chapman.

Before them on an altar he presented  
Both fire and water, which was first inuented:  
Since to ingenerate euery humane creature  
And every other birth produc'st by nature,  
Moysture and heate, must mix, so man and wife  
For humane race, must ioyne in nuptiall life.  
Idem.

--- In Athence  
The custome was, that euery mayd did weare  
During her maydenhead, a silken sphere:
About her waste aboue her inmost weed
Knit with Mineruaes knot, and that was freed
By the faire bridgrome on the marriage night,
With many ceremonies of delight.

Idem. (lieue a maid,

Shouldst thou but dream what marriage is, thou wouldst not
One hart of two, two soules of one, by wedlocke is conuaid.
VV. Warner.

Beleeue me man, there is no greater blisse,
Then is the quiet ioy of louing wife:
Which who so wants, halfe of himselfe doth misse.
Friend without change, play-fellow without strife.
Food without fulnesse, counsaile without pride,
Is this sweet doubling of our single life.
S. Phil. Sidney.

In choyce of wife, preferre the modest chaste,
Lillies are faire in shew, but foule in smell:
The sweetest lookes by age are soone defaste,
Then choose thy wife by wit and louing well.
Who brings thee wealth, and many faults withall,
Presents thee hony mixt with bitter gall.
D. Lodge.

Wild sauages that drinkes of running springs,
Thinkes water faire, exceeds all other things.
But they that daily taste meate, nere despise it,
Virginitie, al be some highly prise it,
Compar'd with marriage, had you tried them both,
Differs as much, as wine and water doth.
Ch. Marlow. (sweet soule is,

All touch sweet, tast sweet, eie sweet, eare sweet, sweet sence,
A vertuous match, but vicious loue in all contrary this.
W. Warner.

One is no number, maides are nothing then
Without the sweet societie of men.
Ch. Marlow.

Marriage will soone destroy
Those passions which to youthfull head do clime,
Mothers and nurses of all vaine annoy. Idem.

Wretched wedlock breeds but hated heat,
Where no loue seemes so sweet, as stolen and secret.
D. Lodge.

Offer no loue rights, but let wiues still seeke them, p. 200
For when they come vnsought, they sildom like them.
B. Johnson.
OF OVR ENGLISH POETS.

1111 Euen as Adam wrote his ouerthrow
  By tasting fruite that God did him forbid,
  So he that curiously will search to know
All that his wife hath said, or what she did,
  May fortune at the last himselfe beshrow.  S. I. H.

1112 Let him that his wife to his bent will drawe,
  Match with a virgin and keepe her in awe.

1113 To loue, and wed for loue, is perfitt blisse.
  G. Turb.

1114 His be the hurt that lookes not ere he wed.
  The husband may the woman make or marre.
  Idem.

1115 We are not male nor female borne, that we should fruitlesse die.
  W. Warner.

1116 Experience bidding us, doth bid us lay to thrine.
  The first degree to which say some, is warily to wine:
  But wife if shrow or saint become (as not unlike) a shrow,
  Then is that first degree to thrift, the third degree in woe.
  Idem.

1117 Let nothing seuer those whom God doth linke.
  S. I. H.

1118 The chance that once befell
  To wandring Dina, may be witnesse well
  That secret mariage that to fewe is kend,
  Doth newer lead the louers to good end.
For of our bodies we no power may claime,
  Except our parents do confirme the same.  Th. Hud.

1119 We worldly folkes account him very wise,
  That hath the wit most worthily to wed,
  By all meanes therefore, alwaies we devise
To see our issue rich in spousall fed,
  We buy and sell rich Orphans; babes scant bred
  Must match, ere they do know what marriage meanes:
Boyes marrie old trots, old fooles wed yoong queanes.
  We call this wedding, which in any wise
Can be no marriage, but pollution plaine:
  A new found trade of humaine marchandize,
The diuells net, a filthy flesly gaine,
  Of kind and nature, an vnnaturall staine:
A foule abuse of Gods most holy order,
  And yet allow'd almost in euery border.
  M. of M.

1120 A filthy trull, is irksome to the eie,
  A gallant gyrle allures the lookers mind:
A wanton wench will haue the head to die,
An aged trot to like, is hard to find.
A bearing wife with brats, will cloy the store,
A greater care then childrens care is none:
A barren beast will grieue thee ten times more,
No ioy remaines when sappe of fruite is gone.
Wherefore let wiuing goe liue single aye,
A shrew we see is wedded on a day,
But ere a man can shift his hands tis long.

G. Turb.

Maladie.

1121 Fast by old age pale Maladie was plac't,
Sore sicke in bed her colour all forgone,
Bereft of stomacke, saour, and of taste,
Ne could she brook no meate but broaths alone.
Abhorring her, her sicknesse past recure,
Detesting phisicke, and all phisicks cure.

M. Sackuill.

1122 Sicknesse the herauld of armes, hearts, and all.

Th. Storer.

1123 Th'humorous sicke, remouing, find no ease,
When chaunged chambers helpe not the disease.

S. Dauiell.

1124 O sicknesse thou art oft betide,
When death hath many woes to come beside.

Idem.

Might.

1125 The meanest fault is hie offence, vrg'd of a mighty foe.

W. Warner.

1126 To shadow sinne Might can the more pretend.

M. Dr.

1127 -- Might is euer absolute alone,
When of two powers ther's true coniunctione.

Idem.

1128 Power constrain'd is but a glorious slaue.

Ed. Fairfax.

1129 -- -- Slight, force, are mightie things,
From which, much, if not most, earths glory springs:
If vertues selfe were clad in humaine shape,
Vertue without these, might go beg and scrape.

I. Marston.
OF OUR ENGLISH POETS.

1130 United powers, makes each the stronger proue.
S. Ph. Sydney.

1131 - - - Honey words make foolishnesse,
And power the greatest wit with error blinds.
D. Lodge.

1132 All as the highest trees do sheeld the shrubs,
From posting Phlegons warmth, and warming fier,
So mightie men obscure each others fame,
And make the best deseruer fortunes game.
Idem.

1133 - - - Excellencie neuer beares this minde,
By no inferiour skill to be definde.
Th. Storer.

1134 Where power decreed hath to find th'offence,
The cause is better still, then the defence.
S. Daniell.

Miserie.

135 His face was leane and some deale pinde away,
And eke his hands consumed to the bone:
But what his body was I cannot say,
For on his carkasse, rayment had he none.
Saue cloutes and patches peeced one by one,
With staffe in hand, and scrippe on shoulder cast,
His chiefe defence against the winters blast.
His food for most, was wilde fruiites of the tree,
Vnlesse sometimes, some crummes fell to his share,
Which in his wallet long, God-wot kept he,
As one the which full daintily would fare:
His drinke the running streame his cup, the bare
Of his palme clozd, his bed the hard cold ground,
To this poore life, was Miserie ybound.
M. Sackwull.

136 - - - This Iron world
Brings downe the stoutest hearts to lowest state,
For Miserie doth brauest mindes abate,
And makes them seeke for that they wont to scorne,
Of fortune and of hope, at once forlorn.
Ed. Spencer.

137 - - - He hath a foolish fantasie,
That thinkes to find a friend in miserie.
G. Gascoigne.

38 O Miserie, where once thou art possesst,
How soone thy faint infection alters kind,
And like a Circe, turnest man to beast,
And with the body dost transforme the mind,
That can in fetters our affection bind.

M. Drayton.

1139 Miserie is troden on by many,
But being lowe, neuer relieu'd by any.

W. Shakespeare.

1140 The mightiest that haue liu'd,
Haue falne and headlong too, in Miserie,
It is some comfort to haue companie.

G. Peele.

1141 Men flie from foes, but not from Miserie.

M. Drayton.

1142 Let him that sees his priuate Miserie
Auoyd the prospect of prosperitie:
It breeds pale enuie, and sad discontent
Procures offence before a profered wrong.
Torments it selfe till all conceits are spent,
And thoughts deliuered by malitious tongue,
Then rapt with violent fury goes so strong,
That it enuenomes all our humaine parts,
Blind iudging in eyes, and sence confounding harts.

Th. Storer.

Melancholy.

1143 Melancholy from the splene begunne,
By passion mou'd, into the vaines doth runne:
Which when this humour as a swelling floud,
By vigour is infused in the bloud,
The vitall spirits doth mightily appall,
And weakeneth so the parts Organicall,
And when the sences are disturb'd and tir'd,
With what the heart incessantly desir'd
Like travellers with labour long opprest,
Finding reliefe, eftsoones they fall to rest.

M. Drayton.

1144 Thou nursing mother of faire wisedomes lore,
Ingenious Melancholy.

I. Marston.

1145 Those men to Melancholy given, we Saturnists do call.

VW. Warner.
OF OVR ENGLISH POETS.

Memorie.

1146 This Lidger booke lies in the braine behinde,
      Like Ianus eye which in his poll was set:
      The lay mans table, Storehouse of the minde,
      Which doth remember much, and much forget.
      I. Davies.

1147 Here sences apprehensions end doth take,
      As when a stone is into water cast:
      One circle, doth an other circle make,
      Till the last circle touch the banke at last.
      Idem.

1148 Remembrance is the life of grief, his graue forgetfullnes.
      Ed. Fairfax.

1149 Remembrance fresh, makes weakened sorrows strong. p. 206
      Idem.

Mischiefe.

1150 The cause once gone, th'effects thereof of surcease,
      And mischieves being preuented whil'st they are yong
      Cannot braunch forth themselues to do that hurt,
      That time, their natures, and bad men would worke.
      Ch. Middleton.

1151 A Mischife scene may easily be preuented,
      But being hapt, not helpt, yet still lamented.
      M. Drayton.

1152 Faire goodnesse is foule ill, if mischieves wit,
      Be not represt from leaud corrupting it.
      Idem.

1153 Mischiefe is oft made good by speeding well.
      S. Daniell.

Mercie.

1154 Some Clarkes do doubt in their devisefull art,
      Whether this heauenly thing whereof I treat,
      To weeten Mercie be of Justice part,
      Or drawne forth from her by diuine extreat.
      This well I wot, that sure she as great,
      And meriteth to haue so hie a place:
      She first was bred and borne of heauenly race,
      From thence powr'd downe of men by influence of grace.
      Ed. Spencer.

1155 O who shall shew the countenance and gestures
      Of Mercie and justice; which faire sacred sisters,
      With equall poize do euer ballance euен,
      Th'vnchaunging proiects of the King of heauen. p. 207
THE CHOYSEST FLOWERS

Th’one sterne of looke, th’other mild aspecting,
Th’one pleas’d with teares, th’other bloud affecting:
Th’one beares the sword of vengeance vnrelenting,
Th’other brings pardon for the true repenting.

I. Sylvicet.

1156 —— Still as rage kindleth the fire of wrath,
Mercie to quench it, store of water hath.
S. I. Harrington.

1157 —— This noble vertue and divine,
Doth chiefly make a man so rare and od,
As in that one, he most resembleth God.

Idem.

1158 Then come we nearest to the Gods on hie,
When we are farthest from extremitie,
Giving forth sentence of our Lawes with Mercie.

Tho. Achely.

1159 Mercie may mend whom malice made offend,
Death giues no thankes, but checks authoritie,

1160 So Rulers mildnesse, subjectts loue do nourish.

S. Daniell.

1161 Soft pittie enters at an Iron gate.

1162 Mercie but murders, pardoning those that kill.

Idem.

1163 Pittie drawes loue bloud-shed, as natures griefe,
Compassion, followeth the vnfortunate.

S. D.

1164 When pittie runneth afore, loue alwaies followeth after.

A. Fraunce.

1165 As it is greater praise to saue then spill,
So better to reforme, then to cut off the ill.

Ed. Spencer.

1166 How deare is mercie hauing power and will,
When pittie helps where equitie doth kill?

M. Drayton.

Minde.

1167 The Minde hath in it selfe a deitie,
And in the stretching circle of her eie,
All things are compast, all things present still
Will fram’d to power, doth make vs what we will.

G. Chapman.

1168 It is the minde that maketh good or ill,
That makes a wretch, or happie, rich or poore,

p. 208
OF OVR ENGLISH POETS.

For some that haue a boundance at their will,
Haue not inough, but want in greatest store.
An other that hath little, askes no more,
But in that little is both rich and wise.

Ed. Spencer.

1169 The Minde is free what ere afflict the man,
A King's a King, do fortune what she can.

M. Drayton.

1170 - - - The Minde times enemie, obliuions foe,
Disposer true of each note worthy thing.

Ed. Fairfax.

1171 Our mindes discerne where eies could neuer see.

M. Draiton.

1172 - - - That Minde most is bewtifull and hie,
And nearest comes to a diuinitie,
That farthest is from spots of earthes delight,
Pleasures that loose their substance with their sight.
Such one Saturnius rauiseth to loue,
And fills the cup of all content to Ioue.

G. Chapman.

1173 The settled mind is free from fortunes power,
They need not feare who looke not vp aloft :
But they that are too carefull euery hower,
For when they fall they light not very soft.

M. of M.

1174 What plague is greater then the grieve of minde ?
The grieve of mind that eates in euery vaine :
In euery vaine that leaues such clods behinde,
Such clods behind as breed such bitter paine.
So bitter paine that none shall euuer finde
What plague is greater then the grieve of minde.

E. of Ox.

1175 Ill mind, to mind so much of others ill,
As to become vnmindfull of his owne.

Ed. Spencer.

1176 Into our minds let vs a little fall,
And we shall finde more spots then leopards haue.

S. Phil. Sidney.

1177 O vanitie of mans vnstable minde,
Puft vp with euery blast of friendly winde.

Ed. Fairfax.

1178 In base minds no friendship dwels, nor enmitie.

Ed. Spencer.

157
1179 Oft times we see that sorrowes of the minde
Finde remedie vnsought, which seeking cannot finde.
   Ed. Spencer.
1180 Weak body wel is chang’d, for minds redoubled force.
   Idem.
1181 So moue our minds, as motions moue the aire.
   M. of M.
1182 Nor is it but our minds that make our native homes our graue,
As we to ours, others to theirs, like parciall fiance haue.  p.210
Transmut we but our minds, and then all one an alien is,
As if a native once resolu’d, makes every country his.
   VV. Warner.

Monarchs.
1183 Augustus quailing Anthony, was Emperour alone,
   In whose vnfoed Monarchy our common health was knowne
   W. Warner.
1184 A mighty monarch must whilst greening youth doth flowe,
   Make one or two or three proofes of his peerles power:
For valour is the gate of honour beautified,
The first staire step it is, wherby good hap doth guide,
Our feete to glories mount; and nothing hartens so
The men of armes to fight, as valiant prince (we know)
   But afterward he must with wary wisedome warre:
More often with his wit, then with his weapon farre.
   And feeding so his spirit with sweet sharpe easie paine
Not keep a souldiers place, but captains roome retaine.
   I. Sylvestre.
1185 Mildnesse fitteth maiestie, hie minds are disalowed.
   VV. Warner.
1186 No man from the Monarch loure by wealth, or weapon flies.
   Idem.
1187 Mildnesse would better suite with maiestie
   Then rash reuenge and rough seueritie.  M. Dray.

Murder.
1188 Black hell-bred humor of fier-venging sin,
   By whose inticements murders we commit:
The end vnthought of, rashly we begin,
   Letting our passion ouerwhelme our wit.
1189 Who may and will not, murder in truth committeth.  p.211
   S. Phil. Sidney.
OF OUR ENGLISH POETS.

1190 Vnpunisht scapes, from hainous crime some one,
But vnreueng'd, in mind and body none.

*Idem.*

1191 The cruell man a cruell death shall tast,
And blood with blood be venged at the last.

*I. Syl.*

1192 Those that in blood such violent pleasure haue,
Seldome descend but bleeding to their graue.

*B. Johnson.*

1193 Vengeance on minde the fretting furies take,
The sinfull corps like earth-quake agues shake.
Their frowning lookes, their troubled minds bewray,
In hast they run, and midst their race they stay.
As gidded Doe: amidst their speech they whist,
At meate they muse; no where they may persist,
But some feare netleth them, aye hang they so,
So neuer wants the wicked murderer woe.

*M. of M.*

**Muses.**

194 Imps of K. Ioue, and Queene remembrance loe,
The Sisters nine, the Poets pleasant pheers:
*Calliope* doth stately style bestowe,
And worthy praises paints of princely peers.
*Clio* in sullen songs reneweth all day,
With present yeares conioyning age by past,
Delightfull talke, loues comicall *Thalia*.
In fresh green youth, who doth lawrell tast.
With voyces tragical sounds *Melpomen*,
And as with chaines th' allured eares she binds,
Her strings when *Terpsichore* doth touch, euen then
She toucheth hearts, and raigneth in mens minds,
Fond *Erato*, whose looke a louely cheare
Presents in dauncing, beares a comely grace,
With seemly gesture doth *Polhymnie* stirre place.
Whose words whole routs of rankes doo rule,
*Vraine* her globes to view are bent,
The nine-fold heauen observeres with fixed face,
The blessed *Eutrope* tunes her instrument
With solace sweete, hence heavy dumps to chace,
Lord *Phabus* in the midst, whose heauenly spirit
These Ladies doth inspire.

*E. of Surrey.*
The golden brood of great Apolloes witte.

Ed. Spencer.

Sweet Lady Muses, Ladies of delight,
Delights of life, and ornaments of light.

Idem.

Then followed on the Muses sacred nine,
With the first number equally divine:
In virgins white, whose lively mayden browes
Were couered with triumphant lawrell browes:
And on their garments painted out in glory,
Their offices and functions in a story:
Imblazoning the fury and conceat
Which on their sacred company await.

M. Drayton.

From these the Muses only are deriu'd,
Which of the Angels were in nine contriu'd,
These heauenly inspired babes of memory,
Which by a like attracting sympathy
Apolloes prophets in their furies wrought,
And in their spirit inchaunting numbers taught,
To teach such as at poesie repine,
That it is only heauenly and divine.
And manifest her intellectuall parts,
Sucking the purest of the purest arts.
And vnto these as by a sweet consent,
The sphery circles are æquivalent:
From the first mouer and the starry heauen,
To glorious Phæbe, lowest of the seuen.
Which Ioue in tunefull Diapazons framde,
Of heauenly musicke of the Muses namde:
To which the soule in her diuinitie
By her Creator made of harmonie,
Whilst she in fraile and mortall flesh doth liue,
To her nine sundry offices do giue:
Which offices vnited are in three,
Which like the orders of the Angels bee,
Prefiguring thus by the number nine
The soule, like to the Angels is diuine.

Idem.

Prouide ye Princes whilst ye liue,
That of the Muses ye be friended be:
Which vnto men eternitie doth giue,
For they be daughters of dame memorie,
And Ioue, the father of Eternitie.
OF OUR ENGLISH POETS.

And do those men in golden thrones repose, Whose merits they to glorifie do choose? The seuenfold yron gates of grisly hell, And horrid house of sad *Proserpina*, They able are with power of mighty spell, To breake, and thense the soules to bring away Out of dread darknesse to eternall day. And them immortall make which els would die In fowle forgetfulnessse, and namelesse lie. *Ed. Spencer.*

200 - - - Wise words taught in numbers for to runne Recorded by the Muses liue for aye, Ne may with storming showers be washt away. Ne bitter breathing windes with harmfull blast, Nor age nor enuie shall them euer last. *Idem.*

201 The Muses not long since intrapping loue In chaines of Roses linked all aray: Gaue bawtie charge to watch in their behoue With Graces three, least he should wend away. Who fearing yet he would escape at last, On hie *Parnassus* top they clapt him fast. When *Venus* vnderstood her soone was thrall, She made post-haste to haue god *Vulcans* aide: Sold him her Iemmes and Ceston therewithall, To raunsome home her sonne that was betraily. But all in vaine, the Muses made no store Of gold, but bound him faster then before. *Th. VVatson.*

202 The Muses basely beg or bibbe, or both, and must, for why They find as bad Bestoe, as is their portly beggery. *vv' vvvarner.*

Musicke. *p. 215*

03 - - - Thou sweet Musicke, dauncings only life, The eares sole happinesse, the aires best speech: Load-stone of fellowship, charming rod of strife, The soft minds paradize, the sicke mans leech. With their own tongue that trees & stones canst teach. That when the aire doth daunce her finest measure, Then art thou borne, the gods and mens sweet pleasure. *I. Danies.*
1204 As without breath no pipe doth moue,
    No Musicke kindly without loue.
        S. Phil. Sidney.
1205 *Escelepiad* did cure with Trompets sound,
    Such men as first had lost their hearing quite :
    And many such as in their drinke lay drownd,
    *Damon* reuiu’d with tunes of graue delight.
    And *Theophrast* when ought his mind opprest,
    Vsde Musicke sound to bring himselfe to rest.
    With sound of Harpe *Thales* did make recure
    Of such as laie with pestilence forlorn:
    With Organ pipes *Xenocrates* made pure
    Their wittes, whose minds long lunacy had wore.
        Th. VVatson.
1206 Some that report great *Alexanders* life,
    They say that harmony so mou’d his minde :
    That oft he rose from meate to warlike strife,
    At sound of Trompe, or noyse of battell kinde.
    And then that *Musicks* force of softer vaine,
    Caus’d him returne from strokes to meate againe.
        Idem.

Nature.

1207 Nature in which diuinitie doth shine,
    Lively presenting vnborne deitie :
    Is that same spirit of reason most diuine,
    Which causeth euery naturall worke to be.
    All things she doth preserue, and can refine
    Muddy pollutions from impietie.
    Philosophy can teach no art nor ground,
    Which Nature (elder borne) had not first found.
        I. Markham.
1208    - - - - Nature in mans heart her lawes doth pen,
    Prescribing truth to wit, and good to will,
    Which do accuse, or els excuse all men,
    For euery thought or practise good or ill.
        I. Davies.
1209 Nature aboue all things requireth this,
    That we our kind do labour to maintaine.
        S. Phil. Sidney.
1210 Nature which headlong into life doth throng vs
    With our feete forward to our graue doth bring vs:
OF OVR ENGLISH POETS.

What is lesse ours, then this our borrowed breath?
We stumble into life, we go to death.

Th. Bastard.

1211 Inexplicable nature by the God of nature wroght, (thoght.)
Makes things seeme miracles to some, to some not wonders
And every climates people both as they are men and live,
Do differ: if observ'd, she not admir'd doth give
The workman rather the the work extoll we, though in her
Not curiously, and all things to his providence refer.
W. Warner.

1212 Nature hath pow'r'd inough in each mans lappe,
Could each man learne to vse his priuate happe.
Th. Storer.

1213 --- Markes descried in mens natuuitie,
Are natures faults, not their owne infamie.
VV. Shakespeare.

1214 Nature is Learnings eyes, she natures thought,
Vse wanting either, is imperfect made,
They without vse, no better then a shade.
I. Markham.

1215 --- Nature seemeth onely faire in chaunge.
D. Lodge.

1216 --- Where nature failes in strength she addes in wit.
W. W.

217 Nature giues bewtie, fortune wealth in vaine.
Ed. Fairfax.

218 --- The desire of nature is not vaine,
She couets not impossibilities,
Fond thoughts may fall into some Idle braine,
But one assent of all is euer wise.
I. Davies.

219 Nature doth hate and shunne her contrarie.
Idem.

220 --- Nature teacheth euer
Who loues preferment, needs must loue the giuer.
Th. Storer.

Nobilitie.

221 If to be noble and hie thy mind be moued,
Consider well the ground and thy beginning,
For he that hath each starre in heauen fixed,
And giues the moone her hornes and her eclipsing,
Alike hath made the noble in his working:
So that wretched no way mayst thou bee,
Except foule lust and vice do conquer thee.

E. of Surrey.

Let each man cracke of that which was his owne,
Our present vertues are theirs, and no whit ours:
Who therefore will of noble birth be knowne,
Ought shine in vertue like his auncestors.
Gentry consisteth not in lands and townes,
He is a churle though all the world were his,
Yea Arthur's heire if that he liu'd amis.

M. of M.

Behold of nobles new the diuerse sourse,
Some vertue raiseth, some climbe by sluttish sorts:
The first though onely of themselues begunne,
Yet circle-wise into themselues do runne,
Within themselues therefore vnited so,
Both endlesse is, and stronger against their foe:
For when ends it that neuer hath begunne?
Or how may that hath not end, be vndone?
The other as by wicked meanes they grew,
And raignd by flatterie, or violence; so soone rue.
First stumbling step from honours old is vice,
Which once stept downe, some linger, none arise
To former Type: but they catch vertues spray,
Which raiseth them that climbe by lawfull way.
Beware to rise by seruing princely lust,
Surely to stand on mean, is rising iust.

M. of M.

The Rose although in thornie shrubs she spread,
Is still the Rose, her bewties waxe not dead.
And noble mindes, although the court be bare,
Are by resemblance knowne how great they are.

R. Greene.

A noble minde disdaineth seruitude.

Th. Kyd.

True noblenesse neuer doth the thing it should not.

Idem.

The noble heart that harbours vertuous thought,
And is with childe with glories great intent:
Can neuer rest vntill it forth haue brought
Th' eternall broode of glory excellent.

Ed. Spencer.
OF OVR ENGLISH POETS.

Old Age.

228 - - - Next in order, sad old Age we found,
   His beard all hoare, his eyes hollow and blinde,
   With drouping cheere still poaring on the ground
   As on the the place where valour him assign’d
To rest, when as the sisters had vntwind
   His vitall thred, and ended with their knife,
The fleeting course of fast declining life.
   M. Sackuill.

229 Crookt backt he was, tooth-shaken and bleare eide,
   Went on three feete, and sometime crept on foure,
With old lame bones that ratled by his side,
   His scalpe all pild, and he with eld forlore,
   His witheried fist still knocking at deaths dore,
Fumbling and driueling as he drawes his breath,
   In brieue, the shape and messenger of death.
   G. Gascoigne. Transl.

230 Old age and winter do accord full nie,
   This chill, that cold, this crooked, that awrie.
   Ed. Spencer.

231 - - - He that plies the laps and lips of Ladies all his time,
   And falt to arms when age falt arms, then also looseth time :
   As if a beare in Moone-shine, shuld attempt the Moone to clime.
   W. VVarner.

232 Our infancie is feeble, and our lustie youth vnstaid,
   Our manhood carking, and our age more loathed then obaid.
   Idem.

233 Our heires wax sickish of our health, too long our here abode
   Meanwhile the nerer to our graues, the farther we frō God
Gripple in works, testie in words, loathsom for most at lēgh,
   And such at foure score, as at foure, for maners wit and
   Idem (strength.)

234 Eld is ordaind to counsell, youth to fight,
   Age to foresee, yoong courage to inact.
   D. Lodge.

235 Skill and experience good companions beene,
   Age knoweth whatsoeuer youth hath seene.
   S. I. H.

236 Decrepit age and hoary siluer haires,
   Still craueth helpe of lustie youthfull yeares.
   G. Gascoigne

237 It is a common point whereon the aged grosly runne,
   Once to haue dared said, & scene, more then was cver done.
   W. Warner.
THE CHOYSEST FLOWERS

1238  --- The equall age doth equall life desire.
      S. Daniel.

1239 Small drops God knowes do quench age heatlesse fire,
      When all the strength is onely in desire.
      M. Drayton.

Opinion.

1240 O male-content seducing ghuest,
      Contruiuer of our greatest woes:
      Which borne of winde and fed with showes,
      Dost nurse thy selfe in thine vnrest,
      Judging vngotten things the best,
      Or what thou in conceit designest.
      S. Daniell.

1241 Thou all things in the world dost deeme,
      Not as they are, but as they seeme,
      Idem.

1242 Thou soule of pleasure, houres onely substance,
      Great arbitrator, vmpire of the earth,
      Whom fleshly Epicures call vertues essence
      Thou mouing Orator, whose powerfull breath
      Swaies all mens judgements.  Great Opinion.
      I. Marston.

1243 Opinion is as various as light chaunge,
      Now speaking courtlike friendly, straight as strange.
      Shee's any humours perfect parasite,
      Displeasd with her, and pleasd with her delight.
      Shee is the Eccho of inconstancie,
      Soothing her no with nay, her I with yea.
      E. Guilpin.

1244 This syren or Opinion, wind-borne lame,
      Seeking to ease vs, brings vs to vnrest:
      For it adiudgeth nothing it doth see,
      By what it is, but what it seemes bee.
      I. Markham.

1245 We must in matters morall, quite reiect
      Vulgar Opinion, euer led amisse:
      And let autenticke reason be our guide,
      The wife of truth, and wisedomes gouernesse.
      G. Chapman.

Opportunitie.

1246 Opportunitie thy guilt is great,
      Tis thou that execut'st the traitors treason,
OF OVR ENGLISH POETS.

Thou setst the wolfe where he the lambe may get,
Who euer plots the sinne, thou points the season.
Tis thou that spurn’st at right, at lawiers reason:
   And in thy shady Cell where none may spie him,
   Sits sinne, to feare each soule that wanders by him.

W. Shakespeare.

247 Faire Opporuntitie can winne the coyest she that is,
Then he that rules her gamesome vaine, & tœpers toies with art,
Brings loue that swimmeth in her eyes, to diue into her hart.

W. Warner.

248 When loue hath knit two parts in perfect vnitie,
They seldome faile to finde th’ opportunitie.

S. 1. Harrington.

Occasion.

249 Occasion’s wingd, and euer flyeth fast,
Comming she smiles, and frownes once being past.

M. Drayton.

250 Now by the forehead let vs take Occasion,
Least after all our trauell and expence,
He hide away his haire, and turne his balld,
And we vnprouident bethought and calld.

S. I. H.

251 If lust or age doth mindeassaile,
Subdue Occasion, so thou shalt preuaile.

Idem.

252 True iudgement sleight regards Opinion.

I. Marston.

253 Opinion how dost thou molest
Th’ affected mind of restless man?
Who following thee neuer can,
Nor euer shall attaine to rest,
Forgetting what thou saist is best,
Yet loe, that best he findes farre wide,
Of what thou promisest before,
For in the same he look’t for more,
Which proues but small when once is tried.

S. Daniell.

254 He onely treads the sure and perfect path
To greatnesse, who loue and opinion hath.

Idem.

255 Let vs esteeme Opinion as she is
Fooles bable, Innouations mistris.
The Proteus Robin good fellow of change,  
Smithfield of iaded fancies, and th' exchange  
Of fleeting censures, nurse of heresie,  
Begot by nature on inconstancie,  
Its but the kisse of griefe, the peoples noise,  
The tongue of humors and fantastick voice.  
Of hairebrained apprehension: it respects  
With all due titles, and that due neglects  
Euen in one instant.  

Ed. Guilpin.

Patience.

1256 Patience doth beare a neuer pierced sheeld,  
Whose brightnesse hath enforc't more monsters yeeld,  
Then that of vgly Gorgons head was made.  

I. Syluister.

1257 Patience is angers subiect, and controll'd  
With every fury, which men would redresse,  
But cannot do it, for she is gentle milde,  
Orecome and kept downe like a strengthlesse childe.  

Ch. Middleton.

1258 Patience a praise, forbearance is a treasure,  
Sufferance an angell, a monster rage.  

Ed. Fairfax.

1259 Let gentle Patience profit thee, for Patience is a thing,  
Whereby a begger gaineth of a discontented King.  

VV. Warner.

1260 Man in himselfe a little world doth beare,  
His soule the Monarch euer ruling there,  
Where euer then his body do remaine,  
He is a King that in himselfe doth raigne,  
And neuer feareth fortunes hot'st alarmes,  
That beares against her Patience for her armes.  

M. Drayton.

1261 The lesser pangs can beare, who hath endur'd the chief.  

Ed. Sp.

1262 What fortune hurts, let Patience onely heale,  
No wisedome with extremities to deale.  

M. Dr.

1263 By patient sufferance could we mildly beare  
With fortune, yet we equally might share,  
And ouercomming that which all do feare.  
By present cure, preuent ensuing care.  

Idem.
OF OUR ENGLISH POETS.

1264 Who in distresse from resolution flies,
Is rightly said to yeeld to miseries.

1265 That life is only miserable and vile,
From which faire Patience doth it selfe exile. \textit{Idem.}

1266 Though eyes want sight of that they would see faine,
The thought yet sees, and heart with patience likes it:
Long absence greeues thee when they meet againe,
Absence delights, and doth more pleasant make it
To serue and sue long time for little gaine.
(So that all hope do not quite forsake it).
One may endure, for when the paine is past
Reward though long it staie, yet comes at last.

\textit{S. I. H.}

1267 Let \textit{Brontes} and blacke \textit{Steropes}
Sweat at the Forge their hammers beating:
An houre will come, they must affect their ease,
Though but while mettall's heating.
And after all their \textit{Ætnean} ire,
,,Gold that is perfect will out-liue the fire.
,,For Fury wasteth,
,,As Patience lasteth.
,,No armor to the Mind : ,, He is shoot-fire
From Injury,
That is not hurt ; not hee, that is not hit :
So Fools we see,
Oft scape their Imputation, more through luck, then wit.

\textit{B. Johnson.}

\textit{Passion.}

268 Passion deuours, but time digests our woe.

269 Passion beares hie, when puffing witts do blowe:
But is indeed a toy, if not a toy,
True cause of euils, and cause of cause doth showe.

\textit{S. Phil. Sid}

270 They only aptest are for to reuеale
Their priuate passions who the same do feele.

\textit{D. Lodge.}

271 \textit{None doth liue not passionate of love, ire, mirth or griefe.}

\textit{W. VVarner.}

272 A man may not of passions judge aright,
Except his mind be from all passions free:
Nor can a Judge his office well acquite,
If he possest of either partie bee.

\textit{I. Davies.}
1273 It is as common as vnkind a fault
In youth (too subject to this worlds assault)
To imitate, admit, and daily chuse
Those errors which their lawlesse parents vse.

D. Lodge.

1274 If damned dice the fathet doth affect,
The selfe-like folly doth his heire infect.
If lust, to lust the sonne is to procliiue,
If fraud, by fraud his wanton race will thriue.
If surfit, surfit is esteem’d no sin,
For youth perseuers as he doth begin.

Idem.

1275 From damned deeds abstaine,
From lawlesse riots and from pleasures vaine.
If not regarding of thy owne degree,
Yet in behalfe of thy posteritie,
For we are docible to imitate
Depraueled pleasures, though degenerate.
Be carefull therefore least thy sonne admit
By eare or eye things filthy or vnfit.

Idem.

1276 The Babe is blest that godly parents bred,
And sharpe-sweet tutors traine in louing dred:
But chiefly that (in tender cradle bed)
With sincere milke of pietie is fed.

I. Syl.

1277 Charitable, godly, wise and continent were fit
Should parents be; so prosper they, theirs, and whom they

W. Warner.

1278 Oft we see men so fond and blinde
To carry to their sonnes too much affection:
That when they seeme to loue they are vnkinde,
For they do hate a childe that spare correction.

S. I. H.

1279 Parents thoughts in loue, oft steppe awry.

G. Peele.

1280 Our parents age worse then our graund-syres bee,
We worse, beget our children worse then wee.

Th. Storer.

Peace.

1281 Mother of the liuing, second nature
Of th’ elements, fire, water, earth and aire:
The grace whereby men clime the heavenny chaire,
Whence voyd, this world harbors no happie creature.
Piller of lawes, religions peastall,
Hope of the glory, glory of the immortall.
Honor of cities, pearle of kingdomes all,
The nurse of vertues, Muses chief supportall. 

Patron of arts, of good the speciayl spring. 

I. Syluester.

1282 Heauens sacred nymph, faire goddesse that renuest
The golden age, and brightly now revewest,
Our cloudy skie, making our fields to smile,
Hope of the vertuous, horror of the vile.
Virgin vnseen, in France this many a yeare,
O blessed peace, we bid thee welcome heere.

Idem.

1283 O holy peace by thee are only found,
The passing ioyes that every where abound.

G. Gascoigne. Transl.

1284 - - - Most sacred peace
Doth nourish vertue, and fast friendship breeds,
Weak she makes strong, & strong things does increase:
Till it the pitch of highest praise exceeds.
Braue be her warres, and honorable deeds,
By which she triumphs ouer ire and pride,
And wins an Oliue garland for their meeds.

Ed. Spencer.

1285 Peace doth depend on reason, warre on force,
The one is humane, honest and vpright:
The other brutish, fostered by despight.
The one extreame, concluded with remorse,
The other all iniustice doth diuorce.

D. Lodge.

1286 Peace brings in pleasure, pleasure breeds excesse,
Excesse procureth want, want worse distresse.
Distresse contempt, contempt is not repaired,
Till liuelesse death determine hope dispaire.

Idem.

1287 Warres greaest woes, and miseries increase,
229 Flowes fro the surfets which we take in peace.

B. Iohn.

Pleasure.

1288 Physche in stedfast love and happie state
With Cupid lines, and hath him borne a childe,
Pleasure that doth both Gods and men aggrate.

Ed. Spencer.
Most easie is the way and passage plaine,
To Pleasures pallace; it may soone be spide,
And day and night her doores to all stand open wide.

Her face was wan, a leane and withered skin,
Her stature scant three horsloaues did exceed:
Her haire was gray of hue, and very thin,
Her teeth were gone, her gummies seru'd in their steed.
No space there was betweene her nose and chin.
Her noysome breath contagion would breed.
In fine, of her it might haue well bene said,
In Nestors youth she was a prettie maid.

O poysoned hooke that lurkes in sugred bait
O Pleasures vaine, that in this world are found:
Which like a subtile theefe do lie in wait
To swallow man in sink of sin profound.

Reuels, daunces, maskes and merry howers,
Forerun faire loue, strowing her way with flowers.

O Pleasure thou the very lure of sin,
The roote of woe, our youths deceitfull guide:
A shop where all infected persons bin,
The bait of lust, the instrument of pride.
Inchaunting Circes smoothing couert guile,
Alluring Syren, flattering Crocodile.

Pleasures be poore, and our delights be dead,
When as a man doth not enioy the head.

Neuer haue vniust pleasures bene compleat
In ioyes intire; but still feare kept the dore:
And held backe something from that hell of sweet,
To inter sowre vnsure delights the more.
For neuer did all circumstances meet
With those desires which were conceiu'd before.
Something must still be left to cheare our sin,
And giue a touch of what should not haue bin.

Pleasure is felt, opinion but conceiu'd.

In feare her arts are learned now a daies,
To counterfaint their haire and paint their skin:
OFT OVR ENGLISH POETS.

But reasons ring their craft and guile bewraies,
No wise men of their paintings passe a pin.
S. I. H.

1298 Too much desire to please, pleasure divorces,
Attempts, and not intreat, get Ladies larges.
G. Chapman.

1299 Our fond preferments are but childrens toyes,
And as a shadow all our pleasures passe:
As yeares increase, so waining are our ioyes,
And beautie crazed like a broken glasse,
A prettie tale of that which neuer was.
M. Drayton.

1300 - - - Pleasures neuer dine but on exceasse,
Whose diet made to draw on all delight:
And overcome in that sweet drunkennesse,
His appetite maintained by his sight,
Strengthneth desire, but euer weakeneth might.
Vntill this vlcer ripening to an head,
Vomits the poyson which it nourished.
Idem.

1301 Short houres worke long effects minutes haue change,
While pleasure ioyeth, paine more ripe doth growe.
Idem.

1302 The secret sweet is sweetest, sweet to fall.
Th. Achilley.

1303 - - - To them that know not pleasures price,
Alls one, a prison, or a paradice. M. Drayton.

Poesie.

1304 All art is learnd by art, this art alone
It is a heauenly gift: no flesh nor bone
Can preise the hony we from Pind distill,
Except with holy fier his brest we fill.
From that spring flowes, that men of speciall choose
Consum’d in learning and perfit in prose:
For to make verse in vaine dois trauell take,
When as a prentise fairer words will make.
K. of S.

1305 Whilome in ages past none might profess
But princes and hie priests that sacred skill:
The sacred lawes wherein they wont expresse,
And with deepe oracles their verses fill,
Then was he held in soueraigne dignitie,
And made the noursling of nobilitie.  
But now nor Prince nor Priest doth her maintaine,  
But suffer her prophane for to bee,  
Of the base vulgar that with hands vnclene  
Dares to pollute her hidden misterie.  
And treadeth vnderfoote her holy things,  
Which was the care of Keysars and of Kings.

*Ed. Spencer.*

1306 Those numbers wherwith heauen & earth are mou’d,  
Shew, weaknes speaks in prose, but power in verse.  
*S. Daniell.*

1307 *--- Man from man must holy parted bee,  
If with his age his verse do well agree.  
Amongst our hands, he must his wits resing,  
A holy traunce to highest heauen him bring.  
For euen as humane fury makes the man  
Lesse then the man : so heauenly fury can  
Make man passe man, and wander in holy mist  
Vpon the fiery heauen to walke at list.  
Within that place the heauenly Poets sought  
Their learning, sin to vs here downe it brought.  
With verse that ought to Atropos no due,  
Dame Natures trunchmen, heauens interpret true.  
*K. of Scots.*

1308 The vaunted verse a vacant head demaunds,  
Ne wont with crabb'd care the Muses dwell,  
Vnwisely weaues that takes two webbes in hand.  
*Ed. Spencer.*

1309 O peerlesse Poesie, where is then thy place ?  
If not in princes pallace thou doest sit,  
And yet is princes pallace the most fit.  
Or breach of baser birth doth thee embrace,  
Then make thee wings of thy aspiring wit,  
And whence thou cam’st fly backe to heauen apace.  
*Idem.*

1310 All art is learn’d by art, but poesie  
It is a gift diuine, and cannot die.  
*Idem.*

1311 Like as into the waxe the seales imprent,  
Is like a seale : right so the Poet gent,  
Doth graue so viue in vs his passions strange,  
As makes the reader halfe in author change,  
For Verses force is sike that softly slides,  
Through secret poris, and in our sences bides,

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OF OVR ENGLISH POETS.

As make them haue both good and ill imprinted,
Which by the learned worke is represented.

K. of Scots.

- - - Onely he of Lawrell is condigne,
Who wisely can with profit pleasure mingle,
The fairest walking on the sea coast beene,
And surest swimming where the braes are greene,
So wise is he who in his verse can haue
Skill mixt with pleasure sports, with doctrine graue.

Idem.

Who euer casts to compasse weightie prize,
And thinks to throw out thunders words of threat:
Let power in lauish cups and thriftie bits of meat,
For Bacchus fruite is friend to Phæbus wise,
And when with wine the braine begins to sweat,
The numbers flowe, as freely spring doth rise.

Ed. Spencer.

Ridled poesies and those significantly flowe,
Differ in eares, as do in mouths the apricocke and sloe.

W. Warner.

What reason mou’d the golden Augustine
To name our Poetrie vaine errors wine?
Or Hierome deeply sighted in their euills,
To tearme it nothing but the foode of deuils:
Nought but the misimployment of our gifts,
Ordaind for Art, but spent in shamlesse shifts.

D. Lodge.

Looke as the sun-beame in a burning glasse,
Doth kindle fier where euer it doth passe,
But freely spread vpon th’ engendring earth,
Egges on the spring, and bils the cause of dearth,
So Poesie restraid in errors bounds,
With poisoned words and sinfull sweetnesse wounds,
But cloathing vertue and adorning it,
Wit shines in vertue, vertue shines in it.

Idem.

Poets.

The Greekes do paint the Poets office whole,
In Pegasus their fained horse, with wings,
Whom shaped so, Medusæs bloud did foyle,
Who with his feete strake out the Muses springs
Fro flintie rocks to Helicon that clings,
And then flew vp into the starry skie,
And thee abides among the Gods on hie:
For who that will a perfect Poet bee,
He must be bred out of Medusaes blood,
He must be chaste and vertuous as was shee,
Who to her power, the Ocean God withstood.
To th' end also his doombe be iust and good,
He must as she, looke rightly with one eie,
Truth to regard, ne write one thing awrie.

In courage eke, he must be like a horse,
He may not feare to register the right.
What though some frowne? thereof he may not force
No bit, ne raine his tender iawes may twight,
He must be arm'd with strength of wit and sprite,
To dash the rocks, darke causes and obscure,
Till he attaine the springs of truth most pure.
His houses also must pliant be and strong,
To riue the rocks of lust and errors blind.
In brainelesse heads that alwaies wander wrong,
These must be bruis'd with reasons plaine and kind,
Till springs of grace do gush out of thy mind:
For till affections fond be from thee driuen,
In vaine is truth told, or good counsell giuen.
Like Pegasus, a Poet must haue wings,
To fly to heauen, or where him liketh best,
He must haue knowledge of eternall things,
Almightie Ioue must harbour in his brest,
With worldly cares he may not be opprest.
The wings of wit and skill must heauie him hier,
With great delight to ratifie desier.
He must also be lustie, free, and swift,
To trouell farre to view the trades of men.
Great knowledge oft is gotten by the shift,
Things that import he must be quicke to pen,
Reproouing vices sharply now and then.
He must be swift when touched tyrants chafe,
To gallope thence, to keepe his carkas safe.

M. of M.

1318 A Poet must be pleasant, not too plaine,
Faults to controll, ne yet to flatter vice,
But sound and sweete, in all things ware and wise.
Idem.

1319 - - - Poets onely pride,
Is vertue to aduance, and vice deride.

Ed. Spencer.
OF OVR ENGLISH POETS.

1320 - - Poets right are like the pipe alway,
Who full doth sound, and emptie, staines to play:
Euen so their fury lasting, lasts their tone,
Their fury ceast, their muse doth stay anone.

K. of Scots.

1321 When heauen would striuve to doo the best she can,
And put an Angels spirit into a man,
Then all her powers she in that worke doth spend,
When she a Poet to the world doth send.
The difference onely twixt the Gods and vs,
Allowd by them, is but distinguisht thus.
They giue men breath, men by their powers are born,
That life they giue, the Poet doth adorne:
And from the world when they dissolve mans breath,
They in the world do giue man life in death.

M. Drayton.

1322 - - Who so will with vertues deeds assay
To mount to heauen, on Pegasus must ride,
And with sweete Poets verse be glorifide,
For not to haue bene dipt in Lathe Lake,
Could saue the sonne of Thetis for to die,
But that blind bard did him immortall make,
With Verses dipt, in deaw of Castelie,
Which made the Easterne Emperour to crie.
O fortunate yoong man whose vertue sound
So braue a trumpe thy vertues to resound.

Ed. Spencer.

1323 Phisitions bills not patients but Apothecaries knowes,
Some moderne Poets be hardly inward so,
Not intellectually to write, is learnedly they trowe,
Whereby they hit capacities, as blind men hit the crowe.

W. Warner.

1324 As now by melancholy walks, and threadbare coats we gesse,
At clients and at Poets none worke more, and profit lesse:
None make to more vnmade of more, the good of other men
For those enrich the gowmists, these eternize with their pen.
Yet soothly nods to Poets now, are largesse and but lost,
For Pallas hermits live secure, obscure in roofes embost.

Idem.

1325 The world and they so ill according bee,
That wealth and Poets hardly can agree:
Fewe liue in court, that of their good do care,
The muses friends are euery where so rare.

M. Draiton.
He giues a Poet that his verses heares.  

But oh Mecenas is yclad in clay,  
And great Augustus long ago is dead,  
And all the worthies liggen wrapt in lead,  
That matter made for Poets on to play  
For euer, who in dorryng do, were dead,  
The loftie verse of them was loued aye:  
But after vertue, gan for age to stoupe,  
And mightie manhood brought to bed of ease,  
The vaunting Poets found nought worth a pease,  
To put in preaze among the learned troope,  
Tho gan the streames of flowing wits to cease,  
And sun-bright honour pend in shamefull coope.  

These frugall patrons who begin  
To scantle learning with a seruile pay,  
Make Poets thinke their negligence no sin,  
The cold conceit of recompence doth stay,  
Their fiery furie when they should begin,  
The Priest vnpaid, can neither sing nor say,  
Nor Poets sweetly write, except they meete  
With some rewards for sermoning so sweete.  

Platoes Common-weale did packe  
None of those Poets, who by Verse did make  
The good men euill, and the wicked worse,  
Whose pleasant words betraid the publike corse,  
Nor those who in their songs good termes, alwaies  
Ioynd with faire theames: whil'st thundring on the praise  
Of God, just thunderer; whiles this holy speach,  
Like Hermes did the way to strayers teach.  

Such is th'effect of two much store,  
It makes them loathe that which they lou'd before.  

The stately Eagle on his pitch doth stand  
And from the maine the fearefull foule doth suit,  
Yet scornes to touch them lying on the land,  
When he hath felt the sweete of his delight,  
But leaues the same a pray to euery Kite,  
With much we surfet, Plentie makes vs poore,  
The wretched Indian scornes the golden Oare.
OF OVR ENGLISH POETS.

Pollicie.

1332 O pollicie scarce knowne in times that's past,
Or being knowne, yet least of most esteemd,
Thy prouidence most worthily shall last,
And in these latter dayes be better deemd.

I. Markham.

1333 - - - Warre, honour doth deserue,
Yet counsell in all Kingdumes pollicied,
Is farre more worthy and more dignified:
For armes but in extreames do neuer serue,
To reconcile and punish such as swere.

D. Lodge.

1334 He that will gaine what pollicie doth heed,
By Mercurie must deale, or neuer speed.

M. Drayton.

1335 Grounded aduice in daunger seldome trips
The deadliest poyson still can safely drinke:
Foresight, stands fast where giddie rashnes slides,
Wisedome seemes blind, when eyed as a Linx
Preuention speaketh ill, but what he thinkes,
The deadliest hate which smiles securely stands.

Idem.

1336 - - - Pollicie religious habit weares.

Idem.

1337 No Pollicie to silence now adaies.

Th. Storer.

1338 Our troubles kept abroad, although to cost,
Are well bought out, for least by them is lost.

D. Lodge.

1339 Tis better farre thy enemy to aband
Quite from thy bowers to a stranger soyle,
Then he at home thee and thy country foyle.

M. of M.

1340 The head that deemes to ouertop the skie,
Shall perish in his humane pollicie.

R. Greene.

1341 How oft haue watching pollicie deuizde
A cunning clause which hath himselfe surprizde?
How often hath leaud fraud bene set a flote
Of purpose that his goods might cut his throte?
Who builds on strength by pollicie is stript,
Who hurts his wit by wit, is soonest tript.

D. Lodge.
Endeavours politicke take small effect,
That wants assistance from the heauenly word:
Beside some helpe must wealth and state afford,
For judgement uttered by the mouth of want,
Is either partiall or admired scant.

Th. Storer.

A Clergie man his calling much impaires,
To meddle with the politicke affaires.

Idem.

Though Marius could begin and make the fray,
Yet Scaurus politicke deserues the baye.

D. Lodge.

Let Catulus with Pompey be comparde,
Or wittie Cicero with Cateline:
And to prevent with politicke diuine,
That which the other ouer-rashly darde,
Deserues such fame as may not be imparde.

Idem.

Say military vertues do require
A valiant heart, great strength and constancie:
The selfe like gifts in ciuil politicke,
Are requisite for such as do aspire
To gaine renowne by counsell for their hire.

Idem.

A little harme done to a great good end,
For lawfull politicke remaines inacted,
The poysious simple sometime is compacted
In a pure compound; being so applied
His venome in effect is purified.

W. Sha.

Pouertie.

O pouertie, chiefe of the heauenly broode.

Ed. Fairfax.

Such is the world, this cros-blis world of ours,
That vertue hardly hides her self in poore & desart bowers.
And such be best as seeme not best, content exceeds a crowne

VV. Warner.

Powerfull need (arts auncient dame, and keeper)
The early watch clocke of the slothfull sleeper.

I. Syluester.

Lacke is thrall and slaue to euery thing.

Th. Churchyard.
1352 Need is mistresse of all exercise.
   Th. Bastard.

1353 A schollers want exceeds a clownes content.
   Idem.

1354 No danger but in hie estate, none erre in meane degree.
   W. Warner.

1355 -- Where imperious need doth tyrannize,

   The holy heate through worldly cares doth pawse
   Its soild with earthly thoughts and downward drawes.
   Hence come those dull conceits among the wise,
   Which coy eard readers censure to proceed
   From ignorance, whereas they grow by need.
   D. Lodge.

1356 The citizens like panned pikes, the lesser feeds the great,
   The rich for meat seek stomachs, and the pore for stomach meat.
   WV. WV Warner.

1357 Be as thou art, not as thou wouldst, it will be as it is,
   Learne then to lack, and learn to line, for crosses neuer misse.
   Idem.

Prayer.

1358 Prayers heart and sides, and feet, are full of wings
   (Like to th'Arcadian which Iones arrand brings)
   Her body burning, from her lips doth come
   The smoake of Incense, and of sweet Amome.
   I. Syluester.

1359 Heauens are propitious vnto fearfull prayers.
   R. Greene.

1360 Fasting (though faint) her face with ioy she cheares,
   In weaknes strong, and young in aged yeares.
   Quicke health preseruer, curbing Cupids fits,
   Watchfull, purge humors, and refining wits.
   I. Syl.

Praise.

1361 This false painted deitie called Laude,
   Which makes vs thirst for vaine eternitie :
   Twixt our desires and hope, a cunning baud
   Vshers the soule vnto extremitie :
   And helpt by slye insinuating fraud,
   Couers her deeds in scrowles of pietie.
   I. Markham.

1362 The hope of praise makes men no trauell shunne,
   To say an other day this haue we donne.
   S. I. H.
Who rightly climes the top of endlesse praise,  
Regards not what the wise discourser saies.  
Th. Storer.

-- -- From praise takes enuie cause.  W. W.

The chiefest praise is to imbrace the man  
In wealth and woe, with whom our loue began.  
G. Turb.

The greatest praise, in greatest perils wonne.  
Ed. Fairfax.

The looser wantons sild are praisde of many,  
Vice oft findes friends but vertue sildome any.  
M. Dray.

In Athence where Themistocles remaind,  
Though much he conquered by his regiments,  
Yet Solon was more praised for his intents.  
D. Lodge.

Praise not the bewty of thy wife, though she of fame be spred,  
For Gyges moued so, did graft on Caudales his hed.  
VV. Warner.

O Prouidence the conduct to our life,  
The ground of vertue, hostile foe to sin :  
That rearest Towers, and appeasest strife :  
Thou gatherest all disparsed exiles in.  
Thou that inuentest lawes gainst man and wife.  
Thou mistresse vnto auncient discipline.  
Thou that bear’st heauen and nature round about thee :  
That makest all things, nothing being without thee.  
I. Markham.

Of grisly Pluto she the daughter was,  
And sad Proserpina the queene of hell :  
Yet doth she thinke her peerlesse worth to passe,  
That parentage with pride so doth she swell,  
And thundering Ioue that high in heauen doth dwell :  
And weeld the world, she claimed for her sire.  
Or if that any els doth Ioue excell,  
For to the highest she doth still aspire,  
Or if ought higher were, then that doth it desire,  
---- And proud Lucifera men did her call.  
Ed. Spencer.
O pride, the shelfe close shrowded in the port
Of this lifes Ocean, drowning all resort.

\textit{D. Lodge}.

Pride makes her rounds, for she hath never end,
And sonnets, for she never leaves her noyse:
She makes her dumps if any thing offend,
And to her Idoll-selfe with warbling voyce
Sings Hymnes and Anthems of especiall choyce.
And yet prides quiuer's put to silence cleane,
Wanting a base, a tenor, and a meane.
\textit{Th. Storer}.

The winged giant loftie staring pride,
That in the clouds her brauing brest doth hide.

\textit{I. Syl}.

Pride is the roote of ill in every state,
The source of sin, the very fiend his fee:
The head of hell, the bough, the branch, the tree.
From which do spring and sprout such fleshy seeds,
As nothing else but moane and mischiefe breeds.

\textit{G. Gascoigne}.

Pride draws on vengeance, vengeance hath no mean.
\textit{Nemesis} hath every howre reseru'd
A plague for pride that hath from justice sweru'd.

\textit{D. Lodge}.

Such is the nature still of hautie pride,
Can nothing lesse then others praise abide.

\textit{M. of M}.

When once pride but pointeth toward his fall,
He beares a sword to wound himselfe withall.

\textit{M. Drayton}.

Loftie pride that dwells
In towred courts, is oft in shepheards cells.

\textit{Ch. Marlowe}.

A proud man may his owne musition bee,
His heads devise makes paines to his hart:
This heart with lippes and pleasures daunceth free,
All but the measures framing every part
Like organis worthy of so sweet an art.
His thoughts plaies marches to his vaulting minde,
And memorie his Recorder stands behinde.

\textit{Th. Storer}.

Gay without good, is good hearts greatest loathing.

\textit{Ed. Spencer}.
Princes.

1383 The very place wherein a Prince appeares
Discerns his presence, makes his chamber blest:
Like Planets are they knowne within their sphæres,
Or as Halcion with her luring brest:
Demonstrates winde from winde, and East from West.
This is a certaine nature of estate,
It cannot masked be, nor chaunge his gate.

Th. Storer.

1384 A Princes safetie lies in louing people,
His fort is Justice (free from stratageme)
Without the which strong citadels are feeble,
The subiects loue is wonne by louing them.
Of louing them no oppression is the tryall,
And no oppression makes them euer loyall,

I. Syl.

1385 To be a Prince, is more then be a man.

S. Daniell.

1386 -- Princes are the glasse, the schoole, the booke
where subiects eies do liue, do read, do looke.

vv. vvarner.

1387 Howbeit subiects falsly iudge their Princes blessed are,
when both of peace & perils they contain the common care,
And yet for this they grudgingly from pounds a penny spare.

Idem.

1388 Princes in subiects wrôgs must deem themselues abus'd

S. Phil. Sidney.

1389 Priviate men sound not the hearts of Princes,
Whose actions oft beare contrary pretence.

S. Daniell.

1390 Princes like Lyons neuer will be tamde,
A priuate man may yeeld and care not howe,
But greater hearts will breake before they bowe.

Idem.

1391 The Princes armes are stretcht from shore to shore.

M. Drayton.

1392 -- As the pawnee doth circle with the Sunne,
So to the vice, or vertue of the Prince, are people wonne.

W. Warner.

1393 Good Princes sorrow more in punishing,
Then euil subiects in committing sin.

Ch. Mid.
1394 Euen as defaults will more conspicuous be
How much th'offender greater is esteemd:
So vertue in a princely body seene,
Lamp-like and far more excellently deemd,
That in such vnitie its seldom seene.
In mutuall approach of highest blisse,
Whether more graced each by other is.

Th. Storer.

1395 O happie Princes whose foresight and care
Can winne the loue of writers in such sort
As Caesar did, so as you need not dread
The lake of Lathe after ye be dead.

S. I. H.

1396 Princes neuer do themselves more wrong
Then when they hinder iustice or prolong.

Idem.

1397 In whose high brest may Justice build her bower
When Princes hearts wide open lye to wrong?

G. Gascoigne.

1398 We imitate the greater powers,
The princes manners, fashion ours:
The example of their light regarding,
Vulgar loosenes much incenses,
Vice vncontroll'd, growes wide inlarging,
Kings small faults be great offences.

S. Daniell.

1399 Oft for the pleasure of a prince go many things awry.

VV. Warner.

1400 Princes like sinnes be euermore in sight,
Ill see the clouds which do eclips their light.
Yet they which light all downe from their skies,
See not the cloudes offending others eies.
And deeme their noonetide is desirde of all,
When all exspect cleare changes by their fall.

M. Dray.

1401 Princes haue but their titles for their glories,
An outward honor for an inward toyle:
And for vnfelt imagination
They often feele a world of restlesse cares.
So that betwixt their titles and low names
Their's nothing differs but the outward fame.

W. Sha.

1402 Seld shall you see the ruine of a prince,
But that the people eke like brunt do beare:
And old records of auncient times long since
From age to age, yea almost euery where,
With proofe hath glutted euery yeare.
Thus by the follies of the princes hart,
The bounden subiect still receiuedh smart.

G. Gascoigne.

**Quietnesse.**  

1403 The wind is great vpon the highest hills,
The quiet life is in the dale below:
Who tread on yce shall slide against their wills,
They want not cares that curious arts would know.
Who liues at ease and can content him so
Is perfit wise, and sets vs all to schoole:
Who hates this lore, may well be call’d a foole.

M. of M.

1404 --- Quietnes the onely nurse or ease.

M. Dray.

1405 Well wot I sooth they say that say, more quiet nights and daies,
The shepheard sleeps & wakes, then he whose cattell he doth

VV. Warner.

**Reason.**  

1406 --- Logicke, reason in a daunce
(Reason the Cynosure and bright load-starre
In this worlds sea) t’auoyd the rocke of chaunce,
For with close following and continuance,
One reason doth another so ensue,
As in conclusion still the daunce is true.

I. Davies.

1407 --- Reason should have abilitie
To hold these worldly things in such proportion,
As let them come or go with euens facility.

S. Phil. Sidney.

1408 --- Every thing that is begun with reason
Will come by ready meanes vnto his end,
But things miscounselled, must needs miswend.

Ed. Spencer.

1409 Reason by prudence in her function,
Had wont to tutor all out action,
Aydng with precepts of Philosophie
Our feebled natures imbecillitie,
OF OVR ENGLISH POETS.

But now affection with concupiscence,
Haue got ore reason chiefe preheminence.

I. Marston.

What warre so cruell, or what siege so sore
As that which strong affections do applie
Against the fort of reason euermore,
To bring the soule into captiuitie?
Their force is fairer through infirmitie
Of the fraile flesh, relenting to their rage,
And exercise most bitter tirannie,
Vpon the parts broughr into their bondage;
No wretchednesse is like to sinfull villanie.

Ed. Spencer.

But in a body which doth freely yeeld
His parts to reasons rule obedient,
And letteth not that ought the scepter weeld,
All happie peace and godly gouernment.
Is setled there in sure establishment.

Idem.

He that is of reasons skill bereft,
And wants the stuffe of wisedome him to stay,
Is like a subiect midst of tempest left,
Withouten helme or pilot her to sway,
Full sad and dreadfull is that ships euent:
So is the man that wante intendment,

Idem.

Reason doth teach vs that the care is vaine,
For ill once past which cannot turne againe.

Th. vatson.

If reason bandie with opinion,
Opinion winnes in the conclusion:
For if a man be once opinionate,
Millions of reasons will extenuate
His forced malice: conference
Cannot asswage opinions insolence.
But let opinion once lay batterie
To reasons fort, she will turne heresie
Or superstition, wily politist,
But she will win those rampires which resist.

Ed. Gilpin.

--- Nought can reason auuail in heavenly matters.

S. Phil. Sid.

She whom sauns reason men haue reason hight,
Since first in fire the Lord the aire inclosde:
THE CHOYSEST FLOWPERS

In aire the sea, in sea the earth disposde
Hath with mild faith maintaing continuall fight.
   I. Syluester.

1417    --- The eye of reason is with raging ybent. Ed. Sp.

Religion.

1418 Sacred Religion; mother of forme and feare.
       S. Daniell.

1419 O that this power from euerlasting giuen,
The great alliance made twixt God and vs.
The intelligence that earth doth hold with heauen.
Sacred Religion, O that thou must thus
Be made to smooth our vniust vneuin,
Brought from aboue earths quarrell to discusse.
Must men beguile our soules to win our willing,
And make our zeale the furtherer of ills?
       p. 252
       Idem.

1420 No one quailes religion more then foundring presbitie,
   Each sol impugning order, saith and doth his infancie.
       W. Warner.

1421 What may not mischiefe of mad man abuse?
   Religions cloake some one to vice doth chuse.
   And maketh God protector of his crime,
   O monstrous world, well ought we wish thy fine.
       M. of M.

1422    --- English men, nay Christian men, not only seeme prophane,
   But man to man, as beast to beast hold civill duties vaine.
   Yea pulpets some like pedlers packs yeeld forth as men affect:
   And what a Synode should conclude, a souter doth correct.
   The rude thus booting literature, one sin begets another (ther
   And grosly thoug a schisme, yet hath ech Schismatick his bro-
   Mean while the learned wá their meed, & none with profit
   The tedious dolt whose artlesse tong doth preach to (hears,
       VV. VVarner.

1423    --- Since pure religion doth install
   Learned professors, Prelates of deserts,
   Let them aspire and reae instructed harts
   Against the base bestowers of church liuings,
   That vse their graunts in tellings, not in giuings.
       Th. Storer.
OF OVR ENGLISH POETS.

Repentance.

1424 Repentance makes two rivers of her eies,
Her humble face dares scant behold the skies:
Her broken breast is beaten blew and blacke,
Her tender flesh is rent with rugged sacke,
With sorrowes snowes her hoary waxen head,
With ashes pale, and dust is ouerspread.

I. Syluister.

1425 Repentance, hope, and soft humilitie,
Do flanke the wings of faiths triumphant carre,

Idem.

1426 Repentance,
A salue, a comfort, and a cordiall,
He that hath her, the keys of heauen hath,
This is the guide, this is the port, the path.

M. Drayton.

1427 O happie they that keepe within their measure,
To turne their course in time, and sound retreat,
Before that wit which late Repentance tought,
Were better never had then so deare bought.

S. I. H.

1428 Sinnes have their salues, repentance can do much.

R. Greene.

1429 --- To be penitent for faults, with it a paron beares.

W. W.

1430 Then hope we health when sinne is left repentantly in hart,
Adde then new life, and we to God, God doth to vs conuart.

Idem.

1431 Yet stay thy feete in murders ugy gate,
Ill comes to soone, repentance oft too late.

M. Dr.

1432 Their liues no man so setled in content,
That hath not daily whereof to repent.

D. Lodge.

1433 We see what's good, and thereto we consent,
But yet we chuse the worse and soone repent.

S. Daniell.

Rest.

1434 --- What so strong,
But wanting rest, will also want of might?
The sunne that measures heauen all day long,
At night doth bath his steeds, th'Ocean waues among.

Ed. Spencer.
Vntroubled night they say, giues counsell best.

Reuenge.

Who long hath rested cannot runne apace,
The fettered horse is hindmost in the chase.

Next within the entrie of the gate,
Sate fell reuenge, gnashing her teeth with ire,
Deuising meanses how she may vengeance take,
Neuer in rest till she haue her desire.
But frets within so farre forth with the fier
Of wreaking flames, that now determines shee,
To die by death, or vengd by death to bee.

O fearefull frowning Nemesis,
Daughter of iustice most seuere,
That art the worlds great arbitresse,
And Queene of causes raigning heere.

Fierce Nemesis mother of fate and change,
Sword bearer of th'eternall providence.

Nemesis whose hastie reuenging
Hands are euers at hand: whose mind is mutable alwaies,
At miseries laughing, at mens felicitie grudging.

The soule is like a boystrous working sea,
Swelling in billowes for disdaine of wrongs,
And tumbling vp and downe from bay to bay,
Proues great with child of indignations.
Yet with reuenge is brought to calme allay,
Disburdend of the paine thereto belongs.
Her bowers are turnd to bright-fac't sun-shine braues,
And faire content plaies gently on her waues.
OF OVR ENGLISH POETS.

1444 Reuenge dies not, rigour begets new wrath,
And bloud hath neuer glory, mercie hath. S. D.
1445 Reuenge is mine, saith he that sits on hie.
Th. Achelly.

1446 O dire reuenge when thou in time art rakte,
From out the ashes that preserue thee long,
And lightly from thy cinders art awakte,
Fuell to freedome, and reuiu'd with wrong:
How soone from sparks the greatest flames art sprung?
Which doth by nature to his top aspire,
Whose massy greatnes once kept downe his fier.
M. Drayton.

1447 Reuenge in tears doth euer wash his hands. Idem.
1448 Who so doth threat meanes of reuenge doth loose. p. 256 S. D.
1449 Had I reuenged bene of euery harme,
My coate had never kept me halfe so warme.
G. Gascoigne.
1450 Though vengeance come behind, and her foote sore,
She ouertakes th'offender going before.

Riches. Description of Mammon.

1451 At last he came vnto a gloomy glade,
Couered with boughes and shades from heauen light:
Whereas he sitting found in secret shade,
An vncouth, saluage, and vnciuill wight,
Of grisly hue, and foule ilfauoured sight:
His face with smoake was tand, and eies were bleard,
His head and beard with sowte were all bedight,
In smith-fiers spitting forge, & nails like claws appeard.
His Iron coate all ouergrowne with rust,
Was vnderneath enneloped with gold,
Whose glittering glose darkened with filthy dust
Well it appeared to haue bene of old,
A worke of rich entraile and curious molde,
Wouen with Anticks and wilde Imagerie,
And in his lap a masse of coyne he tolde
And turned vpside downe to feed his eie,
A couetous desire with his huge treasurie:
And round about him lay on euery side,
Great heapes of gold that neuer could be spent,
Of Mulcibers deuouring element:

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Some others were nere druuen and distent
Into great Ingoes and to wedges square,
Some in round plates without monument:
But some were stampt, and in their end all bare,
And Anticke shapes of Kings and Keysars, strange and rare.

I 1452
- - - - - I riches reade
And deeme them roote of all disquietnes:
First got with guile, and then preseru’d with dread,
And after spent with pride and lauishnes:
Leauing behind them griefe and heauines.
Infinit mischiefs of them do arise,
Strife and debate, blood-shead and bitternes,
Outragious wrong, and hellish couetize,
That noble heart as great dishonor doth despise.

Idem.

I 1453
- - - - - It’s but a little slide
That doth the house of riches from her mouth diuide.
Before the doore sate selfe-consuming care,
Day and night keeping wary watch and ward:
For feare least force or fraud should vnaware
Breake in and spoyle the treasure there ingard.
Ne would he suffer sleepe once thitherward
Approach, albe his drowsie den were next,
For next to death his sleepe to be compar’d,
Therefore his house is vnto his annex,
Here sleep, there riches, & hel gate them both betwixt.

Ed. Spencer.
(not misse,

I 1454
VVell may a rich mans hearse want teares, but heires he shall
To whom that he is dead at length no little ioy it is.

vv. vvarner.

I 1455
Good is no good, but if it be spend,
God giueth good for no other end.

Ed. Spencer.

I 1456
Vessels of brasse, oft handled brightly shine,
What difference betweene the richest mine
And basest earth, but vse? for both not vsde
Are of little worth: then treasure is abusde
When misers keepe it, being put to lone,
In time it will returne vs two for one.

Ch. Marlowe.

I 1457
Gold is a sutor, neuer tooke repulse,
It carries Palme with it, (where e’re it goes)
Respect, and observation; it vncouers
The knottie heads of the most surly Groomes,
Enforcing yron doores to yeeld it way,
Were they as strong ram'd vp as Aetna gates.
It bends the hams of Gossip Vigilance,
And makes her supple feete, as swift as winde.
It thawes the frostiest, and most stiffe disdaine:
Muffles the clearnesse of Election,
Straines fancie vnto foule Apostacie.
And strikes the quickest-sighted Judgement blinde.
Then why should we dispaire? dispaire? Away:
Where Gold's the Motiue, women haue no Nay.

B. Johnson.

Wealth in this age will scarcely looke on merit.
Idem.

Gentry doth small auailc,
And vertue lesse, if lands and riches faile. S. I. H.

Sacriledge.

The common text shall haue a common glosse,
Receits in parcels, shall be paid in grosse.
This doctrine preach'd who from the church doth take
At last shall trebble restitution make. M. Dray.

Secrecie.

Secrecie the crowne of a true Louer.
M. Drayton.

Hard it is to proue
By sight or speech, what bides in secret brest.
S. I. H.

What can so secret bee,
But out of it will when we do least suspect?
For posts haue eares, and walles haue eyes to see,
Dumbe beasts and birds haue toongs ill to detect.

Idem.

Silence.

Dumbe Silence, sworne attendant on black night,
Thou that hast power to close vp murmures iawe:
To stop the barking of the watchfull hound,
And charm the gagling of those waking fowle,
That sau'd Ioues Capitoll, milde Queene of rest.

Th. Dekkar.
1465 Soft Silence, and submisse obedience,
    Both linkt together neuer do depart :
    Both gifts of God, nor gotten but from thence,
    Both girlandes of his saints, against their foes offence.
     Ed. Spencer.
1466 - - - Silence wisedomes mother.
     S. Phil. Sidney.
1467 Silence doth seem the maske of base oppression. Idem.

Sences. p. 260

1468 Although things sensible be numberlesse,
    But only fiue the Sences organs bee :
    And in those fiue all things their formes expresse,
    Which we can touch, taste, feele, or heare or see.
     I. Davies.
1469 Mans eye makes what is seene to seeme so faire,
    Mans eare makes what is heard to sound so sweete :
    His touch by softnesse every sence is meete
    For his owne obiect.
     Idem.

Sight.

1470 - - - The two eyes which haue the seeing power,
    Stand as one watchman, spie, or Sentinell :
    Being plac'd aloft within the heads hie tower,
    And though both seeing, yet both but one thing tell.
     Idem.
1471 - - - Nine things to sight required are,
    The power to see, the light, the visible thing :
    Being not too small, too thin, too nigh, too farre,
    Cleare space ; and time the forme distinct to bring.
     Idem.
1472 Like as a glasse is an inanimate eye,
    And outward formes imbraceth outwardly,
    So is the eye an amimate glasse that showes
    In formes without vs.
     G. Chapman.
1473 What we behold is censured by the eyes,
    Where both deliberate the loue is slight :
    Who euer lou'd, that lou'd not at first sight ?
     Ch. Marlowe.
474 I trow that countenance cannot lye,
Whose thoughts are legible in the eye.
   M. Roydon.
475 Often the eye mistakes, the braine being troubled.
   W. Sha.
476 All amorous eyes observing forme, thinks parts obscured best.
      vv. vvarner.
477 A greedy eye will haue a greedy hand.
      D. Lodge.
478 - - - A monstrous rabblement
Of fowle mishapen wights, of which some were
Headed like Owles, with beakes vncomely bent:
Others like dogs, others like gryphons dreare,
And some had wings, and some had clawes to teare.
      And euery one of them had Linceus eies,
      And euery one did bowes and arrowes beare.
      All those were lawlesse lusts, corrupt enuie,
      And couetous aspects, all cruell enemies.
Those same against the bulwarke of the sight
Did laie strange siege and battailous assault,
Ne once did yeeld it respit day or night,
But soone as Titan gan his head exault,
And soone againe as he his light withhault
Their wicked engines they against it bent:
      That is each thing by which the eyes may fault.
But to them all more huge and violent,
Bewtie and money, they that bulwarke shroudly rent.
   Ed. Spencer.

Hearing.

479 Eares office is the troubled aire to take,
Which in their mazes formes a sound or noyse,
Whereof her selue doth true distinction make.
The wickets of the soule are plac’d on hie,
Because all sounds do lightly mount aloft:
And that they may not pierce too violently,
They are delaid with turnes and windings oft.
   I. Davies.
480 As streames which with their winding bankes do play,
Stopt by their creekes runne softly through the plaine:
So in the eares labyrinth the voyce doth stay,
And doth with easie notice touch the braine.
   Idem.
THE CHOYSEST FLOWVERS

1481 It is the slow'st yet the daintiest sense,
For euen the eares of such as haue no skill,
Perceiue a discord and conceiue offence,
And knowing not what's good, yet finde the ill.

Idem.

1482 These conduit pipes of knowledge the minde,
But th' other three attend the body still:
For by their seruices the soule doth finde
What things are to the body good or ill.

I. Davies.

1483 The second bulwarke was the hearing sense,
Gainst which the second troupe designment makes
Deformed creatures, in straunge difference,
Some hauing heads like harts, some like to snakes,
Some wild like boares, late rowz'd out of the brakes.
Slanderous reproaches and foule infamies,
Leasings, backbitings, and vaine-glourious crake.  p. 263
Bad counsels, praises and false flatteries,
All those against that first did send their batteries.

Ed. Spencer.

Smelling.

1484 Next, in the nosthrils she doth vse the Smell,
As God the breath of life in them did giue:
So makes he now his power in them to dwell,
To iudge all aires whereby we breathe and liue.
This sense is also mistresse of an art,
Which to soft people sweet perfumes doth sell:
Through this deare art doth little good impart,
Since they smell best that doth of nothing smell.
And ye good sents do purifie the braine,
Awake the fancie, and the wittes refine:
Hence old deuotion in aduise did ordaine,
To make mens spirits more apt to thoughts diuine.

I. Davies.

1485 Likewise that same third fort that is the smell,
Of that third troupe was cruellyassaide:
Whose hideous shapes were like to fiends of hell.
Some like to hounds, some like to apes dismaide.
Some like to puttocks all in plumes arraide,
All shapte according their conditions,
For by those ougly formes werren portraide
Foolish delights and fond abusions,
The bodies life with meates and aire is fed,
Therefore the soule doth use the tasting power,
In vaines which through the tong & pallat spred.
Distinguish euery rellish sweet and sower.
This is the bodies nurse: but since mans wit
Found the Art of cookery to delight his sence,
More bodies are consumnde and kild with it,
Then with the sword, famine, or pestilence.

That fourth band which cruell battery bent
Against the fourth bulwarke, that is the taste:
Was as the rest, a grisly rabblemnt,
Some mouth like greedy Estriges, some fac'st
Like loathly Toades, some fashioned in the waste
Like swine, for so deseru'd his luxurie,
Surfet, misdiet, and vnthriftie warke,
Vaine feasts, and idle superfluitie,
All those this sences fort assailde incessantly.

Lastly, the feeling power which is lifes roote,
Through euery liuing part it selfe doth shed,
By sinewes which extend from head to foote,
And like a net all ouer the body spred.
Much like a subtill spider which doth sit
In middle of her web which spreddeth wide:
If ought do touth the outmost thred of it,
She feeleth it instantly on euery side.

By touch the first pure qualities we learne,
Which quicken all things, hot, cold, moist, and drie:
By touch, hard, soft, rough, swoot, we do discerne,
By touch, sweet pleasure and sharpe paine we trie.
These are the outward instruments of sence.
These are the guardes which euery one must passe,
Ere it approach the mindes intelligence,
Or touch the phantasie, wits looking glasse.

But the fift troupe most horrible of hue,
And fierce of force was dreadful to report:
For some like snailes, some did like spiders shewe,
And some like ougly vrchins thicke and short,
Cruelly they assailed that fift fort.
Armed with darts of sensuall delight,
With strings of carnall lust and strong effect.
Of feeling pleasures, with which day and night
Against the same fift bulwarke they continued fight.

Ed. Spencer.

**Sinne.**

1491 First we do taste the fruite, then see our sin.

S. Daniell.

1492 Shame followes sin, disgrace is daily giuen,
Impietie will out, neuer so closely donne,
No walles can hide vs from the eye of heauen,
For shame must end what wickednes begun,
Forth breakes reproach when we least thinke thereon.

Idem.

1493 Like as diseases common cause of death,
Bring daunger most when least they pricke and smart:
Which is a signe they haue expulst the breath
Of liuely heate which doth defend the hart,
Euen so such sinnes as felt are on no part,
Haue conquered grace, and by their wicked vre,
So kild the soule that it can haue no cure.

I. Hig. M. of M.

1494 Sinnes haruest neuer failes, but grace hath death.  p. 266

D. Lodge.

1495 Couer thou fier neuer so close within,
Yet out it will, and so will secret sin.

M. of M.

1496 It doubles sinne if finely sinne we practise to preuent.

W. W.

1497 Man may securely sinne, but safely neuer.

B. Ihonson.

1498 What wight on earth can voyd of fault be found?
What Saint is that who doth not sinne sometime?
Tweene good and bad this difference sole is found,
That good men sinne but seld, and mend betime.
The bad man (making scruple none nor question)
Yeelds willingly to every leaud suggestion.

S. I. H.

1499 Sinnes oft assaid, ere thought to be no sin,
So soileth sinne, the soule it sinketh in.

M. of M.
Shame leaues vs by degrees, not at first comming,
For nature checks a new offence with loathing,
But vse of sinne doth make it seeme as nothing.

S. Daniell.

What though our sinnes go braue and better clad?
They are as those in rags, as base, as bad.

Idem.

The spot is foule, though by a Monarch made,
Kings cannot priuiledge a sinne forbade.

Idem.

--- Sinne euer must
Be torturde with the racke of his owne frame,
For he that holds no faith, shall finde no trust,
But sowing wrong, is sure to reape the same.

Idem.

--- Cunning sinne being clad in vertues shape,
Flies much reproofe, and many stormes doth scape.

D. Lodge.

--- Place for people, people place, and all for sinne decay.

vv. vvarner.

To punish sinne is good, it is no nay,
They wrecke not sinne, but merit wrecke for sinne
The fathers fault that wreake vpon the kin.

M. of M.

The sinne to which a man by loue is driuen,
So much rhe rather ought to be forgiuen.

S. I. H.

Slaunnder.

Her face was vgly, and her mouth distort,
Foming with poysion round about her gils,
In which her cursed tongue full sharpe and short,
Appeard like Aspes sting, that closely kils,
Or cruelly does wound, whom so she wils,
A distaffe in her other hand she had,
Vpon the which she little spins but spils,
And faine to weawe false tales and leasings bad
To throw amongst the gods which others had dispred.

Ed. Sp.

Her nature is, all goodnesse to abuse,
And causelesse crimes continually to frame:
With which she guiltlesse persons may abuse,
And stole away the crowne of her good name,
Ne euer knight so bold, ne euer dame
So chaste and loyall liu’d, but she would striue
With forged cause, them falsly to defame.
Ne euer thing was done so well aliue,
But she with blame would blot, and of due praise depreiue.

Idem.

All like the stings of Asps, that kill with smart,
Her spightfull words do pierce and wound the inner part.

Idem.

Foule canker of faire vertuous action,
Vile blaster of the fresh bloomes here on earth,
Enuies abhorred child detraction.

I. Marston.

Happie is he that liues in such a sort,
That need not f eare the tongues of false report.

E. of S.

The vulgar tongues are armed euermore
With slanderous brute, to blemish the renowne
Of vertuous dames, which though at first it spring,
Of slender cause, yet doth it swell so fast,
As in short space it filleth euery eare
With swift report of vndeserued blame.

G. Gascoigne.

- - - It euer hath bene knowne,
They other vertues scorne that doubt their owne.

S. Daniell.

No plaister heales a deadly poysoned sore,
No secret hid where slander keepes the dore.

M. Drayton.

Against bad tongues goodnesse cannot defend her,
Those be most free from faults, they least will spare,
But prate of them whom they haue scantly knowne,
Iudging their humours to be like their owne.

S. I. H.

Slauder once set on’ foot though false, is talkt in euery street.

VV. VVarner.

No wound with warlike hand of enemie
Inflict with dint of sword so sore doth light,
As doth the poysonomic sting which infamie
Infuseth in the name of noble wight.
It neuer can recured be againe,
Ne all the skill which that immortall spright
Of Podalyrius did in it retaine,
Can remedie such hurts: such hurts are hellish paine.

Ed. Sp.
1519 A sprightly wit disdaines detraction. 
   I. Marston.
1520 Backbiting pens, and pens that sooth vp sinne, 
   Enuious the one, th' other clawbacks binne.  I. Syl.

Sleepe.

1521 Amidst a darke thicke wood there is a caue, 
   Whose entrance is with Juic ouerspread, 
   They haue no light within, nor none they craue, 
   Here Sleepe doth couch her ouerdrowsie head, 
   And sloath lies by that seemes the goute to haue. 
   And Idlenes not so well taught as fed, 
   They point forgetfulnes the gate to keepe, 
   That none come out or in to hinder Sleepe. 
   She knowes no meanes of men, ne none will learne, 
   Their messages she list not vnderstand: 
   She knowes no busines doth her concerne,  p. 270
   Silence is Sentinell of all this band, 
   And vnto those he comming doth discerne 
   To come too neere, he beckens with his hand, 
   He treadeth soft, his shoes are made of felt, 
   His garment short, and girded with a belt. 
   S. I. H.

1522 By care lay heauie sleepe, the couzen of death, 
   Flat on the ground, and still as any stone: 
   A very corps, saue yeelding forth a breath, 
   Small keepe tooke he whom fortune frownd on, 
   Or whom she lifted vp into the throne 
   Of high renowne: but as a liuing death, 
   So dead aliue, of life he drew the breath.  M. Sack.

1523 A drowsie head to earth by dull desire 
   Draws downe the soule that should to heauen aspire.

1524 Writing these later lines, wearie well-nie 
   Of sacred Pallas, pleasing labour deare, 
   Mine humble chin saluteth oft my brest, 
   With an Ambrosian deawe mine eies possesst 
   By peece-meale close; all moouing powers die still, 
   From my dull fingers drops my fainting quill. 
   Downe in my sloath-bound bed againe I shrinke, 
   And in darke Læthe all deepe cares I sinke.  I. Syl.
THE CHOYSEST FLOVVERS

Solitarinesse.

1525 Sweete solitarie life thou true repose,
Wherein the wise contemplate heauen aright,
In thee no dread of warre or worldly foes,
In thee no pompe seduceth mortall sight.
   In thee no wanton eares to winne with words,
   Nor lurking toies which silly life affords.  D. L.

Souldiers.

1526 - - - O Souldiers enuie neere ally to Kings
Maiesticke humour, carefull icalous thought:
Thou, which awak'st vs from ignoble things,
A passion nearest to a godhead brought.
Onely indefinite: to whom none brings
Limit or bound, thou greater then our thought,
Who holds thee, holds a power to make him able,
Who looses then, becomes most miserable.  I. Mark.

1527 None is so poore of sence and eine,
To whom a soouldier doth not shine.  G. Chap.

1528 No elegancie can bewtifie
A shamelesse lumpe of gluttonie:
His heart sweete Cupids tents reiects,
That onely meate and drinke affects.
O Flora all mens intellects,
Know souldiers power such respects.
Meere helps for need his minde sufficeth,
Dull sleepe and surfets he despiseth:
Loues trumpe his temples exerciseth,
Courage and loue his life compriseth.  Idem.

Soule.

1529 - - - He that spread the skies
And fixt the earth, first form'd the soule in man,
This true Prometheus first made men of earth,
And shead in him a beame of heauenly fier,
Now in their mothers wombes before their birth,
Doth in all sonnes of men their soules inspire.
And as Minerva is in fables fainde
From Ioue, without an other to proceed,
So our true Ioue without an others aide,
Doth daily millions of Minervaes breed.  p. 272

I Davies.
1530 Like as the sunne aboue the light doth bring,  
Though we behold it in the aire belowe,  
So from the eternall light the soule doth spring,  
Though in the body she her powers do showe.  
_Idem._

1531 The soule a substance and a body is,  
Which God himselfe doth in the body make,  
Which makes the man ; or euery man from this  
The nature of a man and name doth take.  
And though the spirit be to the body knit,  
As an apt meane her power to exercise :  
Which are, life, motion, sense, and will and wit,  
Yet she suruiues, although the body dies.  
Shee is a substance and a reall thing,  
Which hath it selfe an actuall working might,  
Which neither from the senses power doth spring,  
Nor from the bodies humours tempered right.  
She is a vine which doth no propping need,  
To make her spread her selfe, or spring vpright,  
She is a starre whose beames do not proceed  
From any sinne, but from a natuie light.  
_Idem._

1532 She is a spirit and an heauenly influence,  
Which from the fountaine of Gods spirit doth flowe,  
Shee's a spirit, yet not like aire nor winde,  
Nor like the spirits about the heart or braine,  
Nor like the spirits which Alchimists definde,  
When they in euery thing seeke gold in vaine.  
_Idem._

1533 __________ To shew her powerfull deitie, _p. 273_  
Her sweete Endimion more to beautifie,  
Into his soule the goddesse doth infuse,  
The fierie Nature of an heauenly Muse :  
Which the spirit labouring by the mind,  
Partaketh of celestiall things by kind :  
For why the soule being diuine alone,  
Exempt from grosse and vild corruption,  
Of heauenly secrets incomprehensible,  
Of which the dull flesh is not sensible.  
And by one onely powerfull facultie,  
Yet gouerneth a multiplictie,  
Being essentiall, vniforme in all,  
Not to be seuered or diuidal :  
But in her function holdeth her estate,
THE CHOYSEST FLOWERS

By powers divine in her ingenerate:
And so by inspiration conceiueth,
What heauen to her by diuination breatheth.
M. Drayton.

1534 Like as the soule doth rule the earthlie masse,
And all the seruice of the body frame,
So loue of soule doth loue of body passe,
No lesse then perfect gold surmounts the meanest brasse.
Ed. Spencer.

1535 Euerie good motion that the soule awakes,
A heauenly figure sees from whence it takes,
That sweetelesse bloome which by power of kinde,
Formes like it selfe an image of the mind,
And in our faith the operations be,
Of that diuinesse which by fayth wee see,
Which neuer erres but accidentally,
By our fraile fleshes imbécilitie,
By each temptation ouer-apt to slide,
Except our spirit becomes our bodyes guide.
For as our bodyes prisons bee the towres,
So to our soules these bodyes be of ours,
Whose fleshly walles hinder that heauenly light,
As these stone walles deprine our wished sight.
Idem.

1536——— As Phoebus throwes
His beames abroade, though hee in clouds bee clos’d
Still glauncing by them till she finde oppos’d
A loose and rorid vapour, that is fit
T’euent his searching beames, and vseth it
To forme a twentie coloured eie,
Cast in a circle round about the skie.
So when our ferie soule, our bodies starre,
(That euer is in motion circular)
Conceiues a form in seeking to display it,
Through all our cloudy parts it doth conuey it:
Forth at the eye, as the most pregnant place,
And that reflects it round about the face.
Idem.

1537 Like as the moysture which the thirstie earth
Sucks from the Sea to fill her emptie vaines,
From out her wombe at last doth take a birth,
And runnes a nymph along the grassie plaines:
Long doth shee stay, as loth to leaue the land,
From whose soft side she first did issue make,
OF OVR ENGLISH POETS.

She lasts all places, turns to euerie hand,
Her flowing bankes vnwilling to forsake,
Yet nature so her streames doth leade and carrie,
As that her course doth make no finall stay,
Till shee her selfe vnto the Ocean marrie,
Within whose watrie bosome first shee lay.
Euen so our soule within this earthly mould,
The spirit doth secretly infuse,
Because at first shee doth the earth behold,
And onely this materiall world shee viewes:
At first our mother earth shee holdeth deere,
And doth imbrace the world and worldly things;
She flies close to the ground and houers heere,
And mounts not vp with her celestiall wings.
Yet vnnder heauen shee cannot light on ought,
That with her heauenly nature doth agree,
She cannot rest, shee cannot fixe her thought,
She cannot in this world contented bee.

I. Davies.

1538 When the soule findes heere no true content,
And like Noahs Doue, can no sure footing take,
She doth returne from whence shee first was sent,
And flies to him that first her wings did make.

Idem.

1539 Heauen waxeth old, and all the spheraes aboue
Shall one day faynt, and their swift motion stay,
And time it selfe shall cease in time to mooue,
Onely the soule suruiues and liues for aye.

Idem.

1540 When as the soule is drowned once in vice,
The sweete of sinne makes hell a Paradice.

M, Drayton.

1541 As is the fable of the Lady faire,
Which for her lust was turnde into a cow,
When thirstie to a streame she did repaire,
And saw her selfe transformde she knew not how,
At first she startles, and she stands amazd,
And loathes the watry glasse wherein she gazd:
At last for terror she from thence doth flie,
And shunnes it still, though she for thirst doe die.
Euen so mans soule, which did Gods image beare,
And was at first faire, good, and spotlesse pure,
Since with her sinnes her beauties blotted were,
Doth of all sights her owne sight least indure:
For euen at first reflecting she espies
Such strange *Chimeraes* and such monsters there,
Such toyes, such antickes, and such vanities,
As she retyres, and shrinks for shame and feare.  

*I. Davis.*

Euen as the man loues least at home to bee,
That hath a sluttish house haunted with spirits,
So she impatient her owne faults to see,
Turnes from her selfe, and in strange things delights.  

*Idem.*

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Tis a sacred cure
To salue the soules dread wounds, omnipotent
That nature is, that cures the impotent
Euen in a moment, sure grace is infusde
By diuine fauour, nor by actions vsde:
Which is as permanent as heauens blisse,
To them that haue it, then no habit is.  

*I. Marston.*

That learned Father which so firmely prooues
The soule of man immortall and diuine,
And doth the seuerall offices define.  

*p. 277*

Giues her that name as she the body moues.  

*Amor.*

Then is shee loue imbracing charitie.  

*Animus.*

Mouing a will in vs, it is the mind.  

*Mens.*

Retaining knowledge still the same in kind.  

*Memoria.*

As intellectuall it is the memorie.  

*Ratio.*

In iudging, Reason onely is her name.  

*Sensus.*

In speedie apprehension it is Sence.  

*Conscientia.*

In right or wrong men call her Conscience.  

*Spiritus.*

The Spirit, when to Godward it doth inflame.
These of the soule the seuerall functions bee.  

*M. Drayton.*

Like as two bellowes blowne turne by turne,
By little and little make cold coles to burne,
And then their fire inflamde with glowing heate,
An iron barre which on the Anuile beate,
Seemes no more yron, but flies almost all,
In hissing sparkles and quicke-bright cinders small.
So the worlds soule should in our soule inspire,
Th’eternall force of an eternall fire,
And then our soule (as forme) breathe in our corse,
Her countlesse numbers, and heauens turned force,
Wherewith our bodies beautie beautified,
Should like our (deathlesse soule) haue neuer died.

I. Syluester.

Of Sorrow.

1546 In blacke all clad there fell before my face,
A ptiteous wight whom woe had all forewast,
Forth on her eyes the cristall teares out brast,
And sighing sore her hands shee wrung and fold,
Tare all her haire, that ruth was to behold;
Her body small, sore withered and fore spent,
As is the stalke that summers drought opprest,
Her welked face with wofull teares besprent:
Her colour pale (as it seemed) her best,
In woe and plaint reposed was her rest:
And as the stone that drops of water weares,
So dented were her cheekes with fall of teares:
Her eyes swollen with flowing streames afoate,
Wherewith her lookes throwne vp full pitiously,
Her forcelesse handes together oft she smote,
With dolefull shrikes that echoed in the skie,
Whose plaints such sighs did strait accompanie,
That in my doome was neuer man did see
A wight but halfe so woe-begone as shee.

1547 Sorrow I am, in endlesse sorrowes pained,
Among the furies in the infernall lake,
Where Pluto God of hell so grisly blacke,
Doth hold his throne and Lathes deadly taste,
Doth riuie remembrance of each thing fore-past.

M. Sackwile.

1548 Sorrows first leader of this furious crowde,
Muffled all ouer in a sable clowde,
Olde before age, afflicted night and day,
Her face with wrinkles warped euerie way,
Creeping in corners, where shee sits and vies,
Sighs from her heart, teares for her blubbered eies,
Accompanied with selfe-consuming care,
With weeping pittie, thought, and mad dispayre,
That beares about her burning coles and cords,
Aspes, poysons, pistols, haulters, kniues, and swords,
Foule squinting enuie, that selfe-eating elfe,
Through others leannesse fatting vp her selue,
Ioyned in mischief, feeding but with langour,
And bitter teares, her toad-like swelling anger,
And ieaulousie that neuer sleepe for feare,
(Suspitious fleas still nibling in her eare)
That leaues repast and rest, neere pinde and blinde,
With seeking what shee would bee loth to finde.

I. Siluester.

1549 Two inward vulturs, sorrow and disdaine.
1550 Sorow misfortunes sonne, dispayres foule sire.
   Ed. Fairfax.
1551 Sorrow breakes seasons and reposing howres,
    Makes the night morning, and the noone tide night.
    W. Shakespeare.
1552 Sorrow is still vnwilling to giue ouer.
    S. Daniell.
1553 Sorrow grows sencelesse when too much she beares.
    M. Dr.
1554 Sad sorrow like a heauie ringing bell,
    Once set in ringing, with his owne weight goes,
    Then little strength rings out the dolefull kneel.
    W. Sh.
1555 It is some ease our sorrowes to reueale,
    If they to whome we shall impart our woes,
    Seeme but to feele a part of what we feele.
    And meeete vs with a sigh but at a close.
    S. Daniell.
1556 Sighes are the ease calamitie affoords,
    Which serue for speech when sorrow wanteth words.
    Idem.
1557 Fell sorrowes tooth neuer ranckles more,
    Then when it bites, but launcheth not the sore.
    Idem.
1558 ——— Sorrow close shrouded in the heart,
    I know to keep, it is a wondrons smart,
    Each thing imparted, is more ease to beare,
    When the raine is fallen, the cloudes waxe cleere.
    Ed. Spencer.
Sorrow ne neede be hastened on,
For he will come without calling anon.

Idem.

Snarling sorrow hath lesse powre to bite
The man that mocks at it, and sets it light.

Ed. Spencer.

He that his sorrow sought through wilfulness,
And his foe fettered would release againe,
Deserues to tast his follies fruit, repented paine.

Ed. Spencer.

Mirth doth search the bottom of annoy,
Sad soules are slaine in mirthic companie,
Greefe best is pleasde with grieses societie:
True sorrow then is feelingly suffizde,
When with like sorrow it is sympathizde.

Th. Dekker.

Sad sorrow euer ioyes to heare her worst.

S. D.

Suspition.

False suspition of another is
A sure condemning of our owne amis.

Edw. Gilpin.

Mistrust doth treason in the truest raise,
Suspitious Romulus stain’d his walles first rear’d
VVith brothers bloud, whom for light leape he feared,
The iealous cuckold weares th’infamous horne,
So not in brotherhood, iealousie may bee borne.

M. of M.

Riualles in loue will be suspitious quickly.

I. Weeuer.

The Marchant traffiking abroad, suspects his wife at home
A youth wil play the wanton, & a wanton prove a mome.

W. Warner.

Teares.

These two parts belong
Vnto true knowledge, words and teares haue force,
To mooue compassion in the sauage mindes
Of brutish people reason wanting kindes.

Tho. Middleton.
Teares, vows, and prayers gaine the hardest hearts.

S. Daniell.

Teares worke no truce, but where the heart is tender.

D. Lodge.

Teares harden lust, though marble weare with raine.

W. Sh.

Seld speaketh loue, but sighes his secret paines,
Teares are his truch-men, words do make him tremble.

R. Greene.

Teares cannot soften flint, nor vowes conviert.

S. D.

A dolefull case desires a dolefull song,
Without vaine art, or curious complement,
And squallid fortune into basenesse flung,
Doth scorne the pride of wonted ornament.

Ed. Spencer.

Temperance.

Temperance which golden squire,
Betwixt these two can measure out a meane,
Neither to melt in pleasures hot desire,
Nor frie in heartlesse greefe and dolefull teene,
Thrise happie man who faires them both a tweene.

Ed. Spencer.

Who euer doth to Temperance applie
His stedfast life, and all his actions frame,
Trust mee shall finde no greater enemie,
Then stubburne perturbation to the same:
To which right well the wise doe giue that name:
For it the goodly peace of stayed mindes
Does ouerthrew, and troublous warre proclaime,
His owne woes author, who so bound it finds,
As did Pyrrhocles, and it wilfully vnbinde.

Idem.

A harder lesson to learne continence,
In ioyous pleasure then in greenous paine,
For sweetenesse doth allure the weakest sence,
So strongly that vnneath it can refraine,
From that which feeble nature couers faine,
But greefe and wrath that bee her enemies
And foes of life shee better can restraine,
Yet vertue vaunts in both theyr victories.

Idem.
O in what safetie Temperance doth rest,
When it findes harbour in a kingly brest.

M. Drayton.

Of all Gods works which do this world adorne,
There is none more fayre and excellent
Then is mans body, both for power and forme,
Whilst it is kept in sober gouernement:
But none then it more foule and indecent,
Distempered through misrules, and passions base,
It growes a monster, and incontinent,
Doth loose his dignitie and native grace.

Ed. Spencer.

Thoughts.

Thoughts are the slaues of life, and life times foole,
And time that takes survey of all the world
Must haue a stop.

W. Shakespeare.

Thoughts are but dreames, till their effects be tried.

Idem.

Who so thinkes many things, brings few to a fortunate ending.

A. Fraunce.

The feeble eyes of our aspring thoughts,
Behold things present, and record things past,
But things to come exceede our humane reach.

G. Peele.

Vnfained thoughts do seldom dreame on euil.
Birdes neuer limde no secret bushes feare.

W. Sh.

If all mens thoughts were written in their face,
Some one that now the rest doth ouercrow,
Some others ebbe that wants his soueraignes grace,
When as the Prince their inwarde thoughts should know
The meaner then should take the better place,
The greatest man might stoope and sit below.

S. I. Harrington.

Time.

Beatues great enemie, and to all the rest
That in the garden of Adonis springs,
Is wicked Time, who with his sithe addrest,
Does mow the flowing herbes and goodly things,
And all their glorie to the earth downe flings,
Where they do wither, and are fouly marde.
He flies about, and with his flaggie wings,
Beates downe both leafes and buds without regard.
Ne euer pittie may relent his malice hard.

E. Spencer.

1588 Mishapen Time, coapsmate of vgy might,
Swift subtill poast, carrier of grislie care,
Eater of youth, false slaeue to false delight,
Base watch of woes, sinnes packhorse, vertues snare,
Thou nursest all, and murtherest all that are.

W. Shakespeare.

1589 Stealing Time the subject to delay.

S. Ph. Sydney.

1590 ——— Times golden thigh
Vpholdes the flowrie body of the earth,
In sacred harmonie and euerei birth
Of men, audacious makes legitimate,
Being vsde aright, the vse of times is fate.

G. Chapman.

1591 No mortall forme that vnder moone remains,
Exempt from traiterons Time, continueth one.
Now mountes the floud, and straight his waues restrains
Now flowes the tyde, and strait the sourse is gone,
Vvho toyles by Sea, must choose the fayrest gale,
For time abodes our good or badde auail.

D. Lodge.

1592 Al those that liue and thinke themselues but slime,
Must choose and thrive by fauour of the time.

Idem.

1593 Swift speedie Time, feathered with flying howres,
Dissolues the beautie of the fayrest browe.

S. Daniell.

1594 Time doth consume fame, honour, wit, & strength,
Time roots out youth and beauties looke at length.

Tho. Watson.

1595 Time wanting bonds, still wanteth certaintie.

M. Dr.

1596 To Fames rich treasure Time vnlocks the doore,
Which angrie sorrow had shut vp before.

Idem.

1597 Time is a bondslaue to eternitie.

Tho. Kyd.

1598 All that doth liue is subject to his law.
All things decay in time, and to their end do draw.

Ed. Spencer.
What wrong hath not continuance out-worne,
Yeares makes that right that neuer was so borne:
\textit{S. Daniell.}

Good time is blest, badde time wee hold accurst,
Time hurts them oft that he did helpe at first.
\textit{T. Churchyard.}

Times glory is to calme contending kings,
To vnmaske falshood, and bring truth to light,
To stampe the scale of time in aged things,
To wake the morn, and sentinell the night,
To wrong the wronger till hee render right:
\textit{To ruinate proude buildings with his howres,}
\textit{And smeare with dust their glittering golden towres,}
To fill with worm holes stately monuments,
To feede obliuion with decay of things,
To blot old Bookes, and alter their contents,
\textit{To pull the quilles from anncient Rauens wings,}
\textit{To drie the old okes sappe, and cherish springs}
\textit{To spoyle antiquities of hammered steele,}
And turne the giddie round of fortunes wheele,
\textit{To shew the Beldame daughters of her daughters,}
\textit{To make the child a man, the man a child,}
\textit{To slay the tyger that doth lively slaughter,}
\textit{To tame the vnicorne and the lyon wilde,}
\textit{To make the subtil in themselues beguild,}
\textit{To cheere the plow-man with increasefull crops,}
And waste huge stones with little water-drops.
\textit{W. Shakespeare.}

The Truth doth dwell within the holy tables,
Of Gods liue word, not in our wanton braine,
Which dayly coyning some strange error vaine,
For gold takes lead, for truth electeth Fables.
\textit{I. Silvester.}

Truth is no harauld, nor no sosophist sure,
She noteth not mens names, their sheelds or crests,
Though shee compare them vnto birds and beasts,
But whom shee doth fore-shew shall raigne by force,
Shee tearme a woolfe, a dragon, or a beare,
A wilfull Prince, a raignelesse raging horse,
A boare, a lion, a coward much in feare,
A hare or hart, a craftie pricked eare.
THE CHOYSEST FLOWERS

A lecherous, a bull, a goate, a foale,
An vnderminer, a mould-warpe, or a moale.

M. of M.

1604 Tried truth
Doth best beseeme a simple naked tale,
Ne needes to bee with paynted processe prickt,
That in her selfe hath no diuersitie,
But alwayse shewes one vndisguised face,
VWhere deepe deceit and lies must seeke her shade,
And wrappe their words in guilefull eloquence,
As euer fraught with contrarietie.

G. Gascoigne.

1605 The truth hath certaine bounds, but falshood none.

S. Daniell.

1606 The naked truth is a well-clothed lie,
A nimble quicke pale meunts to dignitie
By force or fraud, that matters not a iot,
So massie wealth may fall vnto thy lot.

Io. Marston.

Treason.

1607 Conspiracie gainst the person of a Prince,
Is treason gainst the deitie of heauen.

Th. Achellye.

1608 Treason is but trusted like the Foxe,
Who nere so tamde, so cherisht, and lockt vp,
Will haue a wilde tricke of his auncetors.

W. Sh.

1609 No vertue merits prayse once toucht with blot of treason.

S. Ph. Sydney.

1610 VVho fayleth one is false, though trusty to another.

Idem.

1611 There is no treason woundeth halfe so deepe,
As that which doth in Princes bosome sleepe.

M. Drayton.

1612 VVho that resisteth his dread soueraigne Lord,
Doth damne his soule by Gods owne verie word,
A Christian subiect should with honour due,
Obey his soueraigne though he were a Iew,
VVhereby assured when subiects do rebell,
Gods wrath is kindled, threatning fire and hell.

M. of M.
OF OVR ENGLISH POETS.

1613 Was neuer rebell before the world and since,
That could or should preuaile against his Prince.

Idem.

1614 Reuolted subiects of themselues will quail.

I. Syluester.

Tyrannie.

1615 ——— Next to Tyrannie
Comes warres, discension, ciuill mutinie.

Ch. Middl.

1616 In greatest wants t'inflict the greatest woe,
This is the worst that tyrannie can show.

Idem.

1617 Hell haleth tyrants downe to death amaine,
Was neuer yet, nor shall bee cruell deede
Unquited left, but had as cruell meed.

M. of M.

1618 ——— No tyrant commonly
Liuing ill can kindly die,
But either trayterously surprizde
Doth coward poyson quayle their breath,
Or their people haue deuizde,
Or theyr Guard to seeke their death.

Tho. Kyd.

1619 It is an hell in hatefull vassallage,
Vnder a tyrant to consnme ones age,
A selfe-shauen Dennis, or an Nero fell,
Whose cursed Courts with bloud and incest swell,
An Owle that flyes the light of Parliaments
And state assemblies, jealous of th'intents
Of Priuate tongues, who for a pastime sets
His Peeres at oddes, and on their furie whets,
Who neither fayth, honour, nor right respects.

Idem.

Vertue.

1620 What one art thou thus in torne weede yclad ?
Vertue, in price, whom auncient sages had :
Why poorely clad ? for fading goods past care :
Why double fac'd ? I marke each fortunes rare :
This bridle what ? mindes rages to restraine :
VVhy beare you tooles ? I loue to take great paine :

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Why wings? I teach aboue the starres to flie:
Why tredye you death? I onely cannot die.
  S. Th. Wiat.
1621 The path that leades to Vertue's Court is narrow,
Thornie, and vp a hill, a bitter iourney:
But being gone through, you find al heauenly sweets,
Th'entrance is all flintie, but at th'end
Two Towres of pearles and cristall you ascend.
  Th. Dekkar.
1622 Vertue is fayrest in a poore art aye.
  Idem.
1623 Vertue abhorres too weare a borrowed face.
  Idem.
1624 The wisest scholler of the wight most wise,
By Phœbus doome, with sugred sentence saies,
That vertue If it once meete with our eyes,
Strange flames of loue it in our soules would raise.
  S. Ph. Sydny.
1625 That growes apace, that vertue helps t'aspire.
  M. Roydon.
1626 When vertue riseth, base affections fall.
  Ed. Fairfax.
1627 Like as the horse well mand abides the bit,
And learnes his stoppe by raine in riders hand,
Where mountaine colt that is not sadled yet,
Runnes headlong'on amidst the fallowed land,
Whose fierce resist scarce bendes with any band.
So men reclaim'd by vertue tread aright,
Where ledde by follies, mischieves on them light.
  D. Lodge.
1628 Vertue doth curb affection, and for conscience flith sin,
To leave for imperfection feare or shame no praise doth winne.
  W. Warner.
1629 Vertue it selfe turnes vice, being misapplyed,
And vice sometime by action dignified.
  W. Shakespeare.
1630 Vertue in greatest daunger is most shoune,
And though opprest, yet nere is ouerthrowne.
  S. Daniell.
1631 In vertue it is said, that men themselues suruie.
  W. W.
1632 Honour indeede, and all things yeeld to death,
(Vertue excepted) which alone suruiues,
OF OUR ENGLISH POETS.

And living toyleth in an earthlie gaile,
At last to be extol'd in heauens high ioyes.  T. Kyd.

1633 All things decay, yet vertue shall not die,
This onely giues vs immortallitie.

M. Drayton.

1634 Whence is it that the flower of the field doth fade,
And lyeth buried long in winters bale,
Yet soon as spring his mantle doth display,
It flowreth fresh, as it should never faile,
But thing on earth that is of most auail.

As vertues and beauties bud,
Releeuen not for any good,
The branch once dead, the bud needes eke must quail.

Ed. Spencer.

1635 All that wee had, or mortall men can haue,
Seemes onely hut a shadow from the graue,
Vertue alone liues still.

Th. Dekkar.

1636 Vertue is more amiable and more sweete,
When vertue and true maiestie doe meete,

E. Spencer.

1637 ——All the sorow in the world is lesse
Then vertues might and values confidence,
For who will bide the burden of distresse,
Must not heere thinke to liue, for life is wretchednes.

Idem.

1638 Vertue makes honour, as the soule doth sence,
And merit, farre exceedes inheritance.

G. Chapman.

1639 ——Vertue of the auncient bloud and kin,
Doth onely please the parties shee is in.

M. of M.

1640 ——Onely vertue noblenesse doth dignifie,
And vicious life a linage base doth signific.

S. I. Harrington.

1641 The simple vertue may consist alone,
But better are two vertues ioynd in one.

D. Lodge.

1642 What vertue gets, once got doth never waste,
And hauing this, this thou for euer haste.

M. Dryaton.

1643 Ioy grauen in sence, like snow in water wast,
Without preserue of vertue nothings lasts.

G. Chapman.
1644 Vertue obscurde yeeldes small and happie gaines,
    But actiuely imploied, shee worth retaines.
    D. Lodge.

1645 What vertue breedes, iniquitie deuours,
    We haue no good at all that we can say is ours,
    But ill annexed oportunitie,
    Or killes his life or else his qualitie.
    W. Sh.

1646 Vertue dies not, her tomb we need not rayse,
    Let them trust tombs which haue out-liu'd their praise.
    Th. Bastard.

Vice.

1647 Vice rides a horseback, Vertue doth from out the saddle bowlt.
    W. Warner.

1648 What licour first the earthen pot doth take,
    It keepeth still the sauour of the same,
    Full hard it is a camocke straight to make,
    Or crooked logges with wainscot fine to frame,
    Tis hard to make the cruell Tyger tame:
    And so it fares with those haue vices caught,
    Nought (once they say) and euer after nought.
    M. of M.

1649 Although that vertue oft wants due reward,
    Yet seldome vice wants due deserued blame.
    S. I. H.

1650 Where vice is countenanc'd with Nobilitie,
    Art cleane excluded, ignorance held in,
    Blinding the world with meere hypocrisie,
    Yet must bee sooth'd in all their slauish sinne,
    Great malcontents to grow they then beginne,
    Nursing vild wittes to make their factious tooles,
    Thus mightie men oft prooue the mightiest foole.
    M. Drayton.

Victory.

1651 With victorie reuenge doth euer cease.
    S. I. H.

1652 Hee liueth long that liues victorious.
    Th. Kyd.

1653 The victor can no honour iustly claime,
    To loose the men who should aduaunce the same.
OF OUR ENGLISH POETS.

1654
——— That fisher is not fine,
Who for a frogge will loose a golden line:
The holy head-band seemes not to attyre
The head of him, who in his furious ire,
PREFERES the paine of those that haue him teend,
Before the health and safetie of one friend.

Tho. Hudson.

1655
Vaine is the vaunt and victorie vniust,
That more to mightie hands then rightful cause doth trust.

Edw. Spencer.

1656
Losse is no shame, nor to bee lesse then foe,
But to be lesser then himselfe, doth marre
Both loosers lotte, and victors prayse also,
Vaine others ouerthrowes, who self doth ouerthrow.

Idem.

Vnderstanding.

1657
Most miserable creature vnder skie
Man, without understanding doth appeare,
For all this worlds affliction he thereby,
And fortvnes freates is wisely taught to beare:
Of wretched life the onely ioy shee is,
And th'onely comfort in calamitie,
She armes the breast with constant patience,
Against the bitter throwes of dolours darts,
She solaceth with rules of sapience,
The gentle mindes in midst of worldly smarts,
When hee is sadde, she seekes to make him merie,
And doth refresh his spirits when they bee wearie.

Ed. Spencer.

Vowes.

1658
Good vowes are neuer broken with good deedes,
For then good deedes were bad: vowes are but seeds,
And good deedes fruits.

G. Chapman.

1659
Wee know not how to vow, till loue vnblind vs,
And vowes made ignorantly neuer binde vs.

Idem.

1660
Our vowes must bee perform'd to God and King.

M. Drayton.

1661
——— A promise made for feare is voyde.

S. I. H.
A man such promise must forsake,
As at the first vnlawfull was to make.

**Idem.**

**Virginitie.**

Like to the Rose I count the virgin pure,
That groweth on native stemme in garden fayre,
Which whiles it stands with walles enuiron'd sure,
VVhere herd-men with their herds cannot repayre
To sauour it, it seemeth to allure
The morning dew, the heate, the earthly ayre,
Gallant yong men and louely dames delight
By their sweete sent, and in their pleasing sight:
But when that once tis gathered and gone
From proper stalke, where late before it grew,
The loue the liking little is or none,
Fauour, and grace, beautie and all adue:
So when a virgin graunts to one alone,
The precious flower for which so many sue:
VVell hee that getteth it may loue her best,
But shee forgoes the loue of all the rest.

S. I. H.

Iewels being lost, are found againe, this neuer,
Tis lost but once, and once lost, lost for euer.

Ch. Marlow.

**Virginitie though praysed is like a bird, for why,**
As much the flesh is frayle therein, as in the feare to die,
What was it sayd to all but vs increase and multiplie?

W. Warner.

**Virginitie**

Is neither essence subject to the eye,
No nor to any one exterior sence,
Nor hath it any place of residence,
Nor i'est of earth or mould celcstiall,
Or capable of any forme at all.

Ch. Marlow.

I know not her that willingly with maiden-head would die.

W. W.

Vse.

Vse make things nothing huge, and huge things nothing.

G. Chapman.
OF OVR ENGLISH POETS.

1669 Foule cankering rust the hidden treasure frets,
But gold thats put to vse, more gold begets.
   W. Sh.

Warre.

1670 Lastly stood warre in glistering armes yclad,
   With visage grimme, sterne lookes and gastly hood,
   In his right hand a naked sword hee had,
   That to the hilts was all with bloud imbrude,
   And in his left that kings and kingdomes rued,
   Famine and fire he had, and therewithall
   Hee rased townes, and threw downe towres and all,
   Cities hee sackt, and realms that whilome flowred
   In honour, glorie, and rule aboue the best,
   Hee ouerwhelm'd, and all their fame deuoured,
   Consumde, destroyde, wasted, and neuer ceast,
   Till hee therewith their name and all opprest:
   His face forhued with woundes, and by his side,
   There hung his targe with gashes deepe and wide,
   In midst of which depainted there wee finde
   Deadly debate, all full of snakie hayre,
   That with a blody fillet was ybound,
   Out-breathing noght, but discord euerie where.
   M. Sackuille.

1671 The Poets old in their fond fables faind,
   That mightie Mars is God of warre and strife:
   Th'Astronomers think that wheras Mars doth raign
   That all debate and discord must bee rife:
   Some thinke Bellona, Goddesse of that life.
   Among the rest that Painter had some skill,
   Which thus in armes did once set out the same,
   A field of gules, and on a golden hill,
   A stately towne consumed all with flame,
   On chiefe of sable taken from the damc,
   A sucking babe (O) borne to bide mischance,
   Begoard with bloud, and pierced with a launce,
   On high the Helme, I beare it well in mind,
   The wreath was siluer powdred all with shot,
   About the which (goutte du sang) did twind,
   A rowle of sable blacke, and foule beblot,
   The crest two hands, which may not bee forgot,
   For in the right a trenchand blade did stand,
   And in the left a fierie burning brand.
   G. Gascoigne.
Warre the mistresse of enormitie,
Mother of mischiefe, monster of deformitie,
Lawes, manners, arts, shee breakes, shee marres, shee chaces,
Bloud, teares, bowres, towres, she spils, smites, burns, & races,
Her brasen teeth shake al the earth asunder:
Her mouth a fire-brand, and her voyce a thunder,
Her lookes are lightning, euerie glaunce a flash,
Her fingers guns, that all to powder pash,
Feare and dispayre, flight and disorder, coast
With hastie march before her murderous hoast,
As burning, waste, rape, wrong, impietie,
Rage, ruines, discord, horror, crueltie,
Sacke, sacriledge, impunitie pride,
Are still sterne consorts by her barbarous side,
And pouertie, sorrow, and desolation,
Follow her armies bloudie transmigration.

I. Silvester.

O warre begot in pride and luxurie,
The child of wrath and of dissention,
Horrible good, mischiefe necessarie,
The foule reformer of confusion:
Vniust iust, scourge for our iniquitie,
Cruell recurer of corruption.

S. Daniell.

O goodly vsage of those anticke times,
In which the sword was servant vnto right,
When not for malice and contentious crimes,
But all for praise, and prove of manly might,
The martiaall broode accustomed to fight:
Then honour was the meede of victorie,
And yet the vanquished had no dispight,
Let later age, that now the vse enuie,
Vild rancour so auoyd and cruell furquedry.

Ed. Spencer.

Warre rightly handled is most excellent,
And easie makes impossibilitie:
It mounts the Alps, and through the seas doth rent,
By it in bloud a way to heauen wee see.

I. Markham.

Vnder warres brazen feete stoopes all the earth,
His mouth a flaming brand, his voyce a thunder.

Idem.

No warre is right, but that which needfull is.

S. Daniell.
1678 The God of warre hath many men in store,  
Which wait alwaies to keepe his kingdome vp,  
Of whom no one doth shew his service more,  
Then lingering hope, which still doth beare the cup,  
And flattering hope lends euery man a sup,  
Which haunts his course, or in his progress passe,  
Hope brings the bowle wherein they all must quaffe.  
G. Gascoigne.

1679 Warre seemeth sweete to such as raunge it not.  
Idem.

1680 Men know not Warre, nor rightly how to deeme it,  
That first by War haue not been taught t'esteeeme it.  
S. I. H.

1681 —— Wise men euer haue preferred farre,  
Th'vniustest peace, before the iustest Warre.  
S. Daniell.

1682 —— Time obseruing prouidence and Warre,  
Still makes their foes farre stronger then they are.  
Idem.

1683 Sad be the sights and bitter fruits of Warre,  
And thousands furies wait on wrathfull sword,  
Ne ought the praise of provesse more doth marre,  
Then foule reuenging rage and proud contentious iarre.  
Ed. Spencer.

1684 ——Great reueneu  
The chiefe sinew vnto Warre affoords.  
D. Lodge.

1685 ——Warres that publike good pretend,  
Worke most in iustice being doone for spight,  
For th'agreed euermore doe bend,  
Against those whom they see of greatest might,  
Who thougth themselves are wrongd and often forst,  
Yet though they can doe most are thought the worst.  
S. Daniell.

1686 ——Mars is Cupidoes friend  
And is for Venus loue renouned more,  
Then al the wars and spoiles the which he did before.  
Ed. Spencer.

Will.

1687 From idle witte, there springs a braine-sicke will,  
With wise men lust, which foolish make a God,  
This in the shape of vertue raigneth still.  
D. Lodge.
1688 Will puts in practise what the wit deuiseth,  
Will euer acts, and wit contemplates still,  
And as from witte the power of wisedome riseth,  
All other vertues daughters are of will.  

_Idem._

1689 Will is the Prince, and wit the counsellor,  
Which doth for common good in counsell sit,  
And when witte is resolu’d, will lends her power,  
To execute what is deuis’d by witte.  

_I. Davies._

1690 Will is as free as any Emperour,  
Nought can restraine her gentle libertie,  
No tyrant nor no torrent hath the power  
To make vs will when wee vnwilliug bee.  

_IDem._

1691 Euen as the will should goodnesse truely know,  
We haue a will which that true good should choose  
Although will oft, when wit false formes doth show,  
Take ill for good, and good for ill refuse.  

_IDem._

1692 It liues not in our power to loue or hate,  
For will in vs is ouer-rul’d by fate.  

_Ch. Marlow._

1693 A stronger hand restraines our wilfull powers,  
A will must rule aboue this will of ours,  
Not following what our vaine desires doe woe,  
For vertues sake, but what wee onely doe.  

_M. Dr._

1694 ——Headlesse will truc iudgement doth ensnare.  

_IDem._

1695 Selfe-will doth frowne, when honest zeale reproues.  

_IDem._

1696 Whereas our actions measure no regard,  
Onr lawlesse will is made his owne reward.  

_M. Dra._

1697 ——With a world of mischiefes and offence,  
Unbridled will rebelles against the sence.  

_D. Lodge._

1698 Hee least should list that may doe what he will.  

_S. Dan._

224
Wisedome.

Our God himselfe for wisedome most is praysed,
And men to God thereby are highest raysed.

_Ed. Spencer._

Wisedome doth warne, whilst foe is in the gate,
To stay the step, ere forced to retreate.

_Idem._

Wisedome must judge twixt men apt to amend,
And mindes incurable borne to offend.

_ S. D._

In daunger wisedome doth advise,
In humble termes to reconcile our foes._ D. Lodge._

Wisedome and the sight of heauenly things,
Shines not so cleere as earthly vanities._

_G. Chapman._

Tis sayd a wise man all mishaps withstands,
For though by starres wee borne to mischiefes are,
Yet prudence bailes vs quite from carefull bands._

_M. of M._

Fore-sight doth still on all aduantage lie.
Wise men must give place to necessitie._

_M. Dr._

A wiseman poore
Is like a sacred Booke that's never read,
T'his selfe hee liues, and to all else seemes dead:
This age thinkes better of a gilded foole,
Then of thred-bare saint in wisedomes schoole._

_Th. Dekkar._

VWise men let faults ore-passe, they cannot mend._

_Ch. Middle._

VWho can themselues beware by others costs,
May bee accounted well among the wise._

_S. I. H._

Whatsoever Starres seeme to importune,
Wisedome predominates both fate and fortune._

_Ch. Fitz Griffon._

VWit.

The witte the pupill of the soules cleere eye,
And in mans world the onely shining starre,
Lookes in the mirror of the phantasie,
Where all the gathering of the senses ate,
From thence this power the shape of things abstracts
And them within her passiu part receiues,  
Which are inlighened by that part which acts,  
And so the forme of single things receiues:  
But after by discoursing to and fro.
Anticipating and comparing things  
She doth all vnuersall natures know,  
And all effects into their causes bring.

1711 Our witte is giuen Almighty God to know,  
Our will is giuen to loue him being knowne,  
But God could not bee knowne to vs below,  
But by his works, which through the sence are knowne.

I. Davus.

1712 Wit is the mindes cheefe iudge, which doth controle,  
Of fancies Court the judgements false and vaine,  
Will, holdes the royall scepter in the soule,  
And on the passions of the heart doth raigne.

Idem.

1713 Emulation the proud nurse of witte.

S. D.

1714 —— Wit and learning are two Angelles wings,  
By which meane men soare vp to mightie things.

Ch. Middl.

1715 Wit is with boldnesse prompt, with terror daunted,  
And grace is sooner got of dames then graunted.

Ed. Spencer.

1716 Some loose their wit with loue, some with ambition  
Some running to the sea great wealth to get,  
Some following Lords and men of high condition,  
Some in fayre jewelles, rich and costly set.  
One hath desire to prooue a rare magician,  
Others with Poetrie their witte forget:  
Another thinkes to bee an Alchimist,  
Till all hee spent, and hee his number mist.

S. I. H.

1717 Mans wit is monstrus, when the same from vertue doth decline.

W. Warner.

1718 Mans witte doth build for time but to deuoure,  
But Vertue's free from time and fortunes power.

M. Dr.

1719 The wit not hurt, because not vsed more,  
Growes dull and farre lesse toward then before.

1720 —— Wits ambition longeth to the best,  
For it desires in endlesse blisse to dwell.

I. Davis.
OF OVR ENGLISH POETS.

1721 Best loues are lost for wit, when men blame fortune.
   G. Chapman.

1722 Carelesse wit is wanton bewties page.
   D. Lodge.

1723 The finest wittes are soonest snarde with loue.
   Th. Achellye.

1724 A settled braine is worth a world of witte.
   Th. Storer.

1725 Wits want makes men desirous to seeme wise.

Woe.

1726 Woe all in blacke within her hands did beare,
   The fatall torches of a funerall,
   Her cheekes were wet, dispersed was her hayre,
   Her voyce was shrill (yet lothsome therewithal).
   D. Lodge.

1727 Short time seemes long in sorrowes sharp sustaining,
   Though woe bee heauiue, yet it seldome sleepe,
   And they that watch see time how slow it creepes.
   W. Shakespeare.

1728 Fellowship in woe, doth woe asswage,
   As palmers that make short their pilgrimage.
   Idem.

1729 Tis double death to drowne in ken of shore,
   He ten times pines, that pines behoulding food:
   To see the salute doth make the wound ake more,
   Great griefes greeue most at that would doe it good,
   Deere woes rowle forwarde like a gentle flood:
   Who being stopt, the bounden bankes ore flowes,
   Greefe dallied with, nor law nor limmit knowes.
   Idem.

1730 Distresse likes dumps, when time is kept with teares.
   Idem.

1731 For stronger woe we hardly long may wrest,
   The depth of griefe with words is sounded least.
   M. Dra.

1732 The Painter
   VVho thought his colours pale could not declare
   The speciall woe King Agamemnon bare,
   When sacrificed was his onely rage,
   With bend of blacke he bound the fathers face.
   Th. Hudson.

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   Q 2
THE CHOYSEST FLOWERS

Words.

1733 ——— Words
Windy atturnies of our clyent woes,
Ayery succeeders of intestate ioyes,
Poore breathing Orators of miseries,
Let them haue scope, though what it doth impart
Helpe not at all, yet doth it ease the heart.
Vv. Sh.

1734 Words are the tennants of an itching toy.
D. Lodge.

1735 Allusion of words is no sure ground,
For one thereon a steddie worke to found.

1736 One word of woe another after traineth.
S. Ph. Sydney.

1737 ——— Few words shall fit the trespasse best,
Where no excuse can giue the fault amending.
W. Sh.

1738 Deepe sounds make better noyse then shallow fords,
And sorrow ebbes being blown with wind of words,
W. Sh.

1739 Words are bnt winde, why cost they then so much,
The giltie kicke when they too smartly touch.
Idem.

1740 Forth irreturnable flies the spoken word,
Bee it in scoffe, in earnest, or in bourd,
Without returne and vnreceiu’d it hangs,
And at the takers mercie or rigor stands:
Which if hee sorely wrest, with wrathfull cheare,
The shiuering word turns to the hearers feare:
If friendly courtesie doe the word expound,
To th’speakers comfort quickly it doth redound.
Idem.

1741 Smoothe words dissolue hard stones, faire words inforce
Pittie in flintie hearts.
Ch. Middl.

1742 Through the world if it were sought,
Faire words enow a man should finde,
They bee good cheape, they cost right nought,
Their substance is but onely winde:
But well to say, and so to meane,
That sweete accord is seldome seene.
S. Th. W.
OF OVR ENGLISH POETS.

743 —— Words well plac’t moue things were neuer thought.
G. Chapman.

744 Euen as the vapour which the fire repelles,
Turnes not to earth, but in mid-ayre dwellles,
Where while it hangs, if Boreas frostie flawes,
With rigor rattle it: not to raine it thawes,
But thunder, lightning, ratling, hayle, or snow,
Sends downe to earth, whence first it rose below.
But if faire Phesus with his countenance sweete
Resolue it, downe the dew or Manna sleeete:
The Manna dew that in the Estherne lands,
Excelles the labour of the Beess mall hands,
Else for her Memnon, gray Auroraes teares,
On the earth it stillseth the partner of her feares,
Or sendeth sweet showres to glad their mother earth
Whence first they tooke their first inconstant birth.
To those great greefes ill taken words do grow,
Of words well taken such delights do flow.

M. of M.

745 —— Men do foulest when they finest speake.
S. Daniell.

746 They wash a Moore, they striue to drie the seas,
And plaine proude Atlas, that intend to please
By filthy woords, by rayling, and detraction,
Proper to Momus, and his hatefull faction:
For when they thinke they haue deserued most,
Alas sayth wisedome, all the toyle is lost.

D. Lodge.

747 Few words well coucht, doe most content the wise.
R. Greene.

748 Rash words flow from an vnaduised mind.

749 Who once hath past the boundes of honestie
In earnest deedes, may passe it well in words.

G. G. (speech be true

750 Haue care to whom, of whom, and what to speake, though
That misse made Phœbus contrarie his raues swan-like
W. W. (hue.

751 If so the crow would feast him without prate,
More meate hee should receive, lesse brawle and hate

752 A foole hee is that comes to preach and prate,
When men with swords their right & wrong debate.

753 ———— Words well disposed,
Haue secret power t'appease inflamed rage. Ed. Sp.
THE CHOYSEST FLOWERS

Women.

1754

——— Women bee
Framde with the same parts of the mind as we,
Nay nature triumpht in their beauties birth,
And women made the glorie of the earth:
The life of bwtie, in whose supple breasts,
And in her fairest lodging vertue rests,
Whose towring thoughts attended with remorse,
Do make their fairenesse be of greater force

I. Weeuer.

1755

What art so deepe, what science is so hie,
Vnto the which women haue not attain’d,
Who list in stories old to looke, may trie
And find my speech herein nor false nor fain’d,
And though of late they seeme not to come nie
The praise their sex in former times haue gain’d,
Doubtlesse the fault is either in back-biters,
Or want of skill or judgement in their writers.

Idem.

1756

Among the many rare and speciall gifts,
That in the female sexe are found to sitte,
This one is chiefes, that they at mearest shifts,
Gie best advise, and shew most readie witte,
But man except hee chewes and thinks, and sifts,
How everie part may aunswere to their fit,
By rash advise doth often ouer-shoote him,
And doth accept the things that doe notboote him.

Idem.

1757

Those vertues that in women merit prayse,
Are sober showes without, chaste thoughts within,
Truth sayth, and due obedience to their make,
And of their children honest care to take.

S. I. H.

1758

Let woolues and beasts be cruel in their kind,
But women meeke, and haue relenting mindes.

M. Drayton.

1759

Not women, but our wilfulnesse doth work our woe vnrest
Though beautie, loue, and they beare fault, we may abuse the

W. W.

(best.

1760

——— Men haue Marble, women waxen minds
And therefore are they form’d as Marble will,
The weake opprest, th’impression of strange kindes,
Is form’d in them by force, by fraude, or skill,
OF OVR ENGLISH POETS.

Then call not them the Authors of their ill,
No more then waxe shall bee accounted euill,
Wherein is stampet the semblance of the diuell.
Their smothenesse like a goodly champaine plaine,
Laies open all the little wormes that creepe,
In men as in a rough growen groue remaine,
Caue-keeping euilles, that obscurely sleepe,
Through cristall walles each little moule will ppeepe,
Though men can couer minds with bold stern looks
Pale womens faces are their owne faults Bookes.
No man inueyes against the withered flower,
But chides rough winter that the flower hath kild,
Not that deuourd, but that which doth deuour,
Is woorthie blame, O let it not be hild,
Poore womens faults, that they are so fulfil'd,
With mens abuses those proude lores to blame,
Make weake-made women tenants to their shame.

W. Shakespeare.

1761 Bee not therefore too proude and full of scorne,
O women-kind, that men come of your seede,
The fragrant Rose growes on the pricking thorne,
The Lillie fayre comes of a filthie weede,
In loathsome soyle men sow the wholsome corne,
The basest mould the fairest flower doth breede,
Vngratefull, false, craftie you are, and cruell,
Borne of our burning hell to bee the fuell.

S. I. H.

1762 Base bullion for the stampe sake wee allow,
Euen so for mens impression doe wee you,
By which alone our reuerend fathers say,
Women receive perfection euerie way.

Ch. Marlow.

1763 Their Vertues mount like billowes to the skies,
And vanish straight out of the gazers eyes,
1764 Hate and disdaine is painted in their eyes,
Deceit and treason in their bosome lies.

G. Chapman.

1765 Women were made for this intent, to put vs vnto paine,
Yet sure I thinke they are a pleasure to the mind,
A ioy which man can neuer want, as nature hath assign'd.

Idem.

1766 Extreamely mad the man I surely deeme,
That weenes with watch and hard restraint to stay
A womans will, which is dispos'd to goe astray.

Ed. Spencer.
THE CHOYSEST FLOWERS

1767 In vaine hee feares that which hee cannot shunne,
   For who wots not that womens subtilties
   Can gnilen Argus, when shee list misdoone,
   It is not iron bands nor hundred eyes,
   Nor brazen walles, nor mauy wakefull spyes,
   That can with-hold her wilfull wandring feete,
   But fast good will with gentle curtesies,
   And timely seruice to her pleasures meeke,
   May her perhaps containe that else would algates fleete.
   \textit{Idem.}

1768 Such is the crueltie of women-kind,
   When they haue shaken off the shame fac’t band,
   With which wise nature did them strongly bind,
   T’obey the hests of mans wel-ruling hand,
   That then all rule and reason they withstand,
   To purchase a licencious libertie.
   But vertuous women wisely vnderstand,
   That they were borne to base humilitie,
   Vnlesse the heauens them lift to lawfull soueraintie.
   \textit{S. Ph. Sydney.}

1769 Why? what be women? women, geld the latter sillable,
   Then are they nothing more then woe, their names remaine
   \textit{W. W.} (doth tell,

1770 Take away weakenesse, and take women too.
   \textit{S. D.}

1771 Women may fall, when there’s no strength in men.
   \textit{W. Sh.}

1772 They melt with words, as waxe against the sunne,
   So weake is many womens modestie,
   For what somtimes they most would seeme to sheeld
   Another time vnaskte poore soules they yeeld.
   \textit{Ch. Middleton.}

1773 \begin{quote}
   A woman
   Loves to be woed of a man. thou knowest well Thirsis, a woman
   Runs, and yet so runs, as though she desir’d to be out-run
   Sayes no, no, yet so as no no, seems to be no, no,
   Strines, & yet so strines, as though she desird to be vanquisht,
   Woman’s like to a shade, that flies, yet lies by the subject,
   Like to a Bee, that never strives if sting be remooued.
   \textit{A. Fraunce.}
\end{quote}

1774 In womens mouthes no is no negatiue. \textit{I. W.} (most,

1775 Their yea, or no, when as they sweare they love or louse vs
   Beleeue who list, soone be they got, as sodainely are lost.
   \textit{W. W.}

\textit{p. 313}
OF OVR ENGLISH POETS.

1776 A womans lour is riuer-like, which stopt will overflow,
And when the current finds no let, it often falles too low.

1777 Varietie of men to court a woman is her pride,
Then which the vanity of men is nothing lesse espide
What are to vs but common hurts,
Those common hopes they gie,
Iff then their lour doth die to vs,
Vvhen ours to them doth liue.

1778 ——— VWomen neuer
Loue beautie in their sexe, but envy euer.

1779 There cannot bee a greater clogge to man,
Then to be wearie of a wanton woman.

1780 ——— What more spight can be a woman told,
Then one should say she looketh foule and old.

1781 ——— Bee shee base or hie,
A womans eye doth guide her wit, & not her wit her eye.

1782 Women are most wonne,as when men merit least,
If merit looke not well, loue bids stand by,
Loues proper lesson is to please the eye.

1783 He water plowes, and soweth in the sand
And hopes the flickering wind with net to hold,
Who hath his hopes layd on a womans hand.

1784 ——— Women by kind are mutable ever,
Soone hot, and soone cold, like, and mislike in a moment,
Change as a weather-cocke, and all as light as a fether.

1785 Women haue tongues of craft, and hearts of guile,
They will, they will not, fooles that on them lust,
For in their speech is death, hell in their smile.

1786 One woman with another may do much.

1787 Like vntund golden strings all women are,
Which long time lie vntoucht, will harshly iarre.

1788 Discourteous women natures fairest ill,
The woe of man, that first createst curse,
Base female sexe, sprung from blakke Ates loynes,
Proude, disdainefull, cruell, and vniust,
Whose words are shaded with inchaunting wiles,
Worse then Medusa, mateth all our mindes,
And in their hearts sits shamelesse trecherie,
Turning a truthlesse vile circumference,
O could my fury paint their furies forth,
For hell, no hell compared to their hearts,
Too simple diuelles, to conceive their arts:
Borne to be plagues vnto the thoughts of men,
Brought for eternall pestilence to the worlde.

R. Greene.

1789 with womē is too vsual now theirs & theselues to sel, p. 316
For jointures by indēture with imperious mē to dwel
And hee doth her, and she doth him with his and her vp-
W. VV. (braid.

1790 Women are kind by kind, and coy for fashion.
H. C.

Of Wrath.

1791 — Fierce reuenging wrath
Rides on a Lyon, loth for to bee led,
And in his stand a burning brand hee had,
The which hee brandished about his head,
His eyes did hurle foorth sparkles fierie redde,
And stared sterne on all that him beheld,
As ashes pale of hew, and seeming dead,
And on his dagger still his hand hee held,
Trembling through hastie rage when choller in him sweld.

Ed. Spencer.

1792 — Boyling wrath, sterne, cruell, swift, & rash,
That like a boare her teeth doth grinde and gnash,
Whose hayre dooth stare like bristled porcupine,
Who sometimes rowles her gastly glowing eyene,
And sometimes fixly on the ground doth glaunce,
Now bleake, then bloudy in her countenance,
Rauing and rayling with a hideous sound,
Clapping her hands, stamping against the ground,
Bearing Bocconi, fire, and sword, to slay
And murder all that for her pittie pray,
Banning her selfe to bane her enemie,
Disdaining death, prouded others die,
Like falling towres o’re-turned by the wind,
That breake themselfes on that they vndergrinde.

I. Sylvestuer.
OF OVR ENGLISH POETS.

1793 Full many mischiefes follow cruel wrath,
As horrid blood-shed, and tumultuous strife,
Vnmanly murther, and vnthriftie scath,
Bitter despight, and rancors rustic knife,
And fretting greefe, the enemie of life,
All these and many euilles more haunt ire,
The swelling spleene, and frenzie raving rife,
The shaking palsie, and Saint Fraunces fire.

Ed. Spencer.

1794 When men with wrath and sudden paines of ire,
Suffer themselves to bee o're-whelm'd and drownd,
And hot reuenge that burnes like flaming fire,
Mooues hearts to hurt, or tongs or hands to wound,
Though after to amend, if they desire,
Yet place of pardon seldome can be found.

S. I. H.

1795 What iron band, or what sharpe hard-mouth'd bitte,
What chaine of Diamond (if such might bee)
Can bridle wrathfullnesse, and conquer it,
And keepe him in his bounds and due degree.

Idem.

1796 —— Hastie wrath and heedlesse hazardie,
Doe breede repentance and lasting infamie.

Ed. Spencer.

1797 Poore sillie lambes the Lion neuer teares,
The feeble Mouse may lie among great Beares,
But wrath of man his rancour to requite,
Forgets all reason, ruth, and mercie quite.

M. of M.

1798 ———— He is a mad man that doth seek
Occasion to wrath and cause of strife,
She comes unsought, and shunned followes eke:
Happy, who can abstaine when rancor rife
Kindles reuenge and threatens his cruel knife:
Woe neuer wants when every cause is caught,

1799 Be not moody in thy wrath, but pawze ere fist be bent,
Oft Phillips sonne did rashly strike and sodenly repent.

W. Warner.

1800 Achilles when with counterfaieted crest,
He saw Patroclus bleeding all the way,
To kill his killer was not satisfied,
Except he hald and tare him all beside.

S. I. H.

235
If fortune helpe whome thou wouldst hurt,
Fret not at it the more,
When Aiax stormed them from him,
The prize Vlisses bore.

W. Warner.

Rage, wanne and pale vpon a Tygre sat
Gnawing vpon the bones of mangled men,
Nought can he view but he repines thereat,
His locks were snakes bred forth in Stigian den.  
T. Lodge.

The antique world in his first flowring youth,
Found no defect in his creators grace,
But with glad thanks and vnreprooued truth,
The gifts of soueraigne bountie did embrace,
Like angelles life was then mans happie case:
But later ages pride like corne-fed steede,
Abvsde her plentie and fatswoln increase,
To all licencious lust, and gan exceede,
The measure of her mcane and naturall first seede.

Ed. Spencer.

When arked Noah, and seuen with him the emptie worlds
Had left the instrumëttal means of landing the again
And that both mæ beast & all did multiply with store
To Asia Sem, to Affrick Châ, to Europe Iapheth bore
Their families, thus triple wise the world diuided was

Th. Dekkar

The first world blessed was with heauenly fauours,
Aud the last curst with painefull hellish labours.

Ch. Middl.

O vaine worlds glorie, and vncertaine state,
Of all that liues on face of sinfull earth,
Which frour their first vntill their vtmost date,
Taste no one howre of happiness or mirth,
OF OVR ENGLISH POETS.

But like as is the ingate of their birth.
They crying creepe out of their mothers wombe,
So wayling backe, goe to their carefull tombe.

Ed. Spencer.

1809 Ah wretched world, the den of wretchednesse,
Deformd with filth and foule iniquitie,
Ah wretched world, the house of heavinesse,
Fild with the wreakes of mortall miserie,
Oh wretched world and all that is therein,
The vassals of Gods wrath, and slaues to sinne.

Idem.

1810 O worlds inconstancie,
That which is firme doth flit and fall away,
And that is flitting doth abide and stay.

Idem.

1811 Must not the world wend in his common course,
From good and bad, and then from bad to wourse,
From worst vnto that which is worst of all,
And then returne vnto his former fall:
Who will not suffer the stormie time,
Where will hee liue vntill the lustie prime?

Idem.

1812 This golden age to yron doth decline,
As summer vnto winter must resigne.

D. Lodge.

1813 The first and riper world of men and skill,
Yeelds to our latter time for three inuentiones,
Myraculously wee write, wee sayle, wee kill,
As neither auncient scrowle nor storie mentions.

Print. The first hath opened learnings old concealed
And obscurde arts restored to the light:
Loadst. The second hidden countries hath reueald,
And sent Christs Gospel to each liuing wight.
These we commend, but oh what needeth more,

Guns. To teach death more skill then he had before.

Th. Bastard.

1814 Take moysture from the sea, take colour frō his kind,
Before the world deuoyd of change thou finde.

1815 All that in this world is great or gay,
Doth as a vapour vanish and decay.

Ed. Spencer.

1816 This is the rest the vaine world lends,
To end in death, that all things ends.

S. Daniell.
1817 All men are willing with the world to hault,
   But no man takes delight to know his fault.
   D. Lodge.

1818 A die, a drab, and filthie broking Knaues,
   Are the worlds wide mouthes, al-deuouring graues.
   I. Marston.

1819 Nothing doth the world so full of mischiefe fill.
   But want of feeling one-anothers will.
   G. Chapman.

1820 — Not by that which is the world now deemeth,
   (As it was woont) but by that same that seemeth.
   Ed. Spencer.

1821 There neuer shall bee any age so cleere,
   But in her smothe face shall some faults appeare.
   Th. Middl.

1822 The world must end, for men are so accurst,
   Vnlesse God end it sooner, men will first.
   Th. Bastard.

Youth.

1823 Youth is a bubble blowen vp with a breath,
   VVhose wit is weaknes, and whose wage is death,
   Whose way is wildnes, and whose Inne penance,
   And stoope gallant age, the hoast of greeuance.
   R. Greene.

1824 If crooked age accounteth youth his spring,
   The spring the fayrest season of the yeere,
   Enricht with flowers, and sweetes, and many a thing
   That fayre and glorious to the eye appeares :
   It fits that youth the spring of man should bee,
   Richt with such flowers as vertue getteth thee.
   M. of M.

1825 For noble youth there is no thing so meete
   As learning is, to know the good from ill,
   To know the tongues, and perfectly endite,
   And of the lawes to haue the perfect skill
   Things to reforme as right and iustice will :
   For honour is ordained for no cause,
   But to see right maintained by the lawes.

1826 The youth of Princes haue no boundes for sinne,
   Vnlesse themselves doe make the bounds within.
   S. Daniell.
OF OUR ENGLISH POETS.

1827 Most true it is, as vessels of first licours euer taste,
    Lone seasoned so with sweetnes of youth, the same dooth euer taste.
    W. Warner.

1828 Like as the vessell euer beares a taste
    Of the same iuice wherewith it first was fil'd,
    And as in fruitfull ground the seede growes fast,
    That first is sowen after the ground is till'd:
    So looke what lore in youthfull yeeres is plast,
    By that they grow the worse or better willed,
    When as they came to manly age and stature,
    Sith education is another nature.
    S. I. H.

1829 The tunne retaineth long the taste and sent,
    Of that pure licour which at first it hent,
    And what impression one in youth retaine,
    In age our reason hardly will restraine,
    D. Lodge.

1830 ——— What by vaine example youth conceiues,
    The same for lawfull daily he receiues.
    Idem.

1831 Age is deformed, youth vnkind,
    Wee score their bodyes, they our mindes.
    Th. Bastard.

1832 The youth are foolish hardy, or lesse hardy the they ought
    Effeminate, fantastick, in few not few, are nought.
    W. Warner.

1833 ——— Forward sinne in raines of foolish rage,
    Leaues heedlesse youth inchaind his captiue page.
    D. Lodge.

1834 ——— Youth doth deserue by might,
    But old age by good counsell and fore-sight.
    Idem.

1835 ——— Youth may loue, and yongmen may admire,
    If old age cannot, yet it will desire.
    I. Weeuer.

1836 In grained habits died with often dips
    Are not so soone discoloured, yong slippes
    New set, are easily mou'd and pluckt away,
    But elder rootes clippe faster in the clay.
    I. Murston.

1837 The plow-man first his land doth dresse and turne,
    And makes it apt or ere the seede he sow,
    VVhereby hee is full like to reape the corne,
    VVhere otherwise no seede but weed should grow: p. 324

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By which example men may easily know,
When youth have wealth before they can well use it,
It is no wonder though they doe abuse it.

1838 Reform the euë to day, vnapt to day, least apt to morrow
Youth aptly offers vertues, such as yeares vnaptly borrow
VV. VV.

1839 Looke what wee have when youth is most in prime,
That shall wee want in age by course of time.

The diuision of the day naturall.

Medice noctis inclinatio.

1840 Night was farre spent, and now in Ocean deepe,
Orion flying fast from hissing snake,
His flaming head did hasten for to steepe. - Ed. Sp.

1841 By this th'eternall lamps wherewith high Ioue,
Doth light the lower world, were halfe yspent,
And the moyst daughters of huge Atlas stroue
Into th'ocean deep to drieve their wearie droue. Idē.

1842 The gentle humorous night,
Implyes her middle course, and the sharpe east,
Breathes on my spirit with his fierie steedes.

G. Chapman.

1843 The silent night that long had soiourned,
Now gan to cast her sable mantle off,
And now the sleepie waime-man softly droue
His slow-pac't teeme that long had trauailed.

Th. Kyd.

Gallicinium.

1844 By this the Northerne Wagoner had set
His seuen-fold teeme behind the stedfast starre,
That was in Oceau waues, yet neuer wet,
But firme is fixt, and sendeth light from farre,
To all that in the wide deepe wandring are,
And cheereful chaunte the cleere with his notes shrill,
Had warned once that Phebus fierie carre,
In haste was climing vp to Esterne hill,
Full enuous that the night so long his roome did fill.

Ed. Spencer.
OF OUR ENGLISH POETS.

1845 What time the native Bel-man of the night,
The bird that warned Peter of his fall,
First rings his siluer bel to each sleeping wight,
That should their mindes vp to devotion call. Idem.

1846 The cheerefull cocke, the sad nights trumpeter,
Wayting vpon the rising of the sunne,
Doth sing to see how Cynthia shrinks her horne,
Where Clitia takes her progresse to the East,
Where wringing west with drops of siluer dew,
Her wonted teares of loue she doth renew,
The wandering swallow with her broken song,
The countrie wench vnto her worke awakes,
Whilst Cytherea sighing, walks to seeke,
Her murdered loue transformed to a rose,
Whom though she see, to croppe shee kindly feares
But kissing sighes, and dewes him with her teares.

Th. Kyd.

1847 Now ere the purple dawning yet did spring,
The joyfull Larke began to stretch her wing,
And now the cocke the mornings trumpeter,
Plaid hunts vp, for the day-starre to appeare,
Downe slideth Phebe from her cristall chayre,
S'daigning to lend her light vnto the ayre.

M. Drayton.

Diliculum.

1848 At last fayre Hesperus in highest skie,
Had spent his lamp, & brought forth dawning light.

Ed. Spencer.

1849 The night growen old, her blacke head waxen gray,
Sure shepheard's signe that morn wil soon fetch day.

S. Ph. Sydney.

1850 It was the time when gainst the breaking day,
Rebellious night yet stroue and still repined,
For in the east appeares the morning gray,
And yet some lampes in Ioues high pallace shined.

Ed. Fairfax.

1851 By this Apollos golden harpe beganne
To send forth musicke to the Ocean,
Which watchfull Hesperus no sooner heard,
But hee the day bright bearing carre prepar'd,
And ranne before, as harkender of light,
And with his flaming beames mockt ugly night.

Ch. Marlow.
THE CHOYSEST FLOWERS

1852

Lycaons sonne,
The hardy plough-swaine vtnto mightie Ione,
Hath trac’d his siluer furrowes in the heauen,
And turning home his ouer-watched teeme,
Gives leave vtnto Apollos chariot.

R. Greene.

1853

Nights candles are burnt out, and iocond day,
Stands tiptoe on the mistie mountaines top.

VV. Sh.

1854

Loe now the gentle Larke wearie of rest,
From his moyst cabynet mounts vp on hie,
And wakes the morning from whose siluer breast,
The sunne ariseth in his maiestie:
VW ho doth the world so gloriously behold,
That Cedar tops and hilles seem’d burnisht gold.

Idem.

Mane.

1855

The ioyous day gan earlie to appeare,
And fayre Aurora fro her dewy bed
Of aged Tithon gan her selfe to reare
With rosie cheekes, for shame as blushing red.

Ed. Spencer.

1856

Now when the rosie-fingred morning fayre,
Wearie of aged Tithons saffron bed,
Had spread her purple robe through dewie ayre,
And the high hilles Titan discovered,
The royall Virgin shooke off drowsie bed.

Idem.

1857

Now sullen night with slow sad pace descended
To vgly hell, when loe the blushing morrow
Lends light to all faire eyes that light will borrow.

W. Sh.

1858

Soone as the morrow faire with purple beames,
Disperst the shadowes of the mistie night,
And Titan playing on the easterne streames,
Gan cleare the dewie ayre with springing light.

Ed. Spencer.

1859

The dewie Roseat morne had with her hayres,
In sundrie sorts the Indian clime adorne,
And now her eyes apparelled in teares,
The losse of louely Memnon long had mornde.

D. Lodge.
OF OUR ENGLISH POETS.

1860 The gaudie morn out of her golden sleepe
Awakte, and little birdes vnagde gan sing,
To welcome home the bride-groome of the sea.
G. Peele.

1861 The gray-eyde morn smilset on the frowning night,
Cheering the easterne clouder with streams of light,
And darkenesse flected like a drunkard reeles,
From forth dayes path-way made by Titans wheels.
W. Sh.

1862 Now had the morn espide her louers steedes,
VWhereat shee starts, puts on her purple weede,
And red for anger that hee stayd so long,
All headlong throwes her selve the clouder among.
Ch. Marlow.

1863 As soon as morning her shining haires fro the mountains
Had shewn forth & driven all star-light quite fro the heauens.
A. Fraunce.

1864 Faire Aurora betimes by the daies break rose from her
Husband, old & cold, & draue back clouds fro Olympas
Making way to the sun, taking her way to the younker,
Braue yonker Cephalus whom faire Aurora desired.
Idem.

1865 Now was the time when as Aurora faire,
Began to shew the world her golden head,
And looke abroade to take the coole fresh ayre,
Iealous Tithono lying still in bedde.
S. I. H.

1866 The sable night dislodgd and now beganne,
Auroraes vsher with a windie fanne,
Sweetely to shake the woods on euerie side;
The whilst his mistresse like a stately bride,
With flowers, with gemmes, and Indian gold doth spangle
Her louely locks her louers looks to tangle,
VWhen passing through the aire in mantle blue,
With siluer frindge she drops the pearlie dew,
With her goes Abram out.
I. Sylvestor.

1867 The rosie-fringed morn out with gladsome ray,
Rose to her taske from old Tithonas lap.
Ed. Fairfax.

1868 The night beginnes bee angrie when shee sees
She can distill no sleepe in louers eyes,
Tossing her selve among the cloudes now hath
Sent the red morn as harauld of her wrath,
VWhose loyer Phebus rising from his bed,  
VWith dewie mantle hath the world or’e-spread,  
Shaking his tresses ouer Neptunes ebbe:  
And giiuing tincture to the spiders webbe,  
These fayre nimphs rose, seeing the light did call.  
I. Weeuer.

1869 Aurora bright her cristall gates vnbatr’d,  
And bridegroome like stept forth the glorious sunne  
Ed. Fairfax.

1870 The dewie tressie morning newly wake,  
With golden tinsell scarce had crownd her brow,  
Riding in triumph on the Ocean lake,  
Embellishing the hony-fringed bowes.  
M. Drayton.

1871 The purple morning left her crimsin bed,  
And dond her robes of pure vermillion hue,  
Her amber locks shee crownd with roses red,  
In Edens flowry gardens gathered new.  
Ed. Fairfax.

Solis Ortus.

1872 At last the golden Orientall gate  
Of greatest heauen gan to open fayre,  
And Phœbus fresh as bridegroome to her mate,  
Came dauncing forth, shaking his dewie haire,  
And hurles his glisterng beames through gloomie ayre.  
Ed. Spencer.

1873 The fierie sunne was mounted vp on hight,  
Vp to the heauenly towres, and shot each where  
Out of his golden chariot glisterng light:  
And faire Aurora with her rosie hayre,  
The hatefull darknesse now had put to flight.  
Idem.

1874 The golden sunne rose from the siluer waue,  
And with his beames enameld euerie grene.  
Ed. Fairfax.

1875 The snoring snout of restlesse Phlegon blew,  
Hot on the Indes, which did the day renew  
With scarlet skie.  
Th. Hadson.
OF OVR ENGLISH POETS.

Meridies.

1876 Hyperion throwing forth his beames full oft,
Into the highest toppe of heauen gan clime,
And the world parting by an equall lot,
Did shed his whirling flames on either side,
As the great Ocean doth himselfe diuide.

Ed. Spencer.

1877 When as the sunne towred in heauens head,
Downe from the siluer moutaines of the skie,
Bent his bright chariot on the glassie bed,
Gayre Cristall gilded with his glorious eye,
Fearing some vsurpation in his sted,
Or least his loue should too long dalliance spie,
Tweene him and Virgo, whose attractive face,
Had newly made him leave the Lions chace,
In that same middayes hower &c.

I. Markham.

1878 Golden Phoebus now that monnted hie
From fierie wheeles of his fayre chariot,
Hurled his beames so scorching cruell hot,
That liuing creature mote it not abide.

Ed. Spencer.

1879 In highest way of heauen the sunne did ryde,
Progressing from fayre twins in golden place,
Hauing no maske of cloudes before his face,
But streaming forth his heate in cheefest pride.

S. Ph. Sydney.

Solis Occasus.

1880 Now gan the golden Phæbus for to steepe,
His fierie face in billowes of the west,
And his faint Steedes watred in Ocean deepe,
Whilst from their iournall labours they doe rest.

Ed. Spencer.

1881 Loe the great Automedon of day,
In Isis streame his golden locks doth steepe,
Sad euen her dusky mantle doth display,
Light flying souls the posts of night doe sport them,
And cheerefull looking Phoebe doth comfort them.

D. Lodge.

1882 By this the welked Phæbus gan auaille,
His wearie waine and now the frostie night,
The Choysest Flowers

Her mantle blacke through heauen gan ouerhaile,

Ed. Spencer.

1883 Such loue as Phoebus from the coloured skie,
Did headlong drive his horses toward the west,
To suffer horned Luna for ro pry, 
Amidst the dnsky darke.

D. Lodge.

1884 When as the Sun hales towahts the westerne slade, 
And the tree shadowes three times greater made.

M. Dr.

1885 And now the Sunne was past his middleway, 
Leaning more louely to his lemonsns bed, 
And the Moones third howre had attacht the day. 

I. Markham.

1886 By this the sunne had spred his golden locks 
Vpon the pale greene carpet of the sea, 
And opened wide the scarlet doore which locks, 
The easefull euening from the labouring day, 
Now night beganne to leape from yron rocks. 
And whippes her rustic waggons through the way. 

\[p.333\]

Iodem.

1887 The blushing sunne plucks in his smiling beames, 
Making his steedes to mend their woonted pace, 
Till plunging downe into the ocean streames, 
There in the froathie waues hee hides his face, 
Then raines them in more then his vsuall space, 
And leaues foule darknesse to possesse the skie, 
A time most fit for foulest tragedie. 

M. D.

1888 Now the sunne is mounted vp on hie, 
And pawseth in the midst of all the skie, 
His fierie face upon the earth doth beate, 
And bakes it with intollerable heate. 

I. Authoris.

Vesper.

1889 ——— Now the golden Hesperus 
Was mounted hie in toppe of heauens sheene, 
And warned had his brethren joyous, 
To light their blessed lamps in Ioues eternall house. 

Ed. Spencer.

1890 By this the night from forth the darksome bower 
Of Erebus, her teemed steedes gan call,
OF OVR ENGLISH POETS.

And lazie *Vesper* in his timely howre,
From golden *Oeta* gan proccede withall.  
*R: Greene.*

1891 About the time when *Vesper* in the West,
Gan set the euening watch, and silent night,
Richly attended by his twinklel traine,
Sent sleepe and slumber to possesse the world,
And fantasie to hauzen idle heades,
Vnder the stately Canopie of heauen,
I layd me downe laden with many cares.
*G. Peele.*

1892 Now the worlds comforter with weariie gate,
His dayes hot taske hath ended in the VWest,
The owle (nights harauld) shreekes, tis verie late,
The sheepe are gone to fold, the birds to nest,
The cole-blacke cloudes that shadow heauens light
Do summon us to parte and bid good night.
*W. Sh.*

*Noctis initium.*

1893 Now gan the hunni’d vapour shed the ground
With pearlie dew, and th’earths gloomie shade
Did dimme the brightnesse of the welkin round,
That euerie beast and bird awarned made,
To shrowde themselues, while sleep their senses did inuade.
*Ed. Spencer.*

1894 The silent shadowes with their mother vaile,
The bright lampe of heauen from Thetis hid,
Apolloes sister in her starry rayle,
Along her lower Sphere in triumpe led.
*D. Lodge.*

1895 ——— Cynthia companion of the night,
With shining brand lighting his eben carre,
Whose aseltree was iet auchtact with starres,
And roofe with shining rauens feathers cealed,
Piercing my eye lids as I lie along,
Awaked me through.
*G. Peele.*

1896 Thus, whiles dumb sights their yeelding hearts entangled
The aire with sparks of liuing fire was spagled,
And night deepe drencht in mistie Acheron,
Heuned vp her head halfe the world vpon,
Breath’d darkness forth, darke night is Cupids daie.
*Ch. Marlow.*
1897 — From deepe of regions vnderneath
Nights vaile arose and sunnes bright luster chacde.
   Ed. Fairfax.

1898 Inuested in her stately vale the night
In her kind armes embraced all the round,
The silver moone from Sea vprising bright,
Spred frostie pearle vpon the canded ground.
   Idem.

1899 Now blacke-browde night plast in her chaire of iet,
Sat wrapt in cloudes within her cabinet,
And with her duskie mantle ouer-spread
The path the sunnie Palfraies vsde to tread,
And Cynthia sitting in her Cristall chayre,
In all her pompe did ride along her Sphere,
The honyed dew descended in soft showres,
Drizled in pearle vpon the tender flowers:
And Zephire husht, who with a whispering gale,
Seemed to harken to the nightingale,
Which in the thornie brakes with her sweet song,
Vnto the silent night bewrayde her wrong.
   M. Dra.

Noctis concubium.

1900 Now was the heauenly vault depriude of light.
With sunnes depart, and now the darknes of the night,
Did light those beamy stars which greater lite did dark
Now each thing that injoyd that ferior quickning spark
(Which life is cald) were moud their spirits to repose,
And wanting use of eies, their eies began to close:
A silence sweete, each where with one consent imbrast,
A musicke sweete, to one in carefull musing plast:
And mother earth now clad in morning weed, did breathe
A dull desire to kisse th’image of our death.
   S. Ph. Sydney.

1901 It was the time, when rest soft sliding downe
From heauens height, into mans heauie eyes,
In the forgetfulnesse of sleepe doth drowne
The carefull thoughts of mortall miseries.
   Ed. Spencer.

1902 —— The sunne alreadie sanke
Beyond our world, and ere I got my boothe,
Each wight with matle black the night doth scooth,
Sauing the glow-worm, which would courteous be,
OF OUR ENGLISH POETS.

Of that small light oft watching sleepers see.
The welkin had full niggardly inclosde
In coffer of dimme cloudes his siluer groates,
I cleped starres, each thing to rest disposde,
The caues were full, the mountaines voyde of goates
As for the nightingale, woods musicke King,
It August was, hee daind not then to sing.

S. Ph. Sydney.

1903
Now the sable shade
I cleped night had thicke enuoloped
The sunne, in vaile of double darknes made
Sleepe eased care, rest brought complaint to bed.

Ed. Fairfax.

1904
Now from the fresh, the soft, and tender bed,
Of her still mother gentle night out-flew
The fleeting balme on hilles and dales shee shed,
With honey drops of pure and precious dew,
And on the verdure of greene forrests spred,
The virgin prime rose, and the violet blew,
And sweete-breath Zephire on his spreading wings
Sleepe, ease, repose, rest, peace, and quiet brings,
The thoughts and troubles of broade waking day,
They softly dip in milde obliuions lake.
Idem.

Intempesta nox.

1905
Now when Aldeboran was mounted hie,
Aboue the shinie Cassiopeias chair
And all in deadly sleepe did drowned lie.

Ed. Spencer.

1906
Midnight was come, when euerie vitall thing,
With sweete sound sleepe their wearie limbs did rest,
The beasts were still, the little birds that sing,
Now sweetely slept besides their mothers brest,
The old and all were shrowded in their rest,
The waters calme, the cruell seas did cease,
The woods, the fields, and all things held their peace
The golden starres were whirld amidst theyr race,
And on the earth did laugh with twinkling light,
When each thing nestled in his resting place,
Forgat dayes payne with pleasure of the night,
The hare had not the greedie hounds in sight,
The fearefull Deare of death stood not in doubt,
The Partrich dreamd not of the falchens foot,
The ugly beare now minded not the stake,
Nor how the cruell mastiffes doe her teare,
The stagge lay still vnroused from the brake,
The foamie bore fear’d not the hunters speare,
All things were still in desart, bush and breere:
The quiet heart now from their travailes rest,
Soundly they slept in most of all their rest.

M. Sackuile.

Sad Cassiopeia with a heauie cheere
Push’d forth her forehead to make knowne from farre,
What time the deadly dole of earth drewe neere.

I. Markham.

With falling mists the darkesome night extended
Her sable wings, and gently ouer-spread
Heauens gloomie vaile, whence Phoebus lampe was fled,
Dead time of rest to euerie mortall wight,
To cheerefull mindes that bringeth wanton sleepe,
With many a phantasie and deluding toy,
And pensiue heart it doth delaie and keepe
From tedious companie, that would annoy,
Dull Saturnists that haue abjurdall ioy.

Th. Storer.

Now spread the night her spangled canopie,
And summond euerie restlesse soule to sleepe,
On beds of tender grasse the beasts doe lie,
The fishes slumbred in the silent deepe,
Vnheard was Serpents hisse and Dragons crie,
Birds left to sing and Philomele to weepe:
Onely that noyse heauens rolling circle kest,
Sung lullaby to bring the world to rest.

Ed. Fairfax.

Noctis initium.

When low the night with mistie mantle spread,
Gan darke the day, and dimme the azure skies,
And Venus in her message Hermes sped
To bloudy Mars, to will him not to rise,
While shee her selfe approacht in speedie wise,
And Virgo hiding her disdainfull breast,
VVith Thetis now liad layd her downe to rest,
While Scorpio dreading Sagitarius dart,
Whose bow prest bent, in fight the string had slipt,
Downe slid into the Ocean floud a part,
The beare that in the Irish seas had dipt
Hs grisly feete, with speede from thence he whipt,
For Thetis hasting from the virgins bed,
Pursue the beare that ere she came was fled,
And Phaethon now neere reaching to his race,
With glisterng beames gold streaming where they bent,
VVas prest to enter in his resting place,
Enryinus that in the carte first went,
Had euen now attaIn'd his iourneyes stent,
And fast declining hid away his head,
Where Titan coucht him in his purple bed,
And now pale Cynthia with her borrowed light,
Beginning to supplie her brothers place,
Was past the noone-sted sixe degrees in sight,
When sparkling starres amidst the heauens face,
With twincckling light shone on the earth apace,
That while they brought about the nights chaire,
The dark had dimd the day ere I was ware. M. Sac.

Such time as from her mothers tender lap
The night arose, garded with gentle winds,
And with her precious dew refresht the sappe,
Of bloome and darke, (whilst that her. mantle blinds
The vaile of heauen) and euer y birde was still,
Saue Philomele that did bemone her ill:
When in the West Orion lift aloft
His stately crest, and smilde vpon the twins,
And Cynthia seemely bright (whose eye full oft
Had watcht her loue) with radiant light begins,
To pierce the vaile of silence with her beames,
Sporting with wanton cleere in Ocean streames.
Vvhen little winds in beating of their wings,
Did woe the eyes to leaue their constant walke,
And all was husht saue Zephirus that sings,
With louely breathings for the sea nymphs sake,
My wrathfull greefes perplexe my mind so sore,
That forth I walkt, my sorrowes to deplore.
D. Lodge.

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Poeticall Descriptions.

Of Theologie.

In chariot framed of celestiall mould,
And simple purenesse of the purest skie,
A more then heauenly nymph I did behold,
Who glauncing on mee with her gracious eye,
So gaeue mee leauue her beautie to espie,
For sure no sence such sight can comprehend,
Except her beames theyr fayre reflection lend
Her beautie with eternitie beganne,
And onely vnto God was euer scene,
When Eden was possesst with sinfull man,
She came to him, and gladly would haue beene,
The long succeedings worlds eternall Queene,
But they refused her (O hainous deede)
And from that garden banisht was that seede,
Since when at sundrie times and sundry wayes,
Atheisme, and blinded ignorance conspire,
How to obscure those holy burning rayes,
And quench that zeale of heart-inflaming fire,
As makes our soules to heauenly things aspire:
But all in vaine, for maugre all their might,
She neuer lost one sparkle of her light.
Pearles may bee foyld, and gold bee turn’d to drosse,
The sunne obscur’d, the moone bee turn’d to bloud,
The world may sorrow for Astreas losse,
The heauens darkened like a duskie wood,
Wast deserts lie where watrie fountaines stood;
But fayre Theologie (for so shee hight)
Shall neuer loose one sparkle of her light.
Such one she was, as in his Hebrew song,
The wisest king for fairest creature prooues,
Embracing her the Cedar trees among,
Comparing her to roses and to Doues,
Preferring her before all other loues,
Such one she was, and euerie whit.as fayre,
Besides these two was neuer such a payre.

T. Storer.
Astrologie.

1913 Her hand-maides in Amazon-like attire,
   Went chaste and modest like Dianaes traine,
One by her gazing lookes seemes to aspire
Beyond the Moone, and in a high disdaine,
To deeme the world and worldly treasures vaine.
She hight Astrologie, on whose bright lawne,
   Spheres Astrolabes and skilfull globes are drawn.

Retoricke.

1914 The next, fayre smiling with a pleasing cheeke,
   Had power to rauish and inchaunt mens eares,
_Hight Rhetorick_, whose shadowed vaile shownen cleere
With siluer tongues, and ouer it she weares,
A wimpled scarfe, bedewd with hearers teares,
_Whose captive hearts she should detaine long while,
   With pleasance of her vnaffected stile._

Of Logicke.

1915 The third a quicke-eyde dame of piercing sight,
   _That reasons worth in equall ballance wayed,
The truth shee lou'd abone all earthly wight,
Yet could not tell her loue, but what shee sayd_
Was certaine true, and shee a perfect maide,
   _Her garments short, tuckt vp to earth preparde,
   And shee calld Logicke without welt or gard._

Th. Storer.


1916 Next these, whose outward lookes I knew aright,
   And had some portion of their endlesse treasure,
_Fayre Algebra_ with fingers richly dight,
Sweete Musicke founder of delightsome pleasure,
Earth-scanning nymph, directresse of all measure.
   _These humbly did her soueraigne highnes greet,
   And meekely layd their garlands at her feete._
From euerie one shee pluckt a speciall flower,
And layd each flower vpon a seuerall part,
Then from her one a stemme of wondrous power,
_Whose leaues were beames, whose stalke a fiery dart._
And that she layd vpon my trembling heart,
These were the buds of art, this plant of blisse,
This gaue them life, they yelded grace to this.

Th. Storer.

Of Battail.

1917 Two greater kings were never seen before.
Then camped was in Ragan field at morn,
With haughtie hearts enarmed all on ire,
Each souldiour set another so on fire,
Thar scarcely they could keepe them in their bounde
Till pipe or Cymball, or the Trumpet sound,
Denounce the chocke, but with their furious faces,
They threate their foes with fell menaces,
And stroks at hand, two thousand lads forlorn
(To blunt the sword) were downe in battail borne,
Vpon their flames flew furiously their stones,
That bet theyr bucklers to their brused bones,

The Squadron then steps sternely to the stroke,
With hearts inhumane all the battail yoakes,
And are supplyde with many mightie bands,
Some counterst them, and sternely them withstand
With foot to foot each other ouerpries,
Both Medes and Caldes claspe with gastly cryes,
Like Nylus streames that from the rocke do rumble,
Or Enclade when he in tombe doth tumble.

Tho. Hudson.

Of a kisse.

1918 Best charge, and brauest retrait in Cupids fight,
A double key which opens to the heart,
Most rich, when most his riches it impart,
Neast of yong joyes, schoole-master of delight,
Teaching the meane at once to take and giue,
The friendly stay, where blows both wound & heale
The pettie death, where each in other liue,
Poore hopes first wealth, hostage of promise weake.
Breakefast of loue.

S. Ph. Sydney.

Of People.

1919 People, lesse setled then the sliding sand,
More mutable then Proteus or the Moone,
OF OUR ENGLISH POETS.

Turnd and turnd in turning of a hand,
Like Euripus ebbe flowing every noone:
Thou thousand headed headlesse monster most,
Of slaine like Antheus, and as oft new rising,
Who hard as steele, as light as wingd art tost,
Cameleon like, each objects colour prising.  

I. Syluester.

Disdaine.

A sturdie villaine stirring strife and bold,
As though the highest God defie he would:
In his right hand an iron clubbe hee held,
But hee himselfe was all of golden mould,
Yet had both life and sence, and well could weilde
That cursed weapon, when his cruell foes he queld,
Disdaine he called was, and did disdaine
So to be calde, and who so him did call.

Ed. Spencer.

Of the same.

Loe a knight vnto his socour went
All arm'd in shining steele, and on his shield,
He bare a yoake in sundrie pieces rent,
And flames of fire all in a yellow field:
So weaponed he was, as if hee ment
To make all that incountred him to yeeld:
A sword and speare hee had, and to the same
A mace, from whence he threw continuall flame,
His mace was storde with euerlasting fire,
That euer burned and did neuer waste,
No other wagon needed one desire
To make good way which way soere he past,
And sure Rinaldoes danger did require,
Quicke remedie, wherefore the knight did haste,
And when hee saw this monster and did vew her,
With his stiffe speare forthwith hee ouerthrew her.
But this same fall did her no whit annoy,
Wherefore to vse his speare he now misliketh,
Onely hee will his fierie face imploy,
And with that same the monster foule hee striketh,
Then shee no longer could her force injoy.

S. I. H.
Of Dearth.

1922 ——— Dearth the liuely forme of death,
Still yawning wide with lothsome stinking breath,
VVith hollow eyes, with meger cheekes and chinne,
VVith sharpe leane bones, piercing her sable skinne,
Her emptie bowels may bee plainely spide,
Cleane through the wrinckles of her withered hide,
Shee hath no bellie, but the bellies seate,
Her knees and knuckles swelling very great,
Insatiate Orque, that euen at one repaste,
Almost all creatures in the world with waste,
VV hose greedie gorge dish after dish doth draw,
Seekes meate in meate, for still her monstrous maw
Voydes in deuouring, and sometimes she eats
Her owne deere babes, for lacke of other meates,
Nay more sometimes (O strangest gluttonie,)  
Shee eates her selfe, her selfe to satisfie,
Lessning her selfe, her selfe so to inlarge,
And cruell thus, shee doth our grandsire charge,
And brings beside from Limbo to assist her,
Rage, feeblenesse, and thirst her ruthlesse sister.

I. Silvester.

Of Thirst.

1923 ——— Cruell thirst came out of Cyren land,
Where shee was fostered on the burning sand,
With hote intracted tongue, and sunken eine,
VV ith stomacke wore, and wrinckled visage keene
VV ith light and meagre, corse, and pailed vaines,
In steede of bloud, that brimstone hot retaines,
Her poysioned mouth blew through that holy towne,
Such hellish aire, that stiffeled vp and down. Th. Had.

Old Woman.

1924 Her eyes were sunk into her head,
Her cheekes were leane and lanke,
Out stood her chin,
Into her mouth her bloudlesse lips they sanke,
Her toothlesse chappes
Disgraste her tongue in telling of a tale,
And sucke she might
A teat for teeth and spoonage too did faile,
Her haire since sixtie yeeres
Not blacke, was now, nor white, or none,
The substance of her wrinkled face
Were onely skinne and bone,
Dimme were her eyes,
Deafe were her eares, ranke smell, if she could sent,
A palsie made her feeling cease,
Downe lastlesse foode it went.

W. Warner.

1925

Of a Combate.

Sometime they proffer, then they pause a while,
Sometime strike out, like masters of the play,
Now stand vpright, now stoope, another while,
Now open lie, now couer all they may.
Now ward then with a slippe the blow beguilde,
Now forward step, now backe a little way,
Now round about, and where the tone giues place,
There still the other presseth in his place.

S. I. H.

Of Albion.

Faire Albion glorie of the North,
Neptunes best darling held betweene his armes,
Diuided from the world, as better worth,
Kept from himselfe, defended from all harms.

S. Daniell.

This royall throne of Kings, this sceptred yle,
This earth of maiestie, this seate of Mars,
This other Eden, this demi-paradise,
This fortresse built by nature for her selfe,
Against intestation and the hand of warre,
This happie breede of man, this little world,
This precious stone sette in the siluer sea,
Which serues it in the office of a wall,
Or as a Moate defensiue to a house,
Against the enuie of lesse happier lands,
This nurse, this teeming wombe of royall Kings,
Fearde by their breede, and famous by their byrth,
Renowned in their deedes as farre from home,
For charitie, service, and true chivalrie,
As is the Sepulchre in stubburne Iewrie.

M. Dr.

Of Egipt.

The fairest flower that glories Affrica,
Whose beautie Phebus dare not dash with showres.
THE CHOYSEST FLOWERS

Ouer whose climate neuer hung a cloude,
But smiling Titan lights the Horizon.
    R. Greene.

Hierusalem.

Hierusalem is seated on two hilles,
Of height vnlike, and turned side to side,
The space betweene a gentle vallie filles,
From mount to mount exspanse faire and wide,
Three sides are sure imbarde with crags and hilles,
The rest is easie scant to rise espide,
But mightie bulwarks fence that plainer part,
So art helps nature, nature strengthneth art.
The towne is storde of troughs and cestornes made,
To keepe fresh water, but the countrey seemes
Deuoyde of grasse, vnfit for plowmens trade,
Not fertill, moyst, with riuers, welles, and streames,
There grow few trees, to make the summers shade,
To shield the parched land from scorching beames,
Saue that a wood stands sixe miles from the towne,
With aged Cedars, darke and shadowes browne:
By east among the duskie vallies glide,
The siluer streames of Iordanes siler floud,
By west the mid-land sea with bounders tyde,
Of sandie showres, where Ioppa whilom stood,
By North Samaria stands, and on that side,
The golden Calfe was reard in Bethell wood,
Bethlem by South, where Christ incarnate was,
A pearle in steele, a diamond sette in brasse.
    Ed. Fairfax.

Of Deluge.

Heauens Cristall windowes with one hand God opes
Where on the world a thousand seas hee droppes,
With th'other hand hee gripes and wringeth forth,
The spungie globe of the execrable earth,
So straightly prest that it doth strait restore,
All liquid flouds that it had drunke before,
In euerie rocke new riuers doe beginne,
And to his aide the snowes came tumbling in.
The Pines and Cedars haue but bowes to shew,
The shoares do shrinke, the swelling waters grow.
    I. Syluester.
OF OUR ENGLISH POETS.

Of a Courtier effeminate.

About his necke a carknet rich hee ware
Of precious stones all sette in gold well tried,
His armes that earst all warlike weapons bare,
In golden bracelets wantonly were tied,
Into his eares two rings conuayed are,
Of golden wire, at which on eirher side,
Two Indian pearles, in making, like two peares
Of passing price, were pendant at his eares,
His locks bedewd with waters of sweete sauour,
Stood curled round in order on his head,
He had such wanton womanish behauiour,
As though in Valence he had long beene bred,
So changd in speech, in manners, and in fauour,
So from himselfe beyond all reason ledde,
By these inchauntments of this amorous dame,
He was himselfe in nothing but in name.

S. I. H.

Of Eden.

For Adam God chose out an happie seate,
A climate temperate both for cold and heate,
Which daintie Flora paueth sumptuously,
With flowrie Vers inameld tapistrie,
Pomona prancks with fruits, whose taste excelles,
And Zephir filles with muske and amber smelles,
Where God himselfe (as gardiner) treads the allies,
With trees and corne couers the hilles and vallies,
Summons sweet sleep with noyse of hundred brooks,
And sunne-proofe arbors makes in sundrie nookes,
He plants, hee proines, he pares, he trimmeth round,
The euer-greene bewties of a fruitfull ground:
Heere, there, the course of th’holy lakes he leades,
With thousand dies he motleth all the meade.

I. Syluester.

Of VVinds.

O heauens fresh flames quoth hee,
Earths sweeping broomes, O forrests enmitie,
O you my haraulds, and my harbengers,
My nimble posts, and speedie messengers,
My armes, my sinewes, and my Eagles swift,
That through the ayre my rowling chariot lift.

I. Syluester.
THE CHOYSEST FLOWERS

Of a drunken man.

1934
His head growes giddie, and his foote indents,
A mightie fume his troubled braine torments,
His idle prattle from their purpose quite,
Is abrupt, fluttering, all confusde, and light,
His wine stufft stomache wrung with wind he feelest,
His trembling tent all topsi-turrie wheeles,
At last not able on his legges to stand,
More like a foule swine then a sober man,
Opprest with sleepe hee wallowes on the ground,
His shamelesse snorting troukke so deepely drownd,
In selfe-obliuion, that he did not hide,
Those parts that Caesar couered when hee died.

Idem.

A Palmer.

1935
A sillie man in simple weede forworne,
And soyld with dust of the long dryed way,
His sandales were with toylsome trauell torne,
And face all tand with scorching sunnie ray,
As hee had trauailed many a summers day,
Through boyling sands of Affrica and Inde,
And in his hand a Iacobs staffe to stay
His wearie limbs vpon, and eke behind,
His scrip did hang, in which his needmets he did bind

Ed. Spencer.

Of Harpies.

1936
Seuen of them came together in a knot,
With womens faces, wanne, with deadly cold,
So hunger-staru’d, as death it selfe might not
Be at first sight more hidious to behold:
Their wings were great, but foule black wings god wot,
Theyr tallents sharp to gripe, and strong to hold,
A large foule panch, a filthy tayle and long,
From whence there came a mighty odour strong.

S. I. Harr.

Of Cyprus.

1937
— With filled sayles, in little while,
They came as farre as Cyprus, Venus Ile:
Heere euery place was full of odours sweet,
OF OVR ENGLISH POETS.

Of gardens fayre, of spyce of pleasant tast,
The people lustfull, (for dame Venus meete)
From tender yeeres to doating age doe last,
With wanton damsel walking in each street,
Inuiting men to pleasure and repast.

S. I. Harr.

Of the Rainebow.

1938 Noah lookes vp, and in the ayre he viewes
A semicircle of an hundred hewes ;
vvhich bright ascending toward th'ætheriall thrones,
Hath a line drawne betweene two Horizons
For iust Diameter : an euen bent bow
Contriu'd of three : whereof the one doth show
To be all painted of a golden hew ;
The second greene, the third an orient blew :
Yet so, that in this pure blow-golden greene,
Still (ō pail-like) some changeable is scene ;
A bow bright shining in th'archers hand,
Whose subtile string seemes leuell with the land,
Halfe parting heauen, and ouer vs it bends,
within two seas wetting his horned ends ;
A temporall beautie of the lampfull skyes,
where powerfull Nature shewes her fresh-red dies.

And if you onely blew and red perceave,
The same as signes of sea and fire conceave,
Of both the flowing and the flaming doome,
The judgement past, and judgement yet to come.

I. Siluester.

Of Paradice.

1939 Soone after he a christall streame espying,
From foote to head he washt himselfe therein,
Then vp he gets him on his courser flying,
And of the ayre he more and more doth win :
Ascending heauen, all earthly thoughts defying.
As fishes cut the liquid streame with fin,
So cutteth he the ayre and doth not stop
Till he was come vnto the mountaine top.
This hill nie toucht the circle of the Moone,
The top was all a fruitefull pleasant fiedle,
And light at night, as ours is heere at noone,
The sweetest place that euer man beheld,
(There would I dwell if God gaue me my boone)
The soyle thereof most fragrant flowers doth yeeld,
Like Rubies, gold, Saphire, pearles, Topaze stones,
Chrisolites, Diamonds, Iacinths for the nonce.
The trees that there did grow, were euer greene,
The fruite that thereon grew were neuer fading,
The sundry coloured birds did sit betweene
(Singing most sweet) the fruitfull boughes the shading,
Rivers more cleere then Christall to be seene,
The fragrant smell, the sence and soule inuading;
With ayre so temperate and so delightsome,
As all the place beside was cleere and lightsome.

Of Diana,
1940 The first with cloths tuckt vp as Nimphs in woods doe range,
      Tuckt vp euē to the knees, with bowes & arrowes prest
      Her right arme naked was, discouered was her brest:
      But heauy was her pace, & such a megre cheere,
      As little hunting mind (God knows) did there appeere
S. Phil. Sidney.

— Now great Phœbe in her tryumph came,
With all the titles of her glorious name,
Diana, Delia, Luna, Cynthia,
Virago, Hecate, and Elythia,
Prothyria, Dictinna, Proserpine,
Latona, and Lucina most diuine.
M. Drayton.

Cynthia.
1942 The siluer Moone, dread soueraigne of the deepe
      That with the floods fills vp her horned head,
      And by her waine, the waining ebs doth keepe.
Iar. Markham.

— With a brase of siluer hindes,
In Ivorie Chariot swifter then the windes,
Is great Hyperions horned daughter drawne,
Enchauntresse like, deckt in disparent Lawne.
Circled with charmes and incantations,
That ride huge spirits and ouragious passions;
Musicke and moode she loues, but loue she hates,
As curious Ladies doe their publique cates.
G. Chapman.
O f O v r E n g l i s h P o e t s.

1944 Natures bright eye-sight, and the nights faire soule,
That with thy triple forhead doost controule
Earth, seas, and hell, and art in dignitie
The great'ist and swiftest Planet in the skie.

Idem.

Venus.

1945 — Mounting in the East
Faire Venus in her luorie coach did hast,
And towards those pensiue Dames her course address:
Her Doues so plied their waiving wings with flight,
That straight the sacred Goddesse came in sight.

Vpon her head she bare that gorgious crowne
vwherein the poore Amintas is a starre,
Her louely locks her bosome hanging downe,
Those nets that first insnard the God of warre:
Delicious-louely shine her louely eyes,
And on her cheekes Carnation clowdes arise.

D. Lodge.

Of Venus.

1946 This goddesse had with art (more the our womē know
As stuffe meant for the sale, set out to glaring show)
A wanton womans face, & with curld knots had twin'd
Her haire, which by the help of painters cunning shin'd.

S. Phil. Sidney.

Of Cupid.

1947 Amongst this gamesome crue is scene,
The issue of the Cyprian Queene,
Whose head and shoulders fetethered beene;
And as the starres his countenaunce sheene.

In his left hand his bow he bare,
And by his side his quier ware,
In power he sits past all compare,
And with his flames the world doth dare;
A scepter in his hand he held,
With Chloris native flowers vntild,
And Nectars deathlesse odours stild
From his bright locks the Sun digild.
The triple Graces there assist,
Sustaining with theyr brests commist
And knees that *Thetis* bosome kist
The challice of this Amorist.

*G. Chapman, transl.*

1948 — Him the greatest of the Gods we deeme,
Borne without sinne or couples of one kind,
For *Venus* selfe doth solie couples seeme,
Both male and female through commixture ioynd,
So pure and spotlesse *Cupid* forth she brought,
And in the gardens of *Adonis* nurst:
Where growing, he his owne perfection wrought,
And shortly was of all the Gods the first.
Then got he bow and shafts of gold and lead,
In which so fell and puissant he grew,
That *Love* himselfe his power began to dread,
And taking vp to heauen, him godded new.
From thence he shoots his arrowes euery where
Into the vvorld at random as he will,
On vs frayle men.

*S. Daniell.*

1949 — Now in ire,
Shee mounts her chariot swifter then the winde
Or subtill comprehension of the minde,
Vvhich by two nimble Cock-sparrowes was drawne
Caparison'd but lightly with the lawne
Tooke from the Flowre-deluces inner skin,
Trapt and imbost with Marigolds : within
Sits *Venus* naked, holding in her hand
A tumbling shelfish with a Mirtle wand ;
Wearing a garland on her wimpled head,
Compacted of the white Rose, and the red.
None but the blinde boy *Cupid* durst approch
For to be whurred with her in her Coach,
The snow-white Graces running by theyr sides,
Were through the heauens theyr wagoners & guides,
Lashing the Sparrowes vnder quiuering wings,
With whyps of twisted gold, and siluer strings,
A beauie of white Doues still fluttring ouer,
From the sunnes sight such beautie seem'd to couer ;
And thus shee rode in tryumph in her throne,
Whose radiant lustre like the sunne-beames shone.

*I. Weeuer.*
Calme weather.

1950 As then no winde at all there blew,
No swelling clowde accloyd the ayre,
The skye like grasse of watched hue
Reflected Phæbus golden haire:
The garnisht trees no pendant stird,
Nor voyce was heard of any bird.

Mat. Roydon.

1951 The King of windes calls home his posts againe,
And Amphitrite smooth's her watry plaine,
The ayre his clowdes hath chang'd to christall cleere,
And now the lamps of light from heauen appeare.

J. Sylvester.

Of Tempests.

1952 On Neptune war was made by Αelus and his traine,
who leting loose the winds, tost & tormented the ayre,
So that on euery coast, men shipwracke did abide,
Or els were swallowed vp in open sea with waues,
And such as came to shore, were beaten with dispayre.

Edm. Spen.

1953 — Within a little season,
The vvinde discouered his deceite and treason,
First from the poope, it changed to the side,
Then to the prore, at last it whirled round,
Long in a place it neuer would abide,
which doth the Pilots wit and skill confound;
The surging waues swell still in higher pride,
Proteus white flocke, did more and more abound,
And seem'd to them as many deaths to threaten,
As the shyps sides with diuers waues are beaten,

Now in theyr face the winde, straight on theyr back,
And forward this, and backward that it blowes,
Then on the side it makes the shyp to crack,
Among the Marriners confusion growes,
The Maister doubts ruine and present wrack,
For none his will, nor none his meaning knowes.
To whistle, becken, cry, it nought auailes,
Sometime to strike, sometime to turne theyr sailes,
But none there was could heare, nor see, nor marke:
Theyr cares so stopt, so dazeled were theyr eyes,
With vweather so tempestuous, and so darke,
And black thick clowdes, that with the storme did rise,
From whence sometimes great ghastly flames did spark
And thunder claps that seem’d to rent the skies;
Which made them in a manner deafe and blind,
That no man vnderstoode the Maisters minde:
Nor lesse, nor much lesse fearefull is the sound
The cruell tempest in the tackle makes,
Yet each one for himselfe some busines found,
And so some speciall office him betakes:
One this vntide, another this fast bound,
He the maine bowling now restraines,
Some take an oare, some at the pumpe take paine,
And powre the sea, into the Sea againe.
Behold a horrible and hideous blast,
That Boreas from his frozen lips doth send,
Doth backward force the saile against the mast,
And makes the waues vtto the skies ascend,
Then brake theyr oares and rudder eke at last,
Nothing was left from tempest to defend.
So that the ship as swai’d now quite a-side,
Vnto the waues laid ope her naked side,
Then all a-side the staggering ship did reele,
For one side quite beneath the water lay,
And on the tother side the very keele,
Aboue the water plaine discerne you may;
Then thought they all hope past, & down they kneele,
And vnto God to take their soules they pray;
Worse danger grew then this, when this was past,
By meanes the ship gan after leake so fast,
The winde, the waues to them no respite gaue,
But ready euery houre to ouer-throw them;
Oft they were hoist so high vpon the waue,
They thought the middle region was below them:
Oft-times so low the sand their vessell draue,
As though that Charon there his boat wold show them.
Scant had they time, or power to fetch their breath,
All things did threaten them so present death.
OF OVR ENGLISH POETS.

And seuered our bonnets from our courses:
Our top sailes vp we trusse, our sprite sailes in,
But vaineely striue they that resist the heauens,
For loe the waues incense then more and more,
Mounting with hideous rorings from the depth;
Our Barke is battered by enconuering stormes,
And welnie steemd by breaking of the clouds:
The steeres-man pale, and carefull holds the helme,
Wherein the trust of life and safety lay,
Till all at once, a mortall tale to tell,
Our sailes were split by Bisas bitter blast;
Our middle broke, and we bereft of hope;
There might you see with pale and ghastly lookes,
The dead in thought, and dolefull Marchant lifts
Their eyes and hands vnto their Country Gods,
The goods we cast in bowels of the Sea,
A sacrifice to swage proud Neptunes ire.

D. Lodge.

1955 Now Nerrus foames, and now the wrathfull waue,
Tost and turmoild by angry Neptunes slaues,
Doe mount and rowle, gainst Thetis heauen doth fight,
And she (inrag'd) vsurpt on Rheas right,
An ayre, black, sable, sad, ore-spread the skies,
And reaues all light from wofull Saylers eyes:
Or if some beames breake through their pitchy night,
This naught, but lightning flashes full of fright.

I. Sylvestler.

1956 The Easterne winds driues on the roring traine
Of white blew billowes, and the clouds againe
With fresh seas crosse the seas, and she doth send
In counter-change a raine with salt yblend
The heauens, doe seeme in Thetis lap to fall,
The Sea-starre, skies, and God to arme this all:
Against one ship that skips from starres to ground,
From waue to waue (like windy ballances bound)
The whilst the Pylot on a foamy mount,
Thinks from the pole to see hells pit profound;
And then cast downe vnto the sandy shore,
Seemes from low hell to see the lofty pole,
And feeling foes within and eke without,
As many waues so many deaths doth doubt:
The Sea sharp-surging round about the ship,
Vncaulks their keele, and doth her seames vnrip,
Whereby the waters entring vucontrold,
Ebbing abroad, yet flow a-pace in hold,
For every tun the plied pump doth free,
A flood breakes in, the amazed mashes hee,
His cunning conquered by the perils plaines,
Doubts what to say, or where to turne his raines,
Which waue to meete, or which salt surge to flie,
So yeelds his charge in sea to liue or die.

Strike saile the Maister cries, strike saile amaine,
Vaileisme, and sprite saile, but the winds constraine
With boistrous blasts that beate vpon his face,
His sea-shapt speech to fly before their chace :
Of men dismay'd, the sad confused cries,
Wroath Neptunes noyse, and bellowing winds likewise ;
Heauens thunder-claps, the tacklings whistling,
(Strange Minstrells) doe dire dreadfull descant sing.

Iosuah Sylvester.

The day with cloud was suddaine ouer-cast,
And angry Joue an hideous storme of raine,
Did poure into his Lemmons lap so fast,
That euery wight to shroud it did constraine.

Ed. Spencer.

The ayre doth on the suddaine grow obscure,
Lightened sometimes with lightnings dreadfull light,
And saue their hour-glasse, kept the reckning sure,
Twas hard for to discerne the day from night ;
The desperate Marriners doe all indure
As men inured to the waters spight ;
The heauens aboue, the waues beneath vs roare,
Yet are they not dismai'd one whit therefore ;
One with a whistle, hang'd about his necke,
Shewes by the sound which cord must be vndone,
And straite the ship-boy ready at a becke,
Vnto the tops with nimble sleight doth runne :
The other Marriners vpone the decke ;
Or at the steere the comming waues doe shunne,
And then by turns they pump the water out,
By paine and care preuenting euery doubt.

S. I. Harrington.

The heauens on euery side inclosed be,
Black stormes and foggs are blowen vp from farre,
That now the Pilot can no Load-starre see,
But skies and Seas doe make most dreadfull warre : The billowes striuing to the heauens to reach,
And th'heauens striuing them for to impeach.

R. Greene.
The soote seasons that blood, & bloome foorth brings,
With greene hath clad the hill and eke the vale;
The Nightingale with feathers new she sings,
The Turtle to her mate hath told her tale:
Sommer is come, for euery spray now springs;
The Hart hath hung his old head on the pale:
The Bucke in brake his Winter-coate he flings:
The Fishes fleete with new-repared scale:
The Adder all her sloth away she flings:
The swift Swallow pursueth the flies small:
The busie Bee her honey now she mings:
Winter is worn that was the flowers bale.

E. of Surrey.

The Winters wrath begins to quell,
And pleasant Spring appeareth;
The grasse now gins to be refreshed,
The Swallow peepes out of her nest,
And cloudy welkin cleareth.

E. Spenser.

Flora now calleth for each flower,
And bid’s make ready Maias bower,
That new is vp rise from bed.

Idem.

The earth late choakt with showres,
Is now arai’d in greene,
Her bosome springs with flowers,
The ayre dissolues her teene;
The woods are deckt with leaues,
And trees are cloathed gay,
And Flora crown’d with sheaues,
With oaken boughs doth play,
The birds vpon the trees
Doe sing with pleasant voyces,
And chaunt in their degrees,
Their loues and luckie choyces.

D. Lodge.

The tenth of March when Aries receau’d, Dan-Phæbus rayes into his horned head.
In flowry season of the yeare,
And when the firmament was cleare,
When Tellus her balls painted were,
With issue of disparent cheere;
When the Vsher to the morne did rise,
Sleepe gane their vituall liberties
To **Phillis** and to **Floraes** eyes.

*G. Chapman.*

1967 The ayre was calme, the day was cleare,
Loues wanton winds with wooing breathe,
Gan greete the sweetest of the yeare,
The flower forgot his Winters death ;
   The earth reuied by the sunne,
   To iet in gay attire begunne.
The leafe allied vnto the tree,
By helpe of spring in coate of greene,
Stole forth my wandring eye to see,
The beauties of the Sommers Queene.

*D. Lodge.*

1968 The Winter with his grisly stormes no longer dare abide,
The pleasant grasse with lusty greene the earth hath newly died,
The trees hath leaues, the boughs do spred, new changed is the yeare
The water brooks are clea\(\text{\textit{p. 367}}\)n sunk down, the plesant boughs appeare,
The Spring is come, the goodly Nimphs now dance in euery place :
Thus hath the yeare most pleasantly of lately chang'd her face.

*E. of Surrey.*

1969 Now each creature ioyes the other,
Passing happy days and howers,
One bird reports vnto an other,
In the fall of siluer showers :
   vvhilst the earth our common mother,
   Hath her bosome deckt with flowers.
Whilst the nearest torch of heauen,
vvth bright rayes warmes **Floraes** lap,
Making nights and dayes both euen.
Chearing plants with freshnes sap.

*S. Daniell.*

*Of VVinter.*

1970 The wrathfull Winter proching on a pace,
vvth blustering blasts had all ybard the treene,
And old **Saturnus** with his frosty face,
vvth chilling cold had pearst the tender greene ;
The mantles rent wherein inwrapped beene ;
The gladsome Groues that now lay ouer-throwne,
The Tapers torne, and euery tree downe blowne ;
OF OUR ENGLISH POETS.

The soyle that erst so seemely was to seeme, 10
vvas all dispoiled of her beauties hewe,
And stole fresh flowers (wher-with the somers Queene
Had clad the earth) now Boreas blast downe blew,
And small fowles flocking in their songs did rew
The vvinters wrath, where-with each thing defast,
In wofull wise bewayl'd the Sommer past :
Hawthorne had lost his motley liuerie :
The naked twigs were shiuering all for cold,
And dropping downe the teares abundantlie ;
Each thing (me thought) with weeping eye me told,
The cruell season, bidding me with-hold
My selfe within, for I was gotten out
Into the fields, whereas I walkt about.

M. Sackuille.

1971 - - - When ye count ye free from feare,
Comes the breame. Winter with chamfered browes,
Full of wrinkles and frosty furrowes,
Shooting his grisly dart,
Which cruddles the blood and pricks the hart.

Ed. Spenser.

Januarie.

1972 - - - Now sad Winter welked hath the day,
And Phaeus weary of his yearely taske,
Yshackled hath his steeds in lowly lay,
And taken vp his Inne in fishes haske.

Idem.

Autumnus.

1973 The wearied nights approached on a pace,
With darksome shades which somewhat breedeth care,
The sunne hath take more neere the earth his race.
In Libra then his greatest sway he bare,
For pardy then the dayes more colder are,
Then fades the greene fruite, liuely hearbs are done,
And Winter gins to wast that Sommer won.

I. H. Mir. of Mag.

Sommer. Julie.

1974 Now the sunne hath reared vp
his siluer footed teame,
Making his wayte betweene the cup
and golden Diademe.
The rampant Lyon hunts he fast,  
with doggs of noysome breath,  
VWhose balefull barking brings in hast,  
pine, plague, and drery death.  

_Edm. Spencer_.

_August._

1975 That time of yeere when the inamoured sunne,  
Clad in the richest roabes of liuing fires,  
Courted the Virgin signe, great Natures Nunne,  
vwhich barraines earth, of all that earth desires:  
Euen in the month that from _Augustus_ wone  
His sacred name, which vnto heauen aspires,  
And on the last of his tentrebled dayes  

_W. Shakespeare._

1976 It was the month in which the righteous mayde,  
That for disdaine of sinfull worlds vpbraid,  
Fled backe to heauen where she was first conceiu’d  
Into her siluer bower the sunne receiu’d,  
And the hote Syrian dog on him awayting  
After the chafed Lyons cruell bayting,  
Corrupted had the ayre with noysome breath,  
And powrd on earth, plague, pestilence and dearth.  

_Rob. Greene._

1977 Now was the month that old _Sextilis_ name  
Changd by the Romaine Senates sage degree,  
And glorying so to innouate the same,  
To haue himselfe new christned did agree,  
Proude that _Augustus_ God-father should be,  
whilst _Ceres_ clad him in a mantle fayre  
Of bearded Corne, still quauering with the ayre.  

_Char. Fitz Jeffrey._

_Iulie._

1978 What time sleepes Nurse the silent night begun  
To steale by minutes on the long-liu’d dayes,  
The furious dog-starre chasing of the sunne,  
Whose scorching breath adds flames vnto his raies,  
At whose approch the angry Lyon braies,  
The earth now warm’d in her celestiall fire,  
To coole her heate, puts off her rich attire.  

_M. Drayton._
OF OUR ENGLISH POETS.

Of Morpheus.

1979 Morpheus the liuelie sonne of deadly sleepe,
VVitnes of life to them that liuing die,
A prophet oft, and oft an historie;
A Poet eke, as humors flie or creepe.

S. Phil. Sid.

1980 Hee making speedy way through persed ayre,
And through the world of waters wide and deepe,
To Morpheus house doth hastily repaire,
Amid the bowels of the earth full steepe,
And lowe where dawning day doth neuer pheepe
His dwelling is; there Thetis her wet bed
Doth euer wash, and Cynthia still doth steepe
In siluer dew her euer-dropping head,
vwhile sad night ouer him her mantle black doth spread.

Edm. Spencer.

1981 VVhose double gates he findeth locked fast,
The one faire fram'd of burnish'd Iuorie,
The other, all with siluer ouer-cast,
And wakefull dogs before them farre doe lie.
Watching to banish Care, theyr enemie,
vwho oft is wont to trouble gentle Sleepe.

Idem.

Of Neptune.

1982 First came great Neptune with his three-forkt mace,
That rules the seas, and makes them rise or fall;
His dewey locks did drop with brine a pace
Vnder his diademe imperiall,
And by his side his Queene with Coronall,
Fayre Amphitrite, most diuinely fayre,
vwhose Iuory shoulders were couered all
As with a robe, with her owne siluer hayre,
And deckt with pearles, which the Indian seas for her

Edm. Spencer.

(prepare.

Of Proteus.

1983 Proteus is shepheard of the Seas of yore,
And hath the charge of Neptunes mightie heard
An aged Sire, with head all frothy hoare,
And sprinckled frost vpon his dewie beard.

Idem.
The Choicest Flowres

Of Thetis.

1984 Thetis the Mother of the pleasant springs,
   Grandome of all the Riuers in the world,
   To whome earths vaines a moystning tribute brings,
   Nowe with a mad disturbed passion hurl’d
   About her Caue (the worlds great treasure) flings,
   And with wreath’d armes, & long wet haire vncurl’d,
   Within herselfe laments a losse vnlost,
   And mones her wrongs, before her ioyes be crost.

I. Markham.

Of Phæbus.

1985 The golden ofspring of Latona pure,
   And ornament of great Ioues progenie,
   Phæbus.

Edm. Spencer.

1986 ---Dayes King, God of undaunted verse.
   G. Chapman.

Of Neptune.

1987 O Neptune, neuer like thy selfe in shew,
   Inconstant, variable, mutable,
   How doost thou Proteus like thy forme renewe,
   O whereto is thy change impurabl? 
   Or whereunto art thou bent suitable?
   Rightly the Moone predominateth thee,
   For thou art all as changeable as shee.

Ch. Fitz Jeffray.

Of Apollo.

1988 Sacred Apollo, God of Archerie,
   Of Arts, of pleasure, and of Poetrie,
   Ioues faire haird sonne, whose yellow tresses shine,
   Like curled flames; hurling a most diuine
   And dazeling splendour, in those lesser fires
   Which from thy guilt beames (when thy Car retires),
   Kindle those Tapers that lend eyes to night,
   O thou that art the Land-lord of all light,
   Birdegroome of morning, dayes eternall King,
   To whom nine Muses (in a sacred ring)
OF OVR ENGLISH POETS.

In daunces sphericall trip hand in hand,  
Whilst thy seauen-stringed Lute theyr feete commaund,  
vvhose motion such proportioned measure beares,  
That to the musicke daunce nine heauenly sphæres.  
Great Delian Priest, we to adore thy name,  
Haue burnt fat thighes of Bulls in hallowed flame,  
vvhose sauour wrapt in smoake and cloudes of fire  
To thy starre-spangled Pallace did aspire.  

Tho. Dekkar.

Of Rome.

1989 O thou worlds Queene, o towne that didst extend  
Thy conquering armes beyond the Ocean,  
And throngdst thy conquests from the Libian shore,  
Downe to the Scythian swift-foote fearelesse porters,  
Thou art debasd, and at this instant yeelds  
Thy proude necke to a miserable yoke.  

Tho. Kyd.

Of Heate.

1990 VVhen Phæbus rose he left his golden weede,  
And dond attire in deepest pulple dyed,  
His sanguine beames about his forhead spred,  
A sad presage of ill that should betide,  
 vvith vermille drops at euen his tresses bleed  
For shewes of future heate from th' Ocean wide.  
Whilst thus he bent gainst earth his scorhing raies,  
He burnt the flowers, and burnt his Clitia deare  
The leaues grew wan vpon the withered spraies,  
The grasse and growing hearbes all parched were.  
Earth cleft in rifts, in floods theyr streams decaines,  
The barren clowdes with lightning bright appeare,  
And mankind feared least Clymens child againe  
Had driuen away his Syers ill-guided vvaine.  
As from a fornace flew the smoake to skies,  
Such smoake as that when damned Sodome brent :  
Within his Caue sweete Zephyre silent lyes,  
Still was the ayre, the racke nor came nor went,  
But ore the lands with luke-warme breathing flies  
The Southerne winde, from sun-bright Affrique sent,  
v with thicke and warme, his interrupted blasts,  
Vpon theyr bosoms, throates, and faces casts.
THE CHOISEST FLOWERS

Nor yet more comfort brought the gloomy night,
In her thicke shade was burning heate vprold,
Her sable mantle was imbrodered bright
Vvith blazing starres and gliding fires of gold.
Nor to refresh sad earth thy thirsty spirit,
The niggard Moone let fall her May-dewes cold,
And dried vp the vitall moisture was
In trees, in plants, in hearbs, in flowers, in grasse.

Ed. Fairesax.

Of Thirst.

1991 When wells grew dry, the Commons ran in rage
And sought out euery sincke, their thirst t'asswage:
And dranke with lothsome draught the pool'es in hast,
To quench theyr thirst with ill-contented tast,
Vvwhich poysoned ayre infect theyr purest breath,
Vvhereby the drinker dranke his present death:
O wretched folke, who felt so hard a strife,
Drinke or not drinke, both waies must lose theyr life,
For he that dranke, and he that did refraine,
Had of theyr enemies both an equall paine:
For why? the water vile slew them throughout
No lesse, then did theyr enemies them about.
That wretched towne had neuer a street nor vew
But Parcaes there had fram'd some fashions new
To murder men, or martyr them with feares,
As mou'd the most indurate hart to teares,
If so much water in theyr braines had bee ne
As might forbear a drop to wet theyr eyne.
One while he spake his hart (for thirst) did faint:
And life him left, which frustrate his complaint.
The souliour braue, (oh hart-breake for to tell)
His proper vrine dranke, thirst to expell:
The woful mother with her spettle fed
Her little child halfe dead in cradle-bed:
The Lady with her Lord at poyn't of death,
Embracing falls, and yeelds theyr latest breath.

Thom. Hudson.

Of an Assault.

1992 --- They no lesse prouided are within
With rampires, bulwarks, and with doubled dikes:
And where theyr foes to clime doe once begin,
They push the down with bills, with stauces, with pikes.
OF OUR ENGLISH POETS.

If one be kild, another steppeth in,
No man his place for feare of hurt mislikes, (water,
Some throw downe blocks, some stones, some scalding
Greeuing them much with all, most with the latter,
Some throw among them newly slaked Lime,
That burneth most, when most it seemes to quench, \( p. 376 \)
vvith pots of Brimstone, Pitch and Turpentime,
Annoying them with heate, with smoake, & stench.
The rest are still imployd, and loose no time
vvith wreathed stakes to fortifie the Trench:
Thus all within are busie, all without,
Fortune on both sides standing still in doubt.

S. I. Harr.

Of an Hoast.

1993 Their hoast with arrowes, pykes, and standards stood
As bristle-poynted as a thorine wood,
Theyr multitude of men the riuers died,
which through the wealthy Iuda swift did slide,
So that flood Jordan finding dry his banke,
For shame he blusht, and downe his head he shrank,
For woe that he his credite could not keepe,
To pay one waue for tribute to the deepe.

Tho. Hudson.

Of a Skirmish.

1994 Then grew the fight on both sides firme and stable,
Both sides defend, both sides alike inuade;
They cast on both sides dartes innumerable
Making therewith a darke vnpleasing shade,
An endlesse worke it were to write the rable
The Christians kild with bow, with bill, with blade.
Sometime the sway goeth hether, somtime thether,
Like waters druen with doubtfull tydes and wether:
VVhen one is slaine, his roome another fills,
VVhen one is hurt, another takes his place,
And he that now an other smites and kills,
Falls dead him selfe within a little space,
Great heapes of bodies dead make little hills:
The earth it selfe lookes with a bloody face;
The greene where-with it erst was stored,
Turneth to sanguine and vermilion red.

S. I. Harrington.
Of Discontent.

1995 Disquiet thoughts the minutes of her watch,
Forth from her Caue the fiend full oft doth flie,
To Kings she goes, and troubles them with warres,
Setting those high aspiring bonds on fire;
That flame from earth vnto the seate of Ioue:
To such as Midas, men that dote on wealth,
And rent the bowels of the middle earth
For coine; who gape as did faire Danae
For showres of gold: there discontent in blacke,
Throwes forth the violls of her restlesse cares.
To such as sit at Paphos for releefe:
And offer Venus many solemnne vowes,
To such as Hymen in his saffron robe,
Hath knit a gordian knot of passions,
To these, to all, parting the gloomy ayre,
Blacke discontent doth make her bad repaire.
R. Greene.

1996 Obscure and darke is all the gloomy aire,
The curtaine of the night is ouer-spread;
The silent mistresse of the lowry sphære,
Put on her sable coloured vale and lower,
Nor starre, nor milk-white circle of the skie,
Appeares where Discontent doth hold her lodge,
She sits shrin’d in a canopy of clouds,
vvhose massie darknes mazeth euery sence,
vvan is her lookes, her cheekes of azure hue,
Her haire as Gorgons foule retorting snakes;
Enuie the glasse, wherein the hag doth gaze,
Restlesse the clocke that chimes her fast a sleepe.

Of Adams feare after his Transgression.

1997 At this sad summons, wofull man resembles,
A bearded rush that in a riuer trembles,
His rosie cheeches are chang’d to earthen hue,
His dying body drops an icie dewe;
His teare-drown’d-eyes a night of clouds bedims,
About his eares a burning horror swims,
His fainting knees with feeblenes are humble,
His faultring feete doe slide away and stumble;
He hath not now his free, bold, stately port,
But downward lookes in fearefull slauish sort;
OF OUR ENGLISH POETS.

Now naught of Adam doth in Adam rest,
He feeles his sences pain'd, his soule opprest,
A confus'd hoast of violent passions iarre,
His flesh and spirit are in continuall warre.
And now no more through conscience of his error:
He heares or sees, th'almighty but with terror,
And loth he aunsweres (as with tongue distraught)
Confessing (thus) his feare, but not his fault.

I. Syluester.

Of the Vacation.

1998 --- At such times when Lawyers walk the streetes
Without long rowles of papers in their hands,
When friendly neighbour with his neighbour meetes,
Without false challenge to each others lands,
The Counsellour without his Client stands:
When that large Capitall lies void and wast
Where Senatours and Judges late were plast.

Th. Storer.

Ceremonie.

1999 All sodainly a light of twenty hewes
Brake through the roofe, and like rainebow viewes
Amaz'd Leander ; in whose beames came downe
The Goddesse Ceremonie, with a crowne
Of all the starres, and heauen with her descended
Her flaming haire to her bright feete extended,
By which, hung all the bench of deities ;
And in a chaine compact of cares and eyes,
She led Religion ; all her body was
Cleare and transparent as the purest glasse,
For she was all presented to the sence,
Deuotion, order, state, and reuerence
Her shadowes were, society, memorie ;
All which her sight made liue, her absence die,
A rich disparent pinnacle she weares,
Drawne full of circles and strange characters :
Her face was changeable to euery eye,
One way lookt ill, an other graciouslie,
Which while men view'd they cheerefull were & holy,
But looking of, vicious and melanchollie ;
The snakie paths to each obserued law,
Did pollicie in her broade bosome draw,
One hand a mathematique christall swayes,  
Which gathering in one line a thousand rayes;  
From her bright eyes confusion burnes to death,  
And all estates of men distinguisheth,  
By it mortality and comlinesse.  
Them selues in all their sightly figures dresse.  
Her other hand a Laurell rod applies,  
To beate back barbarisme and Auarice:  
That followed eating earth and excrement,  
And humaine limbs, and would make proud ascent,  
To feates of Gods were Ceremonie slaine,  
The houres and graces bore her glorious traine,  
And all the sweets of our societie,  
Were spheard and treasur'd in her bounteous eyes.  

G. Chapman.

Of Louers.

Who with a mayden voyce, and mincing pace,  
Quaint lookes, curl'd locks, perfumes, and painted face,  
Base coward hart, and wanton soft aray,  
Their manhood onely by their beard bewray,  
Are cleanly call'd, who likeliest greedy Goates  
Brothell from bed to bed; whose Syren notes  
Inchaunt chast Susans, and like hungry Kite  
Fly at all game, they Louers are behight.

I. Syluester.

Who beare vpon their French-sick-backs about,  
Farmes, Castels, fees in golden shields cut out,  
Whose hand had at one Primerorest:  
One pompous Turney, or on pampering feast.  
Spends themselues, scrapt by the vsurie and care  
Of miser parents, liberall counted are.

Idem.

Who by false bargaines and vnlawfull measures,  
Robbing the world, haue heaped kingly treasures:  
Who cheat the simple, lend for fifty, fifty  
Hundred, for hundred are esteemed thrifty.

Idem.

Renowne.

A trump more shrill then Tritons on the Sea,  
The said Renowne precursour of the traine,  
Did sound (for who rings louder then Renowne:)

THE CHOYSEST FLOWERS

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2002

2003
He mounted was upon a flying horse,
And cloath'd in Faulcons feathers to the ground,
By his Escohon justly might you gesse,
He was the Herauld of Eternity,
And Pursequant at Armes to mighte Ione.

G. Peele.

Of Doubt.

Doubt had a double face,
Th'one forward looking, the other backward bent,
Therein resembling Janus auncient,
Which hath in charge the in-gate of the yeare,
And euermore his eyes about him went,
As if some prooued perill he did feare,
Or did misdoubt some ill whose cause did not appeare.

Ed. Spenser.

Of a Gunne.

Vulcan begot me, Minerva me taught,
Nature my mother, Craft nourisht me yeare by yeare,
Three bodies are my foode, my strength is naught,
Anger, Wrath, Wast, and Noise my children deere,
Gesse friend what I am, and how I am wrought:
Monster of sea, or land, or of else-where
Knowe and use me, and I may thee defend,
And I be thy enemy I may thy life end.

S. Th. W.

Of an Hargabush.

He hath his other weapons strange among
A trunke of iron hollow made within,
And there he puts powder and pellets in,
All closed saue a little hole behind,
Whereat no sooner taken is the flame,
The bullet flies with such a furious wind,
As though from clouds a bolt of thunder came:
And what-so-euer in the way it finde,
It burns it, breaks it, tears it, spoiles the same;
No doubt some fiend of hell or deuillish wight
Deuised it, to doe mankind a spight.

S. I. Harrington,
THE CHOYSEST FLOWERS

Of an Horse.

Round hoof'd, short ioynted, fetlocks shag and long,
Broad breast, full eye, small head, and nosthrils wide,
High crest, short eares, straite legs, and passing strong,
Thin maine, thick taile, broad buttock, tender hide;
Looke what an horse should haue he did not lacke, p. 383
Saue a proud rider on so proud a backe.

W. Shakespeare.

Among a hundred braue, light, lusty horses,
(With curious eye marking their comly forces)
He chooseth one for his industrious proofe,
With round, high, hollow, smooth, browne, ielly hoofe,
vwith pasternes short, vpright, but yet in meane,
Dry sinewie shanks, strong fleshlesse knees and leane,
vwith hart-like legs, broad breast, and large behind, v
vwith body large, smooth flanks, and double chinde:
A crested necke bowed like a halfe bent bowe,
Vvhereon a long thin curled maine doth flowe;
A firme full taile touching the lowly ground,
Vvwith dock betweene two faire fat buttocks drownd;
A pricked eare, that rests as little space
As his light foote; a leane bare bony face,
Thin iowle, and head but of a middling size
Full liuely flaming quickly rowling eyes,
Great foaming mouth, hote fuming nosthrill wide,
Of chest-nut haire, his forehead starrified;
Three milky feete, a feather on his brest,
Vvhom seauen yeares old at the next grasse he gest.

I. Syluester.

Of a starued man.

His sad dull eyes deepe sunke in hollow pits,
Could not endure the vnwonted sunne to view,
His bare thin cheekes for want of belly-bits,
And empty sides deceaued of their due,
Could make a stony hart his hap to rue;
His raw bone armes whose mighty brawnie bowres, p. 384
Were wont to rieue steele plates and helmets hewe,
Were cleane consum'd, and all his vitall parts
Decai'd, & all his flesh shrunk vp like withered flowers.

Ed. Spenser.
OF OVR ENGLISH POETS.

Of the confusion of languages.

2010 This said, as soone confusedly did bound,
Through all the work, I wote not what strange sound,
A jangling noyse, not much vnlike the rumors
Of Bacchus Swaines, amid their drunken humors:
Some speake betweene the teeth, some in the nose:
Some in the throate their words doe ill dispose:
Some howle and cry, and some stout and straine,
Each hath his gibberish, and all striue in vaine.
To finde againe their knowne beloued tong,
That with their milk they suckt in cradle yong:
Arise betimes while th'opal-coloured morne,
In golden pompe dooth May dayes doore adorne;
And patient, heare th'all differing voyces sweet
Of painted singers, that in Groues doe greete:
There loue Bon-iours each in his phrase and fashion,
From trembling pearch, yttering his earnest passion,
And so thou mayest conceite what mingle mangle
Among this people euery where did iangle.
Bring me (quoth one) a trowell, quickly, quicke,
One brings him vp a hammer; hew this bricke
Another bids, and then they cleaue a tree:
Make fast this rope, and then they let it flee,
One calls for planks, another morter lacks:
They beare the first a stone, the last an axe,
One would haue spikes, and him a spade they gaue,
Another asks a sawe, and gets a siue;
Thus crosly crost, they prate and poynt in vaine,
Vvhat one hath made, another marrs againe,
Nigh breathlesse all, with theyr confused yawling
In bootelesse labour, now begins appawling.

I. Syluester.

Of Posteritie.

2011 Daughter of Time, sincere Posteritie,
Always new borne, yet no man knowes thy birth,
The arbitresse of pure Sinceritie,
Yet, changeable, (like Proteus) on the earth,
Sometime in plenty, sometime ioynd with dearth.
Alaways to come, yet alaways present heere,
Whom all runne after, none come after neere.
THE CHOISET FLOWERS

Vnpartiall Judge of all saue present state,
Truth’s Idioma of the things are past,
But still pursuing present things with hate,
And more injurious at the first then last,
Preserving others, while thine owne do wast:
True treasurer of all antiquitie,
Whom all desire, yet never one could see.
Char. Fitz Jeuffrey.

Discriptions of Beautie & personage.

What tongue can her perfections tell
In whose each part all pennes may dwell?
Her hayre fine threads of finest gold
In curled knots, mens thoughts to hold,
But that her forehead saies, in mee,
A whiter beautie you may see.

Vvhiter indeed: more white then snow
Vvhich on cold winters face doth grow:
That doth present those euen browes,
Vvhose equall line their angles bowes
Like to the Moone, when after change
Her horned head abroade doth range;
And arches be to heauenly lids,
Vvhose wincke each bold attempt forbids.

For the black starres those spheres containe
The matchlesse paire euen praise doth staine.
No lampe whose light by art is got,
No sunne which shines and setteth not,
Can liken them without all peere
Saue one as much as other cleere,
Vvhich onely thus vnhappy bee,
Because themselves they cannot see.

Her cheekes which kindly claret spred,
Aurora like new out of bed,
Or like the fresh Queene apples side,
Blushing at sight of Phoebus pride.
Her nose her chin, pure Ivory weares
No purer then the pretie eares:
So that therein appears some blood
Like wine and milke that mingled stood:
In whose incircles if yee gaze
Your eyes may tread a Louers maze:
But with such turnes the voyce to stray,
No talke vntaught can finde the way,
The lippe no iewell needes to weare,
The lippe is iewell of the eare.
But who those ruddy lips can misse?

vvhich blessed still themselues doe kisse,
Rubies, cherries, and roses new,
In worth, in tast, in perfect hew:
vvhich neuer part but that they show
Of precious pearles the double row:
The second sweetly fenced ward,
Her heauenly dewed tongue to gard,
vvhence neuer word in vaine did flow:
Faire vnder these doth stately grow
The handle of this precious work,
The necke in which strange graces lurke.
Such be I thinke the sumptuous Towres
vvhich skill doth make in Princes bowres:
So good a say inuites the eye
A little downeward to espie
The liuely clusters of her brests,
Of Venus babe the wanton nests.
Like pommels rounde of marble cleere,
Where azurde vaines well mixt appeare,
With dearest tops of Porphirie
Betwixt these two away doe lie:
Away more worthy beauties fame,
Then that which beares the milkie name,
This leads vnto the ioyous field
vvhich onely still doth Lillies yeeld,
But Lillies such whose natuiue smell
The Indian odours doth excell:
Wast it is calld, for it doth wast
Mens liues vntill it be imbrast.
There may one see, and yet not see
Her ribs in white all armed be,
More white then Neptunes foamy face
vvhien strugling, rocks he would imbrace.
In those delights the wandring thought
Might of each side astray be brought,
But that her nauell doth vnite
In curious circle, busie sight:
A daintie scale of Virgine waxe,
vvhere nothing but impression lacks.
THE CHOISEST FLOWERS

Her belly there glad sight doth fill,
Jestly intituled Cupids hill:
A hill most fit for such a maister,
A spotlesse Mine of Alabaster.
Like Alabaster fayre and sleeke,
But soft and subtile, Satten like:
In that sweete sea the boy doth sport,
Loth I must leaue his cheefe resort,
For such a vse the world hath gotten,
The best things still must be forgotten.
Yet neuer shall my song omit
Her thighes, for Ouids song more fit,
Which flanked with two sugred flancks
Lift vp theyr stately swelling banks,
That Albion cliftes in whitenes passe,
vvith hanches smooth as looking-glasse.
But bow all knees, now of her knees
My tongue doth tell what fancie sees,
The knots of ioy, the iems of loue,
Whose motion makes all graces moue:
vvhose bought incau’d doth yeeld such sight,
Like cunning painter shadowing white.
The gartring place with child-like signe
Shewes easie print in mettall fine:
But then againe the flesh doth rise
In her braue calues, like christall skies,
vvhose Atlas is a smallest small,
More white then whitest bone of all.
Thereout steales out that round cleane foote,
This noble Cedars precious roote,
In shew and sent, pale Violets,
Whose steppe on earth all beauty sets.
But backe vnto her backe my Muse,
vvhere Ledas swan his feathers mewes,
Along whose ridge such bones are met
Like Comfets round in Marchpane set.
Her shoulders be like two white Doues
Pearching in square royall rooues,
Which leaded are with siluer skin
Passing the hate-spot Ermelin.
And thence those armes deriued are,
The Phenixe wings are not so rare
For faultlesse length and stainelesse hue;
Ah woe is mee, my woes renew.

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OF OVR ENGLISH POETS.

Now course doth leade me to her hand,
Of my first loue the fatall band,
vvhere whitenes doth for euer sit,
Nature her selfe inameld it:
For there, with strange compact doth lie
Warne snow, moist pearle, soft Iuorie.
There fall those Saphire coloured brookes,
Which conduit like with curious crookes
Sweete Ilands make in that sweet land.
As for he fingers of the hand,
The bloody shafts of Cupids war,
vvith Amathists they headed are.
Thus hath each part his beauties part.
But now the Graces doe impart
To all her limms a speciall grace,
Becoming every time and place.
vvhich doth euen beauty beautifie,
And most bewitch the wretched eye.
Now all this is but a faire Inne,
Of fayrest guests which dwell therein:
Of whose high praise, and praisefull blisse,
Goodnes the pen, heauen paper is,
The Incke immortall fame doth lend.
As I began, so must I end:
No tongue can her perfections tell,
In whose each part all pens may dwell.

S. Phil. Sidney.

Her face so faire, as flesh it seemed not,
But heauenly pourtrait of bright Angels hue,
Cleere as the skie, withouten blame or blot,
Through goodly mixture of complexions due,
And in her cheekes the vermell red did show,
Like roses in a bed of Lillies shed,
The which Ambrosiall odours from her threw,
And gazers sence with double pleasure fed,
Able to heale the sick, and to reuiue the dead.
In her faire eyes two liuing lamps did flame,
Kindled aboue, at th'heauenly Makers light,
And darted fiery beames about the same
So passing persant, and so wondrous bright,
That quite bereau'd the rash beholders sight.
In them the blinded God his lustfull fire
To kindle oft asaide but had no might,
For with dread maiestie and awful ire
THE CHOISEST FLOWERS

Shee broke his wanton shafts & quencht his base desire.
Her Iuory forhead, ful of bounty braue
Like a broade table did it selfe dispread,
For loue his loftie tryumphs to ingraue,
And write the battailes of his great god-head,
All good and honour might therein be read,
For there their dwelling was. And when she spake,
Sweet words like dropping honney she did shed,
And twixt the pearles and Rnbies softly broke
A siluer sound that heauenly musick seemd to make.
Vpon her eye-lids many graces sate
Vnder the shadow of her euen browes;
Working belgards and amorous retrate,
And euery one her with a grace endowes,
And euery one with meekenes to her bowes:
So glorious mirror of celestiall grace,
And soueraigne monument of mortal vowes,
How shal fraile pen describe her heauenly face,
For feare through want of skil her beauty to disgrace?
So faire, and thousand thousand times more faire
Shee seem'd, when she presented was to sight,
And wasyclad for heate of scorching ayre
All in a silken Camous, lilly white,
Purfled vpon with many a folded plight:
Which al aboue besprinckled was throughout
vwith golden aygulets that glistered bright
Like twinciking starres: and al the skyrt about
vas hemd about with golden frindge.
Below her hamme her weede did somewhat traine,
And her straite leggs most brauely were embaild
In gilden Buskins of costly Cordwaine,
All bard with golden bends which were entaild
vwith curious antiques, and full fayre aumaild.
Before they fastned were vnder her knee
In a rich Iewell, and therein intrailde
The ends of all theyr knots, that none might see
How they within theyr foldings close enwrapped bee:
Like two fayre Marble pillers they were seene,
vwhich doe the temple of the Gods support,
vvhom all the people deck with garlands greene:
Those same with stately grace and princely port
Shee taught to tread when she herselwe would grace.
But with the woody Nimphs when she did play,
Or when the flying Libbard she did chace,
Shee could then nimbly mooue, and after flie a pace.

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Within her hand a sharp Bore-speare she held,
And at her back a bow and quier gay,
Shaft with steele-headed darts, wherewith she queld
The savage beasts in her victorious play:
Knit with a golden bauldrick, which forlay
Athwart the snowy breast, and did deuide
Her dainty paps, which like young fruite in May
Now little gan to swell; and beeing tyde,
Through her thin weede theyr places signified.
Her yellow locks crisped, like golden wyre,
A bout her shoulders weren loosely shed,
And when the winde amongst them did inspyre,
They waue like a Penon wide despred,
And low behinde her backe were scattered:
And whether art it were, or heedlesse hap,
As through the flowring forrest rash she fled,
In her rude haires sweete flowers did wrap
Such as Diana by the sandy shore
Of swift Eurotas, or on Cynthus greene;
Vvhere all the Nymphs haue her vnwares forlore,
Wandreth alone, with bowes and arrowes keene
To seeke her game: or as that famous Queene
Of Amazons, whom Pyrhus did destroy
The day that first of Priam shee was scene,
Did shew herselfe in great tryumphant ioy,
To succour the weake state of sad-afflicted Troy.

Edm. Spencer.

2014 Her yellow locks exceede the beaten gold,
Her sparkling eyes in heauen a place deserue,
Her forhead high and faire, of comely mold:
her words are musicall, of siluer sound,
her wit so sharp, as like can scarce be found.
Each eye-brow hangs like Iris in the skyes,
Her Eagles nose is straite, of stately frame,
On eyther cheeke a Rose and Lilly lyes,
Her breath is sweet perfume, or holy flame:
her lips more red then any Corral stone,
her necke more white then aged Swans that mone.
Her breast transparent is, like christall rock,
Her fingers long, fit for Apollos Lute,
Her slipper such as Momus dare not mock,
Her vertues are so great, as make me mute.
Vvhat other parts she hath, I neede not say,
Vvhose fairest face alone is my decay.

Tho. Watson.
Like to the cleere in highest sphare
Where al imperious glory shines,
Of selfe same colour is her hayre
Vvhere vnfolded or in twines:
Her eyes are Saphyres set in snow,
Refyning heauen by euery winke,
The Gods doe feare when as they glow,
And I doe tremble when I thynke.
Her cheekes are like the blushing clowde
That beautifies *Auroras* face,
Or like the siluer crimson shrowde
That *Phæbus* smiling locks doe grace:
Her lips are like two budded Roses
Whom ranks of Lillies neighbour nie,
Vvwhich with bounds she stil incloses,
Apt to intice a deitie.
Her necke is like a stately towre,
Vvhere Loue himselfe in pleasure lies,
To watch for glaunces euery howre
From her diuine and sacred eyes.
*Her* paps are centers of delight,
*Her* paps are rocks of heauenly flame,
Vvhere Nature moulds the dew of light
To feede perfection with the same:
With orient pearle; with Rubie red,
Vvith Marble white, with azure blew,
*Her* body euery way is fed,
Yet soft in touch, and sweet in view:
Nature herselte her shape admires,
The Gods are wounded in her sight,
And Loue forsakes his heauenly fires,
And at her eyes his brands doth light.

*2016* She lay and seemd a flood of Diamant
Bounded in flesh: as stil as *Vespers* haire
When not an Aspen leafe is stird with ayre:
She lay at length, like an immortal soule
At endlesse rest in blest Elizium,
And then did true felicitie inroule
So faire a Lady, figure of her kingdom.
Now as she lay attirde in nakednes
His eye did carue him on that feast of feasts,
Sweet fieldes of life which deaths foote dare not presse,
Flowrd with th’vnbroken waues of my loues breasts,
OF OUR ENGLISH POETS.

See where with bent of gold curd into knots.
In her heads groue the spring-bird Lameat nests,
Her body doth present those fields of peace
Vvhree soules are feasted with the soule of ease.
To prowe which Paradice that nurseth these,
See see the golden riuers that renowne it,
Rich Gyhon, Tigris, Phison, Euphrates,
Two from her bright Pelopian shoulders crowne it,
And two out of her snowy hills doe glide,
That with a deluge of delight doe drowne it:
These highest two their precious streames deuide
To tenn pure floods that do the body dutie,
Bounding themselves in length, but not in beauty.
These wind theyr courses through the paynted bowers,
And raise such sounds in theyr inflection
As ceaselesse start from earth fresh sorts of flowers,
And bound that booke of life with every section.
In these the Muses dare not swim for drowning,
Theyr sweetnes poysons with such sweet infection,
And leaues the onely lookers on them swouning,
That Gods for them, would cease to be diuine.

G. Chapman.

2017 Her Lilly hand her rosie cheekes lie vnder,
Coosning the pillow of a lawfull kisse,
Who therefore angry, seemes to part in sunder,
Swelling on eyther side to want his blisse,
Betweene whose hills her head entombed is;
Where, like a vertuous monument she lyes,
To be admirde of lewd vnhalowed eyes.
Vvhithout the bed her other fayre hand was
On the greene Courlet, whose perfect white
Shewd like an Aprill daisie on the grasse,
Vvith pearlie sweat, resembling dewe of night;
Her eyes like Marigolds had sheath'd theyr light:
And canoped in darknes, sweetly lay,
Till they might open to adorn the day.
Her haire like golden threds, playd with her breath,
(O modest wantons, wanton modestie)
Shewing lifes triumph in the Map of death,
And deaths dim lookes in lifes mortalitie:
Each in her sleepe themselues so beautifie
As if betweene them twaine there were no strife,
But that life liu'd in death, and death in life.
THE CHOYSEST FLOWERS

Her breasts like Ivory globes circled with blew,
A payre of mayden worlds vnconquered,
Sawe of theyr Lord, no bearing yoke they knew,
And him by oath they truly honoured:
These worlds in Tarquin new ambition bred:
vwho like a foule vsurper went about
From this faire throne to heaue the owner out.

W. Shakespeare.

2018 Starres fall to fetch fresh light from her rich eyes,
Her bright brow driues the sunne to clowdes beneath,
Her haires reflexe, with red strakes paint the skies,
Sweet morn and euening dew falls from her breath.

T. Nash.

2019 Fayrer then Isaacks louer at the vvell,
Brighter then inside barke of new hewen Cedar,
Sweeter then flames of fire-perfumed Mirrhe,
And comlier then the siluer clowdes that daunce
On Zephyrus wings before the King of heauen.

G. Peele.

2020 Her lookes were like beames of the morning sunne
Forth-looking through the windowes of the East,
When first the fleecie cattell haue begunne
Vpon the pearled grasse to make theyr feast:
Her thoughts are like the fume of Francensence,
Which from a golden Censor forth did rise:
And throwing forth sweet odours, mounts from thence
In rolling globes vp to the vaulted skies:
There she beholds with hie aspyring thought,
The cradle of her owne creation:
Among the seates of Angels, heavenly wrought,
Much like an Angell in all forme and fashion.

S. Daniell.

2021 Her locks are pleighted like the fleece of wooll
That Iason with his Grecian mates atchiu’d,
As pure as gold, yet not from gold deriu’d,
As full of sweets, as sweet of sweetes is full:
Her browes are prety tables of conceate,
Where Loue his records of delight doth quote,
On them her dallying locks doe daily floate,
As loue ful oft doth feede vpon the baite.
Her eyes, faire eyes, like to the purest lights
That animate the sunne, or cheere the day,
In whom the shining sun-beames brightly play
vwhilst fancie doth on them deuine delights.
Her cheekes like ripened Lillies steept in wine,
Or fayre Pomegranate kirels washt in milke, 15
Or snow-white threds in nets of Crimson silke,
Or gorgeous clowdes vpon the sunnes decline.
Her lips like Roses ouer-washt with dew,
Or like the Purple of Narcissus flowre,
No frost theyr faire, no wind doth wrest theyr powre,
But by her breath theyr beauties do renew. 20
Her christol chin like to the purest mould
Enchast with dainties, Daisies soft and white,
Where Fairies faire pavilion once is pight,
Whereas embraisd his beauties he doth hold.
Her necke like to an Iuory shining towre,
Where through with azure vaines sweet Nectar runnes,
Or like the downe of swanns, 25
Or like delight that doth it selfe deuoure.
Her paps are like fayre apples in the prime,
As round as orient pearles, as soft as downe,
They neuer vaile theyr faire through winters frowne,
But from these sweets Loue suckt his sommer time:
Her bodies beauties best esteemed bowre,
Delicious, comely, dainty, without staine, 30
The thought whereof (not toucht) hath wrought my paine.
Whose face so faire all beauties doth distaine,
Her maiden wombe the dwelling house of pleasure,
Not like, for why no like surpraseth wonder:
O blest is he may bring such beauties vnder,
Or search by suite the secrets of that treasure. 35

2022 Like to Diana in her sommer weede
Girt with a Crimson robe of brightest die
   goes fayre Samela, 40
As fayre Aurora in her morning gray,
   is fayre Samela,
Deckt with the ruddy lustre of her loue
Like louely Thetis on a calmed day,
When as her brightnes Neptunes fancie moues
   Shines faire Samela.
Her tresses gold, her eyes like glassie streames,
Her teeth are pearle, the breasts are Iuory
   of faire Samela.
Her cheekes like rosie-lillies yeeld forth gleames,
Her browes bright arches, framde of Ebonie,
   thus faire Samela.
THE CHOYSEST FLOWERS

Passeth faire Venus in her brauest hue,
And Iuno in the shew of maiestie,

for she is Samela.

Pallas in wit, all three if you will view,
For beauty wit, and matchlesse dignitie,

yeeldes faire Samela.

D. Lodge.

Their soft young cheeke-balls to the eye,
Are of the fresh vermilion die,
So Lillies out of Scarlet peere,
So roses bloomd in Lady Vere:
So shot two wanton starres yfere,
In the eternall burning Sphere.

G. Chapman.

Her eyes like Gemini attend on Ioue,
Her stately front was figured from aboue:
Her dainty nose of Ivory faire and sheene,
Bepurfurate with ruddy Roses beene.
Her cherry lips doth daunt the morning dew,
From whence a breath so pleasant doth ensue
As that which layd fayre Psyches in the vale,
Whom Cupid woed, and woed to his auail:\nWithin the compasse of which hollow sweet,
Those orient rancks of siluer perles do meet,
Prefixing like prefixion to the eye,
As siluer clowd amidst the summers skie,
From whence such words in wisedome couched be,
As Gods from thence fetch theyr Phylosophie.
Her dimpled chin of Alablaster white,
Her stately necke, where nature did acquite
Her selfe so well, as that at suddaine sight
Shee wisht the worke were spent vpon herselfe,
Her cunning thus was showed vpon the shelffe;
For in this hand was fancie painted faire,
In eyther hand an azure hand she bare.
By one, repeating many a sweete consent,
By th'other, comfort to the hart she sent:
From which a seemely passage there doth flow
To strangers pleasures that are placst below;
Like to the furrow Phaeton did leaue
Amidst the Welkin, when he did receaue
His Fathers charge, and set the world on fire.

In this fayre path oft paced sweet desire,
At euery turne beholding with delight

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That marble mount that did affect the sight.
Of Virgine waxe the sweet impression was,
The cunning compasse thereof did surpass,
For arte concluding all perfections there,
Writ this report, all graces dwelleth heere.
Which Cupid spying, built his mansion so,
As scorning those sweet graces to bestow
On mortall man, with bow ybent doth waite
Least Love should steale impressions by deceit,
In thought concludes it meeter for the ayre
Then mortall mould: next with the stately thighes,
Like two fayre compast marble pillars rise,
Whose white doth staine the dainty driuen snow;
Next which the knees with lustie bent below
Conioynd with nerues and cordes of Amber sweet,
These stately piles with gladsome honour greet:
Such stately knees as when they bend alite,
All knees doe bend and bow with strange delight.
Her calues with stranger compasse doe succeede,
In which the azure streams a wonder breede,
Both arte and nature therein laboured haue
To paint perfection in her colours braue.
Next which, the prety ground-worke of the pyle
Doth show it selfe, and wonder doth beguile;
The ioynets whereof combinde of Amber sweet,
With Corrall cords yeeld bent to seemely feete,
From which who list to lift his gazing eye,
Shall greater cause of wonder soone espy:
When on the backe he bends his wauering looke
In which the worke and taske Diana tooke
When with Arachne for the prize she straue,
Both arte and nature there excellence haue;
Where from Pigmalions image seemelie white,
Vvhose close conueyance passing Gordians plight,
Vvhere louely Nectar, drinke for all the Gods,
Vvhere euery Grace is stained there by ods,
Vvhill not content which gazing looke for more,
And spy those armes that stand his sight before
Vvhich for their mould th'Egyptian wonders passe,
Which for their beauty staine the christall glasse,
Vvhich in theyr bosome couer natures sweet,
Vvhile blushing streames present a secret meet,
Vvhill now amazde, conclude at last of this,
That in the hands all grace concluded is:

where nature limits ever fatal time,

where fortune figures pleasure in her prime,

whence spread those fingers typt with Ivory,

whose touch Medusas turne may well supply:

where to conclude, now all the shepheards deeme

All grace, all beauty, all perfections seeme.

D. Lodge.

Yet neuer eye to Cupids seruice vowde
Beheld a face of such a louely pride:
A Tynsill vale her golden locks did shrowde,
That stroue to couer what it could not hide:
The golden sunne behind a siluer clowde,
So streameth out his beames on every side,
The marble goddesse set at Cnidos naked
Shee seemd; were she vncloth'd, or that awaked.

The gamesome winde among her tresses plaiques,
And curleth vp those growing riches short,
Her sparefull eye to spread his beames denaies,
But keepes his shot where Cupid keepes his fort.

F. G.

She was a woman in her freshest age
Of wondrous beauty, and of bounty rare,
vvith goodly grace and comly personage
That was on earth not easie to compare,

Full of great loue, but Cupids wanton snare
As hell she hated: chast in word and will,
Her necke and breasts were euer open bare,
That aye thereof her babes might suck theyr fill,
The rest was all in yellow robes araied still.

Edm. Spencer.

A shape whose like in waxe was hard to frame,
Or to expresse by skill of Painters rare;
Her hayre was long and yellow to the same,
As might with wyer of beaten gold compare;
Her louely cheekes with shew of modest shame,
vvith Roses and with Lillyes painted are.
Her forhead faire, and full of seemely cheere,
As smooth as pollisht Iuory doth apare:

Vnder two arches of most curious fashion
Stand two black eyes, that like two cleere suns shind,
Steddy in looke, but apt to take compassion,
Amid which lights the naked boy and blind
Casteth his darts that cause so many a passion,
OF OVR ENGLISH POETS.

Leaung a sweet and curelesse wound behind,
From whence the nose in such good sort descended,
As enuy knowes not how it may be mended.  
Vnder the which, in due and comly space
Standeth the mouth, stainde with vermilion hew,
Two rows of pearles serue in theyr place,
Hence come the courteous words and full of grace
That mollifie hard harts and make them new:
From hence proceed those smilings sweet and nice,
That seeme to make an earthly Paradise.
Her brests as milke, her necke as white as snow,
Round was her necke, most plum and large her breast,
Two luory apples seemed there to grow,
Tender and smooth, and fittest to be prest,
Wauing like seas when wind most calme doth blow.
Argos himselfe might not discerne the rest,
Yet by presumption well it might be gest
That that which was concealed was the best.
Her armes due measure of proportion bare,
Her fayre white hand was to be viewed plaine,
The fingers long, the ioynts so curious are
As neyther knot appeard nor swelling vaine,
And full to perfect all those features rare,
The foote that to be seene doth sole remaine,
Slender and short, little it was and round,
A finer foote might no where well be found.

S. I. Harr.

Apollo when my mistris first was borne
Cut off his locks, and left them on her head,
And sayd, I plant these wyres in natures scorne,
Whose lustre shall appeare when time is dead:
From forth the christall heauen when she was made,
The puritie thereof did taint her brow,
On which the glistering that sought the shade
Gan set, and there his glories doth avow.
Those eyes, fayre eyes, too faire to be describd,
Were those that erst the Chaos did reforme,
To whom the heauens theyr beauties haue ascribd,
That fashion life in man, in beast, in worme,
When first her fayre delicious cheekes were wrought,
Aurora brought her blush, the Moone her white,
Both so combinde as passed natures thought,
Compild those prety orbes of sweet delight:
When loue and nature once were proud with play,
THE CHOISET FLOWERS

From forth theyr lips, her lips their colour drew,
On them doth fancie sleepe, and every day
Doth swallow ioy such sweet delights to view.  20
While one while Venus sonne did seeke a bower
To sport with Psyches his desired deere,
He chose her chin, and from that happy stowre
He neuer stints in glory to appeare.
Desires and ioyes that long had serued loue,  25
Besought a hold where pretie eyes might wooe them,
Loue made her neck, and for her best behoue
Hath shut them there where no man can vndoe them.
Once Venus dreamd vpon two pretie things,
Her thoughts, they were affections cheefest nests,
She suckt and sigh'd, and bath'd her in the springs,
And when she wakt, they were my mistres breasts.
Once Cupid sought a hold to couch his kisses,
And found the body of my best belou'd,
Wherein he cloyd the beauty of his blisses,
And from that bower can neuer be remou'd.
The Graces erst when Acidalian springs
vvere waxen dry, perhaps did finde her fountaine  p. 406
Within the bale of blisse, where Cupids wings
Doe shield the Nectar fleeting from the fountaine.  40

R. Greene.

Queene Vertues caue which some call Stellas face
Repaird by natures cheefest furniture,
Hath his forfront of Alablaster pure,
Gold is the couering of that stately place:
The doore by which sometimes runnes forth her grace,
Red Porphirie which lock of pearle makes sure,
Whose porches rich which name of cheekes endure,
Marble-mixt red and white doe interlace.
The windowes now through which this heauenly guest
Lookes on the world, and can finde nothing such

Tho. Watson.
OF OVR ENGLISH POETS.

vwhich dare claime from those sights the name of best,
Of touch they are that without touch do touch,
  vwhich Cupids selfe from beauties mine did draw,
Of touch they are, and poore I, am theyr straw.
  S. Phil. Sidney.

2031 Two sunnes at once from one faire heauen there shind, p.407
Ten branches from two boughes tipt all with roses,
Pure locks, more golden then is gold refinde;
Twopearled rowes that natures pride incloses ;
Two mounts faire marble, white downe, soft & dainty,
Full wofull makes my hart, and body fainty.
  D. Lodge.

2032 O shee doth teach the torches to burne bright,
It seemes she hangs vpon the cheeke of night
As a rich Iewell in an Ethiops eare,
Beauty too rich for vse, for earth too deare :
  So showes a snowy Doue trooping with crowes,
As yonder Lady ore her fellowes showes.
  W. Shakespear.

2033 To make the wondrous power of heauen appeare
In nothing more then her perfections found,
Close to her nauill she her mantle wrests,
Slacking it vpwards, and the folds vnwound,
Showing Latonas twins, her plenteous brests :
  The Sunne and Cynthia in their tyrumph robes
Of Lady skin more rich then both theyr globes.
  G. Chapman.

2034 Vpon a bed of Roses she was layd,
As faint through heate, or dight to pleasant sin,
And was araide, or rather disaraid
All in a vaile of silke and siluer thin,
That hid no whit her Alablaster skin,
  But rather shoud more white, if more might be ;
More subtile web Arachne cannot spin,
Nor the fine nets which oft we wouen see
Of scorched dew, do not in th'ayre more lightly flie.
Her snowy breast was bare to ready spoyle
  p. 408
Of hungry eyes, which not therewith be fild,
And yet through languor of her late sweet toyle,
Few drops more cleere then Nectar forth distild,
That like pure orient pearles adowne it thridl,
Fraile harts yet quenched not, like starry light,
which sparkling on the silent waues, doe seeme more bright.
  Edm. Spen.
2035 Her Ivory necke, her Alabaster breast,
    Her paps, which like white silken pillowes were,
For loue in soft delight thereon to rest:
Her tender sides, her belly white and cleere,
Which like an Altar did it selfe vpreare,
To offer sacrifice deuine thereon:
Her goodly thighes, whose glory did appeare
Like a triumphall arch, and thereupon
The spoiles of Princes hangd, which were in battaile wone.

2036 - - - Her sparkling eyes
Doe lighten forth sweet loues alluring fire,
    And in her tresses she doth fold the lookes
Of such as gaze vpon her golden hayre.
Her bashfull white, mixt with the mornings red,
    Luna doth boast vpon her lovely cheekes:
Her front is Beauties table, where she paints
The glories of her gorgeous excellence:
Her teeth are shelues of precious Margarite,
Richly inclosd with ruddy Curall cleuees.

2037 My mistres is a paragon, the fayrest fayre aliue,
Alcides and Æacides for fairelesse faire did strue,
Her colour fresh as damaske rose, her breath as violet, p. 409
Her body white as Ivory, as smooth as pollisht Iet,
As soft as down, &were shedowne, louemight com down & kisse
A loue so fresh, so sweet, so white, so smooth, so soft as this.

2038 Then cast she off her roabe and stoode vpright,
As lightning breaks out of the labouring clowde,
Or as the morning heauen casts off her night,
Or as that heauen cast off it selfe, and showde
Heauens upper light, to which the brightest day
Is but a black and melancholy shrowde:
Or as when Venus striu’d for soueraigne sway
Of choisefull beauty in young Troyes desire,
So stoode Corinna varnishing her tyre.

2039 Herewith she rose, like the Autumnall starre
Fresh burnisht in the lofty Ocean flood,
That darts his glorious influence more farre
Then any lampe of bright Olympus broode:
Shee lifts her lightning armes aboue her head
And stretcheth a Meridian, from her blood
That slept awak't in her Elizian bed:
Then knit shee vp, least loost, her glowing haire
Should scorch the centre, and incense the ayre.

Idem.

Sweete mouth that sendst a muskie-rosied breath
Fountaine of Nectar and delightfull balme,
Eyes clowdy-cleere, smile-frowning, stormie-calme,
Whose everey glance darts me a lyuing death:
Browes, bending quaintly, your round Eben arkes,
Smile, that then Venus sooner Mars besets,
Looke more then golden, curld in curious knots,
Grace Angel-like, faire forhead, smooth and hie,
Pure white that dimst the Lillies of the vale,
Vermilion rose that mak'st Aurora pale.

I. Siluester.

Such colour had her face as when the sunne
Shines in a watry clowde in pleasant spring;
And eu'en as when the Sommer is begunne
The Nightingales in boughes doe sit and sing,
So the blind God, whose force can no man shunne
Sits in her eyes, and thence his darts doth fling:
Bathing his wings in her bright christal streames,
And sunning them in her rare beauties beames.
In these he heads his golden-headed dart,
In those he cooleth it, and tempereth so,
He leveles thence at good Obertos hart,
And to the head he drawes it in his bow.

S. I. Harr.

Olympias beauty was so rare
As well might mova a man the same to note:
Her hayre, her cheekes, her eyes, most amorous are,
Her nose, her mouth, her shoulders, and her throat,
As for her other parts that then were bare,
Which she was wont to couer with her coate,
Were made in such a mould as might haue moued
The chast Hippolitus her to haue loued:
A man would thinke them framd by Phidias arts,
Theyr colour and proportion good was such:
And vnto them her shamefastnes imparts
A greater grace to that before was much.
I cease to praise those other secret parts,
Nothing so fit to talke of as to touch:
In generall, all was as white as milk,
THE CHOYSEST FLOWERS

As smooth as Iovary, and as soft as silke.
Had shee in vally of Idea beene.
when Pastor Paris hap did so befall
To be a Judge three goddesses betwene,
She should haue got, and they forgone the ball:
Had she but once of him beene naked seeno,
For Helena he had not card at all,
Nor broke the bonds of sacred hospitalitie,
That bred his country wars and great mortalitie.
Had she but then been in Crotona towne,

When Zeuxis for the Goddesse Iunos sake
To paint a picture of most rare renowne
Did many of the fayrest damsels make
To stand before him bare from foote to crowne,
A patterne of theyr perfect parts to take,
No doubt he would haue all the rest refused,
And her alone in sted of all haue chused.

S. I. Harr.

2043 Faire is my loue for Aprill in her face,
Her louely breasts September claimes his part,
And lordly Iuly in her eyes hath place,
But cold December dwelleth in her hart,
Blest be the months that sets my hart on fire,
Accurst that month that hindreth my desire.

Like Phoebus fire, so sparkles both her eyes,
As ayre perfum’d with Amber is her breath,
Like swelling waues her louely teates doe rise,
As earth her hart cold, dateth me to death.
In pompe sits mercy seated in her face,
Loue twixt her breasts his trophies doth imprint,
Her eyes shines faouer, curtesie, and grace,
But touch her hart, oh that is made of flint.

R. Greene.

2044 Her hayre not trust, but scattered on her brow,
Surpassing Hyblaes honney for the view,
Or softened golden wyers.
Within these snares first was my hart intrapped,
Till through those golden shrouds mine eye did see
An Iovary shadowed front, wherein was wrapped
Those pretty bowers where graces couched be:
Next which, her cheekes appeard like Crimson silke,
Or ruddy rose bespred in whitest milke.
Twixt which, the nose in louely tenor bends
Two traces pretty for a louers view:
Next which her lips like violets commends  
By true proportion that which doth ensue;  
Which when they smile, present vnto the eyes  
The Oceans pride, and Iuory paradize.  

Her pollisht necke of milke, where snows doe shine  
As when the Moone in winter night beholds them,  
Her breast of Alabaster cleere and fine,  
Vvhereon two rising apples fayre vnfold them,  
Like Cynthias face when in her full she shineth,  
And blushing, to her loue-mates bower declineth.  
From whence in length her armes doe sweetly spread,  
Like two rare branchie Saples in the spring,  
Yeelding fiae louely sprigs from euery head,  
Proportioned alike in euery thing;  
which fealty sprout in length like spring borne friends  
vvhose pretty tops, with fiae sweet roses ends.  
But why alas should I that marble hide  
That doth adorne that one and other flanck,  
From whence a mount of quickned snow doth glide,  
Or else the vaile that bounds this milk-white banke,  
vvene Venus and her sisters hide the fount,  
vvhose louely Nectar doth all sweetes surmount.  

D. Lodge.

Whilst thus she meant vnseeene away to slide,  
Her pearles and jewels causde her to be spide,  
The muske and ciuet amber as she past,  
Long after her a sweet perfume did cast:  
A Carbuncle on her christall brow she pight,  
vvhose fierie gleames expeld the shady night:  
Vpon her head a siluer crispe she pind,  
Loose wauing on her shoulders with the wind.  
Gold band her golden hayre, her Iuory neck,  
The Rubies rich, and Saphires blew did deck,  
And at her eare, a pearle of greater valew  
There hung, then that the Egyptian Queene did swallow  
And through her coller shoed her snowy brest,  
Her vtmost robe was colour blew celest,  
Benetted all with twist of perfect gold,  
Beseeming well her comly corps t’enfold.  
What els she ware, might wel be seene vpon  
That Queene who built the towers of Babylon.  

Her wauering hayre disparpling flew apart,  
In seemely shed, the rest with recklesse art,  
Vvith many a curling ring decord her face,
And gave her ghastly browes a greater grace.
Two bending bowes of Eben coupled right,
Two lucent starres that were of heavely light,
Two ietty sparks where Cupid chastly hides
His subtile shafts that from his quier glides:
Tweene those two sunnes and front of equall size,
A comly figure formally did rise,
whitch draught vnleuell to her lip descend,
where Momus selfe could nothing discommend.
Her pittid cheekes appeard to bee depaint
with mixed rose and lillies, sweet and faint:
Her dulcet mouth with precious breath repleat,
Exceld the Saben Queene in saouer sweet:
Her corrall lips discouered as it were
Two ranks of orient pearles with smyling cheere:
Her Iuory necke, and breast of Alablaster,
Made heathen men of her more Idolastre.
Vpon her hand no wrinckled knot was seene,
But as each nayle of Mother of pearle had beene:
In short, this Iudith was so passing faire,
As if the learned Zeuxis had beene there
And seene this dame when he with pensill drew
The Croton dames, to forme the picture true
Of her for whom both Greece and Asia fought,
This onely patterne chiefe he would haue sought.

Tho. Hudson.

Her words were like a streame of honny fleeting,
The which doth softly trickle from the hiue,
Able to melt the hearers hart vnweeting,
And eke to make the dead againe to liue:
Her deedes were like great clusters of ripe grapes
Which loade the bunches of the fruitfull Vine,
Offering to fall into each mouth that gapes,
And fill the same with store of timely wine.

Her breast two hills ore-spread with purest snow,
Sweet, smooth, and supple, soft and gently swelling,
Betweene them lyes a milkie dale below,
where loue, youth, gladnes, whitenes make their dwelling,
Her enious vesture,greedy sight expelling:
So was the wanton clad, as if thus much
Should please the eye, the rest vnseene they touch:
As when the sunne-beames diue through Tagus waue
To spy the store-house of his springing gold,
Loue persing thought so through her mantle draue,
OF OVR ENGLISH POETS.

And in their gentle bosome wanded bold:
It view'd the wondrous beautie Virgins haue,
And all to finde desire (with vantage) bold.
Alas what hope is left to quench this fire,
That kindled is by sight, blowne by desire.

D. Lodge.

2049 Fayrer then was the Nymph of Mercurie,
Who when bright Phæbus mounteth vp his coach,
And tracks Aurora in her siluer steps,
And sprinckling from the folding of her lap,
White Lillies, Roses, and sweet Violets.

R. Greene.

---Her Angels face
As the great eye of heauen shined bright,
And made a sunshine in the shady place,
Did neuer mortall eye behold such heauenly grace.

Edm. Spencer.

2050 Not that night-wandring pale and watry starre,
(when yawning dragons draw her thirsting carre
From Latmus mount vp to the gloomie skie,
vvhere crownd with blazing light and maiestie
She proudly sits) more ouer-rules the flood,
Then she the harts of those that neere her stood.

Ch. Marlow.

---O Daphne is more fayre
Then Angels swimming in the fluxiuysce ayre.
Could Loues rich bed-chamber her two bright eyes,
Lodge but two guests at once, Beautie and Mercy?
Beauty lyes alwayes there, did Mercy too
Phæbus were then Daphne should be
Transformd into a stately dignitie.

Th. Dekkar.

2052 Her stature comly tall, her gate well graced, and her wit,
To maruaile at, not medle with, as matchlesse I omit:
A globe-like head, a gold-like haire, a forhead smooth & hie,
An evyn nose, on eyther side stoode out a grayish eye,
Two rosie cheeks, round ruddy lips, white just set teeth within,
A mouth in mean, & underdeath, a round & dimpled chin:
Her snowish neck with blewissh vaines stood bolt vpright vpon
Her portly shoulders, beating balls her vained brests anon
Ad more to beauty: wand-like was her middle, falling still,
And rising whereas women rise, imagine nothing ill,
And more, her long & limber arms had white and azurd wrists
And slender fingers answer to her smooth & billy fists,

2053
THE CHOISEST FLOWERS

A leg in print, a pretty foote, coniecture of the rest,
For amorous eyes observing forme, think parts obscured best.
W. Warner.

See where she issues in her beauties pompe,
As Flora to salute the morning sunne:
vvho when she shakes her tresses in the ayre,
Raines on the earth dissolued pearle in showres,
vwhich with his beames the sunne exhales to heauen:
She holdes the spring and sommer in her armes,
And every plant puts on his freshest robes
To daunce attendance on her princely steps,
Springing and fading as she comes and goes.

G. Chapman.

Her hayre was loose, & bout her shoulders hung,
Vpon her browes did Venus naked lye,
And in her eyes did all the Graces swim.
Her cheekes that shou'd the temper of the mind,
Were beauties mornings where she euer rose,
Her lyps were loues rich altars where she makes
Her hart a neuer-ceasing sacrifice:
Her teeth stoo'de like a ranke of Dians maydes
Vvhen naked in a secrete bower they bathe;
Her long round necke was Cupids quiuer calld,
And her sweet words that flew from her, his shafts,
Her soft round brests were his sole trauaild Alpes,
Vwhere snow that thawed with sunne did euer lye,
Her fingers bounds to her rich deitie.

Idem.

In Paradise of late a Dame begun
To peepe out of her bed with such a grace,
As matcht the rising of the morning sunne,
VVth drops of honney falling from her face,
Brighter then Phoebus fierie-pointed beames,
Or ycie crust of christall frozen streams.
Her hayre like Amber twisted vp in gold,
Passing the pride or riches of the East,
With curious knots were into trammels rouled,
As snary nettings for a wandring guest;
The feathers deckt her with a quaint disdaine
Like Inos byrd in pompe of spotted traine.
Her shining forhead doth suppress the starres,
New lightning sparkles from her lovely cheekes,
Her percing sight the stroake of beauties warres,
Wherewith the conquest of the world she seekes:
OF OVR ENGLISH POETS.

Braue be the darts that from her eyes shethrowes,
When Cupid lurkes betweene her louely browes,
Arabian odours breathe out of her talke,
Which she betweene the pearle and Ruby breaketh,
So smooth a compasse hath her tongue to walke,
As makes both heauen & earth blush whē she speaketh,
No singing bird in all the ayre but doates,
And lay theyr eares attentiuie to her notes.
Her necke, her shoulders, and her breasts were bare,
Diana-like aboue the water smiling:
No snow, Iuory, or Alablaster there,
But the sweet season of the yeere I found
When Lillies peepe out of the grassie ground.

Her other parts vnto my view denide,
Much like the lampe that burnt at Psyches bed,
Made such a fire into my hart to glide
That loue awaked, and my body bled:
O had she not so great a force to please,
Desire had slept, and I had liu'd at ease.

S. G.

2057 Astronomers the heauens doe deuide
Into eyght houses, where the Gods remaine,
All which in thy perfections doe abide,
For in thy feete the Queene of silence raignes,
About thy wast Ioues messenger doth dwell,
Inchaunting me, as I thereat admire,
And on thy duggs the Queene of loue doth tell
Her godheads power in scroules of my desire:
Thy beautie is the worlds eternall sunne,
Thy fauours force a cowards hart to darres,
And in thy hayres, Ioue and his riches wonne,
Thy frownes hold Saturne, thine eyes the fixed starres.

H. C.

2058 What length of verse braue Mopsus good to show?
whose vertues strange, & beauties such, as no man may them know.
Thus shrewdly burnded the, how can my Muse escape?
The gods must help, & precious things must serue to show her shape
Like great god Saturne faire, & like faire Venus chast,
As smooth as Pan, as Tuno mild, like goddesse Iris gracst,
With Cupid she foresees, and goes Gods Vulcans pace,
And for a last of all these gifts, she steales god Momus grace
THE CHOISEST FLOWERS

Her forhead Iacinth like, her cheekes of opall hue,
Her twinkling eyes bedeckt with pearle, her lyps as Saphires blew,
Her haire like crapal stone, her mouth o heauenly wide,
Her skin like burnisht gold, her hands like silver-ore vntride:
As for her parts vnknowne, which hidden sure are best,
Happy be they which wil beleue, and never seeke the rest.

S. Phil. Sidney.

O words which fall like Sommer dew on me,
O breath more sweet then is the growing beane,
O tongue in which all honnied licours be,
O voyce that doth the Thrush in shrilnes staine,
Gay haire, more gay then straw when harvest lies,
Lips red and plum, as cherries ruddy side,
Eyes fayre and great, like fayre great Oxes eyes,
O breasts in which two white sheepe swell in pride.
But thou white skin, as white as curds well prest,
So smooth as Sleeke-stone like, it smooths each part,
And thou deere flesh, as soft as wooll new drest,
And yet as hard as Brawne made hard by art.

S. Phil. Sidney.

Poeticall comparisons.

Beautie.

As that fayre starre the messenger of morn
His dewy face out of the sea doth reare,
Or as the Ciprian Goddesse newly borne
Of the Oceans fruitfull froth did first appeare,
Such seemed they, and so theyr yellow haire,
Christalline humour dropped downe apace.

Edm. Spencer.

As when fayre Cinthia in a darksome night
Is in a noyous clowde enuoloped,
Where she may finde the substance thin and light,
Breakes forth her siluer beames, and her bright head
Discouers to the world discomfited:
Of the poore travailer that went astray,
With thousand blessings she is hurried,
Such was the beauty and the shining ray
With which fayre Britomart gaue light vnto the day.

Idem.

Looke how the crowne which Ariadne wore
Vpon her Iuory forhead that same day

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p. 421
That Theseus her vnto his bridall bore,
vwhen the bold Centaures made that bloody fray
vwith the fierce Lapiths that did them dismay,
Beeing now placed in the firmament,
Through the bright heauen doth her beames display,
And is vnto the starres an ornament
vwhich round about her moue in order excellent,
Such was the beauty of this goodly band.

Idem.

Euen as a stage set forth with pompe and pride,
Where men doe cunning and theyr arte bestow,
When curtaines be remou'd that all did hide,
Maketh by light of torch a glistering show:
Or as the sunne that in a clowde did bide,
vwhen that is gone, doth cleerer seeme to grow:
So Bradamant when as her head was barest,
Her colour and her beautie seemed rarest.

S. I. Harr. transl.

As when fayre Ver dight in her flowrie raile,
In her new coloured liuerie decks the earth,
And glorious Titan spreds his sun-shine vaile
To bring to passe her tender infants birth:
Such was her beauty which I then possest,
With whose imbracings all my youth was blest.

M. Drayton.

Looke how a Comet at the first appearing
Drawes all mens eyes with wonder to behold it,
Or as the saddest tale at suddaine hearing,
Makes silent listning vnto him that told it,
So did the blazing of my blush appeare,
To maze the world, that holds such sights so deere.

S. Daniell.

Euen as when gaudie Nymphs pursue the chace,
vvretched Ixions shaggy-footed race
Incenst with sauage heate gallop a maine
From steppine-bearing mountaines to the plaine,
So ran the people forth to gaze vpon her,
And all that viewd her, were inamourd on her.

C. Marlow.

Like as an horse when he is barded haile,
And feathered pannache set vpon his head,
Will make him seeme more braue for to assaile
The enemie, he that the troope dois lead,
And pannach on his helme will set indeid:
THE CHOISEST FLOWERS

Euen so had nature to decore her face,
Giu en her one top for to augment her grace.

_Rex. Sco._

2068 Like as a Taper burning in the darke,
(As if it threatned euery watchfull eye
That burning viewes it) makes that eye his marke,
And hurles guild darts at it continually:
Or as it enuyed any eye but it
Should see in darknes: so my mistres beautie,
From forth her secret stand my hart doth hit,
And like the dart of _Cephalus_ doth kill
_Her perfect louer, though she meane no ill._

_G. Chapman._

2069 Now as when heauen is mufled with the vapours,
His long since iust diuorced wife the earth
In enuy breaths, to maske his spurry tapers
From the vnrich aboundance of her birth,
When straight the Westerne issue of the ayre
Beats with his floury wings those brats of dearth,
And giues Olympus leave to show his fayre,
    So fled the offended shadowes of her cheere,
    And shewd her pleasant countenaunce ful as cleere.

_Idem._

_Dalliance._

2070 Euen as an emptie Eagle sharpe by fast,
Tires with her beake on feather, flesh and bone,
Shaking her wings, deuouring all in hast,
Till eyther gorge be stuft, or pray be gone,
    Euen so she kist his brow, his cheeke, his chin,
    And where she ends, she doth anew begin.

_W. Shakespeare._

2071 --- Looke how close the Iuy doth embrace
The tree or branch about the which it growes,
So close the louers couched in that place,
Each drawing in the breath the other blowes:
But how great ioyes they found that little space,
Well we may gesse, but none for certaine knowes,
    Such was theyr sport, so well theyr leere they couth,
    That oft they had two tongues within one mouth.

_S. I. Harr._

2072 Like as the wanton Iuie with his twine,
When as the Oake his rootlesse body warmes,
The straightest saplings strictly doe combine,
Clipping the wood with his lasciuious armes:
Such our imbraces when our sport begins,
Lapt in our armes like Ledaes louely twins.

M. Drayton.

Euen as faire Castor when a calme begins,
Beholding then his starry-tressed brother,
With mirth and glee these swan-begotten twins,
Presaging ioy the one imbrace the other:
Thus one the other in our armes we fold,
Our breasts for ioy our harts could scarcely hold.

Idem.

-- As when Ione at once from East to West
Cast off two Eagles to discern the sight
Of this worlds centre, both his birds ioynd brest
In Cynthian Delphos, since Earths nauill height:
So casting off my ceaselesse thoughts to see
My harts true centre, all doe meete in thee.

G. Chapman.

Like as a well-tunde Lute that's tucht with skill
In musicks language sweetly speaking plaine,
When euery string it selfe with sound doth fill,
Taking theyr times, and guing them againe,
A diapazon heard in euery straine;
So theyr affections set in keyes so like,
Still fall in consort as theyr humors strike.

M. Drayton.

Sorrow.

Adowne his cheekes the teares so flowes
As doth the streame of many springs:
So thunder rends the clowdes in twaine,
And makes a passage for the raine.

M. Roydon.

As through an arch the violent roring tide
Out-runnes the eye that doth behold his hast,
Yet in the Edie boundeth in his pride
Backe to the straite that forced him so fast,
In rage sent out, recal'd in rage being past:
Euen so his sighes, his sorrowes make a saw,
To push greefe on, and back the same greefe draw.

W. Shakespeare.

-- The storme so rumbled in her breast
As Eolus could neuer roare the like,
And showres downe rained from her eyes so fast
That all bedrent the place, till at the last
Well eased they the doleour of the minde,
As rage of raine doth swage the stormie wind.

M. Sackuile.

2079 As in September when our yeere resignes
The glorious sunne vnto the watry signes,
Which through the clowdes lookes on the earth in scorne,
The little bird yet to salute the morne
Upon the naked branches sets her foote,
The leaues now lying on the mossie roote:
And there a silly chiriping doth keepe,
As though she faine would sing, yet faine would weepe,
Praying faire Sommer that too soone is gone,
Or mourning winter, too fast comming on,
In this sad plight I mourn for thy returne.

M. Drayton.

2080 As when the fatall bird of augurie
Seeing a stormie dismall clowde arise
Within the South, foretells with pittious cry
The weeping tempest that on suddaine hies,
So the poore soule, in view of his disdaine,
Began to descant on her future paine.

D. Lodge.

2081 All like as Hecuba fell raging mad,
With griefe of minde and sorrow sore oppressed,
To see her Polydorus little lad
By fraud of his kinsman vnkind distressed,
So rau’d Olympia fayre.

J. Harrington.

2082 The raging pang remained still within,
That would haue burst out all at once so fast,
Euen so we see the water tarry in
A bottle little mouth’d and big in wast,
That though you topsie-turuie turne the brim,
The licour bides behind with too much hast,
And with the striuing oft is in such taking,
As scant a man may yet it out with shaking.

Idem.

Sorrow.

2083 As one that saw in Aprill or in May
A pleasant garden full of fragrant flowers,
Then when the earth new clad in garments gay
Decks every wood and grove with pleasant bowers,
Comming againe on some Decembers day,
And sees it mard with winters stormes and showers,
So did the Court to Bradamant appeare,
When as she saw Rogero was not there.

I. Harr.

2084 As gorgious Phæbus in his first vprise,
Discovering now his scarlet-coloured head,
By troublous motions of the lowring skyes,
His glorious beames with fogs are ouer-spred
So are his cheerfull browes ecclipst with sorrow,
which clowd the shine of his youths smiling morrow.

M. Drayton.

2085 Like as when Phæbus darting forth his rayes,
Glydeth along the swelling Ocean streames,
And whilst one billow with another playes
Reflecteth backe his bright translucent beames:
Such was the conflict then betwixt our eyes,
Sending forth lookes as teares do fall and rise.

Idem.

2086 Like to a vessell with a narrow vent,
Which is fild vp with licour to the top,
Although the mouth be after downward bent,
Yet is it seene not to distill a drop;
Euen thus our breast brimful with pensiue care,
Stopping our tongues, with greefe we silent are.

Idem.

2087 As the high Elme (when his deare Vine hath twind
Fast in her hundred armes and holds imbrast)
Beares downe to earth his spouse and darling kind
If storme or cruell steele the tree downe cast,
And her full grapes to nought doth bruze and grind,
Spoyles his own leaues, faints, withers, dies at last,
And seemes to mourne and die, not for his owne,
But for the death of her that lyes otrethrowne:
So fell he mourning, mourning for the dame
Whom life and death had made for euer his.

E. Fairesfax.

2088 As when a foggy mist hath ouer-cast
The face of heauen, and the cleere ayre ingrost,
The world in darknes dwells, till that at last
The watry South-wind from the Sea-bord coast
Vp blowing doth disperse the vapours lost,
And powres it selfe forth in a stormie showre:
THE CHOSYEST FLOWERS

So the fayre Britomart hauing discloset  
Her cloudy care into a wrathfull stowre,
The midst of greefe dissolved into vengeance powre.  
Edm. Spen.

--- As a stroke giuen on the righter eye  
Offends the left, euen so by simpathy  
Her husbands dolours made her hart vnglad,  
And Iudiths sorrowes made her husband sad.  
T. Hudson.

Dissimilation.

As when a wearie trauailer that straies  
By muddy shore of broad seauen-mouthed Nile,  
Vnnoting of the perilous wandring wayes  
Doth meete a cruell craftie Crocodile,  
Vvhich in false greefe hiding his harmefull guile,  
Doth weepe full sore, and sheddeth tender teares:  
The foolish man that pitties all the while  
His mournfull plight, is swallowed vp vnwares,  
Forgetfull of his owne that minds anothers cares:  
So wept Duessa vntill euentide.  
Edm. Spencer.

As cunning singers ere they straine on hie  
In loude melodious tunes theyr gentle voyce,  
Prepare the hearers eares to harmonie  
With fainings sweet, low notes, and warbles choyce:  
So she, not hauing yet forgot pardie  
Her wonted shifts and sleights in Cupids toyes,  
A sequence first of sighes and sobes forth cast,  
To breede compassion deere, then spake at last.  
Ed. Fairefax.

As guilefull Goldsmith that by secret skill  
Vvith golden foyle doth finely owr-sped  
Some baser mettle, which commend he will  
Vnto the vulgar for good gold indeed,  
He much more goodly glosse thereon doth shed  
To hide his falshood, then if it were true:  
So hard this Idole was to be ared,  
That Florimell her selfe in all mens view  
Shee seemd to passe, so forged things do fairest shew,  
Edm. Spencer.

As when two sunnes appeare in th’azure skie,  
Mounted in Phæbus Chariot fierie bright,
OF OVR ENGLISH POETS.

Both darting forth faire beames to each mans eye,
And both adornd with lamps of flaming light:
All that behold so strange prodigious sight,
Nor natures work them gesse, nor what to weene,
Are rapt with wonder, and with rare affright,
So stooede Sir Marinell when he had seene
The semblance of this false by this faire beauties queene.

Idem.

Loue.

2094 As men tormented with a burning feauer
Dreame that with drinke they swage their greeuuous thirst,
But when they wake they feele their thirst perseuer,
And to be greater then it was at first:
So shee whose thoughts fro loue sleepe could not seuer,
Dreamt of that thing for which she wake did thirst:
But waking, felt and found it as before,
Her hope still lesse, and her desire still more.

S. I. Harr.

2095 The man that dwells farre North hath sildome harme
With blast of winters winde or nypping frost:
The Negro sildome feelest himselfe too warme,
If he abide within his native coast:
So loue in mee a second nature is,
And custome makes me thinke my woes are blisse.

Tho. Watson.

2096 The Harpie byrds that did in such despight
Greeue and annoy old Phineus so sore,
Were chasde away by Calais in fight,
And by his brother Zeth for euermore:
vvho followed vntill they heard on hie,
A voyce that said; ye twins no farther flie.

Phineus I am that so tormented was,
My Laura heere I may a Harpie name,
My thoughts and lusts be sonnes to Boreas,
Which neuer ceast in following my dame,
Till heavely grace sayd vnto me at last,
Leaue fond delights, and say thy loue is past.

Idem.

2097 All as the greedy fisher layes his hookes
Alongst the coast to catch some mighty fish,
More for his gaine, then wholesome for the dish
Of him that buies: euen so these sisters braue,
Haue louers more then honest maydens haue.

Tho. Hudson.
---As when mightie Macedonia had wonne
The Monarchie of earth, yet when he fainted,
Greeu’d that no greater action could be done,
And that there no more worlds was to subdue,
So loues defects, loues conquerour did rue.

Edm. Spencer.

Looke as the faire and fiery-poynted sunne
Rushing from forth a clowde bereaues our sight,
Euen so the curtaine drawne, his eyes begun
To winke, beeing blinded with a greater light.

W. Shakespeare.

Like as in furie of a dreadfull fight,
Theyr fellowes being slaine, or put to flight,
Poore soul’diours stand with feare of death dead strooken,
So at her presence all surprizd and tooken,
Await the sentence of her scornfull eyes;
He whom she fauours liues, the other dies.

C. Marlow.

Like as a Hinde forth singled from the heard
That hath escaped from a rauenous beast,
Yet flies away, of her owne feete afryd,
And every leafe that shaketh with the least
Murmure of windes, her terror hath increast,
So fled fayre Florimell from her vaine feare.

Edm. Spencer.

---He shakes aloft his Romaine blade,
Which like a Faulchon towring in the skies
Coucheth the foule below with his wings shade,
Whose crooked beake threats, if he mount, he dies:
So vnder his insulting Faulchion liyes
Harmelesse Lucretia, marking what he tells,
With trembling feare, as foule heares Faulchons bells.

W. Shakespeare.

As the poore frighted Deere that stands at gaze,
Wildly determining which way to flie,
Or one incompast with a winding maze,
That cannot tread the way out readily,
So with her selfe she growes in mutinie
To liue or die which of the twaine were better,
When life is sham’d, and deaths reproches better.

Idem.
OF OUR ENGLISH POETS.

2104 Like as the Snayle, whose horns being once hit,
Shrinks backward in his shelly caue with paine,
And there all smoothred vp in shade doth sit,
Long after fearing to creepe forth againe:
So at his bloody view her eyes are fled
Into the deepe darke cabbins of her head.

Idem.

2105 As in the night each little fierie sparke
May plainly be discerned with our eyne,
But when the day doth come we then shall marke
That all are dampt and doe no longer shine:
So kindles feare in minde which doubt made darke,
Vntill my sunne in my Horizon shine.

S. I. Harr.

2106 So great a terror in theyr minde was bred
That straight as if with sprites they had beene skard,
This way and that, confusedly they fled,
And left the gates without defence or gard:
As tumults often are at stage-plaies bred,
When false reports of sudden fits are heard:
Or when the ouer-loaden seates doe cracke,
One tumbling downe vpon anothers back.

Idem.

2107 Like as in time of Spring the water's warme,
And crowding frogs like fishes there doe swarme,
But with the smallest stone that you can cast
To stirre the streame, theyr crowding staies as fast:
So while Iudea was in ioyfull dayes,
The constancie of them was worthy praise,
For that in every purpose ye should heare
The praise of God resounding euery where:
So that like burning candles they did shine,
Among theyr faithfull flock, like men diuine,
But looke how soone they heard of Holoferne,
Theyr courage quaild, and they began to derne.

T. Hudson.

Of Flight.

2108 Looke how a purple flower doth fade and die
That painefull ploughman cutteth vp with share,
Or as the Poppies head aside doth lye
When it the body can no longer beare:
So did the noble Dardanello die,
THE CHOIEST FLOWERS

And with his death fild all his men with feare:
As waters runne abroade that breake theyr bay
So fled his souldziours, breaking theyr aray.

S. I. Harr.

2109 As the swift Vre by Volgaes rolling flood
Chasde through the plaine the mastife curres to-forne,
Fliy to the succour of some neibour wood,
And often turnes againe his dreadfull horne
Against the dogs, imbrude in sweat and blood
That bite not till the beast to flight returne:
Or as the Moores at theyr strange tennis runne
Defenst, the flying balls vnhurt to shunne,
So ranne Clorinda, so her foes pursude.

Ed. Fairfax.

2110 Like as a Lyon whose impreiall power
A proude rebellious Vnicorne defies,
To auoyd the rash assault and wrathfull stowre
Of his fierce foe, him for a tree applies,
And when in running in full course he spies,
He slips aside, the whilst that furious beast
His precious horne sought of his enemies
Strikes in the stock, ne thence can be releast,
But to the mighty victor yeelds a bounteous feast,
With such fayre flight him Guion often foyld.

Edm. Spencer.

Errour.

2111 As when old father Nilus gins to swell
With timely pride aboue th'Egyptian vale,
His fatty waues doe fertile shine out well,
And ouer-flow each plaine, and lowly dale,
But when his later ebbe gins to auaille,
Huge heapes of mud he leaues, wherein there breed
Ten thousand kinde of creatures, partly male,
And partly female, of his fruitfull seede,
Such vgy martious shapes elswhere may no man reed

Ed. Spen. compard to Errors vomit.

Of Rage.

2112 As sauage Bull whom two fierce mastiues bait,
When rancor doth with rage him once ingore,
Forgets with warie ward them to await
But with his dreadfull hornes them driues afore,
OF OUR ENGLISH POETS.

Or flings aloft, or treads downe in the floore,
Breathing out wrath, and bellowing disdain,
That all the forrest quakes to heare him rore,
So ragde Prince Arthur twixt his foe-men twaine,
That neither could his mighty puissance sustaine.

Edm. Spenn.

2113 Looke what a noyse an heard of sauage swine
Doe make, when as the Wolfe a pig doth take
That doth in all theyr hearings cry and whine,
Flocking about as nature hath them taught:
So doe these souliours murmure and repine
To see theyr Captaine thus to mischiefe brought:
And with great fury they doe set vpon him,
All with one voyce, still crying on him, on him.
I. Harr.

2114 As when within the soft and spungie soyle
The winde doth pierce the intrailes of the earth,
Where hurly bu ly with a restlesse coyle,
Shakes all the centre, wanting issue forth,
Tell with the tumour townes & mountaines tremble,
Euen such a meteor doth theyr rage resemble.
M. Drayton.

2115 As when a Comet farre and wide descride
In scorne of Phæbus midst bright heauen doth shine,
And tydings sad of death and mischiefe brings,
So shond the Pagan in bright armour clad,
And rold his eyes.
Ed. Fairefax.

2116 Like as a Bull when prickt with icalousie,
He spies the riuall of his hote desire,
Through all the fields doth bellow, rore, and cry,
And with his thundring voyce augments his ire:
And threatening battaile to the emptie skie,
Teares with his horne each plant, each bush, each brier,
And with his foote cast's vp his hand on hight,
Defying his strong foe to deadly fight,
Such was the Pagans fury, such his cry.
Idem.

2117 Like as a Goshauke that in foote doth beare
A trembling Culuer, haung spyde on hight
An Eagle that with plumy wings doth sheare
The subtile ayre, stooping with all his might
The quarry throwes to ground with fell despight,
And to the battaile doth herselffe prepare:
So ranne the Giantesse vnto the fight;
Her fiery eyes with furious sparks did stare,
And with blasphemous bans, high God in peeces tare.

Edm. Spencer.

As Lyons meete, or Bulls in pastures greene
With teeth and horns, and staine with blood the field,
Such eager fight these warriours was betweene,
And eythers speare had peirst the others shield.

I. Harr.

Like as with equall rage, and equall might
Two aduerse windes combate with billowes proud,
And neyther yeeld, seas, skies maintaine like fight,
Waue against waue opposd, and clowde to clowde,
So warre both sides with obstinate despight,
With like reuenge, and neither partie bowd,
Fronting each other with confounding blowes,
No wound one sword vnto the other owes.

Sam. Daniell.

With equall rage as when the Southerne-winde
Meeteth in battaile through the Northerne blast,
The sea and ayre to weather is resignde

p. 437
But clowd gainst clowd, & waue gainst waue they past:
So from this skirmish neither part declind,
But fought it out, and keepes theyr footings fast,
And oft with furious shock together rush,
And shield gainst shield, & helme gainst helme they crush.

Ed. Fairfax. transl.

Such was theyr furie as when Boreas teares
The shattered crags from Taurus Northerne clift,
Vpon theyr helmes theyr Launces long they broke,
And vp to heauen flew splinters, sparks, & smoake.

Idem.

As when two Tygers prickt with hungers rage
Haue by good fortune found some beasts fresh spoile,
On which they weene theyr famine to asswage,
And gaine a feastfull guerdon of theyr toyle,
Both falling out, doe stirre vp strifefull broyle,
And cruell battaile twixt themselues doe make,
Whilst neither lets the other touch the soile
But eyther sdeignes with other to pertake,
So cruelly those Knights stroue for that Ladies sake.

Edm. Spencer.

From out his fearefull eyes two ferie beames
More sharpe then poynits of needles did proceed,
OF OVR ENGLISH POETS.

Shooting forth farre away two flaming streames
Full of sad power that poysonous baite did breed
To all that within lookt without good heede,
And secretly his enemies did slay:
Like as the Basiliske of Serpents seede
From painfull eyes close venome doth conuay
Into the lookers hart, and killeth farre away.

Idem.

2124 As when a Dolphin and a Sele are met
In the wide champion of the Ocean plaine,
With cruell chafe their courages they whet,
The maisterdome of each by force to gaine,
And dreadfull battaile twixt them doe darraine:
They snuffe, they snort, they bounce, they rage, they rore
That all the Sea disturbed with their traine
Doth frie with foame aboue the surges hore,
Such was betwixt these two the troublesome vprore.

Ed. Spencer.

2125 As when the fierie mounted steedes which drew
The sunnes bright waine, to Phaetons decay,
Soone as they did the monstrous Scorpions view
With vgly crapples crawling in their way,
The sight thereof did them so sore affray,
That their well knowne courses they forewent:
And leading the euer-burning lampe astray,
This lower world nigh all to ashes brent,
And left their scorched path yet in the firmament:
Such was the furie of these head-strong steedes,
Soone as the infants sunlike shield they saw.

Idem.

2126 Like as the cursed sonne of Theseus,
That following his chace in dewie morn,
To flie his stepdames loue outragious,
Of his owne steedes was all to peeces torne,
And his faire limbs left in the woods forlorn,
That for his sake Diana did lament,
And all the woodie Nimphs did waile and mourne:
So was the Soldane rapt and all to rent,
That of his shape appeard no little moniment.

Idem.

2127 Like raging Ino, when with knife in hand
Shee threw her husbands murthered infant out,
Or fell Medea when on Colchicke strand
Her brothers bones she scattered round about,
THE CHOISET FLOWERS

Or as that madding mother mongst the rout
Of Bacchus priests, her owne deere flesh did teare:
Yet neyther Iuno nor Medea stout,
Nor all the Menades so furious were,
As this bold woman when she saw the damsell there.

Idem.

2128 As the heate hidden in a watry clowde,
Striving for issue with strange murmures loud.
Like gunnes astuns, with round-round-rumbling thunder,
Filling the ayre with noyse, the earth with wonder,
So the three sisters, the three hidious rages,
Raise thousand stormes, leaving th'inferrnall stages.

I. Silvester.

Pittie. Curtesie.

2129 Shee pittious nurse applyde her painfull thought
To serue and nourish them that her vp-brought;
Like to the gratefull Storke, that gathereth meate,
And brings it to her elders for to eate.
And on a Firre-tree high, with Boreas blowne
Gives life to those of whom she had her owne.

Th. Hudson.

2130 As the bright sunne what time his fierie teame
Toward the Westerne brim begins to draw,
Gins to abate the brightnes of his beame,
And feruor of his flames somewhat adaw,
So did this mighty Lady when she saw

p. 440 Those two strange Knights such homage to her make,
Bate somewhat of her maiestie and awe
That whilom wont to doe so many quake,
And with more milde aspect those two to entertake.

Edm. Spen.

2131 As when the Southerne winde with luke-warme blast
Breathing on hills where winter long had dwelt
Dissolues the rocks of Ice that hung so fast,
And all the new made mounts of snow doth melt:
So with this gentle prayer, though spoke in hast,
The damsell such an inward motion felt
That suddainly her armed hart did soften,
As vnto women-kinde it chaunceth often.

S. I. Harr.

2132 Like as the winde stopt by some wood or hill
Growes strong & fierce, teares bowes & trees in twaine,
OF OVR ENGLISH POETS.

But with mild blasts more temperate gentle still
Against the rocks as sea-waues murmur shrill
But silent passe amid the open maine:
Rinaldo so when none his force with-stood,
Asswagde his furie, calmd his angry moode.

Idem.

Courage.

As when two Rammes stird with ambitious pride
Fight for the rule of the rich-fleeced flock,
Theyr horned fronts so fierce on eyther side
Doe meete, that with the terror of the shock
Astoned both stand senselesse as a block
Forgetfull of the hanging victorie:
So stoode these twaine vn moued as a rock,
Both staring fierce, and holding ilely
The broken reliques of their former crueltie.

Edm. Spencer.

Aboue the waues as Neptune lift his eyes
To chyde the windes that Troyan ships opprest,
And with his countenaunce calmd seas, winds & skies,
So looke Rinaldo when he shooke his crest.

S. I. Harr.

When the ayre is calme and still, as dead and deafe,
And vnnder heauen quakes not an Aspen leafe,
When seas are calme, and thousand vessels fleet
Vpon the sleeping seas with passage sweet,
And when the variant wind is still and lowne
The cunning Pilot neuer can be knowne;
But when the cruell storme doth threat the barke
To drowne in deeps of pits infernal darke,
While tossing teares both ruther, mast and saile,
While mounting, seems the azure skies to scale,
While drives perforce vpon some deadly shore,
There is the Pilot knowne, and not before.

Th. Hudson.

As a tall shippe tossed in troubled seas,
Whom raging windes threatening to make theyr pray
Of the rough rocks doe diversly disease
Meets two contrary billowes by the way
That her on eyther side doth sore assay,
And boast to swallow her in greedy graue;
Shee scorning both their spights, doth make wide way,
THE CHOYSEST FLOWERS

And with her breast breaking the foamie waue,
Doth ride on both their backs, and faire herselfe doth saue,
So boldly he him beares.

Ed. Spen.

2137 As when a shyp that flies farre vnder sayle
A hidden rocke escaped hath vnwares,
That lay in waite her wrack for to bewaile,
The Mariner yet halfe amazed stares
At perrill past, and yet in doubt, ne dares
To joy at his foole-hardie ouer-sight:
So doubly is distrest twixt joy and feares
The dreadlesse courage of this Elfin Knight.

Edm. Spen.

Maiestie. Pompe.

2138 Looke as great Cinthia in her siluer Corre
Rides in her progresse round about her sphere,
Whose tendance is the faire eye-dazeling starres
Trooping about her Chariot, that with cleere
And glorious showes makes every eye delight
To gaze vpon the beautie of the night,
Clad and attended with the worlds delight,
So is the Queene in maiestie brought forth.

Chr. Middleton.

2139 Like trident-maced Neptune in his pride,
 Mounted vpon a Dolphin in a storme,
 Vpon the tossing billowes forth doth ride,
 About whose traine a thousand Tritons swarme:
 When Phaebus seemes to set the waues on fire,
 To shew his glory, and the Gods desire:
 Or like vnto the fiery-faced sunne,
 Vpon his wagon prauncing in the West,
 Whose blushing cheekes with flames seeme ouer-runne
 Whilst sweating thus he gallops to his rest:
 Such was the glory wherein now I stood,
 Which makes the Barons sweat their dearest blood.

M. Drayton.

2140 As stately Thames inricht with many a flood
 And goodly riuers that haue made their graues
 And buried both their names and all their good
 vwithin his greatnes to augment his waues,
 Glides on with pompe of waters vnwithstood
 Vnto the Ocean, which his tribute craues,
And layes vp all his wealth within that powre, 
vwhich in it selue all greatnes doth deuoure:
So flockt the mightie with theyr following traine
Vnto the all-receauing Bullenbrooke.
S. Daniell.

Then thou on thine imperiall Chariot set
Crownd with a rich imperled Coronet,
Whilst the Parisian dames as thy traine past
Theyr precious incense in abundance cast:
As Cynthia from the wawe-embateled shrowdes
Opening the west, comes streming through the clouds,
With shining troopes of siluer-tressed starres
Attending on her as her Torch-bearers,
And all the lesser lights about her throne,
With admiration stand as lookers on,
Whilst she alone in height of all her pride
The Queene of light along her sphære doth glide.
M. Drayton.

Civil warres.

Euen like to Rheine which in his birth opprest
Strangled almost with rocks and mighty hills,
Workes out away to come to better rest,
Warres with the Mountaines, striues against their wills,
Brings forth his streames in vnitie profeast
Into the quiet bed he proudly fills,
Carrying the greatnes which he cannot keepe,
Vnto his death and buriall in the deepe:
So did the worlds proude Mistres Rome at first
Striue with an hard beginning, ward with neede,
Forcing her strong confiners to the worst,
And in her blood her greatnes first did breede:
So Spaine at home with Moores ere forth it burst,
Did practise long, and in it selue did bleed:
So did our state begin with her owne wounds
To try her strength, ere it enlargd her bounds.
Sam. Daniell.

Like as an exhalation hote and dry
Amongst the ayre-bred moistie vapours throwne
Spetteth his lightning forth couragiously,
Renting the thicke clowdes with a thunder-stone,
As though the huge all-couering heauen did grone,
Such is the garboyle of this conflict then,
Braue Englishmen encontring Englishmen.

M. Drayton.

Like as a clowde foule, darke and ugly black,
Threatning the earth with tempest euery howre,
Now broken with a fearefull thunder-crack,
Straight powreth downe his deepe earth-drenching shoure,
Thus for theyr wrongs now rise they vp in armes,
Or to reuenge, or to amend theyr harmes.

Idem.

Then downe he tumbled like an aged tree,
High growing on the top of rockie clift,
Whose hart-strings with keene steele nigh hewen be,
The mighty trunck halfe rent with ragged rift,
Doth rolle adowne the rocks, & falls with fearfull drift.

Edm. Spencer.

Or as a Castle reared high and round,
By subtile engins and malicious slight
Is vndermined from the lowest ground,
And her foundations forst and feebled quite,
At last downe falls, and with her heaped hight
Her hastie ruine doth more heauie make,
And yeelds it selfe vnto the victors might,
Such was this Giants fall.

Idem.

As when two billowes in the Irish sounds
Forcibly driuen with contrary tydes
Doe meete together, each aback rebounds
With roring rage, and dashing on all sides
That filleth all the sea with foame, deuides
The doubtfull current into diuers waues,
So fell these two in spight of both theyr prides.

Idem.

Like as through Tagus faire transparent streames
The wandring Marchant sees the sandy gold,
Or like as Cynthias halfe obscured beames
In silent night the Pilot doth behold
Through mistie clowdes, and vapours manifold,
OF OVR ENGLISH POETS.

So through a mirror of my hop’d for gaine,  
I saw the treasure which I should obtaine.  

Th. Storer.

2149 Like as the sunne at one selfe time is felt  
With heate to harden clay, and waxe doth melt,  
So Amram’s sacred sonne in these projects,  
Made one selfe cause haue two contrary effects;  
For Isaack humbly knew theyr Lord diviné.  
But Pharò more and more did still repine;  
Like to the corpslet old, the more tis bet  
Vvith hammer hard, more hardnes it doth get.  

Th. Hudson.

2150 This ill presage advisedly she marketh,  
Euen as the winde is husht before it raineth,  
Or as the Wolfe doth grin before he barketh  
Or as the berry breakes before it staineth,  
Or like the deadly bullet of a gunne,  
His meaning strooke her ere his words begun.  

W. Shakespeare.

Astonishment.

2151 Like as the tiller of the fruitfull ground  
Vvith suddaine storme and tempest is astonished,  
Vvho sees the flash, and heares the thunders sound,  
And for their maisters sake the cattell punished:  
Or when by hap a faire old Pine he found  
By force of raging wind his leaues diminished:  
So stood amazd the Pagan in that place,  
His Lady present at that wofull case.  

I. Harrington.

2152 Euen as a Wolfe by pinching famine led  
That in the field a carrion beast doth finde,  
On which before the doggs and Rauens haue fed,  
And nothing left but bones and hornes behind,  
Stands still and gazeth on the carkasse dead:  
So at this sight the Pagan Prince repind,  
And curseth oft, and calls himselfe a beast,  
For comming tardy to so rich a feast.  

Idem.

2153 Like to a man who walking in the grasse  
Vpon a Serpent suddenly doth tread,  
Plucks backe his foote, and turnes away his face,  
His colour fading pale, as he were dead:  

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Thus he the place, thus he the act doth shun,  
Lothing to see what he before had done.  

M. Drayton.

2154 Looke how the God of wisedome marbled stands  
Bestowing Laurell wreaths of dignitie  
In Delphos Ile, at whose impartiall hands  
Hang antique scrollles of gentle Herauldry,  
And at his feete ensignes and trophiies lie;  
Such was my state, whom every man did follow,  
As liuing statue of the great Apollo.  

Th. Storer.

2155 All as the hungry winter-starued earth,  
vhen she by nature labours towards her birth,  
Still as the day vpon the darke world creepes  
One blossome forth after another peepes,  
Till the small flower whose roote is now vnbound,  
Gets from the frostie prison of the ground,  
Spreading the leaues vnto the powrefull noone  
Deckt in fresh colours, smiles vpon the sunne.  
Neuer vnquiet care lodge in that brest  
Where but one thought of Rosamond did rest.  

M. Drayton.

Courage.

2156 Like as a fire the which in hollow caue  
Hath long beene vnder-kept and downe supprest,  
With murmure as disdaine doth inly raue,  
And grudge in so strait prison to be prest,  
At last breaks forth with furious vnrest,  
And striues to mount vnto his natuie seate:  
All that did erst it hinder and molest,  
It now deoures with flames and scorching heat,  
And carries into smoke, with rage and horror great,  
So mightily the Britaine Prince him rousd  
Out of his hold.  

Edm. Spencer.

2157 As he that striues to stop a sudden flood  
And in strong bands his violence inclose,  
Forceth it swell aboue his wonted moode,  
And largely ouer-flows the fruitfull plaine,  
That all the country seemes to be a maine,  
And the rich furrowes flote all quite fordone,  
The wofull husbandman doth lowd complaine
OF OVR ENGLISH POETS.

To see his whole yeeres labour lost so soone,
For which to God he made so many an idle boone,
So him he held, and did through might amate.

*Idem.*

2158 Like as a Saphire hanging downe the breast
A farre more orient glittering doth make,
Then doth a Diamond of good request
Set in a bracelet, and more glory take,
Not for the vertue but the places sake.
So did a clowdy saphire dimme my light,
Not with his worth, but with his places height.

_Th. Storer._

**Of Adam.**

2159 Thou seest no wheat *Helleborus* can bring,
Nor barly from the madding Morrell spring,
Nor bleating lambes braue lyons do not breed,
That leaprous parents raise a leaprous seed.
Euen so our grandsyre liuing innocent
Had stockt the whole world with a saint descent.
But suffering sinne in *Eden* him inuade,
His sonnes the soones of sinne and wrath he made.

_I. Syluester._

2160 As done the pots that long retaines the taste
Of licour, such as first was in them plaste:
Or like the tree that bends his elder braunch
That way where first the stroke had made his launch.
So see we wolves and beares and harts full old,
Some tamenesse from their daunted youth to hold.

_Th. Hudson._

---- Loues fiery dart
Could nere vnfreeze the frost of her chaste hart:
But as the diamond bides the hammer strong,
So she resisted all her suters long.

*Idem.*

**Drunkards.**

2162 The more he dranke, the more he did desire,
Like to the Ocean sea, though it receaues
All *Nilus* flouds, yet all fresh water craues
From East to West, yet growes he not a graine,
But still is ready for as much againe.

*Idem.*

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2163 * The staues like yce in shiuers small did flie,
The splints like byrds did mount vnto the skie.
M. Drayton.

Ill Compaine.

2164 Like as the perfect Pylot feares to runne
Upon the rocks, with singling sheet doth shunne
Cydnaes straits or Syrtes sinking sands,
Or cruell Capharois with stormy strands.
So wisely she dishaunted the resort
Of such as were suspect of light report.
Well knowing that the quaintance with the ill
Corrupts the good, and though they euer still
Th. Hudson. Fol. 452.

2165 * Looke how the peacocke ruffes his flanting taile,
And strutts vnder his mooned canapie:
And how he quiuers with his mooned saile,
Yet when his lead pale legs he haps to see,
With shame abates his painted iollitie.
The King as proud as peacocke in his loue,
Yet droupes again when words nor tears will moue.
M. Drayton.

Night.

2166 Looke how a bright starre shooteth from the skie,
So glides he in the night from Venus eye;
Which after him she darts as on a shore,
Gazing vpon a late embarqued frend,
Till the wild waues will haue them see no more,
Whose ridges with the meeting cloudes contend:
So did the mercilesse and pitchy night
Fold in the obiect that did feed her sight.
W. Sha.

King.

2167 When as the Sun forsakes his christall sphære,
How darke and vgly is the gloomy skie?
And in his place ther's nothing well appeare,
But cloudes that in his glorious circuit flie.
So when a King forsakes his royall place,
There still succeed oblique and darke disgrace.
Ch. Middleton
Looke how the day hater Minervaes bird,
Whilst priuiledged with darknes and the night:
Doth liue secure himselfe of others feard,
But if by chaunce discovered in the light,
O how each little foule with enuy stird,
Calls him to iustice, vrges him with spight,
Summons the feathered flocks of all the wood,
To come to scorne the tyrants of their blood,
So fares the King laid open to disgrace.

S. Daniell.

And forth hee's brought vnto the accomplishment, Deckt with the crowne and princely robes that day:
Like as the dead in other lands are sent
Vnto their graues in all their best aray.
And euen like good did him this ornament.
For what he brought he must not beare away,
But buries there his glory and his name,
Intomb'd for euermore in others blame.

Idem.

Remaine vpright, yet some will quarrell pike,
And common brute will deeme them all alike.
For looke how your companions you elect
For good or ill, so shall you be suspect.

Th. Hudson.

Like as whilome that strong Tyranthian swaine
Brought forth with him the dreadfull dog of hell:
Against his will fast bound in yron chaine,
And roring horribly did him compell
To see the hatefull sun, that he might tell
To grisly Pluto what on earth was donne,
And to the other damned ghoasts which dwell
For aye in darknesse, which day-light doth shunne,
So led he forth this captiue, and like conquest woone.

Ed. Spencer.

Like as in sommers day when raging heate
Doth burne the earth and boyled riuers drie:
That all brute beasts forste to refraine from meate
Do hunt for shade where shrowded they may lie.
THE CHOYSEST FLOWERS

And missing it, faine from themselves to fly
All travaillers tormented are with paine:
A mightie cloud doth ouercast the skie,
And powreth forth a suddaine showre of raine,
That all the wretched world recomforteth againe.
So did the warlike Britomart restore
The prize of knights of mayden-head that day.

Idem.

2173 As when a troupe of harvest thrifty swaines
With cutting sythes earth ripened riches mowes,
Whole sheaues of corne lye strowen vpon the plaines.
So fall the Scots before the conquering foes.

D. Lodge.

Death.

2174 On Appenine like as a sturdy tree
Against the windes that makes resistance stout:
If with a storne it ouerturned bee,
Falles downe and breaks the trees and plants about:
So Latine fell, and with him felled hee,
And slew the nearest of the Pagan rout.

Ed. Fairfax.

2175 Like as the sacred oxe that carelesse stands
With gilden hornes and flowry girlonds crownd:
Proud of his dying honour and deare bands,
Whilst Theaters fume with frankensence around,
All suddenly with mortall stroke astoind,
Doth grouelling fall, and with his steaming gore
Distaines the pillers and the holy ground.
And the faire flowers that decked him afore,
So fell proud Marinell vpon the precious shore.

Ed. Spencer.

2176 Like as a shippe whom cruell tempest driues
Vpon a rocke with horrible dismay,
Her shattered ribbes in thousand pieces riuces,
And spoyling all her geares and goodly ray,
Does make her selfe misfortunes piteous pray.
So downe the cliffe the wretched giant tumbled.

Idem.

2177 Like an autumall starre which ruddy doth foreshewe
Some death, some pestilence, some bloody ouerthrowe
He buskles with his foe, the assailant he assaults,
And resolute he markes his arrowes weake defaults.

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OF OVR ENGLISH POETS.

Then entering in betwene his brest plate and his bases, He seeks his sinful soule, there finds, & thence it chases.  
I. Syl.

Fight.

2178 Like as two mastiffe dogs with hungry iawes, 
Mou'd first to hate, from hate to raging ire: 
Approach with grinning teeth and grisly iawes, 
With staring eyes as red as flaming fire. 
At last they bite and scratch with teeth and clawes, 
Tearing themselves, and trembling in the mire. 
So after biting and reproachfull words, 
Sarcapant and Rinaldo drew their swords. 

Ed. Spencer.

2179 Like as an exhalation hot and drie, 
Amongst the aire bred moisty vapours throwne 
Spilleth his lightening forth courageously, 
Renting the thick clouds with a thunder-stone, 
As though the huge all couering heauen did grone. 
Such is the garboyle of this conflict then, 
Braue English men encountering English men. 

M. Drayton.

2180 Like as ye see the wallowing sea to striue 
Flood after flood, and waue with waue to drive: 
The waues with waues, the floods with floods to chace, 
And eft returnes vnto their former place. 
Or like the crops of corne in midst of May, 
(Blowne vp with westerne wind) aside do sway, 
Both too and fro as force doth them constraine, 
And yet their tops redresseth vp againe. 
So whiles the Sirians are by Medes displaced, 
And whiles the Medes by Syrians are rechaced. 

Th. Hudson.

2181 Like as a puttock hauing spied in sight 
A gentle faulchon sitting on a hill, 
Whose other wing now made vnmeet for flight, 
Was lately broken by some fortune ill. 
The foolish kite led with licentious will, 
Doth beat vpwn the gentle byrd in vaine, 
With many idle stoopes her troubling still, 
Euen so did Radagond with bootlesse paine, 
Annoy this noble knight, and sorely him constraine. 

Ed. Spencer.
Euen as an Eagle that espies from hie,
Among the hearbes a partie coloured snake:
Or on a banke sunning her selfe to lie,
Casting the elder skin, anew to make
Lies houering warily till she may spie
Advantage sure the venomd worme to take:
Then takes him by the backe and beats her wings,
Maugre the poysen of his forked stings,
So doth Rogero both with sword and speare,
The cruell monster warily assaile.

S. I. Harr.

Like as a mountaine or a cape of land,
Assaild with stormes, and sailes on euery side
Doth vnremoued stedfast still withstand,
Storme, thunder, lightning; tempest, wind and tide.
The Souldan so withstood Latinus band.

Ed. Fairfax.

So thicke flew flouds and darts that no man sees
The azurde heauens, the sunne his brightnes lost:
The cloudes of weapons like to swarmes of bees
Met in the aire, and there each other crost.
And looke how falling leaues drop downe from trees
When the moyst sappe is mixt with liuely frost,
Or apples in strong windes from braunches fall,
The Sarazens so tumbled from the wall.

Idem.

As when a windy tempest bloweth hie,
That nothing may withstand his stormy stowre,
The cloudes as things afraid before him flie,
But all so soone as his outrageous power
Is laid, they fairly then begin to showre,
And as in storme of his spent stormy spight,
Now all at once their malice forth do powre.
So did Sir Guion beare himselfe in fight,
And suffered rash Pirrocles want his idle might.

Ed. Spencer.

As Eagle fresh out of the Ocean waue,
Where he hath left his plumes all hoary gray,
And deckt himselfe with feathers youthly gay,
Like Eyas hauke vpmounting to the skies,
His newly budded pinions to assay,
And maruells at himselfe still as he flies,
So new, this newborne knight to battle did arise.

Idem.
2187 As gentle shepheard in sweete euen-tide,
    When ruddy Phæbus gins to walke in west,
    He on an hill his flocke to viewen wide,
    Markes which do bite his heartie supper best.
    A cloud of combrous gnats do him molest,
    All striuing to infixe their feeble stings,
    That from their noyance, he no where can rest,
    But with his clownish hands their tender wings
    He brusheth off, and oft doth marre their murmuring.

    Ed. Sp.

2188 - - - They him espying, both with greedie force
    At once vpon him ranne, and him beset
    With stroakes of mortall steele, without remorse,
    And on his shield like Iron sledges bet,
    As when a Beare and Tigre being met,
    In cruell fight on Libicke Ocean wide,
    Espide a traueller with feet surbet,
    Whom they in equall pray hope to deuide,
    They stint their strife, and him assaile on euery side.

    Ed. Spencer.

Of noise. Clamour.

2189 As great a noise as when in Cymbrian plaine,
    An heard of bulls, whom kindly rage doth sting,
    Do for the milky mothers want complaine,
    And fill the fields with troublous bellowing,
    The neighbor woods around with hollow murmuring.

    Ed. Sp.

2190 As when the shapelesse huge Leviathan
    Hath thrust himselfe vpon the sandie shore,
    Where (monsterlike) affrighting euery man,
    He belloweth out a fearefull deadly rore.
    Euen such a Clamour through the aire doth thunder
    The dolefull presage of some fearefull wonder.

    M. Drayton.

Joy.

2191 Much like as when the beaten marriner
    That long hath wandred in the Ocean wide,
    Oft sow’st in swelling Tethis saltish teare,
    And Long time hauing tamde his tawnie hide,
    With blustering breath of heauen that none can bide,
And scorching flames of fierce Orions hound,
Soone as the port from far he hath espide,
His chearefull whistle merily doth sound,
(around,
And Nereus crownes with cups, his mates him pledge
Such Ioy made Vna when her knight she found.

Ed. Spencer.

2192 Looke how a troupe of winter prisoned dames,
Pent in the inclosure of the walled townes,
Welcomes the spring vsheer to sommers flames,
Making their pastimes on the flowry downes,
Whose beautious Arras wrought in natures frames,
Through eies admire, the heart with wonder crownes.
So these wood-walled citizens at sea,
Welcome be both spring and sommer in a day.
I. Markham.

2193 Like as a ship with dreadfull storme long tost,
Hauing spent all her masts and her ground hold,
Now farre from harbour, like to be lost,
At last some fisher barke doth neare betold,
That giueth comfort to her courage cold:
Such was the state of this most knight.
Ed. Spencer.

Pollicie.

2194 As when to purge excessiue moist descending,
From Saturns spheare, or else superfluous heate,
Louve stird vp by Mars (common good entending)
Sends lightning flash to lay their angry threate.
So wiser heads that knew the scourge of warre,
Sought sooth-fast meanes to mitigate the iarre.
D. Lodge.

2195 As when a skilfull marriner doth read
A storme approaching that doth perill threate,
He will not bide the danger of such dread,
But strikes his sailes and vereth his manisheat,
And lends vt to it leaue the emptie aire to beatc:
So did the faery knight himselfe abeare.
Ed. Spencer.

2196 As Pilot well expert in perillous waue,
That to a steadfast starre his course hath bent,
When foggy mists or cloudie tempests haue,
The faithfull light of that faire lamp yblent,
And couered heauen with hidious dcriment,
OF OVR ENGLISH POETS.

Vpon his card and compasse formes his cie,
The maisters of his long experiment.
And to them does the steddie helme applie,
Bidding his winged vessell fairely forward flie,
So Guion.

Ed. Spencer.

Labour.

2197 Like as ye see sometimes the honey bees,
Exercize themselues on buds of sweetest tree,
Where they sometime assault the buzzing waspe,
That come too neare, their flames away to claspe.
Or when they honey draw from smelling time,
Or from the palme or roses of the prime,
And how they draw their waxe with wondrous art,
Obseruing ioynture iust in euery part:
Both vp and downe, they build ten thousand shops,
With equall space fulfild vp to the tops.
Or where the maister Bee of thousand bands,
Conducts the rest in legions through the lands,
Who daily keepes within their Citie wall,
Their house, their worke, their lawes, and maners all.
So thus the sonnes of Iacob plide their paine,
With whole desire their quarrell to sustaine.

Th. Hudson.

2198 As do those Emmets that in sommer tide
Come out in swarmes their houses to prouide,
In haruest time (their toile may best be seen)
In pathes where they their carriage bring betweene,
The sicke and old at home do keepe the score,
And ouer grainell great they take the charge,
(When it is dight) least it do sprout or seed
Or come againe, or weeulls in it breed.

2199 While the Armorers with armour hard and great,
On studies strong the sturdie steele do beate,
And makes thereof, a corpslet or a Jacke,
Sometime a helme, sometime a mace doth make,
While shepheards they enarme vnvsde to danger,
While shepheard, & whiles the wandring stranger
The tilling culter then a speare was made,
The crooked Sithe became an euened blade:
The people foode forgets, no ease they take,
THE CHOYSEST FLOWERS

Some on an horse, some on his proper backe,
Some on a cart, some on a camell beares
Corne, wine, and flesh, to serve for many yeares.
Th. Hudson.

VWarre.

Like to a riuver that is stopt his course,
Doth violate his bankes, breakes his owne head.
Destroyes his bounds, and overrun by force
The neighbour fieldes, irregularly spread.
Euenso this sudden stop of Warre doth nurse
Home toiles within it selfe from others lead,
So daengerous the chaunge thereof is tried,
Ere mindes come soft, or otherwise imploide.
S. Daniell.

Astonishment.

As when the mast of some well timbred hulke,
Is with the blast of some outrageous storme
Blowne downe, it shakes the bottome of the bulke,
And makes her ribs to cracke as they were torne,
Whil'st still she stands astonisht and forlorne:
So was he stound with stroake of her huge taile.
Ed. Spencer.

Lying still a while both did forget,
The perillous present stownd wherein their liues were set,
As when two warlike brigandines at sea,
With murdrous weapons armd in cruell fight,
Do meete together on the watrie Lea.
They stem each other with so fell despight,
That with the shocke of their owne heedlesse might,
Their woorden ribs are shaken right asunder.
They which from shore behold the dreadfull sight
Of flashing fier, and here the Ordinance thunder,
So greatly stand amaz'd of such vnwonted wonder.
Ed. Spencer.

Care of children.

All as the painefull ploughman plies his toile,
With share and culter shearing through the soile
That costs him deare, and ditches it about,
Or crops his hedge to make it vndersprout,
And neuer staies to ward it from the weede,
But most respects to sowe therein good seede:
To th'end when sommer decks the medowes plaine,
He may haue recompence of costs and paine.
Or like the maide, who carefull is to keepe
The budding flowre, that first begins to peepe
Out of the knop, and waters it full oft,
To make it seemely shew the head aloft,
That it may (when she drawes it from the stocks)
Adorne her gorget white, and golden locks.
So wise Merari all his studie stild,
To fashion well the maners of his child.

Th. Hudson.

Libertie.

2204 Like to a Lion that escapes his bownds,
Hauing bene long restraind his vse to stray,
Raunges the restlesse woods, staies on no ground,
Riots with bloudshed, wantons with his pray,
Seekes not for need, but in his pride to wound,
Glorying to see his strength, and what he may.
So this vnbridled King, freed of his feares,
In libertie himselfe vnwildly beares.

S. Daniell.

2205 * Like as the hauke which soareth in the skie,
And climes aloft for solace of her wing,
The greater gate she getteth vp on hie,
The truer stoope she makes to any thing:
So shall you see my muse by wandring,
Find out at last the right and ready way,
And keepe it sure, though erst it went astray.

G. Gascoigne.

2206 * Like as the ship that through the Ocean wide
Directs her course, vnto one certaine coast,
Is met with many a counterwind and tide,
With which her winged speed is let and crost,
And she her sejfe in stormie surges lost.
Yet making many a boord and many a bay,
Still winneth way, and hath her compast lost.
Right so it fares with me in this long way,
Whose course is often staid, yet neuer is astray.

Ed. Spencer.
As she was looking in a glasse,
She sawe therein a mans face looking on her:
Whereat she started from the frighted glasse,
As if some monstrous serpent had bene shewen her:
Rising as when the sunne in Leo signe,
Auriga with the heauenly goale vpon her,
Shewes her hornd head, with her kids diuine.
Whose rise kils vines, heauens face with stormes disguis-
No man is safe at sea, the Haedy rising.
So straight wrapt she her body in a cloude,
And threatened tempest for her high disgrace,
Shame from a bowre of Roses did vnshrowde,
And spread her crimson wings vpon her face.

G. Chapman.

Multitude.

Like when some mastiff e whelpe disposd to play,
A whole confused heard of beests doth chase,
Which with one vile consent runne all away,
If any hardier then the rest in place.
But turne the head that idle feare to stay,
Backe strait the daunted chacer turns his face:
And all the rest with bold example led,
As fast runne on him as before they fled.
So with this bold opposer rushes on
This many headed monster multitude.

S. Daniell.

As when the daughter of Thaumantes faire
Hath in a watry cloud displayed wide
Her goodly bowe which paints the liquid aire,
That all men wonder at her colours pride:
All suddenly ere one can looke aside,
The glorious picture vanisheth away,
Ne any token doth thereof abide.
So did this Ladies goodly forme decay,
And into nothing goe, ere one could it bewray.

Ed. Spencer.

Beautie.

Like as a tender Rose in open plaine,
That with vntimely drought nigh withered was
And hung the head; soone as fewe drops of raine
OF OVR ENGLISH POETS.

Thereon distill and deaw her daintie face,
Gins to looke vp, and with fresh counted grace
Dispreds the glory of her leaues gaye,
Such was Iranas countenance, such her grace.

Idem.

2211 Like as the wind and tide when they do meet,
With envious oppositions do affright
The lesser streames running for to regret
The Ocean Empire, so do these two fight,
One labours to bring all things to his will,
The other cares for to preuent that ill.

Ch. Middleton.

Descriptions of Pallaces, Castles, &c.

2212 A stately Pallace built of squared bricke,
Which cunningly was without morter laid,
Whose walles were high, but nothing strong nor thick,
And golden foyle all ouer them displeid.
That purest skie with brightnesse they dismaid,
High lifted vp were many lofty towres,
And goodly galleries farre ouerlaid:
Full of fayre windowes and delightfull bowres,
And on the top a dyall told the timely howres.

Ed. Sp.

2213 The soueraigne Castels of the rocky yle,
Wherein Penelope the Princes lay:
Shone with a thousand lampes, which did exile
The dimme darke shades, and turnd the night to day.
Not Ioues blew tent what time the sunny ray
Behind the bulwarke of the earth retires,
Is scene to sparkle with more sprinkling fires.

I. Davies.

Logistillaes Castle.

2214 - - - Such a Castle that in stately showe
And costly substance others all surmounted:
The valew of the walles cannot man knowe,
Except he first vpon the same had mounted.
Men haue not Iewels of such price belowe,
Diamonds are to these but drosse accounted.
Pearles are but pelfe, and Rubies all are rotten
Where stones of such rare vertue can be gotten.
These walles are built of stones of so great price,
All other vnto these come far behinde,
In these men see the vertue and the vice
That cleaueth to the inward soule and minde,
As neither flattering praises shall him blinde
With tickling words nor vndeserued blame,
With forged faults shal worke him any shame:
From hence doth come the euerlasting light,
That may with Phæbus beames so cleare compare,
That when the Sunne is downe there is no night
With those that with those Jewels stored are.
These gems do teach vs to discerne aright.
These gems are wrought with workemanship so rare,
That hard it were to make true estimation
Which is more hard the substance or the fashion.
On arches raisd of Porphorie passing hie,
Were gardens faire, and pleasant to the eie.
So hie, that to ascend them seemd a paine,
Fewe found so rare below vpon a plaine.
Sweet smelling trees in order standing bee,
With Fountaines watering them in stead of raine,
Which doth the same so naturally nourish,
As all the yeare both flowers and fruites do flourish.
No weeds or fruitlesse trees are in this place,
But hearbes whose vertues are of chiefest price,
As soueraigne sage, and thrift, and hearbes of grace,
And Tyme, which well bestowed maketh wise:
And lowly patience proud thoughts to abase,
And harts ease that can neuer grow with vice.
These are the hearbes that in this garden grew,
Whose vertues to their beauties still renew.

S. I. H.

She then led vp to the castle wall
That was so hie as foe might not it clime:
And all so faire and sensible withall,
Not built of bricke, ne yet of stone and lime,
But of thing like to that Egyptian slime.
Whereof King Nine whilom built Babell towne,
The frame thereof seemd party circuler,
And part tryangulare, ò worke diuine,
Those two the first and last proportions are,
The one imperfect mortall feminine,
The other immortall, perfect masculine.
And twixt them both, a quadrate was the base,
Proportioned equally by seven and nine:
Nine was the circle set in heavens place,
All which compacted, made a goodly Diapaze.

Ed. Spencer.

Vp to a stately Turret she them led,
Ascending by ten steps of Alabaster wrought.
That Turrets frame most admirable was,
Like highest heauen compassed around:
And lifted hie aboue this earthly masse,
Which it suruewed as hills do lower ground,
But on ground, mote not like to this be found.
Not that which Antique Camus whilom built
In Thebes, which Alexander did confound.
Nor that proud town of Troy though richly guilt.

From which young Herods blood by cruel Greeks was spilt,
The rooфе thereof was arched ouer head:
And deckt with flowrēs and arbors daintily,
Two goodly beacons, set in watches stead,
Therein gaue light and flam’d continually:
For they of liuing fier most subtilly
Were made and set in siluer socketts bright:
Covered with lids deuizde of substance,
That readily they shut and open might,
O who can tell the praises of this makers might?

Idem.

Faire roome the presence of sweet Beauties pride,
The place the sunne vpon the earth did hold:
When Phaethon his chariot did misguide,
The towne where Ioue rainde downe himselfe in gold,
O if Elizium be aboue the ground,
Then here it is where nought but ioy is found.

Th. Nashe.

Loc Colin here the place whose pleasant sight
From other shades hath weand my wandring minde:
Tell me what wanteth here to worke delight?
The simple aire, the gentle warbling winde,
So calme, so coole, as no where els I finde:
The grassie ground with daintie daizies dight,
The bramble bush where byrds of euery kinde,
To the waters fall, their tunes attemper right.

Ed. Spencer.

In little time these Ladies found
A groue with euery pleasure crownd:
At whose sweet entry did resound
THE CHOYSEST FLOWERS

A ford, that flowred that holy ground,
From thence the sweet breath'd windes conuay
Odours from euery mirtle spray,
And other flowers: to whose aray
A hundred Harpes and Timbrels play
All pleasures study can inuent,
The Dames eares instantly present:
Voyces in all sorts different,
The foure parts and the Diapent.

G. Chapman.

On the other side a pleasant groue
Was shot vp hie, full of the stately tree,
That dedicated is to Olympicke Ioue:
And to his sonne Alcides, when as he
Gained in Nemea goodly victorie:
Therein the merry byrds of euery sort
Chaunted aloud their chearfull harmonie.
And made amongst themselves a sweet consent,
That quickened the dull sprites with musicall consent.

Ed. Spencer.

Vpon this mount there stood a stately groue,
Whose reaching armes to clip the welkin stroue,
Of tufted Cedars and the braunching Pine,
Whose bushy tops themselves do so intwine,
As seemd when nature first this worke begunne,
She then conspirde against the piercing Sunne.
Vnder whose couert (thus diuinely made)
Phesus greene layrell flourisht in the shade.
Faire Venus mirtle, Mars his warlike firrhe,
Mineruaes Oliue, and the weeping mirrhe.
The patient Palme which striues in spight of hate,
The Poplar to Alcides consecrate.
Which nature in such order had disposed,
And therewithall their goodly workes enclosed:
As seru'd for hangings and rich tapestry,
To bewtifie this stately gallery.

M. Drayton.

So faire a church as this had Venus none,
The walles were of discoulered Jasper stone:
Wherein was Proteus caru'd, and ouer hed
A lively vine of green-sea-aggart spred:
Where by one hand light-headed Bacchus hung,
And with the other wine from grapes out-wrung
Of christal shining faire the pauement was,
The Towne of Sestos call'd it Venus glasse.
There might you see the Gods in sundry shapes,
Committing heddy ryots, incests, rapes.  
For vnderneath this radiant flower
Was Danaes statue in a brazen Tower.
Love silyly stealing from his sisters bed,
To dally with Idalian Ganymede.  
And for his love Europa bellowing loud,
And tumbling with the Rain-bow in a cloud.
Blood-quaffing Mars hauing the yron net,
With limping Vulcan and his Cyclops set.
Love kindling fier to burne such fiers as Troy,
Sylvanus weeping for the louely boy,
That now is turned into a Cypresse tree,
Vnder whose shade the wood-gods love to bee.

Ch. Marlowe.

Not that Colossus reared vp in Rhodes,
Nor hanging gardens houering in the skie:
Nor all the wonderous mansions and abodes
In Egypt, Lemnos, or in Italy.
Either for riches, cunning, or expence,
Might match this Labyrinth for excellency.

D. Lodge.

Art striuing to compare
With nature, did an arbor greene dispred:
Framed of wanton yuie, flowring faire,
Through which the fragrant Eglantine did spred
His pricking armes entraild with Roses red,
Which daintie odours round about them threw,
And all within with flowers was garnished:
That when mild Zephirus amongst them blew,
Did breath out bountious smelles and painted colour shew.

Ed. Sp.

The Tower of Beautie whence alone did flowe
More heauenly streames then former age had scene.
Taking their current from that learned hill,
Where lodge the brothers of admire and skil.
Amongst the sommer blossomes of their bowes,
A thousand seuerall coloured byrds was set:
Who mou'd (as seem'd) by charitable vowes
Of excellent compassion, euer wet
With honourable teares (for Fates allowes
That sensible from sencelesse still shall set
THE CHOYSEST FLOWERS

Modells of pitie) learne there with melodie
To cheare mens minde foredone with miserie.

I. Markham.

2226 He leads him to the highest mount,
That blood-red billowes like a walled front
On either side disparted with his rod,
Till that his army dry foot through them yode
Dwelt fortie dayes vpon ; where writ in stone
With bloudy letters by the hand of God,
The bitter doome of death and balefull mone
He did receive whiles flashing fire about him shonne.
Or like that sacred hill whose head full hie
Adornd with fruitfull Oliues all around,
Is, as it were for endlesse memorie
Of that deare Lord, who oft thereon was found,
For euer with a flowering garlond crownd.
Or like that pleasant mount that is for aye,
Through famous Poets verse each where renownd :
On which the thrice three learned Ladies play,
Their heauenly notes, and make full many a louely lay.

Ed. Spencer.

2227 Right in the middest of the paradize
There stood a stately mount, on whose round top
A gloomy groue of mirtle trees did rise :
Whose shady bowes sharpe steele did neuer lop,
Nor wicked beasts their tender buds did crop.
But like a girlord compassed the height,
And from their fruitfull sides sweet gumme did drop :
That all the ground with pretious deaw bedight,
Threw forth most dainty Odors & most sweet delight.
And in the thickest couert of that shade,
There was a pleasant arbor, not by art,
But of the trees owne inclination made.
Which knitting their ranke braunches part to part :
With wand in yuie twine intraild a thwart,
And Eglantine and Caprisoile among :
Fashion'd aboue within their inmost part,
That neither Phæbus beams could through them thrōg,
Nor Aeolus sharp blast could worke them any wrong.

Idem.

2228 It was an hill plac't in an open plaine,
That round about was bordered with a wood
Of matchlesse height, that seemd th'earth disdaine :
In which all trees of honour stately stood,
OF OVR ENGLISH POETS.

And did all winter, as in sommer bud,
Spreading pavilions for the birds to bowre,
Within their lower braunches sung aloud,
And in the tops, the soaring haukes did towre,
Sitting like King of fowles in maiestie and power,
And at the foote thereof, a gentle floud
His siluer waues did softly tumble downe,
Vnumard with ragged mosse of filthy mud.
Ne mote wild beasts, ne mote the ruder clowne
Thereto approach, ne filth mote therein drowne,
But Nymphes and Fairies by the bankes did sit
In the woods shade, which did the waters crowne,
Keeping all noisome things away from it,
And to the waters fall tuning their accents fit.
And on the toppe thereof a spacious plaine,
Did spread it selfe to serue to all delight,
Either to daunce when they to daunce would faine,
Or else to course about their bases light.
Ne ought there wanted which for pleasure might
Desired be, or thence to banish bale,
So pleasantly the hill with equall height,
Did seeme to overlooke the lowly vale.
Therefore it rightly cleped was, Mount Acidale.
They say that Venus when she did dispose
Her selfe to pleasance, vsed to resort
Vnto this place, and therein to repose
And rest her selfe as in a gladsome port,
Or with the graces there to play and sport.

Ed. Spencer.

It was a chosen plot of fertile land
Amongst the wild waues set like a litle nest,
As if it had by natures cunning hand
Bene choicely picked out from all the rest,
And laid forth for ensample of the best.
No daintie flower nor hearbe that growes on ground,
No arboret with painted blossomes drest,
And smelling sweete, but there it might be found
To bud out faire, & her sweet smels throw all around.
No tree whose braunches did not brauely spring,
No braunch wherein a fine bird did not sit,
No bird but did her shrill notes euer sing,
No song but did containe a louely dit.
Trees, braunches, birds, and songs were framed fit,
For to allure fraile minds to carelesse ease.

Idem.
THE CHOYSEST FLOWERS

Groae.

2230 A sandy Groaue not farre away they spide,
That promisd aid the tempest to withstand,
Whose loftie trees yclad with sommers pride,
Did spread so broade, that heauens light did hide.
Not pierceable with power of any starre,
And all within were pathes and allies wide,
With footing wore, and leading inward farre.

Ed. Spencer.

2231 The porch was all of Porphyrie and Tutch,
In which the sumptuous building raised was:
With Images that seem’d to moue, see, touch.
Some hewd in stone, some caru’d in round cut brasse.
Also within the beauty was as much,
Vnder a stately arch they strait did passe
Vnto a court that good proportion bare,
And was each way one hundred cubits square.
Each of these sides a porch had passing faire,
That with an arch is into colours placed:
Of equall sise they seemed every paire,
Yet sundry workes with them they better graced.
At each of these a wide large easie staire,
Without the which all buildings are defaced.
And those same staires so lately mounting, led
Each to a chamber richly furnished.
The colours hie, the chaplets gilt with gold,
The cornishes inricht with things of cost:
The marbles fet from farre, and dearly sold,
By cunning workemen carued and embost
With Images and Antiques new and old.
Though now the night thereof concealed most,
Shew that that worke so rich beyond all measure,
Could scant be builded with a Princes treasure.
But nothing did so much the sight inrich,
As did the plenteous fountaine that did stand
Just placed in the middle, vnder which
The Pages spred a Table out of hand,
And brought forth napery rich, and plate more rich:
And meats the choyset of the sea or land.
For though the house had stately roomes full many,
Yet in the sommer this was best of any,
This fountaine was by curious workemen brought
To answere to the rest with double square,
Eight female statues of white marble wrought,
With their left hands an azure skie vpbare,
With raining still expelled heate and drought
From all that vnder it or neare it are.
In these right hands was Amaltheas horne,
By every one of those eight statures borne.
Each of those statures rested both their feete,
Vpon two Images of men belowe,
That seemd delighted with the noise so sweete,
That from the water came that there did flowe,
Also they seemd the Ladies lowly greete,
As though they did their names and vertues knowe.
In all their hands they held long scrowles of writings,
Of their owne pennings, and their owne endightings:
And in faire golden letters were their names,
Both of the women wrought and of the men.
The women were eight chaste and sober dames
That now do liue, but were vnborne as then,
The men were Poets, that their worthy fames
In time to come, should praise with learned pen.
These Images bare vp a brazen tressell,
On which there stood a large white marble vessell:
This tooke the water from that Azure skie,
From whence with turning of some cocke or vice,
Great store of water would mount vp on hie,
And wet all that same court eu'en in a trice.

S. I. Harrington.

Had brought vs to the top of yonder mount,
Milde Zephirus embrac'd vs in his armes,
And in a cloude of sweete and rich perfumes,
Cast vs into the lap of that greene meade,
Whose bosome stucci with purple Violets,
Halfe budded Lillies, and yoong Musk-rose trees,
About whose waste the amorous woodbine twines,
Whilst they seeme maidens in a louers armes,
There on the curled forehead of a banke,
That sweld with camomill, ouer whose bewtie
A wanton Hyacinth held downe his head,
And by the winds helpe oft stole man a kisse.
He safe vs downe, and thus we did ariue.

Th. Dekkar.
Description of Seas, Waters, Rivers, &c.

2233 The fertile Nile which creatures new doth foame,
Long Rhodanus whose source springs from the skie,
Faire Ister flowing from the mountaines hie,
Diuine Scamander purpled yet with blood
Of Greekes and Troians which therein did lie:
Pactolus glistering with his golden flood,
And Tigris fierce, whose streames of none may be withstood.

Ed. Spencer.

2234 Great Ganges and immortall Euphrates,
Deepe Indus, and Meander intricate,
Slowe Peneus and tempestuous Phasides,
Swift Rhene, and Alpheus still immaculate,
Oraxes feared for great Cyrus fate,
Tibris renowned for the Romains name. Idom.

2235 The Cydnus streame (who for his siluer flood,
Esteemd a King) ran now with humane blood.

Th. Hudson.

2236 - - - Beside their trickled softly downe
A gentle streame, whose murmuring waue did play
Amongst the pumy stones and made a sound
To lull himselfe a sleepe that by it lay.
The weary traueller wandring that way,
Therein did often quench his thirstie heate,
And then by it his weary limmes display,
Whiles creeping slumber made him to forget
His former paine, and wipe away his toylsome sweate.

Ed. Spencer.

2237 Faire Danubie is praisd for being wide,
Nylus commended for his seuenfold head,
Euphrates for the swiftnesse of the tide,
And for the garden whence his course is lead,
The bankes of Rhene with wines are overspread.
Take Loyre and Po, yet all may not compare
With English Thamesis for building rare.

Th. Storer.

2238 Great Nylus land where raine doth never fall,

Th. Hudson.

2239 Anon he stalketh with an easie stride,
By some cleare Riuers lillie paued side,
Whose sands pure gold, whose pibbles precious gems,
And liquid siluer all the curling streams:
Whose chiding murmure mazing in and out,
OF OVR ENGLISH POETS

With Christall cesterns, moates a meade about.
And th’artlesse bridges ouerthwart this torrent,
Are Rocks selfe-arched by the eating current.
Or louing palmes, whose lustie females willing,
Their marrow-boiling loues to be fulfilling,
And reach their husband trees on th’other bankes,
Bow their stiffe necks, and serue for passing planke.

I. Sylvestre.

Description of Seas, waters, 
Riuers, &c.

240 I walkt along a streame for purenesse rare,
Brighter then sun-shine, for it did acquaint
The dullest sight with all the glorious pray,
That in the pibble paued chanell lay.
No molten Christall, but a Richer mine,
Euen natures rarest alchumie ran there,
Diamonds resolud, and substance more diuine,
Through whose bright gliding current might appeare
A thousand naked Nymphes, whose yuorie shine,
Enameling the bankes, made them more deare
Then euer was that glorious Pallas gate,
Where the day-shining sunne in triumph sate.
Vpon this brim the Eglantine and Rose,
The Tamoriske, Oliue, and the Almond tree,
As kind companions in one vnion growes,
Folding their twindring armes as oft we see,
Turtle-taught louers either other close,
Lending to dulnesse, feeling Sympathie.
And as a costly vallance ore a bed,
So did their garland tops the brooke orespred :
Their leaes that differed both in shape and showe,
(Though all were greene) yet difference such in greene
Like to the checkered bent of Iris bowe,
Prided the running maine as it had beene.

Ch. Marlowe.

241 - - - In that meade proud making grasse,
A Riuer like to liquid glasse,
Did with such soundfull murmure passe,
That with the same it wanton was.
Hard by this brooke a Pine had seat,
With goodly furniture compleat :
To make the place in state more great,
And lesning the the inflaming heat,
Which was with leaues so bewtified,  
And spred his brest so thicke and wide,  
That all the Sunnes estraunged pride,  
Sustaintd repulse on euery side.  

G. Chapman.

2242 The well of life, to life can dead restore,  
And gilt of sinfull crimes cleane wash away:  
Those that with sicknes were infected sore,  
It could recure, and ages long decay  
Renew, as it were borne that very day.  
Both Silo this and Iordan did excell,  
And the English Bath, and eke the Germaine Spanie,  
Ne can Cephise nor Hebrus match this well.  

Ed. Spencer.

2243 Rich Oranochie though but knowne of late;  
And that huge Riuier which doth beare his name  
Of warlike Amazons, which do possesse the same.  

Idem.

2244 - - - With the murmuring cadence of the waue,  
Which made a prettie wrangling as it went:  
Chiding the bankes which no more limit gaue,  
There ioynd their wel-tund throats with such consent,  
That euen mad griefe at sight thereof grew graue,  
And as incantated, staid from languishment.  
Prouing, then their delight was neuer greater,  
And griefe how much the more, so much the better.  

I. Markham.

2245 - - - Laid at ease a cubit from the ground,  
Vpon a Iasper fringd with Iuie round.  
Purfled with waues, thick thrumbd with mossie rushes,  
He falls a sleep fast by a silent riuer,  
Whose captiue streames through crooked pipes still rushing,  
Make sweeter musicke with their gentle gushing.  
Then now at Tiuoli, th' Hydrantike brawle,  
Of rich Ferraras stately Cardinall,  
Or Ctesibes rare engines, framed there  
Whereas they made of Ibis, Iupiter.  

I. Syluester.

Proper Epithites and Adiuncts to divers things.  
Of Trees, and Hearbes.

2246 The sayling Pine, the Cedar proud and tall,  
The Vine-prop Elme, the Poplar neuer drie,
The builder Oake, sole king of Forrests all,
The Aspine good for staues, the Cypresse funerall.
The Lawrell meed of mighty conquerours,
And Poets sage, the Firrhe that weepeth stil,
The Willow worn of forlorne paramours.
The Eughe obedient to the benders wil,
The Birch for shafts, the Sallow for the mil.
The Mirrhe sweet bleeding in the bitter wound,
The warlike Beech, the Ash for nothing il.
The fruitfull Oliue, and the Platane round,
The carued Holme, the Maple seldom inward sound.

Ed. *Spencer.*

Downe came the sacred Palmes, the Ashes wilde,
The funerall Cypresse, Holly euer greene:
The weeping Firre, thick Beech, and sayling Pine,
The married Elme fell with his fruitful Vine.
The shooter Eughe, the broad leau’d Sycamore,
The barraine Plataine, and the Walnut sound,
The Mirrh that her fowle sin doth stil deplore:
The Alder owner of all watrish ground,
Sweet Juniper whose shadow hurteth sore,
Proud Cedar, Oake, the king of Forrests crownd.

Ed. *Fairfax. Transl.*

Behold fond Boy this Rozen weeping Pine,
This mournful Larix, dropping Turpentine.
This mounting Teda, thus with tempests torne,
With Inkie teares continually to mourn.

*M. Drayton.*

*Alcides* speckled Poplar tree,
The Palmes that Monarchs do obtaine,
With loue-juice stain’d the Mulbery,
The fruite that deawes the Poets braine.

And Phillis Philbert there away,
Comparde with Mirtle and the Bay.
The tree that Coffins doth adorne,
With stately height threatning the skie,
And for the bed of loue forlorne.
The black and dolful Ebonie.

All in a circle compact are,
Like to an Amphitheatere.

*Math. Roydon.*

The *Spartane* Mirtle whence sweet gums do flow,
The purple Hyacinth and fresh Costmary,
And Saffron sought, for in *Cicilian* soile,
THE CHOYSEST FLOWERS

Lawrel, the ornament of Phæbus toile.
Fresh Rododaphne and the Sabine flowre,
Matching the wealth of the auncient Frankensence:
And pallid Ivie building his owne bowre,
And Boxe yet mindfull of his old offence:
Red Amaranthus lucklesse paramour:
Oxeye still greene and bitter patience.
Ne wants there pale Narcisse, that in a well
Seeing his beautie, in loue with it fell.

Ed. Spencer.

2251 Mirtle's due to Venus, greene Lawrell due to Apollo,
Corn to the lady Ceres, ripe grapes to the yōg mery Bacchus.
Poplar to Alcīdes, and Oliues unto Minerua.
Gentle Amarathus thou fairest flowre of a thousand,
Shalt be loues flowre hēceforth, thoug thou cam'st frō a bleeding,
Yet blood shalt thou stanch, this gift will I giue thee for euer.

Abr. Fraunce.

2252 Dead-sleeping Poppy and black Hellebore,
Cold Coloquintida, and Tetra mad,
Mortall Samnites and Cicuta bad,
With which th'vniust Athenians made to die,
Wise Socrates who thereof quaffing glad,
Powr'd out his life and last Philosophie.
To the faire Critias his dearest Belamye.

Ed. Spencer.

2253 The wholesome Sage, and Lauender still gray,
Ranke-smelling Rue, and Comin good for eies:
The Roses raigning in the pride of May,
Sharpe Isope good for greene wounds remedies.
Faire Marygolds and Bees alluring Thime,
Sweet Marioram and Daizies decking prime.
Coole Violets and Orpin growing still,
Embathed Balme, and charfull Galingale,
Fresh Costmary, and breathfull Camomill,
Dull Poppey, and drinke-quickning Setnale,
Veine-healing Veruin, and head-purging Dill,
Sound Sauory, and Bazill harty hale.
Fat Colworts, and comforting Perseline,
Cold Lettuce, and refreshing Rosmarine.

Idem.

2254 A soft enflowred banke imbrac'd the fount
Of Chloris ensignes, an abstracted field:
Where grew Melanthy, great in Bees account,
Amareus that precious balme doth yeeld.
OF OUR ENGLISH POETS.

Enameld Pansies, vsde at nuptialls still,  
Dianaes arrow, Cupids crimson sheeld:  
Ope-morne, Night-shade, and Venus Nauill.  
Sollem Violets hanging heads as shamed,  
And Verdant Calaminth for Odour famed.  
Sacred Nepenthe purgatiue of care,  
And soueraigne Ruberb that doth rancor kill.  
Sia and Hyacinth that Furies weare,  
White and red Jessamines, merry Melliphill,  
Faire crowne, imperiall emperour of flowres,  
Immortall Amaranth, white Aphrodil,  
And cuplike twill pants strewd in Bacchus bowres.  

G. Chapman.

2255 The Marigold Phæbus beloued friend,  
The Moly which from sorcery doth defend.  
M. Dray.

Of Beasts.

2256 The spotted Panther, and the tusked Boare.  
The Pardale swift, and the Tygre cruell,  
The Antelope and Woolfe, both fierce and fell.  

Ed. Spencer.

2257 There might you see the burly Beare,  
The Lyon king, the Elephant:  
The mayden Vnicorne was there,  
So was Acteons horned plant.  
M. Roydon.

Rivers.

2258 The fertile Nile, which creatures new doth frame,  
Long Rhodams, whose sourse springs from the skie,  
Faire Ister, flowing from the mountaines hie.  
Diuine Scamander, purpled yet with bloud  
Of Greeks and Troians, which therein did lie,  
Pactolus glistering with his golden floud,  
And Tigris fierce, whose streams of none may be withstood.  

Ed. Spencer.

2259 Great Gauges, and immortal Euphrates,  
Deepe Indus, and Meander intricate:  
Slowe Peneus, and tempestuous Phasides,  
Swift Rhene, and Alpheus stil immaculate,  
Oraxes feared for great Cyrus fate,  
Tibris renowned for the Romane fame.  

Idem.
Fishes.

Spring-headed *Hydraes*, and sea-shouldring Whales,
Great Whirpools which all Fishes make to flie:
Bright *Scholopendraes*, arm'd with siluer scales,
Mightie *Monoceros*, with immeasured tailes:
The dreadfull Fish that doth deserue the name
Of death, and like him lookes in dreadfull hue,
The grisly wasserman that makes his game
The flying ships with swiftnesse to pursue.
The horrible sea-Satyre, that doth shewe
His fearful face in time of greatest storme
Huge *Ziffius* whom mariners do eschewe,
No lesse then rockes (as travaillers informe)
And greedy Rosmarines with visages deform'd.

Ed. Sp.

Is the braue Normans courage now forgot?
Or the bold Britons lost the vse of shot?
The big bon'd Almains and stout Brabanters?
Or do the Piccards let the Crosbowes lie?
Once like the *Centaurs* of old *Thessaly*.
M. Dray.

Of Birdes.

The skie-bred Eagle royall bird,
Percht there vpon an Oake aboue:
The Turtle by him neuer stird,
Example of immortall loue.
The Swan that sings, about to die,
Leauing *Meander* stood thereby.
M. Roydon.

The ill fac'te Owle deaths dreadfull messenger,
The hoarse night Rauen, trompe of dolful dreere,
The lether winged Bat, dayes enemie,
The rufel Strich stil wayting on the beere,
The Whistler shril, that who so heares doth die,
The hellish Harpies prophets of sad destenie.
Ed. Spencer.

The red-shankt Orcads toucht with no remorse,
The light-foote Irish which with darts make warre.
Th'rancke ridin'd Scot his swift running horse,
The English Archer of a Lyons force.
The valiant Norman all his troopes among,
In bloody conquest tryed in armes traind long.
M. Drayton.
Of Hounds.

- - - Grimme Melampus with the Ethiops feete,
White Leucon, and all-eating Pamphagos,
Sharp-sighted Dorceus, wild Oribasus,
Storme-breathing Lelaps, and the sauge Theron,
Wing-footed Pteretas, and hind-like Ladon.
Greedy Harpia, and the painted Stycte,
Fierce Tygris, and the thicket searcher Agre,
The blacke Melaneus, and the brisled Lachne,
Leane-lustfull Cyprius, and big chested Aloe.

G. Chapman.

- - - Repentance sad,
Prayer sweete charming, fasting, hairy clad.

I. Syl.

- - - In one consort there sate
Cruell reuenge, and rancorous despight,
Disloyall treason, and heart-burning hate,
But gnawing Iealouzie out of their sight
Sitting alone, his bitter lips did bite,
And trembling feare still too and fro did flie,
And found no place where safe he shrowd him might.
Lamenting sorrowe did in darkenesse lie,
And shame his vgly face did hide from lining eie.

Ed. Sp.

Fresh Hyacinthus Phæbus paramoure,
Foolish Narcisse that likes the watrie shore,
Sad Amaranthus made a flowre of late.

Idem.

Nymphs.

The woddy Nymphs faire Hamadryades
And all the troups of lightfoot Naides.

Ed. Sp.

Satires.

The Fawnes and Satires from the tufted brakes
Their brisly armes wreathd all about with snakes,
Their horned heads with woodbine chaplets crownd
With Cypresse Iauelings, and about their thies,
The flaggy haire disordered loosely flies.

M. Drayton.
Fresh shadowes fit to shrowd from sunny ray,
Faire fawnes to take the sunne in season due,
Soft rombling brookes, that gentle slomber drew.
High reared mounts, the lands about to vew.
Low looking dales, disioynd from common game,
Delightful bowres, to solace louers true.
False Labyrinths, fond runners eyes to daze,
All which by nature made, did natures selfe amaze.

* Behind Cupid were reproach, repentance, shame,
Reproach the first, shame next, repent behinde:
Repentance seeble, sorrowfull and iame.
Reproach despightfull, carelesse and vnkinde,
Shame most il-fauoured, bestiall and blinde.
Shame lowrd, repentance sighed, reproach did scold:
Reproach sharpe, repentance whipes entwine,
Shame burning Taper in her hand did hold,
All three to each vnlike, yet all made in one mould.

* - - - Stearne strife and anger stout,
Vnquiet care, and sad vnthriftie head:
Lewd losse of time, and sorrow being dead,
Inconstant change, and false disloyaltie,
Consuming riotize and guiltie dread.
Of heauenly vengeance, faint Infirmitie,
Vile pouertie, and lastly death with Infamie.

* His angry steed did chide his frowning bitte.

Rich Oranochye, though but knowne of late,
And that huge Riuere which doth beare his name
Of warlike Amazones, which do possesse the same.

Hearbes.

The sable Henbane, Morrell making mad,
Cold poysoneing Poppey, itching, drowsie, sad.
The stifning Carpese, th'eyes-foe Hemlock stinking,
Limb-numming, belching: and the sinew shrinking.
Dead-laughing Apium, weeping Aconite.
(Which in our vulgar deadly Wolfes Bane hight)
The dropsie-breeding, sorrow-bringing Psyllie,
(Here called Fleawurt) Colchis banefull Lillie.
(With vs wild-Saffran) blistering, biting fell,
Hot Napell, making lips and toong to swell.
Blood-boyling Yew, and costiue Misseltoe,
With yce-cold Mandrake.

I. Sylvestre.

2277 * - - Through crooked woods he wandreth,
Round-winding rings, and intricate Meaanders,
False guiding pathes, doubtful beguiling straies.
And right strong errors of an endlesse maze.
Idem.

2278 * There springs the shrub tree foote aboue the grasse,
Which feares the keene edge of the Curtelace:
Whereof the rich Egiptian so endeares,
Roote, barke, and fruite, and yet much more the teares.
There liues the sea-oake in a little shell,
There growes vntild the ruddy Cochenell,
And there the Chermez, which on each side armes
With pointed prickles all his precious armes,
Rich trees and fruitfull in these wormes of price,
Which pressed, yeeld a crimson coloured juice,
When thousand lambs are died so deepe in graine,
That their owne mothers know them not againe.
There mounts the Melt which serues in Mexico,
For weapon, wood, needle and thred to sowe,
Bricke, honey, sugar, sucket, baine, and wine,
Parchment, perfume, apparell, cord, and line,
His wood for fier, his harder leaues are fit,
For thousand vses of inuentiue wit.
I. Sylvestre.

2279 The pedant minister, and seruing clarke,
The tenpound base, frize ierkin hireling,
The farmers chaplaine, with his quarter warke,
The twentie-noble Curate and the thing
Call’d Elder, all these needs will bring
All reuerend titles into deadly hate
Their godly calling, and their hie estate.
Th. Storer.

Of Trees.

2280 The shady Groaues of noble palme-tree spraies,
Of amorous mirtles and immortall baies.
Neuer vnlearn'd, but euermore there new,  
Selfe-arching armes in thousand arbours grew.  
_I. Sylwester._

_Riuers._

**2281** Swift Guylon, Phyton and rich Tigris tide,  
And that faire streame whose siluer waues do kis,  
The Monarch towers of proud Semyranis.  
_Euprates._  
_Idem._

_Of Homer._

**2282** Sweete numbred Homer.  
_I. Syl._

**2283** Heartstealing Homer, marrow of the Muses,  
Chiefe grace of Greece, best pearle of Poetrie,  
Drowner of soules, with arts orewhleming sluces,  
Embellished with Phæbes lunarie,  
Deckt with the graces rich imbroderie.  
Sweete honey-suckle, whence all Poets sprights,  
Sucke the sweete honey of diuine delights.  
_C. Fitz-Ieffrey._

_Of S. P. S._

**2284** Hector tongu'd Sydney, Englands Mars and Muse.  
_Idem._

_VVindes._

**2285** —— O heauens fresh fannes quoth hee,  
Earths sweeping broomes, of forrests enemie:  
O you my Heraulds and my messengers,  
My nimble posts and speedy messengers,  
My armes, my sinewes, and my Eagles swift,  
That through the aire my rolling chariot lift.  
_I. Sylwester._

**2286** The Aeolian crowde.  
_Idem._

**2287** * O sacred Oliue, firstling of the fruites,  
Health-boading braunch.  
_Idem._

**2288** * The proud horse, the rough-skind Elephant,  
The lustie bull, the Camell water want.  
_Idem._
OF OVR ENGLISH POETS.

2289  * - - Let the pearly morne
       The radiant Moone, and rhumie euening see
       Thy necke still yoaked with captiuitie.
       Idem.

2290  * There natures story, till th'heauen shaker dread,
       In his iust wrath, the flaming sword had set,
       The passage into Paradice to let.
       I. Syluester.

Of the infernall floyd.

2291  --- He summond vp
       With thundring call the damned crew, that sup
       Of sulphurie Stix, and fiery Phlegeton,
       Bloudie Cocylus, muddy Acheron.
       I. Syluester.

2292  * The sunne the seasons stinter.
       Idem.

Of language before confusion.  p. 495

2293  --- Ah that language sweete
       Sure bond of Cities friendships masticke sweete,
       Strong curbe of anger yerst vnited, now
       In thousand drie brookes straies, I wot not how:
       That rare rich gold, that charme griefe, fancie mouer,
       That calm-rage, harts theefe, quel-pride coniure-louer,
       That purest coine then currant in each coast
       Now mingled, hath sound, waite, and colour lost.
       Tis counterfeit, and ouer every shoare,
       The confusd fall of Babell yet doth roare.
       Idem.

2294  --- Then all spake the speech
       Of God himselfe, th' old sacred Idiome rich,
       Right perfect language, wher's no point nor signe,
       But hides some rare deepe misterie behind.
       Idem.

Of Scaliger.

2295  --- Scaliger our ages wonder,
       The learned's sunne, who eloquently can
       Speake Hebrew, Greeke, French, Latine, Nubian,
       Dutch, Tuscan, Spanish, English, Arabicke.
       The Sirian, Persian, and the Caldaike.
THE CHOYSEST FLOWVERS

O rich quicke spirit; O wits Chameleon,
Which any authors colour can put on.
Great Iulius fame, and Silius worthy brother,
Th'immortall grace of Gascony, their mother,

Idem.

2296 Wing-footed Hermes, pursuivant of Ioue. p. 496

Idem.

Of the Hebrew tongue.

2297 ---- All haile thou sempiternall spring
Of spirituall pictures, speech of heauens hie King,
Mother and mistresse of all the tongues the prime,
Which pure hast past such vast deepe gulphs of time,
Which hast no word but waies, whose elements
Flowe with hid sense, thy points with sacraments.
O sacred Dialect, in thee the names
Of men, townes, countries, register their fames
In briefe abridgements: and the names of birds,
Of water guests, and forrest haunting heards,
Are open brookes, where euery man might read.

Miscellanea.

Of the Graces. * Acidale.

2298 ---- The Graces daughters of delight,
Handmaids of Venus, which are wont to haunt
* Vpon this hill, and daunce there day and night,
Those three to men all gifts of graces graunt,
And all that Venus in her selfe doth vaunt,
Is borrowed of them.

Ed. Sp.

2299 They are the daughters of skie-ruling Ioue,
By him begot of faire Eurynome,
The Oceans daughter in this pleasant Groue,
As he this way comming from feastfull glee
Of Thetis wedding with Aeacidee,
In summers shade himselfe here rested weary.
The first of them hight mild Euphrosyne,
Next faire Aglaia, last Thalia merry,
Sweet goddesses al three, which men in mirth do cherry

2300 Therfore they alwaies smoothly seemd to smile,
That we likewise should mild and gentle bee,
And also naked are, that without guile
Or false dissemblance all them plaine may see,  
Simple and true, from couert malice free:  
And eke themselues so in their daunce they bore,  
That two of them stil forward seemd to bee.  
But one stil forwards shou'd her selfe afore,  
That good should from vs go, then come in greater store.  

Idem.

Simoniake and vnlearned Ministers.

Such men are like our curtaines at their best,  
To make vs sleepe, or hinder vs from light:  
Troublers of nature, children of the West,  
Haters of sence, adopted sonnes of night,  
In whom the wise both sorrow and delight.  
Yet were there not such Vegetalls the while,  
What had the wiser sort whereat to smile?  

Th. Storer.

Renowmed Picus of Mirandula,  
Hated the substance of a Clergy man  
That was vnlettered, and made a lawe,  
An ignorant which neuer had began  
To seeke, or after seeking neuer scan.  

Some part of somewhat that might wisedome bring,  
Should be accounted but a liuing thing.  

Idem.

The noble Tichobraghe for whose deare sake  
All Denmarke is in admirations loue:  
In deepe regard such difference doth make  
Betweene those men whose spirits soare aboue,  
And those base essents which only moue.  
That in his Iles Horizon he admits  
No cloudy Meteors of such foggy wits.  

Idem.

Of Beasts.

The multitude to Ioue a sute imparts,  
With neighing, blaying, braying, and barking,  
Roring and howling, for to haue a king.  
A king in language theirs they said they would,  
(For then their language was a perfect speech)  
The Byrds likewise which chirpes and puing could,  
Cackling and chattering, that of Ioue beseech,  
Only the Owle still warnd them not to seech.
So hastily, that, which they would repent,
But saw they would, and he to desarts went.

Ioue wisely said (for wisedome wisely saies)
O Beasts take heed what you of me desire,
Rulers will thinke all things made them to please,
And soone forget the swinke due to their hire,
But since you will part of my heauenly fire,

I will you lend, the rest your selues must giue,

That it both seene and felt may with you liue.

Full glad they were, and tooke the naked sprite
Which strait the earth ycloathed in his clay:
The Lyon hart; the Ownce actiue might.
The Horse good shape; the Sparrow lust to play,
Nightingale voce, entising songs to say.

Elephant gaue a perfect memory,
And Parrot ready toong that to apply.
The Foxe gaue craft; the Dogge gaue flattery,
Asse patience; the Mole a working thought:
Eagle high thought, Wolfe secret crueltie,
Monky sweet breath; the Cow her faire eyes brought
The Ermion whitest skin, spotted with nought.
The Sheepe mild seeming face, climing the Beare,
The Stag did giue the harmes-eschuing feare.
The Hare her sleights, the Cat his melancholy,
Ant industry, and Conny skill to build:
Cranes order; Storkes to be appearing holy.
Camelion ease to chaunge, Duche ease to yeeld,
Crocodile teares, which might be falsly spild.

Ape greeting gaue, though he did mowing stand,
The instrument of instruments the hand.

S. Phil. Sidney.

Preparations for defence.

Some built the breaches of their broken towne,
That heauen and Panimire had broken downe.
Some other found a Cautell gainst the Ramme,
To saue the wall vnbroken where it came.

Thus Iacobs townes on all sides had their flankes
With Gabions strong, with bulwarkes and with bankes.
Some others busie went and came in routs,
To Terrace Towers, some vnder baskets louts.
Some others also wanting time and might
To strength their Townes, yet vsed all kind of slight
To dig vp ditches deepe for Cesternes good,  
To draw to them the best and nearest flood.  

_Th. Hudson._

2306 * - - - The hidden loue that now adayes doth hold,  
The steele and load-stone, Hydargire and gold.  
The Amber and straw; that lodgeth in one shell,  
Pearle-fish and Sharpling: and vnites so well  
Sargons and Goates, the Sperage and the Rose,  
Th'Elme and the Vine, th'Oliue and Mirtle bush  
Is but a sparke or shadow of that loue,  
Which at the first in euery thing did moue.  
When as the earths Muses with harmonious sound,  
To heauens sweet musicke humbly did resound.  
But Adam being chief of all the strings  
Of this large Lute, ore-retched, quickly brings  
All out of tune: and now for melody  
Of warbling charmes, it yells so hideously  
That it affrights fell Enynon, who turmoiles  
To raise againe th'old Chaos anticke broiles.  

_I. Syl._

2307 * - - - Holy Nectar that in heauenly bowers  
Eternally selfe-powring Hebe powers.  
Or blest Ambrosia, Gods immortal fare.  

_Idem._

2308 * O who shall show the countenance and gestures  
Of mercy and justice? which faire sacred sisters  
With equal poize do ever ballance euen,  
Th'vnchanging proiects of the king of heauen.  
Th'one sterne of looke, the other mild aspecting,  
Th'one pleas'd with teares, th'other blood affecting.  
Th'one beares the sword of vengeance vnrelenting,  
Th'other kings pardon, for the true repenting.  
The one earths Eden, Adam did dismisse,  
Th'other hath raisde him to a higher blisse.  

_Idem._

2309 * Day hath his golden Sun, her Moone the night,  
Her fixt and wandring starres, the azure skie:  
So framed all by their Creators might,  
That stil they liue and shine, and nere shall die.  
Till in a moment with the last dayes brand  
They burne, and with them, burne earth, sea and land.  

_Ed. Fairfax._

2310 * - - - The Wolfe the trembling sheepe pursues,  
The crowing Cocke the Lyon stout eschues.
THE CHOYSEST FLOWERS

The Pullaine hide them from the Puttocks flight;
The Masties mute at the Hyænas sight.
Yea, who would thinke of this fel enmities?
Rage in the senselesse trunks of plants and trees.
The Vine, the Cole, the Colewort Sow bread dредs,
The Fearne abhorres the hollow wauing Reeds.
The Oliue and the Oake participate,
Euen to their earth, signes of their auncient hate.
Which suffers not (6 date lesse discord) th’one
Liue in that ground, where th’other first hath growne.

I. Syl.

2311 So at the sound of Wolfe-drums ratling thunder,
Th’affrighted sheep-skin drum doth rent in sunder.
So that fell monsters twisted entraile cuts
By secret power the poore Lambes twined guts.
Which after death in stead of bleating mute,
Are taught to speake vpon an Ivory Lute.
And so the princely Eagles rauening plumes,
The feathers of all other fowle consumes.

Idem.

2312 * - - - There the tree from of whose trembling top,
Both swimming Shoales and flying troups do drop.
I meane the tree now in Iuturna growing,
Whose leaues dispearst by Zephyrs wanton blowing,
Are metamorphos’d both in forme and matter,
On land to fowles, to fishes on the water.

Idem.

2313 * - - - The Partrich new hatched beares
On her weake backe, her parents house, and weares
In stead of wings, a beuer ripple downe
Followes her damme, through furrows vp and downe.

Idem.

2314 * - - - We see the new falne silly Lambe
Yet staind with blood of his distressed damme,
Knowes well the Wolfe, at whose fell sight he shakes,
And right the teate of th’vnknowne Eawe he takes.

Idem.

Furies.

2315 Alecto, sad Megera, and Thesiphon;
The nights blacke saughters grim-fac’d Furies sad,
Sterne Pluotes posts.

I. Syluester.

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Nepenthe.

Nepenthe is a drinke of soueraigne grace,
Deuised of the Gods for to assage
Hearts grieue, and bitter gall away to chase,
Which stirre vp anguish and contentious rage,
In stead thereof, sweete peace and quiet age,
It doth establish in the troubled minde
Fewe men but such as sober are and sage,
Are by the Gods to drinke thereof assignde,
But such as drinke, eternall happinesse do finde.

Ed. Sp.

--- Nepenthe enemie to sadnesse,
Repelling sorrowes, and repeating gladnesse.
Elyxer that excells,
Saue men or angells, euery creature ells.

I. Syl.

Of Eccho.

Th'aires daughter Eccho haunting woods among,
A blab that will not (cannot keepe her tongue)
Who neuer askes, but euer answeres all,
Who lets not any her in vaine to call.

Idem.

Of the Marigold.

The Marigold so likes the louely Sunne,
That when he sets, the other hides his face :
And when he gins his morning course to runne,
She spreads abroad, and shewes her greatest grace.

T. Watson.

Of the Eagle.

No bird but Iones can looke against the sunne.
Idem.

--- Enuies bird must say when all is donne,
No bird but one is sacred to the sunne.
Idem.

Hercules Labours.

Beast, Snake, Bore, Stag, Birds, Belt, Planke, Bull, Theefe, Fruite, Dog Diomede,
THE CHOYSEST FLOWERS

Choakt, scard, pauncht, cought, pierst, prizd,
Washt, throwen, slaine, puld, chaid, horsed.
W. Warner.

Nylus.

2323 Great Nilus land, where raine doth neuer fall.
T. Hudson.

2324 There quakes the plant, which in Pudesetan
Is call’d the shamefac’t, for asham’d of man,
If toward it one do approach too much,
It shrinkes the boughes, to shun our hatefull touch.
As if it had a soule, a sense, and sight,
Subiect to shame, feare, sorow and despight.
I. Syluester.

Of Acheron.

2325 Rude Acheron, a loathsome lake to hell,
That boiles and bubs vp swelth as blacke as hell.
Where grisly Charon at their fixed tide
Still ferries ghosts vnto the farther side.
M. Sackuile.

Echidna.

2326 Echidna is a monster direfull dread,
Whom Gods do hate and heauens abhorre to see:
So hidious is her shape, so huge her head,
That euen the hellish fiends affrighted bee
At sight thereof, and from her presence flie.
Yet did her faire and former parts profess,
A faire young maiden, full of comely glee:
But all her hinder parts did plaine expresse,
A monstrous Dragon, full of fearefull vglinesse.
Ed. Spencer.


2327 Andronica that wisely sees before,
And Phronesis the Iudge, and chaste Drucilla,
And she that boldly fights for vertues lore,
Descending from the Romine race Camilla.
S. I. Harrington.
OF OUR ENGLISH POETS.

Of the Eagle.

2328 The Cedar-building Eagle beares the winde,
       And not the Falchon, though both Haukes by kinde.
       That Kingly bird doth from the clouds command
       The fearefull fowle that moues but nere the land.
               M. Dray.

Phænix.

2329 - - - The bird of fame
       That still renewes it selfe and never dies,
       And onely one in all the world there flies.
               S. I. Harrington.

2330 * Of all chast birds the Phænix doth excell,
       Of all strong beasts the Lyon beares the bell :
       Of all sweete flowers, the Rose doth sweetest smell.
       Of all pure mettalls gold is onely purest,
       Of all the trees the Pine hath highest crest.
       Of all proud birds the Eagle pleaseth Ioue,
       Of pretie fowles kind Venus likes the Doue,
       Of trees Minerva doth the Oliue moue.
               T. Lodge.

2331 * Who holdeth league with Neptune and the winde?
               S. Dan.

2332 The Phænix gazeth on the sunnes bright beames,
       The Echinesus swims against the streames.
               R. Greene.

Impossibilities.

2333 He that the number of the leaues could cast,
       That in November falles by winters blast:
       He that could tell the drops of raine and fleete,
       That Hyad, Orion, or Pleyiades weete.
       Sheds on the ground that man might onely tell,
       What teares from Judiths eies incessant fell.
               Th. Hudson.

2334 - - - Like Corwine who forgate
       His Proper name; or like George Trapezunce,
       Learned in youth, and in his age a dunce.
               I. Syl.

2335 The firmament shall retrograde his course,
       Swift Euphrates go hide him in his source:
       Firme mountains skip like lambes beneath the deepe,
       Eagles shall diue, whales in the aire shall keepe.

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THE CHOYSEST FLOWERS

Ere I presume with fingers end to touch,
Much lesse with lippes the fruite forbid too much.

I. Sylvester.

2336 Flie from thy channell, Thames forsake thy streames,
Leaue the Adamant Iron, Phæbus lay thy beames.
Cease heauenly spheres, at last your watrie warke
Betray your charge, returne to Chaos darke.
At least some ruthlesse Tigre hang her whelpe,
My Catisbye so with some excuse to helpe.  M. M.

Ceston.

2337 That girdle gaue the vertue of chast loue,
And wiuuehood true to all that did it beare :
But whosoever contrary doth proue,
Might not the same about her middle weare,
But it would loose or else asunder teare,
Whilom it was (as Faieries wont report)
Dame Venus girdle by her esteemd deare
What time she vsde to liue in wiuely sort,
But laid aside when so she vsde her sport.
Her husband Vulcan whilome for her sake,
When first he loued her with heart intire,
This precious ornament they say did make.
And wrought in Lemnos with vnquenched fire,
And afterward did for her first loues hire,
Gue it to her for euer to remaine,
Therewith to bind lasciuious desire,
And loose affections straightly to restraine,
Which vertue it for euer did retaine.
This goodly Belt, was Ceston call’d by name.

Ed. Spencer.

2338 * The noble Lyon neuer slaies the least,
But alwaies praies vpon some worthy beast.
The thunder throwes his sulphured shafts adowne,
On Atlas high, or cold Riphins crowne.
The tempest fell more fernenly doth fall
On houses high, then on the homely hall.

Th. Hudson.

2339 *Saturn taught men untaught before, to eare the lusty land,
And how to pierce the pathlesse aire with shafts from bowmans hand.
God Dis did quaile to see his gold so fast conuaid from hell,
And fishes quakt, when men in ships amidst their flouds did dwell.

VV. VVarner.
OF OVR ENGLISH POETS.

Twelue foule faults.

A wise man living like a drone, an old man not devout,
Youth disobedient, rich men that are charitie without:
A shameles woman, vicious Lords, a poore man proudly stout.
Cötentious Christias, Pastors, that their function do neglect,
A wicked King, no discipline, no lawes men to direct,
Are twelue the foulest faults that most all common-wealths infect.
W. Warner.

Engines of warre.

The Inginers haue the Trepan drest,
And reared vp the Ramme for battery best.
Here bends the Briccoll while the Cable crackes,
There Crosbowes were vprent with yron Rackes.
Here crooked Coruies fleing Bridges tall,
Their scathfull Scorpions that ruines the wall,
On euery side they raise with ioynture meete,
The timber Towres for to commaund the streete.
The painful Pioners wrought against their will,
With fleakes and Faggots, ditches vp to fill.

Th. Hudson.

* - - - The happie Arabs those that builds
In thatched Wagons wandring through the fields.
The subtil Tirians they who first were Clarkes,
That staid the wandring words in leaucs and barkes.

Idem.

At Babell first confused toongs of euery language grew.
W. Warner.

* From Ninus first, he first a Monarchy did frame.

Idem.

Lord Dane the same was called thē, to thē a pleasing name,
Now odiously Lordan say we, when idle mates we blame.

Idem.

The Turtle that is true and chaste in loue,
Shewes by her mate something the spirit doth moue.
The Arabian byrd that neuer is but one,
Is only chaste because she is alone.
But had our mother Nature made them two,
They would haue done as Doues and Sparrowes do.
But therefore made a Martyr in desire,
And doth her pennance lastly in the fire.

M. Drayton.
*least not with fooles, suffer Saints, let mighty fooles be mad,
Note, Seneca by newes done for precepts, penance had.
VV. Warner.

* The Romane widow dide when she beheld
Her sonne, whom erst she counted slaine in feeld.
G. Gascoigne.

**Rivers.**

Faire Danubie is praisde for being wide,
Nilus commended for the seuen-fold head :
Euphrates for the swiftnesse of the tide,
And for the garden whence his course is led,
The bankes of Rhine with Vines are ouerspred.
Take Loyre and Po, yet all may not compare
With English Thamesis for buildings rare.
Th. Storer.

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W. ['T. W.'] Should be *Uncertain Author, Tottel's Miscellany*: see No. 392.

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**Watson, W.** Should be *Watson, Thomas*: see No. 923.

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**Wyatt, Sir Thomas.** See *Tottel's Miscellany.*

**Note.**—As the last quotation in the book is numbered 2349, there is an apparent discrepancy between this number and the 2350 given in the total; but a reference to page 121 will show that I had to make a separate quotation of No. 8724, that passage having been omitted from the reprints of *Englands Parnassus* edited by Parke and by Collier. I discovered the omission too late to give the quotation a regular number.

Total 2350
REFERENCES AND NOTES.

TITLE-PAGE. A reference to the entry in the Stationers' Registers will show that N. L., C. B., and T. H., are the initials, respectively, of the three publishers, Nicholas Ling, whose device of the fish and the honeysuckle occupies the centre of the title-page, Cuthbert Buby, and Thomas Hayes. It is a noticeable fact that no printer's name is recorded in any part of the volume.

Collier states that the name of Thomas Hayes appears at length in some copies, but that he had never had the opportunity of seeing one with this distinction. This statement is of some importance, and will be referred to again in my notes to p. 3.

PAGE 3. Sir Thomas Mounson is remembered chiefly for the fact that he was arrested and brought to trial twice on a charge of complicity in the poisoning of Sir Thomas Overbury, 1615. Nothing being proved against him, he was discharged.

He was born in 1564, knighted in 1588, succeeded to his father's estates in 1593, held many important offices under the Crown, was a favourite with James I, a member of Parliament three times, was created a baronet in 1611, and died in 1641.

He is described as being a person of fine breeding, an expert falconer, and a great lover of music. Campion, who was involved in the Overbury affair, dedicated his Third and Fourth Books of Airs to Sir Thomas Mounson, about 1617, and pays him complimentary tributes in his Epigrammata, 1619.

The signature 'R. A.' to this sonnet and the one 'To the Reader', next page, is that of Robert Allot, who also edited a similar book of extracts, in prose, entitled Wits Theater of the little World, 1599. The latter work was also published by Nicholas Ling, and its title-page is adorned with Ling's well-known device of the fish and the honeysuckle, exactly as we see it in Englands Parnassus.

Very erroneous notions concerning the history and contents of the work were put forward during the eighteenth century, one writer, Dr. Sutherland, attributing the editorship to Robert Armin, the actor, dramatist, and author of the Nest of Ninnies, 1608. The attribution in this case would be a guess, suggested by identity of initials. But Anthony à Wood's statement, founded on an ambiguous remark by Phillips in the Theatrum Poetarum, that the work was 'made' about the beginning of the reign of James I, and by Charles Fitz-Jeffrey, seems almost ridiculous, and can only be excused on the ground of the general ignorance which prevailed concerning the book even amongst the best scholars at that time.

Collier revived the theory of the Armin editorship in his reprint of Englands Parnassus, arguing that if Allot were the editor, it is unlikely that he would have omitted to quote from the verse of Robert Toft, for whose Alba, 1598, he (Allot) had written a complimentary sonnet. But Collier is wrong in regard to the signature; the verses are signed 'R. A.', not 'Robert Allot', and who this 'R. A.' may have been, nobody knows.
REFERENCES AND NOTES.

Collier, as we have seen, gives prominence to the statement, evidently well derived, that some copies of the title-page of Englands Parnassus print the name of Thomas Hayes in full, instead of giving his initials only. He has also shown in his reprint that different copies of the original vary from each other in the text, thus proving that alterations had been made after a part of the impression was struck off. But he missed altogether the evidence of Oldys, the antiquary, who asserted in his preface to Hayward's British Muse, 1738, that he had handled a copy of the volume which contained the signature of Robert Allot in full. As a matter of fact, the question of the editorship of Englands Parnassus is fully dealt with by Dr. Farmer in manuscript notes in his copy of the work, now in the British Museum, press-mark 238. b. 24. When one reads these notes one can see how Dr. Farmer conducted his inquiries, how at first he met with only hearsay evidence and ignorant conjecture, and how at last his patience was rewarded by a sight of the one thing he wished to see, a copy of Englands Parnassus, which enabled him to corroborate the statement of Oldys in these words: 'N.B. I have since seen a copy with Robert Allot's Name printed at length.'

There is no need to argue this question any further.

Page 4. The broken letter in 'Iie' is a fault reproduced from the original.

1. An Hymne of Heavenly Beautie, 1596, l. 78.

2. Endymion and Phoebè, 1594, Sig. F 3b (Collier's Reprint, p. 223).
   1. The . . . the] And . . . this
   9. bin] been
   10. of Cherubs, and of] Chirrup (sic), and the

After Principates, l. 11, E. P. omits
   'The Dominations and the Potestates.'

For a list of Allot's omissions see Table at end.

3. Godfrey of Bulloigne, 1600, l. 11.
   2. God cald] called he
   4. he is for euery] is he, for euer

   1. how] too
   3. for . . . while] to . . . whilst

5. Richard II, 1598, iii. ii. 61.
   Belvedere alters thus:
   'Where Angels in the cause of Kings doe fight,
   Weake men must fall, for heauen regards the right.'
   Of Kings and Princes.

6. Tragedy of Cleopatra, 1594, l. 452 (Grosart).
   2. feedeth on] feedes upon

7. Untraced. This and other untraced passages assigned to Markham may be found in that author's Devereux, printed 1595, 8vo, a work the whereabouts of which is unknown to me. Devereux was printed in the same year as Markham's Tragedy of Sir R. Grinville, and both, if I may assume that the untraced passages come from the former work, exhibit many traces of the influence of Thomas Bowes's translation of Primaundaye's French Academie, first published in 1586.

Quotations from, or references to, Primaundaye will be found 1305.
REFERENCES AND NOTES.


Untraced, signed 'Markham': 750, 751, 1207, 1214.

For an account of Primauayle's book see No. 473.

8. The Shadow of Night, Hymnus in Noctem, 1594 (Chatto & Windus, p. 6, col. 1).

7. present] pristine

9. The Faerie Queene, 1596, ii. x. 35.

2. kindred] kinred 3. vp, to pluck] vp to put 7. Eden

Wyden


11. By William Baldwin: Mirror for Magistrates, Duke of Clarence, 1578, st. 49 (Haslewood, vol. ii, p. 239). Although Baldwin is so intimately associated with the Mirror for Magistrates, both as editor and contributor of several of its legends, Allot does not once name him in Englands Parnassus. The only two writers concerned in the work that the compiler cared to remember are Sackville, Lord Buckhurst, and John Higgins, who revised Baldwin's book and added many legends of his own to it. See note to No. 115, which groups similar omissions in regard to miscellaneous works.

Many of the extracts taken from the Mirror for Magistrates are signed 'M. of M.', there being no other indication as to their source or authors.


14. Ibid., ibid. The first line should read:

'But Eagle-winged mindes that fly to nestle in the Sunne,'

15. Civil Wars, 1599, ii. 59.

2. tumble] must fall

This passage only occurs in edition 1595, but the copy of the Civil Wars used by Allot contained the 'Fift Booke', not published till 1599, the first four books, in their unrevised state, being reissued with book v.

Belvedere alters as under:

'Fatall is that ascent unto a crowne,
From whence men come not, but are hurled downe.'

Of Fate, &c., ed. 1600.

Many passages of the Civil Wars appear in Wits Commonwealth, 1597, where they are turned into prose and garbled, the compiler never once acknowledging his obligations to Daniel, but often crediting his sham prose-quotations to Olaus, Jean Bodin, Hermes, Socrates, and others. The lines now under notice appear unsigned in Wits Commonwealth thus: 'Fatall is the aide that brings us to the ascent of a Crowne, from whence men come not downe, but fall downe.'—Of Aide.

For further borrowings from Daniel in Wits Commonwealth see Nos. 469, 470, 619, 639, 836, 848, 865, 871, 872, 1681, 1685.

Of course, I only adduce passages that immediately affect quotations in Englands Parnassus; many others could be cited.


1. Like] Now 2. the] this

Collier referred to book 1, but guessed wrongly, and very few of
his references for Hudson are correct or to be trusted. As the British Museum copy of Judith, 1584, was mislaid when I was at work there on this author, I had to use the edition of 1608 throughout.


19. Comedy of Old Fortunatus, 1600, ii. ii. rise and] rise to

20. Godfrey of Bulloigne, 1600, ii. 79.

This is really an unsigned entry, being from a different part of the poem, and should not have been mingled with the next quotation. See note to No. 273.

21. Ibid., ii. 70.

1. wherein] is where 4. attends] attend

This passage is used by Weever in his Mirror of Martyrs, as I show under No. 1128.


23. Mortimeriad, 1596, st. 318 (Collier’s Reprint, p. 326).

2. winter] winters 7. not] not his

24. Civil Wars, 1599, i. 28.

Quoted under Ambition in Belvedere, where the first line is made to read:

’Ambition being once inur’d to raigne,’

25. The Faerie Queene, 1596, ii. x. 47.

4. hither] hether


1. Ambition] Not in text, added from margin 3. Doth often creep . . . within] It creepeth oft . . . with it Collier’s reference to i. i. is wrong.


28. Civil Wars, 1599, ii. 15.

Belvedere also has this under Ambition, but alters ’by which’ to ‘whereby’.

29. Un traced, although Collier states he found it in the History of Judith, book 1. It seems very likely that it will be part of Sylvester’s first draft of his translation of The Colonies of Du Bartas, the version of 1605 reading:

’Yet (happily) thou’lt grant me this,
That mans ambition aye so bound-les is,
That steepest Hills it over-climbes with ease,
And runnes (as dry-shod) through the deepest Seas.’

P. 453.

30. Venus and Adonis, 1599, l. 387.

3. fire] sea

Correctly quoted in Belvedere under Affection, &c.

REFERENCES AND NOTES.

32. The Faerie Queene, 1596, ii. iv. 34.
2. doth] does 5. Whil'st ... betime] Whiles ... betimes
33. Nosce Teipsum, 1599, Introd., st. 36.
1. warre] wars 8. As] And
34. Ibid., ibid., st. 38.
2. Make vs] Making vs to
35. Ibid., ibid., st. 39.
1. This makes our] Hath made my 2. Resolues ... thought] Reformed my will, and rectified my thought 3. thunder] thunders
2. fig] Flye
37. Venus and Adonis, 1599, l. 567.
The third and fourth lines are correctly used in Belvedere under Affection; but that book alters the first line, making it read:
'Things out of hope, by ventring oft are woon.'
Of Hope.

38. Untraced. There are twelve other untraced quotations in E. P. assigned to Weever, and these, apparently, were copied from an unknown work by the poet, written in or after 1598, seeing that in several cases it can be shown that the extracts are manifest borrowings from the 1598 edition of Sidney's Arcadia, and the Hero and Leander of Marlowe, issued in the same year. The Mirror of Martyrs, 1601, which Weever asserts he had 'made fit for the Print' two years before, or in 1599, and which he says he had so long kept in the corner of his study, is not and could not have been used for Englands Parnassus, for it really had no existence prior to 1600, despite what the author says. The Mirror of Martyrs is literally packed from beginning to end with oddments stolen from Fairfax's Godfrey of Bulloigne, which was unknown before 1600. It follows that any attempt to date Shakespeare's Julius Caesar earlier than about 1601 is without warrant, for Weever's allusion to the tragedy and his borrowings from Fairfax prove conclusively that Julius Caesar belongs to the latter end of 1600, or the early part of 1601.
The quotation in this case, and another under No. 1774, both seem to have owed their being to the Arcadia, 1598, book iii: '... I could laugh heartily to see that you are ignorant, that No is no Negative in a woman's mouth... do you think Theseus should ever have gotten Antiope with sighing and crossing his arms?'—Routledge's ed., p. 377.
Weever's borrowings from Sidney and Fairfax, so far as they affect Englands Parnassus, are noted as under:—From Godfrey of Bulloigne, 21, 1128, 1149, 1626, 1869, 2025, and 2048. From the Arcadia, 65, 75, 973, 1754. Other quotations from Weever's Epigrams and from his Mirror of Martyrs appear under Nos. 47, 102, 1083, 1655, 1754, 1796, and 1868, these being adduced to show his obligations to Fitz-Jeffrey, Marlowe, and Spenser, and, sometimes, to identify him with untraced passages in E. P. signed with his name.

40. Legend of Matilda, 1596, st. 36.
powers] power
REFERENCES AND NOTES.

41. The Scourge of Villany, 1598, sat. ix, l. 10. curbeth] curbs
The edition of 1599 has 'guideth' instead of 'gildeth', thus affording proof that E. P. followed the version of 1598.

42. Hero and Leander, 1598, iv. 56 (Clarendon Press).

43. Every Man Out of his Humour, 1600, Induction, l. 230.

44. A Fig for Momus, 1595, ecl. iii (Hunterian Club, vol. iii, p. 25).

45. The Life and Death of Wolsey, 1599, st. 9.

46. Orlando Furioso, 1591, iii. 55.

47. The Life and Death of Drake, 1596, st. 152.

3. liue] like
This and other passages of Fitz-Jeffrey's poem are remembered in Weever's Mirror of Martyrs, 1601, which is a hotch-potch of borrowings, and which has been raised into fictitious importance by its supposed authority for the antedating of Shakespeare's Julius Caesar; see notes to No. 38. Weever's poem has:
'Valour the sonne of mightie Joue esteemed
Where bloodie Manors borroweth his name,
Of old Philosophers onelie vertue deemed:' &c.

48. Ibid., st. 153.

49. The Faerie Queene, 1596, iv. vi. 40.

50. Ibid., 1. iv. 27.
5. a] an 9. alike] ylike

51. Orlando Furioso, 1591, xxvi. 27.
12. crownes] clownes

52. Ibid., ibid., st. 37.
2. thousand] hundred

53. Ibid., vii. 4.
7. whereof . . . did] thereof . . . doth 11. this] thus

54. The Furies, l. 708 (Grosart).
Not collated, the edition used not being accessible to me.

55. The Faerie Queene, 1596, ii. vii. 10.
2. spirit] spright


57. Lucrece, edition unknown, l. 134.
1. which] that 3. vnloose] vnloose it 7. vaine] gaine

58. Comedy of Old Fortunatus, 1600, v. ii.

This passage should not have been mingled with the next quotation, and is really an unsigned extract. See note to No. 273.

60. Ibid., p. 105.

61. Ovid's Banquet of Sense, 1595 (Chatto & Windus, p. 29, col. 1).

Collier did not notice that this quotation is wrongly mingled with the one that follows it, and seeing Daniel's name at the bottom of

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the latter he referred both passages to 'Delia, Son. 1592'. But it will be seen that the Daniel passage was copied from Cleopatra. See Table at end for a list of Collier’s erroneous references.

63. Tragedy of Cleopatra, 1594, l. 723 (Grosart).
64. Colin Clouts come home again, 1595, l. 871.
6. reward] ne ward 8. wound] stownd
65. Untraced. See note to No. 38.
The missing poem is again indebted to the Arcadia of 1598, book iii: 'Beauty, beauty, dear niece, is the crown of the feminine greatness, &c. . . . For, truly, as colours should be as good as nothing if there were no eyes to behold them; so is beauty nothing, without the eye of love behold it.'—Routledge’s ed., pp. 339, 340.

1. Bewtie is an] Beautie, which is 2. Bewtie] Yea, Beautie Collier erroneously referred this to v. 26.
67. Legend of Matilda, 1596, st. 33.
2. nere are satisfied] neuer are suffised 4. offer] offerings
68. Lucrece, l. 268, edition unknown.
where] when
Thus in Belvedere under Vertue:
'All Orators are dumbe when vertue pleads.'
69. Ibid., l. 29.
70. The Faerie Queene, v. viii. i.
71. Ibid., i. iii. 6.
72. Complaint of Rosamond, 1594, l. 176 (Grosart).
1. can . . . can] might . . . could
73. Godfrey of Bulloigne, 1600, iv. 77.
74. Untraced. See note to No. 38. 'W. Weever' seems to be a misprint for 'J. Weever'.
75. Untraced. Here again we meet with a borrowing from the Arcadia, book i: 'for no fault the most fault-finding wit could have found, if it were not that to the rest of the body the face was somewhat too little, but that little was such a spark of beauty as was able to inflame a world of love,' &c.—Routledge, pp. 79–80.
76. The Complaint of Rosamond, 1594, l. 514 (Grosart).
1. O] For 2. and] if
Robert Burton quotes the first three lines in his Anatomy of Melancholy, part 3, sec. 2, mem. 2, subs. 3; and Belvedere paraphrases Daniel thus:
'Beautie is nothing if it be not seen.' Of Beautie.
77. Ibid., l. 519.
3. do euer hold this pledge] doe hold this priviledge
Also used by Burton in his Anatomy of Melancholy, part 3, sec. 3, mem. 4, subs. 1; and by Belvedere under Beautie.
78. Ovid’s Banquet of Sense, 1595 (Chatto & Windus, 1875, p. 33, col. 1).
2. To be a beetle else] Else, to be like a beast
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REFERENCES AND NOTES.

80. *Hero and Leander*, 1598, i. 327 (Clarendon Press).
   2. early] warily
81. The *Faerie Queene*, 1596, iv. v. 1.
   3. praise] prize 6. fittest is] fit the Faire 9. doth] will
82. Ibid., vi. vii. 29.
   1. bright] glorious 3. noble Knight] noblest Knight
83. Ovid's *Banquet of Sense*, 1595 (Chatto & Windus, 1875, pp. 30-1).
   4. Drawes] Draw
84. Ibid., p. 31, col. 1.
85. The *Complaint of Rosamond*, 1594, l. 127 (Grosart).
86. Ovid's *Banquet of Sense*, 1595 (Chatto & Windus, 1875, p. 29, col. 1).
   E. P. has omitted four lines after 'content', l. 5, which reappears as a separate quotation under No. 205.
   3. please] lure 4. to] t'
89. Ovid's *Banquet of Sense*, 1595 (Chatto & Windus, 1875, p. 29, col. 1).
90. *Perimedes, the Blacksmith*, 1588 (Dyce, p. 292, col. 2).
   1. is] was 3. ouerthrowne] ouerta'en
91. Ibid., p. 293, col. 1.
   2. safe reason to apply] sage Reason to reply
   1. haue] beare
94. Legend of Humphrey, Duke of Gloster, 1600, st. 86.
95. The *Comedy of Old Fortunatus*, 1600, i. i.
   1. fairer] fairest
96. The Tale of Troy, 1589 (Dyce, p. 552, col. 2).
   1. All men do] But men must 2. Beautie blinded] love y-blinded
   Correctly rendered in Belvedere under Of Beautie.
98. The *Faerie Queene*, 1596, i. iii. 1.
   1. is vnder] is there vnder 3. Beautie to] beautie brought t'
99. The *Complaint of Rosamond*, 1594, l. 405 (Grosart).
   Altered thus, in Belvedere:
   'Nothing but crueltie misseemes the faire.'

Of Beautie.

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REFERENCES AND NOTES.

100. Hero and Leander, 1598, ii. 123.
101. Endymion and Phoebe, 1594, Sig. B 3b (Collier’s Reprint, p. 201).

Beluedere, under Beautie, reads ‘fie on drugs or Art.’

102. Untraced. See note to No. 38. This couplet must surely be by Weever, for it is distinctly echoed in the lines addressed to Shakespeare in Weever’s Epigrams, 1599:

‘Romea Richard; more whose names I know not, Their sugred tongues, and power attractive beauty Say they are Saints althogh that Sts they shew not For thousands vowes to them subjectiue dutie.’

(Mr. R. B. McKerrow’s Reprint, 1911, p. 75.)

103. Godfrey of Bulloigne, 1600, ii. 20.

1. fading] vaiding
2. oft] oft


1. face would] Face, thought he, would

Note that Warner’s lines are printed in italics, and see my remarks on this point, No. 1064. Unsigned quotations are fully dealt with under No. 273.

106. An Hymne in Honour of Beautie, 1596, I. 36.

1. where soeuer] wheresoere
6. far] much

107. Ovid’s Banquet of Sense, 1595 (Chatto & Windus, 1875, p. 31, col. 1).

4. swumme] swam


6. lovely wench] goodly wench
8. looke] looke
10. next admir’d & yoong] Next and Next admirde among

109. Epistles: Suffolk to Queen Margaret, 1599.

Of course, Collier’s reference to Robert, Duke of Normandy, 1596, is wrong.

110. Tragedy of Jocasta, 1575, II. i (Posies, Cambridge Classics, p. 266).


112. Ibid., v. 144.

113. The Sacrifice of Isaac, 1592, Sig. A 2, p. 7. See also the later version, The Fathers, I. 203 (Grosart).

2. Admitting what] Admiring that

This quotation occurs again under No. 615, and is referred there by Collier to The Triumph of Faith.

114. The Faerie Queene, I. viii. 44.

1. These . . . here,) This daies ensample hath this lesson deare


For two other extracts from the poems in the 1591 quarto, signed ‘Content’, see Nos. 962 and 1174, which E. P. likewise wrongly ascribes to the Earl of Oxford, whose contribution, entitled Megliora spero, follows in the quarto immediately after the poems by ‘Content’.
When copying extracts from works of a miscellaneous character Allot did not stop to examine signatures, but gave to his quotations the names of authors in such works as were most familiar to him and his contemporaries. Examples of such errors of ascription occur very frequently in regard to Tottel’s Miscellany, The Mirror for Magistrates, the Diana sonnets, and the Tragedy of Jocasta.

It is most probable that ‘Content’ is identical with Thomas Campion. For a discussion as to the authorship see Mr. Percival Vivian’s remarks in his edition of The Works of Campion, Clarendon Press (1909), pp. l, lii. Mr. Vivian points out that the third and fourth of the ‘Content’ poems are either exact or very close translations of two of Campion’s Latin Epigrams; and that the first one is a version of the same author’s ‘Hark, all you ladies that do sleep’. Canto tertio forms the first stanza of a poem found in Robert Jones’s Second Book of Songs and Airs, 1601, ‘My love bound me with a kiss,’ which Mr. Bullein had already suspected to be Campion’s because of its close resemblance to his epigram, In Melleaem.

No reliance whatever is to be placed on Allot’s signatures in these cases, for we know how he came to make his mistakes, and that he habitually went wrong in the same way when dealing with works that contained contributions by various authors.

2. forged] forced
117. Ibid., vi. 184.
119. The Faerie Queene, 1596, iv. x. 8.
his] this
120. Albion’s England, 1597, p. 262, x. 59.
2. same, as] same that
121. Tragedy of Cornelia, 1595, i. 155 (Clarendon Press).
122. Legend of Pierce Gaveston, 1596, st. 111.
2. nourisher] the nourisher
123. Orlando Furioso, 1591, xlvi. 77.
1. On the other] Then on another
124. Ibid., xxxv. 25.
5. Neither] Nor had 7. Be e’ne] Been
125. Ibid., ibid., st. 29.
126. Legend of Pierce Gaveston, 1596, st. 134.
2. That] Which
4. hardy tanned] hard ytanned 10. where] whyle
128. The Faerie Queene, 1596, iv. v. 35.
129. Romeo and Juliet, 1599, ii. iii. 35.
The quarto of 1597 differs, l. 2 having ‘lodgeth’ and ‘can’ for ‘lodges’ and ‘will’; and ‘remaines’, of l. 4, for ‘doth raine’.
Belvedere used the 1597 quarto, and puts the first two lines under Age, and the others under Youth.
130. Legend of Matilda, 1596, st. 36.

131. By an anonymous author; Diana, 1594, dec. v, son. 7.

Allot here and elsewhere ascribes everything he copied from Diana to Constable, although the title-page distinctly states that, in addition to the sonnets by Constable, which appeared originally in 1592, the work had been 'Augmented with dunders Quatorzains of honorable and learned personages'. Constable contributed twenty-six sonnets to the Diana of 1594, which is misdated 1584, but Allot quotes only one extract from these, No. 985, the other nine extracts being by unknown authors and Sir Philip Sidney, whose name should have been put under Nos. 672 and 673. See my note to No. 115, which groups errors of this class.

132. The Faerie Queene, 1596, i. x. 30.

1. the] her 7. brest] breasts 12. while] whiles
13. waxed] waxed 18. sitting] sitting

The 'c' in the signature is turned in the original, as here. The first nine lines reappear under No. 2026.

133. Triumph of Faith, 1592, First Song, Sig. B 2, p. 4.

1. Due Charitie in] Next Charitie, that


2. wel done] wel-Dons 3. distresse] Ones distresse


136. Orlando Furioso, 1591, xxxvi. 2.

2. sowne] sowed 3. came] come

137. Arcadia, 1598, p. 113, book ii.

138. Complaint of Rosamond, 1594, l. 215 (Grosart).


139. Legend of Pierce Gaveston, 1596, st. 116.

1. O Charitie, the] O Chastitie, thou

'Charitie' is a misprint in this case, the catchwords at the bottom being 'O Chastitie'. For a similar error see No. 176. A list of the errors in regard to the catchwords will be found at the end of this work.

140. Orlando Furioso, 1591, xlili. 78.

5. honour] owner


3. he be such as he his words] such be he, as she his worth
4. alwaies one credit, which her] one man still credit with her
10. Th'one doth enforce, th'other] The one doth force, the latter
11. All owe ... drie] Allow ... keepe 14. nature] vertue

These lines are quoted by Sir John Harington in a note to his translation of Orlando Furioso, 1591, book xi, and commended by him. He had seen them in manuscript, and wondered why they were omitted from the Arcadia printed in 1590. See notes to Nos. 992 and 1783.

142. Orlando Furioso, 1591, xiii. 52.

143. Albions England, 1597, p. 81, iii. 18.

10. curse] crosse
REFERENCES AND NOTES.

Three of these lines occur again under No. 145, and two under No. 146.

144. Ibid., ibid.
Repeated under No. 183, and should not have been mingled with the next quotation. I treat it as an unsigned extract. See note to No. 273.

145. Ibid., ibid.
See No. 143.
This also should have been printed separately, and signed.

146. Ibid., ibid.
See No. 143.


148. Ibid., p. 228, book ii.
1. good or ill our children get] good, unto our children goes
4. The cockerings] These coklings

149. A Fig for Momus, 1595, sat. iii (Hunterian Club Reprint, vol. iii, p. 35).
2. amend] commend

150. Tragedy of Jocasta, 1575, ii. i (Posies, Cambridge Classics, p. 264).
2. the childe] hir chyld
3. roote] more
4. our

151. The Ruines of Time, 1591, l. 204.
1. which] with

suffer] suffreth
Occurs again as part of No. 535, which has the correct reading, 'suffreth'.

In all, there are thirty-one cases in E.P. of the same quotation, or part of it, being used more than once, and in no less than twenty-two of these repetitions Allot has failed to transcribe his authors in the same way. He not only very often deliberately modifies passages to make them suitable for the places in which they are found, but he was so careless and so bad a copyist that he seldom transcribed a passage without making errors in it. When the quotation appears only once in Englands Parnassus, Allot's new renderings of authors, if they give sense or are plausible, are noted and become part of the stock of commentators, because, it is argued, the compiler may in such cases have had access to original documents. But what about these cases of passages that occur more than once in the work, where the copyist agrees in one case with texts that are known to us, and differs in the other? Do not they show conclusively that no independent value attaches to any of Allot's new readings, no matter how plausible they may seem, and that it is a solemn farce to notice them? That the compiler did sometimes have the privilege of reading documents that have not come down to us, and which vary more or less from texts that are extant, is certain, as I have shown in my notes to works by Chapman, Ben Jonson, Peele, Fraunce, and Sir Philip Sidney; but such genuine variations from received texts are easily recognized, despite the numerous errors made by Allot, specious or otherwise, and they may be accepted and used accordingly.
REFERENCES AND NOTES.

The twenty-two cases which show that Allot varied from his authors and from himself at the same time, and which destroy him as an authority for new or strange readings, are as follows:

Nos. 86, 113, 132, 152, 189, 252, 274, 335, 343, 543, 586, 616, 834, 1056, 1096, 1155, 1476, 1933, 2143, 2233, 2234, 2237.

For a complete list of the passages from authors used more than once in E. P. see the end of this work.

With regard to the reference, Collier cited book III, ch. xvi, and, of course, wrongly; and he did not notice that the quotation occurs again under No. 535.

153. Tragedy of Cleopatra, 1594, l. 555 (Grosart).
154. Legend of Pierce Gaveston, 1596, st. 143.

Collier referred this to the Epistle of Queen Margaret to the Duke of Suffolk.

155. The Faerie Queene, 1596, v. ii. 36.
156. The Shepheardes Calender, September, 1579, l. 69.

1. What doth remaine] But what remains 2. cleare,] cleare & bright

158. Ibid., p. 90.
2. snre . . . loose] sure . . . leese
159. Orlando Furioso, 1591, xxxvii. 7.

1. Most] For


1. The man that] For he, that 2. himselfe] his state


6. guide . . . other] ayde . . . other 7. that] with


1. if fortune] where lottes doe

164. Legend of Matilda, 1596, st. 44.


165. Mortimeriados, 1596, st. 326 (Collier’s Reprint, p. 328).

166. Untraced, and Collier mistakenly cites A Fig for Momus, although he is careful not to add any further particulars. As I have shown elsewhere, no less than twenty-five quotations above Lodge’s name remain to be traced. He has been the most difficult author to deal with in this work, and Allot has muddled much that he took from him by giving it to others, or by assigning their work to Lodge. The spelling of the original is reproduced exactly here, as throughout the reprint.

2. fathers] Father

168. Epistles: Richard II to Queen Isabel, 1599.

Also under Counsell in Belvedere.

169. Untraced. Collier gives reference to the Epistles: Jane Shore to Edward IV, but he is wrong, and I have been unable to find the lines in any part of Drayton.
REFERENCES AND NOTES

170. The Furies, l. 346 (Grosart).
171. Epistles: Richard II to Queen Isabel, 1599.
Wrongly referred to Mortimeriados by Collier.
172. Marius and Scilla, 1594, l. 534 (Malone Society Reprint).
   1. Euen as by culling] For as by cutting 2. worke] workes
173. The Faerie Queene, 1596, iv. x. 34.
   1. . . . Concord,] Concord she cleepe was in common reed,
   4. The . . . shewe,] The which right well her workes diuine did shew:
      After ' seed ', l. 3, E. P. omits
      ' And she herselfe likewise diuinely grew ;'
   1. of all] in all the
175. The Faerie Queene, 1596, iv. x. 35.
   6. water] ayre 7. But . . . hands,] But that she holds
   them with her blessed hands 9. Princes grace the gates] Venus
   grace the gate
176. By Francis Kinwelmarsh: Tragedy of Jocasta, 1575, Chorus
to Act iv (The Postes, Cambridge Classics, p. 305).
   1. blessed . . . secret] Blisful . . . sacred 4. once] downe
   6. frowne] frouning
The error ' blessed ' for ' Blisful ' must be a misprint, seeing that
the catchwords for this passage are ' O blisfull '. See No. 139 for
a very similar mistake. With regard to the wrongful assignment to
Gascoigne see my note to No. 115. All quotations from Jocasta are
credited to Gascoigne, notwithstanding the fact that the signatures
of the several writers who combined to produce the tragedy are
plainly printed under the parts that each wrote in the copy of it used
by Allot.
177. Ibid., ibid. (p. 306).
   4. leaues] fruite 7. his] the
178. Mirror for Magistrates, Induction, 1578, st. 32 (Haslewood,
vol. ii, p. 318).
   1. ports] porch 7. were] weare 8. in her head] here
   and there 11. tedious] the tedious 13. lookes and
   cheare] cheare and lookes
179. Ibid., Duke of Buckingham, 1578, st. 33 (Haslewood, vol. ii,
p. 342).
   5. Sill . . . sore tossed] Styl . . . fortossed
180. Epistles: Lady Jane Gray to Dudley, 1599.
181. Legend of Matilda, 1596, st. 39.
182. Mortimeriados, 1596, st. 256 (Collier’s Reprint, p. 311).
Collier referred wrongly to the Legend of Matilda.
183. Tragedy of Cleopatra, 1594, l. 210 (Grosart).
184. Mirror for Magistrates, Duke of Buckingham, 1578, st. 34
13. with] of
185. The Scourge of Villany, 1598, sat. ii, l. 15.
   3. pleasd] please 4. weary] airy

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186. Epistles: *Matilda to King John*, 1599.
   Whè as] And whè
188. Civil Wars, 1599, ii. 33.
   4. that] whom
189. The Faerie Queene, 1596, i. vii. 1.
   3. vizard] visour  7. mind] man
   See No. 371, where ii. 3–5 of this quotation are used again, but
   garbled almost beyond recognition. These errors are dealt with
   in note to No. 152.
190. Orlando Furioso, 1591, xiv. 76.
   6. As full of] Full of all
191. By an ‘Uncertain Author’ in Tottel’s Miscellany, 1557
   (Arber’s Reprint, p. 215).
   2. distaid, ... doth] distreined ... did
   The initials ‘S. T. B.’, as Ritson surmised, may be a misprint
   for ‘S. F. B.’ (=Sir Francis Bryan). Unfortunately, no reliance is
   to be placed upon the testimony of Allot in regard to the Tottel
   poems, which he bandies about from one author to another in
   a strange manner. If ‘S. T. B.’ or ‘S. F. B.’ wrote the lines
   quoted, then he must also have written the further extract from
   the same poem under No. 392. Why, then, does Allot append to
   the latter the signature ‘T. W.’, which may stand either for Thomas
   Wyatt or Thomas Wyatt, although in other cases Watson’s name
   is always given fully, and an ‘S.’ is invariably put before the
   ‘T. W.’ when Wyatt is meant? See further notes, Nos. 115
   and 282.
192. Musophilus, 1599, l. 913 (Grosart).
   2. speed] speeds
193. Legend of Matilda, 1596, st. 102.
194. Ibid., st. 36.
   conquest sought] means unsought
195. The Miracle of Peace, son. 19 (Grosart).
   Not collated, a copy of the early edition not being accessible.
   Collier erroneously refers to the ‘Victory of Yvry, 1590’.
196. Orlando Furioso, 1591, xv. 1.
   4. stains] stain  8. daring] damage
197. Mortimeriados, 1596, st. 314 (Collier’s Reprint, p. 325).
   1. Whereas] And where
198. The Battle of Alcazar, 1594, ii. ii (Dyce, p. 427, col. 1;
   Malone Society Reprint, l. 467).
   In the Errata ‘time’ in the second line is read for ‘rime’, and
   marked for correction; but the three copies of Englands Parnassus
   consulted by me plainly print ‘time’, not ‘rime’.
   Peele’s play was not passed through the Stationers’ Register,
   and his name is omitted from the title-page of the quarto printed
   in 1594. But internal evidence fully corroborates the ascription
   to him of the tragedy in this quotation, though, unluckily, another
   passage from the same play, No. 1441, is wrongfully assigned by
   Allot to Thomas Dekkar, whom nobody now would ever dream
   of associating with such a Tamer-Cham performance, which obviously
   was written about 1588, or immediately after Tamburlaine, which
it imitates badly and names in a passage lifted almost bodily from Marlowe's great play. Peele, apparently, refers to his play in his *A Farewell*, prefixed to *The Tale of Troy*, ed. 1589, under the title of *Tom Stukeley*; and he couples the latter with *Tamburlaine* and other plays that held the stage at that time. Between the *Farewell* and *The Battle of Alcazar* a very close relation exists, as Dyce has shown; and other evidence concerning its relation to work by Nashe, Greene, and Peele establishes a warrant for the belief that the *Farewell* and the play must have been produced almost concurrently, and certainly before Dekkar began to write for the stage.

We can hardly say that Allot in this case had special means of knowing that Peele wrote *The Battle of Alcazar*, for Peele died about 1597, and none of the material used in *England's Parnassus* seems to have been gathered till about 1599. The attribution is, as I take it, a guess, and a lucky one, though only founded on hearsay and not on evidence furnished by the author himself. I suppose Allot had heard the tragedy was written either by Marlowe, Peele, or Greene, men constantly associated with each other by contemporaries, and mentioned together in the same way even in our own time; and, as the quarto in his hands omitted to name which of the three writers composed the play, he thought there would be no harm done, and trouble would be saved, if he gave it to Peele. But presently he was confronted with another anonymous tragedy, also known to have been written by one of the three friends, and, having favoured Peele already, he turned to Greene, and made him a present of *Selimus*, which he ought rather to have given to Marlowe. But Allot was no judge of style, for we see that when he found a passage from *The Battle of Alcazar* unsigned, he foisted it upon Dekkar! See further note to No. 318, relative to *Selimus*.

199. *Untraced*. These two lines seem to be a separate quotation from the couplet with which they are mingled, and therefore I have made a division between them, although neither has been traced. Collier referred the four lines to *Jocasta*, Act III, but nothing like them is to be found in the tragedy nor in any part of Gascoigne's known work.

200. *Untraced*, as explained in previous note.


See note on the signature, No. 975.


1. be, yet is] were, yet is it

203. *The Life and Death of Wolsey*, 1599, st. 58.

1. If so the] For if the

The signature is altered to 'Storer' in the Errata.

204. *Tragedy of Cornelia*, 1595, iv. i. 63 (Clarendon Press).

3. loue] loues

In the play, this quotation is preceded by the words 'I loue, I loue him dearely;' and a speech by Mustaffa, in the anonymous tragedy of *Selimus*, repeats *Cornelia* almost verbatim:

'I loue, I loue them dearly, but the loue
Which I do beare vnto my countries good,
Makes me a friend to noble Selimus.'

Malone Society Reprint, l. 944.
REFERENCES AND NOTES.

The two plays often parallel each other, and agree to use expressions that seem to be otherwise unique. Mr. W. W. Greg informs me that *Cornelia* closely translates the passage from the French of Garnier; and, that being so, *Selimus* must have copied Kyd's play.

205. *Ovid's Banquet of Sense*, 1595 (Chatto & Windus, p. 29, col. 2).

3. Bound] Bend
Allot has given the correct reading, 'Bend', under No. 86. See note to No. 152.


2. himselfe] him first

207. *The Faerie Queene*, 1596, i. i. 35.

hath] has


209. *Chrestoleros*, 1598, vi. 15.

1. on glory nor on] one glory, or one


Should be:

'Then who so liues content is happy wise.'


1. change] chance 2. to fall] no fall

This passage should have been printed apart from the next quotation, and is therefore an unsigned quotation. See note to No. 273.


2. stain'd] slaine 5. amend] commend


2. That's free] That, free


1. Courage] a courage

216. *A Fig for Momus*, 1595, ecl. iv (Hunterian Club, vol. iii, p. 28).


1. Nere] Ne


Where is . . . there is] For where's . . . there's


ill, doth th'euil] euils doth the euils


221. *Godfrey of Bulloigne*, 1600, x. 20.


223. *The Faerie Queene*, 1596, i. ii. 17.

Should be:

'... repining courage yields
No foote to foe.'

REFERENCES AND NOTES.


226. The Faerie Queene, 1596, iii. x. 2.
Belvedere alters thus:
‘Might wanting measure, proueth surquedrie.’
Of Authoritie.

Also altered in Belvedere:
‘A brauer mind hath he that fights for more,
Than he that warres for that he had before.’
Of Warre.

Collier’s reference to book 1, st. 95, is, of course, a mistake.

228. Ibid., iii. 46.
1. boldeneth] boldnesse with
229. The Life and Death of Drake, 1596, st. 219.
1. shewes] shines


231. The Life and Death of Wolsey, 1599, st. 26.

232. Complaint of Rosamond, 1594, l. 566 (Grosart).

233. Legend of Matilda, 1596, st. 23.

234. Mother Hubberds Tale, 1591, l. 515.
1. Nothing in Court is] For nothing there is

235. Ibid., l. 892.
2. had I wist] had ywist 3. hath] haue

236. James IV of Scotland, 1598, 1. i (Dyce, p. 190, col. 2).
2. forestalls] for stales 3. so] she 4. curteous] curious

Warner reads:
‘But, were my wishes mine, the Court by me should be the lesse:
So much it hath of Vanitie, and painfull Idlenesse.’

238. Ibid., p. 134, v. 27.
1. ... The Court is now become] As for the Court it is, you
know, become

239. Ibid., ibid.
1. These] Theare

240. History of Judith, 1584, book v (p. 73, ed. 1608).
4. the the] the 5. perillous] perilous 7. found] free

Collier is wrong in his reference to book iv.

241. Tragedy of Cleopatra, 1594, l. 1241 (Grosart).
2. Doth] Did

5. them ... haue] men ... hath

243. Civil Wars, 1599, i. 31.
1. The Court was] And Courts were 2. hard] apt

244. England’s Helicon, Old Damon’s Pastoral, 1600 (Bullen’s
ed., p. 37).
4. dissembling] assembling
REFERENCES AND NOTES.

245. History of Judith, 1584, book v (p. 74, ed. 1608).
10. were] rest 13. see] sell 14. see] sell
Collier’s reference to book iv is wrong.

246. Mother Hubbard’s Tale, 1591, l. 614.

247. The Life and Death of Wolsey, 1599, st. 41.
1. . . . It doth not sit] . . . nor doth it fit
For ‘ Stouer ’ read ‘ Storer ’. See note to No. 975.

248. The Handy-crafts, l. 78, ed. 1641 (Grosart).
Not collated, a copy of the original work used by Allot not being accessible to me.

249. The Faerie Queene, 1596, vi. i. 1.

250. Ibid., vi, Introduction, st. 4.
1. Mongst vertues] Amongst them 2. bloome] bloosme
9. which feeble] that feeble

251. Ibid., st. 5.
2. once] then 6. gay, it cannot] gay that it can 7. that
gold] gold that 9. shew,] shows

252. Orlando Furioso, 1591, xli. 3.
1. . . . This] Fraught with that 2. Doth chiefly make]
Which chiefly makes
This passage is quoted again, No. 1157, and with additional errors of transcription. See remarks under No. 152.

253. Ibid., xxxi. 34.
1. speech vsage] speech, and vsage

254. Ibid., xiv. 52.

255. Ibid., xxxvi. 1.

256. Mortimeriados, 1596, st. 209 (Collier’s Reprint, p. 299).

2. else] of 5. cruell caitiffes] tyrants blustering

258. Hero and Leander, 1598, iii. 265 (Clarendon Press).
1. Round headed Custome th’] But custome that the
Although I note Allot’s reading as apparently an error, it can hardly be such, for the very phrase ‘ round-headed custom ’ occurs in Chapman’s address ‘ To the Understander ’, prefixed to Achilles’ Shield, 1598, printed in the same year as the first-known edition of his continuation of Marlowe’s Hero and Leander. The passage runs thus: ‘ Swaggering is a new word amongst them, and round-headed custom gives it privilege with much imitation, being created as it were by a natural Prosopopeia without etymology or derivation ’; &c.—Homer’s Iliad and Odyssey, edited by R. H. Shepherd (Chatto & Windus, 1875, p. 14).

As Allot’s reading is not to be found in any edition of the poem extant, it seems reasonable to conclude that he actually had access to original documents in this case, perhaps the author’s own manuscript. For similar cases see notes to Nos. 1590, 1935, and 2251.

Should be:
‘ Euil custome bringeth vertue in disdaine.’
REFERENCES AND NOTES.

So far as I know, Elyot's name is the only one that can be claimed as an addition to the list of authors supplied by Allot, who seems to have made a hard and fast rule to confine his obligations to a limited circle of writers, and to ignore his indebtedness to others either by leaving their contributions unsigned or by appending to them the doubtful signatures 'Ignoto' or 'I. Authoris'. It is true that other names besides Elyot's have been added to Allot's list, but such names occur in relation to works of a miscellaneous character, and the compiler's failure to mention them is fully explained in my note to No. 115 and elsewhere. What is noticeable about Elyot's work is that it is not only the oldest one cited in Englands Parnassus, but it has the further distinction of being the only case found up to the present of a book of single authorship whose begetter Allot has not named in any part of his compilation. It seems probable that Allot intentionally suppressed Elyot's name, for in two cases he has left that author's quotations unsigned; in one, No. 329, he substitutes for the signature the remarkable sign '...'; and in the other case he marks the passage 'Idem'. Perhaps Allot looked upon Elyot as an ancient author, who would be out of place in a work displaying 'the choysest Flowers of our Moderne Poets', and so decided to leave him unnamed. The sign used under No. 329 does not occur again in Englands Parnassus; and, as regards the signature 'Idem' under No. 1251, the extract from Elyot is separated from the next quotation by a space as well as by a full stop, and, therefore, it is more than probable that the 'Idem' was added after the slips had been distributed, when, finding many passages unassigned through his own and the printer's carelessness, Allot attempted to rectify the omissions by calls on his memory, sometimes with disastrous results. In other places I have attempted to show that many errors of assignment, of the same kind, must have been made in this way; see my note to No. 982 especially. The only strange thing worth remembering now is that whereas Allot's errors of attribution have in all other cases of correction been cleared up by a reference to one of his favoured authors, it not being necessary to go outside the circle of writers named in his signatures, Elyot has stepped in to break the rule, thus showing that passages still untraced in Englands Parnassus may be discovered to belong to poets whom Allot wished, perhaps, to leave unnamed or to ignore. Elyot's extracts have been badly garbled by Allot, and in three cases the passages have had to be quoted in full to prove the correctness of the author's title to them. The readings Allot gives are not warranted by any known text of The Governour. Also see note to No. 2025.

260. A Fig for Momus, 1595, sat. iii (Hunterian Club, vol. iii, p. 35).
   1. Nature with Custome ioyned] For nature, ioyned with custome 2. selfe] helps

261. Ibid., p. 34.
   1. Whereas to nature] And where to natures

262. The Sacrifice of Isaac, 1592, Sig. B 2, p. 16. See also The Fathers, 1. 493 (Grosart).
   1. Custome . . . blind] Which blinds the judgements of the world 2. vertue is] vertu's

403  D d 2
REFERENCES AND NOTES.

263. *The Faerie Queene*, 1596, iii. xii. 11.
E. P. omits what should be i. 8 of the quotation:
‘With th’other he his friends ment to enwrap:’

264. *Delia*, 1594, son. 35.
265. *Legend of Matilda*, 1596, st. 35.
The [And
266. *Venus and Adonis*, 1599, l. 690.
Also correctly quoted in *Belvedere* under Feare.
Should be:
‘That perill is the cheefest way to happines,’ &c.
268. *Venus and Adonis*, 1599, l. 788.
The quartos of 1593, 1594, and 1596 read ‘on to danger’, but all subsequent editions of the poem, from 1599 to 1633, agree with E. P.

1. When as] For when 2. The . . . neare] Great’st dangers then are euer near’st

270. *The Faerie Queene*, 1596, i. i. 12.
Belvedere alters the first part thus:
‘Dread of vknowne things breeds a greater dread.’

3. behold] uphold

1. A] For 3. his] him

2. some] fond

This is an unsigned quotation, not a case of wrong ascription to Warner, a passage from whom happens to follow Drayton’s and be mingled with it, perhaps through the fault of the old printer, whose careless work here and throughout the volume Allot has made no seeming effort to correct. As hitherto this class of errors has been mistaken for cases of wrong ascription, I will select this example and deal here as a whole with the quotations that Allot omitted to sign.

In all, sixty-eight passages were left without signatures, the numbers being given in a table at the end of this work. Of these, nineteen are mingled with other quotations from the same author, only one signature being given in each case, although the extracts are from different parts of the same work or even from a different composition. In thirty-five cases quotations from two authors have been wrongly bracketed together, only one name appearing under each; and in the other fourteen cases Allot failed to notice the absence of the signatures, though the passages are printed separately from other matter. To add to the confusion, No. 59 ends with a colon in place of a full stop; Nos. 700 and 1763 have a comma after them; and Nos. 144, 1751, and 2299 are left without any kind of stop at all.

It is remarkable that in fourteen cases the signatures are missing from passages that are printed at the bottoms of pages, or at the ends of sections. No. 1268 is omitted from Collier’s Reprint of
REFERENCES AND NOTES.

Englands Parnassus, being overlooked, perhaps, because of its being a single line, unsigned, and at the bottom of the page. As I show in the Index of Quotations, p. 373, twelve of these unsigned passages remain untraced.


enuies enuy
Repeated under No. 1354, where a fresh error is made, ' erre in ' being substituted for ' enuy '. See note to No. 152.

275. Epistles: Queen Isabel to Mortimer, 1599.

276. Tragedy of Cleopatra, 1594, l. 914 (Grosart).


2. furie] furie
This also is an unsigned entry, and is wrongly printed with the next quotation, though separated from it by a full stop; see note to No. 273. Allot got into a dreadful muddle with the extracts he obtained from this pamphlet of Lodge's, and his printer seems to have helped to make matters worse for him. Although he quotes eleven passages from the work, Allot seems to have been too idle to trouble about its authorship, which is plainly stated in the dedication, where Lodge signs his name in full, and follows up this claim by appending his initials to his address ' To the Reader '. But nowhere does Allot mention Lodge. Instead, we find that two of the extracts are mingled with other passages and left unsigned, two are plainly assigned to Thomas Achelly, one to Gervase Markham, and, apparently, two to Joshua Sylvester, and one each to S. Daniel, Sir John Davies, R. Greene, and Edmund Spenser.


2. eyes] eye


7. feeling] fearing


8. his corps] the corps 9. needfull] dreadfull


3. near] dere 5. was] is

It is certain that Allot copied here and in other places from Tottel's book, yet he ascribes this passage to the Earl of Surrey, despite the statement of Tottel that the poem in which it occurs is by an ' Uncertain Author '. When signing Tottel extracts, Allot cared to remember only the names of the Earl of Surrey and Sir Thomas Wyatt, other contributors to the work being ignored by him; and these two names clashed so in his memory that we find him using them at random, crossing them several times. A reference to my notes under Nos. 115 and 191 will show that Allot acted habitually in the same way when signing extracts copied from works of a miscellaneous character.

The poem in Tottel occurs in a slightly different form in the
Paradise of Daintie Devices, 1576, the latter ascribing it to 'D. S.', who has been identified with Dr. Sands, or Sandys, afterwards Archbishop of York. No proof has ever been adduced to show that Dr. Sands had written or was even capable of writing verse; and Sir John Harington, who evidently knew him and his family intimately, does not give the least hint as to the Archbishop being possessed of the poetical faculty, a circumstance that he would hardly have left unmentioned in the account of Dr. Sands in his 'Additions' to Bishop Godwin's Catalogue of Bishops, if such had been the case.

To find the real author of the poem, we must go to Nugae Antiquae, a work compiled from family manuscripts by the Reverend Henry Harrington, a descendant of the translator of Orlando Furioso, and published in 1779, in three volumes. Nugae Antiquae claims for John Harington, the father of Sir John, not only the poem in question, but three others contained in Tottel's Miscellany, one of which appears in the latter under Surrey's name. It also claims for him a piece published in the Paradise of Daintie Devices above the signature 'L. Vaux'. Not only so, in some cases Nugae Antiquae, copying from the old manuscripts, informs us when, where, and the circumstances under which the elder Harington composed his verses. The Tottel poem, in this case, appears in Nugae Antiquae with the following heading, which should put the question of authorship beyond all dispute: 'Elegy wrote in the Tower by John Haryngton, confined with the Princess Elizabeth, 1554.'

283. Tragedy of Cornelia, 1595, ii. 252 (Clarendon Press).
284. Ibid., i. 288.
2. lothsoms] lothsom'st
286. The Complaint of Rosamond, 1594, i. 251 (Grosart).
1. done are] doome is 2. fade away ere] fade ere
3. sunne his beautie] sommers beauty
288. The Faerie Queene, 1596, i. ix. 42.
1. Is't not gods] Is not His 4. bookes] booke 9. or] nor
1. all deales] you all dealt
Collier referred wrongly to the History of Heaven.
290. Orlando Furioso, 1591, xviii. 84.
291. Untraced. No such lines are to be found in any edition of the Mirror for Magistrates that I have read, and Allot did not intend them to be referred to that work. See note to No. 273.
1. meere] mett 3. is due] due is
293. The Shepheards Calender, November, 1579, i. 105.
295. Untraced. Collier erroneously referred to the Tragedy of Sir R. Grinwile, 1595. It is very likely the line occurs in the author's
REFERENCES AND NOTES.

Devereux; see my note to No. 7. Samuel Nicholson’s Acolastus His After-witte, 1600, which is a mosaic of borrowings from Shakespeare, Nashe, Daniel, Southwell, and other writers of his time, has the following, which may possibly have been suggested by Markham’s line:

‘O King of graves, why killst thou them abhor thee,
And turnst from me that now am readie for thee?’

Sig. E.

296. Epistles: Lady Jane Gray to Dudley, 1599.
297. The Faerie Queene, 1596, i. x. 41.
298. Tragedy of Cornelia, 1595, ii. 299 (Clarendon Press).
299. Ibid., ii. 310.

2. That] As
This quotation is really an unsigned one. See note to No. 273.

301. Shepheards Calender, November, 1579, l. 183.
3. know] knewe 4. too] to 5. a start,] assert ;
6. pleasant fields] pleasant layes

Of course, ‘S. Spencer’ should be ‘E. Spenser’.
304. Ibid., ii. i. 59.
1. euill] equall

305. Marius and Scilla, 1594, l. 2350 (Malone Society Reprint).
307. The Faerie Queene, 1596, iii. iv. 38.
1. must abide] doth abye
1. . . . In wretches] For, in a wretches
309. The Faerie Queene, 1596, iv. viii. 11.

311. Richard II, 1598, ii. i. 5.
9. sweet is sweetest tast] sweets, is sweetest last
312. The Faerie Queene, 1596, iv. x. 13.
1. doubt] he 9. afterward] afterwards
313. Ekatompethia, 1582, son. 59.
314. Civil Wars, 1599, v. 84.
3. still] full
316. Mother Hubberds Tale, 1591, l. 327.
1. tormenting] commenting
318. The Tragedy of Selimus, 1594, l. 499 (Malone Society Reprint).
2. the] his 4. them] him

Allot is the only authority for this tragedy being given to Robert
REFERENCES AND NOTES.

Greene, and I feel sure that his ascription is a piece of gross blundering, as the phrasing, style, and sentiments in it are exactly what we meet with in Christopher Marlowe's acknowledged work, and utterly unlike anything to be found in Greene. I can only conclude that Allot had heard it was by Greene or by one of Greene's friends, Marlowe, Peele, or Lodge, and that he picked upon Greene for choice and to save himself the trouble of further investigation. Allot often associated certain writers in his mind, and bandied their work from one to the other, as appears in my notes to Nos. 282 and 975; and, in the case of No. 2022, we find him confounding Lodge with Greene, and giving to the former a passage that was notoriously known to be by Lodge's friend, Greene. As I have already said in my note to No. 198, which discusses the similar case of another anonymous play, The Battle of Alcazar, which Allot ascribes in one place to Peele and in another to Thomas Dekkar, contemporaries constantly associated Peele, Greene, and Marlowe, and therefore it is not strange that Allot, following suit, should, in the absence of the actual author's name from the title-page, choose one of the three names at random. In one case, that of Peele, he made a lucky hit; but in this one, Selimus, he betrays, I am quite sure, a lamentable ignorance concerning the style of Marlowe, as displayed in every page of the play.

319. The First Part of the Countess of Pembroke's Yvychurch, 1591, iv. i, Sig. E 3.

deferring] differing

Should be:

'Delay he sayth, breedeth doubts, but sharpe deniall death.'
See note to No. 1064.

321. Civil Wars, 1599, iii. 43.

2. further] farther

322. Epistles: Edward IV to Jane Shore, 1599.

1. in ioy] enioy 2. Delay breeds . . . ioy] Delayes breed

. . . coy.


324. Untraced.

325. Legend of Pierce Gaveston, 1596, st. 207.

326. The Furies, 1. 696 (Grosart).

327. Epistles: Richard II to Queen Isabel, 1599.

328. Legend of Matilda, 1596, st. 46.

desire] desires

See note to No. 259. This passage has been badly altered, and should read:

'If feare the trouble, and small thinges the offende,
Corrupte desire thynye harte hath once embraced,
Thou arte in bondage, thynye honour is defaced.'

Although no signature appears under the quotation in E. P., Allot has substituted for it the sign '.', which I take to be a mark to indicate that he intentionally suppressed the author's name. It occurs nowhere else in the book.
REFERENCES AND NOTES.


331. *Legend of Matilda*, 1596, st. 110.


334. *Orlando Furioso*, 1591, xxxiv. 86.


E. P. omits what should be l. 38, after 'borne':

'Or had it geu'n him as a speciall gift;'

This quotation is really unsigned, for it should not have been printed with the next extract, but kept separate. The *Errata*, too, wrongly alters 'Prophets', l. 1, to 'Prophet', a proof that Allot did not base his corrections upon his authors, but upon his memory or judgement.


An] A

These lines reappear in No. 425, and, as often happens, Allot has blundered in his second copy. He seems to have been almost incapable of writing the same thing twice in the same way. See note to No. 152.

336. *Untraced*, and not to be found in the *Tragedy of Sir R. Grinville*, to which Collier mistakenly refers the passage.

337. *The Faerie Queene*, 1596, iv. ii. 47.


1. What man can] But who can 3. his 4. light] lights


4. eternall] eterne 7. skill exceeds] skills exceede


1. wight] wretch


2. the] his 3. darkish] darkest 4. light] lights

Bryskett's poem was licensed to John Wolle, August 22, 1587, but apparently was printed for the first time in 1595, as one of the *Astrophel* elegies, to which contributions were made by the Countess of Pembroke, Matthew Roydon, and others.

Allot never makes mistakes in regard to Roydon's verses, and hence I conclude the poet and he were on intimate terms. But he did not trouble to find out who really was responsible for other poems in the collection, and was satisfied with Spenser's name, and used it each time he copied extracts from them. See note to No. 115, where I show that Allot always ignores minor contributors to miscellaneous works, and makes a practice of assigning extracts he took from them to one or two well-known writers who figure in the work,
and even then often uses such selected names at random, crossing
them with each other in a haphazard fashion.

342. Mortimeriados, 1596, st. 208 (Collier’s Reprint, p. 299).
343. The Faerie Queene, 1596, iii. iv. 27.
Repeated, and with a variation, under No. 453. See note to
No. 152.
344. The Life and Death of Drake, 1596, st. 237.
1. haue] hath
345. The Faerie Queene, 1596, 1. ix. 33.
wretches
346. Ibid., 1. ix. 35.
347. Mirror for Magistrates, Queen Cordila, 1578, st. 35 (Hasle-
wood, vol. i, p. 135).
1. darke] darkes 2. euer] nerer
348. Untraced.
349. Glaucus and Scilla, 1589 (Hunterian Club, vol. i, p. 27).
2. lines] linde
350. Tragedy of Cornelia, 1595, ii. 331 (Clarendon Press).
4. place] case
351. Mirror for Magistrates, Queen Cordila, 1578, st. 48 (Hasle-
2. the most, wisest] most he wisest
354. Epistles: Richard II to Queen Isabel, 1599.
355. By Sir John Harington: Orlando Furioso, 1591, xiii. 3.
356. The Imposture, 1. 47 (Grosart).
Not collated, the early version used by Allot being inaccessible
to me.
357. Ibid., 1. 238.
358. Untraced. The quotation is a translation of St. Bernard’s
verses, out of St. Augustine, which old Tusser renders thus:
‘When Satan we resist, a pismire shall he be,
But when we seem to give him place, a lion then is he.’
Southey's British Poets, 1831, p. 196, col. 1.

359. The Imposture, 1. 84 (Grosart).
360. Ibid., 1. 302.
361. The Faerie Queene, 1596, iv. i. 20.
5. And thornes which barren brookes] With thornes and
barren brakes
362. Ibid., iv. i. 19.
4. it doth orerunne] doth ouerthrow
363. Orlando Furioso, 1591, xiv. 72.
1. weed] by her weed 3. naked places] places naked
REFERENCES AND NOTES.

364. The Faerie Queene, 1596, iv. 1. 27.
  2. contrariwise] contrarie wayes  3. mouth'd] mouth
  9. on them] one thing

365. By Thos. Phaer: Mirror for Magistrates, Owen Glendour,  
  1. All] For  4. ere] or

366. By Geo. Ferrers: Mirror for Magistrates, Duke of Gloster,  
  1. Concord ... great] That concord ... chiefe  2. royall
  5. minstrel] 6. doth end] so endes

367. The Faerie Queene, 1596, iv. ii. 1.

368. Legend of Pierce Gaveston, 1596, st. 123.

369. Tragedy of Cornelia, 1595, i. 36 (Clarendon Press).

  10. girdled with printed snakes] girt with painted snakes
  Note the 'printed snakes', which remind one of 'Lepidus his
  printed dog', in Sir John Davies' Epigrams, No. 48.

371. The Faerie Queene, 1596, i. vii. 1.
  Should be:
  '... Deceipt doth maske in visour faire,
   And cast her coulours died deepe in graine,
   To seeme like Truth.'
  See No. 189, where the lines are correctly quoted, except that
  'vizard' has been substituted for 'visour'.

372. Skialetheia, 1598, sat. i (Collier's Reprint, p. 33).

373. By William Baldwin: Mirror for Magistrates, Lord Rivers,  
  1. ... Commonly in] For, commonly, in all

374. Ibid., st. 61.
  1. ... Commonly all that] For commonly all that doe

  2. due ... dissembling] deaw ... dissembled

376. Legend of Humphrey, Duke of Gloster, 1600, st. 137.
  1. Who] who so

377. By John Higgins: Mirror for Magistrates, Locrinus, 1578,  
st. 6 (Haslewood, vol. i, p. 54).


379. Endymion and Phoebe, 1594, Sig. E 2 b (Collier's Reprint,  
p. 216).
  12. first mouers] strong mouuer  18. appeere] aspire

380. Ibid., ibid.
  1. The Moone] Shee now

381. By Thomas Storer: The Life and Death of Wolsey, 1599,  
st. 231.
  3. Asians] Asiaes

382. The Miracle of Peace, son. 8 (Grosart).
  Wrongly referred to the Sacrifice of Isaac by Collier.
REFERENCES AND NOTES.

2. worke] sweate 4. turnd] learnde
384. Godfrey of Bulloigne, 1600, xiv. 10.  
1. vnties] vpties 5. resounds] responds 6. street]
385. Epistles: King John to Matilda, 1599.  
3. stare] smile 4. her . . . she him] his . . . he her
6. generation] generations
386. Epistles: Suffolk to Queen Margaret, 1599.  
3. taske] taxe 4. rebellions] rebellious
387. The Faerie Queene, 1596, i. iv. 30.  
1. Next vnto] And next to 4. iawe.] chaw; 9. waxed]
wexed
388. Ibid., v. xii. 30.  
2. hungerly] hungrily 4. the iawes we] her iawes one
8. she sees] euer she sees
389. Chrestoloros, 1598, ii. 18.  
5. the th'other] the t'other 9. tender] hinder
2. comming at] comming to 3. her] him
This is really an unsigned quotation, and should have been printed separately.
391. Ibid., l. 321.  
2. kindly] kendling 4. his force] her power
See note to No. 191. Collier thought 'T. W.' might be a misprint for 'W. W.' (=: W. Warner), and therefore assumed that the lines must have been copied from Albions England, and gave that reference accordingly.
393. The Life and Death of Drake, 1596, st. 65.
394. By an 'Uncertain Author' in Tottel's Miscellany, 1557 (Arber's Reprint, p. 204).
3. cold] rold
395. The Life and Death of Wolsey, 1599, st. 95.  
brest] hearts
397. The Faerie Queene, 1596, v. xii. 27.  
Fell] But
398. Legend of Matilda, 1596, st. 78.
399. Mortimeriados, 1596, st. 392 (Collier's Reprint, p. 345).
1. Like . . . palme reprosse] But . . . Palme tree presse 5. same] sound
The legend is signed 'T. Ch.', for the first time, in edition 1571, and has been generally identified with Thomas Churchyarde, to whom Collier assigns it. But in a fragment of the original edition, preserved in the British Museum, which was suppressed during
the reign of Queen Mary, the interlocutory matter definitely settles
the identity of 'T. Ch.', for it says, 'Whan Master Chaloner had
ended thys so eloquent a tragedy,' &c.

401. Untraced. There is no trace of the lines in any edition of
the Mirror for Magistrates, and the saying is proverbial. These
two lines have the distinction of being the only English quo-
tation in verse cited in Wits Commonwealth, 1597, where they are
used under Hate, but with nothing to indicate their source. In
'A Treatycye... made about the yere of our lorde, 1522, by Sir
Thomas More', under 'Enuy', is the following: 'Now let us see
what help we may haue of this medicin against sicknes of enuy,
which is undoutedly both a sore tormet & a very consumpcon,
for surely enuy is suche a torment, as al the tyrants in Sicil neuer
deuised a sorcr.'—Works of Sir Thomas More, 1557.

402. The Life and Death of Drake, 1596, st. 48.
6. the least] least

403. The Faerie Queene, 1596, i. 14.
3. she] he 14. the] that 15. suddenly] suddenly all

vnto men, and] then to men, but

405. Civil Wars, 1599, iii. 18.
2. foule faults] faults
The lines only occur in the edition of 1595; see note to No. 15.
Collier, not being able to find the lines in Daniel, assumed that
they must belong to Drayton, and referred them to that author's
Mortimeriad, one of his stock references.

406. Legend of Humphrey, Duke of Gloster, 1600, st. 46.
2. are opprest] is deprest

407. A Fig for Momus, 1595, sat. i (Hunterian Club, vol. iii, p. 10).
408. Orlando Furioso, 1591, v. 31.
2. in an] in

409. The Teares of the Muses, 1591, l. 253.
4. day by] dayli 5. monsters] monstrous 6. seemeth]
seemed

410. The Faerie Queene, 1596, i. x. 12.
1. ... Fidelia] Fidelia hight, 2. forth] from 3. mazde
the rar'st] dazd the rash 6. bare] bore 10. minde.
mood: 11. full] fast

411. The Triumph of Faith, 1592, First Song, Sig. B 2, p. 3.
18. watching] watchfull 20. the hic heauens] aire, and heauen

412. The Ship-wrache of Jonas, 1592, Sig. C 2, p. 23. Also see The
Schisme, 1. 1054 (Grosart).
prayer speake] Thus Prayer speaks

4. wits] Fruites 5. neighbours] neighouer (sic)

414. Epistles: Lady Jane Gray to Dudley, 1599.
4. hope] repentance
REFERENCES AND NOTES.

415. Ibid.
   1. stronger] strongest  2. ne] nere
416. The Triumph of Faith, 1592, Fourth Song, Sig. E i, p. 25.
417. Ibid., First Song, Sig. B i, p. 2.
   The] But
   4. share] soyle
419. The Faerie Queene, 1596, I. i. 19.
   increaseth] 19. as top] from top  20. vnderneath] vnder watche
422. The Honour of the Garter, 1593, I. 172 (Dyce, p. 587, col. 1).
   5. ardeus euerit] ardens euexit (see the Errata)  6. Dijs]

Dis

423. The Ruines of Time, 1591, I. 421.
   3. ayrie] azure
   2. truth] faithfull troth
425. Orlando Furioso, 1591, xxxv. 10.
   2. dreadfull] deadly  6. of foote] pase  8. comming]
   that] 28. these] some  29. thought] sought  30. good]
   great] 35. did] do
   See note to No. 335, where four of these lines are used again.
   16. daring] during  17. as't were a] were as a  19. obscured]
   obscurest
427. Ibid., st. 50.
   ... her] my ... my
   What should be I. 8 of the quotation is omitted:
   'The pauement is of ratling brasen drums,'
428. Ibid., st. 47.
   5. burnt] brunt  6. or to] or him, to  7. To make
   of brasse a] Who built of brasse, the
430. Hero and Leander, 1598, ii. 113 (Clarendon Press).
431. The Complaint of Rosamond, 1594, I. 265 (Grosart).
432. By M. Drayton: Legend of Matilda, 1596, st. 20.
   1. Vnto] Thus to
   The quotation is really unsigned. See note to No. 273.
   1. renowne] renowne  2. renownd] renownd

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REFERENCES AND NOTES.

434. The Life and Death of Drake, 1596, st. 135.
435. Ibid., st. 186.
Correctly rendered in Belvedere under Death.
436. Legend of Matilda, 1596, st. 21.
2. a thousand] as many  3. now] then  8. The ...
the speaker] Thou ... whisperer
Two lines have been omitted, one after 'flings', and the other
after 'betraier':
'From euerie Coast her rumors forth she brings;
Uncertaine rumor, wandring in the skyes:"
437. Mortimeriados, 1596, st. 139 (Collier's Reprint, p. 281).
439. The Complaint of Rosamond, 1594, l. 568 (Grosart).
3. A broad ... forbidden] Abroade ... most forbidden
440. The Life and Death of Drake, 1596, st. 60.
temple
441. Mirror for Magistrates, Induction, 1578, st. 50 (Haslewood,
vol. ii, p. 323).
1. might] mought 3. would torment] roard for meat
Where 25. his] her
442. Every Man Out of his Humour, Induction, 1600, l. 181.
443. Arcadia, 1598, p. 361, book III.
444. Ekatompathia, 1582, son. 64.
445. By William Baldwin: Mirror for Magistrates, Duke of
446. Epistles: Lady Jane Gray to Dudley, 1599.
1. The heauens do rule] Thus rule the heauens
Belvedere alters the second line to read,
'That yeelds to fate, which will not stoope to force.'
Of Fate, &c.

For a repetition, with same reading, see No. 460.
447. Godfrey of Bulloigne, 1600, ii. 67.
449. The Faerie Queene, 1596, iii. iii. 25.
1. The Fates] sith fates
450. Ibid., iv. ii. 51.
451. Comedy of Old Fortunatus, 1600, 1. i.
452. The Faerie Queene, 1596, v. iv. 27.
1. escape] scape 2. surpasse all] surpasseth
453. Ibid., iii. iv. 27.
3. more] most
Repeats No. 343, which see.
454. Ibid., iii. iii. 25.
2. word] world
455. Mirror for Magistrates, King Madan, 1578, st. 12 (Haslewood,
vol. i, p. 89).
REFERENCES AND NOTES.

456. Legend of Pierce Gaveston, 1596, st. 183. Correctly quoted in Belvedere under Fate.

457. Complaint of Rosamond, 1594, l. 418 (Grosart).
   i. Our] But Belvedere uses two of the lines, and alters them:
   'Fate cannot be prevented, though fore-knowne.' Of Fate, &c.
   'Heauen workes our fall, but yet the fault is ours.' Of Heauen.

The first line is paralleled in Richard Barnefield's Cassandra, st. 50:
   'Fate is fore-seene, but neuer is prevented.' Barnefield, apparently, was not one of Allot's friends, for he is not favoured by quotation in Englands Parnassus.

458. Ibid., l. 69.

   i. All] But Thus in Belvedere:
   'Men are but men in ignorance of fate,
   To alter chaunce exceedeth humane state.' Of Fate, &c.

460. Epistles: Lady Jane Gray to Dudley, 1599.
   i. The heauens do rule] Thus rule the heauens Repeats No. 446.

461. The Faerie Queene, III. xii. 12.

462. Arcadia, 1598, p. 389, book III.
   i. Who so for] Who for ech

463. Ibid., p. 445, book IV.
   3. Where] While

   i. gift] guilt Belvedere has two quotations from this passage:
   'The guilt being great, the feare doth more exceed.'
   'Extreamest feare can neither fight nor flye,
   But coward-like, with trembling terrour die.' Of Feare.

465. Godfrey of Bulloigne, 1600, i. 82.
   the ill we] the euill we

466. History of Judith, 1584, book i (p. 15, ed. 1608).
   i. lendeth wings to] lent the wings for 4. hands] hand What should be ll. 3 and 4 of the quotation are omitted in E.P.:
   'Feare made the wofull wemen for to beare Their cradles sweete to hilles that highest were:'
   The first line is used in Belvedere under Feare:
   'Feare lendeth wings for aged folke to flie.'

467. The First Part of the Countess of Pembroke's Yvychurch, 1591, i. ii, Sig. B 3.
   heart] man
REFERENCES AND NOTES.

468. *Civil Wars*, 1599, ii. 46.
that is] that's
Daniel is altered, exactly as here, in *Belvedere* under Feare.

469. *Ibid.*, iii. 3.
neuer] euer
Quoted correctly in *Belvedere* under Feare; but when the compiler of *Wits Commonwealth* turned the passage into prose for his own use, he made it read thus: 'Feare casteth too deepe, and is euer too wise, if it be not ayded by some resolution.'—*Of Aide.*
See note to No. 15.

470. *Ibid.*, i. 54.
Also correctly rendered in *Belvedere*, same place. *Wits Commonwealth* garbles it thus: 'In vaine is he fortified with terroir, that is not guarded with loue and admiration.'—*Of Admiration.*

Belvedere, under Feare, alters 'thone' to 'crowne'.

2. doth] did.

This is a saying of Plato, and was taken direct from Peter de la Primaudaye's *French Academie*, a most interesting work, admirably translated by Thomas Bowes, and published in 1586; five editions having appeared by 1614, thus proving its great popularity. It is a mine of learning, and a model of good English prose; and Elizabethan and Jacobean authors availed themselves of its treasures without stint, and without acknowledgement. Whole chapters of it, running into many pages, are incorporated in the prose writings of Robert Greene, as was proved by the late Mr. Chichester Hart; and many hundreds of its sayings and fine sentences are used in *Wits Commonwealth* and *Belvedere*, also without acknowledgement, the latter casting its borrowings into the form of verse, just as *Wits Commonwealth* garbled the verse of poets by turning it into wretched prose. Markham has borrowed from it much of what appears in his *Tragedy of Sir R. Grinville*; and several of the untraced passages in *Englands Parnassus*, signed with his name, also come from Primaudaye, as I point out in the proper places. See note to No. 7.

*Wits Commonwealth* thus, adding something: 'Thunder terrifieth Children, and threatnings feare fools, but nothing dismayeth a man of courage and resolution.'—*Of Courage.*
About eight hundred passages of the latter work are copied into *Belvedere*, but the following will show that, in this case, it is Markham who is quoted and altered in *Belvedere*, and not either of the other two books:

'Thunder affrighteth infants in the schooles:
And angry threates are conquests meet for fools.'

*Of Anger.*

Concerning the authorship of this tragedy, which was printed anonymously, see my note to No. 318.

1306 417 417 417 417
REFERENCES AND NOTES.


1. angury] Augury (and so corrected in the *Errata*).
Collier referred the passage to Daniel’s *Cleopatra*, one of the references which he found of great use when he could not trace quotations. The passage should have been printed separately, and is therefore an unsigned quotation. See note to No. 273.

476. *Tragedy of Cleopatra*, 1594, l. 856 (Grosart).
2. timitidie] timiditie

2. to beare] doe beare

In *Belvedere* thus:
‘Tis incident to them who many feare,
Many to them more grievous hate doe beare.

*Of Hate.*

What should be the third line of the quotation is missed:
‘Fear that doth engender hate.’

479. *The Faerie Queene*, 1596, i. viii. 44.

1. eire] eye 2. feare] sense


‘Amistes ’ is corrected in the *Errata*.

482. *The Furies*, 1. 688 (Grosart).
The four last lines occur again under No. 800, which see for a note.

1. affright] afflict 2. seeme] be

4. feare] feares

See note to No. 473. The saying of Seneca is copied from Primau-


1. The man] For he 2. voyd] ioynde 4. but a] him but


In Primadaye thus: ‘Marcus Sergius, a Romaine capaine, having lost his right hand in a battell, practised so well with the left hand, that afterward in an army he challenged foure of his enemies, one after another, and overcame them: . . . Pompey, who by the renowne of his high enterpises, got to himselfe the surname of *Great*, being ready to saile by sea, and to passe into Italie, . . . there arose a verie great tempest, in so much that the mariners
made great doubt to weigh up their anchors. But his resolution being well made before, ... he ... caused the sailes be spred in, the winde, saying with a loud and cleare voice, It is necessarie that I go, but not necessarie that I live.'—Of Fortitude, chap. 25, pp. 254, 255.


is of then is

Collier referred wrongly to Dulce Bellum Inexpertis.

489. The Faerie Queene, 1596, vii. vii. 35.

490. Tragedy of Sir R. Grinvile, 1595, st. 75.


See note, No. 473. Also from the same chapter in Primaudaye as cited under Nos. 484, 485, and 487. Nos. 491 and 492 come from the same source.

The Errata corrects 'guilt', in the first line, to 'gilt'; but 'guilt' is the form given to the word by Markham. Allot did not refer to authors when he corrected or altered proofs, he trusted to his memory or judgement.

491. Ibid., st. 64.

3. hopes] helps

492. Ibid., st. 66.

3. chain'd his valour by a cord] crown'd his valure by accord It is said sometimes that men 'bottle up' their valour, but to chain it up with a cord must be a dreadful thing to do.


4. could] would

494. Tragedy of Cleopatra, 1594, l. 744 (Grosart).

is madness] tis madness

495. Orlando Furioso, 1591, xl. 39.

2. our] ones

Belvedere has the same mistake, and another:

'A greater signe of follie is not knowne, Than trusting others force, distrust our owne.'

Of Follie.

496. A Fig for Momus, 1595, sat. i (Hunterian Club, vol. iii, p. 10).

1. ... Wicked] For

The second line comes under Follie, too, in Belvedere, thus altered:

' Follie flings forth, if counsell touch him neere.'

497. Hero and Leander, 1598, i. 326 (Clarendon Press).

wise] nice

498. Orlando Furioso, 1591, xxviii. 1.


500. A Fig for Momus, 1595, sat. i (Hunterian Club, vol. iii, p. 10).


2. them most, who] him best, that Of course, the old printer is responsible for the misspelling of 'commons'.

REFERENCES AND NOTES.

503. *Mother Hubberds Tale*, 1591, l. 733.
   1. When as we finely] Thus when we fondly
   1. Nere] For neuer
507. *A Fig for Momus*, 1595, sat. i (Hunterian Club, vol. iii, p. 10).
   2. who] which
   1. Ladies ... fine] Landed ... same 2. gain] game
511. *Legend of Pierce Gaveston*, 1596, st. 126.
   2. flies.] fooles, with flatteries to smooth me, 6. prating]
   prating 10. all] Art
   5. are] were 6. doth] would 12. alone] along
   20. this she] thus she 21. and on louers] kings, & louers
514. *Untraced.
   What should be the third line of the quotation is omitted:
   'Impugner of preuentions, errors scope,'
517. By William Baldwin: *Mirror for Magistrates*, *Jack Cade*,
   1578, st. 6 (Haslewood, vol. ii, p. 159).
   1. the folly is] is the folly 2. will] willes
518. *The Faerie Queene*, 1596, vi. i. 41.
   2. charm] chance
   1. to] of 2. Sildome or neuer yeelds] Seldom,' said Guyon,
   'yields 4. laide] staid
520. By John Dolman: *Mirror for Magistrates*, *Lord Hastings*
   2. there] their
   1. ... In vaine do] 'In vaine,' said then old Melibee, 'doe
   1578, st. 10 (Haslewood, vol. i, p. 248).
   When Richard Nicols brought out the final edition of *The Mirror*
   for Magistrates, 1610, he omitted the last line of this stanza, and
acted in the same way with many other stanzas of his predecessors' work. As Collier used Nicols's edition, he assumed that the line in question had got tacked on to the quotation in error, and made a separate entry of it, remarking, 'This line, added to the above, is not found in the original.'

   1. that do dwell] that dwell  
   2. ready] subject

   9. th'other] tother  
   14. subuerted] subjected

By a slip, Collier refers to st. 12 instead of stanzas 1 and 2.

525. By Francis Kinwelmarshe: *Tragedy of Jocasta*, 1575, i. 1

   1. chance] chaunge  
   2. trace] tract

Wrongly referred by Collier to *Marius and Sylla, 1594, Act v*.

527. *Tragedy of Cornelia*, 1595, i. 102 (Clarendon Press).
   1. We all are proud when] For we are proude, when

528. *Untraced*.
The line appears in *Belvedere*, altered, under Fortune:
   'Fortune is first and last, that ruines states.'


Should be:
   'The blindfold Mistris of incertaine chaunce.'


   *Blind fortune*] Ah, Fortune

   1. Blind] For

   3. vnlesse] before

534. By an 'Uncertain Author', *Tottel's Miscellany*, 1557
   (Arber, p. 135).
   2. comely] common

   1. hatcht is fledge] hatch is fledge  
   2. suffer] suffreth

The second line of this quotation occurs again under No. 152, which see for a note.

   1. The man] And he

537. *Orlando Furioso*, 1591, xxx. 33.

   1. All things to] All things (said she) to

   1. Wheresoeuer] For where

Thus in *Belvedere*:
   'Where Fortune doth her bountic franke bestow,
   There heauen and earth must pay what she doth owe.'

   Of Fortune.
REFERENCES AND NOTES.

540. Untraced. Achelly translated ‘A most lamentable and tragicall historie, conteyning the outrageous and horrible tyrannie which a Spanish gentlewoman named Violenta executed upon her lover Didaco, because he espoused another, beyng first betrothed unto her... By T. A., Imprinted at London by John Charlewood for Thomas Butter, 1576,' 12mo. b.l. Ritson says it is a novel of Bandello, the forty-second in vol. i of Painter’s Palace of Pleasure, 1569. It was probably from this work, the whereabouts of which is unknown to me, that Allot copied the quotations that really belong to Achelly. Of thirteen passages assigned to this author, one has been traced to Thomas Churchyarde, and two to T. Lodge. Although Achelly was reputed in his time to be a poet of some eminence, and is praised by Thomas Nashe in his Address to the Gentlemen Students of both Universities, prefaced to Greene’s Menaphon, 1589, nothing seems to be known of his life; and, save for the work herein mentioned, and a sonnet to Thomas Watson’s Ekatompaphia, no other poetical work by him can, apparently, be pointed to with certainty.

It is probable that the quotations under Nos. 939 and 1786 are not from Achelly, but from Samuel Daniel and Thomas Kyd, who may be misquoted.

542. Ibid., ibid.
543. Ibid., ibid. The lines are used again under No. 1801, where ‘then’, in the second line, is changed to ‘them’. See note to No. 152.
1. descent] hye descent 7. loue] line 8 valour] Valure
545. Ibid., st. 18.
1. is] was
Thus in Belvedere:
‘Misfortune is attended by reproch:
Good fortune, fame and vertue stellifies.’

Of Fortune.

546. The Faerie Queene, 1596, ii. iv. 17.
547. Untraced.
548. The Life and Death of Drake, 1596, st. 181.
followeth] followes
Belvedere quotes correctly under Fortune.
549. The Faerie Queene, 1596, iv. ix. 2.
1. The] For
1. ‘tis] it is
551. The Faerie Queene, 1596, iv. ii. 29.
3. endure] endure 4. which] that
552. Ibid., iv. iv. 1.
4. lies] dyes
553. By an ‘Uncertain Author’: Tottel’s Miscellany, 1557 (Arber, p. 257).
1. vertue chuse] wisedome chuse
REFERENCES AND NOTES.

555. Ibid., p. 277, xi. 64.
   1. in one are] are one in
556. Songs and Sonnets, &c., 1567 (Collier's Reprint, p. 205).
   1. The truest friendship] For true good will
   3. the] a 4. Though . . . things] Thought . . . thing
   6. fiers] fire
558. Orlando Furioso, 1591, xix. 1.
559. Ibid., xli. 1.
   2. fortunes] fortune 3. away] aside 5. genders]
   gender 6. vile] vilde
560. Civil Wars, 1599, vi. 74.
   1. Who so] And, who
   Under Friendship, Belvedere modifies the opening thus, 'Who wanteth friends,' &c.
561. By an 'Uncertain Author': Tottel's Miscellany, 1557 (Arber, p. 256).
   3. driueth] driue thee 4. solace] sorrow
   They are not alwaies] Nor are they ever
   Parke's edition of Englands Parnassus omits to print the fifth line of the quotation. For similar omissions in Parke and Collier see Nos. 872 and 1268.
565. Marius and Scilla, 1594, 1. 734 (Malone Society Reprint).
566. The Faerie Queene, 1596, iv. ix. 27.
   Belvedere puts the line thus:
   'Faint friends, when they fall out, prove cruel foes.'
   Of Friendship.
567. Ibid., 1. ii. 27.
   This also is altered in Belvedere:
   'Better a new friend, than an ancient foe.'
   Of Friendship.
568. Every Man out of his Humour, 1600, i. 405.
569. Flowers, To John Vaughan, 1575 (Posies, Cambridge Classics, p. 66).
   1. hurt] haste 2. sauce] salte
570. Ibid., ibid.
   2. But let the] Before that
571. The Furies, 1. 321 (Grosart).
572. The Faerie Queene, 1596, ii. iv. 10.
   1. . . . Furie cruell cursed] Furor, cursed cruel 5. who
   11. Is] It's 12. this] the
   13. so sped] stopped
REFERENCES AND NOTES.

573. Glaucus and Scilla, 1589 (Hunterian Club, vol. i, p. 27).
   2. While...flowe] Whole...flie

574. The Furies, i. 350 (Grosart).

Quoted in Belvedere under Wit and Wisdom, with the alteration of
'Tis' to 'It's'.

576. By W. Shakespeare: Love's Labour's Lost, 1598, iv. i. 23.
See note to No. 982.

577. A Fig for Momus, 1595, sat. v (Hunterian Club, vol. iii, p. 49).

578. Orlando Furioso, 1591, xliv. 47.
1. judgement] judgement

579. The Shadow of Night, Hymnus in Cynthiam, 1594 (Chatto &
Windus, p. 13, col. i).
Goods] Good
Quoted in Belvedere under Nobilitie, 'often' being changed to
'sometimes'.

580. Comedy of Old Fortunatus, 1600, v. ii.


Collier's reference to chap. 27 is a clerical error.

583. The Faerie Queene, 1596, vi. iii. 1.

584. Untraced, though Collier erroneously referred the line to the
Ekatompahthia. There is an almost identical saying in John Lyly's
The Woman in the Moone, iii. ii. 13 (Clarendon Press):
'For Levetey is Beauties wayting mayde.'
John Lyly, however, is not one of the authors whom Allot favoured
in his book, and therefore I assume that the parallel expression is
accidental or the result of borrowing. See note to No. 259.

1. thoughts] brests
2. iudgements] iudgement

586. By William Baldwin: Mirror for Magistrates, Earl of
Salisbury, 1578, st. 17 (Haslewood, vol. ii, p. 94).
1. All] For
3. gentle rulers] rulers mildenes
The third line occurs again under No. 1160, Allot having mingled
it with lines of S. Daniel's, to whom he wrongly assigned it. The
repeated quotation, too, is differently rendered.

4. reuenge for] reuengefull

588. Ibid., vi. v. i.
1: is't] is
5. mishapt] mis-shapt
What should be the sixth line of the quotation is omitted:
'Like this Wyld Man being undisciplynd,'

589. By T. Phaer: Mirror for Magistrates, Owen Glendour, 1578,
3. knit] brute

590. By Master Cavill: Ibid., The Blacke-smith, 1578, st. 37
(p. 405).
1. farre] a far

591. Shadow of Night, Hymnus in Noctem, 1594 (Chatto &
Windus, p. 5, col. 1).
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REFERENCES AND NOTES.

1. transformd] transferr'd  2. his loue] her loue  4. flinty
   Gentrie,) flintie, Gentrie  5. heauen] heauens

592. Chrestoloros, 1598, ii. 17.
   2. falls] false

593. The Faerie Queene, 1596, 1. iv. 21.
   7. of which] whereof  8. swine] beast

594. Love's Labour's Lost, 1598, 1. i. 26.

   4. clawes] iawes

596. Ibid., ibid.
   2. spirit] sprite

597. Albions England, 1597, p. 120, v. 25.

598. Ibid., ibid.
   1. . . . Excesse doth] . . . Excesse, he sayd, doth

599. History of Judith, 1584, book vi (p. 87, ed. 1608).
   Cresson 7. renown'd] renownme  8. rhe] the

These lines are quoted and commended by Sir John Harington in his notes to Orlando Furioso, 1591, book xxv.

600. Ibid., ibid.
   2. which in] within

601. A Fig for Momus, 1595, ep. vi (Hunterian Club, vol. iii, P. 53).

In the Errata 'Basis' is altered to 'Rasis', thus adding error to error. As I have said several times, Allot did not correct his proofs by a reference to his authors, but guessed always.

602. The Ark, 1. 607 (Grosart).

Not collated, the early copy of this part of Du Bartas being inaccessible to me.

603. Ibid., 1. 618.

604. By Francis Kinwelmarshe: Tragedy of Jocasta, Act i (Posies,
   Cambridge Classics, p. 258).

605. Richard II, 1598, i. i. 177.
   3. trunkes] loam

Belvedere alters thus:

'If spotlesse reputation be away,
   Men are but guilded loame, or painted clay.'

Of Fame, &c.

606. By Francis Kinwelmarshe: Tragedy of Jocasta, Act i (Posies,
   Cambridge Classics, p. 258).
   1. you] your  2. ill] euill

607. Civil Wars, 1599, v. 77.
   2. all] States

Thus in Belvedere:

'With goodnesse men doe soone grow discontent.'

Of Vertue.

608. Elegy on Sir Philip Sidney, 1595, st. 34 (with Astrophel,
   Spenser's Works).
   1. things may] things (quoth he) may

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REFERENCES AND NOTES.

   6. foe] foes

   1. in likelihood] from likelihoods  2. our God is] the Gods are
   3. he ... he ... he ... he] they ... they ... they
   4. he ... vs not] they ... not vs
   Occurs again under No. 620 in the same form.

611. Nosce Teipsum, 1599, sec. ix, st. 2.

   What should be the third line of the quotation is omitted here:
   'And he that tempers all in heauen on high,'


614. The Faerie Queene, 1596, i. ix. 6.
   1. ... Full ... read] 'Full hard it is,' quoth he, 'to read
   E. P. omits what should be the second line of the quotation:
   'The course of heauenly cause, or understand'

615. The Sacrifice of Isaac, 1592, Sig. A2, p. 7. See also The Fathers, l. 201 (Grosart).
   1. The man of earth, sounds] But (man of earth) sound
   The last two lines of the extract occur again, but misquoted, under
   No. 113, where Collier rightly refers to The Sacrifice of Isaac, though
   here he gives reference to Sylvester's 'Triumph of Faith, 1592'.
   See note to No. 152 re Allot's errors of transcription.

616. Godfrey of Bulloigne, 1600, ix. 56.
   1. his] whose
   These two lines occur again in No. 677, and are correctly rendered
   there: here 'whose' has been changed to 'his' to make the refer-
   ence to God more clear. See note to No. 152.

617. The Faerie Queene, 1596, ii. viii. 1.
   1. ... Is there ... is there] And is there ... and is there
   2. In the] In

618. The Ark, l. 84 (Grosart).

619. Civil Wars, 1599, i. 118.
   1. The ... frame] Ah no, th'eternal powre that guides this frame
   2. instrument] instruments
   This stanza only occurs in the edition of 1595. See note to No. 15
   for explanation of the reference here to 1599.
   The last two lines are garbled in Wils Commonwealth as follows:
   'Our knowledge must bee terour, and our skill fearefulness, to
   admire the works of him which made all things.'—Of Admiration.

   See note to No. 610, of which this is a repetition, with the same
   wrong readings.


622. The Faerie Queene, 1596, i. viii. 21.
   1. Where the ... brand doth] As where th' ... brond does
   2. daz'ed eies] dazed eyen

623. Tragedy of Cleopatra, 1594, l. 800 (Grosart).

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REFERENCES AND NOTES.

624. The Sacrifice of Isaac, 1592, Sig. A2, p. 6. Also see The Fathers, l. 205 (Grosart).

... good, because] good, but not therefore: That God must do it, cause t'was good before, But god is good, because
The first two lines are correctly cited in Belvedere under Of God.
It will be noted that E. P. has omitted almost three lines in this case.

625. The Faerie Queene, 1596, ii. viii. 29.

1. ... Indeed ... done] 'Indeed,' then said the Prince, 'the euill done


2. [Ioue] loue 4. nor] ne

627. The Faerie Queene, 1596, i. vi. 7.

2. away.] a way!


2. It's] It is

629. Orlando Furioso, 1591, xxxiv. 62.

God] Who


2. deensiue] or sensiue


2. for] how

632. Ibid., ibid., st. 18.

633. The Faerie Queene, 1596, i. x. 1.


634. The Sacrifice of Isaac, 1592, Sig. A1, p. 2. Also see The Fathers, l. 56 (Grosart).

1. neuer] nere

These lines form two quotations in Belvedere under God, and the first two are badly perverted by ' nere ' being altered to ' euer '.

'God ever seekes by triall and temptation,
To sound mans heart and secret cogitation.
God well knowes men, and still his eye doth see,
All thoughts of men, ere they conceived be.'


1. ... God] the Lord, who of his grace 3. he] God


1. Our] For


7. sad] such 8. When] Where

638. Untraced.

639. Civil Wars, 1599, i. 79.

1. counsell] counsels 6. ouercast] ouercasts

The passage only occurs in the edition of 1595. See note to No. 15.
Wits Commonwealth has not only turned Daniel's verse into prose, adding strange matter to it, but it fathers the new rendering of the English poet on Hermes: ' Ouer-shadowing prouidence blinds the
sharpest and most admiredst counsels of the wise, that they cannot
discerne their nakednesse, Hermes.'—Of Admiration:

640. The Sacrifice of Isaac, 1592, Sig. A r, p. 2. See also The
Fathers, l. 42 (Grosart).

5. good] God 7. doth] to
Collier wrongly referred this to 'The Ship-wrackle of Jonas, 1592'.
Belvedere makes four quotations of this passage, all under God,
and only alters the seventh line:

'God makes our burning zeale full bright to shine,'

This passage is also wrongly referred by Collier to The Ship-wrackle of
Jonas; and Belvedere has used the six lines for three quotations,
which are slightly varied, also under God.

1. eternall] Coelestial 2. yeares] yeare

645. Untraced. These lines form a quotation by themselves, and
they should not have been printed without a space and a signature
appearing after them.
Collier traced the next extract to Hero and Leander, and hastily
assumed that the untraced couplet occurred in the same place,
and referred to Chapman's portion of the poem accordingly. But
there are no such lines to be found in any part of Chapman's known
work.

646. Hero and Leander, 1598, iii. 355 (Clarendon Press).

647. Songs and Sonnets, &c., 1567 (Collier's Reprint, p. 16).
exceedeth] excelleth
648. The Faerie Queene, 1596, IV. iv. 4.
III . . . the] For euill . . . then
649. Orlando Furioso, 1591, xxiii. 1.
2. or] For 8. Good . . . glasse] Good turns in sand, shrewd
turns are writ in brasse

650. Ibid., vi. 1.
4. and] or
651. Legend of Robert, Duke of Normandy, 1596, st. 147.

652. Skialetheia, 1598, Proem I to Epigrams.
by] with

653. Mortimeriados, 1596, st. 328 (Collier's Reprint, p. 329).
2. fier bred] fen-bred 7. right] night
654. Scourge of Villany, 1598, sat. ii, l. 118.

655. Civil Wars, 1599, iii. 67.
1. thou] then 2. selling . . . mak'st] seeking . . . makes
The passage is founded on the edition of 1595; see note to No. 15.

Belvedere prints the lines thus:

'Fond blinded greatnesse, with his busie toyle,
Seeking for happie life, doth life despoyle.'

Of Life.
REFERENCES AND NOTES.

656. Marius and Scilla, 1594, l. 2318 (Malone Society Reprint).
2. beares] gainses
3. greatest harvest] greater harme it

657. The Life and Death of Wolsey, 1599, st. 96.
1. that utterreth] furthereth

658. The Faerie Queene, 1596, III. xii. 16.
1. sables] sable
2. impair'd] inward
The Errata alters 'beine', in l. 3, to 'being'.

659. Arcadia, 1598, p. 147, book II.
4. judgements] judgement
6. we] no

660. Ibid., p. 370, book III.
2. hate] hath

661. Epistles: Queen Isabel to Richard II, 1599.
3. they both do] doth sorrow

Under Griefe, Belvedere alters 'be' to 'are'.

663. Venus and Adonis, 1599, l. 1007.
Also correctly quoted in Belvedere under Women.

664. The Faerie Queene, 1596, i. ii. 34.
2. Griefe afflict] griefs afflict

665. Ibid., i. vii. 40.
could his griefe] would his hurts
In this case, not being able to find the passage in Spenser, Collier deliberately substituted for it a parallel line he found in book II, canto i, st. 46:
'He oft finds present helpe who does his Griefe impart.'
As it was Collier's plan to correct Allot's blunders by a reference to authors, there is some excuse for the substitution, for the two lines are much alike in sentiment and phrasing; but the better plan would have been to print Allot as he found him. Collier, however, was very inconsistent, for often he only partially corrects quotations that he had traced, and sometimes he does not trouble to notice Allot's errors at all. Many of the quotations he gave references to he never traced, but guessed them, his only guide being the authors' names.

666. Mirror for Magistrates, Queen Cordila, 1578, st. 2 (Haslewood, vol. i, p. 123).
1. the then
2. of the of our

667. Venus and Adonis, 1599, l. 331.
3. Griefe it] sorrow

668. Orlando Furioso, 1591, xlvi. 13.
1. doth] may
3. friends] friend

669. Virgils Gnat, 1591, Dedication to the Earl of Leicester, l. 11.
1. ... Griefe. wight] For griefe enough it is to grieved wight
2. farther] further
Thus in Belvedere:
'Enough of griefe it is to pensiue minds,
To feele their faults, and not be further vext.'

Of Griefe, &c.

670. Romeo and Juliet, 1599, III. v. 73.
2. to] of
These lines do not appear in the quarto of 1597.

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REFERENCES AND NOTES.

671. The Faerie Queene, 1596, i. vii. 41.
1. ... Great ... can not] 'O! but,' quoth she, 'great ... will not
2. found] said

672. By Sir Philip Sidney: Diana, 1594, dec. iii, son. 4 (also in the Arcadia, 1598, p. 476).
This quotation and the next one were copied by Allot from the Diana sonnets, and not from the Arcadia, as is proved by the text. The former in the fourth line has 'lothed', agreeing with Englands Parnassus, whereas the word used in the Arcadia is 'hated'. The title-page of Diana warned Allot that only a portion of the work belonged to Constable, yet he ignored the plain statement of the compiler and assigned all his extracts to that poet. See my notes to Nos. 115 and 131. The Sidney poems in Diana were first claimed for their author in the folio Arcadia, 1598, where it is erroneously stated that they had never before been printed.

673. Ibid., ibid., son. 2 (Arcadia, p. 475).
2. monster's] monster
Allot's 'monster's' is obviously a blunder; but he follows Diana in placing before it the word 'that', the reading in 1598 being 'the'.

674. The Faerie Queene, 1596, i. viii. 44.
1. thing] things

675. Lucrece, edition unknown, l. 1094.

676. Ibid., l. 334.
Also correctly cited in Belvedere under Paine.

677. Godfrey of Bulloigne, 1600, ix. 56.
1. hence] whence 2. God] He 10. the power] and power 11. humbleth] tumbleth 12. our end, our death]
our death, our end
Lines 7 and 8 form No. 616, which see.

678. The Life and Death of Wolsey, 1599, st. 238.
The 'm' in 'name', l. 9, is upside down in the original, as here.

679. Muiopotmos, 1591, l. 225.
1. What so the Heauens] And whatso heauens

680. Untraced. The last two lines are used as separate quotations in Belvedere, under Heaven, thus:
'Mortals may feele heauens doome, but not remoue.'
'All men are subject to the powers aboue.'

681. Epistles: Lady Jane Gray to Dudley, 1599.
1. lawe] lawes 2. The heauens decree Under Heaven, Belvedere reads 'a bond'.
Drayton's name is misspelt in this case, the old printer showing it as 'M. Drarton'.

682. Tragedy of Cleopatra, 1594, l. 1045 (Grosart).
2. what] that

1. haue] hath 2. hurt or hast] haste or hold
Belvedere, under Heaven, changes the opening word 'But' to 'All'.

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REFERENCES AND NOTES.

1. it is] is it

685. Astrophel and Stella, edition unknown, son. v. The extracts from these sonnets most often agree with the text found in Newman and Nashe's quarto of 1591, but sometimes, notably under 1918, Allot's readings are identical with the folio of 1598 and quite different from the two texts printed by Newman, both in 1591. I have not seen a copy of the quarto printed in the same year by Matthew Lownes. Newman and Nashe's edition is the only one, so far as I know, that agrees with Englands Parnassus in printing 'bound' in the first line, the Arcadia of 1598 having 'form'd', and Newman's other quarto 'found'. In l. 6 the quotation agrees with the quarto of Newman and Nashe and with the folio of 1598 in reading 'be but a shade', whereas Newman's second quarto has 'but be a shade'. Allot may have copied from a manuscript mainly in agreement with the quarto of Newman and Nashe, and which incorporated corrections that seemingly appeared in print for the first time in 1598. Also see note to No. 779.


687. Civil Wars, 1599, i. 116.
1. The heauens, earth] For heauen and earth

688. Mortimeriados, 1596, st. 41 (Collier's Reprint, p. 257).
Thus in Belvedere:
'Things which presage both good and bad there be, Which fate fore-shewes, but will not let us see.'

Of Fate, &c.

689. By the Countess of Pembroke: The Dolefull Lay of Clorinda, 1595 (printed with Astrophel in Edmund Spenser's Works).

690. By Michael Drayton: Mortimeriados, 1596, st. 190 (Collier's Reprint, p. 294).
be . . . thy] he . . . a
Belvedere also alters in a similar manner:
'In vaine are armes, when heauen becomes our foe.'

Of Warre.

691. Also by Drayton: Ibid., st. 191 (p. 294).
1. Looke . . . to] For . . . unto

692. Also by Drayton: Ibid., st. 263 (p. 312).
1. are . . . power] be . . . powers

693. Epistles: King John to Matilda, 1599.
2. adorn her selfe] her selfe adorn she
4. delighted] delighteth
5. glorious] golden glorius 6. stary bestudded] star-bestuddd
The Errata corrects 'stary' to 'starre'.
The signature in this case is worth noting, the poet's name being added to the 'Idem', an addition which may have been made whilst the book was going through the press. See note to No. 982.

694. Tragedy of Cornelia, 1595, ii. 136 (Clarendon Press).
1. neuer] nere so

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REFERENCES AND NOTES.

695. Legend of Matilda, 1596, st. 121.
4. bagge] bags

696. Tragedy of Cleopatra, 1594, l. 265 (Grosart).
5. lock] lockt

1. wound] wounds 2. heart] mindes

Thus in Belvedere under Tongue, &c.:
'By the hearts thoughts, the tongue is carried.'

699. The Faerie Queene, 1596, iv. x. 32.
1. is] was 2. is] was 3. mastereth] maystred

700. Untraced. The sentiment is expressed similarly in John Marston:
'Loue nor Hate had e'er true-judging eye.'
Satires, ii, 1598 (Bullen's ed., vol. iii, p. 270).
I think Allot must have corrupted Marston in this case. The line, too, should have been printed as a separate quotation, for there is nothing like it in any edition of the Mirror for Magistrates, the comma after it being, no doubt, an error by the printer. See note to No. 273.

701. By George Ferrers: Humphrey, Duke of Gloster, 1578, st. 27
1. Innated] For rooted 2. chiefly] namely
Belvedere misquotes the first line under Hate:
'A rooted hate will hardly be displac'd.'

702. Civil Wars, 1599, iv. 94.
2. strong] stiffe

703. Ruines of Time, 1591, l. 215.
darde] baid

704. Mortimeriados, 1596, st. 87 (Collier's Reprint, p. 268).

Allot has corrupted Lodge badly: the correct reading should be:
'Hate climes unto the head: windes force the tallest towers.'
It is very probable that the corruption was brought about by an unconscious association of Lodge with a passage quoted from Warner under No. 210:
'Content is worth a monarchy, and mischief hits the hie.'
To add to the trouble, Collier concocted the reference, for this as well as the next extract, 'James IV of Scotland, 1598.'

706. The Tragedy of Selimus, 1594, l. 1395 (Malone Society Reprint).
See previous note.

707. Tragedy of Cornelia, 1595, i. 96 (Clarendon Press).
3. or] our

708. Orlando Furioso, 1591, x. 97.
Should be:
'Oftimes the greater hast, the worse the speed.'

6. beares the sway] makes the waye

710. Ibid., ibid.
REFERENCES AND NOTES.

711. Untraced, although Collier referred it wrongly to the Tragedy of Sir R. Grinville.


713. Untraced. See note to No. 273. The quotation is really unsigned, and not intended to be credited to Fitz-Jeffrey.

714. The Life and Death of Drake, 1596, st. 175.
Quoted under Warre in Belvedere, the first line being altered thus:
‘If thorow rashnes valour doe get honour,‘

1. repentance] So in ed. 1600; all other editions, repentant
2. haste] springs still blood] hasty spring still blasts

Although Allot’s text coincides more closely here and elsewhere with that of the quarto of 1600, he sometimes agrees with earlier versions of the poem when those versions present a different text from 1600. For a case in point see No. 2017, where l. 15 of that quotation supplies the word ‘playd’, which 1600 omits, but which is present in all other editions of Lucrece. Hence Allot may have had access to manuscript sources.

10. vapour] vapors

717. Ibid., ibid., st. 73 (p. 329).
7. plaine] playnt

The ‘s’ in ‘kingdomes’, l. 2, is separated from the rest of the word in the original, as here.

718. The Faerie Queene, 1596, i. v. 31.
1. Then] Thence 4. And by] By

1. den] dens 2. nor starting holes] noe starting hole

3. howling] hidious] Cerberus horrible

720. The Faerie Queene, 1596, i. v. 33.


9. mischief] mischieves

722. The Faerie Queene, 1596, ii. iii. 41.
1. warres doth honour] warres, she wonts to

723. Hero and Leander, 1598, i. 280 (Clarendon Press).

724. Ibid., i. 281.

725. Orlando Furioso, 1591, xv. 34.
1. softest way one way] safest way one may 3. this] thus

726. The Faerie Queene, 1596, ii. iv. 1.
3. common] noble 7. doth seeme] seemes

9. manage steed] menage steeds

727. Civil Wars, 1599, i. 17.
Thus in Belvedere under Honour:
‘Alwaies doth great employment for the great,
Quicken the blood, and honour still beget.’

4. death they] death doe

1903
729. The Complaint of Rosamond, 1594, l. 275 (Grosart).
   1. What doth auail[ ] Then what auayles. 2. and[ ] or
731. Dulce Bellum Inexpertis, 1575, st. 45 (Posies, Cambridge Classics, p. 150).
   Defeated[ ] Defected
733. Civil Wars, 1599, vi. 83.
   1. little[ ] title
Misquoted in Belvedere under Honour.
735. The Teares of the Muses, 1591, l. 79.
   6. garland[ ] girlond'
736. Orlando Furioso, 1591, xxxviii. 6.
   Thus in Belvedere under Nobilitie:
   'If noblenesse gets but a minutes staine, 
   An hundred yeares scant makes it well againe.'
737. Legend of Matilda, 1596, st. 12.
   3. atchiements... an] atchieuements... a 6. the right[ ] that
blood
738. Ibid., st. 34.
739. The Scourge of Villany, 1598, sat. v, l. 14.
740. The Ekatompithia, 1582, son. 34.
741. The Life and Death of Wolsey, 1599, st. 142.
   1. imployment] emploiments
742. Orlando Furioso, xcv. 1.
   1. choise] strife 4. other] tother 5. doth the] do our
743. The Life and Death of Drake, 1596, st. 151.
   5. do] both 6. weare] weares
   Condensed thus in Belvedere:
   'The inward touch that wounded honour beares, 
   Findeth no helpe till death cure the disease.'
   Of Honour.
745. The Faerie Queene, 1596, i. x. 14.
   1. Faiths] Her 9. eyes] stedfast eyes
746. Ibid., iii. xii. 13.
   1. . . . Hope] With him went Hope in rancke,
   1. wing] wings
Correctly quoted in Belvedere under Hope.
748. Glaucus and Scilla, 1589 (Hunterian Club, vol. i, p. 27).
   2. blisse] witts
749. Untraced, though Collier professed to have found it in the Tragedy of Sir R. Grinwile.
750. Untraced. This is founded on Primaudaye's French Academie, Of Hope, pp. 281-2, ed. 1614.
751. Untraced, but wrongly referred to the Tragedy of Sir R. Grinwile by Collier. This also is founded on Primaudaye, same place as cited for preceding quotation.
REFERENCES AND NOTES.


753. *The Faerie Queene*, 1596, vi. iii. 5.
The third line of the extract is out of place, and should be printed to form l. 5. See Table at end for a list of similar transpositions.

2. without farther] withouten further
Also misquoted in Belvedere under Hope:
'Unworthy he of grace, whome once deniall
Excludes from fairest hope, without more triall.'

2. to] into

756. By Michael Drayton: Epistles: *Queen Margaret to Suffolk*, 1599.
Belvedere splits the passage, making two quotations of it, and misquotes both:
'Sorrow discloseth what it most doth grieue.'
*Of Sorrow.*
'Hope doth forbid vs sorrow to beleue.'
*Of Hope.*

757. Also by Michael Drayton: Epistles: *Matilda to King John*, 1599.
1. . . . Our hopes] But o (I see) our hoped leaues] what . . . leaue

758. *Civil Wars*, 1599, iii. 39.


760. *A Fig for Momus*, 1595, eclogue iii (Hunterian Club, vol. iii, p. 25).


1. die] dice 2. let] neuer let 3. mou'd] mould

[...] any

764. Untraced.

765. *Orlando Furioso*, 1591, xlvi. 15.
hap] hope

766. *Legend of Pierce Gaveston*, 1596, st. 166.
6. Hope] how

767. *The Faerie Queene*, 1596, i. x. 5.
1. hoary] all hory 5. that] which

In Belvedere thus:
'Humilitie, to heauen, the steppe, the staire,
Is by deuotion, heartie griefe, and prayer.'
*Of Humilitie.*

769. *Legend of Pierce Gaveston*, 1596, st. 142.


2. liners] Climers

435
REFERENCES AND NOTES.

The Errata corrects 'tode', making it 'trode', as in Spenser.
773. *Songs and Sonnets, &c.*, 1567 (Collier's Reprint, p. 16).
2. serve . . . serve . . . spare] seeme . . . seeme . . . spoyle
3. And] That
775. Ibid., ibid.
1. show they'rr here] have their hier
776. *The Miracle of Peace*, son. 31 (Grosart).
777. Untraced.
The word 'finnes' in the second line is obviously a misprint for 'simes'.
Four quotations assigned to Chapman remain untraced, and two others, Nos. 1763 and 1764, also ascribed to him, have been found in the anonymous play, the *Two Italian Gentlemen*. It may be that the passage under notice will some day be found in a work that also contains the line alluded to in the following, where Chapman writes: 'I now must note
The large strain of a verse I long since wrote;
Which methought much joy to men poor presented,
"God hath made none (that all might be) contented."
*The Teares of Peace*, 1609 (Chatto & Windus, p. 119, col. 2).
778. *Orlando Furioso*, 1591, xlili. 45.
779. *Astrophel and Stella*, edition unknown, son. 78.
2. lies] of lies 6. men seeking] eyes as seeking
7. kowes] knowes 8. want] wants
What should be ll. 3 and 4 of the quotation are omitted:
'Who his owne ioy to his owne hurt applyes,
And onely cherrish doth with iuriuries.'
See note to No. 685. Here and elsewhere I have collated with Newman and Nashe's 1591 text, with which this quotation is in substantial agreement. The text of the folio of 1598 is not so close, l. 5 in that edition reading 'stirre still, though'; l. 6 has 'eyes aye seeking'; l. 7 alters to 'as neuer good newes know'; and 'ill' in the last line it changes to 'euill'.
4. time] tine 6. day lesse . . . liuing] ioylesse . . . lousing
9. viler] vilest
781. *The Complaint of Rosamond*, 1594, l. 491 (Grosart).
3. to proue] t'improue 4. in subtiltie] a substil tier
'Enuous obseruer' is altered by Burton to 'Enuy's obseruer'. He quotes the line, and the next one to it, in his *Anatomy of Melancholy*, part 3, sec. 3, mem. 2. But Burton is not to be trusted in regard to an English poet's text, for he rarely strives to be strictly accurate, and seems often to have trusted to his capacious memory for what he cites.
782. *Every Man in his Humour*, 1601, l. 770 (Folio reference, ii. i. 223, Methuen & Co., 1906).
REFERENCES AND NOTES.

2. term'd, poore mortall plaine] call'd poore mortals Plague
3. the] a 9. each of other taking like infection] Q. 1601, each
of other catching the infection; Fol. 1616, each to other giving
the infection 10. searching] So in Q. 1601; Fol., subtle
13. farre] free

As no version of Jonson's play was printed till 1601, we must
conclude that Allot saw a manuscript copy of it. My references
to the quarto play are those of the reprint edited by Professor W.
Bang and Mr. W. W. Greg, 1905, published by the Materialien
zur Kunde des älteren englischen Dramas, Louvain. The quotation
and the one under No. 792 bear a closer resemblance to the quarto
text than to the text of the 1616 folio, when the new and radically
revised play was first printed; I therefore assume that it was from
a copy of the first draft of Jonson's comedy that Allot obtained his
extracts, making changes of his own in his usual manner.

783. Venus and Adonis, 1599, l. 649.
   1. doth raigne] reigns 6. sound] sour 7. this] Love's
8. dissentio's] dissentious

What should be l. 3 of the quotation is omitted:
'Gives false alarms, suggesteth mutiny.'

That Allot used the quarto of 1599 is proved by l. 6, 'bare-
breeding spie' being found in that edition only, others reading
'bate-breeding spy'. All quartos, too, from 1599 inclusive, print
'with his desire' and 'doth abate' in ll. 4 and 5, whereas the
readings of the quartos of 1593, 1594, and 1596 are 'in his desire'
and 'do abate'. It seems somewhat curious that Belvedere and
Englands Parnassus should alter the first line of the extract in the
same way, there being, apparently, no warrant for the change.
Belvedere uses two lines thus:
'Where lone doth reign, disturbing jealousie
Doth call him-selfe affections Sentinell.'

784. Skialetheia, 1598, sat. iv (Collier's Reprint, p. 42).
785. Mortimeriados, 1596, st. 17 (Collier's Reprint, p. 251).
   6. drowning] drowning

The whole of this passage is correctly cited in the Anatomy of
Melancholy, part 3, sec. 3, mem. 1, subs. 2; but Burton, as rarely
happens, has forgotten to name Drayton, whom he elsewhere styles
'our English Ovid', and whom he favours by quotation seven times.

786. Orlando Furioso, 1591, xxxi. 1.
   1. can] may 2. these] theirs 10. amidst] amid
12. And... were] And makes loues ioy more grateful whē they meet

787. Godfrey of Bulloigne, 1600, v. 70.
   3. other] strain, some
789. Ibid., p. 380, book iii.
2. Whereas] Whereto

Alexander Niccholes avails himself of these lines in his Discourse
of Marriage and Wiving, 1615:

'No Policy, they say, can that prevent,
Where two Parties give their full Consent.'
Harleian Miscellany, ii. 158 (Oklys).
REFERENCES AND NOTES.

    *to hell* is hell
    Repeated under No. 808 and with same error.

791. Ibid., p. 240, ix. 53.
    1. *saites* say  2. *the* it

792. Every Man in his Humour, 1601, l. 2007, ed. Bang (Folio ref., v. i. 265, Methuen & Co.).
    1. *... Where... bred* Q. 1601, For this I finde where jealousie is fed; Fol. 1616, For, I must tell you both, while that is fed
    2. *in... then hornes in*] Q. 1601, in... then on; Fol. 1616, *i... then o*'
    See note to No. 782.


795. Epistles: Queen Mary to Charles Brandon, 1599.
    1. suspicious] suspicions

796. The Complaint of Rosamond, 1594, l. 602 (Grosart).
    is fierer] being fiercer
    An attempt is made in the Errata to correct the misprint *'fierer'*
    but the printer thwarts it by substituting *'feicer'* for *'fiercer'*
    and he gives a wrong reference in doing so.

797. The Faerie Queen, 1596, 1. iv. 18.
    1. Prides coach] But this  3. her] their

798. Eden, l. 312 (Grosart).
    Not collated, the early copy of this translation of Du Bartas
    not being accessible to me.

799. A Fig for Momus, 1595, sat. i (Hunterian Club, vol. iii, p. 10).
    1. *... Ill*] That  2. And] That  3. *It... sights*] And
    ... lights

800. The Furies, l. 691 (Grosart).
    Collier did not notice that these lines are repeated under No. 482,
    where he rightly refers to The Furies; but here he erroneously
    assigns them to The Triumph of Faith, making a very bad guess.

801. By Sir Thomas Elyot: The Governour, 1531, book i (Croft's
    See note to No. 259.

802. The Faerie Queene, 1596, i. viii. 30.
    3. limbs] steps  5. *ago* ygo
    Four lines have been omitted by Allot.

803. The Teares of the Muses, 1591, l. 259.
    5. gnawing sloth, vpon his] yawning Sloth on his owne

804. Ibid., 1. 287.

805. Ibid., 1. 496.
    3. deface] debace

806. Civil Wars, 1599, ii. 13.

807. Epistles: Geraldine to Earl of Surrey, 1599.
    1. *... Great ill*] So great and ill
    The presence in E. P. of quotations from this Epistle and from
    the *Idea* sonnets determines the fact that Allot used the edition of
1599, for those pieces have no place in ed. 1598, though otherwise the two versions of the Epistles seem to be identical in every other respect.

   to hell] is hell
Repeats No. 790.

809. *Untraced*, though Collier referred it to *Marius and Sylla*, 1594. It is not to be found in any part of Lodge’s known work.

   5. cares] starrs (?) should be *skarres*
Four of the lines are much altered in Belvedere under Courage:
   ‘They that attempt high dangers evident,
   Vpon no reason, are not valiant.’
   ………………………………………………………………………………………………………………………………
   ‘The man that dares, not caring how he dares,
   Sells vertues name, to purchase foolish skarres.’
Markham borrowed here, once more, from Primaudayes *French Academie*, chap. 26, p. 268, ed. 1614, Of Feare, &c. See note to No. 473.

811. *Legend of Matilda*, 1596, st. 95.
   2. A] Ah
   1. . . . Reproach] Whose black reproch, for euer shall endure


813. *Ibid.*, st. 34.
   1. name . . . foild] fame . . . soild 2. which] if

As this comes from another part of the poem, Allot should have made a separate quotation of it.

815. *Orlando Furioso*, 1591, xxxii. 41.

816. *Legend of Matilda*, 1596, st. 80.
   6. no] none

    Ingratefull . . . ill] 1591, Nashe, Vngrateful . . . ills ; 1598,
    Vngratefull . . . euils
See note to Nos. 685 and 779.
Massinger uses this line in *The Fatal Dowry*, iii. i. ii. 1-3:
    Nov. jun. ‘ Fly not to these excuses ; thou hast been
    False in thy promise—and, when I have said
    Ungrateful, all is spoken.’

818. *A Fig for Momus*, 1595, sat. v (Hunterian Club, vol. iii, p. 51).


   1. Innocencie] innocence
Collier referred to the ‘Epistles : Geraldine to Surrey’.


Should be:
   ‘For giltlesse myndes doe easely deeme the best,’
REFERENCES AND NOTES.


2. doth cause] cause 3. weeds] redes


1. All like] But euen 3. Ioy ... woe] mirth ... moane


3. they violentest] while they violent'st 7. that] who


1. pleasing] pleasingst 3. alwaies ... lyne] all time ...

hyre


830. *Legend of Pierce Gaveston*, 1596, st. 207.


sinks] sings


Ioyes] ioy

833. Untraced.


2. who ... counted] whome ... compted

This passage occurs again under No. 2348, where the correct reading 'whom' is given; see note to No. 152. Collier incorrectly refers to *Dulce Bellum Inexpertis*; but under the repeated entry he cites 'Flowers, p. 100, 1587'.

835. *The Furies*, l. 678 (Grosart).

836. *Civil Wars*, 1599, i. 89.

The first line is altered in *Belvedere*:

'Ambition yet tooke neuer lasting root.'

Of Ambition.

and both lines are turned into prose and used in *Wits Commonwealth* under *Admiration*: 'It were a wonder beyond wonder, if injustice should keep what impiety hath gotten.'


2. torment'st] tort'rest

838. *Tragedy of Cleopatra*, 1594, l. 1027 (Grosart).

839. *The Faerie Queene*, 1596, v. i. 11.


The references to this work of Middleton's are by Collier, and I have not been able to get a sight of the book to check them; but they cannot be accepted off-hand, for Collier cleared No. 289 to the same work, and it turned up in Middleton's other poem, *Humphrey, Duke of Gloster*, 1600.

841. *Endymion and Phoebe*, 1594, Sig. F 3 (Collier's Reprint, p. 222).
9. aspire] appeare

4. then and stumbled] them instructed

5. forc't] first

2 brand] brond

Wits Commonwealth makes three prose quotations out of this passage, one of which it assigns to Hermes, and, as usual, does not give a hint of its obligations to Daniel:

' Offences urged in publike, are made worse, and expell ayde.'

' The shew of inijustice, aides and aggrauates despieth, Hermes.'

' The multitude which looke not into causes, rest satisfied with any thing which is ayded by the lawes.'—Of Aide.

845. The Faerie Queene, 1596, v. i. 2.

846. The Faerie Queene, 1596, v. i. 2.

847. Ibid., v. iv. 1.

848. Civil Wars, 1599, ii. 97.

849. The Faerie Queene, 1596, v. xi. 1.


The ' n ' in Warner's name is turned upside down in the original, as here.


Allot seems to have known that this play was the joint production of Greene and Lodge, for he assigns a long passage from it to Lodge, No. 1954. But a close examination of the passages he assigns to Greene, as compared with the lines he gives to Lodge, and the play as a whole, hardly warrants the conclusion that he is a safe guide as to the portions of the drama contributed by either poet. He is dealing with a work by more than one author, and is therefore not to be trusted. See note to No. 115.

852. Legend of Matilda, 1596, st. 133.

853. Lucrece, edition unknown, l. 1002.

In this case England's Parnassus agrees with the quarto of 1600 in l. 5, both reading ' greater state ', whereas all other editions of the poem have ' greatest state '. See note to No. 715.

854. Comedy of Old Fortunatus, 1600, ii. ii.


We follow the original in separating ' s ' from ' fault '.

856. Ibid., ibid.

857. Ibid., ibid.
REFERENCES AND NOTES.

858. Civil Wars, 1599, iii. 56.
E. P. here follows the 1595 quarto, the reading in the quarto of 1599, in l. 2, being
'Take their advantage, when,' &c.
See note to No. 15. Belvedere also used ed. 1595, and quotes the lines, with variation, under Kings.

859. Tragedy of Cleopatra, 1594, l. 1021 (Grosart).
2. to weare] too neare

860. Legend of Matilda, 1596, st. 29.
1. is] was 2. rule of] rule, or

sweeting] sweete

862. Richard II, 1598, iii. ii. 54.

863. The Tragedy of Selimus, 1594, l. 39 (Malone Society Reprint). Collier gave reference to 'James IV of Scotland, 1598'.

2. a king] he 5. head's] head

865. Civil Wars, 1599, i. 58.
1. can] may
Belvedere under Kings changes 'fault' to 'faults'. But Wits Commonwealth has altered Daniel almost beyond recognition, and assigns the quotation, in its new form, to Petrarch: 'They are infortunite Princes, that neither will bee taught to admire themselves, nor wonder at their faults, Petr.'

866. Lucrece, edition unknown, l. 607.
3. The] Then
Belvedere under Kings substitutes 'Monarchs' for 'Kings'.

867. Legend of Matilda, 1596, st. 38.

1. ... Thinke ... but Kings] Then thinke ... but that Kings
2. and] or

869. Legend of Pierce Gaveston, 1596, st. 175.
to ... will[ ] t' ... would

5. springs] Iue springs

871. Civil Wars, 1599, i. 38.
2. euer] euen
 Except for the alteration noted, the reading is that of the quarto of 1595. See note to No. 15.
Wits Commonwealth alters thus: 'Great men too much grac't, use rigor, and accuse humility of dulnesse.'—Of Accusation.

872. Ibid., iii. 14.
1. old kings] old Courts

872n. Ibid., i. 39.
Neither Parke nor Collier give a place to this quotation in their reprints of Englands Parnassus, and therefore it may be that it is missing from some copies of the original work. But see Nos. 564 and 1268 for similar omissions by Collier and Parke.
Belvedere has the line under Kings, with the change of 'perforce' for the 'by force' in Daniel; and Wits Commonwealth uses
it thus: 'Good deeds must not be drawne from kings by force, nor accusation by threats.'—Of Accusation.

873. Mortimeriados, 1596, st. 235 (Collier’s Reprint, p. 305).

874. The Tragedy of Selimus, 1594, l. 849 (Malone Society Reprint).
  3. Damocles] Danioles (sic)


876. The Miracle of Peace, son. 27 (Grosart).
  Collier gave reference to the 'Ship-wrach of Jonas, 1592'.

  1. flie] flee  4. stretcheth] stretch to  5. farthest Thisce] fardest Thylee

See notes to Nos. 115 and 191.

The style of this poem is remarkably like that of a poem in Sir Thomas Elyot’s Governour, commencing 'Though that thy powar stretcheth bothe ferre and large,' &c.

878. The Teares of the Muses, 1591, l. 499.
  15. faith] truth

879. Musophilus, 1599, l. 195 (Grosart).
  1. withouten] without  2. that’s truly glorious.] that truly glorious is?

880. The Teares of the Muses, 1591, l. 487.

881. Eden, l. 292 (Grosart).

882. Orlando Furioso, 1591, xxiii. 85.

883. Musophilus, 1599, l. 492 (Grosart).
  1. Who so] For who  2. best] least

Belvedere under Fear alters the first line:
  'He that knowes most, the more he hath to doubt.'

  2. enuying is not cunning] cunning is not cunning.

885. Untraced. Really an unsigned quotation, and printed at the bottom of the page in the original, and is separated from the next extract by a full stop. Collier confused the lines with those that follow them, and assigned them to Nosce Teipsum. There are no rhymed couplets in Sir John Davies’s poem.

  1. too] so

887. The Faerie Queene, 1596, ii. iii. 40.
  1. death] eath

888. Rosalynd, 1590 (Hunterian Club).
  1. with] of  2. the hieue] thy hieue


890. Ode to Watson’s Ekatompathia, 1582 (Arber, p. 35).

  1. The] And  2. doth] does

  1. Let Mandeuile example be to] Example then be Mandeuil for
REFERENCES AND NOTES.

893. *Eden*, l. 320 (Grosart).

894. *Musophilus*, 1599, l. 189 (Grosart).

6. best] us

895. *Untraced*. There are no such lines in Daniel, and I have vainly searched for them elsewhere.


897. *Untraced*, and not to be found in Harington. This is really an unsigned quotation.

898. *Orlando Furioso*, 1591, xx. i.


1. K. *Cecrops* and his royall seed] And how that *Cecrops* and his seed


This also is an unsigned entry, for it appears at the bottom of the page, and ends with a full stop.

902. *Eden*, l. 664 (Grosart).


5. but] Lust 6. forced] forged


2. winters] winter

See note to No. 851.

905. By an anonymous author in *Diana*, 1594, dec. v, son. 1.

1. and] that


6. cure] curb 7. do] doth


1. Lust neuer taketh] Though lust takes neuer 2. But]

But still

*Belvedere* uses the lines, with alterations, under *Lust*; and Alexander Nicholes also brings them in in his witty *Discourse of Marriage and Wiving*, 1615.


1. In chastitie] Inchastitie 2. the] their Slightly altered in *Belvedere* under *Lust*.


910. *Legend of Matilda*, 1596, st. 35.


3. hath] haue


915. Epistles: *Matilda to King John*, 1599.
REFERENCES AND NOTES.

916. Albions England, 1597, p. 124, v. 26. These lines should have been treated as a separate quotation, seeing that other matter comes between them and the next quotation.

917. Ibid., ibid.
1. Encourage in original 2. leave least

918. Epistles: Lady Jane Gray to Dudley, 1599.

1. conster construe

920. A Fig for Momus, 1595, eclogue iv (Hunterian Club, vol. iii, p. 31).
2. Lacana] Laocena 3. the] their 5. renowned
erenowned


1. he] who 2. wróe right is] wrong Right, is

923. Ekalompthia, 1582, son. 85.
1. to vs giues] nowe giues me 7. firme] healme 8. In
constant] Inconstant

924. The Life and Death of Wolsey, 1599, st. 204.
2. fortunes] fortune

925. Tragedy of Sir R. Grinwe, 1595, st. 10.
1. Sweete] Finde
Belvedere alters to
'Libertie is the minds best living fame.'
Of the Mind.

1. Our] For

927. Albions England, 1597, p. 120, v. 25.
2. to] on

928. Ibid., p. 109, iv. 22.
The word 'forefreed' is printed here as in the original work. Should be:
'He liues to die a noble death that life for freedome spendes.'

929. Civil Wars, 1599, ii. 15.
1. . . . The] this

930. The Teares of the Muses, 1591, l. 157.
2. sighes] sights


932. Elegy on Sir Philip Sidney, 1595, st. 34 (with Astrophel, Spenser's Works).

933. Untraced. There is no trace of this in Lodge's known work; but Collier referred it to Phillis, which he made responsible for several quotations that still stand open in Lodge's name.

2. toward] towards

1. The life of man] My life (quoth he) 2. his robbed . . . rolled] my robed . . . rotted
REFERENCES AND NOTES.

936. The Faerie Queene, 1596, i. ix. 41.
   2. or] nor  3. stid] sted  4. bid] bed

937. Ibid., ibid., st. 43.

938. Untraced. These lines are translated from Tasso's Jerusalem Delivered, xvi. 15, which Fairfax, under the same reference, translates thus in his Godfrey of Bulloigne:
   'So, in the passing of a day, doth pass
   The bud and blossom of the life of man,
   Nor e'er doth flourish more, but like the grass
   Cut down, becometh withered, pale and wan:
   Oh gather then the rose while time thou hast,
   Short is the day, done when it scant began,
   Gather the rose of love, while yet thou mayest,' &c.
   Spenser also translates them, and much more of Tasso's great poem, in The Faerie Queene, this passage occurring in book ii, canto xii, st. 75:
   'So passeth, in the passing of a day,
   Of mortall life the leafe, the bud, the flowre;
   Ne more doth flourish after first decay,
   That earst was sought to deck both bed and bowre
   Of many a lady' and many a paramouro!
   Gather therefore the rose whilst yet is prime,
   For soone comes age that will her pride deflowre:
   Gather the rose of loue whilst yet is time,' &c.
   The last three lines of this form No. 1059, which see.
   Collier professed to have found the untraced lines in Lodge's Phillis, a convenient reference that he used several times for matter he could not find in Lodge. See note to No. 933.

939. Untraced. The same idea is expressed very similarly in Samuel Daniel's A Pastorall, end lines, a poem which appeared originally in 1592, being printed with Delia:
   'Let's loue: the sun doth set, and rise againe,
   But whenas our short light
   Comes once to set, it makes eternall night.'
   Works, Grosart, vol. i, p. 262.

940. The First Part of the Countess of Pembroke's Yvychurch, 1591, Act i, Chorus, Sig. C 2.

941. Untraced. This should have been printed separately from Spenser's lines, from which, however, it is divided by a full stop.

942. The Faerie Queene, 1596, ii. xi. 30.
   2. weakest] weaker  5. disordered] dissolued

   5. ripe, and rots] ripes and rootes

944. Orlando Furioso, 1591, xxiii. 3.
   Should be:
   'How wicked liues, hane often wretched ends.'

945. The Faerie Queene, 1596, iii. xi. 19.
   2. renowne] renown

946. Untraced.
REFERENCES AND NOTES.

947. Every Man out of his Humour, 1600, iii. ii. 113 (Methuen's Standard Library).
949. Civil Wars, 1599, vi. 64.

Belvedere alters this, under Life:
‘Life is ill spar’d, that’s spar’d to spill more blood.’

3. Indeed doth farre surpasse our] Indeed (said Colin) passeth

4. this] his
5. yborne] ybore

950. Colin Clouts come Home again, 1595, l. 835.

951. Ibid., l. 883.

1. Loue is the] So Loue is

2. the] their

952. Untraced. This, too, was wrongly referred to Phillis by Collier.

953. Orchestra, 1596, st. 102.

4. exhausted] extracted
7. betwixt] betweene

954. Hymne in Honour of Beautie, 1596, l. 197.

1. Sweete] For
2. hearts consent] starres concent
3. ioy]

955. By an anonymous author in Diana, 1594, dec. iv, son. 10.

956. Ibid., ibid., dec. v, son. 1.


958. Venus and Adonis, 1599, l. 793.

3. fled] fed

959. Ibid., l. 149.

960. Hero and Leander, 1598, iii. 231 (Clarendon Press).


2. rest] reason
4. diuorce] deuoure
12. of that] for that

962. By 'Content', in Sonnets after Astrophel and Stella, 1591, canto quarto.

See note to No. 115.

963. The Ekatompathia, 1582, son. 98.

5. vnknowne] vntrue
8. lame-lime-lust] Lamelimme Lust

9. charitie] Chastitie
14. ship] Sea


3. An] A
4. fully] follie
7. A game] Againe

10. seeing] seeming

The seventh line of this quotation has been shifted, and should occupy the place of l. 4.

965. Romeo and Juliet, 1599, l. i. 196.

1. fume] the fume
4. distrest] discreete

See note to No. 129. The 1597 quarto reads differently; it has 'a smoake raisde with ' and ' a sea raging with '.


2. his] is
6. againe] our gaine


968. Ibid., p. 257, x. 59.


1. ... Loue is] For loue it is
REFERENCES AND NOTES.

970. Ovid's Banquet of Sense, 1595 (Chatto & Windus, p. 35, col. 2).
971. Orchestra, 1596, st. 98.
972. The Ekatompathia, 1582, son. 18.
973. Untraced. See note to No. 38. Here again the missing poem borrows from the Arcadia, which says: 'a fourth laying disgrace to love itself naming it the bewitcher of the wit, the rebel to reason, the betrayer of resolution, the defiler of thoughts,' &c.—book iii, G. Routledge & Sons, p. 351.
974. Legend of Matilda, 1596, st. 27.
975. By George Turbervile: Songs and Sonnets, &c., 1567 (Collier's Reprint, p. 94).
976. Romeo and Juliet, 1599, i. i. 181.
978. The Ekatompathia, 1582, son. 63.
979. The Hunting of Cupid, 1591 (Dyce, p. 604, col. 1).

As only fragments of this play are preserved in the Drummond MSS., Englands Helicon, 1600, MS. Rawl. Poet. 85, and in The Wisdom of Doctor Dodypoll, 1600, it is impossible to say how the extract in Englands Parnassus should read. The latter, however, preserves part of Peele's play or pastoral that is only glanced at by Drummond, who was merely making jottings from it, whereas Englands Parnassus professes to quote its passage in full. This piece of Peele's was passed through the Stationers' Registers on July 26, 1591, but there is no proof to hand that it was ever printed. Allot may have seen a manuscript copy of the play.

The word 'sent' in line 10 is corrected in the Errata to 'set', though the latter misprints 'sent', making it read 'sent'. A reference to Drummond's jottings shows the line varied thus:

'his mettall Vlcans cyclops fetch from Hel'.

I am indebted for these particulars, and very much more, to the Malone Society's publications, Peele's pastoral being fully dealt with in the Society's Collections, Parts IV and V, printed 1911.
REFERENCES AND NOTES.

980. The Faerie Queene, 1596, iv. ix. 1.

981. History of Judith, 1584, book iv (p. 61, ed. 1608).
6. heat retaine] hot remaine

Collier’s reference to book iii is wrong, and, contrary to his wont when he traced a passage, he has left Allot’s blunder uncorrected.

982. By Edmund Spenser: The Faerie Queene, 1596, i. iii. 30.
1. Most true it is] true is

It is pretty safe to assume in this case that the signature ‘W. Sha.’ is an afterthought, that it was not added to the passage until Allot had got his quotations into their present order, when he would be faced by the fact that the quotation, which stands well apart from those next and before it, was unsigned, and would try to rectify the omission by a reference to his memory. The next two quotations are also from Spenser, and both are carelessly printed together, only one ‘Idem’ being used for both; thus it comes about that Shakespeare is seemingly credited with three extracts that do not belong to him.

Allot, we may assume, cut the sheets which contained his extracts into slips, each with one or more quotations in it, and then pasted these slips on to other sheets which had a prepared heading. It might sometimes happen that in the process of pasting in the slips one slip would overlap another and hide the signature, or the latter might be omitted by Allot himself, or by his printer. It follows that when the compiler attempted to rectify such omissions he must only hope to do so by trusting to his memory, because he would have nothing else to guide him, his extracts, in their new places, being not only out of their old order, but one author being intermingled with another. This explanation will account for the signature ‘W. Sha.’ being used instead of ‘E. Spenser’, and it applies to all other cases where an author’s signature or initials has been wrongly set down. These errors are the result of guesswork, and no more importance attaches to them when they are associated with lengthy extracts than when they occur in relation to quotations which consist only of a single line.

Next we come to the word ‘Idem’, which Allot employs often instead of the author’s name, and which has been the cause of much trouble. If Allot had had to write Spenser’s name each time he made an extract from his work, he would have had to write it 386 times, Drayton’s name would appear under 225 quotations, Warner’s under 171, and Sir John Harington’s under 140. Allot evidently wearied of writing the signatures, and decided to use ‘Idem’ in place of them, the author’s name being put under only, perhaps, the first or a few extracts on each sheet. Of course, when the extracts were distributed ‘Idem’ would mean ‘the same’ to any name which preceded it. As in the case of signatures, so in regard to quotations marked ‘Idem’, some of these ‘Idems’ must have been added to the extracts after they had assumed their present position in the work, and even whilst it was passing through the press. On this point see note to No. 259. ‘Idem’ is placed under Nos. 690, 691, 692, and 693, and therefore means now ‘Ed. Spencer’, from whom No. 689 was copied and to whom Allot assigns it. But the four quotations have been found in Michael Drayton; and Allot must have noticed there was something wrong, for he added ‘M. Drayton’
to the 'Idem' under No. 693, though he did not notice anything wrong with the other three signatures.

There are in all 130 cases of erroneous ascription in *Englands Parnassus*, as traced up to the present, a complete list of which appears at the end of this work.

983. *Ibid., ibid.*, iii. i. 49.
   1. *Loue... deeds* For *loue does always bring forth bounteous deeds*

The quotation should have been printed separately, with a signature under it. I class this as an unsigned entry, not as a case of erroneous ascription to Shakespeare.

984. *Ibid., ibid.*, iv. i. 46.
   1. *True* For

   This is the only contribution from these sonnets that can be certainly claimed for Constable. See note to No. 131.

   This and the next quotation are referred by Collier to 'Chippes, Part I, 1575'.


   1. *Loue is in power felt*] Who will in power be felt 3. *essential*]

essential

990. By John Marston: *Pygmalion*, 1598, l. 42.
   *Belvedere*, under *Love*, alters 'viewing' to 'looking'. Concerning the signature 'W. Marlowe' see note to No. 975.


   1. *Vnto... runs loue*] How to... loue runnes 3. *amidst... (still of an euennesse)*] in midst... is still of a neerenesse

This passage is not in the edition of 1590. But see note from Sir John Harington, No. 141.

993. *Godfrey of Bulloigne*, 1600, iv. 34.
   1. *hath* had 3. *wise man* wisdom

994. *Orlando Furioso*, 1591, xxiii. 94.
   1. *... Loue will*] Thus loue (quoth he) will

   3. *pilles* piles

   1. *... Loue doth*] So Loue does 4. *warre* iarre

   Should be:
   'It was his first, and first is firme, and toucheth verie neere.'

REFERENCES AND NOTES.

999. Hero and Leander, 1598, ii. 221 (Clarendon Press).
1000. Ibid., ii. 287.
1. mercy] pittie
1001. Ibid., v. 471.
Belvedere, under Love, alters 'sweet' to 'faire'.
1002. The Ekatompthia, 1582, son. 38.
Loue findeth] For loue finds
1004. Elegy on Sir Philip Sidney, 1595, st. 21 (with Astrophel, Spenser's Works).
1. seare] seele 2. feare] feele
1006. Venus and Adonis, 1599, l. 123.
1007. Untraced.
1008. The Second Part of the Countess of Pembroke's Yvychurch, 1591, Sixth Day, Sig. H 3.
4. that with beck] with a beck that 5. carried] causd
6. had the faire soule] had fowle loue of 10. while ... taking]
white ... lustung 13. most] greate 14. of a monster]
by a Mystres 18. Echidna] Echidna 19. a fish, ...
7. a spawne] a fyre, ... to a Showre 20. Amphitrio] Amphitiron
The Errata corrects the misprint Dictinua, in l. 20, to Dictynna.
3. euen] each
Collier referred this to Phillis.
1011. Hero and Leander, 1598, i. 184 (Clarendon Press).
1012. Venus and Adonis, 1599, l. 985.
1. bold beleeuing ... hote] hard beleeuing ... strange 5. the
inthoughts] thee in thoughts 6. killeth] kills thee
The only editions of the poem that agree with E. P. in reading 'The likely thoughts', &c., are those of 1596 and 1599; the others have either 'In likely thoughts', or 'With likely thoughts'.
1013. Romeo and Juliet, 1599, ii. ii. 156.
The quarto of 1597 reads:
'Love goes toward loue like schoole boyes from their bookes,
But loue from loue, to schoole with hauei looks.'
Belvedere used the 1597 edition, and quotes these lines exactly, under Love.
1014. Venus and Adonis, 1599, l. 714.
1015. Godfrey of Bulloigne, 1600, iv. 92.
2. griefe ... losse] griefs ... losses
1016. The Faerie Queene, 1596, iii. v. i.
1. diuers] diuerse 2. pageant] pageaunts 8. spirits]
sprite
1017. Ibid., book iv, Introduction, st. 2.
3. For thy ... nothing] Forthy ... not thing 6. fruites]
flowres
E. P. omits what should be the fifth line of the quotation:
'For fault of few that haue abusd the same.'
   1. The ... loue is but a game'} For ... Lone it proueth lame

1019. Ovid's Banquet of Sense, 1595 (Chatto & Windus, p. 34, col. 2).
   1. pursues] sues 2. contract] contact 4. motion]

n
1020. An Hymne in Honour of Love, 1596, l. 176.
   1. is a] is 6. heauen] heauen 7. mold warpe]

moldwarpe

1021. The Faerie Queene, 1596, i. iii. 30.

1022. Complaint of Rosamond, 1594, l. 868.

1023. The Faerie Queene, 1596, vi. xi. 1.
   3. among] amongst

1024. Ibid., iv. x. 1.
   1. True it is] True he it 5. abound] redound

1025. The Ekatompthia, 1582, son. 89.
   1. fruite] fare 4. he] and

1026. Ibid., son. 71.
   5. his] her his

1027. Romeo and Juliet, 1599, ii. vi. 11.
   These lines do not appear in the quarto of 1597.

1028. Hero and Leander, 1598, i. 299 (Clarendon Press).
   1. rights] rites 3. reuelling] reuell

1029. Civil Wars, 1599, i. 96.
   Those] Since

Belvedere, under Of Man and Men, thus:
   'Men easily doe credit what they loue.'

1030. Phillis, 1593, ecl. i (Hunterian Club, vol. ii, p. 31).
   2. passion] passions 4. thy art] thine art

1031. Untraced.


1033. Ibid., p. 144, v. 29.
   2. lacking be] lacke in graines

1034. First Part of the Countess of Pembroke's Yvychurch, 1591, Act ii, Chorus, Sig. D 3.
   1. brats] brests

1035. Godfrey of Bulloigne, 1600, ii. 15.
   Loue nill consent] Nor Loue consents

1036. Albions England, 1597, p. 276, xi. 64.
   1. a man] in Man 2. For] Tis

1037. Arcadia, 1598, p. 74, book i.

1038. The Faerie Queene, 1596, iii. i. 25.
   4. For as soone] For, soone 5. is] away is

1039. The Ekatompthia, 1582, son. 97.

1040. History of Heaven, 1596.
   See note to No. 840.

REFERENCES AND NOTES.

2. thrilleth] trilleth  3. gathereth aide,] gathers ay
4. wit haue iust done, flowed] it haue iust downflowed  6. course]
sourse  7. is vaine] is his raine  8. issue] eschue

can] might
Warner's name is printed in the original as here.

1043. The Shepheards Calender, 1579, October, l. 98.
1. Tyrant] tyranne

1044. Nosce Teipsum, 1599, sec. viii, st. 35.
1. compelled be] be compelled 5. Nor] Not

1045. The Ekatompithia, 1582, son. 79.
desire 11. condemned] contemnd 12. contened] cont-
dem'nd 13. kindled] linked 17. liuing] lingring
This sonnet is also quoted, with three trifling variations, in
Davison's Poetical Rhapsody, ed. 1608, but not in the first edition
of that work; none of Allot's new readings receive warrant from
the Rhapsody.

1. loue] his


1048. An Hymne in Honour of Love, 1596, l. 259.
2. distinctfull] distrustfull 5. vnexpected] vnassured

1049. Every Man out of his Humour, 1600, iv. iv. 188 (Methuen
& Co.).

Under Feare, Belvedere alters thus:

'Against loues fire, feares frost can haue no power.'

1051. The Faerie Queene, 1596, 1. vi. 3.

1052. Ibid., 1. iv. 1.
1. Vnto a Knight] For vnto Knight

1053. Ibid., 1. ix. 9.
1. Loues weeping ... do] Those creeping ... to 2. grow]
grew 4. wax ... woes whil'st ... waxeth] wax ... woe,
whiles ... wexeth

1054. Ibid., vi. ix. 40.

1055. Delta, 1594, son. 1.
can] doth
Belvedere alters under Love:

'He that shewes all his loue, doth loue but lightly.'

1056. Albions England, 1597, p. 4, l. i.
No ... wit or weap] But no ... wealth or weapons
This occurs again under No. 1186, and is misquoted once more,
though the latter rightly has 'wealth' which is changed to 'wit'
here. See note to No. 152.

1057. The Shepheards Calender, 1579, October, l. 96.
Belvedere puts it thus, under Love:

'Loue loftie, doth despise a lowly eye.'

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REFERENCES AND NOTES.

1058. Lucrece, edition unknown, l. 270.
Under Feare, Belvedere changes 'dreadeth' to 'feare'.

1059. The Faerie Queene, 1596, ii. xii. 75.
1. Gather ... time] Gather therefore the rose whilst yet is prime
Spenser is translating Tasso. See note to No. 938 re this passage.

1060. Venus and Adonis, 1599, l. 407.
Altered in Belvedere:
'Who learnes to loue, the lesson is so plaine:
That once made perfect, neuer lost againe.'

1061. Orlando Furioso, 1591, x. 5.
6. heart ... heart] hast ... hast 7. coards] with cords
10. chiefly] justly

1062. Ibid., xvi. 2.
2. his shew but grace him] his mistres shew him grace but for] so 7. although] no though

1063. Astrophel and Stella, edition unknown, son. 54.
The 1598 folio, p. 537, instead of 'dare not say', which is the reading of the Nashe quarto of 1591, has 'quake to say'. See notes to Nos. 685 and 779.

Belvedere has the line, under Love:
'They loue indeed, that dare not say they loue.'
Nashe cites the first line in his Summers Last Will, &c., l. 1172 (ed. R. B. McKerrow):
'Well sung a shepheard (that now sleepe in skies)
Dumbe swannes do loue, & not vaine chattering pies.'

Loue] Law

The signature 'W. Sh.' was very likely added after the quotations were put in their present places. Nearly all extracts signed with Warner's name are printed in italics, a distinction shared sometimes by Joshua Sylvester, Abraham Fraunce, and Sir Philip Sidney, Allot's idea being, without doubt, to confer greater honour on these four poets. In this case, however, and in the case of the quotation under No. 320, which is also taken from Warner and given to Shakespeare, the extracts are printed in roman type; hence, it is reasonable to assume that Allot found the passages without signatures, and as they were not printed in italics, he forgot Warner and guessed at Shakespeare. See note to No. 982, which deals at length with erroneous signatures.

1065. Orlando Furioso, 1591, xxiv. 1.
2. Seemeth] Seeketh

2. moane] mourne 3. force] fort

1067. Hero and Leander, 1598, ii. 29 (Clarendon Press).
4. peized] pais'd

1068. Venus and Adonis, 1599, l. 573.
2. hath] haue 4. breaks them] picks them

1069. Ibid., l. 842.
2. others they delight] others, they think, delight

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REFERENCES AND NOTES.

1070. *Romeo and Juliet*, 1599, II. vi. 18.

3. full] fall
This passage is absent from the quarto of 1597.

This passage is unsigned, but Collier professed to have found it in Warner's *Albions England*, though he did not venture to be more particular in his reference to the alleged author's work. I have not been able to get access to the early edition of Sylvester's translation of this part of Du Bartas, but found the passage, varied, in Grosart's reprint of the *Works of Sylvester*, ed. 1641, under the reference quoted. The reading in the edition of 1605, p. 459, is as under:

'Dutch Louers, proud; th' Italian enuious,
Frolike the French, the Spaniard furious.'


4. wondrous things, and] wonders things, are 8. woods, birds] woode birds 11. chang'd] change 12. their] other

When Higgins, in 1587, altered the quatrain form of the verse of this legend to stanzas of seven lines each, he omitted this passage and rewrote the rest of the poem.

The *Errata* alters 'for natures', in the first line, to 'of magicke', but I can find no warrant for the correction. Allot, perhaps, guessed here, as in other cases.

1073. *The Faerie Queene*, 1596, i. ii. 10.

2. skill?] spell !


1. this world Almighty] therefore, this world he 5. quickly]


and bitter sweete] curst bitter-sweete

E. P. omits what should be the sixth line of the quotation:

'Last woork, not least woork; Adam was dayntily framed,'


1076. Untraced.


1. ouer] euer 3. to nought for aye reserved] for aye to

nought resolved


7. free . . . too you know.] true . . . to you trow !


Founded on Primaudaye's *French Academie*: 'This is that which *Iphicrates* an Athenian Captaine would haue us learne, who compared in an army the Scouts lightly armed to the hands: the Horse-men to the teete: the battell of Foote-men to the stomacke and brest: and the Captaine to the head of a mans body, &c.'—*Of Feare*, &c., chap. 26, p. 269, ed. 1614.

1080. Untraced.

1081. Untraced.

1082. Untraced, but Collier professed to have found it in Lodge's *Phillis*.

455
1083. Untraced. See note to No. 38. This is a borrowing from Marlowe's portion of Hero and Leander, i. 265:

'Base boullion for the stampes sake we allow, Euen so for mens impression do we you, By which alone, our reuerend fathers say, Women receaue perfection euerie way.'

1084. The Furies, 1. 606 (Grosart).

1. It doth exceed] But it exceeds

1086. Civil Wars, 1599, i. 91.
1. they] then

1087. David and Bethsabe (Dyce, p. 469, col. 2).
4. delightfull parts] delightsome parks

1088. Chrestoleros, 1598, i. 4.
3. is] his

1089. Orlando Furioso, 1591, xi. 1.

1090. Humphrey, Duke of Gloster, 1600, st. 28.

1091. Shadow of Night, Hymnus in Noctem, 1594 (Chatto & Windus, p. 5, col. i).

1092. Ibid., ibid. (p. 6, col. i).
1. Like] But 5. fate] face

1093. Civil Wars, 1599, v. 5.
When as ... , then] Yet, when ... , they


1095. Comedy of Old Fortunatus, 1600, v. 2.

This forms l. 2 of No. 1422, where 'holds' is wrongly changed to 'hold'.

1097. Untraced. These two lines, though printed with the next quotation and signed D. Lodge, are evidently a separate extract; and they are, moreover, separated from the other entry by a full stop. It will turn out, I think, that the extract comes from the early version of Sylvester's translation of Du Bartas's Colonies. I quote the following from the 1605 ed., p. 455, the natives of Africa being referred to:

'(for too often Deed Of Loues-Delight, enfeebles much their seed: And inly, still they feel a Winterie Feuer, As outwardly, a scortching Sommer ever.'

1098. Untraced. As Lodge was a medical man, he may well have given expression to such an opinion as this, though I should not be surprised if it be found in Du Bartas, and near the previous passage.

1. rights] rites

1100. Ibid., v. 359.
REFERENCES AND NOTES.

1101. Ibid., v. 389.
   1. In Athence] Added by the compiler.

   2. of one] to one


   4. lousing] liuing

1105. Hero and Leander, 1598, i. 259 (Clarendon Press).
   1. drinkes] drinke  2. Thinkes ... faire, exceeds ... other
   Thinke ... farre excels ... earthly  3. meate, nere] neat wine,
   4. al be] albeit

   1. sweet sence] sent sweet
   2. contrary] contraries

1107. Hero and Leander, 1598, i. 255 (Clarendon Press).

   1. will soone] will

   1. ... Wretched wedlock breedes] wrested wedlocks breed

1110. Every Man out of his Humour, 1600, ii. ii. 80 (Methuen's Standard Library).
   1. loue rights] Q. and Fol. loue-rites

1111. Orlando Furioso, 1591, xliii. 8.
   1. wrote] wrought

1112. Untraced. Not by Turbervile, and is really an unsigned quotation.

1113. Songs and Sonnets, &c., 1567 (Collier’s Reprint, p. 131).

1114. Ibid., ibid.

   Should be:
   'Nor are we male and female borne that fruitelesse we should dye.'

1116. Ibid., p. 132, v. 27.
   1. bidding] beating

1117. Orlando Furioso, 1591, xliii. 7.

1118. History of Judith, 1584, book iv (p. 61, ed. 1608).
   Collier referred to book iii.

   2. worthily] welthely
   4. spousall fed] spousals sped
   6. match, ere they do] mary, ere they

1120. Songs and Sonnets, &c., 1567 (Collier’s Reprint, p. 131).
   5. store] sore
   6. care] carcke
   8. sappe] hope

   1. old age] him
   What should be the fifth line of the quotation is omitted:
   'Her breath corrupt, her kepers every one'

REFERENCES AND NOTES.

   2. helpe] change

1124. Ibid., v. 85.
   1. betide] beli'd  2. woes] wayes

Under Death, Belvedere alters the first line:
   'Oh Sickness, thou art many times belyde,'

   The] For

1126. Epistles: Matilda to King John, 1599.
   more] most

1127. Mortimeriados, 1596, st. 304 (Collier's Reprint, p. 323).
   Belvedere alters, under Authoritie, &c.:
   'Might is reputed absolute alone,' &c.

1128. Godfrey of Bulloigne, 1600, v. 5.
   This was borrowed, and much more, by Weever in his Mirror of Martyrs, 1601, st. 209:
   'Mine high estate is low misfortunes graue,
    My power restrain'd is now a glorious slaue.'

The first line comes from another part of Godfrey of Bulloigne, viz. ii. 70:
   'High state, the bed is where misfortune lies.'
   which is quoted in E. P. under No. 21. See notes to No. 38.

1129. The Scourge of Villany, 1598, sat. v, l. 40.

1130. Astrophel and Stella, edition unknown, son. 88.

1131. Marius and Scilla, 1594, l. 2359 (Malone Society Reprint).
   1. foolishnesse] foolish mindes

1132. Ibid., l. 2510.
   1. All ... highest] For ... higher  2. warming] breathing

4. deseruer] deseruers

1133. The Life and Death of Wolsey, 1599, st. 172.
   1. ... Excellencie neuer] For excellencie euer

1134. Civil Wars, 1599, v. 80.
   1. decreed hath] hath decreed

Belvedere, under Authority, alters the first line thus:
   'Where power hath decreed to find offence,' &c.


1136. Mother Hubberds Tale, 1591, l. 254.
   1. ... This Iron world] This yron world (that same he weeping sayes)
   4. makes] make

1137. Tragedy of Jocasta, 1575, ii. i (Posies, Cambridge Classics, p. 266).

1138. Mortimeriados, 1596, st. 379 (Collier's Reprint, p. 341).

1139. Venus and Adonis, 1599, l. 707.
   2. But] And

Thus in Belvedere under Povertie:
   'Poor miserie is troden on by many,
    And being low, neuer relieu'd by any.'

1140. The Honour of the Garter, 1593, l. 245 (Dyce, pp. 587-8).
REFERENCES AND NOTES.

1141. Mortimeriados, 1596, st. 203 (Collier’s Reprint, p. 297). Collier referred this to the Legend of Pierce Gaveston.

1142. The Life and Death of Wolsey, 1599, st. 206.


cies


10. reliefe] release

1144. Scourge of Villany, 1598, Proem, l. 9.


1. Those] That

1146. Nosce Teipsum, 1599, sec. xxi, st. 2.

1. This] The 3. table] tables

1147. Ibid., ibid., st. 3.

1. Here] Hence

1148. Godfrey of Bulloigne, 1600, xviii. 2.

1149. Ibid., iv. 12.

This also is borrowed by Weever in his Mirror of Martyrs, st. 200:

‘And in remembrance I was mist among,
Her weakened sorrowes therby grew more strong.’

See notes to No. 38.


1151. Mortimeriados, 1596, st. 44 (Collier’s Reprint, p. 258).

Under Fortune, Belvedere alters ‘yet’, in the second line, to ‘though’.


1153. Civil Wars, 1599, vi. 10.

is oft] being oft

Belvedere puts the line thus:

‘Mischief is oft thought good by speeding ill.’

1154. The Faerie Queene, 1596, v. x. 1.

5. as] is as 6. so] as 8. of] on

E. P. omits what should form l. 7 of the quotation:

‘Sith in th’ Almighties everlasting seat’

1155. The Imposture, l. 16 (Grosart).

This quotation reappears under No. 2308, where ‘brings pardon’, in the last line, is altered to ‘kings pardon’. For a note on such discrepancies see No. 152.

1156. Orlando Furioso, 1591, xxiv. 30.

1. kindleth] kindled

1157. Ibid., xli. 3.

1. . . . This] Fraught with that 2. Doth chiefly make] Which

chiefly makes 3. he most resembleth] they most resemble

Collier’s ‘Ibid., ibid.’ is wrong; and as he, contrary to his wont, has left Allot’s errors uncorrected, he could hardly have traced this quotation. Besides, it also occurs under No. 252, and Collier in that case left it untraced.

It will be noted Allot has made blunders here, in addition to those recorded under No. 252.

1158. Untraced.
REFERENCES AND NOTES.

1159. Civil Wars, 1599, vi. 60.
The Daniel quotation should have been printed separately, and
with a full stop at the end, and not mingled with the next line,
which comes from quite a different source. One can only con-
clude that the signature was put lower down after the slips had
assumed their present place, and that the comma after Daniel's
lines was substituted for the period at the same time. See note
to No. 982.
The first line is altered in Belvedere under Hate:
'Mercie may mend, whom hatred made transgresse.'

1160. By William Baldwin: Mirror for Magistrates, Earl of
Salisbury, 1578, st. 17 (Haslewood, vol. ii, p. 94).
See No. 586, of which this forms part.

1161. Lucrece, edition unknown, I. 595.
1162. Romeo and Juliet, 1599, III. i. 203.
The edition of 1597 reads:
'Mercie to all but murderers, pardoning none that kill.'

1163. Civil Wars, 1599, vi. 61.
1. loue blood-shed, as] loue: blood-shed is 2. followeth]
followes

1164. First Part of the Countess of Pembroke's Yvychurch, 1591,
Act iv, Sc. i, Sig. E 3.
followeth] hasteneth
Collier gave reference to the Countess of Pembroke's Emanuel.

1165. The Faerie Queene, 1596, v. x. 2.
2. So] And

1166. Epistles: Matilda to King John, 1599.
1167. Shadow of Night, Hymnus in Cynthia, 1594 (Chatto &
Windus, p. 15, col. 2).
1. it selfe] her selfe

1168. The Faerie Queene, 1596, vi. ix. 30.
2. makes a] maketh 3. have a boundance at their] hath
other] And other

1169. Mortimeriados, 1596, st. 262 (Collier's Reprint, p. 312).
1170. Godfrey of Bulloigne, 1600, i. 36.
1. . . . The] My

1171. Mortimeriados, 1596, st. 103 (Collier's Reprint, p. 272).
Our] For

1172. Shadow of Night, Hymnus in Cynthia, 1594 (Chatto &
Windus, p. 16, col. 1).
3. farthest . . . spots] furtherest . . . spot

1173. By Thos. Churchyarde: Mirror for Magistrates, Shore's
3. are too] clyme are

1174. By 'Content': in Sonnets after Astrophel and Stella,
1591, Canto quinto.
See note to No. 115.

1175. Astrophel, 1595, I. 111.
1. to mind so much of others] so much to mynd another
REFERENCES AND NOTES.

2. liaue] skin

1177. Godfrey of Bulloigne, 1600, xii. 58.

1178. The Faerie Queene, 1596, iv. iv. 11.
Should be:
'For in base mind nor friendship dwels nor enmity.'

1179. Ibid., vi. iv. 28.
1. we see] it haps

1180. Ibid., ii. ix. 55.

Higgins struck out this line, which does not appear in any edition of the M. for M. after 1578.

1182. Albions England, 1597, p. 277, xi. 64.
3. Transmut] Transmute

1183. Ibid., p. 81, iii. 18.
This repeats No. 144.

1184. The Battle of Yvry, 1591, Sig. C i, p. 17 (Grosart, l. 497).
1. flowe] flower 7. afterward] afterwards

Collier referred to vii. 36.

1186. Ibid., p. 4, i. 1.
1. No ... weapon] But no ... weapons
Repeats No. 1056, which see for a note.

1187. Epistles: Matilda to King John, 1599.

1188. By M. Drayton: Legend of Matilda, 1596, st. 174:
This is an unsigned entry, for it is printed at the bottom of the page, and ends with a full stop.

1189. Astrophel and Stella, edition unknown, song v.
not, murder] 1591 and 1598, not save murther

1. scapes, from] scapt for 2. and] or

1191. The Ark, l. 466 (Grosart).
Collier gave reference to The Furies.

1192. Untraced. Several plays in which Jonson had a hand, before 1600, have not come down, or remain unidentified. Two other quotations, Nos. 1287 and 1457, also in Jonson's name, remain untraced. These two lines are quoted in Belvedere, slightly varied, as under:
'Those that in blood a violent pleasure haue,
Seldome descend but bleeding to the graue.'
Of Tyrants.
The saying is common and, apparently, classical, for Burton quotes a couplet from Juvenal, which he translates thus:
'Few tyrants in their beds do die,
But stabbd or maind to hell they hie.'
Anat. of Melancholy, pt. 2, sec. 3, mem. 7.
461
8. wants] wanteth

5. sullen ... all] solemn ... old
7. Thalia] Thaley
8. lawrell tast] like laurell last
10. eares] ear
13. Fond
... louely] Fine ... lively
17. are] all
19. blessed
... Eutrope tunes her] blastes Euterpe tunes of
... spirit] mids ... sprite

1195. The Teares of the Muses, 1591, l. 2.

1196. Mother Hubberds Tale, 1591, l. 761.

1197. Endymion and Phoebue, 1594, Sig. F 3 (Collier's Reprint, p. 222).
3. liuely] lonely
4. couered ... lawrell browes] crowned
... lawrel bowes

1198. Ibid., ibid. (p. 223).
3. heauenly inspired] heauen-inspired

1199. The Ruines of Time, 1591, l. 365.
1. ... Prouide ye Princes] 'Prouide therefore (ye Princes)
2. be friended] may friended
3. doth] do

1200. Ibid., l. 402.
5. last] wast

1201. The Ekatompathia, 1582, son. 83.
7. soone] Sonne

2. portly beggery] Portage beggerly

1203. Orchestra, 1596, st. 46.
5. their ... that] thine ... thou

1204. Arcadia, 1598, p. 73, book 1.

1205. The Ekatompathia, 1582, son. 13.
6. Musicke sound] musickes helpe

1206. Ibid., son. 14.

1207. Untraced. See note to No. 7.
This passage is founded on Primaudaye, who attributes the saying to Justin Martyr, that 'Nature (in which the steps of the diuinity shine and are liuely represented) is that Spirit or diuine reason, which is the efficient cause of those things that haue being', &c.—Of Nature and Education, chap. 16, p. 161, ed. 1614.
The two last lines, however, seem to be a separate quotation, and may not belong to Markham, for I can see nothing in Primaudaye that would suggest the couplet, which I fancy I have come across elsewhere.

1208. Nosce Teipsum, 1599, sec. xxvi. st. 2.


1210. Chrestoleros, 1598, vii. 47.
1. throng] thring

2. to some] by some
4. if] nothing, if

1212. The Life and Death of Wolsey, 1599, st. 21.
REFERENCES AND NOTES.

1214. Untraced. See note to No. 7.
This also was suggested by Primaudaye, who says: 'Nature without learning and good bringing up is a blind thing. Learning without nature wanteth much, & use without the two former is unperfect.'—Of Nature, &c., chap. 16, p. 163, ed. 1614.
1215. Rosalynd, 1590 (Hunterian Club, vol. i, p. 51).
1218. Nosce Teipsum, 1599, sec. xxx, st. 57.
1219. Ibid., ibid., st. 41.
1220. The Life and Death of Wolsey, 1599, st. 36.
1224. James IV of Scotland, 1598, iii. iii (Dyce, p. 206, col. 1).
1225. Tragedy of Cornelia, 1595, ii. 294 (Clarendon Press).
1226. Ibid., ii. 297.
1227. The Faerie Queene, 1596, i. v. 1.
1230. Shepheards Calender, February, 1579, l. 27.
REFERENCES AND NOTES.

1232. Ibid., p. 132, v. 27.
   1. Our] Thus

1233. Ibid., ibid.
   2. farther] further

1234. A Fig for Momus, 1595, ecl. iv (Hunterian Club, vol. iii, p. 28).

1235. Orlando Furioso, 1591, xl. 50.
   1. been] be   2. seene] beene

   1. Decrepit] For crooked

   1. whereon] on which

1238. Complaint of Rosamond, 1594, l. 196 (Grosart). Should be:
   ‘For equall age, doth equall like desires.’

1239. Epistles: Queen Mary to Charles Brandon, 1599.
   1. age] that

1240. Tragedy of Cleopatra, 1594, l. 417 (Grosart).

1241. Ibid., l. 423.
   1. Thou] And

1242. Pygmalion, To the World, 1598, st. 1.
   1. houres] honour’s

1243. Skialetheia, 1598, sat. vi (Collier’s Reprint, p. 52).
   2. straight as] strait-wayes

1244. Untraced.

1245. Ovid’s Banquet of Sense, 1595 (Chatto & Windus, p. 32, col. 2).

1246. Lucrece, edition unknown, l. 876.
   5. at lawyers reason] at law, at reason 7. to . . . wanders] to


1248. Orlando Furioso, 1591, xiii. 9.
   1. parts] harts 2. th’] their

1249. Legend of Matilda, 1596, st. 121.

1250. Orlando Furioso, 1591, xxxviii. 48.
   4. bethought] be thought

1251. By Sir Thomas Elyot: The Governour, 1531, st. 2 (Croft’s
   Should be:
   ‘If luste or anger do thy mynde assaile,
   Subdue occasion, and thou shalte sone preuaile.’

See note to No. 259.

1252. Scourge of Villany, To Detraction, 1598, l. 17.

1253. Tragedy of Cleopatra, 1594, l. 402 (Grosart).
   7. promisest] promisedst 9. is] tis

REFERENCES AND NOTES.

Note the ludicrous error in 1. 7.

1256. The Triumph of Faith, 1592, first song, Sig. B 2, p. 4.
1. Patience doth beare] And Paciencie beares

1257. Legend of Humphrey, Duke of Gloster, 1600, st. 77.
3. do it] do't 4. Orecome] Ore-com'd

1258. Godfrey of Bulloigne, 1600, v. 47.
2. angell,] angell is,

1. Let gentle] At least let

1260. Epistles: Suffolk to Queen Margaret, 1599.
6. her armes] his Armes

1261. The Faerie Queene, 1596, 1. vi. 37.

1262. Epistles: Suffolk to Queen Margaret, 1599.
Belvedere alters the first line under Patience:
'What Fortune hurts, patience can onely heale.'


1264. Epistles: Lady Jane Gray to Dudley, 1599.
This quotation should have been printed separately, other matter coming between it and the next one.

1265. Ibid., ibid.

1266. Orlando Furioso, 1591, xxxi. 3.
2. heart . . . likes] harts . . . take 3. thee] yet 6. not] not eu'n

1267. Underwoods, An Ode to James, Earl of Desmond, No. 44.
3. An . . . ease] Pyramcon's hour will come to give them ease
4. mettall's] the metal's 5. their] the 9. shoot-fire] shot-free (also see the Errata for this correction) 13. their] an
This is from one of Jonson's earliest poems, and is only known from the second folio of the poet's works, 1641, which states, 'It was written in Queen Elizabeth's time, since lost, and recovered.'

The earl to whom Jonson addressed the ode was, no doubt, the unfortunate young nobleman who passed sixteen years in the Tower as a state-prisoner, and only because he was the son of his father, the fifteenth Earl of Desmond, who had been a thorn in the side of Elizabeth. As James was released from the Tower in the autumn of 1600, created Earl of Desmond, and sent on a mission to Ireland in the same year, we may suppose that Jonson wrote the ode shortly before his friend was released, and whilst the matter of his projected mission and consequent restoration to his blood and honour were being discussed. Jonson's hopes in regard to the young earl were doomed to sad disappointment, for the latter, after being used as a pawn by Elizabeth and Cecil, returned ingloriously to London in March 1601, and died—some say he was poisoned—in the following November.

The poem in which the lines occur does not seem to have been printed prior to 1641. For another case of a similar nature, connected with Jonson, see note to No. 1497, which concerns an
extract from a piece by the poet, first printed in Robert Chester's *Loves Martyr*, 1601. Allot, too, was able to make use of the first draft of Jonson's *Every Man in his Humour*, which was not published till a year after *England's Parnassus* had been before the public. It seems reasonable, therefore, to conclude that Allot and Jonson were on intimate terms, and that the latter allowed the compiler to see some of his unpublished writings. This view is strengthened when we take into account that *E.P.* preserves quotations from Jonson which apparently belong to works that have perished.

1268. *Untraced.* This line is printed at the bottom of the page, and ends with a full stop; it is therefore really an unsigned quotation. Parke, however, prints it as forming part of the next quotation, and uses a colon instead of a period, thus making it appear that it is an integral portion of the lines copied from Sidney's *Arcadia*. There is no such line in any part of Sidney’s work. Collier, by some mishap, forgot to reprint the line. See notes to Nos. 564 and 872½ for similar omissions in Parke and Collier.

   1. witts do] wit doth
   3. cause doth showe] causelesse woe

1270. *Untraced*.


   1. A man may not of] Nor may a man, of

1273. *A Fig for Momus*, 1595, sat. iii (Hunterian Club, vol. iii, p. 34).


   3. thy] thine

   1. bred] breed
   2. dred] dred

   1. . . . Charitable, godly, wise] Then charitable, godly-wise
   2. whom they] whom Theirs

   1. so] are so


1280. *The Life and Death of Wolsey*, 1599, st. 146.
   2. worse, beget] worst beget,

1281. *The Miracle of Peace*, son. 3 (Grosart).

1282. *The Handy-crafts*, l. 12 (Grosart).
   Collier referred this to the ' *Sonnets on the Peace*, son. 5 ', and, of course, erroneously.


   3. things] thing
   7. garland for their] girlond for her
REFERENCES AND NOTES.

1285. *A Fig for Momus*, 1595, ecl. iv (Hunterian Club, vol. iii, p. 32).

2. worse] works 4. liuelesse] timeles

1287. *Untraced*. See note to No. 1192. 'Greaest' must be a misprint for 'greatest'.

1288. *The Faerie Queene*, 1596, iii. vi. 50.
1. *Physche*] But now 2. With *Cupid*] She with him

1. Most] But

1. withered] writhed


2. strowing] strewing

1293. *Legend of Pierce Gaveston*, 1596, st. 54.
3. infected persons] confected poysons 5. couert guile]

couer-guile

*Belvedere* alters the first line under *Pleasure*:
‘Pleasures are poore, and our delights soone dye.’


checke

1296. *Complaint of Rosamond*, 1594, l. 274 (Grosart).
Collier gave reference to *Octavia to Antony, 1599*.

1. In] I 3. craft and guile] crafts and guiles

1298. *Ovid's Banquet of Sense*, 1595 (Chatto & Windus, p. 28, col. 2).
2. intreat] entreats


6. an] a

1301. *Legend of Pierce Gaveston*, 1596, st. 207.
2. While pleasure ioyeth] Whilst pleasure withers

1302. *Untraced*.

1. . . . To] But unto 2. or] and

8. words] works

Compare the first two lines with the untraced extract, No. 1310.

3. wherein] therein 5. he] she

1306. *Musophilus*, 1599, l. 979 (Grosart).

1. holy] wholly 12. interpret] interprets

REFERENCES AND NOTES

1309. *Ibid., ibid.*, l. 79.

1310. *Untraced*. Certainly not by Spenser, but probably by Joshua Sylvester, in his first draft of *Urania*, which I have not been able to see. The 1605 edition of Sylvester’s rendering reads:
   ‘Each Art is learn’d by Art: but Poesie
   Is a meere Heauenly gift; and none can taste,’ &c.

   It will be seen that Sylvester’s translation accords more with the lines in *Englands Parnassus* than King James’s, for which see No. 1304.

   1. Like] For 7. make... ill] makes... euill 8. worke] works

1312. *Ibid., ibid.*, l. 279.
   1. condigne] conding

1313. *The Shepheards Calender, October*, 1579, l. 103.
   1. waightie] wightie 6. freely] fast as

   In his conversations with Drummond of Hawthornden, Ben Jonson told the latter that he had these verses by heart.

1314. *Albions England*, 1597, p. 211, ix. 44.
   The *Errata* wrongly corrects the last word of the quotation, stating that ‘floe’ should read ‘sloe’. But the Bodleian copy of *Englands Parnassus* and the two copies of the book in the British Museum plainly print ‘sloe’.

1315. *A Fig for Momus*, 1595, ep. v (Hunterian Club, vol. iii, p. 60).
   3. their] these 6. Art] arts

1316. *Ibid., ibid., ibid.*

   3. foyle] foale 7. thete] there 8. who that will]
   hee that shall 9. He must] Must first 14. ne write one
   thing] and write nothing 18. ne] nor 25. be bruis’d]
   hee brise 26. thy] the 27. fond be from thee] from the
   fond be 35. ratifie] satisfie

1318. *Ibid., ibid.*, st. 21 (p. 372).

   1. . . . Poets] Let not sweete Poets praise, whose

   4. anone] assone

1321. Epistles: *Surrey to Geraldine*, 1599.
   3. powers] power 5. onely twixt] rests, betwixt

   Conquerour 9. sound] found 10. vertues to resound]
   noble acts to sound

1323. *Albions England*, 1597, p. 211, ix. 44.

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1324. Ibid., p. 134, v. 27.
   1. As] Yea 4. the] our 5. are] weare
What should be the sixth line of the quotation is omitted:
'Since for the nodant they observer no pen-note worth the cost:

1325. Epistles: Geraldine to Surrey, 1599.
   2. hardly] neuer 3. do] haue
This Epistle is absent from the edition of the poems published in
1598.

1326. Ibid., ibid.

1327. The Shepheards Calender, October, 1579, l. 61.
   1. oh] ah 2. ago] ygoe 5. in dorringe do, were dead]
in derring-doe were dead 6. them] hem 8. brought to
bed] brought a bedde

1328. A Fig for Momus, 1595, ecl. iii (Hunterian Club, vol. iii,
P. 26).

   1. Common-weale] common wealth 2. those] these
   5. who] that 6. whil'st . . . on] whyles . . . out

1330. History of Heaven, 1596.
See note to No. 840.

1331. Legend of Matilda, 1596, st. 41.
   2. suit] smite 3. them] it 7. scorne . . . Oare]
spurnes . . . Ore

1332. Untraced.

1333. A Fig for Momus, 1595, ecl. iv (Hunterian Club, vol. i ii,
P. 30).

1334. Mortimeriados, 1596, st. 130 (Collier's Reprint, p. 279).

1335. Ibid., st. 23 (p. 252).
   2. still] skill 3. slides] slips 5. ill,] all 6. which]
with

1336. Ibid., st. 25 (p. 253).
   religious] religions
   Belvedere puts it thus, under same heading :
   'Policie oft religions habit weares.'

1337. The Life and Death of Wolsey, 1599, st. 103.

1338. Untraced. Not in any part of Lodge's known work, although Collier referred it to the author's 'Marius and Sylla, 1594'.

1339. By John Higgins: Mirror for Magistrates, Lord Nennius,
   1578, st. 19 (Haslewood, vol. i, p. 236).
   2. bowers] borders 3. foyle] spoyle

   See note to No. 851.

1341. A Fig for Momus, 1595, sat. v (Hunterian Club, vol. iii,
P. 49).
   1. haue] hath 6. hurts] trusts

1342. The Life and Death of Wolsey, 1599, st. 113.
   5. admired] admitted

1343. Ibid., st. 111.
REFERENCES AND NOTES.

1344. *A Fig for Momus*, 1595, ecl. iv (Hunterian Club, vol. iii, p. 31).

1345. Ibid., ibid.

1346. Ibid., ibid. (p. 32).
1. vertues do] vertue doth


3. as] that

1350. *The Handy-crafts*, l. 104 (Grosart).

Collier referred to ' *Chance*, 1580 '.'

1352. *Chrestoleros*, 1598, i. 2.

1353. Ibid., vi. 31.
exceeds] excels

Should be:
'No daunger but in high estate, none enuy meane degree.'
Repeats No. 274, which see.

1355. *A Fig for Momus*, 1595, ecl. iii (Hunterian Club, vol. iii, p. 25).
4. among] amongst
What should be l. 3 is omitted here:
'The minde, (with-drawne to studie for supplies)'

1. lesser feeds] lessers feede

1357. Ibid., p. 48, ii. 10.

1358. *The Ship-wracke of Jonas*, 1592, Sig. C 2, p. 23. Also see *The Schisme*, l. 1046 (Grosart).

fearfull] faithful
See note to No. 851.

Collier cleared to ' *Triumph of Faith*, 1592 '.

1361. Untraced.

1362. *Orlando Furioso*, 1591, x. 58.
1. The] Yet 2. haue we] we haue

1363. *The Life and Death of Wolsey*, 1599, st. 93.


2. our] your

Should be:
'And greatest praise, in greatest peril, wins.'

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1367. Legend of Matilda, 1596, st. 7.
   1. The . . . sild] Thus . . . still
   Collier gave reference to the 'Epistles: Jane Shore to Edward IV'.
1368. A Fig for Momus, 1595, ecl. iv (Hunterian Club, vol. iii, p. 30).
   2. by] for
   1. fame be spred] forme be sped
1370. Untraced.
1371. The Faerie Queene, 1596, i. iv. 11.
9. doth] did
1372. Untraced.
1373. The Life and Death of Wolsey, 1599, st. 124.
   The Errata corrects the obvious error 'quierer's', which should be 'quierer's'.
1374. The Furies, 1. 684 (Grosart).
1375. Dulce Bellum Inexpertis, 1575, st. 17 (Posies, Cambridge Classics, p. 144).
   1. is the . . . ill] is . . . euill
1376. By Michael Drayton: Legend of Pierce Gaveston, 1596, st. 143.
1377. A Fig for Momus, 1595, ecl. 1 (Hunterian Club, vol. iii, p. 10).
   1. hautie] naughty
1379. Mortimeriados, 1596, st. 324 (Collier's Reprint, p. 328).
   1. toward] towards
1380. Hero and Leander, 1598, i. 393 (Clarendon Press).
1381. The Life and Death of Wolsey, 1599, st. 123.
   3. with . . . daunceth] with pleasure leapes, and daunces
5. organ] organ is  7. memorie his Recorder stands] Memories Recorder sounds
1382. Mother Hubberds Tale, 1591, l. 232.
1383. The Life and Death of Wolsey, 1599, st. 176.
   2. makes his] makes the  4. luring] turning
1384. The Miracle of Peace, son. 19 (Grosart).
1385. Tragedy of Cleopatra, 1594, l. 389 (Grosart).
   2. lieue] learn
   Warner's signature must have been put to this quotation after the extracts had assumed their present order. See note to No. 982.
1387. Albions England, 1597, p. 76, iii. 16.
1388. Astrophel and Stella, edition unknown, song v.
   Agrees with the 1591 quartos: the folio of 1598 alters 'wronga' to 'wrongd'. See note to No. 685.
REFERENCES AND NOTES.

1389. Tragedy of Cleopatra, 1594, l. 382 (Grosart).
Belvedere alters to
‘Poore priuate men sound not their princes hearts’
Of Kings and Princes.

1390. Ibid., l. 393.
1391. Legend of Matilda, 1596, st. 102.
1394. The Life and Death of Wolsey, 1599, st. 177.
1395. Orlando Furioso, 1591, xxxv. 22.
3. Cesars] Cesar
By a slip, Collier refers to book xxv.

1396. Ibid., xxvii. 79.

1398. Tragedy of Cleopatra, 1594, l. 1227.
Off] That
1400. Epistles: Queen Isabel to Richard II, 1599.
1401. Richard III, 1598, l. iv. 78.
3. times] time 5. proofe] prove of
1404. Legend of Pierce Gaveston, 1596, st. 183.
or] of
It seems likely that Warner here is alluding directly to a poem by an unknown author in Tottel’s Miscellany (Arber, p. 129):
‘I hard a herdman once compare :
That quite nightes he had mo slept :
And had mo mery daies to spare :
Then he, which ought the beastes, he kept.’
1406. Orchestra, 1596, st. 94.
1. . . . Logick, reason] But Logic leadeth Reason
1408. Mother Hubberds Tale, 1591, l. 126.
1409. Scourge of Villany, 1598, sat. viii, l. 173.
2. out] our 5. affection with] affection, will,
1410. The Faerie Queene, 1596, ii. xi. 1.
vellenage
1411. Ibid., ibid., st. 2.
3. not] Her
1412. The Teares of the Muses, 1591, l. 139.
2. stuffe] staffe 3. subject] ship in 6. wante intend-
ment,] wants intendiment.

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REFERENCES AND NOTES.

1413. The Ekatompathia, 1582, son. 93.
1. Reason . . . vaine) Or did not Reason teach, that care is vaine

1414. Skialeetheia, 1598, sat. vi (Collier’s Reprint, p. 51).
4. will] nill 5. forced] fore-ceited


1416. The Triumph of Faith, 1592, first song, Sig. B 2, p. 5.

1417. The Faerie Queene, 1596, i. ii. 5.
Should be:
'The eie of reason was with rage yblent.'

1418. Musophilus, 1599, l. 295 (Grosart).

1419. Civil Wars, 1599, i. 102.
5. our vniust vneuin,] our wayes vniust, vneuen; 6. earths quarrell] earth-quarrels

1. one] one thing 2. infancie] Fantasie
The misprint 'presbitie' (= presbitric) is corrected in the Errata, which, however, is wrong in substituting 'injurie' for 'infancie', the word used by Warner being 'Fantasie', as shown above.

2. Religious] Religious

2. hold] holds 4. should . . . doth] shall . . . will 5. sin]

Schisme 6. brother] Soother 8. verie] weary
See No. 1096 and note there, this being a repetition with a fresh reading of Warner.

1423. The Life and Death of Wolsey, 1599, st. 125.
1. . . . Since] And since that 3. reae] reare tellings, not] sellings, and not

1424. The Ship-wrake of Jonas, 1592, Sig. C 2, p. 23. Also in The Schisme, i. 1040 (Grosart).

1425. The Triumph of Faith, 1592, first song, Sig. B 2, p. 4.

1426. Epistles: Lady Jane Gray to Dudley, 1599.
1. . . . Repentance,] The next place doth to true repentance fall, 3. her] that 4. This is the guide, this is That is the guide, that is

1427. Orlando Furioso, 1591, vii. 3.
3. which] with

1428. Friar Bacon and Friar Bungay, 1594 (Dyce, p. 176, col. 1).

Should be:
'And to be penitent of faults with it a pardon beares.'
The misprint 'paron' for 'pardon' is corrected in the Errata.

1430. Ibid., p. 238, ix. 52.

1431. Mortimeriados, 1596, st. 43 (Collier’s Reprint, p. 257).
1. feete] foote
REFERENCES AND NOTES.

1432. *A Fig for Momus*, 1595, sat. v (Hunterian Club, vol. iii, p. 49).

Under *Man and Men*, Belvedere changes 'whereof' to 'something'.

1433. *Complaint of Rosamond*, 1594, l. 433 (Grosart).

Condensed in Belvedere, thus:

'We see the good, but yet we chuse the ill.'

*Of euill Deeds.*

1434. *The Faerie Queene*, 1596, i. i. 32.

4. bath] baite

1435. Ibid., ibid., st. 33.

Thus in Belvedere under Councell:

'Vntroubled night giues counsell euer best.'


2. chase] race


1. the gate] this lake 2. with] for

1438. *Tragedy of Cleopatra*, 1594, l. 754 (Grosart).


1441. By George Peele: *The Battle of Alcazar*, 1594 (Dyce, p. 421, col. 2; Malone Society Reprint, l. 49).

2. the scourge] her scourge

As this extract stood above the signature of Thomas Dekkar, Collier thought it ought to be in *Old Fortunatus*, and cleared it accordingly. See note to No. 198.

1442. Untraced. Collier’s reference to *Sir R. Grinwile*, 1595, is wrong, and he is wrong again in the next quotation, where he gives the same reference.

1443. Ibid.

1444. *Civil Wars*, 1599, vi. 60.

1445. Untraced.


2. that] which 4. freedome] feed on

1447. Ibid., st. 23 (p. 252).

1448. *Civil Wars*, 1599, i. 44.

Should be:

'For, who threats first, meanes of reuenge doth lose.'


1450. Untraced. Several quotations at the ends of sections and bottoms of pages have been left unsigned, this being one of the former. Collier referred the passage to Bastard’s *Chrestolevers*, ii. 18, but the lines in the latter do not square with those cited here, being as follows:

'And as he went his hinder foote was sore
And enuide at the foot that went before.'

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REFERENCES AND NOTES.

1451. *The Faerie Queene*, 1596, ii. vii. 3.
   2. shades ... heauen] shrubs ... heauens
   7. all] ill
   9. smith-fiers spitting] smythes fire-spitting
   11. enevelope
   12. glittering] glistring
   13. it] yet
   14. en-trail] entayle
   18. A] And
   22. nere] new
   24. without monument] without moniment
   25. some ... stamp...
   26. And] The

E. P. omits what should be l. 21 of the quotation:

   'Of which some were rude owre, not purifide'

1452. *Ibid., ibid.*, st. 12.


1. ... It's ... slide] was ... stride
   2. doth ... riches
   ... her mouth] did ... Richesse ... hell-mouth
   6. ingard]

in gard

11. riches] Richesse

The Errata corrects 'her mouth' to 'hell mouth'.


2. no] none

1456. *Hero and Leander*, 1598, i. 231 (Clarendon Press).

2. betweene] betwixt

3. earth] mold

4. little] like

1457. *Untraced*. This extract must certainly be from some work
   by Ben Jonson, the sentiments and manner of expressing them
   being unmistakably his. See note to No. 1192.

1458. *Every Man out of his Humour*, 1600, i. 343 (Methuen's Standard Library).

1459. *Orlando Furioso*, 1591, xliv. 33.

1460. Epistles: *Mortimer to Queen Isabel*, 1599.

1. common] Cannon


4. beasts] beast

1464. *Untraced*. Not in any part of Dekkar's known work,
   although Collier referred the lines to *Old Fortunatus*. See notes to
   Nos. 1441 and 1988.


2. do] to


1468. *Nosce Teipsum*, 1599, sec. xiii, st. 3.

1. Although] And though


   What should be the third line is missing from E. P.:
   'Mans speech is censur'd by the breathing ayre,'


4. seeing] see

1471. *Ibid., ibid.*, st. 7.
REFERENCES AND NOTES.


1473. Ibid., i. 174.
   1. the] our

1474. Elegy on Sir Philip Sidney, 1595, st. 18 (with Astrophel, Spenser's Works).

1475. Venus and Adonis, 1599, l. 1068.
   Often] For oft

   All . . . think] For . . . think
   This occurs again as the last line of No. 2053, where Warner is correctly quoted.

1477. Untraced. Collier refers to A Looking-glass for London, &c., but, as Mr. P. A. Daniel pointed out to me, there is no such line in the play, nor does it occur in any other piece known to be by Lodge.

1478. The Faerie Queene, 1596, II. xi. 8.
   11. strange] strong 12. or] nor 17. to them] two then
   18. shroudly] sorely

   1. Eares] Their 4. The] These

1480. Ibid., ibid., st. 4.
   3. stay] stray 4. notice] motion

1481. Ibid., ibid., st. 15.

1482. Ibid., ibid., st. 9.
   1. the minde] feed the mind

1483. The Faerie Queene, 1596, II. xi. 10.

1484. Nosce Teipsum, 1599, sec. xvii, st. 1.

1485. The Faerie Queene, 1596, II. xi. 11.

1486. Nosce Teipsum, 1599, sec. xvi, st. 1.

1487. The Faerie Queene, 1596, II. xi. 12.
   4. mouth . . . Estriges] mouth'd . . . oystriges 6. deseru'd
   his] deformed is 7. warke] Waste

   7. touth the outmost] touch the utmost

1489. Ibid., ibid.
   3. swoot] smooth 6. euery one] every thing

1490. The Faerie Queene, 1596, II. xi. 13.
   2. was] is 7. strings . . . effect] stinges . . . effort 9. the]
   that

1491. Complaint of Rosamond, 1594, l. 455 (Grosart).
   we do] we

1492. Ibid., l. 561.
   1. daily] duely

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1. Like] But


death] deart


1. Couer thou fyer] For couer fyer

This quotation affords a clear proof that Allot used the edition of 1578, with modifications of his own, and not either of those issued in 1575 and 1587, both of which render the lines thus:

'For couer fire, and it will neuer lynne
Till it breake forth, in like case shame and sinne.'

See also note to No. 1506.


finely] sinne by

1497. The Forest, ep. xi, in folio of 1616.

The date of the poem in which this occurs is unknown, but that it is an early piece of Jonson's is proved not only by Allot's quotation, but further by the fact of the publication of the entire poem in Robert Chester's Loves Martyr, 1601. It is claimed by Jonson in the first collected edition of his works, as shown above, though Loves Martyr leaves if unsigned. We may infer that Allot read the poem in manuscript. See note to No. 1267.


2. that who] such as


1. ere] are

1500. Complaint of Rosamond, 1594, l. 460 (Grosart).

1. comming] winning


Belvedere has both lines under Authoritie, the second one being altered to:

'They are in ragges as base and all as bad.'

1502. Complaint of Rosamond, 1594, l. 699 (Grosart).

2. a sinne] what God


1504. A Fig for Momus, 1595, sat. i (Hunterian Club, vol. iii, p. 11).

1. . . Cunning] And 2. stormes] scornes


Collier referred to iv. 20.


2. wreke . . . wreke] wreke . . . wreke

Here again E. P. agrees with edition 1578, and differs from 1575 and 1587, which print the third line as follows:

'That wreke the fathers fault upon his kinne.'

See note to No. 1495.
REFERENCES AND NOTES.

1507. Orlando Furioso, 1591, xxiv. 33.
   2. rhe] the
Altered thus in Belvedere:
   'Those euils whereto a man by loue is driuen,
   So much the rather ought to be forguien.'

1508. The Faerie Queene, 1596, v. xii. 36.

1509. Ibid., iv. viii. 25.
   3. abuse] accuse 4. stole . . . her] steale . . . their
8. was done so well] so well was doen

1510. Ibid., ibid., st. 26.
   1. All] For, 2. do pierce] did pricke

1511. Scourge of Villany, To Detraction, 1598, st. 1.
   2. rhe fresh bloomes here] the freshest bloomes

1512. By an 'Uncertain Author', in Tottel's Miscellany, 1557
   (Arber, p. 136).
   1. in] on 2. need . . . the] nedes . . . such
   The original work separates the 'f' from the other letters in
   'feare', as here.

1513. By Francis Kinwelmarsh: Tragedy of Jocasta, Act 1
   (Posies, Cambridge Classics, p. 258).

4. y et] yet

1514. Musophilus, 1599, l. 233 (Grosart).
   2. other] others

1515. Legend of Matilda, 1596, st. 38.

1516. Orlando Furioso, 1591, xxxii. 34.


Should be:
   'For slaunder set on foote, though false, is talkatiuely dome.'

1518. The Faerie Queene, 1596, vi. vi. 1.
   1. wound with] wound, which 2. Inflict] Inflicts

4. Infuseth] Inficeth 5. neuer] euer
What should be l. 5 is omitted:
   'For, by no art nor any leaches might,'

1519. Scourge of Villany, To Detraction, 1598, l. 18.

   1. Backbiting pens, and pens that] I hate the pens that
   shameles 2. Enuious the one, th'] For enuious th'one, the
   This passage is translated quite differently in all later editions
   of the poem.

1521. Orlando Furioso, 1591, xiv. 81.
   1. Amidst a] Amid this 4. her ouerdrowsie] his euer
drousie 8. out or in] in nor out 9. meanes of men, ne] 
   names of men, nor 14. too] no

1522. Mirror for Magistrates, Induction, 1578, st. 41 (Haslewood,
   vol. ii, p. 320).
   1. care] him

1523. By Thomas Lodge: Wits Miserie, 1596 (Hunterian Club,
   vol. iv, p. 82).
References and Notes.

Allot has corrupted this passage badly. Lodge wrote:

'A bodie loaden with the nights excess,
At once the mind with dulnesse doth oppresse.
Affixing to the earth by dull desire,
The heauenbreaed soule that should to heauen aspire.'

The lines are a translation from Horace.
This is another case of two authors' lines being wrongly printed together, and only one signature being given.

1524. Babylon, 1. 524 (Grosart).
Identified through the editions of 1605 and 1641, the early translation used by Allot not being accessible to me. I cannot say how the text should stand.

6. silly] Citie


1527. The Contention of Phillis and Flora, 1595, st. 36.
1. and einc] or eyne

1528. Ibid., st. 22.
1. elegancie]elegance 2. shamelesse]shapelesse 6. power
such] vows shun those

1529. Nosce Teipsum, 1599, sec. iv, st. 23.
5. wombes] womb 7. [ainde] said 8. an other] a
mother 9. an others] a mothers

1530. Ibid., sec. x, st. 7.
1. Like] And

1531. Ibid., introd. to sec. i, st. 22, &c.
1. body] spirit 3. or] for 6. meane her power]
means her powers 16. sinne] sun

1532. Ibid., sec. iv, st. 1.
1. an] a 3. Shee's ... nor] She is ... or 5. the ...
definde] those ... do find

1533. Endymion and Phoebe, 1594, Sig. D 3b (Collier's Reprint, p. 212).
5. Which the] Which in the 9. incomprehensible] com-
prehensible 14. or] nor

1534. The Faerie Queene, 1596, iv. ix. 2.
1. Like] For

1535. By Michael Drayton; Epistles: Lady Jane Gray to
Dudley, 1599.
1. Euerie] For each 3. sweetelesse bloome] sweet resem-
blance 11. the] these

1536. By George Chapman: Hero and Leander, 1598, iii. 238
(Clarendon Press).
3. she] he 6. twenty coloured] tender twenty-colour'd

1537. Nosce Teipsum, 1599, sec. xxx, st. 18.
1. Like] And 8. flowing] flow'ry 13. our soule within
this earthly] the Soule, which in this earthy 19. close to]

1538. Ibid., ibid., st. 26.

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1539. Ibid., sec. xxxi, st. 12.
   3. shall cease in time] in time, shall cease

1540. Legend of Pierce Gaveston, 1596, st. 53.
   1. When as] For when

   1. the Lady] that lady 4. knew] wist 5. and] then

7. for] with 13. reflecting] reflection

E. P. has transposed ll. 6 and 7.

1542. Ibid., ibid., st. 33.
   1. Euen] And 2. spirits] sprites

1543. Scourge of Villany, 1598, sat. iv, 1. 114.
   1. ——Tis] It is

   19. men] they 21. to Godward it] it to Godward

See note to No. 807.

1545. Eden, l. 730 (Grosart).


   2. ptiteous] pitteous 6. sore withered] forwithred

This extract should have been printed separately from the next one, there being other unquoted matter coming between the two passages.

1547. Ibid., ibid., st. 16 (p. 313).

1. sorrowes] torments 4. Latheus] Lathe

1548. The Furies, l. 660 (Grosart).

1549. Godfrey of Bulloigne, 1600, x. 6.

This line should have been printed as a separate quotation.

1550. Ibid., xii. 88.

1551. Richard III, 1598, i. iv. 76.

The edition of 1597 has breake instead of breaks.

1552. Complaint of Rosamond, 1594, l. 863 (Grosart).

is still] is

1553. Mortimeriados, 1596, st. 244 (Collier's Reprint, p. 308).

1554. Lucrece, edition unknown, l. 1493.

1. Sad . . . ringing] For . . . hanging 2. in] on

Altered in Belvedere under Griefe:

'Sorrow is like a heauie hanging bell,
Which set on ringing, with his owne weight goes.'

1555. Tragedy of Cleopatra, 1594, l. 820 (Grosart).

1. It is] For tis

1556. Complaint of Rosamond, 1594, l. 804 (Grosart).

1. Sighes . . . affoords] Sighs (the poore ease calamitie affords)

1557. By W. Shakespeare: Richard II, 1598, i. iii, 302.

1. Fell . . . ranckles] Fell . . . doth neuer ranke 2. it bites] So in Q. 1598 and subsequent editions; Q. 1597, he bites

Here we have an indication that Allot used the quarto of 1598; but Belvedere used 1597, making changes of its own:

'Sharpe sorrowes tooth doth neuer ranckle more,
Than when he bites, and launceth not the sore.'

Of Griefe.
1558. The Shepheards Calender, September, 1579, l. 15.
   1. —Sorrow, ... in the] Nay, but sorrow ... in
   2. it is a wondrons] is a burdensome 3. case] cath 4. waxe] waxen

1559. Ibid., May, l. 152.
   Belvedere has condensed the saying under Griefe:
   'No need to hasten care, it comes too soone.'

   1. —Snarling] gnarling
   Spenser's name was most likely added to this quotation after the extracts had been arranged in their present order. See note to No. 982.
   Thus in Belvedere under Griefe:
   'Fell gnarling sorrow hath least power to bite
   The man that mockes it, and doth set it light.'

1561. The Faerie Queene, 1596, ii. v. 24.

   2. mirthie] merry 3. grieses] griefes 5. sorrow] semblance
   These lines are really unsigned and not intended to go under Dekkar's name, being separated from them by a full stop. See note to No. 273.

1563. Untraced. Not to be found in any part of Dekkar's known work; but the association of 'true sorrow' with 'wet eyes' is pet phrasing of this author's.

1564. Tragedy of Cleopatra, 1594, l. 1404 (Grosart).
   Should be:
   'For sorrow euer longs to heare her worst.'
   Belvedere also alters Daniel, under Griefe:
   'Sorow doth euer long to heare the worst.'

1565. Skialetehea, 1598, sat. iv (Collier's Reprint, p. 44).

   1. truest] trustiest
   E. P. wrongly transposes the fourth and fifth lines.

1567. Untraced.

   2. a wanton] an olde-man

   2. knowledge] sorrow
   It is very curious that Allot should seem to confound Thomas Middleton with Christopher Middleton, and that this crossing of the two names should occur again under No. 1821. There is nothing of Thomas Middleton's in Englands Parnassus; but the dreadfully long and dull poem he wrote on The Wisdom of Solomon is selected for quotation twenty times in Belvedere. After all, however, the mistakes may be due only to carelessness, and not to an association of the two poets in Allot's mind. See note to No. 975.

   gaines] gaines
   The corresponding sonnet in the Delia collection is numbered xi,
and it differs from Nashe and Newman's quarto version in reading 'winne the hardest hart'. Another line from the same sonnet appears under No. 1574, and in that case England's Parnassus, the Nashe quarto, and the Delia sonnet have the same reading. On the other hand, there are quotations of passages from the Delia poems which have no parallels in the sonnets printed after Astrophel and Stella; hence I put No. 1574 under the latter, and distinguish it from Delia, although the line is in that collection. It is quite clear that Allot must have copied the present quotation from an edition of the sonnets more like Nashe's than Delia. See notes to Nos. 685 and 1926.

Collier, in this case, referred to the Tragedy of Cleopatra, one of his stock references for matter ascribed to Daniel that he could not find.


raine] raining

In Belvedere thus:

'Teares harden lust, though marble weare with drops.'

1573. Menaphon, 1589 (Dyce, p. 290, col. 1).


1575. The Teares of the Muses, 1591, l. 541.


1576. The Faerie Queene, 1596, ii. i. 58.

1. Temperance which] 'But Temperaunce,' said he, 'with 2. these two] them both

1577. Ibid., ii. v. i.

9. vnbinde] vnbindes

1578. Ibid., ii. vi. i.


1579. Epistles: Matilda to King John, 1599.

1580. The Faerie Queene, 1596, ii. ix. i.


1581. r Henry IV, 1598, v. iv. 81.

1. Thoughts are the slaues] But thought's the slae

1582. Lucrece, edition unknown, l. 353.

1583. First Part of the Countess of Pembroke's Yvychurch, 1591, ii. iii, Sig. D 2.

1584. David and Betsabe, 1599 (Dyce, p. 484, col. 1).

1. aspring] aspiring

This passage, and much more of Peele's play, is borrowed from Sylvester's translation of The Handy-crafts of Du Bartas.

1585. Lucrece, edition unknown, l. 87.

1. Vnfained] For unstain'd

Both lines are altered in Belvedere, one under Thoughts, and the other under Feare:

'Vnstained thoughts doe seldomly dreame of ill.'

'Birds feare no bushes that were neuer lim'd.'
REFERENCES AND NOTES.

1586. *Orlando Furioso*, 1591, xix. 2.
   3. others ecb] other eke  4. the] their  5. then
   ... better] man... better]... betters  6. greatest] greater

   1. Beauties great enemie] Great enimy to it,  4. flowing]
   flowing  5. earth] ground

   1. might] Night

   Stealing... to] O Stealing... of

   4. men, audacious] men and actions  5. times] time

It seems hardly credible that Allot should be wrong in l. 4, seeing that there is sound sense in his reading, which happens to repeat a sentiment that occurs frequently in Chapman. See note to No. 258.

1591. *Untraced*. Collier referred erroneously to Elstred. Obviously the old printer should have printed 'traiterous', instead of 'traiterous', in the second line.

1592. *Untraced*.

   *Belvedere* condenses the two lines into one:
   'Swift time makes wrinkles in the fairest brow.'

Collier refers to ' *Diana*, 1592, son. 31'.

1594. *The Ekatompethia*, 1582, son. 77.
   2. roots... looke] weares... lookes
   What should be the second line of the quotation is omitted:
   'Time kills the greenest Herbes and sweetest flowrs.'

   *Belvedere* alters 'wanteth' to 'lacketh' under *Time*.

   2. sorrow] Fortune

1597. *Untraced*. Collier referred erroneously to the *Tragedy of Cornelia*. I have an idea that this line is a corruption of Shakespeare, who makes Lucrece apostrophize Time as
   'Thou ceaseless lackey to eternity'.

   l. 967.

There is nothing like it in Kyd.

   1. All... doth lie... his] For all... liues... that

1599. *Civil Wars*, 1599, iv. 90.
   1. out-worne] quite out-worne  2. makes... that] make... which

1600. *A Tragical Discourse of a dolorous Gentlewoman, &c.*, in
   *Challenge*, 1593, st. 3, p. 231.
   2. he] time

   6. his] thy  11. pull] pluck  15. her daughters]
   her daughter  17. liuely] liue by  18. the lyon] lion
   19. make] mock
REFERENCES AND NOTES.

1602. Triumph of Faith, 1592, second song, Sig. C i, p. 10.
1. doth doth] doth

2. or] nor
The misprint 'sosophist' is corrected to 'sophist' in Allot's Errata.

1604. Tragedy of Jocasta, 1575, ii. i (Posies, Cambridge Classics, p. 269).
6. her] the

1605. Musophilus, 1599, l. 530 (Grosart).

1606. Scourge of Villany, 1598, sat. v, l. 44.
2. pale mounts] pate mounts
Parke omits to copy down Marston's signature.

1607. Untraced.

1608. r Henry IV, 1598, v. ii. 9.
2. tamde] tame 3. auncetors] ancestors

1609. Astrophel and Stella, edition unknown, song v.
Altered in Belvedere under Treason:
'No vertue merits praise with treason toucht.'

1610. Ibid., ibid.
Also altered in Belvedere under Friendship:
'Who faileth one, is false, though true to other.'

1611. Mortimeriados, 1596, st. 114 (Collier's Reprint, p. 275).
1. There is no] For ther's no 2. bosome] bosoms


1613. Ibid., ibid., st. 28 (p. 403).
1. and] nor 2. should] shall

1614. The Miracle of Peace, son. 8 (Grosart).

2. discention] dissentions

1616. By Michael Drayton; Epistles: Matilda to King John, 1599.
2. show] doe

Exactly so in ed. 1578; the editions of 1575 and 1587 print the last line quite differently:
'Left unrewarded with as cruel meede.'

1618. Tragedy of Cornelia, 1594, iv. i. 240 (Clarendon Press).

1619. By Joshua Sylvester: Babylon, l. 24 (Grosart). Although this passage and many others have been identified through the later renderings of Du Bartas in the Sylvester translations published in 1605 and 1641, the accuracy of the references is not open to any kind of doubt. Of course, 'consmne,' l. 2, should have been printed 'consume' in the old copy of E. P.

3. clad ?] rayd 4. rare] fare 6. Why beare you tooles ?] Tooles why beare you:

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REFERENCES AND NOTES.

The poem from which these lines are taken is printed at length in Timothy Kendall’s *Flowers of Epigrams*, 1577, fol. 73, where it is shown as a translation from Théodore Beza. Two other poems in Tottel, also ascribed to Grimald, appear in Kendall as translations from Erasmus; and the poet’s epitaph on Cicero (Arber, p. 125) is slightly altered in the same book and headed there, ‘Of Titus Livius’. Kendall does not mention Grimald in any part of his work; and the only other matter in the *Flowers of Epigrams* which also has a place in Tottel is a translation by the Earl of Surrey of one of Martial’s *Epigrams*, which Kendall puts under the section of his book allotted to the Latin poet, but without naming Surrey. It is likely that Kendall copied from manuscripts, and not from Tottel, seeing that his versions of the poems sometimes differ from Tottel’s, and that he has not availed himself of other matter in the latter that would have suited his work well. Grimald’s second epitaph on Sir James Wilford (Arber, p. 112) is boldly imitated in the epitaph on Budaeus printed by Kendall.

I mention these facts because it seems somewhat strange that there should have been such a change made in regard to the Grimald poems in the second and subsequent editions of Tottel’s *Miscellany*, only ten out of the forty printed in the first edition being allowed to remain in that work, their place being supplied by thirty-nine fresh poems by ‘Uncertain Authors’. The four pieces in Kendall, however, appear among the ten assigned to Grimald in the second and subsequent editions of Tottel’s *Miscellany*, so that there can be no question as to their authorship; but Kendall’s variations from Tottel, coupled with the fact that his book does not reprint any other matter to be found in the older miscellany, save Surrey’s Martial epigram, seem to indicate that he must have consulted another source than Tottel’s book. The *Flowers of Epigrams* is really an Early English miscellany, with additions by Kendall himself; for it contains poems by George Turberville, Sir Thomas Elyot, a quotation of two lines in hexameter by Master Watson, Fellow of St. John’s College, Cambridge, whose effort is much praised by Webbe in his *Discourse of English Poetrie*, 1586, besides the Grimald poems, and translations from several writers. The translations may sometimes be by Kendall himself, but the fact that he has availed himself of poems, and without acknowledgement, which have been traced to Grimald, Turberville, the Earl of Surrey, and Sir Thomas Elyot, and that he places these poems under other authors is a sufficient indication that he must have gathered much of his material from sources that still remain to be traced. The presence in Kendall’s book of matter copied from Turberville was first pointed out to me by Mr. R. B. McKerrow, who enabled me to make further investigations, and to whose kindness and aid I owe more than I can repay in regard to the present work.


5. pearles] pearl

1622. *Ibid.*, i. iii.

Should be:

‘Vertue is fairest in a poore array.’

In his *Errata*, relying upon his treacherous memory, Allot corrects ‘art’ to ‘heart’; neither word is used by Dekkar.


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REFERENCES AND NOTES.

1624. *Astrophel and Stella*, edition unknown, son. 25. The 1598 fol. has ‘met’ instead of ‘meete’ in the third line. See note to No. 685.

1625. Ode to T. Watson’s *Ekatompthia*, 1582 (Arber, p. 35).


Should be:

‘So base affections fall, when vertue riseth.’

This line is also copied in Weever’s *Mirror of Martyrs*:

‘Thus fooles admire what wisest men despiseth,
Thus fond affects doe fall, when vertue riseth.’

st. 243.

See notes to No. 38.


1. Like[ For 3. is] was


1. Vertue doth curb] And Virtue curbs

By a slip Collier refers to x. 53.

1629. *Romeo and Juliet*, 1599, ii. iii. 21.

1630. *Civil Wars*, 1599, vi. 78.

1. daunger is most] dangers being best 2. nere is] neuer

The second line is altered in *Belvedere* under *Vertue*:

‘May be opprest, but neuer ouerthrowne.’


In vertue] In onely vertue

The old printer’s ‘sruie’ should read ‘sruuiue’.

1632. *Untraced*.


1. flower] flowret 3. doth display] hath displayde


The burdens to ll. 7 and 8 are omitted: ‘O heauie herse!’ and ‘O carefull verse!’ For a list of similar omissions see Table at end of this work.


1. wee] they 2. Seemes onely hut] Sends only but

1636. By Michael Drayton; *Epistles: Matilda to King John*, 1599.

1. and more] more

Thus in *Belvedere* under *Vertue*:

‘Vertue is much more amiable and sweet,
When therewithall true maiestie doth meet.’


2. values] values 3. will] nill

1638. Ovid’s *Banquet of Sense*, 1595 (Chatto & Windus, p. 34, col. 1).


2. please . . . shee is in] prayse . . . shees within

1640. *Orlando Furioso*, 1591, ii. 58.

1641. *Untraced*. See note to No. 166. Ben Jonson seems to be
making fun of this in his *Silent Woman*, ii. ii (Cunningham's edition, vol. i, p. 416, col. 2), where Sir John Daw, exercising the ancient privilege of a poet, recites his own verses to an admiring and critical audience. I will quote the full passage as it appears in the 1616 folio, because it may be that it all refers to Lodge:

'Daw. It is a madrigall of modestie.
   Modest, and faire, for faire and good are neere
   Neighbours, how ere.—

Daup. Very good.
Cle. I, Is't not ?
Daw. No noble vertue euer was alone,
       But two in one.

Daup. Excellent !
Cle. That againe, I pray' sir John.
Daup. It has some thing in't like rare wit, and sense.
Cle. Peace.
Daw. No noble vertue euer was alone,
       But two in one.

Then, when I praise sweet modestie, I praise
       Bright beauties raises :
And having prais'd both beauty' and modestee,
       I have prais'd thee.

Daup. Admirable !
Cle. How it chimes, and cries tin' i' the close, diuinely !
Daup. I, 'tis Seneca.
Cle. No, I thinke 'tis Plutarch.'

It would be interesting if, after all, it turned out to be Lodge.

1642. Epistles: *Lady Jane Gray to Dudley*, 1599. Collier referred wrongly to the 'Epistles: Matilda to King John', where somewhat similar lines are to be found. Note the spelling of Drayton's name; elsewhere we find it printed 'Dartton', 'Draiton', &c.

2. nothings] nothing
1644. *A Fig for Momus*, 1595, ecl. iv (Hunterian Club, vol. iii, p. 28).
   1. Vertue ... happie] Vertues ... sory
   2. shee] true
2. good at all that] good that
   a] on
2. the same] that same
3. camocke] cramocke
   1. Although] For though
Altered in *Belvedere under Vertue*:
   'Though vertue many times wants due reward,
      Yet selkome vice escapes deserued blame.'
6. vild ... their] vile ... them
REFERENCES AND NOTES.

1651. Orlando Furioso, 1591, xxxvi. 10. doth] did

1652. Tragedy of Cornelia, 1594, iv. ii. 142 (Clarendon Press). Allot's reading perverts Kyd, who wrote:
'For he lines long that dyes victorious.'


1654. Ibid., ibid. Collier referred to book iv. See note to No. 16.

1655. The Faerie Queene, 1596, ii. ii. 29. 'Edw.' of course, is a misprint for 'Edm.' Under Authoritie, Belvedere alters 'mightie hands' to 'might'.

Weever makes use of the lines in his Epigrams, 1599:

'Epig. 7. In Braggadochionem.

Did Braggadochio meete a man in field?
Tis true, he did, the way he could not shun;
And did he force great Brundon weapons yeeld;
Nay there he lies. To vntrusse when he begun,
He stole his weapons and away did run:
Vaine is thy vaunt, and victorie vnjust,
Thou durst not stay till he his points untrust.'

The Fifth Weeke (Mr. R. B. McKerrow's Reprint, p. 81).

1656. Ibid., ii. v. 15.
1657. Teares of the Muses, 1591, l. 127.

sprights

1659. Ibid., ibid., l. 365.

1660. Mortimeriados, 1596, st. 51 (Collier's Reprint, p. 259).

God and King] Gods and Kings

1661. Orlando Furioso, 1591, xxi. 41.
A] I promist him (but

1662. Ibid., xl. 64.
1. must] may

1663. Ibid., i. 42.
3. whiles] while 5. sanour] fanor 6. earthly ayre]

earth, the aire 8. By] In

1665. Albions Englaand, 1597, p. 298, xii. 72.
1. like a bird] alike perform'd

1666. Hero and Leander, 1598, i. 269 (Clarendon Press).
5. celestiall] celestial

1667. Albions Englaand, 1597, p. 95, iv. 20.

Collier refers wrongly to xii. 71.

1668. Ovid's Banquet of Sense, 1595 (Chatto & Windus, p. 32, col. 2).

make] makes

1669. Venus and Adonis, 1599, l. 767.

1670. Mirror for Magistrates, Induction, 1578, st. 56.
1. glistering] glittering 2. gastly hood] blackly hewed
REFERENCES AND NOTES.

5. kings] king 6. had] held 12. therewith] theire wealth
15. midst . . . finde] mids . . . founde

The old printer is responsible for the misspelling of 'ouerwhelm'd', l. 10.

1671. Dulce Bellum Inexpertis, 1575, st. 5 (Posies, Cambridge Classics, p. 142).
1. fain'd] faine 3. Th' . . . that wheras] These . . . where
10. dam'd] dame
E. P. omits what should be ll. 6 and 7 of the quotation:
'So that some one, and some another judge,
To be the cause of every greeuous grudge.'

1672. The Furies, l. 304 (Grosart).

1673. Civil Wars, 1599, iv. 46.

Allot is quoting from the edition of 1595. See note to No. 15.

1674. The Faerie Queene, 1596, III. i. 13.
8. now the] noble 9. Vild . . . so] Vyle . . . to

1675. Un traced. Collier's reference to the Tragedy of Sir R. Grinville is wrong. See note to No. 7.

1. warres] hir
This is a translation from Du Bartas; for Sylvester's rendering see No. 1672.

1677. Civil Wars, 1599, v. 47.
is] be'ing
This line is only to be found in ed. 1595. See note to No. 15.
Belvedere puts it thus, under Warre:
'No warre is right, but that which lawfull is.'

1678. Dulce Bellum Inexpertis, 1575, st. 87 (Posies, Cambridge Classics, p. 158).
1. The God of warre] But mighty Mars 4. the] his
6. course . . . progress] courte . . . progress 7. wherein . . . quaffe] whereon . . . quasse

1679. Ibid., st. 71 (p. 155).
Warre seemeth] That Warre seemes

1680. Orlando Furioso, 1591, xxxi. 2.
1. Warre] peace

1681. Civil Wars, 1599, i. 73.
Belvedere alters the first line:
'Wise men haue euermore preferred farre,' &c.

Of Wits, Commonweal th turns both lines into prose, and, as usual, without any hint of its obligation to Daniel: 'Wisedome doth preferre, and admire the uniustest peace, before the iustest warre.'—Of Admiration.
See note to No. 15.

1682. Ibid., vi. 4.
1. Time observing . . . and] When true-obseruing . . . in
2. their] her
Belvedere's rendering is as follows:
'The best observing prouidence in warre,
Still thinketh foes much stronger than they are.'

Of Warre.

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REFERENCES AND NOTES.

1683. The Faerie Queene, 1596, ii. ii. 30.
4. proud] base
2. The chiefest sinew] The which chief sinews
1685. Civil Wars, 1599, i. 37.
2. in justice] injustice 6. though] for
Allot’s quotation is from the version of 1595. See note to No. 15. Wits Commonwealth manufactures two passages of prose out of this extract, both under Accusation:
‘Kings because they can doe most, are in accusation the worst, though they run into ills by compulsion.’
‘Warres pretending publike good, done for spight, worke most injustice, for they bend their accusations against the mightiest persons.’
1686. The Faerie Queene, 1596, n. vi. 35.
2. loue renouned] loues renowned 3. the wars ... before] his wars ... of yore
1687. Untraced. Collier’s handy reference to Phillis is wrong again. See note to No. 933.
1688. By Sir J. Davies : Nosce Teipsum, 1599, sec. xxvii, st. 2.
1689. Ibid., ibid., st. 3.
4. denis’d] aduised
1690. Ibid., ibid., st. 5.
3. torrent] torment
1691. Ibid., ibid., st. 1.
1. Euen as the will] And as this Wit 2. will] Wit 3. Al-though will oft] Though Will do oft
1692. Hero and Leander, 1598, i. 167 (Clarendon Press).
1. lies] lies
1693. Epistles : Matilda to King John, 1599.
4. vertucs] vertues
The substitution of a ‘c’ for ‘e’, in ‘true’, is a fault copied from the original. Should be:
‘And headlesse will true judgement did insnare.’
1695. Also by T. Lodge : A Fig for Momus, 1595, sat. i (Hunterian Club, vol. iii, p. 10).
1696. Mortimeriados, 1596, st. 321 (Collier’s Reprint, p. 327).
1697. A Fig for Momus, 1595, sat. i (Hunterian Club, vol. iii, p. 101).
1698. Civil Wars, 1599, i. 57.
Should be:
‘That lesse should list, that may do what it wil.’
1699. Teares of the Muses, 1591, l. 89.
1. Our] For
1700. The Faerie Queene, 1596, i. i. 13.
1. Wisedome doth warne, whilst foe] Yet wisedome warnes whilst foot

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Altered in Belvedere under Wit and Wisdom:
‘Wisdom bids stay, though foot be in the gate.’

1701. Civil Wars, 1599, vi. 65.
1702. Marius and Scilla, 1594, l. 1621 (Malone Society Reprint).

Collier gave reference to Ovid’s Banquet of Sense.


1. mishaps] mishap

1705. Epistles: Charles Brandon to Queen Mary, 1599.

1706. Comedy of Old Fortunatus, 1600, i. i.

These lines, varied, form the conclusion of Love’s Garland, or Posies for Rings, &c., published 1624, and reprinted in Arber’s English Garner, vol. viii, p. 108:
‘A wise man poor is like a Sacred Book that’s never read,
To himself he lives, though to the World seems dead:
Yet this Age counts more of a golden fool
Than of a thread-bare Saint, nursed up in Wisdom’s School.’


1708. Orlando Furioso, 1591, vi. 53.

1. costs] cost

1709. By Charles Fitz-Jeffrey: The Life and Death of Drake, 1596, st. 209.

Allot corrects the signature ‘Fitz Griffon’ in his Errata. See note to No. 975.

1710. By Sir John Davies: Nosce Teipsum, 1599, xxv. 1.

4. gathering . . . ate] gatherings . . . are 8. forme . . . receiues] Forms . . . perceiues

This quotation should have been kept separate from the next one.

1711. Ibid., xxix. 2.

4. knowne] showne

1712. Ibid., xxvii. 4.

1713. Musophilus, 1599, l. 259 (Grosart).
the] that

1714. Legend of Humphrey, Duke of Gloster, 1600, st. 15.

2. soare] soares

1715. By George Chapman: Ovid’s Banquet of Sense, 1595 (Chatto & Windus, p. 28, col. 2).

1716. Orlando Furioso, 1591, xxxiv. 84.

8. hee spent] be spent

Mans] For

1718. Epistles: Lady Jane Gray to Dudley, 1599.


1. not hurt] long hurt

This also is an unsigned entry, and not intended to be credited to Sir John Davies. See note to No. 273.
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1720. Nosce Teipsum, 1599, sec. xxix. 5.
1721. Ovid's Banquet of Sense, 1595 (Chatto & Windus, p. 32, col. 1).

is] was
1724. The Life and Death of Wolsey, 1599, st. 16.
1725. Also by T. Storer: Ibid., st. 104.
1726. Glaucus and Scilla, 1589 (Hunterian Club, vol. i, p. 27).
1727. Lucrece, edition unknown, l. 1573.
1728. Ibid., l. 790.

Note that in the second line E. P. correctly follows the quartos of 1600 and 1655; other editions of the poem have either 'Palmers chat makes', 'Palmers that makers', or 'Palmers that makes'.

Belvedere copied the same lines from the quarto of 1594 or that of 1598:

'Kind fellowship in woe, doth woe asswage,
As Palmers chat makes short their pilgrimage.'

Of Griefe.

1729. Ibid., l. 1114.

4. griefes greeue] grief grieves
6. bounden] bounding

1730. Ibid., l. 1127.

1731. Epistles: Lady Jane Gray to Dudley, 1599.

1. For stronger . . . long may] From strongest . . . language


1. ——The Painter] But counterfeit the painter (in my verse
4. rage] race


2. of our] to your
5. it doth] they do
6. doth it]
do they

1734. Untraced. Here, again, Collier refers wrongly to Phillis.
1735. By Joshua Sylvester: The Colonies, l. 138 (Grosart).
See note to No. 1071. The reading of the 1605 edition is:

'Some words allusion is no certaine ground
Whereon a lasting Monument to Found.'


1737. Lucrece, edition unknown, l. 1613.

1. ——Few words shall] ' Few words,' quoth she, 'shall
Thus in Belvedere under Tongue :

'Few words doe euer fit a trespass best,
Where no excuse can giue the fault amends.'

1738. Ibid., l. 1329.

1. better] lesser
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1. but] but

1740. Also by John Dolman: *Ibid., ibid.*, st. 83 (p. 302).

1741. Legend of Humphrey, Duke of Gloster, 1600, st. 145.
1. words dissolue] oyles desolues

1742. Tottel’s Miscellany, 1557 (Arber, p. 83).
1. Through] Through out 2. enow ... should] ynough ... shall

1743. Ovid’s Banquet of Sense, 1595 (Chatto & Windus, p. 32, col. 1).


1745. Musophilus, 1599, l. 513 (Grosart).
Thus in Belvedere:
‘Men still doe foulest, when they fairest speake.’
Of Flatterie, &c.

1746. *A Fig for Momus*, 1595, ep. v (Hunterian Club, vol. iii, p. 61).
6. the] this

1747. Menaphon, 1589 (Dyce, p. 289, col. 2).

1748. By Sir John Harington: *Orlando Furioso*, 1591, xxx. 3.
an vnaduised] vnaduised
Really an unsigned quotation. See note to No. 273.


1. would] could
This, too, is an unsigned entry, as is the next one as well, it not being Allot’s intention to credit Spenser with the three quotations. See notes to Nos. 273 and 277.


Altered in Belvedere:
‘Words have great power t’appease enflamed rage.’
Of Anger, &c.

1754. Untraced. The misprint in l. 3, ‘triumph’d’, must be placed to the account of the old printer.
The quotation is no doubt rightly assigned to Weever, and may be looked for in the missing work mentioned in my note to No. 38. The phrasing and sentiments are very curiously echoed in Weever’s Epigrams, 1599, as the following will show:
‘How Nature triumph’d at this Vpchers birth!
Swore he should be th’ornament of the earth:

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In him she placed her imperially throne,
As though mankind remaind in him alone:
All Wisdome, Vertue, Courage in his brest,
As in their fairest lodge should alwaies rest:
But when Death saw this better worke of Nature,
And all perfections found in this one creature;
Death likewise triumpht, and was wondrous glad
That such a Champion to assault he had:
Whom if he killd he killd (he kild we find)
All Wisdome, Vertue, Courage, and Mankind.'

The Second Weeke, ep. 16 (Mr. R. B. McKerrow's
Reprint, 1911, p. 40).

The Epigram, as well as the quotation in E. P., is indebted to
Sir Philip Sidney : ' [Women] are framed of nature with the same
parts of the mind for the exercise of virtue as we are. . . . it likes
me much better when I find virtue in a fair lodging,' &c.—Arcadia,

8. or] and

3. mearest] nearest 5. chewes and thinks] thinks and
chews 6. to their] tother 8. accept] attempt

1757. Ibid., vii. 63.

1758. Legend of Matilda, 1596, st. 53.
1. beasts . . . kind] Beares . . . kinds

1. woe] owne 2. bear] lacke

1760. Lucrece, edition unknown, l. 1240.
5. not them] them not 7. the diuell] a devil 12. moule
The reading in l. 4, 'or skill', is common to all editions of
Lucrece, except the quarto of 1600, which has ' and skill '. See note
to No. 715, &c.

1761. Orlando Furioso, 1591, xxvii. 98.
1. too] so 2. women-kind] womankind 3. growes]
growth

1762. Hero and Leander, 1598, i. 265 (Clarendon Press).
1. stamp] stampes
See note to No. 1083, an untraced extract assigned to John Weever,
which copies these lines of Marlowe's poem.

1763. Two Italian Gentlemen, ?1584, l. 66i (Malone Society
Reprint, 1910).
This quotation, and the next one, should have been printed
separately, seeing that they come from different parts of the same
speech in the play, and are transposed. See note to No. 273.
Collier referred both passages to Ovid's Banquet of Sense, a con-
venient reference that he used for the extract from The Blind Beggar
of Alexandria, under No. 1703.
The ascription to Chapman is interesting, for the play, apparently,
was printed without the author's name being put to it, and no
mention is made of Chapman in the Stationers' Register, through
which it was passed on November 12, 1584. Allot seems to have
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gone out of his way to give Chapman a place of prominence in his book, and he evidently had access to Chapman material that seems never to have been printed. See the four quotations in the poet's name which remain untraced. Note, too, that Allot, under No. 258, was able to give a reading of Hero and Leander, which, whilst not warranted by any text of the poem that is known, is evidently a variant reading by Chapman himself. These facts, coupled with the assignment to Chapman of the Two Italian Gentlemen, seem to prove that Allot was on terms of intimacy with the poet, and that the latter gave him access to portions of his work that were unknown to the general public, and that he knew the play in question was one of Chapman's early efforts.

The Two Italian Gentlemen has come down to us in a state of mutilation, the title-page being missing as well as the conclusion of the play. For full particulars concerning what is known of its history see the Malone Society Reprint of it, issued in 1910, and Mr. W. W. Greg's remarks on same.

There is no a priori difficulty to overcome in regard to the question of authorship, because Chapman would be about twenty-five years of age at the time the play was registered, and its humour is just such as one might expect to find in an early work written by the undoubted author of such pieces as The Blind Beggar of Alexandria, An Humorous Day's Mirth, Monsieur D'Olive, &c. All Chapman's fools misplace words, put the cart before the horse, and are given to punning; these characteristics are carried to excess by Captain Crack-stone. All that can be urged against Chapman's claim is that nobody would have thought of associating him with such a crude effort if the compiler of Englands Parnassus had not assigned the play to Chapman by placing his name under the two extracts taken from it.

For further notes on the Two Italian Gentlemen see Nos. 1783 and 2056.

1764. Ibid., l. 655.

1765. By an 'Uncertain Author' in Tottel's Miscellany (Arber, p. 184).

1. vnto] men to
Collier professed to have found this in Warner's Albions England, but he did not quote chapter and verse. See No. 1071 for a similar case, an unsigned quotation traced to Sylvester, which Collier also referred to Albions England.

1766. The Faerie Queene, 1596, iii. ix. 6.
Great liberties have been taken with this passage in Belvedere under Women:
'A womans will that's bent to walke astray,
Is seldome chaung'd by watch or sharpe restraint.'

1767. Ibid., ibid., st. 7.
3. gnilen] guylen 8. meeke] meet
1768. Also by Spenser: Ibid., v. v. 25.
2. shame fac't] shamefast
The signature of Sir Philip Sidney must be an afterthought of Allot's, an attempt to rectify an omission by a reference to his memory. See note to No. 982.

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1770. *Tragedy of Cleopatra*, 1594, l. 1380 (Grosart).
1771. *Romeo and Juliet*, 1599, ii. iii. 80.
See note to No. 840.
1773. *First Part of the Countess of Pembroke's Yuychurch*, 1591, ii. ii, Sig. C 3.
3. *out-run* orerun
1774. *Untraced*. Collier refers wrongly to Watson's *Ekatompethia*.
See my note re this line under No. 38.
   1. *when as*] even when 2. *got ... lost*] gone ... got
   2. And] But
   2. the] their
   1. *cannot ... man*] can ... no man
   2. one should ... and] if one ... or
   1. wonne, as when] wonne when 3. *proper*] special
   3. on a] upon
A parallel to this saying occurs in the *Two Italian Gentlemen*, l. 683 (Malone Society Reprint):

'He plowghs the seas, and fishes in the lande,
And loseth all the labour of them both,
He fondly reares his forttresse on the sande,
That buildes his trust upon a womans troth.'

The probability is that Chapman founded his saying on that in the *Arcadia*, which was circulating in manuscript at the time that the *Two Italian Gentlemen* may be supposed to have been written. It is true that the Sidney saying does not occur in the first edition of Sidney's romance (1590), but it must not be forgotten that the latter suppressed portions of the *Arcadia* known to have been in existence in that year and which were not published till 1598. For a case in point see note to No. 141, where I show that Sir John Harington in 1591 commended a passage of the *Arcadia* which was not printed till 1598, and expressed astonishment that it had been omitted from the edition of 1590.

The unknown author of the *Alcilia* sonnets, 1595, whose work exhibits traces of Sidney's influence, also seems to have seen the *Arcadia* lines before they were published:

'Who seats his love upon a woman's will,
And thinks thereon to build a happy state;
Shall be deceived, when least he thinks of ill,
And rue his folly when it is too late.
He ploughs on sand, and sows upon the wind,
That hopes for constant love in Womankind.'

Part II, son. 26 (? ed. 1595).
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For further notes concerning the Two Italian Gentlemen, see No. 1763.

1784. First Part of the Countess of Pembroke's Yvychurch, 1591, Act i, Sc. i, Sig. B 3.

1785. Godfrey of Bulloigne, 1600, xix. 84.
2. lust] trust

1786. Untraced. Although this saying seems to be proverbial, it may be from Kyd, but altered:
'One woman may do much to win another.'

Soliman and Perseda, 1592, iv. i. 231 (Clarendon Press).

Allot has muddled the extracts he copied from Achelly, and credited him with three that have been traced to other authors. See note to No. 540. See, too, No. 939, where I quote a passage from Samuel Daniel's Pastoral, appended to Delia, 1592; in that case there seems to be another instance of wrong ascription and of corruption, Daniel, rather than Achelly, being the writer of the lines.

1787. Hero and Leander, 1598, i. 229.

1788. History of Orlando Furioso, 1594 (Dyce, p. 98, col. 1).
2. first createst] first-created 10. hell, no] hell's no

3. her vpbraid] hers vpbrayde

1790. By an anonymous author: Diana, 1594, viii. 1.
See note to No. 131.

1791. The Faerie Queene, 1596, i. iv. 33.
... brand ... had] hand ... brond ... hath 4. brandished]
brandisheth

1792. The Furies, l. 718 (Grosart).

1793. The Faerie Queene, 1596, i. iv. 35.

1794. Orlando Furioso, 1591, xxx. i.
1. paines] pangs 5. if] it

1795. Ibid., xlii. i.
4. him ... bounds] it ... bonds

1796. The Faerie Queene, 1596, ii. v. 13.
1. ... wrath ... hazardie] wroth ... hazardry 2. repen-
tance] repentauce late,

Weever's Mirror of Martyrs, 1601, which I have shown to be full of borrowings from Fairfax's Godfrey of Bulloigne, also takes much of its material from Spenser and many other writers of the time, the following occurring in stanza 22 of the poem:
'Among my fellows yet I bear the bell,
In hasty wroth, and heedlesse hazardrie.'

See note to No. 38.

2. great] the

E. P. agrees with 1578 in the last line, both reading 'mercie quite'; whereas 1575 and 1587 have 'vertue quite'. See note to No. 1495.
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1798. *The Faerie Queene*, 1596, ii. iv. 44.
1. — He . . . seeke] 'Mad man,' said then the Palmer, 'that does seeke 5. cruell] rusty 6. when] where

1. moody . . . ere] too moody . . . though 2. sodenly] leisurely

1800. *Orlando Furioso*, 1591, xliii. 2.

3. them] then
Repeated under No. 543, which see for note.

3. repines] repinde

1803. *The Faerie Queene*, 1596, ii. vii. 16.

2. means] mean

1805. *Dialogue between Heraclitus and Democritus*, l. 21 (Grosart).
Identified through the 1641 edition of Sylvester's *Works*, the copy used by Allot being inaccessible to me.

1806. *Comedy of Old Fortunatus*, 1600, ii. i, Chorus.

See note to No. 840.

1. vncertaine] vnstedfast 5. is] at 7. carefull] wofull

1809. *Tears of the Muses*, 1591, l. 121.
1. wretchednesse] wickednesse 5. Oh] Ah!

1810. *Ruines of Rome*, 1591, son. 3.

2. and then] and 3. which is] is 4. vnto] to 6. vntill]
till

1812. Untraced.

2. latter] later 10. he] it

1. moisture from the sea] moist from Sea
This is an unsigned quotation, not a case of wrong attribution to Spenser. See note to No. 273.


1816. *Tragedy of Cleopatra*, 1594, l. 471 (Grosart).
1. the rest the] that rest this

1817. *A Fig for Momus*, 1595, sat. i (Hunterian Club, vol. iii, p. 9).

1818. *The Scourge of Villany*, 1598, sat. iii, l. 25.

1. so full of] with 2. will] ill

In Belvedere, under *Of euill Deeds*, the lines read:
'Nothing the world with greater harme doth fill,
Than want of feeling one anothers ill.'
Collier referred the extract to *Ovid's Banquet of Sense.*

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1820. Mother Hubberds Tale, 1591, l. 649.
   1. There neuer shall bee any] Nor euer shall there be an
   See note to No. 1569.
1822. Chrestoleros, 1598, iv. 7.
   2. men] they
1823. The Shepheard's Calender, Februarie, 1579, l. 87.
   1. Youth ... blowen ... with a breath] For yongth ... blowne
   ... with breath 2. and whose] whose 3. wildnes, and
   whose] wildernesse, whose
1824. Perymedes, the Blacksmith, 1588 (Dyce, p. 293, col. 1).
   4. glorious ... eye appeares] gorgeous ... eyes appeare
   6. getteth] yieldeth
1825. By Master Cavill: Mirror for Magistrates, The Blacksmith,
   1578, st. 23 (Haslewood, vol. ii, p. 402).
   4. haue the] have a
1826. Civil Wars, 1599, ii. 17.
   2. the] them
   1. Most] For 2. sweetnes] sweets
   Collier's reference to xi. 63 is wrong.
1828. Orlando Furioso, 1591, xiii. 56.
   1. Like] For 2. the] that 4. ground] same
1829. A Fig for Momus, 1595, sat. iii (Hunterian Club, vol. iii,
   p. 37).
   3. impression one] impressions we
1830. Ibid., ibid. (p. 34).
   2. mindes] minde
   2. fantasticke] phantasticall
1833. Untraced.
1834. A Fig for Momus, 1595, ecl. iv (Hunterian Club, vol. iii,
   p. 28).
1835. Untraced.
1836. Scourge of Villany, 1598, sat. iv, l. 95.
   In grained] For ingrained
   The signature is corrected to 'Marston' in the Errata.
1837. By Master Cavill: Mirror for Magistrates, The Blacksmith,
   3. the] good 4. should] would 5. example] ensample
   1. least] lesse
1839. A Tragicall Discourse of a dolorous Gentlemowman, &c., in
   Challenge, 1593, st. 3, p. 231.
   Collier's reference is to Chippes, Part I, 1575.
1840. The Faerie Queene, 1596, ii. ii. 46.
1841. Ibid., iii. i. 57.
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This must surely belong to Chapman; compare:
  'And as th' influent stone
  Of Father Jove's great and laborious son
  Lifts high the heavy iron, and far implies
  *The wide orbs*, &c.
Dedication to Robert, Earl of Somerset, prefixed to
Chapman's translation of the *Odyssey*, 'Minor
Poems'; p. 236, col. 2 (Chatto & Windus).

1843. *Tragedy of Cornelia*, 1594, iii. i. 67 (Clarendon Press).

1844. *The Faerie Queene*, 1596, i. ii. 1.
  ... note 8. to] the 9. that the] that

  3. to each sleeping] t'each sleepy

  i. trumpeter] comforter 4. *Clitia*] *Clitie* 5. west]


1848. *The Faerie Queene*, 1596, i. ii. 6.

  2. will] should

  3. appeares] appeared

  2. send] sound 5. harkenger] Harbenger (as corrected in
  the *Errata*).

  3. heauen] heauens

1853. *Romeo and Juliet*, 1599, iii. v. 9.
  2. mountaine tops] Mountaine tops

  1. now] here 6. seem'd] seem

1855. *The Faerie Queene*, 1596, i. xi. 51.
  2. fro her] from the

  5. drowsie bed] drousyhed

  1. Now sullen . . . pace] And solemn . . . gait

1858. *The Faerie Queene*, 1596, ii. iii. 1.


1861. *Romeo and Juliet*, 1599, ii. iii. 1.
  2. *Cheering . . . streams]* 1597, *Checkring . . . streakes*; 1599,
  Checking . . . streaks 3. darkenesse fleeted] 1597, flecked darkenes;
  1599, fleckeld darknesse 4. path-way made by *Titans* wheeles]
  1597, path, and *Titans* fierie wheeles; 1599, path, and *Titans*
  burning wheeles

In his *Errata* Allot substitutes 'checkering' for 'cheering', line 2.
REFERENCES AND NOTES.

1862. Hero and Leander, 1598, ii. 87 (Clarendon Press).
See note to No. 1868.

1. haires] rayes

1864. Ibid., The Tenth Day, Sig. K.
2. drave back . . . Olympus] drove darck . . . Olympus

1865. Orlando Furioso, 1591, xi. 27.

1866. The Sacrifice of Isaac, 1592, Sig. B 1, p. 9. Also see The Fathers, l. 273 (Grosart).
5. with gemmes] rich iems
8. frindge] fringd

1867. Godfrey of Bulloigne, 1600, xv. 1.
1. rosie-fringed] rosy-fingered
2. Tithonas] Tithonos

1868. Untraced. See note to No. 38.
A glance at No. 1862 will show that here again Weever is borrowing from Marlowe's Hero and Leander.

1869. Godfrey of Bulloigne, 1600, i. 71.
1. vnbatr'd] vnbarr'd
2. stept forth] forth stept
This passage also is borrowed by Weever:
' Looke when the sun most bride-groome like doth rise,
Soone as the morne unbarres her christall gate:
So Bullingbrooke,' &c.
Mirror of Martyrs, 1601, st. 101.

1870. Legend of Robert, Duke of Normandy, 1596, st. 2.
1. dewie tressie] dewy-tressed
2. brow] brownes

1871. Godfrey of Bulloigne, 1600, iii. 1.

1872. The Faerie Queene, 1596, i. v. 2.
3. her] his
5. hurles] hurl'd

1873. Virgils Gnai, 1591, l. 65.
1. vp] now
3. chariot] charet

1874. Godfrey of Bulloigne, 1600, i. 35.

1875. History of Judith, 1584, book iii (p. 41, ed. 1608).
' Hadson ' should be ' Hudson '.

1876. Virgils Gnai, 1591, l. 156.
1. oft] hott

1. When as] For when
2. moutaines] mountaine

1878. The Faerie Queene, 1596, i. ii. 29.
1. now that mounted] now ymounted

1879. Astrophel and Stella, date unknown, son. 22.
' Progressing from ' is the reading in Nashe's quarto, as here;
1598 has ' Progressing then from ', &c. See note to No. 685.

1880. The Faerie Queene, 1596, i. xi. 31.

4. doe sport] disport
5. Phæbe doth comfort] Vesper doth consort

1882. The Shepheards Calender, Januarie, 1579, l. 73.
1. this] that
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   1. louet] time   4. dnsky] duskie
   2. tree] trees
1885. Tragedy of Sir R. Grinvile, 1595, st. 86.
3. Moones] noones
1886. Ibid., st. 98.
6. whipps] whip
1887. Mortimeriados, 1596, st. 350 (Collier's Reprint, p. 334).
   6. skie] skyes   7. foulest tragedie] fouler tragedies
1888. Untraced. It is probable that Allot suppressed the author's name intentionally. See note to No. 259. The nearest parallel to the lines that I have noted is the following from Googe's Eglogs, &c., 1563 (Arber, p. 62):
   'Now ragethe Titan fyerce aboue
   his Beames on earth do beate.
   Whose hot reflection maks vs feale
   an ouer fercuent heate.'

Egloga octaua.

1889. The Faerie Queene, 1596, III. iv. 51.
   2. heauens] heaven   3. had his] his other
1890. Also by Spenser: Virgils Gnat, 1591, l. 313.
   1. from forth] forth from
The attribution to Greene must be guesswork. See note to No. 982. Two other extracts from Spenser, Nos. 1960 and 1976, are given to Greene in like manner.
1891. The Honour of the Garter, 1593, l. 1 (Dyce, p. 585, col. 1).
   6. stately] starry
Allot seems to have thought 'starry' an epithet either not expressive enough or too hackneyed, for he makes precisely the same alteration in two other cases, Nos. 1898 and 1911. One has to be wary before accepting readings from his book, no matter how plausible they may seem. In these three cases there is deliberate alteration. See note to No. 152. It would be easy to find many other alterations of a similar character.
1892. Venus and Adonis, 1599, l. 529.
   1. Now] Look,   4. nest] their nest
1893. The Faerie Queene, 1596, III. x. 46.
   1. hunni'd] humid   4. beast and bird] bird and beast
   The misprint 'hunni'd ', line 1, is also corrected in the Errata.
1895. The Honour of the Garter, 1593, l. 21 (Dyce, p. 585, col. 1).
   2. lightening] lightening   3. auchact] enchas'd   5. my
eye lids as I lie] mine eyelids as I lay
1896. Hero and Leander, 1598, i. 187 (Clarendon Press).
   1. whiles . . . sights] while . . . signs   4. head halfe] head, and halfe
1897. Godfrey of Bulloigne, 1600, x. 78.
   1. deepe] deeps
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1898. Ibid., vi. 103.
1. stately] starry 2. the] this
See note to No. 1891 re the change to 'stately' of 'starry'.

1899. Endymion and Phoebe, 1594, Sig. C 3b (Collier's Reprint, p. 207).
6. did ride] now rid 9. who] and

1900. Arcadia, 1598, p. 260, book III.
1. the ... vault ... light] our ... vault ... the light
9. morning weed] mourning weeds

1901. Visions of Bellay, 1591, st. 1.
2. mens] mens
The 1569 edition reads quite differently.

1902. Arcadia, 1598, p. 384, book III.
3. wight ... scooth] thing ... scotch 5. sleepers] shep-heards
8. I cleped] Icleped

1903. Godfrey of Bulloigne, 1600, iii. 71.
2. I cleped] Icleped

1904. Ibid., xiv. 1.
7. sweete-breath] sweet-breathed 10. dip] dipped

1905. The Faerie Queene, 1596, i. iii. 16.

1906. Mirror for Magistrates, Duke of Buckingham, 1578, st. 79
5. rest] nest 8. amidst] amyd 16. her] him 19. were]
was 20. The] With 21. most] midst

1907. Tragedy of Sir R. Grinvile, 1595, st. 121.
4. deadly] dryrie
Two words in this extract are marked out for correction, viz.
'midnights' and 'deadly', the former being shown in the Errata as
'midnight' instead of 'midnights' and altered from 'midnight',
and 'deadly' being substituted for 'dreadly'. But our reprint
copies the original exactly. And further, it will be seen that
'deadly' does not appear in Markham, who wrote 'dryrie'. The
Errata is full of errors, and built up upon guesswork.

1908. Life and Death of Wolsey, 1599, st. 69.
aburd all
What should be the fifth line of the quotation is omitted:
'No musicke to the silence of the night.'

1909. Godfrey of Bulloigne, 1600, ii. 96.
7. circle] circles

1910. Mirror for Magistrates, Induction, 1578, st. 4 (Haslewood,
vol. ii, p. 310).
1. low ... mantle] loe ... mantels 8. While] Whiles

1911. Discontented Satyre, 1589 (Hunterian Club, vol. i, p. 31).
walke] wounted wake 17. perplexed] perplexed
See note to No. 1891 re change to 'stately' from 'starrie'.

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1912. The Life and Death of Wolsey, 1599, st. 77.
12. succeeding] succeeding 14. that seede] their seede
35. Besides] Beside
1913. Also by Storer: Ibid., st. 82.
1914. Also by Storer: Ibid., st. 83.
1915. Ibid., st. '84.
6. earth] worke
1916. Ibid., st. 85.
Those
1. before] beforne 2. m] in 3. on] in 6. Trumpet] trum-
pets 8. with] afarre with 11. flames ... their] flanks ... the 13. Squadron ... stroke] squadrons ... strokes 16. con-
1918. Astrophel and Stella, edition unknown, son. 79.
2. opens to the heart] 1598 agrees with E. P.; 1591, openeth to the harts 3. his riches it impart] 1598 agrees with E. P.; 1591, his riches it impartes 6. stay ... both] 1598, fray ... both; 1591, fray ... do 7. pettie ... where] 1591 and 1598, prettie ... while 8. Poore hopes first wealth, hostage of promise weake] 1591, Poore haps first wealth a pledge of promised weale; 1598, Poor hopes first wealth, ostage of promist weale. See note to No. 685.
1919. The Miracle of Peace, son. 24 (Grosart).
 Apparently the full stop after 'Of' in line 6 should be a 't', 'Oft' being the word used in late editions of these sonnets.
1920. The Faerie Queene, 1596, ii. vii. 40.
1. stirring strife and bold] stryding stiffe and bold 2. though] if 8. So to be ... him did] To be so ... did him
1921. Orlando Furioso, 1591, xlii. 51.
1922. The Furies, l. 284 (Grosart).
 Concerning Allot's blunders re authors' names see note to No. 975.
10. nor] or 14. smelt, if] smelt it
1925. Orlando Furioso, 1591, ii. 9.
4. now] then 5. beguilde] beguile
1926. Delia, 1594, son. 53.
4. from himselfe] for himselfe
 This quotation determines the date of the edition used by Allot, for his rendering of the second line is exactly that of 1594, whereas the two quartos of 1592 read:
'Neptunes darling, held betweene his arme.'
 These three quartos print the Complaint of Rosamond with Delia; and although there is nothing else to indicate the fact, I assume that Allot read Rosamond in the quarto of 1594, and gave that date accordingly to both poems.

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3. this demi-paradise] demi-paradise
5. infection] for
6. man] men
13. in]
14. For charitie, service,]
For Christian service
What should be line 11 of the quotation is missed:
'This blessed plot, this earth, this realm, this England,'
The attribution to Drayton must be guesswork. See note to No. 982.

1928. History of Orlando Furioso, 1594 (Dyce, p. 89, col. 1).
2. dare] dares

1929. Godfrey of Bulloigne, 1600, iii. 55.
4. expanded] expanded
14. scorched] scorching
17. dusky] dusty
18. siler] crystal
20. shower] shores

1930. The Handy-crafts, i. 756 (Grosart).
Collier referred erroneously to The Ark.

1931. Orlando Furioso, 1591, vii. 46.
6. either] either

1932. Eden, l. 76 (Grosart).

1933. The Ark, i. 344 (Grosart).
This quotation occurs again under No. 2285 altered and much corrupted. Concerning these cases of different rendering of the same passages and their bearing on the question of authority see No. 152.

1934. Ibid., l. 544.
The Errata mistakenly reads 'growe', in the first line, for 'growes', and marks for correction.

1935. The Faerie Queene, 1596, i. vi. 35.
1. weeds] weeds
6. Arabie] Arabie
9. needments]
needments
It is a singular coincidence that the reading 'Affrica' for 'Arabie' should also occur in a borrowing from the passage in the anonymous play of Selimus, which Englands Parnassus assigns to Robert Greene, but wrongfully, I feel sure:
'Now as the weerie wandring traveller
That hath his steppes guided through many lands,
Through boiling soile of Affrica and Ind,' &c.
Line 2514 (Malone Society Reprint, 1908).
This is a somewhat similar case to that noted under No. 258, where E. P. reads 'round headed custome', a rendering supported by a reference to a passage by the author (Chapman) in a work printed in the same year as that from which the phrase was seemingly taken.

1936. Orlando Furioso, 1591, xxxiiii. 111.
2. women] womans
6. and] but
8. a mighty odour]
an odour mighty

1937. Ibid., xviii. 62.
Collier's reference to x. 77 is wrong.

1938. The Ark, l. 486 (Grosart).

1939. By Sir John Harington: Orlando Furioso, 1591, xxxiv. 49.
5. Ascending] Affecting
8. the mountaine] that mountains
14. doth] did
15. Saphire] saphirs
18. fruit] fruits

2. to... bow] with... bow

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1941. *Endymion and Phoebe*, 1594, Sig. F 2 (Collier’s Reprint, p. 221).
3. towards] toward 8. hanging downe] hang adowne
10. louely] prettie
2. sinne] syre
The passage reminds one very much of *Romeo and Juliet*, i. iv. 55; and it seems to be too good to be by Weever.
4. light from] lightsome
It will be seen that Allot copied from the quarto of 1598, not that of 1594. But how he came to know that Lodge wrote this part of the play is another question. See note to No. 851.
1955. *The Ship-wracke of Jonas*, 1592, Sig. C 1, p. 18. Also see *The Schisme*, l. 918 (Grosart).
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   21. perils] peril

   2. misme, and sprite saile] misne and sprit-saile

1958. The Faerie Queene, 1596, i. i. 6.
   1. cloud] cloudes

1959. Orlando Furioso, 1591, xviii. 65.
   2. sometimes] somtime 7. vs] do 8. they not] not they

   1. inclosed] enclowded
   See note to No. 1890 re the attribution to Robert Greene.

   1. seasons . . . blood] season, . . . bud 8. fleete] flote
   9. sloth] slouge

   1. The] For

   1. for] forth 3. vp rise] vpryst

1964. Glaucus and Scilla, 1589, son. vii (Hunterian Club, vol. i,
   p. 46).
   E. P. omits the burdens to the two stanzas quoted here. Several
   omissions of this kind occur in the book. See No. 1634.

1965. By George Gascoigne: *Hearbes* (*Posies*, Cambridge Classics,
   pp. 333).
   1. The] This 2. Dan-] Dame
   The misprint 'Dame' occurs in all early editions, and Allot
   corrected the very obvious blunder. As regards the mingling of
   Gascoigne's lines with Chapman's see note to No. 273. In this
   case the two lines from Gascoigne are printed at the bottom of the
   page, and they are further separated from the Chapman quotation
   by a full stop.

   Puttenham, in his *Arte of English Poesie*, 1589, adduces the lines
   as an instance of the flagrant misuse of the 'Figure of Ambage',
   and casts ridicule upon them, though he does not mention Gascoigne's
   name. See Arber's Reprint, pp. 204, 265.

   I may just as well mention here the fact that twenty-four lines of
   Gascoigne's poem are used verbatim, or almost verbatim, in Watson's
   *Teares of Fancie*, 1593, and that sonnets 35, 36, 37, 49, 47 and 48
   of the same poems are wholly made up of lines transferred, with little
   or no change, except of position, from different pieces printed in
   Gascoigne's *Posies*, notably from *The Complaint of the Greene
   Knight*, *The Fruite of Feiters*, and *Dan Bartholomew of Bathe*.
   Couplets and single lines of Gascoigne's appear in other sonnets with
   matter probably of (?) Watson's own composition, these being found
   in sonnets 7, 41, 43, 52 and 55; and Gascoigne words and phrases
   abound throughout the work, which was not printed till about a
   year after Watson's death. It seems hardly credible that Watson
   should have stooped to steal from Gascoigne in this wholesale
   manner, and therefore it might possibly turn out that he, after
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all, is not the author of The Teares of Fancie, but that it is the work of Nicholas Breton, who copied from Gascoigne in the same manner, and lines of whose work appear mingled with Gascoigne’s in The Teares of Fancie. Since writing the above, I have found that the late Dr. Grosart had noticed the Gascoigne borrowings in the sonnets. However, I will let my note stand, because I think it is possible to prove that Breton wrote The Teares of Fancie.


3. her balls] herbals 6. vituall] visuall
What should be the sixth line of the extract is omitted:
‘And drive the darknesse from the skies.’

1967. Untraced. Collier referred to Phillis for this. See note to No. 933.
The passage reminds one of Wodenfride’s Song in Praise of Amargana, printed in England’s Helicon, 1600, and attributed there to ‘W. H.’, supposed to represent the initials of William Hunnis. The first stanza need only be quoted here:
‘The sun, the season, in each thing
Revives new pleasures, the sweet spring
Hath put to flight the winter keen,
To glad our lovely summer queen.’

Bullen’s Reprint, p. 85.


3. hath leaues, the boughs do] haue leues, ye bowes don
4. boughs] bankes
As the second and third lines of the quotation are transposed in the first edition of Tottel’s poem, and corrected in the second issue, we may be sure that Allot’s extracts were obtained from the latter.

No reliance whatever is to be placed upon Allot’s assignment of the poem to the Earl of Surrey. See notes to Nos. 115 and 282.


7. nearest] greatest 10. freshnes] fresher
As explained under No. 1926, Allot used the edition of Delia dated 1594.


1. . . . When . . . ye free] But eft, when . . . you freed

Drrily shooting his storme


3. Yshackled] Ystabled


When Higgins issued his Induction again in 1578 he altered this passage and other parts considerably.


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  4. that] what
The assignment to Shakespeare must be guesswork. See note to No. 982.

dearth] th'eart ... death
Here also we may assume that the reference to Robert Greene is the result of guessing. See note to No. 1890 as well as No. 982.

1977. The Life and Death of Drake, 1596, st. 238.
  2. degree] decree  6. whilst] While

  6. her] thys

In this case E. P. follows exactly the version contained in the folio of 1598, whereas the Nashe quarto of 1591 renders l. 3:
  'A prophet oft of hidden mysterie;'
See note to No. 685.

1980. The Faerie Queene, 1596, i. i. 39.
  1. persed] spersed  6. her] his  8. her euer-dropping]
his euer-drouping  9. vwhile] Whiles

1981. Ibid., ibid., st. 40.
1982. Ibid., iv. xi. 11.
  3. a pace] apace  7. were] weren

1983. Ibid., iii. viii. 30.
  3. frothy] frowy


Collier referred to Ovid's Banquet of Sense.

  4. impurabe] imputable  5. Or ... bent] O ... best

1988. Untraced. Collier gave reference to Old Fortunatus, a
most unfortunate blunder. The lines do not occur in any extant
work in which Dekkar is known to have had a hand; but, strange
to say, the whole passage except ll. 13 and 14 reappears in Thomas
Heywood's Love's Mistress. This play of Heywood's was not printed
till 1636, and is not conjectured to have been in existence, at the
earliest, before 1620. The question arises, how are we to explain
the attribution of the lines in E. P. to Dekkar, and their reappear-
ance in a play by Heywood, not published till 1636?

Love's Mistress represents the story of Cupid and Psyche, taken
from Apuleius's 'Golden Ass'; and in 1600, on May 14, Henslowe
paid in full for a play on Cupid and Psyche by Dekkar, Chettle,
and Day. Though not in print, the latter must have been com-
pleted on the date that Henslowe paid for it, and it is highly probable
that Allot knew it in manuscript and obtained his extract from
it. Under No. 2232 another passage of fourteen lines is found, also
signed 'Th. Dekkar', and untraced. The first five lines of this latter extract also appear, with variations, in Heywood's play, where they are introduced quite naturally, there being nothing at all to suggest quotation or borrowing.

As I have shown in many cases, especially in the note to No. 115, Allot, when dealing with works of mixed authorship, did not burden his memory with too many names, but selected one or two that he found in them and used these at random. Chettle and Day, apparently, were not sufficiently intimate with Allot to be honoured by mention in E. P., whereas Dekkar's name appears in the work twenty times, twice wrongly. But Heywood is not one of Allot's men, he is nowhere mentioned in his book; and, therefore, if we find him thirty-six years afterwards repeating lines that were assigned to Dekkar in 1600, and in a play dealing with the very same subject that had been presented to the stage by Dekkar, Chettle, and Day, it seems hardly possible to resist the conclusion that Heywood rewrote the old drama, and incorporated portions of the latter in his own performance.

The discovery of the Dekkar untraced passages in Heywood's Love's Mistress was made by Mr. P. A. Daniel, who gave me permission to make use of it. He pointed out to me, also, that No. 1464, wrongly referred to Old Fortunatus by Collier, and No. 2052 possibly come from the lost play by Chettle, Dekkar, and Day.

Mr. R. B. McKerrow reminds me that there is a theory that Love's Mistress is made out of an earlier play by Heywood, supposed to be one of his 'Five Plays in One', acted in 1597, but that this theory has very little evidence to support it. Whilst, however, doubtful as to the theory, Mr. McKerrow thinks it is unlikely that Heywood would remake a play of Dekkar's as a new one while Dekkar was still alive. It seems to me that the theory would never have been raised if Mr. Daniel's discoveries had been known before it was broached.

The passage as it appears in Heywood is as follows:

'Admetus. Sacred Apollo, god of Archerie,
Of Arts, of Phisicke, and of Poetrie;
Joves bright hair'd Sonne, whose yellow tresses shine
Like curled flames, hurling a most divine
And dazzling splendor on these lesser fires,
Which from thy guilt beames, when thy Carre retires,
Kindle those tapers that lend eyes to night:
Oh thou that art the landlord of all light;
Bridegroome to morning, dayes eternall King,
To whom Nine Muses in a sacred ring,
In dances sphericall, trip hand in hand,
Whilst thy well-stringed Harpe their feet command;
Great Delphian Priest, wee to adore thy name
Have burnt fat thighs of Bulls in hallow'd flame,
Whose savor wrap'd in clowds of smoake and fire,
To thy Starre-spangled pallace durst aspire; &c.

Love's Mistress, Act i, Sc. i (Thos. Heywood's Works,

An examination will show that Heywood varies from E. P. as under:

2. pleasure] Phisicke 3. faire haird] bright hair'd 5. in
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those] on these 9. of] to 12. seaun-stringed Lute] well-stringed Harpe 13-14. whose... sphareas.] Om. in Heywood.
'Birdegroome', at the beginning of l. 9 of Allot's quotation, should, of course, be 'Bridegroome'.

1. O thou] Then, O 3. shore] shores 5. debasd yeeld's] embas'd... yeeld'st

1990. Godfrey of Bulloigne, 1600, xiii. 54.
26. of] for 27. spirit] sprite
What should be the seventh and eighth lines are omitted: 'When next he rose, and thus increased still Their present harms with dread of future ill.'
The misprint in l. 2, 'pupyle' for 'purple', is copied here from the original work.

3. lothsome] longsom 14. fram'd... fashions] found... facion 19. One] But What should be ll. 19-20 are omitted:
'There plaind the old man, that the soldier strong Had reft his Bottell from his head with wrong: '


3. died] dri'd 4. swift] sweete

1994. Orlando Furioso, 1591, xvi. 44.
15. stored] ouerspred

1995. Perymedes, the Blacksmith, 1588 (Dyce, p. 292, col. 2).
3. warres] crowns 4. bonds] brands

1996. Also by R. Greene: Ibid. (ibid.).
3. lowry] lowest 4. Put... lower] Puts... lours 9. is] are 10. haire] hairs

1997. The Imposture, l. 402 (Grosart).
1998. The Life and Death of Wolsey, 1599, st. 144.
1. when] as

1. All] When 2. like] like the 15. pinnacle] pentacle
27. mortality] Morality

2000. The Furies, l. 782 (Grosart).
2001. Ibid., l. 776 (Ibid.).
2002. Ibid., l. 790 (Ibid.).
1. on the] is at 2. said] same

1. . . . Doubt] His name was Doubt, that
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  1. begot] begat  3. is] is in  4. Noise my] noyce are
  my  6. or land] or of land  7. Knowe and] Know me, and
  8. I be thy] if I be thine

  3. pellets] pellet  9. It burns it, breaks it, tears it;
It burns, it breaks, it tears &

  2. nostrils] nostril  5. an] a

2008. The Handy-crafts, l. 396 (Grosart).

2009. The Faerie Queene, 1596, i. viii. 41.
  3. belly-bits] better bits  6. brawn] brawned  8. parts]

powres  9. shrunk] shronk

2010. Babylon, l. 200 (Grosart).

2011. The Life and Death of Drake, 1596, st. 63.
  2. Alwayes] Alwaie  6. Always ... always] alwaie ...
  alwaie  7. come after] come euer

  4. mens thoughts] mans thought  18. setteth] seeth
23. which] with  31. incircles] Incircles  35. lippe]
tippe  36. lippe] tippe  42. pearles] pearle  51. a say]
82. subtle] supple  83. sea] seate  114. in] within
How  140. fayrest ... therein] fairer ... within  146. pens]
tongues
Burton has two quotations from this long passage, in Anat. of
Melancholy, Part III, sec. ii, mem. 2, subs. 3, and Part III, sec. ii,
mem. 3; and Marston, Weever, and other writers of the time
quote from it often or steal bits of it for their own use.

2013. The Faerie Queene, 1596, ii. iii. 22.
  7. her] them  12. about] out of  18. shafts ... his
base] darts, ... bace  26. Rubies] rubies  34. monument]
moniment  35. describe] descriue  45. hemd about with/
hemd with  53. theyr] the  57. garlands] girlands
62. then] them  63. Within] And in  65. Shaft] Stuft
68. the] her  71. places] places only  79. did wrap] them-
selves did lap
Two lines are missing in E. P., one that should form l. 58, the other
l. 80:

‘And honour in their festivall resort;’
‘And flourishing fresh leaues and blossomes did enwrap.’

2014. The Ekatompathia, 1582, son. 7.
  4. musicall, of] musicke all of  15. are] all  17. fairest
face alone is] face alone is cause of

  2. imperious] imperiall  12. locks dco] lookes doth
15. vvwhich ... incloses] Within which bound she balme incloses
17. like a] like to a  18. in pleasure] imprisoned  22. rocks ...
flame] orbes ... frame  26. azure] saphire  32. brands]
brand
E. P. omits the burdens to the stanzas, ‘Heigh ho faire Rosalynde’,
&c. See note to No. 1634.
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2016. Ovid's Banquet of Sense, 1595 (Chatto & Windus, p. 29).
22. These] The 30. sweet] blest 32. and colour makes them so to shine] so decks, and colour makes so shine
After l. 7 E. P. omits five lines; and after l. 11 it misses another.

See note to No. 715.

3. paint] paints 4. falls] flowes

3. fire-perfumed] fine-perfumed 5. Zephyrus] Zephyrs

11. Among] Emongst
The assignment to Daniel is guess-work. See note to No. 982.

22. dainties[,] dainty 23. Fairies] Fancy's 32. these]
their 33. bodies] body 35. toucht] touch 36. Whose
... distaine] Whose fair all fair and beauties doth devour 37. wombe]
mount
After 'swanns' in l. 27 E. P. omits 'where Senesse wins,'

2022. Also by R. Greene: Ibid. (p. 287, col. 1).
13. rosie-lillies] rose and lilly 18. she is] shees 21. yeeldes
faire] yeeld to
After 'Samela', l. 3, E. P. omits three lines. Concerning the assignment to Lodge see remarks under No. 982.

4. bloomd] bloom 5. shot] shoot

23. th'other] other 24. show] show 25. strangers ... below] stranger ... allow 32. Virgine] virgins 35. Writ ...
dwelleth] Wrote ... bideth 40. Comet] coment
42. with] which 47. These] This 48. alite] a lite
63. excellence] excelld 65. vvhose] Where 72. bosome
couer] motion maister 73. secret] secrets 80. now all ...
deeme] as now ... deemes 81. seeme] seemes

3. golden] amber
The initials happen to tally with those of Fulke Greville, but of course he had nothing to do with the writing of Godfrey of Bulloigne. I can only assume for the present that 'F. G.' means 'Fairfax's Godfrey'; but I would not be at all surprised if one or more of the untraced quotations in this work are found to be by Greville.
or by some author with the same initials. As I have shown in my note to No. 259, Allot confined his acknowledgements of indebtedness to a limited circle of writers, whom he names or indicates by their initials, and only one author, Sir Thomas Elyot, is found unmentioned amongst his contributors. ‘F. G.’ was either a contributor to England’s Parnassus, or else Allot thought so, otherwise he would hardly have used his initials. Yet it is a coincidence that ‘F. G.’ may be made to fit with Fairfax’s name and work. Weever makes use of this passage in his Mirror of Martyrs, st. 46. See note to No. 38.

2026. The Faerie Queene, 1596, i. x. 30.
6. word] worke
Repeats the first nine lines of No. 132, which has ‘worke’, not ‘word’, as here. See note to No. 152 re the value of variant readings in Allot.

2027. Orlando Furioso, 1591, vii. ii.
1. was] tweare
19. pearles] precious perle

2028. Menaphon, 1589 (Dyce, p. 290, col. 1).
4. lustre] beauties
7. glistering that] glistering sunne that
18. forth . . . their colour] both . . . the coral
21. While one . . . did] Whilom . . . doth
28. where] whence
35. cloyd] close
39. bale] vale
40. fountaine] mountaine

2029. The Ekatompathia, 1582, son. 54.
1. curious] curled
6. cheeke] Cheekes
9. whom Titian] who Tithon

2. Repaird . . . cheefest] 1591, Prepar’d . . . cheefest ; 1598, Prepar’d . . . choiset
3. forfront] front built
6. Porphrie] Porphire
7. which] 1591, with ; 1598, which

Here, again, we find that Allot’s copy of the sonnets agrees sometimes with 1591, and sometimes with the folio of 1598. See note to No. 685.

5. marble, white downe, soft] marble white, downe-soft

What should be l. 6 of the quotation is omitted:
‘A snow died orbe ; where loue increast by pleasure’

2032. Romeo and Juliet, 1599, i. v. 48.
Here Allot follows the 1599 edition exactly ; 1597, in l. 3, has ‘Like a rich jewell’, &c. ; and it renders the two last lines thus:
‘So shines a snow-white Swan trouping with Crowes,
As this faire Ladie ouer her fellowes shows.’

2033. Ovid’s Banquet of Sense, 1595 (Chatto & Windus, p. 36, col. 1).

2034. The Faerie Queene, 1596, ii. xii. 77.
9. flie] flee
11. not] n’ote
14. thrlid] trild
16. doe] does

Two lines are omitted after ‘thrlid’:
‘And her faire eyes, sweet smyling in delight,
Moystened their fierie beames, with which she thrild’

2035. Ibid., vi. viii. 42.

9. Margarite] margarites
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2. Æacides ... fairelesso faire] Atrides ... faire lesse faire
2038. Ovid's Banquet of Sense, 1595 (Chatto & Windus, p. 23, col. 2).
2. the] a 3. her] the 8. choisefull] charmyfull
9. varnishings] vanishing
2039. Ibid. (p. 31, col. 1).
7. awak[t] awake 8. least loosd] lest loose
2040. Sonnet 1, appended to an Ode to Astraea (Grosart, vol. ii, p. 50).
As I have not been able to drop across the early copy of the poems
used by Allot, I leave this passage uncollated.
2041. Orlando Furioso, 1591, xi. 51.
10. tempereth] temperd 12. drawes] drawth
2042. Ibid., xi. 53.
1. — Olympias beauty was] And sure Olympias beauties were
3. her cheekes, her eyes] her eyes, her cheeks
2043. Perymedes, the Blacksmith, 1588 (Dyce, p. 293, col. 1).
3. hath] takes 5. sets my hart] set my thoughts
7. sparkles] sparkle 13. shines] shine 14. oh ... made
ah, ... fram'd
After 'death', end of l. 10, E. P. omits two lines:
'Ay me, poore man, that on the earth doe liue,
When unkinde earth death and despaire doth giue.'
white 19. vnfold] vnfolds
After 'wyers', l. 3, the rest of the line and the three lines following
it are omitted:
'I know not how
Louve with a radiant beautie did pursue
My too iudiciall eyes, in darting fire
That kindled straight in me my fond desire.'
2045. By Thomas Hudson: History of Judith, 1584, book iv
(p. 57, ed. 1608).
17. ware] wore
The next quotation should not have been mingled with this one;
for though both passages are from the same book in Judith, they are
separated there by much other matter.
2046. Ibid., ibid. (p. 65, ed. 1608).
4. ghastly] glashie 9. those] these 28. patterne]
patron
2047. By Edmund Spenser: Colin Clouts come home againe, 1595,
l. 596.
4. to liue] aliuw
1. breast] breasts 3. milkie] milken 5. expelling]
repelling 6. thus] this 7. they] the 11. their] her
13. finde] fond 14. this] his
What should be l. 5 of the quotation is missing:
'Her breasts halfe hid, and halfe were laide to shew,'
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Collier, finding the extract signed 'D. Lodge', thought it safe
to refer it to Phillis. See note to No. 933.

As stated in my note to No. 2025, Weever lingered over this
description of Armida; hence the following in the Mirror of Martyrs,
stts. 49, 45, and 48, which parallel 1. 4, the one referred to as
omitted in E. P., and the last two of the quotation:

'To line, where loue, youth, beautie haue their dwelling.'

'With brests halfe hid, with loose dishevill'd hair.'

'What hope hath reason now to quench loues fire,
When hate breeds loue, wit kindlieth loues desire?'

See also note to No. 38, these borrowings from Godfrey of Bulloigne
being adduced to prove that the Mirror of Martyrs does not give any
kind of good warrant for the antedating of Shakespeare's Julius
Caesar.

2049. History of Orlando Furioso, 1591 (Dyce, p. 90, col. 2).
3. tracks] tracts 4. sprinkling] sprinkles

2050. The Faerie Queene, 1596, 1. iii. 4.

2051. Hero and Leander, 1598, i. 107 (Clarendon Press).
1. Not] Nor 2. thirsting] thirling

Allot has made a ridiculous mistake here, one of very many of
the same stamp, and he makes no attempt to put things right in
his Errata. 'Yawning dragons', drawing a 'thirsting carre', must
have created a sensation among the gods as they beheld the chariot
approaching their blest abode. But Allot so often makes mistakes
in words that were not in common use, especially in regard to such
as are employed in the works of Thomas Hudson, King James I,
and Edmund Spenser, that one can only conclude he was not well
instructed in Old English, and that it was for such persons as himself
that 'E. K.' wrote the glossary to Spenser's Shepheards Calender.

2052. Untraced. See note to No. 1988. Mr. P. A. Daniel thinks
it probable that this extract came from the lost play on Cupid and
Psyche, by Dekkar, Chettle, and Day.

4. stoode out] did shine 6. vnderdeeth] vnderneath
11. azured] azure

After 'rise', in l. 10, E. P. omits:

'but ouer-skippe I will

What Males in Females ouer-skippe:'

The last line of the quotation forms No. 1476; see note there.

2054. Untraced. Broughton pointed out the resemblance between
these four lines and the following in the First Part of Marlowe's
Tamburlaine, v. i (Dyce, p. 32, col. 2):

'And, like to Flora in her morning's pride,
Shaking her silver tresses in the air,
Rain'st on the earth resolved pearl in showers.'

2055. Untraced. This extract, no doubt, is rightly signed with
Chapman's name, because ll. 12 and 13 of it occur again, almost
verbatim, in Ovid's Banquet of Sense, 1595, where Ovid, when about
to touch Corinna's breasts, exclaims:

'See Cupid's Alps, which now thou must go over,
Where snow that thaws the sun doth ever lie,' &c.

Minor Poems (Chatto & Windus, p. 36, col. 2).

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Again, the last line of the quotation gives expression to a conceit of which Chapman seems to have been fond, Corinna's fingers, in *Ovid's Banquet of Sense*, being styled the bounds to all her beauties, which are extolled in similar extravagant terms. In his more mature years Chapman is found to be true to his old ideals and his old modes of expression, for in describing the beauties of Andromeda he does not forget to remind us that the lady's hands

' the confines and digestions were

Of Beauty's world : ' &c.

*Andromeda Liberata*, 1614 (ibid., p. 186, col. 2).

2056. *Untraced*. It is thought that by 'S. G.' is meant Stephen Gosson, but there is nothing except identity of initials to favour that opinion. The same signature is appended to a sonnet prefixed to Drayton's *Endymion and Phoebe*, 1594, but Collier, though he notices it and connects it with the signature to the poem in *E. P.*, does not think Ritson is right in his conjecture that 'S. G.' means Stephen Gosson, and says Ritson's speculation is a 'desperate' one. No other author with the same initials is known.

Allot had a strange habit of associating things and names, and of making strange medleys, 'difficult and hard to deeme'. For instances see notes to Nos. 705, 975, and 2272. 'S. G.', like 'F. G.', which turned out to be related to Edward Fairfax, may mean anything or nothing, and be the result of a confused jumbling of names and things, and George Chapman may be meant, not Stephen Gosson.

It is a coincidence that this poem follows two untraced passages assigned, and, as I believe, rightly assigned, to Chapman; but what is more to the point is that it contains two lines that appear, with trifling variations, in the *Two Italian Gentlemen*, which Allot assigns to Chapman under Nos. 1763 and 1764, which see.

The fact that a piece of questionable authorship is found to contain material used in a work accredited to Chapman is good ground for considering that poet's claim to it, either wholly or in part, because Chapman very frequently used material in the same or a slightly different form twice or more often in his poems and plays. Apparently, he kept a commonplace-book for verses of his own composition, and drew upon it as occasion served, and was not careful to avoid the repetitions which abound in his plays and poems with such extraordinary frequency, such repeated passages sometimes containing as many as nine lines.

In the preceding quotation I have been able to show that the passage, though untraced, must almost certainly be by Chapman, because it not only reproduces lines that occur in *Ovid's Banquet of Sense*, but it is clearly signed with Chapman's name. If, then, the poem under notice repeats lines to be found in the *Two Italian Gentlemen*, why should not Chapman's claim be considered here also, seeing that the signature 'S. G.' may be a misprint or an addition to the quotation made by Allot after he had got his work into its present order? Nobody knows who 'S. G.' was, and those initials, like the 'F. G.' already mentioned, may mean anything rather than an author's name, or they may have resulted from a guess, made after the extracts had been arranged in their present order, as explained in my note to No. 982. I think, however, that 'S. G.'; like 'F. G.', is a genuine signature, but, like the latter again, put in the wrong place. Allot meant, perhaps, to favour 'S. G.' by
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quotation, and may have done so, though above a wrong signature, or he may have left contributions from his author unsigned. Only once, as I show in the note to No. 259, has it been found practicable to find an author for any one of the quotations in E. P. outside Allot's list; but in every other instance of error one can correct mistakes of assignment by a reference to some writer in the list. The case seems to be, then, that Allot found this poem unsigned, and put 'S. G.' to it because 'S. G.' was one of his contributors, whom he had forgotten to mention elsewhere.

I am reluctant to believe that the poem is by Chapman, and would much prefer to think it is by a minor poet who took Robert Greene for his model; but the discovery that Chapman is the author of the Two Italian Gentlemen, the repetition of lines in that play in Chapman's own manner, the circumstance that the poem follows immediately after two other untraced passages signed with the poet's name, and the strong probability that Allot was allowed to have access to Chapman's unpublished writings seem to argue in favour of Chapman being allowed to pass as its author.

There is a long interval in Chapman's life to be bridged over, nothing being known of his doings between 1584, the date of the Two Italian Gentlemen, and 1594, the year of the publication of his Shadow of Night. A comparison between his old comedy and his earliest-known poem leaves it to be inferred that he was capable, in his youth, of writing even the 'S. G.' poem.

The verses in the Two Italian Gentlemen which contain the couplet found in the 'S. G.' poem are copied into the Harley MS. 6910 (fol. 170), at present in the British Museum; and they reappear in Englands Helicon, 1600 (p. 135, ed. Bullen). The manuscript gives no heading to its poem, and leaves it unsigned; but Englands Helicon not only devised a title for it, but signed the poem 'Shep. Tonie'.

The signature 'Shepherd Tonie' is appended to several poems in Englands Helicon, and it has been identified by some with Anthony Munday, to whom, by a very strange coincidence, Collier, on slender grounds, attributed the Two Italian Gentlemen. Now, Munday is not an Englands Parnassus man, no mention is ever made of him by Allot; and, to judge from the work that has come to us from him, he is impossible as the author either of the play or of the 'S. G.' poem. Allot, as I have tried to show in my note to No. 259, quoted only from a limited circle of writers, and Munday, who could not have been unknown to him, is not one of them.

Mr. W. W. Greg has dealt very fully with all the facts that are known concerning the Two Italian Gentlemen, and I have previously referred readers to his account of the play in my note to No. 1763. Only his evidence concerning the couplet need be adduced here, and briefly.

In their original form the lines read thus:

'Clearer then Beauties fiery pointed beam:  
Or Ysie cruste of Christalles frozen stream.'

Two Italian Gentlemen, ll. 234–5.

The manuscript poem has made two errors in transcribing, and differs in other respects from the play:

'Clearer then beauties fyerie painted beames  
Or yscie crests of Christall frozen streames.'

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Englands Helicon in place of ' Beauties ' has ' Phoebus ', and here it agrees with the couplet in the ' S. G. ' poem; but otherwise the latter reads the same as the Harley MS., and both differ from the play and Englands Helicon, which runs:

'Cleaver then Phoebus fierie pointed beame;
Or Icie crust of Christalls frozen streaeme.'

The heading given to the poem in Englands Helicon is manifestly an invention, as are many other headings to poems printed in the same miscellany; and its variations from the Two Italian Gentlemen and the Harley MS., except perhaps in regard to the word ' Phoebus ', are due, no doubt, to John Bodenham, who gathered all or most of the material incorporated in the work, as issued in 1600. Bodenham mangled almost everything that he touched; his busy fingers were always at work altering the work of authors, turning their verse into prose or their prose into verse. And, as regards the signatures appended to poems and extracts in Englands Helicon, and the lists of authors he printed with Wits Commonwealth and Belvedere, none of them are to be trusted. For some evidence on these points see my notes to No. 15. The editor of Englands Helicon distinctly asserts that Bodenham was not only responsible for that anthology, but that Wits Commonwealth, Wits Theatre, and Belvedere are all his work. He employed others to edit the material that he was so industrious in gathering, but he altered it to suit himself before he handed it over, and he supplied the signatures. Some of these latter in Englands Helicon were altered more than once, and whilst the first edition was in the publisher's hands, slips of paper being pasted over the old signatures with fresh names printed on them; and Nicholas Ling, who published the book, was so troubled about the errors of assignment that he felt compelled to issue a notice that if any man had been robbed of his work by its wrongful ascription to others, he had better make his claim in public, and so get back his own. It follows, therefore, that the authority of Englands Helicon is often of doubtful value as regards its signatures, and worthless in the case of the poem first printed in the Two Italian Gentlemen, which we may accept as the work of Chapman, not only because Allot assigns the play to him, but also because the ascription fits in with known facts and is not so antecedently improbable as the theory that 'Shepherd Tonie' is Anthony Munday, and that the latter is responsible for the poem, and, consequently, the play as well. As at present advised by the evidence, I hold that there are the best grounds for believing that Chapman wrote the ' S. G. ' poem also, and I have been at some pains here to connect the poet's work with it, and to emphasize its relation with the Two Italian Gentlemen, which, I am quite sure, has been wrongfully associated with the name of Anthony Munday.

2057. By an anonymous author: Diana, 1594, dec. vi, son. 4.
Concerning the wrongful ascription to Constable see note to No. 131.

well
REFERENCES AND NOTES.

2059. Ibid., p. 344, book iii.
9. curds] cruddes
Allot has omitted the burdens to the stanzas. See note to No. 1634.

2060. The Faerie Queene, 1596, ii. xii. 65.
This is imitated from Tasso's Godfrey of Bulloigne, xv. 60, and
Collier draws attention to the fact. It is difficult sometimes to
distinguish between Fairfax and Spenser when both are translating
Tasso's poem, because the former's renderings of the Italian poet
were written with a constant eye on Spenser, who has used much
of Godfrey of Bulloigne in the Faerie Queene. See note to No. 938.

2061. Ibid., iii. i. 43.
1. in a] in
7. hurried] heried
'Heried' means 'honoured', a word that Spenser used again in
Faerie Queene, ii. xii. 13; but Allot is so badly versed in Old English
that he constantly gets foundered when transcribing from Spenser.
See note to No. 2051. The misspelling of 'enveloped', l. 2, is
copied from the original.

2062. Ibid., vi. x. 13.
5. that] which

2063. Orlando Furioso, 1591, xxxii. 175.
bestow 4. glistening] glittring

2064. Legend of Pierce Gaveston, 1596, st. 114.
2065. Complaint of Rosamond, 1594, l. 120 (Grosart).
6. To maze] T'amaze

2066. Hero and Leander, 1598, i. 113 (Clarendon Press).
4. steeppine-bearing] steepe Pine-bearing

2067. By King James I (of England): Essays of a Prentice,
Phoenix, 1585, st. 8.
1. an] ane 3. braue for to assaile] braue: Or to assaile
5. And] Ane 7. one [top] ane tap

2068. Ovid's Banquet of Sense, 1595 (Chatto & Windus, p. 31,
col. i).
gilt

2069. Ibid. (p. 33, col. 2).

2070. Venus and Adonis, 1599, l. 55.

2071. Orlando Furioso, 1591, vii. 27.
1. Looke] And 3. that] the

2072. Legend of Pierce Gaveston, 1596, st. 40.
3. doe] doth 4. wood] woods

2073. Ibid., st. 147.
1. as faire] like as

2074. Ovid's Banquet of Sense, 1595 (Chatto & Windus, p. 33,
col. i).

2075. Mortimeriados, 1596, st. 168 (Collier's Reprint, p. 289).
4. times] tones

2076. Elegy on Sir P. Sidney, 1595, st. 10 (with Astrophel,
Spenser's Works).
1. Adowne] Then down 3. clowdes] cloud
REFERENCES AND NOTES.

2077. Lucrece, edition unknown, 1. 1667.
4. so] on so

5. the minde] her minde

2079. Epistles: Queen Margaret to Suffolk, 1599.
11. returne] depart


2081. Orlando Furioso, 1591, x. 32.
1. All like] And euen

2082. Ibid., xxiii. 88.
2. so] to 8. may yet] can get

2083. Ibid., xliv. 23.

7. the] this

2084. Legend of Pierce Gaveston, 1596, st. 77.

2085. Ibid., st. 104.

2086. Ibid., st. 167.

1. when] whom 8. the death of her] her death, with him

2088. The Faerie Queene, 1596, iii. iv. 13.
5. vapours lost] vapour lo'ste 9. into] did into

Collier referred to book iii. See note to No. 16.

2090. The Faerie Queene, 1596, i. v. 18.
3. Vnnotting] Vnweeting 7. the] this

2091. Godfrey of Bulloigne, 1600, xvi. 42.

2092. The Faerie Queene, 1596, iv. v. 15.
4. indeed] insted

2093. Ibid., v. iii. 19.
2. Chariot] charet 6. Nor natures work them gesse]
Not knowing natures worke 9. semblance . . . by this]
semblant . . . by his

2094. Orlando Furioso, 1591, xxv. 37.

2095. The Ekatompathia, 1582, son. 57.

2096. Ibid., son. 97.
3. fight] flight 5. vntill] them, vntill 6. farther]

further 8. a] an

1. All as] But, as
Collier referred to book ii. See note to No. 16.

2098. By George Chapman: Ovid's Banquet of Sense, 1595
(Chatto & Windus, p. 37, col. 2).
4. no . . . was to] were no . . . to
The ascription to Spenser must be a guess. See No. 982.


2100. Hero and Leander, 1598, i. 119 (Clarendon Press).
1. Like] And

2101. The Faerie Queene, 1596, iii. vii. 1.
1. a] an 3. afryd] afearde 5. windes] winde
2102. Lucrece, edition unknown, l. 505.
2103. Ibid., l. 1149.
5. she growes] is she 7. deaths reproches better] death reproach's debtor
2104. Venus and Adonis, 1599, l. 1033.
1. Like ... horns ... once] Or ... tender horns
2105. Orlando Furioso, 1591, xliv. 34.
5. which] with
2106. Ibid., xx. 61.
1. minde] minds
1. Like ... water's] Then ... water is 2. crowding ... doe] crowping ... doth 4. crowding] crouping
Collier referred to book ii. See note to No. 16.
2108. Orlando Furioso, 1591, xvii. 71.
1. die] drie 3. doth] do 4. can no] cannot
2109. Godfrey of Bulloigne, 1600, iii. 32.
2. plaine] plains
2110. The Faerie Queene, 1596, ii. v. 10.
2111. Ibid., i. i. 21.
3. shine out well] slime outwell 5. ebbe] spring 7. kinde] kindes
2112. Ibid., ii. viii. 42.
2113. Orlando Furioso, 1591, xii. 58.
2. doth take] hath caught
2114. Legend of Pierce Gaveston, 1596, st. 152.
4. shond] shone
What should be the fourth line of the extract is omitted:
'To mightie lords, to monarchs, and to kings: '
2116. Ibid., vii. 55.
6. each plant, each bush, each brier] each tree, plant, bush and brier 7. his hand] the sand
2117. The Faerie Queene, 1596, iii. vii. 39.
2118. Orlando Furioso, 1591, i. 62.
4. others] tothers
2119. Civil Wars, 1599, vi. 92.
1. Like as] For, as
2120. Godfrey of Bulloigne, 1600, ix. 52.
6. keepes] kept
2121. Ibid., vi. 40.
4. sparks] spark
2122. The Faerie Queene, 1596, iv. iii. 16.
7. Whilst] Whiles
REFERENCES AND NOTES.


2124. Ibid., v. ii. 15.


2126. Ibid., ibid., st. 43. 8. the] this

2127. Ibid., ibid., st. 47. 1. Iuno] Ino 4. round] all 7. Iuno] Ino 9. the] that

2128. The Furies, 1. 262 (Grosart).


2130. The Faerie Queene, 1596, v. ix. 35. 2. Toward] Towards 7. her] that


2132. By Edward Fairfax: Godfrey of Bulloigne, 1600, xx. 58. E. P. omits what should be the fourth line of the quotation: 'Blowes through the ample field, or spacious plaine;' See note re 'Idem', No. 259.

2133. The Faerie Queene, 1596, i. ii. 16. 8. ielely] idely

2134. By Edward Fairfax: Godfrey of Bulloigne, 1600, iii. 52. Concerning the attribution to Sir John Harington see note to No. 982.


2136. The Faerie Queene, 1596, ii. ii. 24. 1. troubled] troublous 2. theyr] the 5. doth] doe


7. feares] cares

What should be the seventh line of the quotation is omitted: 'Or as the spring comes to regrette the earth,'

2139. Legend of Pierce Gaveston, 1596, st. 139.

2140. Civil Wars, 1599, ii. 7. Correctly quoted from the edition of 1595. See note to No. 15.

2141. Epistles: Charles Brandon to Queen Mary, 1599. 1. thine] thy

2142. Civil Wars, 1599, i. 17. 3. away] a way 7. the] that 10. an] a 12. breede] heed
The passage is not in the edition of 1599, but it was reinstated in the folios of 1601 and 1602, and ousted again from editions issued after the latter date. See my note to No. 15 re the apparent discrepancy as to the version used by Allot.

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REFERENCES AND NOTES.

2143. Mortimeriados, 1596, st. 66 (Collier's Reprint, p. 263).
   3. couragiously] outrageously
   The quotation is used again under No. 2179, where l. 3 has the
   ludicrous reading:
   'Spilleth his lightening forth couragiously.'
   See note to No. 152 re these different renderings of the same
   passages in E. P.

2144. Legend of Pierce Gaveston, 1596, st. 158.

2145. The Faerie Queene, 1596, i. viii. 22.
   1. Then . . . tumbled like] That . . . tumbled; as
   fall

2146. Ibid., ibid., st. 23.
   4. foundations] foundation
   6. doth] does

2147. Ibid., iv. i. 42.
   6. waues] wayes
   7. these] those

2148. The Life and Death of Wolsey, 1599, st. 13.
   1. Like] Yet

   1. Like] And
   2. doth] to
   8. hammer] hammers
   Collier refers to book i. See note to No. 16.

2150. Venus and Adonis, 1599, l. 457.
   4. staineth] staineth; all other editions, staineth or
   staine.
   Allot has either corrected an obvious error or his copy of Venus
   and Adonis in this place differed from the single copy of the 1599
   edition which has come down, and which was unknown till 1867,
   when it was discovered at Lamport Hall, Northamptonshire.

2151. Orlando Furioso, 1591, i. 65.
   4. sake] sakes
   6. wind] winds
   7. that] the
   8. that]
   the
   By a slip, Collier refers to book ii.

2152. Ibid., xiv. 32.
   4. bones and hornes] bones and bones

2153. Legend of Pierce Gaveston, 1596, st. 237.
   1. who] which

2154. The Life and Death of Wolsey, 1599, st. 47.
   3. impartial] unpartiall

   1. All] Euen

2156. The Faerie Queene, 1596, ii. xi. 32.
   3. murmur as] murmurous

2157. Ibid., iii. vii. 34.
   2. bancks] bancks
   4. ouer-flows] ouerflow

2158. The Life and Death of Wolsey, 1599, st. 105.
   1. Like] But

2159. The Imposture, l. 590 (Grosart).

   3. elder] eldren
   4. hath made his] hath made him
   Collier referred to book iii. See note to No. 16.
REFERENCES AND NOTES.

2161. Ibid., ibid. (p. 61, ed. 1608).
2. nere] neuer
Here again Collier referred to book iii, and again next quotation.

2162. Ibid., book vi (p. 88, ed. 1608).
1. The... did] But... had

2163. By Sir John Harington: Orlando Furioso, 1591, xlvi. 98.
See note to No. 982 re the ascription to Drayton.

1. Like as] For, as 3. Cydnaes] Cyanes
7. the quaintance] th'acquaintance
Very curiously, Allot made a dead stop before he finished quoting all he wanted here, the remainder of the passage appearing under No. 2170. Note that in this case Allot quotes a reference to the folio from which he copied his extract. It is the only such reference to be found in his book.

2165. Legend of Matilda, 1596, st. 107.
6. his] my 7. will] could

2166. Venus and Adonis, 1599, l. 815.
3. as on a] as one on 5. them see] him seen

2167. Legend of Humphrey, Duke of Gloster, 1600, st. 115.
3. well] will 6. succeed] succeeds

2168. Civil Wars, 1599, ii. 100.
4. But if] If but 6. vrges... vrges... spight] vrge... despight
8. tyrants] tyrant 9. the] this

2169. Ibid., ii. 109.
1. hee's... the] h'is... th' 2. and] in

See note to No. 2164. This is really part of 2164, and should not have been separated from it.

2171. The Faerie Queene, 1596, vi. xii. 35.
1. Tyranthian] Tirynthian 9. he forth this captiue, and]
this Knight his captiue with

2172. Ibid., iv. iv. 47.
3. from] fro 7. mightie] watry 11. of knights] to Knights


6. Pagan] pagans'

2175. The Faerie Queene, 1596, iii. iv. 17.
6. streaming] streaming

2176. Ibid., v. ii. 50.

2177. The Battle of Yvry, 1591, Sig. B 1, p. 8 (Grosart, l. 211).
1. autumall] autumnall 2. death] dearth 4. arrowes]
armors

2178. By Sir John Harington: Orlando Furioso, 1591, ii. 5.
Sacrapant
See note to No. 982 re the wrongful assignment to Spenser.

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REFERENCES AND NOTES.

2179. Mortimeriados, 1596, st. 66 (Collier's Reprint, p. 263).
3. Spilleth ... lightening ... courageously] Spetteth ... lightening ... outrageously
Repeats No. 2143, which see for a note.

3. to] do 5. midst] mids 6. vp with] with the

2181. The Faerie Queene, 1596, v. v. 15.
2. a hill] an hill

2182. Orlando Furioso, 1591, x. 89.
6. Aduantage] A vantage

2183. Godfrey of Bulloigne, 1600, ix. 31.
1. Like] But 2. sailes] seas

2184. Ibid., xi. 48.
1. flouds] stones 2. azurde] azure 6. mixt with
liuely frost] nipped with timely frost
Allot has made some very curious errors here, the passage reading like burlesque.

2185. The Faerie Queene, 1596, ii. viii. 48.
5. fairly] fiercely 6. storme] scorne 7. at once]

2186. Ibid., i. xi. 34.
4. vp mounting to] vp mounts unto 7. did arise] new did rise

2187. Ibid., i. i. 23.
2. walke] welke 3. He] High 4. his heartie] their
hasty 9. off] oft

2188. Ibid., ii. ii. 22.
1. espying] spying 2. At once] Attonce

2189. Ibid., i. viii. 11.
5. murmuring] murmur ring
Christopher Marlowe uses these lines in his Tamburlaine, Part II, iv. i (Dyce, p. 63, col. 1).

2190. Legend of Pierce Gaveston, 1596, st. 153.
1. As] Or 4. deadly] hidious

2191. The Faerie Queene, 1596, i. iii. 31.
4. tamde] tand 7. hath] has

2192. Tragedy of Sir R. Grinvile, 1595, st. 11.
4. on] in 7. these] the 8. be both] both

2193. The Faerie Queene, 1596, vi. iv. 1.
Knight
Collier erroneously signs this 'Idem' (=I. Markham), but E. P. plainly shows 'Ed. Spencer'.


2195. The Faerie Queene, 1596, v. xii. 18.
4. manisheat] mainsheat 5. beatc] beate

2196. Ibid., ii. vii. 1.
6. formes] firmes

1. Like ... sometimes] Then ... sometime 2. tree] trees
4. come ... flames] comes ... flowrs 16. whole] hot

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1. As do those] As done these 2. Come] Comes 5. The]
Their 9. weuills] weeuills
What should be the fifth line is omitted:
'Their youth they send to gather-in the store,'
In Hudson the twelve lines which *E. P.* wrongly tacks on to this extract immediately precede the latter. Collier did not notice the transposition, and could hardly have traced either passage, both of which he merely refers to Hudson's work, giving no other references.

1. armour] hammers 2. studies ... do] stithies ... doth

2200. *Civil Wars*, 1599, i. 83.
2. head] bed 4. irregularly] irregularly 5. Euen so
Euen so 6. toiles] broyles 7. thereof] hereof

5. astonisht] as stonisht

2. wherein] in which 4. in] to 8. right] nigh
11. So ... o] Do ... at

1. All] But 3. costs] cost 16. his] this

2204. *Civil Wars*, 1599, i. 56.
1. Like to a] For, like a 4. with his] on his 8. vnwildly]
thus wildly

1. Like] But 4. to] at

1. the ship] a ship 3. with] of 5. lost] lost 7. and ...
... compast] ne ... compasse
The 'I' in 'selfe', l. 5, is turned in the original, as here.

goate 7. head] forehead

2208. *Civil Wars*, 1599, ii. 11.
5. turne the] offer


5. counted] wonted 7. grace] case

1. Like as] Now like 6. other cares for] others care,
workes

2212. *The Faerie Queene*, 1596, i. iv. 4.

2213. *Orchestra*, 1596, st. 8.

2214. *Orlando Furioso*, 1591, x. 49.
3. cannot] can no 19. with those] of these 23. hard]
33. chiefest] highest 34. hearbes] herbe 39. to] do

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E. P. omits what should be l. 13 of the quotation:  
"Who looks in such a glasse, may grow so wise,"
and it transposes II. 25 and 26.

2215. The Faerie Queene, 1596, II. ix. 21.
1. then[ ] them 3. sensible] fensible 6. towne] towre
7. party] partly
Three lines are omitted after 'towne', l. 6:
'But O great pitty, that no lenger time
So goodly workmanship should not endure!
Soone it must turne to earth: No earthly thing is sure.'

2216. Ibid., ibid., st. 44.
7. on ground, mote not] not on ground mote
8. Camus]
Cadmus (as in the Errata) 10. towne] towre 11. Herods
20. this] that
In the preceding and following quotations 'towre' has also been
substituted for 'towne'; and the mistake of 'Herods' for 'Hectors'
reminds one of a passage in Marlowe's Edward II (Dyce, p. 193,
col. 1), where 'Hector' is misprinted for 'Hercules' in the quartos
of the play:
'The conquering Hector for Hylas wept.'

2217. The Unfortunate Traveller, 1594 (vol. ii, p. 270, l. 19,
ed. R. B. McKerrow).
4. towne] towre
After 'gold', in l. 4, E. P. skips eight lines.

2218. The Shepheards Calender, June, 1579, l. 1.
1. sight] syte 3. wanteth] wants mee

2219. The Contention of Phillis and Flora, 1595, st. 69.

2220. The Faerie Queene, 1596, II. v. 31.
5. Gaind in Nemea] In Nemus gayned 8. consent] consort
9. sprites . . . consent] spright . . . comfort

2221. Endymion and Phoebe, 1594, Sig. Bb (Collier's Reprint,
p. 198).
14. their goodly workes] these goodly walkes

2222. Hero and Leander, 1598, i. 135 (Clarendon Press).
3. ouer hed] o'head 11. For] For know, that 17. hauing]


2224. The Faerie Queene, 1596, II. v. 29.
Collier's reference to III. vi. 42 is, of course, an error.

2225. Untraced. See note to No. 7.

2226. The Faerie Queene, 1596, I. x. 53.
7. doombe] doome 13. garlond] girlond
What should be l. 2 is omitted:
'Such one, as that same mighty Man of God,'

2227. Ibid., III. vi. 43.
1. of the] of that 14. wand in . . . a thwart] wanton
... athwart 15. Caprisoile among] caprifole emong

2228. Ibid., vi. x. 6.
REFERENCES AND NOTES.

3. disdaine] to disdaine  7. Within] Which in  8. the...
haukes] their... hauke  12. of] or

2229. Ibid., ii. vi. 12.
15. minds] mind

2230. Ibid., i. i. 7.
1. sandy] shadie

2231. Orlando Furioso, 1591, xlii. 68.
colours] on two cullomns  12. with them they] which them the
15. lately] stately  17. colours hie, the chaplets] cullomns hie, the
39. these] their  41. those statues] these statures  49. their]
the  50. wrought] wrote

2232. Untraced. As I stated in my note to No. 1988, the first
five lines of this quotation, with some changes which I will record,
have been found by Mr. P. A. Daniel in Heywood’s Love’s Mistress,
the whole of it being probably copied from the lost play on Cupid
and Psyche, which was written jointly by Dekkar, Chettle, and Day,
and paid for by Henslowe on May 14, 1600.

As I have already gone as fully as possible into the question as
to how the lines in Heywood’s late play are to be explained, all
that is necessary here is to quote what Heywood wrote, and to show
by a lengthy extract from Love’s Mistress that if there is borrowing
by the later dramatist, he has at least used considerable skill in
his manner of appropriating his predecessors’ work.

ACT II, SC. 1.

Enter Psiche, Astioche, and Petrea.

Ps. Welcome deare sisters; with the breath of Love,
Poore Psiche gives kind welcome to you both:
Oh tell me then by what auspitious guide,
You came conducted to this sacred place?

Asti. Sister you shall: when many a weary step
Had brought us to the top of yonder rocke,
Mild Zephirus embrac’d us in his armes,
And in a cloude of rich and strong perfumes,
Brought’s unto the skirts of this greene meade.

Ps. And happily ariv’d: Nature and Art
Have strove to make this dale their treasure;
Windes flie on Psiches errands; shapes unseen
Are my attendants, and to make mee sport,
Will dance like nimble Ecchoes in the ayre,
And mocke mee.


The quotation in Englands Parnassus differs from Heywood as under:

2. mount] rocke  4. sweete and rich] rich and strong
5. Cast vs into the lap of that] Brought’s unto the skirts of this
Collier states that 1. 13 of our quotation is varied in some copies of E. P., ‘man a kisse ’ reading ‘ may abide’, and he suggested that
‘man’ should read ‘many’, though he admitted that the passage
still remains hopelessly corrupted. Collier’s Reprint, however,
and Parke’s as well, renders the line as we do, and the two copies

1305  3529
of the original issue in the British Museum do not show variation from the Bodleian volume. If Collier's statement is well founded, the variation proves that alterations were made in the text whilst the book was in the printer's hands.

  1. foame] frame  5. lie] die
Repeated under No. 2258, and with the reading 'lie' for 'die'; but the later quotation does not misrepresent Spenser by printing 'foame' for 'frame', as here. See note to No. 152.

2234. *Ibid., ibid.,* st. 21.
  6. renowned . . . Romains name] renowned . . . Romaines fame
  The e in 'Idem' is turned in the original, as here.
  This also is repeated, No. 2259, but correctly, except for the fresh error 'Romane' for 'Romaines'.


Repeated under No. 2349, which quotes Storer exactly.

2237. *The Life and Death of Wolsey*, 1599, st. 121.
  2. his] the  4. lead] led  5. Rhene] Rhine
  7. building] buildings
Repeated under No. 2349, which quotes Storer exactly.

Also under No. 2323, no errors of transcription.

2239. *Eden*, l. 530 (Grosart).

2240. Untraced. The *Errata* alters 'twindring', l. 16, a very obvious error, to 'twining'.
  It would be very interesting to know from what source Allot obtained this exquisite fragment. It may have been copied from a poem, never published, found amongst Marlowe's papers after his untimely death, a companion-piece to his unfinished *Hero and Leander*.

  8. lesning the the] lessen the

2242. *The Faerie Queene*, 1596, i. xi. 30.
  1. The . . . restore] For vnto life the dead it could restore
  4. ages] aged  5. it] one  7. Spanie] Spau (corrected in the *Errata* to *Spaw*)

  1. knowne of late] knownen late
Repeated under No. 2275, and with the same error.

2244. Untraced. See note to No. 7.

2245. *Eden*, l. 550 (Grosart).

2246. *The Faerie Queene*, 1596, i. i. 8.
  13. carued] caruer

2247. *Godfrey of Bulloigne*, 1600, iii. 75.
  6. Plataine] plantain

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2249. *Elegy on Sir P. Sidney*, 1595, st. 3 (with *Astrophel* in Spenser’s *Works*).

2. Palmes] palme 11. compact are] compast were


1. gums do] gumb does 3. *Cicilian*] *Cilician* 4. Lawrel, the] And Lawrell, th’

2251. *The Second Part of the Countess of Pembroke’s Yvychurch*, 1591, Twelfth Night, Sig. L.

1. Lawrel due] laurel’s deare 2. ripe grapes] and vines
4. Gentle ... thousand] But thou sey the Amaranthus, gentle flower of a thousand 5. lowes ... thogh] my ... and though
6. give thee] giue

I think Allot must have seen a copy of Fraunce’s work that has not come down, because he can scarcely be wrong in his reading of l. 1, the same line, as in *E. P.*, occurring in another part of the *Yvychurch, The Third Day*, Sig. G 3:

‘Myrtle’s due to Venus, green lawrell due to Apollo.’

Again, the third line of Allot’s quotation is missing from the edition of 1591, though Collier, who corrected the passage in *E. P.*, retains it, and without word of comment. It seems to be an integral part of the extract, and a faithful rendering of Fraunce. For a similar case, see note to No. 258, where Allot is able to give a fresh reading of George Chapman’s *Hero and Leander*, which he could hardly have invented himself.

2252. *The Faerie Queene*, 1596, II. vii. 52.

3. Samnites] samnitis


10. Setnale] setuale

2254. *Ouid’s Banquet of Sense*, 1595 (Chatto & Windus, p. 23, col. 2).


strw’d


2257. *Elegy on Sir P. Sidney*, 1595, st. 2 (with *Astrophel* in Spenser’s *Works*).


5. lie] die

Repeats No. 2233.


6. Romane] Romaines

Repeats No. 2234.

‘Gauges’ is corrected to ‘Ganges’ in the Errata.


2. Whirpooles ... flie] whirlpooles ... flee 3. *Scholopendraes*

scolopendraes 5. doth deserue] hath deserved 11. do eschewe]

eschew

2261. Epistles: *Queen Isabel to Mortimer*, 1599.


E. P. omits what should be the fourth line of the quotation:

‘Their warlike Pikes, and sharp-edg’d Semiters?’
REFERENCES AND NOTES.

2262. *Elegy on Sir P. Sidney*, 1595, st. 6 (after *Astrophel* in Spenser).

2263. *The Faerie Queene*, 1596, ii. xii. 36.


2268. Ibid., iii. vi. 45.

2269. Ibid., i. vi. 18.

2270. *Endymion and Phoebe*, 1594, Sig. F (Collier’s Reprint, p. 219). The third line of the passage is missing: ‘Their sturdy lownes with ropes of Iuie bound,’


2272. Ibid., iii. xii. 24.

2273. Ibid., ibid., st. 25.

2274. Ibid., i. i. i.

2275. Ibid., iv. xi. 21.

2276. *The Furies*, l. 170 (Grosart).

2277. *Eden*, l. 560 (ibid.).

2278. Ibid., l. 594 (ibid.).


2280. *Eden*, l. 120 (Grosart).

2281. Ibid., l. 173 (ibid.).
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The Errata alters 'Guylon' to 'Gyhon' and 'Phyton' to 'Physon', but evidently other words in the quotation are also wrongly spelt. As already stated, I have not been able to see the edition of Sylvester used by Allot.

2282. Babylon, l. 590 (ibid.).
2283. The Life and Death of Drake, 1596, st. 140.
2284. Ibid., st. 195.

Hector tongu'd] Nectar-tongu'd
Allot corrects this mistake in his Errata.

2285. The Ark, l. 344 (Grosart).
Repeats No. 1933, though with curious variations.

2286. Ibid., l. 356 (ibid.).
2287. Ibid., l. 382 (ibid.).
2288. Ibid., l. 412 (ibid.).
2289. Ibid., l. 601 (ibid.).
2290. Babylon, l. 431 (ibid.).

2291. The Furies, l. 246 (ibid.).
2292. Eden, l. 140 (ibid.).
2293. Babylon, l. 244 (ibid.).
2294. Ibid., l. 282 (ibid.).
2295. Ibid., l. 341 (ibid.).
2296. Eden, l. 250 (ibid.).
2297. By J. Sylvester: Babylon, l. 420 (ibid.).

2298. The Faerie Queene, 1596, vi. x. 15.
4. graces graunt] grace do graunt

2299. Ibid., ibid., st. 22.
9. men] me
Allot should have kept this quotation separate from the one that follows it.

2300. Ibid., ibid., st. 24.
1. seemd] seeme 7. forward] froward 8. forwards
shou'd] towards shew'd

2301. The Life and Death of Wolsey, 1599, st. 126.
1. our curtaines] curtaines

2302. Ibid., st. 128.
1. Renowned] Renowned

2303. Ibid., st. 129.
4. spirits] spirit 5. essents] essences

6. which] with 27. thought] looke 37. greeting]
great thing

2. Panimire had broken] Panim yre, had casten

2306. The Furies, l. 66 (Grosart).
2307. Eden, l. 244 (ibid.).
2308. The Imposture, l. 16 (ibid.).
Repeats No. 1155, which see.

6. burne earth, sea] burns sea, air,
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2310. *The Furies*, l. 92 (Grosart).
2311. *Ibid.*, l. 106 (*ibid.*).
2312. *Eden*, l. 630 (*ibid.*).
2313. *Ibid.*, l. 678 (*ibid.*).
2314. *Ibid.*, l. 690 (*ibid.*).
2315. *The Furies*, l. 237 (*ibid.*).
2316. *The Faerie Queene*, 1596, iv. iii. 43.

2. of ... assage] by ... asswage 4. stirre] stirs

2317. *Eden*, l. 252 (Grosart).
2318. *Ibid.*, l. 132 (*ibid.*).

2. his] her
2321. *Ibid.*, son. 34.
1. bird] mouth
4. horsed.] horse-fead.
Repeats No. 2238.
2324. *Eden*, l. 624 (Grosart).
1. hell] tell 4. farther] farder
5. flie] flee 6. faire] face
2327. *Orlando Furioso*, 1591, x. 44.
2. Phronesis the Judge] Fronesis the iust
2329. *Orlando Furioso*, 1591, xxvi. 3.
1. The] That same
5. the trees] high trees 8. moue] loue
What should be 1. 4 is omitted:
'Of all faire maides my Rosalynde is fairest.'
and what should be ll. 7 and 8 are also missing:
'Of all soft sweetes I like my Mistres brest,
Of all chast thoughts my Mistres thoughts are rarest.'
2331. *Civil Wars*, 1599, vi. 75.
Who holdeth] For, who holds
Collier referred this to Greene's *Orlando Furioso*.
2. winters] winter 3. and fleete] or sleete 6. incessant] incessant
2334. *The Furies*, l. 439 (Grosart).
All editions I have seen print 'Coruine', not 'Coruiue', which is manifestly a misprint.
2335. *Eden*, l. 502 (*ibid.*).
REFERENCES AND NOTES.

2. thy] the
3. watrie] weary

2337. The Faerie Queene, 1596, iv. v. 3.
7. esteemd] 'steemed
9. sport] looser sport
14. afterward . . . first loues] afterwards . . . loues first
18. did] after did
19. This . . . Ceston call'd] That . . . Cestus hight

1. slai] sleas
4. Riphins] Riphes

1. Saturn taught] He teacheth
2. shafts] shaft

2340. Ibid., p. 239, ix. 53.
4. funct] Function
6. most] do

8. the streete] ech streete

2342. Ibid., ibid. (p. 41).

Should be:
'And thus confused tongues at first, to every nation grew.'

2344. Ibid., ibid.
1. did growe] thus grew

2345. Ibid., p. 103, iv. 21.

2346. Epistles: King John to Matilda, 1599.
1. that is] that's so

1. with foole] with edge tooles
2. newes done] Neroes doome
Allot has corrected to 'Neroes doome' in his Errata.

2348. Dan Bartholomew of Bathe, 1575, st. 16 (Posies, Cambridge Classics, p. 128).
2. counted] compted
Repeats No. 834. Collier referred this to 'Flowers', but the former extract he cleared to Dulce Bellum Inexpertis.

2349. The Life and Death of Wolsey, 1599, st. 121.
Repeats No. 2237 with variations.
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ERRORS.

TEN MISTAKES OF PAGINATION.

\[21 = 23\]
\[179 = 169\]
\[254 = 245\]
\[497 = 510\]

\[132 = 130\]
\[223 = 233\]
\[465 = 481\]
\[468 = 484\]

TWENTY-TWO CATCH-WORDS WHICH DIFFER FROM THE FIRST WORD OF THE FOLLOWING PAGE.

Sig. A 4 (Table) Repen- for Renowne
p. 11. Regad  "  "  Regard
  12. All  "  "  At
  20. No  "  "  Banishment
  26. O Chastitie  "  "  O Charitie
  32. O blissfull  "  "  O blessed
  36. Omits  "  "  To
  73. By  "  "  for A
  86. Day  "  "  Waie
  152. Where  "  "  There
  192. The  "  "  Oh

p. 239. This  "  "  for Tis
  272. And  "  "  To
  281. Omits  "  "  Teares
  293. Ye  "  "  for Yet
  306. Who  "  "  The
  341. Astro-  "  "  Astrologie
  345. He  "  "  With
  426. Omits  "  "  Like
  430.  "  "  Looke
  441.  "  "  As
  491. What  "  "  for Whereof

THIRTY-ONE QUOTATIONS USED TWICE.

86 rep.  205  113 rep.  615  132 rep.  2026  143 rep.  145
143  "  146  144  "  1183  152  "  535  189  "  371
252  "  1157  274  "  1354  335  "  425  343  "  453
446  "  460  482  "  800  543  "  1801  586  "  1160
610  "  620  616  "  677  790  "  808  834  "  2348
1056  "  1086  1096  "  1422  1155  "  2308  1476  "  2053
1933  "  2285  2143  "  2179  2233  "  2258  2234  "  2259
2237  "  2349  2238  "  2323  2243  "  2275

See note to No. 152.

SIXTY-EIGHT QUOTATIONS UNSIGNED.

20  59  62  105  144  145  199  212
259  273  277  278  291  300  329  334
390  432  475  483  645  700  705  713
801  813  832  885  897  901  916  941
961  983  1071  1097  1112  1188  1264  1268
1376  1436  1450  1523  1546  1549  1562  1653
1710  1719  1725  1735  1748  1751  1752  1763
1814  1913  1914  1939  1956  1965  1996  2045
2047  2198  2297  2299

See note to No. 273.
QUOTATIONS WRONGLY ASSIGNED.

130 QUOTATIONS WRONGLY ASSIGNED.

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See notes to Nos. 259 and 982.

The following statement shows how authors have been affected by Allot’s errors of ascription:

Achelly, Thomas, assigned to, found in Churchyarde, 1723; found in Lodge, 759.

Anonymous authors in Diana, see Constable.

B. ['S. T. B.'], assigned to, found in ‘Uncertain Authors’, Tottel’s Miscellany, 191.

Baldwin, William, see Daniel, Gascoigne, and Higgins.

Bryskett, Lodowick, see Spenser.

Chapman, George, assigned to, found in ‘Uncertain Authors’, Tottel’s Miscellany, 1765. Also see Spenser.

Churchyarde, Thomas, see Achelly.

Constable, Henry, assigned to, found in Anonymous Authors, Diana, 131, 755, 905, 935, 956, 1790, 2057; found in Drayton, 756, 757; found in Sidney, 672, 673.

‘Content’ [? Thomas Campion], see Oxford, Earl of.


Davies, Sir John, assigned to, found in Storer, 1469. Also see Lodge.

Dekkar, Thomas, assigned to, found in Peele, 1441.

Dolman, John, see Higgins, Shakespeare, and Sidney.

Drayton, Michael, assigned to, found in Sir John Harington, 355, 438, 2163; in T. Lodge, 1694, 1695; in Storer, 381; in Shakespeare, 1927; in Marston, 1152. Also see Constable, Lodge, Middleton, C., Mirror for Magistrates, and Spenser.

Elyot, Sir Thomas, see Harington, Sir John.

Fairfax, Edward, see G. ['F. G.'], Harington, Sir John, Lodge, and Spenser.

Ferrers, George, see Higgins.

Fitz-Jeffrey, Charles, assigned to, found in ‘Uncertain Authors’, Tottel’s Miscellany, 394.

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Grimald, Nicholas, see Surrey and Wyatt.

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Higgins, John, assigned to, found in Baldwin, 11, 118, 257, 339, 340, 586, 636, 1493; in Dolman, 17, 292; in Ferrers, 22, 701; in Phaer, 589; in Sackville, 287. Also see I. Harr, Mir. of Mag., and Harington, Sir John.

Hudson, Thomas, see Had, Th.

Kinwelmarshe, Francis, see Gascoigne.

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Markham, Gervase, assigned to, found in Lodge, 1676. Also see Marston and Shakespeare.

Marlowe, Christopher, assigned to, found in Sidney, 1108. Also see Marlowe, Th.

Marlowe, Th., assigned to, found in Marlowe, Christopher, 31.

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Pembroke, Countess of, see Spenser.

Phaer, Thomas, see Higgins.

Sackville, Lord Buckhurst, see Gascoigne and Higgins.

Shakespeare, William, assigned to, found in Dolman, 1739, 1740; in Markham, 1975; in Spenser, 587, 982, 984; in Warner, 320, 1064. Also see Daniel, Drayton, Spenser, and Warner.

Sidney, Sir Philip, assigned to, found in Dolman, 1190; in Spenser, 1768. Also see Constable and Marlowe, Christopher.

Spenser, Edmund, assigned to, found in Byskrett, 341, 1952; in Chapman, 1536, 1715, 2098; in Drayton, 690, 691, 692, 1535, 1636; in Fairfax, 1003; in Sir John Harington, 2178; in Countess of Pembroke, 689; and in Shakespeare, 1560. Also see Daniel, Greene, Shakespeare, Sidney, and Surrey.

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Turbervile, George, see Turberville, Th.
Turbervile, Th., assigned to, found in Turberville, George, 975.
W. [‘T. W.’], assigned to, found in Tottel’s Miscellany, ‘Uncertain Authors’, 392.
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Weever, John, assigned to, found in Sir John Harington, 1755, 1756.
Wyatt, Sir Thomas, assigned to, found in Grimald, 1620; in Tottel’s Miscellany, ‘Uncertain Authors’, 553, 561. Also see Surrey.

FIFTY-FIVE QUOTATIONS WHICH OMIT A LINE OR MORE FROM THE AUTHORS.

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FOUR QUOTATIONS FROM WHICH THE BURDENS OR REFRAINS HAVE BEEN EXCISED.

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FIVE QUOTATIONS IN WHICH LINES HAVE BEEN TRANSPOSED.

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COLLIER’S 108 ERRONEOUS REFERENCES.

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BIBLIOGRAPHY.

Anonymous: see Diana.

Bastard, Thomas.

'Chrestoleros. Seuen bookes of Epigrames written by T. B. Imprinted at London by Richard Bradocke for I. B., ... 1598.'

In his address to Sir Charles Blunt, prefixed to the Epigrams, Bastard signs his name in full.

The Beldornie Press reprinted Chrestoleros in 1842, edited by Edward Utterson; and in 1880 the epigrams were again reprinted in vol. xiii of the late Dr. Grosart's 'Occasional Issues of Unique or Very Rare Books'.

Bryske, Lodowick.

The Mourning Muse of Thestylis: see Astrophel, under Edmund Spenser.

Chapman, George.

'The Shadow of Night: Containing Two Poeticall Hymnes, Deuis'd by G. C. Gent. ... At London, Printed by R. F. for William Ponsonby. 1594.'

The Shadow of Night consists of the two poems, Hymnus in Noctem and Hymnus in Cynthiam, both of which are used in Englands Parnassus.

Chapman dedicated these 'Hymnes' to his friend Matthew Roydon, and signs himself in full at the bottom of the dedication.


The Latin poem is The Contention of Phillis and Flora, eight passages from which appear in Englands Parnassus. But the latter does not quote from the Coronet for his Mistresse Philosophie, nor from the Amorous Zodiacke.

In 1598 The Contention of Phillis and Flora was republished as his own work by 'R. S. Esq.'; but Chapman lays full claim to the poem in his dedication to Roydon; and Allot, who seems to have had close relations with the poet, credits Chapman with the extracts he obtained from it.

Hero and Leander: see Marlowe, Christopher.

'The Blinde begger of Alexandria, ... As it hath beene sundry times publickly acted in London, by the right honorable the Earle of Nottingham, Lord High Admirall his servantes. By George Chapman: Gentleman. Imprinted at London for William Iones, ... 1598.'

Fidele and Fortunio. Two Italian Gentlemen.

Only one copy of the play is extant, and the title-page of this one and two half-sheets at the end of it are missing. Chapman's claim to be considered as the author rests on the two quotations in E. P. which are signed with his name.
play was passed through the Stationers' Registers, Nov. 12, 1584, licensed to Thomas Hackett; and the Malone Society issued a reprint of it in March, 1910, b.l.

With the exception of the Two Italian Gentlemen, all quotations from Chapman in Englands Parnassus can easily be found in any complete edition of the poet's work. The references I give are to the edition of the plays and poems published by Messrs. Chatto & Windus, 1874-5.

CHURCHYARDE, Thomas.

'Churchywards Challenge.' London. Printed by John Wolfe, 1593.' b.l.

The Challenge consists of twenty-two miscellaneous pieces, but only one of these is used in Englands Parnassus, viz. A Tragical Discourse of a dolorous Gentlemewoman, &c.

A reprint of the work appears in J. P. Collier's English Poetical Miscellanies.

For other quotations from Churchyarde see Mirror for Magistrates.

CONSTABLE, Henry: see Diana.

'Content': see Sidney, Sir Philip, under Astrophel and Stella, &c.

DANIEL, Samuel.

'Delia and Rosamond augmented. Cleopatra.' By Samuel Daniel, 1594. Printed at London for Simon Waterson, &c.'

Two quartos of Delia were issued in 1592.

'The Poeticall Essayes of Sam. Danyel. Newly corrected and augmented. At London—Printed by P. Short for Simon Waterson, 1599.'

In addition to Cleopatra and Rosamond, the 'Essayes' comprise Musophilus, the Letter from Octavia to Marcus Antonius, and the first five books of the Civil Wars, books i-iv of the latter being dated 1595. The Delia sonnets are not included in the volume.

Sonnets after Astrophel and Stella, 1591: see Sidney, Sir Philip.

The Complete Works in Verse and Prose of Samuel Daniel were printed for private circulation in 1885, edited by the late Rev. Dr. A. B. Grosart.

DAVIES, Sir John.

'Nosce teipsum.' This Oracle expounded in two Elegies.... London. Printed by Richard Field, for John Standish. 1599.'

'Orchestra, or a Poem of Dancing.... At London, Printed by I. Robarts for N. Ling. 1596.'

The poems are included in Professor Arber's English Garner, &c., vol. v (old edition), and they have been reprinted frequently in other collections of English verse. A complete edition of Davies's Works was published by the Rev. Dr. Grosart in the Fuller Worthies Library, 1869-76, 3 vols.

DEKKAR, Thomas.

'The Pleasant Comedie of Old Fortunatus,' &c., printed by S. S. for W. Apsley: London, 1600. 4to, b.l.

This comedy is printed in the Temple Dramatists, the Mermaid Series of old dramas, and it is given a place in other

Diana.

'Diana, or The excellent conceitfull Sonnets of H. C. Augmented with diuers Quatorzains of honourable and learned personages... At London, Printed by Iames Roberts for Richard Smith. 1584' [a misprint for 1594].

This is the second edition, enlarged, the original work, containing only twenty-three sonnets, being published in 1592.

'Englands Parnassus' has only one quotation from Diana which can be claimed with certainty for Constable; yet Allot assigns all his extracts from it to that poet, though two of the sonnets were written by Sir Philip Sidney.

'Diana' has been reprinted often, and is included in such collections as Professor Arber's English Garner, &c., The Elizabethan Sonnet-Cycles, and the Roxburghe Club's Reprints.

Drayton, Michael.

'Endimion and Phoebe. Ideas Latmus... At London, Printed by James Roberts, for John Busbie.'

Although the work is undated, it is known to have been printed in 1594.

'Mortimeriados. The lamentable ciuell warres of Edward the second and the Barrons... At London, printed by I. R. for Mathew Lownes... 1596.'

'Endimion and Phoebe, and Mortimeriados, were both reprinted by the Roxburghe Club, 1856, edited by J. P. Collier. In 1603 Drayton reissued Mortimeriados under the better-known title, The Barons' Wars, but in such an altered form that passages of the original work used in Englands Parnassus can only rarely be recognized in it.


The first edition of the Epistles, 1598, lacks not only Idea, but also the epistle of Geraldine to Surrey, both which poems are represented in Englands Parnassus.

'The Tragicall Legend of Robert, Duke of Normandy, surnamed Short-thigh, eldest sonne of William conqueror. With the Legend of Matilda the chast, daughter to the Lord Robert Fitzwater, poysioned by King Iohn. And the Legend of Piers Gaueston, the great Earle of Cornwall: and mighty favorite of King Edward the second.

By Michael Drayton.

The latter two by him newly corrected and augmented. At London. Printed by Ia. Roberts for N. L... 1596.'

A new and radically revised version of the Epistles and Legends was published in 1605, in 'Poems, By Michael Drayton', printed for N. Ling, this work including the altered Idea, as well as The Barons' Wars. But the Epistles and Legends, in their original form, have never been wholly reprinted, though selections from them appear in The Minor Poems of Drayton, chosen and edited for the Clarendon Press by Mr. Cyril Brett. It seems a pity, however, that all these
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poems have not been republished, because contemporaries and writers of a later generation, including Robert Burton, seemed to prefer them, and Mortimeriados as well, to the more polished but less sententious and imaginative efforts that replaced them. With the exception named, the editions of Drayton now in circulation are often worse than useless to students of Elizabethan and Jacobean literature, and therefore there is no need to mention them further here.

ELYOT, SIR THOMAS.
'The boke named the Gouernour. . . . Printed by T. Berthelet: Londini, 1531.' 8o, b. l.
This popular work was reprinted nine times before the close of the sixteenth century, the one published by Thomas East, 1580, being the copy probably used by Allot. A scholarly reprint of it was issued in 1880, by Messrs. Kegan Paul, London, edited by Mr. H. H. S. Croft; and it is included in Everyman's Library, published by Messrs. J. M. Dent & Sons, London.

FAIRFAX, 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 I. Iaggard and M. Lownes. 1600.'
'Godfrey of Bulloigne has been reprinted twice by Messrs. George Routledge & Co., London and New York, first in 1858, and next in 1890, being one of Morley's Universal Library. It was passed through the Stationers' Registers, November 22, 1599.

FITZ-JEFFREY, CHARLES.
'Sir Francis Drake His Honorable lifes commendation, and his Tragicall Deathes lamentation. . . . At Oxford. Printed by Joseph Barnes, . . . 1596.'
The complete poems of Fitz-Jeffrey were published in a limited edition of sixty-two copies in 1881, by the late Rev. Dr. Grosart; and a reprint of the poem on Drake was issued from the private press of Lee Priory in 1819.

FRAUNCE, ABRAHAM.
'The countesse of Pembrokes Yuychurch. . . . in English hexameters. By Abraham Fraunce. Printed by T. Orwin for W. Ponsonby, 1591.' 4to.
'The countesse of Pembroke Emanuel. . . . All in English hexameters: By Abraham Fraunce. Printed for W. Ponsonby, 1591.' 4to.
A reprint of the Emanuel appears in Dr. Grosart's Fuller Worthies Library, 1870, 8o.

GASCOIGNE, GEORGE.
All quotations from Gascoigne in Englands Parnassus appear in the Posies, a reprint of which was issued in 1907 by the Cambridge University Press, edited by Dr. John W. Cunliffe, M.A.

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GREENE, ROBERT.

'Perimedes the Blacke-Smith, . . . London, Printed by Iohn Wolfe, for Edward White, 1588.' 4to.


'The Historie of Orlando Furioso, one of the twelve Piersons of France. . . . London, Printed by Iohn Danter for Cuthbert Burbie, . . . 1594.' 4to.


'The Scottish Historie of James the fourth, slaine at Flodden. . . . Written by Robert Greene, Maister of Arts. . . . London Printed by Thomas Creede. 1598.' 4to.


'The First part of the Tragicall raigne of Selimus, sometime Empeour of the Turkes, . . . As it was playd by the Queenes Maiesties Players. . . . London. Printed by Thomas Creede, . . . 1594.'

The ascription to Greene of Selimus seems to be a guess by Allot, who is not corroborated either by internal or external testimony. It is more than probable that the tragedy was written by Christopher Marlowe.

A collected edition of Greene's plays and poems was published in 1831, and again in 1861, edited each time by the Rev. Alexander Dyce; and Dr. Grosart reprinted the whole of his works in prose and verse, 1881-6, 15 vols. But the best and most recent edition of Greene is The Plays and Poems of Robert Greene, edited for the Clarendon Press, with facsimile title-pages, &c., by the late Professor J. Churton Collins, in two volumes, 8vo. The Clarendon Press also have an annotated edition of Greene's Friar Bacon and Friar Bungay, together with one of Marlowe's Dr. Faustus, two plays intimately related to each other, both edited by A. W. Ward, crown 8vo.

Selimus was reprinted by the Malone Society, 1909.

GUILPIN, EDWARD.

'Skialetheia or A Shadowe of Truth, in certayne Epigrams and Satyres. . . . At London. Printed by I. R. for Nicholas Ling, . . . 1598.'

Reprinted by the Beldornie Press, 1843; by Dr. Grosart in a limited edition of fifty copies, 1878; and again in Collier's Miscellaneous Tracts, not dated.

HARINGTON, SIR JOHN.

'Orlando Furioso in English Heroical Verse, by Iohn Harington. . . . Primo Augusti anno Domini; 1591,' . . . 'Imprinted at London by Richard Field. . . . 1591.'

This ponderous and prosy translation has never been reprinted.

HUDSON, THOMAS.

'The Historie of Judith, in forme of a Poeme. Penned in French,
by the noble Poet, G. Salust. Lord of Bartas. Engished by Tho. Hudson... at London. Printed by Humphrey Lownes:... 1608.'

I have had to copy out the title-page of the later edition because the British Museum copy of 1584 has been mislaid.

**Jonson, Benjamin.**

'Every Man in his Humor. ... Written by Ben Johnson....
Imprinted at London for Walter Burre, ... 1601.'

Reprinted in the publications of the Materialien zur Kunde des älteren englischen Dramas, Louvain, 1905, Band x, edited by Professor W. Bang and Mr. W. W. Greg; also in the Jahrbuch der deutschen Shakespeare-Gesellschaft, etc., Berlin, 1902, vol. xxxviii, edited by Carl Grabau.

We may assume in this case that Allot saw Jonson's manuscript of the play before it was published.

*The Comical Satyre of Every Man out of his Humor,* as it was composed by the Author B. I. ... London, Printed for William Holme, ... 1600.'

Another quarto of the play was issued in the same year, with a different device, but with the same title, printed for Nicholas Linge. The play is too well known to need further mention.

The quotation under No. 1267, from the *Ode to the Earl of Desmond,* is, as I explain in my notes, only known through the second folio of Jonson's *Works,* 1641, where it appears as one of the Underwoods; and No. 1497 is an extract from Epode XI in *The Forest,* first claimed by Jonson in the first collected edition of his works, 1616, the poem being published originally in Robert Chester's 'Loues Martyr: or, Rosalins Complaint ... Done by the best and chiefest of our moderne writers, with their names sub-scribed to their particular workes: neuer before extant. ... MDCI. Printed by Edward Blount.' *Loues Martyr* does not, however, subscribe Jonson's name to the poem, which Allot knew to be by Jonson before Chester's book was printed. Dr. Grosart reprinted a limited edition of *Loues Martyr* for the New Shakspere Society, 1878, only fifty copies being published.

**Kinwelmarsh, Francis:** see Gascoigne, George.

**Kyd, Thomas.**

'Pompey the Great, his faire Corneliales Tragedie: ... Written in French, by that excellent Poet Ro: Garnier; and translated into English by Thoma Kid. ... At London Printed for Nicholas Ling. 1595.'

Kyd's complete works were published in 1901 by the Clarendon Press, Oxford, edited by Professor Frederick S. Boas, M.A.

**Lodge, Thomas.**

'An Alarum against Usurers. ... Heereunto are annexed the delectable historie of Forboniuss and Prisceria: with the lamentable Complaint of Truth ouer England. Written by Thomas Lodge, of Lincolnes Inne, Gentleman. ... Imprinted at London by T. Este, for Sampson Clarke, ... 1584.'

'Scillaes Metamorphosis: Enterlaced with the unfortunate loue of Glaucus. Whereunto is annexed the delectable discourse of
the discontented Satyre: . . . By Thomas Lodge of Lincolnes Inne, Gentleman. . . . Imprinted at London by Richard Ihones, . . . 1589.'


'Englands Helicon. . . . At London Printed by I. R. for Iohn Flasket, . . . 1600.'

'The quotation from Lodge appears in the poem headed 'Old Damons Pastoral', p. 36 of Mr. A. H. Bullen's reprint of that miscellany, 1899.

'A fig for Momus: . . . by T. L. of Lincolnes Inne Gent. . . . At London Printed for Clement Knight, . . . 1595.'

'Phillis Honoured with Pastorall Sonnets, Elegies, and amorous delights. Whereunto is annexed, the tragicall complaynt of Elstred. . . . At London, Printed for Iohn Busbie, . . . 1593.'

'Wits Miserie, and the Worlds Madnesse: . . . London, Printed by Adam Islip, and are to be sold by Cuthbert Burby, . . . 1596.'

Lodge dedicates the pamphlet to the two brothers, Nicholas and John Hare, from 'my house at Low-Laiton, this 5 of November, 1596, T. L.'; and his initials are appended also to his 'Letter to the Reader'.

'The Famous, true and historickall life of Robert second Duke of Normandy', surnamed for his monstrous birth and behauiour, Robin the Diuell. . . . By T. L. G. Imprinted at London for N. L. and Iohn Busbie. . . . 1591.'


'The Wounds of Civil War. Luely set forth in the true Tragedies of Marius and Scilla. . . . Written by Thomas Lodge Gent. . . . London Printed by Iohn Danter, . . . 1594.'

The best and most complete edition of Lodge's Works is that published in four volumes by the Hunterian Club, 1878–82. But evidently Lodge wrote more than is credited to him now, seeing that so many quotations in Englands Parnassus, signed with his name, and some of them undoubtedly from his pen, remain untraced. One piece by him, The Spider's Web, has not been seen since October, 1764, when it was sold from the library of Mr. John Hutton of St. Paul's Churchyard; and the Hunterian editor had to express his regret that several of Lodge's works 'remain in unique exemplars', of which he was unable to obtain copies.

MARKHAM, GERVASE.

'The Most Honourable Tragedie of Sir Richard Grinuile, Knight. . . . At London, Printed by I. Roberts, for Richard Smith. 1595.'

Markham signs his name in full, 'Ieruis Markham', at the bottom of his Epistle to Lord Mountjoy, prefixed to the poem; and his initials, 'I. M.', are appended to three sonnets, also in front of the poem.

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MARLOWE, CHRISTOPHER.

'Hero and Leander: Begun by Christopher Marloe; and finished by George Chapman. . . . At London—Printed by Felix Kingston, for Paule Linley, . . . 1598.'


Collected editions of Marlowe's Works were edited by G. Robinson, 1826; by the Rev. A. Dyce, 1850 and 1870; by Cunningham, 1870; by Mr. A. H. Bullen, 1885; and by Mr. C. F. Tucker Brooke, 1910, for the Clarendon Press.

MARSTON, JOHN.


'The Scourge of Villanie. Three booke of Satyres, . . . At London, Printed by I. R. and are to be sold by Iohn Buzbie, . . . 1598.' 8vo.

The Scourge of Villanie was reissued in 1599, 'corrected, with the addition of newe Satyres'; but Allot used the edition of 1598, not the amended one.

Marston's Works are collected into three volumes in the edition published by Mr. John C. Nimmo, London, 1887, edited by Mr. A. H. Bullen.

MIDDLETON, CHRISTOPHER.


A reprint of this poem occurs in the tenth volume of the Harleian Miscellany, 1808, ed. Parke.

'The historie of heauen, containing the poetical fictions of all the starres in the firmament: printed for Clement Knight, 1596.' 4to.

I have not seen this work, of which a copy, I think, exists in the Bodleian Library, Oxford. I copy the title from Ritson's Bibliographia Poetica. The references to the poem are by Collier, who is unreliable.

MIRROR FOR MAGISTRATES.

'The First Part of the Mirour for Magistrates, . . . Imprinted at London by Thomas Marshe, Anno 1575. cum Privilegio.'

'The Last parte of the Mirour for Magistrates, . . . Newly corrected and amended. . . . Imprinted at London by Thomas Marshe, Anno 1575. cum Privilegio.'

The first part is wholly by John Higgins, who 'corrected and amended' the legends in the other part, which were originally edited by William Baldwin and others. In 1578 Higgins reissued the whole work, again in a corrected form; and although Haslewood states he had not seen this edition, and had had to go to Ritson for its title, he nevertheless constantly points out where the edition of 1575 varies from that of 1578. I assume that Haslewood obtained access to a copy of 1578 after he had made the foregoing statement, and omitted to correct himself. The readings Haslewood quotes from the latter edition not only vary often in a marked manner from those to be found in 1575, but these variations prove that Allot must have used the version of 1578.
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Haslewood's fine edition was published in 1815, by Lockington, Allen & Co., and Longman, Hurst, Rees & Co., in five parts, and it is based upon Nicoll's edition, 1610. It seems a great pity that the Mirror for Magistrates is not to be had in a handy form, and at a popular price, whilst other works of infinitely lesser value are reprinted almost daily.

Nashe, Thomas.


'The Complete Works of Thomas Nashe' were edited by Dr. A. B. Grosart, 1883-4; but the best edition of Nashe that has yet appeared is that of Mr. R. B. McKerrow, published by Mr. A. H. Bullen, 47 Great Russell Street, 1905. A reprint of The Unfortunate Traveller was issued from the Chiswick Press, 1842.

Peele, George.

The Hunting of Cupid. Licensed 1591.

As I explain in my notes, no copy of this pastoral is known, and it is doubtful if ever it was published.

'The Life of King David and faire Bethsabe: With the Tragedie of Absolon. . . Written by George Peele. London, Printed by Adam I. sip, 1599.' 4to.

'A Farewell. . . Whereunto is annexed A Tale of Troy. . . Done by George Peele, Maister of Artes in Oxenforde. At London, Printed by I. C. and are to be solde by William Wright, . . Anno. 1589.' 4to.


'The Battell of Alcazar, . . With the death of Captaine Stukeley. . . Imprinted at London by Edward Alde for Richard Bankworth, . . 1594.'

No author's name is shown on the title-page, and no entry of the play is found in the Stationers' Registers. Malone first ascribed the play to Peele, but did not state his reasons for doing so; his conjecture, however, was confirmed by Dyce, who adduced six lines from the tragedy, which are quoted above Peele’s name in England's Parnassus, and followed up this evidence, which is not always satisfactory, by showing that other pieces known to be by Peele repeat verbatim lines to be found in The Battle of Alcazar. There can be no question about the authorship, for the play throughout is written in Peele’s unmistakable language and style. A reprint of it was issued by the Malone Society, 1907, edited by Mr. W. W. Greg.

Complete editions of Peele's Works were published by the Rev. Alexander Dyce, 1861, and by Mr. A. H. Bullen in 1888.

Pembroke, The Countess Of.

The Dolefull Lay of Clorinda: see Spenser, Ed.

Roydon, Matthew.

For his Ode, prefixed to the Ekatompathia, see Watson, 553.
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Thomas; and for his Elegy on Sir P. Sidney see Astrophel under Spenser's name.

SCOTLAND, KING OF [=KING JAMES I OF ENGLAND].

'The Essayes of a Prentice, in the Diuine Art of Poesie. . .
Imprinted at Edinburgh, by Thomas Vautroullier. 1585. . .'
The 'Essayes' contain a translation of Urania and the Phoenix, both of which are used in Englands Parnassus.

A reprint of these poems was published in Edinburgh, 1814; and they were again reprinted in 1895 by Professor Edward Arber in his series of 'English Reprints'.

SHAKESPEARE, WILLIAM.

All references are to the edition of the poet's works published by the Clarendon Press, Oxford, edited by the late W. J. Craig, M.A. In the matter of collation, however, I have been indebted throughout to The Works of William Shakespeare, in nine volumes, edited by Dr. William Aldis Wright, commonly known as The Cambridge Shakespeare, ed. 1895.

SIDNEY, SIR PHILIP.

'Syr P. S. His Astrophel and Stella. . . To the end of which are added, sundry other rare Sonnets of divers Noble men and Gentlemen. . . At London, Printed for Thomas Newman. Anno Domini. 1591.'

Thomas Nashe wrote the Preface to this work, the whole of which seems to have been obtained in a surreptitious manner, and published without the sanction of the several authors or their representatives. After Astrophel and Stella come twenty-eight sonnets by Samuel Daniel, twenty-four of which the latter included, with alterations, in his Delia, 1592, complaining that he had been 'betraide by the indiscretion of a greedie Printer, and had some of my secrets bewraide to the world, uncorrected'. Next to Daniel's sonnets come five poems signed 'Content', headed, respectively, Canto primo, Canto secundo, Canto tertio, Canto quarto, and Canto quinto. It can hardly be doubted that 'Content' is a nom de plume for Thomas Campion. Then follows a poem of six stanzas signed 'E. O.', headed Megliora spero; and after it, at the end of the work, an unsigned and unheaded poem of two stanzas, which also occurs in John Dowland's Second Book of Songs, &c., 1600, and which has been attributed to Thomas Nashe. My notes show that Allot confounded the signatures of the Earl of Oxford and 'Content'; and that he probably used a corrected version of Astrophel and Stella that contained readings seemingly unprinted till 1598, his quotations from Sidney having been made before he saw Newman and Nashe's work.

The second quarto of Astrophel and Stella, 1592, published by Newman, omits the 'Sonnets of divers Noble men and Gentlemen', and therefore has no direct relation with Englands Parnassus.

'The Countesse of Pembrokes Arcadia. Written by Sir Philip Sidney, Knight. Now the Third Time published, with sundry new additions of the same Author. London Imprinted for William Ponsonbie Anno Domini. 1598.'

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Spenser, Edmund.

'The Shepheardes Calender: containing twelve Aeglogues, proportionable to the twelve monethes. . . . Printed by Hugh Singleton, 1579.'

'Complaints. Containing sundrie small poems of the worlds vanitie. . . . Printed by Thomas Orwin, 1591.'


'Colin Clouts come home againe. . . . Printed for W. Ponsonby, 1595.'

Annexed to 'Colin Clout' are the elegies on Sir Philip Sidney, Spenser's contribution being entitled 'Astrophel. A Pastorall Elegie upon the death of the most noble and valorous Knight, Sir Philip Sidney.'

Sidney's sister, the Countess of Pembroke, wrote the next elegy, 'The Dolefull Lay of Clorinda;' Lodowick Bryskett followed with 'The Mourning Muse of Thestyliis;' and Matthew Roydon wrote 'An Elegie, or Friends Passion, for his Astrophel.'

Three other elegies appear after 'Astrophel,' but as Allot does not quote from any of these, they need not be discussed here.

'Four Hymnes. Daphnaida. Prothalamion. . . . Printed by W. Ponsonby, 1596.'

Included in the four 'Hymnes' are the poems in honour of 'Love,' of 'Beautie,' and of 'Heavenly Beautie,' which together supplied 'Englands Parnassus' with seven quotations.

'The Faerie Queene. Disposed into twelue bookees, fashioning xii morall vertues. . . . Printed for W. Ponsonby, 1596.'

Storer, Thomas.

'The Life and Death of Thomas Wolsey Cardinall. . . . By Thomas Storer Student of Christchurch in Oxford. . . . At London Printed by Thomas Dawson. 1599.'

Reprinted in Heliconia, Part VIII, edited by Thomas Parke, 1815; and another edition was issued from the private press of Longman, Hurst, Rees, Orme, and Browne, in the same year, printed by T. Davison.

Sylvester, Joshua.


Each of these pieces was issued as a separate publication, but all of them are found together in a small quarto in the British Museum, press-mark C \(39^3\)\(^{32}\)\(_{1-3}\). Sylvester's signature appears after the Monodia, and again at the end of The Ship-wracke of Jonas, but nowhere else in the book. The five poems were printed between 1591 and 1594. They are the only early copies of Sylvester used by Allot that I have been able to examine, the first drafts of his translations being almost inaccessible except to a privileged few. But I had no difficulty in tracing the quotations now credited to Sylvester, although I had to use Dr. Grosart's reprint of the complete Works of the
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poet published in 'The Chertsey Worthies Library', 1880, which is based upon the edition printed in 1641.

TOTTEL'S MISCELLANY.
'Songes and Sonettes, written by the ryght honorable Lorde Henry Hawarde late Earle of Surrey, and other. Apud Richardum Tottel. 1557. Cum privilegio.'

The first edition is dated June 5, 1557, and a second was published in the same year, July 31, with thirty-nine additional poems by 'Uncertain Authors', and corrections. Allot used the second edition.


TURBERVILLE, GEORGE.
'Epitaphes, Epigrams, Songs and Sonets, with a discourse of the Friendly affections of Tymetes to Pyndara his Ladie. Newly corrected, with additions, and set out by George Turberuile Gentleman. Anno Domini 1567. Imprinted at London, by Henry Denham.'

Collier reprinted this work from a unique copy, deficient of a leaf, which he supplied by a transcription from the same old printer's edition of 1570. There is no date to Collier's reprint.

WARNER, WILLIAM.
'Albions England. A Continued Historie of the same Kingdome from the Originals of the first Inhabitants thereof: And most the chiefe Alterations and Accidents there hapning: vnto, and in, the happie Raigne of our most gracious Soueraigne Queene Elizabeth. . . . First penned and published by William Warner: and now resued, and newly inlarged by the same Author. London, Printed by the Widow Orwin, for I. B. . . . 1597.'

WATSON, THOMAS.
'The Ekatompathia or Passionate Centurie of Loue, . . . Composed by Thomas Watson Gentleman: . . . London Imprinted by Iohn Wolfe for Gabriell Cawood. . . .'

Though not dated, it is known that this work was published in 1582; and the entry of it in the Stationers' Register is March 31, same year.

A reprint was issued in 1895 by Messrs. A. Constable & Co., London, edited by Professor E. Arber; and the Spenser Society published two reprints of it, 1869 and 1870.
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