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ENGLANDS  
PARNASSUS 1600





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# ENGLANDS PARNASSUS

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Compiled by *Robert Allot*, 1600

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Edited from the Original Text  
in the *Bodleian Library* and  
compared with the two copies  
in the *British Museum*

by

*CHARLES CRAWFORD*

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With Introduction, Notes, Tables  
and Indexes

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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

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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
	choysest flowers of our Englyshe moderne
	poetes . . . vj <sup>d</sup> . . . .
	[Arber's Transcript, iii. 173.]

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 Jestes 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 Barnefield, 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 *Phyllis* and *Marius and Scilla*, Markham's *Sir R. Grinvile*, 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

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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 oule 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;

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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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John Marston, Thomas Middleton, Thomas Norton, Earl of Oxford, *The Paradise of Dainty Devices*, Countess of Pembroke, Thomas Phaer, Primaudaye's *French Academie*, William Rankin, Matthew Roydon, Sackville, Lord Buckhurst, William Shakespeare, 'Shepherd Tony,' Sir Philip Sidney, Thomas Storer, Robert Southwell, Edmund Spenser, Joshua Sylvester, George Turberville, Thomas Watson, George Whetstone, Geoffrey Whitney, *Wits Commonwealth*, *Wits Theater*, *Wits Treasury*, and Chr. Yelverton.

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 Churchyard 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

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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 Kinwelmarsh, 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 pleasaunte 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

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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, falsly 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 offer 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

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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[odge] 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

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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

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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

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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

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names sub-scribed to their particular workes : *never 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 Poggio 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

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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 Religionn was only to keep men in awe', and with preaching atheism in all companies, 'willing them not to be afeard of bugbeares and hobgoblins.' These preachings were, according to Baines, Marlowe's common speeches, known to 'almost al 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.

ll. 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 bedded 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

## INTRODUCTION.

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 grieffe' 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 prayesed is *like a bird*,  
instead of

Virginitie though praised is *alike perform'd*;

## 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,  
(vvhhen 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

## INTRODUCTION.

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

## INTRODUCTION.

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.



# SUMMARY OF QUOTATIONS.

<i>Author or Work.</i>	<i>Traced.</i>	<i>Untraced.</i>	<i>Author or Work.</i>	<i>Traced.</i>	<i>Untraced.</i>
Unsigned Quotations . . . . .		12	Jonson, Benjamin . . . . .	11	3
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# ENGLANDS

*Parnassus:*

OR

The choyest Flowers of our Moderne  
*Poets, with their Poeticall comparisns.*

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

*Whereunto are annexed other various discourses,  
both pleasaunt and profitable.*



Imprinted at London for N.L.C.B.  
and T.H. 1600.





TO THE RIGHT WOR-  
shipfull, Syr Thomas Moun-  
son, Knight.

*E*nglish Mæcenas, bounties elder brother,  
The spreading wing, whereby my fortune flies ;  
Vnto thy wit, and vertues, and none other,  
I consecrate these sacred Poesies.

Which whilst they liue, (as they must liue for euer)  
Shall giue thy honour life, and let men know,  
That those to succour vertue who perseuer,  
Shall conquer time, and Læthes ouerflow.

I pickt these flowers of Learning from their stem,  
Whose heauenly 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 liue, whose wealth doth wisdom  
(norish.

Your Worships humbly  
at commaund.

R. A.



*To the Reader.*

I Hang no Iiie 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 *Enuies* storme or shelve.  
I set my picture out to each mans vewe,  
Limd with these colours, and so cunning arts,  
That like the *Phœnix* will their age renewe,  
And conquer *Enuie* by their good desarts.  
If any Cobler carpe about his shoo,  
I rather pittie, then repine his action,  
For ignorance stil maketh much adoo,  
And wisdom loues that, which offēds detraction.  
Go fearles forth my booke, hate cānot harm thee,  
*Apollo* bred thee, & the *Muses* arm thee.

R. A.



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*Errata.*

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THE CHOYSEST FLOW-  
ers of our Moderne English  
Poets.

---

*Angels.*

---

- 1 FAire 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 *Idces* on hie 5  
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 10  
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 15  
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 20  
On Gods owne person, without rest or end.
- Ed. Spencer.*
- 2 The first composing of the number nine, p. 2  
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, 5  
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* : 10

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 groundred be  
 Vpon some one particularitie.

15

*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 iust 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, euen 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 *p. 3*  
 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 poyson-painted pleasure, mads men chase.  
 Thou reasonlesse desire that makes men seeke  
 To kisse the same, whilest fire doth thee imbrace.  
 Thou onely strong disordered, rulest passion,  
 Thou marst mens minds, and putst them out of fashiō.

*I. Markham.*

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

Him from his settled height could neuer moue.  
 Intending this, that though that powerfull chaine 5  
 Of most *Herculean* vigor to constraîne  
 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 aboute : p. 4  
 Nothing shall stirre him from adorning still, 11  
 This shape with vertue and his power with will.

*G. Chapman.*

9 - - - The greedy thirst of royall crowne  
 That knowes no kindred, nor regards no right,  
 Stird *Porrex* vp, to pluck his brother downe :  
 Who vnto 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 pittillesse.

*Ed. Spencer.*

10 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.*

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

*I. Higgins. Mir. of Ma.*

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

*Doctor Lodge.*

13 *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.*

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

*Idem.*

15 O, fatall is the ascent vnto a crowne,  
 From whēce men come not down, but tumble downe: p. 5

*S. Daniell.*

16 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 vpheaves,  
 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 climbd 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 peeing *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 prooffe in worldly things we finde,  
 That such as climbe 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 *Cæsar* tempted with the name  
 Of this sweet Island neuer conquered,

p. 6

And enuying the Britons blazed fame,  
(O hideous hunger of dominion) hither came.

*Ed. Spencer.*

26 ----- Ambition

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

*G. Gascoigne.*

27 *Be not ambitiously a king, nor grudgingly decline,  
27 One God did roote 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'de,  
The light of hidden fier it selfe discouers,  
And loue that is conceal'd, betraies poore Louers.

*Th. Marlowe.*

32 ----- Most wretched man,

That to affections doth the bridle lend,  
In their beginning they are weake and wan,  
But soono through sufferance growe to fearefull end,  
Whil'st they are weake, betime with them contend.  
For when they once to perfect strength do growe,  
Strong warres they make, and cruell battric 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, p. 8  
 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 giue 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 venturing,  
 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 - - - *VVhen all is done that do we may,  
 Labour we sorrowing all the night, and suing all the day,  
 The female faultie custome yeelds lesse merit, greatest pay : p. 9  
 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.*

- 43 Art hath an enemy cald ignorance.  
*B. Iohnson.*
- 44 Arts perish, wanting honour and applause.  
*D. Lodge.*
- 45 - - - Arts best nurse is honours chast desire,  
 And glory sets all studious hearts on fire.  
*Tho. Storer.*
- 46 Art must be wonne by art and not by might.  
*S. I. Harr. Transl.*
- 47 Valour and Art are both the sonnes of *Ioue*,  
 Both brethren by the father not the mother :  
 Both peeres without compare, both liue in loue,  
 But Art doth seeme to be the elder brother,  
 Because he first gaue life vnto the other.  
 Who afterward gauo life to him againe,  
 Thus each by other doth his life retaine.  
*Ch. Fitz. Ieffery.*
- 48 Art is nobilities true register,  
 Nobilitie Arts champion still is said :  
 Learning is fortitudes right calender,  
 And fortitude is Learnings saint and aide, p. 10  
 Thus if the ballances twixt both bewaide,  
 Honour sheelds Learning from all iniurie,  
 And Learning honour from blacke infamie.  
*Idem.*
- 49 Vaine is the Art that seeks it selfe for to deceiue.  
*Ed. Spencer.*

*Auarice.*

- 50 - - - 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.*
- 51 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,

THE CHOYSEST FLOWERS

A Lyons grisly iawe, but all the rest 5  
 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 cruell monster set his foote,  
 He kild and spoyld of euery sort and state : 10  
 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, p. 11  
 And vexed Cardinalls and Bishops chiefe, 15  
 And bred a scandall euen in our beliefe.

S. I. Harr.

52 *Python* whom *Phæbus* 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. 5  
 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'de no bit.  
 And all of sandy colour was her weede, 10  
 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, p. 12  
 And lowe abase the hie heroike spirit,  
 That ioyes for crownes and kingdomes to contend.

Ed. Spencer.

OF OVR ENGLISH POETS.

56 *We aged carke to liue, and leaue an ouerplus in store,  
Perhaps for spend-alls : so amidst abundance liue we pore.*  
*W. Warner.*

57 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.*

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

59 *Cōtent thee with vnthreatned mean, & play not Aesops dog  
The gold that gētle Bacchus gaue, did greedy Mydas clog :*  
60 *Commit not treasure with thy child to greedy minded men,  
Thou leauest Polydor a spoile to Polymnestor then.*  
*VV. VVarner.*

*Beautie.*

61 - - - Sacred Beautie is the fruit of sight,  
That curtesie that speakes before the toong :  
The feast of soules, the glory of the light,  
Enuy of age, and euerlasting yoong :  
Pitties commaunder, *Cupids* richest throne,  
Musicke entraunced, neuer duly sung :  
The summe and court of all proportion.  
And that I may dull speches least afford,  
All Rhethorickes Flowers, in lesse then in a word. *p. 13*  
*G. Chapman.*

62 - - - Bewtie borne of heauenlyrace.  
63 Bewtie (daughter of maruaile) ō 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.*

64 - - - - 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,

THE CHOYSEST FLOWERS

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 renoune :  
Not ioinde 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 Seldome 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 seldome offring want,  
Nor with such counsell, clients neuer scant.

p. 14

*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 repress,  
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,  
Transpercings 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 ? p. 15  
 Or who so olde that womens Bewtie moues not ?  
*W. Weeuer.*

75 A sparke of Bewtie burns a world of men.  
*Idem.*

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 chiuallrie,  
 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.* p. 16

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.*

THE CHOYSEST FLOWERS

- 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 wisdomes 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.

p. 17

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 wisdomes rests in time content.  
 More force and art is beautie ioynd with loue,  
 Then thrones with wisdom, ioyes of them composde,  
 Are armes more prooffe gainst any grieffe 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 selfe to euery amorous eie,  
 To trap thy proud professors, what is it but wantons trie ?  
 VVherethroughit sildom haps the faire from mean deceits to flie.

W. Warner.

89 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.*

*p. 18*

90 - - - 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.*

91 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.*

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

*D. Lodge.*

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

*W. Warner.*

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

*Ch. Middleton.*

95 Tho fairer cheeke hath oftentimes a soule  
 Leprous as sin itselſe, then hell more foule.

*Th. Dekkar.*

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

*G. Peele.*

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

*p. 19*

*G. Chapman.*

98 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.*

THE CHOYSEST FLOWERS

99 - - - - Nothing ill becomes the faire,  
But crueltie which yeelds vnto no praier.

S. Daniell.

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

Ch. Marlowe.

101 Simples fit Beautie, fie on drugs and art.

M. Drayton.

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

I. Weeuer.

103 - - - - Wayward Beauty doth not fancy moue.  
A frowne forbids, a smile ingendreth loue.

Ed. Fairfax. Transl.

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

VV. VVarner.

105 *Full soone the fairest face would cease from being such,*  
*If not preserued curiously from tendring more then much.*

106 That wondrous patterne where soeuer it bee p. 20  
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.

107 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.*

108 *The harbingers of lust his amorous eyes did walke,* (gold :  
*More clogd with chage of Beauties thẽ 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,  
 A third he thought a proper girle, a fourth, a pleasant lasse. 5  
 Louely the fift, liuely the sixt, the seuenth a louely wench,  
 The eight of sweet complexion, to the ninth he altereth thēce  
 That mildly seem'd maiesticall, tenth modest lookes & toong.  
 The eleuenth could sweetly entertain, the twelst was fresh &  
 The next a gay brownetta, next admir'd & yoong. (yoong. 11  
 And euery feature so intic't his intricate affection,  
 As liking, all alike, he lou'd confounded in election.

VV. VVarner.

*Banishment.*

109 No Banishment can be to him assignde, p. 21  
 Who doth retaine a true resolued minde.

*M. Drayton.*

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

*G. Gascoigne. Transl.*

*Bashfulnesse.*

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

*G. Chapman.*

112 Preferment sildome graceth Bashfulnesse.

*Idem.*

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

*I. Syluester. Transl.*

*Blisse.*

114 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.*

115 Doth sorrow fret thy soule? ô direfull spirit,  
 Doth pleasure feed thy heart? ô blessed man.

Hast thou bene happie once? ô heavy plight.  
 Are thy mishaps forepast? ô happie than:  
 Or hast thou blisse in eld? ô blisse too late:  
 But hast thou blisse in youth? ô sweet estate.

p. 22

*E. of O.*

116 . . . . . Hard it is  
 To immitate 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 spoyling battery glowing hote and strong,  
 No flowing wealth, no force nor wisdome staies.  
 Her smoakelesse powder, beaten souldiers slaies.  
 By open force, foule mischiefe oft preuailles:  
 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 commaunding 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,

21 = p. 23

*M. Drayton.*

123 . . . . . On the other part was to be viewde  
 His vertues, each one by it selfe distinct,

Prudence and temperance, and Fortitude,  
 And Iustice, and a sift 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 Cæsar* was not such a Saint,  
 As *Virgill* maketh him by his description,  
 His loue of learning scuseth that complaint,  
 That men might iustly 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.

*p. 24*

*M. Drayton.*

*Care.*

127 - - - - Another shape appears  
 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, euen 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.

5

10

*M. Sackuill.*

128 Rudo 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 :

THE CHOYSEST FLOWERS

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.*

- 129 Care keeps his watch in euery olde mans eye,  
And where Care lodges, sleepe will neuer lie :  
But where vnbrui'd youth with vnstuff braine p. 25  
Doth couch his limbs, there golden sleepe doth raine.

*W. Shakespeare.*

- 130 Care and suspition are faire Bewties dower.

*M. Drayton.*

- 131 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.*

- 132 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 5  
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 araied still.  
A multitude of babes about her hung, 10  
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, p. 26  
Whose passing price vnneath was to be told, 16  
And by her side there sate a gentle paire  
Of Turtle-doues, she sittiug in an Iuorie chaire,

*Ed. Spencer.*

- 133 Due Charitie in louing doth preferre,  
Her neighbours good, fore her vtilitie.

*I. Syluister. Transl.*

134 *Who may but will not helpe, doth hurt we know, and curious*  
*That dribling alms by art, disband wel mēt frō wel done pay,*  
*And he that questions distresse and doth not help endeuour,*  
*Thē he that sees & nothing saies, or cares is lesse deceauour.*

*W. Warner.*

135 It is a worke of Charitie God knowes,  
 The reconcilment of two mortall foes.

*Ch. Middleton.*

136 - - - Charitie brings forth but barren seeds,  
 And hatred still is sowne in so great store,  
 That when the fruites of both came to be reaped,  
 The tone is scarce, the tother ouerheaped.

*S. I. Harr.*

*Chastitie.*

137 O Chastitie the chiefe of heauenly lights,  
 Which mak'st vs most immortall shape to weare,

*S. Ph. Sidney.*

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

*S. Daniel.*

139 O Charitie, the gift of blessed soules,  
 Comfort in death, a crowne vnto 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.

*p. 27*

*M. Drayton.*

40 - - - - A Woman cannot take vpon her,  
 With bewtie, riches, nor with hie 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.*

41 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,

5

As farre from want, as farre from vaine expence :  
 Th'one doth enforce, th'other doth entice,  
 All owe good company, but driue from thence  
 All filthy mouthes that glory in their vice.

10

This done, thou hast no more, but leaue 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* p. 28  
*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 ioynd 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.

p. 29  
 Idem.

149 - - - - What children apprehend,  
The same they like, they followe and amend.

*D. Lodge.*

150 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 grieffe growes, our contentation cease. *G. Gas.*

*Chaunge.*

151 All is but fained, and which oaker died,  
That euery 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.*

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

*W. Warner.*

153 - - - - The euer Chaunging course of things,  
Runne a perpetuall circle, euer turning. *S. Dan.*

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

*M. Drayton.*

155 All Chaunge is perillous, and all chaunce vnsound.

*Ed. Spencer.*

156 - - - 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.*

157 What doth remaine to man that can continue long ?  
What sun cã shine so cleare, but clouds may rise amög ?

*G. Gascoigne.*

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

*Idem.*

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

*S. I. Harrington.*

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

*Ed. Spencer.*

THE CHOYSEST FLOWERS

- 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 aduaunce.  
*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 - - - Euery 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 eare.  
*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 fruitfull Vines encrease,  
So faithfull counsailes worke a Princes peace.

*D. Lodge.*

*p. 32*

*Concord.*

173 - - - Concord,  
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 Iewell 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 agreeo theretoo.

*I. Dawies.*

175 By her the heauen is in his course containd,  
And all the world in state vnmoued stands :  
As their almightie 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.*

*p. 33*

- 77 When tract of time returns 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.*

- 178 - - - - 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  
 VVould 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 dreadful lookes and cheare throwne to the skie,  
 Wishing for death, and yet she could not die.

*M. Sackwill.*

- 179 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.*

- 180 The feare of Conscience entreth yron walles.  
*M. Drayton.*
- 181 No armour profe against the Conscience terror.

*Idem.*

- 182 A guiltie conscience neuer is secure,  
*Idem.*

- 183 No meanes at all to hide  
 Man from himself can find  
 No way to start aside,  
 Out from the hell of mind,

But in himself confinde,  
He still sees sin before, 5

And winged footed paine  
That swiftly comes behind  
The which is euermore  
The sure and certain gaine 10  
Impietie doth get,  
And wanton boast respect,  
That doth himselfe forget.

*S. Daniell.*

184 Like to the Deare that striken with the dart *p. 35*  
Withdrawes himselfe into some secret place,  
And feeling grieffe the wound about his hart,  
Startles with pangs till he fall on the grasse,  
And in great feare lies gasping there a space. 5  
Forth braying sighes, as though each pang had brought  
The present death which he doth dread so oft.  
So we deep wounded with the bloody thought  
And gnawing worme that greu'd our conscience so,  
Neuer tooke ease but as our heart out brought : 10  
The strained sighes in wisse of our wo.  
Such restlesse cares our fault do well be know,  
Wherewith with our deserued fall, the feares,  
In every place rang death within our eares.

*M. Sackwill.*

85 - - - - - Loosé Conscience is free  
From all Conscience what els hath libertie :  
As 't pleasd the *Thracian Boreas* to blow,  
So turnes our weary Conscience too and fro.

*I. Marston.*

86 Kings but the Conscience all things can defend.

*M. Drayton.*

87 Whē as thou feel'st thy cōscience toucht with greefe,  
Thy selfe pursues thy selfe, both robd, and theefe.

*Idem.*

88 - - - - 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.*

*Craft. Deceit. Fraud.*

p. 36

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 entertaine.

*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 poisoned 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. Syluier. tran.*

196 To win the field against our armed foes, p. 3  
 Is counted honourable any waies,  
 Whether it be with pollicie or blowes :  
 Yet bloodie conquēst staines the Captaines praise.  
 But chiefest honour doth belong to those  
 Whom fortune to such height of hap doth raise,  
 To haue their foes suppress 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 natiue 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 natiue 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 wisdoms rests in true Content.  
 Contentment is our heauen, and all our deeds  
 Bound in that circle, seld or neuer close.

*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.*

THE CHOYSEST FLOWERS

- 207 The noblest mind the best contentment hath.  
*Ed. Spencer.*
- 208 High climbing 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.  
 Cōtent can be contented with her selfe.  
*Th. Bastard.*
- 210 Cōtent is worth a monarchy, and mischief hits the hie. *p. 39*  
*W. Warner.*
- 211 Who so contented liues, is happie wise.  
*D. Lodge.*
- 212 Inconstant change such tickle turnes hath lent,  
 As who so feares to fall, must seeke Content.
- 213 Depriue 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 ioy and carry comely cheare.  
*Ed. Spencer.*
- 216 High Courage with true wisdome euer backt,  
 Winnes perfect fame.  
*Th. Lodge.*
- 217 Nere was there euer noble courage seene, *p. 40*  
 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.* (more wise,
- 224 *Then are the valiant who more vaine, then cowardes who  
 Not men that trauell 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 striue 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, *p. 41*  
 As full-fac't *Phæbe* in the darkest night.  
*Ch. Fitz Geffrey.*
- 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 *Ioues* great Court?  
*Th. Storer.*

THE CHOYSEST FLOWVERS

- 232 - - - - This is euer proper vnto Courts,  
That nothing can be done but fame reports.  
*S. Daniell.*
- 233 To censure is the subiect of the Court,  
From thence fame carries, thither fame doth bring,  
There too each word, a thousand ecchoes ring,  
A Lotterie, where most loose, but fewe do winne.  
*M. Drayton.*
- 234 Nothing in Court is done without a fee,  
The Courtier needs must recompenced bee. *E. Sp.*
- 235 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.*
- 236 - - - - The Court is counted *Venus* net, *p. 42*  
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.*
- 237 - - - - *The Court hath much of vanitie and painfull ease.*  
*W. VVarner.*
- 238 - - - *The Court is now become a skittish colte, -*  
*Of wise men hardlier man aged then of the glorious dolt,*  
*Idem.*
- 239 *These all deformities in forme in some one man we see,*  
*More garded then regarded, franke not to continue free,*  
*Whē as the merchāts booke, the map of all his wealth shalbe.*  
*Idem.*
- 240 Sometimes the courts of kings were vertuous schooles,  
Now finde we nought in Court, but curious fooles.  
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, 5  
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, 10  
Goe not to Court, if ye will me beleeeue,  
For in that place where ye thinke to releeeue:  
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, p. 43  
 Of your all-seeing god, no seruile 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, 5  
 Cloathe them like Kings, and play the Hypocrite,  
 And with a lying tale and fained cheare,  
 Court-coozen them whom they would see on beare,  
 Let there the Pandar sell his wife for gaine,  
 With seruice vile, his noblesse to attaine : 10  
 Let him that serues the time, change his intent,  
 With faith vnconstant saile at euery vent.  
*Th. Hudsrn. Transl.*

243 The Court was neuer barren yet of those  
 Which could with subtill traine, and hard aduise,  
 Worke 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 *Achelous*,  
 Which wracks the wisest youth with charming voice.  
 Ye *Circes*, who by your enchantment strange,  
 In stones and swine, your Louers true doo change :  
 Ye *Stymphalids*, who with your youth vptakes, 5  
 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*, p. 44  
 And if there were yet moe defamed dames, 10  
 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.*



Ye will them all but fained shewes esteeme,  
Which carry colours faire, which feeble eies misdeem.

*Idem.*

251 - - - 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 definde.

p. 46

*Idem.*

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

*S. I. Harr. Transl.*

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

*S. I. Harrington.*

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

*Idem.*

255 Tis meete a gentle heart should euer showe  
By Courtesie, the fruites 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 inciuitie,  
Whose nature apt to take each lewde infection,  
Custome confirmes, and makes ill in perfection.

*Idem.*

*Crueltie.*

256 All lay on hands to punish Crueltie.

*M. Drayton.*

257 - - - 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 dissolues the cruell caitiffes breath,  
For vengeance due doth suddenly alight  
On cruell deeds, the mischiefe to requite.

p. 47

*I. H. Mir. of M.*

*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 obiects are annex, and Customes vaine,  
The wounds grow desperate, and death doth end,  
Before good counsell can the fault amend.  
*Idem.*
- 262 Custome the worlds iudgement 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 rustie blade  
In th'other was, this mischiefe, that mishap  
With th'one, his foes he threatned to inuade,  
For whom he could not kill, he practis'd to intrap.  
*Ed. Spencer.*
- 264 Danger hath honour, great designes 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.*

270 The Daunger hid, the place vnknowne and wilde,  
Breeds 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 heauēly 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 prepar'd' their furies to withstand.

278 Of common sence he is deprived 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 euery place, all pale and dead for feare :  
His cap borne vp with staring of his haire.  
Stoynd 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,            *p. 50*  
 No Townes, ne Realmes, Cities, ne strongest Tower,            6  
 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 tryumph eftsoones the same he shooke :            10  
 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 subiect 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 loueliest 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            *p. 51*  
 To die the death, for nought long time may last :  
 The sunne his beautie yeelds to winters blast.

*I. H. M. of Magist.*

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 bloody 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 yongly 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 we 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 fooles 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. p. 53  
*Ed. Spencer.*
- 302 - - - - This same  
 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 suppress.  
 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 stepes to *læthe* 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 *p. 54*  
 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 foulnesse admirable.

*I. Marston.*

311 - - - - - The toongs of dying men  
 Inforce attention like deep harmony,  
 Where words are scarce, they are sildom 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.

*p. 55*

*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,

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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.*

316 - - - - Times delay new hope of helpe still breeds.

*Idem.*

317 - - - - - Fearfull tormenting  
 Is leaden seruitor, to dull delay.

*W. Shakespeare.*

318 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 ouerflow his bankes.

*R. Greene.*

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

*Ab. Fraunce.*

320 Delay in loue breeds doubts, but sharpe deniall death. *p. 56*

*W. Shakespeare.*

321 - - - 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.*

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

*Delight.*

323 In things without vs, no Delight is sure.

*G. Chapman.*

324 A sweete in shape is but a bad Delight.

*D. Lodge.*

325 Prosperitie a flatterer is found,  
 Delight is fearelesse till it feele the wound.

*M. D. Vid. Pleasure.*

*Desire.*

326 - - - 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,

OF OVR ENGLISH POETS.

Vnder whose command, 5  
 She brings to field a rough vnruely 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, 10  
 Beare painted steeples in imaginaton.

*I. Syluister, Transl.*

327 Amongst the most, the worst, we best can chuse, *p. 57*  
 Tis easie to desire, but hard to vse.

*M. Drayton.*

328 Desire hath philters, which desire procure.

*Idem.*

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

∴

330 Desire with small encouraging growes bolde.

*M. Drayton.*

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

*Idem.*

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

*Idem.*

*Destinie.*

333 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 mē, whose daies depēd on thrids so vain.

*E. of S.*

334 The holy Prophets brought *Astolpho*, where  
 A Pallace (seldome seene by mortall men)  
 Was plac't, by which, a thicke darke riuier ran,  
 Each roome therein was full of diuers fleeces :  
 Of Wolle, of Lint of Woll, or else of Cotten, 5  
 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, *p. 58*  
 Where from the silke-wormes his fine garment taking, 10  
 They reauce him of the cloathes of his owne making.

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- 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 : 15  
 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 20  
 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, 25  
 For ornaments 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 30  
 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. 35  
 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.*
- 335 An heape of names within his cloake he bore, p. 59  
 And in the riuier did them all vnlade :  
 Or to say truth, away he cast them all,  
 Into this streame, which *Læthe* we do call.  
*S. I. Harr. Transl. Vide. Fame.*
- 336 - - - 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.*
- 337 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 our haps reioyce,  
Because the eye eternall, things foreseeeth :  
Which to no ill at any time agreeth,  
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 hūble 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, ȳ darkish skies with store  
Of starry light.

*Ed. Spencer.*

342 Walls may a while keepe out an enemye,  
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 sleepes 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 vnderneath a craggy clift vpright,  
Darke, dolefull, drery, like a drery graue,  
That still for carion carkasses doth craue.  
On top whereof, aye dwells the ghastly Owle,  
Shrieking his balefull note, which euer draue

5

THE CHOYSEST FLOWERS

Farre from that haunt, all other chearefull fowle.  
 And all about it wandring ghostes do waile and houle,  
 And all about olde stockes and stubs of trees, 10  
 Whereas, nor fruite, nor leafe was euer seene,  
 Did hang vpon the ragged rocky trees,  
 On which had many witches hanged beene, p. 61  
 Whose carkasses were scattered on the greene,  
 And throwne about the cliffes. 15

*Ed. Spencer.*

346 That darke some 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, 10  
 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, 15  
 That from his wound yet welled fresh alasse.  
 In which a rustie knife fast fixed stood,  
 And made an open passage for the gushing flood.

*Idem.*

347 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. H. Mir. of M.*

348 - - - Dispaire p. 62  
 The factor for improudent restraint.

*I. Markeham.*

349 - - - Dispaire, that deepe disdaind elfe,  
 Delightlesse liues, still stabbing of her selfe.

*D. Lodge.*

350 - - - 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 deerer 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.*

351 Farre greater folly is it for to kill  
Themselues despairing, then is any ill.

*I. H. M. of M.*

352 *Be resolute, not desperate, the Gods that made thee poore,  
Can if they will (do wait their will) thy former state restore.*

*W. Warner.*

353 - - - When last need to desperation driueth  
Who dareth the most, wisest counsell giueth.

*S. I. Harrington.*

354 We may in warre sometime take truce with foes,  
But in Dispaire, we cannot with our woes.

*M. Drayton.*

355 Dispaire hath euer daunger all contemned. *Idem.*

*Diuell.*

356 Hells prince, sly parent of reuolts, and lies.

*I. Syluister.*

357 O ruthlesse murderer of immortall soules, p. 63  
Alasse, to pull vs from the happie poales,  
And plunge vs headlong in the yawning hell,  
Thy ceaselesse fraudes and fetches who can tell? 5  
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. 10  
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, 15  
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 subuertes the lawes. 20  
Thou play'st the foxe when thou doest faine aright,  
The face and phrase of some deepe Hypocrite.

True painted tombe, dead seeming cole, but quicke,  
 A scorpion fell, whose hidden taile doth pricke :  
 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.

25

*I. Syl. Transl.*

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

*p. 64*

*Ignoto.*

359 A subtill 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) litle 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.

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*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.

*p. 65*

*Ed. Spencer.*

- 362 *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.*
- 363 - - - 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, 5  
 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, 10  
 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. 15  
*S. I. Harr. Transl.*
- 364 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. *p. 66*  
*Ed. Spencer.*
- 365 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.*
- 366 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.*

THE CHOYSEST FLOWERS

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 corsue to a common-weale :  
 Death-lingring consumption to a state,  
 A poysoned sore that neuer salue could heale.  
 O foule contagion, deadly killing feuer,  
 Infecting 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.*

*Dissimulation.*

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, 5  
 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, 10  
 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 : 15  
 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*. 20

*G. Chapman.*

OF OVR ENGLISH POETS.

371 The colours of dissemblance and deceit,  
Were died deep in graine, to seeme like truth.

*Ed. Spencer.*

372 Better a wretch then a dissembler.

*E. Gilpin.*

373 - - - - 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.

*p. 68*

*M. of M.*

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

*Idem.*

375 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 leanes to wit and soothfastnesse.

*D. Lodge.*

376 - - - - Who hath to doo  
With deep dissemblers, must dissemble too.

*Ch. Middleton.*

*Vid. Hypocrisie.*

*End.*

377 - - - - The End doth alwaies proue the fact,  
By End we iudge the meaning of the act.

*S. I. H. Transl.*

378 Begin where lightnesse wil, in shame it ends.

*G. Chapman.*

*Earth.*

379 Thus whilest 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,

*5*

Exceeding globes most artificiall.  
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 :

*p. 69*

*10*



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.*

⟨*Ennie.*⟩

- 387 Next vnto him, malicious Ennie rode,  
Vpon a rauenous Wolfe, and still did chawe  
Betweene his cankred teeth a venomous tode,  
That all the poyson ranne about his iawe.  
But inwardly he chawed his owne mawe  
At neighbours wealth, that made him euer sad, p. 71  
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 poyson dropping loathsomly. 5  
Her name was *Ennie*, knowne well thereby,  
Whose nature is to greue 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 : 10  
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 ennie at the th'other eie :  
Because the other enuide more then hee,  
His hands did fight for the first iniurie,  
So Ennie enuide, enuide to be.

THE CHOYSEST FLOWERS

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 barks at strangers comming at the durre.

p. 72

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 enuiés humor oft vnclades, by conduits of the eine.

*T. W.*

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

*Ch. Fitz Ieffry.*

394 The knottie Oake and wainscot old,  
Within doth eate 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 sensitiuie 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 vnexpected height.

*Th. Storer.*

396 - - - Enuy harboureth most in feeblest brest.

*S. Phil. Sidney.*

397 Fell enuiés cloud, still dimmeth vertues ray.

p. 73

*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 slaunder, 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.*

400 Like as the poyze that would the palme reproses  
 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.

*M. of M.*

401 *Sicilian* Tyrants yet did neuer finde  
 Then Enuie, greater torment of the minde.

*Idem.*

402 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 Geffrey.*

*Error.*

403 - - - - His glistering 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 disdain.  
 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 vpon her poysoned dugges, each one  
 Of sundrie shapes, yet all ill faouered.  
 Soone as the vncouth light vpon them shone,  
 Into her mouth they crept, and suddenly were gone.

*p. 74*

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*Ed. Spencer.*

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

*W. Warner.*

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

*S. Daniell.*

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

*Ch. Middleton.*

407 To heare good counsell, error neuer loues.

*D. Lodge.*

408 - - - - Errors are hardly moued,  
That loue doth breed in an vnaduised 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.

p. 75

*Ed. Spencer.*

*Faith.*

410 - - - - - *Fidelia*

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

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*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 standerds 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,

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p. 76

16

OF OVR ENGLISH POETS.

Like *Iuno*s bird is full of watching eies,  
 Whose holy glaunces pierce the loftie skies,  
 Pierce the hie heauens, and see God face to face. 20  
 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 25  
 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, 30  
 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 biddē or forbod :  
 I dare not thinke, or arrogate such misteries diuine,  
 Faith with her wits significant suffice these wits of mine :  
 To loue God and our neighbours as our selfe is all in fine.*

*W. Warner.*

414 Drawe thy forces all vnto thy hart, 30 p. 77  
 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 yeilded, ne dismaide :  
 Which doth dilate, vnfold, foretell, expresth,  
 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.*

THE CHOYSEST FLOWERS

418 - - - 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 riuēs the share, and rootes the brambles bie.

*Th. Hudson. Transl.*

419 Adde faith vnto your force, and be not faint.

*Ed. Spencer.\**

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

*W. Warner.*

*Fame.*

421 A monster swifter none is vnder sunne.  
Encreasing as in waters we discrie,  
The circles small of nothing that begin, p. 78  
Which at the length, vnto such breadth do come, 5  
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 10  
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, 15  
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 : 20  
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 threates to inuade, 25  
And as she tells what things she sees by view,  
She rather shewes that's fained false, then true,

*I. H. Mir. of M.*

422 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 euerit ad æthera virtus  
*Dijs geniti.* G. Peele.

423 Fame with golden wings aloft doth flie, p. 79  
 Aboue 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. 5  
 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 vse this trade :  
 A heape of names within his cloake he bare,  
 And in the Riuer did them all vnlade : 10  
 Or to (say ttuth) 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 desperately without all feare of blame, 15  
 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 euery thousand one was found,  
 That was not in the gulfe quite lost and dround : 20  
 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, p. 80  
 These when the carelesse wretch the treasure threw 25  
 Into the streame, did all they could deuise,  
 What with their tallents some, and some with beake  
 To saue these names, but find themselues too weake.  
 For euer as they thought themselues to raise,  
 To beare away those names of good renowne, 30  
 The waight of them, so heauie downeward waies,  
 They in the streame were driuen to cast them downe.  
 Onely two swans sustain'd so great a paize  
 In spite of him that sought them all to drowne,

THE CHOYSEST FLOWERS

These two did still take vp whose names they list, 35  
 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, 40  
 They caught them, ere they to the streame arriued,  
 Then went they with the names they had recouered,  
 Vp to a hill that stood the water nie,  
 On which a stately Church was built on hic.  
 This place is sacred to immortall fame, 45  
 And euermore a Nimph stands at the gate,  
 And tooke the names wherewith the two swans came,  
 Whether they early come, or whether late.  
 Then all about the Church she hang'd the same,  
 Before that sacred Image in such rate, 50  
 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, *p. 81*  
 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, 5  
 Whose large memorialls she did still reherse,  
 In Poets man-immortalizing 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 10  
 That; the faire booke of heauenly memorie :  
 Th'other, the base scrowle of Infamie.  
 One stuff with Poets, Saints, and Conquerors,  
 Th'other, with Atheists, Tyrants, Vsurers, 15  
 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, 20  
 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 euery 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. p. 82  
 The chinkes like tongues of all things talking heere, 10  
 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 roofe of this, 15  
 Are trophies grauen with Herculean toiles.  
 The roofe of garlands, crownes, and ensignes is :  
 In midst of which a Christall Pyramis,  
 All ouer caru'd with men of most renoune,  
 Whose base is her faire chaire, the spire her crowne. 20

*Idem.*

428

----- 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, 5  
 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, 10  
 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 heauenly things impart,  
 The ioy amidst the tedious waies of art. 15  
 Learnings greene lawrell, Iustice glorious throne,  
 The Muses chariot, memories true food :  
 The Poets life, the gods companion,  
 The fire-reuiuing Phænix sun-nurst brood.  
 The spirits eternall image, honours good. p. 83  
 The *Balsamum* which cures the souldiers scarres, 21  
 The world, discouering seamens happy starres.

*Idem.*

29 A loftie subiect of it selfe doth bring,  
 Graue words and waightie, of it selfe diuine :  
 And makes the authors holy honour shine.

THE CHOYSEST FLOWERS

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.

430 - - - - - Incorporall Fame  
 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.*

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

*S. Daniell.*

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

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

*K. of K.*

434 - - - - - Fame the queene of immortalitie.

*Ch. Fitz Jeffrey.*

435 Death hath no dart to slay deserued Fame.

*Ch. Fitz.*

436 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 euery wind she flings : p. 84  
 Nothing so secret but to her appeareth, 5  
 And apt to credit euery thing she heareth.  
 Foule babling, 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. 10  
 Fond pratling parrat telling all thou hearest,  
 Oft furthest off, when as thou shouldst be nearest.

*M. Drayton.*

437 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.*

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

*Idem.*

439 Fame doth explore what lies most secret hidden,  
 Entring the closet of the pallace dweller,  
 A broad reuealing what is forbidden,

Of truth and falshood both an equall teller,  
Tis not a guard can serue for to expell her :  
The sword of iustice cannot cut her wings,  
Nor stoppe her mouth from vttering secret things.

*S. Daniell.*

440 Celestiall goddesse euer-living fame,  
*Mineruaes* 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. 5  
Soules sweet receipt, the healths restoratiue :  
Hearts cordiall, the minds preseruatiue. *p. 85*  
Goddesse of thoughts, muse animating appetite,  
Aulter of honour, simple of renowne,  
Shrine of deuotion, yeelding art her merite : 10  
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 Ieffrey.*

*Famine.*

441 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,  
Whereto was left nought but the case alone : 5  
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 10  
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 15  
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, 20  
That bled for ruth of such a drery sight, *p. 86*

Lo suddenly she shriekte in so huge wise,  
 As made hell gates to shiuier with the might :  
 Where with a dart we sawe how it did light  
 Right on his brest, and therewithall pale death  
 Enthrilling it, to reauē her of her breath.

25

*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 reuiue 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.

*p. 87*

*Ed. Spencer.*

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

*Idem.*

451 ----- The lawes of Fate  
 Being grau'n in steele, must stand inuiolate.

*Th. Dekkar.*

452 Who can escape what his owne Fate hath wrought,  
 The work of heauens wil, surpasse 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. *Idem,*
- 454 - - - - Indeed the Fates are firme,  
 And may not shrinke though all the word do shake :  
 Yet ought mens good endeouours them confirme,  
 And guide the heauenly causes to their cōstant terme.  
*Idem.*
- 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 euen selfe do, selfe haue.  
*I. H. M. of M.*
- 456 The Fates farre off, foreseene come gently neare.  
*M. Drayton.*
- 457 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.  
*S. Daniell.*
- 458 - - - - - Fate p. 88  
 Keeps in eternall darke our fortunes hidden,  
 And ere they come to know them, tis forbidden.  
*Idem.*
- 459 All men are men in ignorance of Fate,  
 To alter chance, exceedeth humane state.  
*I. Markham.*
- 460 The heauens do rule in their continuall course,  
 That yeelds to Fate, that doth not yeeld to force.  
*M. Drayton.*

*Feare.*

- 461 - - - - - Feare all arm'd from top to toe,  
 Yet thought himselfe not safe enough thereby,  
 But fear'd each shadow mouing 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 winghie heeld,  
 And euermore on danger fixt his eie,  
 Gainst whom he alwaies bent a brazen sheeld,  
 Which his right hand vnarmed faithfully did weeld.  
*Ed. Spencer.*

- 462 Who so for fickle feare from vertue shrinkes,  
 Shall in his life imbrace no worthy thing,  
 No mortall man the cup of suretie drinks.  
*S. Phil. Sid.*
- 463 Feare is more paine then is the paine it feares,  
 Disarming humane minds of natiue might :  
 Where each conceit an vgly figure beares,  
 Which were not euil, well viewd in reasons light.  
*Idem.*
- 464 The gift being great, the feare doth still exceed, p. 89  
 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. (feareth.)*
- 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 together dwel*  
*Behoues that forrest flying feare whereof the Foxe doth tel,*  
*Our factious Lancaster & Yorke, therof could witnes wel.*  
*VV. Warner.*
- 473 Thunder affrightes 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. p. 90  
*R. Greene.*
- 475 Feare misinterprets things, each angury  
 The worser way he fondly doth imply.

476 Weaknes is false, and faith in cowards rare,  
Feare findes out shifts, timitidie is substill.

*S. Daniell.*

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

*M. Drayton.*

478 - - - 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.*

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

*Ed. Spencer.*

480 A man to feare a womans moodie eire,  
Makes reason lie a slaue to seruile feare.

*S. Ph. Sydney.*

481 Nothing seene 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.*

482 - - - 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 snailike motion measuring the ground.  
Foule sluggish drone, barren (but sinne to breed)  
Diseased begger, steru'd with wilfull need.

*p. 91*

*I. S. Transl.*

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

*Fortitude.*

484 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 beares.  
 The soule and spirit, soly it doth include.  
 It is that part of honestie, which reares 5  
 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 : 10  
 Patience that suffers, and esteemeth iust,  
 What euer we for vertue fortunes brine. p. 92  
 Perseuerance holds constant what we must,  
 Greatnes that effects the guilded thing,  
 And armed trust which neuer can dispaire, 15  
 And hopes good happe how euer 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 vnmeete,  
 The enemie being ten to one in shoes,  
 But he replied, tis needfull that his feete 5  
 With many heads, should lead to many blowes.  
 And one being good, an armie is for ten : p. 93  
 Foes to Religion, and knowne naughtie men,

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

10

*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, prowesse 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.*

p. 94

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

*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.*

499 - - - - - There is a method, time, and place,  
Which fooles obseruing do cōmence, ere wise mē haue their  
*W. Warner.* (grace.)

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

501 - - - - The foolish commmons vse  
Obey them most, who doth them most abuse.  
*S. I. Harrington. P.*

502 A witlesse foole may euery man him gesse,  
That leaues the more, and takes him to the lesse.  
*G. Gascoigne.*

*Flatterer.*

503 - - - - Foule leasings and vile flatterie,  
Two filthy blots in noble genterie. *Ed. Sp.*

504 When as we finely soothe our owne desires, p. 95  
Our best conceits do proue the greatest liers.  
*M. Drayton.*

505 Nere was pretence so foule, but some would flatter it,  
Nor any thing so pestilent, as misapplied wit.  
*W. Warner.*

506 To be officious, getteth friends, plaine dealing hated is  
Yet better plainly to reprove, then fainedly to kis :  
We cannot also loue our friends, & Flatter their amis.  
*Idem.*

507 - - - - Flattery can neuer want rewards.  
*D. Lodge.*

508 He twice offends, who sinne in flattery beares,  
Yet euery houre he dies, who euer feares.  
*D. Lodge.*

509 The Lords & Ladies ouerrent, and cunningly the fine,  
The Parasite doth ouerreach, and bears away the gain.  
*W. Warner.*

510 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, 5  
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,

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

*Th. Hudson. Transl.*

511 *Time* fawning spaniels, Mermaids on the earth,  
 Trencher fed flies. p. 96

Base Parasites, these elbowe-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.*

*Fortune.*

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, 5  
 And with one breath, her words are sweete and sowre.  
 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, 10  
 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 15  
 Like cloudes, which couer our vncertaine liues,  
 Painted about with bloodie Tragedies,  
 Fooles wearing crowns and wise men clog'd in giues.  
 Now how she giues againe, how she depriues : p. 97  
 In this blacke map this she her might discouers, 20  
 In Camps and Courts, on souldiers, 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,

THE CHOYSEST FLOWERS

- Natures vile nickname, follies foolish mirror : 5  
 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. 10  
 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 : 15  
 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, 20  
 To loose them in the errors of their will.
- Idem.*
- 514 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 : *p. 98*  
 Thou foe to persons, manners, times and all,  
 That raisest worthlessse, while the worthiest fall.
- I. Markham.*
- 515 Ah fortune, nurse of fooles, poyson 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. 5  
 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 witnessse of illusion :  
 Lampe of vain-glory, double faced shroe, 10  
 Who smiles at first, succesfull, ends in woe.
- D. Lodge.*
- 516 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. 5

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.

10

*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 ficklenesse,  
 Subiect to fortunes charme, still changing new,  
 What haps to day to me, to morrow may to you.

*p. 99*

*Ed. Spencer.*

519 Fortune the foe to famous chieuisance,  
 Sildome or neuer yeelds to vertue aide :  
 But in her way throwes mischief 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 complaine 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, *p. 100*  
 No sooner rise, but ready are to fall.

*D. Lodge.*

THE CHOYSEST FLOWERS

- 524 Looke how much higher fortune doth erect  
 The climing wight on her vnstable wheele :  
 So much the nigher may a man expect  
 To see his head where late he sawe his heele.  
*Policrates* hath prou'd it in effect, 5  
 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, 10  
 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, 15  
 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, p. 101  
 As if inconstant chaunce 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 change.  
*D. Lodge.*

- 530 The wayward lady of this wicked world.  
*Idem.*

- 531 *Blind fortune faileth mighty ones, & meaner doth aduance.*  
*W. Warner.*

- 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 chāge, our selues new born, euen then begin to die.  
VV. VVarner.*
- 536 The man that fortune at commaund will keepe,  
He must be sure he neuer let her sleepe.  
*M. Drayton.*
- 537 There neuer yet was Emperour or King, p. 102  
Could boast that he had fortune in a string.  
*S. I. Harr. Transl.*
- 538 - - - - All things to fortune are subiected,  
Chiefly 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. Achelly.*
- 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, ioyned fortune to thy will,  
Least Phebus chaire do els surcharge rash Phaethon his skill.  
Idem.*
- 543 *If fortune help whō thou woldst hurt, fret not at it the more,  
When Ajax 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 shoves from him how many Godheads went,  
Archangels, Angels, heauens posteritie,  
From thence she shoves the glorious thrud she lent, 5  
To Monarkes, Emperours and Kings in fee.  
Annexing as collateralls 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, 10

And heauen and earth, and hell, her coate haue borne p. 103

Fresh bleeding hearts within a field of fyre :

All that the world admires she makes her scorne,

Who farthest seemes, is to ill fortune neere.

And that iust prooffe may her great praise commend, 15

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 surprize :  
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 suppressse :  
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, p. 104  
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.*

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

554 Try frends by touch, a feeble frēd may proue thy strōgest 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 grieffe more small.  
*Idem.*

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

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 ȳ 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, *p. 105*  
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 frends conioined ioy, doth make thy ioy the more

THE CHOYSEST FLOWERS

If frowardly she frowne, and driueth to distresse :  
His aide releues thy ruth, and makes thy solace lesse.

*S. Th. Wiat.*

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

*W. VVarner.*

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

*Ch. Middleton.*

564 A golden treasure is the tried friend, *p. 106*  
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 & stears the goldē mean,  
Nor rashly loueth, nor mistrusts in vaine.

*Mir. of M.*

565 - - - 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.*

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

*Ed. Spencer.*

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

*Idem.*

*Frugalitie.*

568 He that will thriue, must thinke no courses vile.

*B. Iohnson.*

569 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 keeps the last vnspent,  
Shall find that sparing yeelds a goodly rent.

*G. Gascoigne.*

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

*Idem.*

*Furie.*

*p. 107*

571 - - - Furie furiously mans life assailes  
With thousand cannons, sooner felt then seene,  
Where weakest, strongest, fraught with deadly teene,

OF OVR ENGLISH POETS.

Blind, crooked, blisterd, 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, 5  
 Must first begin, and wel her amenage,  
 First her restraine from her reproachfull blame  
 And euill meanes, with which she doth enrage  
 Her franticke sonne, and kindles his courage,  
 Then when she is withdrawne, or strong withstood, 10  
 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 *p. 108*  
*Manie* and phrenzie, to subborne her frends,  
 Whereof the one drying, th'other ouerwarming.  
 The feeble brain (the edge of iudgement harming)  
 Within the soule phantastickly they faine,  
 A confus'd hoast of strange *Chimeraes* vaine.

*I. Syluister.*

*Gifts.*

575 Tis wisdom to giue much, a Gift preuailles,  
 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.*

578 - - - Onely wisdoms graue, and iudgements cleere,  
 Gifts giu'n from heauen, that are not common heere.

*S. I. H. Transl.*

579 Goods Gifts are often giuen to men past good.

*G. Chapman.*

580 Good Gifts abus'd, to mans confusion turne.

*Th. Dekkar.*

581 *Testators and Executors so giue and so receaue,  
 As doubtful whether ioy or grieffe, is more to take or leaue,  
 For as do hogs their troghs to hoüds, so these giue & get place  
 Death not the Dier giues bequests, and therefore but graue grace.*

*W. Warner.*

582 *To loiter well deserued Gifts, is not to giue but sell,  
 When to requite ingratitude, were to do euill well.*

*Idem.*

*Gentlenesse.*

p. 109

583 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.*

584 Sweete gentlenesse is Bewties waiting maide.

*Th. VVatson.*

585 - - - - - In gentle thoughts,  
 Relenting thoughts, remorse, and pittie rests.

*Ch. Marlowe.*

586 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.*

587 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.*

588 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 howsoeuer 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.*

## Gentrie.

p. 110

- 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 dispeopled for your mawes,  
 The *Phœnix* sole can scarce escape your clawes.  
*Th. Hudson. Transl.*
- 596 Of little nature liues, superfluous meate  
 But dulls the spirit, and doth the stomacke freate.  
*Idem.*

THE CHOYSEST FLOWVERS

597 *VV*ho fareth finest, doth but feed, and ouerfeedeth oft,  
 Who sleepeſt ſofter 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, 5  
 Moſt delicate to *Persia* then they ſtoode  
 In happie ſtate, renown'd in peace and warrè,  
 And through rhe world their triumphs ſpread a farre.  
 But when they after in th' *Assirian* hall,  
 Had heard the leſſons of *Sardanopall*, 10  
 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 p. 112  
 By nations poore, whom they before had wracked. 16

*Th. Hudson. Transl.*

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* ſeek the ſpices fine,  
 Canary ſuger, and the Candy wine.

*Idem.*

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, 5  
 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 p. 113  
 The holiest men, with execrable flames. 11

*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 gilded 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 yeelding 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. p. 114  
*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.*

610 - - - - How soeuer things in likelyhood discent  
In birth, life, death, our God is first, the middle and euent.  
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. VVarner.*

611 God first made Angels bodillesse 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. Davies.*

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

*G. Gascoigne. Transl.*

613 - - - - Heauen is his seate,  
Th'earth his footestoolè, and the prison great.  
Of *Plutoes* raigne, where damned soules are shut,  
Is of his anger euermore the but.

*p. 115*

*I. Syluester. Transl.*

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

*Ed. Spencer.*

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

*I. Syluester. Tran.*

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

*Ed. Fairfax. Tran.*

617 - - - - 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 ô the exceeding grace

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 waight of displeasure,  
 And spreads his mercy without waight or measure.

*I. Syluester.*

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 euerlasting 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.

p. 116

*S. Daniell.*

620 - - - - Howsoever things in likelihood 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 eies, & 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. Syluester.*

625 - - - - - Indeed the euil done  
 Dies not when breath the body first doth leaue,  
 But from the gransire to the nephewes sonne,  
 And all his seed the curse doth often cleaue,

p. 117

Till vengeance vtterly the guilt bereaue :  
So straightly God doth iudge.

*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 raunsome, 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 fleshly 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.*

*p. 118*

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 concealed 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.*

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 *Phebus* 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.

p. 119

*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 neuer 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 gawe them water from the solid stone,  
Which of it selfe had neuer moysture none.

THE CHOYSEST FLOWERS

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, 5  
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 : 10  
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, 15  
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 exceedeth well to say.

*G. Turberuile.*

- 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. *p. 121*

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 turnes in dust, and bad turnes 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.*

651 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.*

652 Great things still orewhelme themselues by waight.

*E. Guilpin.*

653 Greatnesse like to the sunnes reflecting powers,  
The fier bred vapours naturally exhales,  
And is the cause that oft the euening lowers,  
When foggy mists enlarge their duskie sailes.  
That his owne beames he in the cloudes impailes,  
And either must extinguish his owne light,  
Or by his vertue cause his proper right.

*M. Drayton.*

654 To be huge is to be deadly sicke.

*p. 122*

*I. Marston.*

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

*S. Daniel.*

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

*D. Lodge.*

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

*Th. Storer.*

*Griefe.*

658 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,

THE CHOYSEST FLOWVERS

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

*S. Ph. Sydney.*

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

*Idem.*

- 661 Griefe 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 seldome die.

*Idem.*

- 663 Griefe 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 Griefe afflicts concealing harts,  
As raging flames, who striueth to suppress.

*Ed. Spencer.*

- 665 Found neuer help, who neuer could his griefe 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 Riuer staid,  
Burneth more hotely, swelleth with more rage :  
So of concealed Griefe it may be said.

Free vent of words, loues fier doth asswage.

But when the hearts attorney once is mute,

The Client breakes, as desperate in his sute.

*W. Shakespeare.*

- 668 No one thing doth auaille man more,  
To cure a griefe, and perfectly to heale it,  
Then if he do vnto some friends reueale it.

p. 124

*S. I. Harr. Transl.*

OF OVR ENGLISH POETS.

569 - - - Griefe it is inough 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. *p. 125*

*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, *5*  
Are all one God, who made all things of nought,  
Vnder whose feete subiected 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 *10*  
He tosseth, humbleth, turneth as he lust,

THE CHOYSEST FLOWERS

And guides our life, our end, our death and hower :  
 No eye (how euer 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.

15

*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 Iudge our hie Messias full of power,  
 The Apostles, his assistance, euery hower  
 The Iury Saints, the verdict 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 nauwe,  
 The vailles 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.

5

*p. 126*

10

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.

15

The ditty praise, the subiect is the Lord,  
 That tunes their gladsome spirit to this accord.

20

*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 wisdome marres.

*S. Daniell.*

683 - - - Humane wishes neuer haue the power p. 127  
 To hurt or hast the course of heauen one lower.

*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 be 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 subiect to the power of heauen, p. 128  
 Nor wrongs passe vnreunged, 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 vpon.

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,

5

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

10

*Idem. M Drayton.*

694 Heauens influence was neuer 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 euery houre,  
The starres be still predominant in vs :  
Fortune not alway forth her bagge doth powre,  
Nor euery 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.

*p. 129*

*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 yonger brother,  
Yet is the yonger 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 begulde 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.*

704 Sildome doth malice want a meane to worke.

*M. Drayton.*

705 Hate hits the hie, and windes force tallest towers.

706 Hate is peculiar to a Princes state.

*R. Greene.*

707 Hatred accompanies prosperitie,

For one man greueth 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 wisdome would, 132 = p. 130

To bridle time with reason as we should.

*Th. Kyd.*

*Haste.*

708 Oft times the greatest haste the worser speeds.

*S. I. Harr. Transl.*

709 As busie braines must beat on tickle toyes,

As rash inuention breeds a raw deuce :

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 wisdome beares the sway.

*G. Gascoigne.*

710 The swiftest bitch brings forth the blindest whelpes,

The hottest feuers coldest crampes ensue.

The nakedst need, hath ouer-latest helpes.

*Idem.*

711 Hastie respect, repents when tis too late.

*I. Markeham.*

712 Rashnesse sees all, but nothing can preuent.

*M. Drayton.*

713 Fore-iudging, puts out one of wisdomes eies.

714 - - - - If by rashnesse valour haue got honour,

We blame the rashnesse, but reward the valour.

*Ch. Fitz Ieffrey.*

715 O rash false heat wrapt in repentance cold,

Thy haste springs still blood, and nere growes old.

*W. Sh.*

*Hell.*

716 An hidious hole all vast withouten shape, 133 = p. 131

Of endlesse depth, orewhelm'd with ragged stone :

With ougly mouth and grisly iawes doth gape,

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 scaping,*

*Desteny, death, and hell, and howling hidious hell-hound,*

*Loathsom streames of Stix, that nine times compasse Auernus.*

*Ab. Fraunce.*

720 They passe the bitter waues of *Acheron*,

Where many soules sit wayling wofully :

And come to fiery flood of *Phlegeton*,

Whereas the damned ghoasts in torments fry,

And with sharpe shrilling shrikes do bootlesse cry :

Cursing high *Ioue*, the which them thither sent.

*Ed. Spencer.*

721 *About the desert parts of Greece there is a vally low,*

*To which the roaring waters fall, that frō the moūtains 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,*

*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 theeuish 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.

*p. 133*

*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 natiue 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 meete the hauen of all desire,  
Where will must waine, and pride cannot aspire.

*D. Lodge.*

- 729 Honour a thing without vs, not our owne.  
*S. D.*
- 730 What doth auaille to haue a princely place,  
 A name of honour, and an high degree : p. 134  
 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.*
- 731 Search all thy bookes, and thou shalt finde therein,  
 That honour is more hard to hold then win.  
*G. Gascoigne.*
- 732 Defeated honour neuer more is to be got againe.  
*W. Warner.*
- 733 - - - Vile is honour, and a little vaine,  
 The which true worth and danger do not gaine.  
*S. Daniell.*
- 734 Vertue can beare what can on vertue fall.  
 Who cheapneth honour must not stand on price.  
*M. Drayton.*
- 735 It most behoues the honourable race  
 Of mightie peeres, true wisdomes 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.*
- 736 - - - - If that honour haue one minutes staine,  
 An hundred yeares scant can it cleanse againe.  
*S. I. H. Transl.*
- 737 A shame to fetch our long discent from kings,  
 And from great *Ioue* deriue our pedigree : p. 135  
 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.*
- 738 Honour is grounded on the tickle yce.  
 The purest lawne most apt for euery spot.  
*Idem.*
- 739 Honors shade, thrusts honors substance from his place.  
*I. Marston.*

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 define,  
 Which passion keeps the other in subiection.  
 Both do allure, both doth the iudgements 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.

*p. 136*

*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 besemed 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.*

- 746 - - - - Hope a handsome maide,  
 Of chearfull looke and louely to behold :  
 In silken Samite she was light araide,  
 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. p. 137
- Idem.*
- 747 True hope is swift, and flies with swallowes wing,  
 Kings it makes Gods, and meaner creatures Kings.  
*W. Shakespeare.*
- 748 Wan Hope poore soule, on broken anchor sits  
 Wringing his armes, as robbed of his blisse.  
*D. Lodge.*
- 749 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.  
*I. Markham.*
- 750 - - - Hope is double, and hath double power,  
 As being mortall, and immortall fram'de :  
 In th'one shee's moueesse, certaine euey 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.  
*Idem.*
- 751 He that hopes least, leaues 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, giues it greater scope. 4  
 The desperate man which in dispaire doth fall, p. 138  
 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 10

The Spirit to an honest residence,  
Without whose aide, no pleasure will abide  
In our world-wearied flesh.

*I. Markeham.*

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

*G. Gascoigne.*

753 Such is the weakenesse 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 Vnworthy 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.

*p. 139*

*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 liue in hope of that they meane to giue,  
Is to deceiue our selues, and not to liue.

*D. Lodge.*

761 Hope lost, breeds grieue, grieue 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.*

764 Hope well, feare not, marke this, be wise,  
Droupe not, for to dispaire, is to die twise.

*Ignoto.*

765 Bad haps are holpe with hap and good beliefe.  
*S. I. Harrington. Transl.*

766 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.*

*p. 140*

767 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.*

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

*M. Drayton.*

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

*Idem.*

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

*Th. Hudson. Transl.*

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

*VV. Warner.*

772 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.*

- 773 The lowly heart doth win the loue of all, p. 141  
 But pride at last, is sure of shamefull fall. G. Tur.

*Hypocrisie.*

- 774 - - - - *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.
- 775 *But let thẽ heaue their hãds to heauẽ, they show they'r here in*  
*That seeme deuout to cloake deceit, and say, but do* (hell,  
Idem. (not well.
- 776 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.
- 777 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.

*Iealousie.*

- 778 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 taylor one serpent bigger then the rest,  
 Which she with knots fastened about her brest.  
S. I. Harrington. Transl.
- 779 A monster, others harme, selfe miserie  
 Bewties plague, vertues scourge, succour lies.  
 Who since he hath by natures speciall grace, p. 142  
 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.
- 780 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,

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 Iealousie, 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 subiltie, 5  
 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, 10  
 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. *p. 143*

*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 5  
 Solely to worke vpon the phantasie,  
 Filling her seat with such pestiferous aire,  
 As soone corrupts the iudgement, and from thence  
 Sends like contagion to the memorie,  
 Still each of other taking like infection,  
 Which as a searching vapour spreads it selfe, 10  
 Confusedly through euery sensiuie part,  
 Till not a thought or motion in the minde,  
 Be farre from the blacke poysion of suspect.

*B. Iohnson.*

- 783 Where loue doth raigne, disturbing iealousie,  
 Doth call himselve 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.*

784 Fowle weatherd iealousie to a forward spring,  
 Makes weeds growe ranke, but spoiles a better thing.  
 Sowes tares gainst haruest 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.

p. 144

*E. Guilpin.*

785 Pale Iealousie 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 flood,  
 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 Paradise first learnd 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 Iealousie,  
 For euery other sower that gets a place  
 To seate it selfe amidst this pleasant sweete,  
 Helpe 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.

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*S. I. Harr. Transl.*

787 - - - - Iealousie is *Cupids* foode,  
 For the swift steed runnes not so fast alone,  
 As when some other striue 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.

p. 145

*Idem.*

790 *Impatience* changeth smoake to flame, but *iealousie* to hell.

*W. Warner.*

THE CHOYSEST FLOWERS

- 791 *On loue, saies some, waits iea louzie, but iea lousie wants loue  
When curiously the ouerplus doth idle quarels moue. Idem.*
- 792 - - - - Where iea lousie is bred,  
Hornes in the mind, are worse then hornes in the hed.  
*B. Iohnson.*
- 793 That canker-worme, that monster iea lousie,  
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 iea lousie 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 iea lousie.  
*M. Drayton.*
- 796 No beast is fierer then a iea lous 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, p. 146  
Arraid in habit black and amis thin,  
Like to an holy Monke, the seruice to begin.  
*Ed. Spencer.*
- 798 - - - - Idlenesse pure innocence subuertes,  
Defiles our bodie, and our soule peruertes :  
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.*

801 If thou flie Idlenesse, *Cupid* hath no might,  
His bowe lyeth broken, his torch hath no light.

*Ignorance.*

802 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, 5  
And on his arme a bunch of keyes he bore,  
The which vnused, rust did ouergrow.  
But very vncouth sight was to behold p. 147  
How he did fashion his vntoward pace :  
For as he forward mou'd his footing old, 10  
So backward still was turnd his wrinckled face :  
Vnlike 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.*

803 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.*

804 - - - - All is turned into wilderness,  
Whilist Ignorance the Muses doth oppresse.

*Idem.*

805 - - - - Hell and darknesse and the grisly graue,  
Is Ignorance, the enemy of grace :  
That minds of men borne heauenly, doth deface.

*Idem.*

806 Tis nought but shoves that Ignorance esteemes  
The thing possess, is not the thing it seemes.

*S. Daniell.*

807 - - - - Great ill vpon desert doth chance,  
When it doth passe by beastly Ignorance. *M. Dray.*

*Impatience.*

808 *Impatience* changeth smoake to flame, but iealousie to hell.  
*W. Warner.*

- 809 Make not thy grieffe too great by thy suppose, p. 148  
 Let not Impatience aggrauate thy woes.  
D. Lodge.

*Infamie.*

- 810 - - - - To attempt hie daungers euident,  
 Without constraint or need is Infamie.  
 And honour turnes to rashnesse in th'euent :  
 And who so dares, not caring how he dares,  
 Sells vertues name, to purchase foolish cares.  
I. Markham.
- 811 - - - - Reproach  
 A vile disease that neuer time can cure.  
M. Drayton.
- 812 Sinne in a chaine leades 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 neuer growes againe.
- 814 Gainst open shame no text can well be cited,  
 The blow once giuen cannot be euited.  
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 poyson, deadly killing wound :  
 Deceitfull serpent seeking to delude, p. 149  
 Blacke loathsome ditch, where all desert is drown'd :  
 Vile pestilence, which all things doest confound.  
 At first created to no other end,  
 But to greeue 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 slaue whom *Pompey* did promote,  
 Was he, that first assaid to cut his throte. D. Lodge.

OF OVR ENGLISH POETS.

*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 mā's course doth cause the crocodile to weep :  
The waues that wast the rocks refresh the rottē 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 Lælius* that in bed was slaine :  
When euery wight the cruell murder laith  
To his two sonnes that in his chamber laie,  
That Iudge that by the prooffe 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 themselues 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.

*p. 150*

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*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 sickier as the end of woe is Ioye,  
And glorious light to obscure night doth tend,  
So extreame Ioy in extreame woe doth end.

*M. of M.*

THE CHOYSEST FLOWERS

827 For why extreames are haps rackt out of course,  
 By violent might far swung 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 *p. 151*  
 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 grieffe, so sudden Ioy doth kill.

*Th. Achelly.*

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. Sylvester.*

*Iniustice.*

836 Iniustice neuer yet tooke lasting roote.  
 Nor held that long, Impietie did winne.

*S. Daniell.*

837 So foule a thing, ô thou Iniustice art,  
 That torment'st both the doer 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 charge 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.

*p. 152*

*Idem.*

838 Iniustice neuer scapes vnpunisht still,  
 Though men reuenge not, yet the heauens will.  
*Idem.*

*Iustice.*

839 Now when the world with sin gan to abound,  
*Astræa* 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 euerlasting 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 ods,  
 And man to man curses each others birth.  
 For then vsurping wrong succeeded straight, 5  
 That no man knew how long to hold his right :  
 Then calls the world for Iustice back againe,  
 Complaining how they now were ouerrunne,  
 And they would suffer any scourging paine,  
 In pennance for those sinnes themselues had donne. 10  
 For that their wickednesse did force that power  
 To leaue the seate whereas she sate before,  
 Whereas the Gods did in their courts decree,  
 Iustice should be transformed to the starres :  
 There foolish men might euery minute see p. 153  
 Her that should helpe these miseries of theirs, 16  
 But stand like *Tantalus* within those brinckes,  
 Where he sees water, but yet neuer drinkes.

*Ch. Middleton.*

841 - - - Faire *Astræa* of the *Titans* line,  
 Whom equitie and iustice made diuine.

*M. Drayton.*

842 - - - Well did the Anticke world inuent,  
 That Iustice 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, 5  
 Of th'old *Ægyptian* Kings, that whilome were,

With fained colours shading a true case :  
 For that *Osyris* whil'st 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 Iustice which is equitie.

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*Ed. Spencer.*

843 Vntill the world from his perfection fell,  
 Into all filth and foule iniquitie :  
*Astræa* here mongst earthly men did dwell,  
 And in the rules of iustice then and stumbled well.

*Idem.*

844 Where Iustice 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 Iustice, feeds iniquitie.

p. 154

*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 Iustice dread, with kingly power endued.

*Ed. Spencer.*

847 Who so vpon himselfe will take the skill,  
 And Iustice 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 Iustice to deride  
 Vnlesse it be perform'd with dreadlesse might,  
 For power is the right-hand of iustice truly hight.

*Idem.*

848 Offences vrg'd in publike, are made worse,  
 The shew of Iustice aggrauates despight :  
 The multitude that looke not to the cause,  
 Rest satsfied, so it be done by lawes.

*S. Daniel.*

849 It often falles in course of common life,  
 That right long time is ouerborne of wrong,  
 Through auarice or power, or guile, or strife,  
 That weakens her, and makes her partie strong,  
 But Iustice though her doome she do prolong, p. 155  
 Yet at the last will her owne cause right.

*Ed. Spencer.*

850 *Good causes need not curious termes, & equall Iudges heare  
 The equitie, not eloquence.*

*W. Waruer.*

851 Who passeth iudgement 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. 5

The Moone being clouded, presently is mist,  
 But litle 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, 10

The staine vpon his siluer downe will stay,

Poore groomes are sightles nights, kings glorious day.

Gnats are vnnoted wheresoeuer they flie

*p. 156*

But Eagles are gaz'd vpon with euery eie.

*VV. Shakespeare.*

854 --- Since the heauens strong arms teach Kings, to stād,  
 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 ouersee,  
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 euery 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 wrög.*  
Idem.
- 858 Kings, Lords of times and of occasions,  
May take th'aduantage 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 raigin.*  
W. VVarner.
- 862 Not all the water in the rough rude sea  
Can wash the balme from an anyoynted 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, p. 157  
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.

OF OVR ENGLISH POETS.

- 868 - - - *Thinke 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 dissolue 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 fauorites mischiefe euer 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 forc't thereby to bend.  
His massie roofe downe to the ground doth send.  
Crushing the lesser part, and murthuring 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 threatning sword did hang,  
Fastened vp only by a horses haire. *R. Greene.*

*Kingdomes.*

- 875 A rule there is, not failing but most sure,  
Kingdome no kin doth know, ne can endure.  
*M. of M.*
- 876 *Thebes, Babell, Rome,* these proud heauē daring wonders  
Loe vnder ground in dust and ashes lie,  
For earthly kingdomes, euen as men do die. *p. 159*  
*I. Syluester. Transl.*

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, 5  
 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 spheares swift mouement, 10  
 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, 15  
 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, p. 160  
 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 wisdom are bereft ?  
 Then wandreth he in error 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 :

OF OVR ENGLISH POETS.

A face forlorne, 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.*

882 - - - We see to know, men still are glad,  
 And yet we see knowledge oft-makes men mad.

*S. I. H. Transl.*

883 Who so knowes most, the more he knowes to doubt,  
 The best discourse, is commonly most stout.

*S. Daniell.*

884 - - - Common is the prooffe  
 That enuying is not cunning if it standeth not aloofe.

*VV. Warner.*

885 By knowledge thine, thou hast no name,  
 Least others know, thou know'st the same.

886 Skill comes too slow, and life so fast doth flie. *p. 161*  
 We learne so little, and forget so much. *I. Davies.*

*Vid. Learning.*

*Labour.*

887 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.*

888 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.*

889 *Much labor is too litle, that should houshold charge defraye.*

*W. Warner.*

890 - - - Industry well cherisht to his face,  
 In sun-shine walkes in spight of sower disgrace.

*M. Roydon.*

891 The noblest borne dame should industrious bee,  
 That which doth good, disgraceth no degree.

*G. Chapman.*

892 *Lét Mandeuile example be to men not to be idle  
 In amorous passions : labour is to loue at least a bridle.*

*VV. Warner.*

893 *Adams labour in Eden.*

---- *Edens* earth was then so fertill and so fat,  
That he made only sweet assaies in that.

Of skilfull industry and naked wrought,  
More for delight, then for the gaine he sought.

In brieft, it was a pleasant exercise,

5  
p. 162

A labour likte, a paine much like the guise  
Of cunning dauncers, who although they skip  
Run, caper, vault, trauerse and turne and trip,  
From morne til euen, at night againe full merry  
Renew their daunce, of dauncing neuer weary :

10

Or els of hunters, that with happie lucke,  
Rowsing betimes some often breathed bucke

Or goodly stagge, their yelping hounds vncouple,  
Wind loud their horns, their hoopes & hallows double

15

Spurre on and spare not, following their desire :  
Themselues 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

20

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.*

*Learning.*

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.

*Idem.*

896 ---- But that learning in despite of fate

Will mount aloft and enter heauen gate :

p. 163

And to the seat of *Ioue* it selfe aduance,

*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.*

- 897 Of little worth is learnings worthy skill,  
Where Pilots wisdome is not perfect still.
- 898 *Corinnaes* praise, and *Sapphoes* are discerned  
About 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 ieaousie)  
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, *p. 164*  
(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 donne.  
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 leaues 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 receipt,

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Ere he can see his owne abhomination :  
While lust is in his pride, no exclamation  
Can cure his heate, or raigne his rash desire,  
Till like a Iade, 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.

*p. 165*

*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't 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 pittillesse.

*M. Drayton.*

*Lawes.*

- 916 *Deriue thy lawes from wisest heads, to be vpholden still,*  
*Not adding or abstracting, as conceited tirebrains will.*

917 *Encourage good men by thy loue, reforme the bad by lawe,* p. 166  
*Reserue an eare for either plea, and borrow leaue of awe.*  
*VV. Warner.*

918 In vaine be counsells statutes, humane lawes,  
 When chiefe of Councells pleades the iustest cause.  
*M. Drayton.*

919 So constantly the Iudges conster lawes,  
 That all agree still with the stronger cause.  
*M. of M.*

920 *Pansamias* and *Lisander*, by their swords  
 And warlike vertues made *Lacæna* 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 thē right doth ouerthrow  
*Consents to sin, deceiues the Iudge, wrōg 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, 5  
 Cares rowd with vowes, the ship vn merry minde.  
 False hope as firme oft turn'd the boate about,  
 In constant faith stood vp for middle mast,  
 Dispaire the cable, twisted all with doubt, p. 167  
 Held griping grieffe the piked Anchor fast, 10  
 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 lifes best liuing flame.  
*I. Markham.*

926 Our lands may come againe, but libertie once lost,  
 Can neuer find such recōpence as counteruails the cost.  
*G. Gascoigne.*

THE CHOYSEST FLOWERS

- 927 *Learne freedome and felicitie, haukes flying where they list,  
Be kindlier & more sound then haukes best tended to the fist.*  
*vv. vvarner.*
- 928 *He lines 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. *p. 168*  
*S. Phil. Sidney.*
- 932 This mortall life as death is tride,  
And death giues 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. Dauies.*
- 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.*

938 Thus passeth with the ouerplus of life,  
 The pleasant spring and flower of mortall life :  
 The Aprils pompe once subiect to decay,  
 Returnes not in the bud that earst was rife.  
 Whilest mornings weepe, the liuely flower doth bost,  
 Then pluck the stalke, and let not it be lost.

*D. Lodge.*

939 The sunne doth set and brings againe the day, 179=*p.* 169  
 But when our life is gone, we sleepe for aye.

*Th. Ach.*

940 *Sunne sets and riseth, goes downe and quickly reuiueth,*  
*But mans light once out, eternall darknesse abideth.*

*Ab. Fraunce.*

941 All mortall men must from this life be gone,  
 Of life and death, there are more soules then one.

942 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.*

943 - - - 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 wisdom want,  
 In Autumne 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.*

944 The wicked liuers oftentimes haue wicked ends.

*S. I. H.*

945 Life is not lost said she, for which is bought  
 Endles renowne, that more then death is to be sought.

*Ed. Spencer.*

946 Better it is for one to liue obscure,  
 Then in a publike state to liue vnsure.

*D. Lodge.*

947 No life is blest that is not grac't with loue.

*B. Ihonson.*

948 They double life that dead things grieffe sustaine, *p.* 170  
 They kill, that feele not their friends liuing paine.

*G. Chapman.*

949 That life's ill spar'd that's spar'd to cast more bloud.

*S. Daniell.*

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*Loue.*

950 Of Loue's perfection perfectly to speake,  
 Or of his nature rightly to define :  
 Indeed doth farre surpasse our reasons reach,  
 And needs this priest t'expresse his power diuine :  
 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 euer doth encline.

p. 171

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 ioy 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.

*p. 172*

*Idem.*

960 Loue is a golden bubble full of dreames,  
That waking breakes, 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,

5

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.

10

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,

15

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 poisoned choaking baite, a ticing greefe,

A Tyrant in his lawes, in speech vnknowne,

5

A blindfold guide, a feather in the winde :

A right Chamelion for change of hew,

*p. 173*

THE CHOYSEST FLOWERS

- A lame-lime-lust, a tempest of the minde,  
 A breach of charitie, all vertues foe,  
 A priuate warre, a toilsome web of woe. 10  
 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 heauie seruitude, a dropsie thirst, 15  
 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, 5  
 A flower, that fades with euery frostie cold :  
 An Orient rose, sprung from a withered plant,  
 A game in seeming, shadowed still with want.  
 A minutes ioy to gaine a world of grieffe,  
 A subtill net, to snare the idle minde,  
 A seeing scorpion, yet in seeing blinde, 10  
 A poore reioyce, a plague without relieffe.  
*D. Lodge.*
- 965 Loue is a smoake made with fume of sighes,  
 Being purg'd, 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 grieffe, 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 reprove,  
 Yea such a power is Loue, whose losse is paine,  
 And hauing got him, we repent againe.  
*D. Lodge.*
- 967 *Loue the Idle bodie 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 suspence.  
*D. Lodge.*

970 Loue is a wanton famine, rich in foode,  
 But with a riper appetite controlled,  
 An argument in figure and in moode :  
 Yet hates all arguments ; disputing still,  
 For sence against reason, with a sencelesse will.

*G. Chapman.*

971 Of euery ill the hatefull father vile,  
 That doth the world with sorceries beguile,  
 Cunningly mad, religiously prophane,  
 Wits monster, reasons canker, sences bane, 5  
 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 seruitude :  
 Loue taught the brother to prepare such foode ;  
 To feast his brothers, that all seeing sunne 10  
 Wrapt in a cloude that wicked sight did shunne.

*I. Davies.*

972 Loue is a sowre delight, a sugred grieve, 5  
 A liuing death, an euer dying life,  
 A breach of reasons law, a secret theefe,  
 A sea of teares, an euerlasting strife.  
 A baite for fooles, a scourge of noble wits, 5  
 A deadly wound, a shot which euer hits,  
 Loue is a blinded god, and angry boy,  
 A labyrinth of doubts, an idle lust,  
 A slaue to bewties will, a witlesse toy.  
 A rauening bird, a tyrant most vniust, 10  
 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 slaue to weakenesse, friendships false bewraier,  
 Reasons rebell, fortitudes betraier.  
 The churchmēs staffe, court, camp, & countries guider,  
 Arts infection, chaste thoughts, and youths defiler.

*I. VVeuer.*

974 Controlling Loue, proud fortunes busie factor,  
 The gall of wit, sad melancholies schoole,  
 Heart-killing corsiue, golden times detractor,  
 Life-fretting canker, mischiefes poysoned 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.*

- 975 - - - - 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, p. 176  
The gulfe of guile, the pit of paine, of grieffe 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, annex 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.*

- 976 - - - - 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. Shakespeare.*

- 977 Sight is his roote, in thought is his progression,  
His childhood wonder, prentiship attention :  
His youth delight, his age the soules oppression,  
Doubt is his sleepe, he waketh in inuention.  
Fancie his foode, his cloathing carefulnesse, 5  
Beautie his booke, his play, Louers discention.  
His eies are curious search, but vaild with warefulnesse,  
His wings desire, oft clipt with desperation :  
Largesse his hands, could neuer skill of sparefulnesse.  
But how he doth by might or by perswasion, 10  
To conquer, and his conquest how to ratifie,  
Experience doubts, and schooles had disputation.

*S. Ph. Sidney.*

- 978 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. p. 177

*Th. Watson.*

- 979 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,

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, Iealousie in basest mindes doth dwell,  
 This mettall Vulcans Cyclops sent from hell.

*G. Peele.*

980 Hard is the doubt, and difficult to deeme,  
 When all three kinds of loue together meet :  
 And do dispart the heart with power extreame,  
 Whether shall waigh the ballance 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.*

981 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.*

982 Most true it is that true loue hath no power  
 To looken back, his eyes be fixt before.

*p. 178*

*W. Sha.*

983 Loue alwaies doth bring forth most bounteous deeds,  
 And in each gentle heart desire of honor breeds.

984 True loue is free, and led with selfe delight,  
 Ne will inforced be with masterdome or might.

*Idem.*

985 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.*

986 Loue staies not long, it is but one yeares bird.

*Th. Churchyard.*

987 Loue must haue change to season sweet delight.

*Idem.*

988 Loue, lawes and Iudges hath in fee,  
 Nature and vse his iudges bee :  
 To whom his whole course censures flee,

THE CHOYSEST FLOWVERS

Since past, and things to come they see.

*G. Chapman.*

- 989 *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.*

- 990 Loues eyes in viewing neuer haue their fill.

*W. Marlowe.*

- 991 This is the least effect of *Cupids* dart,  
To change the mind by wounding of the hart.

*p. 179*

*Th. Watson.*

- 992 *Vnto the woods runs loue, as well as rides to the pallace,  
Neither he beares reuerence to a prince, nor pitie to begger :  
But (like a point amidst of a circle) still of an euenesse,  
All to a lesson he drawes, neither hills nor caues can auoyd*

*S. Phil. Sidney.*

*(him.)*

- 993 The throne of *Cupid* hath an easie staire,  
His barke is fit to saile with euery winde :  
The breach he makes, no wise man can reparaire.

*Ed. Fairfax.*

- 994 - - - - Loue will haue his godhead seene  
In famous queenes, and highest princes hearts.

*S. I. H.*

- 995 Loue 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.*

- 996 - - - - Loue 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.*

- 997 First loue is firme and toucheth very neare.

*p. 180*

*W. Warner.*

- 998 Loue vnto life this cognizance doth giue,  
This badge, this marke, to euery man that minds it :  
Loue lendeth life, which liuing cannot die,  
Nor liuing, loue.

*G. Gascoigne.*

- 999 Loue 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, contemnes Ioue mightily thundring,*  
*Ioue that rules and raigns, that with beck bendeth Olympus.*  
*Loue caried Hyppolitus with briars & thorns to be mangled 5*  
*For that he had the faire foule lusting Phedra refused.*  
*Loue made Absyrtus with sisters hands to be muredred*  
*And in pceces 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. 10*  
*Loue and luring lookes of louely Polixena caused*  
*Greekish Achilles death when he came to the church to be*  
*Loue made Alcides that most inuincible Heros, (wedded.*  
*Maister of all monsters, at length to be whipt of a monster.*  
*Loue drownd Leander, swimming to the beautifull Hero, 15*  
*Vnto the towne Cestos, from towne of cursed Abydos.*  
*Loue made Ioue that's ruler of earth, and ruler of heauen,*  
*Like to a silly shepheard, 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. 20*  
*Ab. Fraunce.*
- 1009 Trifling attempts no serious acts aduance,  
The fier of loue is blowne by dalliance.  
*G. Chapman.*

THE CHOYSEST FLOWERS

- 1010 - - - - 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.*
- 1011 Loue deeply grounded, hardly is dissembled. . p. 182  
*Ch. Marlowe.*
- 1012 O bold beleeuing loue, how hote it seemes,  
 Not to beleue, 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.*
- 1013 Loue goes towards loue, as schoole boyes from their bookes  
 But loue from loue toward schoole with heauy lookes.  
*Idem.*
- 1014 - - - - Loue can comment vpon euery woe.  
*Idem.*
- 1015 *Cupids* deep riuers haue their shallow fordes  
 His grieue bring ioyes, his losse recompences.  
 He breeds the sore, and cures vs of the paine,  
*Achilles* launce, that wounds and heales againe.  
*Ed. Fairfax.*
- 1016 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.*
- 1017 Such ones, ill iudge of loue that cannot loue,  
 Ne in their frozen hearts feele kindly flame :  
 For thy they ought nothing vnknowne reprove, p. 183  
 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.*

OF OVR ENGLISH POETS.

1018 *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.*

1019 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.*

1020 Loue is a lord of truth and loyaltie,  
Lifting himselfe out of the lowly dust :  
On golden plumes vp to the purest skie,  
Above 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.*

1021 - - - - One louing howre  
For many yeares of sorrow can dispence,  
A dramme of sweet, is worth a pound of sowre.

*Idem.*

1022 Loue and maiestie dwell ill together.

*p. 184*

*S. Daniell.*

1023 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.  
Liker 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.*

1024 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.*

THE CHOYSEST FLOWERS

- 1025 Loue hath delight in sweet delicious fruite,  
 Loue neuer takes good counsell for his friend.  
 Loue author is, and cause of idle care.  
 Loue is destraught of wit, he hath no end.  
     Loue shooteth shafts of burning hot desire, 5  
     Loue burneth more then either flame or fire.  
 Loue doth much harme through Iealousies assault.  
 Loue once imbrac't will hardly part againe.  
 Loue thinkes in breach of faith there is no fault.  
 Loue makes a sport of others deadly paine. 10  
     Loue is a wanton childe, and loues to brall,  
     Loue with his warre brings many soules to thrall.  
         *Th. Watson.*
- 1026 - - - - Gods themselues are chaung'd by Loue, *p. 185*  
*Ioue* steales from skies to lie by *Lædaes* side :  
*Arcas* descends for faire *Aglawraes* sake,  
 And *Sol* so soone as *Daphne* is espide,  
 To follow his chariot doth forsake.  
         *Idem.*
- 1027 - - - - 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 arriues as tardie as too slowe.  
         *W. Shakespeare.*
- 1028 - - - - The rights  
 In which Loues beautious empresse most delights,  
 Are banquets, Doricke musicke, midnight reuelling,  
 Plaies, maskes, and all that sterne age counteth euill.  
         *Ch. Marlowe.*
- 1029 Those easily men credit whom they loue.  
         *S. Daniell.*
- 1030 Play with the fire, yet die not in the flame,  
 Shew passion in thy words, but not in hart,  
 Least whē thou think'st to bring thy thoughts in frame  
 Thou proue 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.*
- 1031 The greedie moone along her giddie spheare,  
 Boads not such change in her inconstant course,  
 No crinite comet in the waine of yeare,  
 No rising rage nor swelling of sourse.  
     As Loue in shape, in substance and effect, *p. 186*

But Gods and men with fury doth infect, 6  
 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. 10  
 Aye such is loue in semblance at the first,  
 But his effects are cruell and accurst.

*D. Lod.*

032 *Albeit bewtie moues to loue, and loue doth make thee sue,  
 Beller at first be nonsuite, then at length not to subdue.*

*W. Warner.*

033 *It hath bene when as heartie loue did treat and tie the knot,  
 Though now if gold but lacking be, the wedding fadgeth not.*  
*Idem.*

034 *Loue 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.*

035 Loue nill consent that bewties field lie waste.

*Ed. Fairfax.*

036 Tis often seene, Loue workes a man a weake delected minde,  
 For euer seene, a womans loue doth alter as the winde.

*W. VVarner.*

037 No stile is held for base, where loue well named is,  
 Each eare suckes vp the words a true loue scattereth.

*S. Ph. Sydney.*

038 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. *p. 187*

*Ed. Spencer.*

039 For euery pleasure that in loue is found,  
 A thousand woes and more therein abound.

*Th. Watson.*

040 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.*

041 From these hie hills as when a spring doth fall,  
 It thrilleth downe with still and subtile course,

THE CHOYSEST FLOWVERS

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. Warner.*

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.

p. 188

*I. Dawies.*

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 desite to winke.

5

Footesteps are false, and wauering too and fro,  
 The brightsome flower of beautie fades away,  
 Reason retires, and pleasure brings in woe,  
 And wisdome yeeldeth place to blacke decay.

10

Councill and fame, and friendship are condemned,  
 And bashful shame, and Gods themselues contēned.

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.

15

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,

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,  
 Suspitions, thoughts, desires, opinions, praiers,  
 Mislikes, misdeeds, fond ioyes, and fained peace, 10  
 Illusions, dreames, great paines, and small encrease,  
 Vowes, hope, acceptance scornes and deepe dispaire.

*D. Lodge.*

1048 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.*

1049 Tis folly by our wisest worldlings prou'd,  
 (If not to gaine by loue) to be belou'd,

*B. Ihonson.*

1050 Against Loues fier feares frost hath dissolution.

*W. Shakespeare.*

1051 - - - Greater conquest of hard Loue he gaines,  
 That workes it to his will, then he that it constraines.

*Ed. Spencer.*

1052 Vnto a Knight there is no greater shame,  
 Then lightnes and inconstancie in loue.

*Idem.*

1053 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 woe stil waxeth new.

*Ed. Spencer.*

1054 Old Loue is litle worth when new is more preferd. p. 190

*Idem.*

1055 Who can shew all his loue, can loue but lightly.

*S. Daniell.*

1056 No man from the monarch loue by wit or weapō flies.

*W. Warner.*

1057 - - - Loftie Loue doth loathe a lowly eye.

*Ed. Spencer.*

1058 Loue thriues 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, 5  
 Vttered 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, 10  
 That are made wiser by an others cost.

*S. I. H.*

1062 He that bindes himselfe in worthy bands, *p. 191*  
 Although his shew but grace him small:  
 Although he finde no fauour 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 ouershooote,  
 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 OVR ENGLISH POETS.

The spotlesse force of fancie to assaile.

*D. Lodge.*

067 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.*

068 Foule words and frownes must not repell a Louer, p. 192  
What though the Rose hath prickles, yet tis pluckt,  
Were bewtie vnder twentie locks kept fast,  
Yet Loue breakes through, and breakes them all at last.

*W. Shakespeare.*

069 - - - 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 neuer done.

*Idem.*

070 A Louer may bestride the Gossamours,  
That Idles in the wanton sommer aire,  
And yet not full so light is vanitie.

*Idem.*

071 *The Dutch in loue is proude, Italians enuious,*  
*The French man full of mirth, the Spanyard furious.*

*Magicke.*

072 Three kinde 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, flie 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.*

5

10

73 - - - Oh who can tell p. 193  
The hidden power of hearbes, and might of magicke skill?  
*Ed. Spencer.*

THE CHOYSEST FLOWERS

Man.

1074 *In time conuenient this world Almightye created,  
 And it a large theater to behold, his glory appointed :  
 Which whē he had with store of treasures richly replenisht,  
 And with abundant grace causd euery part to be furnisht,  
 Man was made at length, Adam was quickly created* 5  
*Most perfect creature, and like to the mightie Creator,  
 Good wit, immortal, of mankind only beginner.  
 But proud ambition the serpent craftily cloaking,  
 With curst and bitter sweete, his cankred poyson abounding.  
 Adam dispossest of pleasant beautifull harbors.* 10  
*Adams heart possest with most vnspeakable horrors.  
 Man was mard at length, Adam was fouly defaced.  
 Last worke and lost worke, Adam was filthily fowled :  
 Most cursed creature, vnlike to the mightie Creator,  
 Bad, foolish, mortall, of mankind only the murderer.* 15  
*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 reuolued,  
 Within it selfe, and neuer tasteth end :  
 But mankind is to nought for aye reserued,  
 The filthy snake her aged coat can mend. *p. 194*  
 And getting youth againe, in youth doth flourish :  
 But vnto man age euer 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.*

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, director of alarmes.

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 firmeresse 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 conuertes.

*p. 195*

*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 feele the angors  
Of fewe diseases ; as the gleaming quaille,  
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 rauē that in his voyce  
Carries the dreadfull summons of our deaths,  
Flies by the faire Arabian spiceries,

THE CHOYSEST FLOWVERS

- Her pleasant gardens and delightfull parts,  
 Seeming to curse them with his hoarse exclames : 5  
 And yet doth stoupe with hungry violence,  
 Vpon a peece of hatefull carrion.  
 So wretched man displeas'd with those delights, *p. 196*  
 Would yeeld a quickning sauour to his soule,  
 Pursues with eager and vnstanch'd thirst, 10  
 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 litle 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 *Cæsar* in his greatest maiestie  
 Vntimely murdered by his dearest friend.  
 Such are mens best estates, more wretched they,  
 In greatest pompe most subiect to decay.  
*Ch. Middleton.*
- 1091 What doth make men without the parts of men,  
 Or in their manhoods lesse then children  
 But manlesse natures ? all this world was namd'd  
 A world of him for whom it first was framde *p. 197*  
 (Who like a tender cheuerell shrunke with fire 5  
 Of base ambition, and of selfe desire)  
 His armes into his shoulders crept, for feare  
 Bountie should vse them, and fierce rape forbear,  
 His legs into his greedy belly runne,  
 The charge of hospitalitie to shunne) 10  
 In him the world is to a lumpe reuerst :  
 That shrunke from forme that was by forme disperst.

OF OVR ENGLISH POETS.

And in nought more then thanklesse auarice,  
Not rendring vertue her deserued price.

*G. Chapman.*

092 Like as rude Painters that contend to shoue  
Beasts, fowles, or fish, all artlesse to bestowe  
On euery side his natiue 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.*

093 When as men all do know, then nothing know.

*S. Daniell.*

094 - - - - 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.*

095 No man before his end is truly blest.

*p. 198*

*T. Dekkar.*

096 - - Man to man, as beast to beast, holds ciuil duties vain.

*W. Warner.*

097 Mans inward parts are colder and the nummer,  
When outwardly they feele a boyling sommer.

098 Mans voyce in euery ones opinion, is but an airie reper-  
(cussion.

*D. Lodge.*

*Marriage.*

099 *Hymen* that now is god of nuptiall rights,  
And crownes with honor loue and his delights.

*G. Chapman.*

00 Before them on an altar he presented  
Both fire and water, which was first inuented :  
Since to ingenerate euery humane creature  
And euery other birth produc't by nature,  
Moysture and heate, must mix, so man and wife  
For humane race, must ioyne in nuptiall life.

*Idem.*

01 - - - - In *Athence*

The custome was, that euery mayd did weare  
During her maydenhead, a silken speare :

THE CHOYSEST FLOWERS

About her waste aboue her inmost weed  
 Knit with Mineruaes knot, and that was freed  
 By the faire bridegroom on the mariage night,  
 With many ceremonies of delight.

*Idem.*

*(line a maid,*

1102 *Shouldst thou but dream what mariage is, thou wouldst not  
 One hart of two, two soules of one, by wedlocke is conuaid.*

*VV. Warner.*

1103 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.

*p. 199*

*S. Phil. Sidney.*

1104 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.*

1105 Wild sauages that drinckes 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 tride them both,  
 Differs as much, as wine and water doth.

*Ch. Marlow.*

*(sweet soule is,*

1106 *All touch sweet, tast sweet, eie sweet, eare sweet, sweet sence,  
 A vertuous match, but vicious loue in all contrary this.*

*W. Warner.*

1107 One is no number, maides are nothing then  
 Without the sweet societie of men.

*Ch. Marlow.*

1108 - - - Marriage will soone destroy  
 Those passions which to youthfull head do clime,  
 Mothers and nurses of all vaine annoy. *Idem.*

1109 - - - Wretched wedlock breeds but hated heat,  
 Where no loue seemes so sweet, as stolen and secret.

*D. Lodge.*

1110 Offer no loue rights, but let wiues still seeke them, *p. 200*  
 For when they come vnsought, they sildom like them.

*B. Iohnson.*

- 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 perfit 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 vs, doth bid vs lay to thrine.  
*The first degree to which say some, is warily to wiue :*  
*But wife if shrow or saint become (as not vnlike) a shrow,*  
*Then is that first degree to thrift, the third degree in woe.*  
*Idem.*
- 1117 Let nothing seuerer those whom God doth linke.  
*S. I. H.*
- 1118 - - - The chance that once befell  
 To wandring *Dina*, may be witness well  
 That secret mariage that to fewe is kend,  
 Doth neuer 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 deuise p. 201  
 To see our issue rich in spousall fed,  
 We buy and sell rich Orphans ; babes scant bred 5  
 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, 10  
 The diuells net, a filthy fleshly 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 gyrlle 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, 5  
 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, 10  
 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, sauour, and of taste,  
 Ne could she brook no meate but broaths alone.  
 Abhorring her, her sicknesse past recure, *p. 202*  
 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. Dauuell.*

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 OVR ENGLISH POETS.

1130 Vnited 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, p. 203  
 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.*

1135 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, 5  
 With staffe in hand, and scrippe on shoulder cast,  
 His chiefe defence against the winters blast.  
 His food for most, was wilde fruites of the tree,  
 Vnlesse sometimes, some crummes fell to his share,  
 Which in his wallet long, God-wot kept he, 10  
 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. Sackuill.*

1136 - - - 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, p. 204  
 Of fortune and of hope, at once forlorne.  
*Ed. Spencer.*

1137 - - - He hath a foolish fantasie,  
 That thinkes to find a friend in miserie.  
*G. Gascoigne.*

1138 O Miserie, where once thou art possest,  
 How soone thy faint infection alters kind,

THE CHOYSEST FLOWERS

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 humane parts,  
Blind iudging in eyes, and sence confounding harts.

*Th. Storer.*

*Melancholy.*

*p. 205*

1143 - - - Melancholy from the splene begunne,  
By passion mou'd, into the vaines doth runne :  
Which when this humour as a swelling fload,  
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 trauellers with labour long opprest,  
Finding reliefe, eftsoones they fall to rest.

*M. Drayton.*

1144 Thou nursing mother of faire wisdomes lore,  
Ingenious Melancholy.

*I. Marston.*

1145 *Those men to Melancholy giuen, we Saturnists do call.*

*VV. Warner.*

*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 Remēbrance is the life of grief, his graue forgetfulnes.

*Ed. Fairfax.*

1149 Remembrance fresh, makes weakened sorrows strong. *p. 206*

*Idem.*

*Mischiefe.*

1150 The cause once gone, th'ffects thereof surcease,  
And mischiefes 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 mischiefes wit,  
Be not repress from leaud corrupting it.

*Idem.*

1153 Mischiefe is oft made good by speeding well.

*S. Daniell.*

*Mercie.*

1154 Some Clarkes do doubt in their deusefull art,  
Whether this heauenly thing whereof I treat,  
To weeten Mercie be of Iustice 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 iustice ; which faire sacred sisters,  
With equall poize do euer ballance euen,  
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. Syluicter.*

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 diuine,  
 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,  
 Giuing forth sentence of our Lawes with Mercie.

*Tho. Achely.*

1159 Mercie may mend whom malice made offend,  
 Death giues no thanks, but checks authoritie,

1160 So Rulers mildnesse, subjects loue do nourish.

*S. Daniell.*

1161 Soft pittie enters at an Iron gate.

*VV. Sh.*

1162 Mercie but murders, pardoning those that kill.

*Idem.*

1163 Pittie drawes loue bloud-shed, as natures grieffe,  
 Compassion, followeth the vnfortunate.

*S. D.*

1164 *VVhen 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 helpes where equitie doth kill ?

*p. 208*

*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,

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 enemy, obliuions foe,  
 Disposer true of each note worthy thing.

*Ed. Fairfax.*

1171 Our mindes discern where eies could neuer see.

*M. Drayton.*

1172 - - - - That Minde most is bewtiful 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* rauisheth 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 eury hower,  
 For when they fall they light not very soft.

*p. 209*

*M. of M.*

1174 What plague is greater then the grieve of minde ?  
 The grieve of mind that eates in eury vaine :  
 In eury vaine that leaues such clods behinde,  
 Such clods behind as breed such bitter paine.

So bitter paine that none shall euer 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 eury blast of friendly winde.

*Ed. Fairfax.*

1178 In base minds no friendship dwels, nor emnitie.

*Ed. Spencer.*

THE CHOYSEST FLOWERS

- 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 natiue homes our graue,  
 As we to ours, others to theirs, like parciall fancie haue. p. 210  
 Transmut we but our minds, and then all one an alien is,  
 As if a natiue once resolu'd, makes euery 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 whilest 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 wisdomes 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. Syluester.*
- 1185 *Mildnesse fitteth maiestie, hie minds are disalowed.  
 VV. Warner.*
- 1186 *No man from the Monarch loue 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-vengeing 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 OVR ENGLISH POETS.

1190 Vnpunisht scapes, from hainous crime some one,  
But vnreung'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. Iohnson.*

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.*

1194 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, 5  
With present yeares conioyning age by past,  
Delightfull talke, loues comicall *Thalia*.  
In fresh green youth, who doth lawrell tast.  
With voyces tragicall sounds *Melpomen*,  
And as with chaines th'allured eares she binds, *p. 212*  
Her strings when *Terpsichore* doth touch, euen then 11  
She toucheth hearts, aud 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. 15  
Whose words whole routs of rankes doo rule,  
*Vraine* her globes to view are bent,  
The nine-fold heauen obserues with fixed face,  
The blessed *Eutrope* tunes her instrument  
With solace sweete, hence heauy dumps to chace, 20  
Lord *Phæbus* in the midst, whose heauenly spirit  
These Ladies doth inspire.

*E. of Surrey.*

THE CHOYSEST FLOWERS

1195 The golden brood of great *Apolloes* witte.

*Ed. Spencer.*

1196 Sweet Lady Muses, Ladies of delight,  
Delights of life, and ornaments of light.

*Idem.*

1197 Then followed on the Muses sacred nine,  
With the first number equally diuine :  
In virgins white, whose liuely mayden browes  
Were couered with tryumphant lawrell browes :  
And on their garments painted out in glory,  
Their offices and functions in a story :  
Imblazoning the fury and conceat  
VVhich on their sacred company await.

*M. Drayton.*

1198 From these the Muses only are deriu'd,  
VVhich of the Angels were in nine contriu'd, p. 213  
These heauenly inspired babes of memory,  
VVhich by a like attracting sympathy 5  
*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 diuine.  
And manifest her intellectuall parts,  
Sucking the purest of the purest arts. 10  
And vnto these as by a sweet consent,  
The sphery circles are æquiualent :  
From the first mouer and the starry heauen,  
To glorious *Phæbe*, lowest of the seuen.  
Which *Ioue* in tunefull Diapazons framde, 15  
Of heauenly musicke of the Muses namde :  
To which the soule in her diuinitie  
By her Creator made of harmonie,  
Whilest she in fraile and mortall flesh doth liue,  
To her nine sundry offices do giue : 20  
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.*

1199 - - - - Prouide ye Princes whilest 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. 5

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 forgetfulnesse, and namelesse lie.

p. 214

10

*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 bewtie charge to watch in their behoue  
 With Graces three, least he should wend away,

5

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 ransome home her sonne that was betraid.

10

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' vvarner.*

*Musicke.*

p. 215

203 - - - 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. Davies.*

THE CHOYSEST FLOWERS

- 1204 As without breath no pipe doth moue,  
 No Musicke kindly without loue.  
*S. Phil. Sidney.*
- 1205 *Esclepiad* 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 forlorne :  
 With Organ pipes *Xenocrates* made pure  
 Their wittes, whose minds long lunacy had worne.  
*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.

p. 216

- 1207 Nature in which diuinitie doth shine,  
 Liuely 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 wrought, (thought.  
Makes things seeme miracles to some, to some not wonders  
And euery climates people both as they are men and liue,  
Do differ : if obseru'd, she not admir'd doth giue  
The workman rather thē the work extoll we, though in her  
Not curiously, and all things to his prouidence refer.*

*W. Warner.*

1212 Nature hath powr'd inough in each mans lappe, p. 217  
Could each man learne to vse his priuate happe.

*Th. Storer.*

1213 - - - Markes descried in mens natiuitie,  
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 change.

*D. Lodge.*

1216 - - - Where nature failes in strength she addes in wit.

*W. W.*

1217 Nature giues bewtie, fortune wealth in vaine.

*Ed. Fairfax.*

1218 - - - 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.*

1219 Nature doth hate and shunne her contrarie.

*Idem.*

1220 - - - Nature teacheth euer  
Who loues preferment, needs must loue the giuer.

*Th. Storer.*

*Nobilitie.*

1221 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. p. 218  
Alike hath made the noble in his working :

THE CHOYSEST FLOWERS

So that wretched no way mayst thou bee,  
Except foule lust and vice do conquer thee.

*E. of Surrey.*

1222 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 *Arthurs* heire if that he liu'd amis.

*M. of M.*

1223 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, 5  
Both endlesse is, and stronger gainst 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. 10  
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, 15  
Surely to stand on mean, is rising iust.

*M. of M.*

1224 The Rose although in thornie shrubs she spread, *p. 219*  
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.*

1225 A noble minde disdaineth seruitude.

*Th. Kyd.*

1226 True noblenesse neuer doth the thing it should not.

*Idem.*

1227 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.*

*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. Sackwill.*

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 withered fist still knocking at deaths dore,  
Fumbling and driueling as he drawes his breath,  
In breefe, 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.

*p. 220*

*Ed. Spencer.*

231 - - - *He that plies the laps and lips of Ladies all his time,  
And fals to arms when age fails 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 never to our graues, the farther we frō God  
Gripple in works, testie in words, loathsom for most at lēgth,  
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 haire,  
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 euer 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.*

*p. 221*

1240 O male-content seducing ghuest,  
Contriuer of our greatest woes :  
Which borne of winde and fed with showes,  
Dost nurse thy selfe in thine vnrest,  
Iudging 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 iudgements. 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 wisdomes gouernesse.

*p. 222*

*G. Chapman.*

*Opportunitie.*

1246 Opportunitie thy guilt is great,  
Tis thou that execut'st the traitors treason,

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 Opportunitie can winne the coyest she that is,  
 Then he that rules her gamesome vaine, & tēpers 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. I. 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 minde assaile,  
 Subdue Occasion, so thou shalt preuaile.

*p. 223*

*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 grieffe, the peoples noise,  
 The tongue of humors and fantastick voice.  
 Of hairebraind apprehension : it respects  
 With all due titles, and that due neglects  
 Euen in one instant.

5

10

*Ed. Guilpin.*

*Patience.*

*p. 224*

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 euery 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 litle 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 wisdom 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.*

*p. 225*

- 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. *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.

*S. I. H.*

- 1267 Let *Brontes* and blacke *Steropes*  
 Sweat at the Forge their hammers beating :  
 An hour will come, they must affect their ease,  
 Though but while mettall's heating.  
 And after all their *Ætnean* ire, 5  
 „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 Iniury, 10  
 That is not hurt ; not hee, that is not hit :  
 So Fooles we see,  
 Oft scape their Imputation, more through luck, then wit.  
*B. Iohnson.*

*Passion.*

- 1268 Passion deuours, but time digests our woe.  
 1269 Passion beares hie, when puffing witts do blowe : p. 226  
 But is indeed a toy, if not a toy,  
 True cause of euils, and cause of cause doth showe.  
*S. Phil. Sid*  
 1270 They only aptest are for to reueale  
 Their priuate passions who the same do feele.  
*D. Lodge.*  
 1271 None doth liue not *passionate of loue, ire, mirth or grieffe.*  
*W. VVarner.*  
 1272 A man may not of passions iudge aright,  
 Except his mind be from all passions free :  
 Nor can a Iudge his office well acquite,  
 If he possess of either partie bee.  
*I. Davies.*

THE CHOYSEST FLOWERS

Parents.

1273 It is as common as vnkind a fault  
 In youth (too subiect 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 procliue,  
 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  
 Depraued pleasures, though degenerate.  
 Be carefull therefore least thy sonne admit  
 By eare or eye things filthy or vnfit. *Idem.*

p. 227

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.* (beget.)

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 cline the heauenly chaire,  
 Whence voyd, this world harbors no happie creature.

Pillar of lawes, religions pedestall,  
 Hope of the glory, glory of the immortall.  
 Honor of cities, pearle of kingdomes all,  
 The nurse of vertues, Muses chiefe supportall.  
 Patron of arts, of good the speciall spring.

p. 228

*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 vnseene, 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 euey 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 tryumphs ouer ire and pride,  
 And wins an Oliue garland for their needs.

*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 dispaired.

*Idem.*

1287 Warres graeest woes, and miseries increase,  
 1229 Flowes frō the surfets which we take in peace. *B. Iohn.*

*Pleasure.*

1288 *Physche* in stedfast loue and happie state  
 With *Cupid* liues, and hath him borne a childe,  
 Pleasure that doth both Gods and men aggrate.

*Ed. Spencer.*

THE CHOYSEST FLOWERS

1289 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.

*Idem.*

1290 Her face was wan, a leane and withered skin,  
Her stature scant three horsloaves 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.

*S. I. Harr.*

1291 O poysoned hooke that lurkes in sugred bait  
O Pleasures vaine, that in this world are found :  
Which like a subtill theefe do lie in wait  
To swallow man in sinke of sin profound.

*Idem.*

1292 - - - Reuels, daunces, maskes and merry howers,  
Forerun faire loue, strowing her way with flowers.

*W. Sha.*

1293 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*.

p. 230

*M. Drayton.*

1294 Pleasures be poore, and our delights be dead,  
When as a man doth not enioy the head.

*Idem.*

1295 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.

*S. Daniell.*

1296 Pleasure is felt, opinion but conceiu'd.

*Idem.*

1297 In feare her arts are learned now a daies,  
To counterfait their haire and paint their skin :

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 diuorces,  
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 excesse,  
Whose diet made to draw on all delight :  
And ouercome in that sweet drunkennesse,  
His appetite maintained by his sight,  
Strengtheneth desire, but euer weakeneth might.  
Vntill this vlcer ripening to an head,  
Vomits the poyson which it nourished.

p. 231

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 professe  
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,

THE CHOYSEST FLOWERS

And made the noursling of nobilitie. p. 232  
 But now nor Prince nor Priest doth her maintaine,  
 But suffer her prophaned for to bee,  
 Of the base vulgar that with hands vncleane  
 Dares to pollute her hidden misterie. 10  
 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. 5  
 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. 10  
 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 crabbed 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, 223 = p. 233  
 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,

OF OVR ENGLISH POETS.

As make them haue both good and ill imprinted,  
Which by the learned worke is represented.

*K. of Scots.*

- 1312 - - - Onely he of Lawrell is condigne,  
Who wisely can with profit pleasure minge,  
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.*

- 1313 Who euer casts to compasse waightie prise,  
And thinks to throw out thundering 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.*

- 1314 *Ridled poesies and those significantly flowe,  
Differ in eares, as do in mouths the apricocke and sloe.*

*W. Warner.*

- 1315 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.

*p. 234*

*D. Lodge.*

- 1316 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 restrained 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.*

- 1317 The Greekes do paint the Poets office whole,  
In *Pegasus* their fained horse, with wings,  
Whom shaped so, *Medusaes* 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,

5

THE CHOYSEST FLOWVERS

And thete 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 vertuou as was shee, 10  
 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. *p. 235*  
 In courage eke, he must be like a horse, 15  
 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, 20  
 Till he attaine the springs of truth most pure.  
 His houes also must pliant be and strong,  
 To riue the rocks of lust and errors blind.  
 In brainesse heads that alwaies wander wrong,  
 These must be bruis'd with reasons plaine and kind, 25  
 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 flie to heauen, or where him liketh best, 30  
 He must haue knowledge of eternall things,  
 Almighty *Ioue* must harbour in his brest,  
 With worldly cares he may not be opprest.  
 The wings of wit and skill must heaue him hier,  
 With great delight to ratifie desier. 35  
 He must also be lustie, free, and swift,  
 To trauell farre to view the trades of men.  
 Great knowledge oft is gotten by the shift,  
 Things that import he must be quicke to pen,  
 Reprouing vices sharply now and then. 40  
 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, *p. 236*  
 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, staies 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 striue 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, 5  
 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 dissolue mans breath,  
 They in the world do giue man life in death. 10

*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 *Læthe* Lake,  
 Could saue the sonne of *Thetis* for to die,  
 But that blind bard did him immortall make,  
 With Verses dipt, in dew of *Castalie*,  
 Which made the Easterne Emperour to crie.  
 O fortunate yoong man whose vertue sound  
 So braue a trumpe thy vertues to resound.

236 = p. 237

*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 unmade of more, the good of other men  
 For those enrich the gownists, these eternize with their pen.  
 Yet soothly nods to Poets now, are largesse and but lost,  
 For Pallas hermits liue secure, obscure in roofes embost.*

*Idem.*

325 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.*

THE CHOYSEST FLOWERS

- 1326 He giues a Poet that his verses heares. *Idem.*  
 1327 But oh *Mecenas* is yclad in clay,  
 And great *Augustus* long ago is dead,  
 And all the worthies ligger wrapt in lead,  
 That matter made for Poets on to play  
 For euer, who in dorryng do, were dead, 5  
 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, 10  
 Tho gan the streames of flowing wits to cease,  
 And sun-bright honour pend in shamefull coope. *p. 238*

*Ed. Spencer.*

- 1328 - - - 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.

*D. Lodge.*

- 1329 - - - *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, iust thunderer ; whiles this holy speach,  
 Like *Hermes* did the way to strayers teach.

*K. of Scots.*

*Plentie.*

- 1330 - - - Such is th'ffect of two much store,  
 It makes them loathe that which they lou'd before.

*Ch. Middleton.*

- 1331 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.

*p. 239*

*M. Drayton.*

*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 Kingdomes pollicied,  
Is farre more worthy and more dignified :  
For armes but in extreames do neuer serue,  
To reconcile and punish such as swerue.

*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.*

*p. 240*

THE CHOYSEST FLOWERS

1342 Endeuours polliticke take small effect,  
That wants assistance from the heauenly word :  
Beside some helpe must wealth and state afford.  
For iudgement vttered by the mouth of want,  
Is either partiall or admired scant.

*Th. Storer.*

1343 A Clergie man his calling much impaires,  
To meddle with the polliticke affaires.

*Idem.*

1344 Though *Marius* could begin and make the fray,  
Yet *Scaurus* pollicie deserues the baye.

*D. Lodge.*

1345 Let *Catulus* with *Pompey* be comparede,  
Or wittie *Cicero* with *Cateline* :  
And to preuent with pollicie diuine,  
That which the other ouer-rashly darde,  
Deserues such fame as may not be imparde.

*Idem.*

1346 Say military vertues do require  
A valiant heart, great strength and constancie :  
The selfe like gifts in ciuil pollicie,  
Are requisite for such as do aspire  
To gaine renowne by counsell for their hire.

p. 241

*Idem.*

1347 A little harme done to a great good end,  
For lawfull pollicie remaines inacted,  
The poysonous simple sometime is compacted  
In a pure compound ; being so applied  
His venome in effect is purified.

*W. Sha.*

*Pouertie.*

1348 O pouertie, chiefe of the heauenly broode.

*Ed. Fairfax.*

1349 - - - - 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.*

1350 - - - - Powerfull need (arts auncient dame, and keeper)  
The early watch clocke of the slothfull sleeper.

*I. Syluester.*

1351 - - - - Lacke is thrall and slaue to euey 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, p. 242  
 The holy heate through worldly cares doth pawse  
 Its soild with earthly thoughts and downward draws.  
 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 poned pikes, the lesser feeds the great,*  
*The rich for meat seek stomachs, and the pore for stomach meat.*  
*VV. VVarner.*
- 1357 *Be as thou art, not as thou wouldst, it will be as it is,*  
*Learne then to lack, and learn to liue, for crosses neuer misse.*  
*Idem.*

*Prayer.*

- 1358 Prayers heart and sides, and feet, are full of wings  
 (Like to th'Arcadian which *Ioues* 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 : p. 243  
 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.*

THE CHOYSEST FLOWERS

- 1363 Who rightly climes the top of endlesse praise,  
Regards not what the wise discourser saies.  
*Th. Storer.*
- 1364 - - - - From praise takes enuie cause. *W. W.*
- 1365 The chiefest praise is to imbrace the man  
In wealthe and woe, with whom our loue began.  
*G. Turb.*
- 1366 The greatest praise, in greatest perils wonne.  
*Ed. Fairfax.*
- 1367 The looser wantons sild are praisde of many,  
Vice oft findes friends but vertue sildome any.  
*M. Dray.*
- 1368 In *Athence* where *Themistocles* remaind,  
Though much he conquered by his regiments,  
Yet *Solon* was more praised for his intents.  
*D. Lodge.*
- 1369 *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.*

*Providence.*

- 1370 O Providence the conduct to our life,  
The ground of vertue, hostile foe to sin :  
That rearest Towers, and appeasest strife :  
Thou gatherest all dispersed exiles in. *p. 244*  
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.*

*Pride.*

- 1371 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 : 5  
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. 10  
*Ed. Spencer.*

1372 O pride, the shelve close shrowded in the port  
Of this lifes Ocean, drowning all resort.

*D. Lodge.*

1373 Pride makes her rownds, for she hath neuer end,  
And sonnets, for she neuer leaues 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.

*Th. Storer.*

1374 The winged giant loftie staring pride, 254 = p. 245  
That in the cloudes her brauing brest doth hide.

*I. Syl.*

1375 Pride is the roote of ill in euery state,  
The sourse of sin, the very fiend his fee :  
The head of hell, the bough, the braunch, the tree.  
From which do spring and sprout such fleshly seeds,  
As nothing els but moane and mischief breeds.

*G. Gascoigne.*

1376 Pride drawes on vengeance, vengeance hath no mean.

1377 - - - - *Nemesis* hath euery howre reseru'd  
A plague for pride that hath from iustice sweru'd.

*D. Lodge.*

1378 - - - - Such is the nature still of hautie pride,  
Can nothing lesse then others praise abide.

*M. of M.*

1379 - - - When once pride but pointeth toward his fall,  
He beares a sword to wound himselfe withall.

*M. Drayton.*

1380 - - - - Loftie pride that dwells  
In towred courts, is oft in shepherds cells.

*Ch. Marlowe.*

1381 A proud man may his owne musition bee,  
His heads deuise makes pauins to his hart :  
This heart with lippes and pleasures daunceth free,  
All but the measures framing euery part  
Like organis worthy of so sweet an art.  
His thoughts plaies marches to his vaulting minde,  
And memorie his Recorder stands behinde.

*Th. Storer.*

1382 Gay without good, is good hearts greatest loathing.

*Ed. Spencer.*

Princes.

p. 246

- 1383 The very place wherein a Prince appeares  
Discernes his presence, makes his chamber blest :  
Like Planets are they knowne within their spheares,  
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 change his gate.  
*Th. Storer.*
- 1384 A Princes safetie lies in louing people,  
His fort is Iustice (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  
vvhether subiects eies do liue, do read, do looke.  
vv. vvarner.*
- 1387 *Howbeit subiects falsly iudge their Princes blessed are,  
vvhether 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 wrōgs must deem themselues abus'd  
*S. Phil. Sidney.*
- 1389 Priuate men sound not the hearts of Princes,  
Whose actions oft beare contrary pretence.  
*S. Daniell.*
- 1390 Princes like Lyons neuer will be tamde, p. 247  
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 pawnce 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 seldome 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 *Cæsars* did, so as you need not dread  
 The lake of *Læthe* after ye be dead.

*S. I. H.*

1396 - - - Princes neuer do themselues more wrong  
 Then when they hinder iustice or prolong.

*Idem.*

1397 In whose high brest may Iustice 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.

p. 248

*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 expect 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 :

THE CHOYSEST FLOWERS

And old records of auncient times long since  
From age to age, yea almost euery where,  
With prooffe hath glutted euery yeare.

Thus by the follies of the princes hart,  
The bounden subject still receiueth smart.

*G. Gascoigne.*

*Quietnesse.*

*p. 249*

- 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.* *(grazé.*

*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 euen facilitie.

*S. Phil. Sidney.*

- 1408 - - - - Euery 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,  
Ayding with precepts of Philosophie  
Our feebled natures imbecillitie,

*p. 250*

But now affection with concupiscence,  
Haue got ore reason chiefe preheminnce.

*I. Marston.*

410 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.*

411 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 goodly gouernment.  
Is settled there in sure establishment.

*Idem.*

412 He that is of reasons skill bereft,  
And wants the stufte of wisdom he 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.*

413 Reason doth teach vs that the care is vaine,  
For ill once past which cannot turne againe.

*p. 251*

*Th. vvatson.*

414 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.

5

10

*Ed. Gilpin.*

415 - - - Nought can reason auaille in heauenly matters.

*S. Phil. Sid.*

416 She whom sauns reason men haue reason hight,  
Since first in fire the Lord the aire inclosde :

THE CHOYSEST FLOWERS

In aire the sea, in sea the earth disposde  
Hath with mild faith maintaind 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 wills,  
And make our zeale the furtherer of illis ?

*p. 252*

*Idem.*

1420 *No one quailes religion more then foundring presbitie,  
Each sot 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 ciuill duties vaine.*

*Yea pulpits some like pedlers packs yeeld forth as men affect :  
And what a Synode should conclude, a souter doth correct.*

*The rude thus bosting literature, one sin begets another (ther  
And grosly thogh a schisme, yet hath ech Schismaticke his bro-  
Mean while the learned wāt their meed, & none with profit  
The tedious dolt whose artlesse tong doth preach to (hears,*

*VV. VVarner.*

*(verie eares.*

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.*

*Repentance.*

1424 Repentance makes two riuers of her eies,  
 Her humble face dares scant behold the skies :  
 Her broken breast is beaten blew and blacke,  
 Her tender flesh is rent wih rugged sacke,  
 With sorrowes snowes her hoary waxen head,  
 With ashes pale, and dust is ouerspread.

p. 253

*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 keies 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 taught,  
 Were better neuer had then so deare bought.

*S. I. H.*

1428 Sinnes haue 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 vgly gate,  
 Ill comes to soone, repentance oft too late. *M. Dr.*

1432 Their liues no man so settled 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.*

p. 254

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.*

THE CHOYSEST FLOWERS

1435 Vntroubled night they say, giues counsell best.

*Idem.*

1436 Who long hath rested cannot runne apace,  
The fettered horse is hindmost in the chase.

*Reuenge.*

1437 - - - Next within the entrie of the gate,  
Sate fell reuenge, gnashing her teeth with ire,  
Deuising meanes 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.

*M. Sackuill.*

1438 O fearefull frowning *Nemesis*,  
Daughter of iustice most seure,  
That art the worlds great arbitresse,  
And Queene of causes rainging heere.

*S. Daniell.*

1439 Fierce *Nemesis* mother of fate and change,  
Sword bearer of th'eternall prouidence.

*Idem.*

1440 - - - *Nemesis* whose hastie reuenging  
*Hands are euer at hand : whose mind is mutable alwaies,*  
*At miseries laughing, at mens felicitie grudging.*

*A. Fraunce.*

1441 - - - *Nemesis* hie mistris of reuenge,  
That with the scourge keepes all the world in awe.

*p. 255*

*Th. Dekkar.*

1442 The minde by wrong is made a male-content,  
And cloudes her shine in pleaslesse melancholy,  
Her holy humours are in passion spent,  
Till by reuenge shee's set at libertie.  
For tis reuenge that satisfaction brings  
To iniur'd mindes, and to oppressed things.

*I. Markham.*

1443 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.

*Idem.*

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 : 5  
His face with smoake was tand, and eies were beard,  
His head and beard with sowte were all bedight,  
His coale blacke hands did seeme to haue bene seard,  
In smith-fiers spitting forge, & nails like claws appeard.  
His Iron coate all ouergrowne with rust, 10  
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, 15  
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, 20  
Of Mulcibers deuouring element :

THE CHOYSEST FLOWERS

Some others were nere driuen and distént  
 Into great Ingoes and to wedges square, p. 257  
 Some in round plates without monument :  
 But some were stampd, and in their end all bare, 25  
 And Anticke shapes of Kings and *Keysars*, strange and rare.

*Ed. Spencer.*

*Mammon.*

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 grieffe and heauines.  
 Infinit mischiefes 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.*

1453 - - - It's but a little slide  
 That doth the house of riches from her mouth diuide.  
 Before the doore sate self-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,*

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.*

1455 Good is no good, but if it be spend, p. 258  
 God giueth good for no other end.

*Ed. Spencer.*

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.*

1457 Gold is a sutor, neuer tooke repulse,  
 It carries Palme with it, (where e're it goes)

Respect, and obseruation ; it vncouers  
 The knottie heads of the most surly Groomes,  
 Enforcing yron doores to yeeld it way, 5  
 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 disdain :  
 Muffles the clearnesse of Election, 10  
 Straines fancie vnto foule Apostacie.  
 And strikes the quickest-sighted Iudgement blinde.  
 Then why should we dispaire? dispaire? Away :  
 Where Gold's the Motiue, women haue no Nay.

*B. Iohnson.*

1458 Wealth in this age will scarcely looke on merit.

*Idem.*

1459 - - - Gentry doth small auaille,  
 And vertue lesse, if lands and riches faile. S. I. H.

*Sacriledge.*

1460 The common text shall haue a common glosse,  
 Receipts in parcels, shall be paid in grosse. p. 259  
 This doctrine preach'd who from the church doth take  
 At last shall trebble restitution make. M. Dray.

*Secrecie.*

1461 - - - - Secrecie the crowne of a true Louer.

*M. Drayton.*

1462 - - - - Hard it is to proue  
 By sight or spech, what bides in secret brest.

S. I. H.

1463 - - - - 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 toonges ill to detect.

*Idem.*

*Silence.*

1464 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 charme the gagling of those waking fowle,  
 That sau'd *Ioues* Capitoll, milde Queene of rest.

*Th. Dekkar.*

THE CHOYSEST FLOWERS

1465 Soft Silence, and submisse obedience,  
Both linkt together neuer do depart :  
Both gifts of God, nor gotten but from thence,  
Both girlonds 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 fieve the Sences organs bee :  
And in those fieve all things their formes expresse,  
Which we can touch, taste, feele, or heare or see.

*I. Dawies.*

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 euery 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.*

*p. 261*

- 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 obseruing 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. 5  
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 10  
Did laie strange siege and battailous assault,  
Ne once did yeeld it respite 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 : 15  
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.*

*p. 262*

- 479 Eares office is the troubled aire to take,  
Which in their mazes formes a sound or noyse,  
Whereof her selfe 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. Dauies.*
- 80 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 FLOWERS

1481 It is the slow'st yet the daintiest sence,  
 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. Dawies.*

1483 The second bulwarke was the hearing sence,  
 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.  
 Slaunderous reproaches and foule infamies,  
 Leasings, backbitings, and vaine-glorious 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 nostrils 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 sence is also mistresse of an art, 5  
 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 : 10  
 Hence old deuotion in aduise did ordaine,  
 To make mens spirits more apt to thoughts diuine.

*I. Dawies.*

1485 Likewise that same third fort that is the smell,  
 Of that third troupe was cruelly assaide :  
 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,  
 Which do that sence besiege with light illusiōs. *Ed. Sp.*

*Tasting*

1486 The bodies life with meates and aire is fed,  
 Therefore the soule doth vse 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 consumde and kild with it,  
 Then with the sword, famine, or pestilence.

*p. 264*

*I. Dauies.*

1487 - - - That fourth band which cruell battery bent  
 Against the fourth bulwarke, that is the taste :  
 Was as the rest, a grisly rabblement,  
 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 vnthrifitie warke,  
 Vaine feasts, and idle superfluitie,  
 All those this sences fort assaile incessantly. *Ed. Sp.*

*Feeling.*

1488 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 touch the outmost thred of it,  
 She feeles it instantly on euery side.

*I. Dauies.*

1489 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.

*p. 265*

*Idem.*

1490 But the fift troupe most horrible of hue,  
 And fierce of force was dreadfull to report :  
 For some like snailes, some did like spiders shewe,  
 And some like ougly vrchins thicke and short,

THE CHOYSEST FLOWERS

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 euey 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.*

OF OVR ENGLISH POETS.

1500 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.*

1501 What though our sinnes go braue and better clad?  
They are as those in rags, as base, as bad.

*Idem.*

1502 The spot is foule, though by a Monarch made,  
Kings cannot priuiledge a sinne forbade.

*Idem.*

1503 - - - 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.

*p. 267*

*Idem.*

1504 - - - - Cunning sinne being clad in vertues shape,  
Flies much reproofe, and many stormes doth scape.

*D. Lodge.*

1505 - - - Place for people, people place, and all for sinne decay.

*vv. vvarner.*

1506 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.*

1507 The sinne to which a man by loue is driuen,  
So much rhe rather ought to be forgiuen.

*S. I. H.*

*Slaunder.*

1508 Her face was vgly, and her mouth distort,  
Foming with poyson round about her gils,  
In which her cursed tongue full sharpe and short,  
Appeard like *Aspes* sting, that closely kills,  
Or cruelly does wound, whom so she wils,  
A distaffe in her other hand she had,  
Vpon the which she litle spins but spils,  
And faine to weaue false tales and leasings bad  
To throw amongst the gods which others had dispred.

*Ed. Sp.*

1509 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

*p. 268*

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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 depriue.

*Idem.*

1510 All like the stings of Asps, that kill with smart,  
 Her spightfull words do pierce and wound the inner part.

*Idem.*

1511 Foule canker of faire vertuous action,  
 Vile blaster of rhe fresh bloomes here on earth,  
 Enuies abhorred child detraction.

*I. Marston.*

1512 Happie is he that liues in such a sort,  
 That need not feare the tongues of false report.

*E. of S.*

1513 The vulgar tongues are armed euermore  
 With slaunderous brute, to blemish the renowne  
 Of vertuous dames, which though at first it spring,  
 Of slender cause, y et doth it swell so fast,  
 As in short space it filleth euery eare  
 With swift report of vnderued blame.

*G. Gascoigne.*

1514 - - - It euer hath bene knowne,  
 They other vertues scorne that doubt their owne.

*S. Daniell.*

1515 No plaister heales a deadly poysoned sore,  
 No secret hid where slaunder keepes the dore.

*M. Drayton.*

1516 Against bad tongues goodnesse cannot defend her, *p. 269*  
 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.*

1517 *Slaunder once set on foot though false, is talkt in euery street.*  
*VV. VVarner.*

1518 No wound with warlike hand of enemie  
 Inflict with dint of sword so sore doth light,  
 As doth the poysonous sting which infamie  
 Infuseth in the name of noble wight.  
 It neuer can recured be againe,  
 Ne all the skill which that immortal 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 Iuie ouerspread,  
They haue no light within, nor none they craue,  
Here Sleepe doth couch her ouerdrowsie head, 5  
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 : 10  
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 shooes are made of felt, 15  
His garment short, and girded with a belt.

*S. I. H.*

1522 By care lay heauiē 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 renoune : 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 possest  
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.*

*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.*

p. 271

- 1526 - - - O Souldiers enuie neere ally to Kings  
 Maiesticke humour, carefull ieaious 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 eie,  
 To whom a souldier 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 *Minerua* is in fables fainde  
 From *Ioue*, without an other to proceed,  
 So our true *Ioue* without an others aide,  
 Doth daily millions of *Mineruaes* breed.

p. 272

*I Dauies.*

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 shoue.

*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, 5  
 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, 10  
 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 15  
 From any sinne, but from a natiue 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 define,  
 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, 5  
 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. 10  
 And by one onely powerfull facultie,  
 Yet gouerneth a multiplicitie,  
 Being essentiall, vniforme in all,  
 Not to be seuered or diuiduall :  
 But in her function holdeth her estate, 15

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By powers diuine 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, 5  
 Of that diuinesse which by fayth wee see,  
 Which neuer erres but accidentally, p. 274  
 By our fraile fleshes imbecilitie,  
 By each temptation ouer-apt to slide,  
 Except our spirit becomes our bodyes guide. 10  
 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 depriue our wished sight.

*Idem.*

- 1536 ——— As Phœbus 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 5  
 To forme a twentie coloured eie,  
 Cast in a circle round about the skie.  
 So when our fierie soule, our bodies starre,  
 (That euer is in motion circular)  
 Conceiues a form in seeking to display it, 10  
 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, 5  
 From whose soft side she first did issue make,

She tasts all places, turnes to euerie hand,  
 Her flowing bankes vnwilling to forsake,  
 Yet nature so her streames doth leade and carrie, p. 275  
 As that her course doth make no finall stay, 10  
 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, 15  
 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. 20  
 Yet vnder heauen shee cannot light on ought,  
 That with her heauenly nature doth agree,  
 She cannot rest, she cannot fixe her thought,  
 She cannot in this world contented bee.

*I. Dauies.*

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 speares 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,  
 VVhich for her lust was turnde into a cow, p. 276  
 VVhen thirstie to a streame she did repaire,  
 And saw her selfe transformde she knew not how, 5  
 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, 10  
 Since with her sinnes her beauties blotted were,  
 Doth of all sights her owne sight least indure :

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For euen at first reflecting she espies  
Such strange *Chimeraes* and such monsters there,  
Such toyes, such antickes, and such vanities, 15  
As she retyres, and shrinks for shame and feare.

*I. Davis.*

1542 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.*

1543 ————— 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.*

1544 That learned Father which so firmly prooues  
The soule of man immortall and diuine,  
And doth the seuerall offices define.

*p. 277*

*Anima.*

Giues her that name as she the body moues. 5

*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. 10

*Memoria.*

As intellectuall it is the memorie.

*Ratio.*

In iudging, Reason onely is her name. 15

*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. 20

These of the soule the seuerall functions bee.

*M. Drayton.*

1545 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, 5  
 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, 10  
 Wherewith our bodyes beautie beautified, p. 278  
 Should like our (deathlesse soule) haue neuer died.

*I. Syluester.*

*Of Sorrow.*

1546 In blacke all clad there fell before my face,  
 A piteous wight whom woe had all forewast,  
 Forth on her eyes the cristall teares out brast,  
 And sighing sore her hands shee wrung and fold, 5  
 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, 10  
 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 afloate,  
 Wherewith her lookes throwne vp full pitiously,  
 Her forcelesse handes together oft she smote, 15  
 With dolefull shrikes that ecchoed 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 *Læthes* deadly taste,  
 Doth riue remembrance of each thing fore-past.

*M. Sackuile.*

1548 Sorrows first leader of this furious crowde,  
 Muffled all ouer in a sable clowde, p. 279  
 Olde before age, afflicted night and day,  
 Her face with wrinkles warped euerie way,  
 Creeping in corners, where shee sits and vies, 5  
 Sighs from her heart, teares for her blubbered eies,

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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, 10  
 Foule squinting enuie, that selfe-eating elfe,  
 Through others leannesse fattening vp her selfe,  
 Ioyning in mischiefe, feeding but with langour,  
 And bitter teares, her toad-like swelling anger,  
 And ielousie that neuer sleepes for feare, 15  
 (Suspitious flea still nibbling in her eare)  
 That leaues repast and rest, neere pinde and blinde,  
 With seeking what shee would bee loth to finde.

*I. Silvester.*

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 knel.

*W. Sh.*

1555 It is some ease our sorrowes to reueale,  
 If they to whome we shall impart our woes, 16  
 Seeme but to feele a part of what we feele.  
 And meete vs with a sigh but at a close.

*p. 280*

*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 wondrous smart,  
 Each thing imparted, is more ease to beare,  
 When the raine is fallen, the cloudes waxe cleere.

*Ed. Spencer.*

1559 ——— Sorrow ne neede be hastened on,  
For he will come without calling anon.

*Idem.*

1560 ——— Snarling sorrow hath lesse powre to bite  
The man that mocks at it, and sets it light.

*Ed. Spencer.*

1561 He that his sorrow sought through wilfulnesse,  
And his foe fettered would release againe,  
Deserues to tast his follies fruit, repented paine.

*Ed. Spencer.*

1562 ——— Mirth doth search the bottom of annoy,  
Sad soules are slaine in mirthie companie,  
Greefe best is pleaste with grieses societie :  
True sorrow then is feelingly suffizde,  
When with like sorrow it is sympathizde.

p. 281

1563 True sorrow hath not euer a wet eye.

*Th. Dekker.*

1564 Sad sorrow euer ioyes to heare her worst.

*S. D.*

*Suspition.*

1565 ——— False suspition of another is  
A sure condemning of our owne amis.

*Edw. Gilpin.*

1566 Mistrust doth treason in the truest raise,  
Suspitious *Romulus* stain'd his walles first rear'd  
VVith brothers bloud, whom for light leape he feard,  
The ievalous cuckold weares th'infamous horne,  
So not in brotherhood, ievalousie may bee borne.

*M. of M.*

1567 Riualles in loue will be suspitious quickly.

*I. Weeuer.*

1568 *The Marchant traffiking abroad, suspects his wife at home*  
*A youth wil play the wanton, & a wanton proue a mome.*

*W. Warner.*

*Tears.*

1569 ——— 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.*

THE CHOYSEST FLOWERS

- 1570 Teares, vows, and prayers gaine the hardest hearts.  
*S. Daniell.*
- 1571 Teares worke no truce, but where the heart is tender.  
*D. Lodge.*
- 1572 Teares harden lust, though marble weare with raine. *p. 282*  
*W. Sh.*
- 1573 Seld speaketh loue, but sighes his secret paines,  
 Teares are his truch-men, words do make him tremble.  
*R. Greene.*
- 1574 Teares cannot soften flint, nor vowes conuert.  
*S. D.*
- 1575 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.*

- 1576 ——— 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.*
- 1577 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.*
- 1578 A harder lesson to learne continence,  
 In ioyous pleasure then in greeuous paine, *p. 283*  
 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.*

1579 O in what safetie Temperance doth rest,  
VVhen it findes harbour in a kingly brest.

*M. Drayton.*

1580 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,  
VVhilst 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 natiue grace.

*Ed. Spencer.*

*Thoughts.*

1581 Thoughts are the slaues of life, and life times foole,  
And time that takes suruey of all the world  
Must haue a stop. *W. Shakespeare.*

1582 Thoughts are but dreames, till their effects be tried.

*Idem.*

1583 *Who so thinkes many things, brings few to a fortunate ending.*

*A. Fraunce.*

1584 The feeble eyes of our aspring thoughts,  
Behold things present, and record things past,  
But things to come exceede our humane reach.

*p. 284*

*G. Peele.*

1585 Vnfained thoughts do seldome dreame on euil.  
Birdes neuer limde no secret bushes feare.

*W. Sh.*

1586 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,  
VVhen 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.*

1587 Beauties greatemie, and to all the rest  
That in the garden of *Adonis* springs,  
Is wicked Time, who with his sithe address,  
Does mow the flowing herbes and goodly things,  
And all their glorie to the earth downe flings,  
VVhere they do wither, and are fouly marde.

THE CHOYSEST FLOWERS

He flies about, and with his flaggie wings,  
Beates downe both leaues and buds without regard,  
Ne euer pittie may relent his malice hard.

*E. Spencer.*

- 1588 Mishapen Time, coapsmate of vgly might,  
Swift subtill poast, carrier of grislie care,  
Eater of youth, false slaue 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 subiect to delay.

*S. Ph. Sydney.*

- 1590 ——— Times golden thigh  
Vpholdes the flowrie body of the earth,  
In sacred harmonie and euerie birth  
Of men, audacious makes legitimate,  
Being vsde aright, the vse of times is fate.

*p. 285*

*G. Chapman.*

- 1591 No mortall forme that vnder moone remaines,  
Exempt from traiterons Time, continueth one.  
Now mountes the flood, and straight his waues restrains  
Now flowes the tyde, and strait the sourse is gone,  
VWho toyles by Sea, must choose the fayrest gale,  
For time abodes our good or badde auaille.

*D. Lodge.*

- 1592 Al those that liue and thinke themselues but slime,  
Must choose and thriue 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 subiect to his law.

All things decay in time, and to their end do draw. *p. 286*

*Ed. Spencer.*

599 What wrong hath not continuance out-worne,  
Yeares makes that right that neuer was so borne :

*S. Daniell.*

600 Good time is blest, badde time wee hold accurst,  
Time hurts them oft that he did helpe at first.

*T. Churchyard.*

601 Times glory is to calme contending kings,  
To vnmaske falshood, and bring truth to light,  
To stampe the seale of time in aged things,  
To wake the morne, and sentinell the night,  
To wrong the wronger till hee render right : 5

To ruinate proude buildings with his howres,  
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, 10

To pull the quilles from annient Rauens wings,

To drie the old okes sappe, and cherish springs

To spoyle antiquities of hammered steele,

And turne the giddie round of fortunes wheele,  
To shew the Beldame daughters of her daughters, 15

To make the child a man, the man a child,

To slay the tyger that doth liuely slaughter,

To tame the vnicorne and the lyon wilde,

To make the subtile in themselues beguild, 20

To cheere the plow-man with increasefull crops,

And waste huge stones with little water-drops.

*W. Shakespeare.*

*Truth.*

*p. 287*

602 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.

*I. Siluester.*

603 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 tearmes a wolfe, a dragon, or a beare,  
A wilfull Prince, a raignesse raging horse,  
A boare, a lion, a coward much in feare,  
A hare or hart, a craftie pricked care,

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 alwayes shewes one vndisguised face,  
VVhere 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.

*p. 288*

*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.*

1613 Was neuer rebell before the world and since,  
That could or should preuaile against his Prince.  
*Idem.*

1614 Reuolted subiects of themselues will quaille.  
*I. Syluester.*

*Tyrannie.*

p. 289

1615 ——— Next to Tyrannie  
Comes warres, discention, ciuill mutinie.  
*Ch. Middl.*

1616 In greatest wants t'inflit 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  
Vnquited 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, iealous 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.*

p. 290

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 :

THE CHOYSEST FLOWERS

Why wings? I teach about the starres to flie :  
Why treade you death? I onely cannot die.

*S. Th. Wiat.*

1621 The path that leades to Vertues 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. Sydney.*

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 learns 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, mischiefes on them light.

*p. 291*

*D. Lodge.*

1628 *Vertue doth curb affection, and for conscience flieth sin,  
To leaue for imperfection feare or shame no praise doth winne.*

*W. Warner.*

1629 Vertue it selfe turnes vice, being misapplied,  
And vice sometime by action dignified.

*W. Shakespeare.*

1630 Vertue in greatest daunger is most showne,  
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,

And liuing 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 neuer faile,  
But thing on earth that is of most auaille.

As vertues and beauties bud,

Releeuen not for any good,

*The branch once dead, the bud needes eke must quaille.*

*p. 292*

*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 maiestic doe meete,

*E. Spencer.*

1637 ——— All the sorow in the world is lesse  
Then vertues might and valures 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 signifie.

*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 neuer waste,  
And hauing this, this thou for euer haste.

*M. Dryaton.*

1643 Ioy grauen in sence, like snow in water wasts,  
Without preserue of vertue nothings lasts.

*G. Chapman.*

*p. 293*

THE CHOYSEST FLOWERS

1644 Vertue obscurde yeeldes small and happie gaines,  
But actiue ly employed, shee worth retaines.

*D. Lodge.*

1645 VVhat vertue breedes, iniquitie deuours,  
VVe 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 boult.*

*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 foolles.

*p. 294*

*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 aduance the same.

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,  
 Preferres 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 losers lotte, and victors prayse also,  
 Vaine others ouerthrowes, who self doth ouerthrow.

*Idem.*

*Vnderstanding.*

*p. 295*

1657 Most miserable creature vnder skie  
 Man, without vnderstanding 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, 5  
 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, 10  
 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.*

THE CHOYSEST FLOWERS

- 1662 ——— A man such promise must forsake,  
As at the first vnlawfull was to make.  
*Idem.*

*Virginitie.*

p. 296

- 1663 Like to the Rose I count the virgin pure,  
That groweth on natiue 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 5  
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, 10  
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, 15  
But shee forgoes the loue of all the rest.

*S. I. H.*

- 1664 Iewels being lost, are found againe, this neuer,  
Tis lost but once, and once lost, lost for euer.

*Ch. Marlow.*

- 1665 *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.*

- 1666 ——— Virginitie  
Is neither essence subiect to the eye,  
No nor to any one exterior sence,  
Nor hath it any place of residence,  
Nor i'st of earth or mould celcstiall,  
Or capable of any forme at all.

p. 297

*Ch. Marlow.*

- 1667 *I know not her that willingly with maiden-head would die.*  
*W. W.*

*Vse.*

- 1668 *Vse make things nothing huge, and huge things nothing.*  
*G. Chapman.*

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, 5  
Famine and fire he had, and therewithall  
Hee rased townes, and threw downe towres and all,  
Cities hee sackt, and realmes that whilome flowred  
In honour, glorie, and rule aboue the best,  
Hee ouerwhlm'd, and all their fame deuoured, 10  
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 15  
Deadly debate, all full of snakie hayre,  
That with a bloody fillet was ybound,  
Out-breathing nocht, but discord euerie where. p. 298

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*, Goddessse of that life. 5  
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, 10  
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. 15  
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.

1672 ——— Warre the mistresse of enormitie,  
 Mother of mischiefe, monster of deformitie,  
 Lawes, manners, arts, shee breakes, shee marres, shee chaces,  
 Blood, teares, bowres, towres, she spils, smites, burns, & races,  
 Her brasen teeth shake al the earth asunder : 5  
 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, p. 299  
 As burning, waste, rape, wrong, impietie, 11  
 Rage, ruines, discord, horror, crueltie,  
 Sacke, sacriledge, impunitie pride,  
 Are still sterne consorts by her barbarous side,  
 And pouertie, sorrow, and desolation, 15  
 Follow her armies bloudie transmigration.

*I. Siluester.*

1673 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.*

1674 O goodly vsage of those anticke times,  
 In which the sword was seruant vnto right,  
 VVhen not for malice and contentious crimes,  
 But all for praise, and prooffe of manly might,  
 The martiall 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.*

1675 VVarre 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.*

1676 Vnder warres brazen feete stoopes all the earth,  
 His mouth a flaming brand, his voyce a thunder. p. 300

*Idem.*

1677 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 seruice more,  
Then lingring hope, which still doth beare the cup,  
And flatteringlly lendes euerie man a sup,  
Which haunts his course, or in his progresse passe,  
Hope brings the bowle wherin 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'esteeme 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 thousande furies wait on wrathfull sword,  
Ne ought the prayse of prowess more doth marre,  
Then foule reuenging rage and proud contentious iarre.  
*Ed. Spencer.*
- 1684 ——— Great reueneu  
The chiefest sinew vnto Warre affoord.  
*D. Lodge.*
- 1685 ——— Warres that publike good pretend, *p. 301*  
Worke most in iustice being doone for spight,  
For th'agreeued euermore doe bend,  
Against those whom they see of greatest might,  
Who though themselues 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 renoued 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.*

THE CHOYSEST FLOWERS

1688 Will puts in practise what the wit deuiseth,  
Will euer acts, and wit contemplates still,  
And as from witte the power of wisdomeriseth,  
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 restraints her gentle libertie,  
No tyrant nor no torrent hath the power  
To make vs will when wee vnwilliug bee.

p. 302

*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 vertucs sake, but what wee onely doe.

*M. Dr.*

1694 ———Headlesse will truc iudgement doth ensnare.

*Idem.*

1695 Selfe-will doth frowne, when honest zeale reprocues.

*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,  
Vnbridled will rebelles against the sence.

*D. Lodge.*

1698 Hee least should list that may doe what he will.

*S. Dan.*

## Wisedome.

1699 Our God himselve for wisedome most is prayed,  
And men to God thereby are nighest rayed.

p. 303

*Ed. Spencer.*

1700 Wisedome doth warne, whilst foe is in the gate,  
To stay the step, ere forced to retreat.

*Idem.*

1701 Wisedome must iudge twixt men apt to amend,  
And mindes incurable borne to offend.

*S. D.*

1702 ——— In daunger wisedome doth advise,  
In humble termes to reconcile our foes. *D. Lodge.*

1703 ——— Wisedome and the sight of heauenly things,  
Shines not so cleere as earthly vanities.

*G. Chapman.*

1704 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.*

1705 Fore-sight doth still on all aduantage lie.  
Wise men must giue place to necessitie.

*M. Dr.*

1706 ——— A wiseman poore  
Is like a sacred Booke that's neuer read,  
T'himselfe 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.*

1707 VVise men let faults ore-passe, they cannot mend.

*Ch. Middle.*

1708 VVho can themselues beware by others costs,  
May bee accounted well among the wise.

*S. I. H.*

1709 ——— Whatsoeuer Starres seeme to importune,  
Wisedome predominates both fate and fortune.

p. 304

*Ch. Fitz Griffon.*

## VVit.

1710 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 sences ate,  
From thence this power the shape of things abstracts

5

And them within her passiuë part receiues,  
Which are inlightened 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 vniuersall natures know,

And all effects into their causes bring.

- 1711 Our witte is giuen Almightye 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. Davis.*

- 1712 Wit is the mindes cheefe iudge, which doth controle,  
Of fancies Court the iudgements 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 iewelless, rich and costly set.  
One hath desire to prooue a rare magician,  
Others with Poetrie their witte forget :  
Another thinkes to bee an Alchemist,  
Till all hee spent, and hee his number mist.

*S. I. H.*

- 1717 *Mans wit is monstrous, 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.*

- 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 setled braine is worth a world of witte. p. 306  
*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 heauie, yet it seldome sleepes,  
 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 salue 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 grieffe with words is sounded least.  
*M. Dra.*
- 1732 ————— The Painter p. 307  
 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.*

Words.

- 1733 ——— Words  
 Windie 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, *p. 308*  
 VVithout returne and vnreceiu'd it hangs,  
 And at the takers mercie or rigor stands :  
 Which if hee sowrely wrest, with wrathfull cheare,  
 The shiuering word turnes 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.*

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 dwelles,  
Where while it hangs, if Boreas frostie flawes,  
With rigor rattle it : not to raine it thawes,  
But thunder, lightning, ratling, hayle, or snow, 5  
Sends downe to earth, whence first it rose below.  
But if faire *Phebus* with his countenance sweete  
Resolue it, downe the dew or Manna sleete :

The Manna dew that in the Esterne lands,  
Excelles the labour of the Beess mall hands, 10  
Else for her *Memnon*, gray *Auroraes* teares, *p. 309*

On the earth it stilleth 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, 15  
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 words, by rayling, and detraction,  
Proper to Momus, and his hatefull faction :  
For when they thinke they haue deserued most,  
Alas sayth wisdom, 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 rauēs swan-like*

*W. W.*

*(hue.*

751 If so the crow would feast him without prate,  
More meate hee should receiue, 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.*

Women.

p. 310

1754 ——— Women bee  
 Framde with the same parts of the mind as we,  
 Nay nature trinmpht in their beauties birth,  
 And women made the glorie of the earth :  
 The life of bewtie, in whose supple breasts,  
 And in her fairest lodging vertue rests,  
 VVhose 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 iudgement in their writers.

*Idem.*

1756 Among the many rare and speciall gifts,  
 That in the female sexe are found to sitte,  
 This one is chiefe, that they at meerest shifts,  
 Giue best aduise, and shew most readie witte,  
 But man except hee chews and thinks, and sifts,,  
 How euerie part may aunswere to their fit,  
 By rash aduise 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.

p. 311

*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 unrest  
 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,

Then call not them the Authors of their ill, 5  
 No more then waxe shall bee accounted euill,  
 Wherein is stamp't the semblance of the diuell.  
 Their smoothenesse like a goodly champaine plaine,  
 Laies open all the little wormes that creepe,  
 In men as in a rough growen groue remaine, 10  
 Caue-keeping euilles, that obscurely sleepe,  
 Through cristall walles each little moule will peepe,  
 Though men can couer minds with bold stern looks  
 Pale womens faces are their owne faults Bookes.  
 No man inueyes against the withered flower, 15  
 But chides rough winter that the flower hath kild,  
 Not that deuour'd, 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, 20  
 Make weake-made women tenants to their shame.

*W. Shakespeare.*

1761 Bee not therefore too proude and full of scorne, *p. 312*  
 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 receiue 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 disdain is painted in theyr 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 Extreame 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.*

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, p. 313  
 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 flete.

*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.

*S. Ph. Sydney.*

1769 *Why? what be women? women, geld the latter sillable,  
 Then are they nothing more then woe, their names remaine*

*W. W.*

*(doth tell,*

1770 Take away weakenesse, and take women too.

*S. D.*

1771 Women may fall, when there's no strength in men.

*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.

*Ch. Middleton.*

1773

— *A woman*

*Loues to be woed of a man. thou knowst well Thirsis, a woman  
 Runs, and yet so runs, as though she desir'd to be out-run  
 Saies no, no, yet so as no no, seems to be no, no, p. 314  
 Striues, & yet so striues, as though she desird to be vanquisht,  
 Woman's like to a shade, that flies, yet lies by the subiect,  
 Like to a Bee, that neuer striues if sting be remooued.*

*A. Fraunce.*

1774 In womens mouthes no is no negatiue. *I. W.* (most,

1775 *Their yea, or no, when as they sweare they loue or loue vs  
 Beleeue who list, soone be they got, as sodainely are lost.*

*W. W.*

OF OVR ENGLISH POETS.

- 1776 A womans loue is riuer-like, which stopt will ouerflow,  
And when the current finds no let, it often falles too low.  
*Idem.*
- 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 giue,  
Ifthen their loue doth die to vs,  
VVhen ours to them doth liue. *Idem.*
- 1778 ———— *VV*omen neuer  
Loue beautie in their sexe, but enuie euer.  
*G. Chapman.*
- 1779 There cannot bee a greater clogge to man,  
Then to be wearie of a wanton woman.  
*S. I. H.*
- 1780 ———— What more spight can be a woman told,  
Then one should say she looketh foule and old.  
*Idem.*
- 1781 ———— Bee shee base or hie,  
A womans eye doth guide her wit, & not her wit her eye.  
*W. W.*
- 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. *p. 315*  
*G. Ch.*
- 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. *S. P. S*
- 1784 ———— *Women by kind are mutable euer,*  
*Soone hot, and soone cold, like, and mislike in a moment,*  
*Change as a weather-cocke, and all as light as a fether.*  
*A. Fr.*
- 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.  
*Ed. Fairfax.*
- 1786 One woman with another may do much. *Th. Ach.*
- 1787 Like vntund golden strings all women are,  
Which long time lie vntoucht, will harshly iarre.  
*Ch. Marlowe.*
- 1788 Discurteous women natures fairest ill,  
The woe of man, that first createst curse,  
Base female sexe, sprung from blacke *Ates* loynes,  
Proude, disdainefull, cruell, and vniust,

Whose words are shaded with inchaunting wiles, 5  
 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, 10  
 Too simple diuelles, to conceiue 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 & thēselues to sel, *p. 316*  
 For iointures by indēture with imperious mē to dwell  
 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, 5  
 Now bleake, then bloody 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, 10  
 Banning her selfe to bane her enemye,  
 Disdaining death, prouided others die,  
 Like falling towres o're-turned by the wind,  
 That breake themselues on that they vndergrinde. *p. 317*

*I. Syluester.*

1793 Full many mischiefes follow cruell wrath,  
 As horrid bloud-shed, and tumultuous strife,  
 Vnmanly murther, and vnthriftie scath,  
 Bitter despight, and rancors rustie knife,  
 And fretting greefe, the enemie of life,  
 All these and many euilles more haunt ire,  
 The swelling spleene, and frenzie raging rife,  
 The shaking palsie, and Saint *Fraunces* fire.

*Ed. Spencer.*

1794 When men with wrath and sudden paines of ire,  
 Suffer themselues to bee o're-whelm'd and drownd,  
 And hot reuenge that burnes llke 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 wrathfulnesse, 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 seeke  
 Occasion to wrath and cause of strife,  
 She comes vnsought, and shunned followes eke :  
 Happy, who can abstaine when rancor rife  
 Kindles reuenge and threates his cruell knife :  
 Woe neuer wants when euery cause is caught,  
 And rash occasion makes vnquiet life. *Ed. Spencer.*

*p. 318*

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.*

THE CHOYSEST FLOWERS

1801 *If fortune helpe whome thou wouldst hurt,  
Fret not at it the more,  
When Ajax stormed them from him,  
The prize Vlisses bore.*

*W. Warner.*

1802 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.

*World.*

1803 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.

*p. 319*

*Ed. Spencer.*

*(remaine,*

1804 VVhen arked *Noah*, and seuen with him the emptie worlds  
Had left the instrumētall means of landing thē again  
And that both mā beast & all did multiply with store  
To *Asia Sem*, to *Affrick Chã*, to *Europe Iapheth* bore  
Their families, thus triple wise the world diuided was  
VV. VV.

1805 I take this world to bee but as a stage,  
VVhere net-maskt men do play their personages,  
Tis but a murmur and a pleasant shew,  
Syth ouer all strange vanities do flow.

*I. Syluester.*

1806 The world to the circumference of heauen,  
Is as a small poynt in Geometrie,  
VVhose greatnesse is so little that a lesse  
Cannot bee made. *Th. Dekkar*

1807 The first world blessed was with heauenly fauours,  
Aud the last curst with painefull hellish labours.

*Ch. Middl.*

1808 O vaine worlds glorie, and vncertaine state,  
Of all that liues on face of sinfull earth,  
VVhich frow their first vntill their vtmost date,  
Taste no one howre of happinesse or mirth,

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, p. 320  
Deformd with filth and foule iniquitie,  
Ah wretched world, the house of heauinesse,  
Fild with the wreaques 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 slit 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 inuentions,  
Myraculously wee write, wee sayle, wee kill,  
As neither auncient scrowle nor storie mentions.  
*Print.* The first hath opened learnings old concealed 5  
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. 10

*Th. Bastard.*

- 1814 Take moysture from the sea, take colour frō his kind,  
Before the world deuoyd of change thou finde. p. 321

- 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 lendes,  
To end in death, that all things ends.

*S. Daniell.*

THE CHOYSEST FLOWERS

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 smoothe 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,  
VWhose wit is weaknes, and whose wage is death,  
Whose way is wildnes, and whose Inne penance,  
And stoope gallant age, the hoast of greeuance.

*p. 322*

*Ed. Spencer.*

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.

*R. Greene.*

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.

*M. of M.*

1826 The youth of Princes haue no boundes for sinne,  
Vnlesse themselues doe make the bounds within.

*S. Daniell.*

1827 *Most true it is, as vessels of first licours euer taste,  
Loue seasoned so with sweetnes of youth, the same dooth euer*  
W. Warner. (last.)

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, p. 323  
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 scorne their bodyes, they our mindes.  
Th. Bastard.

1832 *The youth are foolish hardy, or lesse hardy thē they ought  
Effeminate, fantasticke, 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,  
VWhereby hee is full like to reape the corne,  
VWhere otherwise no seede but weed should grow : p. 324

THE CHOYSEST FLOWERS

By which example men may easily know,  
When youth haue wealth before they can well vse it,  
It is no woonder though they doe abuse it.

*M. of M.*

1838 *Reform the euē to day, vnapt to day, least apt to morrow*  
*Youth aptly offers vertues, such as yeares vnaptly borrow*

*VV. VV.*

1839 Looke what wee haue when youth is most in prime,  
That shall wee want in age by course of time.

*Th. Churchyard.*

The diuision of the day naturall.

*Mediæ 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 driue their wearie droue. *Idē.*

1842 ——— The gentle humorous night,  
Implies 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 sleepeie waine-man softly droue  
His slow-pac't teeme that long had trauailed.

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*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 chauntte cleere with his notes shrill,  
Had warned once that *Phebus* fierie carre,  
In haste was climing vp to Esterne hill,  
Full enuious that the night so long his roome did fill.

*Ed. Spencer.*

- 1845 What time the natiue 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 deuotion 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,  
 VVhere wringing west with drops of siluer dew, 5  
 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, 10  
 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, *p. 326*  
 The ioyfull 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 shepherds 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 *Apolloes* 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 harkenger of light,  
 And with his flaming beames mockt vgly night.

*Ch. Marlow.*

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- 1852 ———— *Lycaons* sonne,  
 The hardy plough-swaine vnto mightie *Ioue*,  
 Hath trac'd his siluer furrowes in the heauen,  
 And turning home his ouer-watched teeme,  
 Giues leaue vnto *Apolloes* chariot. p. 327  
*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 :  
*VV*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* discouered,  
 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.* p. 328
- 1859 The dewie Roseat morne had with her hayres,  
 In sundrie sorts the Indian clime adornde,  
 And now her eyes appavelled in teares,  
 The losse of louely *Memnon* long had mornde.  
*D. Lodge.*

- 1860 The gaudie morne out of her golden sleepe  
Awakte, and little birdes vncagde gan sing,  
To welcome home the bride-groome of the sea.  
*G. Peele.*
- 1861 The gray-eyde morne smiles on the frowning night,  
Cheering the easterne cloudes 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 morne espide her louers steedes,  
VVhereat shee starts, puts on her purple weede,  
And red for anger that hee stayd so long,  
All headlong throwes her selfe the cloudes among.  
*Ch. Marlow.*
- 1863 As soon as morning her shining haire from the mountains  
Had shewen forth & driuen all star-light quite from the heauens.  
*A. Fraunce.* (husband)
- 1864 Faire *Aurora* betimes by the daies break rose from her  
Husband, old & cold, & draue back clouds from *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, p. 329  
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* vs her 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,  
VVhen passing through the aire in mantle blue,  
With siluer frindge she drops the pearlie dew,  
With her goes *Abram* out.  
*I. Syluester.*
- 1867 The rosie-fringed morne 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 selfe among the cloudes now hath  
Sent the red morne as harauld of her wrath,

THE CHOYSEST FLOWERS

VWhose louer *Phebus* rising from his bed,  
 VWith dewie mantle hath the world or'e-spread,  
 Shaking his tresses ouer *Neptunes* ebbe :  
 And giuing tincture to the spiders webbe,  
 These fayre nimphs rose, seeing the light did call.

*I. Weener.*

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.*

*p. 330*

1871 The purple morning left her crimson 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 glistering 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 glistering 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.*

## Meridies.

p. 331

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 glassic bed,  
 Fayre 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 attractiue face,  
 Had newly made him leaue the Lions chace,  
 In that same middayes hower &c.

*I. Markham.*

1878 ——— Golden Phœbus now that monnted hie  
 From fierie wheelles of his fayre chariot,  
 Hurlled 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 Phœbus 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 fouls the posts of night doe sport them,  
 And cheerefull looking Phœbe doth comfort them.

*D. Lodge.*

1882 By this the welked Phœbus gan auaile,  
 His wearie waine and now the frostie night,

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THE CHOYSEST FLOWERS

Her mantle blacke through heauen gan ouerhaile,  
*Ed. Spencer.*

- 1883 Such loue as Phœbus from the coloured skie,  
 Did headlong driue his horses toward the west,  
 To suffer horned *Luna* for ro pryce,  
 Amidst the dnsky darke.

*D. Lodge.*

- 1884 When as the Sun hailes towatds 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 lemmons 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 rustie waggon through the way.

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*Idem.*

- 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 vpon 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 ioyous,  
 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,

And lazie *Vesper* in his timely howre,  
From golden *Oeta* gan procede withall.

*R. Greene.*

- 1891 About the time when *Vesper* in the West,  
Gan set the euening watch, and silent night,  
Richly attended by his twinckling 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.

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*G. Peele.*

- 1892 Now the worlds comforter with wearie gate,  
His dayes hot taske hath ended in the VVest,  
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 vs 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 axeltree was iet auchact 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 entāgled  
The aire with sparks of liuing fire was spāgled,  
And night deepe drencht in mistie Acheron,  
Heaued vp her head halfe the world vpon,  
Breath'd darknes forth, darke night is Cupids daie.

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*Ch. Marlow.*

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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 siluer 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, 5  
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, 10  
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 vanlt depruide of light.  
With sunnes depart, and now the darknes of the night,  
Did light those beamy stars which greater lite did dark p. 336  
Now each thing that inioyd that fierie quickning spark  
(Which life is cald) were moud their spirits to repose,  
And wanting vse of eyes, 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 alreadye sanke  
Beyond our world, and ere I got my boothe,  
Each wight with mātle black the night doth scooth,  
Sauing the glow-worm, which would courteous be,

Of that small light oft watching sleepers see. 5  
 The welkin had full niggardly inclosde  
 In coffer of dimme cloudes his siluer goates,  
 I clepéd starres, each thing to rest dispose,  
 The caues were full, the mountaines voyde of goates  
 The birds eyes closde, closed their chirping notes : 10  
 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 enueloped  
 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, 5  
 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 spread,  
 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,  
 About 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, 5  
 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 twinckling light,  
 VVhen each thing nestled in his resting place, 10  
 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 vgly 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 trauailes rest,  
 Soundly they slept in most of all their rest.

p. 338  
16

20

*M. Sackuile.*

1907 ——— The midnights waking starre,  
 Sad *Cassiopeia* with a heauie cheere  
 Pusht forth her forehead to make knowne from farre,  
 What time the deadly dole of earth drewe neere.

*I. Markham.*

1908 With falling mists the darkesome night extended  
 Her sable wings, and gently ouer-spread  
 Heauens gloomie vaile, whence Phœbus 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 abiurdall ioy.

*Th. Storer.*

1909 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.*

p. 339

1910 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 bloody *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,

5

While *Scorpio* dreading *Sagitarus* dart,  
 Whose bow prest bent, in fight the string had slipt,  
 Downe slid into the Ocean floud a part, 10  
 The beare that in the irish seas had dipt  
*His* grisly feete, with speede from thence he whipt,  
 For *Thetis* hasting from the virgins bed,  
 Pursude the beare that ere she came was fled,  
 And *Phaethon* now neere reaching to his race, 15  
 With glistering beames gold streaming where they bent,  
 Vvas prest to enter in his resting place,  
*Enryhius* that in the carte first went,  
 Had euen now attain'd his iourneyes stent,  
 And fast declining hid away his head, 20  
 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, 25  
 With twinckling 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.*  
 1911 Such time as from her mothers tender lap  
 The night arose, garded with gentle winds,  
 And with her precious dew refresht the sappe, *p. 340*  
 Of bloome and darke, (whilst that her mantle blinds  
 The vaile of heauen) and euery birde was still, 5  
 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, 10  
 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, 15  
 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.*

Poeticall Descriptions.

*Of Theologie.*

1912 In chariot framed of celestiaall 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 gaue mee leaue her beautie to espie, 5  
 For sure no sence such sight can comprehend,  
 Except her beames theyr fayre reflection lend  
*Her beautie with eternitie beganne,* p. 341  
 And onely vnto God was euer seene, 10  
 When *Eden* was possest with sinfull man,  
 She came to him, and gladly would haue beene,  
 The long succeeding 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, 15  
 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, 20  
 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, 25  
 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, 30  
 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. 35

*T. Storer.*

*Astrologie.*

p. 342

- 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 disdain,  
 To deeme the world and worldly treasures vaine.  
 She hight *Astrologie*, on whose bright lawne,  
 Spheres *Astrolabes* and skilfull globes are drawn.

*Reticke.*

- 1914 The next, fayre smiling with a pleasing cheeke,  
 Had power to rauish and inchaunt mens eares,  
 Hight *Rhetorick*, whose shadowed vaile shoven cleere  
 With siluer tongues, and ouer it she weares,  
 A wimpled scarfe, bedewd with hearers teares,  
 Whose captiue 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 aboue 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 preperde,  
 And shee calld *Logicke* without welt or gard.  
*Th. Storer.*

*Arith. Musicke. Geometrie.*

p. 343

- 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 delightosome pleasure,  
 Earth-scanning nymph, directresse of all measure. 5  
 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, 10  
 Whose leaues were beames, whose stalke a fiery dart.

THE CHOYSEST FLOWERS

And that she layd vpon my trembling heart,  
These were the buds of art, this plant of blisse,  
This gaue them life, they yeilded grace to this.

*Th. Storer.*

*Of Battaile.*

1917 Two greater kings were neuer seene before,  
Then camped was in Ragan field at morne,  
With haughtie hearts enarmed all on ire,  
Each souldiour set another so on fire,  
Thar scarcely they could keepe them in their bounde 5  
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 forlorne  
(To blunt the sword) were downe in battaile borne, 10  
Vpon their flames flew feruently their stones,  
That bet theyr bucklers to their brused bones, *p. 344*  
The Squadron then steps sternely to the stroke,  
With hearts inhumane all the battaile yoakes,  
And are supplyde with many mightie bands, 15  
Some connters them, and sternely them withstand  
With foote to foote each other ouerpries,  
Both Medes and Caldes claspe with gastly cryes,  
Like Nylus streames that from the rocke do rumble,  
Or *Encelade* when he in tombe doth tumble, 20

*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 ioyes, 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 settled then the sliding sand,  
More mutable then Proteus or the Moone,

Turnd and returnd in turning of a hand,  
 Like Euripus ebbe flowing euery 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,  
 Camelion like, each obiects colour prising.

p. 345

*I. Syluester.*

*Disdaine.*

1920 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.*

1921 ——— Loe a knight vnto his socour went  
 All arm'd in shining steele, and on his shield,  
 He bare a yoake in sundrie peeces rent,  
 And flames of fire all in a yellow field :  
 So weaponed he was, as if hee ment 5  
 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, 10  
 No other wagon needed one desire  
 To make good way which way soere hee past,  
 And sure Rinaldoes danger did require,  
 Quicke remedie, wherefore the knight did haste,  
 And when hee saw this monster and did vew her, 15  
 VVith his stiffe speare forthwith hee ouerthrew her : p. 346  
 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 thar same the monster foule hee striketh, 20  
 Then shee no longer could her force inioy.

*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, 5  
 Cleane through the wrinkles 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, 10  
 VVhose greedie gorge dish after dish doth draw,  
 Seekes meate in meate, for still her monstrous maw  
 Voydes in deuouring, and sometimes she eates  
 Her owne deere babes, for lacke of other meates,  
 Nay more sometimes (O strangest gluttonie,) 15  
 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. 20

*I. Siluester.*

*Of Thirst.*

*p. 347*

1923 ——— Cruell thirst came out of *Cyren* land,  
 Where shee was fostered on the burning sand,  
 With hote intracted tongue, and sunken eine,  
 VVith stomacke worne, and wrinckled visage keene  
 VVith light and meagre, corse, and pailed vaines,  
 In steede of bloud, that brimstone hot retaines,  
 Her poysoned 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 cheeks were leane and lanke,*  
*Out stood her chin,*  
*Into her mouth her bloudlesse lips they sanke,*  
*Her toothlesse chappes* 5  
*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,* 10

*The substance of her wrinckled 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 tastlesse foode it went.* 15  
W. Warner.

*Of a Combate.*

1925 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, p. 348  
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.*

926 ——— 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 harmes.

*S. Daniell.*

927 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 intestion and the hand of warre, 5  
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 defensiuie to a house,  
Against the enuie of lesse happier lands, 10  
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, seruice, and true chiuallrie,  
As is the Sepulchre in stubburne Iewrie. 15

*M. Dr.*

*Of Ægipt.* p. 349

928 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.*

1929 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 exspaned faire and wide,  
Three sides are sure imbarde with crags and hilles, 5  
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 10  
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 scorehing beames,  
Sauē that a wood stands sixe miles from the towne, 15  
With aged Cedars, darke and shadowes browne :  
By east among the duskie vallies glide,  
The siluer streames of Iordanes siler fload,  
By west the mid-land sea with bounders tyde,  
Of sandie showres, where Ioppa whilom stood, 20  
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.

*p. 350*

*Ed. Fairfax.*

*Of Deluge.*

1930 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 spongie globe of the execrable earth,  
So straightly prest that it doth strait restore,  
All liquid floads 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 a Courtier effeminate.*

1931 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, 5  
 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, 10  
 He had such wanton womanish behaiour,  
 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, 15  
 He was himselfe in nothing but in name.

S. I. H.

*Of Eden.*

1932 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, 5  
 And *Zephir* filles with muske and amber smelles,  
 VVhere God himselfe (as gardiner) treads the allies,  
 VVith trees and corne couers the hilles and vallies,  
 Summons sweet sleep with noyse of hundred brooks,  
 And sunne-prooffe arbors makes in sundrie nookes, 10  
 Hee 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,  
 VVith thousand dies he motleth all the meade.

*I. Syluester.*

*Of VVinds.*

933 ———— 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.*

*Of a drunken man.*

p. 352

- 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 stuff stomacke wrung with wind he feeles, 5  
 His trembling tent all topsi-turuie 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 trouнке so deeply drownd, 10  
 In selfe-obliuion, that he did not hide,  
 Those parts that Cæsar couered when hee died.

*Idem.*

*A Palmer.*

- 1935 A sillie man in simple weede forworne,  
 And soylد with dust of the long dried way,  
 His sandales were with toylsome trauell torne,  
 And face all tand with scorching sunnie ray,  
 As hee had trauailد 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 Seuен of them came together in a knot,  
 VVith womens faces, wanne, with deadly cold,  
 So hunger-staru'd, as death it selfe might not 5  
 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 damsels 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 5  
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 blew-golden greene,  
Still (ô pail-like) some changeable is seene ; 10  
A bow bright shining in th'archers hand,  
Whose subtile string seemes leuell with the land, *p. 354*  
Halfe parting heauen, and ouer vs it bends,  
within two seas wetting his horned ends ;  
A temporall beautie of the lampfull skyes, 15  
where powerfull Nature shewes her fresh-red dies.  
*And if you onely blew and red perceauē,*  
*The same as signes of sea and fire conceauē,*  
*Of both the flowing and the flaming doome,*  
*The iudgement past, and iudgement yet to come.* 20  
*I. Siluester.*

*Of Paradise.*

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 : 5  
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 fieldē, 10  
And light at night, as ours is heere at noone,  
The sweetest place that euer man beheld,

THE CHOISEST FLOWERS

(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, 15  
 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 thē shading, *p.* 355  
 Riuers more cleere then Christall to be seene, 21  
 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.*

1941 — Now great *Phæbe* 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.*

1943 — VVith a brase of siluer hindes,  
 In Iuorie Chariot swifter then the windes,  
 Is great *Hyperions* horned daughter drawne,  
 Enchauntresse like, deckt in disparent Lawne.  
 Circlod with charmes and incantations, *p.* 356  
 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.*

OF OVR ENGLISH POETS.

1944 Natures bright eye-sight, and the nights faire soule,  
That with thy triple forehead doost controule  
Earth, seas, and hell, and art in dignitie  
The great'st and swiftest Planet in the skie.

*Idem.*

*Venus.*

1945 — Mounting in the East  
Faire *Venus* in her Iuorie coach did hast,  
And towards those pensiuue Dames her course adress :  
Her Doues so plied theyr wauing wings with flight,  
That straight the sacred Goddess came in sight. 5  
Vpon her head she bare that gorgeous 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, 10  
And on her cheekes Carnation clowdes arise.

*D. Lodge.*

*Of Venus.*

1946 This goddess had with art (more thē our womē know  
As stufte 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.*

p. 357

1947 Amongst this gamesome crue is seene,  
The issue of the *Cyprian* Queene,  
Whose head and shoulders feathered beene ;  
And as the starres his countenaunce sheene.  
In his left hand his bow he bare, 5  
And by his side his quiuer 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* natiue flowers vntild, 10  
And *Nectars* deathlesse odours stild  
From his bright locks the Sun digild.  
The triple Graces there assist,  
Sustaining with theyr brests commist

THE CHOISEST FLOWERS

And knees that *Thetis* bosome kist 15  
The chalice 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, 5  
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, 10  
That *Ioue* himselfe his power began to dread,  
And taking vp to heauen, him godded new.  
From thence he shoots his arrowes euery where *p. 358*  
Into the vvorlde at random as he will,  
On vs frayle men. 15

*S. Daniell.*

*Venus.*

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  
Caparisond but lightly with the lawne 5  
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, 10  
Compacted of the white Rose, and the red.  
None but the blinde boy *Cupid* durst approach  
For to be whurried with her in her Coach,  
The snow-white Graces running by theyr sides,  
Were through the heauens theyr wagoners & guides, 15  
Lashing the Sparrowes vnder quiuering wings,  
With whyps of twisted gold, and siluer strings,  
A beauie of white Doues still fluttering ouer,  
From the sunnes sight such beautie seem'd to couer ;  
And thus shee rode in tryumph in her throne, 20  
Whose radiant lustre like the sunne-beames shone.

*I. Weeuer.*

*Calme weather.*

p. 359

1950 As then no winde at all there blew,  
 No swelling clowde accloyd the ayre,  
 The skye like grasse of watched hue  
 Reflected *Phœbus* 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. Syluester.**Of Tempests.*

1952 On *Neptune* war was made by *Æolus* and his traine,  
 who letting 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 — VWithin 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, 5  
 vvhich 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, p. 360  
 Now in theyr face the winde, straight on theyr back, 11  
 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, 15  
 For none his will, nor none his meaning knowes.  
 To whistle, becken, cry, it nought auailles,  
 Sometime to strike, sometime to turne theyr sailes,  
 But none there was could heare, nor see, nor marke :  
 Theyr eares so stopt, so dazeled were theyr eyes, 20  
 vvith vweather so tempestuous, and so darke,

THE CHOISEST FLOWERS

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, 25  
 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 : 30  
 One this vntide, another this fast bound,  
 He the maine bowling now restraines, now slakes,  
 Some take an oare, some at the pumpe take paine,  
 And powre the sea, into the Sea againe.  
 Behold a horrible and hideous blast, 35  
 That *Boreas* from his frozen lips doth send,  
 Doth backward force the saile against the mast,  
 And makes the waues vnto the skies ascend,  
 Then brake they oares and rudder eke at last,  
 Nothing was left from tempest to defend. 40  
 So that the ship as swai'd now quite a-side, *p. 361*  
 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, 45  
 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, 50  
 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, 55  
 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.

*S. I. Harr.*

1954 — An hoast of blacke and sable clouds  
 Gan to eclipse *Lucinaes* siluer face,  
 And with a hurling noyse from forth the South,  
 A gust of winde did raise the billowes vp,  
 Then scantled we our sailes with speedy hands, 5  
 And tooke our drablers from our bonners straine,

OF OVR ENGLISH POETS.

And seuered our bonnets from our courses :  
 Our top sailes vp we trusse, our sprite sailes in,  
 But vainely striue they that resist the heauens,  
 For loe the waues incense then more and more, 10  
 Mounting with hideous rorings from the depth ;  
 Our Barke is battered by encountring stormes,  
 And welnie steemd by breaking of the clouds : p. 362  
 The steeres-man pale, and carefull holds the helme,  
 Wherein the trust of life and safety lay, 15  
 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 20  
 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. Syluester.*

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, 5  
 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 ; 10  
 And then cast downe vnto the sandy shore, p. 363  
 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-surgng round about the ship, 15  
 Vncaulks their keele, and doth her seames vnrip,  
 Whereby the waters entring vncontrold,

Ebbing abroad, yet flow a-pace in hold,  
 For euery 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.

20

1957 Strike saile the Maister cries, strike saile amaine,  
 Vaile misme, 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 Syluester.*

1958 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.*

1959 The ayre doth on the suddaine grow obscure,  
 Lightened sometimes with lightnings dreadfull light,  
 And saue their houre-glasse, kept the reckning sure, *p. 364*  
 Twas hard for to discern 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 strait the ship-boy ready at a becke,  
 Vnto the tops with nimble sleight doth runne :  
 The other Marriners vpon 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.

5

10

15

*S. I. Harrington.*

1960 The heauens on euery side inclosed be,  
 Black stormes and foggs are blownen 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.*

*Of the Spring.*

- 1961 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 ; 5  
 The Hart hath hung his old head on the pale :  
 The Bucke in brake his Winter-coate he flings :  
 The Fishes fleete with new-repaired scale : p. 365  
 The Adder all her sloth away she flings :  
 The swift Swallow pursueth the flies small : 10  
 The busie Bee her honey now she mings :  
 Winter is worne that was the flowers bale.

*E. of Surrey.*

- 1962 The Winters wrath begins to quell,  
 And pleasant Spring appeareth ;  
 The grasse now gins to be refresht,  
 The Swallow peepes out of her nest,  
 And cloudy welkin cleareth.

*E. Spenser.*

- 1963 *Flora* now calleth for each flower,  
 And bid's make ready *Maias* bower,  
 That new is vp rise from bed.

*Idem.*

- 1964 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, 5  
 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, 10  
 And chaunt in their degrees,  
 Their loues and luckie choyces.

*D. Lodge.*

- 1965 The tenth of March when *Aries* receau'd,  
*Dan-Phæbus* rayes into his horned head.  
 1966 In flowry season of the yeare, p. 366  
 And when the firmament was cleare,  
 When *Tellus* her balls painted were,  
 With issue of disparent cheere ;

THE CHOYSEST FLOWERS

When the Vsher to the morne did rise,  
Sleepe gaue 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 greeete the sweetest of the yeare,  
The flower forgot his Winters death ;  
The earth reuiued 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 cleap sunk down, the plesant boughs appeare,  
The Spring is come, the goodly Nymphs 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,  
vwith bright rayes warmes *Floraes* lap,  
Making nights and dayes both euen.  
Chearing plants with freshnes sap.

*p. 367*

*S. Daniell.*

*Of VVinter.*

1970 The wrathfull Winter proching on a pace,  
vwith blustering blasts had all ybard the treene,  
And old *Saturnus* with his frosty face,  
vwith 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 blowie ;

5

The soyle that erst so seemely was to seeme,  
 vvas all dispoiled of her beauties hewe,  
 And stole fresh flowers (wher-with the somers Queene 10  
 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 : 15  
 The naked twigs were shiuering all for cold,  
 And dropping downe the teares aboundantie ;  
 Each thing (me thought) with weeping eye me told,  
 The cruell season, bidding me with-hold  
 My selfe within, for I was gotten out 20  
 Into the fields, whereas I walkt about.

*M. Sackville.*

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.*

*Ianuarie.*

1972 - - - Now sad Winter welked hath the day,  
 And *Phæbus* 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 wone.

*I. H. Mir. of Mag.*

*Sommer. Iulie.*

1974 Now the sunne hath reared vp  
 his siluer footed teame,  
 Making his wayte betweene the cup  
 and golden Diademe.

THE CHOYSEST FLOWERS

The rampant Lyon hunts he fast,  
with doggs of noysome breath,  
VVhose balefull barking brings in hast,  
pine, plague, and drery death.

p. 369

*Edm. Spencer.*

*August.*

1975 That time of yeere when the inamoured sunne,  
Clad in the richest roabes of liuing fires,  
Courtred the Virgin signe, great Natures Nunne,  
vvhich 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 Ieffrey.*

*Iulie.*

p. 370

1978 VVhat 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 approach 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 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 peepe  
 His dwelling is; there *Thetis* her wet bed  
 Doth euer wash, and *Cynthia* still doth steepe  
 In siluer dew her euer-dropping head,  
 vvhile 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, theyremie,  
 vvho oft is wont to trouble gentle Sleepe.

p. 371

*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,  
 vvhose 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 CHOISEST 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, p. 372  
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 vndaunted 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 impurable?  
Or whereunto art thou bent sutable?  
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 haire sonne, whose yellow tresses shine,  
Like curled flames; hurling a most diuine  
And dazeling splendour, in those lesser fires 5  
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) p. 373

In daunces sphericall trip hand in hand, 11  
 Whilst thy seauen-stringed Lute theyr feete cōmaund,  
 vvhose motion such proportioned measure beares,  
 That to the musicke daunce nine heauenly spheares.  
 Great *Delian* Priest, we to adore thy name, 15  
 Haue burnt fat thighes of Bulls in hallowed flame,  
 vvhose sauour wrapt in smoake and clowdes of fire  
 To thy starre-spangled Pallace did aspire.  
*Tho. Dekkar.*

*Of Rome.*

1989 O thou worlds Queene, ô 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 debas'd, 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 vermile drops at euen his tresses bleed 5  
 For shewes of future heate from th' Ocean wide.  
 Whilst thus he bent gainst earth his scorching raies,  
 He burnt the flowers, and burnt his *Clitia* deare  
 The leaues grew wan vpon the withered spraires,  
 The grasse and growing hearbes all parched were. 10  
 Earth cleft in rifts, in floods theyr streames decaies, *p. 374*  
 The barren clowdes with lightning bright appeare,  
 And mankind feard least *Clymens* child againe  
 Had driuen away his Syers ill-guided vvaine.  
 As from a fornace flew the smoake to skies, 15  
 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, 20  
 vvith 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 25  
 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. 30  
*Ed. Fairefax.*

*Of Thirst.*

1991 VVhen wells grew dry, the Commons ran in rage  
 And sought out euery sincke, their thirst t'asswage :  
 And dranke with lothsome draught the pooles in hast,  
 To quench theyr thirst with ill-contented tast,  
 vvhich poysoned ayre infect theyr purest breath, 5  
 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, *p. 375*  
 Had of theyr enemies both an equall paine : 10  
 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 *Parcæs* there had fram'd some fashions new  
 To murder men, or martyr them with feares, 15  
 As mou'd the most indurate hart to teares,  
 If so much water in theyr braines had bene  
 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. 20  
 The souldiour 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 poynt of death, 25  
 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 thẽ down with bills, with staues, with pikes.

If one be kild, another steppeth in, 5  
 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 Turpentine, 11  
 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, 15  
 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 thornie wood,  
 Theyr multitude of men the riuers died,  
 vvhich through the wealthy Iuda swift did slide,  
 So that flood Iordan 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 5  
 The Christians kild with bow, with bill, with blade.  
 Sometime the sway goeth hether, sometime thether,  
 Like waters driuen with doubtfull tydes and wether :  
 VVhen one is slaine, his roome another fills,  
 VVhen one is hurt, another takes his place, 10  
 And he that now an other smites and kills, p. 377  
 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, 15  
 Turneth to sanguine and vermillion 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* : 5  
 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. 10  
 To such as sit at *Paphos* for releefe :  
 And offer *Venus* many solemne vowes,  
 To such as *Hymen* in his saffron robe,  
 Hath knit a gordian knot of passions,  
 To these, to all, parting the gloomy ayre, 15  
 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 spheare,  
 Put on her sable coloured vale and lower,  
 Nor starre, nor milk-white circle of the skie, 5  
 Appeares where Discontent doth hold her lodge, *p. 37<sup>8</sup>*  
 She sits shrin'd in a canapy of clouds,  
 vvwhose massie darknes mazeth euery sence,  
 vvan is her lookes, her cheekes of azure hue,  
 Her haire as *Gorgons* foule retorting snakes ; 10  
 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 riuier trembles,  
 His rosie cheekes are chang'd to earthen hue,  
 His dying body drops an icie dew ;  
 His teare-drown'd-eyes a night of clouds bedims, 5  
 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 ; 10

Now naught of *Adam* doth in *Adam* rest,  
 He fees 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 : 15  
 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. *Sylvester.*

*Of the Vacation.*

p. 379

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 Clyent stands :  
 When that large Capitall lies void and wast  
 Where Senatours and Iudges late were plast.  
 Th. *Storer.*

*Ceremonie.*

1999 All sodainly a light of twenty hewes  
 Brake through the rooffe, and like rainebow views  
 Amaz'd *Leander* ; in whose beames came downe  
 The Goddess *Ceremonie*, with a crowne 5  
 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, 10  
 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, 15  
 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 ; p. 380  
 The snakie paths to each obserued law,  
 Did pollicie in her broade bosome draw, 21

One hand a mathematicke christall swayes,  
 Which gathering in one line a thousand rayes ;  
 From her bright eyes confusion burnes to death, 25  
 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 : 30  
 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, 35  
 Were spehard and treasur'd in her bounteous eyes.  
*G. Chapman.*

*Of Louers.*

2000 VVho 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.*

2001 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.

*p. 381*

*Idem.*

2002 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.*

2003 A trump more shrill then Tritons on the Sea,  
 The said *Renowne* precursour of the traine,  
 Did sound (for who rings louder then Renowne :)

He mounted was vpon a flying horse,  
 And cloath'd in Faulcons feathers to the ground,  
 By his Escochion iustly might you gesse,  
 He was the Herauld of Eternity,  
 And Purseuant at Armes to mighte *Ioue*.

*G. Peele.*

*Of Doubt.*

2004 --- Doubt had a double face,  
 Th'one forward looking, the other backward bent,  
 Therein resembling *Ianus* 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.*

*p. 382*

2005 *Vulcan* begot me, *Minerua* 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 vse me, and I may thee defend,  
 And I be thy enemy I may thy life end.

*S. Th. W.*

*Of an Hargabush.*

2006 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, 5  
 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 burnes it, breakes it, teares it, spoiles the same ;  
 No doubt some fiend of hell or deuillish wight 10  
 Deused it, to doe mankind a spight.

*S. I. Harrington,*

THE CHOYSEST FLOWERS

*Of an Horse.*

2007 Round hoof'd, short ioynted, fetlocks shag and long,  
 Broad breast, full eye, small head, and nostrils wide,  
 High crest, short eares, straite leggs, 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.*

2008 Among a hundred braue, light, lusty horses,  
 (With curious eye marking their comly forces)  
 He chooseth one for his industrious prooffe,  
 With round, high, hollow, smooth, browne, ielly hooffe, 5  
 vvith pasternes short, vpright, but yet in meane,  
 Dry sinewie shanks, strong fleshlesse knees and leane,  
 vvith hart-like leggs, broad breast, and large behinde,  
 vvith body large, smooth flanks, and double chinde :  
 A crested necke bowed like a halfe bent bowe,  
 vvhereon a long thin curled maine doth flowe ; 10  
 A firme full taile touching the lowly ground,  
 vvith 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 15  
 Full liuely flaming quickly rowling eyes,  
 Great foaming mouth, hote fuming nostrill 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. 20

*I. Syluester.*

*Of a starued man.*

2009 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 brawnne bowres, *p.* 384  
 Were wont to riue 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 the confusion of languages.*

1010 This said, as soone confusedly did bound,  
 Through all the work, I wote not what strange sound,  
 A iangling noyse, not much vnlike the rumors  
 Of *Bacchus* Swaines, amid their drunken humors :  
 Some speake betweene the teeth, some in the nose : 5  
 Some in the throate their words doe ill dispose :  
 Some howle and cry, and some stut 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 : 10  
 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, 15  
 From trembling pearch, vttering 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 20  
 Another bids, and then they cleaue a tree :  
 Make fast this rope, and then they let it flee,  
 One calls for planks, another mortar lacks :  
 They beare the first a stone, the last an axe,  
 One would haue spikes, and him a spade they gaue, *p.* 385  
 Another askes a sawe, and gets a siue ; 26  
 Thus crosly crost, they prate and poynt in vaine,  
 vwhat one hath made, another marrs againe,  
 Nigh breathlesse all, with theyr confused yawling  
 In bootelesse labour, now begins appawling. 30

*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. 5  
 Always to come, yet alwayes present heere,  
 Whom all runne after, none come after neere.

THE CHOISEST FLOWERS

Vnpartiall Iudge of all saue present state,  
 Truth's *Idioma* of the things are past,  
 But still pursuing present things with hate, 10  
 And more iniurious at the first then last,  
 Preseruing others, while thine owne do wast :  
 True treasurer of all antiquitie,  
 Whom all desire, yet neuer one could see.  
*Char. Fitz Jeffrey.*

*Discriptions of Beautie & personage.*

2012 VVhat tongue can her perfections tell  
 In whose each part all pennes may dwell ?  
 Her hayre fine threds of finest gold  
 In curled knots, mens thoughts to hold,  
 But that her forehead saies, in mee, 5  
 A whiter beautie you may see. *p. 386*  
 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 10  
 Like to the Moone, when after change  
 Her horned head abroad doth range ;  
 And arches be to heauenly lids,  
 vvhose wincke each bold attempt forbids.  
 For the black starres those spheres containe 15  
 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, 20  
 vvhich onely thus vnhappy bee,  
 Because themselues they cannot see.  
 Her cheekes which kindly claret spred,  
*Aurora* like new out of bed,  
 Or like the fresh Queene apples side, 25  
 Blushing at sight of *Phæbus* pride.  
 Her nose her chin, pure Iuory weares  
 No purer then the prety eares :  
 So that therein appeares some blood  
 Like wine and milke that mingled stood : 30  
 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, 35  
 The lippe is iewell of the eare.  
 But who those ruddy lips can misse? p. 387  
 vvhich blessed still themselues doe kisse,  
 Rubies, cherries, and roses new,  
 In worth, in tast, in perfect hew : 40  
 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 : 45  
 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 : 50  
 So good a say inuites the eye  
 A little downward to espie  
 The liuely clusters of her brests,  
 Of *Venus* babe the wanton nests.  
 Like pommels rounde of marble cleere, 55  
 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, 60  
 This leades vnto the ioyous field  
 vvhich onely still doth Lillies yeeld,  
 But Lillies such whose natiue smell  
 The Indian odours doth excell :  
 Wast it is calld, for it doth wast 65  
 Mens liues vntill it be imbrast.  
 There may one see, and yet not see  
 Her ribs in white all armed be, p. 388  
 More white then *Neptunes* foamy face  
 vvhen strugling, rocks he would imbrace. 70  
 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 seale of Virgine waxe, 75  
 vvhere nothing but impression lacks.

THE CHOISEST FLOWERS

Her belly there glad sight doth fill,  
 Iustly intituled *Cupids* hill :  
 A hill most fit for such a maister,  
 A spotlesse Mine of *Alablaster*. 80  
 Like *Alablaster* 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, 85  
 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, 90  
 That *Albion* cliffes 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, 95  
 Whose motion makes all graces moue :  
 vvwhose 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 : *p. 389*  
 But then againe the flesh doth rise 100  
 In her braue calues, like christall skies,  
 vvwhose *Atlas* is a smallest small,  
 More white then whitest bone of all.  
 Thereout steales out that round cleane foote, 105  
 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, 110  
 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 115  
 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. 120

Now course doth leade me to her hand,  
 Of my first loue the fatall band,  
 vvh where whitenes doth for euer sit,  
 Nature her selfe inameld it :  
 For there, with strange compact doth lie 125  
 Warine snow, moist pearle, soft Tuorie.  
 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, p. 390  
 The bloody shafts of *Cupids* war, 131  
 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, 135  
 Becomming euery 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 : 140  
 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, 145  
 In whose each part all pens may dwell.

*S. Phil. Sidney.*

2013 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, 5  
 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, 10  
 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. p. 391  
 In them the blinded God his lustfull fire 15  
 To kindle oft assaide 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 forehead, ful of bounty braue  
 Like a broade table did it selfe dispread, 20  
 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, 25  
 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, 30  
 And euery one her with a grace endowes,  
 And euery one with meekenes to her bowes :  
 So glorious mirror of celestiaall grace,  
 And soueraigne monument of mortal voves,  
 How shal fraile pen describe her heauenly face, 35  
 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 was yclad for heate of scorching ayre  
 All in a silken Camous, lilly white, 40  
 Purfled vpon with many a folded plight :  
 Which al aboue besprinckled was throughout  
 vvith golden aygulets that glistered bright  
 Like twinckling starres : and al the skyrt about  
 vvas hemd about with golden frindge. 46  
 Below her hamme her weede did somewhat traine,  
 And her straitte leggs most brauely were embaild  
 In gilden Buskins of costly Cordwaine,  
 All bard with golden bends which were entaild  
 vvith curious antiques, and full fayre aumaild. 50  
 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, 55  
 vvhich 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 herselfe would grace.  
 But with the wooddy Nimphs when she did play, 60  
 Or when the flying Libbard she did chace,  
 Shee could then nimbly mooue, and after flie a pace.

p. 392

VWithin her hand a sharp Bore-speare she held,  
 And at her back a bow and quiuer gay,  
 Shaft with steele-headed darts, wherewith she queld 65  
 The sauage 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, 70  
 Through her thin weede theyr places signified.  
 Her yellow locks crisped, like golden wyre,  
 About her shoulders weren loosely shed,  
 And when the winde amongst them did inspyre,  
 They waued like a Penon wide despred, 75  
 And low behinde her backe were scattered :  
 And whether art it were, or heedelesse hap,  
 As through the flowring forrest rash she fled,  
 In her rude haire sweete flowers did wrap  
 Such as *Diana* by the sandy shore 80  
 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 85  
 The day that first of *Priam* shee was seene,  
 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 forehead high and faire, of comely mold :  
     her words are musicall, of siluer sound,  
     her wit so sharp, as like can scarce be found. 5  
 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, 10  
     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. 15  
     vvhat other parts she hath, I neede not say,  
     vvhose fairest face alone is my decay.

*Tho. Watson.*

2015 Like to the cleere in highest speare p. 394  
 vvhere al imperious glory shines,  
 Of selfe same colour is her hayre  
 vvhether vnfolded or in twines :  
 Her eyes are Saphyres set in snow, 5  
 Refyning heauen by euery winke,  
 The Gods doe feare when as they glow,  
 And I doe tremble when I thinke.  
 Her cheekes are like the blushing clowde  
 That beautifies *Auroras* face, 10  
 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,  
 vvhich with bounds she stil incloses, 15  
 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. 20  
*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, 25  
 vvith Marble white, with azure blew,  
*Her body euery way is fed,*  
 Yet soft in touch, and sweet in view :  
 Nature herselfe her shape admires,  
 The Gods are wounded in her sight, 30  
 And Loue forsakes his heauenly fires,  
 And at her eyes his brands doth light. p. 395

*D. Lodge.*

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, 5  
 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, 10  
 Flowrd with th'vnbroken waues of my loues breasts,

See where with bent of gold curld into knots.  
 In her heads groue the spring-bird *Lameat* nests,  
 Her body doth present those fields of peace  
 vvhre soules are feasted with the soule of ease. 15  
 To proue which Paradice that nurseth these,  
 See see the golden riuers that renoune it,  
 Rich *Gyhon, Tigris, Phison, Euphrates,*  
 Two from her bright Pelopian shoulders crowne it,  
 And two out of her snowy hills doe glide, 20  
 That with a deluge of delight doe drowne it :  
 These highest two their precious streames deuide  
 To tenne pure floods that do the body dutie,  
 Bounding themselues in length, but not in beauty.  
 These wind theyr courses through the paynted bowers, 25  
 And raise such sounds in theyr inflection  
 As ceaselesse start from earth fresh sorts of flowers,  
 And bound that booke of life with eury section.  
 In these the Muses dare not swim for drowning,  
 Theyr sweetnes poysons with such sweet infection, *p. 396*  
 And leaues the onely lookers on them swouning. 31  
 - These formes and colour makes them so to shine,  
 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 ; 5  
 Where, like a vertuous monument she lyes,  
 To be admirde of lewd vnhallowed eyes.  
 VVithout the bed her other fayre hand was  
 On the greene Couerlet, whose perfect white  
 Shewd like an Aprill daisie on the grasse, 10  
 vvith pearlie sweat, resembling dewe of night ;  
 Her eyes like Marigolds had sheath'd theyr light :  
 - And canopied in darknes, sweetly lay,  
 Till they might open to adorne the day.  
 Her haire like golden threds, playd with her breath, 15  
 (O modest wantons, wanton modestie)  
 Shewing lifes tryumph 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, 20  
 But that life liu'd in death, and death in life.

THE CHOYSEST FLOWERS

Her breasts like Iuory globes circled with blew,  
 A payre of mayden worlds vnconquered,  
 Saue of theyr Lord, no bearing yoke they knew,  
 And him by oath they truly honoured : 25  
 These worlds in *Tarquin* new ambition bred :  
 vwho like a foule vsurper went about p. 397  
 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 haire reflexe, with red strakes paint the skies,  
 Sweet morne 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, 5  
 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 : 10  
 Among the seates of Angels, heauenly 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, p. 398 6  
 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, 10  
 In whom the shining sun-beames brightly play  
 vwhilst fancie doth on them deuine delights.



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, 20  
 yeeldes faire *Samela*.

*D. Lodge.*

2023 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 : p. 400  
 So shot two wanton starres yfere,  
 In the eternall burning Sphere.

*G. Chapman.*

2024 Her eyes like *Gemini* attend on *Ioue*,  
 Her stately front was figured from aboue :  
 Her dainty nose of Iuory faire and sheene,  
 Bepurfurate with ruddy Roses beene. 5  
 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 auaille :  
 Within the compasse of which hollow sweet,  
 Those orient rancks of siluer perles do meet, 10  
 Prefixing like prefixion to the eye,  
 As siluer clowd amidst the sommers skie,  
 From whence such words in wisdome couched be,  
 As Gods from thence fetch theyr Phylosophie.  
 Her dimpled chin of Alablaster white, 15  
 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 shelve ;  
 For in this hand was fancie painted faire, 20  
 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 ; 25  
 Like to the furrow *Phaeton* did leaue  
 Amidst the Welkin, when he did receaue  
 His Fathers charge, and set the world on fire. p. 401  
 In this fayre path oft paced sweet desire,  
 At euery turne beholding with delight 30

That marble mount that did affect the sight.  
 Of Virgine waxe the sweet impression was,  
 The cunning compasse thereof did surpasse,  
 For arte concluding all perfections there,  
 Writ this report, all graces dwelleth heere. 35  
 Which *Cupid* spying, built his mansion so,  
 As scorning those sweet graces to bestow  
 On mortall man, with bow ybent doth waite  
 Least *Ioue* should steale impressions by deceit,  
 And wondring at the crisped Comet faire, 40  
 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 45  
 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 succede, 50  
 In which the azure streames 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; 55  
 The ioynts whereof combinde of Amber sweet,  
 With Corral 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 60  
 In which the worke and taske *Diana* tooke  
 vvhhen with *Arachne* for the prize she straue,  
 Both arte and nature there excellence haue;  
 Where from *Pigmaliions* image seemelie white,  
 vv hose close conueyance passing *Gordians* plight, 65  
 vvhere louely Nectar, drinke for all the Gods,  
 vvhere euey Grace is stained there by ods,  
 vvill not content which gazing looke for more,  
 And spy those armes that stand his sight before  
 vv hich for their mould th'Egyptian wonders passe, 70  
 Which for their beauty staine the christall glasse,  
 vv hich in theyr bosome couer natures sweet,  
 vvhere blushing streames present a secret meet,  
 vvill now amazde, conclude at last of this,

That in the hands all grace concluded is : 75  
 vvhere nature limits euer fatall time,  
 vvhere fortune figures pleasure in her prime,  
 vvhence spread those fingers typt with Iuory,  
 vvhose touch *Medusas* turne may well supply :  
 vvhere to conclude, now all the shepheards deeme 80  
 All grace, all beauty, all perfections seeme.

*D. Lodge.*

2025 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, 5  
 So streameth out his beames on euery side,  
 The marble goddesse set at *Cnidos* naked  
 Shee seemd ; were she vnclath'd, or that awaked. *p. 403*  
 The gamesome winde among her tresses plaies,  
 And curleth vp those growing riches short, 10  
 Her sparefull eye to spread his beames denaies,  
 But keepe his shot where *Cupid* keeps his fort.

*F. G.*

2026 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.*

2027 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, 5  
 vvith Roses and with Lillyes painted are.  
 Her forehead faire, and full of seemely cheere,  
 As smooth as pollisht Iuory doth appeare :  
 Vnder two arches of most curious fashion  
 Stand two black eyes, that like two cleere suns shind, 10  
 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,

Leauing a sweet and curelesse wound behind,  
 From whence the nose in such good sort descended, 15  
 As enuy knowes not how it may be mended. p. 404  
 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 20  
 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, 25  
 Two Iuory apples seemed there to grow,  
 Tender and smooth, and fittest to be prest,  
 Wauing like seas when wind most calme doth blow.  
 Argos himselve might not discerne the rest,  
 Yet by presumption well it might be gest 30  
 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 appeared nor swelling vaine, 35  
 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.

2028 *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, 5  
 The puritie thereof did taint her brow,  
 On which the glistering that sought the shade p. 405  
 Gan set, and there his glories doth avow.  
 Those eyes, fayre eyes, too faire to be describ'd,  
 Were those that erst the Chaos did reforme, 10  
 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, 15  
 Compild those prety orbes of sweet delight :  
 When loue and nature once were proud with play,

THE CHOISEST FLOWERS

From forth theyr lips, her lips their colour drew,  
 On them doth fancie sleepe, and euery day  
 Doth swallow ioy such sweet delights to view. 20  
 While one while *Venus* sonne did seeke a bowre  
 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 prety 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 prety things,  
 Her thoughts, they were affections cheefest nests, 30  
 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, 35  
 And from that bower can neuer be remou'd.  
 The Graces erst when *Acidalian* springs  
 vvere wexen 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.*

2029 Her curious locks of gold like Tagus sands,  
 Her forehead smooth and white as Iuory,  
 vvhether glory, state, and bashfulnes held hands:  
 Her eyes, one making peace, the other wars,  
 By *Venus* one, the other rul'd by *Mars*.  
 Her Eagles nose, her scarlet cheeke halfe white,  
 Her teeth of orient pearle, her gracious smile,  
 Her dimpled chin, her breast as cleere as light,  
 Her hand like hers whom *Titan* did beguile.

*Tho. Watson.*

2030 Queene Vertues caue which some call *Stellas* face  
 Repaired by natures cheefest furniture,  
 Hath his forefront of Alablaster pure,  
 Gold is the couering of that stately place:  
 The doore by which sometimes runnes forth her grace, 5  
 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 10

vvhich dare claime from those sights the name of best,  
 Of touch they are that without touch do touch,  
 vvhich *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 refine;  
 Two pearled rows 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 shows a snowy Doue trooping with crowes,  
 As yonder Lady ore her fellowes shows.

*W. Shakespeare.*

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 vponwards, and the folds vnwound,  
 Showing *Latonas* twins, her plenteous breasts :  
 The Sunne and *Cynthia* in their triumph 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, 5  
 But rather showd 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, 11  
 And yet through languor of her late sweet toyle,  
 Few drops more cleere then Nectar forth distild,  
 That like pure orient pearles adowne it thrild,  
 Fraile harts yet quenched not, like starry light, 15  
 which sparkling on the silent waues, doe seeme more bright.

*Edm. Spen.*

THE CHOISEST FLOWERS

2035 Her Iuory necke, her Alablaster 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.

*Idem.*

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 louely 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 Currall cleeuues.

*R. Greene.*

2037 *My mistres is a paragon, the fayrest fayre aliue,  
 Alcides and Æacides for fairelesse faire did striue,  
 Her colour fresh as damaske rose, her breath as violet, p. 409  
 Her body white as Iuory, as smooth as pollisht Iet,  
 As soft as down, & were she downe, Iouemight com down & kisse  
 A loue so fresh, so sweet, so white, so smooth, so soft as this.*

*W. Warner.*

2038 Then cast she off her roabe and stooed vpright,  
 As lightning breakes out of the labouring clowde,  
 Or as the morning heauen casts off her night,  
 Or as that heauen cast off it selfe, and showde  
 Heuens vpper 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 stooed *Corinna* varnishing her tyre.

*G. Chapman.*

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 awakt in her Elizian bed :  
Then knit shee vp, least loosd, her glowing haire  
Should scorch the centre, and incense the ayre.

*Idem.*

2040 Sweete mouth that sendst a muskie-rosied breath  
Fountaine of Nectar and delightfull balme,  
Eyes cloudy-cleere, smile-frowning, stormie-calme,  
Whose euery glaunce darts me a lyuing death :  
Browes, bending quaintly, your round Eben arkes, 5  
Smile, that then *Venus* sooner *Mars* besets,  
Locks more then golden, curld in curious knots, *p. 410*  
vvh where in close ambush wanton *Cupid* lurkes,  
Grace Angel-like, faire forehead, smooth and hie,  
Pure white that dimst the Lillies of the vale, 10  
Vermilion rose that mak'st *Aurora* pale.

*I. Siluester.*

2041 Such colour had her face as when the sunne  
Shines in a watry clowde in pleasant spring ;  
And euen as when the Sommer is begunne  
The Nightingales in boughes doe sit and sing,  
So the blind God, whose force can no man shunne 5  
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 head's his golden-headed dart,  
In those he cooleth it, and tempereth so, 10  
*He* leuels thence at good *Obertos* hart,  
And to the head he drawes it in his bow.

*S. I. Harr.*

2042 - - - *Olympias* beauty was so rare  
As well might moue 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, 5  
Which she was wont to couer with her coate,  
Were made in such a mould as might haue moued  
The chaste *Hippolitus* her to haue loued :  
A man would thinke them framd by *Phidias* arts,  
Theyr colour and proportion good was such : 10  
And vnto them her shamefastnes imparts  
A greater grace to that before was much.  
I cease to praise those other secret parts, *p. 411*  
Nothing so fit to talke of as to touch :  
In generall, all was as white as milk, 15

THE CHOYSEST FLOWERS

As smooth as Iuory, and as soft as silke.  
 Had shee in vally of *Idea* beene  
 vvhhen Pastor *Paris* hap did so befall  
 To be a Iudge three goddesses betweene,  
 She should haue got, and they forgone the ball : 20  
 Had she but once of him beene naked seene,  
 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, 25  
 When *Zeuxis* for the Goddess *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, 30  
 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, 5  
 Accurst that month that hindreth my desire.  
 Like *Phæbus* 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. 10  
 In pompe sits mercy seated in her face, *p. 412*  
 Loue twixt her breasts his trophies doth imprint,  
 Her eyes shines fauour, 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 5  
 An Iuory shadowed front, wherein was wrapped  
 Those prety 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 10  
 Two traces prety 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. 15  
 Her pollisht necke of milke, where snows doe shine  
 As when the Moone in winter night beholds them,  
 Her breast of Alablaster cleere and fine,  
 vvhereon two rising apples fayre vnfold them,  
 Like *Cynthias* face when in her full she shineth, 20  
 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 ; 25  
 which featly sprout in length like spring borne friends *p. 413*  
 vvhose prety 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, 30  
 Or else the vaile that bounds this milk-white banke,  
 vvhere *Venus* and her sisters hide the fount,  
 vvhose louely Nectar doth all sweetes surmount.

*D. Lodge.*

2045 Whilst thus she meant vnseene away to slide,  
 Her pearles and iewels 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, 5  
 vvhose fierie gleames expeld the shady night :  
 Vpon her head a siluer crise 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, 10  
 And at her eare, a pearle of greater valew  
 There hung, then that the Egyptian Queene did swallow  
 And through her coller showd her snowy brest,  
 Her vtmost robe was colour blew celest,  
 Benetted all with twist of perfect gold, 15  
 Beseeming well her comly corps t'enfold.  
 What els she ware, might wel be seene vpon  
 That Queene who built the towers of Babylon.  
 2046 Her wauering hayre disparpling flew apart,  
 In seemely shed, the rest with recklesse art,  
 vvith many a curling ring decord her face,

THE CHOYSEST FLOWERS

And gaue her ghastly browes a greater grace.  
 Two bending bowes of Eben coupled right, p. 414  
 Two lucent starres that were of heauenly light, 6  
 Two ietty sparks where *Cupid* chastly hides  
 His subtil shafts that from his quiuer glides :  
 Tweene those two sunnes and front of equall size,  
 A comly figure formally did rise, 10  
 vvhich draught vnleuell to her lip descend,  
 vvhere *Momus* selfe could nothing discommend.  
 Her pittid cheekes appeared to bee depaint  
 vvith mixed rose and lillies, sweet and faint :  
 Her dulcet mouth with precious breath repleat, 15  
 Exceld the Saben Queene in sauour sweet :  
 Her corral lips discovered 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. 20  
 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 25  
 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.*

- 2047 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, p. 415  
 And fill the same with store of timely wine.
- 2048 Her breast two hills ore-spread with purest snow,  
 Sweet, smooth, and supple, soft and gently swelling,  
 Betweene them lyes a milkie dale below,  
 vvhere loue, youth, gladnes, whitenes make their dwelling,  
 Her enuious vesture greedy sight expelling : 5  
 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, 10

And in their gentle bosome wandred bold :  
 It viewd 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.

15

*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.*

2050 --- 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.*

2051 Not that night-wandring pale and watry starre,  
 (vvhen 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.

p. 416

*Ch. Marlow.*

2052 --- O *Daphne* is more fayre  
 Then Angels swimming in the fluxiuyce 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.*

2053 *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 forehead smooth & hie,*  
*An euen nose, on eyther side stode out a grayish eye,*  
*Two rosie cheeks, round ruddy lips, white iust set teeth within,*  
*A mouth in mean, & vnderdeath, a round & dimpled chin :*  
*Her snowish neck with blewish vaines stood bolt vpriight 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 & lilly fists,*

4

10

THE CHOISEST FLOWERS

*A leg in print, a pretie foote, coniecture of the rest,  
For amorous eyes obseruing forme, think parts obscured best.*

*W. Warner.*

2054 See where she issues in her beauties pompe, p. 417  
As *Flora* to salute the morning sunne :  
vvho when she shakes her tresses in the ayre,  
Raines on the earth dissolued pearle in showres,  
vvhich with his beames the sunne exhales to heauen :  
She holdes the spring and sommer in her armes,  
And euery plant puts on his freshest robes  
To daunce attendance on her princely steps,  
Springing and fading as she comes and goes.

*G. Chapman.*

2055 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 showd the temper of the mind, 5  
Were beauties mornings where she euer rose,  
Her lyps were loues rich altars where she makes  
Her hart a neuer-ceasing sacrifice :  
Her teeth stode like a ranke of *Dians* maydes  
vvhen naked in a secrete bower they bathe ;  
Her long round necke was *Cupids* quiuer calld, 10  
And her sweet words that flew from her, his shafts,  
Her soft round brests were his sole trauaild Alpes,  
vvhere snow that thawed with sunne did euer lye,  
Her fingers bounds to her rich deitie.

*Idem.*

2056 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,  
vvith drops of honney falling from her face,  
Brighter then *Phæbus* fierie-pointed beames, 5  
Or ycie crust of christall frozen streames.  
Her hayre like Amber twisted vp in gold, p. 418  
Passing the pride or riches of the East,  
With curious knots were into trammels rould,  
As snary nettings for a wandring guest ; 10  
The feathers deckt her with a quaint disdaine  
Like *Iunos* byrd in pompe of spotted traine.  
Her shining forehead doth suppress the starres,  
New lightning sparkles from her louely cheekes,  
Her percing sight the stroake of beauties warres, 15  
Wherewith the conquest of the world she seekes :

OF OVR ENGLISH POETS.

Braue be the darts that from her eyes she throwes,  
 When *Cupid* lurkes betweene her louely browes,  
 Arabian odours breathe out of her talke,  
 Which she betweene the pearle and Ruby breaketh, 20  
 So smooth a compasse hath her tongue to walke,  
 As makes both heauen & earthl blush whē she speaketh,  
 No singing bird in all the ayre but doates,  
 And lay theyr eares attentiuē to her notes.  
 Her necke, her shoulders, and her breasts were bare, 25  
*Diana*-like about the water smiling:  
 No snow, Iuory, or Alablaster there,  
 No statue of white Marble, me beguiling,  
 But the sweet season of the yeere I found  
 When Lillies peepe out of the grassie ground. 30  
 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, 35  
 Desire had slept, and I had liu'd at ease.

S. G.

2057 Astronomers the heauens doe deuide p. 419  
 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, 5  
 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, 10  
 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 thē, 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, 5  
 As smooth as Pan, as Iuno mild, like goddesse Iris gracst,  
 With Cupid she foresees, and goes Gods Vulcans pace,  
 And for a tast of all these gifts, she steales god Momus grace*

THE CHOISEST FLOWERS

Her forehead *Iacynth* like, her cheekes of opall hue,  
 Her twinckling eyes bedeckt with pearle, her lypts as *Saphires*  
 blew, 10

Her haire like *crapal* stone, her mouth ô heavenly wide,  
 Her skin like burnisht gold, her hands like siluer-ore vntride :  
 As for her parts vnkowne, which hidden sure are best,  
 Happy be they which wil beleene, and neuer seeke the rest.

*S. Phil. Sidney.*

2059 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, p. 420  
 Gay haire, more gay then straw when haruest lies, 5  
 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, 10  
 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.*

2060 As that fayre starre the messenger of morne  
 His dewy face out of the sea doth reare,  
 Or as the *Ciprian* Goddess 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.*

2061 As when faire *Cinthia* in a darksome night  
 Is in a noyous clowde enuoloped,  
 vvhere 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 trauailer that went astray,  
 vvith thousand blessings she is hurried,  
 Such was the beauty and the shining ray  
 With which fayre *Britomart* gaue light vnto the day.

*Idem.*

2062 Looke how the crowne which *Ariadne* wore p. 421  
 Vpon her Iuory forehead that same day

That *Theseus* her vnto his bridall bore,  
 vwhen the bold Centaures made that bloody fray  
 vwith the fierce Lapiths that did them dismay,  
 Being now placed in the firmament,  
 Through the bright heauen doth her beames display,  
 And is vnto the starres an ornament  
 vvhich round about her moue in order excellent,  
 Such was the beauty of this goodly band.

*Idem.*

063 Euen as a stage set forth with pompe and pride,  
 Where men doe cunning and theyr arte bestow,  
 When curtaines be remoou'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.*

064 As when fayre *Ver* dight in her flowrie raile,  
 In her new coloured liuerie decks the earth,  
 And glorious *Titan* spreads 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.*

065 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, p. 422  
 To maze the world, that holds such sights so deere.

*S. Daniell.*

066 Euen as when gaudie Nimphs 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.*

067 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 enemy, 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,  
Giuen 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 loue, though she meane no ill.

*G. Chapman.*

- 2069 Now as when heauen is muffled 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, *p. 423*  
When straight the Westerne issue of the ayre  
Beats with his floury wings those brats of dearth,  
And giues Olympus leaue 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 stuf, 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.*

2073 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.

p. 424

*Idem.*

2074 --- As when *Ioue* 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.*

2075 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 giuing 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.*

2076 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.*

2077 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, recald in rage being past :  
Euen so his sighes, his sorrowes make a saw,  
To push greefe on, and back the same greefe draw.

p. 425

*W. Shakespeare.*

2078 --- The storme so rumbled in her breast  
As *Eolus* could neuer roare the like,

THE CHOYSEST FLOWERS

And showres downe rained from her eyes so fast  
That all bedrent the place, till at the last  
Well eased they the dolour of the minde,  
As rage of raine doth swage the stormie wind.

*M. Sackwile.*

- 2079 As in September when our yeere resignes  
The glorious sunne vnto the watry signes,  
vvhich through the clowdes lookes on the earth in scorne,  
The little bird yet to salute the morne  
Vpon the naked branches sets her foote, 5  
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, 10  
In this sad plight I mourne for thy returne.

*M. Drayton.*

- 2080 As when the fatall bird of augurie  
Seeing a stormie dismall clowde arise  
vwithin 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, p. 426  
vwith grieffe 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 euery wood and groue 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 gorgeous *Phæbus* in his first vprise,  
 Discouering now his scarlet-coloured head,  
 By troublous motions of the lowring skies,  
 His glorious beames with fogs are ouer-spread  
 So are his cheerfull browes ecclipt with sorrow,  
 which cloud the shine of his youths smiling morrow.

*M. Drayton.*

2085 Like as when *Phæbus* darting forth his rayes, p. 427  
 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 pensiu 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 orethrowne :  
 So fell he mourning, mourning for the dame  
 Whom life and death had made for cuer his.

*E. Fairefax.*

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 :

So the fayre *Britomart* hauing disclost p. 428  
 Her cloudy care into a wrathfull stowre,  
 The midst of greefe dissolued into vengeance powre.

*Edm. Spen.*

2089 - - - As a stroke giuen on the righte eye  
 Offends the left, euen so by simpathy  
 Her husbands dolours made her hart vnglad,  
 And *Iudiths* sorrowes made her husband sad.

*T. Hudson.*

*Dissimulation.*

2090 As when a wearie trauailer that straies  
 By muddy shore of broad seauen-mouthed Nile,  
 Vnwittering 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.*

2091 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 sobs forth cast,  
 To breede compassion deere, then spake at last.

*Ed. Fairefax.*

2092 As guilefull Goldsmith that by secret skill p. 429  
 vvith golden foyle doth finely ouer-spred  
 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.*

2093 As when two sunnes appear in th'azure skie,  
 Mounted in *Phæbus* Chariot fierie bright,

Both darting forth faire beames to each mans eye,  
 And both adord 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 stooed 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 greuous thirst,  
 But when they wake they feele theyr thirst perseuer,  
 And to be greater then it was at first :  
 So shee whose thoughts frō 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 *p. 430*  
 With blast of winters winde or nypping frost :  
 The Negro sildome feeles himselfe too warme,  
 If he abide within his natiue 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, 5  
 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, 10  
 Till heauenly grace sayd vnto me at last,  
 Leauē fond delights, and say thy loue is past.

*Jdem.*

2097 All as the greedy fisher layes his hookes  
 Alongst the coast to catch some mighty fish,  
 More for his gaine, then wholsome for the dish  
 Of him that buies : euen so these sisters braue,  
 Haue louers more then honest maydens haue.

*Tho. Hudson.*

2098 ---As when mightie *Macedon* 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.*

2099 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, being blinded with a greater light.

p. 431

*W. Shakespeare.*

2100 Like as in furie of a dreadfull fight,  
Theyr fellowes being slaine, or put to flight,  
Poore souldiours stand with feare of death dead strooken,  
So at her presence all surprizd and tooke,  
Await the sentence of her scornfull eyes ;  
He whom she fauours liues, the other dies.

*C. Marlow.*

*Feare.*

2101 Like as a Hinde forth singled from the heard  
That hath escaped from a rauinous beast,  
Yet flies away, of her owne feete afrayd,  
And euery leafe that shaketh with the least  
Murmure of windes, her terror hath increast,  
So fled fayre *Florimell* from her vaine feare.

*Edm. Spencer.*

2102 ---He shakes aloft his Romaine blade,  
Which like a Faulchon trowing in the skies  
Coucheth the foule below with his wings shade,  
Whose crooked beake threats, if he mount, he dies :  
So vnder his insulting Fauchion lyes  
Harmelesse *Lucretia*, marking what he tells,  
With trembling feare, as foule heares Faulchons bells.

*W. Shakespeare.*

2103 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.

p. 432

*Idem.*

2104 Like as the Snayle, whose hornes 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 p. 433  
To stirre the streame, theyr crowding staies as fast : 5  
So while Iudea was in ioyfull dayes,  
The constancie of them was worthy praise,  
For that in euery 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, 10  
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,

And with his death fild all his men with feare :  
As waters runne abroade that breake theyr bay  
So fled his souldiours, breaking theyr aray.

*S. I. Harr.*

2109 As the swift *Vre* by *Volgaes* rolling flood  
Chasde through the plaine the mastife cures to-forne,  
Flies to the succour of some neighbour 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. Fairefax.*

2110 Like as a Lyon whose imperiall power  
A proude rebellious Vnicorne defies, p. 434  
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 foyle.

*Edm. Spencer.*

*Errour.*

2111 As when old father *Nilus* gins to swell  
With timely pride about 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 vgly monstrous shapes elsewhere may no man reed

*Ed. Spen. compar'd 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,

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, p. 435  
That neither could his mighty puissance sustaine.

*Edm. Spen.*

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 souldiours 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 intrailles 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 iealousie,  
He spies the riual of his hote desire,  
Through all the fields doth bellow, rore, and cry,  
And with his thundring voyce augments his ire :  
And threatning 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, p. 436  
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, hauing spyde on hight  
An Eagle that with plummy wings doth sheare  
The subtile ayre, stooping with all his might  
The quarry throwes to ground with fell despight,  
And to the battaile doth herselfe prepare :

THE CHOISEST FLOWERS

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.*

- 2118 As Lyons meete, or Bulls in pastures greene  
With teeth and hornes, and staine with blood the field,  
Such eager fight these warriors was betweene,  
And eythers speare had peirst the others shield.

*I. Harr.*

- 2119 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.*

- 2120 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. Fairefax. transl.*

- 2121 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.*

- 2122 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.*

- 2123 From out his fearefull eyes two fierie beames  
More sharpe then poynts of needles did proceed,

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 p. 438  
 In the wide champion of the Ocean plaine,  
 With cruell chafe theyr 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 theyr 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 theyr way,  
 The sight thereof did them so sore affray, 5  
 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, 10  
 Soone as the infants sunlike shield they saw.

*Idem.*

2126 Like as the cursed sonne of *Theseus*,  
 That following his chace in dewie morne,  
 To flie his stepdames loue outragious,  
 Of his owne steedes was all to peeces torne,  
 And his faire limbs left in the woods forlorne,  
 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 monument.

*Idem.*

2127 Like raging *Iuno*, when with knife in hand p. 439  
 Shee threw her husbands murdered infant out,  
 Or fell *Medea* when on Colchicke strand  
 Her brothers bones she scattered round about,

THE CHOISEST 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,  
 Striuing 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, leauing th'infernall stages.

*I. Siluester.*

*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  
 Giues 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,

But with mild blasts more temperate gentle still  
 Against the rocks as sea-waues murmure 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.*

2133 As when two Rammes stird with ambitious pride  
 Fight for the rule of the rich-fleeced flock,  
 Their horned fronts so fierce on eyther side  
 Doe meete, that with the terror of the shock  
 Astonied both stand sencelesse as a block  
 Forgetfull of the hanging victorie :  
 So stode these twaine vnmoued as a rock,  
 Both staring fierce, and holding ielely  
 The broken reliques of their former crueltie.

p. 441

*Edm. Spencer.*

2134 About the waues as *Neptune* lift his eyes  
 To chyde the windes that Troyan ships opprest,  
 And with his countenance calmd seas, winds & skies,  
 So lookt *Rinaldo* when he shooke his crest.

*S. I. Harr.*

2135 When the ayre is calme and still, as dead and deafe,  
 And vnder 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 infernall darke,  
 While tossing teares both ruther, mast and saile,  
 While mounting, seems the azure skies to scale,  
 While driues perforce vpon some deadly shore,  
 There is the Pilot knowne, and not before.

5

10

*Th. Hudson.*

2136 As a tall shippe tossed in troubled seas,  
 Whom raging windes threatning to make theyr pray  
 Of the rough rocks doe diuersly 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 ioy at his foole-hardie ouer-sight :  
So doubly is distrest twixt ioy and feares  
The dreadlesse courage of this Elfin Knight.

*p. 442*

*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 euery 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 *Phæbus* seemes to set the waues on fire, 5  
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 : 10  
Such was the glory wherein now I stood,  
Which makes the Barons sweat their deerest blood. *p. 443*

*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 theyr good  
vwithin his greatnes to augment his waues,  
Glides on with pompe of waters vnwithstood  
Vnto the Ocean, which his tribute craues,

OF OVR ENGLISH POETS.

And layes vp all his wealth within that powre,  
 vvhich in it selfe all greatnes doth deuoure :  
 So flockt the mightie with their following traine  
 Vnto the all-receauing *Bullenbrooke*.

*S. Daniell.*

141 Then thou on thine imperiall Chariot set  
 Crownd with a rich imperled Coronet,  
 Whilst the Parisian dames as thy traine past  
 Their precious incense in abundance cast :  
 As *Cynthia* from the waue-embateled shrowdes 5  
 Opening the west, comes streming through the cloudes,  
 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, 10  
 Whilst she alone in height of all her pride  
 The Queene of light along her speare doth glide.

*M. Drayton.*

*Ciwill warres.*

42 Euen like to *Rheine* which in his birth opprest  
 Strangled almost with rocks and mighty hills,  
 Workes out away to come to better rest,  
 444 Warres with the Mountaines, striues against their wills,  
 Brings forth his streames in vnitie profest 5  
 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, 10  
 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 selfe did bleed :  
 So did our state begin with her owne wounds 15  
 To try her strength, ere it enlargd her bounds.

*Sam. Daniell.*

143 Like as an exhalation hote and dry  
 Amongst the ayre-bred moistie vapours throwne  
 Spetteth his lightning forth couragiously,  
 Renting the thicke cloudes with a thunder-stone,  
 As though the huge all-couering heauen did grone,

THE CHOYSEST FLOWERS

Such is the garboyle of this conflict then,  
Braue Englishmen encountering Englishmen.

*M. Drayton.*

- 2144 Like as a clowde foule, darke and vgly black,  
Threatning the earth with tempest euey howre,  
Now broken with a fearefull thunder-crack,  
Straight powreth downe his deepe earth-drenching showre,  
Thus for theyr wrongs now rise they vp in armes,  
Or to reuenge, or to amend theyr harmes.

*Idem.*

*Death.*

p. 445

- 2145 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.*

- 2146 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.*

- 2147 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.*

*Hope.*

- 2148 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,

So through a mirror of my hop'd for gaine,  
I saw the treasure which I should obtaine.

p. 446

*Th. Storer.*

2149 Like as the sunne at one selfe time is felt  
With heate to harden clay, and waxe doth melt,  
So *Amrams* sacred sonne in these proiects,  
Made one selfe cause haue two contrary effects ;  
For *Isaack* humbly knew theyr Lord diuine,  
But *Pharo* 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 aduisedly 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 cals himselfe a beast,  
For comming tardy to so rich a feast.

p. 447

*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 :

THE CHOYSEST FLOWERS

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 wisdome marbled stands  
Bestowing Laurell wreaths of dignitie  
In *Delphos* Ile, at whose impartial hands  
Hang antique scrolles of gentle Herauldry,  
And at his feete ensignes and trophies lie,  
Such was my state, whom euery man did follow,  
As liuing statue of the great *Apollo*.

*Th. Storer.*

- 2155 All as the hungry winter-starued earth,  
vvhhen she by nature labours towards her birth,  
Still as the day vpon the darke world creeps  
One blossome forth after another peeps,  
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.

p. 448

*M. Drayton.*

*Courage.*

- 2156 Like as a fire the which in hollow caue  
Hath long beene vnder-kept and downe suppress,  
With murmure as disdaine doth inly raue,  
And grudge in so strait prison to be prest,  
At last breakes forth with furious vnrest,  
And striues to mount vnto his natie seate :  
All that did erst it hinder and molest,  
It now deuoures with flames and scorching heat,  
And carries into smoke, with rage and horror great,  
So mightily the *Brittaine* Prince him rousd  
Out of his hold.

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*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

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.*

158 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 cloudy saphire dimme my light,  
 Not with his worth, but with his places height.

p. 449

*Th. Storer.*

*Of Adam.*

159 Thou seest no wheat *Helleborus* can bring,  
 Nor barley 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.*

160 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 branch  
 That way where first the stroke had made his launch.  
 So see we wolfes and beares and harts full old,  
 Some tamenesse from their daunted youth to hold.

*Th. Hudson.*

161 - - - - 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.*

p. 450

162 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.*

- 2163 \* The staues like yce in shiuers small did flie,  
The splints like byrds did mount vnto the skie.  
*M. Drayton.*

*Ill Companie.*

- 2164 Like as the perfect Pylot feares to runne  
Vpon 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 ruffles his flanting taile,  
And struttts 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.*

*p. 451*

- 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 spheare,  
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*

2168 Looke how the day hater *Mineruaes* bird,  
 Whilest priuiledged with darknes and the night :  
 Doth liue secure himselfe of others feard,  
 But if by chaunce discouered 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.*

2169 And forth hee's brought vnto the accomplishment, *p. 452*  
 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.*

*Companie.*

2170 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.*

*Of Victorie.*

2171 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.*

2172 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. *p. 453*

And missing it, faine from themselues to flie  
 All trauailers 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.

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*Idem.*

2173 As when a troupe of haruest 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 storme it ouerturned bee,  
 Falles downe and breakes 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,  
 Whilest 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.

p. 454

*Ed. Spencer.*

2176 Like as a shippe whom cruell tempest driues  
 Vpon a rocke with horrible dismay,  
 Her shattered ribbes in thousand peeces riuies,  
 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.

Then entring in betweene 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 themselues, 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 couragiously,  
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.

*p. 455*

*M. Drayton.*

2180 Like as ye see the wallowing sea to striue  
Flood after flood, and waue with waue to driue :  
Thē waues with waues, thē floods with floods to chace,  
And eft returns 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 vpon 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.*

2182 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  
 Aduantage sure the venomd worme to take :  
 Then takes him by the backe and beats her wings,  
 Maugre the poyson of his forked stings,  
 So doth *Rogero* both with sword and speare,  
 The cruell monster warily assaile.

p. 456

*S. I. Harr.*

2183 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.*

2184 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.*

2185 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.*

2186 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.

p. 457

*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 murmurings.

*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.

*p. 458*

*Ed. Sp.*

2190 As when the shapelesse huge *Leuiathan*  
 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.*

*Ioy.*

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,

THE CHOYSEST FLOWERS

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 vs her 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.

p. 459

*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* speare, or else superfluous heate,  
*Ioue* 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 vnto it leaue the emptie aire to beatc :  
So did the faiery 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 dreriment,

p. 460

Vpon his card and compasse formes his eie,  
 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,  
 Exerce themselues on buds of sweetest tree,  
 Where they sometime assault the buzzing waspe,  
 That come too neare, their flames away to claspe. 5  
 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, 10  
 With equall space fulfilled vp to the tops.  
 Or where the maister Bee of thousand bands,  
 Conducts the rest in legions through the lands,  
 Who daily keeps within their Citie wall,  
 Their house, their worke, their lawes, and maners all.  
 So thus the sonnes of *Iacob* plide their paine, 15  
 With whole desire their quarell 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 seene,  
 In pathes where they their carriage bring betweene,  
 The sicke and old at home do keepe the score, *p. 461*  
 And ouer grainell great they take the charge,  
 Oft turning corne within a chamber large,  
 (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 Iacke,  
 Sometime a helme, sometime a mace doth make, 5  
 Whiles shepherds they enarme vnvsde to danger,  
 Whiles simple heards, & 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 serue for many yeares.

10

*Th. Hudson.*

*VVarre.*

2200 Like to a riuier that is stopt his course,  
Doth violate his bankes, breakes his owne head.  
Destroyes his bounds, and ouerruns by force  
The neighbour fieldes, irregularly spread.  
Euenso this sudden stop of Warre doth nurse  
Home toiles within it selfe from others lead,  
So daungerous the change thereof is tried,  
Ere mindes come soft, or otherwise implode.

*S. Daniell.*

*Astonishment.*

*p. 462*

2201 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.*

2202 - - - - 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. 5  
They stem each other with so fell despight,  
That with the shocke of their owne heedlesse might,  
Their wooden ribs are shaken right asunder.  
They which from shore behold the dreadfull sight  
Of flashing fier, and here the Ordinance thunder, 10  
So greatly stand amaz'd of such vnwonted wonder.

*Ed. Spencer.*

*Care of children.*

2203 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, 5  
 But most respects to sowe therein good seede :  
 To th'end when sommer decks the medowes plaine, *p. 463*  
 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 10  
 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, 15  
 To fashion well the maners of his child.  
*Th. Hudson.*

*Libertie.*

2204 Like to a Lion that escapes his bownds,  
 Hauing bene long restrained 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 *p. 464*  
 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 seife 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.*

- 2207 \* - - - As she was looking in a glasse,  
 She saw 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, 5  
 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 Hædy rising. (ing, 10  
 So straight wrapt she her body in a cloude,  
 And threatned tempest for her high disgrace,  
 Shame from a bowre of Roses did vnshrowde,  
 And spread her crimson wings vpon her face.  
*G. Chapman.*

*Multitude.*

- 2208 Like when some mastiffe 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, *p. 465*  
 Backe strait the daunted chacer turnes 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.*

- 2209 As when the daughter of *Thaumantes* faire  
 Hath in a watry cloud displaid 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.*

- 2210 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

Thereon distill and deaw her daintie face,  
Gins to looke vp, and with fresh counted grace  
Dispreeds the glory of her leaues gaye,  
Such was *Irænas* countenance, such her grace.

*Idem.*

- 2211 Like as the wind and tide when they do meet,  
With enuious oppositions do affright  
The lesser streames running for to regreet  
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.

p. 466

*Ch. Middleton.*

*Descriptions of Pallaces, Castles, &c.*

- 2212 A stately Pallace built of squared bricke,  
Which cunningly was without mortar laid,  
Whose walles were high, but nothing strong nor thick,  
And golden foyle all ouer them displaid.  
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 seene 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 vauel 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.

p. 467  
6

THE CHOYSEST FLOWVERS

These walles are built of stones of so great price,  
 All other vnto these come far behinde, 10  
 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 vnderued blame,  
 With forged faults shal worke him any shame : 15  
 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 Iewels stored are.  
 These gems do teach vs to discerne aright. 20  
 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. 25  
 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, 30  
 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 : 35  
 And lowly patience proud thoughts to abase, *p. 468*  
 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.

2215 - - - 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. 5  
 Whereof King *Nine* whilom built *Babell* towne,  
 The frame thereof seemd party circuler,  
 And part tryangulare, ô worke diuine,  
 Those two the first and last proportions are,  
 The one imperfect mortall feminine, 10  
 The other immortall, perfect masculine.  
 And twixt them both, a quadrate was the base,

Proportioned equally by seuen and nine :  
 Nine was the circle set in heauens place,  
 All which compacted, made a goodly *Diapaze*. 15

*Ed. Spencer.*

2216 Vp to a stately Turret she them led,  
 Ascending by ten steps of Alablaster wrought.  
 That Turrets frame most admirable was,  
 Like highest heauen compassed around :  
 And lifted hie about this earthly masse, 5  
 Which it suruewd 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 towne of *Troy* though richly guilt, 10

b. 469 From which young *Herods* blood by cruel Greeks was spilt,  
 The rooffe thereof was arched ouer head :  
 And deckt with flowres and arbors daintily,  
 Two goodly beacons, set in watches stead,  
 Therein gaue light and flam'd continually : 15  
 For they of liuing fier most subtilly  
 Were made and set in siluer socketts bright :  
 Couered with lids deuizde of substance,  
 That readily they shut and open might,  
 O who can tell the praises of this makers might ? 20

*Idem.*

2217 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* rained downe himselfe in gold,  
 O if *Elizium* be about the ground,  
 Then here it is where nought but ioy is found.

*Th. Nashe.*

2218 Loe *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.*

2219 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 p. 470  
 Odours from euery mirtle spray, 6  
 And other flowers : to whose aray  
 A hundred Harpes and Timbrels play  
 All pleasures study can inuent,  
 The Dames eares instantly present : 10  
 Voyces in all sorts different,  
 The foure parts and the *Diapent*.

*G. Chapman.*

2220 - - - - 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  
 Gaind in *Nemea* goodly victorie :  
 Therein the merry byrds of euery sort  
 Chaunted aloud their chearfull harmonie.  
 And made amongst themselues a sweet consent,  
 That quickened the dull sprites with musicall consent.

*Ed. Spencer.*

2221 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 themselues do so intwine, 5  
 As seemd when nature first this worke begunne,  
 She then conspirde against the piercing Sunne.  
 Vnder whose couert (thus diuinely made)  
*Phebus* greene lawrell flourisht in the shade.  
 Faire *Venus* mirtle, *Mars* his warlike firrhe,  
*Mineruaes* Oliue, and the weeping mirrhe. 10  
 The patient Palme which striues in spight of hate,  
 The Poplar to *Alcides* consecrate.  
 Which nature in such order had disposed, p. 471  
 And therewithall their goodly workes enclosed :  
 As seru'd for hangings and rich tapestry, 15  
 To bewtifie this stately gallery.

*M. Drayton.*

2222 So faire a church as this had *Venus* none,  
 The walles were of discoloured Iasper stone :  
 Wherein was *Proteus* caru'd, and ouer hed  
 A liuely vine of green-sea-aggat spred :  
 Where by one hand light-headed *Bacchus* hung, 5  
 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. 10  
 For vnderneath this radiant flower  
 Was *Danaes* statue in a brazen Tower.  
*Ioue* slily stealing from his sisters bed,  
 To dally with *Idalian Ganymede*.  
 And for his loue *Europa* bellowing loud, 15  
 And tumbling with the Rain-bow in a cloud.  
 Blood-quaffing *Mars* hauing the yron net,  
 With limping *Vulcan* and his *Cyclops* set.  
 Loue kindling fier to burne such fiers as *Troy*,  
*Syluanus* weeping for the louely boy, 20  
 That now is turned into a Cypresse tree,  
 Vnder whose shade the wood-gods loue to bee.

*Ch. Marlowe.*

223 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*. p. 472  
 Either for riches, cunning, or expence,  
 Might match this Labyrinth for excellence.

*D. Lodge.*

224 - - - 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.*

225 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, 5  
 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 10

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 p. 473  
With bloody letters by the hand of God, 6  
The bitter doombe of death and balefull mone  
He did receiue whiles flashing fire about him shonne.  
Or like that sacred hill whose head full hie  
Adorn'd with fruitfull Oliues all around, 10  
Is, as it were for endlesse memorie  
Of that deare Lord, who oft thereon was found,  
For euer with a flowring garlond crownd.  
Or like that pleasant mount that is for aye,  
Through famous Poets verse each where renownd : 15  
On which the thrice three learned Ladies play,  
Their heauenly notes, and make full many a louely lay.

Ed. Spencer.

- 2227 Right in the midst 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. 5  
But like a girlond 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, 10  
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 : 15  
Fashion'd aboue within their inmost part,  
That neither *Phæbus* beams could through them thrōg,  
Nor *Aeolus* sharp blast could worke them any wrong. p. 474

*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 disdain :  
In which all trees of honour stately stood,

And did all winter, as in sommer bud, 5  
 Spreading paulions 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 flood 10  
 His siluer waues did softly tumble downe,  
 Vnmard 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 15  
 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, 20  
 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, 25  
 Did seeme to ouerlooke 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 30  
 And rest her selfe as in a gladsome port,  
 Or with the graces there to play and sport.

*Ed. Spencer.*

229 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. 5  
 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, 10  
 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. 15

*Idem.*

## Groaue.

2230 A sandy Groaue not farre away they spide,  
 That promis'd aid the tempest to withstand,  
 Whose loftie trees yclad with sommers pride,  
 Did spread so broad, that heauens light did hide.  
 Not pierceable with power of any starre,  
 And all within were pathes and allies wide,  
 With footing worne, and leading inward farre.

*Ed. Spencer.*

2231 The porch was all of Porphyrie and Tutch, p. 476  
 In which the sumptuous building raised was :  
 With Images that seem'd to moue, see, touch.  
 Some hew'd in stone, some caru'd in round cut brasse. 5  
 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 : 10  
 Of equall sise they seemed euery 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 15  
 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 20  
 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 inricht, 25  
 As did the plenteous fountaine that did stand  
 Iust 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 choysest of the sea or land. 30  
 For though the house had stately roomes full many,  
 Yet in the sommer this was best of any, p. 477  
 This fountaine was by curious workemen brought  
 To answeere to the rest with double square,

Eight female statues of white marble wrought, 35  
 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 euery one of those eight statures borne. 40  
 Each of those statues 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 greeete, 45  
 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. 50  
 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, 55  
 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 euen in a trice. 60

*S. I. Harrington.*

32      - - - When many a weary step      *p. 478*  
 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, 5  
 Whose bosome stucke 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, 10  
 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 sate vs downe, and thus we did ariue.

*Th. Dekkar.*

*Description of Seas, VVaters, Rivers, &c.*

- 2233 The fertile *Nile* which creatures new doth foame,  
 Long *Rhodanus* whose sourse 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. *Idem.*
- 2235 The *Cydnus* streame (who for his siluer flood, p. 479  
 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 wearie traueller wandring that way,  
 Therein did often quench his thirstie heate,  
 And then by it his wearie 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 ouerspread.  
 Take *Loyre* and *Po*, yet all may not compare  
 With English *Thamesis* for building rare.  
*Th. Storer.*
- 2238 Great *Nylus* land where raine doth neuer 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,

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, p. 480  
 Their marrow-boiling loues to be fulfilling, 10  
 And reach their husband trees on th'other bankes,  
 Bow their stiffe necks, and serue for passing plankes.

*I. Syluester.*

*Description of Seas, waters,  
 Riuers, &c.*

240 I walckt 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, 5  
 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 10  
 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, 15  
 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 : 20  
 Their leaues that differed both in shape and showe,  
 (Though all were greene) yet difference such in greene  
 Like to the checkered bent of *Iris* bowe, 465 = p. 481  
 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, 5  
 With goodly furniture compleat :  
 To make the place in state more great,  
 And lesning the the inflaming heat,

Which was with leaves so bewtified,  
 And spread his breast so thicke and wide,  
 That all the Sunnes estraunged pride,  
 Sustained repulse on every side.

10

*G. Chapman.*

2242 The well of life, to life can dead restore,  
 And guilt of sinfull crimes cleane wash away :  
 Those that with sickness 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 River which doth beare his name  
 Of warlike *Amazons*, which do possess 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 gauge, *p. 482*  
 There ioyned their well-tuned throats with such consent,  
 That even mad griefe at sight thereof grew graue,  
 And as enchanted, 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 fringed with Iuie round.  
 Purpled with waues, thick thrummed with mossie rushes,  
 He falls a sleep fast by a silent river,  
 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 diuers 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 worne 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, p. 483  
 The warlike Beech, the Ash for nothing il. 11  
 The fruitfull Oliue, and the Platane round,  
 The carued Holme, the Maple seldom inward sound,

*Ed. Spencer.*

2247 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 Mirrhe that her fowle sin doth stil deplore :  
 The Alder owner of all watrish ground,  
 Sweet Iuniper whose shadow hurteth sore,  
 Proud Cedar, Oake, the king of Forrests crownd.

*Ed. Fairfax. Transl.*

2248 Behold fond Boy this Rozen weeping Pine,  
 This mournful Larix, dropping Turpentine.  
 This mounting Teda, thus with tempests torne,  
 With Inkie teares continually to mourne.

*M. Drayton.*

2249 Alcides speckled Poplar tree,  
 The Palmes that Monarchs do obtaine,  
 With loue-iuice staine the Mulbery,  
 The fruite that deawes the Poets braine.

And Phillis Philbert there away, 5  
 Comparede 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 Ebonic. 468 = p. 484  
 All in a circle compact are, 11  
 Like to an Amphitheater.

*Math. Roydon.*

2250 The *Spartane* Mirtle whence sweet gums do flow,  
 The purple Hyacinth and fresh Costmary,  
 And Saffron sought, for in *Cicilian* soile,

Lawrel, the ornament of *Phæbus* toile.  
 Fresh *Rododaphne* and the *Sabine* flowre, 5  
 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. 10  
 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 Alcides, and Oliues vnto Minerua.*  
*Gentle Amarāthus thou fairest floure of a thousand,*  
*Shalt be loues floure hēceforth, thogh 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*. p. 485

*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*, 5  
 Sweet *Marioram* and *Daizies* decking prime.  
 Coole *Violets* and *Orpin* growing still,  
 Embathed *Balme*, and chearfull *Galingale*,  
 Fresh *Costmary*, and breathfull *Camomill*,  
 Dull *Poppey*, and drinke-quickning *Setnale*, 10  
*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.

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 Iessamines, merry Melliphill,  
 Faire crowne, imperiall emperour of flowres,  
 Immortall *Amaranth*, white Aphrodil,  
 And cuplike twill pants strewd in *Bacchus* bowres.

10

p. 486

16

*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.*

*Riuers.*

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* glistening with his golden foud,  
 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* renowmed for the Romane fame.

p. 487

*Idem.*

Fishes.

- 2260 Spring-headed *Hydraes*, and sea-shouldring Whales,  
 Great Whirpooles which all Fishes make to flie :  
 Bright *Scholopendraes*, arm'd with siluer scales,  
 Mightie *Monoceros*, with immeasured tailles :  
 The dreadfull Fish that doth deserue the name 5  
 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 10  
 Huge *Ziffius* whom mariners do eschewe,  
 No lesse then rockes (as trauailers informe)  
 And greedy Rosmarines with visages deforme.

*Ed. Sp.*

- 2261 Is the braue Normans courage now forgot ?  
 Or the bold Britons lost the vse of shot ?  
 The big bon'd Almaines and stout Brabanters ?  
 Or do the Piccards let the Crosbowes lie ?  
 Once like the *Centaur*s of old *Thessaly*.

*M. Dray.*

*Of Birdes.*

- 2262 The skie-bred Eagle royall bird,  
 Percht there vpon an Oake aboute :  
 The Turtle by him neuer stird, p. 488  
 Example of immortall loue.  
 The Swan that sings, about to die,  
 Leauing *Meander* stood thereby.

*M. Roydon.*

- 2263 The ill fac'te Owle deaths dreadfull messenger,  
 The hoarse night Rauens, trompe of dolful dreere,  
 The lether winged Bat, dayes enemie,  
 The ruful Strich stil wayting on the beere,  
 The Whistler shril, that who so heares doth die,  
 The hellish Harpies prophets of sad destenie.

*Ed. Spencer.*

- 2264 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 traird long.

*M. Drayton.*

*Of Hounds.*

2265 - - - - Grimme *Melampus* with the *Ethiops* feete,  
 White *Leucon*, and all-eating *Pamphagos*,  
 Sharp-sighted *Dorceus*, wild *Oribasus*,  
 Storme-breathing *Lelaps*, and the sauage *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.*

2266 - - - Repentance sad,  
 Praier sweete charming, fasting, hairy clad.  
*I. Syl.*

*p. 489*

2267 - - - 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 liuing eie.  
*Ed. Sp.*

2268 Fresh *Hyacinthus Phæbus* paramoure,  
 Foolish *Narcisse* that likes the watrie shore,  
 Sad *Amaranthus* made a flowre of late.  
*Idem.*

*Nimphs.*

2269 The wooddy Nymphs faire Hamadryades  
 And all the troupes of lightfoot Naides.  
*Ed. Sp.*

*Satires.*

2270 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 Iaelings, and about their thies,  
 The flaggy haire disordered loosely flies.  
*M. Drayton.*

2271 Fresh shadowes fit to shrowd from sunny ray,  
 Faire fawnes to take the sunne in season due,  
 Sweet springs in which a thousand bubbles play. p. 490  
 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.

*Ed. Spencer.*

2272 \* Behind *Cupid* were reproach, repentance, shame,  
 Reproach the first, shame next, repent behinde :  
 Repentance feeble, sorrowfull and lame.  
 Reproach despightfull, carelesse and vnkinde,  
 Shame most il-fauoured, bestiall and blinde.  
 Shame lowrd, repentance sighed, reproach did scold :  
 Reproach sharpe, repentance whips entwinde,  
 Shame burning Taper in her hand did hold,  
 All three to each vnlike, yet all made in one mould.

*Idem.*

2273 \* - - - - Stearne strife and anger stout,  
 Vnquiet care, and sad vnthrifitie head :  
 Lewd losse of time, and sorrow being dead,  
 Inconstant change, and false disloyaltie,  
 Consuming riotize and guiltie dread .  
 Of heauenly vengeance, faint Infirmities,  
 Vile pouertie, and lastly death with Infamie.

*Idem.*

2274 \* His angry steed did chide his frowning bitte.

*Idem.*

2275 Rich *Oranochye*, though but knowne of late,  
 And that huge Riuer which doth beare his name  
 Of warlike *Amazons*, which do possesse the same.

p. 491

*Ed. Spencer.*

### *Hearbes.*

2276 The sable *Henbane*, *Morrell* making mad,  
 Cold poysoning *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*,

5

(Here called Fleawurt) *Colchis* banefull Lillie,  
 (With vs wild-Saffran) blistering, biting fell,  
 Hot *Napell*, making lips and toong to swell. 10  
 Blood-boyling Yew, and costiu Misseltoe,  
 With yce-cold Mandrake.

*I. Sylvester.*

2277 \* - - - Through crooked woods he wandreth,  
 Round-winding rings, and intricate *Meanders*,  
 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 endeaues, *p. 492*  
 Roote, barke, and fruite, and yet much more the teares. 5  
 There liues the sea-oake in a litle 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 iuice, 10  
 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, balme, and wine, 15  
 Parchment, perfume, apparell, cord, and line,  
 His wood for fier, his harder leaues are fit,  
 For thousand vses of inuentiué wit.

*I. Sylvester.*

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 spraiés,  
 Of amorous mirtles and immortall baiés.

Neuer vnlearn'd, but euermore there new,  
 Selfe-arching armes in thousand arbours grew.

p. 493

I. Syluester.

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 orewhelming 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. Syluester.

p. 494

- 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.

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 floud.*

2291 - - - He summond vp  
With thundring call the damned crew, that sup  
Of sulphurie *Stix*, and fiery *Phlegeton*,  
Bloudie *Cocytus*, 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 grieffe, fancie mouer,  
That calm-rage, harts theefe, quel-pride coniure-louer,  
That purest coine then currant in each coast  
Now mingled, hath sound, waight, and colour lost.  
Tis counterfeit, and ouer euery 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 Chamelion,  
Which any authors colour can put on.  
Great *Iulius* fame, and *Siluius* worthy brother,  
Th'immortall grace of *Gascony*, their mother,

*Idem.*

2296 Wing-footed *Hermes*, purseuant 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 5  
Flowe with hid sense, thy points with sacraments.  
O sacred Dialect, in thee the names  
Of men, townes, countries, register their fames  
In brieft abridgements : and the names of birds,  
Of water guests, and forrest haunting heards, 10  
Are open brookes, where euery man might read.

*Miscellanea.*

*Of the Graces. \* Acidale.*

2298 - - - - The Graces daughters of delight,  
Handmaidens 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 sommers 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 Therefore they alwaies smoothly seemd to smile,  
That we likewise should mild and gentle bee,  
And also naked are, that without guile

p. 497

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.*

2301 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.*

2302 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 wisdom bring,  
 Should be accounted but a liuing thing.

*p. 498*

*Idem.*

2303 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.*

2304 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.

5

THE CHOYSEST FLOWERS

So hastily, that, which they would repent,  
 But saw they would, and he to desarts went. 10  
*Ioue* wisely said (for wisdom 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, p. 499  
     I will you lend, the rest your selues must giue, 16  
     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 Ownc gaue actiue might. 20  
 The Horse good shape ; the Sparrow lust to play,  
 Nightingale voyce, entising songs to say.  
     Elephant gaue a perfect memory,  
     And Parrot ready toong that to apply.  
 The Foxe gaue craft ; the Dogge gaue flattery, 25  
 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, 30  
     The Stag did giue the harme-eschuing feare.  
 The Hare her sleights, the Cat his melancholy,  
 Ant industry, and Conny skill to build :  
 Cranes order ; Storke to be appearing holy.  
 Camelion ease to change, Ducke ease to yeeld, 35  
 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.*

2305 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. p. 500  
 Thus *Iacobs* townes on all sides had their flanks 5  
 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 10

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, *Hydrargire* 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, 5  
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. 10  
But *Adam* being chiefe 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 15  
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 *p. 501*  
Of mercy and iustice? which faire sacred sisters  
With equal poize do euer ballance euen,  
Th'vnchanging proiects of the king of heauen.  
Th'one sterne of looke, the other mild aspecting,  
Th'one pleasd 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 Pullaine hide them from the Puttocks flight,  
 The Masties mute at the *Hyænas* sight.  
 Yea, who would thinke of this fel enmities? 5  
 Rage in the sencelesse trunks of plants and trees.  
 The Vine, the Cole, the Colewort Sow bread dreeds,  
 The Fearne abhorres the hollow wauing Reeds.  
 The Oliue and the Oake participate,  
 Euen to their earth, signes of their auncient hate. 10  
 Which suffers not (ð 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, *p. 502*  
 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 Iuory 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 troupes do drop.  
 I meane the tree now in *Iuturna* growing,  
 Whose leaues disappearst 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 ruple 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 saunghters grim-fac'd *Furies* sad,  
 Sterne *Plutoes* posts. *p. 503*

*I. Syluester.*

*Nepenthe.*

2316 *Nepenthe* is a drinke of soueraigne grace,  
 Deuised of the Gods for to assage  
 Hearts grieffe, 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.*

2317 - - - *Nepenthe* enemie to sadnesse,  
 Repelling sorrowes, and repeating gladnesse.  
*Elyxer* that excells,  
 Saue men or angells, euey creature ells.

*I. Syl.*

*Of Eccho.*

2318 Th'aies daughter *Eccho* haunting woods among,  
 A blab that will not (cannot keepe her tongue)  
 Who neuer askes, but euer answers all,  
 Who lets not any her in vaine to call.

*Idem.*

*Of the Marigold.*

2319 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.

*p. 504*

*T. Watson.*

*Of the Eagle.*

2320 No bird but *Ioues* can looke against the sunne.

*Idem.*

2321 - - - - *Enuies* bird must say when all is donne,  
 No bird but one is sacred to the sunne.

*Idem.*

*Hercules Labours.*

2322 Beast, Snake, Bore, Stag, Birds, Belt, Plankes, Bull,  
 Theefe, Fruite, Dog *Diomede*,

Choakt, scard, pauncht, cought, pierst, prizd,  
 Washt, throwen, slaine, puld, chaind, horsed.  
 W. Warner.

*Nylus.*

2323 Great *Nilus* land, where raine doth neuer fall.

*T. Hudson.*

2324 There quakes the plant, which in *Pudefetan*  
 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,  
 Subject 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,

p. 505

*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 professe,  
 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.*

4. *Cardinall vertues.*

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 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.*

*p. 506*

- 2329 - - - The bird of fame  
That still renewes it selfe and neuer 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 *Minerua* 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 Echinæus swims against the streames.

*R. Greene.*

*Impossibilities.*

- 2333 He that the number of the leaues could cast,  
That in Nouember 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 *Iudiths* eies inconstant fell.

*Th. Hudson.*

- 2334 - - - Like *Cornue* who forgate  
His Proper name ; or like *George Trapezunce*,  
Learned in youth, and in his age a dunce.

*p. 507*

*I. Syl.*

- 2335 The firmament shall retrograde his course,  
Swift *Euphrates* go hide him in his sourse :  
Firme mountains skip like lambes beneath the deepe,  
Eagles shall diue, whales in the aire shall keepe.

THE CHOYSEST FLOWERS

Ere I presume with fingers end to touch,  
Much lesse with lippes the fruite forbid too much.

I. Syluester.

- 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 wiuehood true to all that did it beare :  
But whosoeuer contrary doth proue,  
Might not the same about her middle weare,  
But it would loose or else asunder teare, 5  
Whilom it was (as Faeries 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, 10  
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,  
Giue it to her for euer to remaine, p. 508  
Therewith to bind lasciuious desire, 16  
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 feruently doth fall  
On houses high, then on the homely hall.

Th. Hudson.

- 2339 \* Saturn taught men vntaught before, to eare the lusty land,  
And how to pierce the pathlesse aire with shafts from bowmans  
hand.  
God Dis did quaille to see his gold so fast conuaid from hell,  
And fishes quakt, when men in ships amidst their flouds did  
dwell.

VV. VVarner.

*Twelue foule faults.*

- 2340 *A wise man living like a drone, an old man not deuout,  
Youth disobedient, rich men that are charitie without :  
A shameles womā, vicious Lords, a poore man proudly stout.  
Cōtentious Christiās, Pastors, that their functiōs 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.*

*p. 509*

- 2341 - - - 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 painfull *Pioners* wrought against their will,  
With fleakes and *Faggots*, ditches vp to fill.  
*Th. Hudson.*
- 2342 \* - - - 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 leaues and barkes.  
*Idem.*
- 2343 \* *At Babell first confused toongs of euery language grew.*  
*W. Warner.*
- 2344 - - - *Idolatrie did growe*  
\* *From Ninus first, he first a Monarchie did frame.*  
*Idem.*
- 2345 \* *Lord Dane the same was called thē, to thē a pleasing name,*  
*Now odiously Lordan say we, when idle mates we blame.*  
*Idem.*
- 2346 \* 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, 494 = p. 510  
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.*

THE CHOYSEST FLOVVERS

2347 \**Ieast not with fooles, suffer Saints, let mighty fooles be mad,  
Note, Seneca by newes done for precepts, pennance had.*

VV. Warner.

2348 \* The Romane widow dide when she beheld  
Her sonne, whom erst she counted slaine in feeld.

G. Gascoigne.

*Riuers.*

2349 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.

FINIS.

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*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. 872½, 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.

## 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 'Iiie' is a fault reproduced from the original.

1. *An Hymne of Heavenly Beautie*, 1596, l. 78.

2. *Endymion and Phoebe*, 1594, Sig. F 3b (Collier's Reprint, p. 223).

1. The . . . the] And . . . this                      6. felicitie] triplicity  
9. bin] been                      10. of *Cherubs*, and of] *Chirrup (sic)*, and the  
13. With] Which

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, i. 11.

2. God cald] called he                      4. he is for euery] is he, for euer

4. *Albions England*, 1597, p. 256, x. 59.

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. Grinvile*, 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 Primaudaye's *French Academie*, first published in 1586.

Quotations from, or references to, Primaudaye will be found

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under *Sir R. Grinville*: 473, 484, 485, 487, 490, 491, 492, 810, 1079.  
*Untraced*, signed 'Markham': 750, 751, 1207, 1214.

For an account of Primaudaye'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*

10. Epistles: *Lady Jane Gray to Dudley*, 1599.

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.

12. *Complaint of Elstred*, 1593 (Hunterian Club, vol. ii, p. 64).

13. *Albions England*, 1597, p. 111, iv. 22.

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, 872½, 1681, 1685.

Of course, I only adduce passages that immediately affect quotations in *Englands Parnassus*; many others could be cited.

16. *History of Judith*, 1584, book v (p. 76, ed. 1608).

1. Like] Now      2. the] this

Collier referred to book 1, but guessed wrongly, and very few of

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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.

17. By John Dolman: *Mirror for Magistrates*, Lord Hastings, 1578, st. 77 (Haslewood, vol. ii, p. 300).

18. *Tragedy of Jocasta*, 1575, ii. i (*Posies*, Cambridge Classics, p. 272).

19. *Comedy of Old Fortunatus*, 1600, ii. ii.

2. peecing] piercing

20. *Godfrey of Bulloigne*, 1600, ii. 79.

rise and] rise to

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.

22. By George Ferrers, *Mirror for Magistrates*, Duke of Gloster, 1578, st. 1 (Haslewood, vol. ii, p. 128).

23. *Mortimeriados*, 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

26. *The Tragedy of Jocasta*, 1575, ii. i (*Posies*, Cambridge Classics, p. 272).

1. Ambition] *Not in text, added from margin*                      3. Doth often creep . . . within] It creepeth ofte . . . with it  
Collier's reference to i. i. is wrong.

27. *Albions England*, 1597, p. 104, iv. 21.

28. *Civil Wars*, 1599, ii. 15.

*Belvedere* also has this under *Ambition*, but alters 'by which' to 'whereby'.

29. *Untraced*, 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.

31. By Christopher Marlowe: *Hero and Leander*, 1598, ii. 132 (Clarendon Press). See note to No. 975.

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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
36. *Albions England*, 1597, p. 156, vi. 31.  
 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.

39. *Albions England*, 1597, p. 157, vi. 31.  
 40. *Legend of Matilda*, 1596, st. 36.  
 powers] power

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41. *The Scourge of Villany*, 1598, sat. ix, l. 10.  
 curbeth] curbs  
 The edition of 1599 has 'guideth' instead of 'guildeth', 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.  
st. 170.
48. *Ibid.*, st. 153.
49. *The Faerie Queene*, 1596, iv. vi. 40.
50. *Ibid.*, i. 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
56. *Albions England*, 1597, p. 132, v. 27.
57. *Lucrece*, edition unknown, l. 134.  
 1. which] that      3. vnloose] vnloose it      7. vaine] gaine
58. *Comedy of Old Fortunatus*, 1600, v. ii.
59. *Albions England*, 1597, p. 104, iv. 21.  
 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).  
 2. That] The      8. least] best
62. By Edmund Spenser: *Hymne in Honour of Love*, 1596, l. 112.  
 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.

66. *Albions England*, 1597, p. 270, xi. 62.

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. offering] 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. 1.

6. Driuen] Drawne                      7. flowers] fetters

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 'I. 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 seene.'

*Of Beautie.*

77. *Ibid.*, l. 519.

3. do euer hold this pledge] doe hold this priuiledge

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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79. Epistles : *King John to Matilda*, 1599.  
 2. lapt] lock'd            4. Whil'st] Which
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 bright    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).  
 1. O] Ah            4. workes] words            7. the sence] sence
86. *Ovid's Banquet of Sense*, 1595 (Chatto & Windus, 1875, p. 29, col. 1).  
 1. gaining] gracing            2. conflict] constant            5. time] true  
 6. is] in            7. thrones] thornes            10. graue] grauen  
*E. P.* has omitted four lines after 'content', l. 5, which reappears as a separate quotation under No. 205.
87. Epistles : *Lady Salisbury to Black Prince*, 1599.  
 3. please] lure            4. to] t'
88. *Albions England*, 1597, p. 202, viii. 41.  
 1. O] Ah            2. professors] Possessors            3. mean] meant
89. *Ovid's Banquet of Sense*, 1595 (Chatto & Windus, 1875, p. 29, col. 1).  
 1. Beautie] beauties            5. fault] fate            8. god] good
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
92. *Rosalynd*, 1590 (Hunterian Club, vol. i, p. 44).
93. *Albions England*, 1597, p. 40, ii. 9.  
 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
97. *Hero and Leander*, 1598, iii. 395 (Clarendon Press).  
 1. Beautie, heauen] Beautie in heauen            2. lessons] lessens  
 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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100. *Hero and Leander*, 1598, ii. 123.
101. *Endymion and Phoebe*, 1594, Sig. B 3b (Collier's Reprint, p. 201).  
*Belvedere*, 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 attractiue beuty*  
*Say they are Saints although that Sts they shew not*  
*For thousands vowes to them subiectiue dutie.'*  
*The Fourth Weeke*, Epg. 22. *Ad Gulielmum Shakespeare*.  
 (Mr. R. B. McKerrow's Reprint, 1911, p. 75.)
103. *Godfrey of Bulloigne*, 1600, ii. 20.
104. *Albions England*, 1597, p. 281, xi. 66.  
 1. *fading*] *vaiding*                      2. *of*] *oft*
105. By William Warner : *Ibid.*, p. 288, xi. 68.  
 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, l. 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*
108. *Albions England*, 1597, p. 128, v. 26.  
 6. *louely wench*] *goodly wench*                      8. *lookes*] *looke*                      10. *next*  
*admir'd & yoong*] *Next and Next admire* 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).
111. *Hero and Leander*, 1598, v. 373 (Clarendon Press).
112. *Ibid.*, v. 144.
113. *The Sacrifice of Isaac*, 1592, Sig. A 2, p. 7. See also the later version, *The Fathers*, l. 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*
115. By 'Content', in *Sonnets after Astrophel and Stella*, 1591, *Canto quinto*.  
 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 *Meghiora spero*, follows in the quarto immediately after the poems by 'Content'.

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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. 1, li. 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. Bullen had already suspected to be Campion's because of its close resemblance to his epigram, *In Melleam*.

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.

116. *Hero and Leander*, 1598, v. 55 (Clarendon Press).

2. forged] forced

117. *Ibid.*, vi. 184.

118. By William Baldwin: *Mirror for Magistrates, Lord Rivers*, 1578, st. 50 (Haslewood, vol. ii, p. 262).

119. *The Faerie Queene*, 1596, iv. x. 8.

his] this

120. *Albions 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

127. *Mirror for Magistrates, Induction*, 1578, st. 39 (Haslewood, vol. ii, p. 320).

4. hardy tanned] hard ytanned                      10. where] whyle

128. *The Faerie Queene*, 1596, iv. v. 35.

2. No] Ne                      3. among] emongst                      5. for] fit                      9. woful]

carefull

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*.







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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 cleeped 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 ;'
174. *Orchestra*, 1596, st. 109.  
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 Posies*, Cambridge Classics, p. 305).  
1. blessed . . . secret] Blisful . . . sacred      4. once] downe  
6. frowne] frowning  
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).  
6. sees] see      12. boast] loose      13. himselfe] it selfe
184. *Mirror for Magistrates, Duke of Buckingham*, 1578, st. 34  
(Haslewood, vol. ii, p. 342).  
3. grieffe] greene      10. out] furth      12. do] did  
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.
187. *Mortimeriados*, 1596, st. 203 (Collier's Reprint, p. 297).  
Whē as] And whē
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 ll. 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. distaind, . . . 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 Watson 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] speedes
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. staines] 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

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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 *Englands 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.

201. By G. Gascoigne: *Tragedy of Jocasta*, 1575, Chorus to Act III (*Poesies*, Cambridge Classics, p. 294).

See note on the signature, No. 975.

202. *Orlando Furioso*, 1591, xxxix. 61.

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 deerely;' 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. .

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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.

206. *Tragedy of Jocasta*, 1575, II. i (*Posies*, Cambridge Classics, p. 273).

2. himselfe] him first

207. *The Faerie Queene*, 1596, I. i. 35.

hath] has

208. *Glaucus and Scilla*, 1589 (Hunterian Club, vol. i, p. 37).

209. *Chrestoleros*, 1598, vi. 15.

1. on glory nor on] one glory, or one

210. *Albions England*, 1597, p. 96, iv. 20.

211. *Marius and Scilla*, 1594, l. 2329 (Malone Society Reprint). Should be:

'Then who so liues content is happy wise.'

212. Also by Lodge: *Ibid.*, l. 2334.

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.

213. *Discontented Satyre*, 1589 (Hunterian Club, vol. i, p. 32).

2. stain'd] slaine                      5. amend] commend

214. *Tragedy of Cornelia*, 1595, IV. i. 246 (Clarendon Press).

2. That's free] That, free

215. *The Faerie Queene*, 1596, v. v. 38.

1. Courage] a courage

216. *A Fig for Momus*, 1595, ecl. iv (Hunterian Club, vol. iii, p. 28).

217. *The Faerie Queene*, 1596, II. viii. 26.

1. Nere] Ne

218. *Ibid.*, VI. vii. 18.

Where is . . . there is] For where's . . . there's

219. *Ibid.*, v. x. 22.

ill, doth th'euil] euils doth the euils

220. *Legend of Robert, Duke of Normandy*, 1596, st. 143.

221. *Godfrey of Bulloigne*, 1600, x. 20.

222. *Hero and Leander*, 1598, v. 250 (Clarendon Press).

223. *The Faerie Queene*, 1596, I. ii. 17.

Should be:

'. . . repining courage yields  
No foote to foe.'

224. *Albions England*, 1597, p. 40, ii. 9.

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225. *Ibid.*, p. 104, iv. 21.
226. *The Faerie Queene*, 1596, III. x. 2.  
*Belvedere* alters thus:  
 ' Might wanting measure, *prooueth* surquedrie.'  
Of Authoritie.
227. *Civil Wars*, 1599, vi. 19.  
 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
230. *Ibid.*, st. 210.
231. *The Life and Death of Wolsey*, 1599, st. 26.  
 3. honours] honor      4. light] lights      5. bright] brights
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, l. i (Dyce, p. 190, col. 2).  
 2. forestalls] for stales      3. so] she      4. curteous] curious
237. *Albions England*, 1597, p. 281, xi. 66.  
 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] perlous      7. found] free  
 9. wee] well      10. require] acquire      12. relecue] retreue  
 Collier is wrong in his reference to book iv.
241. *Tragedy of Cleopatra*, 1594, l. 1241 (Grosart).  
 2. Doth] Did
242. *History of Judith*, 1584, book v (p. 74, ed. 1608).  
 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



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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 choysrest 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, ioynd 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*, l. 493 (Grosart).

1. Custome . . . blind] Which blinds the iudgements of the world  
2. vertue is] vertu's

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263. *The Faerie Queene*, 1596, III. xii. 11.  
*E. P.* omits what should be l. 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*.
267. *The Massacre at Paris*, ?1590, l. 95 (Clarendon Press).  
 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.*
269. *Mortimeriados*, 1596, st. 343 (Collier's Reprint, p. 332).  
 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 vnknowne things breeds a greater dread.'  
*Of Feare.*
271. *Ibid.*, I. viii. 1.  
 3. behold] uphold
272. *Muiopotmos*, 1591, l. 221.  
 1. A] For      3. his] him
273. By M. Drayton : *Mortimeriados*, 1596, st. 364 (Collier's Reprint, p. 338).  
 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

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*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.

274. *Albions England*, 1597, p. 184, vii. 37.

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).

277. By T. Lodge: *Wits Miseric*, 1596 (Hunterian Club, vol. iv, p. 98).

2. furies] 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.

278. By Thomas Hudson: *History of Judith*, book iv, 1584 (p. 67, ed. 1608).

2. eyes] eye

279. *Mirror for Magistrates, Induction*, 1578, st. 34 (Haslewood, vol. ii, p. 318).

7. feeling] fearing

280. *Godfrey of Bulloigne*, 1600, vii. 114.

281. *Mirror for Magistrates, Induction*, 1578, st. 54 (Haslewood, vol. ii, p. 324).

8. his corpses] the corps                      9. needfull] dreadfull

282. By John Harington the Elder: *Tottel's Miscellany*, 1557 (Arber, p. 130).

3. neare] 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

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*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.*, l. 288.

285. *Albions England*, 1597, p. 104; iv. 21.

2. lothsoms] lothsom'st

286. *The Complaint of Rosamond*, 1594, l. 251 (Grosart).

1. done are] doome is      2. fade away ere] fade ere

287. By Sackville: *Mirror for Magistrates, Induction*, 1578, st. 8 (Haslewood, vol. ii, p. 311).

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

289. *Legend of Humphrey, Duke of Gloster*, 1600, st. 161.

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.

292. By John Dolman: *Mirror for Magistrates, Lord Hastings*, 1578, st. 93 (Haslewood, vol. ii, p. 305).

1. meere] mett      3. is due] due is

293. *The Shepheards Calender, November*, 1579, l. 105.

294. *Albions England*, 1597, p. 104, iv. 21.

295. *Untraced*. Collier erroneously referred to the *Tragedy of Sir R. Grinvile*, 1595. It is very likely the line occurs in the author's

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*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 graues, 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.  
1. bestowed] bestow                      3. rage] throw                      4. doth] does
298. *Tragedy of Cornelia*, 1595, ii. 299 (Clarendon Press).
299. *Ibid.*, ii. 310.
300. By John Dolman : *Mirror for Magistrates, Lord Hastings*, 1578, st. 94 (Haslewood, vol. ii, p. 305).  
2. That] As  
This quotation is really an unsigned one. See note to No. 273.
301. *Shepherds Calender, November*, 1579, l. 183.  
3. know] knewe                      4. too] to                      5. a start,] assert ;
6. pleasant fields] pleasant layes
302. *Untraced*. Wrongly referred by Collier to the *Tragedy of Sir R. Grinvile*, 1595.
303. *The Faerie Queene*, 1596, II. viii. 14.  
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).
306. Epistles : *Lady Jane Gray to Dudley*, 1599.
307. *The Faerie Queene*, 1596, III. iv. 38.  
1. must abide] doth aby
308. *History of Judith*, 1584, book 11 (p. 37, ed. 1608).  
1. . . . In wretches] For, in a wretches
309. *The Faerie Queene*, 1596, IV. vii. 11.
310. By Gervase Markham : *Tragedy of Sir R. Grinvile*, 1595, st. 157.  
11. *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. *Ekatompathia*, 1582, son. 59.
314. *Civil Wars*, 1599, v. 84.
315. *The Faerie Queene*, 1596, IV. x. 14.  
3. stil] full
316. *Mother Hubberds Tale*, 1591, l. 327.
317. *Richard III*, 1598, IV. iii. 51.  
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

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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

**320.** By W. Warner: *Albions England*, 1597, p. 99, iv. 21.

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] enjoy                      2. Delay breeds . . . ioy] Delayes breed . . . coy.

**323.** *Hero and Leander*, 1598, iii. 380 (Clarendon Press).

**324.** *Untraced*.

**325.** *Legend of Pierce Gaveston*, 1596, st. 207.

**326.** *The Furies*, l. 696 (Grosart).

**327.** Epistles: *Richard II to Queen Isabel*, 1599.

**328.** *Legend of Matilda*, 1596, st. 46.

desire] desires

**329.** By Sir Thomas Elyot: *The Governour*, 1531, book II (Croft's Reprint, 1880, vol. ii, p. 9).

See note to No. 259. This passage has been badly altered, and should read:

'If feare the trouble, and small things the offende,  
Corrupte desire thyne harte hath once embraced,  
Thou arte in bondage, thyne 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.

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330. Epistles : *Matilda to King John*, 1599.
331. *Legend of Matilda*, 1596, st. 110.
332. Epistles : *Edward IV to Jane Shore*, 1599.  
1. retain'd, do] restrain'd, doth
333. By E. Spenser : *Faerie Queene*, 1596, iv. ii. 48.
334. *Orlando Furioso*, 1591, xxxiv. 86.  
5. Wolle] silke                      9. a new] new                      10. silke-wormes]  
silke worme                      15. distaffe] distaves                      16. thrid] third  
25. kinde] end                      30. and] or                      37. had bene onely] onlie  
had bin                      39. The . . . time.] The names of mē, with which  
he made such shift :
- 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.
335. *Ibid.*, xxxv. 11.  
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.  
3. Gods, or] gods and                      4. Chaos, there] Chaos keeps,  
their.
338. *Ibid.*, i. v. 25.  
1. What man can] But who can
339. By William Baldwin : *Mirror for Magistrates, Duke of Clarence*, 1578, st. 19 (Haslewood, vol. ii, p. 231).  
4. eternall] eterne                      7. skill exceeds] skills exceede
340. Also by William Baldwin : *Ibid.*, *ibid.*, st. 56 (p. 242).  
1. wight] wretch
341. By Lodowick Bryskett : *The Mourning Muse of Thestylis*, 1595 (printed with *Astrophel* in Spenser's *Works*).  
2. the] his                      3. darkish] darkest                      4. light] lights
- Bryskett's poem was licensed to John Wolfe, 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,

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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, I. ix. 33.

1. came] come                      2. a] an                      3. clift vpright] cliff  
ypight                      4. drery] greedy                      6. dwells] dwelt                      9. do] did  
11. Whereas] Whereon                      12. trees] knees                      13. witches]  
wretches

**346.** *Ibid.*, I. ix. 35.

4. Hi:] His                      6. eies] eyne                      12. wraps] wrapt

**347.** *Mirror for Magistrates, Queen Cordila*, 1578, st. 35 (Haslewood, vol. i, p. 135).

1. darke] darkes                      2. euer] nerer

**348.** *Untraced.*

**349.** *Glaucus and Scilla*, 1589 (Hunterian Club, vol. i, p. 27).

2. liues] liude

**350.** *Tragedy of Cornelia*, 1595, ii. 331 (Clarendon Press).

4. place] case

**351.** *Mirror for Magistrates, Queen Cordila*, 1578, st. 48 (Haslewood, vol. i, p. 138).

**352.** *Albions England*, 1597, p. 48, ii. 10.

**353.** By E. Fairfax: *Godfrey of Bulloigne*, 1600, vi. 6.

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*, l. 47 (Grosart).

Not collated, the early version used by Allot being inaccessible to me.

**357.** *Ibid.*, l. 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*, l. 84 (Grosart).

**360.** *Ibid.*, l. 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



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- 383.** *Shepheards Calender, November, 1579, l. 153.*  
 2. worke] sweate                      4. turnd] learnde
- 384.** *Godfrey of Bulloigne, 1600, xiv. 10.*  
 1. vnties] vpties                      5. resounds] responds                      6. street]  
 strait
- 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.** *Chrestoleros, 1598, ii. 18.*  
 5. the th'other] the t'other                      9. tender] hinder
- 390.** *Essays of a Prentice, Urania, 1585, l. 317.*  
 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] kending                      4. his force] her power
- 392.** By an 'Uncertain Author' in Tottel's *Miscellany, 1557* (Arber's Reprint, p. 215).  
 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.*  
 1. subiects] obiects                      5. and] lowd                      6. beares] beare
- 396.** *Arcadia, 1598, p. 385, book III.*  
 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).*
- 400.** By Sir Thomas Challoner : *Mirror for Magistrates, T. Mowbray, Duke of Norfolk, 1578, st. 14 (Haslewood, vol. ii, p. 48).*  
 1. Like . . . palme reprosesse] 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

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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 quotation in verse cited in *Wits Commonwealth*, 1597, where they are used under *Hate*, but with nothing to indicate their source. In 'A Treatyce . . . 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 undoubtedly both a sore tormēt & a very consumption, for surely enuy is suche a torment, as al the tyrants in Sicil neuer deuised a sorer.'—*Works of Sir Thomas More*, 1557.

402. *The Life and Death of Drake*, 1596, st. 48.

3. *Cancasean*] *Caucasean*      4. *breſt*] *breasts*      6. *the least*] *least*

403. *The Faerie Queene*, 1596, l. i. 14.

3. *she*] *he*      14. *the*] *that*      15. *suddenly*] *suddain all*

404. *Albions England*, 1597, p. 256, x. 59.

*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 *Mortimeriados*, 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*] *dayle*      5. *monsters*] *monstrous*      6. *seemeth*] *seemed*

410. *The Faerie Queene*, 1596, l. 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.

4. *worke*] *world*      7. *owne*] *one*      8. *restesse*] *restlesse*  
18. *watching*] *watchfull*      20. *the hie heauens*] *aire, and heauen*  
23. *mortall*] *earthly*      26. *Nor*] *Not*      30. *frost*] *frosts*

412. *The Ship-wracke of Jonas*, 1592, Sig. C 2, p. 23. Also see *The Schisme*, l. 1054 (Grosart).

2. *Conduct vs*] *Conducts them*      3. *there*] *where*      4. *Doth praier speake*] *Thus Praier speaks*

413. *Albions England*, 1597, p. 134, v. 27.

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 1, p. 25.
417. *Ibid.*, *First Song*, Sig. B 1, p. 2.  
 The] But
418. *History of Judith*, 1584, book II (p. 39, ed. 1608).  
 4. share] soyle
419. *The Faerie Queene*, 1596, I. i. 19.
420. *Albions England*, 1597, p. 238, ix. 52.
421. *Mirror for Magistrates, Albanact*, 1578, st. 74 (Haslewood, vol. I, p. 42).  
 3. begin] begon      5. do] doth      7. encreasing]  
 increaseth      19. as top] from top      20. vnderneath] vnder  
 watche
422. *The Honour of the Garter*, 1593, l. 172 (Dyce, p. 587, col. 1).  
 5. *ardeus euerit] ardens euexit* (see the *Errata*)      6. *Dijs]*
- Dis*
423. *The Ruines of Time*, 1591, l. 421.  
 3. ayrie] azure
424. *Godfrey of Bulloigne*, 1600, i. 81.  
 2. truth] faithfull troth
425. *Orlando Furioso*, 1591, xxxv. 10.  
 2. dreadfull] deadly      6. of foote] pase      8. comming]  
 running      9. bare] bore      23. moe] more      26. the]  
 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.
426. *Legend of Robert, Duke of Normandy*, 1596, st. 12.  
 8. tablets] Tables      12. base] black      15. word] words  
 16. daring] during      17. as't were a] were as a      19. obscured]  
 obscurest
427. *Ibid.*, st. 50.  
 1. Her dwelling is] My dwelling place      2. Her] My  
 7. her] my      10. heere] there      13. opens] open      20. her  
 . . . her] my . . . my  
 What should be l. 8 of the quotation is omitted :  
 'The pauement is of ratling brasen drums,'
428. *Ibid.*, st. 47.  
 21. scarres] scarre      22. seamens happy starres] Sea-mans  
 happy Starre
429. *Essays of a Prentice, Urania*, 1585, l. 222.  
 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, l. 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.
433. *Essays of a Prentice, Urania*, 1585, l. 231.  
 1. renowne] renowme      2. renownd] renowmde

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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).
438. By Sir John Harington: *Orlando Furioso*, 1591, xxxii. 32.
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.  
1. euer-liuing] euiternall      8. appetite] sprite      9. simple]  
temple
441. *Mirror for Magistrates, Induction*, 1578, st. 50 (Haslewood,  
vol. ii, p. 323).  
1. might] mought      3. would torment] roard for meat  
9. her bones] the bones      13. walles] wall      19. While]  
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  
Clarence*, 1578, st. 55 (Haslewood, vol. ii, p. 241).
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.
448. *History of Orlando Furioso*, 1594 (Dyce, p. 108, col. 1).
449. *The Faerie Queene*, 1596, III. iii. 25.  
1. The Fates] sith fates
450. *Ibid.*, iv. ii. 51.
451. *Comedy of Old Fortunatus*, 1600, I. i.
452. *The Faerie Queene*, 1596, v. iv. 27.  
1. escape] scape      2. surpasse all] surpassseth
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).

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456. *Legend of Pierce Gaveston*, 1596, st. 183.  
Correctly quoted in *Belvedere* under *Fatè*.
457. *Complaint of Rosamond*, 1594, l. 418 (Grosart).  
1. Our] But  
*Belvedere* uses two of the lines, and alters them :  
‘ Fate cannot be preuented, 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 preuented.’  
Barnefield, apparently, was not one of Allot’s friends, for he is not favoured by quotation in *Englands Parnassus*.
458. *Ibid.*, l. 69.
459. *Tragedy of Sir R. Grinville*, 1595, st. 12.  
1. 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.  
1. The heuens do rule] Thus rule the heuens  
Repeats No. 446.
461. *The Faerie Queene*, III. xii. 12.  
3. too and fro] to or froe  
glittering  
6. winghie] winged  
4. whom glistening] when  
9. faithfully] fearefully
462. *Arcadia*, 1598, p. 389, book III.  
1. Who so for] Who for ech
463. *Ibid.*, p. 445, book IV.  
3. Where] While
464. *Lucrece*, edition unknown, l. 229.  
1. 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).  
1. 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,  
1. ii, Sig. B 3.  
heart] man

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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 aydd 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 terour, that is not guarded with loue and admiration.'—*Of Admiration*.

471. *Mortimeriados*, 1596, st. 205 (Collier's Reprint, p. 298).

*Belvedere*, under *Feare*, alters 'throne' to 'crowne'.

472. *Albions England*, 1597, p. 264, x. 59.

2. doth] did.

473. *Tragedy of Sir R. Grinvile*, 1595, st. 76.

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. Grinvile*; 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.

Primaudaye writes: 'Thunder (as Plato saith) terrifieth children, and threatnings fools.'—*Of Fortitude*, p. 257, ed. 1614.

*Wits Commonwealth* thus, adding something: 'Thunder terrifieth Children, and threatnings feare fooles, 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 threats are conquests meet for fooles.'

*Of Anger.*

474. *The Tragedy of Selimus*, 1594, l. 1388 (Malone Society Reprint).

Concerning the authorship of this tragedy, which was printed anonymously, see my note to No. 318.

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475. By Thomas Lodge: *Wits Miserie*, 1596 (Hunterian Club, vol. iv, p. 60).

1. angury] Angury (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

477. *Mortimeriados*, 1596, st. 322 (Collier's Reprint, p. 327).

2. to beare] doe beare

In *Belvedere* thus:

'Tis incident to them who many feare,  
Many to them more grieuous hate doe beare.

*Of Hate.*

478. *Tragedy of Cornelia*, 1595, iv. i. 228 (Clarendon Press).

What should be the third line of the quotation is missed:

'Feare that doth engender hate.'

479. *The Faerie Queene*, 1596, I. viii. 44.

480. *Arcadia*, 1598, p. 218, book II.

1. eire] eye                      2. feare] sense

481. *Legend of Pierce Gaveston*, 1596, st. 206.

1. should] might                      2. Great amistes rise] Great'st mists

aryse                      5. cleare] calme                      6. one] our

'Amistes' is corrected in the *Errata*.

482. *The Furies*, l. 688 (Grosart).

The four last lines occur again under No. 800, which see for a note.

483. By Thomas Kyd: *Tragedy of Cornelia*, 1595, IV. ii. 166 (Clarendon Press).

1. affright] afflict                      2. seeme] be

484. *Tragedy of Sir R. Grinwile*, 1595, st. 71.

4. feare] feares

See note to No. 473. The saying of Seneca is copied from Primaudaye, *The Seventh Daies Worke, Of Fortitude*, chap. 25, p. 249, ed. 1614.

485. *Ibid.*, st. 72.

3. out] our                      4. it doth] doth it                      12. we . . . brine]  
woe . . . bring                      14. guilded] greatest                      16. And] But

Founded on a passage in the same chapter of Primaudaye, p. 250. The mistake, 'brine' for 'bring', is corrected in Allot's *Errata*.

486. *Mirror for Magistrates, Morindus*, 1578, st. 19 (Haslewood, vol. i, p. 218).

1. The man] For he                      2. voyd] ioynde                      4. but a] him but

487. *Tragedy of Sir R. Grinwile*, 1595, st. 74.

4. spreads] spred                      5. shore] storme                      7. hoysed] hoisted

In Primaudaye thus: '*Marcus Sergius*, a Romaine captaine, 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 renouwe of his high enterprises, 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



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503. *Mother Hubberds Tale*, 1591, l. 733.
504. *Mortimeriados*, 1596, st. 402 (Collier's Reprint, p. 347).  
1. When as we finely] Thus when we fondly
505. *Albions England*, 1597, p. 257, x. 59.  
1. Nere] For neuer
506. *Ibid.*, p. 268, x. 60.
507. *A Fig for Momus*, 1595, sat. i (Hunterian Club, vol. iii, p. 10).
508. By M. Drayton: *Mortimeriados*, 1596, st. 389 (Collier's Reprint, p. 344).  
2. who] which
509. *Albions England*, 1597, p. 111, iv. 22.  
1. Ladies . . . fine] Landed . . . same      2. gain] game
510. *History of Judith*, 1584, book v (p. 74, ed. 1608).  
1. bearing] beare ye      3. you] ye      5. him in] to him  
7. finde] finds      11. Thurins] Thurims  
Collier did not correct this passage, and he is wrong in his reference to book iv.
511. *Legend of Pierce Gaveston*, 1596, st. 126.  
2. flies.] fooles, with flatteries to smooth me,      6. prating]  
pratling      10. all] Art
512. *Legend of Robert, Duke of Normandy*, 1596, st. 15.  
5. are] were      6. doth] would      12. alone] along  
20. this she] thus she      21. and on louers] kings, & louers
513. *Ibid.*, st. 37.  
3. man] men      12. emperie] trumperie
514. *Untraced*.
515. *Complaint of Elstred* (Hunterian Club, vol. ii, p. 74).  
5. pietie] deitie      6. scholler] sister      9. witsesse]  
Mistresse      10. Lampe] Vampe      11. Who] Whose  
What should be the third line of the quotation is omitted:  
'Impugner of preentions, errors scope,'
516. *Mortimeriados*, 1596, st. 138 (Collier's Reprint, p. 281).
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. charme] chance
519. *Ibid.*, II. ix. 8.  
1. to] of      2. Sildome or neuer yeelds] Seldom,' said Guyon,  
'yields      4. laide] staid
520. By John Dolman: *Mirror for Magistrates, Lord Hastings*, 1578, st. 67 (Haslewood, vol. ii, p. 297).  
2. there] their
521. *The Faerie Queene*, 1596, vi. ix. 29.  
1. . . . In vaine do] 'In vaine,' said then old Melibee, 'doe
522. By John Higgins: *Mirror for Magistrates, Lord Ivensglas*, 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

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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.'

523. *Marius and Scilla*, 1594, l. 1691 (Malone Society Reprint).

1. that do dwell] that dwell      2. ready] subiect

524. *Orlando Furioso*, 1591, xlv. 1.

9. th'other] tother      14. subuerted] subiected

By a slip, Collier refers to st. 12 instead of stanzas 1 and 2.

525. By Francis Kinwelmarsh: *Tragedy of Jocasta*, 1575, t. i (Posies, Cambridge Classics, p. 253).

526. *Phyllis, An Elegie* (Hunterian Club, vol. ii, p. 33).

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 ruins states.'

529. *Marius and Scilla*, 1594, l. 376 (Malone Society Reprint).

Should be:

'The blindfold Mistris of incertaine chaunce.'

530. *Ibid.*, l. 705.

531. *Albions England*, 1597, p. 92, iii. 19.

*Blind fortune*] Ah, Fortune

532. By T. Phaer: *Mirror for Magistrates, Owen Glendour*, 1578, st. 27 (Haslewood, vol. ii, p. 73).

1. Blind] For

533. By William Baldwin: *Ibid.*, *Duke of Suffolk*, st. 3 (Haslewood, vol. ii, p. 148).

3. vnlesse] before

534. By an 'Uncertain Author', *Tottel's Miscellany*, 1557 (Arber, p. 135).

2. comely] common

535. *Albions England*, 1597, p. 48, ii. 10.

1. hatch is fledge] hatch is flidge      2. suffer] suffreth

The second line of this quotation occurs again under No. 152, which see for a note.

536. *Mortimeriados*, 1596, st. 137 (Collier's Reprint, p. 281).

1. The man] And he

537. *Orlando Furioso*, 1591, xxx. 33.

538. *Ibid.*, st. 78.

1. All things to] All things (said she) to

539. By M. Drayton: *Mortimeriados*, 1596, st. 310 (Collier's Reprint, p. 324).

1. Wheresoeuer] For where

Thus in *Belvedere*:

'Where Fortune doth her bountie franke bestow,

There heauen and earth must pay what she doth owe.'

*Of Fortune.*

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540. *Untraced*. Achelly translated 'A most lamentable and tragical 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 *Ekatompathia*, 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.

541. *Albions England*, 1597, p. 104, iv. 21.

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.

544. *Tragedy of Sir R. Grinvile*, 1595, st. 19.

1. descent] hye descent      7. loue] line      8. valour] Valure  
14. neere] nier      16. good chaunce] Best-chaunce

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

550. By John Dolman: *Mirror for Magistrates, Lord Hastings*, 1578, st. 44 (Haslewood, vol. II, p. 290).

1. 'tis] it is

551. *The Faerie Queene*, 1596, IV. II. 29.

3. endure] enure      4. which] that

552. *Ibid.*, IV. IV. I.

4. lies] dyes

553. By an 'Uncertain Author': Tottel's *Miscellany*, 1557 (Arber, p. 257).

1. vertue chuse] wiscdome chuse

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554. *Albions England*, 1597, p. 104, iv. 21.
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
557. By Sir Thomas Wyatt: Tottel's *Miscellany*, 1557 (Arber, p. 42).  
3. the] a            4. Though . . . things] Thought . . . thing  
6. fiers] fire
558. *Orlando Furioso*, 1591, xix. 1.  
2. hie] great            5. first] faint            6. flie] flee
559. *Ibid.*, xlv. 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] sorow
562. *Albions England*, 1597, p. 66, iii. 14.  
They are not alwaies] Nor are they euer
563. *Legend of Humphrey, Duke of Gloster*, 1600, st. 109.
564. By John Dolman: *Mirror for Magistrates, Lord Hastings*, 1578, st. 44 (Haslewood, vol. ii, p. 290).  
3. nor] not            5. twines betwixt & stears] twyneth betwyxt,  
and steareth            6. mistrusts] mistrusteth  
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, l. 734 (Malone Society Reprint).
566. *The Faerie Queene*, 1596, iv. ix. 27.  
*Belvedere* puts the line thus:  
'Faint friends, when they fall out, prooue cruell foes.'  
*Of Friendship.*
567. *Ibid.*, i. ii. 27.  
This also is altered in *Belvedere*:  
'Better a new friend, than an auncient 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*, l. 321 (Grosart).
572. *The Faerie Queene*, 1596, II. iv. 10.  
1. . . . Furie cruell cursed] Furor, cursed cruell            5. who  
so . . . Furie] whoso . . . Furor            11. Is] It's            12. this] the  
13. so sped] stopped

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573. *Glaucus and Scilla*, 1589 (Hunterian Club, vol. i, p. 27).  
 2. While . . . flowe] Whole . . . flie
574. *The Furies*, l. 350 (Grosart).
575. *Hero and Leander*, 1598, ii. 225 (Clarendon Press).  
 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. judgements] judgement
579. *The Shadow of Night, Hymnus in Cynthiam*, 1594 (Chatto  
 & Windus, p. 13, col. 1).  
 Goods] Good  
 Quoted in *Belvedere* under *Nobilitie*, 'often' being changed to  
 'sometimes'.
580. *Comedy of Old Fortunatus*, 1600, v. ii.
581. *Albions England*, 1597, p. 136, v. 27.
582. *Ibid.*, p. 125, v. 26.  
 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  
*Ekatompathia*. There is an almost identical saying in John Lyly's  
*The Woman in the Moone*, iii. ii. 13 (Clarendon Press):  
 'For Levety 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.
585. *Hero and Leander*, 1598, ii. 215 (Clarendon Press).  
 1. thoughts] brests
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.
587. By Edmund Spenser : *The Faerie Queene*, 1596, vi. vii. 1.  
 4. reuenge for] reuengefull
588. *Ibid.*, vi. v. 1.  
 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,  
 st. 4 (Haslewood, vol. ii, p. 66).  
 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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1. transformd] transferr'd      2. his loue] her loue      4. flinty  
Gentrie,] flintie, Gentrie      5. heauen] heauens

592. *Chrestoleros*, 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.

595. *History of Judith*, 1584, book vi (p. 87, ed. 1608).

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).

1. warlike] warrior      2. mak'st] maks      5. *Cressons]*  
*Cresson*      7. renown'd] renownde      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).

4. resembseth] resembleth      9. *Basis]* *Basile*

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*, l. 607 (Grosart).

Not collated, the early copy of this part of Du Bartas being inaccessible to me.

603. *Ibid.*, l. 618.

604. By Francis Kinwelmarsh: *Tragedy of Jocasta*, Act 1 (*Posies*, Cambridge Classics, p. 258).

605. *Richard II*, 1598, 1. i. 177.

3. trunkes] loam

*Belvedere* alters thus:

'If spotlesse reputation be away,  
Men are but gilded loame, or painted clay.'

*Of Fame, &c.*

606. By Francis Kinwelmarsh: *Tragedy of Jocasta*, Act 1 (*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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609. *History of Judith*, 1584, book II (p. 29, ed. 1608).  
6. foe] foes
610. *Albions England*, 1597, p. 48, ii. 10.  
1. in likelyhood] from likelihoods      2. our God is] the  
Gods are      3. he . . . he . . . he . . . he] they . . . 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.
612. *Tragedy of Jocasta*, 1575, Chorus to Act III (*Posies*, Cambridge Classics, p. 294).  
What should be the third line of the quotation is omitted here :  
'And he that tempers all in heauen on high,'
613. *The Sacrifice of Isaac*, 1592, Sig. B 2, p. 14. Also see *The Fathers*, l. 419 (Grosart).
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. A 2, 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 reference 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 *Wits Commonwealth* as follows :  
'Our knowledge must bee terrour, and our skill fearefulnessse, to admire the works of him which made all things.—*Of Admiration*.
620. *Albions England*, 1597, p. 48, ii. 10.  
See note to No. 610, of which this is a repetition, with the same wrong readings.
621. *History of Judith*, 1584, book III (p. 53, ed. 1608).
622. *The Faerie Queene*, 1596, I. viii. 21.  
1. Where the . . . brand doth] As where th' . . . brond does  
2. daz'led eies] dazed eyen
623. *Tragedy of Cleopatra*, 1594, l. 800 (Grosart).

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624. *The Sacrifice of Isaac*, 1592, Sig. A 2, p. 6. Also see *The Fathers*, l. 205 (Grosart).

5. 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

626. By John Higgins: *Mirror for Magistrates, Loerinus*, 1578, st. 23 (Haslewood, vol. i, p. 59).

2. *Ioue*] loue                      4. nor] ne

627. *The Faerie Queene*, 1596, I. vi. 7.

2. away.] a way!

628. Epistles: *Black Prince to Lady Salisbury*, 1599.

2. It's] It is

629. *Orlando Furioso*, 1591, xxxiv. 62.

God] Who

630. *Albions England*, 1597, p. 53, ii. 11.

2. deensiuue] or sensiuue

631. *Orlando Furioso*, 1591, xlvi. 13.

2. for] how

632. *Ibid.*, *ibid.*, st. 18.

633. *The Faerie Queene*, 1596, I. x. 1.

7. though] thorough                      8. sleight] strength                      9. eke  
the] eke

634. *The Sacrifice of Isaac*, 1592, Sig. A 1, 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 euer 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 conceiued be.'

635. *History of Judith*, 1584, book I (p. 23, ed. 1608).

1. . . . God] the Lord, who of his grace                      3. he] God

636. By William Baldwin: *Mirror for Magistrates, Duke of Suffolk*, 1578, st. 26 (Haslewood, vol. ii, p. 155).

1. Our] For

637. *Flowers*, 1575 (*Posies*, Cambridge Classics, p. 57).

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

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sharpest and most admiredst counsels of, the wise, that they cannot discern their nakednesse, *Hermes*.—*Of Admiration*.

640. *The Sacrifice of Isaac*, 1592, Sig. A 1, p. 2. See also *The Fathers*, l. 42 (Grosart).

5. good] God                      7. doth] to

Collier wrongly referred this to '*The Ship-wracke 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,*'

641. *Ibid.*, *ibid.*, Sig. B 2, p. 14 (l. 431).

This passage is also wrongly referred by Collier to *The Ship-wracke of Jonas*; and *Belvedere* has used the six lines for three quotations, which are slightly varied, also under *God*.

642. *History of Judith*, 1584, book II (p. 33, ed. 1608).

1. eternall] Coelestiall                      2. yeares] yeare

643. By Sir John Harington : *Orlando Furioso*, 1591, xvii. 1.

3. best] iust                      11. *Messinine*] *Massimin*                      12. place] plague

644. *Albions England*, 1597, p. 268, x. 60.

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.

Ill . . . 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] gaires                      3. greatest haruest] greater harme it

657. *The Life and Death of Wolsey*, 1599, st. 96.  
 1. that furthereth] furthereth

658. *The Faerie Queene*, 1596, III. xii. 16.  
 1. sables] sable                      8. impair'd] inward  
 The *Errata* alters 'beine', in l. 3, to 'being'.

659. *Arcadia*, 1598, p. 147, book II.  
 4. iudgements] iudgement                      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

662. *Mortimeriados*, 1596, st. 203 (Collier's Reprint, p. 297).  
 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 afflicts] 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 pensieue 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.

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.

1. this] whose 4. hie] true 17. beare] heare.

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 remoooue.'

'All men are subject to the powers aboue.'

681. Epistles: *Lady Jane Gray to Dudley*, 1599.

1. lawe] lawes 2. The heauens decrees] But 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

683. *History of Judith*, 1584, book III (p. 43, ed. 1608).

1. haue] hath 2. hurt or hast] haste or hold

*Belvedere*, under *Heaven*, changes the opening word 'But' to  
 'All'.

## REFERENCES AND NOTES.

684. By Francis Kinwelmarsh: *Tragedy of Jocasta*, 1575, Act 1 (*Poies*, Cambridge Classics, p. 248).

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.

686. Epistles: *Lady Jane Gray to Dudley*, 1599.  
Correctly quoted in *Belvedere* under *Heaven*.

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. adorne her selfe] her selfe adorne      4. delighted] delighteth  
5. glorious] golden glorius      6. stary bestudded] star-bestudded  
8. with] in      9. Heauens] And      10. their] her

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

REFERENCES AND NOTES.

695. *Legend of Matilda*, 1596, st. 121.  
4. bagge] bags
696. *Tragedy of Cleopatra*, 1594, l. 265 (Grosart).  
5. lock] lockt
697. *James IV of Scotland*, 1598, iv. iv (Dyce, p. 210, col. 1).  
1. wound] wounds      2. heart] mindes
698. *Orlando Furioso*, 1591, xxvii. 107.  
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-iudging 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 (Haslewood, vol. ii, p. 135).  
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).
705. By T. Lodge : *Wits Miserie*, 1596 (Hunterian Club, vol. iv, p. 61).  
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.'
709. *Flowers*, 1575 (*Posies*, Cambridge Classics, p. 68).  
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*.

712. *Legend of Robert, Duke of Normandy*, 1596, st. 65.

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,'

715. *Lucrece*, edition unknown, l. 48.

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.

716. *Mirror for Magistrates, Induction*, 1578, st. 30 (Haslewood, vol. ii, p. 317).

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, l. v. 31.

1. Then] Thence

4. And by] By

719. *The Second Part of the Countess of Pembroke's Yvychurch*, 1591, *The Fourth Day*, Sig. H 2.

1. den] dens

2. nor starting holes] noe starting hole

3. howling hidious] Cerberus horrible

720. *The Faerie Queene*, 1596, l. v. 33.

721. *Albions England*, 1597, p. 21, i. 6.

4. crew] Mewe  
*chiefe*] *mischiefes*

8. doing *alwaies*] euer doing

9. *mis-*

722. *The Faerie Queene*, 1596, ll. 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, ll. iv. 1.

3. common] noble  
steed] menage steeds

7. doth seeme] seemes

9. manage

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.'

728. *Complaint of Elstred*, 1593 (Hunterian Club, vol. ii, p. 65).

4. death they] death doe

## REFERENCES AND NOTES.

729. *The Complaint of Rosamond*, 1594, l. 275 (Grosart).
730. By John Higgins: *Mirror for Magistrates*, King Kimarus, 1578, st. 2 (Haslewood, vol. i, p. 208).  
 1. What doth auaile] Then what auayles.      2. and] or
731. *Dulce Bellum Inexpertis*, 1575, st. 45 (*Posies*, Cambridge Classics, p. 150).
732. *Albion's England*, 1597, p. 139, v. 28.  
 Defeated] Defected
733. *Civil Wars*, 1599, vi. 83.  
 1. little] title  
 Misquoted in *Belvedere* under *Honour*.
734. *Mortimeriados*, 1596, st. 136 (Collier's Reprint, p. 281).
735. *The Teares of the Muses*, 1591, l. 79.  
 6. garland] girlond'
736. *Orlando Furioso*, 1591, xxxviii. 6.  
 Thus in *Belvedere* under *Nobilitie*:  
 'If noblesse 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 Ekatompathia*, 1582, son. 34.
741. *The Life and Death of Wolsey*, 1599, st. 142.  
 1. employment] emploiments
742. *Orlando Furioso*, xxv. 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
744. *Civil Wars*, 1599, iii. 26.  
 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, l. x. 14.  
 1. Faiths] Her      9. eyes] stedfast eyes
746. *Ibid.*, iii. xii. 13.  
 1. . . . Hope] With him went Hope in rancke,
747. *Richard III*, 1598, v. ii. 23.  
 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. Grinville*.
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. Grinville* by Collier. This also is founded on Primaudaye, same place as cited for preceding quotation.

## REFERENCES AND NOTES.

752. *Dulce Bellum Inexpertis*, 1575, st. 88 (*Posies*, Cambridge Classics, p. 158).
753. *The Faerie Queene*, 1596, vi. iii. 5.  
 3. brings] bring      7. death] state      9. any] any his  
 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.
754. *Ibid.*, iv. x. 17.  
 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.'
755. By an anonymous author : *Diana*, 1594, dec. iv, son. 10.  
 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 ó (I see) our hoped      2. that . . .  
 leaues] what . . . leaue
758. *Civil Wars*, 1599, iii. 39.
759. By Thomas Lodge : *Wits Miserie*, 1596 (Hunterian Club, vol. iv, p. 96).
760. *A Fig for Momus*, 1595, eclogue iii (Hunterian Club, vol. iii, p. 25).
761. *The Ekatompathia*, 1582, son. 63.
762. *Mortimeriados*, 1596, st. 136 (Collier's Reprint, p. 281).  
 1. die] dice      2. let] neuer let      3. mou'd] mould
763. *First Part of the Countess of Pembroke's Yvychurch*, 1591, Act 1, Sc. ii, Sig. B 3.  
 a] 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
768. *Epistles : Lady Jane Gray to Dudley*, 1599.  
 In *Belvedere* thus :  
 'Humilitie, to heauen, the steppe, the staire,  
 Is by deuotion, heartie grieffe, and prayer.'  
*Of Humilitie.*
769. *Legend of Pierce Gaveston*, 1596, st. 142.
770. *History of Judith*, 1584, book II (p. 39, ed. 1608).
771. *Albions England*, 1597, p. 137, v. 28.  
 2. liners] Climers

## REFERENCES AND NOTES.

- 772.** *The Shepheards Calender, July*, 1579, l. 9.  
 3. ripe] rife                      5. dale] dales                      6. tode . . . fickle] trode  
 . . . tickle  
 The *Errata* corrects 'tode', making it 'trode', as in Spenser.
- 773.** *Songs and Sonnets, &c.*, 1567 (Collier's Reprint, p. 16).
- 774.** *Albions England*, 1597, p. 111, iv. 22.  
 2. *serue . . . serue . . . spare*] seeme . . . seeme . . . spoyle
3. *And*] That
- 775.** *Ibid.*, *ibid.*  
 1. *show they'r here*] haue their hier
- 776.** *The Miracle of Peace*, son. 31 (Grosart).
- 777.** *Untraced.*  
 The word 'finnes' in the second line is obviously a misprint for 'sinnes'.
- 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, xlii. 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 applies,  
 And onely cherrish doth with iniuries.'
- 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'.
- 780.** *The Faerie Queene*, 1596, III. xi. 1.  
 4. time] tine                      6. day lesse . . . liuing] ioylesse . . . louing
9. viler] vilest
- 781.** *The Complaint of Rosamond*, 1594, l. 491 (Grosart).  
 3. to proue] t'improue                      4. in subtiltie] a subtill lier
5. thy] thine                      10. euer making] euer waking                      13. Suspitions  
 . . . hart] Suspicious, fearefull, gazing still about thee
- 'Enuious 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. discentio'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 loue doth reign, disturbing jealousy

Doth call him-selfe affections Sentinell.'

*Of Affection.*

784. *Shialetheia*, 1598, sat. iv (Collier's Reprint, p. 42).

1. weatherd] weather 7. foe] fire 8. bowers] towres

785. *Mortimeriados*, 1596, st. 17 (Collier's Reprint, p. 251).

6. drowing] 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

788. *Arcadia*, 1598, p. 197, book II.

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,

Whereto two Parties give their full Consent.'

*Harleian Miscellany*, ii. 158 (Oldys).

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790. *Albions England*, 1597, p. 202, viii. 41.  
to hell] is hell  
Repeated under No. 808 and with same error.
791. *Ibid.*, p. 240, ix. 53.  
1. saies] say            2. the] it
792. *Every Man in his Humour*, 1601, l. 2987, ed. Bang (Folio ref., v. i. 265, Methuen & Co.).  
1. . . . Where . . . bred] Q. 1601, For this I finde where ieaalousie 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.
793. *An Hymne in Honour of Love*, 1596, l. 267.
794. *Albions England*, 1597, p. 105, iv. 21.
795. Epistles : *Queen Mary to Charles Brandon*, 1599.  
1. suspicious] suspitions
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 Queene*, 1596, l. 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 Reprint, vol. i, p. 270).  
1. fie] flee            2. torch] fyre.  
See note to No. 259.
802. *The Faerie Queene*, 1596, l. 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.*, l. 287.
805. *Ibid.*, l. 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

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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.

808. *Albions England*, 1597, p. 202, viii. 41.

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.

810. *Tragedy of Sir R. Grinville*, 1595, st. 63.

5. cares] starre (? should be *skarre*)

Four of the lines are much altered in *Belvedere* under *Courage* :

'They that attempt high daungers eident,  
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 Primaudaye's *French Academie*, chap. 26, p. 268, ed. 1614, *Of Feare, &c.* See note to No. 473.

811. *Legend of Matilda*, 1596, st. 95.

1. . . . Reproach] Whose black reproch, for euer shall endure  
2. A] Ah

812. *Ibid.*, st. 40.

813. *Ibid.*, st. 34.

1. name . . . foild] fame . . . soild                      2. which] if

814. *Ibid.*, st. 39.

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

817. *Astrophel and Stella*, edition unknown, song v.

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. ll. 1-3 :  
*Nov. jun.* 'Fly not to these excuses ; thou hast been

False in thy promise—and, when I have said  
Vngrateful, all is spoken.'

818. *A Fig for Momus*, 1595, sat. v (Hunterian Club, vol. iii, p. 51).

819. *Arcadia*, 1598, p. 387, book III.

820. Epistles : *Lady Jane Gray to Dudley*, 1599.

1. Innocencie] innocence

Collier referred to the 'Epistles : *Geraldine to Surrey*'.

821. *Legend of Robert, Duke of Normandy*, 1596, st. 96.

822. By William Baldwin : *Mirror for Magistrates, Lord Rivers*, 1578, st. 72 (Haslewood, vol. ii, p. 176).

Should be :

'For giltlesse myndes doe easely deeme the best.'

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823. By William Baldwin: *Ibid.*, *Henry VI*, 1578, st. 3 (Haslewood, vol. ii, p. 217).

2. doth cause] cause                      3. weeds] redes

824. *Mirror for Magistrates*, *Duke of Buckingham*, 1578, st. 31 (Haslewood, vol. ii, p. 341).

2. *Lælius*] *Clelius*                      4. laie] layen                      5 That] The                      10. rest] sleepe

825. *Glaucus and Scilla*, 1589, st. 4 (Hunterian Club, vol. i, p. 7).

826. By John Dolman: *Mirror for Magistrates*, *Lord Hastings*, 1578, st. 55 (Haslewood, vol. ii, p. 293).

1. All like] But euen                      3. Ioy . . . woe] mirth . . . moane

827. *Ibid.*, *ibid.*, st. 56 (vol. ii, p. 293).

3. they violentest] while they violent'st                      7. that] who

828. *Ibid.*, *ibid.*, st. 57 (vol. ii, p. 294).

1. pleasing] pleasingst                      3. alwaies . . . lyne] all time . . . hyre

829. *Legend of Robert*, *Duke of Normandy*, 1596, st. 146.

830. *Legend of Pierce Gaveston*, 1596, st. 207.

831. *The Life and Death of Drake*, 1596, st. 226.

sinks] sings

832. By Thomas Lodge: *Wits Miserie*, 1596 (Hunterian Club, vol. iv, p. 85).

Ioyes] ioy

833. *Untraced*.

834. *Dan Bartholomew of Bathe*, 1575, st. 16 (*Posies*, Cambridge Classics, p. 128).

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 iniustice should keep what impiety hath gotten.'

837. *Ibid.*, iii. 59.

2. torment'st] tort'rest

838. *Tragedy of Cleopatra*, 1594, l. 1027 (Grosart).

839. *The Faerie Queene*, 1596, v. i. 11.

840. *History of Heaven*, 1596.

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).

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842. *The Faerie Queene*, 1596, v. vii. 2.  
 1. . . . Well did] Well therefore did                      9. aspire] appeare
843. *Ibid.*, v. i. 5.  
 1. Vntill] For, till                      4. then and stumbled] them instructed
844. *Ibid.*, i. ix. 53.  
 1. quiet] greater                      2 brand] brond
845. *Lucrece*, edition unknown, l. 1687.
846. *The Faerie Queene*, 1596, v. i. 2.  
 1. The] Such                      5. forc't] first
847. *Ibid.*, v. iv. 1.  
 2. And] True
848. *Civil Wars*, 1599, ii. 97.  
 4. satsfied, . . . be] satisfied, . . . seeme  
*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 *iniustice*, aides and aggrauates despight, *Hermes*.'  
 'The multitude which looke not into causes, rest satisfied with any thing which is ayded by the lawes.—*Of Aide*.'
849. *The Faerie Queene*, 1596, v. xi. 1.
850. *Albions England*, 1597, p. 151, vi. 30.  
 The 'n' in Warner's name is turned upside down in the original, as here.
851. *A Looking-glass for London, &c.*, 1598 (Dyce, p. 126, col. 2).  
 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.  
 1. are . . . on the] be . . . here on                      3. and] as
853. *Lucrece*, edition unknown, l. 1002.  
 2. hopes] hope                      5. greater scandall] greatest scandal  
 7. where] when                      8. wing] wings                      10. she] the                      12. nights] night  
 14. are gaz'd] gazed
- In this case *Englands 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.  
 2. the] their                      3. hand] hands
855. *Albions England*, 1597, p. 124, v. 26.  
 1. fault s] liues  
 We follow the original in separating 's' from 'fault'.
856. *Ibid.*, *ibid.*  
 1. *is allowing*] is his, all owing
857. *Ibid.*, *ibid.*

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**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 aduantage, 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

**861.** *Albions England*, 1597, p. 76, iii. 16.  
*sweet[ng]* 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'.

**864.** *Mortimeriados*, 1596, st. 250 (Collier's Reprint, p. 309).  
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 unfortunate Princes, that neither will be 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.

**868.** *Albions England*, 1597, p. 104, iv. 21.

1. . . . *Thinke . . . but Kings*] Then thinke . . . but that Kings  
2. and] or

**869.** *Legend of Pierce Gaveston*, 1596, st. 175.  
to . . . will] t' . . . would

**870.** *Complaint of Elstred*, 1593 (Hunterian Club, vol. ii, p. 73).  
5. springs] Iuie 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

**872½.** *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

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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).

1. Scepter] Scepter's                      6. part] props

874. *The Tragedy of Selimus*, 1594, l. 849 (Malone Society Reprint).

3. *Damocles*] *Daniocles* (sic)

875. By George Ferrers: *Mirror for Magistrates, Humphrey, Duke of Gloster*, 1578, st. 8 (Haslewood, vol. ii, p. 130).

876. *The Miracle of Peace*, son. 27 (Grosart).

Collier gave reference to the '*Ship-wracke of Jonas*, 1592'.

877. By Sir Thomas Wyatt: *Tottel's Miscellany*, 1557 (p. 224, ed. Arber).

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*e alters the first line:

'*He that knowes most, the more he hath to doubt.*'

884. *Albions England*, 1597, p. 147, vi. 30.

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.

886. *Nosce Teipsum*, 1599, Introduction, st. 19.

1. too] so

887. *The Faerie Queene*, 1596, II. iii. 40.

1. death] eath

888. *Rosalynd*, 1590 (Hunterian Club).

1. with] of                      2. the hiue] thy hiue

889. *Albions England*, 1597, p. 132, v. 27.

890. Ode to Watson's *Ekalompathia*, 1582 (Arber, p. 35).

891. *Hero and Leander*, 1598, v. 345 (Clarendon Press).

1. The] And                      2. doth] does

892. *Albions England*, 1597, p. 276, xi. 64.

1. *Let Mandeuile example be to*] Example then be Mandeuil for

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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.
896. *Hero and Leander*, 1598, i. 465 (Clarendon Press).
897. *Untraced*, and not to be found in *Harington*. This is really an unsigned quotation.
898. *Orlando Furioso*, 1591, xx. 1.
899. *Albions England*, 1597, p. 2, 1. i.  
1. K. *Cecrops* and his royall seed] And how that *Cecrops* and his seed
900. *The Faerie Queene*, 1596, i. iv. 24.  
1. vnto] to                      4. persons] person                      9. doth] does
901. By Thomas Lodge: *Wits Miserie*, 1596 (Hunterian Club, vol. iv, p. 104).  
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).
903. *Venus and Adonis*, 1599, l. 799.  
5. but] Lust                      6. forced] forged
904. *A Looking-glass for London, &c.*, 1598 (Dyce, p. 129, col. 1).  
2. winters] winter  
See note to No. 851.
905. By an anonymous author in *Diana*, 1594, dec. v, son. 1.  
1. and] that
906. *Lucrece*, edition unknown, l. 701.  
6. cure] curb                      7. do] doth
907. *Octavia to Marcus Antonius*, 1599, st. 9.  
1. Lust neuer taketh] Though lust takes neuer                      2. But]  
But still  
*Belvedere* uses the lines, with alterations, under *Lust*; and Alexander Niccholes also brings them in in his witty *Discourse of Marriage and Wiving*, 1615.
908. *Shadow of Night, Hymnus in Cynthiam*, 1594 (Chatto & Windus, p. 15, col. 1).  
1. In chastitie] Inchastitie                      2. the] their  
Slightly altered in *Belvedere* under *Lust*.
909. By John Higgins: *Mirror for Magistrates, Mempricius*, 1578, st. 16 (Haslewood, vol. i, p. 102).
910. *Legend of Matilda*, 1596, st. 35.
911. *Ibid.*, st. 46.  
3. hath] haue
912. *Albions England*, 1597, p. 104, iv. 21.
913. *Ibid.*, p. 288, xi. 68.
914. *Ibid.*, p. 126, v. 26.
915. Epistles: *Matilda to King John*, 1599.

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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. *Eucourage* in original      2. *leauē*] least
918. Epistles : *Lady Jane Gray to Dudley*, 1599.
919. By William Baldwin : *Mirror for Magistrates, Lord Rivers*, 1578, st. 33 (Haslewood, vol. ii, p. 258).  
 1. *conster*] *construe*
920. *A Fig for Momus*, 1595, eclogue iv (Hunterian Club, vol. iii, p. 31).  
 2. *Lacæna*] *Laocena*      3. *the*] *their*      5. *renowned*] *renowmed*
921. *Flowers*, 1575 (*Posies*, Cambridge Classics, p. 69).
922. *Albions England*, 1597, p. 218, ix. 46.  
 1. *he*] *who*      2. *wrōg right is*] *wrongs Right, is*
923. *Ekatompathia*, 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. Grinville*, 1595, st. 10.  
 1. *Sweete*] *Finde*  
*Belvedere* alters to  
 ' *Libertie is the minds best liuing fame.*'  
*Of the Mind.*
926. *Flowers*, 1575 (*Posies*, Cambridge Classics, p. 77).  
 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*
931. *Arcadia*, 1598, p. 445, book v.
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 *Phyllis*, which he made responsible for several quotations that still stand open in Lodge's name.
934. *Nosce Teipsum*, 1599, sec. xxxi, st. 13.  
 2. *toward*] *towards*
935. *Albions England*, 1597, p. 124, v. 26.  
 1. *The life of man*] *My life (quoth he)*      2. *his robbed . . .*  
*rolled*] *my robbed . . . rotted*

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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.

G. Routledge & Sons' Reprint, 1890,  
edited by Professor Henry Morley.

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 paramowre !  
Gather therefore the rose whilest yet is prime,  
For soone comes age that will her pride deflowre :  
Gather the rose of loue whilest 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 *Phyllis*, 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] dissolved

943. *Hearbês*, 1575 (*Posies*, Cambridge Classics, p. 352).

5. ripe, and rots] ripen and rooten

944. *Orlando Furioso*, 1591, xxiii. 3.

Should be :

'How wicked liues, haue often wretched ends.'

945. *The Faerie Queene*, 1596, III. xi. 19.

2. renowne] renownm

946. *Untraced*.

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947. *Every Man out of his Humour*, 1600, III. ii. 113 (Methuen's Standard Library).
948. *Hero and Leander*, 1598, iv. 62 (Clarendon Press).
949. *Civil Wars*, 1599, vi. 64.  
That . . . cast] And . . . cost  
*Belvedere* alters this, under *Life*:  
'Life is ill spar'd, that's spar'd to spill more blood.'
950. *Colin Clouts come Home again*, 1595, l. 835.  
3. Indeed doth farre surpasse our] Indeed (said Colin) passeeth  
4. this] his            5. yborne] ybore
951. *Ibid.*, l. 883.  
1. Loue is the] So Loue is            2. the] their
952. *Untraced*. This, too, was wrongly referred to *Phyllis* by Collier.
953. *Orchestra*, 1596, st. 102.  
4. exaulted] extracted            7. betwixt] betweene
954. *Hymne in Honour of Beautie*, 1596, l. 197.  
1. Sweete] For            2. hearts consent] starres concent            3. ioy]  
ioyne            4. kind] ioy            6. these . . . do] their . . . did
955. By an anonymous author in *Diana*, 1594, dec. iv, son. 10.
956. *Ibid.*, *ibid.*, dec. v, son. 1.
957. *A Tragicall Discourse of a dolorous Gentlewoman, &c.*, in the *Challenge*, 1593, st. 10, p. 232.
958. *Venus and Adonis*, 1599, l. 793.  
3. fled] fed
959. *Ibid.*, l. 149.
960. *Hero and Leander*, 1598, iii. 231 (Clarendon Press).
961. By Robert Greene: *Menaphon*, 1589 (Dyce, p. 292, col. 1).  
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
964. *Rosalynd*, 1590 (Hunterian Club, vol. i, p. 41).  
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, I. 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'.
966. *Phyllis*, 1593, son. 26 (Hunterian Club, vol. ii, p. 43).  
2. his] is            6. againe] our gaine
967. *Albions England*, 1597, p. 158, vi. 31.
968. *Ibid.*, p. 257, x. 59.
969. *History of Robert, Duke of Normandy*, 1591 (Hunterian Club, vol. ii, p. 55).  
1. . . . Loue is] For loue it is

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970. *Ovid's Banquet of Sense*, 1595 (Chatto & Windus, p. 35, col. 2).  
2. riper] richer
971. *Orchestra*, 1596, st. 98.  
8. and worthy] unworthy                    10. that] that the
972. *The Ekatompathia*, 1582, son. 18.  
7. and] an                    11. ioy] foe
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.  
5. ydle brother, wise mens] Idoll, but the wisemans
975. By George Turberville: *Songs and Sonnets, &c.*, 1567 (Collier's Reprint, p. 94).  
7. worldlike . . . seeing] warlike . . . set in                    9. like] leeke  
10. *Ascylla*] *A Scylla*                    though] thought  
For similar errors in regard to the names of authors see Th. Marlowe, W. Marlowe, S. Spencer, K. of K. for K. of S., G. Geffrayes for G. Gascoigne, and Th. Middleton for Chr. Middleton. All such errors seem to have originated in the peculiar and unhappy habit Allot had of making strange and sometimes incongruous associations of names and things. See notes to Nos. 318 and 2056. The *Errata* only attempts to correct three of these blunders, those relating to 'Stouer', 'Fitz-Griffon', and 'Murston'.
976. *Romeo and Juliet*, 1599, i. i. 181.  
5. sicknes] sicke  
Quite different readings occur in ed. 1597, which has 'create' for 'created', and 'best seeming' for 'well seeing'. See note to No. 129.
977. *Arcadia*, 1598, p. 217, book II.  
5. carefulnesse] is of carefulnesse                    6. Louers] louer  
12. had] hold
978. *The Ekatompathia*, 1582, son. 63.  
4. no] none
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 'seut'. A reference to Drummond's jottings shows the line varied thus:  
'his mettall Vlcans cyclops fetcht 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.

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980. *The Faerie Queene*, 1596, iv. ix. 1.

8. vertues] vertuous      9. finde] bind

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 wrongfully set down. These errors are the result of guess-work, 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. Spenser', 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'

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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 alwaies 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

985. *Diana*, 1594, dec. ii, son. 6.

This is the only contribution from these sonnets that can be certainly claimed for Constable. See note to No. 131.

986. *A Tragicall Discourse of a dolorous Gentlewoman, &c.*, in the *Challenge*, 1593, p. 251, st. 102.

This and the next quotation are referred by Collier to 'Chippes, Part I, 1575'.

987. *Ibid.*, *ibid.*, p. 252, st. 105.

988. *The Contention of Phillis and Flora*, 1595, st. 99.

3. course] court's

989. *Albions England*, 1597, p. 157, vi. 31.

1. Loue is in power felt] Who will in power be felt 3. *essentiaall*] essentially

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.

991. *The Ekatompathia*, 1582, son. 71.

992. *Arcadia*, 1598, p. 79, book I.

1. *Vnto . . . runs loue*] How to . . . loue runnes 3. *amidst* . . . ) *still of an euennesse*] in midst . . . ) is still of a neerennesse

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

995. *Endymion and Phoebe*, 1594, Sig. C 3 b (Collier's Reprint, p. 206).

3. pilles] piles

996. *The Faerie Queene*, 1596, II. ii. 26.

1. . . . Loue doth] So Loue does 4. warre] iarre

997. *Albions England*, 1597, p. 50, ii. 11.

Should be:

'It was his first, and first is firme, and toucheth verie neere.'

998. *Flowers*, 1575 (*Posies*, Cambridge Classics, p. 40).

1. Loue vnto] But loue to 3. liuing] dying 4. loue] liue

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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 Ekatompathia*, 1582, son. 38.
1003. By E. Fairfax: *Godfrey of Bulloigne*, 1600, xx. 63.  
Loue findeth] For loue finds
1004. *Elegy on Sir Philip Sidney*, 1595, st. 21 (with *Astrophel*, Spenser's Works).
1005. *Phyllis*, 1593, son. 10 (Hunterian Club, vol. ii, p. 16).  
1. seare] scele                      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 foule*] had fowle loue of                      10. *while . . . taking*] white . . . lusting                      13. *most*] greate                      14. *of a monster*] by a Mystres                      18. *Echidua*] *Echidna*                      19. *a fish*, . . .  
*a spawnne*] a fyre, . . . to a Showre                      20. *Amphitrio*] *Amphitriou*  
The *Errata* corrects the misprint *Dictinua*, in l. 20, to *Dictynna*.
1009. *Hero and Leander*, 1598, iv. 68 (Clarendon Press).
1010. *Complaint of Elstred*, 1593 (Hunterian Club, vol. ii, p. 68).  
3. *euen*] each  
Collier referred this to *Phyllis*.
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:  
'Loue goes toward loue like schoole boyes from their bookes,  
But loue from loue, to schoole with heauie lookes.'  
*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. grieft . . . 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.'

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1018. *Albions England*, 1597, p. 41, ii. 9.  
 1. *The . . . loue is but a game*] For . . . Loue it proueth lame
1019. *Ovid's Banquet of Sense*, 1595 (Chatto & Windus, p. 34, col. 2).  
 1. pursues] sues                      2. contract] contact                      4. motion]  
 nation                      7. vertue all contract] vertual contact
1020. *An Hymne in Honour of Love*, 1596, l. 176.  
 1. is a] is                      6. heauens] 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 Ekatompathia*, 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. *Phyllis*, 1593, ecl. i (Hunterian Club, vol. ii, p. 31).  
 2. passion] passions                      4. thy art] thine art
1031. *Untraced*.
1032. *Albions England*, 1597, p. 155, vi. 31.
1033. *Ibid.*, p. 144, v. 29.  
 2. lacking be] lacke in graines
1034. *First Part of the Countess of Pembroke's Yuychurch*, 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] T'is
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 Ekatompathia*, 1582, son. 97.
1040. *History of Heaven*, 1596.  
 See note to No. 840.
1041. By Sir Thomas Wyatt: *Tottel's Miscellany*, 1557 (Arber, p. 46).



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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 whilest yet is  
prime 2. deflame] deflowre 3. while] whilest 4. aime]  
crime  
Spenser is translating Tasso. See note to No. 938 *re* this passage.
1060. *Venus and Adonis*, 1599, l. 407.  
Altered in *Belvedere* :  
'Who learns to loue, the lesson is so plaine :  
That once made perfect, neuer lost againe.'  
Of Love.
1061. *Orlando Furioso*, 1591; x. 5.  
6. heart . . . heart] hast . . . hast 7. coards] with cords  
10. chiefly] iustly
1062. *Ibid.*, xvi. 2.  
2. his shew but grace him] his mistres shew him grace but  
6. 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 sleeps in skies)  
Dumbe swannes do loue, & not vaine chattering pies.'
1064. By William Warner: *Albions England*, 1597, p. 155, vi. 31.  
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
1066. *Rosalynd*, 1590 (Hunterian Club, vol. i, p. 78).  
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. breakes them] picks them
1069. *Ibid.*, l. 842.  
2. others they delight] others, they think, delight

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1070. *Romeo and Juliet*, 1599, II. vi. 18.

3. full] fall

This passage is absent from the quarto of 1597.

1071. By Joshua Sylvester : *The Colonies*, l. 650 (Grosart).

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 envious,  
Frolike the French, the Spaniard furious.'

1072. By John Higgins : *Mirror for Magistrates, King Bladud*, 1578, st. 21 (Haslewood, vol. i, p. 109).

4. wondrous things, and] wonders thinges, are                      8. woods,  
birds] woode birdes                      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 l

1074. *The Countess of Pembroke's Emanuel*, 1592, Sig. A 3.

1. this world Almighty] therefore, this world he                      5. quickly]  
lastly                      7. Good wil] Good, wise                      8. the] but                      9. curst  
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,'

1075. *Godfrey of Bulloigne*, 1600, iv. 10.

1076. *Untraced*.

1077. *Arcadia*, 1598, p. 429, book iv.

1. ouer] euer                      3. to nought for aye reserued] for aye to  
nought resolued

1078. *The Ruines of Time*, 1591, l. 197.

7. free . . . too you know.] true . . . to you trow l

1079. *The Tragedy of Sir R. Grinvile*, 1595, st. 65.

1. a] an                      4. foe-men] footmen                      7. any] an

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 feete : 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 *Phyllis*.

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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*, l. 606 (Grosart).
1085. *Nosce Teipsum*, 1599, sec. xxix, st. 12.  
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] delightful parks
1088. *Chrestoleros*, 1598, i. 4.  
3. is] his
1089. *Orlando Furioso*, 1591, xi. 1.
1090. *Humphrey, Duke of Gloster*, 1600, st. 28.  
1. Great] So      2. to] on      4. dearest] nearest
1091. *Shadow of Night, Hymnus in Noctem*, 1594 (Chatto & Windus, p. 5, col. 1).  
1. What doth make] And what makes      3. namd'd] nam'd
1092. *Ibid., ibid.* (p. 6, col. 1).  
1. Like] But      5. fate] face
1093. *Civil Wars*, 1599, v. 5.  
When as . . . , then] Yet, when . . . , they
1094. *Marius and Scilla*, 1594, l. 521 (Malone Society Reprint).  
1. doth show] show the      3. flourishing] painted
1095. *Comedy of Old Fortunatus*, 1600, v. 2.
1096. *Albions England*, 1597, p. 111, iv. 22.  
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 feele a Winterie Feuer,  
    As outwardly, a scortching Sommer euer.'
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.
1099. *Hero and Leander*, 1598, v. 91 (Clarendon Press).  
1. rights] rites
1100. *Ibid.*, v. 359.

## REFERENCES AND NOTES.

1101. *Ibid.*, v. 389.  
 1. In *Athence*] *Added by the compiler.*
1102. *Albions England*, 1597, p. 122 (misprinted p. 112), v. 25.  
 2. *of one*] to one
1103. *Arcadia*, 1598, p. 388, book III.
1104. *Rosalyn*d, 1590 (Hunterian Club, vol. i, p. 14).  
 4. *louing*] *liuing*
1105. *Hero and Leander*, 1598, i. 259 (Clarendon Press).  
 1. *drinke*] *drinke*                      2. *Thinkes . . . faire, exceeds . . . other*] *Thinke . . . farre excels . . . earthly*                      3. *meate, nere*] *neat wine*,  
 4. *al be*] *albeit*
1106. *Albions England*, 1597, p. 308, xii. 76.  
 1. *sweet sence*] *sent sweet*                      2. *contrary*] *contraries*
1107. *Hero and Leander*, 1598, i. 255 (Clarendon Press).
1108. By Sir Philip Sidney : *Arcadia*, 1598, p. 390, book III.  
 1. *will soone*] *will*
1109. *Complaint of Elstred*, 1593 (Hunterian Club, vol. ii, p. 70).  
 1. . . . *Wretched wedlock breeds*] *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.*
1115. *Albions England*, 1597, p. 122 (misprinted p. 112), v. 25.  
 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.
1119. By William Baldwin : *Mirror for Magistrates, Lord Rivers*, 1578, st. 19 (Haslewood, vol. ii, p. 254).  
 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*  
 10. *on*] *in*
1121. *Mirror for Magistrates, Induction*, 1578, st. 49 (Haslewood, vol. ii, p. 323).  
 1. *old age*] *him*  
 What should be the fifth line of the quotation is omitted :  
 'Her breath corrupt, her keepers euery one'
1122. *The Life and Death of Wolsey*, 1599, st. 210.

REFERENCES AND NOTES.

1123. *Civil Wars*, 1599, ii. 14.  
2. helpe] change
1124. *Ibid.*, v. 85.  
1. betide] beli'd                      2. woes] wayes  
Under *Death, Belvedere* alters the first line :  
'Oh Sicknesse, thou art many times belyde,'
1125. *Albions England*, 1597, p. 195, viii. 40.  
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 *Authoritie*, alters the first line thus :  
'Where power hath decreed to find offence,' &c.
1135. *Mirror for Magistrates, Induction*, 1578, st. 37 (Haslewood, vol. ii, p. 319).
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.  
7. goes] growes      9. Blind iudging in eyes] Blind-iudging  
cies
1143. *Endymion and Phoebe*, 1594, Sig. D 2b (Collier's Reprint,  
p. 210).  
10. reliefe] release
1144. *Scourge of Villany*, 1598, Proem, l. 9.
1145. *Albions England*, 1597, p. 5, i. 2.  
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 weakned sorrowes therby grew more strong.'  
See notes to No. 38.
1150. *Legend of Humphrey, Duke of Gloster*, 1600, st. 48.
1151. *Mortimeriados*, 1596, st. 44 (Collier's Reprint, p. 258).  
Under *Fortune, Belvedere* alters 'yet', in the second line, to  
'though'.
1152. By John Marston : *Scourge of Villany*, 1598, sat. ii, l. 69.
1153. *Civil Wars*, 1599, vi. 10.  
is oft] be'ing oft  
*Belvedere* puts the line thus :  
'Mischiefe 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' Almightyes euerlasting 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 conclude 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, l. 595.

1162. *Romeo and Juliet*, 1599, III. i. 203.

The edition of 1597 reads :

'Mercie to all but murdrers, pardoning none that kill.'

1163. *Civil Wars*, 1599, vi. 61.

1. loue bloud-shed, as] loue : blood-shed is                      2. followeth]  
followes

1164. *First Part of the Countess of Pembroke's Yvychurch*, 1591, Act iv, Sc. 1, 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 Cynthiam*, 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. haue a boundance at their] hath  
abundance at his                      4. Haue . . . want] Hath . . . wants                      5. An  
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 Cynthiam*, 1594 (Chatto & Windus, p. 16, col. 1).

3. farthest . . . spots] furtherest . . . spot

1173. By Thos. Churchyarde: *Mirror for Magistrates, Shore's Wife*, 1578, st. 45 (Haslewood, vol. ii, p. 472).

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, l. III.

1. to mind so much of others] so much to mynd anothers

## REFERENCES AND NOTES.

1176. *Arcadia*, 1598, p. 229, book II.

2. haue] 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.

1181. By John Higgins : *Mirror for Magistrates, Induction*, 1578, st. 1 (Haslewood, vol. i, p. 15).

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 1, p. 17 (Grosart, l. 497).

1. flowe] flower                      7. afterward] afterwards

1185. *Albions England*, 1597, p. 103, iv. 21.

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 :

1. fier-vinging] reuenging      2. murders] murder      4. ouer-  
whelme] ouer-rule

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 murder

1190. By John Dolman : *Mirror for Magistrates, Lord Hastings*, 1578, st. 34 (Haslewood, vol. ii, p. 287).

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 stabb'd or maim'd to hell they hie.'

*Anat. of Melancholy*, pt. 2, sec. 3, mem. 7.

REFERENCES AND NOTES.

1193. By John Dolman : *Mirror for Magistrates, Lord Hastings*, 1578, st. 35 (Haslewood, vol. ii, p. 287).

4. midst] mids      5. Doe : amidst] roe : amids      8. wants] wanteth

1194. By Nicholas Grimald : *Tottel's Miscellany*, (Arber, p. 100).

5. sullen . . . all] solem . . . old      7. *Thalia*] *Thaley*  
8. lawrell tast] like laurell last      10. eares] earr      13. Fond  
. . . louely] Fine . . . liuely      17. are] all      19. blessed  
*Eutrope* tunes her] blastes *Euterpe* tunes of      21. midst . . .  
spirit] mids . . . sprite

1195. *The Teares of the Muses*, 1591, l. 2.

1196. *Mother Hubberds Tale*, 1591, l. 761.

1197. *Endymion and Phoebe*, 1594, Sig. F 3 (Collier's Reprint, p. 222).

3. liuely] louely      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

1202. *Albions England*, 1597, p. 134, v. 27.

2. portly beggery] Portage beggerly

1203. *Orchestra*, 1596, st. 46.

5. their . . . that] thine . . . thou

1204. *Arcadia*, 1598, p. 73, book I.

1205. *The Ekatompathia*, 1582, son. 13.

6. Musicke sound] musicckes 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.

1209. *Arcadia*, 1598, p. 389, book III.

1210. *Chrestoleiros*, 1598, vii. 47.

1. throng] thring

1211. *Albions England*, 1597, p. 269, xi. 62.

2. to some] by some      4. if] nothing, if

1212. *The Life and Death of Wolsey*, 1599, st. 21.

## REFERENCES AND NOTES.

- 1213.** *Lucrece*, edition unknown, l. 538.
- 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 imperfect.'—*Of Nature, &c.*, chap. 16, p. 163, ed. 1614.
- 1215.** *Rosalynd*, 1590 (Hunterian Club, vol. i, p. 51).
- 1216.** *Albions England*, 1597, p. 180, vii. 37.
- 1217.** *Godfrey of Bulloigne*, 1600, xvi. 65.
- 1218.** *Nosce Teipsum*, 1599, sec. xxx, st. 57.  
1. . . . The] Then this
- 1219.** *Ibid.*, *ibid.*, st. 41.  
Should be:  
'For Nature hates, and shuns her contrary.'
- 1220.** *The Life and Death of Wolsey*, 1599, st. 36.
- 1221.** By Sir Thomas Wyatt: *Tottel's Miscellany*, 1557 (Arber, p. 224).  
2. the] thy                      6. mayst thou] thou may
- 1222.** By Thomas Phaer: *Mirror for Magistrates, Owen Glendour*, 1578, st. 7 (Haslewood, vol. ii, p. 67).  
1. Let each man cracke] Ech man crake                      2. present]  
parets (=parents)                      5. townes] towers                      7. liu'd] lyue
- 1223.** By John Dolman: *Mirror for Magistrates, Lord Hastings*, 1578, st. 8 (Haslewood, vol. ii, p. 278).  
1. Behold] See                      5. therefore] their force                      7. ends it]  
end'th                      8. that hath not] that that hath no                      9. The  
other] Thother                      11. stumbling] tombling                      16. stand on  
mean, is] stand, one meane is
- 1224.** *James IV of Scotland*, 1598, iii. iii (Dyce, p. 206, col. 1).  
4. resemblance] their semblance
- 1225.** *Tragedy of Cornelia*, 1595, ii. 294 (Clarendon Press).
- 1226.** *Ibid.*, ii. 297.  
noblenesse] noblesse
- 1227.** *The Faerie Queene*, 1596, i. v. 1.  
2. childe with] childe of
- 1228.** *Mirror for Magistrates, Induction*, 1578, st. 43 (Haslewood, vol. ii, p. 321).  
4. the the . . . valour] the . . . nature                      5. when as] when that
- 1229.** By T. Sackville: *Ibid.*, *ibid.*, st. 48 (p. 322).  
1. Crookt backt] Crookebackt                      6. Fumbling] Tumbling  
7. In] For  
The ascription to Gascoigne would be a guess. See note to No. 982.
- 1230.** *Shepheards Calender, Februarie*, 1579, l. 27.  
1. Old . . . do] For age and winter                      2. awric] wrye
- 1231.** *Albions England*, 1597, p. 125, v. 26.  
1. time] prime  
Collier separates the third line of the quotation from the other two, asserting that it is unsigned; but I do not know what authority he had for the statement, the Bodleian copy and the two copies in the British Museum agreeing to print them together above Warner's signature.

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. *beene*] be                      2. *seene*] beene
1236. *Tragedy of Jocasta*, 1575, III. i (*Posies*, Cambridge Classics, p. 284).  
 1. *Decrepit*] For crooked
1237. *Albions England*, 1597, p. III, iv, 22.  
 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-ways*
1244. *Untraced*.
1245. *Ovid's Banquet of Sense*, 1595 (Chatto & Windus, p. 32, col. 2).  
 1246. *Lucrece*, edition unknown, l. 876.  
 1. *Opportunitie*] O Opportunity,                      4. *points*] *pointst*  
 5. *at lawiers reason*] at law, at reason                      7. *to . . . wanders*] to  
 seize the souls that wander
1247. *Albions England*, 1597, p. 41, ii. 9.  
 1. *Faire*] That                      2. *rules*] *rubs*                      3. *in*] at
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 Reprint, vol. ii, p. 9).  
 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*
1254. *Civil Wars*, 1599, v. 114.

## REFERENCES AND NOTES.

1255. *Skialetheia*, 1598, sat. vi (Collier's Reprint, p. 52).  
 1. Let vs] No; let's                      6. nature] Malice                      7. kisse of  
 grieffe] hisse of geese
- Note the ludicrous error in l. 7.
1256. *The Triumph of Faith*, 1592, first song, Sig. B 2, p. 4.  
 1. Patience doth beare] And Pacience 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,
1259. *Albions England*, 1597, p. 48, ii. 10.  
 1. Let gentle] At least let
1260. Epistles: *Suffolk to Queen Margaret*, 1599.  
 6. her armes] his Armes
1261. *The Faerie Queene*, 1596, i. vi. 37.
1262. Epistles: *Suffolk to Queen Margaret*, 1599.  
*Belvedere* alters the first line under *Patience*:  
 'What Fortune hurts, *patience* can onely heale.'
1263. *Legend of Pierce Gaveston*, 1596, st. 219.
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] Pyracmon's hour will come to giue 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



## REFERENCES AND NOTES.

1285. *A Fig for Momus*, 1595, ecl. iv (Hunterian Club, vol. iii, p. 32).
1286. *Ibid.*, sat. v (p. 49).  
 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
1289. *Ibid.*, II. iii. 41.  
 1. Most] But
1290. *Orlando Furioso*, 1591, vii. 62.  
 1. withered] writheld
1291. *Ibid.*, st. 35.
1292. *Love's Labour's Lost*, 1598, IV. iii. 379.  
 2. strowing] strewing
1293. *Legend of Pierce Gaveston*, 1596, st. 54.  
 3. infected persons] confected poysons            5. couert guile]  
 couer-guile
1294. *Mortimeriados*, 1596, st. 302 (Collier's Reprint, p. 322).  
*Belvedere* alters the first line under *Pleasure*:  
 'Pleasures are poore, and our delights soone dye.'
1295. *Octavia to Marcus Antonius*, 1599, st. 40.  
 3. hell] full            4. inter sowre] intersowre            7. cheare]  
 checke
1296. *Complaint of Rosamond*, 1594, l. 274 (Grosart).  
 Collier gave reference to '*Octavia to Antony*, 1599'.
1297. *Orlando Furioso*, 1591, vii. 63.  
 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
1299. *Legend of Matilda*, 1596, st. 155.
1300. *Mortimeriados*, 1596, st. 319 (Collier's Reprint, p. 326).  
 6. an] a
1301. *Legend of Pierce Gaveston*, 1596, st. 207.  
 2. While pleasure ioyeth] Whilst pleasure withers
1302. *Untraced*.
1303. Epistles: *King John to Matilda*, 1599.  
 1. . . . To] But unto            2. or] and
1304. *Essays of a Prentice, Urania*, 1585, l. 85.  
 8. words] works
- Compare the first two lines with the untraced extract, No. 1310.
1305. *The Teares of the Muses*, 1591, l. 559.  
 3. wherein] therein            5. he] she
1306. *Musophilus*, 1599, l. 979 (Grosart).
1307. *Essays of a Prentice, Urania*, 1585, l. 113.  
 1. holy] wholly            12. interpret] interprets
1308. *The Shepheards Calender, October*, 1579, l. 100.

## REFERENCES AND NOTES

- 1309.** *Ibid.*, *ibid.*, l. 79.  
 2. not] nor                      4. Or breach] Ne brest                      5. thy] thine
- 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.
- 1311.** *Essays of a Prentice, Urania*, 1585, l. 153.  
 1. Like] For                      7. make . . . ill] makes . . . euill                      8. worke] works
- 1312.** *Ibid.*, *ibid.*, l. 279.  
 1. condigne] conding
- 1313.** *The Shepherds 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.*  
 4. bils] kils                      5. Poesie] poetrie                      8. it] wit
- 1317.** By William Baldwin: *Mirror for Magistrates, Collingbourne*, 1578, st. 22 (Haslewood, vol. ii, p. 373).  
 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).
- 1319.** *Mother Hubberds Tale*, 1591, l. 811.  
 1. . . . Poets] Let not sweete Poets praise, whose
- 1320.** *Essays of a Prentice, Urania*, 1585, l. 125.  
 4. anone] assone
- 1321.** *Epistles: Surrey to Geraldine*, 1599.  
 3. powers] power                      5. onely twixt] rests, betwixt
- 1322.** *The Ruines of Time*, 1591, l. 425.  
 1. vertues] vertuous                      5. for] from                      8. Emperour]  
 Conquerour                      9. sound] found                      10. vertues to resound]  
 noble acts to sound
- 1323.** *Albions England*, 1597, p. 211, ix. 44.  
 1. knowes] know                      2. be] with themselues be                      3. intellectu-  
 ally] intellectuely                      4. blind men hit] blind-man hits

## REFERENCES AND NOTES.

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 obserue 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 l      2. ago] ygoe      5. in dorring do, were dead]  
 in derring-doe were dread      6. them] hem      8. brought to  
 bed] brought a bedde
1328. *A Fig for Momus*, 1595, ecl. iii (Hunterian Club, vol. iii, p. 26).  
 3. thinke] count      4. stay] lay      8. some] sound
1329. *Essays of a Prentice, Urania*, 1585, l. 161.  
 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. scornes . . . 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 :  
 ' Pollicie 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
1340. *A Looking-glass for London, &c.*, 1598 (Dyce, p. 139, col. 2).  
 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
1347. *Lucrece*, edition unknown, l. 528.
1348. *Godfrey of Bulloigne*, 1600, vii. 10.
1349. *Albions England*, 1597, p. 135, v. 27.  
 3. as] that
1350. *The Handy-crafts*, l. 104 (Grosart).
1351. *A Tragicall Discourse of a dolorous Gentlewoman, &c.*, in the *Challenge*, 1593, st. 9, p. 232.  
 Collier referred to 'Chance, 1580'.
1352. *Chrestoleros*, 1598, i. 2.
1353. *Ibid.*, vi. 31.  
 exceeds] excels
1354. *Albions England*, 1597, p. 184, vii. 37.  
 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)'
1356. *Albions England*, 1597, p. 135, v. 27.  
 1. lessev 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).  
 1. heart] hat      2. arrand] arrands      4. and of] *Nard*  
 and
1359. *A Looking-glass for London, &c.*, 1598 (Dyce, p. 143, col. 2).  
 fearfull] faithful  
 See note to No. 851.
1360. *The Ship-wracke of Jonas*, 1592, Sig. C 2, p. 23. Also see *The Schisme*, l. 1050 (Grosart).  
 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.
1364. *Albions England*, 1597, p. 272, xi. 62.
1365. *Songs and Sonnets, &c.*, 1567 (Collier's Reprint, p. 240).  
 2. our] your
1366. *Godfrey of Bulloigne*, 1600, ix. 28.  
 Should be:  
 'And greatest praise, in greatest peril, wons.'

## REFERENCES AND NOTES.

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
1369. *Albions England*, 1597, p. 105, iv. 21.  
 1. fame be spred] forme be sped
1370. *Untraced*.
1371. *The Faerie Queene*, 1596, i. iv. 11.  
 3. doth] did      4. doth] did      7. doth] did      8. doth] did  
 9. doth] did
1372. *Untraced*.
1373. *The Life and Death of Wolsey*, 1599, st. 124.  
 The *Errata* corrects the obvious error 'quier's', which should be 'quier's'.
1374. *The Furies*, l. 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. i (Hunterian Club, vol. iii, p. 10).
1378. By John Higgins: *Mirror for Magistrates, Irenglas*, 1578, st. 29 (Haslewood, vol. i, p. 254).  
 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. organis] 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).
1386. By W. Shakespeare: *Lucrece*, edition unknown, l. 615.  
 2. liue] 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.
1392. *Albions England*, 1597, p. 140, v. 28.
1393. *Legend of Humphrey, Duke of Gloster*, 1600, st. 59.
1394. *The Life and Death of Wolsey*, 1599, st. 177.  
 1. Euen] And                      3. seene] see                      5. scene] seem'd
1395. *Orlando Furioso*, 1591, xxxv. 22.  
 3. *Cæsars*] *Cesar*  
 By a slip, Collier refers to book xxv.
1396. *Ibid.*, xxvii. 79.
1397. *Tragedy of Jocasta*, 1575, II. i (*Posies*, Cambridge Classics, p. 273).
1398. *Tragedy of Cleopatra*, 1594, l. 1227.
1399. *Albions England*, 1597, p. 191, vii. 38.  
*Of*] That
1400. Epistles: *Queen Isabel to Richard II*, 1599.  
 1. sinnes] sunnes                      2. Ill] All                      3. light] lighten
1401. *Richard III*, 1598, I. iv. 78.
1402. By Francis Kinwelmarsh: *Tragedy of Jocasta*, 1575, Chorus to Act I (*Posies*, Cambridge Classics, p. 259).  
 3. times] time                      5. prooffe] prooffe hereof
1403. By Thomas Churchyarde: *Mirror for Magistrates, Shore's Wife*, 1578, st. 47 (Haslewood, vol. ii, p. 472).
1404. *Legend of Pierce Gaveston*, 1596, st. 183.  
 or] of
1405. *Albions England*, 1597, p. 96, iv. 20.  
 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. . . . Logicke, reason] But Logic leadeth Reason
1407. *Arcadia*, 1598, p. 149, book II.
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. I.  
 5. fairer] fiercer                      8. broughr] brought                      9. villanie]  
 vellenage
1411. *Ibid.*, *ibid.*, st. 2.  
 3. not] Her
1412. *The Teares of the Muses*, 1591, l. 139.  
 2. stuffe] staffe                      3. subiect] ship in                      6. wante intend-  
 ment,] wants intendiment.

## REFERENCES AND NOTES.

1413. *The Ekatompathia*, 1582, son. 93.  
 1. Reason . . . vaine] Or did not Reason teach, that care is vaine
1414. *Skialetheia*, 1598, sat. vi (Collier's Reprint, p. 51).  
 4. will] nill                      5. forced] fore-ceited
1415. *Arcadia*, 1598, p. 233, book II.
1416. *The Triumph of Faith*, 1592, first song, Sig. B 2, p. 5.
1417. *The Faerie Queene*, 1596, I. ii. 5.  
 Should be :  
     ' The cie 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
1420. *Albions England*, 1597, p. 240, ix. 53.  
 1. one] one thing                      2. *infancie*] Fantasie  
 The misprint 'presbitie' (= presbitrie) is corrected in the *Errata*, which, however, is wrong in substituting 'iniurie' for 'infancie', the word used by Warner being 'Fantasie', as shown above.
1421. By John Dolman : *Mirror for Magistrates, Lord Hastings*, 1578, st. 48 (Haslewood, vol. ii, p. 291).  
 2. Religions] Religious
1422. *Albions England*, 1597, p. 111, iv. 22.  
 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                      .tell-ings, not] sellings, and not
1424. *The Ship-wracke of Jonas*, 1592, Sig. C 2, p. 23. Also in *The Schisme*, l. 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).
1429. *Albions England*, 1597, p. 39, ii. 9.  
 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. fete] 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 'some-what'.

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 *Councill* :

'Vntroubled night giues counsell euer best.'

1436. By Thomas Lodge: *Wits Miserie*, 1596 (Hunterian Club, vol. iv, p. 110).

2. chase] race

1437. *Mirror for Magistrates, Induction*, 1578, st. 35 (Haslewood, vol. ii, p. 319).

1. the gate] this lake          2. with] for

1438. *Tragedy of Cleopatra*, 1594, l. 754 (Grosart).

1439. *Civil Wars*, 1599, vi. 30.

1440. *The Second Part of the Countess of Pembroke's Yvychurch*, 1591, *The Tenth Day*, Sig. K 2.

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. Grinvile*, 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*.

1446. *Mortimeriados*, 1596, st. 383 (Collier's Reprint, p. 342).

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.'

1449. *Dulce Bellum Inexpertis*, 1575, st. 31 (*Posies*, Cambridge Classics, p. 147).

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 *Chrestoleros*, 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.'

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. enneloped]  
 enueloped 12. glittering] glistring 13. it] yet 14. en-  
 traile] entayle 18. A] And 22. nere] new 24. with-  
 out monument] without moniment 25. some . . . stamp  
 . . . end all] most . . . scampt . . . metal 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.
1453. *Ibid.*, *ibid.*, st. 24.  
 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'.
1454. *Albions England*, 1597, p. 3, i. 1.
1455. *The Shepherds Calender*, *May*, 1579, l. 71.  
 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, xlv. 33.
1460. *Epistles: Mortimer to Queen Isabel*, 1599.  
 1. common] Cannon
1461. *Endymion and Phoebe*, 1594, Sig. E 2 (Collier's Reprint,  
 p. 215).
1462. *Orlando Furioso*, 1591, v. 8.
1463. *Ibid.*, xxii. 32.  
 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.
1465. *The Faerie Queene*, 1596, IV. x. 51.  
 2. do] to
1466. *Arcadia*, 1598, p. 397, book IV.
1467. *Ibid.*, p. 217, book II.
1468. *Nosce Teipsum*, 1599, sec. xiii, st. 3.  
 1. Although] And though
1469. By Thomas Storer: *The Life and Death of Wolsey*, 1599,  
 st. 170.  
 What should be the third line is missing from E. P. :  
 'Mans speech is censur'd by the breathing ayre,'
1470. *Nosce Teipsum*, 1599, sec. xiv, st. 1.  
 4. seeing] see
1471. *Ibid.*, *ibid.*, st. 7.

REFERENCES AND NOTES.

1472. *Hero and Leander*, 1598, iii. 235 (Clarendon Press).  
 1. Like] For            2. outwardly] inwardly            3. amimate]  
 animate            4. In formes] In-forms
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
1476. *Albions England*, 1597, p. 97, iv. 20.  
*All . . . thinks*] 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.  
 6. Linceus] lynces            7. bowes] bow            8. enuie] Enuyes  
 11. strange] strong            12. or] nor            17. to them] two then  
 18. shroudly] sorely
1479. *Nosce Teipsum*, 1599, sec. xv. st. 1.  
 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.  
 5. wild like] like wild            7. crake] Crakes            9. first . . .  
 send] Fort . . . bend
1484. *Nosce Teipsum*, 1599, sec. xvii, st. 1.  
 7. Through] Though            8. doth] do            9. ye] yet            11. in  
 aduise] incense            12. apt to] apt for
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 . . . oystrigues            6. deseru'd  
 his] deformd is            7. warke] Waste
1488. *Nosce Teipsum*, 1599, sec. xviii, st. 1.  
 7. touth the outmost] touch the utmost
1489. *Ibid.*, *ibid.*.  
 3. swoot] smooth            6. euery one] euery 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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1493. By William Baldwin : *Mirror for Magistrates, King James*, 1578, st. 17 (Haslewood, vol. ii, p. 108).

1. Like] But

1494. *History of Robert, Duke of Normandy*, 1591 (Hunterian Club, vol. ii, p. 68).

death] dearth

1495. By William Baldwin : *Mirror for Magistrates, Lord Clifford*, 1578, st. 1 (Haslewood, vol. ii, p. 195).

1. Couer thou fier] 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.

1496. *Albions England*, 1597, p. 5, i. 2.

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 it unsigned. We may infer that Allot read the poem in manuscript. See note to No. 1267.

1498. *Orlando Furioso*, 1591, xxiv. 26.

2. that who] such as

1499. By William Baldwin : *Mirror for Magistrates, King James*, 1578, st. 16 (Haslewood, vol. ii, p. 108).

1. ere] are

1500. *Complaint of Rosamond*, 1594, l. 460 (Grosart).

1. comming] winning

1501. *Octavia to Marcus Antonius*, 1599, st. 14.

*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

1503. *Octavia to Marcus Antonius*, 1599, st. 24.

1504. *A Fig for Momus*, 1595, sat. i (Hunterian Club, vol. iii, p. 11).

1. . . . Cunning] And                      2. stormes] scornes

1505. *Albions England*, 1597, p. 64, iii. 14.

Collier referred to iv. 20.

1506. By William Baldwin : *Mirror for Magistrates, Lord Clifford*, 1578, st. 4 (Haslewood, vol. ii, p. 196).

2. wrecke . . . wrecke] 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.

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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 forgiuen.'  
*Of euill Deeds.*
1508. *The Faerie Queene*, 1596, v. xii. 36.  
 4. *Aspes*] *aspis* 8. *faine*] *faynes* 9. *gods*] *good*
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).  
 1. *The*] *For* 2. *renowne*] *renoume* 3. *vertuous*] *vertues*  
 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.
1517. *Albions England*, 1597, p. 150, vi. 30.  
 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*] *Infixeth* 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.
1520. *The Triumph of Faith*, 1592, Sig. B 1, p. 1.  
 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).

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Allot has corrupted this passage badly. Lodge wrote :

'A bodie loaden with the nights excesse,

"At once the mind with dulnesse doth oppresse.

Affixing to the earth by dull desire,

The heauenbread 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*, l. 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.

1525. *Glaucus and Scilla*, 1589 (Hunterian Club, vol. i, p. 38).

6. silly] Citie

1526. *Untraced*. Wrongly cleared by Collier to the *Tragedy of Sir R. Grinvile*.

1527. *The Contention of Phillis and Flora*, 1595, st. 36.

1. and eine] 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. fainde] 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]  
meanes 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. Eueric] 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. twentie 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]  
close by

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
1541. *Nosce Teipsum*, 1599, Introduction, st. 29.  
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, l. 114.  
1. —Tis] It is
1544. *Idea*, 1599, son. 14.  
19. men] they      21. to Godward it] it to Godward  
See note to No. 807.
1545. *Eden*, l. 730 (Grosart).
1546. *Mirror for Magistrates, Induction*, 1578, st. 11 (Haslewood, vol. ii, p. 312).  
2. pitteous] 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. *Læthes]* *Lætheus*
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 *breakes*.
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 . . . affords] Sighs (the poore ease calamitie affords)
1557. By W. Shakespeare : *Richard II*, 1598, i. iii, 302.  
1. Fell . . . neuer rankles] Fell . . . doth neuer rankle      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 rankle more,  
Than when he bites, *and* launceth not the sore.'

*Of Griefe.*

## REFERENCES AND NOTES.

1558. *The Shepheards Calender, September, 1579, l. 15.*

1. — Sorrow, . . . in the] Nay, but sorrow . . . in 2. it is  
a wondrous] is a burdensome 3. ease] eath 4. waxe] waxen

1559. *Ibid., May, l. 152.*

*Belvedere* has condensed the saying under *Griefe* :

'No need to hasten care, it comes too soone.'

1560. By W. Shakespeare : *Richard II, 1598, l. iii. 292.*

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, ll. v. 24.*

1562. By W. Shakespeare : *Lucrece, edition unknown, l. 1109.*

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. *Skialetheia, 1598, sat. iv (Collier's Reprint, p. 44).*

1566. By John Dolman : *Mirror for Magistrates, Lord Hastings, 1578, st. 46 (Haslewood, vol. ii, p. 290).*

1. truest] trustiest

*E. P.* wrongly transposes the fourth and fifth lines.

1567. *Untraced.*

1568. *Albions England, 1597, p. 96, iv. 20.*

2. a wanton] an olde-man

1569. By Christopher Middleton : *Legend of Humphrey, Duke of Gloster, 1600, st. 133.*

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.

1570. Sonnets after *Astrophel and Stella*, edition unknown, No. iv. gaine] gains

The corresponding sonnet in the *Delia* collection is numbered xi, 1305

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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 *Englands 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.

1571. *Complaint of Elstred* (Hunterian Club, vol. ii, p. 76).

Collier quotes *Phyllis* for this. See note to No. 933.

1572. *Lucrece*, edition unknown, l. 560.

raine] raining

In *Belvedere* thus:

'Teares harden lust, though marble weare with drops.'  
Of Lust.

1573. *Menaphon*, 1589 (Dyce, p. 290, col. 1).

1574. Sonnets after *Astrophel and Stella*, edition unknown, No. iv.

1575. *The Teares of the Muses*, 1591, l. 541.

2. complement] complements      3. flung] flong      4. ornament] ornaments

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. 1.

9. vnbinde] vnbindes

1578. *Ibid.*, II. vi. 1.

3. weakest] weaker      4. vnneath] vneathes      5. couers] couets  
8. theyr] her

1579. Epistles: *Matilda to King John*, 1599.

1580. *The Faerie Queene*, 1596, II. ix. 1.

2. none] no one      4. Whilst] Whiles      6. misrules] misrule

1581. *1 Henry IV*, 1598, v. iv. 81.

1. Thoughts are the slaues] But thought's the slaue

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 Bethsabe*, 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*:

'Vnstaied thoughts doe seldome dreame of ill.'

'Birds feare no bushes that were neuer lim'd.'

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1586. *Orlando Furioso*, 1591, xix. 2.  
 3. others ebbe] other eke      4. the] their      5. then  
 . . . better] man . . . betters      6. greatest] greater
1587. *The Faerie Queene*, 1596, III. vi. 39.  
 1. Beauties great enemy] Great enemy to it,      4. flowing]  
 flowring      5. earth] ground
1588. *Lucrece*, edition unknown, l. 925.  
 1. might] Night
1589. *Arcadia*, 1598, p. 354, book III.  
 Stealing . . . to] O Stealing . . . of
1590. *Hero and Leander*, 1598, iii. 60 (Clarendon Press).  
 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*.
1593. *Delia*, 1594, son. 39.  
*Belvedere* condenses the two lines into one :  
 'Swift time makes wrinkles in the fairest brow.'  
Of Beautie.
- Collier refers to 'Diana, 1592, son. 31'.
1594. *The Ekatompahia*, 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 flours.'
1595. *Mortimeriados*, 1596, st. 303 (Collier's Reprint, p. 322).  
 bonds] bounds  
*Belvedere* alters 'wanteth' to 'lacketh' under *Time*.
1596. *Ibid.*, st. 132 (p. 280).  
 2. sorrow] Fortune
1597. *Untraced*. Collier referred erroneously to the *Tragedy of  
 Cornelia*. I have an idea that this line is a corruption of Shake-  
 speare, who makes Lucrece apostrophize Time as  
 'Thou ceaseless lackey to eternity'.  
l. 967.
- There is nothing like it in Kyd.
1598. *The Faerie Queene*, 1596, III. vi. 40.  
 1. All . . . doth liue . . . his] For all . . . liues . . . that
1599. *Civil Wars*, 1599, iv. 90.  
 1. out-worne] quite out-worne      2. makes . . . that]  
 make . . . which
1600. *A Tragicall Discourse of a dolorous Gentlewoman, &c.*, in  
*Challenge*, 1593, st. 3, p. 231.  
 2. he] time
1601. *Lucrece*, edition unknown, l. 939.  
 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 1, p. 10.  
 1. doth doth] doth
1603. By William Baldwin: *Mirror for Magistrates, Duke of Clarence*, 1578, st. 28 (Haslewood, vol. ii, p. 234).  
 2. or] nor  
 The misprint 'sosophist' is corrected to 'sophist' in Allot's *Errata*.
1604. *Tragedy of Jocasta*, 1575, II. i (*Poesies*, Cambridge Classics, p. 269).  
 6. her] the
1605. *Musophilus*, 1599, l. 530 (Grosart).  
 The] Yet
1606. *Scourge of Villany*, 1598, sat. v, l. 44.  
 2. pale meunts] pate mounts  
 Parke omits to copy down Marston's signature.
1607. *Untraced*.
1608. 1 *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 touch*.'
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
1612. By Master Cavill: *Mirror for Magistrates, The Blacke-smith*, 1578, st. 42 (Haslewood, vol. ii, p. 407).
1613. *Ibid.*, *ibid.*, st. 28 (p. 403).  
 1. and] nor                      2. should] shall
1614. *The Miracle of Peace*, son. 8 (Grosart).
1615. *Legend of Humphrey, Duke of Gloster*, 1600, st. 113.  
 2. discention] dissentions
1616. By Michael Drayton; *Epistles: Matilda to King John*, 1599.  
 2. show] doe
1617. By William Baldwin: *Mirror for Magistrates, Lord Clifford*, 1578, st. 10 (Haslewood, vol. ii, p. 198).  
 Exactly so in ed. 1578; the editions of 1575 and 1587 print the last line quite differently:  
 'Left vnrewarded with as cruell 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, 'consnme,' l. 2, should have been printed 'consume' in the old copy of *E. P.*
1620. By Nicholas Grimald: *Tottel's Miscellany*, 1557 (Arber, p. 108).  
 3. clad ?] rayd                      4. rare] fare                      6. Why beare you  
 tooles ?] Tooles why beare you :

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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 Theodorus 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 Liuius'. 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 Turbervile, 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, Turbervile, 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 Turbervile 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.

1621. *Comedy of Old Fortunatus*, 1600, iv. 1.

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.

1623. *Ibid.*, *ibid.*

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**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 *Ekatompathia*, 1582 (Arber, p. 35).

**1626.** *Godfrey of Bulloigne*, 1600, v. 62.

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.

**1627.** *Truth's Complaint over England*, 1584 (Hunterian Club, vol. i, p. 87).

1. Like] For 3. is] was

**1628.** *Albions England*, 1597, p. 257, x. 59.

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.'

**1631.** *Albions England*, 1597, p. 105, iv. 21.

In vertue] In onely vertue

The old printer's 'suruie' should read 'suruiue'.

**1632.** *Untraced*.

**1633.** *Legend of Matilda*, 1596, st. 155.

**1634.** *The Shepherds Calender, November*, 1579, l. 83.

1. flower] flowret

3. doth display] hath displayde

7. Releuen] Reliuen

8. needes eke] eke needes

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.

**1635.** *Comedy of Old Fortunatus*, 1600, v. ii.

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.'

**1637.** *The Faerie Queene*, 1596, III. xi. 14.

2. valures] values

3. will] nill

**1638.** *Ovid's Banquet of Sense*, 1595 (Chatto & Windus, p. 34, col. 1).

**1639.** By John Higgins : *Mirror for Magistrates, King Kimarus*, 1578, st. 6 (Haslewood, vol. i, p. 209).

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

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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 raies:*

*And hauing prais'd both beauty' and modestee,  
I haue prats'd thee.*

Daup. Admirable!

Cle. How it chimes, and cries tinke 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 'Drarton', 'Draiton', &c.

1643. *Hero and Leander*, 1598, iii. 35 (Clarendon Press).

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

1645. *Lucrece*, edition unknown, l. 872.

2. good at all that] good that

1646. *Chrestoleros*, 1598, iv. 31.

1647. *Albions England*, 1597, p. 134, v. 27.

a] on

1648. By John Higgins: *Mirror for Magistrates, King Madan*, 1578, st. 6 (Haslewood, vol. i, p. 87).

2. the same] that same      3. camocke] cramocke

1649. *Orlando Furioso*, 1591, vii. 28.

1. Although] For though

Altered in *Belvedere* under *Vertue*:

'Though vertue many times wants due reward,  
Yet seldome vice escapes deserued blame.'

1650. *Mortimeriados*, 1596, st. 236 (Collier's Reprint, p. 306).

6. vild . . . their] vile . . . them

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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 lues long that dyes victorious.'
1653. By Thomas Hudson: *History of Judith*, 1584, book III  
(p. 45, ed. 1608).
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 vniust,  
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. *Tears of the Muses*, 1591, l. 127.  
4. freates] freakes      6. calamitie] calamities      12. spirits]  
sprights
1658. *Hero and Leander*, 1598, iii. 351 (Clarendon Press).
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. sauour] fauor      6. earthly ayre]  
earth, the aire      8. By] In
1664. *Hero and Leander*, 1598, ii. 85 (Clarendon Press).
1665. *Albions England*, 1597, p. 298, xii. 72.  
1. like a bird] alike perform'd
1666. *Hero and Leander*, 1598, i. 269 (Clarendon Press).  
5. celcstiall] celestiall
1667. *Albions England*, 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

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5. kings] king      6. had] held      12. therewith] their 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. faind] faine      3. Th' . . . that wheras] These . . . where  
 10. damc] dame

*E. P.* omits what should be ll. 6 and 7 of the quotation :

'So that some one, and some another iudge,  
 To be the cause of euerie greuous 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. Untraced. Collier's reference to the *Tragedy of Sir R. Grinville* is wrong. See note to No. 7.

1676. By Thomas Lodge: *Wits Miserie*, 1596 (Hunterian Club, vol. iv, p. 70).

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 . . . progresse] courte . . . progresse      7. wherin . . .  
 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 Wit.*

and *Wits Commonwealth* turns both lines into prose, and, as usual, without any hint of its obligation to Daniel: 'Wisedome doth preferre, and admire the iniustest peace, before the iustest warre.'—*Of Admiration.*

See note to No. 15.

1682. *Ibid.*, vi. 4.

1. —Time obseruing . . . and] When true-obseruing . . . in  
 2. their] her

*Belvedere's* rendering is as follows :

'The best obseruing prouidence in warre,  
 Still thinketh foes much stronger than they are.'

*Of Warre.*

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1683. *The Faerie Queene*, 1596, II. ii. 30.  
4. proud] base
1684. By Sir John Harington : *Orlando Furioso*, 1591, xxxi. 49.  
2. The chiefest sinew] The which chiefe sinews
1685. *Civil Wars*, 1599, i. 37.  
2. in iustice] iniustice      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 illis by compulsion.'  
'Warres pretending publike good, done for spight, worke most iniustice, for they bend their accusations against the mightiest persons.'
1686. *The Faerie Queene*, 1596, II. vi. 35.  
2. loue renouned] loues renowmed      3. the wars . . . before] his wars . . . of yore
1687. *Untraced*. Collier's handy reference to *Phyllis* 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. Although will oft] Though Will do oft
1692. *Hero and Leander*, 1598, i. 167 (Clarendon Press).  
1. liues] lies
1693. *Epistles : Matilda to King John*, 1599.  
4. vertucs] vertues
1694. By Thomas Lodge : *History of Robert, Duke of Normandy*, 1591 (Hunterian Club, vol. ii, p. 40).  
The substitution of a 'c' for 'e', in 'true', is a fault copied from the original.  
Should be :  
'And headlesse will true iudgement 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).  
1. Whereas] For where      2. Onr] Our
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. *Tears 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

## REFERENCES AND NOTES.

- 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).
1703. *The Blind Beggar of Alexandria* (Chatto & Windus, p. 2, col. 1).  
 Collier gave reference to *Ovid's Banquet of Sense*.
1704. By John Higgins : *Mirror for Magistrates, King Madan*, 1578, st. 12 (Haslewood, vol. i, p. 89).  
 1. mishaps] mishap
1705. Epistles : *Charles Brandon to Queen Mary*, 1599.
1706. *Comedy of Old Fortunatus*, 1600, t. i.  
 These lines, varied, form the conclusion of *Love's Garland, or Posies for Kings, &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.'
1707. *Legend of Humphrey, Duke of Gloster*, 1600, st. 155.
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
1717. *Albions England*, 1597, p. 34, ii. 8.  
 Mans] For
1718. Epistles : *Lady Jane Gray to Dudley*, 1599.
1719. By Thomas Lodge : *Wits Miseric*, 1596 (Hunterian Club, vol. iv, p. 109).  
 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).

1722. *History of Robert, Duke of Normandy*, 1591 (Hunterian Club, vol. ii, p. 40).  
is] was

1723. By T. Churchyarde : *Mirror for Magistrates, Shore's Wife*, 1578, st. 25 (Haslewood, vol. ii, p. 467).

Should be :

'The ripest wits are soonest thralles to loue.'

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 'Palmer's chat makes', 'Palmer's that makes', or 'Palmer's that makes'.

*Belvedere* copied the same lines from the quarto of 1594 or that of 1598 :

'Kind fellowship in woe, doth woe asswage,  
As Palmer's chat makes short their pilgrimage.'

*Of Griefe.*

1729. *Ibid.*, l. 1114.

4. grieves greeue] grief grieves  
6. bounden] bounding

5. Deere] Deep

1730. *Ibid.*, l. 1127.

1731. Epistles : *Lady Jane Gray to Dudley*, 1599.

1. For stronger . . . long may] From strongest . . . language

1732. *History of Judith*, 1584, book III (p. 49, ed. 1608).

1. —The Painter] But counterfait the painter (in my verse  
4. rage] race

1733. *Richard III*, 1598, iv. iv. 126.

2. of our] to your  
5. it doth] they do  
6. doth it] do they

1734. *Untraced*. Here, again, Collier refers wrongly to *Phyllis*.

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.'

1736. *Arcadia*, 1598, p. 430, book iv.

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 trespasse best,  
Where no excuse can giue the fault amends.'

1738. *Ibid.*, l. 1329.

1. better] lesser

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1739. By John Dolman : *Mirror for Magistrates, Lord Hastings*, 1578, st. 82 (Haslewood, vol. ii, p. 302).

1. bnt] but

1740. Also by John Dolman : *Ibid., ibid.*, st. 83 (p. 302).

1. flies] flyeth      6. hearers] speakers      8. quickly] swetely

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).

1744. By John Dolman : *Mirror for Magistrates, Lord Hastings*, 1578, st. 84 (Haslewood, vol. ii, p. 302).

3. hangs] hangth      5. lightning, ratling, hayle] lightninges,  
 ratling hayle      10. Excelles . . . Bees mall] Excelth . . . bees  
 small      15. those] so

1745. *Musophilus*, 1599, l. 513 (Grosart).

Thus in *Belvedere* :

'Men still doe fouleest, 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 vnadused] vnadused

Really an unsigned quotation. See note to No. 273.

1749. *Tragedy of Jocasta*, 1575, II. i (*Poies*, Cambridge Classics, p. 272).

1750. *Albions England*, 1597, p. 104, iv. 21.

1751. By Thomas Lodge : *Wits Miserie*, 1596 (Hunterian Club, vol. iv, p. 87).

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.

1752. By Edward Fairfax : *Godfrey of Bulloigne*, 1600, v. 57.

1753. *The Faerie Queene*, 1596, II. viii. 26.

Altered in *Belvedere* :

'Words haue great power t'appease enflamed rage.'

*Of Anger, &c.*

1754. *Untraced*. The misprint in l. 3, 'trinmph't', 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't at this *Vpchers* birth!

Swore he should be th'ornament of the earth :

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In him she placed her imperial throne,  
 As though mankind remaind in him alone :  
 All Wisedome, 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*, book 1, pp. 60-1 (G. Routledge & Sons' Reprint).

**1755.** By Sir John Harington : *Orlando Furioso*, 1591, xx. 2.  
 8. or] and

**1756.** Also by Sir John Harington : *Ibid.*, xxvii. 1.  
 3. meerest] nearest      5. chews and thinks] thinks and  
 chews      6. to their] tother      8. accept] attpēt

**1757.** *Ibid.*, vii. 63.

**1758.** *Legend of Matilda*, 1596, st. 53.

1. beasts . . . kind] Beares . . . kinds

**1759.** *Albions England*, 1597, p. 156, vi. 31.

1. woe] owne      2. beare] lacke

**1760.** *Lucrece*, edition unknown, l. 1240.

5. not them] them not      7. the diuell] a devil      12. moule]  
 mote      13. minds] crimes      14. Pale] Poor      20. lores] lords

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. stampe] 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 convenient 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.

1769. *Albions England*, 1597, p. 156, vi. 31.

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1770. *Tragedy of Cleopatra*, 1594, l. 1380 (Grosart).  
 1771. *Romeo and Juliet*, 1599, II. iii. 80.  
 1772. *History of Heaven*, 1596.  
 See note to No. 840.  
 1773. *First Part of the Countess of Pembroke's Vvychurch*, 1591,  
 II. ii, Sig. C 3.  
     3. out-run] orerun  
 1774. *Untraced*. Collier refers wrongly to Watson's *Ekatompathia*.  
 See my note *re* this line under No. 38.  
 1775. *Albions England*, 1597, p. 156, vi. 31.  
     1. when as] euen when                      2. got . . . lost] gone . . . got  
 1776. *Ibid.*, p. 271, xi. 62.  
     2. And] But  
 1777. *Ibid.*, p. 280, xi. 66.  
     2. the] their  
 1778. *Hero and Leander*, 1598, v. 137 (Clarendon Press).  
 1779. *Orlando Furioso*, 1591, xx. 19.  
     1. cannot . . . man] can . . . no man  
 1780. *Ibid.*, *ibid.*, st. 81.  
     2. one should . . . and] if one . . . or  
 1781. *Albions England*, 1597, p. 41, ii. 9.  
 1782. *Hero and Leander*, 1598, v. 158 (Clarendon Press).  
     1. wonne,as when] wonne when                      3. proper] special  
 1783. *Arcadia*, 1598, p. 225, book II.  
     3. on a] upon

A parallel to this saying occurs in the *Two Italian Gentlemen*, l. 683 (Malone Society Reprint) :

'He plowghes the seas, and fishes in the lande,  
 And loseth all the labour of them both,  
 He fondly reares his fortresse 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).

## REFERENCES AND NOTES.

For further notes concerning the *Two Italian Gentlemen*, see No. 1763.

1784. *First Part of the Countess of Pembroke's Yvychurch*, 1591, Act 1, 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

1789. *Albions England*, 1597, p. 242, xi. 66.

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.

1. — Fierce] rides fierce      2. Rides on] Upon      3. stand  
 . . . brand . . . had] hand . . . brond . . . hath      4. brandished]  
 brandisheth

1792. *The Furies*, l. 718 (Grosart).

1793. *The Faerie Queene*, 1596, I. iv. 35.

2. As horrid] Abhorred      4. and] with      6. more] moe

1794. *Orlando Furioso*, 1591, xxx. i.

1. paines] pangs      5. if] it

1795. *Ibid.*, xlii. 1.

4. him . . . bounds] it . . . bonds

1796. *The Faerie Queene*, 1596, II. v. 13.

1. . . . wrath . . . hazardie] wroth . . . hazardry      2. repen-  
 tance] repentaunce 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 fellowes yet I beare the bell,  
 In hastie wroth, and heedlesse hazardrie.'

See note to No. 38.

1797. By William Baldwin: *Mirror for Magistrates*, Lord Clifford, 1578, st. 3 (Haslewood, vol. ii, p. 196).

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.

REFERENCES AND NOTES.

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
1799. *Albions England*, 1597, p. 104, iv. 21.  
 1. moody . . . ere] too moody . . . though 2. sodenly] leisurely
1800. *Orlando Furioso*, 1591, xlii. 2.
1801. *Albions England*, 1597, p. 104, iv. 21.  
 3. them] then  
 Repeated under No. 543, which see for note.
1802. *Glaucus and Scilla*, 1589 (Hunterian Club, vol. i, p. 27).  
 3. repines] repinde
1803. *The Faerie Queene*, 1596, II. vii. 16.  
 1. first flowring] flowring 5. mans] mens 9. seede] need
1804. *Albions England*, 1597, p. 1, i. 1.  
 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.
1807. *History of Heaven*, 1596.  
 See note to No. 840.
1808. *The Ruines of Time*, 1591, l. 43.  
 1. vncertaine] vnstedfast 5. is] at 7. carefull] wofull
1809. *Teares of the Muses*, 1591, l. 121.  
 1. wretchednesse] wickednesse 5. Oh] Ah!
1810. *Ruines of Rome*, 1591, son. 3.
1811. *The Shepheards Calender, Februarie*, 1579, l. 11.  
 2. and then] and 3. which is] is 4. vnto] to 6. vntill] till
1812. *Untraced*.
1813. *Chrestoleros*, 1598, iv. 33.  
 2. latter] later 10. he] it
1814. By Thomas Lodge: *Glaucus and Scilla*, 1589, l. 29 (Hunterian Club, vol. i, p. 7).  
 1. moysture from the sea] moist from Sea  
 This is an unsigned quotation, not a case of wrong attribution to Spenser. See note to No. 273.
1815. *Ruines of Time*, 1591, l. 55.
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.
1819. *Hero and Leander*, 1598, v. 27 (Clarendon Press).  
 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*.

## REFERENCES AND NOTES.

1820. *Mother Hubberds Tale*, 1591, l. 649.
1821. By Christopher Middleton: *Legend of Humphrey, Duke of Gloster*, 1600, st. 33.  
 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 Shepheards Calender, Februarie*, 1579, l. 87.  
 1. Youth . . . blowen . . . with a breath] For younngth . . . blowne  
 . . . with breath      2. and whose] whose      3. wildnes, and  
 whose] wilderness, 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] haue a
1826. *Civil Wars*, 1599, ii. 17.  
 2. the] them
1827. *Albions England*, 1597, p. 298, xii. 72.  
 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).
1831. *Chrestoleros*, 1598, vii. 9.  
 2. mindes] minde
1832. *Albions England*, 1597, p. 111, iv. 22.  
 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*,  
 1578, st. 19 (Haslewood, vol. ii, p. 401).  
 3. the] good      4. should] would      5. example] ensample
1838. *Albions England*, 1597, p. 125, v. 26.  
 1. least] lesse
1839. *A Tragical Discourse of a dolorous Gentlewoman, &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.

REFERENCES AND NOTES.

1842. *Untraced*. See note to No. 777.  
 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.  
 3. Oceau] Ocean      6. chauntte cleere . . . notes] chaunticlere  
 . . . note      8. to] the      9. that the] that
1845. *Ibid.*, v. vi. 27.  
 3. to each sleeping] t'each sleepy
1846. *Tragedy of Cornelia*, 1594, III. i. 1 (Clarendon Press).  
 1. trumpeter] comforter      4. *Clitia*] *Clitie*      5. west]  
 wet      9. Whilst] While      10. transformed to] trans-form'd into
1847. *Endymion and Phoebe*, 1594, Sig. D (Collier's Reprint, p. 208).
1848. *The Faerie Queene*, 1596, I. ii. 6.
1849. *Arcadia*, 1598, p. 387, book III.  
 2. wil] should
1850. *Godfrey of Bulloigne*, 1600, xviii. 12.  
 3. appeares] appeared
1851. *Hero and Leander*, 1598, ii. 327 (Clarendon Press).  
 2. send] sound      5. harkenger] Harbenger (as corrected in  
 the *Errata*).
1852. *History of Orlando Furioso*, 1594 (Dyce, pp. 93-4).  
 3. heauen] heauens
1853. *Romeo and Juliet*, 1599, III. v. 9.  
 2. mountaines top] Mountaine tops
1854. *Venus and Adonis*, 1599, l. 853.  
 1. now] here      6. seem'd] seem
1855. *The Faerie Queene*, 1596, I. xi. 51.  
 2. fro her] from the
1856. *Ibid.*, I. ii. 7.  
 5. drowsie bed] drousyhed
1857. *Lucrece*, edition unknown, l. 1081.  
 1. Now sullen . . . pace] And solemn . . . gait
1858. *The Faerie Queene*, 1596, II. iii. 1.
1859. *Phillis*, 1593, son. ix (Hunterian Club, vol. ii, p. 15).
1860. *The Honour of the Garter*, 1593, l. 421 (Dyce, p. 589, col. 2).
1861. *Romeo and Juliet*, 1599, II. iii. 1.  
 2. Cheering . . . streams] 1597, Checkring . . . streakes; 1599,  
 Checking . . . streaks      3. darknesse flected] 1597, flecked darkenes;  
 1599, fleckeld darknesse      4. path-way made by *Titans* wheels]  
 1597, path, and *Titans* fierie wheelles; 1599, path, and *Titans*  
 burning wheelles  
 In his *Errata* Allot substitutes 'checkering' for 'chearing', line 2.

## REFERENCES AND NOTES.

1862. *Hero and Leander*, 1598, ii. 87 (Clarendon Press).  
See note to No. 1868.
1863. *The Second Part of the Countess of Pembroke's Yvychurch*, 1591, *The Second Day*, Sig. G 2.  
1. haïres] rayes
1864. *Ibid.*, *The Tenth Day*, Sig. K.  
2. draue back . . . Olympas] 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] Tithonus
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] browes
1871. *Godfrey of Bulloigne*, 1600, iii. 1.
1872. *The Faerie Queene*, 1596, I. v. 2.  
3. her] his                      5. hurles] hurld
1873. *Virgils Gnat*, 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 Gnat*, 1591, l. 156.  
1. oft] hott
1877. *Tragedy of Sir R. Grinvile*, 1595, st. 13.  
1. When as] For when                      2. moutaines] mountaine
1878. *The Faerie Queene*, 1596, I. ii. 29.  
1. now that monnted] 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. Whilst . . doe] Whiles . . . did
1881. *Phyllis*, 1593, ecl. i (Hunterian Club, vol. ii, p. 32).  
4. doe sport] disport                      5. Phæbe doth comfort] Vesper  
doth consort
1882. *The Shepheards Calender, Januarie*, 1579, l. 73.  
1. this] that

## REFERENCES AND NOTES.

- 1883.** *Truth's Complaint over England*, 1584, st. 3 (Hunterian Club, vol. i, p. 85).  
 1. lone] time                      4. dnsky] duskie
- 1884.** Epistles: *Rosamond to Henry II*, 1599.  
 2. tree] trees
- 1885.** *Tragedy of Sir R. Grinvile*, 1595, st. 86.  
 3. Moones] noones
- 1886.** *Ibid.*, st. 98.  
 6. whippes] whip
- 1887.** *Mortimeriad*, 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 above  
 his Beames on earth do beate.  
 Whose hot reflection maks vs feale  
 an ouer feruent 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*.
- 1894.** *Complaint of Elstred*, 1593 (Hunterian Club, vol. ii, p. 59).  
 1. mother] mothers                      2. bright] brighter                      4. triumpe led] triumph rid
- 1895.** *The Honour of the Garter*, 1593, l. 21 (Dyce, p. 585, col. 1).  
 2. lighting] lightening                      3. auchact] enchas'd                      5. my eye lids as I lie] mine eyelids as I lay
- 1896.** *Hero and Leander*, 1598, l. 187 (Clarendon Press).  
 1. whiles . . . sights] while . . . signs                      4. head halfe] head, and halfe
- 1897.** *Godfrey of Bulloigne*, 1600, x. 78.  
 1. deepe] deeps

REFERENCES AND NOTES.

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 3 b (Collier's Reprint, p. 207).

6. did ride] now rid                      9. who] and

1900. *Arcadia*, 1598, p. 260, book III.

1. the . . . vaukt . . . light] our . . . vault . . . the light

9. morning weed] mourning weedes

1901. *Visions of Bellay*, 1591, st. 1.

2. mans] mens

The 1569 edition reads quite differently.

1902. *Arcadia*, 1598, p. 384, book III.

3. wight . . . scooth] thing . . . scoth                      5. sleepers] shep-

heards                      8. I clepéd] Icleped

musikes

11. woods musicke] wood

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 (Haslewood, vol. ii, p. 354).

5. rest] nest                      8. amidst] amyd                      16. her] him                      19. were]

was

20. The] With

21. most] midst

1907. *Tragedy of Sir R. Grinville*, 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.

6. phantasic] Phantasme                      7. delaie] detaine                      9. abiurdall]

abiurd 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.

2. soule] eye                      3. doe] down

6. Philomele] Philomen

7. circle] circles

1910. *Mirror for Magistrates, Induction*, 1578, st. 4 (Haslewood, vol. ii, p. 310).

1. low . . . mantle] loe . . . mantels

8. While] Whiles

10. slid] slide

12. Hs] His

18. Enryhius] Erythius

21. Where] While

22. And now] And

25. amidst] amid

1911. *Discontented Satyre*, 1589 (Hunterian Club, vol. i, p. 31).

4. darke] barke

8. stately] starrie

14. constant

walke] wonted wake

17. perplexe] perplext

See note to No. 1891 *re* change to 'stately' from 'starrie'.

REFERENCES AND NOTES.

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.  
 3. fingers] figures      4. founder] foundresse      13. These] Those
1917. *History of Judith*, 1584, book v (p. 78, ed. 1608).  
 1. before] beforen    2. in] in    3. on] in    6. Trumpet] trumpets  
 8. with] afarre with    11. flames . . . their] flanks . . .  
 the    13. Squadron . . . stroke] squadrons . . . strokes    16. conneters] counters    17. ouerpries] ouer pyles    19. rocke do] rocks doth
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 ritches 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', 'Off' 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.  
 11. wagon] weapon    12. which way] with, where    14. did] doth    19. face] Mace
1922. *The Furies*, l. 284 (Grosart).
1923. By Thomas Hudson : *History of Judith*, 1584, book III (p. 49, ed. 1608).  
 Concerning Allot's blunders *re* authors' names see note to No. 975.
1924. *Albions England*, 1597, p. 45, ii. 10.  
 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.

## REFERENCES AND NOTES.

1927. By W. Shakespeare : *Richard II*, 1598, II. i. 40.  
 3. this demi-paradise] demi-paradise      5. intestion] infection  
 6. man] men      13. in] for      14. For charitie, ser-  
 uice,) For Christian seruice

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. exspansed] expanded      14. scorehing] scorching      17.  
 duskie] dustie      18. siler] crystal      20. showres] shores

1930. *The Handy-crafts*, l. 756 (Grosart).

Collier referred erroneously to *The Ark*.

1931. *Orlando Furioso*, 1591, vii. 46.

6. eirher] either

1932. *Eden*, l. 76 (Grosart).

1933. *The Ark*, l. 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. weede] weeds      6. Affrica] Arabie      9. needmets]  
 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 traeller  
 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, xxxiii. 111.

2. womens] 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 mountaines  
 14. doth] did      15. Saphire] saphirs      18. fruite] fruits

1940. *Arcadia*, 1598, p. 261, book III.

2. to . . . bowes] with . . . bow

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1941. *Endymion and Phoebe*, 1594, Sig. F 2 (Collier's Reprint, p. 221).
1942. *Tragedy of Sir R. Grinwile*, 1595, st. 107.
1943. *Shadow of Night, Hymnus in Noctem*, 1594 (Chatto & Windus, p. 9, col. 1).  
 3. Is great] Great                      6. ouragious] outrageous
1944. *Ibid.*, *Hymnus in Cynthiam* (p. 10, col. 1).
1945. *Glaucus and Scilla*, 1589 (Hunterian Club, vol. i, p. 21).  
 3. towards] toward                      8. hanging downe] hang adowne  
 10. louely] prettie
1946. *Arcadia*, 1598, p. 261, book III.  
 1. This goddesse] The other
1947. *The Contention of Phillis and Flora*, 1595, st. 90.  
 12. digild] did gild                      15. *Thetis*] *Tellus*
1948. By Edmund Spenser: *Colin Clouts come home againe*, 1595, l. 799.  
 2. sinne] syre  
 The assignment to Daniel is the result of guessing. See note to No. 982.
1949. *Untraced*. See note to No. 38.  
 The passage reminds one very much of *Romeo and Juliet*, I. iv. 55; and it seems to be too good to be by Weever.
1950. *Elegy on Sir P. Sidney*, after *Astrophel* in Spenser's *Works*, 1595, st. 1.  
 3. watched] watchet                      5. trees] tree                      6. Nor] No
1951. *The Ship-wracke of Jonas*, 1592, Sig. C 2, p. 21. Also see *The Schisme*, l. 994 (Grosart).  
 4. light from] lightsome
1952. By Lodowick Bryskett: *The Mourning Muse of Thestylis*, after *Astrophel* in Spenser's *Works*, 1595 (Routledge's ed., p. 460, col. 1).
1953. *Orlando Furioso*, 1591, xli. 8.  
 9. seem'd] seeme                      11. ou] in                      23. sometimes] some-time  
 41. as] was                      42. Vnto] And to                      55. sand] same
1954. *A Looking-glass for London, &c.*, 1598 (Hunterian Club, vol. iv, p. 42).  
 4. raise] So in 1598; 1594, rear                      6. bonners straine]  
 bonnets straight                      7. our courses] So in 1598; 1594, the courses  
 10. then] them                      13. steemd . . . clouds] stemd . . . flouds  
 14. the helme] his helm                      18. middle] rudder                      20. Marchant  
 lifts] marchants lift                      21. Country] Countries
- 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).  
 1. *Nervus* . . . wrathfull waue] *Nereus* . . . wrackful waues  
 2. *Neptunes*] *Aeol's*                      4. vsurpt] vsurps                      5. ore-spread]  
 ore-spreads                      8. This naught, but lighning] T'is nought but  
 lightningings

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1956. Also by Sylvester : *Ibid.*, Sig. C 2, p. 19 (*Ibid.*, l. 934).  
 1. winds] wind                      6. The Sea-starre, skies] The sea scale  
 skies                      8. ballances] Balloones                      11. shore] shole                      16. their]  
 her                      21. perils] perill
1957. *Ibid.*, *ibid.* (*Ibid.*, l. 926).  
 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] sometime                      7. vs] do                      8. they not] not  
 they
1960. By Edmund Spenser : *Virgils Gnat*, 1591, l. 571.  
 1. inclosed] enclowded  
 See note to No. 1890 *re* the attribution to Robert Greene.
1961. Tottel's *Miscellany*, 1557 (Arber, p. 4).  
 1. seasons . . . blood] season, . . . bud                      8. fleete] flote  
 9. sloth] slouglhe
1962. *The Shepheards Calender, March*, 1579, l. 8.  
 1. The] For
1963. *Ibid.*, *ibid.*, l. 16.  
 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, p. 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 *Tears of Fancie*, 1593, and that sonnets 35, 36, 37, 40, 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 Fetters*, 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*.

1966. *The Contention of Phillis and Flora*, 1595, st. 1.

3. her balls] herbals                      6. vituall] visuall

What should be the sixth line of the extract is omitted :

'And driue the darknesse from the skies.'

1967. *Untraced*. Collier referred to *Phyllis* for this. See note to No. 933.

The passage reminds one of *Wodenfride's Song in Praise of Amargana*, printed in *Englands 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.

1968. By an 'Uncertain Author' in *Tottel's Miscellany*, 1557 (Arber, p. 160).

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.

1969. *An Ode*, appended to *Delia*, 1594 (Grosart, vol. i, p. 259).

7. nearest] greatest                      10. freshnes] fresher

As explained under No. 1926, Allot used the edition of *Delia* dated 1594.

1970. *Mirror for Magistrates, Induction*, 1578, st. 1 (Haslewood, vol. ii, p. 309).

7. Tapers . . . tree] tapets . . . blome                      8. seeme] seene  
10. stole fresh] soote-fresh                      11. blast] blasts                      12. songs] song

1971. *The Shepheards Calender, Februarie*, 1579, l. 42.

1. . . . When . . . ye free] But eft, when . . . you freed  
2. breame. Winter] breme Winter                      4. Shooting his grisly]  
Drerily shooting his stormie

1972. *Ibid.*, *November*, l. 13.

3. Yshackled] Ystabled

1973. *Mirror for Magistrates, Induction*, 1578, st. 2 (Haslewood, vol. i, p. 16).

1. wearied] wearye                      4. sway] swinge                      6. liuely] timely  
When Higgins issued his *Induction* again in 1578 he altered this passage and other parts considerably.

1974. *The Shepheards Calender, July*, 1579, l. 17.

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2. siluer footed] fierie-footed      3. wayte] way      8. plague] plagues

1975. By G. Markham : *Tragedy of Sir R. Grinvile*, 1595, st. 1.

4. that] what

The assignment to Shakespeare must be guesswork. See note to No. 982.

1976. By E. Spenser : *Mother Hubberds Tale*, 1591, l. 1.

3. where] whence      7. with] with his      8. earth . . . death] th'earth . . . 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

1978. *Legend of Robert, Duke of Normandy*, 1596, st. 1.

6. her] thys

1979. *Astrophel and Stella*, edition unknown, son. 32.

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. vvhile] 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

1984. *Tragedy of Sir R. Grinvile*, 1595, st. 4.

2. Grandome] Grandam      3. a] their      6. haire] hairs

1985. *Virgils Gnat*, 1591, l. 13.

1986. *Hero and Leander*, 1598, iv. 334 (Clarendon Press).

Collier referred to *Ovid's Banquet of Sense*.

1987. *The Life and Death of Drake*, 1596, st. 242.

4. impurable] 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 reappearance 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 completed 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

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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 dazling 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 cloudes of smoake and fire,  
To thy Starre-spangled pallace durst aspire;' &c.

*Love's Mistress*, Act 1, Sc. i (Thos. Heywood's *Works*,  
John Pearson's Reprint, 1874, vol. v, pp. 94-5).

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. seauen-stringed Lute] well-  
 stringed Harpe      13-14. whose . . . spheares.] *Om. in Heywood.*  
 15. *Delian]* *Delphian*      17. smoake and clowdes of] clouds of  
 smoake and      18. did] durst  
 'Birdegroome', at the beginning of l. 9 of Allot's quotation,  
 should, of course, be 'Bridegroome'.

1989. *Tragedy of Cornelia*, 1594, iii. ii. 1 (Clarendon Press).  
 1. O thou] Then, O      3. shore] shores      5. debas'd .  
 yeelds] embas'd . . . yeeld'st

1990. *Godfrey of Bulloigne*, 1600, xiii. 54.  
 2. attire] a gite      6. For shewes] Foreshowes      7. Whilst]  
 While      8. and burnt his *Clitia]* burnt his *Clytie*      13. *Clymens]*  
*Climenes*      14. away] awry      17. Caue] caues      20. sun-  
 bright] sunburnt      21. vvith] Which      24. shade] shades  
 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 harmes with dread of future ill.'

The misprint in l. 2, 'puple' for 'purple', is copied here from  
 the original work.

1991. *History of Judith*, 1584, book iii (p. 48, ed. 1608).  
 3. lothsome] longsom      14. fram'd . . . fashions] found . . .  
 facion      19. One] But

What should be ll. 19-20 are omitted :

' There plaine the old man, that the soldier strong  
 Had reft his Bottell from his head with wrong :'

1992. *Orlando Furioso*, 1591, xiv. 95.  
 4. with pikes] & pikes      7. blocks] bricks      12. with  
 smoake] and smoke      13. loose] leese      15. are] were

1993. *History of Judith*, 1584, book I (p. 14, ed. 1608).

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

1999. *Hero and Leander*, 1598, iii. 109 (Clarendon Press).

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.*).

2003. *The Honour of the Garter*, 1593, l. 50 (Dyce, p. 585, col. 2).

1. on the] is at      2. said] same

2004. *The Faerie Queene*, 1596, iv. x. 12.

1. . . . Doubt] His name was Doubt, that

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2005. Tottel's *Miscellany*, 1557 (Arber, p. 82).  
 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
2006. *Orlando Furioso*, 1591, ix. 24.  
 3. pellets] pellet                      9. It burnes it, breakes it, teares it,]  
 It burnes, it breakes, it teares &
2007. *Venus and Adonis*, 1599, l. 295.  
 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. brawnie] 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. Alwayes . . . alwayes] alwaie . . .  
 alwaie                      7. come after] come euer
2012. *Arcadia*, 1598, p. 141, book II.  
 4. mens thoughts] mans thought                      18. setteth] seeth  
 23. which] with                      31. incircles] Incirclets                      35. lippe]  
 tippe                      36. lippe] tippe                      42. pearles] pearle                      51. a say]  
 asay                      58. away] a way                      59. Away] A way                      61. vnto] into  
 82. subtile] supple                      83. sea] seate                      114. in] within  
 132. Amathists] amatists                      134. now] how                      139. Now]  
 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. Rnbies] rubies                      34. monument]  
 monument                      35. describe] descriue                      45. hemd about with]  
 hemd with                      53. theyr] the                      57. garlands] girlands  
 62. then] them                      63. VVithin] And in                      65. Shaft] Stuff  
 68. the] her                      71. places] places only                      79. did wrap] them-  
 selues 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
2015. *Rosalynd*, 1590 (Hunterian Club, vol. i, p. 64).  
 2. imperious] imperiall                      12. locks doe] looks doth  
 15. vvhich . . . 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).  
 12. knots] nests      13. nests] broods      17. renowne]  
 renew      18. Gyhon] Gehon      21. delight] delights  
 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.
- 2017.** *Lucrece*, edition unknown, l. 386.  
 1. lie] lies      15. playd] 1600 omits      18. lookes] look  
 See note to No. 715.
- 2018.** *The Unfortunate Traveller*, 1594 (*Works*, vol. ii, p. 254, ed. McKerrow).  
 3. paint] paints      4. falls] flowes
- 2019.** *David and Bethsabe*, 1599 (Dyce, pp. 463-4).  
 3. fire-perfumed] fine-perfumed      5. Zephyrus] Zephyrs
- 2020.** By Edmund Spenser: *Colin Clouts come home againe*, 1595, l. 604.  
 6. did] doth      7. from] fro      8. vaulted] vaulted  
 11. Among] Emongst  
 The assignment to Daniel is guess-work. See note to No. 982.
- 2021.** *Menaphon*, 1589 (Dyce, p. 289, col. 1).  
 12. vvhist] Whiles      19. wrest] waste      20. they] her  
 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 wons,'
- 2022.** Also by R. Greene: *Ibid.* (p. 287, col. 1).  
 5. lustre] glister      8. moues] moue      11. breasts] breast  
 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.
- 2023.** *The Contention of Phillis and Flora*, 1595, st. 65.  
 4. bloomd] bloom      5. shot] shoot
- 2024.** *Forbonius and Prisceria*, 1584 (Hunterian Club, vol. ii, p. 71).  
 5. lips] lip      11. prefixion] perfection      12. clowd]  
 colde      20. hand] pile      21. azure hand] asure pipe  
 23. th'other] other      24. flow] show      25. strangers . . .  
 below] stranger . . . alow      32. Virgine] virgins      35. Writ  
 . . . dwelleth] Wrote . . . bideth      40. Comet] coment  
 42. with] which      47. These] This      48. alite] a lite  
 63. excellence] excelled      65. vvhose] Where      72. bosome  
 couer] motion maister      73. secret] secrets      80. now all  
 . . . deeme] as now . . . deemes      81. seeme] seemes
- 2025.** By Edward Fairfax: *Godfrey of Bulloigne*, 1600, iv. 29.  
 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

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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 *Englands 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. 11.

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  
*Titan*] who *Tithon*

2030. *Astrophel and Stella*, edition unknown, son. 9.

2. Repaired . . . cheefest] 1591, Prepar'd . . . cheefest ; 1598,  
Prepar'd . . . choisest                      3. forfront] front built                      6. Por-  
phirie] 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.

2031. *Rosalynd*, 1590 (Hunterian Club, vol. i, p. 25).

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 showes.'

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. thirld] trild  
16. doe] does

Two lines are omitted after 'thirld' :

'And her faire eyes, sweet smyling in delight,  
Moystened their fierie beames, with which she thirld'

2035. *Ibid.*, VI. viii. 42.

2036. *Friar Bacon and Friar Bungay*, 1594 (Dyce, p. 153).

9. Margarite] margarites



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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*, sts. 49, 45, and 48, which parallel l. 4, the one referred to as omitted in *E. P.*, and the last two of the quotation:

'To liue, where loue, youth, beautie haue their dwelling.'

'With brests halfe hid, with loose disheuil'd haire.'

'What hope hath reason now to quench loues fire,  
When hate breedes loue, wit kindleth 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, l. 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 *Shepherds 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.

2053. *Albions England*, 1597, p. 96, iv. 20.

4. *stoode out*] did shine      6. *vnderdeath*] vnderneath  
11. *azurd*] 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 resolvèd 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 Beautys 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 matter 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 :

' Clearer then *Phoebus* fierie pointed beame :  
Or Icie crust of Christalls frozen streame.'

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.

2. Gods remaine] god remains                      10. darres] dare

Concerning the wrongful ascription to Constable see note to No. 131.

2058. *Arcadia*, 1598, p. 11, book 1.

1. braue] can serue braue	6. gracst] faste	7. Gods]
god	9. I acinth] Iacinth	10. Saphires] Saphir
well		14. wil]

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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 floundered 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. 75.  
 2. Where . . . bestow] Where rich men cost and cunning art bestow 4. glistening] glittering
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. steppine-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. 1).  
 1. Like] And 3. burning viewes] viewing burns 4. guild] gilt
2069. *Ibid.* (p. 33, col. 2).  
 3. enuy] Enuy's 9. pleasant] pleased
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. 1).  
 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

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2077. *Lucrece*, edition unknown, l. 1667.  
4. so] on so
2078. *Mirror for Magistrates, Induction*, 1578, st. 21 (Haslewood, vol. ii, p. 315).  
5. the minde] her minde
2079. *Epistles: Queen Margaret to Suffolk*, 1599.  
11. returne] depart
2080. *Glaucus and Scilla*, 1589 (Hunterian Club, vol. i, p. 24).
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.*, xlv. 23.  
7. the] this
2084. *Legend of Pierce Gaveston*, 1596, st. 77.
2085. *Ibid.*, st. 104.
2086. *Ibid.*, st. 167.
2087. *Godfrey of Bulloigne*, 1600, xx. 99.  
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
2089. *History of Judith*, 1584, book IV (p. 62, ed. 1608).  
Collier referred to book III. See note to No. 16.
2090. *The Faerie Queene*, 1596, I. v. 18.  
3. Vnwittering] 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
2097. *History of Judith*, 1584, book IV (p. 60, ed. 1608).  
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.
2099. *Lucrece*, edition unknown, l. 372.
2100. *Hero and Leander*, 1598, i. 119 (Clarendon Press).  
1. Like] And
2101. *The Faerie Queene*, 1596, III. vii. 1.  
1. a] an            3. afrayd] afeard            5. windes] winde

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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 . . . hornes . . . once] Or . . . tender hornes
2105. *Orlando Furioso*, 1591, xlv. 34.  
5. which] with
2106. *Ibid.*, xx. 61.  
1. minde] minds
2107. *History of Judith*, 1584, book III (p. 42, ed. 1608).  
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, xviii. 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.  
4. for] to      5. in] him      6. whilst] whiles      10. flight] sleight
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.  
3. bu ly] burly      5. Tell] Till
2115. *Godfrey of Bulloigne*, 1600, VII. 52.  
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.  
2. through] strong      3. weather] neither      4. past] cast  
6. keeps] kept
2121. *Ibid.*, vi. 40.  
4. sparks] spark
2122. *The Faerie Queene*, 1596, IV. iii. 16.  
7. Whilst] Whiles

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2123. *Ibid.*, iv. viii. 39.  
 1. From out] For from      4. baite] bale      5. within]  
 on him      8. painfull] powrefull
2124. *Ibid.*, v. ii. 15.
2125. *Ibid.*, v. viii. 40.  
 1. fierie mounted] firie-mouthed      3. Scorpions] Scorpion  
 5. sight thereof] dreadfull sight
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*, l. 262 (Grosart).
2129. *History of Judith*, 1584, book IV (p. 59, ed. 1608).
2130. *The Faerie Queene*, 1596, v. ix. 35.  
 2. Toward] Towards      7. her] that
2131. *Orlando Furioso*, 1591, xxxvi. 37.  
 3. Dissolues] Resolues      7. armed] hardned
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 fieldes, or spacious plaine;'  
 See note *re* 'Idem', No. 259.
2133. *The Faerie Queene*, 1596, I. ii. 16.  
 8. ielely] idlly
2134. By Edward Fairfax: *Godfrey of Bulloigne*, 1600, iii. 52.  
 Concerning the attribution to Sir John Harington see note to  
 No. 982.
2135. *History of Judith*, 1584, book I (p. 19, ed. 1608).  
 10. skies] sky
2136. *The Faerie Queene*, 1596, II. ii. 24.  
 1. troubled] troublous      2. theyr] the      5. doth] doe  
 7. doth] does      9. Doth] Does
2137. *Ibid.*, I. vi. 1.  
 1. farre] fayre      2. A] An      6. foole-hardie] foolhappie  
 7. feares] cares
2138. *Legend of Humphrey, Duke of Gloster*, 1600, st. 153.  
 1. Corre] carre  
 What should be the seventh line of the quotation is omitted:  
 'Or as the spring comes to regreete 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 dis-  
 crepancy as to the version used by Allot.

REFERENCES AND NOTES.

2143. *Mortimeriados*, 1596, st. 66 (Collier's Reprint, p. 263).  
 3. courageously] outrageously  
 The quotation is used again under No. 2179, where l. 3 has the ludicrous reading:  
 'Spilleth his lightening forth courageously.'  
 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 . . . tomblod ; as 5. falls]  
 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
2149. *History of Judith*, 1584, book II (p. 31, ed. 1608).  
 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] 1599, straineth ; *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] hornes and bones
2153. *Legend of Pierce Gaveston*, 1596, st. 237.  
 1. who] which
2154. *The Life and Death of Wolsey*, 1599, st. 47.  
 3. impartiall] unpartiall
2155. *Epistles : Henry II to Rosamond*, 1599.  
 1. All] Euen
2156. *The Faerie Queene*, 1596, II. xi. 32.  
 3. murmure as] murmurous
2157. *Ibid.*, III. vii. 34.  
 2. bands] bancks 4. ouer-flows] ouerflow
2158. *The Life and Death of Wolsey*, 1599, st. 105.  
 1. Like] But
2159. *The Imposture*, l. 590 (Grosart).
2160. *History of Judith*, 1584, book IV (p. 59, ed. 1608).  
 3. elder] eldren 4. had 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.

2164. *History of Judith*, 1584, book IV (p. 59, ed. 1608).

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 . . . spight] vrge . . . despight

8. tyrants] tyrant

9. the] this

2169. *Ibid.*, ii. 109.

1. hee's . . . the] h'is . . . th'

2. and] in

2170. *History of Judith*, 1584, book IV (p. 59, ed. 1608).

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

2173. *Complaint of Elstred*, 1593 (Hunterian Club, vol. ii, p. 65).

2. mowes] mowe

3. strowen] strewd

4. foes] foe

2174. *Godfrey of Bulloigne*, 1600, ix. 39.

6. Pagan] pagans'

2175. *The Faerie Queene*, 1596, III. iv. 17.

4. Whilset Theaters] Whiles th'altars

5. astoind] astownd

6. steaming] streaming

2176. *Ibid.*, v. ii. 50.

2177. *The Battle of Yury*, 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.

1. iawes] maws

6. trembling] tumbling

8. *Sarcapant*]

*Sacrapant*

See note to No. 982 *re* the wrongful assignment to Spenser.

REFERENCES AND NOTES.

2179. *Mortimeriados*, 1596, st. 66 (Collier's Reprint, p. 263).  
 3. Spilleth . . . lightening . . . couragiously] Spetteeth . . . lightning . . . outrageously  
 Repeats No. 2143, which see for a note.
2180. *History of Judith*, 1584, book v (p. 79, ed. 1608).  
 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. floods] 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]  
 attonce                      8. Sir Guion] Prince Arthur                      9. want] waste
2186. *Ibid.*, I. xi. 34.  
 4. vpmounting 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. Grinwile*, 1595, st. 11.  
 4. on] in                      7. these] the                      8. be both] both
2193. *The Faerie Queene*, 1596, VI. iv. 1.  
 3. like] likely                      4. betold] behold                      6. knight] courteous  
 Knight  
 Collier erroneously signs this 'Idem' (= I. Markham), but *E. P.* plainly shows 'Ed. Spencer'.
2194. *Complaint of Elstred*, 1593 (Hunterian Club, vol. ii, p. 64).
2195. *The Faerie Queene*, 1596, v. xii. 18.  
 4. manisheat] mainsheat                      5. beatc] beate
2196. *Ibid.*, II. vii. 1.  
 6. formes] firmes
2197. *History of Judith*, 1584, book I (p. 23, ed. 1608).  
 1. Like . . . sometimes] Then . . . sometime                      2. tree] trees  
 4. come . . . flames] comes . . . flours                      16. whole] hot

## REFERENCES AND NOTES.

2198. *Ibid.*, *ibid.* (p. 24, ed. 1608).  
 1. As do those] As done these      2. Come] Comes      5. The] Their  
 9. weculls] wecuills  
 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.
2199. *Ibid.*, *ibid.*  
 1. armour] hammers      2. studies . . . do] stithies . . . doth
2200. *Civil Wars*, 1599, i. 83.  
 2. head] bed      4. irregularly] irregularly      5. Euenso] Euen so  
 6. toiles] broyles      7. thereof] hereof
2201. *The Faerie Queene*, 1596, v. xi. 29.  
 5. astonisht] as stonisht
2202. *Ibid.*, iv. ii. 15.  
 2. wherein] in which      4. in] to      8. right] nigh  
 11. So . . . of] Do . . . at
2203. *History of Judith*, 1584, book iv (p. 58, ed. 1608).  
 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 wildely
2205. *Dulce Bellum Inexpertis*, 1575, st. 34 (*Posies*, Cambridge Classics, p. 147).  
 1. Like] But      4. to] at
2206. *The Faerie Queene*, 1596, vi. xii. 1.  
 1. the ship] a ship      3. with] of      5. lost] tost      7. and . . . compass] ne . . . compasse  
 The 'l' in 'selfe', l. 5, is turned in the original, as here.
2207. *Ovid's Banquet of Sense*, 1595 (Chatto & Windus, p. 32, col. 1).  
 1. a] her      3. glasse] grasse      5. Leo] Leos      6. goale] goate  
 7. head] forehead
2208. *Civil Wars*, 1599, ii. 11.  
 5. turne the] offer
2209. *The Faerie Queene*, 1596, v. iii. 25.
2210. *Ibid.*, v. xii. 13.  
 5. counted] wanted      7. grace] case
2211. *Legend of Humphrey, Duke of Gloster*, 1600, st. 41.  
 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.  
 1. Castels] Castle      7. sprinkling] twinkling
2214. *Orlando Furioso*, 1591, x. 49.  
 3. cannot] can no      19. with those] of these      23. hard] worth  
 27. rare] faire      28. bee] by      30. doth] do  
 33. chiefest] highest      34. hearbes] herbe      39. to] do

REFERENCES AND NOTES.

*E. P.* omits what should be l. 13 of the quotation:  
 'Who looks in such a glasse, may grow so wise,'  
 and it transposes ll. 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 pittie, 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.  
 1. led] brought                      2. Alablaste] alabaster                      6. do] doen  
 7. on ground, mote not] not on ground mote                      8. *Camus*] *Cadmus* (as in the *Errata*)  
 10. towne] towre                      11. *Herods*] *Hectors*  
 12. thereof] hereof                      18. substance] substance sly  
 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'rhead                      11. For] For know, that                      17. hauing] heauing  
 18. With] Which                      19. fiers] townes

2223. *Complaint of Elstred*, 1593 (Hunterian Club, vol. ii, p. 72).

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.

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3. disdain] to disdain      7. Within] Which in      8. the . . .  
 haukes] their . . . hauke      12. of] or

2229. *Ibid.*, II. vi. 12.

6. nor] or      11. wherein] whereon      12. euer] sweetely  
 15. minds] mind

2230. *Ibid.*, I. i. 7.

1. sandy] shadie

2231. *Orlando Furioso*, 1591, xlii. 68.

2. In] On      4. in round cut] & cut in      10. into  
 colours] on two cullomns      12. with them they] which them the  
 15. lately] stately      17. colours hie, the chaplets] cullomns hie,  
 the chapters      35. statues] statures      37. With] Which  
 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.*

*Psi.* Welcome deare sisters; with the breath of Love,

Poore Psiche gives kind welcome to you both:

Oh tell me then by what auspicious 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.

*Psi.* And happily ariv'd: Nature and Art

Have strove to make this dale their treasure;

Winds flie on Psiches errands; shapes unseene

Are my attendants, and to make mee sport,

Will dance like nimble Ecchoes in the ayre,

And mocke mee.

Pearson's Reprint, *Works*, vol. v, p. 108.

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 l. 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

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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.

**2233.** *The Faerie Queene*, 1596, iv. xi. 20.

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'.

**2235.** *History of Judith*, 1584, book v (p. 83, ed. 1608).

**2236.** *The Faerie Queene*, 1596, II. v. 30.

3. Amongst] Emongst                      4. himselfe a sleepe] him soft  
asleepe                      6. thirstie] thristy                      9. wipe] wypt

**2237.** *The Life and Death of Wolsey*, 1599, st. 121.

2. his] the                      4. lead] led                      5. Rhene] Rhine                      7. build-  
ing] buildings

Repeated under No. 2349, which quotes Storer exactly.

**2238.** *History of Judith*, 1584, book II (p. 28, ed. 1608).

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*.

**2241.** *The Contention of Phillis and Flora*, 1595, st. 10.

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)

**2243.** *Ibid.*, iv. xi. 21.

1. knowne of late] knowen 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

**2248.** *Endymion and Phoebe*, 1594, Sig. C 2 b (Collier's Reprint, p. 205).

REFERENCES AND NOTES.

2249. *Elegy on Sir P. Sidney*, 1595, st. 3 (with *Astrophel* in Spenser's *Works*).

2. Palmes] palme      11. compact are] compast were

2250. *Virgils Gnat*, 1591, l. 669.

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. *Lawrell due*] laurel's deare      2. *ripe grapes*] and vines

4. *Gentle . . . thousand*] But thou fayre Amaranthus, gentle flowre of a thowsand

5. *loues . . . 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, greene 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

2253. *Muiopotmos*, 1591, l. 187.

10. Setnale] setuale

2254. *Ovid's Banquet of Sense*, 1595 (Chatto & Windus, p. 23, col. 2).

8. heads] head      11. Ruberb] rumex      16. strewd]

strow'd

2255. *Endymion and Phoebe*, 1594, Sig. B 2 (Collier's Reprint, p. 199).

2256. *The Faerie Queene*, 1596, I. vi. 26.

2257. *Elegy on Sir P. Sidney*, 1595, st. 2 (with *Astrophel* in Spenser's *Works*).

2258. *The Faerie Queene*, IV. xi. 20.

5. lie] die

Repeats No. 2233.

2259. *Ibid.*, *ibid.*, st. 21.

6. Romane] Romaines

Repeats No. 2234.

'Gauges' is corrected to 'Ganges' in the *Errata*.

2260. *Ibid.*, II. xii. 23.

2. Whirpooles . . . flie] whirlpooles . . . flee      3. *Scholopendraes*] scolopendraes

eschew

5. doth deserue] hath deserued      11. do eschewe]

2261. *Epistles: Queen Isabel to Mortimer*, 1599.

3. Brabanters] Brabander

4. let the] let their

*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.
2264. *Legend of Robert, Duke of Normandy*, 1596, st. 132.  
3. ridin'd . . . his] riding . . . on his
2265. *Shadow of Night, Hymnus in Cynthiam*, 1594 (Chatto & Windus, p. 13, col. 1).  
5. *Pteretas*] *Pterelas*                      7. *Tygris*] *Trigis*
2266. *The Ship-wracke of Jonas*, 1592, Sig. C2, p. 23. Also in *The Schisme*, l. 1038 (Grosart).  
2. sweete charming] sweetly-charming
2267. *The Faerie Queene*, 1596, II. vii. 22.
2268. *Ibid.*, III. vi. 45.  
3. of] but  
E. P. omits what should form l. 2 of the quotation :  
'And dearest loue ;'
2269. *Ibid.*, I. vi. 18.  
2. troupes . . . Naiades] troupe . . . Naiades  
What should be l. 2 is omitted :  
'Her to behold do thether runne apace ;'
2270. *Endymion and Phoebe*, 1594, Sig. F (Collier's Reprint, p. 219).  
The third line of the passage is missing :  
'Their sturdy loynes with ropes of Iuie bound,'
2271. *The Faerie Queene*, 1596, IV. x. 24.  
2. fawnes] lawnds                      3. bubbles] nymphs did                      6. dis-  
loynd . . . game] disloignd . . . gaze                      9. natures] Nature
2272. *Ibid.*, III. xii. 24.  
1. *Cupid* were] him was                      7. sharpe,] sharpe stings,  
8. Taper] brond-yrons  
The error in l. 8 is, perhaps, an unconscious association with the spectacle of Jane Shore doing penance, or with Shakespeare's Duchess of Gloster, in *2 Henry VI*. Allot had a habit of wronging his authors by his strange jumbling of things and names. See No. 2056, &c.
2273. *Ibid.*, *ibid.*, st. 25.  
2. sad vnthriftie head] fond Vnthriftyhead                      3. being]  
seeming
2274. *Ibid.*, I. i. 1.  
frowning] foming
2275. *Ibid.*, IV. xi. 21.  
1. knowne of late] knowen late  
Repeats No. 2243.
2276. *The Furies*, l. 170 (Grosart).
2277. *Eden*, l. 560 (*ibid.*).
2278. *Ibid.*, l. 594 (*ibid.*).
2279. *The Life and Death of Wolsey*, 1599, st. 187.  
3. warke] marke                      5. needs] gallants needes                      7. their] my
2280. *Eden*, l. 120 (Grosart).
2281. *Ibid.*, l. 173 (*ibid.*).

## REFERENCES AND NOTES.

The *Errata* alters 'Gyylon' 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. Renowmed] Renowned

2303. *Ibid.*, st. 129.

4. spirits] spirit                      5. essents] essences

2304. *Arcadia*, 1598, p. 385, book III.

6. which] with                      27. thought] looke                      37. greeting]

great thing

2305. *History of Judith*, 1584, book I (p. 23, ed. 1608).

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.

2309. *Godfrey of Bulloigne*, 1600, xviii. 13.

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.*).  
 2319. *The Ekatompathia*, 1582, son. 9.  
 2. his] her  
 2320. *Ibid.*, son. 21.  
 2321. *Ibid.*, son. 34.  
 1. bird] mouth  
 2322. *Albions England*, 1597, p. 172, vii. 36.  
 4. horsed.] horse-fead.  
 2323. *History of Judith*, 1584, book II (p. 28, ed. 1608).  
 Repeats No. 2238.  
 2324. *Eden*, l. 624 (Grosart).  
 2325. *Mirror for Magistrates, Induction*, 1578, st. 69 (Haslewood,  
 vol. ii, p. 328).  
 1. hell] tell 4. farther] farder  
 2326. *The Faerie Queene*, 1596, vi. vi. 10.  
 5. flie] flee 6. faire] face  
 2327. *Orlando Furioso*, 1591, x. 44.  
 2. *Phronesis* the Iudge] *Fronesis* the iust  
 2328. Epistles: *Lady Jane Gray to Dudley*, 1599.  
 2329. *Orlando Furioso*, 1591, xxvi. 3.  
 1. The] That same  
 2330. *Rosalynd*, 1590 (Hunterian Club, vol. i, p. 61).  
 5. the trees] high trees 8. moue] loue  
 What should be l. 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  
 2332. *Tragedy of Selimus*, 1594, l. 454 (Malone Society Reprint).  
 Collier referred this to Greene's *Orlando Furioso*.  
 2333. *History of Judith*, 1584, book IV (p. 63, ed. 1608).  
 2. winters] winter 3. and fleete] or sleete 6. incestant]  
 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.

2336. By John Dolman : *Mirror for Magistrates, Lord Hastings*, 1578, st. 43 (Haslewood, vol. ii, p. 289).

2. thy] the                      3. watrie] weary

2337. *The Faerie Queene*, 1596, iv. v. 3.

7. esteemd] 'steemed                      9. sport] looser sport                      14. after-ward . . . first loues] afterwards . . . loues first                      18. did] after did                      19. This . . . Ceston call'd] That . . . Cestus hight

2338. *History of Judith*, 1584, book III (p. 45, ed. 1608).

1. slaies] sleas                      4. Riphins] Riphes

2339. *Albions England*, 1597, p. 4, i. 1.

1. Saturn taught] He teacheth                      2. shafts] shaft

2340. *Ibid.*, p. 239, ix. 53.

4. functiōs] Function                      6. most] do

2341. *History of Judith*, 1584, book III (p. 44, ed. 1608).

8. the streete] ech streete

2342. *Ibid.*, *ibid.* (p. 41).

2343. *Albions England*, 1597, p. 2, i. 1.

Should be :

' And thus confused tongues at first, to euery 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

2347. *Albions England*, 1597, p. 104, iv. 21.

1. with fooles] 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	132 = 130	133 = 131
179 = 169	223 = 233	236 = 237
254 = 245	465 = 481	468 = 484
497 = 510		

## TWENTY-TWO CATCH-WORDS WHICH DIFFER FROM THE FIRST WORD OF THE FOLLOWING PAGE.

<p>Sig. A 4 (Table) Repen-<i>for</i> Renowne</p> <p>p. 11. Regad „ Regard</p> <p>13. All „ At</p> <p>20. No „ Banishment</p> <p>26. O Chastitie „ O Charitie</p> <p>32. O blisfull „ O blessed</p> <p>36. <i>Omits</i> To</p> <p>73. By <i>for</i> A</p> <p>86. Day „ Waie</p> <p>152. Where „ There</p> <p>192. The „ Oh</p>		<p>p. 239. This <i>for</i> Tis</p> <p>272. And „ To</p> <p>281. <i>Omits</i> Teares</p> <p>293. Ye <i>for</i> Yet</p> <p>306. Who „ The</p> <p>341. Atro- „ Astrologie</p> <p>345. He „ With</p> <p>426. <i>Omits</i> Like</p> <p>430. „ Looke</p> <p>441. „ As</p> <p>491. What <i>for</i> Whereof</p>
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## THIRTY-ONE QUOTATIONS USED TWICE.

86 <i>rep.</i> 205	113 <i>rep.</i> 615	132 <i>rep.</i> 2026	143 <i>rep.</i> 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 „ 1186	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.

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20	59	62	105	144	145	199	212
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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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320	333	339	340	341	353	355	377
381	392	394	438	508	525	534	539
553	557	561	576	586	587	589	590
604	606	626	636	643	672	673	684
689	690	691	692	701	755	756	757
759	877	905	955	956	962	975	982
984	990	1003	1041	1064	1108	1152	1160
1174	1190	1194	1221	1229	1251	1279	1283
1386	1402	1441	1469	1493	1512	1513	1535
1536	1557	1560	1569	1616	1619	1620	1636
1676	1684	1688	1694	1695	1715	1723	1739
1740	1755	1756	1765	1768	1790	1821	1890
1923	1927	1948	1952	1960	1968	1975	1976
2020	2022	2025	2048	2057	2098	2132	2134
2163	2178						

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, 955, 956, 1790, 2057 ; found in Drayton, 756, 757 ; found in Sidney, 672, 673.

'Content' [? Thomas Campion], see *Oxford*, *Earl of*.

Daniel, Samuel, assigned to, found in Baldwin, 1160 ; in Sir John Harington, 643 ; in Shakespeare, 576, 1557 ; in Spenser, 1948, 2020.

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.

G. [' F. G.'], assigned to, found in Fairfax, 2025.

## QUOTATIONS WRONGLY ASSIGNED.

- Gascoigne, George, assigned to, found in Baldwin, 590 ; in Kinwelmarsh, 176, 177, 525, 604, 606, 684, 1283, 1402, 1513 ; in Sackville, 1229. Also see *Geffrayes, G.*
- Geffrayes, G., assigned to, found in Gascoigne, 201.
- Greene, Robert, assigned to, found in Spenser, 1890, 1960, 1976. Also see *Lodge, Oxford, Earl of, and Peele.*
- Grimald, Nicholas, see *Surrey and Wyatt.*
- Had, Th., assigned to, found in Hudson, 1923.
- Harington, John, the Elder, see *Surrey.*
- Harington, Sir John, assigned to, found in Fairfax, 353, 2132, 2134 ; in Elyot, 1251 ; in Higgins, 377. Also see *Daniel, Drayton, Lodge, Spenser, Weever.*
- Harr, I, *Mir. of Mag.*, assigned to, found in Higgins, 626.
- 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.*
- Kinwelmarsh, Francis, see *Gascoigne.*
- Kyd, Thomas, assigned to, found in Sylvester, 1619.
- Lodge, Thomas, assigned to, found in Sir John Davies, 1688 ; in Drayton, 508 ; in Fairfax, 2048 ; in Greene, 2022 ; in Sir John Harington, 1684. Also see *Achelly, Drayton, and Markham.*
- 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.
- Marlowe, W., assigned to, found in Marston, 990.
- Marston, John, assigned to, found in Markham, 310. Also see *Drayton and Marlowe, W.*
- Middleton, Christopher, assigned to, found in Drayton, 1616. Also see *Middleton, Thomas.*
- Middleton, Thomas, assigned to, found in Middleton, Christopher, 1569, 1821.
- Mirror for Magistrates*, assigned to, found in Drayton, 539.
- Oxford, Earl of, assigned to, found in 'Content', 115, 962, 1174.
- Peele, George, assigned to, found in Greene, 1279. Also see *Dekkar.*
- 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 Bryskett, 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.*
- Storer, Thomas, see *Davies, Sir John, and Drayton.*
- Surrey, Earl of, assigned to, found in Grimald, 1194 ; in John Harington the Elder, 282 ; in Spenser, 333 ; in Sir T. Wyatt,

## QUOTATIONS WRONGLY ASSIGNED.

- 557, 877, 1041, 1221 ; in 'Uncertain Authors', Tottel's *Miscellany*, 534, 1512, 1968.  
 Sylvester, Joshua, see *Kyd, T.*  
 Tottel's *Miscellany*, 'Uncertain Authors', see B. ['S. T. B.'], Chapman, Fitz-Jeffrey, *Surrey, W.* ['T. W.'], and Wyatt, *Sir Thomas.*  
 Turberville, George, see *Turberville, Th.*  
 Turberville, Th., assigned to, found in Turberville, George, 975.  
 W. ['T. W.'], assigned to, found in Tottel's *Miscellany*, 'Uncertain Authors', 392.  
 Warner, William, assigned to, found in Shakespeare, 1386. Also see *Shakespeare.*  
 Weaver, 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.

2	86	173	263	334	427	436	466
478	515	588	612	614	624	779	783
802	1017	1074	1121	1154	1324	1355	1451
1469	1518	1594	1671	1908	1927	1966	1990
1991	2013	2016	2021	2022	2031	2034	2043
2044	2048	2053	2115	2132	2138	2198	2214
2217	2226	2261	2268	2269	2270	2330	

### FOUR QUOTATIONS FROM WHICH THE BURDENS OR REFRAINS HAVE BEEN EXCISED.

1634	1964	2015	2059
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### FIVE QUOTATIONS IN WHICH LINES HAVE BEEN TRANSPOSED.

753	964	1541	1566	2214
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### COLLIER'S 108 ERRONEOUS REFERENCES.

29	62	63	66	109	152	154	166
169	171	182	195	199	200	227	240
245	289	295	302	336	382	392	405
475	488	510	526	584	615	640	641
645	665	705	706	711	749	751	800
809	820	834	863	876	885	933	938
952	986	987	1010	1071	1082	1118	1141
1157	1164	1185	1191	1282	1296	1338	1351
1360	1367	1441	1442	1443	1450	1464	1477
1497	1505	1526	1570	1571	1591	1593	1597
1642	1667	1675	1687	1703	1734	1763	1764
1765	1774	1819	1827	1839	1930	1937	1967
1986	1988	2048	2089	2097	2107	2149	2160
2161	2162	2224	2332				

## 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'.

BRYSKETT, LODOWICK.

*The Mourning Muse of Thestylis*: see *Astrophel*, under Edmund Spenser.

CHAPMAN, GEORGE.

'*The Shadow of Night*: Containing Two Poeticall Hymnes, Devised 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 Cynthia*, 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.

'*Ouids Banquet of Sence*. A Coronet for his Mistresse Philosophie, and his amorous Zodiacke. With a translation of a Latine coppie, written by a Fryer, Anno Dom. 1400. . . . At London, Printed by I. R. for Richard Smith. Anno Dom. 1595.'

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 seruantes. 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. The

## BIBLIOGRAPHY.

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.

'*Churchyards Challenge*. London. Printed by Iohn Wolfe, 1593.'  
b. l.

The *Challenge* consists of twenty-two miscellaneous pieces, but only one of these is used in *Englands Parnassus*, viz. *A Tragickall Discourse of a dolorous Gentlewoman, &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 Iohn Standish. 1599.'

'*Orchestra, or a Poem of Dancing*. . . . At London, Printed by I. Roberts 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

## BIBLIOGRAPHY.

select editions of plays. For a complete edition of Dekkar's *Works* see the one published by J. Pearson, London, 1873, 8°.

### 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 Iames Roberts, for Iohn 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.

'*Englands Heroicall Epistles.* Newly enlarged With *Idea*. By Michael Drayton. . . . At London, Printed by I. R. for N. L. . . . 1599.'

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 chaste, daughter to the Lord Robert Fitzwater, poisoned 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 Governour*. . . . Printed by T. Berthelet : Londini, 1531.' 8°, b. 1.

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 Recouerie of Ierusalem*. 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 Ioseph 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 Pembrokes 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, 8°.

GASCOIGNE, GEORGE.

'*The Posies of George Gascoigne Esquire*. Corrected, perfected, and augmented by the Authour. 1575. . . . Printed at London for Richard Smith. . . .'

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.

' *Menaphon*. Camillas alarum to slumbering Euphues, &c. . . . Robertus Greene in *Artibus magister*. . . . London, Printed by T. O. for Sampson Clarke, . . . 1589.' 4to.

' *The Historie of Orlando Furioso*, one of the twelue Pieres of France. . . . London, Printed by Iohn Danter for Cuthbert Burbie, . . . 1594.' 4to.

' *The Honorable Historie of frier Bacon and frier Bongay*. . . . Made by Robert Greene, Maister of Arts. London, Printed for Edward White, . . . 1594.' 4to.

' *The Scottish Historie of Iames the fourth*, slaine at Flodden. . . . Written by Robert Greene, Maister of Arts. . . . London Printed by Thomas Creede. 1598.' 4to.

' *A Looking Glasse for London and England*. Made by Thomas Lodge Gentleman, and Robert Greene. In *Artibus Magister*. London. Printed by Thomas Creede, . . . 1598.' 4to.

' *The First part of the Tragicall raigne of Selimus*, sometime Emperour 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 *Frier Bacon and Frier 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 certaine 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 Iudith*, in forme of a Poeme. Penned in French,

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by the noble Poet, G. Salust. Lord of Bartas. Englished 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 Iohnson. . . . 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 Comickall 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 Shakspeare Society, 1878, only fifty copies being published.

KINWELMARSHE, FRANCIS: see *Gascoigne, George*.

KYD, THOMAS.

'*Pompey the Great, his faire Corneliaes 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 *Forbonius 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

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*the discontented Satyre* : . . . By Thomas Lodge of Lincolnes Inne, Gentleman. . . . Imprinted at London by Richard Ihones, . . . 1589.'

'*Rosalynde. Euphues golden legacie* : . . . By T. L. Gent. . . . London Imprinted by Thomas Orwin for T. G. and Iohn Busbie. 1590.'

'*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 historicall 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.'

'*A Looking Glasse for London and England*. Made by Thomas Lodge Gentleman, and Robert Greene. . . . London. Printed by Thomas Creede, . . . 1598.' 4to.

'*The Wounds of Civil War*. Liuely 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.

A reprint of the tragedy appears among Professor Edward Arber's publications, 1901, from the press of Messrs. A. Constable & Co., London.

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### MARLOWE, CHRISTOPHER.

'*Hero and Leander* : Begun by Christopher Marlowe ; and finished by George Chapman. . . . At London—Printed by Felix Kingston, for Paule Linley, . . . 1598.'

'*The Massacre at Paris* : *With the Death of the Duke of Guise*. . . . Written by Christopher Marlowe. . . . At London. Printed by E. A. for Edward White, . . . ' [not dated].

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 Metamorphosis of Pigmaliions Image*. And Certaine Satyres. At London, Printed for Edmond Matts, . . . 1598.' 8vo.

'*The Scourge of Villanie*. Three bookes 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.

'*The Legend of Humphrey Duke of Glocester*. By Chr. Middleton. London Printed by E. A. for Nicholas Ling, . . . 1600.' 4to.

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 Priuilegio*.'

'*The Last parte of the Mirour for Magistrates*, . . . Newly corrected and amended. . . . Imprinted at London by Thomas Marshe, Anno 1575. *cum Priuilegio*.'

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 Niccol'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 Unfortunate Traveller. or, The life of Iacke Wilton.* Newly corrected and augmented. . . . Tho. Nashe. . . . London, Imprinted by Thomas Scarlet for Cuthbert Burby. 1594.'

'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 Loue of King David and faire Bethsabe : With the Tragedie of Absolon.* . . . Written by George Peele. London, Printed by Adam Islip, 1599.' 4to.

'*A Farewell.* . . . Whereunto is annexed *A Tale of Troy.* . . . Done by George Peele, Maister of Artes in Oxforde. At London Printed by I. C. and are to be solde by William Wright, . . . Anno. 1589.' 4to.

*The Honour of the Garter.* Displaied in a Poeme gratulatorie: . . . Anno Regni Elizabethæ, 35. Die Iunii. 26. By George Peele, Maister of Artes in Oxenforde. At London, Printed by the Widdowe Charlewood, for John Busbie, . . . [4to, 1593].

'*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 *Englands 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*,

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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 diuers 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 diuers 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 Shepheards Calender*: conteneing twelve Aeglogues, proportionable to the twelue monethes. . . . Printed by Hugh Singleton, 1579.'

'*Complaints*. Containing sundrie small poems of the worlds vanitie. . . . Printed by Thomas Orwin, 1591.'

The '*Complaints*' are—*The Ruines of Time, The Teares of the Muses, Virgils Gnat, Mother Hubberds Tale, The Ruines of Rome, Muiopotmos, Visions of the Worlds Vanitie, Visions of Bellay, and Petrarchs Visions.*

'*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 Thestylis*; 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 bookes, 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.

*Monodia. The Triumph of Faith*. . . . *The Sacrifice of Isaac. The Ship-wracke of Ionas. A canticle of the victorie*. . . . At Yury. . . . Inprinted by Peter short [n.d.].

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  $\frac{39^d 32}{1-3}$ . Sylvester's signature appears after the *Monodia*, and again at the end of *The Ship-wracke of Ionas*, 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.

Professor Edward Arber edited a reprint of Tottel's book, 1595, published by Messrs. A. Constable & Co., London.

### 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 reuised, and newly enlarged 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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