EX BIBLIOTHECA
FRANCES A. YATES
WHITNEY'S

"CHOICE OF EMBLEMES."
MANCHESTER:
PRINTED BY CHARLES SIMMS AND CO. KING-STREET.
WHITNEY'S

"CHOICE OF EMBLEMES."

A FAC-SIMILE REPRINT.

EDITED BY

HENRY GREEN, M.A.

WITH

AN INTRODUCTORY DISSERTATION,
ESSAYS LITERARY AND BIBLIOGRAPHICAL,
AND EXPLANATORY NOTES.

LONDON: Lovell Reeve & Co.
CHESTER: Minshull & Hughes. NANTWICH: E. H. Griffiths.
M.DCCC.LXVI.
"And sothely he hathe taken upon hym," the reprint
"of this present Boke neyther for hope of re-
warde nor lawde of man: but onely for the
holsome instruction commodity and doctrine of
wysdome."

Alexander Barclay, A.D. 1509.
TO

THE MOST HONOURABLE

THE MARQUESS OF CHOLMONDELEY;

TO

THE NOBILITY AND GENTRY OF CHESHIRE,

GEFFREY WHITNEY'S NATIVE COUNTY;

AND TO

THE SUBSCRIBERS GENERALLY:

THIS REPRINT OF "THE CHOICE OF EMBLEMES"

IS DEDICATED,

IN GRATEFUL TESTIMONY OF THE ENCOURAGEMENT

WHICH ENABLED THE EDITOR TO REPRODUCE

A FAC-SIMILE EXEMPLAR

OF THE OLD LITERATURE OF ENGLAND.
VICTORIA EX LABORE
HONESTA, ET VTILIS.

"Victory, achieved by Labour, honourable and useful."

Constanter et sincere.

The Badge, Motto and Autograph of Geoffrey Whitney.
MEMORIALS of the Elizabethan culture, like mansions in the style of the Elizabethan architecture, would soon be passing away, were it not that they are reproduced from time to time, and reinstated in the interest and perchance in the regard of the literary world. When a work curious and instructive, if not of high value, has almost perished from the ravages of age, no disservice can it be to literature to rescue it from impending oblivion and offer it again to public notice. The inheritance which has come to us from a renowned ancestry is thus maintained in honour, and a restoration though it be only of a summer-house in a pleasure-garden, or of an oratory where by succeeding generations prayer was wont to be made, betokens as much reverence and love towards the illustrious dead, as if we had power to inscribe their names in the world's pantheon or to raise some monument of grandeur that would endure for ages.

Whitney's own ideas are in fact so carried out:

"For writings last when wee bee gone, and doe preserue our name."

The work of restoration and of illustration now attempted for Whitney's Emblems was entered upon with a love for it, as well as from a desire to make the emblem literature of the sixteenth century more known; and it may be that such love may have covered a multitude of sins in the Author's style and mode both of thought and expression; but in stating the simple fact that his labours have been lightened and repaid by the liking which he had for them, the editor does not wish a single fault to be condoned. The themes here pursued have seldom if ever been treated of to the same extent or in the manner adopted, — and the probability is that some errors have been fallen into which further researches will rectify, and that inquiries have been left unattempted which are needed for the true appreciation of the subject. To place his readers as far as he can on the vantage ground both for judging his labours and for following them out to greater perfectness, the editor presents a full general Index as
well as several special Indices, and has in most cases been scrupulous to name and quote his authorities. This apparatus will render the work of greater service to literary men.

So far as is ascertained no similar work exists, and though very incomplete as a history outside of the period which it embraces and of the special object to which it is devoted, it will supply the student and the general reader with information respecting emblem books and authors not easily accessible, and will enable him, if so disposed, to arrive at other stores of knowledge on the same subject. Some of the volumes consulted are of great rarity and to be found only in choice and richly-furnished libraries. For this reason, instead of a simple reference the titles themselves are photo-lithographically exhibited, and one or more pages of the devices in each emblem-book which Whitney adopted are also given in fac-simile. This feature of the work the editor trusts will be very useful to those readers who have not opportunities for consulting the old emblematists, or who may desire to see what they really are.

A writer of the sixteenth century, Hachtenburg of Francfort, 1577, assures us with much positiveness of expression, "Not one in a hundred can produce a really good emblem; not one in a thousand is competent to pass judgment upon the emblems of others." This sentiment is repeated not in depreciation of any opinion on the editor's share in this reprint and on the essays and notes with which it is accompanied,—but as an occasion to remind readers that a fac-simile by the photo-lithographic process is very different from that by the engraver's art and skill. The burin can retouch what is defective in the original,—can heighten the beauty and conceal the blemishes and yet preserve an identity of outline and character,—but the sun-light, the lens, and the camera reproduce without correction or adornment; if the original be worn and faded,—worn and faded is the copy; as the presses of Rôme, Venice, Paris, Lyons, Basle, and Antwerp left their work three centuries since,—exactly so does it reappear; and this constitutes the defect as well as the excellence of photo-lithography in the printing of books.

The skill and pains bestowed by the various artists on the volume now in the reader's hands call for the editor's expression of approval. The stone has been made to give back the images, the letters and forms which the sunlight had drawn from the old
To the Reader.

pages set before it. To Mr. BROTHERS are due the photographs and their preparation, and to Mr. HARRISON the impressions themselves; the embellished capitals and other woodcuts are by Mr. MORTON, and the letter-press printing is the work of Messrs. CHARLES SIMMS & Co.

No more need I say than to express the hope that the study of the Emblem literature may be revived,—and other similar works find a similar republication.

These lines, the last as I imagined of this work, had been written and printed, and the proof awaited only revision ere my editorial labours would be ended, when, on the 14th of February 1866, I received some further information of high interest respecting the author, to which I ought at least to allude, especially as it comes from an American branch of the family, which under their ancestor, John Whitney, settled in New England so long ago as April 1635. His descendant, Henry Austin Whitney esq., of Boston, U. S. A., writes to me from the Hague, February 5th, 1866:

“I was exceedingly gratified and surprised to-day, during a visit to Leyden, to find that you had carried into effect what has for several years been one of my dreams,—the re-production of Whitney’s emblems in fac-simile. My only regret is that the work has probably so far progressed that you will not be able to make use of one or two items relating to our author which it is in my power to furnish.” “The most important of my collections is the Will of Geffrey Whitney, of which I have a copy in Boston. It is quite curious and important as settling the date of the writer’s death, 1603 or 4, I think. In the testament, if I recollect rightly, he gives his library of Latin books to his nephew the son of his brother Brooke Whitney, ‘on condition that he become a scholar.’”

Mr. H. A. Whitney then informs me that he has a large collection of materials relating to the Whitneys of different counties, some portion of which would explain who Robert Whitney is, referred to by me, and would also give data relating to Geffrey Whitney, our author’s cousin, “Merchant Tailor of London.” He sought out what escaped my inquiries in July last,—the original manuscript Catalogue of the Students at the University of Leyden, and in the General Index found “Godf. Whitneus,” Vol. i. 1575-1616. with reference to p. 187 of the same volume, “where appears this
entry: 'Anno 1586, Martii 1. Godfridus Whitneus, Junior, Anglus.' This undoubtedly refers to our author, who, for several pages, is the only Englishman recorded.

The same letter also remarks: "On a trip of pleasure through Amsterdam to Paris, I resolved to make a brief visit to Leyden, not only as a place of peculiar interest to a native of New England, but in order to satisfy myself on one or two points relating to the author of the Emblems. In pursuance of my purpose I sought the University, and on making known the object of my inquiries, the librarian, M. Du Rieu, stated that Mr. Green was in Leyden about July last in quest of similar information. He at once kindly showed me the specimen sheets of your new edition, and I had just time to glimpse at the interesting and satisfactory essay read before the Cheshire Archæological Society. I was, I assure you, pleased to find that I have been so ably and thoroughly anticipated, and can now only regret that I had not known of your undertaking in October last, before leaving home, as it would have been my pleasure to have placed at your disposal whatever material was at my command."

So courteous and valuable an expression of regard for the labours I have been engaged in and brought to a conclusion, I acknowledge with the highest respect and under a deep sense of obligation, for the true liberality of feeling which dictated it; and I stop the press to add that should Mr. Henry Austin Whitney resolve on offering to the world the information respecting Geoffrey Whitney which is in his possession, I shall most cheerfully give him every facility in my power for communicating with my subscribers. Possibly an Appendix to this fac-simile reprint might satisfy the conditions of the case and supply the admirers of emblem literature with the additional materials. I regret if my own labours interfere with those of one who by position and kinsmanship to the author had a superior claim over mine to be editor of "The Choice of Emblemes." He will not however object that in the breast of a stranger there has been kindled the admiration which in himself was a natural feeling of affection towards a writer who nearly three hundred years ago bore and adorned the Whitney name.

February 19th, 1866.
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*Per caemum videt omnia punctum.*
EFFREY WHITNEY, in defining, as he does very accurately, the nature of Emblems, assigns to them almost their strictly literal meaning, as ornaments placed upon any surface, or inlaid, so as to form a pattern or device. He says: "The worde being in Greeke ἐμβάλλεσθαι, vel ἐπεμβάλλεσθαι, is as muche to saye in Englishe as To set in, or To put in: properlie ment by suche figures or workes, as are wroughte in plate, or in stones in the pauementes, or on the waules, or suche like, for the adorning of the place: hauinge some wittie devise expressed with cunning woorkemanship, somethinge obscure to be perceiued at the first, whereby, when with further considera-
tion it is understood, it maie the greater delighte the behoulder." So, the article EMBLEMA, by James Yates, M.A., defines the word as denoting "an inlaid ornament," and applies it to works resembling "our marquetry, buhl, and Florentine mosaics," and to "those in which crusts (crustae) exquisitely wrought in relief and of precious metals, such as gold, silver, and amber, were fastened upon the surface of vessels or other pieces of furniture."

Spenser appears to have such work in view, when he describes "a throne of gold full bright and sheene:"

Faerie Queene, v. 9. 27.

“Adorned all with gemmes of endlesse price,
As either might for wealth have gotten beene,
Or could be fram’d by workman’s rare device;
And all embost with lyons and with flourdelice.”

And when Shakespeare sets forth the coronation of “The goodliest woman,” Anne Bullen, he avers:

Hen. VIII. act iv. sc. i. l. 87.

“She had all the royal makings of a queen;
As holy oil, Edward Confessor’s crown,
The rod, and bird of peace, and all such emblems
Laid nobly on her.”

An early commentator on Emblem-books, Claude Mignault, in 1574, endeavours to establish a distinction between emblems and symbols, which “many persons,” he affirms, “rashly and ignorantly confound together. The force of the emblem depends upon the symbol, but they differ as man and animal; the latter has a more general meaning, the former a more special. All men are animals, but all animals are not men; so all emblems are symbols, tokens, or signs, but all symbols are not emblems: the two possess affinity indeed, but not identity.”

We shall form, however, a sufficiently correct notion on this subject, if we conclude, that any figure engraven, embossed, or drawn,—any moulding, or picture, the implied meaning of which is something additional to what the actual delineation represents, is an emblem. Some thought or fancy, some sentiment or saying is portrayed, and the portraiture constitutes an emblem. Thus hieroglyphics, heraldic badges, significant carvings, and picture writings, are emblems; besides the forms, or devices, visibly delineated, they possess secret meanings, and shadow forth, or line forth sentiments, feelings, or proverbial truths.

Naturally and easily the term emblem became applicable to any painting, drawing, or print that was representative of an action, of a quality of mind, or of any peculiarity or attribute of character. Emblems in fact were, and are, a species of hieroglyphics, in which the figures or pictures, besides denoting the natural objects to which they bear resemblances, were employed to express properties of the mind, virtues and abstract ideas, and all the operations of the soul.

Excepting in the Sacred Scriptures, the earliest account we have of a work of emblematic art is the description which Homer
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gives, so graphically, of the forging by Vulcan of a shield for Achilles. It is solid and large, decorated all over; round it is a shining rim, triple, like marble bright, and from it a silver belt: on the shield itself there were five tablets, and for it many figures of skilful workmanship. Hesiod also, though not with equal beauty, gives a similar description of the shield of Hercules; and the two find imitators in Virgil, when the shield of Æneas is spoken of as a specimen of artistic power.

But a work, truly emblematical, is presented so early as about 400 years B.C.: it is The Tablet of Cebes, a disciple of Socrates. Of the numerous editions, between 1497 and our own day, we give the title-page of one, which to the original Greek adds a translation both into Latin and Arabic, and which also contains a pretty emblematical device of the printer, “Fac et spera,” Work and hope. The Tablet itself is a philosophical description of a picture which, it is said, was set up in the temple of Kronos at Athens or at Thebes, and which presents a symbolical view of Human Life—of its temptations and dangers, and of the course to be persevered in to attain the mansions of blessedness. The persons, characters and circumstances are drawn in so clear and lively a manner as to have furnished to the celebrated Dutch designer and engraver, Romyn de Hooghe, sufficient guidance for delineating the whole story of Human Life as narrated to Plate III. the Grecian sage.

Of Cebes himself we need only say that he was cotemporary with Parrhasius the painter, Euclid of Megara, and Lysias the orator. Xenophon ranks him among the few intimate friends of Socrates who excelled the rest in the innocence of their lives; and Plato names him as “intimate and friendly with us all,” and characterizes him in the Phædon as a sagacious investigator of truth, never yielding his assent without convincing reasons.

The Hieroglyphics of Horapollo, or Horus Apollo, of which the title-page to the Paris edition of 1551 is given in Plate II., is professedly written in the language of ancient Egypt, and was translated into Greek towards the end of the fifth century, in the time of the emperor Zeno. It is certainly a book of emblems, and probably the most ancient we possess. With the emblem writers of the fifteenth and sixteenth centuries it obtained high authority, and undoubtedly served them for guidance; but very
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contradictory opinions are entertained of the work in the present day: some maintaining that the writer “was a native of Egypt,” and that he was “a person who knew the monuments well, and had studied them with care;” others averring that “his authority as an interpreter is in itself worth nothing,” and “that the power of reading a hieroglyphical inscription was not possessed by him, if it existed in his time.”

It may here be observed that the symbols on the dedication-page of this fac-simile reprint of Whitney are taken from one of the emblems of Achilles Bocchius, edition 1574, who names them Egyptian letters; but on Samuel Sharpe’s very competent authority I learn, they may be Gipsy marks, but are not true Egyptian signs. Taking them for what they are worth, I nevertheless find the eye symbolical of Deity; the lamp-burning, of life; the lamp-extinguished, of the soul freed from the body; the ox’s-head, of labour; and the spindle, of the thread of life. A feather and a laurel-branch, also occurring in the dedication-page, are hieroglyphics, according to Horapollo, and have a meaning. The others, which remain unexplained, doubtless were significant to Achilles Bocchius, and would be to ourselves could we but obtain his key.

Whitney (as at p. 126) and the other emblems, not unfrequently had recourse to the descriptions in Horapollo. One of his hieroglyphics we have had figured; it is the swan,—to symbolize old age loving music,—the reason assigned being, “because this bird when it is old sends forth its sweetest melody."

Coins and medals, the crests and cognizances of heraldry, the flower-language of Persian and Hindoo maidens, the picture-writing of the Mexicans, and the tree-and-tomahawk newspapers of the North American Indians,—all would require full notice as instances of emblem art, were we attempting more than a sketch.

A very brief statement will suffice to point out how they fur-

* “The only ancient author who has left us a correct and full account of the principle of the Egyptian writing is the learned Alexandrian father, Clemens, who wrote towards the end of the second century after Christ.” So testifies John Kenrick. And whoever desires to read a brief yet admirably clear account of modern discoveries respecting the meaning of the Egyptian hieroglyphics is advised to consult his work, Ancient Egypt under the Pharaohs, two volumes 8vo, London 1850.
nish examples of the nature of emblems. On Grecian coins, the owl, to use heraldic language, is the crest of Athens; a wolf’s head, that of Argos; and a tortoise, that of the Peloponnesus: and on Roman coins, the figure of a woman seated on a globe is the emblem of Italy; that of a woman solitary and weeping beneath a palm-tree, of Judea, fulfilling the prophecy—“she being desolate shall sit upon the ground.” An eagle grasping the thunderbolt of Jove is symbolical of Rome; and Ceres dispensing plenty from her horn of abundance, is typical of the peace which under Decius the empire enjoyed.

So at much greater length might the nature of emblems be set forth with abundant illustrations; but whoso cannot now comprehend something respecting them would still be ignorant though the heavens became his scroll and all the visions of prophecy and the fancies of poets were painted upon them, and with his divining rod an angel touched each device in its order and said, “See, and understand.”

SECTION II.—EARLY EMBLEM-BOOKS, AND THEIR INTRODUCTION INTO ENGLISH LITERATURE.

EARLY emblem-books, from 1481 to 1522, are soon counted. We nearly exhaust the list when we name Gerard Leeu, Sebastian Brant, and Andrew Alciat—a Dutchman, a German and an Italian.

The closing in of the fifteenth century saw the rise of a species of literature in which the graving tool was very extensively employed to illustrate, as well the proverbs and terse sayings prevalent in the world, as works of greater pretensions, in which genius took a higher flight, and accomplished more important aims. These illustrations may not have been introduced as profusely as in modern times; but, I dare to say, they were often marked by superiority of artistic power.

Dante's Inferno, published at Florence in 1481, was one of the first books thus to be embellished; and in the same year, in Holland, as a prelude to the emblem-book Operas, which followed, that most odd of all odd books made its appearance—“Twys-spraeck der creatures,” or Dialogues of the Creatures, by
Gerard Leeu, of Gouda, near Rotterdam. The copy we consulted, in the Bibliotheca Hulthemiana at Brussels, is a small folio in Gothic characters, the pages and folios unnumbered, and with a considerable apparatus of rather coarsely-executed wood engravings. The dialogues are 122: the first is between the Sun and the Moon; the second, between "costeliken ghestienten," costly stones; the one hundred and seventh, between the Wolf and the Ass, the picture representing the two creatures sawing wood with a vertical saw; the one hundred and twenty-first, between a Man and his Wife; and the one hundred and twenty-second, between Man and Death. The last page is almost entirely occupied by a coat of arms, and the work thus concludes: "En is volmaeckt ter goude in hollant bi me gheraert leeu preter ter goude opste vieren dach van april Ent ier MCCCCCLXXI," i.e. Here is finished at Gouda in Holland by me Gerard Leeu printer at Gouda upon the fourth day of April in the year 1481.

The next work to be mentioned opens a direct communication in emblem literature between England and the Continental nations, inasmuch as it was soon translated, or rather paraphrased, into English by Alexander Barclay, and printed first by Wynkyn de Worde in 1508, then by Richard Pynson in 1509, and afterwards in 1570 by J. Cawood. Before the end of the fifteenth century, in 1494, the original, by Sebastian Brant, appeared in German, and is usually referred to as "THE SHIP OF FOOLS." A copy is in the British Museum; the woodcuts are rather small, but spirited, and the designs are the same with those of some subsequent editions in Latin and French. The Latin translation, bearing the title, "Stultifera Navis," or Fool-freighted Ship, by James Locher, is a quarto volume of 156 folios, with 115 woodcuts, and underwent the revision of Brant himself. It was published at Basle, "that city of Germany most worthy of praise," by John Bergmane Olpe, "in the year of our salvation M.CCCCXXVII." The Plates, IV. and V., are from the title-page and twenty-ninth folio of the fine and perfect copy in the very choice emblem library collected by the late Joseph Brooks Yates of Liverpool, and now the property of his grandson Henry Yates Thompson.* Plate V., "Servire duobus,"

* I take this opportunity of expressing my great obligations to the family of Samuel
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To serve two masters, well illustrates the saying which Whitney adopted, "Nemo potest duobus dominis servire," and embellished with the device of a man dragging the decalogue by his right foot, and attempting to carry the globe on his left shoulder. Plate V. Barclay's work, "The Shyp of Folys of the Worlde,"* was in part only a translation of Brant's Stultifera Nauis; in part it was simply an imitation. And thus, perhaps, it may be regarded as the very first attempt in our language at emblem-book art. Some may be inclined to contest the accuracy of this conclusion; and when Brant's and his translator's works are compared with the perfected emblems of Alciat and of Giovio, the doubt may rise into a certainty: but in the progress of any branch of literature, as in other things, "there is first the blade, then the ear, and after that the full and ripe corn in the ear."

The translator gives the following account of himself: that his book "was translated i the College of Saynt Mary Otery in the counte of Deuonshire, out of Laten, Frenche and Doche into Englysshe tonge by Alexander Barclay Preste, and at that tyme Chaplen in the sayde College." He was educated at Oriel College, Oxford, about 1495, and died in 1552 rector of All Hallows, Lombard-street, London. The memoir of him in the Penny Cyclopaedia gives the titles of nine of his works, and shows him to have been a voluminous writer: it declares also that "he was one of the refiners of the English language, and left many testimonies behind him of his wit and learning."

Barclay's Shyp of Folys of the Worlde contains many curious woodcuts. A good idea of them may be gained from the first in the series which "represents several vessels loaded with fools of various denominations." This is taken from the French translation, "La grai nef des folx du mœde," and has appended to it in full the title of the Latin translation, "Stultifera Nauis."

Thompson, Esq., at Thingwall, near Liverpool, for the extreme generosity and courtesy with which they have granted access to and free use of their emblem treasures. * The full title is: "The Shyp of Folys of the Worlde. Inpreyntd in the Cyte of Lon- don in Fletestr[e] at the signe of Saynt George By Richard Pynson to hys Coste and charge. Ended the yere of our Saviour m.d.ix. the xiii day of Decembre." Folio.
At the beginning of the sixteenth century the art of pictorial illustration, either from brass or from wood, was carried to a very high degree of excellence. Italy might boast of Marc Antonio, who died in 1527; Germany, of Albert Durer, down to 1528; and Holland, of Lucas Jacobs, better known as Lucas van Leyden, until his death in 1533. These “skilled artisans” left pupils, followers and worthy compeers, who did not allow their “glorious mystery” to retrograde; and the touch, the turn, the soul-inspired power of their hand, survive in many a page of that eventful era.

If the recording line in Ames’ Antiquities of Printing be correct, namely “1551, Alciat’s Emblems, Lugduni 1551, octavo,” there was an English version of “honest Alciat” at this early date. As far as I have discovered, no other trace exists of such a translation. Grant that it was made, it would, almost of a certainty, have been a very small volume similar to Wechel’s edition of Paris 1534, or to the Aldine at Venice in 1546, the one contained in 120 pages, the other in 48 leaves.

A manuscript translation of Alciat into English, which, though incomplete, evidently was prepared for publication, with the devices drawn and coloured, is in the possession of Henry Yates Thompson, and “appears to be of the time of James the First.” The manuscript thus translates Alciat’s thirtieth emblem, imitated by Whitney, p. 73:

“The stork, which is well noted for her love,
   In lofty nest hir naked birds doth feed;
   And hopes that she the like kindness shall prove,
   When she, being olde, shall stand thereof in need.
   The gratefvl babes do not hir hope defeate,
   They bear their dam, and give unto hir meate.”

Sir Thomas Wyatt, the elder, who died in 1541, and Henry Howard earl of Surrey, who was beheaded in 1547,—“the two chieftains,” as they are named, of the courtly poets,—were well acquainted with the literature of Southern Europe, and probably with the emblem writers of the nations dwelling there; but it appears to have been Spenser who, in 1579, in The Shepheard’s Calender, “entitled to the noble and vertuous Gentleman, most worthie of all titles both of learning and chivalry, Maister Philip Sidney,” was so far acquainted with emblem writings as to give emblem-mottoes without devices, like songs without words. We
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find these mottoes, termed emblems, in Italian, English, Latin, French, and even Greek, and after Spenser's death, the folio edition of his works issued in 1616 gives a woodcut emblematical of each month in the year, and thus renders the Shepherd's Calendar a near approach to the emblem-books of a former century.

We may add that Spenser's Visions of Bellay, composed about the year 1569, were derived* from Joachim du Bellay, "the Ovid of France," and needed only the designer and engraver to make them as perfectly emblem pictures as were the publications of Alciatus, Sambucus and Whitney. Those visions portray in words the world's vanity, which an artist might express in drawings. Take the description of the "pillars of iuorie," of "the chapters alabaster," of "a victorie with golden wings," and of "the triumphing chaire, the auncient glorie of the Romane lordes;" and of the whole representation might be wrought a most lively and cunning emblem.

Whether William de la Perriere's Théâtre des Bons Engins, See Plate XXX. Paris 1539, was rendered into English at so early a date, is doubtful; but William Stirling, esq., of Keir, informs me that he possesses "a fragment of an English translation" of this author, without the title. From this copy therefore the date cannot be determined, but by the cast of the type and of the rude woodcuts "it might be of the sixteenth century, and probably as early as Daniell's Fovius."

The next immediate link between our own country, Britain, and the emblem writers of Italy, France, Spain, Germany and the Netherlands is supplied by Beza's Portraits and Emblems. Plate VIII. This work, published at Geneva in 1580, is dedicated to James VI., king of Scotland, and contains, as its frontispiece, the earliest known likeness of that monarch, when in his fourteenth year. Such a portrait would probably secure attention to the book in this island, and its well-executed devices would serve to foster among us a taste for emblem literature. No translation however of Beza into English appeared, and his emblems still remain in their original Latin only.

The Italians gave the name Imprese, i.e. Imprints, to such

* Verified in Leiden by direct reference to Du Bellay's works, as "Je vy haut esculut sur colonnes d'yuivre," &c.

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"ornamentation-books" as other people indicated by the word emblem. Paolo Giovio, bishop of Nocera, wrote a discourse on the subject and entitled it, *Ragionamento di Paolo Giovio sopra i motti e designi d'armi e d'amore volgormente chiamati imprese*, Venice 1556, in 8vo, "A Discourse by Paulus Jovius on Mottoes and Designs of Arms and of Love, commonly called Imprints." The work went through several editions, and in 1561 was translated into French by Vasquin Filleul. An English translation was issued in 1585, the year before Whitney's *Choice of Emblems*: it is not indeed embellished with woodcuts or engravings, but in other respects is an emblem-book in English. The translator was the poet-laureat and historian, Samuel Daniel of Taunton, who was born in 1562 and died in 1619. He entitles his work, *The Worthy Tract of Paulus Jovius, containing a Discourse of Rare Inventions . . . called Imprese, with a Preface:" by Samuel Daniell, London 1585, 8vo. But for the want of devices, or engravings, this may be regarded as an English emblem-book equally with Whitney's, which it preceded as a printed work, though probably not as a composition.

Still, with the modifications that have been adverted to, the praise may be accorded to Geoffrey Whitney of having, in 1586, been the first to present to the English public an emblem-book complete in all its parts, and showing by the union of learning and of the engraver's art how, among the nations of continental Europe, a literature had been raised up and had grown into popularity which a century before had no recognised existence. Whitney however is to be the special theme of the next chapter, and we pass on to complete, as far as is really needed, our sketch of the steps by which emblem-books were brought into Britain.

To the Rev. Thomas Corser, rector of Stand, near Manchester, I am indebted, among other favours, for the loan of a copy of the rare translation into English of Claude Paradin's *Devises Héroïques*. The volume is in 16mo, containing 368 pages, and ornamented with many woodcuts of considerable excellence. The initials only of the translator (P. S.) are given, and the date is 1591. A curiously-worded dedication follows the title-page: "To the Right Worshipfull the Renowned Capteine Christopher Carleill Esquier, chiefe Commander of her Maiesties forces in the Province of Vlster in the Realme of Ireland, and Seneshall there
of the Countries of Clandsboy, the Rowte, the Glens, the Duffre, and Kylultaugh." The prose of Paradin is given in English prose; and there are a few specimens of very inferior verses, as at p. 28:

"These Dartes are peace to humble men,
but wane to proud in deed.
For why? both life and death also
from our woundes do proceed."

SECTION III. — ENGLISH EMBLEM-BOOKS, A.D. 1586–1686.

ROM what sources Emblem-books were first introduced into English literature has just been shown, and there is no absolute necessity of following the subject to a later date; but to render our view more complete we will take a rapid glance at the English books of emblems for a century after Whitney. Along with Whitney are recorded the names of Willet and Combe, as worthy to be matched with Alciatus, Reusnerus and Sambucus. Of Thomas Combe's writings nothing is known now to exist; neither the British Museum nor the emblem collection of the marquis of Blandford possesses them, and they are unknown to Mr. J. Brooks Yates and to William Stirling, esq., of Keir: they take rank therefore with the lost one of the Pleiades, and no longer offer even a point of light to the literary world. The praise of Andrew Willet is celebrated by Thomas Fuller. His father, Thomas Willet, was prebendary of Ely, where Andrew was born in 1560, and where, probably, he died in 1621. He was a copious writer, according to the Bodleian catalogue. His emblem-book, printed at Cambridge by John Legate, probably in 1598, is dedicated to the earl of Essex: it is a 4to, without cuts, and contains 84 pages. The title is a very long one, beginning with Sacrorum Emblematis Centuria una, &c., "A Century of Sacred Emblems," &c. As a specimen of his style we add the English to his sixty-seventh emblem in Latin; subject—"Puerorum educatio," The education of boys:

"A Scholler must in youth be taught,
And three things keepe in minde ful sure,
Introductory Dissertation.

God's worship that it first be saught,
And manners then with knowledge pure;
In Church, in scoole, at table must he
Deuout, attent, and handsome be."

In these days of acrostics it may be not unacceptable to our readers to possess Willet's ingenious conceit, constituting his first emblem, "Boni Principis encomium," The praise of a good Prince. It is in Latin verses, arranged, like the curious fancies of Simias the Rhodian, in the form of a tree. The sentence on which the Latin lines turn is "Elizabetham Reginam Div nobis servet Iesvs incolvmem. Amen"—Elizabeth Queen, long may Jesus keep for us safe. Amen.

"Ecce beato S.
Lux nos dedisse maximE,
Illustris illa credituR,
Sèpiterno que celebrāda cultV,
Anglia, insigni generata stirpE,
Beata virgo cum regnare ceperaT;
Eam parem patulæ dixeris arborI;
Tempestate gravi subito ruentE
Huius se foliis tegunt volucreS,
Adeuntq. bruta proculqv
Magnũ iuvamen omnibus,
Regina princeps: profugI
Eius celebrat nomeN:
Gentibus ipsa laC,
Inclyta, virgO,
Non negat, iis simulL
Alma nutrix manV
Miserit auxiliuM.
Det deus itaquE
Impleat annuM.
Vivat & integRA,
Nullibi vnquam deficiens supremuM
Omnibus auxilium, quæ exhibuit piE
BIS locupletur δ patriæ columnE."
cite the practical character at the end of the life and death of Dr. Andrew Willet:

"See here a true Nathaniel, in whose breast
A careful conscience kept her lasting feast;
Whose simple heart could never lodge a guile
In a soft word, nor malice in a smile.
He was a faithful labourer, whose pains
Was pleasure; and another's good, his gains:
The height of whose ambition was to grow
More ripe in knowledge, to make others know;
Whose lamp was ever shining, never hid;
And when his tongue preach'd not, his actions did.
The world was least his care; he fought for heav'n;
And what he had, he held not earn'd, but given:
The dearest wealth he own'd, the world ne'er gave;
Nor owes he ought but house-rent for a grave."

Contemporary also with Whitney was Abraham Fraunce, whose work, in 4to, was printed in London in 1588, *Insignium Armorum Emblematum Hieroglyphicorum et Symbolorum, quae ab Italis Imprese nominantur Explicatio.* There are no plates to the work; otherwise it is similar in character to Valerian's *Hieroglyphica, sive de sacris Egyptiorum aliarumque gentium literis Commentarius;* † folio, Basle 1556 and 1567, which abounds in woodcuts. These two works, however, are rather books of heraldry, of coins, inscriptions and sacred signs, than books of emblems.

Peacham's *Minerva Britannia,* a very close imitation of Whitney, even to the dividing of it into two parts, appeared in 1612, and is dedicated "to Henry Prince of Wales." In 1618 was issued *The Mirrour of Majestie,* of which no more than two copies are said to exist, the only perfect one being in the choice library of Mr. Corser, of Stand. Quarle's *Emblems, Divine and Moral,* the most popular of any in English, were published in 1635; and the same year George Withers gave to the world, with 200 fine copperplates by Crispin de Pass, *A Collection of*

* "An Explanation of Badges, Arms, Emblems, Hieroglyphics and Symbols, which are named by the Italians Imprints."

† "Hieroglyphics, or Commentaries on the Sacred Literature of the Egyptians and other Nations," by John P. Valerian, of Belluno.
Emblems Antient and Moderne, quickened with Metrical Illustrations both Moral and Divine, disposed into Lotteries, folio, London. The year 1641 first saw Thomas Stirry's satire against Archbishop Laud, *A Rot amongst the Bishops*, or a terrible Tempest in the Sea of Canterbury, set forth in lively Emblems to please the judicious Reader; and we may again name Mr. Corser as possessing an original copy of the work almost unique. A second edition, 4to, was issued in 1655 of *The Art of making Devices, treating of Hieroglyphicks, Symboles, Emblems, Enigmas, &c.*, by Thomas Blount; and in 1665, without an author's name, but with 9 copperplate engravings, was set forth in 12mo, *Astrea, or the Grove of Beatitude represented in Emblems with Meditations*. Philip Ayres, in 1683, was author of a small 4to, *Emblemata Amatoria*, "Emblems of Love," in four languages, dedicated "to the Ladies," with 44 copperplates. Hugo Hermann's *Pia Desideria, Gemitus, Vota, Suspiria anima pœnitentis, &c.* was published at Antwerp in 1628 with woodcuts; and again in 1632 with Bolswert's beautiful copperplates. "It was Englished by Edmund Arwaker, M.A., in 1686, and illustrated with 47 copperplates; but the omissions and alterations of the original render it scarcely deserving the name of a translation. In 1680 and in 1686 also was issued a work, now of extreme rarity, *The Protestant's Vade Mecum, or Popery displayed in its proper colors in 30 Emblems*. This date is exactly a century after Whitney, and it is unnecessary to name any works of a later time.†

Britain can advance no early claims to originality in the production of emblem-books, and scarcely improved the works of this kind which she touched upon and translated, yet she took no inconsiderable interest in emblem literature; and during the

* "Pious Aspirations, Groans, Vows and Sighs of a Penitent Soul," &c.
† There are also during the seventeenth century ten or twelve other books of emblems in English, which I have had no opportunity of examining. These are: Montenay's *Book of Armes with 100 godly Emblems*, 1619; The Soul's Solace, or 31 Spiritual Emblems, by Thomas Jennes, 1631; Colman's *Death's Duel*; Heywood's Pleasant Dialogues, &c., extracted from Jacob Catsius, 1637; Quarle's Hieroglyphics of ye Life of Man, 1638; Hall's Emblems, 1648; A Work for none but Angels and Men, 1650; Wonderful and strange Punishments inflicted on the Breakers of the 10 Commandments, 1650; Castanzo's Spiritual Conflict, 1652; and Miller's Emblems, Divine, Moral, &c., by a Person of Quality, 1673. Probably several others might be added to the list.
century, beginning with Whitney and ending with Arwaker—if we except James or Jacob Catz,† who died in 1660 in his eighty-third year, and who to this day is spoken of familiarly yet affectionately in Holland, as “Vader Catz”—our country may be said to have marched at least with equal steps by the side of other European nations. We write, however, not to contest the palm of superiority, but simply to give a connected though brief view of the earlier emblem literature among ourselves. That attempt probably is not perfect in its parts, every emblem work not being included; there may be others who will correct our deficiencies, and present to the public a fuller and more accurate history. The materials exist, and knowledge and power in one I could name: but public patronage as yet flows in a scanty stream towards the editors of old emblem writers, and turns aside to support newer fancies; or perchance the ore we dig has not enough of sterling metal in it to make it worth the working.

SECTION IV.—EXTENT AND DECLINE OF EMBLEM LITERATURE.

For how many years the Emblem literature bore an illustrious name, and to what extent over the nations of Europe it prevailed, a sentence or two will serve to point out. With Alciat, in 1522, we may date the rise of its popularity; with Paolo Giovio, Bocchius and Sambucus, its continuance; with Jacob Cats, a glory that still shines and has lately been renewed. All countries of Europe—except “Muscovie,” which was Tartar, not Teutonic nor Roman—participated in the furore for emblems. The peninsulas of Spain and Italy, the distant Hungary, the Mediterranean Germany and France, Holland, Belgium, Britain, swelled the throng of votaries and contributed to emblem art.†

* A splendid tribute to his excellence has lately been supplied by the publication of Moral Emblems, from Jacob Cats and Robert Farlie, 4to, London 1862. The beautiful illustrations, by John Leighton, F.S.A., and the translations by the editor, Richard Pigot, are contributions in all respects worthy of emblem art, and deserve the admiration of all lovers of the old proverbial philosophy and literature.
† The extent of the emblem literature will be treated of in our Appendix, where we propose to show the sources and the authors from whom Whitney made his Choice.
What are the causes, we may ask with some misgiving as to the exact reason, that a literature has almost become forgotten, which only three centuries ago was thus popular and flourishing throughout civilised Europe? It seems to have passed away from men's knowledge: it is studied as a branch of antiquities rather than of learning,—as inscriptions disinterred from the catacombs of by-gone ages, and not as the memorials of the wit and wisdom of some of the foremost scholars of Italy, France, Spain, Germany and the Netherlands.

We have here a perplexity which at first we find it difficult to unravel. The early emblem-books delighted the literati of their age; they were patronised by popes, emperors and kings; they were illustrated with a superabundance of artistic skill, and remain unsurpassed even in modern times for beauty of execution. Their spirit became so diffused among all ranks of the people as to call for translations into six or eight languages, and for imitations wherever they were known. Now, though some of them within a century numbered more than fifty editions, and nearly all of them were reprinted, they awaken a simple stare of wonder if perchance a student of typographical antiquities ventures to name them even to well-educated men.

The tide of modern thought bears onward freightages of a very different kind: they are the cargoes of useful knowledge, scientific or statistical it is called,—available for competitive examinations,—rich in illustrations of history and the economic calculus for the senate or the courts of law, and "studiiisque asperrima belli," bristling with whatever can advance the pursuits of war. But our great-grandfather's literary recreations, like our great-grandfather's portraits, are consigned to darker shades than even Dante's limbos of oblivion; and all persons are looked upon as dreamers of inutilites, and consequently of vanities, who endeavour again to bring into light works which Sidney did not despise, which Spenser imitated, and which Shakespeare applied to the purposes of dramatic art.

Without any invidious comparisons, however, we have not far to seek for a sufficient reason why the old emblem writers have

It will then be seen that he laid nearly the whole circle of emblem writers under contribution, and that the History of his foray is a biographical notice of themselves and their works.
been almost forgotten. The best of them, the founders and early masters in this school of poetry wedded to pictorial embellishments, excelled as Latinists, and sometimes ran wild amidst the conceits which Latin is so fitted to express. Their later imitators in the modern languages, without generally possessing their depth or their brilliancy, have followed them especially in quaint fancies, and thus have repeated and magnified their faults. Hence, as Latin was more and more disused among scholars, and as the modern languages, under skilled and vigorous cultivators, threw aside mere witticisms and affectations, men's minds grew beyond the pleasures of tracing out resemblances between pictures and mottoes; and, with a truth laid down or a proverb uttered, gave the preference to seeing it illustrated from examples within their own knowledge to having it decked out in an obsolescent language, with imaginative parallels between emblem or symbol and the actual thoughts they were intended to shadow forth.

I do not suppose that, among the most enthusiastic lovers of the old literature, there are any who desire a restoration of the very ideas and modes of expressing them, of the very fancies and fanciful delineations which characterised the sixteenth century. We could not endure to have even a second Chaucer or a second Spenser. Dante risen from the dead, or Petrarch revivified by the smiles and graces of the veritable Laura, would be repellent to the modern culture. We honour them and value them as they are and were, and their memorials we would not allow to perish; but Cœur de Lion would have been as out of place on the plains of Waterloo, or Miles Standish "the brave soldier of Plymouth" as incongruous at Wilmington or at Richmond, as Alciat in the literary saloons of Paris, or our own Whitney at some meeting of the Camden Society, or amid excursionists peregrinating to glorify scientific archaeology.

We admit that each age has its literary leaders, who seldom indeed retain the leadership for ages in succession; but we do not add, Let them utterly fade out of men's thoughts. They did the work of their own day, and for that work we honour them: if we do not observe for them festivals of remembrance, as for the worthies of the Christian year, still, as occasion demands, what they did shall be rescued from Time's ravages, and live through another period of human regard.
CHAPTER II.

MEMOIR AND WRITINGS OF GEFFREY WHITNEY.

SECTION I. — ESTIMATION IN WHICH HE WAS HELD — NOTICES AND CRITICISMS.

RENOWN wide and large enough to fill a nation's praise, it were vain to seek for Whitney's name and work; he possessed genius and learning, but has not left results that justify a very high eulogium.

It is from his native county more especially that his labours may obtain recognition, and from others, who delight in "holsome preceptes, shadowed with pleasant deuises," they may receive the approving word. During a reign remarkable for the great statesmen, warriors, and men of letters, whom it produced, and by whom it was adorned, there were many to surpass our author, but only a few who were of purer minds or of more extensive learning. His education and attainments, however, the friendships which he formed and the estimation in which he was held, entitle him to rank among the band that lend authority to the saying: "Cheshire, chief of men;" and his principal work, A Choice of Emblemes, though not the very earliest in our literature, was the first of its kind to present an adequate example of the emblem-books that had issued from the presses of Paris, Lyons, Basle and Antwerp; and it remains the first in point of intrinsic value. It may therefore, even on the ground of comparative merit, deserve reproduction, and be adduced in proof both of the author's power and of the diligence and effectiveness with which that power had been cultivated and applied.
Introductory Dissertation.

With one of his earlier admirers we shall not be able so heartily to proclaim his excellencies as to say:*

"Begone rare worke; what though thy Author bee
Nor lord nor knight, Yet comprehendeth more
In vertuous deeds, than titles as wee see,
Which better is, than with all Midas store.
Tell Momus and old Homer's chatterers all,
Till world's end thy name shall never fall:"

Nevertheless we have something to boast of in his behalf; and it is, that in an age by no means fastidious, either in manners or in language, there is not above one passage which might not be read aloud in any circle of listeners, and not more than two or three expressions, if there are so many, to which our modern taste can legitimately object.

The estimation in which an author's writings and character were held is indeed reflected by a very flattering mirror when they come to us from the judgment of his immediate friends, and especially from the commendatory stanzas which, in the sixteenth and seventeenth centuries, were attached, as well to a ponderous folio edition of Plato's works as to a thin duodecimo of Alciat from the press of Christian Wechel. The affection, not to name it the fondness, which his contemporaries expressed for Whitney, informs us of the regard felt for the man as well as for the author; and names of such eminence as those of Dousa, Bonaventura Vulcanius, Limbert, and Colvius, were warrants against mere adulation. Their testimony supports Anthony Wood in affirming "he was in great esteem" at Leyden "among his countrymen for his ingenuity."

Jan Dousa, whom for learning and patriotism William the Silent appointed governor of Leyden and curator of its university, writes to the following purport "On the Emblems of Geoffrey Whitney:"

* Lines in manuscript from major Egerton Leigh's copy of Whitney, which also contains similar stanzas by the same writer. This copy belonged to a John White "Anno Domini 1683," and then passed into the possession of a William White, to whom there are two manuscript memorials:

"William White his hand
So veri a roge as ani in the Land," and
"William White His Name and Pen,
God bless king William and all his men."
"Here Emblems by their charms o'ercome writings of every kind,  
And here Euphrosyne has mingled useful things with sweet;  
So when on floors of marquetry the various figures meet,  
They hold the eyes entranced, and discipline the mind.  
Thus witnesses Sambucus,—thus Junius testifies,  
And Alciatus, who hath borne the palm in this emprise.  
Now Emblems, here out-traced by hands of finest skill,  
In their rich lures all writings else outvie;  
And as Sambucus, Junius, Alciatus never die,  
So thou, thy work, O Whitney, shalt with growing honours fill."*  

The name Geoffrey, common to Whitney and to Chaucer, naturally suggested a comparison, especially at a time which preceded the full light of Spenser's genius, and when in reality no one else had arisen among our poets who had his native language more under command, or who could with equal grace express in it the sentiments which had first of all been clothed in a foreign garb. Hence we have the stanzas of Bonaventura Vulcanius of Bruges, "On the Emblems of Geoffrey Whitney, who bore the name of England's great poet in the old time, Geoffrey Chaucer:"†  

"One England bore two Gereffys,—poets both by name;  
And equals too in Phœbus' power and art;  
One as his country's Homer hailed by fame,—  
The English Hesiod is the other's part.  
And as once Victory stood with doubtful wings  
Between the Mœonian and old Hesiod's song;  
So, when of worthy sons glad Britain sings,  
The palm between the Geffreys poises long.  
Rare Chaucer's lines of gold erst Britons knew,  
But Whitney kept concealed his pen's rich ore,—  
Until at Leycester's word the Emblems flew  
Honours to gain, and honours to restore.  
As shines some Indian gem encased in gold,  
And graven by the workman's skill-taught hand,—  

* In the Poems of Jan Dousa the younger, edited by "Guilielmo Rabo, J. U. D.,” the above ode, numbered xxxiv, p. 205, is entitled "In Gulfridi Whitnei Emblemata nomine Patris;” it is therefore the son's and not the father's.  
† Vulcanius was professor of Greek in the university of Leyden for thirty-two years. A fine original portrait of him exists among those of other eminent men at the foundation of the university and since to the present day. He died in 1614 at the age of 76.
Pursue, O Whitney, titles yet untold,—
Raise to the stars thyself and native land."

A full fruition to this wish may not have been expected, but Peter Colvius,* also of Bruges, takes up the same strain:

"As Emblems twine themselves within our eyes,
Traced curiously around some splendid dome;
By art adorned, they shine in various guise,
Till 'mid the image lost, the mind doth roam;
So, Geoffrey, thou, within thy little book,
With many an image symbols dost express;
On traceries by thy verse we gladly look,
Old sayings read, and deep thy genius bless.
The immortal deeds of heroes far shall sound,
And virtues, it is joy to bear in mind,—
Horatian hearts, and Curtius' soul renowned;—
Fabrician faith, thou, Pyrrhus! firm didst find;
The Decii, Junii, and Metelli brave,
Curius, and Fabius the Cunctator's fame,—
The Scipios,—bolts of war where laurels wave,—
And whom thy mind unequal is to name,
A countless host,—in virtue's brightening day,
Light for our light, thy conscious muse reveals,—
For why? A chieftain, LEYCESTER, doth display
Beneath his care the wealth thy verse unseals:
'Tis he who here heroic gifts hath shown,
Each held by mighty princes forth to praise;
These we admire; and future times shall own,
A Dudley's deeds deserve the choicest lays.
So shall this book on happy pinions rise,
Through lips of learned men its course to fly;
My augury such:—high fame herself outvies,
That never Whytney's praise may fade and die."

We must remember that when the foregoing stanzas were penned, Vulcianius and Colvius were in the immediate presence of Leicester's greatness at its proudest height, and perceived in it only the promise of their country's deliverance from Spanish tyranny; we may therefore pardon them something in the ex-

* One of the literati whose labours adorned the Leyden press of Rapheleng. He was born in 1567 and died 1594.
travagance of their eulogy. Seeing only with an Englishman’s eyes, Whitney’s old tutor at Cambridge speaks of his pupil’s labour as one scholar in that day was accustomed to speak of another, and puts forth, “A Ten-lined Ode on Geffrey Whitney’s Emblems, by Stephen Limbert, an Englishman, Master of Norwich School:”

“Virtue’s fair form and graces excellent
Would God permit his children to behold,
How great the passions kindled in our breasts
For her whose beauties far outshine the gold.
Not Venus’ self, nor Dian, thrice a queen,
Could match such glories, conquering where they shine;
But Whitney’s Emblems paint her image pure,
Apelles-like, or Zeuxis’ art divine.
Thus our great Author doth for good provide,
And from his hand choice gifts with men abide.”

Such are some of the praises bestowed upon Whitney by men of his own day. Following the order of time we notice, before the end of the century, that he is considered worthy of being matched with the foremost of the emblem writers; for, in A Comparative Discourse of our English Poets with the Greeke, Latine, and Italian Poets, thus is it maintained: “As the Latines have these emblematists, Andreas Alciatus, Reusnerus and Sambucus, so we have these, Geffrey Whitney, Andrew Willet and Thomas Combe.” We have here a record which was given to the public within a few years after the Choice of Emblemes had been written. In 1612 Peacham’s Minerva Britanna “was sent abroad;” and the author avers it to be, “whether for greatnes of the chardge, or that the Invention is not ordinarie: a Subject very rare.” He goes on to say: “For except the collections of Master Whitney and the translations of some one or two else beside, I know not an Englishman in our age that hath published any worke of this kind: they being (I doubt not) as ingenious, and happy in their invention, as the best French or Italian of them all.” His defence of his country sounds very like a commendation of Whitney: “They terme vs Tramontani Sempii, Simple and of dull conceipt, when the fault is neither in the Climate, nor as they would have it, in the constitution of our bodies, but truely in the cold and frozen respect of Learning and artes,
generally amongst us; comming far shorte of them in the iust valewing of well-deseruing qualities."

Probably the next notice of Whitney, though without a date, is in some manuscript stanzas in major Egerton Leigh's copy* of the Emblems, to which reference has already been made, p. xxvii.

"Geffry thy name subscribed with thy pen,
Extractinge honor from the noblest men;
for by thy Emblems thou dost moralize
ffram'd Poems, fitted for all human eyes,
Reflectinge on the naturall state of man,
Enviinge at none, assistinge whome he cann;
Yeadinge such frutfull rareties that all
Which Whitney knew may wittely him call
Honor'd of men; what can theare more be said
In givinge due, wheare due ought to be paid."

"Whearfore like momus 'gainst him do not cry,
Though WHITNEY's dedd His name shall never dye.
Sic cecinit Joh'es Allen."

A long oblivion however rested on the author for whom such renown had been prophesied. For nearly two centuries, except to a very few, his name was so little known that it does not occur in some of the larger biographical dictionaries, nor in the common literary histories of Elizabeth's reign; but from the evidence adduced it is certain he was regarded by his contemporaries as an author of considerable attainments and genius. His Emblems are not often to be met with entirely perfect, and his Fables and Epigrams, if ever they existed, are not found, I believe, in the most curious and extensive of libraries. In Belgium, the country where its printer (Plantin) lived, it is more rare than even in England.†

* The words, "thy name subscribed with thy pen," seem to intimate that this was a presentation copy; unfortunately the copy is imperfect, so that the fact cannot be verified.

† During the summer of 1863 I diligently inquired in the public libraries of Brussels, Ghent, Bruges and Antwerp, and did not meet with a single copy. And in the present summer of 1865 I have renewed my researches through the public, and some valuable private, libraries in Rotterdam, the Hague, Leyden, Haarlem and Amsterdam: but, though I found emblem-books of great rarity, as the German edition of Sebastian Brant's Fool-freighted Ship, in the Royal Library of the Hague, no copy of Whitney's
An eminent critic of the emblem literature, Samuel Egerton Brydges, remarks: "I have every reason to suppose that this curious work is of the greatest rarity, which may be accounted for in some degree by its having been printed abroad; and it is very rarely (from what cause I am unable to conjecture) that a perfect copy is to be met with in this country. I refer the reader to Herbert's *Ames* for some account of it; in addition to which I beg to observe, that many of the woodcuts, with which each page is adorned, display considerable ingenuity in design, and great excellence in point of execution."

The ingenuity and excellence thus praised are comparative, not in reference to the triumphs of higher art, but when placed beside the other emblem publications of the age: and being thus judged, there are none which surpass Whitney in typographical merit, or which give a truer representation of that school of literature to which he belongs.

One at least of our modern writers very prettily sets forth the estimation which he entertained for Whitney: "We have known," he says, "those whose boyish days have been made more agreeable by the emblems of Whitney, who could recollect the different prints, their situation, the details, the whole, to their then delighted minds, beautiful pictures, which adorn that most ancient preceptor in emblematic art. But the emblems of Whitney and of Quarles have given place to meaner efforts of art, both of the pen and pencil; gaudy silly prints, and sillier illustrative verses, now occupy the juvenile library. Alas! emblems have faded, *Emblems* was forthcoming; to not more than two persons was his name known, and only one had ever seen his work. A similar statement may be made respecting the cities in Belgium before mentioned; and in addition, respecting the University Library of Louvain,—the fine old library "de l'Abbaye du Parc" near Louvain,—the extensive and curious collection made by M. Van der Haeghen of Ghent,—and that richly-stored treasure-room "du Grand Séminaire" at Bruges, where but for the depredators of the French revolution would now be found in greater number the choice specimens of the skill and loving labour which was bestowed on classic and Christian books. Here was shown me an emblem-book in manuscript, excellently illuminated, and in workmanship probably of the thirteenth century, "De Valuciibus, sive de tribus Columbus," *i.e.* Concerning Birds or the three Doves, by Hugo de Foliatu, prior of Saint Laurence at Amiens. Many birds of many kinds are depicted, as the Hawk, the Sparrow, the Pelican and the Ostrich,—their properties supposed or real pointed out, and their emblematical significations given. One of the more curious illustrations is the Cedar-tree, where, as the expression runs, the birds "nidificant" in the branches.
and their poetry decayed; and, as we have no hopes to resuscitate them, all we can do is to embalm their memory, and adorn them with a wreath of their own flowers."

The reviewer then weaves his garland for Alciatus, Whitney and Withers. The whole of the fine fable of Cupid and Death exchanging arrows is presented as "at once beautiful and simple;" and the writer adds: "We shall extract a few emblems from this rare book, not, however, on account of its rarity, but the intrinsic merit of the compositions. There is a freshness about the early writers of our country, not so much, however, in the thought itself, as in the simple manner in which it is conveyed; an almost child-like simplicity of expression, as appropriate as it is artless, which has an irresistible charm for us. Their's seems the language in which Nature herself would unfold her beauties and her verities. It gives even the appearance of novelty, as well as strength and propriety, to the thought, and never bears the marks of effort, or constraint."

A few selections are then made by the reviewer; one, addressed to Miles Hobart, Esq., "The sound conscience is a brasen wall;" one, to Sir William Russell, Knight, "The name of the brave is immortal;" and a third, "to Edwarde Paston, Esquier," "The mind not the wealth." Of this last, for its general excellence, we subjoin the first stanza:

"In christall towers, and turrets richlie sette
With glittering gemmes, that shine against the sonne:
In regall roomes of Jasper, and of Jette,
Contente of minde, not alwaies likes to wonne:
But often times, it pleaseth her to staye
In simple cotes, clos'de in with walles of claye."

Dibdin's notice of our author is in close union of sentiment with the Retrospective Review. "Why has my Philemon," he asks, "forgotten to mention the 'Choice of Emblems' of Geffrey Whitney? Had he seen the delectable copy of that amusing book in the possession of my friend Mr. Bolland, it would have made an impression upon his mind, at least of no quickly-perishable nature. Whitney printed his copious quarto in 1586 at Leyden 'In the House of Christopher Plantyn,' by his son-in-law Raphelengius; and this is probably the only English book which
owes its existence to the matrices and puncheons of the immortal Plantyn.* I wish it were better executed — for the love I bear towards the memory of that great typographer: but the embellishments are generally indifferent, and almost all of them are copies of what had appeared in previous publications, especially in Paradin.”

As will afterwards be shown, this last statement is far from being correct. Indeed there is occasionally a superficialness in Dibdin which detracts considerably from our entire trust to his authority. He is a perfect bibliolater of old books, especially if they be beautiful as well as rare, and describes them as if he would have his hearers under the same enchantment with himself; but he does not always discriminate the materials out of which the worshipped idols are made, nor remember that an exact judgment is of far greater value than an admiring veneration.

Ormerod’s account of Whitney is chiefly taken from Anthony Wood’s *Athenae Oxonienses* and from Dibdin’s *Decameron*. He decides that “the Choice of Emblems is indebted for its celebrity more to the beauty of its embellishments than to its matter.” “The subjects,” he adds, “are chiefly treated in couples of stanzas (but the form and length of the verses is varied occasionally), and some of them are inscribed to his relatives and friends.”

Our choice of remarks upon Whitney we will terminate with those of the late Joseph Brooks Yates, esq. “It was only towards the close of the sixteenth century that any English writers turned their attention to the class of composition now under

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* In this conjecture Dibdin and Mr. J. B. Yates are slightly mistaken; for in the year 1585, the year before Whitney’s *Emblems* appeared, the following work was issued from the same press: and when the treasures of the Plantin Library at Antwerp, so long hidden, shall be revealed, as probably they will be during the next year, then other English works may become known as printed by Plantin: “The Explanation of the true and lawfull Right and Tytle of Anthonie, the most excellent prince, the first of that name King of Portugall, concerning his warres against Phillip, king of Castile for the recovery of his Kingdom. Translated into English, and conferred with the French and latin copies. Leyden, in the printing house of Christopher Plantyn. 1585.”†

† “Br. in-4°. De 54 pages, plus: A Pedigree, or table of genealogie, etc. (Cat. etc. of the British Museum; Lowndes, Bibliogr. Manual, i. 49.)”
review. In the year 1586 Geoffrey Whitney, a native of Nantwich in Cheshire, published at Leyden (where he was then residing) his 'Choice of Emblems,' printed by Christopher Plantyn, and probably the only English book which owes its existence to the types of that celebrated printer. Its merit is derived more from its being the first publication of a Book of Emblems which had appeared in our language, than from the excellence of the verses, which are for the most part translations from the Latin authors whose works we have been considering. Most of the engravings also are from the same Blocks as they had employed.* The Book is inscribed to the Earl of Leycester, lately made Governor of the Low Countries, and many of the Emblems are dedicated† to Cheshire Gentlemen."

Having set forth the opinions of various writers respecting Whitney and his works, I reserve, in some degree, my own, until I have told what I have to tell respecting his family and himself.

SECTION II.—THE WHITNEYS OF HEREFORDSHIRE AND Cheshire.

VERY question as to the ancient pedigrees of families, especially when decay has followed comparative wealth and distinction, is generally accompanied by doubts remaining to be solved, and by inaccuracies almost unavoidable. Such there are, and probably ever will be, in any memoir of Geoffrey Whitney or of the members of his race.

The name itself, as applicable to a family, like a vast number

* Through researches made in various libraries, I have been enabled to show fully, if not completely, from what authors and from what editions of their works the engravings in Whitney have been borrowed. This subject will be found treated of in my Appendix, chap. i., with some brief notice of the artists by whom the woodcuts were produced.

† Also to members of the Universities of Oxford and Cambridge, to various clergymen and preachers, and to other persons of station and repute, whom Whitney counted among his patrons or friends. Several of his Leyden friends are also introduced. Ames remarks: "Many of the very neat wooden cuts, and verses, are inscribed to the greatest men of the age, both here and abroad."

of other proper names, was first given to a place. The *Domesday-
book* mentions Witenie, i.e. Whitney, as being in Elsedune hun-
dred in the county of Hereford. Other places in other counties
bear the same name; but it does not follow that the resident
owners of the land, though bearing that name, are of the slight-
est affinity in blood.

Of the *gens*, or family, to which Geffrey Whitney belonged,
there appear to have been two principal branches: the elder
settled at Whitney in Herefordshire, and possessing other estates
within the county; and the younger having their homestead at
Coole Pilate in the parish of Acton, near Nantwich, in Cheshire.
Both branches however are of considerable antiquity, and inter-
married with the leading families of their respective neighbour-
hoods.

Anthony Wood favours the notion that Geffrey Whitney, the
emblematist, was closely allied to the Herefordshire family; but,
if by close alliance be meant immediate relationship, this notion
is unsupported by adequate testimony. General tradition, histo-
rical evidence, and family pedigrees show the Cheshire Whitneys
to have been of an independent stock for several generations.

The original Whitneys derived their name from their place of
residence: they were — Eustace de Whitney, or Roger, or Bald-
win de Whitney, as the christian name might be. On the con-
fines of Herefordshire, a little north of the point where the county
touches upon Radnor and Brecknock,—that was their cradle.
Here the lovely Wye enters into England, and its first work is
to flow between the parishes of Whitney and Clifford. On the
bank to the north was formerly the castle of Whitney, one of the
Welsh border strongholds, now represented by a group of mounds
and also by Whitney-court, the residence of the present proprie-
tors.

The parish church of Whitney is about four miles from the
Hay in Brecon, and seventeen miles from Hereford. The parish
contains nearly 1500 acres, the chief owners being Tomkyns
Drew, esq., and the Rev. Spenser Phillips. In the old time it was
a portion of the long-stretching debatable ground, within which
were one hundred and forty-one little lordships, often at war
with each other, and “amenable only to their several feudal
chiefs.” It was not included in either of the three adjoining
counties, until in 1535 — by act of parliament for the incorporation of England and Wales — Huntington, Clifford, Winforton, Eardesley, and Whitney were united into the hundred of Hunting. That act serves to designate both the situation of the parish and the condition of the family. As a parish Whitney was protected and oppressed by one of those castles, like Gros-mont, Skeafrieth and White-castle, not to mention Ragland, which in their pride of state were of far more importance than the border peels or towers in the north of England.* As a family the Whitneys were a superior class of Wat Tinlings, doing perpetual battle in their own behalf, and, except when it suited their purposes, bidding defiance to right and law.

In the earlier times, when Bohuns, Mortimers, and the bishops of Hereford convulsed the whole country, and overshadowed even the royal sovereignty, little trace of the Whitneys appears upon record; yet, in A.D. 1306, a Eustacius de Whiteneye was knighted at the same time with a Corbet, a Lacy, and a Marmyon, and previous to that the same Eustace, in 1277 and 1280, acted as patron of the living of Pencomb, and in the latter year presented a Roger de Whitney. In 1342 W. D. de Witenie was the incumbent; in 1353 Baldwin de Whitney; and after 1378 Eustacius Whitney. The patrons of this living at various times, from 1353 to 1590, were, Robert de Whitney, 1353; Baldwin de Whitney, 1357; Robert Whitney, knt., 1419 and 1428; Robert Whitney, 1539; then the Crown, during the minority of a Robert Whitney; and again in 1567, a Robert Whitney, knt.; and lastly James Whitney, knt., in 1590.

In the offices of sheriffs of their county, knights of the shire in parliament, and justices in the commission of the peace, the name Whitney may be traced in Herefordshire from Henry V. (1413) to George III. (1799).

Thus of Sheriffs of Herefordshire there have been:

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<td>Henry VI. 1422.</td>
<td>Edward VI. 1461.</td>
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* For opening to me the sources of information respecting the Herefordshire Whitneys, I here confess my obligations to Thomas Heywood esq., F.S.A., Hope End, Ledbury.
Elizabeth. 1558.

Of Knights of the Shire in parliament:

Edward II. 1307.
Edward III. 1327.
7. Eustace Whitney.
Richard II. 1377.
2. Robert de Whitteneys.

The Robert Whitney of the parliament of 1 Elizabeth had "receaued the honorable Ordre of Knighthode in the tyme of the reigne of Queene Mary," and his crest, we are informed, was the head of an ox ; but another sir Robert Whitney, with the same crest, is recorded to have been "dubbed at wynesore" after 1566 and before 1570. From there being a sir James Whitney, knt., of Herefordshire, in 1574 (16 Elizabeth), it may be conjectured that the second of the two sir Robert Whitneys, "dubbed" so near together, was of the Cheshire family, and brother to the "Master John Whitney" on whose death Roger Ascham wrote a lamentation, "which was afterwards translated by Kendall, and published in his Flowers of Epigrammes (12mo 1577, fol. iii. b)." "This was, perhaps, our author's (Geffrey Whitney's) uncle," so Philip Bliss supposes, "as Ascham, or rather his translator, speaks of his dying young:"

"Yong yeres to yeeld suche fruite in courte
Where seede of vice is sowne,
Is some tyme redde, in some place seen,
Amongst vs seldome knowne."

It must however be remembered that we possess nothing of certainty on this point. We know that our author was of Cheshire birth, and if "Master John Whitney" was Geffrey's uncle, he probably was also Cheshire born, and so would the second sir Robert Whitney his brother be.

As a matter of course the name Whitney occurs in the lists of

* It may be mentioned that this sir James Whitney, knt., in 1584 and 1585 sought in marriage the hand of Barbara countess of Leicester.
gentlemen in the commission of the peace for Herefordshire; as temp. Elizabeth, Eustace Whitney; about 1673 Thomas Whitney of Whitney;* in 1799 James Whitney of Norton Canon, related to the family of Whitney-court.

The sir Robert Whitney, knt., of king James’s and of Charles’s reign, had four sons who all died without issue, and four daughters to whom the estate descended. They all married and enjoyed shares in the property. Robert Rodd, the only son and heir to Thomas Rodd, married Hannah Whitney, one of the four daughters, and conveyed her share to Robert Price of Foxley, by whom it was sold to William Wardour.

William Wardour acquired the rest of the estate, and built the present Whitney-court, and also in 1740 Whitney church. The former church had been swept away by an overwhelming flood of the river Wye, and of the old monuments only one was spared, that to the memory of Williams of Cabalva in the neighbourhood, who married into the Whitney family.

Mrs. Bourne held the property from William Wardour, and left it to her godson, the grandfather of the present owner Tomkyns Drew, esq., and of his brother the Rev. Henry Drew, rector of the parish.

In passing from the Whitneys of Herefordshire to those of Cheshire, we may refer again to the two sir Robert Whitneys of Mary’s and of Elizabeth’s reigns. According to “Armes in Cheshire after the maner of the Alphabet,” we do not ascertain what the Whitney’s crest was, only their shield; neither have we evidence that the Hereford and Chester branches of the same stem bore different cognizances; the argument therefore is inconclusive which maintains that, because the same crest is assigned

* Probably to the same family is to be assigned John Whitney, the author of a very rare book; Genteel Recreation, or the Pleasure of Angling, a Poem, with a Dialogue between Piscator and Corydon. 12mo. 1700. There was a rev. George Whitney, instituted in 1807 to the rectory of Stretford, Herefordshire, who died in 1836. I have read somewhere that a captain Whitney was a companion of sir Walter Raleigh, 1836, p. 418. and of the name a lieutenant fought at Worcester on the royalists’ side. If Whitney the highwayman was a member of the family, it would be but an outbreak of the old spirit of the border chieftains. His exploits are narrated in “The Jacobite robber. Account of the famous life and memorable actions of captain J. Whitney.” London 1693, 4to.
to each of the sir Robert Whitneys in question,—they were both
of the Herefordshire family. Besides the christian names of the
heads of the Hereford Whitneys, except at the very beginning
of Elizabeth’s reign, are James and Eustace, James being a
knight; and among the Cheshire Whitneys of the same period
we find one Robert, if not two; namely, Robert Whitney of
Coole, mentioned in the Visitation of Chester in 1580, and by
the Emblems, p. 91, in 1586,—and Robert Whitney, returned to
parliament in 1585 as member for Thetford, when Geffrey Whit-
ney was at Yarmouth in the same county. The probability then
is, that the knight Robert of Mary’s reign was of Herefordshire,
and the knight Robert of Elizabeth’s reign of Cheshire; in fact
of the same family as that to which our emblematis belonging—
the brother of one Geffrey, the father of another, and the uncle
of a third.

The head of an ox, as in our frontispiece, being assigned to
the two knights Robert Whitney, it may be considered as the
recognised badge of the families, and therefore is appropriately
introduced,* as the emblem of steady and honourable industry,
to symbolize our author’s genius and labours. The autograph
below the print was furnished me by an eminent investigator of
old documents, Mr. T. W. Jones of Nantwich, with the assurance
that it is authentic and genuine,† from a signature of the same
date with the Emblems; but by which of the three cotemporane-
ous Geffrey Whitneys of Nantwich is not ascertained.

At length we come to treat more particularly of the Cheshire
Whitneys; they were established in the county, and at Coole
Pilate, a township in the wide-spread parish of Acton near Nant-
wich, almost as soon as those of Herefordshire were upon the Welsh border. "The manor" of Coole Pilate, say the Lysons, writing in 1810, "which was anciently parcel of the barony of Wich-Malbank, is now the property of Lord Kilmorey; in this township were two halls, with considerable estates annexed, one of which belonged to the Whitneys, who became possessed of it in the reign of Richard II. and had a seat there for many generations: this estate was purchased in 1744 of Mr. Hugh Whitney, by whose death the family is supposed to have become extinct.* The purchaser was Mr. John Darlington, whose daughter brought it in marriage to Henry Tomkinson esq. of Dorfold, the present proprietor: the hall is occupied by a farmer."

The Vale Royal of England testifies to the fact which the Lysons record. It describes where the brook Combrus, from which Combermere has its name, "meeteth shortly with the Water of Weever, about Broomhall a great Township," "near whereunto is situate a Demean of the Whitneys, called the Mannour of Cole Pilate."

This manor, in the parish of Acton, was the homestead of the family; and here or in the neighbourhood they long dwelt. Their alliances show them to have been of consideration in Cheshire in the old time. About the reign of Henry VII. Anne, daughter of John Brooke of Leighton, in Nantwich hundred, became the wife of Thomas Whitney of Coole. She was the aunt to the Richard Brooke, esq., who "Purchased from the King the Mannor of Norton with its Members and Appurtenances."†

Hugh Massey, of Denfield and Audlem, also in Nantwich

* In speaking of the extinction of the Cheshire Whitneys, the Lysons are not entirely correct. Towards the end of last century, Mr. Silas Whitney, also a poet, or writer of verse, from the neighbourhood of Nantwich, carried on business in Knutsford as a cotton manufacturer. He was reputed to be descended from the Whitneys of Coole Pilate, and a relative of the celebrated Josiah Wedgwood. When political feeling ran high and fierce about the first French revolution, he is said to have emigrated to the United States of North America, then in their rising glory. There the name is borne by many families, among whom very probably are to be found the lineal representatives of the Cheshire Whitneys. In the county at the present time there are few persons of the same name, but their relationship, if any, to the emigrantist is not claimed by them, nor ascertained.

† Among the Cheshire Records of Mr. T. W. Jones occur "the following members of the Whitney (or Whytney) family":—
hundred, son and heir of William Massey (who came of age 3
Edward VI., A.D. 1550, and was descended from sir Geoffrey
Massey of Tatton, near Knutsford, “who died 4 die Octobris
1457”), married “Elizabeth, sister of Hugh Whitney of Coolane
in Wrenbury.” He died in 1646, and was buried at Audlem.*

The manor-house of Coole Pilate is pleasantly situated on
the bank of the river Weever at a short distance from the stream,
and is now occupied by a farmer. Of the old structure little
remains, except on the side looking towards the river. This side
or wing is in the usual style of ancient Cheshire houses,—a
frame-work of timber painted externally black, and filled in with
whitened plaster or brick. Between the house and the river is
an old brine spring of at least one hundred and fifty feet deep,
the brine rising to the surface. In former times salt was made

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* Four daughters were the issue of this marriage: Elizabeth, wife to John Page,
esq., of Eardshaw, living in 1666; Jane, to Edward Gregge, esq., of Bradley; Anne, to
Cholmondeley Salmon, esq., of Coolane; and Maria, to John Millington, esq., of Millington.
The son, William Massey, who died in 1668, married Dorothy, daughter of
George Cotton of Combermere, esq. Thus some of the Whitney blood must be flowing
in the veins of very many of the gentry of Cheshire.
here, and traces of the fuel employed are often found in the soil, but the spring has not been worked in living memory. The opposite bank of the river is elevated and covered with wood, and the whole valley is undulating, and at some distance, at Combermere, very picturesque. Here and there, by the rough road-side to the manor-house and close to it, are a few oaks, each of which numbers up centuries of life; and they are the only unquestionable relics of the age when Whitney the poet, in the boyhood of which he writes so tenderly, played and rambled with his brother Brooke, and his sisters Isabella a poetess, and Mary and Ann, in the fields and pretty country around.*

This homestead, or some other in the neighbourhood, it is most probable was the birthplace of our Geffrey Whitney; though some lines in the Poems of his sister Isabella, published in 1573, intimate that his father at one time of his married life lived in London, for she writes in her fantastical will:†

“To Smithfield I must something leave,
my Parents there did dwell.”‡

There are, however, undeniable proofs that the poet’s younger years were passed at Coole Pilate or the immediate neighbourhood. The ancient grammar school at Audlem, a small country town about three miles from Coole Pilate, was of a certainty the place of his early education. He addresses the youth of that school—

“To watche, write, and reade, and spend, no idle hower;”

and expressly affirms it to be the place

“wheare I my prime did spende.”

The motto, “Patria cuique chara,” His native land to every one is dear, he illustrates from

* The Rev. Robert S. Redfern, vicar of Acton, of whose large parish Coole Pilate is a part, most courteously pointed out these localities to me, and I here most cordially acknowledge my obligations to him.
† Not an actual will and testament, but a work of mere fancy.
‡ It may be that the poet’s mother was a Cartwright, sister to the Geffrey Cartwright, owned as an uncle in the Emblems; for, before 1600 there certainly were Cartwrights at Sheppenhall in Wrenbury, a neighbouring parish to Acton and Audlem.
“A Nycholas Cartwright of Nantwich” is recorded in 1592; William Cartwright, apothecary of London, was also a freeholder of Nantwich in 1596; and a John Cartwright is named in a post-mortem inquest in 1635.
"Cumbermaire that fame so far commendes;
A stately seate, whose like is hard to finde;"

This mansion of the Cottons,* now viscounts Combermere, has been superseded by a nobler edifice; it is in the immediate neighbourhood of Coole Pilate, and is spoken of by Whitney with fond affection:

"So, though some men doe linger longe away,
Yet loue they best their native countries ground.
And from the same, the more they absent bee
With more desire, they wishe the same to see."

He then adds, as if to certify of his youthful home:

"Euen so my selfe, through absence manie a yeere,
A straunger meere, where I did spend my prime.
Now, parentes loue dothe hale me by the eare,
And sayeth, come home, deferre no longer time:
Wherefore, when happe, some goulden honie bringes:
I will retorne, and rest my wearie wings."

The lines addressed to "THOMAS WILBRAHAM, Esquier," of Woodhey, in the same parish of Acton with Coole Pilate, imply familiarity with that "old English gentleman's" character, which residence in the same neighbourhood only could in that day produce. The poet says of him:

"——by prooфе I knowe, you houre not vp your store;
Whose gate, is open to your frende: and purce, vnto the pore:"
"Whose daily studie is, your countrie to adorne:
And for to kepe a worthie house, in place where you weare borne."

The restoration of Nantwich from its state of ruin, consequent on the terrible fire of 1583, gave Whitney occasion for stating more explicitly the neighbourhood, if not the exact place, of his birth. The device of the phoenix, rising from its ashes, is devoted "To my countrimen of the Namptwiche in Cheshire." We may note that he says his countrimen, not his townsmen. In his autographs he styles himself, "Gulfridus Whytney Cestreshir," and "G. Whytney, Cestrensis."

The registers of Acton parish, within the ample boundaries of

* It is through the permission of George Ormerod, esq., LL.D., the historian of Cheshire, that the illustrative plate (XIV.) is given.
which Whitney most probably was born, are of too recent a date
to furnish evidence of his birth or of his baptism; and those of
Nantwich, which is a town and territory cut out of the middle of
the ancient Acton, and intervening between it and Coole Pilate,
though beginning "the first Day of Januariie in the Yeare of our
Lord God one thousand, five hundred seventy & tow," are also not
sufficiently remote.* There exists however most satisfactory
testimony, that in 1573 the family, of which Geffrey Whitney
was the eldest, numbered two brothers, himself and Brooke, and
four sisters, Ann Borron (married), Isabella (the poetess), and
two younger "seruine in London." "Certain familier Epistles
and friendly Letters by the Auctor," Isabella Whitney, are ad-
dressed to various of her relatives; as—"To her Brother, G. W.,"

i.e. Geffrey Whitney.

"Good Brother whe a vacat time
doth cause you hence to ryde:
And that the tertyl seeds to make
you from the Little hyde," &c.
"But stylf to friends I must appeale
(and ne'th our Parentes yeare)
You are and must be chiefest staffe,
that I shall stand on heare." &c.

"Your loving (though luck lesse)
Sister. Is. W."

It would thus appear that Geffrey at this time (1573) was
residing in London, probably pursuing the study of the law, or
following his profession of a jurisconsult.
Isabella also endites a familiar letter "To her Brother, B. W.,”
and enables us to identify him with "M. BR. WHITNEY,” of the
Emblems, p. 88.

Emblems:

"Good Brother Brooke I often looke
to heare of your returne:
But none can tell, if you be well
nor where you do sojourn;
Which makes me feare that I shall heare
your health appareied is:
And oft I dread, that you are dead
or somthing goeth amys." &c.

"Your loving Sister, Is. W."

* To the registers of Nantwich I had access through the kindness of the Rev.
Andrew F. Chater, the rector of the parish.
There is too, what is especially note-worthy from its genuine sisterly goodness and quaint simplicity, presenting quite a picture of private life in the sixteenth century, "An order prescribed by Is. W. to two of her yonger Sisters seruinge in London;" one probably being in after-life M. D. Colley:

"Good Sisters mine, when I shall further from you dwell: Peruse these lines, observe the rules which in the same I tell. So shall you wealth possesse, and quietness of mynde: And at your friends to be the same, a treble joy shall lynde."

Then follow six curiously-conceived, though sensible and most sisterly admonitions, in six stanzas, of from twelve to twenty lines: 1° To obserue morning prayer; 2°. "All wanton toyes, good sisters now, exile out of your minde;" 3°. To attend to despatch of business; 4°. To be faithful in keeping secrets; 5°. To be guided by virtue; and 6°. "When master's gon to bed, your Mistresses at rest"

"See that their Plate be safe, and that no Spouce to lacke, See Doores & Windowses bolted fast for feare of any wrack."

The advice ends with enjoining prayer:

"Good Sisters when you pray let me remembred be; So wyll I you, and thus I cease till I your selues do see."

There is besides an epistle in seven stanzas, of six lines each, "To her sister Misteris A. B." i.e. Ann Borron:

"Because I to my Brethren wrote, and to my Sisters two; Good Sister Anne, you this might note, yf so I should not doo To you, or ere I parted hence you vainely had bestowed expence."

* The mother doubtless of Mr. William Colley of Eccleston, near Chester, to whom on the first day of December, Ao 1643, Arthur lord Capell granted a safe conduct, and from whom the present Dr. Davies of Chester is descended.
This epistle contains a notice of her sister's children:

"Your Husband with your pretie Boyes
God keep them free from all annoyes."

Now in 1586, when the *Choice of Emblemes* was published, one of these "pretie Boyes" was our Geffrey's nephew, Ro. Emblems, p. 191. BORRON; one of the "yonger Sisters" was M. D. COLLEY, to whom is devoted the device on the virtues of a wife; and "**good** Emblems, p. 93. **Brother Brooke** was the person whom Geffrey names "my brother M. BR. WHITNEY," and whom he instructs in the apologue of a Emblems, p. 88. great heap arising from "manie little thinges."

And how do we know that "IS. W." is Isabella Whitney? In THO. BIR's "commendation of the Authour," the writer of the "**Sweet Posgay**" is expressly named:

"and sure my great good wyll must neuer slake
From WHITNEY: loe, herein some partie take,
For in her worke is plainly to be seen
why Ladies place in Garlands Laurell greene."

She is also acknowledged as a near kinswoman "by one: to whom shee had written her infortunate state," whatever that may have been,—probably some heart-disappointment:

"Your Letters (Cosin) scarsley seene,
I catcht into my hand:
In hope thereby some happy newes
from you to vnderstand.
But whō I had suruaid the same, and waid the tenor well
A heuy heap of soroues did, mi former ioyes expel;"

and so on, for nearly fifty more lines, ending with —

"**For; he doth yll deserve ye sweet, ye tasteth not ye tarte.**
Your mast louyng Cosyn,  G. W."

This G. W., no doubt, was the same whom the very graphic lines, "*In occasionem,*" on Fortune, designate, "*my Kinsman M. Emblems,* p. 181. **GEFFREY WHITNEY.**"

Such were the Whitneys of Coole Pilate in 1573; they all survived until 1586, when others of the family connections are presented to our notice. In the *Choice of Emblemes* a device is dedicated "Ad Agnatum suum R. W. Coolensem," i.e. To his Emblems, p. 191. kinsman Robert Whitney of Coole; another, "Ad D. H. Wh. Emblems, p. 92.
patruelis mei F.," i.e. To Hugh Whitney son of my father's brother; a third, "Ad Ra. W.," and may mean to Ralph Whitney; also a fourth, "To my uncle GEFFREY CARTWRIGHTE," and may name his mother's brother, and so the mother of our poet would be a Cartwright.

We have thus in some measure ascertained who were the kinsfolk of our Geoffrey Whitney, emblematis, in 1573 and in 1586. We may now endeavour to inform ourselves of his probable age at either of these dates.

Sir Philip Sidney, after leaving Shrewsbury school, entered Christ church college, Oxford, in 1569, and quitted it in 1571. It would be two or three years at least previous to this, when Whitney, "born at Namptwich in Cheshire, spent some time in this University;" for he was longer a student at Magdalen college, Cambridge, "where he had for his tutor Stephen Limbert, afterwards master of Norwich school." Now, according to information from the Rev. Augustus Jessop, head master of king Edward VI.'s school, Norwich, Limbert was appointed master in 1570: consequently Whitney must have been a member of Magdalen two or three years previously, suppose in 1567. We thus dispose of the supposition I once made, that he was a fellow student with sir Philip Sidney, and ascertain nearly the time when he entered Cambridge. In 1567, according to the usage of that day in going up to the universities, he would be not more than twenty years of age; and thus we may consider him to have been born in 1548, or a little earlier,* near the beginning of "the happy reigne of Kinge Edward the sixt."

What studies and pursuits Whitney engaged in on leaving Cambridge are not recorded; but from the office he once held in the corporate town of Great Yarmouth they were probably such as qualified him for the profession of the law, in which, as men of eminence, ranked several of his friends and patrons. And singular it is, that of the early emblem writers several were

* This conclusion almost coincides with the conjecture of Ormerod, who says: "Here," in Nantwich, "also in 1545 was born John Gerarde the herbalist, most probably a collateral descendant of some of the great Cheshire families of his name; and here also about the same time GEFFREY WHITNEY, an English poet of the reign of Elizabeth."
jurisconsults or of kindred callings. Alciat in his twenty-second year graduated as doctor of laws; Mignault, his commentator, in early manhood explained the Greek and Roman authors; John Sambucus deserved the praise of being "physician, historian, antiquary and poet;" Hadrian Junius excelled both as an able physician and a learned philologist; and Bartheleimi Aneau was jurisconsult and orator.

In 1573, when Whitney had attained his twenty-fifth year, or according to Ormerod his twenty-eighth, he was no longer resident in Cheshire; nor does it appear that he had returned to his "natiue countries grounde" by 1586. The interval of thirteen years must have had a considerable portion of it devoted to various studies; for his familiarity with classic authors, with fathers of the church, and with the poets and emblem writers of the age in which he lived, and of that which preceded him, declares how diligently his life had been spent. He may not have taken a degree at Cambridge, but if not "Mr of Artes," as Peacham was, he could have been no dilatory student; each day left its line on the dial-plate of his life, and marked an onward course.

The preparation for a work like "the Emblemes" must have occupied the leisure of several years. There is about it a polish, a roundness of metre and of rhyme, which indicate, with as much certainty as if other writings of his were before us, that these are not the only verses which have flowed from his pen. Poetry no more than history can be written at one stretching forth of the hand; there are of necessity attempts and exercises, touches and re-touches, before anything of mastership is attained, and certainly before such power of translation as Whitney evinces can be put forth and upheld.

One of the emblem-books, from which Whitney made selections and of which he adopted some of the woodcuts, was printed by Plantin in 1583, but the copy of an earlier edition in French, bearing our author's autograph, is dated 1562; and we may reasonably conclude that his name was written in it before the issuing of Plantin's edition. The devices he borrowed from Paradin may therefore have had their illustrative verses composed as early as 1580, or even 1575. The verses "upon Video Emblemes, p. 61. & taceo, Her Maiesties poësie, at the great Lotterie in LONDON
begun M.D.LXVIII, and ended M.D.LXIX,” may have been written in 1568, and probably had their origin near to that date. Sir Philip Sidney’s Arcadia had received its full form, if not its completion, before 1582, and at any time afterwards the lines may have been penned:

“What volumes hath hee writte, that rest among his frendes,

Which needes no other praise at all, eche worke it selfe comendes.”

Baron Flowerdewe died in April 1586, about three weeks before the Emblems were published, but the Devises to him and to Francis Windham must have been composed some time before, and perhaps earlier than 1584, when Flowerdewe was appointed one of the barons of the exchequer, for he was an early friend, if not patron, of Whitney. So, if we pursued the subject it might appear that several of the emblems had been written and laid aside, and dedications added as the occasion served.

Once more, as a very large number of Whitney's devices and woodcuts are borrowed from Plantin's editions of Paradin (1562), of Sambucus (1564 and 1584), of Junius (1564 and 1585), of Alciat (1551 and 1581) and of Faerni (1583), many of his translations and accommodations from those writers may have taken place successively as these editions appeared, and the stanzas have been modified, added to or shortened, as taste or inclination prompted. The laws which rule other writers of selections would govern Whitney; his “Choice” would be made gradually, following out the advice of one of his own emblems:

“Althovgh thy store be small, for to beginne,

Yet guide it well, and soone it is increaste;”

and so he found

“—— in time abundance springes,

And heapes are made, of manie little things.”

For diversion or for improvement he studied the emblem writers; and it is probably but a portion of what he “englished and moralized” that appeared in print “in the house of Christopher Plantyn.”

The first trace we have discovered of any special employment for our poet is as under-bailiff of Great Yarmouth, in Norfolk, an office similar in several respects to that of recorder in the present day. His connection with the corporation of that bo-
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rough existed in 1580, but how much earlier is not evident. It was doubtless brought about either by the earl of Leicester or by some one of the various Cambridge and East Anglian friends of our author, and it continued until the year 1586.

Sergeant Flowerdew, in 1580, became under-steward of the borough, and Whitney probably acted as his deputy. On Flowerdew's resignation, in 1584, the poet for a time occupied the vacant office. Pending the election of a successor, "it was ordered, in assembly, that Mr. Whitney should receive the fees of the Court for the steward, and have the room at the Grey Friars rent free; but upon the appointment of Mr. Stubbs, in 1585, he was required to leave the room, unless Mr. Stubbs chose to retain him as his clerk." Whitney not unjustly resented this treatment, and went to law with the corporation, but the dispute was at last settled by a payment to him of 45l. sterling.

The earl of Leicester, who as a commoner in 1553 represented the county of Norfolk, and had been high-steward of Great Yarmouth since the year 1572, introduced Whitney to the corporation, and endeavoured to procure for him the appointment of under-steward which Flowerdew had held,—an office nearly corresponding to that of judge of the local courts both civil and criminal. Great dissensions were the result; the earl applied to Mr. Le Grys, member of parliament for the borough and a man of great influence, to favour Whitney, which to a certain extent he did, but at the cost of his own position; for Le Grys was accused to his constituents of having promised the office, and his faithful services to the borough for five successive parliaments being forgotten, he failed to regain his seat at the next election.

The fine old church of St. Nicholas, and the Elizabethan mansion* on the south quay, were doubtless often entered by

* The interior of this residence furnishes illustrations to a handsome volume, printed for private distribution by the present owner, Charles John Palmer, esq., the editor of "Manship's History of Great Yarmouth." "Domestic Architecture in England, during the reign of queen Elizabeth" is the title of the work. To its author, and to those who acted with him, we are indebted for the preservation of the town-rolls and other valuable documents. Their spirited exertions rescued the corporation a few years ago from the disgrace of selling their old records, and induced the building of a suitable monument room for their safe keeping, where they are arranged in excellent order for reference.

In Gothic characters, and in Whitneian phrase, there are inscribed on the four
Whitney; and though "The Yarmouth Butch," or "Town Chest," was "The Gift of Alice Bartlemew" to the corporation only in 1601, yet there probably reposed for many a year A Parchment Sheet of the Rolls of Great Yarmouth, dated 2 Aug. 1580, which was drawn up or indited by Whitney himself, and which is the earliest of his known compositions. Some have dignified it with the name of a work, as if it were a book or treatise; but a single long and narrow folio is the extent of this offspring of our poet's pen. It describes in Latin prose a scene in his life which may be characterized as the pic-nic of the borough officers and of their friends.

Manship, writing not later than 1612 or 1614, and speaking of this Parchment Sheet, testifies to the "careful skillfulness, and skillful carefulness of Mr. Jeffry Whitney, (sometime the under Bailiff of this Incorporation,) to set down" "touching the said sand called Scratby Sand;" "in Latin learnedly recorded, beginning 'porro secundo die,' &c. Thus in English: Moreover, on the second day of August this present year," 1580, &c.

It appears that about the 20th year of Elizabeth (1578) one of the sand-banks off Yarmouth became dry land, which from a small village on the shore received the name of Scratby Island. It "was so much elevated above high-water mark that grass and other vegetables grew and sea-fowls built thereon; and in the summer season many of the inhabitants of Yarmouth usually went thither for recreation; some feasting, bowling and using other pastimes there, according to their different inclinations. But on the Second Day of August 1580, a very elegant entertainment was prepared by the bailiffs for a select company of gentlemen, whose names are inserted in the court-roll of that year, with an account of the place and transactions of that day, by the learned and ingenious Mr. Jeffery Whitney, sub-steward to the corporation at that time."

The historian of Norfolk tells us "the bailiffs, with a respect-

divisions of the ceiling of one of the principal rooms of Mr. Palmer's house the following lines:

The Rich that live in Wealthy state,
By Learning do their Wealth maintayne;
The Poor that live in Medie rate
By Learning do great Richesse gaine.
able company of gentlemen, burgesses, mariners, &c., went down to take formal possession of this spot by the name of Yarmouth Island, where they all dined and spent the day in festivity.* The excursion doubtless was pleasant enough, with knights and men learned in the law of the company, and "some odd quirks and remnants of wit" were broken at the joyous time. "But behold, exclaims Swinden, "the instability and uncertainty of all earthly acquisitions!" In 1582, when the lord of the adjoining manor, sir Edward Clere, had put in his claim, and he and the corporation of Yarmouth had commenced a law-suit in support of their respective rights, "the sea put in a more powerful claim," and "by a strong easterly wind and tide" swept the island away, "and the place became main sea" and "left not a wreck behind" whereby "to keep alive the foolish contest."†

Great Yarmouth was excellently well situated for intercourse with Holland and Belgium, then as now great centres of emblem art; and during the eight or ten years of his connection with the East Anglian borough, Whitney would have frequent opportunities of holding correspondence with, or even of visiting, the learned men who distinguished Antwerp or Leyden by their residence. We may not be able to determine how early his acquaintance with the literati of the Netherlands commenced, nor to what date it was continued; but it certainly, from the very nature of the case, must have been of some years standing when his Emblems were published. In reward of the bravery and fidelity of its citizens, during the memorable siege of 1573, Leyden obtained from William the Silent the establishment of its university in 1575. A fast friend of Whitney, Jan Dousa the elder, was the first who presided over the newly-founded academy; another friend, Bonaventura Vulcanius, was the Greek

* The names recorded are forty-five in number. Among them, the bailiffs Ralph See the Rolls of Woolhouse and John Giles, sir R. Woodhouse, knt., Edmund Flowerdew, esq., Mr. Charles Colthorpe, steward of Yarmouth, Mr. William Harebome, Mr. Jeffery Whitney, &c. The whole account of the visit, as if it had been a very solemn festivity, concludes with a doxology: "Soli Deo honor et gloria in aevum semper et aeternam. Amen."

† In a note from R. H. Inglis Palgrave, esq., of Great Yarmouth, I am informed June 1, 1865 that about a week before, the sandbank which once constituted Yarmouth or Scratby Island was again for a day or two raised to the surface of high water. Were the upheaval permanent would the lawsuit be revived that has lain dormant for 285 years?
profile professor at the same time; and Justus Lipsius for thirteen years, until 1590, filled the chair of history. Raphaelangius too, by whom the Choice of Emblems was imprinted, had taught Greek in Cambridge when Whitney was a student, or shortly before; and thus we have all the elements of the acquaintance and friendship between our poet and several of the eminent men by whom Leyden was adorned.

In the year 1555 Plantin established his printing-house in Antwerp, and from 1562 when "Les Devises de Claude Paradin" were published by him down to 1590, there was a continual succession of emblem works in Latin, French and Flemish. Four editions of Paradin appeared, five of Sambucus, four of Faerni, one of Freitag, eight of Hadrian Junius, and five of Alciatus. Out of all these Whitney had taken his "Choice;" so that it was but natural, considering what relations he had established with Leyden, that his Emblems should be printed in that city.

At the end of November 1585 Whitney was in London, where he penned "the Epistle Dedicatorie" to his patron, but on the 4th of May 1586 he is found "at Leyden in Holland" commending the Emblems to his readers. May be we have no absolute authority for the assertion; but here it seems that he busied himself in literary pursuits, and passing out of the immediate knowledge of his countrypeople formed one in the bands of the learned whom the new university and the new printing-office of Plantin had gathered together.

If the conjecture were established, that "G. W.," the initials of the author of "AVRELIA," mean Jeffrey Whitney, we could present evidence that he was writing and publishing in London in 1593; otherwise we meet with no certain mention of him as living beyond the conclusion of the sixteenth century, except it be the notice in Peacham's Minerva Britannia, p. 172. This we may interpret as implying that Whitney personally* gave consent to Peacham's use of the device of Love and Death. If this be a sound conjecture, then Whitney was surviving in the year 1612, at the age of 64; it depends however on the words, "cum illius veniâ Ab Authore." Should we understand them as merely

* "Hoc idem habet Whitmæus, quod bene cum illius veniâ Ab Authore etiam mutatus sum."
the idiom for "begging his pardon," the evidence is inconclusive; but if we give the full meaning, "with permission for it from the author," then doubtless Whitney was living in the year 1612.

The year of his death equally with the year of his birth remains unsolved. His writings are his only monument, and neither stone nor line is known to record his passage to the immortality in which he believed.

SECTION III.—THE WRITINGS OF WHITNEY—SOME ESTIMATE OF THEIR WORTH.

EARS, as they flow, have often brought to light other writings of an author than those originally ascribed to him; but in Whitney’s case there are only trifling additions by Philip Bliss and the Coopers of Cambridge to the works catalogued by Anthony Wood. We will take them in their order as they are presented in the *Athenæ Cantabrigienses* and *Athenæ Oxonienses*:

1. Account in Latin of a visit to Scratby Island, off Great Yarmouth 2 August 1580. Translated in Manship’s History of Great Yarmouth, 106."

Aided by Mr. C. J. Palmer, I referred to this “Account in Latin,” and found it simply an entry, on a single scroll, in the Town Records. The names of the company who were present at the festivity are appended. Swinden’s *History* gives the original Latin, which we reproduce in photo-lithography.

2. A Choice of Emblemes, and other Devises, for the most part gathered out of sundrie writers, Englished and Moralized, and divers newly devised, by Geffrey Whitney. A worke adorned with varietie of matter, both pleasant and profitable: wherein those that please, maye finde to fit their fancies: Because herein, by the office of the eie, and the eare, the minde may reape dooble delighte through holsome preceptes, shadowed with pleasant de-
vises: both fit for the vertuous, to their incoraging: and for the wicked, for their admonishing and amendment. Leyden (Plantyn), 4to, 1586.* Dedicated to Robert earl of Leycester from London 28 Nov. 1585, with an epistle to the reader dated Leyden, 4th May 1586. The author speaks as if this were a second edition; if so, no other is now known. A writer in the *Encyclopaedia Metropolitana* terms this work a remarkable imitation of Alciati.”

The Collection of Emblems “presented in writinge vnto my Lorde,” constituted, I conceive, the “firste edition” of which Whitney makes mention; it was not a printed but a written edition, set forth among his friends. He afterwards added to the manuscript that had been “offred vp to so honorable a suruaighe” as that of his lordship, but he declares, “licence being obtained for the publishing thereof, I offer it heare (good Reader) to thy viewe, in the same sorte as I presented it before. Onelie this excepte: That I haue now in diuerse places, quoted in the margent some sentèces in Latin, and such verses as I thoughte did beste fit the seueral matters I wratte of. And also haue written somme of the Emblemes, to certaine of my frendes, to whom either in dutie or frendship, I am diuers waies bounde: which both weare wantiinge in my firste edition, and nowe added herevnto.”

The manuscript submitted to lord Leicester and the additional notes and Latin sentences, together with some emblems to his friends, were now set up in type and constitute the printed edition. No prior printed edition was made, and no other printed edition is known to exist besides the one which is now again set forth by the photo-lithographic process.

“3. Fables or Epigrams,” “printed,” says Anthony Wood, “much about the same time as the former, in qu. and every page hath a picture wrought from a wooden cut.”

No trace has been discovered of such a work; if it exists it will probably be found in the Bibliotheca Plantiniana at Antwerp, which it is said is about to be reduced out of chaos into order by

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* The title and dedication, &c., occupy twenty pages, unfigured; the emblems themselves, with a device to each, are two hundred and forty seven, contained in two parts on two hundred and thirty pages, numbered consecutively.
its present proprietor, M. Edward Moretus, and then to be opened to the public.* It is not unlikely that Anthony Wood has confounded the two parts of Whitney's Emblems, and treated them as separate works. Both parts contain Fables, especially from Faerni, and both parts have nearly every page ornamented with a woodcut.

Or possibly, except that Wood names the Fables and Epigrams as a 4to book, and the work about to be mentioned is a 12mo, Whitney was engaged in correcting the press for "Centum Fabulae ex Antiquis Avtoribus delectae, et A. Gabriele Faerno Cremonensi Carminibus explica"; "Antuerpæ apud Christophorum Plantinum M.D.LXXXV." It has 100 plates from wooden blocks, many of them the very same as are used in Whitney's Emblems; and so what he simply edited may have been regarded or spoken of as his own. This however is mere conjecture.


The odes were printed at Antwerp† by Plantin, in the same year with Whitney's Emblems. The commendatory English verses are interesting, from the stanza being the same as in the greater part of the Emblems. Thus:

"There needes no bushe, wheare nectar is to drinke;
    Nor helpes by arte, wheare bewtie freshe doth bloome;
    Wheare sonne doth shine, inayne wee lighte the linke;
    Wheare sea dothe swell, the brookes do loose their roome;
          Let Progne cease, wheare Philomela singes,
          And oaten pipe, wheare Fame her trompet ringes."

"5. Translation of some complimentary verses to the Earl of Leycester 1586, occurring at page 53 of Dousa's Oda Britannica."

The degree of adulation offered to Leicester may be judged

* I must here acknowledge the very polite attention of M. baron de Borrekens, of Antwerp, a near relative of the Moretus family, in endeavouring to obtain admission for me into the library; but M. E. Moretus was absent from home and I could not await his return.

† The "Oda Britannica," however, are not named in "Annales de l'Imprimerie Plantinienne, par MM. A. De Backer et Ch. Ruelens." 1865.
from the fact that when in December 1585 he removed from Delft to the Hague a series of twelve engravings was published with the title, "Delineatio pomæ triumphalis quod Robertus Dudleæus comes Leicestrensis Hagæ Comitiis fuit receptus."

So closes the brief catalogue of Whitney's works,—meagre in comparison of his attainments and powers, but showing how a lawyer's leisure might be bestowed, or the time of a literary man employed.

Conjecture guesses, and at present it is only a guess, that another work may be attributed to our author: it is "AVRELIA: The Paragon of pleasure and Princely delights: Contayning the seuen dayes Solace (in Christmas Holydayes) of Madona Aurelia, Queen of the Christmas Pastimes, and sundry other well courted Gentlemen and Gentlewomen, in a noble Gentleman's Pallace, &c. By G. W." Device, a sweet-william, &c., as in the frontispiece. "Printed by R. Johnes,* at the Rose and Crowne, neare Holburne Bridge, 1593," 4to.

We may here, not inappropriately, subjoin a notice of the published writings of Isabella Whitney, Geffrey's eldest sister; not that they possess much literary merit or poetical beauty, but are just the outpourings of a country maiden's spirit when brought into contact with the London society of Elizabeth's reign, and will serve to carry our remarks nearer to completion.

Her principal work is entitled "A sweet Nosgay, or pleasant Posye: contayning a hundred and ten Phylosophicall Flowers, &c." After the Nosgay follow "Familyar and friendly Epistles, by the Auctor, with Replyes," all in verse. The last poem in the volume is "The Auctors (fyned) Testament before her departing;" in which she mentions the several professions and trades of London to whom the fictitious legacies are bequeathed, and the localities where they were stationed. The date of these poems is 1573.†

* Richard Jones, or Jhones, or Johnes, was admitted a member of the Stationers' Company 7th August 1564; and books of his printing are found down to 1600. He printed the books of Whitney's sister Isabella, and through her may have been brought into contact with him.

† The Rev. Thomas Corser, the rector of Stand near Manchester, possesses a copy, perhaps unique, of this curious work.
Sir Egerton Brydges, bart., gives the title of another work attributed to the Cheshire poetess: it is, "The copy of a letter lately written in meeter, by a yonge Gentilwoman to her unconstant lover; with an admonition to al yong Gentilwomen, and to all other Mayds in general to beware of mennes flattery. By Is. W. Newly joined to a Love letter sent by a Bacheler, (a most faithfull Lover,) to an unconstant and faithless Mayden. Impr. at London, by Rd. Jhones, dwelling in the upper end of Fleet lane, at the signe of the Spred Egle." 12mo.

The bachelor's verses thus terminate:

"Farewell, a dieu ten thousand times,
To God I thee commend,
Beseecching Him His heavenly grace
Unto thee styll to send.
Thy friend in wealth, thy friend in woe,
Thy friend while life shall flyth me freo;
And whilst that you enjoy your breath,
Leave not your friend unto the death;
For greater praise cannot be wonne
Then to observe true love begonne."

To another work from the same press Isabella Whitney contributed some commendatory verses. This is the title: "A Plaine and Easie Introduction to practicall Musick, Set down in forme of a dialogue, &c. By Tho. Morley, Batcheler of Musick and one of the gen. of her Maiesties Royall Chappell. Imprinted &c. 1597." "Commendatory verses by Ant. Halborne, A.B., and I. W.," folio.

To estimate the writings of Whitney by those of his contemporaries among literary men, as Sidney, Spenser and Shakespeare, would at the first view be considered a proper method of judgment; but his style, his subject, the extent of his works, are all so different from theirs, that a comparison between them would be out of place, and the conclusions we might draw wanting some of the elements of justice. It is rather by selection than by comparison that we are to look at his labours; we shall thus perceive what his power as an author really was, and have the results foreshadowed, if he had left behind more abundant evidences of a poet's work.
His dedication to Leicester, though characterized by all the diffuseness and wildness of illustration which belong to his age, nevertheless possesses much of earnestness and clear appreciation of the kind of patronage which learning then required. A passage from it will give an idea of the stately roll of the author's ideas, as a ship well laden, but needing more press of sail to urge it onward. "There be three thinges," he says, "greatlie desired in this life, that is healthe, wealthe, and fame. and some have made question which of these is the chiefe: the sick, saieth healthe, the couetous, comendeth wealthe, and bothe these place good name laste of all. But they be bothe partiall judgess; for he that is of sincere and vprighte judgement, is of contrarie opinion: Because that healthe, and wealthe, though they bee never so good, and so great, determine with the bodie, and are subiecte vnto time; But honour, fame, renowme, and good reporte, doe triumphe ouer deathe, and make men liue for euer: where otherwise the greatest Princes, in shorte time are wore out of memorie, and cleane forgotten. For, what is man in this worlde? without fame to leaue behinde him, but like a bubble of water, that now riseth, & anon is not knowne where it was."

Another quotation from his address, To the Reader, will, I think, confirm the opinion that Whitney had power to become a most interesting writer of prose. If Homer, if Marcus Varro, if Cicero, if Virgil, "and diuers others whose workes weare most singuler, if they could not escape the bites of such Basiliskes broode: Then howe maye I thinke, in this time which is so blessed, generallie with most rare and exquisite perfection in all knowledge, and judgement: that this slender assaye of my barren muse, should passe the pikes without pushing at: where thousandes are so quicke sighted, they will at the first, behoulde the least iote, or tittle, that is not rightly placed." "For the nature of man is alwaies delighted in nouelties, & too much corrupte with curiousnes and newfanglenes. The fairest garden, wherein is greate varietie bothe of goodlie coulors, and sweete smelles, can not like all mennes fancies: but some gallant coulours are misliked, and some pleasant smelles not regarded. No cooke, can fitte all mennes tastes, nor anie orator, please all mennes humors: but wheare the tastes are too daintie, his cookerie shalbe controlled: and wheare the auditors are to
rashe and careles in regarding, his Rethoricke shalbe condempned: and no worke so absolute perfecte, but some are resolute to reprehende.”

The paraphrase of the Ode of Horace, “Sæpius ventis agitatur ingens,” is equal to the best in our language:

“The loftie Pine, that one the mountaine growes,
    And spreades her armes, with braunches freshe, & greene,
The raginge windes, on sodaine ouerthrowes,
    And makes her stoope, that longe a farre was seene:
So they, that truste to much in fortunes smiles,
    Thoughie worlde do laughe, and wealthe doe moste abounde,
When lestie they thinke, are often snar’de with wyles,
    And from alofte, doo hedlonge fall to grounde:
    Then put no truste, in anie worldlie things,
For frowninge fate, throwes downe the mightie kinges.”

The verse is full of power,—not a weak expression in it; the meaning is admirably brought out, and with a polish of tone in the rhymes that indicate a most musical ear.

So from Ovid he commences one of the finest of his poems, Metamorph. lib. i.

“Without justice, confusion:”

WHEN Fire, and Aire, and Earthe, and Water, all weare one:
Before that worke deuine was wroughte, which nowe wee looke vppon,
There was no forme of things, but a confused masse:
A lumpe, which CHAOS men did call: wherein no order was.
The Coulde, and Heate, did striue: the Heauie things, and Lighte.
The Harde, and Softe. the Wette and Drye. for none had shape arighte.
But when they weare dispos’d, eache one into his roome:
The Fire, had Heate: the Aire, had Lighte: the Earthe, with fruites did bloome.
The Sea, had his increase: which things, to passe thus broughte:
Behoulde, of this vnperfecte masse, the goodly worlde was wroughte.
Then all thinges did abounde, that seru’d the vse of man:
The Riuers greate, with wyne, and oyle, and milke, and honie, ranne.”

Of Anacreon’s celebrated ode, which we may name The Power of Beauty, he gives a very excellent translation:
When creatures firste weare form'd, they had by natures lawes,
The bulles, their hornes: the horses, hoofes: the lions, teeth
and pawes.
To hares, shee swiftenes gaue: to fishes, finnes assign'de:
To birdes, their wings: so no defence was lefte for woman kinde.
But, to supplie that wante, shee gaue her suche a face:
Which makes the boulde, the fierce, the swifte, to stoope, and pleade
for grace."

But the exactness of his translation, when occasion demanded,
may be seen in the rendering which is given to these two lines of
Alciat:

"Quid me vexatis rami? Sum Palladis arbor,
Auferte hinc botros, virgo fugit Bromium."

"Why vexe yee mee yee boughes? since I am Pallas tree;
Remoue awaie your clusters hence, the virgin wine doth flee."

His power of adaptation, of taking up the thoughts of others,
and of amplifying them, if not of absolutely improving them, is
no less conspicuous. From Joachim Bellay's beautiful tale* we

* See "IOACHIMI BELLAI11 ANDINI POEMAEVM LIBRI QUATVOR: Qvibvs
continentrv, Elegiae, Amores. Varia Epigr. Tvmbi." "PARISIIS APUD Fredericum
Mordtum, in uico Bellouaco ad urbanam Morum M.D.LVII." 4to, folios 62. The
printer's emblem, a mulberry tree on the title-page, with "πίαν ΔΕΝΑΠΟΝ ΑΤΑΘΩΝ
ΚΑΠΝΩΤΟΣ ΚΑΛΟΤΣ ΠΟΙΕΙ," Every good tree brings forth fine fruit. At folio 50 are
the lines:

"CVIVSDAM IVVENIS.
Mutarunt arma inter se Mors, atq. Cupido:
Hic falces gestat, gestat at illa facem.
Afficit hoc animum, corpus sed conficit ille:
Sic moritur iuuenis, sic moribundus amat.
Vi secat hic iugulos, oculos execacat & illa:
Illa ut amare docet, sic iubet iste mori,
Disce hinc, humana quae sint ludibria uita:
Mors thalamum sternit, sternit Amor tumulum.
Tu quoque disce tuas, Natura, inuertere leges:
Si pereant iuuenes, depereuntque senes."

We could not quit the Bibliothèque de l'Université à Gand without noting down the
exceedingly neat epigram in the same volume of Bellay's;

CVIVSDAM CANIS.

"Latratu fures excipi, mutus amantes:
Sic placui domino, sic placui domine."

"With barking the thieves I receive, with silence the lovers:
So have I pleased the master, so have I pleased the mistress."
Introductory Dissertation.

have an instance; the subject is Cupid and Death; how graphically, with what simplicity, with what exquisite grace are the lines of the “French Ovid” rendered and extended:

“WHILE furious Mors, from place, to place did flie,
And here, and there, her fatal dartes did throwe:
At lengthe the shee mette, with Cupid passing by,
Who likewise had, bene busie with his bowe:
Within one Inne, they bothe togethers stay’d,
And for one nighte, awaye there shotting lay’d.
The marowe next, they bothe awaye doe haste,
And eache by chaunce, the others quiuer takes:
The frozen dartes, on Cupiddes backe weare plac’d,
The fierie dartes, the leane virago shakes:
Whereby ensued, suche alteration straunge,
As all the worlde, did wonder at the chaunge.
For gallant youths, whome Cupid thoughte to wounde,
Of loue, and life, did make an ende at once.
And aged men, whome death woulde bringe to grounde:
Beganne againe to loue, with sighes and grones;
Thus natures lawes, this chaunce infringed soe:
That age did loue, and youthe to grave did goe.
Till at the laste, as Cupid drewe his bowe,
Before he shotte: a younglinge thus did crye,
Oh Venus sonne, thy dartes thou doste not knowe,
They pierce too deepe: for all thou hittes, doe die:
O spare our age, who honored thee of oulde,
Theise dartes are bone, take thou the dartes of goulde.
Which beinge saide, a while did Cupid staye,
And sawe, how youthe was almoste cleane extinct:
And age did doate, with garlandes freshe, and gaye,
And heads all balde, weare newe in wedlocke linckt.
Wherefore he shewed, this error vnto Mors,
Who miscontent, did chaunge againe perforce.
Yet so, as bothe some dartes awaie conuay’d,
Which weare not theirs: yet vnto neither knowne,
Some bonie dartes, in Cupiddes quiuer stay’d,
Some goulden dartes, had Mors amongst her owne.
Then, when we see, vntimelie death appeare:
Or wanton age: it was this chaunce you heare.”*

* It is supposed that this tale was imitated from the CLIV emblem of Alciatus,
These examples of happy translations into simple and expressive English it would be easy to extend, but we turn to the opportunity which the treatment of the same subject gives us for comparing Whitney with his great contemporary, Spenser. The two poets were probably acquainted through their mutual friends, Leicester and Sidney. One subject which they have ventured on in common is the pretty tale from Theocritus and Anacreon, in which Cupid is described as being stung by a bee, and as flying to Venus for comfort. The superiority in point of truth, grace and simplicity of expression is, I think, decidedly with Whitney. Thus Spenser:

"Nathelesse, the cruell boy, not so content,
Would needs the fly pursue;
And in his hand, with heedlesse hardiment,
Him caught for to subdue.
But when on it he hasty hand did lay,
The Bee him stung therefore:
'Now out alas, he cryde, and welaway
I wounded am full sore;
The fly, that I so much did scorne,
Hath hurt me with his little horne.'
Unto his mother straight he weeping came,
And of his griefe complayned;
Who could not chuse but laugh at his fond game,
Though sad to see him pained.
'Think now (quoth she) my son, how great the smart
Of those whom thou dost wound:
Full many thou hast pricked to the heart,
That pitty never found:
Therefore, henceforth some pitty take,
When thou doest spoyle of Lovers make.'"

Whitney gives the following neat and compact version:

"As VENVS sonne within the roses play'd,
An angrie bee that crept therein vnseen,
The wanton wagge with poysoned stinge asay'd:
Whereat, aloude he cri'de, throughge smarte, and teene.

which was written by him, according to the note by Claude Mignault, on occasion of a pestilence in Italy, when many young men died and the old generally escaped safe and uninjured. Whitney has combined thoughts both from Alciat and from Bellay.
And sought about, his mother for to finde:
To whome, with griefe he vttered all his minde.
And say'd, behoulde, a little creature wilde,
Whome husbandmen (I heare) do call a bee,
Hath prick'd mee sore alas: whereat she smil'de,
And say'd: my childe, if this be griefe to thee,
Remember then, althoughe thou little arte?
What greevous wounde, thou makest with thy darte.”

Some peculiar expressions in their poems show that the two poets had read each other's works, at least in manuscript; but as the expressions alluded to occur in the Faerie Queene, of which three books were published in 1590 and three in 1596, the probability is that Spenser had read Whitney's Emblems printed in 1586, the year before Spenser took up his residence at Kilcolman in Ireland. The first passage of the kind from Whitney is,

“Lo, Time dothe cut vs of, amid our carke: and care;”

thus paralleled by Spenser:

He, “downe did lay
His heavi head, devoide of careful carke.”

The second is the following:

“They, doe but make a sporte,
His subiectes poore, to shaue, to pill and poll.”

Of this there are two imitations by Spenser:

“Hereto he hath a Groome of euil guize,
Whose scalp is bare, that bondage doth bewray,
Which pols and pils the poore in piteous wize;”

and

“So did he good to none, to manie ill,
So did he all the kingdome rob and pill.”

And the third passage is:

“A

N vserer, whose Idol was his goulde,
Within his house, a peuishe ape retain'd:
A seruaunt fitte, for suche a miser ould,
Of whome both mockes, and apishe mowes, he gain'd.”

Of which the idea is thus given by Spenser:

“And other whiles with bitter mockes and mowes
He would him scorne.”
Another bond between Whitney and Spenser is in the use of emblems; which, as far as mottoes go and the adopting of the word, were inserted by Spenser in his first work, "The Shepheard's Calender," published in 1579. The poem is divided into twelve parts, according to the months of the year, and to each month there is added a Poesie, i.e. a short proverb or saying, supposed to be descriptive of a person and adopted by him as his device;—such Poesies Spenser named Emblems: they had not at first any pictorial illustration, but are as much intended for it as if the pictures had been drawn and engraved. At a later time woodcuts were added, and the resemblance to an emblem-book rendered more complete.

Some of these poesies are from Italian, one is in English, six from the Latin, two from the Greek, and one in French. "Dig- gons embole," for September, "Inope, me copia fecit," Plenty made me poor, is the saying of Narcissus, when he fell in love with his own shadow in the water; and one of Whitney's emblems is a picture of Narcissus gazing in a running stream, with the motto "Amor sui," Self-love, and the lines:

"Narcissvs lou'de, and liked so his shape
He died at lengthe with gazinge there vppon."

Colins Embleme, that for December, "Vivitur ingenio; caetera mortis erunt," i.e. Genius survives, other things are the prey of death, is also identical in spirit with one of Whitney's, "Scripta manent," Writings are permanent; or with another, "Pennae gloria perennis," The glory of the pen never fades:

"Then, what may laste, which time dothe not impeache,
Since that wee see, theise monumentes are gone:
Nothinge at all, but time doth ouer reache,
It eates the steele, and weares the marble stone:
But writings laste, though he yt doe what it can
And are preseru'd, euen since the worlde began."

and again:

"—— no treasure can procure
The palme that waites vpon the pen, which euer doth indure."

We are not so rash indeed as to attempt to place Whitney on a level with Spenser,—they can scarcely even be compared together; yet where a comparison is allowable, as in subjects
which they both treat of, the Cheshire poet is no unworthy competitor. Spenser is diffuse, Whitney more compressed; the one most elaborate, the other strong by his very simplicity. Take as an example the description which both give of Envy. Spenser's certainly has a coarseness which does not belong to Whitney; his power of imagination may be greater, but not the fineness of his perceptions. Thus he describes the hag:

"Her handes were foule and durtie, never washt
In all her life, with long nayles over-raught,
Like puttocks claws; with th'one of which she scratcht
Her cursed head, although it itched naught;
The other held a snake with venim fraught,
On which she fed and gnawed hungrily
As if that long she had not eaten ought:
That round about her iawes one might descry
The bloudie gore and poysone dropping lothsomely.

Her name was Envie, knowen well thereby:
Whose nature is to grieve and grudge at all
That ever she sees doen prays-worthily:
Whose sight to her is greatest crosse may fall,
And vexeth so, that makes her eat her gall.
For when she wanteth other thing to eat
See feedes on her owne maw unnaturall,
And of her owne foule entrayles makes her meat;
Meat fit for such a Monsters monsterous dyeat."

F. Queene, V. c. xii. s. 30.

Now mark how Whitney, with less force it may be, but with more simplicity and naturalness, describes the hateful monster:

"What hideous hagge with visage sterne appeares?
Whose feeble limmes, can scarce the bodie staie:
This, Enuie is: leane, pale, and full of yeares,
Who with the blisse of others pines awaie.
And what declares, her eating vipers broode?
That poysoned thoughtes, bee euer more her foode.
What meanes her eies? so bleared, sore, and redd:
Her mourninge still to see an others gaine
And what is mente by snakes vpon her head?
The fruite that springes, of such a venomed braine.
But whie, her harte shee rentes within her brest?
It shewes her selfe, doth worke her owne vnrest."
Whie lookes shee wronge? bicause shee woulde not see,
An happie wight, which is to her a hell:
What other partes within this furie bee?
Her harte, with gall: her tonge, with stinges doth swell.
And laste of all, her staffe, with prickes aboundes:
Which showes her wordes, wherewith the good shee woundes."

But Whitney, it is said, had little originality; his ideas are many of them borrowed, and his stanzas are often translations only from Latin or French or Italian authors. True; "The Choice of Emblemes" is what it professes to be, "gathered out of sundrie writers;" but the good taste, the quaint elegance, the fullness and richness of tone which his translations and adaptations evince, show that he was no common genius: and the way in which he amplifies and often improves upon the original authors, betokens an innate power, had he put it forth, of equalling the best efforts of his contemporaries.

It was only in a few instances indeed that Whitney trusted to his own invention: from fifteen to twenty at the utmost are the emblems which may be claimed for him as entirely his own. He appears to have restricted his subjects to those for which illustrations could be supplied from the Plantinian printing office, and in treating these he naturally resorted to the other emblematists who had written to the same themes. Now and then, however, he "newly devised," and an example or two will set forth his own mind, and strength or weakness of expression.

"Constanter," one of the words of his own motto, "Constanter et syncere," supplied him with promptings to such thoughts as these:

THE raging Sea, that roares, with fearefull sounde,
And threateneth all the worlde to ouerflowe:
The shore sometimes, his billowes doth rebounde,
Though ofte it winnes, and giues the earthe a blowe.
Sometimes, where shippes did saile: it makes a lande.
Sometimes againe they saile: where townes did stande.
So, if the Lorde did not his rage restraine,
And set his boundes, so that it can not passe:
The worlde shoulde faile, and man coulde not remaine,
But all that is, shoulde soone be turn’d to was:
By raging Sea, is ment our ghostlie foe,
By earthe, mans soule : he seekes to ouerthrowe.
And as the surge doth worke both daie and nighte,  
And shakes the shore, and ragged rockes doth rente:  
So Sathan stirres, with all his maine, and mighte,  
Continuall siege, our soules to circumuente.  
Then watche, and praine, for feare wee sleepe in sinne,  
For cease our crime: and hee can nothing winne."

The apostle's exhortation to avoid sinful anger is well para-phrased:

"CASTE swordes awaye, take laurell in your handes,  
Let not the Sonne goe downe vpon your ire.  
Let hartes relente, and breake olde rancors bandes,  
And frenshippes force subdue your rasse desire.  
Let desperate wightes, and ruffians, thirst for blood,  
Winne foes, with loue; and thinke your conquest good."

"Veritas innicta," Unconquered truth, and the Holy Book, the emblem of that truth, in the full light of the sun, with the brooding wings of God's spirit and the arm of his power supporting it in the heavens, form a device that the old Puritanism,* or rather the deep Christian religiousness of Whitney's mind delighted to contemplate. The book is open at the words, "ET VSQVE AD NUBES VERITAS TVA," Thy truth even to the clouds; a chain is suspended to it, reaching to the earth; and the great enemy of souls, to the manifest delight of demons looking on, is endeavouring to drag down the blessed volume. Such is the picture to which the fitting lines are devoted:

"THOVGHE Sathan striue, with all his maine, and mighte,  
To hide the truth, and dimme the lawe deuine:  
Yet to his worde, the Lorde doth giue such lighte,  
That to the East, and West, the same doth shine:  
And those, that are so happie for to looke,  
Saluation finde, within that blessed booke."

* The traces of Whitney's Puritanism are clear enough. His patron, from no high motive it is to be feared, countenanced that party, and is spoken of by our author as "a zealous fanourer of the Gospell, and of the godlie preachers thereof;" Several expressions, though in the broad sense properly applied to all truly religious men, were at that day appropriated to one section only of Christ's church, and Whitney appears so to employ them. A single instance will suffice to show this:

"THE pastors good, that doe gladd tidinges preache,  
The godlie sorte, with reuence do imbrace:  
Though they be men, yet since Godds worde they teache,  
Wee honor them, and giue them higheste place."
Our last example of original verses by Whitney shall be, "In Emblems, p. 214. diutum indoctum," On a rich man without learning; they certainly possess elegance as well as truth:

A LEADEN sword, within a goulden sheathe,  
Is like a foole of natures finest moulde:  
To whome, shee did her rarest giftes bequeth,  
Or like a sheepe, within a fleece of gould:  
Or like a clothe, whome colours braue adorn,  
When as the grounde, is patched, rente, and torne.

For, if the minde the chiepest treasures lacke,  
Though nature bothe, and fortune, bee our frende;  
Though gouldie wee weare, and purple on our backe,  
Yet are wee poore, and none will vs comende  
But onlie fooles; and flatterers, for theire gaine:  
For other men, will ride vs with disdaine."

The character of Whitney as a poet may be summed up briefly by saying that there is much of simple beauty and purity both of sentiment and of expression in most of his poems, whether original or translated. He shared however in the great fault of his age,* an excessive deference to classical authorities and an immoderate use of the pagan mythology. Hence, as in all writers who err in this way, there is to the modern reader, whose mind has not been so thoroughly imbued with the spirit of Greek and Roman literature, a frigidity and apparent want of

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* For a lively picture of the extent of the fault read Motley's account of the solemnities attending the inauguration, or rather consecration, of the university of Leyden on the 5th of February 1575. The procession is very graphically described, and then, "As it reached the Nun's Bridge, a barge of triumph, gorgeously decorated, came floating down the sluggish Rhine. Upon its deck, under a canopy enwreathed with laurels and oranges, and adorned with tapestry, sat Apollo, attended by the Nine Muses, all in classical costume; at the helm stood Neptune with his trident. The Muses executed some beautiful concerted pieces; Apollo twanged his lute. Having reached the landing-place, this deputation from Parnassus stepped on shore, and stood awaiting the arrival of the procession. Each professor, as he advanced, was gravely embraced and kissed by Apollo and all the Nine Muses in turn, who greeted their arrival besides with a recitation of an elegant Latin poem. This classical ceremony terminated, the whole procession marched together to the cloister of Saint Barbara, the place proposed for the new university, where they listened to an eloquent oration by the Rev. Caspar Kolhas, after which they partook of a magnificent banquet. With this memorable feast, in the place where famine so lately reigned, the ceremonies were concluded."
reality in many of his verses; as there ever must be, when a writer is rather the exponent of a painfully acquired learning than of a naturally flowing sympathy.

Yet a rich vein of beautiful simplicity, far different from the over refinement, I dare to name it in many instances the degeneracy, of some of our modern poetry, pervades Whitney's stanzas. True, he introduces Isis and Niobe, Actæon and Diana, Apollo and Daphne, Achilles and Ajax, and a whole host of Greek and Latin worthies; but they are seldom brought forward appropriately to the occasion or the sentiment; his mind had been trained into intimacy with them; their deeds were the familiars of his thoughts; and so it was really natural for a scholar, educated as he had been, and accustomed to hear all around him continually speaking of the "Roman models and the Attic muse,"—natural to give forth of his stores and to array himself or his sentiment, now with the shield of Achilles, and now with the toga of Cicero.

The wonder is that this custom or habit of expressing his thoughts did not spoil "his well of English undefiled," and make it, like the speech of Cerberus, "a leash of languages at once." That it did not do this, among many instances, I appeal to the lines on Silence:

"And Cato sayeth: That man is next to God,
Whoe squares his speeche, in reasons rightful frame:
For idle wordes, God threatneth with his rodde,
And sayeth, wee must give reckoninge for the same:
Sainte Pavle likewise, this faulte doth sharplie tutche,
And oftentimes, condemneth bablinge muche."

And also to that stanza on the world which is above us, "Superest quod supra est:"

"This worlde must chaunge: That worlde, shall still indure.
Here, pleasures fade: There, shall they endlesse bee.
Here, man doth sinne: And there, hee shallbee pure.
Here, deathe he tastes: And there, shall neuer die.
Here, hathe hee griefe: and there shall ioyes possesse
As none hath seene, nor anie harte can guesse."

For pure, simple English, clothing very instructive thoughts, I would also name the fable of the Pine Tree and the Gourd to
the motto "In momentaneam felicitatem," On momentary happiness. It has nearly every thing we can desire in a composition of the kind — clearness, a good conception well carried out, and an appropriate application of the imaginary tale:

"The fruitfull gourde, was neighboure to the Pine,
And lowe at firste, abowte her roote did spread,
But yet, with dewes, and siluer droppes in fine,
It mounted vp, and almoste touch'de the head:
And with her fruicte, and leaues on euerie side,
Imbras'de the tree, and did the same deride.

To whome, the Pine with longe Experience wise,
And ofte had seene, suche peacockes loose theire plumes,
Thus aunswere made, thow owght'st not to despise,
My stocke at all, oh foole, thow much presumes.
In coulde, and heate, here longe hath bene my happe,
Yet am I sounde, and full of liuelie sappe.

But, when the froste, and coulde, shall thee assaie,
Thowghe nowe alofte, thow bragge, and freshlie bloome,
Yet, then thie roote, shall rotte, and fade awaie,
And shortlie, none shall knowe where was thy roome:
Thy fruicte, and leaues, that now so highe aspire
The passers by, shall treade within the mire.

Let them that stande, alofte on fortunes wheele,
And bragge, and boaste, with puffe of worldlie pride
Still beare in minde, howe soone the same maie reelte,
And alwayes looke, for feare theire footinge slide:
And let not will, houde vp theire heads for fame,
When inwarde wantes, maie not supporte the same."

The final characteristic and not the least is purity of thought and diction; not a single line in the whole book needs to be obliterated because of any impropriety of expression. And this merit is enhanced by the certainty that there is no affectation of prudery; the soul out of which Whitney spoke to his fellow men was one that feared God and loved truth, and clothed its thoughts in a poetick form only that it might with more fervour recommend the justice, the right-mindedness and the virtue which it prized and endeavoured to serve. All who know the grievous offensiveness of some of the writers of this age will esteem it no slight
In Introductory Dissertation.

claim to praise that his mind, as Spenser describes Contemplation:

"His mind was full of spiritual repast."

And his themes, though confined by the narrow limits which ever attend proverbs and devices and emblems, were those which chasten and improve the intellectual and moral powers:

"Till oft converse with heavenly habitants
Begin to cast a beam on th' outward shape,
The unpolluted temple of the mind,
And turns it by degrees to the soul's essence
Till all be made immortal."

Milton.

Most thankful am I that the enterprise which I dared to suggest has met with encouragement and is now near its desired end, and that Whitney's Emblems may again occupy a place of regard in his native county. Many have aided me by unlooked-for favour, good counsel and pleasant and most acceptable recognition; but in my own neighbourhood especially have I experienced sympathizing support, and cheering assistance,—all lending authority to the fine sentiment of our author:

"Not for our selues, alone wee are create,
But for our frendes, and for our countries good."

Emblems, p. 64.

And good I am persuaded it is to listen to our worthies of old,—to glow with something of their inspiration,—to feel that life has an object, duties and motives, and that they live to the highest purposes who, besides seeking "under pleasautne deuises" to commend "profitable moralles," carry on the chivalry of their age to progress and final triumph.

Good Reader! aid that work; and then will I say, as Whitney did, respecting the words and counsels of this old-world volume:

"Being abashed that my habillitie can not affoorde them suche, as are fit to be offred up to so honorable a suruaighe: yet if it shall like your honour to allowe of anie of them, I shall thinke my pen set to the booke in happie houre; and it shall encourage mee, to assay some matter of more momente, as soone as leasure will further my desire in that behalfe."

The excellencies of my author — his quaint, simple wisdom, and the deep under-current of devout thoughtfulness which everywhere pervade his writings — may not have been set forth in their
Introductory Dissertation.

proper light; and the natural beauties which belong to the subject may be marred by the unskilfulness with which they are arranged; yet truly can I say that in love and admiration I have wrought this framework for pictures of a by-gone age; they are apples of gold, I would they were set amid ornaments of silver.

So I commend, as far as it is proper to be done, both Whitney’s labours and my own to the candid judgment of the friends and lovers of the old literature, trusting, as our Geffrey of “Cestre-shir” himself did, that “my good will shalbe waighed as well as the worke, and that a pearle shall not bee looked for in a poore mans purce, I submit my doings herein to their censures.”

HENRY GREEN.

Knutsford, Cheshire,
October 10th, 1865.

tà τρία ταῦτα:
1 Cor. xiii. 13.
INDEX TO THE MOTTOES,
WITH
TRANSLATIONS; AND SOME PROVERBIAL EXPRESSIONS.

HAD regard only to be paid to the assistance which the learned require, nothing more would be given, by way of Index, than the arrangement of the Mottoes in alphabetical order, with references to the pages. The book however may chance to interest general readers; and for their use, to facilitate the understanding of the subjects which the stanzas treat of, and in compliance with an expressed wish, translations are subjoined.

**Whitney's Mottoes, with Translations.**

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<td>Aere quandoque salutem redimam; safety must sometimes be bought for money</td>
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<td>Ethiopem lauare; to wash the Ethiop</td>
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<td>Agentes, et consentientes, pari poma puniendi; those acting, and those consenting, to bear an equal penalty</td>
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<td>Aliena pericula, cautiones nostrae; other men's dangers, our warnings</td>
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<td>Aliquid mali propter vicinum malum; something bad near a bad neighbour</td>
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<td>Alius peccat, alius plectitur; one sins, another is beaten</td>
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<td>Animi scrinium scrutatus; servitut the cage of the soul</td>
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<td>Animus, non res; mind, not riches</td>
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<td>Audaces fortuna iuat; fortune helps the daring</td>
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<td>Ferè simile ex Theocrito; almost the like from Theocritus</td>
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<td>(Cum quo conuenit alui ex Anacreonte; with which agrees another from Anacreon)</td>
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<td>Ferè simile precedenti, ex Alciato; almost like the foregoing, from Alciat</td>
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<td>Scripta manent; writings remain</td>
<td>Te stante, virebo; thou standing, I shall flourish</td>
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<td>Scripta non temere edenda; writings must not rashly be published</td>
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<td>Semper praesto esse infortunia; ill luck is always at hand</td>
<td>Turpibus exitium; destruction to the shameless</td>
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<td>Sic discerne; so winnow it</td>
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<td>Sic probantur; so are they approved</td>
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<td>Sic spectanda fides; so fidelity is to be tested</td>
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<td>Silentiun; silence</td>
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<td>Victoria cruenta; a bloody victory</td>
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<td>Soli Deo gloria; to God alone the glory</td>
<td>Vigilantia, et custodia; watchfulness, and guardianship</td>
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<td>Sol non occidat super iracundiam vestrum; let not the sun set upon your wrath</td>
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<td>Spes vana; vain hope</td>
<td>Vindice fato; fate the avenger</td>
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<td>Strenuorum immortale nomen; of the brave immortal is the name</td>
<td>Virescit vulner e virtus; virtue gains strength from wounds</td>
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<tr>
<td>Studior in uigilandum; we must be watchful at studies</td>
<td>Virtus vniæ, valet; virtue united, prevails</td>
<td>72</td>
</tr>
<tr>
<td>Stultitia sua seipsum saginari; to glut oneself in one's own foolishness</td>
<td>Vita, aut morti; for life, or for death</td>
<td>51</td>
</tr>
<tr>
<td>Stultorum quarto status sublimior, tamto manifestor turpitudo; the loftier the standing of fools, the plainer their dishonour</td>
<td>Vita irrequita; a restless life</td>
<td>89</td>
</tr>
<tr>
<td>Superbia vulio; vengeance on pride</td>
<td>Voluptas serumnosa; sorrowful pleasure</td>
<td>15</td>
</tr>
<tr>
<td>Superest quod suprà est; what is above survives</td>
<td>ZELOTYPIA; jealousy</td>
<td>211</td>
</tr>
<tr>
<td>Tecum habitas; abide by thyself</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Temeritas; rashness</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
A PEARLE shall not bee looked for in a poore mans purce.
Manie droppes pierce the stone, & with manie blowes the okc is ouerthrown.

So manie men, so manie mindes.

One groaue, maie not two redbreastes serue.
The proverbe saieth, one man is deemed none,
And life, is deathe, where men doo liue alone.
The proverbe saieth, so longe the potte to water goes,
That at the lengthe it broke returnes.

Not euery one, mighte to Corinthus goe.
The Prouerbe saith, the bounde muste still obey,
And bondage brings, the freest man in awe:
Whoe serues must please, and heare what other saye.

For ouermuch, dothe dull the finest wittes.

Bicause, it is in vaine, to set a candell in the Sonne.

All is not goulde that glittereth to the eye.
He founde that sweete, was sauced with the sower.
Then like, to like: or beste alone remaine.

None merites sweete, who tasted not the sower,
Who feares to climbe, deserues no fruicte, nor flower.

That goodes ill got, awaie as ill will goe.

Hereof the proverbe comes: Soon ripe, soon rotten turnes.
Heare much; but little speake; and flee from that is naught.
REEMASONRY in literature surely exists, in virtue of which brotherhood is recognised among its votaries; and between men of similar pursuits there is a spiritualism which in an inexplicable manner draws them together, though continents and oceans divide. By an all-directing Wisdom they have been subjected to the same influences at almost the same time, and they feel and confess the bond by which they are united. Under such a persuasion, therefore, I follow only the simple and natural promptings of the mind, when by this Postscript I communicate to my readers the very valuable and interesting documents entrusted to my use by a fellow-labourer, in the purpose, if not in the actual enterprise, of bringing “The Choice of Emblemes” again before the world.

I do this the more readily because these documents at once confirm my conjecture that I had probably fallen into errors which further researches would rectify, and because also they display more fully the ramifications of the Whitney families which I had confined almost entirely to the counties of Hereford and Chester. It appears that the branches spread from Bristol to York, and from Suffolk to Wales.

During the very time at which I was engaged on this fac-simile reprint, and even before, Mr. Samuel Austin Whitney of Glassboro', New Jersey, Horatio G. Somerby, esq., and Mr. Henry Austin Whitney were devoting themselves to the same object, and with the clearest right, if we do not term it, with direct obligation. Two of these gentlemen, I understand, are descendants from John Whitney of Islip, Oxfordshire, who in April 1635, with his wife Elinor and five sons, embarked from London for New England, and who in June of the same year “bought a sixteen-acre home-stall” at Watertown, where
three other sons were born to him, making a goodly number for his quiver when he would "speak with the enemies in the gate." Some of the sons had a numerous offspring,—as John, with ten children,—Richard, with eight,—Thomas, with eleven,—Jonathan, with eleven,—Joshua, with eleven,—and Benjamin, with at least four. Thus the grandchildren of the emigrant John Whitney were not less than fifty-five. Whatever concerns the honour of the Whitney name may therefore justly be deemed the province and calling of their descendants.

And the more so, because of the common origin of the various families of Whitney; for Mr. H. A. Whitney testifies,—"From data in my possession, or at my command, the connection of families of the name in different parts of Herefordshire, in Radnor (Wales), Cheshire, Shropshire, Worcestershire, Yorkshire, and in Ireland, is readily traced to the parent stem,—the Whitneys of Whitney in Herefordshire." Again he says, "It is not unreasonable to suppose that all bearing the name had a common origin, and that they were descended from" Turstin the Fleming, "the son of the follower of William the Conqueror, who assumed the name of Whitney from his possessions" at Whitney in Herefordshire. A Fleming in 1086 founded the family, and after five hundred years his descendant Geoffrey Whitney, in 1586, sought at Leyden the aid of a Fleming, Francis Rauelinghien, to imprint "The Choice of Emblemes." Three other centuries nearly have passed by, and the name which at first distinguished a border-chieftain is perpetuated to show how justice has greater triumphs than violence;

"That where this sacred Goddes is,
  That land doto flourish still, and gladnes, their dote grove :
  Because that all, to God, and Prince, by her their dewties knowe."

Feb. 27, 1866.

The documents transmitted to me were: I° A manuscript copy of the Will of Geoffrey Whitney the poet, lately extracted from the original, by Horatio G. Somerby; II° "Memoranda relating to families of the name of Whitney in England;" and III° "Wills relating to the name of Whitney in Buckinghamshire and Oxfordshire, England, 1549 to 1603; with a Pedigree."*

* Of the "Memoranda," ten copies were printed on royal 4to, pages 11, at Boston, U.S.A., April, 1859; and of "The Wills" twelve copies on royal 4to, pages 23, were privately printed at Boston, U.S.A., October 10th, 1865,—the very month and day and year on which at Knutsford in Cheshire I dated the Introduction to this Reprint, p. lxxiv.
I. Copy of the will of Geoffrey Whitney, gentleman.

From Her Majesty’s Principal Registry of the Court of Probate, London.

“In the name of God, Amen. I Jeffery Whitney of Ryles Greene in the Countie of Chester, gent*, being sick in bodie but of sounde and perfect memorie thancks be to god therefore make and sett downe with my owne hande this my last will and Testa-
ment in manner and forme followinge. First I bequeath my sole to Almighty god
my Creator beecheinge him for the merrits of Ihesus Christe my onlie Saviour and
Redemer in his great mercie to receave the same into the congregacion of the faithefull
to live with him forever. And for the burlall of my bodie to be at the appointment of
my Executor. And for such smale worldlie goodes as the Lord hath blessed me
withall my will ys they shall be disposed as followethe. First, I bequeath to my brother
Brooke Whitney the residue of yeares yet remaininge in my Farne or lease which I
holde of Richard Cotton of Cambermere esquier together with the deed of the same
Lease and all my severall parcells of howsholde stuff remaininge within my house there
as also eleven sylver spone a silver salte a tippile pot with silver and all other my
goodes there and apparell whatsoever. Item I bequeath unto him my Dunne nag,
Item I bequeath my Liberarie of Books whole without diminishinge to Gefferie his sonne
yf yt shall please God to induce him with leaninge in the lattin tonge or else to anie
other of his sonnes which shall attaine unto the same, yf none of them prove a scholler
then I leave and bequeath them to my said brothers disposinge. Item I bequeath to
him a trunck with Lynnen and apparell together with my plate remaininge in the safe
custodie of my Cosen Jefferie Whitney of Draiton. Item I bequeath unto him all
such debts as are due unto me by bond bill or otherwise. Out of which legacies so
bequeathed to my brother as is remembred my will is that he shall pay unto Ioan Mills
twentie pounds within one quarter of a yeare after my decease. Item to James Wood-
gate Tenne Poundes at his age of twenty yeares on this condition that he apply
himselfe to the gettinge of some arte or trade to live honestlie therewithall and not
otherwise. Item I bequeath to my sister Eldershae five marks. Item to my sister
Baron Fortie shillings. Item to my sister Evans Fortie shillings. Item to my sister
Margerie twente shillings. Item to Martha Colly ten shillings. Item to Charles
Evance ten shillings. Item to Hellen Evance ten shillings. Item to Marie Eldershae
Fortie shillings. Item I bequeath my best ringe to my Ladie Nedelem. The second
Ringe in goodnes I bequeath to my sister in lawe Mawdlin Whitney. Item I bequeath
my third Ringe to my Cosen Elizabethe Arnedell. My forth to my Cosen Mills. My
scale Ringe to my Cosen Geffery Whitney. And my Brooche to my Cosen Walter
Whitney. Item I bequeath to my brother Eldershae my gowne and fusian dublett.
Item to Edmond Eldershae an other of my dubletts with a paire of best breeches and
a paire of netherstocks. And for the performance of this my will I nominate and
appointe my brother to be my sole executor. In witnes whereof I have subscribed to
these presents the eleventhe daie of September Anno Dni one thousand six hundred
and in the two and fortethe yeare of the Raigne of our gracious soveraigne Ladie
Queene Elizabeth. By me Geffery Whitney. Witnesses hereunto Angell Baron,
Walter Whitney, John Browne.”

Date of Will
Sept. 11, 1603.

Probate, May 28, 1601.

*Jeffery Whitney, Emb. 181.
Postscript to Introductory Dissertation.

(Canterbury) maestro (magistro) Custode sive Commissario ilme (legitime) constituto vice in octavo die mensis Maij Anno Domini millimo sexcentesimo primo Juramento mire (magistri) Thome Browne nó publ. (notarii publici) procuris (procuratoris) Brokèi Whitney iris et exis (fratris et executoris) Cui etc (et cetera) de bene etc (et cetera) Jurat.

"Book Woodhall folio 33."

From the marginal references which I have added, it will be seen that to several persons remembered in the will devices were dedicated in "The Choice of Emblemes." Others who are named remain unknown; but the spelling antecedent to the seventeenth or even the eighteenth century was so unfixed that it is often nearly impossible to identify persons by their written names. Ioan Mills may have been of the family of Meoles, which had representatives at Sluys in Flanders, near the end of the seventeenth century, and "my Ladie Nedeham" was of a family of great influence in South Cheshire and North Shropshire, who had and have estates as earls of Kilmorey, close to the birthplace and residence of our author; but Woodgate, Eldershae, and Evans are undetermined.

When we consider one of the Emblems, which follows up the thought that there is "Fel in melle," gall even in honey, and which is dedicated to a certain Lavra, with an intimation,

"Thy darters do glie so great a wouende, they pierce the harte within;"

we are tempted to ask, was this Laura "Ioan Mills," to whom were bequeathed "twente pounds," to be paid "within one quarter of a yeare," or was she "my Ladie Nedeham," who was honoured with "the best ringe"?

"Ryles Greene," or as the name is now often given, Royals, Green, in the parish of Dodcot-cum-Wilkesley, is in the extreme south of Nantwich hundred, where Cheshire points to the centre of Shropshire; it is near to the high-road from Audlem to Whitchurch, and if Plantin had set one leg of his compasses upon it, with a radius of three miles the other leg would go round Coole Pilate, the probable place of the poet's birth, Audlem, "wheare," he says, "I my prime did spende," and "Cvmbemaire, that fame so farre commendes," and to which estate his own "farme or lease" belonged. A stretch

* Broomhall, within two miles of Coole Pilate, and not more than three miles from "Ryles Greene," is thus described, "a great Township, the greatest part whereof hath been the Lands of the Lord Shavington on the edge of Shropshire, now (A.D. 1621) Sir Robert Nedehams, and near whereunto is situate a Demeane of the Whitneys, called the Mannour of Coole Pilate." A correspondent informs me "my Ladie Nedeham was only Lady by courtesy, and that her husband was Robert Nedeham esq.: she was the youngest daughter of Sir Edward Aston of Staffordshire."
PEDIGREE OF WHITNEY, OF WHITNEY, IN HEREFORDSHIRE.

Sir BALDWIN WHITNEY, of Whitney in Herefordshire, Knt. . . . daughter to . . . Richard.

Sir Richard Whitney, of Whitney, Knt. . . . dau. of Thomas.


Sir Nicholas Whitney, of Whitney, Knt. . . . dau. of . . . Percey.


James Whitney, of Whitney, Sir. Elizabeth, dau. and co-heir of Simon Maithe, of Willington, co. Hereford; widow of Sir William Herbert, Knt.


married to William Harper, of Wellington, of Hereford.

Robert Whitney, of Whitney, of Whitney, of Whitney, of Whitney.

Walshe Whitney, Margaret, dau. and lady of Robert Whitney, of Hereford.


Robert Whitney, of Whitney, of Whitney, of Whitney.


William Whitney, d. without issue.


Robert Whitney, Elizabeth, dau. of . . . George, of Herefordshire.


John Whitney, aged 88, A.D. 1796, claimeth to be heir to the whole family.


Mary Whitney, born Sept. 29, 1609, late of . . . Warwicks., Knt.

Margaret Whitney, dau. of Sir John Whitney, bart. . . . Whitney, buried July 12, 1610.

Robert Whitney, Margaret, dau. and co-heir to Mr. Viscount Whitney, of Whitney, of Whitney, of Whitney.

Elizabeth Whitney, widow of William Poole.

Anne Whitney, wife of Thomas Rolfe, of Hereford.


Robert Whitney, Elizabeth, dau. of Sir Thomas, bart., of Whitney, of Whitney, of Whitney.

Robert Whitney, Thomas, knt., of Whitney, of Whitney.

Richard Whitney baptiz'd Nov. 4, 1610.

Elizabeth Whitney, of Whitney, of Whitney, of Whitney, of Whitney.


Anna Whitney, wife of Thomas Rolfe, of Hereford.

Susan Whitney, of Whitney, of Whitney, of Whitney.

Elizabeth Whitney, of Whitney, of Whitney, of Whitney.
of eight miles would enclose Cholmondeley, and the "Hvghe Cholmeleys," father and son,—Woodhey, and Thomas Wilbraham, the original of "the fine Old English gentleman, one of the olden time."—Emb. 130 and 138.

Acton, the parish church of the Whitneys,—Shavington, the seat* of the Needhams, in Adderley parish, near Market Drayton,—and Drayton-in-Hales, where "Cosen Jefferie Whitney" dwelt,—also Ightfield, named as the residence of sir ARTHVRE MANWARINGE, knight, and perhaps of his son "GEORGE MANWARINGE, esquier," "the worshipfull and right vertuous yong Gentylman" to whom in 1573 Isabella Whitney wished "happy health with good successse in all his godly affayres."

At Ryles Green there are three farms, of which the largest contains about 200 acres, and one of these would be the "farme or lease which," the testator declares, "I holde of Richard Cotton of Cambermere, esquier."

Thus in his latter days was the poet in the very midst of old friends. Tenderly, in a foreign land had he written the lines:

"And as the bees, that farre and near doe straye,
   And yet come home, when honie they have founde:
So, though some men doe linger longe awaye,
Yet lone they best their native countries grounde.
   And from the same, the more they absent bee,
With more desire, they wishe the same to see;"

And again:

"Wherefore, when happe, some goulden honie bringses?
I will retorne, and rest my wearie winges;"

And now, amid the bright scenes of his youth, with kindred near, full of faith and resignation the soul passed to his God.

II. "Memoranda relating to families of the Name of Whitney, in Document II.

England."

These pages, their editor observes, "are, in part, the result of a search made by Mr. SAMUEL AUSTIN WHITNEY of Glassboro', New Jersey, in 1856, and since continued by H. G. SOMERBY, esq., to ascertain the parentage of JOHN WHITNEY, who, with his wife ELINOR and five sons, embarked at London in the month of April 1635, for New England, and who settled in Watertown in the following June, where he continued to dwell until his death in 1673."

The pedigrees, sixteen in number, exhibit great labour and intelligent

* The Needhams, once of Cranage, co. Chester, are ancestors in a direct line of the present Francis Dod's Peerage. Jack Needham, earl of Kilmory, whose seat is at Shavington. The first viscount, created in 1625, was son of a military commander in the Irish wars during the reign of Elizabeth.
research, but like most other pedigrees are defective in the early dates. They are compiled from various sources of undoubted authority, as the Public Record Office, London, the Prerogative Court of Canterbury, Parish Registers, and Family documents.

A brief recapitulation may be useful to some of our readers.

**Pedigree:**

3. Whitneys of Herefordshire, p. 3.
4. Whitney, of Llandderfel in the county of Radnor, in Wales, p. 4.
5. Whitney, of Coole in Wrenbury, in the county of Chester, p. 4.
8. Whitney, of Barthomley, in the county of Chester, p. 6.

Of these pedigrees we give the one which as far as England is concerned traces up the Whitney family to its early settlement in Herefordshire. Following page lxxxiv. is a photo-lithograph, being the Pedigree of Whitney, of Whitney in Herefordshire, from the "Memoranda," and at the head of it might be placed Turstin the Fleming, the son of Rolf, the father of Eustace who "assumed the name of Whitney, from his possessions, and thus established a family of that name, which was, for over six centuries, situated at Whitney in Herefordshire."

**Document III. Wills, p. 11.**

III. "Wills relating to the name of Whitney in Buckinghamshire and Oxfordshire, England, 1549 to 1603, with a Pedigree." Edited by Henry Austin Whitney and dedicated to his "kinsman, Thomas Heston Whitney, esquire, of Glassboro', New Jersey."

The contents are:

1. Introductory Remarks, p. 9.
3. Extracts from the Parish Register of Islip, p. 15.
8. Will of John Stapp (father of Alice Whitney) of Pitchoc, county Bucks, 1601, p. 22.

From this IIIrd document, just before our page lxxxv, we extract in photo-lithograph, the pedigree of Whitney of Chinnor and Islip, to
Postscript to Introductory Dissertation. lxxxvii

which are to be referred, “as is supposed,” many of the Whitneys that for above two centuries have been settled in North America. To complete it there should be subjoined the pedigree of the Whitneys of Watertown, in New England, but we have already given notices of them sufficient to elucidate the subject.

Many are the extracts we would make from the notes* to the Pedigrees and from the subject-matter of the Wills, but time and space both forbid. Of CONSTANCE WHITNEY, one of a family of twelve grandchildren of sir Thomas Lucy, of Charlecote in Warwickshire, Shakespeare's Mr. Justice Shallow, we must, however, give the record, which is sufficient of itself, if need were, to redeem the Lucy family from all the satirical inuendoes of the great dramatist. In St. Giles Cripplegate Church, London, there was erected to her “a very spacious fine white marble monument,” described in Stowe's “Survey of London,” folio, 1633, and bearing this inscription:

"To the Memory
of CONSTANCE WHITNEY, eldest daughter to Sir ROBERT WHITNEY, of WHITNEY, the proper possession of him and his Ancestors, in Herefordshire, for above 500 yeeres past. Her Mother was the fourth daughter of Sir THOMAS LUCY, of CHARLECOITE, in Warwickshire, by CONSTANCE KINGSMELL, daughter and Heire of RICHARD KINGSMELL, Surveyor of the Court of Wards. This Lady LUCY, her grandmother, so bred her since she was eight years old,
As she exceld in all noble qualities, becoming a Virgin of so sweet proportion of beauty and harmony of parts, she had all sweetnesse of manners answerable:
A delightfull sharpnesse of wit;
An offencelesse modesty of Conversation;
A singular respect and piety to her Parents; but Religious even to example.
She departed this Life most Christianly, at seventeene; dying, the griefe of all; but to her Grandmother an unrecoverable losse, save in her expectation shee shall not stay long after her, and the comfort of knowing whose she is, and where in the Resurrection to meet her."

So reverent a regard for the dead, as these documents manifest, betokens worthiness in the living. Fortunate do I esteem myself not

* One is a curious use of the word "world," as if it meant a period of time, the duration of a life, as well as a collected body of people; it is in the will of "Margret Whytnye," dated October 20th, 1568, Memoranda, p. 3.

"Item I do hereby confess before God & the world that I have received of Edwarde Drax my servante a perfect acompte of all my rents and all other receipts which he have received from the begin-ninge of the world untill now."
to have sent forth my volume until it was freighted with some memo-
rials of John Whitney, the patriarch of Watertown in New England,
and the immediate successor, if not companion, of those who sailed in
the Mayflower, and were “the pilgrim fathers” of 1620. Of them
almost prophetically did our Cheshire poet speak when he illustrated
in verse the old saying “Constantia comes victoria;” steadfastness is the
companion of victory;

“T

HE shippe, that longe vppon the sea dothe saile,
And here, and there, with varrijing windes is toste :
On rockes, and sandes, in daunger ofte to quail.
Yet at the lengthe, obtains the wished coaste :
Which beinge wonne, the trompetts ratlinge blaste,
Dothe teare the skie, for loye of perills paste.
Thoughe master reste, thoughghe Pilotte take his ease,
Yet nighte, and day, the ship her course dothe keepe :
So, whilst that man dothe saile theise worldlie seas,
His voyage shortes : althoughghe he wake, or sleepe.
And if he keepe his course directe, he winnes
That wished porte, where lastinge loye beginnes.”

“O NAVIS ! referent in mare te novi
Fluctus? O ! quid agis ? fortiter occupa
Portum.”

H. G.

March 10th, 1866.
A CHOICE
OF EMBLEMES,
AND OTHER DEVISES,
For the most part gathered out of sundrie writers,
Englished and Moralized.
AND DIVERS NEWLY DEvised,
by Geoffrey Whitney.

A worke adorned with variety of matter, both pleasant and profitable: whereof those that please, may finde to fit their fantasies: Because herein, by the office of the eye, and the ear, the mind may reap double delight through wholesome preceptes, shadowed with pleasant devises: both fit for the vertuous, to their incouraging; and for the wicked, for their admonishing and amendment.

To the Reader.
Peruse with heed, then frendlie judge, and blaming rashe refrain: So maist thou reade unto thy good, and shalt require my pains.

Imprinted at Leyden,
In the house of Christoper Plantyn,
by Francis Raphelengius.
M. D. LXXXVI.
TO THE RIGHT HONORABLE, MY SINGULAR GOOD Lorde and Maister, ROBERT Earle of LEYCESTER, Baron of Denbighe, Knight of the moste noble orders of the garter, and of sainete Michäel, Maister of her Maties horse, one of her Highnes moste honorable priuie Counsaile, and Lorde Lieutenant and Captaine Generall of her Maties forces in the lowe countries.

SOULDIOR of Kinge PHILIP, of MACEDONIA, 
(Righte honorable) sufferinge shipwracke, and languishinge through the necessitie and extreme sicknes, A Macedonian mowed with compas- 
sion, moste lovinglie entertaigned, 
and longe cherished and releued him. Who being well recoverd, promised at his departure if he might come to the presence of his Soueraigne to requite his friendship. At the lengthe cominge to the courte, the soulldior made reporte of the shipwracke, but not of the kindness of the Macedonian: and contrariwise, so incensed the Kinge against his lounging countryman, that he obtained a grant of all his li- 
nings: But afterwarde his ingratitude and trecherous practise 
being discovered to this good prince, he revoked his guifte, and 
in detestation of his dealinge caused him to bee marked with a hotte iron: The Emperor CLAVDIIUS reduced all those 
to their former bondage, who neclecting the bountie and love 
of their Lordes, in infranchisinge them: requited them in the ende with anie vnkindnes. This soule vice Ingratitude hath 
been common in all ages, and yet so odious to the vertuous and
THE EPISTLE

best disposed, that they have left behind innumerable examples to the like effect for the rooting out thereof from all societie. If the former ages who knewe not the livinge G O D, nor his holy word, have bin so carefull herein: Then ought wee, much more, who knowe not onlie howe odious it is, to man: but howe hauingfull it is, chefulie in the sighte of God. For we maie see in the holy scripture, howe often the children of I srael were plagued for their unthankfulnes. and howe the Lorde ofen complaineth thereof, sayinge by the Prophet I say, I haue nourished and exalted them and yet they dispi-sed mee, the oxe knoweth his maister, and the ass his cribbe, but I srael knoweth not mee &c. Also by the Prophet I eremie, The Storke, the Turtle, and the Swallowe, doe obserue their time: but my people doe not knowe the judgement of the Lorde. In the nue Testa-

ment also, when Christe had clenfed the ten lepers, and but one of them gave thankes, our Saviour said, Are not ten clen-
sed? Where bee the other nine? &c. By whiche and ma-
nie other like places, it is manifest, howe ingratitude is vile bo-
the in the sighte of G O D and man. Wherefore to cleare my selfe of the suspicion of my guilt herein, whiche your honor maye injustlie conceive against mee, in deferring so longe before I present some testimonie of my bounden dutie to your good Lordship, (having so ofte, and so largelie tasted of your honourable bountie and favor.) I haue therefore strained that small talent I haue, to pleade my cause in this behalfe to your ho-

nour: Most humblie beseeching the same, to pardon the wantes wherewith this my simple travaile is blernisshed, through my lacke of leisure, and learninge. The first, denieth me to perfect it, as I purposed: The other, to polishe it as it ought, that should bee presented to so noble a personage. whose heroi-
call vertues so manie grave, and learned men haue eternised to all poe-

Exod. 14, 15, 16, 17. &e.

I saie cap. c.

I erem. cap. 8.

Luc cap. 17.

Mich. 6.

O see 13.
all posterities. For learninge your native countrey, where so manie godlie and vertuous are countenanced: so manie learned advanced, and so manie studious incouraged by your honour. What other countrey in Christendome, but knoweth that your lordship is a Noble and moste faithfull counsellor to her excellent Maiestie, a zelous favover of the Gospell, and of the godlie Preachers thereof, a louinge patron of learninge, and a boun- tiful Mecenas to all the professors of worthie artes, and sciences: whereof my selfe is a witnesse, who haue often borne the same in other countreys, to your everlastinge memorie.

Learninge woulde be soone put to silence, without the aide and supporte of such noble Peeres as your Lordship: which was well considered by the Emperors, and Princes manie hundredth yeares since: whereof Artaxerxes the Kinge of Persia hath left behinde him this example, who writ to a ruler of one of his dominions to this effecte. Kinge of Kingses great Artaxerxes to Hilcanus governour of Helleponte. The fame of Hippocrates a Phisition is come vnto mee, therefore se thou geue him as muche gould as he desireth, and all other things he wanteth, and send him to me. He shal bee equall with anie Persian in honor, and if there be anie other famous man in Europe, spare no money to make him a frend to my courte. Also Phillip of Macedonia favored Aristotle, committing his onlie sonne Alexander the great to his tutorship, rejoysing that he had a sonne borne in suche a time, as he mighte have such a famous Philosopher to be his instructor. The same Alexander so honored the poët Pindarus, that at the destruction of Thebes he gave chardge that the familie and kinred of Pindarus shoulde bee spared. Hee loved so learninge that he used to lay the Iliades of Homer (which he learned of Aristotle)
THE EPISTLE

with his dagger vnder his beddes head. Also having learned certaine private instructions of his said Scolemaster, after ha-
ving knowledge that Aristotle had published the same to others, 
hee was highly offended: and although hee were busied in the 
great warres against Darius, yet in the midst of those weigh-
tie affaires, hee writ unto Aristotle, blaminge him for parti-
pating to others, that which hee desired to have proper to him 
selue. Sayinge, Howe can I excell others, in any things 
I haue learned of thee: if thou make the same common 
to all, for I had rather goo before them in learning, 
then in power and abundance. Gellius setteth downe 
the Epistle of the King to Aristotle, with the aunsgweare there-
unto, beinge worthie to bee imprinted in the mindes of the ho-
noroble, that they might bee for ever remembred. Scipio Afric-
nus used the Poet Ennus as his companion in his greate af-
faire, and to shewe his grieue for the losse of such a one, caused 
the image of Ennus to bee laide with him in his owne tombe. 
Augustus countinanced Virgill, and so loved him: that after his 
death, hee carefullie preserved his workes from the fire to the 
which they weare adjudged. Meconas manie maies shewed 
his noble minde unto Horace, and Plutarche was in highe 
estimation with the Emperor Traian. Yea famous citties, and 
comun wealthes haue imbraced the learned: Smyrna and sixe 
other citties so loosed Homer, that after his death, there grewe 
great controversie amongst them, which of them should rightlie 
clame him to bee theirs. Athens honored a longe time Demo-
sathanes: Rome rejoysed for Tullie. And of later times Florence 
boasted of Petrarch, and Roterodam of Erasmus, with manye 
other citties that did the like to divers famous men. And these 
againe to requite their honorable regardes, made them famous 
through their worthie workes to all ages, that death to the 
which their bodies by nature weare subject, coulde not extinte 

Aul. Gell. lib. 10. 
cap. 4.

Plinius lib, 7. 
cap. 30. 
Idem, ibid.

Horatius.

Moffellanus su-
per Gell. lib. 1. 
cap. 26. 
Cicero in orat. 
pro Archia.

Sabellicus.
nor burie their memories: but that the same remaine so longe as the worlde shall endure. And to speake of some of them, Aristotle, greatlie honored Phillip, and was no lesse carefull for the education of Alexander. For when hee came to bee kinge, besides the boylsome preceptes hee prescribed unto him of regiment, yet hauinge knowledge of his earnest desire, to understand the natures and qualities of all creatures, compiled almoste fiftie bookes, intreating of the same: hauing by the commandement of Alexander out of Greece and all Asia, manie thousands of Hunters, Faulkeners, Fowlers, Fishers, Heardmen, and suche as kepeth bees, birdes, or anie other livinge thinges: to helpe and aide him, with their knowledge and experiences, in searchinge the secrettes, natures and qualities of all creatures. Ennius beinge mindfulfull of the noble inclination of Scipio, did higlie extoll his worthie acts, registring them in his learned cromdes to all posterities: Virgill to shewe him selfe thankesfull to Augustus: spent manie yeares about his famous worke of Aeneiads, to derive the race of the Emperor from Aeneas, and the noble Troians. Horace amongst his rare & learned workes stuffed full of wise and grave preceptes, oftentimes enterlaceth the same with the birtbe the bountie the learninge, and the noble qualities of Mecenas, who made him for ever famous, & renowned. Plutarche besides his private bookes he wrote to Trajan, of counsell and gouvernement: Hee framed that excellent worke of lives, and comparisons betwene the Romanes and the Grecians: gining due commendation aswell to the Romanes, as to his owne countrimen. By which wee maie gather, that learning grounded ypon vertue hath bin alwaies enemie to ingratitude, and cannot lie hid, but is evermore workinge, & bewrayeth it selfe as the smoke bewrayeth the fire. And if anie thinges happen worthie memorie: by the benefit of the learned it is imparted, by their travailes to future time. If there chance
THE EPISTLE


daunce nothinge in theire age famous, yet they set them selues a worke in handlinge suche accidents, as haue bin done in times past. Dares Phrigius beinge a sowldior at the battale of Troye, made a large discourse thereof, yet like one too much affectioned, can scarce finde an ende of the praise of HeEtor. Homer finding small matter in his time to handle, attempted the same argument, being lothe that his countrymen should lacke their due commendacion, and therefore almost as farre on the other side, extolleth the valour, and highe prows, of Achilles: and the counsaile, and policie, of Vllfes. Lucan seing nothing honorable in Nero to intreate of, fled to former times for matter, where he found to set his worthie muse a worke, and wratte in verse (equall with the haughties of the argument) the batailles and bloodie conflicts, betwene Cesar, and Pompey. Seneca dispairinge of the nature and inclination of his vnwarde scholler the same Nero: wratte lamentable Tragedies, & bookes of great graviitie and wisedome. Moreover learninge hath that secret workinge that tyrauntes have bin mitigated therewith, and have dissembled their affections for the time. Dionysius the elder desired to heare Plato, and was contented a while to listen vnto him, after whom his sonne, hauing bothe his name and nature, did seeme outwarde to love and reverence Plato, and sente him great guiftes to Athens, and invited him to his courte. Nero for a time embraced Lucan and Seneca, althought he naturallie he was wickedlie inclined: but bee soone did degenerate from their discipline, for there can bee no league betwene vertue and vice, nor perfecte union of meere contraries: And although time revealeth the bloodie mindes, of these cruell tirantes towards those famous men, yet wee can not finde the like outrage, and crueltie done vnto the learned, by those that are honorable vertuous and noble minded: but by suche as bee of cruell vile and base natures, who are alwaies enemies to vertue.
DEDICATORIE.

Vertue, and love none, nor like anie, but such as are of their owne riglie stampe. For it is a rule that faileth not, that those that are most honourable, are most vertuous: because honour always followeth vertue, as the shadowe doth the bodie: and it is as impossible that a bodie should be without a shadowe in the sonne, as the right honourable in this life should be void of vertue. Thus it is manifest howe learninge hath bin embrac'd, and had in highe estimation, by great Princes and noble Peeres, and that worthelie. Because by the benefit thereof, the acts of mightie Monarches & great Princes, and the matters and things of former time worthie memorie, done by sage Governors, and valiant Captaines. The manners and Lawses of strange nations, & customs of oulde time. The mutabilitie of worldly felicitie, and howe the wise have behaued them selues in bothe fortunes: haue bin presented vnto them as in a glasse for their instruction, from which they might drawe understanding and good cowsefaile, to instruct and gouerne them selues in all their actions: and finde approoued examples for the whole course of their life, eyther to bee imitated, or eschewed. Of which singuler benefit, wee likewise are pertakers: For hereby, this present time behouldeth the accidentes of former times, as if they had bin done but yesterdaie. and wee maye behoulde the natures & quallities of our great grandfathers grandfathers, as if they yet liued before our cies. And as former time, and present time, haue reaped thereby, this inestimable fuel; So likewise, future time so long as the worlde shall indure, shall taste of this blessing: For our succession, shall see what we haue scene, and behoulde hereby what famous things weare enterprised and done in our daies, as if we were even nowe standing at our elbowes. Yet howe greatlie learninge hath bin impeached since the firste florishe thereof, when in stead of such lovng and bountifull princes and patrons, the worlde broughhte

** forthe,
fortho, Licinius who earmed learning a poysion and plague of the common wealth. And Valentinianus his partner in that opinion, with the cursed crewe of their companions, As Caligula, Nero, Diocletian, with Machomet, Balazet, and such like monsters of nature, being cruel persecutors, enemies of all humanity, and destroyers of all discipline: who despising God and all goodnes, did degenerate so farre from their forfathers, that they delighted whoile to spill the blood of the worthie men, to burne the famous libraries, and to raise and overthrow the universitie, and schooles, of all artes and sciences: as in the tragical Histories of former times is recorded, and can not bee but with great griefe remembred. And though the learning hath bin greatlie decayed in these later times, Yet wee must (with thankes unto God therefore) confesse, That it hath pleased him alwaies, to raise vp some louers and fauorers therof, who have tendered and embraced the same, and for the preseruing it to their posteritie, have lefte behinde singular monuments of their care, & Waitous mindes in this behalfe: As Charles the great, Kinge of France, who erected two universitie, the one at Paris, the other at Pavia, placing therein many famous men: and Sigismundus Emperor, who highly extolled the learned, and blamed the Princes of Germaine, for their small regard unto them: And understanding by somme, that although he cherished the learned, yet it was saied they were but pore and base persons, answered: I love them who excell others for vertue, and learninge, out of the which I measure nobilitie. Also Ferdinandus gave yearelie out of his treausurie, great sommes of money to the readers of diuinitie, Phisick, Rethoricke, and Philosophie, to the great incouraginge of those that were inclined to good studies: Likewise Alphonfus King of Naples, who saied to says, he had never greater pleasaure, then when he was in the companie of those that were singular for knowledge
ledge, and learning: Laurentius Valla & Panormitanus, with divers other tasted of his goodnes, and found him a rare example for princes, for his continual desire to advance learninge. I mighte heere likewise bringe in divers other, not inferior to them for their love to the learned: As Fredericke Duke of Saxon Princes elector, and the Lord Ernestus his brother, who erected the universitie of Wittenberge, and the said Duke noble countinanced and defended Martin Luther, against the furie of Pope Leo the tenthe, and all other his adheraries. Also Laurentius Medices Duke of Florence honoured Picas Miranda, and Hermolaus Barbarus: and Borsus Duke of Ferrara, rejoysed in Titus Strozza. With many other Princes, who for their noble inclinations in this behalfe, amongst these mighte iustly have their places.

But remembring I write to your good Lordship, I will therefore abridge of purpose, that which might bee more largelie amplified, knowing there needeth no Apologie to bee made vn- to your honour, in the behalfe of learning: whose noble minde hath bin so addicted to the same these many yeares, that divers, who are nowe famous men, had bin throughbe pouertie, longe since discouraged from their studies: if they had not founde your honour so prone to bee their patron. But I confesse, I have thus largelie written therof to this ende. That if any other happe to looke hereuppon, in knowinge your zeale & honourable care of those that love good letters: They might also knowe thereby, that you have possession of that grounde from which true nobilitie flourisheth: And likewise that you followe the good examples of manie Princes, and great personages, who are renowned therefore, beyond any other their desirtes. And likewise, if anye be could, in countinancing the learned (as there are too too manie, whose frendship is (as if may saie) frozen, and starke towards them.) This mighte a little thawe and mollifie them: and serve

** 2

Crinitus lib. 15. cap. 9. Volacterianus in Geog.
as a spurre to pricke them forwarde, to follow the steppes of your good Lordship. There be three things greatlie desired in this life, that is healethe, wealthe, and fame. and some have made question which of these is the chief: the first, saith healethe, the courteous, commendeth wealthe, and bothe these place good name laste of all. But they be bothe partial judges; for he that is of sincere and uprighete judgement, is of contrarie opinion: Because that healethe, and wealthe, though they bee never so good, and so great, determyn with the bodie, and are subjicet unto time. But honour, fame, renowne, and good reporte, doe triumphe ouer death, and make men live for ever: Where otherwarde the greatest Princes, in shorte time are worn out of memorie, and cleane forgotten. For, what is man in this worlde? without fame to leaue behinde him, but like a bubble of water, that now riseth, anon anon anon is not knowne where it was. Which being well considered by your honour, you haue made choi- ce of the best parte, and embraced through the vertue, that which liueth, and never dieth. For vertue (as I said) alwaies goeth before honour, & giueth a perpetuitie of felicitie in this worlde, and in the worlde to come. And althouge through the iniquitie of time (as is declared) such excellent learned men as haue bin, are not to bee expected in this oulde age of the worlde, yet as zealous care, and dewisfull affecion as ever was to their Lordes and Patrones, there is no doubtre dothe gene- rallie flourishe and is apparante: whereof your honour hath had tryall, by the learned labours of manie famous men. Farre be- hinde whome, my selfe, (although of all the meanest) yet being pricked forwarde by your good Lordshipps bountie, and in- couraged by your great clemencie, moste humblie presente theise my gatheringes, and gleaninges out of other mens haruests, unto your honour: a worke both pleaamanct and pithie, which I haue garnisched with manie histories, with the proper applica-
dedicatorie.

Estimations and expostitions of those Emblemes that I founde obscure: Offering it up to your honour to looke upon at some hours for your recreation. I hope it shall bee the more delightfull, because none to my knowledge, hath essayed the same before: & for that divers of the inventions are of my owne slender workmanship. But chiefly, because under pleasant devises, are profitable moralles, and no shadowes, void of substance: nor anie conceypte, without some cause worthie consideration: for the wounding of wickednes, and extolling of vertue, which maie serve, as a mirror: to the lewe for their amendement. & to the godlie, for their better goinge forward in their course, that leads to everlastinge glorie. Beinge abashed that my habillitie can not afforde them suche, as are fit to be offered up to so honorable a suruaige: yet if it shall like your honour to allowe of anie of them, I shall thinke my pen set to the booke in happie houre; and it shall encourage mee, to assay some matter of more momente, as soone as leasure will further my desire in that behalfe.

The almightye God from whom all honour and true nobilitie doe proceede, who hath manie yeares, moste longinglie and liberallie, induced your Lordship with the same, bleffe and prolonge your daies here, that wee maie beholde the consummatio of happie ould age in your honour: before you shall be summoned to the everlastinge honour, which is alwaies permanente without mutabilitie, Amen. At London the xxviii. of November, Anno M. D. Lxxxv.

Your Honours humble & faithfull seruant

Geoffrey Whitney.

**3**
When I had finished this my collection of Emblemes (gentle Reader,) and presented the same in writinge vnto my Lorde, pretendent before his Honour passe the seas into the lowe countries: I was after, earnestlie required by somme that perused the same, to haue it imprinted: whose requeste, when I had well considered, although I did perceive the charge was verie beaute for mee, (waighinge my owne weakenes) I meane my wante of learninge, and judgement, to set forth any thinge vnto the viewe of this age, wherein so manie wise & learned doe flourishe, and must haue the scanninge thereof. Yet knowinge their fauours to bee such vnto mee, as in dewtie I mighte not denie them any thinge I can: I did rather choose to vndergoe any burthen, and almoft fainte in forwardeenes to satisfie them, then to shewe anie wante of good will, in denyinge their continuall desires. wherefore, licence beinge obtained for the publishinge thereof, I offer it heare (good Reader) to thy viewe, in the same sorte as I presented it before. Onelie this excepte: That I haue now in diverse places, quoted in the margent some senteces in Latin, & such verses as I thoughte did beste fit the severall matters I wratte of. And also haue written somme of the Emblemes, to certaine of my frendes, to whome either in dutie or frendfhip, I am divers waires bounde: which both weare wantinge in my firfte edition, and nowe added herewith, for these reasons in writinge. Firfte I noted the same in Lattin, to helpe and further some of my acquaintance where this booke was imprinted, who haue no taste in the Englishinge tongue, yet weare earnestlie addicted to the understandinge hereof: and also, where I founde any vers, or sayinge agreeable with the matter, I did gather the same of purpose for my owne memorie, not doubtinge but the same may bee also fruteful to others.

For my intitulinge them to some of my frendes, I hope it shall not bee misliked, for that the offices of dutie and frendfhip are alwaies to bee fauored: and herin as I followe my autours in Englishinge their devises, So I imitate them, in dedicatinge some, to such persons, as I thinke the Emblemes doe best fitte and pertaine vnto, which order, obserued Reuifnem, Iunius, Sambucus, and others: as by their worikes are apparente, Confessinge my faulte to bee chiefly this, in prefentinge to famous and worthie men, meane matter, farre to simple for their deservings: yet trueltinge my good will halfe waighed as well as the worke, and that a pearle shall not bee looked for in a poore mans purse, I submit my doings herein to their censures.

Furthermore, where there are dunders Emblemes written of one matter, which may bee thoughte superfuous. As against Pride, Enui, Concupiscence, Drunkennes, Conceoufnes, Vnurie, and such like, against
TO THE READER.

against the very one of them severally, fondrie devises: thereby the fondry inventions of the anckours may bee decreed, which I haue collected against those vices especially, by cause they are growne so mightie that one blee will not beate them downe, but newe headdes springe vp like Hydra, that Hercules weare not able to subdue them. But manie droppes pierce the stone, & with manie blowes the oke is overthrown, So with manie apprehensions, wickendnes is wounded, and finne ashamed and giueth place vnto vertue. It refeth now to theue breflie what this word: Embleme signifieth, and whereof it commeth, which though it be borrowed of others, & not proper in the Englishe tongue, yet that which it signifieth: Is, and haue bin alwaies in vs amongst vs, which word: being in Greek: παρακελεσθαι, vel παρακαλέσθαι is as muche to saye in English as To set in, or to put in: properlie ment by suche figures, or workes, as are wroughte in place, or in stones in the pavements, or on the waules, or in such like, for the adorning of the place: hauinge some wittie devise expressed with cunning workemanship, somethinge obscure to be perceiued at the first, whereby, when with further consideration it is understood, it maie the greater delighte the behoulders. And although the worde dothe comprehende manie things, and divers matter of be therein contained; yet all Emblems for the most parte, maie be reduced into these three kinde, which is Historiall, Naturall, & Morall. Historiall, as representing the actes of some noble person, being matter of historie. Naturall, as in expressing the natures of creatures, for example, the loue of the yonge Storke, to the oulde, or of suche like. Morall, pertaining to vertue and instruction of life, which is the chiefe of the three, and the other two may bee in some sorte drawn into this head. For, all doe tende vnto discipline, and morall preceptes of living.

I mighte write more at large hereof, and of the difference of Emblema Symbolum, & Enigma, hauinge all (as it were) some affinitie one with the other. But because my meaning is to write as brefly as I maie, for the avoiding of tediousnes, I referre them that would further inquire thereof, to And. Alciatus, Guiliel. Perrierius, Achilles Bocchius & to divers others that haue written thereof, well knowne to the learned. For I purpose at this present, to write oneie of this word Embleme: Becaue it chieflie doth pertaine vnto the matter I haue in hande, whereof I hope this muche, shall give them some taste that weare ignorant of the same.

Lastlie if anie devise herein shall delight thee, and if some other shall not please thee, yet in respect of that which doth like thee, passe over the same favouurably to others, with whome perchappe it maie be more agreable: For what one liketh, an other oftentimes doth not regarde: and what some dothe lothe, some other doth chieflie esteeme: whereof came the Proverbe, So manie men, so manie mindes. But what? Shoulde I thinke that my simple travaile herein should scape scort-free from the tongs of the enious, who are alwaies readie with a preiudicate opinion

Pietas Ciconia
erue parentes.
TO THE READER.

ional to condemnpne, before they vnderstande the cause. No? though
the verse weare (as I maye saye) written by the pen of Apollo him selfe;
For in the former times, when the whole worlde was almoast ouersha-
dowed with the mantle of ignoraunce, If then, the learned and excellent
worke of Homer, could not shilde him from the stinge of Zolius. If
Marcus Vario, was taunted by Remnium Palemon. If Cicero had sixe bookes
written against him, by Didymus Alexandrinus. And if Vergil were en-
quired by Carbius, who wrat a booke de Virgilianis erroribus, which he inti-
tuled Aeneidomatis: and whites others whose workes weeare moft sin-
guler; if they coulde not escape the bites of such Basilikes broode:
Then howe maye I thinke, in this time which is so blessed, generallie
with moft rare and exquisites perfection in all knowledge, and judge-
ment: that this slender assaye of my barren muse, should passe the pi-
kes without pushinge at: where thousands are so quicke sighted, they
will at the first, behoulde the least iote, or tittle, that is not rightly placed.
And although perhaps it maie bee embraced a while, for the newnes
thereof, yet shortly it shalbe cast aside as things that are vnfaulerie &
not esteemed. For the nature of man is alwaies delighted in nouelties, &
too much corrupte with curiousnes and newfangledes. The fairest gar-
den, wherein is greate varietie both of goodlie coulors, and sweete
smelles, can not like all mennes fancies: but some gallant coulours are
misliked, and some pleasant smelles not regarded. No cooke, can fitte
all mennes tastes, nor anie orator, please all mennes humoures: but whare
the tasters are too daintie, his cookerie shalbe controlled: and whare
the auditors are to tasse and careles in regarding, his Rethoricke shalbe
condempned: and no worke so absolute perfekte, but some are resolute
to reprehenede. Yet trustinge the learned, and those that are of good
judgemente (whome I doe chiofeli desire to bee the perusers hereof)
with indifferencie will reade, and then favorable yeilde their ver-
dictes. I offer this my worke, suche as it is, vnto them; wherein I hope
the greater parte shall finde somethinge to delighte them, and verie fewe
of what age, or condition they bee, but may herin fee some deuife, aun-
twertable to their inclinations; trusting they wil so friendly accept thereof,
That I shalbe rather incouraged thereby, to asay some further matter, as
foone as I shalbe haue leasure: then through the their finifter interpreting
of my good will, to discorage mee from the same, and to wilde I had not yet
communicated this, vnto all; which I might haue keppe prouatue to a fewe.
Yet hereby I haue satisfied my frendes requestes, and haue in some parte
discharged my dutie vnto them: Therefore if they shalbe well pleased
with my paines, I shal the lesse care for anie others caullinge. Thus
wilhinge thee the fruition of thy good desires, I leave thee vnto the same.
At Leyden in Holland, the 1111. of Maye. M. D. LXXXVI.

G. Whitney.
IN GALFRIDI WHITNEI EMBLEMATA.

I. Lecebris scripti genus omne Emblemata vincunt,
Vt ile ubi dulci miscuit Euphrosyne.
Hoc praeit varii distincta Asarota figuris,
Apta tenere oculos, instruire apta animum.
Sambucus testis, testis mihi Ivnius, & qui
Omne sutil punctum hoc in genere Alciatus.
Sed scripti quantum genus omne Emblemata praeit
Illcebris, dolia vermiculata manu;
Tantum operis, Whitnæ, tui concedit honori,
Quantum est Sambucus, Ivnius, Alciatus.

IANUS DOYSA à Noortwijck.

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IN GALFRIDI WHITNEI EMBLEMATA.

MAGNI ILLIVS OLIM ANGLIAE POETÆ

GALFRIDI CHAVCERI, cognominis.

Vna duos gennit Galfridos Anglia, Vates
Nomine, Phoebæo nomine, & arte parces.
Vnum, Fama sua patria, indigitavit Homervm,
Anglictus hic merito dicitur Hesiodvs.
Ac velut dubius quondam Victoria pennis
Inter Mæoniden Hesiodvmque stetit:
Sic, quibus exultat modò late Britannia alumnis,
Galfridos palma est inter, in ambiguo.
Chauceri verba tum ductum aurea scripta Britannis:
Aurea Whitnævs sed sua prescit adhuc,
Nunc vero, auspiciis Levicestræ, Emblemata lucom
Aspiciunt; & dant accipiantique deces.
Qualis gemma micat fuluo redimita metallo
Indica, ab artificis vermiculata manu.
Perge tua Whitney titulos superaddere famæ,
Tollens altera super te patriamque tuam.

BONAVENTYRA Vulcani

NIVS Brugensis.

***
IN EMBLEMATA GALFRIDI WHITNEI

Qualiter insinuant oculis se Emblemata nostris,
Quae variè augësta verniculata domo,
Artificiisque nitent opere exornata, modo illa,
Hac modo perdita mens dum stupet effugie:
Sicut aüm GALFRIDE tuo hoc expressa libello
Symbola cum variis edis imaginibus;
Nos legisse beat vetereum dìbìa amula dìtis,
Carnibus variè verniculata tuis,
Et modo priscorum Herœum immortalia facta,
Virtutesque animo commeminiisse invit.
Intrepidus dum Curti animus, & Horatia corda,
Et tibi Fabricius cognita Pyrrhe, fides;
Dum fortes Decii, Junii, Curii, atque Metelli,
Et Cunctatoris mens benefuìda Fabii,
Ac dum Scipiaè belli duo fulmina, quosque
Est altos haud mens enumerare poïs.
Innumeros, per te virtutum hic clara suarum
Opponunt nostris lumina luminibus.
Quid! quod precipium, hoc merito LEYCESTRIVS heros
Vindicat auspicis edita scripta suis.
Vt qui hic cunæta simul laudata Heroica dona
Possidet, in magnis singula principibus
Quæ miramur. At olim etiam admirabitur atas
Postuma, DVDLAEI illustris factura discis.
Et simul agnoscat felici hunc aëre libro
Olim per doctorum ora volare hominum.
Auguror. hinc etiam quondam tibi fama paratur,
Quæ WHYNTAE mori te quoque posse neget.

PETRVS COVLIVS Brugenii.

IN GAL-
IN GALFRIDI WHITNEI
EMBLEMATA, STEPHANI
LIMBERTI ANGLI NOR-
DOVICENSIS
Schola Magistri Decastichon.

VIRTUTIS formam splendentiaeque ora tueri,
Si Deus hic nobis, teste Platone, daret:
Quantos pectoribus nostris accenderet ignes
Cuius vel Phæbo pulchrius ora nitent?
Non Veneris, Triuæ nec certet forma Diana,
Nisos hæc omnes vincit & Euryalos.
Huius at effigiem WHITNEI Emblemata pingunt,
Zeuxide, vel docto dignus Apelle, labor.
Confulet ergo boni multum spectabilis Heros
Et capiet facili talia dona manu.

ARThVR BOVRCHIER
TO THE READER.

PERFECTION needs no other foyle, suche helps commme out of place:
For where it selfe, can grace is selfe, there needs no other grace.
Why should I then my fruitless praise on WHITNEYS worke bestowe,
Where wisdome, learninge, and devise, so perfectly doe owne.
Yet gentle Reader by thy leave, thus muche I mente to wrighte,
As one that honours these his giftes, but seekes them not t'indighte.
No longe discourse, no tedious tale, I purposde am to tell:
Left thou shouldst saye, Where is the nutte, you seeda me with the shell.
Goe forwarde then in happie time, and thou shalt surely finde,
With coste, and labour well set out, a banquet for thy minde.
A storehouse for thy wise conceitges, a whetstone for thy witte:
Where, eache man maye with daintie choice his fancies finely fitte.
Gine WHITNEY then thy good report, since bee deserves the same:
Left that the wise that see shewe toyse, thy follie instilly blame.
D. O. M.

Since man is frail, and all his thoughts are sinnen,
And of himself he can no good invent,
Then every one, before they ought beginne,
Should call on God, from whom all grace is sent:
So, I beseech, that he the same will send,
That, to his praise and main beginne, and end.
A mighty Spyre, whose toppe doth pierce the skie,
An iuie greene imbraceth round about,
And while it standes, the same doth bloome on highe,
But when it shrinkes, the iuie standes in dote:
   The Piller great, our gratious Princes is:
   The braunche, the Churche: whoe speakes vnto hir this.

I, that of late with stormes was almoste spent,
And brused sore with Tirants bluddie bloes,
Whome fire, and sworde, with persecution rent,
Am nowe sett free, and ouerlooke my foes,
   And whiles thou raignedst, oh most renowned Queen:
By this supporde my blossome shall bee greene.

A

Quæ
The travaylinge man, uncertaine where to goe,
When divers wayes before his face did lie,
Mercurius then, the perfect pathe did shewe,
Which when he tooke, hee neuer went awrie,
But to his wishe, his iorneys ende did gaine
In happie howre, by his direction plaine.

This travailinge man: doth tell our wandringe state,
Before whose face, and eke on euerie side,
Bypathes, and wayes, appeare amidd our gate,
That if the Lorde bee not our onlie guide:
We stumble, fall, and dailie goe astrave,
Then happie those, whome God doth shew the waye.
Suche providence hath the nature secret wroughte
In creatures wilde, and seeke such knowledge strange,
That man, by them in somme things maie be taughte,
As some foretell, when weather faire will change,
Of heate, of raine, of winde, and tempests rage,
Some shoue by signes, and with their songs preface.

But leauing theis, which almost all doe knowe,
The Crocodile, by whome th' Egyptians watche,
Howe farre that yeare shall mightie Nilus shoue,
For theire shee-likes to laie her egges, and hatche,
Suche skill deuine, and science to foretell,
Hath Nature lente vs to this Serpent fell.

Which shoues, They shoule with due regarde foresee,
When anie one doth take in hande a cause,
The drifte, and ende, of that they doe decree,
And longe thereon to ponder, and to pause,
For after witts, are like a shower of rayne
Which moistes the soile, when withered is the graine.

A 2 Veritas
Three furies fell, which turne the world to ruine,
Both Envy, Strife, and Slander, heare appeare,
In dungeon darke they longer inclosured truthe,
But Time at lengthe, did loose his daughter deare,
And setts alofte, that sacred ladie brighte,
Whoe things longe hidd, reveales, and brings to lighte.

Though strife make fier, though Envy eate his harte,
The innocent though Slander rente, and spoile:
Yet Time will come, and take this ladies parte,
And breake her bandes, and bring her foes to foile.

Dispaire not then, though truthe be hidden ofte,
Bycause at lengthe, shee shall bee set alofte.
Dissidia inter equeales, pessima.

The Swallowe swifte, dothe beare vnto her neste
The Grashopper, that did no daunger feare,
For that shee thought, they loude together beste,
Bycause they both, obserue one time of yeare,
And bothe, did ioye their iarringe notes to founde,
And neare the house they bothe, their dwellings founde.

Yet time, and tune, and neigbourhood forgottte,
For perfect frende, a tyrant shee became,
Which taxeth those, whom God dothe heare allotte
Like gifts of grace, to winne a lafting name,
Yet Enuiue foe theri vertues doth deface,
It makes them foes, to them thei should imbrace.

Fornica grata est formica, Cicada cicada
Et dodis doctus gaudet Apollo choris.

A 3
Temeritas.

Thereon, behoulde, is hedlonge throwen,
And all in vaine doth take the raine in hande,
If he be drawen by horses fierce unknownen,
Whose stomacks stowte, no taming understande,
They prauce, and yetke, and out of order flinge,
Till all they brake, and vnto hauocke bringe.

That man, whose hath affections fowle vnanide,
And forwarde runnes neglecting reasons race;
Deserves by right, of all men to bee blanide,
And headlonge falleth at lengthe to his deface,
Then bridle will, and reason make thy guide,
So maist thow stande, when others doun doe slide.

Intestine
When civil sword is drawn out of the sheathe,
And bludde broiles, at home are set a broache,
Then furious Mars with sword doth rage beneathe,
And to the Toppe, deuowring flames incroache,
None helps to quenche, but rather blowes the flame,
And oile doe adde, and powder to the same.

Intestine strife, is fearfull moste of all,
This, makes the Sunne, to cut his fathers throate,
This, parteth frendes, this, brothers makes to bralle,
This, robbes the good, and setts the theeues a floate,
This, Rome did feele, this, Germanie did taste,
And often times, this noble Lande did waite.
The pastors good, that doe gladd tidings preache,
The godlie sorte, with reverence do imbrace:
Though they be men, yet since God's worde they teache,
Wee honor them, and giue them higheste place,
Imbassadors of princes of the erthe,
Haue royall Seatens, thoughhe base they are by birthe.

Yet, if throwge pride they doe them selues forgett,
And make accompte that honor, to be theires:
And doe not marke with in whose place they sett,
Let them behowlde the asse, that ISIS beares,
Whoe thoughte the men to honor him, did kneele,
And staid the therfore, till he the staffe did feele.

For, as he pass'd with ISIS throughe the streete,
And bare on backe, his holi rites about,
The Egyptian downe fell prostrate at his feete,
Whereat, the Asse, grewe arrogante and stowte,
Then saide the guide: oh foole not vnto thee,
Theise people bowe, but vnto that they see.

Non tibi sed Religion.
A yvthefull Prince, in prime of lustie yeares,
Woule understande what weather shoulede betide,
For that hee thoughte, with manie noble Pearles
To passe the time, on huntinge forth to ride:
Th'Astronomer, did wishe hym staie at courte,
For present raine, should hinder all their sporte.

Which staied the Prince, but raine did none descende,
Then, wente hee forth with manie Gallantes braue;
But when he thought the cloudes, did droppes portend,
Hee roade aside, a plowghmans skil to craue,
Whoe, looking straighte vpon the varijng skie:
Saide, twentie daies I thinke it will bee drie.

Proceedinge then, his judgement true was founde,
Then, (quoth the Prince) weare thou the doctours Roabe,
And geue to him, thy Harowe on the grownde,
And in echaunge, take thou his Spheare, and Gloabe:
And further said, henceforthe wee will allowe,
That learninge shal ynto Experience bowe.
The pleasaunce tunes, the Sirenes did allure
Vlifes wise, to listen there songs:
But nothing could his manlie harte procure,
Hee sailde awaie, and scap'd their charming stronge,
The face, he lik'de: the nether partes, did loathe:
For woman's shape, and fishes had they bothe.

Which shewes to vs, when Bewtie seekes to snare
The careless man, whose dothe no daunger dreede,
That he should slie, and shoulde in time beware,
And not on lookes, his fickle fancie feede:
Suche Mairemaides liue, that promise onelie ioyes:
But hee that yeldes, at lengthe him selfe distroies.

Hec Venus ad musas: Venerem exhorrescite Nimpha,
In vos armans aut amor inflicet.
Cui contra musæ, verba hæc age dicio maris:
Alter hæc ad nos non volat ille puer.
The gallante Shipp, that cutts the azure surge,
And hath both tide, and wished windes, at will:
Her tackle sure, with shotte her foes to verge,
With Captaine boulde, and marriners of skil,
With streamers, flagges, topgallantes, pendantes braue,
When Seas do rage, is swallowed in the waue.

The snowe, that fallis vppon the mountaines greate,
Though on the Alpes, which seeme the clowdesto reache.
Can not endure the force of Phoebus heate,
But waftes awaie, Experience doth vs teache:
Which warneth all, on Fortunes wheele that clime.
To beare in minde how they haue but a time.

"Passibus ambiguis fortuna volubilis errat;
   Et manet in nullo certa, tenax, loco.
   Sed modò lata manet, vulnus modò sumit acerbos
   Et tanum conslans in levitate sua est.
"

Ovidius 4.  pent. 3.
Te quibus faci tineas, et qua
ris latae sedentur
Dum laqueis
seri tria tria possu
puta.

Ovidius 3.  Titil. 9.
THE Poettes faine, that D A N A V S daughters deare,
Inioyned are to fill the fatal tonne:
Where, though they toile, yet are they not the nere.
But as they powre, the water for the dothe runne:
No paine will serue, to fill it to the toppe,
For, still at holes the same doth runne, and droppe.

Which reprehendes, three sortes of wretches vaine,
The blabbe, th'ingrate; and those that couet full,
As first the blabbe, no secretts can retaine.
Th'ingrate, not knowes to use his frendes good will.
The couetous man, though he abounde with store
Is not suffisde, but couetts more and more.

Superbia
OF NIOBE, behoulde the ruthfull plighte,
Bicaufe shee did dispite the powers deuine:
Her children all, weare slaine within her fighte,
And, while her selfe with tricklinge teares did pine,
Shee was transformide, into a marble stone,
Which, yet with teares, dothe feeme to waile, and mone.

This tragedie, thoughpe Poetts first did frame,
Yet maie it bee, to euerie one applide:
That mortall men, shoulde thinke from whence they came,
And not presume, nor paffe them vp with pride,
Lette that the Lorde, whoe haughty hartes doth hate, [s]tate.

Doth throwe them downe, when sure they thinke theyr
The wicked world, so false and full of crime,
Did alwayes move Heraclitvs to weep,
The fadinge joyes, and follies of that time,
Democritvs did drive to laughter deepe,
Thus heynous sinne, and follie did procure
Theise famous men, suche passions to endure.

What if they liude, and shoulde behoulde this age
Which overflows, with swellinge seas of sinne:
Where fooles, by swarmes, doe press vpon the stage;
With hellishe Impes, that like haue neuer binne:
I thinke this-fighte, shoulde haften their decaye
Then helpe vs God, and Sathans furie staie.

Horatius.

Damnosa quid non inminuit dies?
Etas parentum peior aus tult
Nos nequiores, mox datur
Progeniem vitiosorum.

Vobippae
Voluptas ærumnosa.

Actæon heare, unhappie man behoulde,
When in the well, hee sawe Diana brighte,
With greedie lookes, hee waxed ouer boulde,
That to a stagge hee was transformed righte,
Whereat amasde, hee thought to runne awaie,
But straighte his houndes did rente hym, for their praie.

By which is ment, That those whoe do pursue
TheirPLaints fondé, and thinges vnlawfull craue,
Like brutishe bealles appeare vnto the viewe,
And shall at leghte, Actæons guerdon haue:
And as his houndes, for their affections base,
Shall them deuoure, and all their deedes deface.

Cornibus in Cerum mutatum Actæonis sumptis,
Membrarum propy diripueræ canes.

Ita diu placetum, voluptatis necor comus consequatur.

Quod

Horatius 1.

Plautus in

Analus, in pieta poesi.
While Hercules, with mightie clubbe in hande:
In Lyons skinne did sleepe, and take his ease:
About him straighte approch'de the Pigmeis bande,
And for to kill this conquerour affaires,
But foolish dwarffes: theire force was all to smalle,
For when he wak'de, like gnattes hee crush'd them all.

This warneth vs, that nothinge pase our strengthe
Wee shoulde attempte: nor anie worke pretende,
About our power: left that with shame at lengthe
Wee weakelinges prooue, and fainte before the ende.
The pore, that strife with mightie, this doth blame:
And sottes, that lecke the learned to defame.

Terpe et quod nequeas capitis submissare pondus,
Et pressum inflexo non dare terga genu.

Ludus
Beholde the fruites of dronkennesse, and plaie:
Here corage, brawles with Cutthroate for a caffe,
And ofte in fine, if that they lacke to plaie,
They sweare it out, or blade it at the laste:
This, frendshippe breakes: this, makes vs laugh'd to scorne,
And beggerie gues, to those that riche are borne.

The Lapithans, by drinke weare overthrowne,
The wilest men, with follie this inflames:
What shoulde I speake, of father Noah aloane,
Or bring in Lott, or Holofernes names:
This Simon, and his sonnes, did overthrowe,
And Benedab, made flec before his foe.

And he that lik'd to spende his time at dice,
This lawe in Rome, Severvs did prouide:
That euery man, shoulde deeme him as a vice,
And of his Landes, an other shoulde bee guide:
Like Lawes becide, did diuers more deuise,
And wisedome still, againste suche vnthristes cries.

Propertius.
Vine forma pers, o no commumior esse.
Horat. Epist. 19
Lucius enim geniet septem tarniex, et
Ira truces iminiciet, & semper bellum.

Virgillus.

Genef. 9.
Genef. 19.
Judic. 15.
1 Machab. 15.
3 Regum 17.
SEPITIVS riche, a miser moste of all,
Whose liuings large, and treasure did exceede:
Yet to his goodes, he was so much in thrall,
That still he v'd on beastes, and rapes to feede:
So of his stoare, the sweete he never knewe,
And longe did robbe, his bellie of his due.

This Caitiff wretch, with pined corpes lo heare,
Compared right vnto the foolishe ass,
Whose backe is fraighte with cates, and dainty cheare,
But to his share commes neither corne, nor graffe,
Yet beares he that, which settes his teeth on edge:
And pines him selfe, with thistle and with fedge.

Perditissimus ego sum omnium in terra,
Nam quid mihi opus vita est, qui tantum auri
Perdidi, quod custodius sedulo? egomes me fraudans
Animus me, meum genum, meum, &c.

At nunc desertis cessans sacaria lucis,
Aurum omnes vieta ism pietate, colunt.
Auro pulsas fides, auro venalis iura,
Aurum lex sequiun, mox sine lege pudor.
HEARE, NEMESIS the Goddesse iuste dothe stande,
With bended arme, to measure all our waies;
A raine shee houldes, with in the other hande,
With biting bitte, where with the lewde shee staieth:
And pulles them backe, when harme they doe intende,
Or when they take in wicked speche delite,
And biddles them still beware for to offende,
And square their deedes, in all things vnto righte:
   But wicked Impes, that lewdlie runne their race,
Shee hales them backe, at lengthe to theire deface.

Est dea: que vacuo sublimis in aere pendens .
It numbo succincta latus: sed candida palam:
Sed radiata comam: ac fridentibus insonat alis.
Hec sphae immodicas prernit: hae infesta superbis
Imminet: huic celsas hominum contundere mentes,
Successunque datum: & nimios.turbare paratus.
Quam vereres NEMESIS &c.
   & paulo post:
Improba vata domans: ac summis ima revolvens
Mutet: & alterm.ansiros vice temperat altus, &c.
REPORTE, did ringe the snowe did hide the hilles,
And valleys lowe, there with alofte did rise:
Which newes, with dowte the hartes of manie filles,
And Cowardes made, for feare at home to friefe:
But those that went, the truthe hereof to knowe,
When that they came, might safflie passe the snowe.
For-while, the Sonne did make the same to waste,
And all about, discovered had the grounde:
So, thoughge ofte times the simple bee agaste,
When that reportes, of this, or that, does founde,
Yet if they firste, woulde seeke the truthe to knowe,
They ofte shoulde finde, the matter nothing soe.
THE Scarabee, cannot indure the fente
Of fragant rose, moste bewtifull to see:
But filthie smelles, hee alwaies doth frequent,
And roses sweete, doe make him pine and die:
  His howfe, is donge: and wormes his neighbours are,
  And for his meate, his mansion is his fare.

With theise hee liues, and doth reioice for aie,
And buzzeth frehe, when night doth take her place,
From theise, he dies, and languisfeth awaie:
So, whose delites are filthie, vile, and base,
  Is sicke to heare, when countaile sweete we gue,
  And rather likes, with reprobates to liue.

**Notes:**
- Ves vbi contempti rapitis frena pudoris,
  Nefritis capita mentis habere modum,
  Flamma per incensus situs sedetum arifus,
- Fluminatis, ad formis finit redinera caput, etc.
- Quam poscit vestros quisquam reprehendere census,
  Et rapidus stimulos fragere nequitud.

**C 3 Nullus**
Beholde the craftie foxe,
Vpon Danubius plaies,
What time through froste, both man, and beast,
Thereon did make their waies.
At lengthe, with Phoebvs beames,
The froste began to flake:
So that the yce with swelling streame,
To sundrie piececes brake.
Where, on a piece the foxe,
Doth to his tackling stande:
And in the sighte of Regenspurge,
Came druing by the Lande.
At which, the townesmen laughde,
And saied, this foxe, on Ice:
Doth shewe, no subtile waft will serue,
When Chaunce doth throwe the dice.
When autumn ripes, the fruitful fields of graine,
And Ceres doth in all her pomp appear,
The heaue care, doth break the stalk in twaine,
Whereby we see, this by experience clearer:
Hir owne excess, did cause her proper spoile,
And made her corn, to rotte upon the soile.

Soo worldly wealth, and great abundance, marres:
The sharpenes of our fences, and our wittes,
And oftentimes, our understanding barres,
And dulles the same, with manie careful fitts:
Then since Exceffe procures our spoile and paine,
The meane preferre, before immoderate gaine.

--- nec te iucunda fronte sesehis
Luxuries praudce malum, qua dedita semper
Corporis arbiriis, beberat caligine sensus
Membrag, Circais effeminatas acrus herbis.

Lates
Of flattringe speeche, with sugred wordes beware,
Suspect the harte, whose face doth fawne, and smile,
With trusting theis, the worlde is clog'de with care,
And fewe there bee can scape theis vipers vile:
With pleasinge speeche they promife, and protest,
When hatefull hartes lie hidd within their brest.

The faithfull wight, doth neede no collours braue,
But those that trufte, in time his truthe shall trie,
Where fawning mates, can not theire credit faue,
Without a cloake, to flatter, faine, and lye:
No foe so fell, nor yet foe harde to scape,
As is the foe, that fawnes with freindlie shape.

Tuta, frequens, via est, per amici fallere nomen.
Sic iterum, sic sape cadunt, ubi vincere aperte
Non datur: insidias, armās, testa parant.
If griping greifes, haue harbour in this brest,
And pininge cares, laie feige vnto the fame,
Or straunge conceiptes, doe reaue thee of this rest,
And daie, and nighte, do bringe thee out of frame:
Then choose a freinde, and doe his counsaile craue,
Least secret sighes, doe bringe vntimelie graue.

Continuall care, did Plinies harte possesse,
To knowe what causde Vesuvvs hill to flame,
And ceased not, now this, nowe that, to gesse:
Yet, when hee coulde not comprehende the same,
Suche was his fate, pursuing his defier,
He headlonge fell into the flaming fier.

Non opibus mentes homini, curae, leuatur, &c.
0 Curas hominum, b quantum est in rebus inane.
A Windmill faire, that all things had to grinde,
Which man coulde make, the father lefte his sone:
The corne was broughte, there nothing lack'd, but winde,
And Customers, did freshlie to it ronne:
The sone repose'd his trufte vpon the mill,
And dailie dreaide on plentie at his will.

Thus he secure, a while his实质 did passe,
And did not seeke, for other staie at all:
And though hee founde, howe coulde the profit was,
And that foe small, vnto his share did fall:
Yet still he hoap'de, for better lucke at lasse,
And put his trufte, in eache uncertaine blaste.

Vnto this foole, they mære compared bee,
Which idlie liue, and vainlie hoape for happe:
For while they hope, with wante they pine, wee see:
And verie fewe, are luy'de on fortunes lappe:
While grassie doth growe, the courfer faire doth flerue,
And fortune field, the wishers tune doth flerue.
While nettes were sette, the simple fowles to take,
Whoe kepe theire course alofte, and woulde not lighte,
A tamed duche, her hoame did straighte forsake,
And flewe alofte, with other duckes in flighte,
They dowtinge not, her traiterous harte at all,
Did flie with her, and downe with her did fall.

By this is mente, all suche as doe betraie,
Theire kindred neare, that doe on them depende,
And ofte doe make, the innocent a praine,
By subtill flighte, to them that seeke theire ende
Yea vnto those, they shoulde moste friendship shewe,
They lie in waite, to worke theire ouerthrowe.

Persida cognate se sanguine polluit ales,
Officiosa aliis, exiitosi suis.

And. Aciat.
De Anate.
Hearc Icarvs with mountinge vp alofte,
Came headlonge downe, and fell into the Sea:
His waxed winges, the sonne did make so softe,
They melted straighte, and feathers fell awaie:
So, whilshe he flewe, and of no doute did care,
He moouede his armes, but loe, the fame were bare.

Let suche beware, which paste theire reache doe mounte,
Whoe seeke the things, to mortall men denyde,
And searche the Heauens, and all the starres accounte,
And tell theerbie, what after shall betyde:
With blushing e nowe, theire weakenesse rightlie weye,
Leaft as they clime, they fall to theire decaye.

Martial. 1.
Ouid. Trif. 2.

Illud quod medium est atque inter virumque probamuis.
Dum petit infirmis nimium sublimia pennis
Icarus, Icarii nomina fecit aqua.
Vitaret calum Phaeton, si viseret, & quot
Optauerit suisse tangere, nollet equos.
When Boreas coulde, dothe bare both bushes, and tree,
Before the Springe, the Ringdoue makes her neste:
And that her yonge both softe, and warme, mighte bee,
Shee pulles her plumes, bothe from her backe, and breste:
And while shee stryues, her broode for to preserue,
Ofte times for coulde, the tender damme doth sterue.

Medea nowe, and Progne, bushes for shame:
By whome, are ment yow dames of cruel kind:
Whose infantes yonge, vnto your endlesse blame,
For mothers deare, do tyrantyes of yow finde:
Oh serpentes feede, each birde, and fouage brute,
Will those condempne, that tender not theire trute.
What dolefull dame is this in greate dispaire?
This prows is, whoe mournes on Aiax toombe:
What is the caule, shee rentes her goulden hair?
Wrong sentence past by Agamemnons doombe:
But howe? declare, Vlisses filed tonge,
Allurde the Judge, to giue a judgement wronge.

For when, that dead Achyllis was in grave,
For valiante harre, did Aiax winne the fame:
Whereby, he clainde Achyllis armes to haue,
Vlisses yet, was honored with the fame:
His sutter speche, the judges did preferre,
And Aiax wrong'de, the onclie man of warre.

Wherefore, the Knighte impatient of the fame,
Did loose his wittes, and after wroughte his ende:
Loe, heare the caule that mouudeth this sacred dame,
On Aiax toombe, with grieue her time too spende:
Which warneth vs, and those that after lieue,
To beare them righte, when judgement they do giue.
The envious man, when neighbours howse do the flame,
Whose chiefe delighte, is in an others harme,
Doth shutte his eies, and will nott see the flame.
But pulles awaie, his fellowe by the arme:
And sayeth, departe, wee care not for this ill,
It is not ours, let others care that will.
Too manie liue, that every wheare are founde
Whoe daye and nighte doe languishe in dispite,
When that they see, an others wealthe abounde:
But, those herein that moste of all delighte,
Let them repente, for God whoe knowes theire harts,
Will them rewarde, accordinge to deserts.

Vixit, tenet lacrymas quia nil lacrymabile cernit, &c.
Inuidus alterius rebus macrescit opinis.
Inuidia Siculi non inuanere tyranni
Mais tormentum.
The wicked wretch, that mischief late hath wroughte,
By murther, thefte, or other heynous crimes,
With troubled minde, hee dowtes hee shalbe caughte,
And leaues the waie, and ouer hedges climes:
And standes in feare, of euery buffle, and brake,
Yea oftentimes, his shaddowe makes him quake.

A conscience cleare, is like a wall of brasfe,
That dothe not shake, with euery thotte that hittes:
Eauen soe there by, our liues wee quiet passe,
When guiltie mindes, are rack'de with fearfull fittes:
Then kepe thee pure, and foile thee not with finne,
For after guilte, thine inwarde greifes beginne.
Me De a loc with infante in her arme,
Whoe kil'de her babes, shee shoule haue loued beste:
The swallowe yet, whoe did suspeect no harme,
Hir Image likes, and hatch'd vpon her breste:
And lefte her younge, vnto this tirauntes guide,
Whoe, peecemeale did her proper fruite deuide.

Oh foolish birde, think'ste thow, shee will haue care,
Vpon thy yonge? Whoe hathe her owne destroy'de,
And make it bee, that shee thic birds should spare?
Whoe slue her owne, in whome shee shoulde haue ioy'd
Thow arte deceaude, and arte a warninge good,
To put no truste, in them that hate theire blood.

Me De a statua est: natos cui credi Hirundo?
For ali'd: videm bac maties vs ipsa suos?

E  In no-
The fruictfull gourde, was neighboure to the Pine,
And lowe at firste, about her roote did spread,
But yet, with dewes, and siluer droppes in fine,
It mounted vp, and almoste touch'de the head:
And with her fruietc, and leaues on euene side,
Imbrase the tree, and did the same deride.
To whome, the Pine with longe Experience wise,
And ofte had seen, suche peacocks loose theire plumes,
Thus aunswerd were made, thow owght'ft not to despise,
My flocke at all, oh foole, thow much presumes:
In could, and heate, here longe hath bene my happe,
Yet am I founde, and full of huelie happe.
But, when the froste, and could, shall thee aflaie,
Thoghte nowe aiotte, thow bragge, and freschlie bloome,
Yet, then thie roote, shall rotte, and fade awaie,
And shortlie, none shall knowe where was thy roome
Thy fruict, and leaues, that nowe so highe aspire
The passers by, shall treade within the mire.
Let them that stande, alofte on fortunes wheele,  
And bragge, and boaste, with puffe of worldlie pride  
Still beare in minde, howe soone the same maie reele,  
And always looke, for feare therefoote footinge slide:  
And let not will, houlde vp theire heads for fame,  
When inwarde wantes, maie not supporte the same.

Ære quandoque salutem redimendam.

The Beauer flowre, that present daunger feares,  
And sees a farre, the eager howndes to haste,  
With grindinge teethe, his stoanes awaie he teares,  
And throwes them downe, to those that haue him chaste:  
Which beinge founde, the hunter dothe retire,  
For that he hath, the fruite of his desire.

Theise, soueraigne are diseases for to heale,  
And for mannes healethe, from countries farre are broughte,  
And if herein, the writers doe not faile,  
This beastie doth knowe, that he therefore is foughte:  
And afterwarde, if anie doe him course,  
He shewes his wante, to mooue them to remorse.
Thus, to his paine he doth his life preferue:
Which teacheth vs, if foes doe vs pursue,
Wee should not care, if goodes for life maie serue,
Although we giue, our treasure to a iewe:
    No ritches, maie with life of man compare,
They are but droffe, and fortunes brittle ware.
Then life redeeme, although with all thow haste,
    Though thow are pore, yet seeke, and thow shalt finde,
Those ritches pure, that evermore shall lasfe,
Which are the goodes, and treasures, of the minde:
    Noc man so pore, but god can bleffe his daies,
Whoe patient I o b, did from the dunghill rafe.

Vt corpus redimias, sernum patieris & ignes,
Vt vales animo, quicquam tolerare negabis?
Arida nec sines ora lanabis aqua.
At pretium pars hae corpore manu habes.

Durum telum necessitas.

Necessitie doth vrg, the Popiniaye to prate,
And bittes, to drawe their bucketts vp, and picke theire meate through, grate:
Which warneth them, whose needes must eryther serue, or pine:
With willing harre, no paines to shunne, and freedome to resigne.

Placer tibi satum Mitio? m i. non si queam
Mutare; nunc, cum negque, aquo animo sero.
If of thy foe, thow doest a gift receave,
Esteeme it not, for feare the fates doe lower,
And with the gift, ofte tyme thie life doe reaue,
Yea giftes wec reade, haue suche a secret power,
That oftentimes, they L Y N C E V S eies doe blinde,
And he that giues, the taker f caste doth binde.

To A I A X heare, a sworde did H E C T O R sende,
A girdle stronge, to him did A I A X yeelde,
With H E C T O R S gift, did A I A X worke his ende,
And A I A X gift, halde H E C T O R through the fielde:
Of mortall foes, then see noe gift thou take,
Although a while, a truce with them thou make.
To the Honorable Sir PHILIP SIDNEY Knight, Governor of the Garrison and town of Vlissing.

The trampinge steede, that champes the burnish'd bitte,
Is manag'd braue, with ryders for the nones:
But, when the foole vpon his backe doth sette,
He throwes him downe, and ofte doth bruise his bones:
His corage seirce, dothe craue a better guide,
And eke such horse, the foole shoulde not bestride.

By which is ment, that men of judgement graue,
Of learning, witte, and ecke of conscience cleare,
In highe estate, are fitte theire seates to haue,
And to be stall'd, in sacred justice cheare:
Wherein they rule, vnto theire endlesse fame,
But foole's are foild, and throwne out of the fame.

—magnum hoc ego duco,
Quod placuit tibi, qui turpi secernis honestum.
WHOME fortune heare allottes a meane estate,
Yet giues enowghte, eache wante for to suffice:
That wauering wighte, that hopes for better fate,
And not content, his cawlinge doth despise,
Maie vainlie clime, but likelie still to fall,
And live at lengthe, with losse of maine, and all.

And he that poaftes, to make awais his landes,
And credittes all, that wandringle heades reporte:
Maye Tagus secke, and Ganges goulden landes,
Yet come at lengthe, with emptie purse to courte:
Let suche behoulde, the greedie dogge to moane,
By brooke deceed, with shaddow of his boane.

Non minor est virum, quam querere parta tueri,
Casus inept illie, hic erit aris opus.
Serviet aternum, quia parvo nefciat vit.
Cui non conuenies sua res, si calcet olim,
Si pede maior erit, subuerit: si minor, veget.
Latit forte tua vinae, sapienter Ario.

Hor. 1. Car. 16.
Viniue paruie brent, eme
pater rom.
Splendet in monta asid
salutum;
Nec tales somnes do-
mer: quod
Sordaluis auxere.

Erutl. lib. 3.
Art.

Horatius 1.
Epist. 10.
When Hercules was dowtfull of his waie,
Inclos'd rounde, with vertue, and with vice:
With reasons firste, did vertue him assaie,
The other, did with pleasures him entice:
They longe did striue, before he coulde be wonne,
Till at the lengthe, Alcides thus beganne
Oh pleasure, though'te thie waie bee smoothe, and faire,
And sweete delightes in all thine courtes abounde:
Yet can I heare, of none that haue bene there,
That after life, with fame haue bene renowne:
For honor hates, with pleasure to remaine,
Then houlde thy peace, thow wastest thine winde in vaine.

But heare, I yeele do vertue to thine will,
And vowe my selfe, all labour to indure,
For to ascende the steepe, and cragge hill,
The toppe whereof, whoe so attaines, is sure
For his reward, to have a crowne of fame:
Thus Hercules, obey'd this sacred dame.
When silent nighte, did scepter take in hande,
And dim'de the daie, with shade of mantle blacke,
What time the thecues, in priuie corners stande,
And haue noe dowte, to robbe for what they lacke:
   A greedie theefe, in shambles broke a shoppe,
   And fil'de a sacke, with flese vp to the toppe.
Which done, with speede he lifted vp the sacke,
And bothe the endes, about his necke he knittes,
And ranne awaie, with burden on his backe
Till afterwardes, as he at alehowfe sittes:
   The heauie loade, did weye so harde behinde,
   That whiles he slept, the weighte did stoppe his winde.
Which truelie showes, to them that doe offende,
Althoughge a while, they scape their ieust desertes,
Yet punishment, dothe at theire backes attende,
And plagues them hoame, when they haue meriest hartes:
   And thoughge longe time, they doe escape the pikes,
   Yet soone, or late, the Lorde in ieustice strikes.

Iunenalis: 3 de malis fic alter.
His fium qui trectilante,
& ad omnia fulgura pallent.
Cum tonat: examines
primo quasque mar-
mare callis.
Senec. Perad.
Qui non ...as pecora,
cum spafis, subit.
Why fleest thou hence? and turn'st thee awaie thie face:
Thow glorie brighte, that men with fame doest crowne:
Glo. Bycaufe, I haue noe likinge of that place,
Where slothfulli men, doe sleepe in beddes of downe:
And fleshlie luste, doth dwell with fowlc excesse,
This is no houfe, for glorie to posseffe.

But, if thow wilte my presence neuer lacke,
Sardanapall, and all his pleasures hate,
Drieue V ens hence, let Bacchvs further packe,
If not, behowlde I sие out of thie gate:
Yet, if from theisfe, thow turne thie face awaie,
I will returne, and dwell with thee for aie.

Propert. 2. 42

Quidquid ignaum corrumpant suas corpus?
Vt capians vitium, ni mouemur aqua?

Magnum iter ascendo, sed dat mihi gloria vires:
Non iuuat ex facili letea corona iugo.

Mens
By vertue hidde, behould, the Iron harde,
The loadestone drawes, to poynte vnto the starre:
Whereby, wee knowe the Seaman keepes his carde.
And rightlie shapes, his course to countries farre:
   And on the pole, dothe euer keepe his eie,
   And with the same, his compasse makes agree.

Which shewes to vs, our inward vertues shoulde,
Still drawe our hartes, although the iron weare:
The hauenlie starre, at all times to behould,
To shape our course, to right while wee bee heare:
   That Scylla, and Charybdis, wee maie misse,
   And winde at lengthe, the porte of endless blisse.

Confitia mens reellis famae mendacia videt.
Suffict et longum probitas perdurat in aum,
Perque suos annos hine bene pendet amor.

Psalm. 41.
Quemadmodum desiderat Ceres
ad fontes aquarum:
Ita desiderat anima mea ad te
Deus, &c.

Virg. in Aene.
Eh merito precar homini tuae summa virtus.

Ouid. 4. Fait.
Ouid. de medic faciei.
The Lyon fierce, behoulde doth rente his prайте,
The dogge lookes backe, in hope to have a share,
Andlick'd his lippes, and longe therefore did staie.
But all in vaine, the Lion none coulde spare:
And yet the sighte, with hope the dogge did feede,
As if he had, lomme parte there of in deede.

This reprehendes, the sonnes, or greedie frendes,
That longe do hope, for deathe of aged Sires:
And on theire goodes, doe feede before theire endes,
For deathe ofte times, doth frustrate theire desires:
And takes awaie, the yonge before the ouide,
Let greedie heires, this looking glasse behoulde.
Furor & rubies.

The crewell kings, that are inflam'de with ire:
With fier, and sworde, theire furious mindes suffice:
And ofte to showe, what chieffelie they desire,
Within theire shieldes, they dreadfull shapes deuise.
Some Griphins seurce, some ramping Lions beare,
Some Tygers fell, or Dragons like to weare.

All which bewraye, theire inwarde bloodie thoughte,
Suche one, behoulde, kinge Agamemnon was:
Who had in shielde, a ramping Lion wroughte
And eke this verfe, was grauen in the brasie:
Mannes terror this, to feare them that behoulde:
Which shield is borne, by Agamemnon houle.

Dum furor in curfu est, currremi cede furoris
Difficiles aditus impetus omnis habet.
An aged dame, in reverence of the dead, 
With care did place, the sculles of men shee founde, 
Vpon an hill, as in a sacred bed, 
But as shee toil'de, shee stumbled to the grounde: 
Whereat, downe fell the heades within her lappie, 
And here, and there, they ranne about the hill: 
With that, quoth shee, no maruaile is this happe, 
Since men alioke, in myndes do differ still: 
And like as thes[e], in funder downe do fall, 
So varried they, in their opinions all.

Perius f.

Mille hominum species, & rerum discolor vsus. 
Velle fuscum cinque est, nec voto visu tur vno. 
Mercibus his Italis, mutat sub sole recenti 
Rugosum piper, & pallentis grana tumini: 
Hic satur irriguo maulis surgescere somno: 
Hic campo indulget, bunc aea decoquis: &c. 

Marle,
WHERE courage great and confaile good doe goe,
With laftinge fame, the victorie is wonne:
But separate theife, then feare the overthrowe,
And strengthe alone, dothe vnto ruine ronne:
Then Captaines good, must ioyne theife two, in one:
And not presume with this, or that, alone.
As valiant harthes, and corage highe befeeme,
The Captaines boulde, that enterprife for fame:
Soe muste they still, of pollieie esteeme,
And wisecomes rules, to bringe to passe the fame:
While Caesar great, subdue the countries farre:
In gowne at home, did VILLIE helpe to warre.

VLISSES wife, and DIOMEDES forme,
Are heare yet downe, for valiant wightes to viewe:
The one deuifde, the other did performe,
Whereby, they did the Troiane force subdue:

The one, his foes with witte, and confaile harm'de,
The other, still him selfe againste them renide.
Here, Ocnum still the roape doth turne and winde, Which he did make, of rufhes and of grasse: And when with toile,his worke was to his minde He rol'de it vp, and lefte it to the assē: Whoe quickelie spoile's, that longe with paine was sponne, Which being kept, it might some good haue donne.

This Ocnum shewes, a man that workes and toile's, The Asē declares, a wicked waftfull wife: Whoe if shee maie, shee quickelie sponnes and spoiles That he with care, was getting all his life, And likewise those, that lewdely doo bestowe Suche thinges, as shoulde vnto good vses goe.

Prodiga non sentis pereuntibus femina sensem:
At, velut exhausta redinius pullulet arca
Nummis, & e pleno semper tollatur accurvus,
Non vnum remun tenant quanti sua gaudia consent.
The rauening wolfe, by kinde my mortall foe,
Yet lo, inforsde, I foster vp her whelpe:
Who afterwarde, as it did stronger growe,
Though as my owne, I longe the same did helpe:
Yet, coulde I not contente it with my teate,
But that my felie, hee rent to be his meate.

No willinge minde, to please him might suffice,
No diligence, to geue the tyrante succce,
Though whelpishe daies, his nature did disguise,
Yet time at lengthe vnto my euell lucke,
Bewrayde his harte, a warninge good to those,
Whoe in theire howse, doe foster vp theire foes.

For, thoughne throughge neede they frenclie seeme a while,
Or childishe yeares, do cloke their cancker'd minde,
Althoughe some doe, releuue them in exile,
And spend theire goodes, in hope to alter kinde:
Yet all theire loue, and care to doe them good,
Suche will forgett, and secke to spill theire blood.
BETIME when sleepe is sweete, the chartringe swallowe cries,
And doth awake the wearied wighte, before he would arise:
Which carpes the pratinge crowe, whose like of bablinge beste:
Whose tounges doe make him almoiste deafe, that faine would take
his rest.

WHILST yowthe doth lafe, with liuelie fappe, and strengthe,
With sweate of browe, see that for age thou toyle:
And when the same, arreteth thee at lengthe.
Then take thy rest, let younglings worke, and moyle:
And vse thy goodes, which thou in yowthe haft wonne,
To cheare thy harte, whilste that thy glasse shal ronne.
Within one flower, two contraries remaine,
For profe behoude, the spider, and the bee,
One poison suckes, the bee doth honie drain:
The Scripture doe, hath two effectes we see:
Vnto the bad, it is a sworde that slayes,
Vnto the good, a shilde in ghastlie fraies.

Nil penna, sed Vtus.

To Pr. Dr.

The Hippocrates, that make so great a showe,
Of Sanctitie, and of Religion founde,
Are shadowes meere, and with out substance goe,
And beinge tride, are but dissemblers founde,
These are comparde, vnto the Ostriche faire,
Whoe spreads her winges, yet sealdome tries the aire.

De litera & spiritus,
S. Paulus Cor. 1.

Paradisi poëticus.

Nil ducem e quibus
apingentes sinpensera
Florest fed et febro genu-
meme, viola lega.
The scarlet cloath, dothe make the bull to feare.
The culler white, the Oléphant dothe shunne.
The crowinge cocke, the Lion quakes to heare.
The smoke of cloathe, dothe make the stagge to runne.

All which doe shewe, wee no man shoulde dispise,
But thinke howe harme, the simplest maie deuise.
The greedie Sowe so longe as shee dothe finde,
Some scatteringes lefte, of haruest vnder foote
She forward goes and neuer lookes behinde,
While anie sweete remayneth for to roote,
Euen soe weee shoulde, to goodnes euery daie
Still further passe, and not to turne nor staie.

On craggie rockes, and haughtie mountaines toppe,
Vntimelie fruite, one fower figtree growes:
Whereof, no good mankinde at all doth croppe,
But serues alone, the rauens, and the crowes:
Sofooles, theire goodes vnto no goodnes vfe,
But flatterers feede, or waste them on the stewe.
A Trompeter, the Captaines captive leade,
Whoe pardon crau'de, and saide, he did no harne:
And for his life, with tremblinge longe did pleade,
Whereat, quoth they, and hal'de him by the arme:
Although, thie hande did never strike a stroke,
Yet with thie winde, thou others did'st prouoke.

In quatuor anni tempora.

By swallowes note, the Springe wee vnderstande,
The Cuckowe comes, ere Sommer doth beginne:
The vinesfince showes, that haruest is at hande:
The Chaffinche finges, when wunter commeth in:
Which times they kepe, that man therebie maie knowe,
Howe Seafons chaunge, and tymes do come and goe.
In small, and little things, there is no gaine at all,
One groaue, maie not two redbrestes serve, but euermore they brall.

The little boyes, that strue with all their mighte,
To catche the belles, or bubbles, as they fall:
In vaine they seeke, for why, they vanishe righte,
Yet still they strue, and are deluded all:
So, they that like all arces, that can bee thoughte,
Doe comprehend not anie, as they oughte.
The anger dogge doth turne into the stone,
When it is calle, and bites the same for ire,
And not pursues, the same that hathe it throwne,
But with the same, fulfillleth his desire:
Euen so, theyr are that doe bothe fighte, and brall,
With guiltleffe men, when wrath dothe them inflame,
And mortall foes, they deal not with at all,
But let them passe, to their rebuke, and shame:
   And in a rage, on innocentes do ronne,
   And turne from them, that all the wronge haue done.

Audi Alius.

Sic plerique sunt veros elabier hosiles,
Et quos nulla granat noxia, dente petunt.

Æthio-
Leave of with paine, the blackamore to skowre, With washinge ofte, and wipinge more then due:
For thou shalt finde, that Nature is of powre,
Doe what thou canste, to keepe his former hue:
Though with a forke, wee Nature thruate awake,
Shee turns againe, if wee withdrewe our hande:
And though, wee ofte to conquer her affaie,
Yet all in vaine, shee turns if full wee stande:
Then euermore, in what thou doest affaie,
Let reason rule, and doe the thinges thou maie.
The ape, did reache for Chestnuttes in the fire.
But fearinge muche, the burninge of his toes,
Perforce was bar'd, longe time from his desire:
But at the lengthe, he with a whelpe did close,
And thrufte his foote, into the Embers quick,
And made him, pull the Chestnuttes out perforce:
Which shewes, when as ambition fowle doth prick,
The hattes of kings, then there is no remorke,
But oftentimes, to aunswere theire desire,
The subiectes feele, both famine, sworde, and fire.

Quicquid debilitant reges, pleatumur Achini.

Nimium
The loftie Pine, that one the mountaine growes,
And spreads her armes, with branches frethe, & greene,
The raginge windes, on sodaine overthrowes,
And makes her stoope, that longe a farre was seene:
So they, that truste to muche in fortunes smiles,
Though the worlde doe laughe, and wealthe doe moste abounde,
When lefte they thynke, are often snar'de with wyles,
And from alofte, soo hedlonge fall to grounde:
Then put no truste, in anie worldlie thinges,
For frowninge fate, throwes downe the mightie kinges.

Sapius ventis agitatur ingens
Pinus, & celsa graniore casa
Decidunt turres, seriusque summos
Fulmina montes.

Hor. Carm. 2. Od. 10.

Vs cecidi, cunctis metu fugere ruinant,
Versaque amicitia terga dedere mea.

Ovid. 3. Teir. 3.

Silentium.
PYTHAGORAS, unto his schollers gane,
This lesson firste, that silence they should keepe:
And this, we reade Philosophers moiste graue,
Yea in theire hartes, this Princes printed deepe:

VLISES wordes were spare, but rightlie plac'd:
This, NESTOR lik'de. LYCURGVS this imbrac'de.

This, famons made EPAMINONDAS boulde:
By this, great praife did DEMARATUS gaine:
This, Athens made to reuerence ZENO oulde:

SIMONIDES condemned speaches vaine,
Whose sayinge was, my wordes repentance had,
But Silence yet, did never make mee sad.

And CATO sayeth: That man is next to GOD,
Whoe squares his speache, in reasons rightfull frame:
For idle wordes, GOD threatneth with his rodde,
And sayeth, we muft giue reckoninge for the same:

Saint PAVLE likewise, this faulte doth sharplie tutche,
And oftentimes, condemneth bablinge mutche.

One calles the toungue, the gate of life, and deathe,
Which wilde lie vs'd, extolleth men on earthe:
Which lewdlie vs'de, deprueth men of breathe,

And
And makes them mourne, whoe might haue liu'de in mirth:
For euell wordes, pierce sharper then a sworde,
Which ofte wee rue, though they weare spoke in boorde.

Not that destroyes, into the mowthe that goes,
But that destroyes, that forthe thereof doth comme:
For wordes doe wounds, the inwarde man with woes,
Then wiselie speake, or better to bee domme
The tounge, although he it bee a member small,
Of man it is the best, or worste of all.

The foole, is thought with silence to be wise,
But when he prates, him selfe he dothe bewraye:
And wise men still, the babler doe despise,
Then keepe a watche when thou haue ought to saie,
What labour leffe, then for to hould thy peace,
Which aged daies, with quiet doth increase.

Th'Ægyptians wife, and other nations farre.
Vnto this ende, HARPOCRATES deuifde,
The§ finger, still did seeme his mouth to barre,
To bid them speake, no more then that suffrifde,
Which signe thoughghe oulde, wee may not yet detest.
But marke it well, if wee will liue in refte.

Written to the like effecte, vpon

Video, & taceo.

Her Maiesties poēsie, at the great Lotterie in LONDON,
begon M. D. LXXVIII. and ended M. D. LXXIX.

I See, and houlde my peace: a Prinçelie Poēsie righte,
For euery faulte, shoulde not prouoke, a Prince, or man of mighte.
For if that I love shoulde shooote, so ofte as men offende,
The Poëttes faie, his thunderboltes shoulde foone bee at an ende.
Then happie wee that haue, a Prinçesse so inclin'de.
That when as Iustice drawes hir sworde, hath mercie in her minde,
And to declare the same, howe proune shee is to faue:
Her Maiestie did make her choice, this Poësie for to haue.

Sed piger ad poenas princeps, ad præmia velox:
Cuique dolet, quoties cogitare esse ferox.

Amicitia
A Withered Elme, whose boughes weare bare of leaves
And fappe, was sunke with age into the roote:
A fruchtefull vine, vnto her bodie cleaues,
Whose grapes did hange, from toppe vnto the foote:
And when the Elme, was rotten, die, and dead,
His braunches stil, the vine about it spread.

Which showes, wee shoulde be linck'de with such a frende,
That might reunie, and helpe when wee bee oulde:
And when wee strope, and draye vnto our ende,
Our staggering state, to helpe for to vphoulde:
Yca, when wee shall be like a fenecelesse block,
That for our fakes, will stil imbrace our stock.

\[
\text{Vigil in Medea -via obirum.}
\]

\[
\text{Et deae, & certe vinae, tibi semper amissu.}
\]

\[
\text{Nec tibi que mortal, definit esse tue;}
\]

\[
\text{ipsi ego viqudad es, amores inter se familias.}
\]

\[
\text{Tunc quaque non posero non minus effectui.}
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\text{Ouid. 3, Poes. 2, 7.}
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The Lions grimme, behould, doe not resiste,
But yealde them selues, and Cupiddes chariot drawe,
And with one hande, he guyeis them where he liyte,
With th'other hande, he keepes them still in awe:
Theye couche, and drawe, and do the whippe abide,
And laie their fierce and creweil mindes abide.

If Cupid then, bee of such mightie force,
That creatures fierce, and brutifie kinde he tames:
Oh mightie Love, vouchsafe to shoowe remorse,
Helpe feeble man, and pittie tender dames:
Let Africke wilde, this tyrante force indure,
If not alas, howe can poore man bee sure.

Quem non mille fere, quem non Sibenelem hostis,
Non potuit Luno vincere, vincit amor.
Note for our selves, alone we are create,
But for our frendes, and for our countries good:
And those, that are unto their frendes ungrate,
And not regarde their offspring, and their blood,
Or hee, that waftes his substance til he begges,
Or sells his landes, which seride his parentes well:
Is like the henne, when shee hath laid her egges,
That suckes them vp and leaves the emptie shell,
Euen so their spoile, to their reproche and shame,
Vndoeth their heire, and quite decayeth their name.
Mutuum auxilium.

To R. Cotton Esquier.

The blynde, did beare the lame upon his backe,
The burthen, did directe the bearers waies:
With mutuall helpe, they seru'd eche others lacke,
And every one, their frendly league did praise:
   The lame lente cies, the blynde did lend his fecte,
   And so they fale, did passe both fcelde, and streete.

Some lande aboundes, yet hathe the same her wante,
Some yeeldes her lacke, and wantes the others store:
No man fo ritche, but is in some thinge scante,
The greate estate, must not dispife the pore:
   Hee worke, and toyles, and makes his howlders beare,
   The ritche agayne, giues foode, and clothes, to weare.

So without poore, the ritche are like the lame:
And without ritche, the poore are like the blynde:
Let ritche lend cies, the poore his legges wil frame,
Thus shoulde yt bee. For so the Lorde affign'd,
   Whoe at the fitte, for mutuall frendship fake,
   Not all gaue one, but did this difference make.

Whereby, with trade, and intercoute, in space,
And borrowinge heare, and lendinge there agayne:
Such loue, such truhte, such kyndnes, shoulde take place,

I. That.
That friendship, with societie should raighe:
The proverbe saith, one man is deemed none,
And life, is death, where men doe live alone.

Non est diues opum, diues: nec pauper inopae,
Infelix: ali nec magis alter eget.
Dives eger gemmis; Cereali munere pauper.
Sed sim egerant ambo, pauper agens minus est.

In utrumque paratus.
To John Payton Esquier.

When Sanabal Hierusalem distrest,
With sharpe assaultes, in Nehemias tyne:
To warre, and worke, the Jews them selues addrest,
And did reparer theire wallies, with stone, and lime:
One hande the worde, against the foe did shake,
The other hande, the trowell vp did take.

Of valiant mindes, loe here, a worthie parte,
That quailed not, with ruine of theire wall:
But Captaines boulde, did prooue the maasons arte,
Which doth inferre, this lesson vnto all:
That to defende, our countrie deare from harme,
For warre, or worke, wee cyther hande should arme.
Both the freshe, and greene, the Laurell standeth sounde,
Though lightnings flasheth, and thunderboltes do thie:
Where, other trees are blasted to the grounde,
Yet, not one leafe of it, is withered drie:
Euen so, the man that hath a conscience cleare,
When wicked men, doe quake at euerie blaste,
Doth constant stande, and dothe no perrilles feare,
When tempestes rage, doe make the worlde agaste:
Suche men are like vnto the Laurell tree,
The others, like the blasted boughes that die.

* Hor.1. Carm. 222

Integer vite, felicis purae
Non eger Mundi taculis nec aren,
Nec omenatis granida saginis,
Futur pharetra.

Sine per Syrtes iter aestios
Sine factum per inhostitatem
Caesarii, vel qua loca fabulosus
Lambis Hydasse.
In fruitful field amid the goodly croppe,
The hurtfull tares, and demell oft doe growe,
And many times, doe mounte aboue the toppe
Of highest corne: But skilfull man doste knowe,
When graine is ripe, with due to purge the seedes,
From chaffe, and duste, and all the other weedes.

By which is meant, sith wicked men abounde,
That harde it is, the good from bad to trie:
The prudent forre, shoulde have suche judgement founde,
That sith the good they shoulde from bad descrie:
And sith the good, and to discerne their deeds,
And weye the bad, noe better then the weedes.
Though outwarde thinges, doe trimme, & braue; appeare,
And lightes at firste, doe aunswerethe thrie desire,
Yet, inwarde partes, if that they shine not cleare,
Suspecte the same, and backe in time retire:
For inwarldie, such deadlie foes maie lurke,
As when wee trust, maie our destruction worke.

Though bewtie rare, bee farre and neare renoumide,
Though Natures giftes, and fortunes doe excell:
Yet, if the minde, with heinous crimes abounde,
And nothing good with in the same doe dwell:
Regarde it not, but shonne the outward showe,
Vntill, thou doe the inwarde vertues knowe.

Virtus omnia in se habet, omnia adsum bona, quem
Penes't virtu,

Plaut. in Amph.
Simile de Aiace fecipitum interficiens
(lupus cuius tumulum vicus plorans pro fillo iudicio)
apparet ante, folio triefimo. Nam cum Achillis aima
per Agamemnonis iudicium, Vlysti ad
iudicabantur, Aux illius inuii impatientes, & postea in-
fanus, lepsum interficiens, sic in
Hectora qui solus, qui
forum, symnoque, de-
numerque,
Suifuitis toties, quam
nun conficet rim:
Insulung, veni, vest
dolor, arripit euem.
Es mea ha certe est,
& hanc filis poast
Voyhe?
Hec ets, oedum est in
membris, qui, creare
Sap€ Pto€jvum mados,
dominium cede me-
deub;
Ne quiquam Alcmen
posiet superare, sus
Aux,
Drone, &c in positus;
&c.

W hen BRVTVS knewe, AVGVSTVS parte preuailde,
And sawe his frendes, lie bleedinge on the grounde,
Suche deadlie grieve, his noble harte assailde,
That with his worde, hee did him selfe confounde:
But firste, his frendes perswaded him to flee,
Whoe aunswer'd thus, my flighte with handes shalbe.

And bending then to blade, his bared brest,
Hee did pronounce, these worde with courage great.
Oh Prowes vaine, I longe did loue thee beste,
But nowe, I see, thou doest on fortune waite.
Wherefore with paine, I nowe doe prooue it true,
That fortunes force, maie valiant harte subdue.
Tides non apparentium.

To Barthram Calthorpe Esquier.

The fisherman, doth caste his nettes in sea,
In hope at lengthe, an happie hale to haue,
And is content, longe time to pause, and space,
Though, nothinge elles hee see, besides the waue:
Yet, onelie truſt for things vnscene dothe serue,
Which feedes him ofte, till he doth almoſte sterue.

If fishermen, have then suche constant hope,
For hidden thinges, and such as doe decaie,
Let Christians then, the eies of faithe houlde ope,
And thinke not longe, for that which laſtes for aie,
And on Gods worde, theire hope to anchor faſte,
Whereof eache iote, shall be fulſilde at laſte.

Non bone maciato coeleſtia munina gaudent,
 sed, qua praſtanda est et firmat, fide.

Virtue.
The surging Sea, doth falte, and sweete remaine,
   And is preferude with working, to and froe:
And not corruptes, nor suffreth anie staine,
While in his boundes, the same doth ebbe, and lowe:
   But if it waste, and forth by flutes fall,
It soone corruptes, and hath no force at all.

The arrowes sharpe, that in one sheafe are bounde,
Are harde to breake, while they are joined sure,
But seuer them, then feeble are they founde,
So where as loue, and concorde, doth indure:
   A little force, doth mightilie preuaile,
Where Princes powers, with hate and discorde quite.

Gratiam
See heare the storkes provides with tender care,
And bringeth meat, into her hatched broode:
They like againe, for her they doe prepare,
When same is oulde, and can not get her foode:
Which teacheth bothe, the parente and the childe,
Their duties heare, which eche to other owe:
First, fathers must be prouident, and milde,
Unto their fruithe, till they of age doe growe:
And children, muste with dutie still proceede,
To reverence them, and helpe them if they neede.

Aelianus lib. ro-
cap. 16.
Idem libro 8.
exp. 22. vbi de
natura Ciconia,
mira fabula.

Desessum fertur portare Ciconia patrem,
Hinc illa pietas sancta notatur aue.

Paradisus: poe-
ticus.
HEARE TANTALVS, as Poëttes doe declare,
This guerdon hathe, for his offence in hell:
The pleafante fruite, dothe to his lippe decline,
A riuer faire vnto his chinne doth dwell:
Yet, twixt these two, for foode the wretche doth sterue,
For bothe doth flee, when they his neede shoulde sterue.

The coyetons man, this fable reprehendes,
For chaunge his name, and TANTALVS hee is,
Hee dothe abounde, yet sterues and nothing spendes,
But keepes his goulde, as if it weare not his:
With flender fare, he doth his hunger feede,
And dare not touche his store, when hee doth neede.
TO Cawcasus, behoulde Promethevs chain'de,
Whose liuer still, a greedie gripe dothe rente:
He neuer dies, and yet is always pain'de,
With tortures dire, by which the Poëttes ment,
That hee, that still amid misfortunes standes,
Is sorrowes slaue, and bounde in lastingo bandes.

For, when that griefe doth grate vpon our gall,
Or surging seas, of sorrowes moste doe swell,
That life is deathe, and is no life at all,
The liuer rente, it dothe the conscience tell:
Which being launch'de, and prick'd, with inward care,
Although wee liue, yet still wee dyinge are.

Qualiter in Seythica religatus rupe Prometheus,
Assiduam nimio pectore punit aurum, &c.

De quo, Diodor, Sicul. lib. 6.
Horat. 1. Epist. 2.
—hic manus ubi
nauis ello,
Nihil condit orbis, nulla
pallia: sed culpa.

Martial, lib. 1.
Of kinges, and Princes greate, lo, Concordioynes the handes:
And knittes therei subiectes hartes in one, and wealthie makes
theire Landes.
It bloodie broiles dothe hate, and Enuie dounce dothe thruste,
And makes the Souldiour learne to plowgh, and let his armour rufte.

Remedium tempestuim sit.

Through rased wall, a serpente backwarde flydes,
And yet, before her poisoned head appeare,
The prudent man, for safetie that provides,
Doot strike at firste, in dowe of further feare:
So all men shoulde, when they to danger dreede,
With all their force, preuent the same with speede.
The proverbe saith, so longe the potte to water goes,
That at the lengthe it broke returnes, which is appli'd to those.
That longe with wyles, and shifues, haue cloaked wicked partes,
Whoe haue at lengthe bene pai'd home, and had their lust defertes.
Euen as the flymice ecle, that ofte did slippe awaye,
Yet, with figge leaves at lengthe was catch'nde, & made the fishees praise.

Dum viso, profum.

An aged tree, whose fappe is almost spente,
Yet yeeldes her boughes, to warme vs in the coulde:
And while it growes, her offalles still be lente,
But being faile, to it turneth into mould,
And doth no good: soe ere to grave wee fall,
Wee maie do good, but after none at all.
With, lime, and net, the Mauis, and the Larke,
The Fowler loe, deceaued by his arte:
But whilst alofte, he leuel'd at his marke,
And did to highe exalte, his hawghtie harte,
An adder fell, that in the grasse did lurke,
With poisoned stinge, did his destruction worke.

Let mortall men, that are but earthe, and duste,
Not looke to highe, with puste of worldlie pride:
But sometime, viewe the place whereto they muste,
And not delighte, the poorest to deride:
Leste when theire mindes, do mounte vnto the skyes,
Their fall is wrought, by things they doe dispise.

Some others are, that slie this applie,
To those, whoe doe Astronomie professe:
Whoe leaue the earthe, and studie on the skie,
As if they coulde, all worldlie things expresse:
Yet, when to knowe the starres they take in hand,
Of daungers neare, they doe not vnderstande.
Hear Lais, doth brave it on the stage,
With muskets sweete, and all shee coulde desire:
Her beauties beames, did make the youthe to rage,
And inwardlie Corinthus set on fire:
Bothe Princes, Peeres, with learned men, and graue,
With humble fate, did Lais favour craue.

Not everie one, mighte to Corinthus goe,
The meaninge was, not all mighte Lais lone:
The manchet fine, on highe estates bestowe,
The courser cheate, the baser forte must prove:
Faire Helen leave for Menelaws grace,
And Coridon, let Mablie still imbrace.

And though, the poore maie not presume alofte,
It is no cause, they therefore shoulde despaise:
For with his choise, doth Irvs ioye as ofte,
As dothe the Prince, that hathe a Venus faite:
No highe estate, can giue a quiet life,
But God it is, that bleffeth man, and wife.

Then make thy choise, amongst thy equalles still,
If thou mislike Diana's steppes to trace:
Though Paris, had his Helen at his will,
Thinke howe his faute, was Iions foule deface.
And hee, that softe the house of Lais hauntes,
The more he lookes, the more her face enchantes.
Anellus, sendes his corne vnto the mill,
Which beinge grounde, he trie it by the waighe:
And finding not the measure, to his will,
Hee studied longe, to learne, the millers sleighe:
For noe complaintes, coulde make him leue to steale,
Or fill the sacke, with foule mixed meale.

Wherefore, to mill he sente his dearest wife,
That nighte, and daie, shee mighte the grindinge viewe:
Where shee, (kinde harte,) to ende al former strife,
Did dubbe her Spoufe, one of Vvlcanvs crewe:
Oh greedie foole Anellus, of thy graine,
And of thy wife, too prodigall, and plaine.
The little childe, is pleas'de with cockhorse gaiety,
Although he ake a courser of the beste:
The idiot likes, with bables for to plaie,
And is disgrac'de, when he is brautelie dreste:
A motley coate, a cockescombe, or a bell,
Hee better likes, then Iewelles that excell.

So fondelinges vaine, that doe for honor sue,
And seeke for roomses, that worthie men descrue:
The prudent Prince, dothe giue hem ofte their due,
Whiche is faire wordes, that right their humors serue:
For infantes hande, the rafor is vnfitte,
And fooles vnmeete, in wisedomes seate to sitte.
See here V I S S E S men, transformed strange to heare:  
Some had the shape of Goates, and Hogges, some Apes, and 
Asses weare.

Who, when they might haue had their former shape againe, 
They did refuse, and rather wish'd, still brutifie to remaine. 
Which showes those foolishe sorte, whome wicked loue dothe thrall,  
Like brutifie beastes do passe theire time, and haue no sence at all.  
And though that wisedome woulde, they shoulde againe retire, 
Yet, they had rather C I R C E S woulde, and burne in their desire.  
Then, loue the onelie crosse, that cloggges the worlde with care,  
Oh stoppe your eares, and shutte your cies, of C I R C E S cuppes beware.

Virgil, Aeneid. 7. 
Ovid. Metam. 
lib. 14.

S I R E N U M voci, & C I R C E S pocula nosstt:  
Quae si cum sociis sunt, cupidus, bibisset,  
Sub domino meretricie suisset turpis, & exsors,  
Vixisset canis immundus, vel amica luto sus.

Horat. 1. Epift. 1.

Iudicium
To Parts, here the Goddesses doe pleade:
With kingdoms large, did Iuno make her suit,
And Pallas nexte, with wisdome him assaide,
But Venus faire, did winke the goulden fruit.
No princelie giftes, nor wisdome he did wey,
For Bwitie, did comande him to obey.

The worldlie man, whose sighte is alwaies dimme,
Whose fancie fonde each pleasure doth entice,
The shadowes, are like substance vnto him,
And toyes more deare, them thinges of greatest price:
But yet the wise this judgement rafie deride,
And sentence giue on prudent Pallas side.

Regna Iouis coniux; virtutem filia iactat.
Et postea ibidem.
Dulce Venus risit, Nec te Pari munera tangunt,
Vvague suffens plena imoris, ait.

Ouid. Epift. 15.
De iudicio Paridis.

Ridicula
Hear Hanno standes, and lookes into the skye, 
And feedes him selfe, with hope of future praise: 
Vnto his birdes, he dothe his eare applie, 
And trustes in tyme, that they his name should raise: 
For they were taughte, before they flewe abrode, 
Longe tyme to faie, that Hanno was a God.

But, when the birdes from bondage weare releaft, 
And in the woodes, with other birdes weare ioindede, 
Then Hannos name, theire woonted leffon ceaseth, 
For cache did singe, accordinge to his kinde: 
Then flee this faulte, Ambition workes our shame, 
And vertue loue, which dothe extoll our name.

Desidiam
Vse labour still, and leave thine slothful seat,
Flee Idleness, which beggers state dorhe giue:
With sweate of browe, see that thou get thy meate,
If thou be borne, with labouring hande to liue:
And get, to eate, and eate, to liue with praise:
Liue not to eate, to liue with wanton eate.

By Dracones lawes, the idle men shoulde die,
The Florentines, made banifhement theire paine:
In Corinth, those that idle they did see,
Weare warnide at firste, the seconde time were slaine;
And eke Saint Paule, the slothfull thus doth threate,
Whoe laboreth not, denye him for to eate.

Queritur Aegisthus quare sit fallus adulter:
In promptu causa est, desidiosus erat.

SabeJ.

Paul. Thef. x, t. 
Neque gratis panem manducaverimus ab aliquo, 
fed in labore, & in fatigatione, 
nocfe, & die operantes &c.
& poftera.
Quoniam si quis non vult operari, 
nec manducet.
Ouid. r. Remed. Amoris.
Morte d'athroom.

A d Reverendum virum Dr. Alexandrum Nowell Paulinus
eclesiæ Londini Decanum, doctrina & exemplo clarum.

The Princes great, and Monarches of the earthe,
Whoe, while they liue de, the worlde might not suffice:
Yet can they claime, by greatnesse of their birth,
To beare from hence, when nature life denies,
Noe more then they, who for releife did pyne,
Which is but this, a shrouding sheete of twyne.

Though fewe there bee, while they doe flourish heere,
That doe regarde the place whereto the maste:
Yet, though their pride like Lucifers appeere,
They shalbe sute at lengthe to turne to duste:
The Prince, the Poore, the Prisoner, and the slave,
They all at lengthe, are summons'de to their graue.
But, hee that printes this deepelie in his minde,
Although he set in mightie Caesars chaire,
Within this life, shall contention finde,
When careless men, oost die in great dispaire:
Then, let them blufhe that woulde be Christians thought,
And faile hereoff, Sith Turkes the same haue taught.

As Saladine, that was the Souldaine great
Of Babilon, when death did him arreste,
His subiectes charg'd, when he shoulede leave his seate,
And life resigne, to tyme, and natures hefte:
They shoulede prepare, his shyrte vppon a speare,
And all about with the same shoulde beare.

Through Aschalon, the place where he deceas'd:
With trumpet Sounde, and Heralle to declare,
Theis words aloude: The Kings of all the Easte
Great Saladine, beholde is stripped bare:
Of kingdoms large, and lyes in house of clays,
And this is all, he bare with him awaie.

Vlbs Palatinae.

Quod in te est, prome.
Ad eundem.

The Pelican, for to reuie her young,
Doth peneke her breast, and give them of her blood:
Then seare the your breaste, and as you haue with tonge,
With penne procee to doe our countrie good:
Your zeale is great, your learning is profounde,
Then helpe our wantes, with that you doe abounde.
To my brother M. BR. WHITNEY.

Altho\vgh e thy store bee small, for to beginne,
Yet guide it well, and soone it is increasit,
For mightie men, in time there wealthie did winne,
Whoe had at firste, as little as the lefte:
Where God doth the bless, in time abundance springes,
And heapes are made, of manie little things.

Frauddibus Agrippa siculis, quos colligis Iocci,
Si rette frueris: non est vi copia major
Ab Ioue donari posite tibi, solle querelas.
Pauper enim non est, cui rerum suppetit ufo.

Vita
The Apodes, which doe in India breede,
Still flye about, and seldom take their ease:
They have no feete, to reste them as wee reade,
But with their flighte, do compass lande, and seas:
Unto this broode, those that about doe rone,
Wee maie compare: that haue no house, nor home.

Bothe houses faire, and citties great, they seeewe,
But Riuers swifte, their passage still do let,
They ofte looke backe, and doe their fortune rye,
Since that therein, they haue no seate to set:
Thus, passe they through theire longe vnquiet life,
Till death the dothe come, the ende of worldlie strife.

Omne solum fori patria est, vt piscibus aquor,
Vt volucri vacuo quicquid in orbe pater.

M Exilio.
The Dolphin swift, upon the shore is throwne,
Though he was bred, and fostered, in the flood:
If Neptuné sheweth such wronge, vnto his owne,
Then, howe maie man in shippes haue hope of good:
The raging Sea, our-countrie doth declare;
The Dolphin fishe, those that exiled are.

And though this fishe, was mightie in the sea,
Without regard, yet was hee caste on shore:
So famous men, that longe did beare the swaie,
Hauie bene exil'd, and liued in habit pore:

This, Socrates; and Marcus Tullius tride;
Demosthenes, and thousandes more beside.

Fortuna nunquam sìlit in eodem flau,
Semper mouetur, varia, et mutat vices,
Et summa in imum vertit, ac versa erigit.
A Solemne feaste great Jupiter did make,
And warn'd all beastes, and creatures to be there:
The preffe was muche, eache one his place did take:
At lengthe, when all weare in there cheifeft cheare:
   At seconde course, the snaile crepte slowlie in,
   Whome Iove did blame, cause hee to slacke had bin.

Who aunswered thus, oh kinge behoulde the cause?
I beare my house, wherefore my pace is lowe:
Which warneth all, in feasting for to pause,
And to the same, with pace of snaile to goe:
   And further telles, no places maie compare,
   Vnto our homes, where wee commanders are.

Admonet hoc, sectanda gradu consequens tardo,
   Atque domo propria dulcius esse nihil.

M 2
THE Lute, whose founde doth most delighte the care, 
Was caste aside, and lack'de bothe stringes; and frettes: 
Whereby, no worthe within it did appeare, 
MERCURIVS came, and it in order settes: 
Which being tun'de, suche Harmonie did lende, 
That Poëttes write, the trees theire toppes did bende.

Euen so, the man on whome dothe Nature froune, 
Whereby, he liues dispis'd of euerie wighte, 
Industrie yet, maie bringe him to renoume, 
And diligence, maie make the crooked righte: 
Then haue no doubt, for arte maie nature helpe. 
Thinke howe the beare doth forme her vglye whelpe.

Quid Spirit.: 
Si minus difficilis formam natura negavit; 
INGEMO FORMA DAMNA REPENDO MEA.
The Ass, and Ape complained, and thought their fortunes bad:

The Ass, for want of horses; the Ape, because no tail he had.
The Mole, then answered: I have no eyes to see,
Then wherefore can you nature blame, if that you looke on mee.
Which biddes vs bee contente, with lot that God doth sende,
For if wee others wantes do wey, our happes wee maie commende.

Vxoria virtutes.
To my Sister, M. D. Colley.

This representes the vertues of a wife,
Her finger, stais her tongue to runne at large,
The modest lookes, doe shewe her honest life.
The keys, declare shee hath a care, and charge,
Of husbandes goodes: let him goe where he please,
The Toroyfe warnes, at home to spend her daies.
What hideous hagge with visage sterne appeares?
Whose feeble limmes, can scarce the bodie staie:
This, Enuie is: leane, pale, and full of yeares,
Who with the blisse of other pines awaie.
And what declares, her eating vipers broode?
That poysned thoughtes, bee euermore her foode.

What means her cies? so bleared, sore, and redd:
Her mourninge still, to see an others gaine.
And what is mente by snakes vpon her head?
The fruite that springes, of such a venomed braine.
But whie, her harte shee rentes within her brest?
It shewes her selfe, doth worke her owne vnrest.

Whie lookes shee wronge? because shee woulde not see,
An happie wight, which is to her a hell:
What other partes within this furie bee?
Her harte, with gall: her tonge, with stinges doth swell.
And lafte of all, her staffe with prickes aboundes:
Which shewes her wordes, wherewith the good shee wounds.

Onid. lib. r. De Arte Amandi.
The Goddes agreed, two men their wishe should have:
And did decree, who firste demaunde did make,
Should haue his wishe: and he that last did crave,
The others wishe shoulde double to him take.

The Covetous wretch, and the Enuisous man:
These wore the two, that of this case did seanne.
They longe did strive, who shoulde the firste demaundde:
The Covetous man refusde, because his mate,
Should haue his gift then doubled out of hande:
The thought whereof, uppon his harte did grate.
Wherefore the Goddes, did plague him for his sinne,
And did commaunde, th'Enuisous man beginne.

Who did not crave, what Midas chiefe did choose,
Because his freund, the fruite thereof should finde:
But onelie wishe'd, that he one eie might loose,
Unto the ende, to haue the other blinde:
Which beinge say'd, he did his wishe obtaine:
So but one eye, was lefte unto them twaine.

See heare how vile, theis cayiffies doe appeare,
To God, and man: but chieftie (as wee see)
The Covetous man, who hurte th farre, and neare.
Where spyrefull men, there owne tormentors bee.
But bothe be bad, and he that is the beste,
God kepe him thence, where honest men doe reste.
Ad ornatis. virum Dn. Petrum Withipole.

Petre, imitare petram.

What Iunius sent his sonne, lo, here I send to thee:
Bycause his name, and Nature both, with thyne doe well agree.

Dispite all pleasures, shou'd vertue by the hand,
And as in rage of wyndes, and Seas, the Rocke doth firmly stande.

So stand thou allwayes sure, that thou maist liue with fame,
Remembering how the Latins founde a Rocke so like thy name.

Quid Epist. 15. Permanet in voto. mens' inea firma suo.

Done
The Cuttle fish, that likes the muddie crickes,  
To which, the sea dothe flowe at euerie tide:  
For to escape the fisgers gines, and trickes,  
Dame nature did this straunge deuise prouide:  
That when he feeth, his foe to lie in wayte,  
Hee muddes the streame, and safelie scapes deceyte.

Then man: in whome doth sacred reason reste,  
All waies, and meanes, shoulde vse to saue his life:  
Not wilfullie, the same for to detest,  
Nor rashlie runne, when tyrauntes rage with strife:  
But constant stande, abying sweete or sower,  
Untill the Lorde appoynte an happie hower.

Observi latices me condunt: cernere sellam  
Arramena vetani: addita, vita nato.
The Foxe, that longe for grapes did leape in vayne,
With weary-limmes, at lengthe did Iad departe:
And to him selfe quoth hee, I doe disdain
These grapes I see, because their taste is tarte:
So thou, that huntst for that thou longe hast mist,
Still makes thy boast, thou maist if that thou list.

Virescit vulnere Virtus.

The dockes (though he troden) growe, as it is dailie scene:
So vertue, though he it longe been hid, with woundinge waxeth greene.
The tyrant vile Mezentius, put in vre,
Amongst the plagues, wherewith hee murthered men:
To binde the quicke, and dead, togeather sure,
And then, to throwe them both into a denne.
Whereas the quicke, should stile the dead imbrace,
Vntill with pine, hee turn’d into that cafe.
Those wedding webbes, which some doe weaue with ruthe,
As when the one, with fraunge diseafe doth pine:
Or when as age, bee coupled vnto youthe,
And those that hate, inforced are to ioyne,
This representeres: and doth those parentes shewe,
Are tyrantines meere, who ioyne their childrens soc.
Yet manie are, who not the cause regarde,
The birthe, the years, nor vertues of the minde:
For goulde is first, with greedie men prefer’d,
And loue is lafte, and likinge set behinde:
But parentes harde, that matches make for goodes:
Can not be free, from guilte of childrens bloodes.

Quam malè inaequales veniant ad aratra inuenci,
Tam premittit magno coniuge mupa minor.

Ovid. Epist. 9.
The lions roar: the Boves their tuskes do whet.
The Grifhins grasp theire tallantes in theire ire:
The dogges do barke; the bulles, with hornes doe thire.
The Serpentes hisse, with eyes as redde as fire.

But man is made, of suche a seemlie shape,
That frende, or foe, is not discern'd by face:
Then harde it is the wickeds wiles to scape,
Since that the bad, doe maske with honest grace.

And Hypocrizes, haue Godlie wordes at will.
And ravening wolues, in skynnes of lambes doe lurke;
And Cain, doth secke, his brother for to kill;
And sainctes in shewe, with I V D A S hartes doe workes.

Nowe, since the good no cognizance doe beare,
To reache vs, whome wee chieflie should imbrace:
But that the same the wicked sorte doe ware,
And shewe them selues, like them in euerie case.

A table lo, herein to you I sende,
Whereby you might remember still to write,
His wordes, and deedes, that bear the face of frence,
Before you choose, suche one for your delite,
And if at lengthe, yow trye him by his ruche,
And finde him hault, whereby you stand in doue,
No harte, nor hand, see that you ioyne with suche
But at the firft, bee bold to rafe him out.
Yet if by proffe, my wordes, and deedes agree.
Then let mee still within your tables bee.

**Animis scrinium servitus.**

*Ad ornatum virum, D. Eleisevm Gryphith.*

THE Proverbe faithe, the bounde mufte still obey,
And bondage bringes, the freest man in awe:
Whoe servis muft please, and heare what other faye,
And learn to keepe HARPOCRATES his lawe:
Then bondage is the Prison of the minde:
And makes them mute, where wisedome is by kinde,

The Nightingall, that chaunteith all the springe,
Whose warblinge notes, throughout the wooddes are hardc,
Beinge keppe in cage, she ceaseth for to finge,
And mournes, because her libertie is barde:
Oh bondage vile, the worthie mans deface,
Bee farre from thofe, that learning doe imbrace.
Hercules, desirous for to taste,
The princelie fare, of Dionysius kinge,
In royall feast, was at the table plaste,
Where pages braue, all daintie cares did bringe:
His bed of goulde, with curious coueringes spred,  
And cubbordes ricthe, with plate about his bed.

No where hee stayde; but musique sweete did founde;  
No where hee went; but hee did odors smell;
Nowe in his pompe, when all thinges did abounde;  
Being asked, if that this life did please him well:
Hee aunswered made, it was the heauen alone;  
And that to it, all other lyues weare none.

Then, did the king commaunde a naked sworde,  
Unto the rooffe, shoulde with a heare bee knit:
That right shoulde hange, when hee was placd at bourde,  
Aboue his head, where he did vse to sit:
Which when hee sawe, as one distracte with care,  
Hee had no joye in mirthe, nor daintie fare.
But did butcheek, the Tyrant for to guie,
His former face, and take his pompe againe:
By which, we leare, that those who meanely liue,
Have ofte more ioye, then those who rule and raigne:
But cheifelye, if like him they doe appear,
Who night, and daye, of subiectes floode in feare.

Interdum requiescendum.
Ad Dn. PETRVM COLVIVM BRUGENSEM.

CONTINVAL toile, and-labour, is not beste:
But sometymes cease, and rest thy wearie bones,
The daie to worke, the nighte was made to reste,
And studentes must haue pastimes for the nones:
Sometime the Lute, the Cheffe, or Bowe by fittes,
For ouermuch, dothe dull the finest wittes.

For lacke of reste, the feilde dothe barren growe,
The winter coulde, not all the yeare doth raigne:
And daile bent, doth weake the stronge bowe:
Yea our delightes still vse, wee doe disdaine.

Then rest by fittes, amongste your great affaires,
But not too muche, lefte floathe doche, set her fnares.

Nec enim facundia semper
Adduca cium fronte places: nec semper in armis
Bellarca turba manet: nec tota classticas horror
Notte dique gemit: nec semper ChoStus arcu
Destinat, exempto sed laxat cornua neruo.
Et galea miles caput, & latus ense resoluit.
THE SECOND PARTE
OF EMBLEMES,
AND OTHER DEVISES,
gathered, Englished, and moralized,
And diuerse newlie deuised, by
Geoffrey Whitney.
IN PRAISE, OF THE TWO NOBLE EARLES, WARWICKE, AND LEYCESTER.

Two Beares there are, the greater, and the lesse,
Well knowne to those that traveile farre, and neare:
Without whose sighte, the shipman sailes by gesse,
If that the Sonne, or Moone, do not appeare.

They both doe shewe, to the Equinoctiall line,
And one, unto the Antipodes doth shine.

These, have their lighte from Phoebvs goulden raiies,
And all the worlde, by them receyued good:
Without whose helpe, no man mighte passe the see,
But ever stande in danger of the flood;
Oh blessed lightes, the worke of heavenly hande,
You, millions saue from rurbe of rocke, and rande.

Two noble princes, who both doe gine the beare,
Two famous Earles, whose praises pierce the skye:
Who both are plac'd in honours sacred cheare,
Whose worthie fame shall line, and never dye:
In English, course doe spende their blessed daies:
Of publique weale, two great, and mightie states.

And as those starres by Phoebvs lighte are scene,
So, both these Earles haue honour, mighte, and power:
From Phoebbe brighte, our moiste renowned Queene,
Whose fame, no time, nor enuie can desower:
And under her, they shewe to others lighte,
And doe rejoyce ten thousand with their sighte.

But, since that all that haue bin borne, haue ende,
And nothinge can with naturale laws, dispence:
Pouchsafe ob Lorde, longe time; their liues to lende,
Before thou call these noble persons hence:
Whose fame, while that the Beares in skie shall shewe,
Within this lande, all future times shall knowe.

In praise
In praife of the Righte Honorable my good Iorde, and Mauier, 
the Earle of LEYZESTER.

Her that desires to passe the surging Seas, 
   Bycaufe they are so wonderfull to see, 
And without skill, doth venture wheare bee pleafe, 
While that the Wanes both caule, and quiet bee, 
   Weare better farre, to keepe him on the lande, 
Then for to take such enterprize in hande. 
For, if bee lacke his compasse, and his carde, 
And arte therfore, to shape his course arighte: 
Or pylottes good, that daunyers may regarde, 
When surge doth swell, and windes doe shewe their mighte. 
   Doth perriU life, throughbe Wanton.Wreckles will, 
   And doth to late lamente his lacke of skill. 
So, bee that shoule with will,bee strird to wryte, 
Your noble actes, your gifes and vertues rare: 
If PALLAS ayde bee lacke, for to indite, 
   Hee shoule bus haife his follie to declare.
   And wronge your righte, deservinge VIRGILS penne; 
   And HOMERS skill, if they weare here agayne. 
Then, best for such to take a longer pause, 
Then to attempte a thinge so farre unsitte: 
For, they may knowe to write of such a cause, 
Beseeameth best, the fine, and rarest witte. 
   Yet those, that woulde, I wishe their learninge suiche, 
   That as they shoulede, they mighte your vertues suiche.

An other of the same.

Since name is wighte of winge, and throughbe eche clymate flyes, 
   And woorthy actes of noble peeres, dorh raise vnto the skies. 
And since shee hathe exstoll'd your praises longe agoe, 
That other countries farre, and neare, your noble name doe knowe. 
Althogh I houlde my peace, throughwante of learned skill, 
Yet shal your passinge name bee knowne, and bee renowned still. 
And those that have desiere, vpon your praiue to looke, 
May finde it truly pen'd by name, within her gouden booke. 
Where, on the formost fronte of honours bautic stage, 
Shee placeth you, in equall roome, with age of your age. 
Whersore to fame I yeld, and cease what I beganne: 
Bicaufe, it is in vaine, to set a candell in the Sonne.
Ths former partes, nowe paste, of this my booke,
The seconde parte in order doth insue:
Which, I beginne with I A N V S double looke,
That as hee sees, the yeares both oulde, and newe,
So, with regarde, I may these partes behoulde,
Perusinge ofte, the newe, and eke the oulde.

And if, that faulte within vs doe appeare,
Within the yeare, that is alreadie donne,
As I A N V S biddes vs alter with the yeare,
And make amends, within the yeare begonne,
Euen so, my selfe furuayghinge what is past;
With greater heede, may take in hande the laste.

This Image had his rites, and temple faire,
And call'd the God of warre, and peace, because
In warres, hee warn'd of peace not to dispaire:
And warn'd in peace, to praetise martiaall lawes:
And furthermore, his lookes did teache this somme,
To beare in minde, time past, and time to comme.
To the honorable Sir Philppre Sidney Knight, Gouernour of the Garrison, and towne of Vifsinge.

SINCE best deserte, for valour of the minde,
And proves great, the Romanes did deserve;
And sith, the worlde might not their matches finde,
In former times, as authors yet refere;
A fewe of them I meane for to recite,
That valiaunt mindes maye have therein delighte.

And but to turne the naked names of some,
As Romulus, that first the wall did laye:
And so, from thence to nearer times to come,
To Curtius boulde, that did the gulfie assaye:
Or Coles eeke, who did his foes withstande,
Till bridge was broke, and armed swamme to lande.

Then Posthumus, I might with these repeate,
That did repulse the Latines, from the waules.
And Manlius, a man of courage greate,
Who did defende the Capitoll from Gaules:
And Fabricius name, of whome this dothe remaine,
Three hundreth sixe, weare in one battale slaine.

With these, by rigite comes Coriolanus in,
Whose cruell minde did make his coutrie smarle;
Till mothers teares, and wiuies, did pittie winne:
Fabricius then, whome bribes could not peruerte.
And Decy eeke; and Iuny voide of dreede:
With Cary; and Metelli, doe sucede.

Dentatus nexte, that sixe score battales foughte,
Who, Romanes callde Achilles, for his force:
Vnto his graue no wounde behinde hew, broughte,
But fortie sixe before, did carue his corse.

Torquatus eeke, his foe that overcame,
And tooke his chaine, whereby he had his name.

With Claudius blinde, and Claudius Caudax namide,
Two brothers boulde, for valour great renownide:
And Calatine, that all Sicilia tamide,
And one the Sea, Hamilcar did confounde:
Lucentius eke, that Carthage fleete subdide.
Whereby, for peace they with submission side.

And Fabius greate, and Marc Marcellus boulde,
That at the lengthe did Syracuse lacke:
And eke the acts of Portius wee behoulde,
Whose life thoughe longe, yet Rome to soone did lacke:
Duilius yet, and Lucius wee doe knowe,
Though they weare turn'd to poulter longe agoe.

What shoulde I speake of Claudius Nero's hate,
When Hannibal, did royall Rome dismaye:
And Hasdrubal did haft to take his parte,
But Claudius lo'd, did meete him by the waye,
And rea'd his life, and put his houste to flighte,
And threwe his head to Hannibal his fighte.

Then Scipio comes, that Carthage waules did race.
A noble prince, the seconde vnto none:
Flaminius then, and Fulvius have their place:
Aemilius acts, and Gracchus, yet are knowne:
With Sylla fierce, and Caius Marcius stout,
Whose ciuill warres, made Rome tenne yeres in doubt.

Sertorius, nexte, and eke Gabinius name,
With Graffus, and Lucullus, highe renounide:
And Caesar great, that prince of endless fame,
Whose acts, all landes, while world dothe dotre lafte, hall sounde.
Augustus eke, that happy most did raigne,
The scourge to them, that had his vnkle-slaine.

Anthony then, that fortune longe did frende,
Yet at the lengthe, the most unhappie man:
And Lepidus, forstakn in the ende,
With Brutus boulde, and Cassius, pale and wan:
With manie more, whome authors doe reporte,
Whereof, ensue some tutch'd in larger forte.
This hande, and s worde, within the furious flame;
Doth shew his harte, that fought P O R S E N N A S ende:
Whose countries good, and ecke perpetuall fame,
Before his life did S C E V O L A commend.

No paine, had power his courage highe to quaille,
But bouldlie spake, when fire did him affaile.

Which s fghte, abash'd the lookers on, but moiste
Amaz'd the kinge; who pardon'd straighte the knight:
And ceas'd the siege, and did remoue his hoftle,
When that hee sawe one man so muche of mighte:
Oh noble minde, although thy daies bee past;
Thy fame doth liue, and ecke, for aye shall lafte.

Habet
Camilus then, that did repulse the Gaules,
And unto Rome her former ilate did giue:
When that her foes made spoile within her waules,
Lo here, amongst his acts that still shall line.
I made my choice, of this example rare,
That shall for aye his noble minde declare.
Wherefore, in briefe then this his woorthie parte.
What time he did besiege Faleria stronge:
A scoolemaster, that bare a Ivdae harte,
Vnto the place where he was soltred, longe;
Of noble peares, that kepte the towne by mighte.
Hee made his walke into the Romane hoffe;
And, when hee came before Camillus fighte,
Quoth hee, my Lord, lo these? thy prisoners bee,
Which being kep't, Faleria yeeldes to thee.
Whereat, a while this noble captaine stay'd,
And pondering well the strangenes of the caufe:
Vnto his frendes, this in effecte hee say'd.
Though warses bee ill, yet good mens warres have lawes,
And it behooves a General good to gaine
With valiant actes, and not with treacherous trame.

Fors Camillus.
With that, he caused this Simon to be stripped,
And whipped, and rodded, vnto the schollers gate:
Whome, backe againe, into the toun they whipte,
Which facte, once knowne vnto their fathers graue:
With joyfull hartes, they yelded vp their Tounge:
An acte moste rare, and glasse of true renowne.

M. Valerius Corvinus.
Insuperatum auxilium.

I Phivies pen haue written but the truth,
And diuerse mo, that actes of ould declare.
Then knowe, when Gaules did dare the Roman youthe,
Valerius, lo, a Roman did prepare
By dint of sword, the challenger to trye,
Who both in armes incountred by and by.
And whilst with force, they prov'd their weapons brighte,
And made the sparkes to flie out of the felle,
A Rauen, straight, vpon Valerius lighte,
And made his foe a newe incounter feele:
Whome hee so sore did damage, and distresse,
That at the lengthe, the Roman had sucesse.
For, when his foe his forces at him bente,
With winges all spread the rauen dim'd his fighete:
At lengthe, his face hee scratch'd, and all to rente,
And peck'd his eies, hee coulde not see the lighte,
Which shewes, the Lorde in daunger doth preferue,
And rauens raise our wordlie wantes to seme.
THE Conful boulde ATTILIVS, here regarde,
That AFRICKE made to tremble at his name;
Who, for his faite receyued this warde.
Two hundred thouhande men, hee overcame.
And three score shippes, and eke two hundred townes,
Yet flatteninge faire, in fine vpon him frownes.
For, after by XANTIPVS overthrownne,
To CARThAGE broughte, in dungeon deepe was caste;
Yet, with desire for to redeeme their owne,
Their messenger they made him, at the laste:
And in exchange, hee vnto Rome was sente,
For prisoners there, and on his worde he wente.
Who promis'd this, hee woulde returne to bandes,
If that hee fai'd of that, they did require:
But when hee sawe so manie in their handes,
Though Romanes glad, did graunt him his desire:
Yet could hee not there too, in harte agree,
Bycause for him, so manie shouled bee free.
Thus, countries loue, was dearer then his life,
Who backe retourn'de, to keepe his promise true:
Where hee did taste longe time of tormentes rife,
But yet, his harte no tortures coulde subdue.
His mangled cies, the Sonne all daye assailes;
And in the ende, was thruste in tonne with nailles.
Marc Sergius nowe, I maye recorde by righte,
A Romane boulde, whome foes coulde not dismaye:
Gainste Hannibal hee often shewde his mighte,
Whose righte hande lefte, his lefte hee did assaye
Untill at lengthe an iron hande hee proou'd:
And after that Cremona siege remou'd.

Then, did defende Placentia in distresse,
And wanne twelve houldes, by diure of sworde in France,
What triumphes great? were made for his successe,
Unto what state did fortune him advaunce?
What speares? what crounes? what garlandes hee possesse;
The honours due for them, that did the beste.
When Pompey great, with fortune longe was bleste,
And did subdue his foes, by lande, and sea,
And conquestes great obtained in the Easte,
And Parthians, and Arabians, made obaye,
And seas, and iles, did in subjection bringe,
Whose name with feare, did throughte I v d A ringe.

And had restorde kinge Masinissas righte,
And overcame Sertorius with his power:
And made the Kinge of Pontus knowe his mighte.
Yet, at the lengthe, hee had his haplesse hower:
For overcome by Cæsar, fled for aide,
To Egypte lande; wherein hee was betraied.

Within whose ringe, this forme aboue was wroughte,
Whereby, his force, and noble minde appeares;
Which, with his head to Cæsar being broughte,
For inwarde grieue, hee wafted the same with teares,
And in a fire with odours, and perfumes:
This princes head with mourning hee consumes.
His monumente of manhoode, yet remaines,
A witnes true, of Marcus Scævas harte:
Whose valliancie, did purchase him such gaines,
That deathe, nor time, can blemishe his deserte.

In bataile, boulde: no feare his harte coulde wunde,
When sune-score shaftes within his shielde weare founde,
And in that fighte, one of his eies hee loste,
His thighe thrusht throughge, and wounded sore beside:
Such souldiers, had greate Caesar in his hoste,
As by him selfe, and others, is diseride.

But, those that would more of these Knightes behoulde,
Let them peruse the Roman Authours oulde.
The gallant Palm with bodie straighte, and tall,  
That freshelie shoues, with branches sweete offsmelk 
Yet, at the foote the frogges, and septentes crall, 
With erckfome noise, and eke with poison fell:  
Who, as at weare, the tree doe still annoye, 
And do their worste, the fame for to destroye.

When noble peeres, and men of highe estate,  
By iustes deserte, doe liue in honor greate: 
Yet, Enuie still dothe waite on them as mate, 
And dothe her worste, to undermine their seate:  
And M O M V S broode dothe arme, with all their mighte, 
To wonde their fame, whose life did geue them lighte.

Ex dum.
The Lion fierce, and savage bore contend;  
The one, his paws: his tuskes the other tries;  
And ere the broyle, with bloody blows had ende;  
A vulture loe, attendes with watchinge eies:  
And of their spoile, doth hope to praise his fill,  
And ioyes, when they eche others blood doe spill.

When men of mighte, with deadly rancor swell,  
And mortall hate, twixte mightie Monarches raignes;  
Some gripe, doe watche, that like the matter well,  
And of their losse, doe raise their private gaine:  
So, Soliman his Empire did increafe,  
When christian kinges exiled loue, and peace.

Hic magna sedet Aeneas secundus, volucrat  
Euenim bellis varios, &c.  
Et perplebat adhibit bellis fortes; dixit,  
Inter strumque volat dubia victoria pennis.
Vigilantia, & custodia.

Ad reverendis. Dni. D. Cuiiievm Chatter-

tonum Episcopum Cestrensem.

The Heraulte, that proclamaes the daie at hande,
The Cocke I meane, that wakez vs out of sleepe,
On sleepe highe, doth like a watchman stande:
The gate beneath, a Lion still doth keepe.
And why? these two, did alder time decree,
That at the Churche, theire places still should bee.

That pastors, shoulde like watchman still be prest,
To wake the world, that sleepeth in his time,
And rouse them vp, that longe are rock'd in rest,
And shewe the daie of Christe, will straunge beginne:
And to foretell, and preache, that light divine,
Euen as the Cocke doth finge, ere daie doth shine.

The Lion shewes, they shoulde of courage bee,
And able to defende, their flocke from foes:
If rauening wolifes, to lie in waite they see:
They shoulde be stronge, and shoulde, with them to close:
And so be arm'de with learning, and with life,
As they might keepe, their charge, from either strife.
This figure, lo, Augustus did devise,
A mirror good, for judges just to see,
And always hit, to bee before their eyes,
When sentence they, of life, and death decree:
Then must they haste, but verie slowe awaie,
Like butterflie, whome creeping crabbe doth staine.

The Prince, or Judge, maie not with lighte reporte
In doubtfull things, giue judgement touching life.
But trie, and learne the truth in euery forte,
And mercie ioyne, with justice bloodie knife:
This pleased well Augustus noble grace,
And Judges all, within this tracke shoulde trace.

Confutate patria, parere afflictia, fera
Garde estiter, temper arque tradare,
Cydi quietem; seculo pacem sub
Her summus virthus, petitur hac octo sem via.

Sicce, octo sem.
When Fire, and Aire, and Earthe, and Water, all were one:
Before that worke deuine was wroughte, which nowe we looke vppon.

There was no forme of thinges, but a confused maffe:
A lumpe, which Chaos men did call: wherein no order was,
The-Coulde, and Heate, did strive; the Heauie thinges, and Lighte:
The Harde, and Softe, the Wette, and Drye: for none had shape arighte.
But when they were disposd, each one into his roome: [bloome.
The Fire, had Heate: the Aire, had Lighte: the Earthe, with fruietes did
The Sea, had his increase: which thinges, to passe thus broughte:
Behoude, of this vnperfecte maffe, the goodly worlde was wroughte.
Then all thinges did abounde, that feared the vse of man:
The Riuers great, with wyne, and oyle, and milke, and honie, ranne.
The Trees did yeeld their fruiete: thoughg planting theyne knowne.
And Ceres still was in her pompe, thoughg seede were never sowne.
The seasaon, Sommer was: the Groues were alwaies greene,
And every banke, did beare the badge, of fragrant FLORA Queene.

This
This was the golden world, that Poëtes praised moste,
No hate, was harbord then at home: nor hatch'd, in forren coste.
But after, when the earth, with people did increase:
Ambition, straitly began to springe: and pryde, did banish peace.
For, as all tyme doe change: even so, this age did passe.
Then did the siluer age influe, and then, the age of brasse.
The Iron age was laste, a carefull cursed tyme:
Then, armes came of mischiefes in: and fill'd the world with tyme:
Then rigor, and revenge, did springe in euell howe:
And men of might, did managde all, and poore oppressed with power.
And hee, that mightie was, his worde, did stand for lawe:
And what the poore did plough, and sowe: the rich away did drawe.
None might their wittes intuye, their daughters, or their goodes,
No, nor their hue: such tyrants broode, did feelke to spill their bloodes.
Then vertues weare desace'd, and dim'd with vices vile,
Then wronge, did makke in cloke of righe: then bad, did good exile.
Then falshood, shadowed trueh: and hate, laugh'd lone to skorne:
Then pitie, and compassion die'd: and bloodshed fowle was borne.
So that no vertues then, their proper shapes did beare:
Nor coulde from vices bee: decerd, to straunge they mixed weare.
That nowe, into the world, an other Chaos came:
But God, that of the former heape: the heauen and earthe did frame.
And all things plac'd therein: his glorye to declare:
Sente Iustice downe into the earthe: such love to man hee bare
Who, so straung'd the world, with such an heauenly yeve: That quickley vertues shee aduanced: and vices did subdue.
And, of that worlde did make, a paradise, of blisse:
By which wee doo inferre: That where this sacred Goddes is.
That land doth florishe still, and gladnes: their doth growe.
Because that all, to God, and Prince, by her their dewries knowe:
And where her presence wantes, there ruine raignes, and wracke.
And kingdome can not longe indure: that doe this ladie lacke.
Then happie England moste, where Iustice is embrac'd:
And eke so many famous men, within her chaire are plac'd.

Ovid. Metam.
1. Hanc quem adsunt forma,
Induxit membra terrae
Sens diligit simul ac 
Transurat, prope tellus
Quod pinguas versus
Sunt modi, mauros erupturns concittos altero
Ut contra se rapit, et bebes ab eis, luteo.
Non sitere ut gemen: 
Sustine quamque gratiarum
Age sibi.

Hudor. a. Ethb.
Facta sunt leges, et earum mentes rodere cura
Sunt audaces, tuta, et inter imperios immemoratus, et in ipsa improba formulato supplicio referentur nos.

Anthemius de Inflation.
Infinita est animi libertas, tribuenis universalibus propriis dignitatibus, maiori reuerentia, patribus
Cordibus, parentibus institutum, Deo obsequium, ibi sanctificato,
Deo sanctificato, ibi sanctificato, ibi sanctificato, ibi sanctificato.

Ungens. Ininitia vulnerarum, simul et haud Plutarchi
Lib. De Iste & Offic.

De officio optimi
De officio optimi
Lib. De Iste & Offic. 

De officio optimi
Of open foes, we always make beware,
And arm our selves, there their Malice to withstand:
Yea, though they smile, yet have we full a care,
We trust them not, although they give their hand:
There their Foxes coat, there their fainted heart bewrayes,
We need not doubt, because we know their ways.

But those, of whom we must in danger bee,
Are deadly foes, that doe in secret lurke,
Whoe lie in waite, when that we can not see,
And vnawares, doe our destructionwork:—
No foe so fell, (as Bias's wife declares)
As man to man, when mischeife hee prepares.

Pernicies homini qua maxima? Solus homo alter.
A Thristie dogge, to Nile's runnes to drinke,
A Crocodile, was readie in the flood:
Which made the dogge, to lappe harde by the brinke,
As one that much in feare of poisoning ftood:
   And sparingly, began to coole his heate,
   When as hee lyme, this Serpent lye in waite.

This carefull dogge, condemnes those careles wightes,
Although he bee of brutishe kynde, bycausethose reason lacke, that spend both daies, and nightes,
Without regard, in keeping Bacchvs lawes:
   And when throughed drinke, on feete they can not stonde,
   Yet as they lye, they haue their boales in hande

Contra Ebrietas-

De Crocod. Ael.

Paul. Gal. cap. 5.

Pytha. apud Stob.

Primum poculí
Sanitatis, et alter-
rum voluptatis,
tertii contumé-
lie, ultimum in-
fanitate.

Nemes. Eclog. 5.

contre potores.
The Martall Captaines ofte, do marche into the field,
With Egles, or with Grifhins fierce, or Dragons in theire shieldes.
But Phæbus sacred birde, let Poëttes moche commendes.
Who, as it were by skill deuine, with songe forshowes his ende.
And as his tune delighteth; for rarenes of the same:
So they with sweetenes of their verse, shoulde winne a lastiue name.
And as his colour white; Sincereues doth declare.
So Poëttes must bee cleane, and pure, and must of crime beware.
For which respectes the Swanne, shoulde in theire Ensigne stonde.
No forren fowle, and once suppos'de kinge of L. E. V. R. I. A. Lande.

Cura suum fuerant olim, regumque poëta,
Premiatae antiqui magna solere chori.
Sanctiæ majestas, et erat venerabile nomen
Vasibus, et largè sapè dabantur opes.
Ennius emeruit Calabris in montibus ortus,
Contiguos, poni Scipio magne dibi,
Nunc eterne, sine honore incipit: operata, dabit
Cura vigil Musis, nomen inerat habet.
Sed samum vigilare invas, quis nosset Homerum
Ille aternum si latuisses opus.
When Hector's force, through he mortall wondre did faile,
   And life beganne, to dreaufull death to yeelde:
The Greekes moste gladde, his dyninge corpes assaile,
Who late did fle before him in the field:
   Which when he sawe, quothe hee nowe worke your spit,
   For so, the hares the Lion dead doe byte.

Looke here vpon, you that doe wounde the dead,
   With slaunders vile, and speeches of defeame:
Or bookes procure, and libelles to be spread,
When they bee gone, for to deface theire name:
   Who while they liude, did feare you with theire lookes,
   And for theire skill, you might not beare their bookes.

Nullum cum viitis certamen, & subere casia.
The mouse, that longe did seede on daintie commes,
And safelie search'd the cupborde, and the shelve:
At lengthe for chaunge, vnto an Oyster commes,
Where of his deathe, he guiltie was him selfe:
The Oyster gap'd, the Mouse put in his head,
Where he was catch'd, and crush'd till he was dead.

The Gluttons fatte, that daintie fare deuoure,
And secke about, to satifie theire tafte:
And what they like, into theire bellies poure,
This iustlie blames, for surfettes come in hafte;
And biddes them feare, theire sweete, and dulcer meates,
For ofteetimes, the same are deadlie baiies.

Itidors lib. t.de summo bono,
Gula satiritas nima acie mentis obtundit ingeniumque evertere facti

Lucanus 4.

O prodiga rerum
Luxures-nunquam paruo contenta paratu,
Et questorum terra pelagique ciborum
Ambitiofa flamnes, et laete gloria mensae.
The raging Sea, that roares, with searefull Founde,
And threateneth all the worlde to overflowe:
The shore sometymes, his billowes doth rebounde,
Though ofte it winnes, and giues the earthe a blowe
Sometimes, where shippes did faile: it makes a lande.
Sometimes againe they faile: where townes did stande.

So, if the Lorde did not his rage restraine,
And set his boundes, so that it can not passe:
The worlde shoulde faile, and man coulde not remaine,
But all that is, shoulde soone be turn'd to was:
By raging Sea, is ment our ghostlie foe,
By earthe, mans soule: he seekes to overthrowe.

And as the surge doth worke both daie, and nighte,
And shakes the shore, and ragged rockes doth rente:
So Sathan stirres, with all his maine, and mighte,
Continuall siege, our soules to circumuente.
Then watche, and praine, for feare wee sleepe in sinne,
For cease our crime: and hee can nothing winne.
The sages feuen, whose fame made Grecia glad,
For wisedome greate, amongst theirse singes wise;
Eache one of them, a goulden sentence had,
And Alciat, did the pictures thus devise,

For to obserue the vie of Emblems righte,
Which represent the meaning to our sighte.

Keeps still the meanes, did Cleobulus speake:
For measure, io, the balance joynd thereto.

And knowe thy selfe, did Chilon alwaies preache:
The glass behould, that thou the same maistt doe.

Refraine thy wrong, doth Periander tell:
And shews an heare, that choller doth the expell.

Nothing to mutch, did Pittacus commend:
Thereto a flower, whereof too mucht destroys.

And Solon said, Remember still thy estate,
Before the which, none can have perfect soyes:
A piller formd, declinage downe he knowes,
Which tellis that death, the strongest overthrowes.

Of wicked men the number doth exceede:
This Bias said: and caufe for soule dselame,
Sardinia mote is staid, as we reade,
On altes backe, behould one of the same.

And Thales, laste of all the sages, sayd:
Flee servietship, for feare thou be betrayd.
And vnderneath, a boorde vpon the net,
That dothe not feare, the craffe foulers call,
Hereby wee oft, doe paie an others deute,
And see our frendes, and bringe our selues in thrall:

Which saynges wise, whoe keepes them in their breshe.
By proos thall finde, they harbour happie guestes.
If mightie TROIE, with gates of steele, and brasse,
Bee worene awaie, with trute of stealinge time:
If CARTHAGE, taile; if THIBES be growne with graffe.
If BABEL stoote: that to the cloudes did clime:
If ATHENS, and NYMANTIA suffered spoile:
If EGYPT spires, be ouened with the soile.
Then, what maye laste, which time dothe nor impeache,
Since that wee-see, theisf monumetes are gone:
Nothing at all, but time doth ouer reache,
It eates the steele, and weares the marble stone;
But writinges laste, though he'yt doe what it can,
And are preferu'd, even since the worlde began.
And so they shall, while that they fame dothe lafte,
Which haue declar'd, and shall to future age:
What thinges before three thousand yeares haue past,
What martials knightes, haue march'd vpon this stage:
Whose actes, in bookees if writers did not saue,
Their fame haue ceasfe, and gone with them to graue.
Of SAMSONS strengthe, of worthe IOSYAS might.
Of DAVIDS actes, of ALEXANDERS force,
Of CESAR great; and SCIPIO noble knight,
Howe shouelde we speake, but bookees thereof discourse:
Then fauour them, that learne within their youte:
But love tham best, that learne, and write the truthe.

Propertius.
Et Tullia fletterat, sub
basi Trois suies.

Demosth. in Arg.
lib. 1.
Clarissima olim ver-
bes, tuneci nihil funt.
Que maxime nune
superbiunt pandem
abquando fortunam
experimentur.

Virg. in Mecenatis
obitu.
Marmora Meenii
vocent monumenta
libels:
Vnusur ingenies, ca-
tena mortu orunt, & Ouid, 1, Amor. 10,
Sunditur velicet, genu-
ione frangitum e sust.
Carmina quam
buent, sium perpetnis
erit.

R 2 De morte,
While furious Mors, from place, to place did fly,
And here, and there, her fatal darts did throwe:
At length the free mette, with Cupid passing by,
Who likewise had, bene busie with his bowe:
Within one inne, they bothe togethers stay'd,
And for one nighte, awaie theire shooting lay'd.
The morowe next, they bothe awaie doe haste,
And eache by chaunce, the others quieter takes:
The frozen darts, on Cupiddes backe weare plac'd,
The fierie darts, the leane virago shakes:
Whereby enfued, suche alteration strange,
As all the worlde, did wonder at the chaunge.
For gallant youthes, whome Cupid thoughte to wounde,
Of loue, and life, did make an ende at once.
And aged men, whome death woulde bringe to grounde:
Beganne againe to loue, with lighes, and grones;
Thus natures lawes, this chaunce infringed soe:
That age did loue, and youthe to grave did goe.
Till at the laste, as Cupid drewe his bowe,
Before he shotte: a youngling thus did crye,
Oh Venus sorne, thy darts thou doste not knowe,
They pierce too deepe: for all thou hittes, doe die:
Oh spare our age, who honored thee of oulde,
Theife darts are bone, take thou the darts of goulde.

Which
Which beinge saide, a while did Cupid staye,
And sawe, how youthe was almoyst cleane extinct:
And age did doate, with garlandes freshe, and gaye,
And heades all balde, weare newe in wedlocke lincckt:
Wherefore he shewed, this error vnto Mors,
Who miscontent, did chaunge againe perforce.
Yet so, as bothe some darts awaie conuay'd,
Which weare not theirs: yet vnto neither knowne,
Some bonie darts, in Cupiddes quiuer stay'd,
Some goulden darts, had Mors amongst her owne.
Then, when wee see, vntimelie death appeare:
Or wanton age: it was this chaunce you heare.

Prudentes vino abstinent.

Lob here the vine dothe clapse, to prudent Pallas tree,
The league is nought, for virgines wife, doe Bacchus friendship flee.

Alciat. Quid me vexatis rami? Sum Palladis arbor,
        Austere hinc botros, virgo fugit Bromium.

Engished so.

Why vexe yee mee yee boughes? since I am Pallas tree:
Remoue awaie your clusters hence, the virgin wine doth flee.
To Edward Paston Esquier.

The dier, loe, in smoke, and hearth doth toil,
Mennes fickle minds to please, with sundrie hues:
And though hee learne newe collours still to boile,
Yet varying men, woulde faine some newer choose:
And seeke for that, which arte can not devise,
When that the ould, mighte verie well suffice.

And some of them, here brieifie to recite,
And to declare, with whome they best agree:
For mourners, blacke, for the religious, white.
Which is a signe, of conscience pure, and free.

The greene, agrees with them in hope that liue:
And eke to youthe, this colour wee do giue.

The yelowe next, vnto the couerous nightse:
And vnto those, whome ieleotic doth fret.
The man refus'd, in Taunye doth delite.

The colouer Redde, let maruell capitaine get.
And little boies, whome shamefastnes did grace.

The Romaines deck'd, in scarlet like their face.
The mariners, the Blowe becometh well.
Because it shewes the colour of the sea:
And Prophettes, that of thinges deuine foretell,
The men content, like Violet array'd.

And lafte, the poore and meaner sorte provide,
The medley, grey, and russet, never dy de.

Loe here.
Loe here, a fewe of colours plaine expresse,
And eke the men, with whome they best agree:
Yet euerie one, doth thinke his hewe the beste,
And what one likes, an other lothes to see:

For Nature though the ten thousande colours hace,
Yet vnto man, more varrying minde she gane.
Nowe straungers, who their countreis still commende,
And make vs muse, with colours they recite:
Maye thinke our lande, small choise of hues doth lande.
Bycause so fewe, of manie I doe write.

Yet let them knowe, my Author these presenta,
Insoghe for shope, whomse reason still contentes.
But laxe wee lacke, their herbes, their wormes, their flies,
And want the meanes: their gallant hues to frame.
Yet Engilande, hathe her store of orient dies,
And eke therein. a DIYR most of fame,
Who alwaies hatha so fine. and freshe, a beve.
That in their landes, the like is not in vewe.

Reuerend sage, of wisedome most profounde,
Beganne to doate, and laye awaye his bookes:
For CVRD then, his tender harte did wounde,
That onlie nowe, he lik de his ladies lookes:

Oh VENUS flaire? since once the price was thine,
Thou owghtst not still, at PALLAS thus reigne.
Omnes humanae sanat medicina doctores:
Solum amor morbi non amat artifex.
Who so are plac'd, in sacred justice roomes,
And haue in charge, her statutes to observe:  
Let them with care, behoulde this garnish'd roomes,
That suche a one, at lengthe they maie deserue:  
Of marble harde, suppose the same to bee,
An Ewer ecke, vpon one corner standes,
At the other ende, a bason wee maie see;
With Towell faire, to wipe their washed handes:
Th'effece whereof, let Judges printe in minde,
That they maie leaue a lasting name behinde.
The marble showes: they must bee firme, and sure,
And not be pierc'd, nor moued from the truth:
The reste declare: they must bee cleane, and pure;
And not inclin'd to rigor, or to ruth.
But, when a cause before them shall bee harde,
With conscience cleare, let them the same decide:
No Ritchie, or Poore, or frend, or foe, regarde.
For fear, they doe throughge their affections slide:
But let them waache, their handes from euerie crime,
That God maye bleffe, and here prolonge their time.
The shippe, that longe vpon the sea dothe faile,
And here, and there, with varijng windes is toste:
On rockes, and sandes, in daunger ofte to quaise.
Yet at the lengthe, obtains the wished coaste:
Which beinge wonne, the trumpetts ratlinge blaste,
Dothe teare the skie, for ioye of perills past.

Thooughe master reste, thoughhe Pilotte take his caze,
Yet nighte, and day, the ship her course dothe kepe:
So, whilst that man dothe faile those worldlie seas.
His voyage shortes: although he wake, or sleepe.
And if he keepe his course directe, he winnes
That wished porte, where lastinge ioye beginnes.

Demetrius Phaler.

Bonis gubernatis eris et, ventura se flatibus accommodare: virium tem sapieus, animi affectibus.
Arist. apud Stob.
The helmet strong, that did the head defende,
Beholde, for hyue, the bees in quiet seru'd:
And when that warres, with bloodie bloes, had ende.
They, hony wroughte, where souliour was preferu'd:
Which doth declare, the blessed fruites of peace,
How sweete shee is, when mortall warres doe ceafe.

Pax me certa ducis placidos curasse in vsum:
Agricola nunc sum, militis ante sui.

Calumniam contra calumniatorem virtus repellit.

Who so with force against the marble wall,
Or piller stronge, doth shoote, to pierce the same:
It not preuailes, for doue the arrowes fall,
Or backe rebounde, to him from whence they came:
So flaunder soule, and wordes like arrowes keene,
Not vertue hurtes, but turns her foes to teene.
Sic speflanda fides.

To George Manwaringe Esquier.

The touche doth trye, the fine, and purest goulde: And not the found, or els the goodly shoue.
So, if mennes wayes, and vertues, wee behoude, The worthy men, wee by their workes, shall knowe.
But gallant lookes, and outward showes beguile, And ofte are clokes to cogitations vile.

Illicitum non sperandum.

Here Nemesis, and Hope: our deeds do rightlie trie.
Which warnes vs, not to hope for that, which justice doth deny.
The bandogge, fit to matche the bull, or beare,
With burthens great, is laden every daye:
Or drawes the carte, and forc'd the yoke to weare:
Where littell dogges doe passe their time in playe:
And ofte, are bound to barke, and eek to bite,
When as before, they trembled at his sighte.

Yet, when in bondes they see his thrauled state,
Eache bragginge curre, beginnes to square, and brall:
The free'rtorte, doe wonder at his fate,
And thinke them beste, that are of stature small:
For they maie sleepe vpon their mistris bedde,
And on their lappes, with daynties still bee fedde.

The loftie pine, with axe is owerthrowne,
And is prepar'd, to ferue the shipmans tume:
When buthes stande, till stormes bee ouerblowne.
And lightninges flase, the mountaine toppes doth burne.
All which doe shewe: that pomp, and worldlie power,
Makes monarches,markes: when varrijnge fate doth lower.

Ouid. 2. Art.
Amandi.

Luxuriat animi rebus plerumque secundis,
Nec facile est aqua commoda mente pass.
W h i l e through his foes, did boulde B r a s i d a s thurste,
And thought with force, their courage to confounde.
Throughe targar faire, wherein he put his truste,
His manlie corpes receau'd a mortall wounde.

Beinge ask'd the cause, before he yeelded ghoste:
Quoth hee, my shilde, wherein I trusted moste.

Euen so it happes, wee ofte our bayne doe brute,
When ere wee trie, wee trust the gallante showe:
When frendes suppoaf'd, do provue them seltues vnture,
When S i n o n falle, in D a m o n s shapte dothe goe:

Then gulfes of grieue, doe swalowe vp our mirthe,
And thoughtes ofte times, doe shrowd vs in the earthe.

All is not gould that glittereth to the eye:
Some poifon stronge, a fugred taste doth keepe;
The crabbe ofte times, is beautifull to see.
The Adder fell, within the flowers doth creepe:

The brauest tombe, hath thynking bones within:
So sawninge mates, haue alwaies faithlesse bin,

Yet, to preuent such harmes before they fall,
Thinke howe thy frende, maie live to bee thy foe:
Then, when your loue excedeth moste of all,
Looke that thy tonge, doe not at randonne goe:
For feare thy speche, doe turne vnto thy finarte,
If that thy mate, doe beare a IVDAS harte.

But, if thou doe ioye a faithfull frende,
See that with care, thou keepe him as thy life:
And if perhappes he doe, that maye offende,
Yet waye thy frende: and shunne the caufe of strife;
Remembringe still, there is no greater crosse;
Then of a frende, for, to sustaine the losse.

Yet, if this knotte of friendship be to knitte,
And S CIPIO yet, his LELIVS can not finde?
Content thy selfe, till some occasion fitte,
Allot thee one, according to thy minde:
Then trie, and truste: so maist thou liue in rest,
But chieflie see, thou truste thy selfe the best?

In copia minor error.

T he ape in tree, beganne at foxe beneath to taile:
And said, hee was a shamelesse beast to weare so great a taile.
Then aunswere made the foxe, I maye thee more deride,
Because thou hafte no taile at all, thy shamelesse partes to hide.
Which shewes the bitter fruite, that doth of mocking springe:
For scorners oft, such mates doe meete, that worfe then serpentes flinge.
When sentence wronge, of will, and rigor vile,
Was fram'd, to please the Emperor Valens minde:
Which should condemned Saint Basil to exile:
And nothinge lack'd, but that it was not sign'd:
Th'Emperor thoughte to take no longer pause,
But tooke his penne, for to confirm the cause.

But all in vayne, the quill would take no inke,
Yet still herein, he lewdlie did persifte:
Vntill his hande beganne to shake, and shrinke,
Whereby, the penne did fall out of his fiske:
Wherefore for fear, he rente the writte in twaine,
Then fear the Lorde, and rachie attemptes teffaine.
No mortal foe so full of poison'd spite,
As man, to man, when mischief he pretende;
The monsters huge, as driers authors write,
Yea Lions wilde, and fishes weare his frendes:
And when their death, by frendes suppos'd was sought,
They kindnesse shew'd, and them from danger brought.

Arion, who gained store of goulde,
In countries farre: with harpe, and pleasant voice:
Did shipping take, and to Corinthus woulde,
And to his wise, of pilottes made his choice:
Who rob'd the man, and threw him to the sea,
A Dolphin, lo, did beare him safe away.

Quis nescit vastas clima delphina per undas,
Lestis caum sacro pate tulisse lyram?
Let maidens sowe; let schollers: plie the schooles.
Give *Palinvre*: his compasse, and his carde.
Let *Mars*, have armes: let *Vulcane*, vs: his tooles.
Give *Corydon*, the ploughe, and harrowe harde.
      Give *P'an*, the pipe: giue bilbowe blade, to swaine.
      Let Grimme haue coales: and lobbe his whippe to lathne.

Let none presume an others arte to vs,
But trie the trade, to which he hath bene kept:
But those that like a skil vnknowne to choose,
Let them behoulde: while that the workeman slept,
      The toying ape, was tempringe with his blockes,
      Untill his foote was crush'd within the stockes.

*Nana de ventis; de tauris narras arator;
Enumerat miles vulnera; pastor oves.

*T*
Two sons of love that belon'g to man deserve,
Apollo great, and Bacchus, this impartes:
With diet good, the one doth health the present,
With pleasure wine, the other chears our hartes.
And the ife, the world doth immortal Goddes would haue,
Bicaue longe life, with sweete delighte, they gaine.

But if the ife are so soueraigne vnto man,
That here, with ioye they doe increafe his daies,
And frethe doe make the carefull colour washe:
And kepe him longe from sicknes, and disease:
I graunte, they ought to be renowned more,
Then all the Goddes, the Poëttes did adore.

Tu vino curas, tu vietu dilue morbos,
Ve lento accedas cura sedet a pede.
L O C U P I D here, the honie hyes to taste,  
On whom, the bees did straight extende their power:  
For whilst at will he did their labours waste,  
He founde that sweete, was sauced with the lower:  
And till that time he thought no little things,  
Weare of suche force: or armed so with stinges.

The hyues were plac'd, accordinge to his minde,  
The weather warme; the honie did abounde.  
And C U P I D iudg'd the bees of harmelesse kinde,  
But whilste he trie'd his naked corpes they wounde:  
And then to late his rashie attempte hee trie'd,  
When after sweete, so tarte a talle insulf'd.

So ofte it hapnes; when wee our fancies seede,  
And only ioye in outwarde gallant showes.  
The inwarde man, if that wee doe not heede,  
Wee ofte, doe plucke a needle for a roie:  
No baite so sweete as beautie, to the eie,  
Yet ofte, it hathe worse poyson then the bee.
Whilst Cypid had desire to taste the honey sweete,
And thrust his hand into the tree, a bee with him did meete.
The boye no harme did doubt, untill he felt the stinge:
But after to his mother ranne, and ofte his handes did wringe.
And cry'd to her for helpe, and toulde what hap befell:
Howe that a little beast with pricke, did make his finger swell.
Then Venus smiling say'd, if that a little bee?
Doe hurte so sore: thinke howe thou hurt'ft? that art a childe to see.
For where the bee can pierce no further then the skinne:
Thy daries do gue so great a wounde, they pierce the harte within.

As Venus sonne within the roses play'd,
A busie bee that crept therein was seen,
The wanton wagge with poisned stinge assay'd:
Whereat, aloude he cri'de, throughe fairete, and teene.
And fought about, his mother for to finde:
To whome, with griefe he vtered all his minde.
And say'd, behoolde, a little creature wilde,
Whome husbandmen (I heare) doe cal a bee,
Harsh pricke'd mee fore alas: whereat thee smil'de,
And say'd: my childe, if this be griece to thee,
Remember then, althoughe thou little art?
What greeuous wounde, thou makest with thy darte.
Narcissus loude, and liked so his shape,
He died at lengthe with gazing there vpon:
Which shewes selfe loue, from which there fewe can escape,
A plague too rife: bewitcheth manic a one.
The ritche, the pore, the learned, and the sotte,
Offende therein: and yet they see it not.

This, makes vs judge too well of our deserties,
When others smile, our ignorance to see:
And why? Because selfe loue doth wounde our hartes,
And makes vs thinke, our deedes alone to bee.

Whiche secret sore, lies hidden from our eyes,
And yet the same, an other plainlie sees.

What follie more, what dotage like to this?
And doe we so our owne desaие esteeme?
Or can we see so soone an others misle?
And not our owne? Oh blindnes most extreme.

Affect not then, but trye, and prooue thy deedes,
For of selfe loue, reproche, and shame procedes.

T 3 Nusquam
No state so sure, no seat within this life  
But that maie fall, though he longe the same haue stoo'de.
Here fauming foes, here fained frendes are rife.
With pickthankes, blabbes, and subtill Sinons broode;
Who when wee truflte, they worke our overthrowe,
And undermine the grounde, wheron wee goe.

The Elephant so huge, and stronge to see,  
No perill fear'd: but thought a sleepe to gaine.
But foes before had undermine'd the tree,
And downe he falles; and so by them was flaine:
First trye, then truflte: like goulde, the copper showes:
And Nero ofte, in Numas clotinghe goes.

Ælian, de Animal.  
Llb. i. cap. 8. feebiit  
quod Elephat fuit,  
altitudinis 9. cubitorum, latitud. i.  
& lib. 17. ca. 7. quod  
viuent ad xratem  
soe. Anorum &  
nonnulliad 100. &  
multa mira de illis,  
lib. 20. cap. 15.

Cato lib. 7.  
Filula dulce carmen  
secernendum despicere.  
Numa Pompilius  
Roman. Rex 1.

Senius 1.  
Sed caelam feruare fidem; fulgentibus olro  
has potior regnis. &c.
WHERE couetoufhes the scepter doth supporte,
There, greedie grips the Kynge dothe ofte extoll:
Bicaufe he knowes they, doe but make a sporte,
His subiectes poore, to haue, to pill, and poll?
And when he sees, that they are fatte, and full?
He cuttes them of, that he maye haue theire wolfe?

Into a sponge, these are resembeld righte:
Which drie at firste, when it with water swelles,
The hande that late did wette it, being lighte:
The same againe, the moisture quite expelles.
And to the flood, from whence it lately came,
It runnes againe, with wringinge of the same.

Orbem iam totum victor Romanus habeat,
Qua mare, qua terra, qua sidus currit versusque,
Nec fatiatus erat, granibus freta palsa carinis,
Iam veragrabantur, si quis sinus abiditus ultra,
Si qua forst tellus, qua fulorum mitteres aurum, &c.

Paeper: Petrus Arbiter.
One hande with winges, woulde flie vnto the starres, 
And raise mee vp to winne immortall fame: 
But my desire, necessitie still barres, 
And in the duste doth burie vp my name: 
That hande woulde flie, thother still is bounde, 
With heauie stone, which houldes it to the ground.

My wishe, and will, are still to mounte alofte. 
My wante, and woe, denie me my desire: 
I shewe their estat, whose witte, and learninge, ofte Excell, and woulde to highe estat aspire: 
But pouertie, with heauie clogge of care, 
Still pulles them downe, when they ascending are.
THE stagge, that hardly skap'd the hunters in the chafe,
At lengthe, by shadowe of a tree, founde refuge for a space.
And when the eger houndes had lefte their wished praye,
Behoulde, with biting of the boughes, him selfe hee did bewraye.
Through which, the hunter straight did pierce him to the harte:
Whereat, (quoth hee) this wounde I haue, is justly my deferte.
For where I good did finde, I ought not ill require:
But lo, these boughes that sau'd my life, I did vnkindly bite.
Wherefore, although the tree could not revenge her wronge:
Yet nowe by fates, my fall is wrought, who might haue liued longe.
To which, he answered made, when foes doe me beset,
They all advantage gladlie take, and giue no leane to whet.
Which teacheth vs, in peace, our force for warres to frame:
Whereby, we either shall subdue, or loose the field with fame.

Aliena pericula, cautiones nostra.

The lyon, asle, and foxe, goe forthe to hunte for pray:
Which done: the lyon bad the asle, the spoile in partes to lay.
Then he with great regearde, three partes alike did share:
Wherat, the lyon in a rage, the asle in peeces tare.
The foxe he charged then, for to performe the fame:
Who, all the beste, vppon one heape, did for the lyon frame:
And littell of the worste, did for him selfe refere:
Then beinge aske’d, what taughte him so unequally to carue?
This spectacle (quoth hee) which I behoulde with care:
Which showes, those happie that can bee by others harms beware.
A theefe, condemn'd to dye, to execution lead:
His wofull mother did beholde, for sorrow almoaste dead.
And whilst she kiss'd her sone, whome she did tender deare:
The tawarde childe did kisse with teeth: and off her nose did teare:
Whereat, the standers by exclaimed at his acte:
Then quoth the theefe, my masters marke, I will defend the facte.
My mother, in my youthe, did with my faults dispence:
And euermore did like me best, when I did most offence.
So that, she was the cause that made me doe amisse:
For if shee had correction vsde, I had not come to this.
Wherefore, I did reuenge my wronge, in what I mighte:
In hope my facte shall mothers warne, that doe beholde this sighte.
For if the Children steale, and come vnto the rope:
It often is the parentes faulte, for giving them such scope.
A Purblinde dame agreed with one to helpe her fight;
Who, daylie when he home retorn'd, did steale what so he might.
At lengthe when all was gone, the pacient gan to see:
And then, the false Phisition ask'd the price, they did agree.
Whereat quoth the, alas, no remedie I finde:
Bycause my fences either faile, or ells my eies bee blinde.
For, where my house before was garnisht'd euerie nooke:
I, nowe can see no goodes at all, though rounde about I looke.

Dura vsu molliora.

When first the foxe, the lyon did behoulde,
Hee quak'd for feare, and almost dead did fall:
The second time, he waxed somewhat boulde;
But at the third, bee had no feare at all.
Which shewes, that arres at first moste harde to see,
With triall oft, both playne, and easie bee.
The astronomer, by night beheld the stars to shine:
And what should chance an other yeare, began for to deuine.
But while too longe in skyes, the curious foole did dwell,
As hee was marchinge through the shade, he slipt into a well.
Then crying out for helpe, had frendes at hand, by chaunce;
And nowe his perill being past; they thus at him doe glance.
What foolish art is this? (quoth they) thou shouldest so deare,
That doth forshowe the perilles farre: but not the dauncers neare.

Saturnus procul est, iamque olim catus, ut aiumt,
Nec propè diuturnos à puro lapidem:
Luna verecundia formosa incidit ocellis,
Nec nisi virgineum virgo videre potest:
Jupiter Europam, Martem Venu, & Venerem Mars,
Daphne Sol, Herfiri Mercurius recuit:
Hinc factum, Astrologos, est, tua chiam capitis aurum amantes,
Sidera significent ut nihil inde tibi.

Morus in Epig.
Colasmus wife, in raging flood was drown'd?
Who longe did seeke her corpes, against the streame:
His neigbours thought his fences weare not found:
And did decride his madnes most extreme:
Who call'd aloude, thy wife beneath did fall?
Then dounwarde seeke, or seeke thou not at all.

To whome, quoth he, the place belowe I see,
Yet in her life, gainst reason she did striue:
And contrarie to euerie one, woulde bee;
Wherefore, I knowe this way she needes must drieue?
Then leaue, quoth they, and let her still be drown'd.
For such a wife is better loste then founde?

Dum
IN winter coulde, when tree, and bushe, was bare,
And frost had nip'd the rootes of tender grass:
The antes, with ioye did feede vpon their fare,
Which they had stor'de, while sommers season was:
To whome, for foode the grasshopper did etie,
And said the staru'd, if they did helpe denie.

Whereat, an ante, with longe experience wise:
And frost, and snowe, had manie winters scene:
Inquired, what in sommer was her guise.
Quoth the, I songe, and hop't in meadowes greene:
Then quoth the ante, content thee with thy chaunce,
For to thy songe, nowe art thou light to daunce.

Bilin-
A Satyre, and his hoste, in mid of winters rage,
At night, did hys them to the fire, the coude for to affwage.
The man with coude that quak'd, vpon his handes did blowe:
Which thinge the Satyre marked well, and crau'd the cause to knowe.
Who answere made, herewith my fingers I doe heate:
At lengthe when supper time was come, and bothe fat downe to eate;
He likewise blew his brothe, he tooke out of the potte;
Being likewise asked why: (quoth hee) bicause it is to whotte.
To which the Satyre spake, and blow'd thou whotte, and coude:
Hereafter, with such double mouthes, I will no friendshipp houlde.
Which warneth all, to shonne a double tonged mate:
And let them neither suppe, nor dine, nor come within thy gate.

As des
The sickly foxe, within her hole was hid,
Where, to the mouthe, the lion straight did hye;
And did demaunde most frendly, how shee did,
And saide, his tongue woulde helpe her, by and by?
Because there was such vertue hid therein,
That all he heal'd, if he did licke their skinne.

Then quoth the foxe, my Lorde? I doe not doubt,
But that your tongue is soueraigne, as I heare:
But yet, it hath such neighbours round about?
It can not helpe, I judge, while they be neare.
Wherefore, I wishe you woulde them banishe all?
Or ells, I thinke your pacients wilbee small.

X
T he crying babe, the mother sharply threatened,
Except he ceased, he should to wolf be thrown:
Which being hard, the wolf at windowe waites,
And made account that child should be his owne:
Till at the lengthe, againe he hard her say
Fear not sweete babe, thou shalt not be his pray.

For, if he come in hope to sucke thy blood,
Wee wil him kill, before he shall departe:
With that the wolf returned to the wood,
And did exclaime thus wife with heauie hart:
Oh Jupiter? what people now doe liue,
That promise much, and yet will nothing giue.
Aeneas beares his father, out of Troye,
When that the Greekes, the same did spoile, and sacle:
His father might of suche a sonne haue joye,
Who throughge his foes, did beare him on his backe:
No fier, nor fword, his valiaunt harte coulde feare,
To flee awaye, without his father deare.

Which showes, that sonnes must carefull bee, and kinde,
For to releeue their parentes in distresse:
And durtninge life, that dutie shouulde them binde,
To reverence them, that God their daies maie blessie:
And reprehendes tenne thowsande to their shame,
Who ofte dispise the stocke whereof they came.

Hinc satus Aeneas: pietas spectata per ignes:
Sacra patrem, humeris: altera sacra, tuit.

Aliquid
To my Father M. GEOFFREY WHITNEY.

Two pottes, within a runninge streame weare toste,
The one of yearty, the other, was of brasse:
The brazen potte, who wish'd the other loste,
Did bid it staie, and neare her side to passe.
Whereby they might, togetter ioyned sure:
Without all doubt, the force of flood indure.

The earthen potte, then thus did answeare make,
This neighborhood doth put me much in feare?
I rather choose, my chaunce farre of to take,
Then to thy side, for to be ioyned neare,
For if wee hitte, my parte shalbe the wurste,
And thou shalt scape, when I am all to burste.

The running streame, this worldlie sea dothe shewe,
The pottes, present the mightie, and the pore:
Whoe here, a time are tossed too, and froe,
But if the meane, dwell nighe the mighties dorc,
He maie be hurte, but cannot hurte againe,
Then like, to like: or beste alone remaine.
Sharpe prickes preferue the Rose, on euerie parte,
That who in haste to pull the same intendes,
Is like to pricke his fingers, till they smarte?
But being prickte, it makes him straight amendes
   It is so freshe, and pleafant to the smell,
   Though he was prick'd, he thinkes he ventur'd well.
And he that faine would get the gallant rose,
And will not reache, for feare his fingers bleede;
A nettle, is more fitter for his nofe?
Or hemblocke meete his appetite to feede?

   None merites Sweete, who tafted not the fower,
   Who feares to climbe, deferves no fruicte, nor flower.
Which showes, we shoulde not faine for anie paine,
For to attchieue the fruictes of our desire:
But still proceede, and hope at lengthe to gaine,
The things wee wilhe, and craue with hartes entire:
   Which all our toile, and labour, shal requite,
   For after paine, comes pleafure, and delighte.
When winter endes, comes in the pleafant springe.
When nighte is done, the gladfome daye appeares.
When greifes be gone, then ioye doth make vs finge.
When stormes be paste, the varying weather cleare.
   So after paines, our pleaures make vs glad,
   But without fower, the sweete is hardlie had.
Veritas invicta.
To my uncle GEFFREY CARTWRIGHT.


despite Satan and all his maine, and mighte,
To hide the truth, and dimne the lawe divine;
Yet to his wordes, the Lorde doth giue such lighte,
That to the East, and West, the same doth shine:
And those, that are so happie for to looke,
Saluation finde, within that blessed booke.

Si Deus nobis cum, quis contra nos?

De Viper Aelian. lib. 13. ca. 16.
& lib. 10. cap. 61.


His seruauntes God preserve, though they in danger fall:
Tremellas. Even as from vipers deadly bite, he kept th' Apostle Paul.
Times change, and wee doe alter in the same,
And in one staye, there nothing still maye bee:
What Monarches greate, that wann the chiefeest fame,
But shalinge rime, their birth, and deathe, did see:
From Nestor suck'd, and Homer first was taughte,
In the famous once, yet both to dust are broughte.

Wee first are younge, and then to age wee yeelde,
Then flie awaye, as we had not bene borne:
No wight so stronge, but time doth winne the feelde,
Yea wonder once, are out of memorie worse:
This Egypte spires, and Babell, fawe in fine,
When they did mounte, and when they did decline.

Felix qui propriis eaum transegit in auris,
Ipse domus pueros quem videt ipse senem;
Qui baculo nitent, in qua repastis arena,
Vini numerat sacra longa casa:
Illum non variis transis, fortuna tumultu,
Nec bibit ignota mobilis hospes aquae.
SOMETIMES was witte esteemed, of greater price then golde:
But wisdome pore, maie nowe goe begge? and faute without for
Yea, though he that Homer come, with all the Muses guarda, [coulde.
Yet if he nothing bring, must faire, and stonde within the yardes.

Mans wisedome great, doth farre surpass his strengthe,
For proofe, beholde, no man could hende the bowe:
But yet, his witte devisd at the lengthe,
To winde the stringe so farre as it shoule goe:
Then wisdome chiefes, and strengthe, must come behinde,
But bothe be good, and gifts from God alignde.
A n wifere, whose Idol was his goulde,
Within his house, a penuifie ape retaine'd:
A feruaunt fitte, for suche a misier oulde,
Of whome both mockes, and apishe mowes, he gain'd.
Thus, cuerie daie he made his mafter sporte,
And to his clogge, was chained in the courte.
At lengthe it hap'd? while greedie grann'd sir din'de?
The ape got loose, and founde a windowe ope:
Where in he leap'de, and all about did finde,
The God, wherein the Misier put his hope?
Which soone he broch'd, and forthe with speede did sliinge,
And did delighte on stones to heare it ringe?
The sightes, righte well the passers by did pleaue,
Who did reioyce to finde those goulden crommes:
That all their life, their pouerrie did ease.
Of goodes ill got, loe here the fruicté that commes.
Looke here upon, you that haue M i d a s minste,
And bee poffete with harrtes as harde as flinte.
Shut windowes close, lest apes doe enter in,
And doe disperte your goulde, you doe adore.
But woulde you learne to keepe, that you do winne?
Then get it well, and houre it not in store.
If not: no boulttes, nor brafen harrtes will serve,
For God will waite your stocke, and make your stercue.
The greedie kyte, so full his gorse had cloye'de,
He coulde not brooke his late deuoured praine:
Wherefore with grieve, with his damme hee cry'de,
My bowelles lo, alas doe waste awaie.
With that quoth she, why doffe thou make thy mone,
This losse thou hast is nothinke of thy owne.

By which is mente, that they who live by spoile,
By rapine, theste, or gripinge goodes by mighte,
If that with losse they suffer anie foile,
They loose but that, wherein they had no righte?
Hereof, at firfte the proverbe oulde did growe:
That goodes ill got, awaie as ill will goe.
T he volumes great, who so doth still peruse,
And dailie turns, and gazeth on the same,
If that the fruite thereof, he do not vs.
He reapes but toile, and neuer-gaineth fame:
Firste reade, then marke, then pra&ife that is good,
For without vse, we drinke but Lethe flood.

Of pra&ife longe, experience dotech proceede;
And wisedome then, doth euermore ensue:
Then printe in minde, what wee in printe do reade,
Eis loose we time, and bookes in vaine do vewe:
Wec maie not haste, our talent to bestowe,
Nor hide it vp, whereby no good shall growe.

Usus libri, non lection prudenter facit.
Ad D. A. P.
W H I L E S prime of youthe, is freshe within his flower,
Take hould of time: for it doth hafe awaye.

Watche, write, and reade, and spende no idle hower,
Inritche your mindes with some thinge, euerie daye:
For losse of time, all other losse exceedes,
And euermore it late repentaunce breedes.

The idle sorte, that ignoraunce doe taffe,
Are not esteem'd, when they in yeares doe growe:
The studious, are with understanding grac'd,
And still prefer'd, thoughse first their caulinge lowe.
Then haue regarde, to banihe idle fitteds,
And in your youthe, with skill adorne your wittes.

Whereby, in time such hap maye you aduaunce,
As bothe your Towne, and countrie, you maye frende:
For, what I woulde vnto my selse shoulde chaunce:
To you I wishe, wheare I my prime did spende.
Wherefore behoulde this candle, booke, and glasse:
To vse your time, and knowe how time dothe passe.
The fruiteth that soonest ripes, doth soonest fade away.
And that which slowlie hath his time, will not so soon decaie.
Our writing in the duste, can not endure a blaste:
But that, which is in marble wroughte, from age, to age, doth laste.
Even so it is of wittes, some quicke, to put in vre:
Some dull to learne, but oftentimes the flowe are founde, and sure.
And though the apte, and prompte, soone learne, and soone forget.
Yet ofte the dull doe beare in minde, what first therein was set.
Hereof the proverbe comes: Soone ripe, soone rotten turnes:
And greenest wood, though kindlinge longe, yet whitest most it burns.

O formose puer, nimium ne crede colori.
Alba lgustra cadunt, vaccinia nigra leguntur.
If fence I had, my owne estate to knowe,
Before all trees, my selfe hath cause to cry:
In eueric hedge, and common waye, I growe,
Where, I am made a praye, to passers by:
And when, they see my nuttes are ripe, and broune,
My bowghes are broke, my leaues are beaten dowe.

Thus eueric yeare, when I doe yeeld increase,
My proper fruitie, my ruine doth procure:
If fruitieesse I, then had I growen in peace,
Oh barrennes, of all most happy, sure
Which wordes with griefe, did A G R I P P I N A grave,
And mothers more, whose children made them mone.

Certi ego si nunquam peperissem, tullor esses:
Ina Clytemnesa digna querela scns.
Here, Idlenes doth wepe amid her wantes,
Neare famished: whome, labour whippes for Ire:
Here, labour sittes in chariot drawn with antes:
And dothe abounde with all he can desyre.
The grasshopper, the toyling ante derides,
In Sommers heate, cause she for coulde provides.

But when the coulde of winter did increase,
Out of her hill, the ante did looke for newes:
Whereas she harde the grasshopper to cease,
And all her songes, shee nowe with sighing rues:
But all to late, for now for foode she slan’d,
Whereas the ante had store, she had preferu’d.

All which doe warne, while that our Sommer lastes,
Which is our youthe: with frethe, and liucie strength.
Wee musste prouide, for winters bitter blastes.
Which is our age: that claimes his righte at lengthe.
Wherefore in youthe, let vs prouide for age;
For ere wee thinke he slealeth on the stage.
Three careless dames, amongst their wanton toies,
Did throwe the dice, who firste of them should die:
And shee that lofte, did laugh with inwarde joyes,
For that, shee thoughte her terme should longer bee:
But loe, a tyle upon her head did fall,
That death, with speed, this dame from dice did call.

Chinis potest accidere, quod cuiquam potest. Senece, de tranquili animi.

Euen so, it falles, while careless times weespende:
That euell happes, vnlooked for doe commе.
But if wee hope, that God some good wil sende,
In earnest praier, then must wee not bee domme:
For blesinges good, come seild before our praier,
But euell things doe come before we feare.

Quid. A. Pont.  Ludit in humanis divina potentia rebus,
Et certam præsens vix habet hora fidem.
To my countrymen of the Nampwiche in Cheshire.

The Phænix rare, with fethers freshe of hewe,
Arabias righte, and sacred to the Sonne:
Whome, other birdes with wonder seeme to vewe,
Dothe liue vntill a thousande yeares bee ronne:
Then makes a pile; which, when with Sonne it burnes
Shee flies therein, and to ashes turnes.

Whereof, behoulde, an other Phænix rare,
With speede dothe rife most beautifull and faire:
And though he for truth, this manie doe declare,
Yet thereunto, I meane not for to sweare:
Although he I knowe that Authours witnesse true,
What here I write, bothe of the oulde, and newe.
Which when I wayed, the newe, and eke the oulde,
I thought vpon your towne destroyed with fire:
And did in minde, the newe Nampwiche behoulde,
A spectacle for any mans desire:
Whose buildinges braue, where cinders ware but late,
Did reprenste (me thought) the Phænix fate.
And as the oulde, was manie hundreth yeares,
A towne of fame, before it felt that crosse:
Euen so, (I hope) this Wicke, that nowe appears,
A Phænix age shall laffe, and knowe no losse:
Which God vouchsafe, who make you thankfull, ali:
That see this rife, and sawe the other fall.
Why fliest thou through the world: in hope to alter kinde:
No forrein foile, hath anie force to change the inward minde.
Thou doste but alter aire; thou alterest not thy thoughts:
No distance farre can wipe awaye, what Nature first hath wroughte.
The foole, that farre is fente some wifedome to attaine:
Returns an Idiot, as he wente, and brings the foole againe.
Where rancor firste hath roote, it growes, liue where wee shall:
And where as malice is by kinde, no absence helps at all.
The catte, in countries kepe, where are no myse for praye,
Yet, being broughte where they doe breede, her selfe shee doth bewraye.
The beasts of crewell kinde, where hate, by nature growes,
Though parted longe, yet when they meece, become most deadlie foes,
Which prooues, no travaile farre, no coaste, nor countrie straunge:
Hath anie force to alter kinde, or Natures worke to chaunge.

Quo fugis ah demens? nulla est sinta: tu licet visque
Ad Tamain fugias, visque sequetur amor.
DESIRE to have, dothe make vs muche indure,
In trauaile, toile, and labour voide of reste:
The marchant man is caried with this lure,
Throughe scorching heate, to regions of the East:
Oh thirste of gould, what not? but thou canst do:
And make mens hartes for to consent thereto.

The trauailer poore, when shippe doth suffer wracke,
Who hopes to swimme vnto the wished lande,
Dothe venture life, with fardle on his backe,
That if he scape, the same in steede maye stande.
Thus, hope of life, and loue vnto his goods,
Houldes vp his chinne, with burthen in the floods.
Who lookes, maye leape: and sauc his shinnes from knockes.

Who tries, maye truitse: eis flattyringe frendes shal finde.
He saus the steeede, that keepes him vnder lockes.
Who speakes with heede, maye bouldlie speake his minde.
But hee, whose tonge before his witte, doth runne,
Ofte speakes to soone, and greues when he hathe done.

A worde once spoke, it can retouerne no more,
But flies awaie, and ofte thy bale doth breede:
A wise man then, settes hatchinge before the dore,
And while he maye, doth squrke his speche with heede.
The birde in hande, wee maye at will restraine,
But beinge flowne, wee call her backe in vaine.
In occasionem.

To my Kinsman M. Geoffrey Whitney.

What creature thou? Occasion I do showe.
On whirling wheele declare why dofte thou stonde?
Because, I still am tossed too, and freo.
Why doest thou houlde a rafor in thy hande?
That men maie knowe I cut on euerie side,
And when I come, I armes can denvide.

But wherefore haft thou winges vpon thy feete?
To shewe, how lighte I sije with little winde.
What meanes longe lockes before? that suche as meete,
Maye houlde at firste, when they occasion finde.
Thy head behinde all balde, what telles it more?
That none shoulde houlde, that let me slippe before.

Why doest thou stonde within an open place?
That I maye warne all people not to staye,
But at the firste, occasion to imbrace,
And when shee comes, to meece her by the waye.
Lysippus so did thinke it best to bee,
Who did devise mine image, as you see.

Horat. lib. 1. Epist. ad Bullarium.
Tu quomunque Deus sit, fortunamis horae.
Grata sane mans: nee dulcia differ in genere.
Potentia amoris.

Falldius Soranus.
Omnia vincit amor,
suprema vex magis in amis.

Falldius & Titus,
onnia vincit amor.

Omnia vincit amor, flet
Profetphina diceat,

Mars blandet Venus,
onnia vincit amor.

Omnia vincit amor,

Barbego Polyphemus

Pan se vidit aqua,
onnia vincit amor.

Omnia vincit amor,
sunt Neptunus in undis,

Neptunus & Alixites,
onnia vincit amor.

Omnia vincit amor,
Sallone, Scipio videt,

Ille cersium est,
onnia vincit amor.

Omnia vincit amor calos, & Tartara, & orbis.

Es memores, & pisces, omnia vincit amor.

Here, naked love doth sit, with smilinge cheare,
No bended bowe, nor quiner he doth beare:
One hande, a fishe: the other houldes a flower;
Of Sea, and Lande, to shewe that he hath power.

Pulebrntudo vincit.

To the fairest.

When creatures firste weare form'd, they had by natures lawes;
The bulles, their hornes: the horses, hooves: the lions, teeth,

And paws:
To hares, fhee switenes gaue: to fishe, fisses assignde:
To birds, their wings: so no defence was left for woman kinde.
But, to supplie that wante, fhee gaue her suche a face:
Which makes the boulde, the fierce, the swift, to stoope, and please

for grace.
Even as the waxe dothe feede, and quenche the flame.
So, loue gies life; and loue, dispaire doth giue:
The godlie loue, doth louers crowne with fame:
The wicked loue, in shame dothe make them liue.
Then leave to loue, or loue as reaſon will,
For, louers lewde doe vainlie languishe still.

Scribit in marmore læsus.

In marble'harde our harminge wee alwayes graue,
Bicaufe, wee stil will beare the fame in minde:
In duſte wee write the benifttes wee haue,
Where they are soone defaced with the winde.
So, wronges wee houlde, and neuer will forgiue,
And soone forget, that still with vs shoulde liue.

Nec sii.
A snarlinge curre, did in the manger lie,
who rather steru'd? then made the haye, his meate,
Yet shew'd his fanges, and offred for to flie
Uppon the oxe, who hunred for to cate.
And there throughhe spite, did keepe the oxe from foode:
Vntill for wante, hee faynted as hee stooode.

The couetous man enuius, here behoulde,
Who, hath inowghe, yet vse thereof doth lacke:
And doth enuiue his needie neighbour, shoulde
But get a groate, if he could e houlde it backe?
Who, though they doe possesse the diuill, and all?
Yet are they like the dogge, in oxes stall?

Scripta
O, here Quinctilius sittes, a grave and reuerende fire:
And pulles a younglinge by the arme, that did for fame desire.
For, hee with pace of snayle, proceeded to his pen;
Left hafte shoule make him withe (too late) it weare to write again.
And therfore stil with care, woulde euerie thinge amende:
Yea, ofte eche worde, and line furaye, before hee made an ende.
And, ye he any fawe, whose care to wryte was small:
To him, like wordes to these hee vs'd, which hee did meane to all.
My somme, what worke thou wrytes, correcte, reforme, amende,
But if thou like thy first aseye, then not Quinctilius frende?
The fruicte at firste is lower, till time giue pleafante taffe:
And verie rare is that attempte, that is not harm'd with hafte.
Perfection comes in time, and forme and fashion giues:
And euery rafhennes, yeldes repente, and most distipled liues.
Then, alter ofte, and chaunge, perme, and reade, and marke.
The man that softlie settes his steppes, goes safest in the darke.
But if that thrist of fame, doe pricke thee forthe too falte:
Thou shalt (w'en it is all to late) repente therefore at laste.
LO, ORPHEVS with his harpe, that sauage kinde did tame:
The Lions fierce, and Leopardes wilde, and birds about him came.
For, with his musicke sweete, their natures hee subdu'de:
But if wee thinke his playe so wroughte, our fetues wee doe delude.
For why? besides his skill, hee learned was, and wife:
And coulde with sweetenes of his tongue, all fortes of men suffice.
And those that weare most rude, and knewe no good at all:
And weare of fierce, and cruel mindes, the worlde did brutifhe call.
Yet with perfusions founde, hee made their hartes relente,
That meeke, and milde they did become, and followed where he wente.
Lo these, the Lions fierce, these, Beares, and Tigers weare:
The trees, and rockes, that lefte their roomes, his musick to heare.
But, you are happie most, who in suche place doe staye: [playe.
You neede not THRACIA seeke, to heare some impe of ORPHEVS
Since, that so neare your home, Apollos darlinge dwelles;
Who LINVS, & AMPHION staynes, and ORPHEVS farre excelles.
For, hartes like marble harde, his harmonie dothe pierce:
And makes them yeelding passions feelle, that are by nature fierce.
But, if his musicke faile: his curtesie is suche,
That none so rude, and base of minde, but hee reclaimes them muche.
Nowe since you, by deserte, for both, commended are:
I choose you, for a judge-herein, if truthe I doe declare.
And if you finde I doe, then ofte therefore rejoyce:
And thinke, I woulde suche neighbour haue, if I might make my choice.
The timelie birthe that SemelE did beare,
See here, in time howe monst'rous he grewe:
With drinkinge muche, and daile bellie cheare,
His eies weare dimmè, and ferie was his hue:
His cuppe, full full: his head, with grapes was crownde;
Thus time he spent with pipe, and tabret founde.

Which carpes all those, that loue to much the canne,
And dothe describe theire personage, and theire guise:
For like a beaste, this doth transforme a man,
And makes him speake that moiste in secret lies;
Then, shuune the sorte that bragge of drinking muche,
Seeke other frendes, and joyne not handes with suche.

Lu••e ubi socios pulchre virtutis amore,
Nam Venere & Baccho iuncta repenti cadunt.

Vino forma perit, vino corrupitur aetas,
Vino sapè suum nesit amica virum?

Ouid. 3. Met.
Anac. apud Diog.
Vitis tres vus fert, primum vo-leptatis; secundam ebrietatis, tertiam meroris.

Chrysf. Hom. 46.
Ebi••as, tempe-
flas est tam in
animo, quam in
corpore.

Iohan. Samb. in
Epiga.

Propertius.

Cæcule
With kindenes, lo, the Ape doth kill her whelpe,
Through the clapping harde, and lulling in her armes.
Euen, so, the babes, whose nature, Arte shoulde helpe:
The parents fonde doe hazarde them with harmes,
And worke their spoile, and bringe them vnto naughte,
When foolifhe loue forbiddes them to bee taughte

Admirata pictat formosum Simia fœtum:
Nempe soles pulchrum cuique placere sum.

Maturandum.

Above the arrowe swift, ECHENEIS flower doth fould:
Which, biddest vs in our actions haftte. no more then reason
woulde.
Though citie stronge the cannons shorte dispite,
   And deadly foes, besiege the same in vaine:
Yet, in the walls if pining famine rise,
Or else some imp of Sinon, there remaine.
What can preuaile your bulwarkes? and your towers,
When, all your force, your inwarde foe devoures.

When that with milke, the goate had fill'd the pot,
   Shee brake the same, that all about it ranne.
Wherat, the maide her patience quite forgot,
And in a rage, the brutifie beast did banne?
Which toye, though he shorte, yet sharply reprehends
Beginnings good, that have unhappie endes.
Promote the foole, his folly doth appeare,
And is a shame to them, that make him clime;
Whose faultes, before could not bee scene so cleare,
For lowe estate did shadowe every crime:
But set him vp, his folly soone is harde,
Then kepe him doune, let wise men bee prefer'de.

Bis dat qui citò dat.

Do not thine almes deferre, when neede doth bid thee haste:
For why, one gifte is double thought, that in due time is plaste,
Or so.

When to the pore thou giu'ft, make speede the same to doe:
Because one gifte in time bestowed, is worth some other two.

Spes
So, manie men do toope to fighte vnforse:
And curteous speche, doth kepe them at the baye.
Let suche beware, lest frendlie lookes be like,
The lure, to which the soaring haulke did strike?

Audi, tace, finge.
To my Nephew Ro. Borrnon.

There much, but little speake, and flee from that is naught:
Which leffons, by these formes in briefe, to euerie one are taught.
Who that with force, his burnish'd blade doth try
On anuill harde, to prooue if it be sure:
Doth Hazarde muche, it shoulde in peeces flie,
Aduentring that, which else mighte well indure:
For, there with strengthe he strikes vppon the stithe,
That men maye knowe, his youthfull armes haue pithe.

Which warneth those, that louinge frendes inioye,
With care, to keepe, and frendlie them to treate,
And not to trye them still, with euerie toye,
Nor preffe them doune, when causes be too greate,
Nor in requests importunate to bee:
For ouermuche, dothe tiet the courser free.

Serenno.
Achilles tombe upon Sigea shore,
This represents: where Thetis ofte was scene:
And for his losse, did seeme for to deplore,
With gallant flower the same was alwaies greene:
And at the toppe, a palme did freathelie bloome;
Whose branches sweete did overspread the toombe.

Which shewes, though he deathe the valiaunt ouerthrowe,
Yet after fate, their fame remainse behinde:
And triumphes still, and dothe no conquest knowe,
But is the badge of euerie noble minde:
And when in graue their corpes inclosed lye,
Their famous acts doe pierce the azure skye.

Nunquam Stygias fertur ad umbras
Inclita virtus: viuite fortes
Neque Ithaeos sana per annes

Vos sata trahent: sed cum summas
Exiget auras consumpta dies,
Iter ad superos gloria pandet.

Oct. aft. 3.
A Secret cause, that none can comprehend,
In nature's works is often to be seen;
As death can not the ancient discord end,
That reigneth still, the wolf and sheep between:
The like, beside in many things are known,
The cause revealed, to none, but God alone.

For, as the wolf, the silly sheep did fear,
And made him still to tremble, at his task:
So being dead, which is most strange to hear,
This fear remaineth, as learned men did mark:
For with their skinness, if that two drommes bee bounde,
That clad with sheep, doth jarre: and hath no founde.

And, if that strings bee of their intrainles wroughte,
And joyned both, to make a silver sounde:
No cunninge eare can tune them as they oughte,
But one is hard, the other still is drown'de:
Or discordes foule, the harmonie doe marre;
And nothinge can appease this inward warre.

So, Zisca thoughte when death did shorthe his daies,
As with his voice, hee ethe did daunte his foes;
That after death he should newe terror raise,
And make them flee, as when they felt his blows.
Wherefore, hee charg'd that they his skinne shoulde frame,
To fitte a dromme, and marche forth with the same.

So, Hector's fighte great feare in Greekes did worke,
When hee was showed on horsebacke, beeinge dead:

Huneades, the terror of the Turke,
Though he layd in graue, yet at his name they fled:
And cryinge babes, they ceased with the same,
The like in France, sometime did Talbots name.

Victoria cruenta.
To Sir William Standley Knight.

The Oliphante with stinge of serpent fell,
That still about his legges, with winding crailles;
Throughe poison stronge, his bodie so did swell,
That doune he sinkes, and on the serpent falles:
Which creature huge, did fall vpon him foe,
That by his death, he also kill'd his foe.

Those sharpe conflicts, those broiles and battailes maine,
That are archieude, with spoile on either parte:
Where streames of blood the hilles, and valleys maine,
And what is wonne, the price is death, and smarte.
This dore importe: But those are captaines good,
That winne the field, with sheddinge leafte of blood.
Penne gloria perennis.

To Edwarde Dieu Esquier.

The Earle of Surrey, that wrote the booke of Songs and Sonnets.

Sir Philip Sidney Knight.

When frowning fatall dame, that stoppes our course in fine,
The thred of noble S y r r e y s life, made haft for to vntwine.
Apollo chang'd his cheare, and lay'd awaie his lute,
And Pallas, and the Muse's sad, did weare a mourninge lute.
And then, the goulden pen, in case of fables clade,
Was lock'd in chitte of Ebonie, and to Parnassus had.
But, as all times do chaungc, so passions haue their space;
And cloudie skies at lengthe are clear'd, with Phoebus chearefull face.
For, when that barren verse made Mufes voide of mirth:
Behoulde, L u s i n a sweetelic songe, of S i d n e y s joyfull birthe.
Whome mightie L o v e did bleffe, with graces from abowe:
On whome, did fortune frendlie smile, and nature most did loue.
And then, behoulde, the pen, was by M e r c y r i v s sente,
Wherewith, hee also gaue to him, the gifte for to inuente.
That, when hee first began, his vayne in.verse to shoue.
More sweete then honie, was the file, that from his penne did flowe.
Wherewith, in youthe hee vfd to bannifie idle fittes;
That nowe, his worke of endless fame, delighte the worthie wittes.
No haunting verse hee writes, but matcheth former times,
No Cherillus, he can abide, nor Poëttes patched times.
What volumes hath hee writte, that rest among his friendes,
Which needes no other praise at all, eche worke it selfe comendes.
So, that hee famous liues, at home, and farre; and neare;
For those that liue in other landes, of Sidney's, gifts doe heare.
And suché as Muses ferue, in darkenes meere doe dwell;
If that they have not seene his workes, they doe so farre excell.
Wherefore, for to extoll his name in what I might,
This Embleme lo, I did, present, vnto this woorthy Knight.
Who, did the fame refuse, as not his proper due:
And at the first, his sentence was, it did belonge to you.
Wherefore, lo, fame with trompe; that mountes vnto the skye:
And, farre above the highest spire, from pole to pole dothe flye,
Heere houereth at your will, with pen adorn'd with baies:
Which for you bothe, she hath prepar'd, vnto your endless praise.
The laurel leafe for you, for him, the goulden pen;
The honours that the Muses giue, vnto the rarest men.
Wherefore, proceede I praye, vnto your lafting fame;
For writings last when wee bee gonne, and doe preferue our name.
And whilst wee tarry heere, no treasure can procure,
The palme that waites upon the pen, which euer doth indure.
Two thousand yeares, and more, Homer's wrat his booke;
And yet, the fame doth still remayne, and keeps his former looke.
Whereas Egypte spires bee gonne, and Rome doth ruine feel;
Yet, both begonne since he was borne, thus time doth turne the wheele.
Yea, though some Monarche's greatsome worke should take in hand,
Of marble, or of Adamant, that manit worldes shoulde stande.
Yet, should one only man, with labour of the braine,
Bequeath the world a monument, that longer shoulde remaine.
And when that marble wauls, with force of time should waste;
It should endure from age, to age, and yet no age should taste.
Oh happie you therefore, who spend your blessed daies
In seruing God, your Prince, your lande, vnto your endless praise.
And daily doe proceede, with trauaille of the minde,
To make you famous heere, and eke, to leaue a fame behinde.
Which is the cheerest thinge, the greatest Prince can have,
For, fame doth triumphe ouct deathe, when corpse are clo'd in grave.
Euen so, your worthie workes, when you in peace shal sleepe,
Shall make reporte of your deserties, and Diers name shal keepe.
Whome, I doe reverence still, as one of Pallas peares:
And praye the Lorde, with ioyfull dayes for to prolonge your yeares:

*Horat. lib. 2.
Epift. 1. ad Augustum.

Homerus vixit, poë Romam condiram,
fed natus ante, Aul.
Gell. lib. 17. cap. 11.

Sed Titius fecudus,
qui ante Gallium,
sempore Vespasianæ
Imperatoris vixit:
De Homeri ætate,
lib. 7. ca. 16. Natur.
Hiflor, sic feribit:
Fam varo ante annes
propter miles, uatar, illa
Homerum non effinit.
\&c. Et Cornelius
Nepos primo Chronico
tum ante Romam,
Homerum vixisse feribit.

De Pyramidum æ
taru. incerrum, Phil.
Natural hiflor, lib. 36.
cap. 12. Tamem quæ
dam post Homerum
conditam, probable.
De his, Herodotus.
IN chifall towers, and turrets richlie sette:
With glittering gemmes, that shine against the sonne:
In regall roomes of Japer, and of litter.
Contente of minde, not alwais likes to wonne:
But oftimes, it pleaseth her to staye
In simple cotes, clostle in with wallles of claye.

DI OGENES, within a tonne did dwell,
No choice of place; nor store of pelfe he had;
And all his goodes: couettes Bi As beare' right well,
And C O D R Y S had small cates, his harte to gladde:
His meate was rooutes: his table, was a stoole.
Yet these for witte, did set the worlde to scoole?

Who couettes still, or hee that liues in feate,
As much delighte is wealthie vnto his minde,
As musicke is to hym, that can not heare,
Or plawante showes, and pictures, to the blinde :
Then sweete content, ofte liketh the meane estate,
Which is exempte, and free, from feare, and hate.

What man is ritche? not he that doth abunde.
What man is pore? not hee that hath no store.
But he is ritche, that makes content his grounde.
And he is pore, that couettes more and more.
Which proues: the man was ritcher in the tonne,
Then was the Kinge, that manie landes had wonne.
If then, content the chiefest riches bee,
And greedi gripees, that doe abounde to pore,
Since that, inough allotted is to thee,
Embrace content, then Caesaer hath no more.
Giere MIDAS, goulde: and let him pine with shame.
Vse you, your goods, to liue, and die, with fame.

Que sequimur fugimus.
To THOMAS WILBRAHAM Esquier.

WEE flee from that wee seeke; & followe, that wee leave: sweene,
And, whilst wee thinke our webbe to skante, & larger still would
Lo, Time dothe cut vs of, amid our carke: and care.
Which warneth all, that hauenough, and not contented are.
For to inioye their goodes, their howles, and their landes:
Because the Lorde vs to that end, commits them to their handes.
Yet, those whose greedie mindes: enoughe, doe thinke too small:
Whilst that with care they seeke for more, oft times are ren'd of all,
Wherefore all such (I wilue) that spare, where is no neede:
To vse their goodes whilst that they may, for time space doth speede.
And since, by profe I knowe, you houre in your store:
Whose gate, is open to your frende: and puree, vnto the pore:
And spend vnto your praise, what God dothe largely lende:
I chiefly made my choice of this, which I to you commend.
In hope, all those that seie your name, above the head:
Will at your lampe, their owne some light, within your streps to tread.
Whose daily studie is, your countreie to adorne:
And for to kepe a worthie house, in place where you were borne.
The bees at length returne into their huiue,
When they have suck'd the sweete of Flora's blooms:
And with one minde their worke they doe continue,
And laden come with honie to their roomes:
A worke of arte; and yet no arte of man,
Can worke, this worke; these little creatures can.

The maister bee, within the midst dothe liue,
In fairest roomes, and most of nature is;
And euerie one to him dothe reverence giue,
And in the huiue with him doe liue in bliss:
Hee hath no stinge, yet none can doe him harme,
For with their strengthe, the rest about him swarme.

Lo, natures force within these creatures small,
Some, all the daye the honie home doe beare.
And some, farre off on flowers frethe doe fall,
Yet all at nighete vnto their home repaire:
And euerie one, her proper huiue doth knowe,
Although shee there stande a thousande on a rowe.

A comon
A Comon-wealthe, by this, is right exprest;
Bothe him, that rules, and those, that doe obay:
Or suche, as are the heads above the rest,
Whome here, the Lorde in highe estate dothe staye:
By whose supporte, the meaner sorte doe liue,
And vnto them all reverence dule giue.

Which when I waied: I call'd vnto my minde
Your C y m b e r m a i r e, that fame fo farre commendes:
A stately flate, whose like is harde to finde,
Where mightie I o v e the horne of plentie lendes:
With fishe, and foule, and cattailie sondrie flockes,
Where chriſtall springes doe gushie out of the rockes.

There, fertile fieldes; there, meadowes large extende:
There, store of grayne: with water, and with wood.
And, in this place, your goulden time you spende,
Vnto your praise, and to your countries good:
This is the hius; your tenants, are the bees:
And in the hius, haie places by degrees.

And as the bees, that farre and neare doe straye,
And yet come home, when honie they haue founde:
So, though some men doe linger longe awaye,
Yet loue they best their natuie countries grounde.
And from the same, the more they abfent bee,
With more desire, they wiſhe the fame to see.

Euen to my selfe; through the absence manie a yeare,
A straunger meere, where I did spend my prime.
Nowe, parentes loue dothe hale mee by the ear,
And saye, come home, deferre no longer time:
Wherefore, when happe, some goulden honie brings?
I will retourne, and reſt my weari winges.

Ouid. i; Pont. 4.
Quid melius Roma? Scythico quid sigore peius?
Huc tamen ex illa barbarus yrbue fugit.
It better is (wee say) a cottage poore to houlde,
Then for to lye in prison stronge, with fetters made of goulde,
Which shewes, that bondage is the prison of the minde:
And libertie the happie life, that is to man assign'de,
And thoughte that some preferre their bondage, for their gaines:
And richely are adorn'd in silkes, and prest with massie chaines.
Yet manie others lye, that are accompted wise:
Who libertie doe chieffely choose, though clad in gonnas of frite,
And waighe not Pompeys porte, nor yet LVCIVLVVS fare,
So that they may adorne their mindes, they well contented are.
Yea, rather doe accepte his dwelling in the tonne,
And for to lye with GODY'S cares; a groote, and barly bonne.
Where freedome they injoye, and uncontroll'd lye:
Then with the chieffest fare of all, attendance for to geue.
And if I shou'd bee ask'd, which life doth please mee best:
I like the golden libertie, let golden bondage rest.
Through scorching heat, through cold, in storms, and tempests force,
By ragged rocks, by shelves, and sands: this Knight did keep his course.
By gaping galleys, he passed, by monsters of the flood,
By pirates, thieves, and cruel foes, that long'd to spill his blood.
That wonder great to escape, but, God was on his side,
And through them all, in spite of all, his shaken ship did guide.
And, to require his pains: by help of power divine.
His happy, at length, did alwayes hope, to finde the goulden mine.
Let Græcia, then forbeare, to praise her Jason hould:
Who through the watchfull dragons passed, to win the fleece of gould.
Since by Medes' help, they were inchaunted all;
And Jason without perill, passed: the conquest therefore small.
But, hee, of whom I write, this noble minded Drake,
Did bring away his goulden fleece, when thousand eies did wake.
Wherefore, yeu woorthie wightes, that secket for forreine landes:
Yf that you can, come alwayes home, by Ganges goulden sandes.
And you, that live at home, and can not brooke the flood,
Give praise to them, that passe the waues, to doe their countrie good.
Before which force, as chiefe: in tempest, and in calme,
Sir Francis Drake, by due deserte, may weare the goulden palme.
With double dore this Palace doe, doth ope;
The one, vnto the gallant roomes doth shewe,
Whereas the ritche with goulden giftes haue scope;
The other, to an emptie bencche doth goe,
And there, the pore haue laue for to resorte,
But not presume vnto the other porte.

For, alwaies that is shutte vnto the pore,
But ope to them, that haue the mines of goulde:
Then; though the worlde of Poëttes haue no store,
No maruaile tho, sith bountie is so.coulde;
For, if there did Mecoenas giftes abounde,
Newe Horace soone, & Virgil shoulde be founde.

Martial.lib. 8.
Epig. 55, ad Flaccum.

Ingemini sacri miravis abeffe Maronis,
Nec quenguam tanta bella sonare suba:
Sint-Macenas, non deernu Elauce, Marones;
Virgiliumq; tibi vel sua rura dabunt.
The Cipresse tree is pleasing to the sighte,
Straighte, tall, and greene, and sweete vnto the smell:
Yet, yeldes no fruistle vnto the trauaylinge wighte,
But naughte, and bad, experience dothe vs tell:
Where, other trees that make not suche a showe,
Yeldde pleasante fruistle, and plentifullie growe.

This gallante tree that good, and fruitefull seemes,
In couerete forte, a kinde of men doth checke:
Whose curtesie, no man but much esteemes,
Who promise muche, and faune about our necke:
But if wee trie, their deedes wee barren finde;
Or yeldde but fruistle, like to the Cipresse kinde.

Pulchra coma est, pulchro digesta, ordine frondes;
Sed fructus nullos hac coma pulchra gerit.

c 3
Temper
The grapes not ripe, the travaulinge man doth waste,
And under foote doth treade, as lower, and naughtes;
Which, being ripe, had sweete, and plesaunte taste
Whereby, wee maie this leisson true be taughte.
Howe simple men, doe simplic judge of thinges.
And doe not waighe that time perfection brings.

For in this world, the thinges most faire, and rare,
Are harde at firste; and seeme both harfhe, and lower:
But yet in time, they sweete and easie are,
Then staie for time, which giues both fritee and flower:
And vse our time, and let vs still suppose
No greater losse, then time that wee doe lose.

Quid. I. Remed.
Nam mora dat vires, teneras mora percquit vutas,
Et validas segetes, quod fuit herba facit.
The falcon mountes alofte into the skie,
And ouer hilles, and dales, dothe make her flighte;
The duckes, and geese, about the house doe flie,
And in eche diche, and muddie lake doe lighte;
They seke their foode in puddles, and in pittes,
While that alofte, the princelie falcon sittes.

Suche difference is in men, as maye appeare;
Some, throughe the worlde doe passe by lande, and sea:
And by deserte are famous farre, and neare,
So, all their life at home, some others staie:
And nothinge can to trauaile them prouoke,
Beyonde the smell of natyne countries smokke.

In sublime volans tenuem-focar-aëra falco:
Sed pastentur humi graculius, anser, anas.
Awake from sleepe secure, when perrill doth appeare:
No wisedome then to take our case, and not the worst to feare.
Still Archimedes wroghte, when foes had wonne the towne,
And woulde not leaue his worke in hande, till he was beaten downe.
No suretie is within, when roofe alofte doth flame:
It is a madness then to staye, till wee haue donne our game.
Yea, those that helpe deferre, when neighbours house doth burne:
Are like with grieue, to see their owne, with speede to cinders turne.
Then, cut of all delaies when daungers are begonne,
For if beginnings wee withstande, the conquest sooner wonne.

Temporis officium est solatia dicere certi,
Dum dolor in cursu est, dum petit aeger opem.
When that Optimus riche, had scrape manie a pounde,
And fil'd his baggs, & coers full, that wealthe did most abonde.
Yet liu'd hee still in awe, as if it were offence
To ope his purse, for any neede; hee spared so his pence.
At lengthe, this greedie carle the Lythergie Denise:
That vnneath hee could there a foote, with sleepe so sore oppresse.
And languishing therein, not like for to escape:
His heire was joyfull of that fighte, who for his goodes did gape.
But, when nothinge coulde Optimus sleepinge let,
The quicke Phisition did commande, that tables shoule bee set
About the misers bed, and bugettes forthe to bringe,
And poure the gould vppon the bourde, that hee mighte heare it ringe.
And bad the heire to tell, and all the standers bye:
With that, hee to the sicke man calle, what meane you thus to lye?
And will not have regard to your trefuare to preferue:
B-houlde your heire, and all the reste, howe largely nowe they care.
With that, hee started vp; halfe dead, and halfe a line;
And staringe on his heapes of gould, longe time for life did staine.
So that, when nothinge coulde his droustie eies awake,
Such vertue, had the fighte of gould, that sleepe did him forslake.
Which showes, when dreedfull death the prefentes the laffinge sleepe:
They hardly can-departe in peace, whose gould is rooted deepe.
The Lion oulde that could not get his praye,  
By swifte pursue, as he had done of late:  
Did faigne him sicke, and in his denne did staye,  
And prade on those, that came to see his state:  
At lengthe, the foxe his dutie to declare,  
Came to the dore, to knowe howe he did fare.

Who answered, sicke, my oulde beloued friende?  
Come in, and see, and feele my pulses beare:  
To whome, quoth he, I dare not now intende,  
Becaused, these stepps some seeret mischiefe threate:  
For, all I see haue gone into thy denne,  
But none I finde, that haue retorn’d agane.
A Sicknes sore, that dothe in secret wounde,
And gripes the harte, though the outward nothing showe;
The force whereof, the paciente doth confounde,
That oftentimes, dispaire thereof doth growe:
    And Ielousie, this sicknes thethe to name,
An hellishe paine, that firste from Pluto came.

Which passion strange, is alwaies beauties foe,
And moste of all, the married forte ennies:
Oh happy they, that live in wedlocke foe,
That in their breastes this furie never rise:
    For, when it once doth harbour in the harte,
It foijourns still, and doth too late departe.

Lo Procri's heare, when wounded therewithall,
Did breede her bane, who mighte haue bath'de in blisse:
This corsie sharpe so fedde vppon her gall,
That all to late shee mourn'd, for her amisse:
    For, whilst shee watch'd her husbandes wanes to knowe,
Shee vnawares, was praye vnto his bowe.
Medici Icon.

Ad ornatis vinos D. Ioannem James, & Lance-lottum Browne. Medicos celeberrimos.

This portrature, doth Aesculapius tell.

The laurel crowne, the fame of phisike showes.
The bearde, declares his longe experience well:
And grauitie therewith that alwaie goes.
The scepter, tells he ruleth like a kinge
Amongst the sicke, commading euery thinge.

The knotted staffe, declares the crabbed skill
Moste harde t'attaine; that doth supporte his state:
His sittinge, shewes he must be setled still,
With constant minde, and raue proceedinge hate:
The Dragon, tells he doth our age renewe,
And soone decerne, to giue the sicke his dewe.

The cocke, dothe teache his watchinge, and his care,
To visitte ofte his pacientes, in their paine:
The couchinge dogge, dothe laste of all declare,
That faithfullnes, and toue, shoulde still remaine:
Within their brestes, that Phisike doe professe.
Which partes, they all shoulde in their deedes expresse.
Inanis impetus.

Clarif. omnia, doctrina & virtutis laude ornatisimo
viro D. IUSTO LIPSIO.

By shininge lighte, of wannishe CYNTHIAS raies,
The dogge behouldes his shaddowe to appeare:
Wherefore, in vaine aloude he barkes, and baiés,
And alwaies thoughte, an other dogge was there:
But yet the Moone, who did not heare his queste,
Hir woonted course, did keepe vnto the weste.

This reprehendes, those fooles which baule, and barke,
At learned men, that shine aboue the reste:
With due regarde, that they their deedes should marke,
And reverence them, that are with wisedome blest:
But if they strive, in vaine their winde they spends,
For woorthie men, the Lorde doth still defende.

_Quid hoc dicam, viuis quod fama negatur,
Et sua quod raris temporis lector amati?
Hi sunt immida minima Regule mores;
Præferat antiquos semper ut illa noius._

Martial. lib. I.
ad Regulam.
ON goulden fleece; did Phryxus passe the waue,  
And landed safe, within the wished baie:  
By which is ment, the foole, that riches haue,  
Supported are, and borne through the Lande, and Sea:  
And those enrich'd by wife, or seruantes goodds,  
Are borne by them like Phryxus through the floods.

An other of the like argument.  
To M. I. E.

A Leaden sword, within a goulden sheathe,  
Is like a foole of natures finest mould:  
To whome, shee did her rarest gittes bequesthe.  
Or like a sheepe, within a sheele of goulde.  
Or like a clothe, whomes colourz braue adorn,  
When as the grounde, is patched, rente, and torne.

For, if the minde the chiefest treasures lacke,  
Though nature bothe, and fortune, bee our frende,  
Though goulde wee weare, and purple on our backe,  
Yet are wee poore, and none will vs comende  
But onlie foolez; and flatterers, for theire gaine;  
For other men, will ride vs with disdain.

Inter-
LOE SISYPHVS, that roles the restlesse stone
To toppe of hill, with endlessse toyle, and paine:
Which being there, it tumbleth dowe alone,
And then, the wretche must force it vp againe:
And as it falles, he makes it still ascende,
And yet, no toile can bringe this worke to ende.

This SISYPHVS: presenteth Adams race.
The restlesse stone: their trauaile, and their toile:
The hill, dothe shewe the daye, and ceke the space,
Wherein they still doe labour, worke, and moile.
And though he till nighte they striue the hill to clime,
Yet vp againe, the morning nexte betime.

Vita humana propriè vii færum est: Ferrum si exercēas, contentur: si non exercēas, tamen rubigo interficit. Item homines exercendo videmus contenti. Si nihil exercēas, inœquia atque torpedo plus detumens fit, quam exerciatio.

Ouid. Metam, lib. 4.
The boylinge brothe, aboute the brinke dothe swell,
And comes to naughte, with falling in the fire:
So reaching heads that thinke them neuer well,
Doe headlonge fall, for pride hathe ofte that hire:
And where before their frendes they did dispise,
Nowe beinge faile, none helpe them for to rife.

Caste swordes awaye, take laurell in your handes.
Let not the Sonne goe downe vpon your ire.
Let hartes relente, and breake oulde rancors bandes,
And frendshippes force subdue your rafhe desire.
Let desperate wightes, and ruffians, thirst for blood;
Winne foes, with loue; and thinke your conquest good.
All flesh, is grass; and withereth like the hay:
To die, man laugheth, to morrowe, lies in claire.
Then, let him marke the frailtie of his kinde,
For here his tearme is like a paffe of winde,
Like bubbles smalle, that on the waters rise:
Or like the flowers, whome Flora freshlie dies.
Yet, in one daie their glorie all is gone:
So, worldlie pompe, which here we gaze vppon.
Which warneth all, that here their pageantes plaie,
Howe, well to liue: but not how longe to waie.

Inter spem curam, simores inter & irat.
Omnem crede diem tibi diluxisse suprema.
Grata superueniet, qua non sperabatur, hora.

Quis est, quiamuis
et adolescentem qui
exploratorum habeat
sed vesperum esse
videtur?

Senem sine senat
urus beneficet, nec
subito frangitur, sed
dumertur et egressus.
Cicero, Philip. 33.

Horat. 1. Epist.
Presumptuous Pan, did strive Apollo's skill to passe:
But Midas gave the palm to Pan: wherefore the eares of all
Apollo gave the Judge: which doth all Judges teach;
To judge with knowledge, and advice, in matters passe their reach?

Ovr shadowe flies, if wee the same pursuie:
But if wee flie, it followeth at the heeble.
Soe, he through the love that moste dothe serue, and sue,
Is furthest off his mistrelles harte is fleele.
But if hee flie, and turne awaie his face;
Shee followeth straight, and grones to him for grace.
EVEN as the gnattes, that flye into the blaze,
Doe burne their wings and fall into the fire:
So, those too, muche on gallant showes that gaze,
Are captives caught, and burne in their desire:
And suche as once doe feele this inwarde warre,
Though they bee cur'd, yet still appeares the scarre.

For wanton Love though hee promise ioyes,
Yet hee that yeeldes in hope to finde it true;
His pleasures shalbee mated with annoyes;
And sweetes suppos'de, bee mix'd, with bitter rue:
Bicause, his darters not all alike, doe wounde:
For so the frendes of coyce ASPASIA founde.

They lou'd, shee loth'd: they crau'd, shee still deni'd:
They sigh'd, shee songe: they spake, shee stopt her eare.
They walk'd, shee fatte: they set, awaye shee hi'de.
Lo this their bale, which was her blissfe, you heare.
O love, a plague, thoughge grac'd with gallant gloste,
For in thy seates a snake is in the motte.

Then stoppe your eares, and like VLESSES waulke,
The SYREINES tunes, the carelesse often heares:
*CROCVTA kills when shee doth frendly taulke:
The Crocodile, had the treason in her teares.
In gallant fruictse, the core is ofte decay'd;
Yea poison ofte in cuppe of goulde allay'd.

Then,
Then, in your waies let reason strike the stroke,
Aspasia shonne, although her face doe-shine:
But, if you like of Hymenævs yoke,
Penelope preferre, though spinninge twine,
Yet if you like, how most to liue in rest,
Hippolytus his life, suppose the best.

Vinæt qui patitur.

The mightie oke, that shrinkes not with a blaste,
But stille standes, when Boreas moste doth blowe,
With rage thereof, is broken downe at laste,
When bending reedes, that couche in tempestes lowe
With yeyling still, doe safe, and sounde appeare:
And looke alofte, when that the cloudes be cleare.

When Enuie, Hate, Contempte, and Slauder, rage:
Which are the stormes, and tempests, of this life;
With patience then, wee must the combat wage,
And not with force reftill their deadly strife
But suffer still, and then wee shall in fine,
Our foes subdue, when they with shame shall pine.
Where as the good, do live amongst the bad:
And virtue growes, where seede of vices springes:
The wicked sorte to wounde the good, are glad:
And vices thrust at virtue, all their stinges:
The like, where witte, and learning doe remaine,
Where follie rules, and ignorance doth raigne.

Yet as wee see, the lillie fresliie bloomes,
Though thornes, and briers, enclose it round aboute:
So with the good, though wicked haue their roomes,
They are preserued, in spite of all their route:
And learning liues, and virtue still doth shine,
When follie dies, and ignorance doth pine.
Neglecta virescunt.
To M. Rawlins Preacher.

The loye greene that dothe diffised growe,
And none doth plante, or trimme the fame at all,
Although a while it Spreads it selfe belowe,
In time it mountes, with creepinge vp the wall.
So, though the world the vertuons men dispise,
Yet vp alofte in spite of them they rise.

Impunitas ferocia pares:
To M. Steevenson Preacher.

When worthie men, for life, and learninge greate,
Who with their lookes, the wicked did appall,
If frouninge fates, with persecution threate;
Or take them hence, or shut them vp in thrall:
The wicked forte rejoice, and plaie their partes,
Though longe before, they clok'd their fained hartes.
Here, man who first should heauenlie thinges attaine,
And then, to world his fences should incline:
First, vndergoes the worlde with might, and maine,
And then, at foote doth drawe the lawes duine.

Thus God hee beares, and Mammon in his minde:
But, Mammon first, and God doth come behinde.

Oh worldlinges fonde, that joynethese two so ill,
The league is nought, throwe doune the world which speede:
Take vp the lawe, according to his will.
First seake for heauen, and then for worldly neede.
But those that first their worldlie wishe doe serue,
Their gaine, is losse, and secke their foules to sterue.
THROUGH the tormentes strange, and persecutions dire,
The Christians passe, with patience in their paine:
And ende their course, sometime with sword, and fire,
And constant stand, and like to lambs are slaine.
Because, when all their martyrdome is past,
They hope to gain a glorious crowne at last.

When that thou giv'st thy almes unto the poor,
In secret give, for God thy gifts doth see:
And openly, will thee reward therefor.
But, if with trompe thy almes must publish'd bee,
Thou giv'st in vain: if thou thereby dost shew,
Thy chiefe desire is, that the world maie knowe.
Adv deceptful world, thy pleasures I detest:
Nowe, others with thy showes delude; my hope in heaven doth rest.

Inlarged as followeth.

Even as a flower, or like unto the grass,
Which now dothe stande, and straight with sith the dothe fall;
So is our state: now here, now hence wee passe:
For, time attendes with shedding sith for all.
And death at lengthe, both oulde, and young, doth strike:
And into dust dothe turne vs all alike.

Yet, if wee mark how swift our race dothe runne,
And waighe the cause, why wee created bee:
Then shall wee know, when that this life is done,
Wee shall bee sure our countrey right to see.
For, here wee are but strangers, that must fleethe:
The nearer home, the nearer to the pitte.

O happy they, that pondering this arighte,
Before that here their pilgrimage bee past,
Resigne this worlde; and marche with all their mighte
Within that path, that leades where ioyes shall last.
And whilst they maye, there, treasure vp their store,
Where, without rust, it lastes for evermore.
This world must change: That world, shall still endure.
Here, pleasures fade: There, shall they endless be.
Here, man doth sinne: And there, hee shall be pure.
Here, death hee tastes: And there, shall never die.
Here, hee hath grief: And there, shall joys possesse,
As none hath seene, nor anie harte can gielle.

Since sauninge lookes, and sugred speache preualie,
Take heed betime: and linke thee not with these.
The gallant clokes, doe hollowe harte conceale,
And goodlie shoues, are mistes before our cies:
But whome thou find'st with guile, disguised so:
No wronge thou dost, so vie him as thy foe.

A Face deform'd, a visor faire dothe hide,
That none can see his vngle shape within;
To Ipocrates, the same male bee applide,
With outward shoues, who all their credit winne:
Yet give no heate, but like a painted fire;
And, all their zeale, is: as the times require.

Amico siti nulla sit iniuria.
Two horses free, a thirde doe swiftilie chace,
  The one, is white, the other, blacke of hewe:
None, bridles have for to restraine their pace,
And thus, they bothe, the other still pursue:
And, never cease continuall course to make,
  Untill at lengthe, the first, they ouertake.

This foremost horse, that runnes so fast awaye,
It is our time, while heere, our race wee runne:
The blacke, and white, presenteth nighte, and daye:
Who after halt, untill the goale bee wonne,
  And leaue vs not, but followe from our birthe,
  Untill wee yeelde, and turne againe to earthe.

Psalm. 42.

Ouid. i. Amos. 5.

Labitur occidit: fallis, volatilis atae,
Et admissis, labitur annis equis.
Here, man with axe doth cut the bough in twaine,
And without him, the axe, coulde nothing doe
Within the toole, there doth no force remaine;
But man it is, that mighte doth put thereto:
Like to this axe, is man, in all his deeds;
Who hath no strength, but what from God proceedes.

Then, let him not make vaunt of his desert,
Nor bragge thereof, when hee good deedes hath donne:
For, it is God that worketh in his harre,
And with his grace, to good, doth make him ronne:
And of him selfe, hee weake thereto, doth lieue;
And God giues power, to whome all glorie giue.

Jud. Epist.
Behinde a picture great, him selfe did Adam hide: [espide. Gomis.]
And thought from God hee there might lurke, & should not bee
Oh fool, no corners seeke, though thou a sinner bee;
For none but God can thee forgive, who all thy waies doth see.

Ex maximo minimum.

Where liuely once, God's image was express'd,
Wherin, sometime was sacred reason plac'd,
The head, I mean, that is so richly blest,
With sight, with smell, with hearing, and with taste.
Lo, nowe a skull, both rotten, bare, and drye,
A relique meet in charnell house to lye,
Tempus omnia terminat.

The longest daye, in time resignes to nighthe.
The greates oke, in time to duste doth turne.
The Rauen dies, the Egle failes of flighte.
The Phænix rare, in time her selfe doth burne.
The princelie stagge at lengthe his race doth ronne.
And all must ende, that euer was begonne.

Euen so, I, here doe ende this simple booke,
And offer it unto your Lorshippes sighte:
Which, if you shall receive with pleasinge lookke,
I shall rejoyce, and thinke my labour lighte.
And pray the Lorde your honour to preserve,
Our noble Queene, and countrie long to serue.

FINIS.
Geffrey Whitney's Choice of Emblemes.

Photolithographed

by Alfred Brothers, Manchester.

M. DCCC. LXVI.
ESSAYS LITERARY AND BIBLIOGRAPHICAL

ILLUSTRATIVE OF

WHITNEY'S EMBLEMS

WITH

Explanatory Notes

BY

HENRY GREEN, M.A.

Thinking little of Socrates;
But much more of the Truth.
Nunquam procrastinandum.

ALCIATAE gentis insignia sustinet alce;
Vnguibus et μηδὲν fert ἀναβαλλομένος,
Constat Alexandrum sic respondisse roganti,
Qui tot obiuisset tempore gesta breui;
Nunquam, inquit, differre volens, quod et indicat alce:
Fortior hæc dubites ocyor an ne siet.

Aldus, Venetiis M.D.XLVI.
ESSAY I.

SUBJECTS AND SOURCES OF THE MOTTOES AND DEVICES.

SECTION I.—General View—Devices not traced to other Emblematisists—and those simply suggested by them.

WHITNEY'S Choice of Emblems is most truly a representative book,—representative not of the entire emblem literature which pre-ceded him, but of a very considerable portion. Either by way of reference, or by direct adoption, there is set before the reader a very full view, not to name it a complete one, of what had been ventured on and achieved by his fellow-labourers. Originality he does not claim, though for this he deserves more credit than is usually assigned to him; but what he does claim to have done, was done in a masterly way, which only a man of learning and of culture could have accomplished.

The word motto speaks for itself. By device is to be understood the pictorial illustration of the motto, excluding the stanzas; and by emblem, the whole combination of motto, device and stanzas into an artistic expression of thought. The motto gives the subject, the device pictures it, the stanzas clothe it in language more or less poetical, and Emblem furnishes a name for the results when the three are made one and the work is perfected.

"Choice of Emblemes" is the significant title which is prefixed to this book, and most accurately does that word "choice" describe the nature of what has been done. Whitney made a selection from the labours of earlier writers, and especially from those whose works had been imprinted "in the house of Christo-
pher Plantyn." He had access to and made use of other books of emblems, and sometimes has accommodated their devices and explanatory stanzas to the collection which himself was forming; but these were the accessories to his plan, and not the principals by the express aid of which his purpose was carried out.

Collier informs us that in the sixteenth century it was the custom among printers to buy up the old wood-blocks which had been cut for other books, and, even without much coincidence of subject, to introduce them into their own publications. Of this practice he gives several amusing instances, but a better cannot be supplied than from the Great Folio Bible of Elizabeth's reign, to the expenses of which several of the nobility, as the earls of Leicester and Essex, contributed. Some of the large and highly-ornamented capitals belong properly to stories and anecdotes of the heathen mythology, but are needlessly employed as embellishments of the sacred writings.

The practice spoken of was very extensively adopted by emblem-printers and publishers, and without any blame to be attached. The highly graphic drawings in Locher's and Brant's "Stultifera Nauis," Fool-freighted Ship, were introduced as illustrations for "La gràt nef des folx du mode," The Great Ship of the Fools of the World. Again, the borders round the devices of Perrière's "Théâtre des bons Engins," are the same as those in Corrozet's "Hecatomgraphie," The Hundred Engravings; and copies of the same engravings as appear in Freitag's "Mythologia Ethica," Ethical Mythology, are inserted in a work entitled "Esbatiment moral des Animaux."

Plantin of Antwerp possessed abundant stores of pictorial embellishments* for books of many kinds; and when woodcuts or engravings had served for a work in Latin or French, he very freely employed them for a similar work in Flemish, Dutch, or English, and perchance in Spanish and Italian. The language was changed, and in emblem-books the stanzas also, to suit differences of thought or of customs, but, with a more or less ornamented border, the same woodcuts or engravings did service

* These stores, it is said, still remain in "L'Imprimerie Plantinienne" at Antwerp, and greatly is it to be desired that M. Edward Moretus should unveil the treasures of his inheritance and make them accessible to the literary world.
over and over again. It was no more considered strange to dis-
tribute the blocks than to distribute the type, and when either
was wanted it assumed its fitting place on the compositor's table.
The proofs of this are very distinctly to be traced, especially in
the editions of Paradin or of Alciat from the year 1562 to 1608.

A writer of great authority maintains that Whitney's emblems
were chiefly borrowed from Paradin's "Heroical Devices." The
analysis we are about to submit will show the inaccuracy of this
statement, and that Alciat was the great source to which our
author applied. Another writer, without entirely rectifying it,
points out Dibdin's error, and affirms that some were taken from
Paradin, others from Sambucus, Junius and Alciatus, and some
also from the sacred emblems of Beza.

There are indeed a few coincidences between the emblems of
Whitney and those of Beza, but not above two examples of
direct and immediate borrowing. Of the emblematists of Whi-
tney's era the greater part were either directly or indirectly laid
under contribution by him: not many of them escaped, and that
rather because of incongruity in their subjects than because the
works were unknown.* One or two of these are simply referred
to, as Achilles Bocchius; and others are alluded to among divers

* Among emblem-books, neither used by Whitney nor alluded to by him, are to be
included:

Gerard Leeu's "Dialogue Creatur. Morali, Editio Primaria," or Dialogue of
Creatures, excellently moralized &c. to the praise of God and the edifica-
tion of men. Gothic letter, large 4to, unpaged, 1480.
Also "Een genoehclickr boeck gheheten dialogens der creaturen. Te Delf in
Holland, 1488." The last edition.
A. Coelio Augustino's "Hieroglyphica," or Concerning the sacred things of the
Egyptians and of other nations, &c. In 70 bks. pp. 441. Folio. Basiliæ
1567.
Jeron. Ruscelli's "Le Impressi illustri," 4to, pp. 496. Venice 1584. Alluded to by sir Philip Sidney.
Argent. 1511.
J. P. Valerian's "Hieroglyphica," or Commentaries on the sacred characters of the
And perhaps we ought to name from the same library:
Holbein's "Icones historiarum vet. Testamenti," &c. 4to. Lugduni 1547.
Bernard's "Figure del Vecchio e del nuovo Test." &c. 8vo. Lione 1554.
persons "wel knowne to the learned." Of his own skill and invention, as far as the subjects and devices are concerned, very little was produced; in fact his aim was, not to strike out new paths, but to follow up the old.

*Similar* emblems to those of Whitney are to be found in many writers previous to the year 1586, when "the Choice of Emblemes" appeared; and in all probability, when not copied from other sources, they were suggested by the works of Sebastian Brant, William Perriëre, Giles Corrozet, Horapollo, Bartholomew Aneau, Peter Coustau, Paolo Giovio, Gabriel Symeoni, Arnold Freitag, Theodore Beza and Nicholas Reusner. To these authors we may trace like thoughts and expressions and like devices.

But in the vast majority of instances there is an absolute *identity* between the mottoes and pictorial illustrations in Whitney and those in earlier or contemporary writers; and this identity extends to the employment of the very same wood-blocks for striking off the impressions. At various times, between 1562 and 1585, from Plantin's offices in Antwerp and Leyden, various editions had been published of emblems by Claude Paradin, Gabriel Faerni,* John Sambucus, Hadrian Junius and Andrew Alciat; these are the veritable originals of a large proportion of Whitney's stanzas, and supply his work with most of the pictorial devices which adorn it.

The devices *not hitherto traced to other emblematists* are these:

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<tbody>
<tr>
<td>31</td>
<td>The house on fire and the envious man.</td>
<td>185</td>
<td>Quinctillian, the Author and Fame.</td>
</tr>
<tr>
<td>95</td>
<td>The envious and the covetous.</td>
<td>198</td>
<td>Alexander and Diogenes.</td>
</tr>
<tr>
<td>112</td>
<td>The schoolmaster of Faleria.</td>
<td>203</td>
<td>A ship drawn by Providence.</td>
</tr>
<tr>
<td>114</td>
<td>Regulus Attilius tortured.</td>
<td>216a</td>
<td>The broth boiling over.</td>
</tr>
<tr>
<td>129</td>
<td>An overwhelming sea.</td>
<td>b</td>
<td>Reconciliation at sunset.</td>
</tr>
<tr>
<td>133</td>
<td>The vine and the olive.</td>
<td>218a</td>
<td>Pan and Apollo, Midas being judge.</td>
</tr>
<tr>
<td>145</td>
<td>The ape caught in the stocks.</td>
<td>224a</td>
<td>A crown for the persecuted.</td>
</tr>
<tr>
<td>161</td>
<td>The sick fox and the lion.</td>
<td>b</td>
<td>Alms by sound of trumpet.</td>
</tr>
<tr>
<td>166a</td>
<td>A Bible in the heavens and the Enemy of souls.</td>
<td>225</td>
<td>The pilgrim looking heavenward.</td>
</tr>
<tr>
<td>167</td>
<td>The old man and the infant.</td>
<td>228</td>
<td>The axe wielded by the woodman.</td>
</tr>
<tr>
<td>168a</td>
<td>Homer and the Muses begging.</td>
<td>229a</td>
<td>Adam hiding behind a tree.</td>
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<tr>
<td></td>
<td></td>
<td>230</td>
<td>The sun setting.</td>
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</tbody>
</table>

* Properly a book of Fables, like the editions of *Æsop*, printed by Plantin in 1565, 1567 and 1581.
Essays Literary and Bibliographical. 237

We cannot however say with certainty that the whole of these 23 emblems are original; further researches may lessen the number, and two or three works, to which I have not obtained access, seem likely to supply some of the missing identifications; they are from Plantin’s* press, and therefore Whitney probably had seen them. It is a point undetermined, though I should expect to find the emblems on pages 133, 145 and 161 derived from some book of fables.

For the other emblems the sources of the mottoes and devices may be arranged in two divisions:

I. Devices suggested only by those of other Emblemists, or similar to theirs:

II. Devices struck off from the same wood-blocks, and therefore identical.

I. Devices suggested only, or similar to those of other Emblemists.

Under this heading the emblems, with their description printed in italic letter, are alone really to be attributed to their respective authors as the sources from which Whitney took them; in other instances, with the description printed in roman letter, similarity exists,—little or nothing more. When a device is borrowed the motto belonging to it is generally borrowed also.

19. Locher’s translation into Latin of Sebastian Brant’s “Stul. tifera Nauis,” Foot-freighted Ship, quarto; with CLVI folios: there are 115 spirited though rather rough woodcuts, besides the title-page and the last page, ending with “In laudatissima Germaniae vrbe Basiliensi: nup opa & pmotione Johannis Bergman de Olpe Anno salutis n/i.e M.CCCCXCVII. Kl. Augusti.”


† The German original was published in 1494, thus: “Das Narrenschyff Gedrucht zu Basil Im jar noch Christi geburt Tusant vier hundert vier und nüntzig. Jo. B. (Bergman) von Olpe.” It is a quarto of 158 folios, or of 164 according to M. Graesse, with 114 figures in wood.
Geoffrey de Marnef's translation into French, "La grât nef des folz du mōde," The Great Ship of the Fools of the World, large quarto, with LXXXVIII feuilllets in double columns, and an index; besides the title-page there are 116 woodcuts similar to those of the Latin edition, but not identical. The capital letters to each subject are ornamented. The ending is: "Cy finist la nef des folz du monde. Premieremēt cōposse en aleman par maistre Sébastien brant docteur es droit. Consequentiēm dalemēn en latin redigee par maistre Jacques locher. Reuene et ornee de plusieurs belles concordances et additions par ledit brant. Et de nouvel translatée de latin en frācoys et imprimee pour Geoffroy de maruel libraire de paris. Le viii iour du moys de Feburier. L an m.cccxcix.".

See Plate XXVIII.

17 Drinking, gaming, throat cutting. 176 Three women gaming.

Plate XXIX. Four wom. fol. xxvii.
27 Fowlers and decoy bird. xlix. 181 Occasion or fortune. fol. lxxxv.
Plate V. The thief and his mother. No man. xvi. and lvii.
155  
159 The ant and the grasshopper. lxxx.

See Plate XXX.

20. William de la Perrière’s "Le Théâtre DES BONS ENGINS," &c., The Theatre of Good Contrivances, in which are contained one hundred Emblems," &c., à Paris, Denys Ianot, 1539. Small octavo, unpaged. The work has 214 pages and CI emblems, with highly ornamented borders to nearly every page. Dedication: "A treshaulte & tresillustre princesse, Madame Marguerite de France, Royne de Nauarre, seur vnique du treschrestien Roy de France. Guillaume de la Perriere son treshēble seruiter." The mottoes on the title-page are, "AMOR DEI OMNIA VINCIT," and "AMOR UT FLOS TRĀSIET;" and the borders to the pages and emblems are the same with those in Corrozet's Hecatom- graphe.

See Plate XXXII.

30. Giles Corrozet's "Hecatomgraphe," &c., "That is to say
the descriptions of one hundred figures and histories, containing many Apopthegms, Proverbs, Sentences and Sayings, as well of the Ancients as of the Moderns, &c.;” Paris, by Denys Ianot, 1540, small octavo, pages 206, emblems 100; Dedication, “Gilles Corrozet Parisien avx bons espritz & amateurs des lettres.”


There were five editions of Horapollo previous to this—the first at Venice by Aldus in 1505, and the others in 1517, 1518, 1521 and 1548. For the manuscripts and editions of Horapollo, the best work to consult is that of Dr. Conrad Leemans of Leyden, whose own edition with a commentary may be named on critical grounds, as the best of this author. See also Brunet’s “Manuel du Libraire,” vol. iii. col. 343.

5º. Bartholomew Aneau’s “PICTA POESIS,” &c., “Pictured Poetry.” As a picture poetry will be.” Motto “From Labour, Glory;” Lyons, Bonhomme, 1552, octavo, folios 119, containing 106 emblems. The woodcuts are small, but well executed.

The same year and from the same printer appeared a French translation “L’IMAGINATION POÉTIQUE, traduction en vers français des latins et grecez par l’auteur mesme d’iceux.”

* Consult Brunet’s “Manuel du Libraire,” Paris 1861, tome ii. col. 299-308; and Dibdin’s Bibl. Dec. i. 256.
Plate XXXIV. 6°. Peter Costau's "PEGMA, Cum narrationibus philosophicis," "Repository, with philosophical narrations;" Lyons, Bonhomme, 1555. The ornamented title-page has, like the Picta Poesis, a Mercury with the Gorgon's head, and the motto "ΕΚ ΠΟΝΟΤ ΚΑΕΟΣ," From Labour, Glory. The dedication is, "PETRVS COSTALIVS ANTONIO COSTALIO FRATRI S.D." Small octavo, pages 16, 336 and 8, or 360. The emblems count 92, with elaborate borders to each, but not well executed.

The French translation has every page highly embellished. "LE PEGME de Pierre Covstav," &c.; "from Latin into French by LANTEAVME de Romieu Gentleman of Arles;" Lyons, Molin, 1560. On the ornamented title-page is a figure of Minerva standing erect within a medallion having the motto around, "LITERAE ET ARMA PARANT (QVORVM DEA PALLAS) HONOREM." The woodcuts of the French translation are very similar to those of the Latin original, but the borders are not the same. Small octavo, pages 420. The emblems are 94.

Plate XXXV. 7°. Paolo Giovio's and Gabriel Symeoni's "LE SENTENTIOSE IMPRESE," &c., i.e. Devices for Sayings, &c.; Lyons, Roville, 1562; quarto, pages 134, emblems 126. The devices of Gabriel Symeoni are 36 on pages 9-44; those of Vescovo Giovio are 90 on pages 45-134. The whole work is also named "TETRASTICHI MORALI," Moral Four-lined Stanzas. The clear woodcuts are the same as those which were used for the French translation of the "Ragionamento di M. Paolo Giovio sopra i Motti, & designi d'armi & d'amore," &c., and which was printed at Lyons in 1561; the same blocks were used again for a reprint of the original Italian at Lyons in 1574. For an account of Giovio's works consult Brunet's "Manuel du Libraire," iii. col. 582-584.

Brunet names a work of Symeoni's: it is "Les Devises et Emblèmes héroïques et Morales, inventées par le seigneur Gabriel
**Theology and Bibliographical.**

"Symeon;" Lyons, Guil. Roville, 1559, quarto, in 50 pages, with very pretty woodcuts.

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<tr>
<td>35</td>
<td>The hunted beaver</td>
<td>126</td>
<td>p. 126</td>
<td>35</td>
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<tr>
<td>98a</td>
<td>The trodden-down dock</td>
<td>32</td>
<td>183b</td>
<td>24</td>
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<tr>
<td>110</td>
<td>A rampant lion with a sword</td>
<td>77</td>
<td>190b</td>
<td>43</td>
</tr>
<tr>
<td>121</td>
<td>The crab and the butterfly</td>
<td>11</td>
<td>219</td>
<td>25</td>
</tr>
<tr>
<td>168b</td>
<td>Bending the cross-bow</td>
<td>34</td>
<td>226</td>
<td>26</td>
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<tr>
<td>169</td>
<td>The ape and the miser's gold</td>
<td>40</td>
<td>227</td>
<td>30</td>
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<tr>
<td>177</td>
<td>The phoenix from the flames</td>
<td>14</td>
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8°. Arnold Freitag's "**Mythologia Ethica**," &c., "**Ethical**" Mythology, that is, A very pleasant garden of Moral Philosophy, delivered through fables attributed to brute animals: In which, the labyrinth of human life being made clear, the path of virtue is taught in very beautiful precepts as by the thread of Theseus. With most artistic imitations of very noble sculptures by Arnold Freitag, explained in Latin, and engraved on brass. Antwerp m.d.lxxxix." Small quarto, pages 251, plates 125. Dedication: "**CLARISSIMIS OPTIMISQVE VIRIS ABRAHAMO ORTELIO HISPANIARVM REGIS GEOGRAPHO, ET ANDREÆ XIMENIO LV-SITANO, ARNOLDVS FREITAGHIVS S.D.**"

The above work is doubtless the same as that of which the title is given by M. A. A De Backer and Ch. Ruelens, with the addition "Philippo Gallæo Christophorus Plantinus excudebat"; thus fixing who the printer was. The copy used by me has written in it, by Mr. J. Brooks Yates, "The engravings by Gerard de Jode and others. The Rev. Thomas Corser has a work entitled **Esbatiment moral des Animaux**, with engravings from the same plates, but the explanations are in French sonnets." By whom the beautiful engravings were wrought is not exactly ascertained, for the **Plantinian Annals** say: "Pas de nom de graveur: mais les planches sortent évidemment de l'atelier de Galle, ce qui est constaté d'ailleurs par la mention faite au titre. Elles pourraient bien être l'œuvre de Gérard de Jode."

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<tr>
<td>39</td>
<td>The dog and the shadow</td>
<td>113</td>
<td>p. 113</td>
<td>249</td>
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<tr>
<td>58</td>
<td>The ape and the whelp's paw</td>
<td>129</td>
<td>p. 184</td>
<td>69</td>
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<tr>
<td>73</td>
<td>The stork feeding her young</td>
<td>251</td>
<td>188a</td>
<td>15</td>
</tr>
<tr>
<td>98a</td>
<td>The fox and the grapes</td>
<td>127</td>
<td>189</td>
<td>177</td>
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<tr>
<td>128</td>
<td>The mouse and oyster</td>
<td>169</td>
<td>195</td>
<td>145</td>
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<td>159</td>
<td>The ant and the grasshopper</td>
<td>29</td>
<td>210</td>
<td>5</td>
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<tr>
<td>160</td>
<td>A satyr and his host</td>
<td>167</td>
<td></td>
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</table>
9°. Theodore Beza’s «Icones id est Veræ Imagines,” &c., Images, i.e. True Portraits of Men illustrious for learning and piety, &c., to which have been added some pictures which are named Emblems; Geneva, Laonius, M.D.LXXX., quarto, unpaged, the emblems are 44. The dedication is, “Serenissimo DiREGIATIAM SCOTIÆ REGI IACOBO EIVS NOMINIS SEXTO, THEODORVS BEZA GRATIAM AC PACEM A DOMINO.” The work is remarkable as containing the earliest known portrait of our James I. There was a French translation by Simon Goulart printed at Geneva in 1581, quarto.

“These emblems,” says Dibdin, “are of peculiar delicacy of execution, but being heavily printed on a thin and coarse-grained paper, they lose much of the merit of their execution. The borders are elaborate, and perhaps of rather too much importance for the subjects contained within them,—so as in some degree to impair the effect.”

10°. Nicholas Reusner’s “Emblemata,” &c., Emblems, &c., partly ethical and physical, but partly historical and hieroglyphical, &c., to which is added a book of sacred images or emblems by Jeremiah Reusner; Franckfort, John Feyerabend, 1581, small quarto, pages 371.

The engravings on wood were by Virgil Solis and Jost Ammon. The emblems are comprised in four books of a general nature, and one book of sacred images; also three books of family pedigrees without any pictorial illustrations. Nearly all have dedications,—some of them very curious: as Emb. IIX. p. 210, “To Jesus Christ, God-man,” entitled “Christ the ladder to heaven;” Emb. XXVI. p. 236, “To Jesus Christ, Pontifex and King, best and greatest,” with the words “The stars shew the way to the king;” and Emb. XXXVI. p. 248, “To Peter an apostle of Jesus Christ.” In the family pedigrees are celebrated “John Sambucus the learned physician,” p. 297; “Christopher Plantin, the renowned printer,” p. 328; and “Sigismund Feyerabend, the well-known bookseller,” p. 329.

There is at the end of the volume a remarkable ornament, occupying the whole page; it is a figure of Fame, with a trum-
pet in each hand; one of which the goddess is sounding. The device is surrounded by the motto, "Si CVPIS VT CELEBRI STET TVA FAMA LOGO: PERVERGILES HABEAS OCVLOS, ANIMVMQVE SAGACEM."—If thou desierst that thy fame should stand in a noble place, thou shouldst have the eyes watchful and the mind alert.

There is also a poetical work by Reusner to which Whitney frequently refers; it is "POLYANTHIA, sive Paradisus poeticus," in VII books; Bâle 1579, octavo. Consult also Brunet's "Manuel," vol. iv. col. 1255.

Thus the devices in Whitney, which are similar to those of other emblem writers of his own era, and which might be suggested by them, are 103,—to be thus distributed: to Brant, 7; Perrière, 13, Corrozot, 11; Horapollo, 9; Aneau, 12; Coustau, 8; Giovio and Symeoni, 13; Freitag, 13; Beza, 4; and Reusner, 13. Probably, however, he did not borrow from these sources above 23 emblems.

SECTION II.—DEVICES STRUCK OFF FROM THE SAME WOOD-BLOCKS, AND THEREFORE IDENTICAL.
The authors between whom and Whitney the identity existed of which we are speaking all found editors among the learned men whom Plantin gathered around him, and were sent forth from Antwerp or from Leyden. We shall arrange them rather in the order of their relative importance to Whitney's purpose than to their time or their merit. The names of the ten authors in Section I. who have similar emblems will be printed in italic letter.

Plate XXI. 1°. Andrew Alciat: "OMNIA ANDREÆALCIATI V.C. EMBLEMTA," &c., "All the Emblems of Andrew Alciat, with Commentaries, in which, the origin of every emblem being laid open, the meaning of the author is explained, and all obscurities and doubts cleared up, by Claude Mignault of Dijon. The third edition by far more richly stored than the others. Antwerp, from the office of Christopher Plantin,* chief printer to the king, M.D.LXXI." Octavo, pages 782, emblems 197, trees 16, total 213. Each emblem has an ornamented border, and to each there are copious notes. The references are to this edition, unless an earlier be mentioned, but the arrangement and paging of it are very defective.

Plate VI. "ANDREÆALCIATI EMBLEMTVM LIBELLVS;" Paris, Wechel M.D.XXIII., small octavo, pages 120, emblems 112. On the title-page and at the end is the printer's symbol, with the motto "VNICVM ARBUSTÛ NÔ ALIT DVOS ERYTHACOS," One tree does not support two Redbreasts. The woodcuts are very curious and repeated from the same blocks in the Paris editions of 1536, 1540, 1542 and 1544.

Plate XVI. "ANDREÆALCIATI EMBLEMTVM LIBELLVS," &c.; Aldus, Venice M.D.XLVI. "With the privilege of Pope Paul III. and of the Senate of Venice for ten years." Small octavo, folios 47, emblems 84. The Aldine symbol is on the title-page and at the end, and the volume was printed by the sons of Aldus.

Plate XVII. "DIVERSE IMPRESE," &c., Various Designs adapted to various Morals, with verses which declare their significations, together with many others in the Italian language not often translated, taken from the emblems of ALCIAT; Lyons, Roville, 1551, octavo,

* The editions of Alciat which Plantin himself issued were in 1566, 1574, 1581, 1582, 1584 and 1583, all in Latin.
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<td>5</td>
<td>The swallow and grass-hopper 179, 617</td>
<td>49</td>
<td>She-goat and wolf's whelp 64, 247</td>
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<td>6</td>
<td>A charioteer with fierce horses, <em>Corr.</em> 19 55, 223</td>
<td>50a</td>
<td>Weary man and swallows 70, 268</td>
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<td>8</td>
<td>An ass bearing Isis, <em>Faerni</em> 7, 48</td>
<td>52b</td>
<td>Small fish and their enemies 169, 585</td>
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<td>10</td>
<td>Sirius and Ulysses 115, 410</td>
<td>53a</td>
<td>The sow and the gleanings, <em>Perr.</em> E. 17 45, 196</td>
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<td>13</td>
<td>Slaying of Niobe's children 67, 255</td>
<td>b</td>
<td>Sour fig tree on the mountain 73, 276</td>
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<td>14</td>
<td>Heraclitus and Democritus 154, 535</td>
<td>54a</td>
<td>Trumpeter asking forgiveness 173, 596</td>
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<tr>
<td>16</td>
<td>Pigmies and Hercules 58, 232</td>
<td>b</td>
<td>Swallow, cuckoo, &amp;c. 100, 352</td>
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<tr>
<td>18</td>
<td>Laden ass eating thistles 85, 313</td>
<td>55a</td>
<td>Two redbreasts fighting 93, 333</td>
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<td>30</td>
<td>Prowess mourning for Ajax 48, 202</td>
<td>63</td>
<td>Cupid drawn by lions, <em>Reus.</em> 15, i. 20 105, 370</td>
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<td>33</td>
<td>Swallow's nest and Medea 54, 221</td>
<td>65</td>
<td>The blind carrying the lame 160, 559</td>
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<td>34</td>
<td>The gourd and the pine 124, 448</td>
<td>70</td>
<td>Brutus falling on his sword 119, 430</td>
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<tr>
<td>37</td>
<td>Hector and Ajax exchanging gifts 167, 579</td>
<td>74</td>
<td>Tantalus, water and fruit, <em>Anean</em> p. 108 84, 310</td>
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<td>38</td>
<td>A warrior on his war horse, <em>Const.</em> p. 251 35, 160</td>
<td>75</td>
<td>Prometheus and the vulture, <em>Reus.</em> 27, i. 37, <em>Anean</em> p. 90 102, 358</td>
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<tr>
<td>45</td>
<td>Agamemnon, with sword and shield 57, 230</td>
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<tr>
<td>47</td>
<td>Cesar and Cicero, <em>Reus. St.</em> i. 16 41, 181</td>
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Thus there are 86 of Whitney's emblems, the sources of which are identical with those of Plantin's edition of Alciat in 1581.

2°. Claude Paradin's "LES DEVISES HÉROÏQVES," &c., "The Heroical Devices of M. Claude Paradin, Canon of Beaujeau, of Signor Gabriel Symeon and of other authors." Antwerp, Plantin, M.D.LXII., in 16mo, folioed but notpaged; with many well-executed woodcuts, and with notices of persons and events of much interest. The copy to which our references are made contains the autograph of our author Geffrey Whitney.
The earliest edition of *Paradin* was printed at Lyons in 1557,* thus: "Devises héroïques. Lyons, Ian de Tournes et Guill. Gazeaun, 1557, in 8°, de 261 pp. avec 180 grav. sur bois." The printers, Plantin and Latius, issued several editions in Latin and French; there was in fact "une foule d’éditions, sortant de presses différentes," as the Latin one.

"SYMBOLA HEROICA M. Claudii Paradini Belliicensis Canonicis et D. Gabrielis Symeonis. Multo quam antea, fidelius de gallica lingua in latinam conversa. Antverpiae, ex officina Christophorii Plantini, 1567." In 16mo, pages 316; the figures are on wood, or rather "clichées en metal," stereotyped. The translator into Latin was "Jean le Gouverneur, de Gédinnes." This Latin edition was repeated in 1583.


We give a fac-simile of the title-page from a very rare copy Plate LVI. lent for the purpose by the Rev. Thomas Corser. It is this English translation which Francis Douce supposes Shakespeare to have used when composing the triumph scene in *Pericles*.

The dedication is curious: "To the renowned Capteine Chr. Carleill Esq., chief Commander of her Maiesties forces in the province of Vlster, Ireland, and Seneschall there of the counties of Clandeboy, the Rowte, the Glens, the Duffre, and Kylultaugh."

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<th>Description of Device</th>
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<tbody>
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<td>1</td>
<td>Ivy and obelisk, <strong>H. Jun.</strong></td>
<td>fol. 43</td>
<td>A shroud on a spear</td>
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<tr>
<td>12</td>
<td>The tun pierced with holes</td>
<td>89</td>
<td>Ears of corn, handsful, and</td>
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<tr>
<td>21</td>
<td>The beetle on a rose</td>
<td>129</td>
<td>sheaf</td>
</tr>
<tr>
<td>23</td>
<td>Ears of corn breaking on a</td>
<td>98b</td>
<td>The down trodden dock,</td>
</tr>
<tr>
<td></td>
<td>sheaf</td>
<td>89</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>Snake and strawberry plant</td>
<td>41</td>
<td>A sword hanging by a thread</td>
</tr>
<tr>
<td>51b</td>
<td>Ostrich with outspread wings</td>
<td>24</td>
<td>Scavola’s hand over the fire</td>
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<tr>
<td>66</td>
<td>Sword and trowel, <strong>Reus. St.</strong></td>
<td>115</td>
<td>Valerius and the crow</td>
</tr>
<tr>
<td></td>
<td>i. 4</td>
<td>116</td>
<td>The garlands of Marcus Sergius</td>
</tr>
<tr>
<td>68</td>
<td>The sifting of corn</td>
<td>88</td>
<td>Rampant lion and sword,</td>
</tr>
</tbody>
</table>

* Dibdin however has the following note: "In the collection of the marquis of Bibl. Decam. Blandford the earliest edition of the devices of these authors is of the date of 1551, at vol. i. pp. 264-266. Lyons, 18mo, in the French language."
Plantin's edition of Paradin for 1562 supplies 32 wood-blocks to illustrate Whitney.

3°. John Sambucus: "EMBLEMATA," &c., "Emblems, with some coins of ancient work, by John Sambucus of Tornau in Hungary. Antwerp, from the office of Christopher Plantin, M.D.LXIV." Octavo, pages 240, emblems 166, and coins 23. The title is set in a framework representing the nine Muses, and the well-known compasses are wrought into the composition. There are fine borders to the engravings. Mr. J. Brooks Yates marked in his copy that the woodcuts were by Gérard de Jode. The monograms on some of the embellishments are an I inserted into a C, an A and a G; the first, it is said, denotes the work of Jean Croissant, the next that of Assuerus Van Londerzeel, and the third that of Hubert Goltzius. Sambucus dedicated his emblems to "Maximilian II. Emperor-Augustus, king of Bohemia, Dalmatia and Croatia, Archduke of Austria, Count of the Tyrol," &c. The symbolical device represents the emperor enthroned upon the temple of Janus, of which the gates are closed; at his feet is the wolf suckling Remus and Romulus; he is extending an olive branch to an eagle which presents him three crowns — one in each claw and one in its beak; on the left hand are three persons in attendance on the emperor: and the picture is followed by three pages of laudatory and descriptive verses. This work is certainly the most elegant of all the emblem-books of the age.

From Plantin's press there issued in 1566 both a Latin and a Flemish edition; in 1567 a French translation by Jacques
Grevin; and in 1569 and 1584 also a Latin edition. We close the list with


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<tbody>
<tr>
<td>7</td>
<td>Incendiary and assassin</td>
<td>p. 206</td>
<td>Old tree yielding fire-wood</td>
</tr>
<tr>
<td>9</td>
<td>Prince, astronomer and husbandman</td>
<td>28</td>
<td>Anellus and his wife, ed.1599</td>
</tr>
<tr>
<td>11</td>
<td>The gallant ship and the sun</td>
<td>46</td>
<td>Paris and the three goddesses</td>
</tr>
<tr>
<td>15</td>
<td>Acteon seized by the hounds, Aelian. E. 52, p. 214, Aeneas, p. 41</td>
<td>84 (76)</td>
<td>Hanno and his birds</td>
</tr>
<tr>
<td>17</td>
<td>Drinking, gaming, throat cutting, ed.1566, Brant's Stall. Navi, 1497, fol. 27</td>
<td>128</td>
<td>The apodes of India flying</td>
</tr>
<tr>
<td>20</td>
<td>The sun over hills of snow</td>
<td>212</td>
<td>Mercury mending the lute</td>
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<tr>
<td>22</td>
<td>A fox on floating ice</td>
<td>103</td>
<td>The cuttle fish escaping</td>
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<tr>
<td>25</td>
<td>Pliny over-curious</td>
<td>159</td>
<td>Dog, bull and painter</td>
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<tr>
<td>26</td>
<td>Miller sleeping under his mill</td>
<td>140</td>
<td>Minerva watching and resting</td>
</tr>
<tr>
<td>32</td>
<td>Murderer and his shadow, ed. 1566</td>
<td>107</td>
<td>The ape and the fox</td>
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<tr>
<td>36</td>
<td>Popinjay, bird and bucket</td>
<td>150</td>
<td>Elephant and undermined tree</td>
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<tr>
<td>41</td>
<td>Thief strangled by his own cord</td>
<td>101</td>
<td>Reading and practising</td>
</tr>
<tr>
<td>43</td>
<td>Astronomer and compass</td>
<td>173</td>
<td>Student and child gathering fruit</td>
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<tr>
<td>46</td>
<td>Aged dame and skulls</td>
<td>209</td>
<td>Lion &amp;c. and travelled fool</td>
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<tr>
<td>52a</td>
<td>Bull, elephant, &amp;c., ed. 1599</td>
<td>84</td>
<td>Bull, horse and fair woman</td>
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<tr>
<td>58</td>
<td>Ape using whelp's paw, Freit.</td>
<td>65</td>
<td>Poisoned elephant and serpent, ed. 1569, Corr. E. 56, Freit. p. 145</td>
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<tr>
<td>129</td>
<td></td>
<td>110</td>
<td>Time cutting off man and woman</td>
</tr>
<tr>
<td>59</td>
<td>Whirlwind and trees, ed. 1569</td>
<td>178</td>
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</tr>
<tr>
<td>64</td>
<td>Hen sucking her own eggs</td>
<td>279</td>
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<tr>
<td>67</td>
<td>Thunderbolt and the laurel</td>
<td>204</td>
<td>Palace with two doors</td>
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<td>69</td>
<td>Well and curtained window</td>
<td>206</td>
<td>Unripe grapes trodden down</td>
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<tr>
<td>71</td>
<td>Casting nets into the sea</td>
<td>209</td>
<td>Sick miser and his gold, ed.</td>
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<tr>
<td>72</td>
<td>Sea-water through a sluice</td>
<td>1569</td>
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<tr>
<td>76b</td>
<td>Killing the snake in the wall</td>
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Forty-eight are the emblems in Whitney to be attributed to Sambucus.

essays literary and bibliographical.

berg. Antwerp, from the office of Christopher Plantin, m.d.lxv." Octavo, pages 151, emblems 58 in 65\frac{1}{2} pages.

This volume is the most elegant that had hitherto issued from the presses of Plantin. Each page in the emblem part has a border, in the midst of which is a pleasing vignette, and the dedications are nearly all to persons eminent in politics or in literature. The engravings or woodcuts appear to be of Italian origin, and are of remarkable delicacy. The ornamented borders are the same as those used for Whitney's Emblems.

The edition of 1566 is less beautiful, and that of 1569 a repetition. The edition of 1585 is in 32mo.

"HADRIANI IUNII EMBLEMATA eivsdem ÆNIGMATVM LIBELVS, Cum noua & Emblematum & Ænigmatum Appendice. Lvgdvnii Batavorvm Ex Officina Plantiniana Apud Franciscum Raphelengium, c15.15.151 xcvi." In 16mo, pages 167. The emblems are 62 on as many pages, with a Latin stanza of four lines to each; there are notes to the emblems pp. 69-151; of enigmas there are 53. The emblems are from the same blocks as former editions.

"EMBLEMES de Adrian le Jeune, faicts François et sommai- rent expliqués, Anvers, Christophe Plantin, 1567," is the title of a French translation attributed to Jacques Grevin. This edition was repeated in 1568 with Grevin's name as translator, and again in 1575.

"EMBLEMATA Adriani Junii Medici. Overgheset in neder- lantsche talc, deur M. A. G. T'Antwerpen, ghedruct by Chris- toffel Plantyn, m.d.lxxv. Met privilegie." In 16mo, emblems pp. 5-62. There is an engraving on wood at the head of each emblem. The translator of Junius also translated Sambucus into Flemish: both versions were undertaken by the advice of the celebrated geographer Abraham Ortelius and at Plantin's expense.

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<td>3</td>
<td>Crocodile and her eggs</td>
<td>Emb. 19</td>
<td>Boys blowing bubbles</td>
</tr>
<tr>
<td>4</td>
<td>Envy &amp;c. imprisonment</td>
<td>53</td>
<td>Pelican feeding her young</td>
</tr>
<tr>
<td>42</td>
<td>Glory fleeing the slothful</td>
<td>52</td>
<td>E. 96, Perr. E. 18</td>
</tr>
<tr>
<td>44</td>
<td>The lion and dog</td>
<td>10</td>
<td>The rock and raging winds</td>
</tr>
<tr>
<td>50b</td>
<td>Youth working, age feasting</td>
<td>35</td>
<td>The caged nightingale</td>
</tr>
<tr>
<td>51a</td>
<td>Spider and bee on one flower</td>
<td>33</td>
<td>Frogs, serpents and palm tree</td>
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</table>
Whitney has to be debited with 20 emblems derived from Junius.

5°. Gabriel Faerni: "FABULÆ C. ex antiquis auctoribus delectae et a Gabriele Faerno carminibus explicate (a Silvio Antoniano editæ) Roma Vin-Luchinus, 1564." Quarto. "Les planches faites sur de bons dessins qu'on a attribuées au Titien, sont gravées à l'EAUFORE." Plantin's first edition of Faerni's Fables appeared in 1563 in 16mo; a second edition in 12mo in 1567, and a third, also in 12mo, in 1585, with 100 plates on wood. The copy of the edition of 1585, belonging to William Stirling esq., of Keir, has the following title:

"CENTVM FABULÆ ex Antiqvis Avctoribus Delectae, et a Plaate xxvii. Gabriele Faerno Cremonensi Carminibus explicate. ANTVERPÆ Apud Christophorum Plantinum, M.D.LXXXV." In 16mo, pages 173, emblems 100. Several traces of portions of the borders round Whitney's plates occur, as on pp. 16, 25, 34 and 44; also some of the ornaments are the same, as on pp. 27 and 118. The impressions in Whitney, even when from the same blocks, are on the whole clearer than those in this edition of Faerni.

So Whitney has borrowed from Faerni 16 emblems.
Now, ascertaining the results of inquiry after the devices in Whitney, struck off from the same wood-blocks, and therefore identical with those of other emblem writers, we count up—for Alciat 86 instances, Paradin 32, Sambucus 48, Junius 20, and Faerni 16; in all, 202.

In Whitney's work there are 248 devices, and we have accounted for the whole; 23 were original, 23 suggested, and 202 are identical with those of the five emblenists last named. Thus in "The Choice of Emblemes" 225 have been "gathered out of sundrie writers," and 23 is the number of the: "divers newly devised."

It is certainly an amount leaving little to the credit of the inventive or imaginative power bestowed on the mottoes and devices of a book often regarded, from its completeness, as the earliest work in the English language expressly on emblems. But this was of no great consequence, for the entire volume would be a novelty in England, except to the few who were versed in its mysteries. Whitney's fame rests on having so well executed what he undertook to accomplish,—to present to his nation a full and correct view of a species of literature which in a few years had grown into high favour and been the instruction and amusement of the monk in his cloister and of the pontiff in his chair of supremacy, engaged the talent of some of the foremost men in law, medicine and theology, and entertained alike Fleming, Frenchman and Spaniard,* the Hungarian on the Danube, and the Dutch by Utrecht, Leyden and the Zuyder Zee.

* A translation of Alciat's Emblems into Spanish was published about the middle of the sixteenth century. "LOS EMBLEMAS de Alciato traducidas en rhimas Españolas añadidas de figuras de nuovas emblemas &c., En Lyon por Girlielmo Rovillio 1549"—Francisco Guzman's "Triumphas Morales," at Medina 1587—Horosco Couaruvias' "EMBLEMAS MORALES," at Segovia 1589—and Hernando de Soto's "EMBLEMAS MORALEZADAS," at Madrid 1599,—attest that Spanish gravity was not slow to yield to the new infatuation as to emblems.
ESSAY II.

OBSOLETE WORDS IN WHITNEY, WITH PARALLELS CHIEFLY FROM CHAUCER, SPENSER AND SHAKESPEARE.

In collecting from the Emblems of Whitney the words that are obsolete we do not confound them with words that are archaic, of old forms but still in use though modernised in orthography. However strange the spelling may appear, as caruoraunte for cornorant, condempne for condemn, ginnen for gins, inoughe for enough, randoonne for random, shalbe for shall be, suruaighe for survey, varijng for varying, wanne for won, whotte for hot, and yeartge for earth,—still, if the words remain in use, they will not be admitted into the following list. Again, some words will be given which, though spelled in the same way with others now current, were made use of by Whitney with a meaning that has passed away.*

ACCIDENTES: events, occurrences, deeds.

Such accidentes, as haue bin done in times paste.  
This present time behouldeth the accidentes of former times.  

Whit. Ded. viii. l. 2.  
Ded. ix. l. 21.

* In the following references:—

Whit. Whitney; E. page of Emblems; l. line.

Chau. Chaucer (Moxon’s edition, 1847); p. page and column; l. line; without any other letter, the Canterbury Tales; B. K. Complaint of Black Knight; C. L. Court of Love; L. W. Legend of Good Women; P. Persones Tale; R. Romaunt of the Rose; T. C. Troilus and Creseide.

Spen. Spenser (Moxon’s edition, 1856); p. page and column; without any other letter, the book, canto, stanza and line of the Faerie Queene; C. Shepheardes Calender; M. H. Mother Hubbard’s Tale; V. G. Virgil’s Gnat.

Shak. Shakespeare (Cambridge and London edition, as far as published 1863-1865); act, scene and line.
Essays Literary and Bibliographical.

And the particular accidents gone by (also l. 250).
And nothing pleaseth but rare accidents.

**AGASTE:** terrified.

*Temp.* v. i. 305.  
1 *Hen.* IV. i. ii. 199.  
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**E. 20, l. 9.**  
So, though ofte times the simple bee agaste.

**E. 67, l. 8.**  
When tempestes rage, doe make the worlde agaste.

**p. 18, i. l. 2343.**  
For which so sore agast was Emelie,

**p. 46, 2, i. 9, 21.**  
—— they gan espy

**Lear, ii. i.**  
An armed Knight towards them gallop fast,

**AGASTE:** terrified.

So, though ofte times the simple bee agaste.

When tempestes rage, doe make the worlde agaste.

For which so sore agast was Emelie,

—— they gan espy

An armed Knight towards them gallop fast,

That she was wel neigh mad, and gan to cry.

Gasted by the noise I made.

**AMISSE:** misfortune, wrong.

*E. 211, l. 16.***  
That all too late shee mourn’d for her amisse.

**p. 145, ii. l. 17226.**  
O rakel hond, to do so foule a miss.

**p. 67, 2, ii. 19, l. 3.**  
How that same Knight should doe so fowle amis.

**Ham. iv. v.**  
Each toy seems prologue to some great amiss.

**Son. 151.**  
Then, gentle cheater, urge not my amiss.

**Bale: poison, mischief, sorrow.**

*E. 180, l. 7.***  
A worde once spoke, it can retourne no more,

**E. 219, 16.***  
Lo this their bale, which was her blisshe yeare.

**p. 144, i. l. 16949.***  
—— for ended is my tale

God send every good man bote of his bale.

**p. 10, i. l. 16, 7.***  
For light she hated as the deadly bale.

**1 *Hen.* VI. v. iv. 122.***  
By sight of these our baleful enemies.

**Cor. i. i. 156.***  
The one side must have bale.

**BANDOGGE:** the mastiff.

*E. 140, l. 1.***  
The bandogge, fitte to matche the bull, or beare.

*Sir T. More, p. 586.***  
And haue bandedogges to driue them out of the coorne.

*V. G. p. 419, 1. 540.***  
Then gredie Scilla, under whom there bay

Manie great bandogs, which her gird about.
Essays Literary and Bibliographical.

The time when screech-owls cry and ban-dogs howl.

BANE, or BAYNE: injury, destruction.

Euen so it happes, wee ofte our bayne doe brue.
Lo PROCRES heare, when wounded therewith all,
Did breede her bayne, who mighte haue bathde in blisse.
But I was hurt right now thurghout min eye
Into min herte, that wol my bane be.
—— it is all his joye and appetite
To ben himself the grete hartes bane.
To bane thee when thou bite.
There caughte his bane (alas) to sonne.
Lest Rome herself be bane unto herself.
And I be pleased to give ten thousand ducats
To have it bain'd.

BANNE, or BAN: curse.

Whereat, the maide her pacience quite forgot,
And in a rage, the bruitishe beaste did banne.
'Gan both envy, and bitterly to ban.
With Hecate's ban thrice blasted.
Fell banning hag, enchantress, hold thy tongue!
And ban thine enemies, both mine and thine!

BILBOWE: a rapier made at Bilboa, or one who uses it; the stocks.

Giue PAN, the pipe: giue bilbowe blade, to swashe.
I combat challenge of this latten bilbo.
—— methought, I lay
Worse than the mutines in the bilboes.
An honest bilbow-smith would make good blades.
—— our bilbows are as good,
As his, — our arms as strong.

BOORDE, or BOURD: jest, sport.

For euel wordes, pierce sharper than a sworde,
Which ofte wee rue, thoughge they were spoke in boorde.
My wit is gret, though that I bourde and play.
That that I spake, I sayd it in my bourde.
They all agreed; so, turning all to game
And pleasaunt bord, they past forth on their way.

BROACHE: break into, tap, spread abroad.

And bluddie-broiles, at home are set a broache.
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Rom.& J. 1. i. 102. a Hen. IV. iv. i. 14.
Who set this ancient quarrel new abroach.
Alack what mischiefs might be set abroach.
Right as who set a tonne a broche,
He perced the harde roche.
Broach a better tappe.

Shak.

Gower.

Gascoigne.

CARKE: trouble, anxiety.

E. 199. l. 9. Lo, Time dothe cut vs of, amid our carke, and care.
His heavie head, devoide of careful carke.
The wight, whose absence is our cark.
In house, for wife and child, there is but cark and care.

Whit.

Spen.

Uncertain.

CARLE: a hardy, country fellow, or churl.

E. 219. l. 5. At lengthe, this greedie carle the Lythergie possesste.
The MILLER was a stout carl for the nones.
Which when the carle beheld, and saw his guest.
This carl, a very drudge of nature.

Whit.

Chau.

Spen.

Shak.

CARPES: blame, talk at or about.

E. 137. l. 7. Which carpes the pratinge crewe, who like of bablinge beste.
Which carpes all those, that loue to much the canne.
In felawship wel coude she laughe and carpe
Of remedies of loue she knew perchance.
Do hourly carpe and quarrel.
:— shame not these woods
By putting on the cunning of a carper.

Whit.

Chau.

Shak.

CATES: delicacies, food.

E. 15. l. 9. Whose backe is fraughte with cates and daintie cheare.
Where pages braue, all daintie cates, did bringe.
And CODRVS had small cates, his harte to gladde. (202, 12.)
But though my cates be mean, take them in good part.
Than feed on cates and have him talk to me.
Taste of your wine and see what cates you haue.

Whit.

Shak.

Contentation: content, contentment.

E. 87. l. 3. Within this life, shall contention finde.
To the great cotentacion of the country.

Whit.

Fabyan.

Corsie: bird of prey.

E. 211. l. 15. This corsie sharpe so fedde vpon her gall.
CREATE: created.
Not for our selues, alone wee are create.
And al be it so, that God hath create all thing in right ordre.
And the issue there create,
Ever shall be fortunate.
Being create for comfort.
With hearts create of duty and of zeal.

DEFACE: disfigurement, disgrace.
And headlonge falles at lengthe to his deface.
But wicked Impes, that lewdlie runne their race,
Shee hales them backe, at lengthe to theire deface.
Think how his facte, was Ilions foule deface.
Oh bondage vile, the worthie mans deface.
That heate might it not deface.
Broke be my sword, my arms torn and defaced.

DEFAME: infamy.
With slaunders vile, and speeches of defame.
This Bias vs’d: and cause for foule defame,
SARDINIA moste is stained.
That to his body, when that he were ded,
Were no despit’ ydon for his defame.
It is a sinne, and eke a great folie
To apeiren any man, or him defame.
In remembrance of thy defame.

ETERNISED: rendered eternal.
Learned men haue eternised to all posterities.
There his name who loue and prize
Stable stay shall eterne.
But in them nature’s copy not eterne.

FACTE: deed, action.
Thinke howe his facte, was Ilions foule deface.
Then quoth the theife, my masters mark, I will defend the facte.
In hope my facte shall mothers warne, that doe behould this sighte.
As you were past all shame,
Those of your facte are so,— so past all truth.
FARDLE : a burden, a package.

Doth venture life with fardle on his backe.  
**Whit.**

Then goeth fardels for to beare,  
**Chau.**

With as good chere as he did eare.  
**Shak.**

who would fardels bear ?  

The fardel there? what's i' the fardel?

FEARE : terrify.

Mannes terror this, to feare them that behoulde.  
**Whit.**

Who while they liu'de, did feare you with their lookes.  

No fier, nor sworde, his valiaunt harte coulde feare.  
**Chau.**

Ran coward calf, and eke the veray hogges  

So fered were for berking of the dogges.  
**Shak.**

And thus he shall you with his wordes fere.  

Ne ought was feared of his certaine harmes.  

Thou canst not fear us, Pompey, with thy sails.  

We must not make a scarecrow of the law,  

Setting it up to fear the birds of prey.  

Tush, tush! fear boys with bugs.

FONDE : foolish.

Oh worldlinges fond, that ioyne these two so ill.  
**Whit.**

The rich man full fond is ywis,  
**Chau.**

That weneth that he loved is.  
**Spen.**

Certes, said he, well mote I shame to tell  

The fond encheason that me hither led.  
**Shak.**

The better to beguile whom she so fond did finde.  

By heaven, fond wretch, thou know'st not what thou speak'st.  

You see how simple and how fond I am.  

My careless father fondly gave away.

GATE : going, way.

Bypathes, and wayes, appeare amidd our gate.  
**Whit.**

With that word, Reason went her gate.  
**Chau.**

Go your gait.  
**Shak.**

With this field-dew consecrate,  

Every fairy take her gait.  

Springs out into fast gait; then stops again.

INGRATE : ungrateful.

And those, that are vnto theire frendes ingrate.  
**Whit.**

Yet in his mind malitious and ingrate.  
**Spen.**

Will not so graceless be to be ingrate.  
**Shak.**
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LET: hinder, prevent.
But rivers swift, their passage still do let.
But when that nothinge coulde Opimivs sleepinge let.
Now help, O Mars, thou with thy bloody cope,
For love of Cipria, thou me naught ne let.
Leave, ah! leave off, whatever wight thou bee,
To let a weary wretch from her dew rest.
I'll make a ghost of him that lets me.
What lets but one may enter at her window?
Therefore thy kinsmen are no let to me.

LOBBE: a lazy, stupid person.
Let Grimme have coales: and lobbe his whippe to lashe.
Farewell, thou lob of spirits; I'll be gone.
—and their poor jades
Lob down their heads, dropping the hides and hips.
But as the drone the honey hive doth rob:
With worthy books, so deals this idle lob.
Bion therefore was but a very lob and foole in saying this.

P. Holland.

MANCHE: fine bread, or flour.
The manchet fine, on highe estates bestowe.
Thyrte quarters of manchet floure.

Bible. Ed. 1555. 3 Kings iv.

MISLIKE: for dislike.
I hope it shall not bee misliked.
Some gallant coulours are misliked
She asketh him anon, what he misliketh.
Setting your scorns and your mislike aside.

Whit. E. 79, l. 9.

MOE: the old positive of more.

Demosthenes, and thousandes moe beside.
A manciple, and myself, ther n'ere no mo.
To tell in short without words mo.
Sing no more ditties, sing no moe.
If I court mo women, you'll couch with mo men.

Whit. E. 90, l. 12.

MOTLEY: a colour mixed or meddled, of various colours.
A motley coate, a cockescombe or a bell,
Hee better likes, then iewelles that excell.
A motley fool. Motley's the only wear. (Sepe.)
I wear not motley in my brain.

Whit. E. 81, l. 5.

Shak. Like it, ii. vii. 34.
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MOWES: mouths.

E. 169, l. 4. Of whome both mockes, and apishe mowes, he gain'd. *Whit.*
T. C. p. 394, 2, iv. l. 7. Then laugheth she, and maketh him the mowe. *Chau.*
p. 326, 1, vi. 7, 49, 6. And other whiles with bitter mockes and mowes *Spen.*
Temp. ii. ii. 9. He would him scorne. *Shak.*
M. N. Dr. iii. ii. 237. Sometime like apes, that mow and chatter at me. *"*

MOYLE: defile, dirty with work and dust.

E. 50, l. 8. Then take thy rest, let younginges worke and moyle. *Whit.*
E. 215, l. 10. Wherein they still doe labour, worke and moile. *Spen.*
T. Shrew, iv. i. 66. How she was bemoiled. *"*

MUSKE CATTES: an animal yielding musk.

All's W. v. ii. 18. With muske cattes sweete, and all shee coulde desire. *Shak.*
M. W. W. iii. ili. 18. Fortune's cat, — but not a musk-cat. *"*
How now, my eyas-musket! what news with you? *Ben Jonson.*
What a coyle these musk-wormes take to.

NEWFANGLENES: attempt at something new.

p. 83, ii. l. 10932. So newefangel ben they of her mete *"*
And louen noueltees of proper kind.

NONES: occasions.

E. 38, l. 1. The trampinge steede, that champes the burnish'd bitte, *Whit.*
Is mannag'd braue, with ryders for the nones. *"*
E. 123, l. 10. And studentes must haue pastimes for the nones. *Chau.*
p. 4, l. l. 382. A COKE they hadden with hem for the nones, *Shak.*
To boile the chickenes and the marie bones.
Ham. iv. vii. A chalice for the nonce. *"*
1 Hen. IV, 1, ii. I have cases of buckram for the nonce. *"*
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PASSIONS: sufferings, commotions of mind.

E. 14, l. 5. Thus heynos sinne, and follie did procure *Whit.*
Theise famous men, such passions to indure. *Shak.*
Macb. iii. iv. 57. You shall offend him and extend his passion. *"*
3 Hen. VI, 1, iv. Beshrew me, but his passion moves me so. *"*
150. — O you gods,
Timon, iii. i. 53. I feel my master's passion. *"*
Essays Literary and Bibliographical.

Pick-thankes: officious parasites.
With pick-thankes, blabbes, and subtill Sinons broode.
By smiling pick-thanks and base newsmongers.
Base pick-thank flattery.

Pill: rob, plunder.
His subjicets poor, to shauce, to pill, and poll.
And pill the man, and let the wenche go.
So did he all the kindome rob and pill.
Which pols and pils the poore in piteous wize.
The commons hath he pill'd with grievous taxes.
Large-handed robbers your grave masters are,
And pill by law.

Preiudicate: forejudging.
With a preiudicate opinion to condempe.
— wherein our dearest friend
Prejudicateth the business, and would seem
To have us make denial.

Roome: place.
And shortlie, none shall knowe where was the roome.
She placeth you, in equall roome, with anie of your age.
The trees, and rockes, that leftthe their rooms, his musicke
for to heare.
— and hath roume and eke space
To weld an axe or swerde, staffe, or knife.
Hyest roumes.

Scot-free: free from scot, i.e. a reckoning, or payment.
My simple traualle herein should scape scot-free.
He cannot scape yet scot-free, vncontrolled.
That hot termagant Scot had paid me scot and lot too.

Shamefastnes: modesty.
And little boies, whome shamefastnes did grace,
The Romaines deck'd, in Scarlet like their face.
Of hunting and of shamefast chastitee.
And ye, sire clerk, let be your shamefastnesse.
Shamefast she was in maidens shamefastnesse.
Uttered at last with impudency and unshamefastness. H. Sidney. May 18, 1566.
In like manner also, that women adorn themselves in modest apparell, with shamefastness and sobrietie.

Whit. E. 150, l. 4.
Shak. 1 Hen. IV. iii. ii. 25.
Daniel. Civil Wars, ii.

Whit. E. 151, l. 4.
Chau. p. 53, i. l. 6944.
Spen. M. H. p. 430, 1, 1198.
’ ’ p 248, 5, v. 2, 6, 8.
Shak. Rich. II. ii. l. 245.
’ ’ Timon, iv. i. 11.

Whit. Ded. xv. l. 44.
Shak. All's W. i. ii. 7.

Whit. E. 34, l. 16.
’ ’ E. 107, l. 14.
’ ’ E. 186, l. 12.

Whit. Ded. xv. l. 43.
Mir. of Mag.
Shak. 1 Hen. IV. v. iv. 114.

Bible. Ed. 1611. 1 Tim. ii. 9.
SIELD: happy.

E. 26, l. 18. And fortune sield, the wishers turne doth serue. Whit.
E. 176, l. 11. For blessinges good, come seild before our praier. Chau.
T. C. p. 296, ii. l. 815. O God (quod she) so worldly seliness, Chau.
Macb. iii. ii. 45. That he hath very joy and selinesse. Shak.

SILLYE: harmless, simple.

E. 194, l. 7. For, as the wolfe, the sillye sheep did fear, Whit.
p. 31, i. l. 4088. And made him still to tremble, at his barke. Chau.
p. 31, i. l. 4106. These sely clerkes han ful fast gronne. Chau.
p. 46, l. 5952. Wery and wet as bestes in the rain. Spen.
p. 168, 2, iii. 8, 27, i. But if a sely wif be on of tho. Spen.
W. Talc. iv. iii. 27. The silly Virgin stroue him to withstand. Shak.

SITHE: since, time.

E. 68, l. 7. By which is ment, sith wicked men abounde. Whit.
E. 109, l. 3. And sithe, the worlde might not their matches finde. Chau.
E. 204, l. 10. No maruaile tho, sith bountie is so coulde &c. Chau.
p. 14, l. 4478. And sithen hath he spoke of everich on. Spen.
p. 175, 1, iii. 10, 33, 7. And humbly thanked him a thousand sith. Spen.
M for M. i. iii. 35. Sith 'twas my fault to give the people scope. Shak.
M. W. W. ii. ii. 170. Sith you yourself know how easy it is to be such an offender. Shak.
Ham. iv. iv. Sith I have cause.

STITHE: anvil.

E. 192, l. 5. For there with strengthe he strikes vpon the stithe. Whit.
p. 16, i. l. 2027. Th'armerer, and the bowyer, and the smith Chau.
Ham. iii. ii. That forgeth sharpe swerdes on his stith. Shak.

TEENE: grief, vexation.

Not vertue hurtes, but turnes her foes to teene.
That neuer was ther no word hem betweene
Of jalousie, ne of non other tene.
'Gainst that proud Paynim king that works her teene.
To think o' the teene, that I have turn'd you to.
Of sighs, of groans, of sorrow and of teene!

UNNETH: scarcely, not easily.
At lengthe, this greedie carle the Lethergie posseste:
That unneth hee could sterre a foote, with sleepe, so sore oppreste.
So faint they woxe, and feeble in the folde,
That now unnethes their feete could them uphold.
Uneth may she endure the flinty streets.

UNREST: trouble.
It shewes her selfe, doth worke her owne vnrest.
She shewed wel, for no worldly unrest.
Many vain fancies working her unrest.
Witnessing storms to come, woe and unrest.
Rest thy unrest on England's lawful earth.
And so repose sweet gold for their unrest.
The more is my unrest.

UNTHRIFTES: wasters.
And wisedome still, againste such vnthriftes cries.
Unmanly Murder, and unthrifty Scath.
Given away to upstart unthrifts.
And with an unthrifty love did run from Venice.
What man didst thou ever know unthrifty that was beloved
after his means?

URE: use, destiny.
The tyrant vile Mezentivs, put in ure.
Euen so it is of wittes, some quicke, to put in vre.
On his fortune, and on ure also.
My goddesse bright, my fortune and my ure,
I yeve and yeeld my herte to thee full sure.

WHOTTE: hot.
Being likewise asked why: (quoth hee) bicause it is to whotte,
To which the satyre spake, and blow'st thou whotte, and could ye?
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And greenest wood, though kindlinge longe, yet whotest most it burnes. — Whit.

Nether to melt in pleasures whott desire. — Spen.

Nath’lesse now quench thy whott emboyling wrath. — Golding.

When then counter waxed somewhat to whot. — Whit.

WONNE: dwell, dwelling.

In regall roomes of Jasper, and of Iette, Contente of minde, not alwaies likes to wonne. — Whit.

Wher as ther woned a man of grete honour. — Chau.

His wonning was ful fayre upon a heth. — Spen.

Or where hast thou thy wonne, that so much gold Thou canst preserve from wrong and robbery? — Spen.

Where daungers dwelt, and perils most did wonne, To hunt for glory and renowned prayse. — Whit.

WORLDE: 1°. age; 2°. orbis terrarum, compass of the earth.

A perpetuitie of felicitie in this worlde, and in the world to come. — Whit.

This was the goulden worlde, that Poettes praised moste. — Auth.V.

Ye, though some Monarche greate some worke should take in hand

Of marble, or of Adamant, that manie worldes shoulde stand. — All Engl.V.

So though the worlde, the vertuous men dispise, etc. — Whit.

Thi throne is in to worldis of worldis. els τὸν αἰώνα τοῦ aióvol. — Wickliffe.

Thei schulen regne in to worldis of worldis. — Whit.

Neither in this world (aióν) nor in the world to come. — Auth.V.

—— made the worlds (aióva). — All Engl.V.

The worlds (τοὺς aióvas) were formed. — Whit.

Yet, should one only man, with labour of the braine

Bequeathe the world a monument, that longer shoulde remaine. — Whit.

Behoulde, of this vnperfecte masse, the goodly worlde was wroughte. — Chau.

That knew this worldes transmutation

As he had seen it chaungen up and doun. — Chau.

This world n’ is but a thurghfare ful of wo. — Auth.V.

Kingdomes of the world (τοῦ κόσμου). — Auth.V.

YERKE: jerk.

They prauce, and yerke, and out of order flinge. — Whit.

—— who, having in his hand a whip,

Her therewith yerks. — Spen.
It is, we conceive, ever useful for the elucidation of our old words thus to bring together the phrases and expressions in which they agree, but which have passed out of the current language. The list might be extended without difficulty, if we included also words that are undergoing a change of meaning, or that may be regarded as old-fashioned, though still retained in use. We should however be pursuing too wide a field, if we ventured farther into this subject. They who enter upon it will not fail to perceive how pure was the English which Whitney wrote. He abounds indeed in Latin quotations in his marginal notes, and scarcely ever spares an opportunity of making classical allusions; but he never offends us by the intrusion of idioms or phrases foreign to our language. As his style is simple and unaffected, so his words are of native birth,—the English of the old time; they are rich in expressiveness, and they have strength in themselves.

*Fortune Valour's Friend.*
ESSAY III.

BIOGRAPHICAL NOTICES OF CHRISTOPHER PLANTIN AND OF FRANCIS RAPHELENG, AND OF THE EMBLEM WRITERS TO WHOM WHITNEY WAS INDEBTED.

TYPOGRAPHY in the sixteenth century boasts three celebrated names, in Venice, Paris and Antwerp. Aldo Manuzio printed his first work in 1490; Paolo Manuzio, his son, succeeded to the printing office in 1515, and continued it to 1574; and Aldo Manuzio for a time gave promise of excelling both his father and grandfather, but becoming negligent, he died in poverty at Rome in 1597. The earliest work printed by Henry Stephens of Paris was in 1502; his celebrated second son Robert, and more celebrated grandson Henry, extended the renown of the office until 1598; and other members of the family, as late as 1661, carried on the art with fame if not with profit.

It may not be that CHRISTOPHER PLANTIN excelled those who bore the names of Aldus and of Stephens, but he was no unworthy coadjutor; and to him at least emblem writers are especially indebted for bringing so completely into unison the arts of printing and engraving. From the time when he commenced his business at Antwerp in 1555, until his death in 1589, there issued from his press nearly thirty editions of the chief emblem-books of the day, all executed with care, some possessing great beauty of execution, and one or two equal if not superior to any similar work of that age. But for these editions, out of which chiefly Whitney made his choice, the English reader must have waited some years before seeing any adequate representation of the learning, wit and skill, which on the continent of
Europe had been bestowed upon emblem-books. It is therefore not inappropriately that these biographical notices begin with the name of the princely printer of Antwerp.

Christopher Plantyn, or Plantin, was born in 1514, at Mount Louis in Tourain, of poor and humble parents. He was very young when he came to Paris. There he worked for some time as a bookbinder; but afterwards, having learned the elements of printing with Robert Mace, of Caen in Normandy, he visited the chief printing offices of France, and more especially those in Lyons, where several emblem-books were printed. He now returned to Paris with the intention of establishing himself in business in that city. The religious troubles which prevailed decided him to go to the Netherlands. Soon after, about 1546, he married Joanna de la Rivière and fixed his abode in Antwerp, and the first book which issued from his press was "La institutione di una fanciulla nata nobilmente. L'institution d'une fille de noble maison, traduite de langue Tuscane en François. En Anvers, de l'Imprimerie de Christofle Plantin, avec privilège. 1555.*

Here for forty-four years, except when he retired to Leyden in consequence of the war in the Netherlands, Plantin pursued his calling with an increasing reputation. The correctness and beauty of the works published by him spread abroad his fame, and in a little time he acquired a considerable fortune. Of that he made a very noble use; his house, like the house of the Aldi at Venice, or of the Stephens at Paris, became the asylum of the learned, of whom there were always several entertained at his table. Those who were in need received succour from him, and he sought to attach them to himself by offering them honourable maintenance. He had also constantly in his printing office, for correctors, men of rare merit, such as Cornelius Kilian, Theodore Pulman, Victor Goselin, Justus Lipsius and Francis Rapheleng; and to this day with pride are shown the desks and benches where these learned sat to aid in giving learning to mankind.

If we trust the testimony of Malinkrot, Plantin, after the example of Robert Stephens, exposed his proof-sheets at his gate,

* Plantin is named as a master-printer in the registry of Saint Luc in 1550; but he pp. 128, 135.

De Ortu Typograph.}

was probably then in the office of John Bellerus, or in partnership with him.
promising a reward to those who should discover in them any errata. Because of the account rendered to him of the talent and carefulness of Plantin, the king of Spain (Philip II.) named him his Archi-typographus or Prototypographus, i.e. Chief Printer, and charged him to bring out a new edition of the Polyglott Bible of Alcalá, that of Cardinal Ximenes, the Complutensian, commenced in 1502 and finished in 1517, and of which the copies began to be rare. This edition, in Hebrew, Chaldaic, Greek and Latin, is justly regarded as Plantin's master-work; it was issued, the first volume in 1569 and the last in 1573, in 8 volumes folio, and, except some little carelessness in the paging, is a very splendid example of typographic art and labour.* The famous Guillaume Lebé was induced to come from Paris to cast the letters and characters intended for the impression, and Philip II. sent from Spain the learned Arias Montanus to direct the important enterprise. While however adding greatly to Plantin's reputation, this magnificent work was almost the cause of his ruin, for the Spanish ministers with excessive rigour demanded the repayment of the sums which, during the prosecution of the work, had been lent him from the royal treasury.

The catalogue of Plantin's publications, compiled by MM. A. de Backer et Ch. Ruelens, gives the titles of nearly 1030 works which had their origin from his types and presses, and as some are known to be omitted, though unintentionally, future inquiries may increase their number.

The French historian, De Thou, on a journey to Flanders and Holland in 1576, visited the workshops of Plantin, and saw twenty-seven presses in action, although, as he remarks, this famous printer was embarrassed in his affairs; but carrying out his well known motto, "Labore et Constantia," By work and steadiness, he re-established his fortunes.†

Plantin died the 1st of July 1589, having bequeathed his library to his grandson, Balthasar Moretus, and was buried in the cathedral of Antwerp, where his gravestone is still pointed out.

* For an account of the eight volumes, "Annales de l'Imprimerie Plantiniennex" may be consulted, published at Brussels 1865.
† To this day (1865) his descendants are among the wealthy families of Belgium, and the library and printing office are now the property of M. Edward Moretus.
Besides the printing office at Antwerp he possessed two others, one at Leyden, a second at Paris. These were assigned as portions to his three daughters, Margaret, Martine and Jane: the eldest, married to Rapheleng, had the Leyden printing office; that of Paris fell to the youngest, who had married Gilles Begs; and the Antwerp business devolved on the second daughter, married to John Moereturf or Moretus. Moretus carried on the office in partnership with his mother-in-law. She was placed in a large house, which Guicciardini, who died in Antwerp in 1589, regarded as one of the principal ornaments of the city, and which after nearly three centuries is still owned by a Moretus, and still possesses the very treasures of the olden time, besides a vine in full bearing which Plantin himself planted. There are stored his types and presses and all the appliances of his noble art, which in modern days queenly hands have not disdained to work.

Conrad Zeltner says this printer had types of silver and implements of ivory, but the same thing had already been reported of Robert Stephens, and with as little foundation. We may however name with absolute certainty Plantin’s typographic ensign,—it may not have braved a thousand years the battle and the breeze,—but it indicates, as long as man shall be upon the earth, what the elements of his success are. The ensign is a hand holding an open compass and striking a circle; and around the device we read the significant words “LABORE ET CONSTANTIA.” A better could not have been chosen, and Rapheleng and Moereturf religiously preserved it, and it still stands over the old mansion in Antwerp.


“In the house of Christopher Plantyn by Francis Raphelengius” were Whitney’s Emblems “imprinted;” and we take for our second biographical notice, FRANCIS RAPHELENGIIUS, or RAULENGHIEEN, whose portrait is preserved in the university of Leyden.

He was born at Lanoy near Lille, the capital of the present department of the North, formerly French Flanders, February
27th 1539, and died July 20th 1597. He was from his boyhood intended for one of the learned professions, and was sent to school to Ghent, but his father's death compelled the interruption of his studies, and commerce seemed his destination. Business led him to Nuremberg, where he devoted his leisure hours to the ancient languages, and such rapid progress did he make that his mother no longer opposed his inclination, and literature became his pursuit. He went to Paris to perfect himself in Greek and Hebrew, but the civil wars, which desolated France about 1560-63, caused him to leave that country, and he passed over to England. Here, for some time, he taught Greek in the university of Cambridge, but his stay could not have been long; for on his return to the Netherlands he engaged as corrector of the press for Plantin, who was so charmed by his gentleness and ability as to offer him in marriage his eldest daughter Margaret, a most estimable woman; and the marriage took place in 1565.

Rapheleng rendered great services to his father-in-law, especially in the printing of the famous Polyglot Bible, issued between the years 1569 and 1573. Of this splendid work he corrected the proofs with great care; and besides, added to the sixth volume a Hebrew Grammar and an Epitome of Pagnini's Thesaurus of the Hebrew language; and in the seventh volume he assisted Montanus and the brothers Guido and Nicholas Fabricii in the Latin interpretation of the Hebrew Books, and gave the various readings and annotations by which the Chaldee paraphrase of the Book of Daniel was illustrated and amended.

During the civil wars of the Netherlands, or rather during part of them, Plantin retired to Leyden with his family. Rapheleng remained in Antwerp, charged with the direction of the printing office. During the famous seige, from July 1584 to August 17th 1585, Rapheleng was present, and shared its dangers. He then betook himself to Leyden to superintend and finally to own the printing office which his father-in-law had established there. He now learned Arabic and rendered himself a very able scholar in that language. John Dousa the elder, curator or rector of the university of Leyden, charged him in 1586 with the teaching of Hebrew, and in this employ he acquitted himself for some years with much distinction. Grief for the premature death of his wife, and a paralysis with which he was seized, rendered life almost
insupportable, and his career ended in 1597, with as fair a name as any in the republic of letters.*


A worthy descendant from Rapheleng’s only grand-child, Maryhe Christoffella, is now resident in Leyden, namely, M. John T. Bodel Nyenhuis, who from 1829 to 1850 was printer to the university of Leyden, and who among his ancestors reckons four others that held the same office. On the 27th of July 1865 I was enjoying his hospitality, and he then wrote out for me the genealogy of himself and his family traced back to Christopher Plantin, and also gave me an autograph of which the following is a copy:

This Christopher Rapheleng was the second son of Francis, and appointed typographer to the university of Leyden in 1589; he was living in 1645. The other sons were Francis the eldest, eminent for early genius, who died in 1643, and Justus, named after Justus Lipsius; there was also a daughter Cornelia: but these do not appear to have left any descendants. M. John T. Bodel Nyenhuis is the author of a learned work, "Dissertatio Historico-Juridica, De Juribus Typographorum et Bibliopolarum in Regno Belgico. 8vo, pages 447, Leyden, M.D.CCCXIX." At the end of his book he quotes the famous words of Renouard appended to his catalogue in 1819 of the library of an amateur: "Otez-lui ses liens, et laissez-le aller; c'est pour le commerce la plus facile et la plus efficace de toutes les protections."

The portraits we are giving are from various sources: that of Plantin is from Dibdin; those of Brant, Giovio, Alciat, Junius

* One of the later books which issued from his press bears the title: “DEN LVST-HOF VAN RAPHLENG &c. GEDRUKT TOT LEYDEN. BY FRASERGH VAN RAPHLENGEN. cTâO.D.XCVI.” 4to, pp. 155. The ornament on the title-page is a Dutch garden; in the centre is a lady holding in each hand two coats of arms; and below is the oft-repeated motto, "Labor et Constantia."
and Sambucus are from De Bry; Beza’s is somewhat uncertain; and Reusner’s is from the edition of his own emblems.

Of Theodore De Bry we may remark that he was a celebrated portrait or miniature painter of the sixteenth century, who projected a work to contain the portraits of those illustrious for learning and erudition, with their lives written by J. J. Boissard. Of this work he lived to publish only Part I. in 1597 at Frankfort; but his heirs carried on his enterprise, and between 1598 and 1631 brought out three other parts, making four in all. The work is in quarto, and contains 198 portraits. A fifth part was added in 1632 by William Fitzer, but it comprises only 32 pages, with 20 portraits chiefly of English bishops and learned men.

In his Preface, De Bry affirms that the portraits were taken from the life, but this has been questioned and probably is not true in the full extent. The portraits are accompanied by biographical notices by John James Boissard, a highly esteemed antiquary, who was born at Besançon in 1528 and died at Metz in 1602. These notices are absent from some other editions, and render the first, which has besides the earliest proofs of the portraits, far superior to those which follow.

The work of Boissard and of De Bry and his heirs is the primary source from which the portraits and biographical notices of the emblem writers are derived, but not the only source, as the following pages will show.

Cebes, the disciple of Socrates, B.C. 390, Horapollo, about A.D. 410, and Hugo de Foliato, prior of St. Lawrence near Amiens, in the thirteenth century, are among the earliest writers of emblematical works; but Whitney makes no allusion to them, though he appears to have been acquainted with the Hieroglyphica. We shall therefore begin our notices with

ORAPOLLO, who, according to the best authorities, was a distinguished Greek grammarian of Phenebethis in Egypt, flourishing in the reign of Theodosius, A.D. 408-50, and teaching first in Alexandria and then in Constantinople. The age at which he flourished does not appear to have been ascer-
tained; and of his translator from the Egyptian tongue into Greek nothing is known beyond the name, Philippus. From the barbarous words introduced, and other marks of a corrupted Greek, the translation is of a comparatively late age, and some bring it down even to the fifteenth century. However this may be, the work enjoyed very considerable popularity in Whitney’s time, and between the first Aldine edition in 1505 and that at Rome in 1599 there were at least eight editions. A separate French version was issued in 1543, a Latin in 1544, an Italian in 1548, and a German in 1554.*

Several of Whitney’s emblems may be traced up to the Hieroglyphica,† not that they were adopted unchanged or immediately, but their sources were here, and they have been accommodated to suit modified thoughts and circumstances.

Champollion passes a disparaging judgment on Horapollo. He avers: “The study of this author has given birth only to vain theories, and the examination of the Egyptian inscriptions, book in hand, has produced only very feeble results. Would not that prove that the greater part of the symbols described and explained by Horapollo did not exclusively make part of what we call hieroglyphic writing, and belonged primitively to some other system of representing thought?” He then shows that the system is anaglyptic rather than hieroglyphic,—not sacred characters or sculptures, but allegorical representations, which abound on the Egyptian buildings. He afterwards admits, however, that he found on monuments information of many of the hieroglyphics of Horapollo,—indeed of a great part of those which are figured in Leemans’ edition.

An emblem writer is seldom very critical in judging the

* For a full account consult Dr. Conrad Leemans’ Prolegomena to “Horapolinis Niloi Hieroglyphica,” 8vo, Amstelodami, 1835.
† The title “Hieroglyphica” was borne by other works of that age; as “Hieroglyphica, sive De Sacris Aegyptiorum alierumque Gentium &c. A Calio Augustino.” In 60 books, pages 441, folio, Basel, M. D. LXXVII. In a later age there was the most splendid work of Romein de Hooghe, “Hieroglyphica of Merkbelden Der oude Volkeren &c.,” large 4to, Amsterdam, M. D. CCCXXV.; and another still more excellent for its fulness, learning, and beauty of the printing and illustrations, Martinus Koning’s “Lexicon Hieroglyphicum Sacro-Profanium,” &c., large folio, 6 vols., Amsterdam, 1722; also “Science Hieroglyphique,” small 4to, pages 128, with many plates, “à la Haye, M. D. CCXLVI.”
sources of his devices, or their exact meaning; it is sufficient for his purpose if they are currently received and understood; he adopts them because they are known, and not because they are authoritative or authenticated expressions of human thought.

BRANT, Sebastian, or Brandt, surnamed Titio, was born at Strasburg in 1458, and died at Bâle in 1520. The lines on his portrait say of him, that "he was equally skilled in law and in sacred poetry, noble in genius, but rude in art." His early studies were pursued in Bâle, where he enjoyed the titles of doctor and professor. His ability in business soon obtained for him a high reputation and the favour of many princes, especially of the emperor Maximilian I., who often consulted him and bestowed on him the title of imperial counsellor. Afterwards he was syndic and chancellor in his native land. He devoted his leisure to classic literature and poetic composition of various kinds. An edition of Virgil, ornamented with engravings, was published by him, and a translation into German verse of the Disticha, or Catechism concerning Morals, by Dionysius Cato. Indeed it has been said of Brant that he composed verses to infinity. The chief of his poems was in German iambics, a satirical work, entitled The Ship of Fools, which acquired great popularity, and was translated into Latin, French, Dutch and English. Of the Latin and of the French translation we present the title-pages and one of the emblems,—from which probably Whitney took the motto, "No man can serve two masters," though he has not treated it in the same way. Some idea may be gained of Brant's work from his lines

"Concerning obedience to two Masters.

"Two hares at one time may the swift hunter take
Whose single dog hunts the wild woods through;
But who aims to two masters his service to make,
And oft strives to please each,—'tis far harder to do.

Most foolish is he who would serve thundering Jove
And equally seek this bright world for his own;
Most rare 'tis accomplished,—two masters to love
With heart-service to each acceptable shown."
Between these stanzas the device is introduced, and at the side quotations chiefly from the Holy Scriptures, thus:

**To serve two.**

“No man can serve two masters: for either he will hate the one, and love the other; or else he will hold to the one, and despise the other. Ye cannot serve God and mammon.”

“He who makes haste to each finisheth neither well. A thought for many things is less intent on each single one. The heart going two ways will have no successes.”

In exemplification of Brant’s work and of Whitney’s adoption of similar thoughts we may refer to the French translation, La _grat nef des folx du mòde_, where four women are playing at dice. Whitney (p. 176) names only “three carelesse dames;” but in Brant we have the origin of the tale; and _there_ may be seen in what spirit and in what way the _Stultifera Navis_ has been furnished with its cargo.

Brant’s object plainly was to turn into ridicule and also to reprove the vices, eccentricities and follies of the time; and we may accept this judgment passed upon his work: “It is a collection of pleasantry, sometimes whimsical, sometimes gross, which might be piquant in their day, but which at present have no other merit than that of having enjoyed much success three hundred years ago.”


**IOVIO, Paolo, bishop of Nocera, in order of time next takes precedence.** He was born at Como in Italy April 19th 1483, and died at Florence December 11th 1552, his epitaph says aged 69 years, 7 months and 23 days. The lines beneath his portrait say of him:

“Thou art beloved of Cosmo, honoured also of Leo; Thou wast a learned physician, thou wast a learned historian.”

He was an accomplished scholar, of considerable eloquence, and of acute as well as refined intellect. His first profession was that of medicine, which he practised with happy success. Afterwards he applied himself to history and biography, and besides the
lives of pontiffs and princes of Italy, especially of the viscounts of Milan, he collected the eulogies and the portraits of the illustrious men who had become famous, whether for arms or literature. He wrote also a history of his own time, embracing a period of fifty years, and narrating the chief events in Italy, Hungary, Asia, Africa, and other regions. At the storming and pillage of Rome by the Spaniards under Charles de Bourbon, May 6th 1527, Giovio suffered great losses of valuable silver vessels, but from a Spaniard who had taken possession of them he obtained the restoration of his books and manuscripts. As a reward for his learning and virtues the pontiff bestowed upon him the bishopric of Nocera,* and "the mighty Cosmo, prince of the Florentines," invited him to his court and made him one of his counsellors. On his death in 1552 he was buried in the church of St. Lawrence, and before a more illustrious monument was raised to his memory the somewhat boastful inscription was painted on the wall: "Of Paulus Jovius the most famous writer of histories, here are deposited the bones until a sepulchre be erected worthy of his eminent virtues." A later inscription recorded that he was the glory of the Latin tongue and the equal of Livy himself.

As an emblematist his writings have already been mentioned. Of the work which Whitney sometimes follows the title and an illustration are given, which serve also for the next author whom we mention, Gabriel Symeoni. Brunet again may be consulted for an account of Giovio's writings.

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SYMEONI, Gabriel, an Italian historian, was a Florentine, born in 1509. His emblems and those of Giovio are collected into one volume, of which the running title is, Tetrastichi Morali, Moral Stanzas. As a literary man, Symeoni possessed both powers and accomplishments, but he was of a haughty, capricious and exacting disposition. His early years were very precocious; at the age of six he was presented to Leo X. as a very extraordinary child; and his natural abilities were so well cultivated

* Oettinger names another Paolo Giovio, as bishop of Nocera, who was born about 1530 and died in 1585. But Boissard's testimony to the contrary appears very decisive.
and improved that before reaching his twentieth year he was employed by the republic of Florence on a mission in which he had for colleague the celebrated Gianotti. Fêté at the court of Francis I. he endeavoured to gain that king's favour by flattering the vanity of the royal mistress, and his first verses, addressed to the duchess D'Etampes, were worth to him a pension of a thousand crowns. On his return to Florence he filled several employments, but after being imprisoned by the Inquisition he withdrew to Lyons in 1556, where and at Paris his Devices and Emblems were published in Italian, French and Spanish. He closed his career at Turin in 1570.

There was published by J. Burchard Mencke in Leipsic in 1727, A Dissertation on the Life and Writings of G. Symeoni, 4to, but I have not seen it.

As examples of Whitney's translations of Giovio and Symeoni we give their text to his emblems, p. 98 and p. 168b.

"Di Virtv oppresa.

Virescit vulnere virtus.

Qual cespo verde per campagna o balza,
Che l'incanto villain col piede freme,
Tal (cosi forte & pretioso è il seme)
Virtute oppressa renuendendo, inalza."

And again:

"Di Consalvo Fernando.

Ingenium superat vires.

Come corrente lin dur' arco sforza,
Et l'altro teso nel curuo osso incocca,
Che poi con danno altrui souente socca,
Così l'ingegno supera la forza."

ALCIATUS, Andreas, if not in priority of time, yet from superiority of genius, must be placed first in the ranks of emblem writers of the sixteenth century. He was born at Alzato in the duchy of Milan, May 8th 1492, or, according to Oettlinger, May 1st, the same year with our English printer Caxton, and died January 12th 1550. Boissard's estimate of his powers and attainments was most favourable, reflecting indeed the opinions of his contemporaries: "Not only was he the most noble jurisconsult, but in all liberal learning, and especially in poetry, so experienced that he could vie with the very highest geniuses." Whether he
was the son of a merchant, or of more exalted birth, it is recorded of him that from early years he applied himself diligently and very successfully to the study of jurisprudence. In his fifteenth year he composed his "Paradoxes of the Civil Law," and in his twenty-second graduated as doctor of laws. It was not long before he became the most eminent in his profession. In 1521, when lecturer on law in the university of Avignon, his auditory numbered eight hundred persons; but his honoraria or fees were paid so inexactingly that he returned to Milan. Here however he raised up enemies, and in 1529 found refuge in France. The king himself was one of his hearers, and bestowed on him a pension of six hundred crowns, which was increased the next year to one thousand two hundred. But Alciat was avaricious, and Francis Sforza, duke of Milan, used means to recall him to his native Italy. Sometimes at Pavia or Bologna, and sometimes at Ferrara, he pursued his profession, and his fame continued to increase. He enjoyed the favour of duke Hercules d'Este; the pope, Paul III., gave him the office of prothonotary; Charles V. created him count-palatine and senator; and wherever he might lecture numerous scholars crowded around him.

His writings are very numerous and extensive, embracing a great variety of subjects, from Weights and Measures up to The most excellent Trinity. The Lyons edition of 1560 occupies five folio volumes, and that of Bâle in 1571 the same number.

These we pass over for that particular species of literature of which he may be regarded, if not the founder, as the most successful cultivator, and which under the name of emblem writing, from the year 1522, when at Milan he published his Book of Emblems, to beyond the middle of the seventeenth century, for nearly one hundred and fifty years occupied so important a position in the estimation both of the learned and of that wider public who read "for delight and ornament."

Besides other instances in our illustrations of the text of Alciat, and which are referred to their proper place in Whitney, we append a short specimen of the stanzas of Alciat translated or adopted at page 138 of Whitney:

"Ex bello, pax."
"En galea, intrepidus quam miles gesserat, & que"
"Saeius hostili sparsa cruore fuit:"
Parta pace apibus tenuis concepit in vsum
Alueoli, atque fauos, grataq; mella gerit.
Arma procul laceant: fas sit tunc sumere bellum,
Quando aliter pacis non potes arte frui.

Of the various editions, above fifty in number, we present the
title-pages and illustrative plates from the editions of Wechel
(Paris 1534), of Aldus (Venice 1546), of Roville (Lyons 1550 and
1551), and of Plantin (Antwerp 1581). Nearly all have a motto,
a device or woodcut, and explanatory stanzas of Latin elegiac
verse. Roville's editions of 1550 and 1551, in Latin and Italian,
are the most ornate, and dedicated "To the most illustrious
Maximilian duke of Milan." They present the text without
comment or remark, but each page has a very elaborate border.

To the editions which included and followed that of Plantin in
1574, the very learned and abundant comments of Claude Mignault
were often appended or interwoven. Mignault was born
near Digon in 1536 and died March 3rd 1606. Like our king
Alfred, he was twelve years of age before he began learning, but
by great aptitude and diligence he soon surpassed his school-
fellows. In early manhood, successively at Rheims and in Paris
he explained the Greek and Roman authors, and gained a very
high reputation for erudition and skill; and to these it is recorded
that he joined "a rare probity." His commentaries display great
learning,—certainly needed to trace out, as he does, the nu-
merous sources from which Alciat had derived his mottoes and
deVICES, and to illustrate by references to classic and other au-
thors the frequent allusions in Alciat's stanzas to the mythology
and history of past ages. Indeed the praise which Mignault be-
stowed upon Alciat might be equally applied to himself: "Let
us carefully note and fondly praise his ancient learning; let us
wonder at his knowledge of law; let us emulate his eloquence;
let us, with the common consent of learned men, approve his
concise way of speaking; let us venerate his most dignified yet
most pleasing variety; in these we possess a treasure to be
matched neither with gold nor with gems;—and by so much
the more admirable, if we compare the choice jewels of learning
that were his own with the ornaments of many others."

Alciatus, however, had serious defects; vanity, avarice and

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Note Posteroirese

Plates VI, XVI.
XVII, XVIII.
XIX, XX.
XXI, XXII.

Nd Alc. Emb.
Leiden, 1614.
p. 813.
self-indulgence tarnished his moral reputation: but as a lawyer and a man of learning his glory was continually increasing. To his professional studies and pursuits he always added the culture of literature; and it is said "few men ever united so many branches of knowledge or carried them to higher perfection;" or, as it is noted on his portrait,

"Andrew to their ancient splendor restored the laws,
And thence made counsellors more learnedly to speak."

To the same purport is the record on his tomb in the church of the Holy Epiphany at Pavia: "Qui omnium orbem absolvit, primus legum studia antiquo restituit decori," He completed the whole circle of learning, and was the first who replaced the study of the laws in its ancient dignity.

Materials for a much fuller biography of Alciat are mentioned by Oettinger. We have chiefly made use of Claude Mignault's Life, Boissard's, and the Biographie Universelle of Paris; also Chambers's Gen. Biog. vol. i. p. 348.

ARADIN, Claude, from whom Whitney borrowed several of his emblems, was an ecclesiastic, a canon of Beaujeu, whose birth and death are alike unascertained. His brother William, however, was born in 1510 and died in 1590. Claude published at Lyons in 1557 a Selection of Emblems, in French, from Gabriel Symeon and other authors. After several editions had appeared it was reprinted by Plantin in 1562, with the title "Les DEVISES HÉROÏQVES," which we have reproduced, because the copy used once belonged to Whitney, and contains both his autograph and his motto. Were the question gone into it might, perhaps, be ascertained with the same certainty as in Whitney's case which were the authors from whom Paradin's selection was made.

Paradin generally explains his devices by a prose narrative or remark; but to show his style we subjoin an example in which both prose and verse are combined, and which form the substance of Whitney's emblem, p. 88.

"DE PARUIS, GRANDIS ACERUUS ERIT.
De l'Espic, à la Glenne, &c de la Glenne, à la Gerbe. Ainsi le pauvre,
bien auise, bien conseillé, & diligent, se peut aiser & moyener des biens. Esquels neantmoins Dieu lui faisant la grace de paruenir, faut qu'il s'arreste & mette son but, à la tres heureuse sufisance: qui est le comble de richesse. Se souvenant toujours à ce propos d'un beau huitain, qui s'enfuit: Duquel toute fois, si il savoye le nom de l'Auteur, ne seroit cy non plus tem que partie du los qu'il merite.

De moins que rien, l'on peut à peu venir:
Et puis ce peu, n'a si peu de puissance,
Qu'assez ne face, à assez paruenir,
Celui qui veut avoir la sufisance.
Mais si au trop (de malheur) il s'auance,
Ne receuant d'assez contentement,
En danger est; par sa folle inconstance,
De retourner à son commencement.”

ORROZET, Giles, a man of genius and learning, who was born in Paris January 4th 1510, and died July 4th 1568. He carried on the business of a bookseller, but seldom affixed his own name to his writings. In early youth he enjoyed few, if any, advantages from study; but, besides other attainments, he mastered the Latin, Italian and Spanish languages. Thirty-four works are said to have been composed or translated by him, of fourteen of which Brunet gives the titles and editions. As a French poet he was equal to any of his time, and his tale of the “Rossignol” possesses very considerable beauty. The Tablet of Cebes and the Fables of Æsop were rendered by him into French rhymes, and he compiled also a work of considerable repute on the Antiquities of Paris. He amassed a large fortune by his business, and his son and grandson sustained his reputation as booksellers.

The Hecatomphraphie, “an interesting little volume,” says Dib- Manue de Linnaire, 1861, tome ii. col. 297- Plate XXXII.

din, is a good specimen of his writings. By way of introduction he addresses an octain, “AVX BONS ESPRITZ & AMATEURS DES LETTRES.” It is to the following effect:

“Whenver you shall be at your good leisure,
    And neither care nor business longer find;
Whenever you shall wish to take some pleasure,
    And give delight, by reading, to your mind :
When good examples you shall wish to know,
The morals sound of true philosophy,—
And what is needful in thy life to show;—
Read here, within this Hecatomgraphy.”

UNIUS, Hadrian, who “conquered envy by study, uprightness and labour, and who at last had praise accorded to him worthy of his merit,” was born at Hoorn in Holland in 1511. He pursued his studies at Haerlem, Louvain, Paris and Bologna, and in after life justified the titles bestowed upon him of being an able physician and a learned philologist. Whether he excelled as a poet may admit of a doubt, though, beside his emblems, he wrote verses on sacred subjects and an heroic poem on the marriage of Philip of Spain to Mary of England. He resided in England from 1543 to 1548, and dedicated to Edward VI. a Greek Lexicon, printed at Basle, to which he contributed above six thousand words. Holland was now his residence for a while, but he revisited England in 1553 or 1554 and remained only a short time. A few years afterwards he was appointed physician to the king of Denmark. Finally he settled at Haerlem, and received the appointment of “historian of the states of Holland.” He presided over the college; but the loss of his library, consequent on the siege in 1573, greatly afflicted him, and he died in 1575. His works were numerous and on a variety of subjects, and the chief of them are enumerated by Boissard.

In addition to the specimen of the stanzas of Hadrian Junius given before, we present another, translated by Whitney, p. 96:

“Filio suo Petro Iunio.
En tibi quas, fili, genituras consecrō testes Ceras, 
aucturas nōmina amicitiae.

Petram imitare juvenis.
Sperne voluptates, iuuenis, constantem; vt iras
Ventorum, assultiusque maris Marpesiae cautes.
Nate, tuo iepide ludens in nomine, dictas
Symbolico elogio, tu, Petram imitare Iuuentus.”
ERRIERE, William de la, was a native of Toulouse. Of his birth and education we possess no information. His only literary monument appears to have been "Le Théâtre des bons Engins," published at Paris in 1539 by Denys Janot, the same printer as printed Corrozet's emblems. Both works "were composed in the quaint French verse of the time, and were accompanied by very beautiful woodcuts on a small scale. They were extremely popular."

The passages from Perrière are emblems i. and cl., from which a good idea may be gained of the work itself. The writer dedicates his work to the queen of Navarre, and speaks of himself "as a christian man writing to a christian princess." Of books like his own he declares: "It is not alone in our time that emblems are in renown, value and veneration, but from all antiquity, and almost from the beginning of the world." Several ancient authors are named by him (Châremon, Horapollo and Lucan), and some modern (as Polyphilus, Celian Rogigien and Alciatus), thus: "In our time Alciatus has written out certain emblems and illustrated them with Latin verses," "and we, in imitation of the before-named, think we have well employed and appropriated our good leisure in the invention and illustration of our present emblems."

We may compare Whitney's, p. 205, with the following from Perrière:

"Pulchritudo sine fructu.
Le Cyprès est arbre fort delectable,
Droit, bel, & haut, & plaisant en verdure:
Mais quêt au fruict, il est peu profitable,
Car rie ne vault pour donner nourriture.
Beaucoup de gens sont de telle nature:
Qui portêt tiltre, & nõ de grand sciêce:
Mais s'il aduient d'en faire experience:
L'ô ne coognost ê euxl que le seul bruict.
C'est grand folie en arbre auroire fiance,
Dôt l'ô ne peut cuillir quelque bô fruict."

OCCHIUS, Achilles, is simply named by Whitney in his Address to the Reader, and might be omitted from our notices, but our title-page and frontispiece are made up from his emblems; and therefore we
repeat what has been said of him by Joseph Brooks Yates: "Five years after the death of Alciato, a most beautiful book of emblems was presented to the world by another eminent Italian scholar, Achille Bocchi, commonly called Philerote. He was a native of Bologna, and sprung from a noble family of that city. Being equally distinguished for his scholarship and knowledge of public affairs, he served several Princes, and filled important offices in the court of Rome. In 1546 he instituted at Bologna an Academy, called after its founder Academia Bocchiana, and also (from the device of Mercury and Minerva, which it assumed) Hermathena. Bocchi's work, which was published in 1555, is entitled, 'Symbolicarum Questionum de universo genere quas serio ludebat, libri quinque.' The copper-plates, comparatively of a large size, are engraved by the celebrated artist Giulio Bonasone, after designs partly by himself and partly by Bocchi, aided by Parmigiano and Prospero Fontana, many ideas being taken from Michael Angelo and Albert Durer. On the publication of the second edition (1574) these plates, being much worn, were most of them retouched by a still more celebrated engraver, Augustino Caracci, then almost a boy. Both editions are scarce and much prized. The Latin verses of Bocchi are more remarkable for their beauty than their terseness."

The portrait of Bocchius is from his works, in which are emblems, pp. 91 and 183, dedicated, "To the best of friends, Andrew Alciat," and "To Paulo Jovio, bishop of Nocera." In Bocchius himself, it is said there is more to be understood than is expressed, and that while others could paint the features he could paint the mind, for that pure mind alone can comprehend mind.

OUSTAU, Peter, or Costalius, issued at Lyons in 1552, and again in 1555, his rare and curious book, entitled "PEGMA, cum narrationibus philosophicis." The specimen given is "On the wretchedness of the human lot," to which a few verses are added and then a dissertation, with each page elaborately ornamented, setting forth the nature of that wretchedness. Moral and religious reflections are interspersed.

In 1560 the Pegma was translated from Latin into French by Lanteaume de Romieu, a gentleman of Arles. An emblem, p.
374, "Time does all," may have furnished Whitney with his last motto, "Tempus omnia terminat." One of the octains, addressed to the swan, and almost literally translated, possesses much simplicity:

"Honour nourishes the arts.
The swan melodious chants no lay,
Attempts no song of worth to sing,
Should zephyrs, breathing graciously
Over the fields, no sweetness bring:
And who desert from letters seeks,
Or undertakes some poet's theme,
If praise on learning never breathes,
Nor honours over labour beam?"

Whitney gave a very wide extension to his "Music of Orpheus," p. 186, but its substance is contained in Coustau's simpler lines:

"La force d'Eloquence.
De son gentil & fort melodieux
D'un instrument, Orpheus feit mouvoir
Rocs & patiis de leur places & lieux.
C'est eloquence ayant force & pouvoir
D'ebler les cuerces de tous part son scauoir
C'est l'orateur qui au fort d'eloquence
Premierement sous mene demourance.
Gens bestiaux, & par ferocite
Les assembla: & qui a bienueillance
Les reuqua de leur ferocite."

EZA, Theodore, occupies a large space in the literary and theological history of his times, and according to the religious bias of his early biographers is spoken of with bitter aversion or with high regard. There can be no doubt that at one period of his life he was guilty of excesses and immoralities, but that in after years he became distinguished for his indefatigable zeal and labours in behalf of the Reformation, and deserved the respect which he obtained when Balzec named him "the great minister of Geneva."

He was born at Vezelai in Burgundy June 24th 1519, and died 13th October 1605; and for above forty years occupied a
high position among the Reformed in Switzerland. Nearly the whole of his works were of a religious and theological kind; and on these his renown rests, and not on the small volume of emblems contained in about 90 pages, though these are beautiful in execution and illustrated by verses of considerable neatness and piquancy.

At a very early age he was brought to Paris, and the care of his education was undertaken by his uncle Nicholas de Bèze; and in his tenth year he was sent to Orleans to be instructed by Melchior Wolmar, an excellent Grecian, with whom he remained about seven years in Orleans and in the university of Bourges. Like some others, who in after life wrote emblems, his first studies were those of law, but he soon began chiefly to attend to classical literature. In 1539 at Paris he obtained his degree of licentiate of civil law, and passed several of the succeeding years amid the gaieties of that capital, externally conforming to the Catholic church, in which he enjoyed some valuable benefices. A severe illness induced serious reflection; he fled from France, avowed his faith, and was married at Geneva in 1548. In 1549 he received the appointment to the Greek professorship at Lausanne, and here, by the addition of one hundred psalms, completed Marot's translation into French verse, and made the translation of the New Testament into Latin, which passes by his name; it was published at Paris in 1557. He was admitted as a Protestant minister in 1559, and soon after became Calvin's assistant in lecturing on theology; and in 1561 he was delegate from the university of Geneva to attend the conference of Poissy to effect, if possible, a reconciliation between the Catholic and Protestant churches of France. On Calvin's death in 1564 he succeeded to his important offices, and until 1597 continued to discharge them with eminent zeal and ability; the infirmities of age then came upon him, though to the very last his mind continued bright and clear. He died at the age of 86.

His works are very numerous, though now almost forgotten. For the titles of these Brunet may be consulted; and for biographies of Beza, Oettinger's list, the Paris Biographie Universelle, or the article Beza in the Penny Cyclopedia.

The twenty-four lines in Whitney, p. 165, appear founded on these four lines in Beza:
"Post amara dulcia.
In cautu quicunque rosas, collegerit ungue,
Vix vnum illusorio legerit ungue rosas.
Hoc sapite exemplo locupletes, plurima namque
Hise latent vestris specula mixta rosis."

Aneau, Barthelemi, latinised into Anulus, whose
device was a signet ring, was a Latin and French
poet, a jurisconsult and an orator. He was born
at Bourges at the beginning of the sixteenth cen-
tury and died in 1565. In the year 1530 he was
professor of rhetoric in Trinity College, Lyons, and principal of
that institution in 1542.

Among his works are—"The Mystery of the Nativity," and
"The Merchant of Lyons;" the latter is a French satirical drama,
in which nine characters are introduced and the events of Europe
narrated from 1524 to 1540. Aneau, in 1549, translated into
French the emblems of Alciatus verse by verse, and also the
Utopia of Sir Thomas More. His own emblem-book, "PICTA
POESIS," Pictured Poetry, was collected by him and published
at Lyons in 1552. A French translation was set forth at Paris
in the same year. The original has some Greek stanzas inter-
spersed with the Latin. The first of his emblems bears the in-
scription, "DIVINI SPIRITVS INVOCATIO," An Invocation to the
Divine Spirit, and may be accepted as a fair specimen of the
author's power and method:

"Every gift that is good,—perfect in blessedness,
From the Father of Light cometh down from the sky;
Let therefore the Poet who his work would set in order,
Invoke first of all divine help from on high.
We, verses adorning with pictures, most earnestly pray,
That God may shine on us, with fires of the heavenly day."

Aneau's death was very tragical. On the 21st of June 1565,
being the Fête de Dieu, a stone had been thrown from one of
the college windows as the Holy Sacrament was passing: it hit
the priest who was carrying the Host, and the irritable populace
broke into the college and massacred Aneau, believing him to
be a Protestant and the author of the outrage.

Whitney's emblem, p. 141, shows how greatly on some occa-
sions he amplified the text of his author. Whitney gives thirty-six lines, Anulus only four; but those four are correctly rendered in Whitney's first stanza:

"PERFIDUS FAMILIARIS.

Per medium Brasidas clypeum traiectus ab hoste;
Quoque foet lacus cieue rogante modum.
Cui fidebam (inquit) penetrabilis vmbo fefellit,
Sic AVI SAEPE FIDES CREDITA: PRODITOR EST."

AERNO, Gabriello, an Italian poet, was born at Cremona, and died 17th November 1561 in the prime of life. He was a man much beloved and admired. His scholarship was sound and extensive, and even the fastidious Bentley republished entire his notes on Terence. Though the name of Emblems is given to one of his works, it is, more properly, a book of very elegant Latin fables. They were written at the request of pope Pius IV., by whom the author was highly regarded. They are remarkable for correct Latinity, and for the power of invention which they display. Indeed the charge was made, though altogether groundless, that his fables "are written with such classic purity, as to have given rise to an opinion, that he had discovered and fraudulently availed himself of some of the unpublished works of Phaedrus."

We subjoin one of his fables, with which the translation by Whitney, p. 157, may be compared:

"Astrologus.

Obscura astrologus graditur dum noctes in umbra
Intentus cœlo, & tacite labentibus astris,
Decidit in puteum: casuque afflictus iniquo
Implorabat opem, Divosque hominesque ciebat.
Excitus accessit picei vicinus ad oras
Salsus homo: & Quæ nam hæc tua tam præpostera, dixit,
Dissita tam longe profiteris sidera nosse.
Quid rerum causas, naturæque addita quaeris,
Ipse tui ipsius propriaeque oblite salutis."
AMBUCUS, John, "physician, antiquary and poet," "both stirs up the sound by his writings, and mighty in skill restores the sick by his medical art." He was born in the town of Tornau in Hungary in the year 1531. He studied with great credit to himself in several of the academies of Italy, France and Germany; and as in his special profession of medicine so in the knowledge of ancient philosophy and in the pursuit of literature generally he attained high repute. He was patronised by the emperors Maximilian II. and Rudolph II., and under them he held the offices of counsellor of state and of historian of the empire. After a life of usefulness and honour, he died at Vienna on the 13th of June "in the year of salvation M.D.LXXXIII." at the age of 53.

The catalogue of his works, as prepared by himself and set forth in Boissard's life of him, is very extensive and of great variety,—from a simple exposition of the Lord's prayer to the harangues of Thucydides and Xenophon artistically explained. His principal or more important works were: Lives of the Roman Emperors; A History of Hungary; Portraits of Physicians and Philosophers, sixty-seven in number, with their lives; and translations into Latin of Hesiod, of the Battle of the Frogs, and of portions of Plato.

His emblems, of which there are at least five editions from Plantin's press, here chiefly demand our notice. They contain much that is original, but are not equal to those of Alciat in purity of style and in vigour of expression. With respect to Whitney's translations and appropriations from Sambucus, it is to be especially remarked they are very far from approaching the literal meaning; they are paraphrases, or accommodations—the carrying out of thoughts and hints which the Hungarian supplied. This may be illustrated from Whitney's emblem, p. 206, of which we give the original:

"Tempore cuncta mitiora.

Præteriens quidam vites, nondumque calore
Maturum arripiens gustat, damnatque racemum.
Quinetiam pedibus contruit, nullus ut inde
Austero imbueret sacco sua labra viator."
Essays Literary and Bibliographical.

Judicium prauum est hominum, nec tempora norunt
Expedere, minus cupiunt subiisse labores.
Ardua sunt aditu primò, quæ pulchra fatemur
Tempore sed fiunt opera, & pòst mitia cuncta.
Sed refugìt penitus botrum formosa puella,
Casta & òtòvem enim, sidus nec palmiti amicum est.*

Or, in reference to Whitney, p. 100, from

"Frontis nulla sidas.

REITAG, Arnold, is a name to be recorded with
honour, if we have respect to the beautiful work to
which he contributed the descriptions and remarks
in Latin, "MYTHOLOGIA ETHICA," or Moral Philo-
sophy taught in Fables; but the notices of him with which we
have met are very brief and unsatisfactory. There have been
several distinguished physicians of the name Freitag, and Arnold
seems to have been one of them. He was born at Emmerick,
and, if a little before 1560, was very young when he wrote the
Latin expositions of the engravings by Gerard de Jode and
others which adorn his work. Foppens makes him professor of
medicine at Groningen, but the university there was not founded
until 1615, and the honour came to him therefore at a late period
of his life. Among his works are mentioned some translations
from Italian and Spanish treatises on Food and Drink, and The
Medicine for the Soul, or the Art of Dying. He also translated

Two plates set before the reader the nature of the illustrations in the Ethical Mythology: the one is the phoenix, applied as a type of Jesus Christ and as an emblem of the resurrection; and the other, in the fable of the Grasshopper and Ants, "the opposite rewards of industry and sloth," sets forth the proverb, "The sluggard refused to plough by reason of the cold, therefore will he beg in harvest and it shall not be given him." (Prov. xx. 4.)

REUSNER, Nicholas, like others of the emblem writers, was a man of extensive learning, a jurisconsult and a poet. He was born at Lemberg in Silesia February 2nd 1545, a little before Whitney, and he died at Jena April 12th 1602. He was a member of one of the most distinguished families of his native province. His law studies were pursued at Leipsic, and in 1565, at the age of 20, he lectured, or rather gave lessons, on Latin literature at Augsburg. The duke of Bavaria named him professor of Belles Lettres at the college of Launingen, of which afterwards Reusner became rector. He filled in succession several literary offices at Bâle, Spires and Strasburg; and in 1589 his reputation called him to Jena, a university founded in 1550, and to which he rendered important services. In a solemn assembly the emperor Rudolph II. decreed to him the poetic crown, and created him count-palatine. From the electorate of Saxony in 1595 he was deputy to that diet in Poland where the German princes formed a league against the Turks. He died during his second rectorate in 1602, and was buried in a tomb which he had caused to be constructed for himself, and of which the inscription gave little evidence of a humble, christian mind. His funeral sermon was preached by Mylius. Dominik Animæus and Thomas Sagittarius collected and published the facts of his parentage; and John Weitz set forth his life, in a quarto, at Jena in 1603.

Reusner's works are fifty-eight in number; and we might say, more or less, for the number signifies little, when so many have passed away from observation. It is with his poetical works we have to do,—the first of which is entitled "POLVANTHIA, sive Paradisus poeticus," from which Whitney makes several quotations. These flowers of poetry are given in seven books, printed

Plate LIV.
at Bâle, in octavo, 1579. The second poetical effusion was edited by his brother Jeremiah, and issued by the celebrated printer John Feyerabend of Frankfort in 1581. The emblem xxx., p. 142, “Man is a wolf to man,” may have given Whitney his motto, p. 144, but supplies very few of the thoughts. Another emblem writer, whose name has escaped my memory, adopts the contrary sentiment, and heads his device, Homo homini Deus, Man is a God to man. A better instance is the following, which Whitney, p. 48, renders with some degree of accuracy:

"FIRMAMENTUM FAMILIÆ VXOR.
Cernis, ut obliquo funem vir torquet ocno:
Quo rabiDEM pascit turpis asella famem.
Sedulitas quorsum prodest, & cura mariti:
Prodiga si coniux est sine fruge domi?
Non minor est virtus, quam querere, parta tueri:
Hoc opus est viri: coniugis istud opus.
Magnum vectigal, uxorem viuere parce;
Semper habet, semper quae sibi desse putat.
Seruat fida domum coniux; & censibus auget:
Pualatim magnas prodiga carpit opes:
Quodq’ magis miserum est, vrit sine torre maritum:
O pereat, gaudet ladere si qua virum."

The number of emblem writers of the sixteenth century is by no means exhausted, but we are restricted by our subject to those who are supposed or proved to have contributed to Whitney’s selection. Their biographies, brief though they are, suffice to show them as men of culture, of learning and of genius,—trusted and honoured in their respective countries, and still deserving of some record in the literature of modern times.
ESSAY IV.

SHAKESPEARE'S REFERENCES TO EMBLEM-BOOKS, AND TO WHITNEY'S EMBLEMS IN PARTICULAR.

OVELTIES respecting Shakespeare's genius may naturally expect to be looked upon with suspicion, and fresh NOTES upon his writings are a trouble to us,—we can scarcely endure them; yet, though seldom alluded to and never systematically carried out, his knowledge of emblem art, as applied in books, is a truth not to be questioned by any who have examined the evidence. His peculiar aptitude for the appreciation of art of every kind, even of the highest, is proved by his exquisite judgment of the supposed statue of Hermione, of the adornment of Imogen's chamber, of the pictures introduced into The Taming of the Shrew, and of the wonderful charms of melody and song when Lorenzo discourses to Jessica; and no man could have written the casket scene in The Merchant of Venice, nor the triumph scene as it is named in Pericles, who had not read and studied the emblem literature of the sixteenth century.

To accomplish this two sources were open to him, for both of which, in the opinion of Douce, Drake and Capel Lofft, he possessed competent scholarship: the one was, to read for himself the emblem-books of France, Italy and Belgium; the other, to make use of our English Whitney, a work representative of the chief emblematists of those countries, and published at the very time when Shakespeare commenced his wonderful dramatic career. There were also open to him a translation into English by Daniell of the Worthy Tract of Paulus Iovius, printed in 1585, and by P. S. of Paradin's Heroicall Devises, printed in 1591.
It is also in the full spirit of emblematic art that the whole scenes are conceived and set forth in the *Merchant of Venice*, where are introduced the three caskets of gold, of silver, and of lead, by the choice of which the fate of Portia is to be determined:

"The first of gold, who this inscription bears,
'Who chooseth me shall gain what many men desire,'
The second silver, which this promise carries,
'Who chooseth me shall get as much as he deserves;'
This third, dull lead, with warning all as blunt,
'Who chooseth me must give and hazard all he hath.'"

And when the caskets are opened, the drawings and the inscription on the written scrolls, which are then taken out, examined and read, are exactly like the engravings or woodcuts and the verses by which the mottoes and emblems are set forth. Thus, on unlocking the golden casket, the prince of Morocco exclaims:

"O hell! what have we here? A carrion Death, within whose empty eye There is a written scroll! I'll read the writing. All that glisters is not gold; Often have you heard that told: Many a man his life hath sold But my outside to behold: Gilded tombs do worms infold. Had you been as wise as bold, Young in limbs, in judgment old, Your answer had not been inscroll'd; Fare you well; your suit is cold."

The prince of Arragon also, on opening the silver casket, receives not merely a written scroll, as is represented in all Symeoni’s *Distichì Morali*, or *Moral Stanzas*, but corresponding to the device or woodcut, "the portrait of a blinking idiot," presenting him with the schedule or the explanatory rhymes:

"The fire seven times tried this; Seven times tried that judgment is, That did neuer choose amiss. Some there be that shadows kiss; Such have but a shadow's bliss;"
There be fools alive, I wis,
Silver'd o'er; and so was this.
Take what wife you will to bed,
I will ever be your head:
So begone: you are sped."

Shakespeare's emblems are thus complete in all their parts; there are the mottoes, the pictures, "a carrion Death," and "a blinking idiot," and the descriptive verses.

The words of Portia, when the prince of Arragon declares,
"I'll keep my oath,
Patiently to bear my wroth,"
are moreover a direct reference to the emblems which occur in Giles Corroset, Gabriel Symeoni, Claude Paradin and Geoffrey Whitney. The first adopts the motto, "La guerre douce aux inéxperimentez," War is sweet only to the inexperienced, with a butterfly fluttering towards a lighted candle. The other three, with the same device, make use of Italian proverbs: Symeoni, of "COSI TROPO PIACER CONDUCE À MORTE;" Paradin, of "Così viuo Piacer conduce à morte;" and Whitney, of "COSI DE DEN AMAR PORTO TORMENTO;" — Too much, or too lively a pleasure leads to death, and Thus love of happiness brings torment.

In close agreement with these devices are Portia's words:

"Thus hath the candle singed the moth.
O, these deliberate fools! when they do choose
They have the wisdom by their wit to lose."

The opening of the third of the caskets, that of lead, is also as much an emblem delineation as the other two,—surpassing them indeed in the beauty of the language as well as in the excellence of the device. "What find I here?" demands Bassanio, and answers:

"Fair Portia's counterfeit! What demi-god
Hath come so near creation? Move those eyes!
Or whether, riding on the balls of mine
Seem they in motion? Here are sever'd lips,
Parted with sugar-breath: so sweet a bar
Should sunder such sweet friends. Here in her hairs
The painter plays the spider, and hath woven
A golden mesh to entrap the hearts of men,
Faster than gnats in cobwebs: but her eyes,—
How could he see to do them? having made one,  
Methinks it should have power to steal both his  
And leave itself unfurnish'd. Yet look, how far  
The substance of my praise doth wrong this shadow  
In under-prizing it, so far this shadow  
Doth limp behind the substance. Here's a scroll,  
The continent and summary of my fortune.”

[Reads:] “You that choose not by the view,  
Chance as fair, and choose as true!  
Since this fortune falls to you,  
'Be content and seek no new.  
If you be well pleased with this,  
And hold your fortune for your bliss,  
Turn you where your lady is,  
And claim her with a loving kiss.””

In these scenes of the casket, therefore, Shakespeare himself  
is an emblematist, and only the woodcut or the engraving is  
needed to render those scenes as perfect examples of emblem  
writing as any that issued from the pens of Alciat or of Whitney.  
The dramatist may have been sparing in his employment of this  
tempting kind of illustration; yet, with the instances before us,  
we must conclude that he knew well what emblems were, and,  
most probably, had seen and was bearing in mind the emblem  
literature of that age.

But the probability rises to certainty when with Knight and  
other writers we believe that Pericles was, in the main, Shake-  
speare’s composition, or, as Dryden expresses the fact,  
“Shakespeare's own muse his Pericles first bore.”

Books of emblems indeed are not mentioned by their titles and  
names, nor so quoted as we are accustomed to make quotations,  
by direct and specific references; but the allusions are so plain,  
the words so exactly alike, that they cannot be misunderstood.  
The author of Pericles was of a certainty acquainted with more  
than one emblem writer in more than one language, and very  
probably possessed greater familiarity with Geffrey Whitney’s  
“Choice of Emblemes” than with any other. We may reasonably  
conclude that he had them before him, and copied from them,  
when he prepared the second scene of the second act of Pericles.
The whole of that second scene we will give, and then com-
ment upon the parts. The dialogue is between Simonides,
king of Pentapolis, and his daughter Thaisa, on occasion of the
"triumph" or festive pageantry which did honour to her birth-
day:

"Enter a Knight: he passes over the stage, and his Squire presents his
shield to the Princess.

Sim. Who is the first that doth present himself?
Thai. A knight of Sparta, my renowned father;
And the device he bears upon his shield
Is a black Æthiop, reaching at the sun:
The word, Lux tua vita mihi.

Sim. He loves you well that holds his life of you.
[The second Knight passes.

Who is the second that presents himself?

Thai. A prince of Macedon, my royal father;
And the device he bears upon his shield
Is an armed knight that's conquered by a lady:
The motto thus in Spanish, Più per dulecura que per fuerça.
[The third Knight passes.

Sim. And what o' the third?
Thai. The third of Antioch,
And his device a wreath of chivalry:
The word, Me pompe provexit apex.
[The fourth Knight passes.

Sim. What is the fourth?
Thai. A burning torch, that's turned upside down:
The word, Quod me alit, me extinguit.
Sim. Which shows that beauty hath this power and will,
Which can as well inflame as it can kill.
[The fifth Knight passes.

Thai. The fifth, an hand environed with clouds,
Holding out gold that's by the touchstone tried:
The motto this, Sic spectanda fides.
[The sixth Knight passes.

Sim. And what's the sixth and last, which the knight himself
With such a graceful courtesy delivered?
Thai. He seems a stranger: but his present is
A wither'd branch, that's only green at top:
The motto, In hac spe vivo.
Sim. A pretty moral:
From the dejected state wherein he is,
He hopes by you his fortune yet may flourish."

It needs but a simple act of comparison between this dialogue in Pericles and the pages of an emblem writer to establish the indebtedness of the dramatist to those who, in setting forth their fables or other allegories, were aided by the skill of the designer and the art of the engraver. Take either page 138 of Whitney or page 35 of Gabriel Symeoni: the torch engraven and the motto displayed are identical — except in a single word, qui for quod — with those of the fourth knight in the triumph scene of Pericles; and the writer of that scene must have known them. The copying is so evident, that it does not even require an acknowledgment. Let us however pursue the subject in due order, and we shall see the fact brought out even more clearly.

After considerable research, through above twenty different books of emblems preceding the time of Pericles, I have met with none containing the devices of the first and of the sixth knight; and we may assign these to Shakespeare's own invention. The motto of the old family of the Blounts, Lux tua vitae mea, Thy light my life, is very close to that of the first knight; but their crest is an armed foot on the sun, not a black Æthiop reaching towards him. Emblems of Hope are found in great abundance;* but the source of the device and motto of the sixth knight also remains undiscovered. We may conjecture that Shakespeare, having read Spenser's "Shepeard's Calender," published in 1579, did — from the line, January (l. 54),

"Ah, God! that love should breed both joy and paine;"

and from the Italian emblem, as Spenser names it, "Anchora spene," Hope is my anchor, — did compose for himself the sixth knight's device, "In hac spe vivo." In this hope I live. The step from applying the emblems of other writers to the construction of new ones would be but small, and the dramatist would find

* In a little later age (1636) there issued "from the Plantinian office of Balthasar Moreins at Antwerp" a volume containing no less than thirty emblems of Hope alone: the title is, "GVLIELMI HESI Antverpiensis, & Societate IESV EMBLEMATA SACRA DE FIDE, SPE, CHARITATE." 24mo, pages 404.
it no trouble to contrive for himself what was needed for the completion of his "triumph."

The case is different with respect to the other four emblems; for these we can trace to their sources. The second motto Shakespeare gives in Spanish, *More by gentleness than by force*. The Spanish emblem-books, by Francisco Guzman in 1587, by Hernando de Soto in 1599 and by Don Orozco in 1610, do not contain the motto in question, and could not be adduced as testimonies even if they did; but a near approach to it exists in "LOS EMBLEMAS DA ALCIATO traducidas en rhimas Españolas." "EN LYON por Gilrielmo Rovillio, 1549,” 8vo; The Emblems of Alciatus translated into Spanish Rhymes, &c. On page 124, corresponding with Alciat's 180th emblem, occurs the motto, "Que mas puede la eloquencia que la fortaliza," Eloquence or persuasion rather than force prevails,—the very idea which the second knight expresses.

But, although I fail to discover Shakespeare's Spanish motto in a Spanish emblem-book, I meet with an exactly literal expression of it in a French work of extreme rarity, Corrozet's "HECATOMGRAPHIE," published at Paris in 1540. There, at emblem 28, "Plus par doulceur que par force," More by gentleness than by force, is the saying which introduces the old fable of the sun and the wind, and of their contest with the traveller. A symbolical woodcut is appended, and the stanza—

"Contre la froidure du vent,
L' homme se tient clos & se serre,
Mais le Soleil le plus souuent
Luy fait mettre sa robe à terre;"

which may be pretty accurately translated thus:

"Against the wind's cold blasts
Man draws his cloak around;
But while sweet sunshine lasts,
He leaves it on the ground."

Now as the motto of the second knight existed in French so early as 1540, and as emblem-books were translated into Spanish nearly as early, it is very probable, though we have not been successful in tracing it out, that the author of *Pericles,*—Shakespeare if you will,—copied the words from some Spanish emblem-book that had come within his observation, and which applied
the proverb to woman's gentleness subduing man's harsher nature. Future inquiries will, perhaps, clear up this mystery and name the very work in which the Spanish saying, "Più per dulcùra que per fuerça," is original.

Three or four sources are open to which we may trace the mottoes and devices of the third, fourth and fifth knights. Shakespeare may have handled, probably did handle, some one of the various editions of Claude Paradin's and Gabriel Symeoni's "Devises Héroïques," which appeared at Lyons, at Paris and at Antwerp between the years 1557 and 1590; or, as Francis Dousa supposes, may have seen the English translation, published in London in 1591; or, with greater probability, may have used the emblems of his own countryman Geoffrey Whitney, bearing the date 1586."

The third knight, he of Antioch, has for his device "a wreath of chivalry,"

"The word, ille pompa provexit apex;"

*i.e.* The crown at the triumph carried me onward. Les Devises Héroïques contains the wreath and the motto exactly as Shakespeare quotes them; but in Paradin a long account follows of the nature of the wreath and of the high value accorded to it in Roman estimation. "It was the grandest recompense or the greatest reward which the ancient Romans could think of, to confer on Chieftains over victorious armies, or Emperors, Captains, or victorious knights."

*We must not however forget another English source which was open to the dramatist, and which I have named in my account of Early Emblem-books and their introduction into English Literature; it is "The worthy Tract of Paulus Iovius contayning a Discourse of rare inventions both Militarie and Amoroues called Imprese, wherunto is added a Preface contayning the Arte of composing them with many other notable devisees. By Samuel Daniell late Student in Oxenforde. At London Printed for Simon Waterson 1585." In octavo, unpaged, 72 leaves in all including the title. This rare work, of which Mr. Stirling of Keir possesses a copy, and which is also in the British Museum, is without prints or cuts of any kind, except two or three initial letters of no great merit. It is therefore not so likely to have attracted the notice of Shakespeare as Paradin, Symeoni or Whitney. Indeed it is evident from Shakespeare's graphic lines, that he was describing from some picture or device actually before him. Nevertheless, as will be shown on pages 302 and 303, there is a very sound reason for concluding that Daniell's translation of Iovius was also known to the great dramatist."
Shakespeare does not add a single word of explanation or of amplification, which it is likely he would have done if he had used an English translation; but simply, without remark, he adopts the emblem and its motto, as is natural to a person who, though not unskilled in the language by which they are explained, is not perfectly at home in it.

But in the case of the fourth and fifth knights it is not the simple adoption of a device which we have to remark; the ideas, almost the very expressions in which those ideas are clothed, are also presented to us, pointing out that the dramatic poet had something more than stanzas or narratives in an unfamilir tongue.

The fourth knight's device is thus described in *Pericles:* *Pericles, ii. ii.*

"A burning torch that's turned upside down,
The word, *Quod me alit, me extinguit;*
Which shows that beauty hath this power and will,
Which can as well inflame as it can kill."

Now the Italian stanza in the "TETRASTICHI MORALI" of Symeoni and Giovio is:

"Nutrisce il fuoco à lui la cera intorno,
*Et la cera l' estinguë, ô quanti sono,*
Che dopo vn riceuuto ò largo dono,
*Dal donator riceuon danno ò scorno!*

To the following purport in English:

"The wax here within nourishes the flames,
And the wax stifles them; how many names,
Who after large gifts and kindness shown
Gain for the giver harm and scorn alone."

Reed's edition of *Shakespeare* presents the following note: *Vol. xxi. p. 222.*

"A burning torch, &c. This device and motto may have been taken from Daniel's translation of *Paulus Jovius,* in 1585, in which they are found."

The passage referred to is the following:

"An amorous gentleman of *Milan* bare in his standard a *Torch*"

* The idea of a torch extinguishing itself is also given in the lines:
  "Here dies the dusky torch of Mortimer,
  Choked with ambition of the meaner sort."

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* The idea of a torch extinguishing itself is also given in the lines:
  "Here dies the dusky torch of Mortimer,
  Choked with ambition of the meaner sort."
figured burning, & turning downward, whereby the melting wax falling in great abundance, quencheth the flame. With this Poesie thereunto,  
\textit{Quod me alit me extinguit}. Alluding to a Lady whose beautie did foster his loue & whose disdain did endamage his life."

Certainly if Daniell's translation had, like Whitney, presented a pictured emblem, there would scarcely be any way of escape from the conclusion that his work was the actual source of the fourth knight's device; but Shakespeare's description possesses so much apparent reality that we are upheld in supposing there was a pictorial model before him, and not simply a dead-letter narrative. His inventive power however was great, and Daniell's work may have taught him how to use it.

One fact decisively favours the conjecture that the motto, as quoted by Shakespeare, \textit{Quod me alit me extinguit}, was derived from Daniell. The other emblematists, as Symeoni, Paradin, Paradin's translator, and Whitney, all read \textit{Qui me alit &c.}, but Daniell gives \textit{Quod me alit}. And therefore, as far as the motto is concerned, Daniell may be regarded as the source to Shakespeare of "the word" to his fourth knight's device.

To the same motto, \textit{Who nourishes me extinguishes me}, Paradin adds this little piece of history, amplifying Giovio:

"In the battle of the Swiss, defeated near Milan by the late King Francis, M. de Saint Valier, the old man, father of Madame Diana of Poictiers, Duchess of Valentinois, and Captain of a hundred Gentlemen, bore a standard whereon was a painting of a lighted torch turned downwards, and full of wax which kept flowing in order to stifle it, and the words, \textit{Qui me alit, me extinguit}. Which device he feigned for love of a lady, wishing to show just in this way that her beauty nourished his thought, and also put him in danger of his life."

Paradin's translation of 1591, P. S., has been advanced as the source whence Shakespeare's torch-emblem was derived; but it is very note-worthy that the torch in the English translation is not a torch "that's turned upside down," but one held unverted, with the flame naturally ascending. This contrariety to Shakespeare's description seems therefore fatal to the translator's claim.

Let us next consider Whitney's stanza of six lines to the same motto and the same device, premising that Plantin has used for
the Whitney in 1586 the identical woodcut which he inserted in the Paradin in 1562:

"E UEN as the wax dothe feede, and quenche the flame,
So loue giues life, and loue, despaire doth giue:
The godlie loue, doth louers crowne with fame:
The wicked loue, in shame dothe make them liue.
Then leaue to loue, or loue as reason will,
For louers lewde doe vainlie languishe still."

Here placing in comparison Symeoni, Giovio's translator Daniell, Paradin, Paradin's English translator, and Whitney, as illustrative of the fourth knight's emblem, can we fail to perceive in Pericles a closer resemblance both of thought and expression to Whitney than to the others? Whitney wrote,

"So loue giues life, and loue, despaire doth giue;"

and Pericles thus amplifies the line:

"Which shows that beauty hath this power and will,
Which can as well inflame as it can kill."

From this instance then we infer that Whitney's book was known to the author of Pericles, and that he has simply carried out the idea which had there been suggested to him.

But "the device" and "the word" of the fifth knight,

"an hand environed with clouds,

Holding out gold that's by the touchstone tried,
The motto this, Sic spectanda fides;"

So fidelity is to be proved,—may be regarded as identical with the device and the word presented by Whitney, and which he copies from Paradin. This emblem is in fact that which was Plate LVI. appropriated to Francis I. and Francis II., kings of France from 1515 to 1560, and which appears among the "Hierographia Symbola Diuina, &c., vol. I. pp. 87 and 88.

* See "Symbola Diuina & Humana Pontificvm, Imperatorvm, Regvm Accessit breuis & facilis Isagoge Iac. Typoti Fanckvrti Apwd Godifridvm Schonwellervm, M.D.C.LII." Three volumes folio in one.
random docet;" This right hand extends to the Lydian stone a coin of gold wreathed round (with an inscription) and so, that is, teaches that in times of difficulty fidelity is to be put to the proof. The coin applied to the touchstone in the "Hierograp-phia" bears the inscription, "Franciscus II. Francorum Rex;" but the engravings or woodcuts in Paradin and in Whitney have the inscription, "Franciscus Dei Gratia Fran. Rex."

Whitney, in which he is followed, though briefly, in Pericles, describes the emblem itself, and says:

Emb. p. 135.

"The touche doth trye, the fine and purest goulde:
And not the sound, or els the goodly showe.
So, if mennes wayes and vertues, wee behoulde,
The worthy men, wee by their workes, shall knowe.
But gallant lookes, and outward showes beguile,
And ofte are clokes to cogitacions vile."

The comparison thus instituted between the authors who use the motto, "Sic spectanda fides," makes it appear, I think, that there is greater correspondence between Shakespeare and Whitney than between Shakespeare and Paradin, and therefore that Shakespeare did not derive his fifth knight's device either from the French emblem writer or from his English translator, but from the English Whitney, which had lately been published. Indeed if Pericles were written, as Knight conjectures, in Shakespeare's early manhood, previous to the year 1591, it could not be the English translation of Paradin which furnished him with the three mottoes and devices of the "triumph" scene.*

The fine frontispiece to Whitney's Emblems represents the arms of Robert Dudley: it is a drawing, remarkably graphic, of a bear grasping a ragged staff, with a collar and chain around him, and standing erect on the burgonet; a less elaborate drawing gives the same badge on the title-page of the second part of the Emblems. Most exactly, most artistically does Shakespeare ascribe the same crest, in the same attitude and on the same standing-place, to Richard Nevil, earl of Warwick, the king-

* Paradin in a great measure compiled his work from Symeoni, and therefore to old editions of Giovio we may look for further elucidation of this subject.
maker of history. Here is the dialogue between him and old Clifford, just after Warwick’s taunting remark:

"War. You were best to go to bed and dream again, To keep thee from the tempest of the field.

Clif. I am resolved to bear a greater storm Than any thou canst conjure up to-day, And that I’ll write upon thy burgonet, Might I but know thee by thy household badge.

War. Now by my father’s badge, old Nevil’s crest, The rampant bear, chain’d to the ragged staff, This day I’ll wear aloft my burgonet (As on the mountain top the cedar shows That keeps his leaves in spite of any storm) Even to affright thee with the view thereof.

Clif. And from thy burgonet I’ll rend thy bear, And tread it under foot with all contempt, Despite the bearward that protects the bear."

A closer correspondence between a picture and a description of it can scarcely be imagined. Shakespeare’s lines and Whitney’s frontispiece exactly coincide:

"like coats in heraldry, Due but to one, and crowned with one crest."

A remarkable instance of similarity is found between Whitney and Shakespeare in the description which they both give of the commonwealth of bees. In this case Whitney’s stanzas, dedicated “To Richard Cotton Esquier” of Combermere are original writing, not a translation, and the plea is inadmissible that Shakespeare went to the same fountain head, except in a single phrase; neither he nor Whitney follow Alciat,* who confines himself to four lines. The two accounts of the economy of these “creatures small” are almost equally excellent and offer several points of resemblance, not to name them imitations, by the more recent writer. Whitney speaks of the “Master bee” —

* Alciat’s subject is “the mercifullness of a Prince,” and, almost literally rendered, his expressions are in reference to his device of a bee-hive:—

"That their ruler never will wound with the stings of the wasps, And that greater he will be than others by a double-sized body; He will make proof of mild empire and well ordered kingdoms And that inviolable laws to good judges are entrusted."
Shakespeare of the king or "emperor;" both regard the head of the hive, not as a queen, but a "born king" or general, and hold forth the polity of the busy community as an admirable example of a well-ordered kingdom or government.

Referring carefully to Whitney's verses, bearing the motto in mind which he uses, "Patria cuique chara," Native land to each one dear,—by their side let us place what Shakespeare wrote on the same subject, the commonwealth of bees, and we shall perceive a close similarity in the thoughts, if not in the expressions.

In *King Henry V.* the duke of Exeter and the archbishop of Canterbury enter upon an argument respecting a well-governed state; and the duke remarks:

"While that the armed hand doth fight abroad,
The advised head defends itself at home;
For government, though high and low and lower,
Put into parts, doth keep in one consent,
Congreeing in a full and natural close,
Like music.

*Cant.* Therefore doth heaven divide
The state of man in divers functions,
Setting endeavour in continual motion;
To which is fixed, as an aim or butt,
Obedience! for so work the honey-bees,
Creatures that by a rule in nature teach
The art of order to a peopled kingdom.
They have a king and officers of sorts;
Where some, like magistrates, correct at home,
Others, like merchants, venture trade abroad,
Others, like soldiers, armed in their stings,
Make boot upon the summer's velvet buds,
Which pillage they with merry march bring home
To the tent-royal of their emperor;
Who busied in his majesty surveys
The singing masons building roofs of gold,
The civil citizens kneading up the honey,
The poor mechanic porters crowding in
The heavy burdens at his narrow gate,
The sad-eyed justice, with his surly hum,
Delivering o'er to executors pale
The lazy yawning drone."
In a small way a strict correspondence exists between an expression in the quarrel scene of Brutus and Cassius and the emblems by Whitney and Beza of a dog barking at the moon. Whitney copied his motto and device and the first stanza from Alciatus, but his method of applying the fable from Theodore Beza. Alciat’s lines are:

“By night, as at a mirror, the dog looks at the lunar orb: And seeing himself, believes another dog to be there; And barks: but in vain is the angry voice driven by the winds, For Diana in silence pursues her course onward, — still on.”

But Beza’s lines have the exact aim of Whitney’s — to reprove detractors and to declare that cavillers at right and truth chiefly succeed in showing their own perverseness. Thus Beza:

“The full orb’d moon, that views wide lands outspread, Despises barking dogs, — on high her zone: So who Christ’s servants blame, or Christ their Head, Scorn’s finger point to folly all their own.”

Alciat’s and Beza’s thoughts are both united in Whitney, with additions of his own:

“By shininge lighte of wannishe Cynthias raies, The dogge behouldes his shaddowe to appeare: Wherefore, in vaine aloude he barkes, and baies, And alwaies thoughte, an other dogge was there: But yet the Moone, who did not heare his queste, Hir woonted course, did keepe vnto the weste.

This reprehendes, those fooles which baule, and barke, At learned men, that shine aboue the rest: With due regarde, that they their deedes should marke, And reverence them, that are with wisedome bleste: But if they striue, in vaine their winde they spende, For woorthie men, the Lord doth still defende.”

The variations or the agreements among the three emblematisers as to the dog baying at the moon we need not determine; from one or from all of them Shakespeare probably took the expression which marks the hottest part of the contention of Brutus and Cassius. Brutus demands:

“What shall one of us, That struck the foremost man of all this world,
But for supporting robbers; shall we now
Contaminate our fingers with base bribes?
And sell the mighty space of our large honours,
For so much trash as may be grasped thus?"

and instantly exclaims, as if the device were before him,

"I had rather be a dog, and bay the moon
Than such a Roman."

Correspondences almost in scores might be given between
Shakespeare and the emblem writers.* We close our account
with one which we may trace through the English of Whitney,
the French of Paradin, and the Italian of Symeoni. The device
is a sculptor, with mallet and chisel, cutting a memorial of his
wrongs into a block of marble, and above his head is the scroll
and its motto, "Scribit in marmore Iesus," Being wronged he
writes on marble. The stanza from the Italian is:

"Each one that lives may be swift passion’s slave,
And though a powerful will at times delight
In causing others harm and terror’s fright;
The injured doth those wrongs on marble grave."

In that scene of unparalleled beauty, tenderness and simplicity,
in which there is related to queen Katherine the death of
"the great child of honour," as she terms him, cardinal Wolsey,
Griffith describes him as

"full of repentance,
Continual meditations, tears and sorrows,
He gave his honours to the world again,
His blessed part to heaven, and slept in peace."

And just afterwards, when the queen had been speaking with
some asperity of the cardinal’s greater faults, Griffith remon-
strates:

* This assertion is not made unadvisedly. I went pretty thoroughly into the sub-
ject before announcing Whitney’s Emblems for republication, and I have the results,
illustrated by about 140 photographs from emblem writers, in a manuscript volume of
nearly 400 pages, 4to, which I have entitled “THE EMBLEM WRITERS OF THE FIF-
teenth and Sixteenth Centuries, with the Correspondences of Thought and Expres-
sion in SHAKESPEARE’S Works.” Were I a younger man I might hope to set this
volume before the public in a manner worthy of the authors between whom so many
similarities and identities can be established.
“Noble Madam,
Men’s evil manners live in brass; their virtues
We write in water. May it please your highness
To hear me speak his good now.”

Lavinia’s deep wrongs were being written by her on the sand to inform Marcus and Titus what they were and who had inflicted them. Marcus was for instant revenge, but Titus counsels:

“You’re a young huntsman, Marcus; let it alone,
And come, I will go get a leaf of brass,
And with a gad of steel will write those words,
And lay it by: the angry northern wind
Will blow these sands, like Sybil’s leaves, abroad,
And where’s your lesson then?”

How like the sentiments thus enunciated to the lines in Whitney:

“I
N marble harde our harmes wee alwayes graue,
Bicause, we still will beare the same in minde:
In duste wee write the benefittes wee haue,
Where they are soone defaced with the winde.
So, wronges wee houlde, and neuer will forgiue,
And soone forget, that still with vs shoulde liue.”

“The famous Scenicke Poet, Master W. Shakespeare,” may have been intimate with the Italian and French emblem-books, and from them have been supplied with the thought of “a leaf of brass,” and of the records of “men’s evil manners,” and of “their virtues;” but there is a far closer similarity between him and Whitney: and allowing for the easy substitution of “brass” and “water” for “marble” and “dust,” the parallelism of the ideas and words is very exact, and fully justifies the conclusion that Whitney’s emblems were well known to Shakespeare.

For the sentiment of engraving our wrongs there may have been a common origin to which the emblematists and the dramatist had recourse,—it is a sentence written by sir Thomas More about the year 1516. Speaking of the ungrateful returns which Jane Shore experienced from those whom she had served in her prosperity, More remarks: “Men use, if they haue an evil turne, to write in marble, and whoso doth us a good turne, we write it in duste.”

The expressions are however of higher antiquity than any of
these quotations. The prophet Jeremiah sets forth most forcibly what Shakespeare names “men's evil manners living in brass,” and Whitney, “harms grauen in marble hard.” “The sin of Judah is written with a pen of iron, and with the point of a diamond: it is graven upon the table of their heart and upon the horns of your altar.” And the writing in water or in the dust is in the exact spirit of the words, “they that depart from me shall be written in the earth,” i.e. the first wind that blows over them shall efface their names, “because they have forsaken the Lord, the fountain of living waters.”

It is but justice to Shakespeare to notice that at times his judgment of injuries rises to the full height of Christian morals. The spirit Ariel avows that were he human his “affections would become tender” towards the shipwrecked captives, and Prospero enters into his feeling with a strong conviction:

"Though with their high wrongs I am struck to the quick,
   Yet with my nobler reason 'gainst my fury
   Do I take part: the rarer action is
   In virtue than in vengeance: they being penitent
   The sole drift of my purpose doth extend
   Not a frown further."

And so I would end this subject by repeating those noble lines of a later writer, furnished me by a friend, the Rev. T. A. Walker, M.A., of Filey, late of Tabley, in which the sentiment of a free forgiveness of injuries is ascribed to the world's great and blessed Saviour:

"Some write their wrongs on marble, He more just
   Stoop'd down serene, and wrote them in the dust,
   Trod under foot, the sport of every wind,
   Swept from the earth, quite banished from His mind,
   There secret in the grave He bade them lie,
   And grieved they could not 'scape the Almighty's eye."

The references and coincidences adduced, and which I know of a certainty may be very easily enlarged, cannot be regarded as entirely accidental. I would not urge them all with full confidence, and I do not pretend to say that my examples must of necessity carry conviction with them. Their conclusiveness is a matter of opinion only,—if you will, a dogma, and not a doctrine,
of my Shakesperian and Whitneian faith,—yet what I have thus opened is a very curious and interesting subject of inquiry.* I am but a pioneer, or rather a miner digging for precious stones; and possibly I may verify the experience of the jet-seekers at Whitby, cast up a whole mountain of rubbish to bring to light two or three pieces of ornament, or a single specimen of crystalized charcoal.

* Were it necessary I might go into a fuller and more critical examination of the question to which emblem writer specially certain of Shakespeare's devices are to be traced. We may affirm generally that the ultimate resort must be to Symeoni, Giovio, or Alciat. From their stores and instructions, and from those of Girolamo Ruscelli Plate LXI. on the Invention of Devices, Coats of Arms, Mottoes and Liveries, and of Lodovico Domenichi "on what are named Devices of Arms and of Love," emblem writers of a later date than 1556 very frequently borrowed or invented.

Indeed Ruscelli and, by implication, Giovio were the teachers to sir Phillip Sidney See Note to cd. 21. of the "Gentle Art" of attaching pictorial illustrations to poesies, and of making an emblem complete by motto, device and stanza; and what that noble cavalier commended and followed would find a ready entrance to his countrymen. Through him the Imprase of the Italians became known in England, and it is not unlikely were communicated to Spenser in 1579, and afterwards to his successors Daniell, Whitney and Abraham Fraunce.

Paolo Giovio's work on emblems bears the two titles of Dialogue, Dialogue, and Plate LXI. Ragionamento, Discourse; but they are essentially the same. The latter however, in the editions of 1555 and 1560 has seven or eight pages of additional matter. Pictorial illustrations appeared at a later time.

It was not from these fuller editions that Daniell executed his translation, but from Plate LX. the Roman edition of 1555, or from some similar edition, to which the translator has appended "certaine notable devises both militarie and amorous, Collected by Samuel Daniell." It is in this additional part that the torch is named, "burning, and turning downward," with the motto QUOD me alit, &c.

Of four editions of Giovio's Dialogue or Ragionamento — 1555 by Antonio Barre, Plate LX. 1556 and 1560 by Giordano Ziletti, and another of 1556 by Gabriel Glolito — no one contains the motto which Daniell quotes. That motto appears in 1561 in Symeoni's Plate LXI. Devises ov Emblemes Héroïques et Morales, p. 244; in 1562 in Sententiose Plate XXXVI. Imprese, p. 35; and in 1574 in Dialogo Del l'Imprese Militari et Amorose, Plate LXIII. p. 200: but, as in Paradis and Whitney, the motto reads, not Quod, but Qui me alit. Daniell seems therefore to have made the alteration without authority.

It could not however be from Daniell that Shakespeare derived any of his other emblems, for the burning torch is the only one which the translator of Giovanni names. We return therefore to the conclusion, that Shakespeare read other emblem writers; and what work so likely to be read as one by his own countryman Whitney, selected and culled from the choice devices of French and Italian art?

For this note the reader is really indebted to William Stirling, esq., M.P. for Perthshire; for without the generous loan from his richly-stored library, of seven volumes bearing dates between 1555 and 1583, the editor would not have had the materials accessible for compiling what he has now put together.
However, I would have scholars work for every rational elucidation of "the sweet swan of Avon's" noble minstrelsy. If no other good be done, they who undertake such labours have their own spiritual perceptions enlarged; further light enters the mind's dark chamber, and the beauteous images there impressed may take such fixture that they can be reproduced for other men's instruction. But seldom have literary labours so confined an influence: their ramifications are almost infinite, and, though begun in curiosity, may end in a more perfect development of the writings of the great masters of human thought. Our loved teachers and instructors God's providence calls away from earth, but the diligent learners in after ages reap the fruits of patient study, and thus the seeds of genius wisely scattered grow up a richer harvest for the world.
NOTES

LITERARY AND BIOGRAPHICAL, EXPLANATORY
OF SOME OF WHITNEY'S EMBLEMS AND
OF THE PERSONS TO WHOM THEY
ARE DEDICATED.

SECTION I. — CONTAINING PART I. FROM TITLE-PAGE TO
PAGE 104.

EMBLEMS,—some of them,—not all; for
only a few possess any immediate his-
torical interest, or are attached to names
that can confer celebrity. In the prepa-
ration of this work the editor indeed has
traced to their originals in Latin, Italian,
French, or German, above two hundred
and twenty of Whitney's woodcuts and
mottoes, and has collected and transcribed an equal number of
passages from their respective authors, whose stanzas Whitney
translates or imitates; but these correspondences are useful
chiefly to the thorough student of the emblem writers, and by
far the greater part of them are altogether passed over in these
notes without being presented to the reader. Sufficient how-
ever will be retained to set forth the nature of the subjects, and
to give an adequate idea of the manner of growth which the
"Choice of Emblemes" passed through.

Though it would be a work of labour, it might not be very
difficult to rival Claude Mignault in his very learned Commentary
on the Emblems of Andreas Alciatus, the father of this kind of
literature. In these literary and biographical notices on Whit-
ney, we might explain each of his phrases and allusions,—fortify
the text by numerous and full quotations from the poets, histor-
rians and orators of Greece and Rome,—bring in the Christian
fathers as auxiliaries,—and occasionally press into the service
the hieroglyphics of Egypt and the customs of Jews and Arabs; yet, in the present day, to do this would be to abuse the privilege of an editor, and to make the reading of our book a burden rather than a recreation.

We shall therefore endeavour to confine our elucidations to points of interest; not indeed entirely eschewing the curious, but at times contenting ourselves with simply indicating the sources of fuller information, and not attempting to compile memoirs and histories in the entire completeness to which each subject might lead. Besides, we presuppose that readers of education are sufficiently familiar with classic literature and general history not to need telling anything about heathen divinities and heroes, nor requiring special narratives carried out into particulars concerning persons who are famous in the annals of their respective countries.

THE FRONTISPICE.—*Armorial bearings* of “Robert Earle of Leycester.” These are said to have been the subject of eight Latin hexameters in Morel’s *Commentary on Latin Verbs*, published in 1583. The crest, The bear and ragged staff, may be traced out in Dugdale’s *Warwickshire* to Richard Beauchamp, earl of Warwick, who died in 1434, and to one of the Nevilles, also earl of Warwick, in 1438. Among the monuments in the Lady chapel at Warwick there is a full-length figure of “Ambrose Duddeley,” who died in 1589 earl of Warwick, and a muzzled bear is crouching at his feet. His brother Robert Dudley, earl of Leicester, died in 1588, and on his magnificent tomb in the same chapel is also seen the cognizance of the bear and ragged staff. The arms however are a little different from those which Whitney figures. At an earlier date than 1586, the right-hand supporter, apparently a lioness, is represented with a single tail. If, as some say, the double tail be a mark of sovereignty, this frontispiece may lend support to the idea that Leicester really did make pretensions to supreme dignity in the Netherlands, and had even assumed one of its insignia. Motley, in his *History of the United Netherlands*, represents Deventer as urging that Leicester “might at once seize upon arbitrary power.”

DEDICATION.—“ROBERT Earle of LEYCESTER, Baron of Den-
bighe," &c. A name of renown as the favourite of his queen, but rather of dishonour, because no ties, domestic or social, were allowed to stand in the way of his ambition. He was born in 1531, and died suddenly, it has been said of poison, September 4th 1588. His grandfather Edward Dudley, born in 1462, was one of the favourites of Henry VII., but through the fury of the people executed in 1510. John Dudley, the son of Edmund, was born in 1502, and his attainder in blood being removed he was created baron Malpas, viscount L’Isle, earl of Warwick, and finally duke of Northumberland, suffering death in 1553 for his disloyalty to Mary. Of his eight sons Guildford Dudley married the unfortunate lady Jane Grey, and the two were beheaded in 1554; Ambrose, Robert and Henry obtained distinction at the siege of St. Quentin in 1557, and for their services were received into Mary’s favour.

When about nineteen years of age Robert Dudley married the ill-fated Amy Robsart, who died in 1560; in his twenty-first year he represented the county of Norfolk in parliament, and that same year, on the death of Edward VI., assisted to proclaim lady Jane Grey as queen, for which he was tried and received judgment of death, but was pardoned in October 1554. Soon after Elizabeth’s accession in 1558 he obtained her favour, being constituted master of the horse, elected knight of the garter in 1559, and created baron of Denbigh and earl of Leicester in 1564. Many offices and honours were poured upon him. The university of Cambridge elected him high steward in 1563; the university of Oxford appointed him chancellor in 1564; the city of Chester made him their chamberlain in 1565; and the town of Great Yarmouth their high steward in 1572. The king of France conferred upon him the order of St. Michael in 1566. In July 1575 he entertained the queen for ten days at Kenilworth; and in 1578 he married the widow of Walter Devereux earl of Essex. In December 1585 he was sent as “Lorde Lieutenant and Captaine Generall of her Maties forces in the lowe countries.” The nature of his administration is most graphically described in the pages of Motley’s *History of the United Netherlands*. That administration soon came to an end, for he surrendered his authority and was again in England at the end of November 1586; but in June 1587 he conducted a considerable force for the relief
of Sluys in Zealand, but the town was lost and the queen recalled him November 6th 1587, and appointed lord Willoughby in his place. The year 1588 saw him named lieutenant-general of the forces assembled at Tilbury to resist the invasion threatened by the Spaniards; but the same year in September also witnessed his splendid funeral in our Lady's chapel at Warwick.

His character belongs to the historians of his time. His praise and his displeasure have employed many pens in his own day and ever since. As Speed records; "He had been a Peere of great estate, but lyable to the common destiny of most Great ones, whom all men magnifie in their life time, but few speake well of after their death." Against "Discours de la vie abominable du my lord de Leicestre," we may set "Eulogium Rob. comitis Leycestri," by Arnold Eickius; should we meet with "Traditional Memoires in the reigns of Queen Elizabeth and king James," and note how bitterly Robert Dudley is spoken of,—or take up Drake's "Secret Memoirs," we may correct their prejudicial condemnation by consulting "The Life of Robert Earl of Leicester, the Favourite of Queen Elizabeth, drawn from Original Papers and Records." For a fair and just view of his life and actions the Athena Cantabrigienses may be read, or Aikin's General Biography.

Most of the events of his residence in Holland are set before us in the following works:

"A briefe report of the militarie services done in the Low Countries by the erle of Leicester. Written by one who served in good place there, in a letter to a friend of his." 4to, 1587.

"Journal of Robert Earl of Leicester."

"Correspondence of Robert Dudley Earl of Leycester during his Government of the Low Countries in the years 1585 and 1586, edited by John Bruce F.S.A." Camden Society, 4to.

Leicester affected to be the patron of the fine arts, of literature, and of religion in the strict form of puritanism; and numerous and often curious, if not odd, are the books which asked favour from him. In the matter of Dedications there appears to have been a rivalry between himself and Essex, or rather between their respective partisans. If Whitney's praise of Robert Dudley seems to us excessive, that which Willet addressed to Devereux is scarcely under more restraint; for he
speaks of him, as "noble, learned, the Mecænas and most excellent patron of all students, renowned not so much for the splendor of his race, as for the remarkable eminence of his own virtue."

An authentic portrait of Robert Dudley exists at Knole, the old seat of the Sackvilles, now the residence of the earl Amherst. It has been engraved, and occurs among Birch’s "Heads of Illustrious Persons of Great Britain."

Thomas Newton, a Cheshire poet, celebrated the earl’s return from Belgium, and likened him to Solon, Nestor, Numa and Cato. A dozen Latin lines conclude with invoking him as

"Mighty count, of Britain’s land the ornament immortal,
Deservedly to be numbered among magnanimous powers."

As chancellor of Oxford or high steward of Cambridge, Leicester may have had Whitney’s merits placed before him, for the poet was of both universities; but it is suggestive of the way in which the patron and the poet became acquainted that for twenty-three years, from 1565, the earl had been chamberlain of Chester. During this time, about the year 1578 or 1579, Leicester’s good offices had been sought in a dispute between several Cheshire gentlemen and the dean and chapter of Chester cathedral. After something very like bribery the quarrel was settled by both parties joining in a surrender of the estates to the queen, who regranted them to the fee farmers subject to certain rents to be paid to the dean and chapter.

In 1583 the corporation of Chester received the earl of Leicester with almost regal honours. He was accompanied by the earls of Derby and Essex and lord North, and was met by most of the gentry of the county. There were fifteen hundred horse in his train, and the numerous cavalcade was welcomed at the High Cross in Chester by the mayor and the whole council of the city. A present of forty angels of gold was made to the earl in a cup valued at 18l.

It is easy to see how Whitney, a Cheshire man, with near relatives among the gentry of the county, might gain introduction to Leicester; he might be admitted even as one of his retinue, and in his service make the acquaintance, and probably secure the friendship, of Sidney, Russell, Norris and Jermyn.

* "Magne Comes, terræ deæcus immortæ Britannæ
Magnanimas inter merito numerandæ Dynastæs."
VERSES CONGRATULATORY. — Of the five sets four are by persons to whom Whitney dedicated each an emblem, and of them a notice will be given in the proper place. BONAVENTURA VULCANIUS of Bruges is the only one whom we need here to mention. He was born in 1538 and died in 1614. "Whoever," says Peerlkamp, "has read the remarkable oration of Peter Curiaeus on the death of Bonaventura Vulcanius, of necessity will love him, as well for the choice virtues of his mind as for his attainments in literature of various kinds." After laying the foundation of learning at Ghent and Louvain, while yet a youth he went to Seville, and for eleven years was curator of cardinal Mendoza's library. Then he presided over the Gymnasium or Grammar school at Antwerp; and finally, about 1582, he was invited to the university of Leyden, and there taught Greek for the long space of thirty-two years. Here Whitney became acquainted with him, and was honoured by him with the complimentary stanzas in which the Geoffrey of Elizabeth's reign is compared with the great poet of a former age, Geoffrey Chaucer. In the library of the university there is a very fine portrait of Bonaventura Vulcanius, and also a manuscript by him of the Hymns of Callimachus. Among the Poems of James Dousa the younger are some Latin iambics on Bonaventura's publishing a work of Aristotle's and another of Apuleius. The Hymns of Callimachus and the Idylls of Moschus and Bion were printed at Antwerp by Plantin in 1584,—or rather at Leyden, where the great printer, fleeing before Farnese, had just established his office. An edition of Bonaventura's Apuleius was printed by Rapheleng at Leyden in 1594.

"D. O. M." Deo, Optimo, Maximo, To God, best and greatest.—In our modern times we shrink from such dedications; but it was with deepest reverence that the early emblem writers adopted them. There is a beautiful one by Willet,—his thirty-seventh emblem,—"Recte precanti praesto adest Christus," Christ instantly is present to him who prays aright. Of some Latin elegiacs on Exodus xxvi. 1, he adds this English translation, admirably expressing how we ought to pray:

"The curtaines wrought with pictures were, hanging in holy place;
The Cherubs did with wings appeare,  
and gave a goodly grace.  
The house of prayer Angels frequent,  
and Christ him selfe is there,  
Then seeing these are always present  
We ought to pray with feare.”

EMBLEM, p. 1.—“Te stante, virebo,” While thou standest I shall flourish. According to the purport of Whitney’s stanzas, the name and titles of queen Elizabeth should head this emblem; but probably, as the entire work had been dedicated to a subject, it was not considered a courtly thing to devote simply a page to the sovereign.

The device is from Hadrian Junius, but the motto from Claude Plate XXVI. Paradin. The object of Junius is to illustrate the saying, that “the wealth of princes is the stay of the people,” and he applies to that saying a four-lined stanza:

“The pyramids of Pharaoh-kings are monuments lasting for ages,  
With wandering arms around them clasps the creeping ivy;  
By the steadfast wealth of kings sustained are the needy people,  
And the mind’s constant steadfastness secures age-lasting powers.”

Paradin gives us the origin of the device of the pyramid and the ivy. The cardinal of Lorraine, on going to his abbey of Cluny, erected his device at the gate: it is a pyramid with a crescent on the top, and surrounded from the base to the summit by a beautiful verdant ivy. The whole was accompanied by the following inscription:

“Quel Memphien miracle se haussant  
Porte du ciel l’argente lumière,  
Laquelle va (tant qu’elle soit entiere  
En sa rondeur) toujours croissât!  
Quel sacre saint Lierre grauissant  
Jusqu’au plus haut de cette sime fiere,  
De son apui.(à nouvelle maniere)  
Se fait l’apui, plus en plus verdissant!  
Soit notre Roi la grande Pyramide,  
Dont la hauteur en sa force solide  
Le terme au ciel plante de sa victoire:
Notes Literary and Biographical.

Prince Prelat, tu sois le saint Lierre
Qui saintement abandonnant la terre
De ton soutien vas soutenant la gloire."

The English translation from Paradin, by P. S., gives the following version:

"O Readers tell what thing is ment
By tombes in Memphis towne,
Which on the top doth beare on high
The bright beames of the moone?
The moone which doth continually
Increase in light so bright,
Till that night come wherein her shine,
From world doth take her flight.
And what doth meane the sacred Iuy
Which creeps and binds about
This tomb, to whose high top he climbs,
Although it be full stout,
And what new fashion is this also
That leaning to it stickes,
Making his stay about the same,
That greenely ouer creepes.
This tombe it is that mightie king,
Whose maiestie honer craues,
For he in heauen triumphes for vs
To sathan that were slaues,
And the Iuie a bishop signifies
Euen thee most famous prince,
Who in a godly life doest yeeld
Not to the best an inch.
For though thy bodie lie in graue
Yet such thy vertue was,
That it beares vp our laud and praise
That neuer awaye shall passe."*

"Though restraining the application of this emblem, with the crescent moon, to the family of the Guises, namely to Claudius de Guise, cardinal deacon of S. Clement, and brother of Charles duke de Guise, the "Symbols Divine and Human of Pontiffs, Emperors," &c. gives an account rather different from that of Paradin, but combining essentially the same sentiments and setting forth the sovereign as the source and support of the glory of the subject. Mention is also made of the crescent moon being a military standard of the Turks, but assumed both saucily and foolishly, "for the moon which increases also grows old," "qua crescit, senescit."
It will be seen that the ideas are adopted in some measure by Whitney; and this emblem of his supplies a good example of what is frequent with him, namely the accommodating of the thoughts of other writers to a subject not originally intended. Here he makes the device of the cardinal of Lorraine subservient to the praise of the English queen and of the Protestant church of England.

**Emblem, p. 3.**—*Prouidentia*, Providence. A motto and woodcut from Hadrian Junius, whose few lines simply inform us "Where the sacred Nile shall flow upon the fields, there the prescient Crocodile lays its eggs away from the flood, with good reason admonishing us to see beforehand what the fates may threaten." The monogram G is in the centre of the cut from *Junius*, and is said to mark the workmanship of Hubert Goltzius; but this is doubtful, though it certainly denotes an artist who frequently engraved for the printers of Antwerp. The reader will observe how the borders in this edition of *Junius* are the originals of those in *Whitney*, and also how Whitney amplifies and improves upon the Latin stanza.

**Emblem, p. 4.**—"*Veritas tempora filia,*" Truth the daughter of Time. A variation from the motto of Junius to the same device, "Truth by time is revealed, by discord is buried." Whitney’s lines bring out the meaning much more effectually than those of Junius—"Why, O winged Saturn, dost thou drag the naked maiden into the air? Why does the assembly of women overwhelm the furrow with piled up earth? Truth, daughter of Time, issuing forth from the cave, a three-fold plague appears to overwhelm,—Strife, Envy and Slander." This device was the badge of Mary Tudor when she succeeded to the throne.

**Emblem, p. 15.**—"*Voluptas cerumnosa, *" Sorrowful pleasure. The sad fate of Actaeon furnishes a subject to at least three of the emblem writers previous to Whitney; namely to Alciat, Aneau and Sambucus. Alciat adopts for motto, "In receptatores sciariorum," On the harbourers of assassins, and thus carries out his thought:
"Unlucky for thee a band of robbers and thieves through the city,
   Goes as companion: and a troop girded with direful swords.
And so thou a prodigal judgest thyself generous in mind,
   Because thy pot of meat entices many of the bad.
Behold a new Actæon, who after he took up the horns
   Himself gave himself a prey to his own dogs."

Aneau applies the fable of Actæon to him who, "Ex domino servus," From a master becomes a slave, and proves his text in Latin elegiacs:

"CORNIVS in ceruum mutatum Acteona sumptis,
   Membratim propri diripuere canes.
NAE, miser est Dominus, Parisitos quisquis edaces
   Pascit, adulantum preda parata canum!
Se quibus irridendum suggerit, & comedendum,
   Seruus & ex domino corniger efficitur."

Thus, if we please, to be rendered:

"Horns being assumed by Actæon changed into a stag,
   Member from member his own hounds have torn him.
Verily, wretched is the master who feeds parasites voracious,
   A prey is he made ready for those fawning dogs.
Himself he offers to whoever would mock and devour him,
   And out of a master is he made a horn-bearing slave."

Sambucus however supplies the motto which Whitney follows, and seems himself to have borrowed some of his thoughts from the Greek of Palæphatus, Concerning incredible Histories.* We give the sense of his stanzas:

"He, who follows the chase too eagerly, drains his paternal riches
   and lavishes them on dogs: so great the love of the vain sport, so great
the infatuation continually becomes, that he puts on the double horns
   of the swift deer. Actæon's fate happens to thee, who having horns
from thy birth hast by thine own dogs been torn in pieces. How
many, whom the quick scented faculty of the dogs delights, does the
passion for hunting finish and devour. Postpone not serious things for
sports, advantages for losses,—regard whatever things remain as if
thou wert destitute."

* "To Actæon indeed, caring nothing about domestic affairs, and busied only with
hunting, the means of livelihood failed; and when he had nothing left, people said:
'Poor Actæon! he has been eaten up by his own dogs.'"
It must be confessed that Whitney's treatment of the tale is superior to that of the other three; and the comparison thus carried out to some length may serve to vindicate for him greater clearness and unity of purpose.

**Emblem, p. 32.**—"In **paxnam sectatur & umbra,**" Even a shadow is pursued for punishment. Beza's fourteenth emblem also treats of men pursuing shadows, but in a way considerably different from the method adopted by Whitney. The simple giving of Beza's meaning will make this apparent:

"As a shadow flees those pursuing it and presses on those fleeing,—a shadow you know being added to bodies as their companion; So glory flees those coveting rewards of undeserved praise, and on the other hand is joined as companion to the humble in mind. And yet do these thoroughly prove by no false trial, what all this praise will be? Truly, but a worthless shadow."

On comparing the two the advantage will, I think, again be awarded to Whitney.

**Emblem, p. 38.**—"To the Honorable Sir **Phillip Sidney Knight,**" whom Spenser named —

— "the President
   Of Nobleness and Chevalree;"

and whom, in his verses "To the Right Honourable and most vertuous Lady, the Countess of Pembroke," he lamented as —

— "that most heroicke Spirit,
   The hevens pride, the glory of our daies
   Which now triumpheth (through immortall merit
   Of his brave vertus) crown'd with lasting baies
   Of hevenlie blis and everlasting praies;
   Who first my Muse did lift out of the flore,
   To sing his sweet delights in lowlie laies."

The world-renowned and ever-worshipful Philip Sidney was the son of sir Henry Sidney and of his wife Mary, the eldest daughter of John Dudley, duke of Northumberland. At the time of his birth, November 29th 1554, his mother was wearing mourning for her father, her brother, and her sister-in-law the lady Jane Grey, who had all died on the scaffold. He was born
at Penshurst in Kent, where still exist the ruins of the oak* planted at his birth. On Elizabeth's accession in 1558 sir Henry became lord president of the marches of Wales, and kept his court at Ludlow with much magnificence down to 1568. Hence his son Philip in 1566 was sent as a scholar to Shrewsbury school, and the very day, on which he and Fulke Greville (lord Broke) together entered, commenced the friendship between them which death alone terminated, and of which a loving memorial remains in Greville's Life of Sidney. At an early age, in 1569, when only fifteen, his student life began at Christ church college, Oxford, which he left in 1571 to travel for four years in France, Germany and Italy. It was only by taking refuge in the house of the English ambassador in Paris that he escaped the massacre on St. Bartholomew's day in 1572, when his friend and frequent correspondent Hubert Languet found shelter with Andrew Wechel the celebrated printer. A letter to Languet, written during this tour, shows that Sidney had made acquaintance with some of the emblem writers, for he mentions Girolamo Ruscelli’s "Imprese illustri, con esposizione e discorsi," which was published in 1566;† and it may be that on his return to England he imparted his knowledge to Spenser, and to Whitney who was of the same university with himself.‡ In 1576 the queen appointed him her ambassador to the court of Rodolph, the new emperor of Germany. Spenser's acquaintance began about 1578, and probably

* Endeared to me especially as the centre of the scenes in which my boyhood was passed.

Tum verò in numerum Faunōisque ferāisque videres
Ludere, tum rigidas motare cacumina quercus."

† Ziletti's edition of Giovio's Rationamento, in Venetia, MDLVI., has appended to it Ruscelli's "Discorso, intorno all' intenzioni dell' Imprese, dell' Insegne, de' Motti, &c delle Liure." 16mo, pp. 113-236.

‡ His acquaintance with and practice of emblem art appear also from his conduct when, in 1579, a son was born to the earl of Leicester by his wife Lettice, the widow of Walter, earl of Essex. Sidney had hitherto been reputed the heir of his uncle's large possessions; but "on the first tilt after the birth of this child he bore on his shield the word speravi scored through." In the Arcadia also the mottoes and devices on the shields of the knights show both rich fertility of invention and a full knowledge of emblem writers. Besides, to denote that he persisted in any course of action once decided on he adopted as his device "the Caspian sea, surrounded with its shores;" and, alluding to this body of water neither ebbing nor flowing, his motto was, "Sine reflexu," Without an ebb, i.e. No going back.
in that year the poet of the *Faerie Queene* visited Sidney at Penshurst, and there wrote a portion of the *Shepherd's Calender*, dedicated “To the noble and vertuous Gentleman, most worthie of all titles both of learning and chivalry, Maister Philip Sidney.” From 1579 he lived in retirement for two or three years either at Penshurst or at Wilton with his sister the countess of Pembroke. During this time he wrote what he entitled “The Countess of Pembroke's Arcadia.” It was not published until 1590, four years after his death; and it owes its fame rather to the great renown of its author than to any peculiar excellence of its own. In this poem under the name of “Philoclea,” and in his other poems under that of “Stella,” he celebrated the virtues and charms of the lady Penelope Devereux, to whom he was fondly attached. The year 1581 numbered him as one of the knights of the shire for his native county, and a manuscript in the British museum records: “Sir Philippe Sidney dubbed at Windesor on Sunday the 13 of January 1582, and was that day lykewise installed for Duke John Casimir counte Palatine and Duke of Bavaria.” In 1583 Frances, only daughter of sir Francis Walsingham, became his bride, and in her arms his noble spirit was breathed forth on the 7th of October 1586, after the fatal wound at Zutphen which has immortalized his memory. One daughter was the issue of this marriage, born in 1585, and afterwards wife to Roger, earl of Rutland. Sidney’s widow was married to Robert, earl of Essex, beheaded in 1600, and again to Richard, earl of Clanricarde and St. Albans. It seems that in 1584 he had been listening to a project by sir Francis Drake for engaging in an expedition against the Spaniards in the West Indies, but the queen herself forbad him, and conferred on him the office of “Gouvernour of the Garrison and toune of Vlissing.” Old Fuller’s quaint, fond, admiring testimony might very excusably detain us, but we give only a single sentence:

“This knight in relation to my book may be termed an ubiquitary, and appear among Statesmen, Soldiers, Lawyers, Writers, yea, Princes themselves, being (though not elected) in election to be king of Poland, which place he declined, preferring rather to be a subject to queen Elizabeth, than a sovereign beyond the seas.”

Whitney celebrates “the valour of the minde,” “and prowes
great,” of a long array of Roman worthies, and to his stanzas affixes the title “To the honourable Sir Philippé Sidney Knight.” He had intended to place the same name to the lines on “Penne gloria perennis,” The glory of the pen is everlasting,—but Sidney himself did not consider this renown as his due, and declined it in favour of “Edwarde Dier;” for,

“At the firste, his sentence was, it did belonge to you.”

The fancy is embodied in these verses, that on the death of the earl of Surrey—

“Apollo chang’d his cheare, and lay’d awaie his lute,
And Pallas, and the Muses sad, did weare a mourninge suite.
And then the goulden pen, in case of sables cladde
Was lock’d in chiste of Ebonie, and to Parnassus had.”

Sidney however is born, gladness and brightness again pervade the seats of Apollo and the Muses, and to him—

—— “behoude, the pen, was by Mercyrivs sente,
Wherewith, hee also gau to him, the gifte for to inuente,
That, when hee first began, his vayne in verse to showe,
More sweete than honie, was the stile that from his penne did flowe.”

The profound grief for Sidney’s untimely death may be judged of from the writings of his contemporaries and from the magnificent public funeral with which his remains were honoured. “His rare and never ending laudes” were the theme of many pens.* It will be enough in our brief notice to quote from Bamfield’s epitaph printed in 1598:

“Here lyes the man; lyke to the swan, who knowing shee shall die
Doeth tune her voice unto the spherees, and scornes mortalitie.”

A portrait of him is given in Birch’s Heads of Illustrious Persons in Great Britain, and also one from Diego Velasquez de

* Oettinger may be consulted for the various memoirs and biographical notices of Sidney; to which we add a work published at Leyden in 1587: “Epithaphia in Mortem Nobilissimi et Fortissimi Viri D. Philippi Sidneji Equitis ex Illustissima Waruicensium Familia, Qui incomparabili Damno Reip. Belgicae Vulnere in proelio contra Hispanos fortiter accepto pannis post diebus interiit.” Speed’s record of him testifies he was “that worthy Gentleman, in whom were compleat all vertues and valours that could be required or residing in man;” and Baudart’s Polémographie Auriaeco Nassoviae names him “the hero of thirty years, exceedingly well learned in languages and sciences”—“eloquent and courteous, one born for choicest honours.”
Silva in Zouch’s *Memoirs of his Life and Writings*. To form an estimate of his worth, two papers by J. Payne Collier should be consulted—“Sir Philip Sidney his Life and Death,” and “Sir Philip Sidney and his Works.” One of the most interesting and well-written memoirs of Sidney is by Steuart A. Pears, M.A., prefixed to *The Correspondence of Sir Philip Sidney and Hubert Languet*. I believe all Biographical Dictionaries, without exception, contain his history and praise.

**Emblem, p. 43*—“To Sir Robert Jermyn Knight.”** He was the second son of sir Ambrose Jermyn, who was knighted “in the tyme of the reigne of Queene Mary.” His university education commenced at Corpus Christi college, Cambridge, and was completed at the Middle Temple. He was sheriff of Suffolk in 1574, and again (according to Suckling, vol. i. p. xlii.) in 1579; and by the death of his father April 7th 1578, and of his elder brother John, “he succeeded to Rushbrooke and other estates in Suffolk.” It was during one of Elizabeth’s progresses that he “was dubbed at Bury St. Edmund on Saturday the first day of August Anno 1578.” On a former progress in 1571 he entertained the French ambassadors who attended the queen “so exceedingly sumptuous,” that it is said they “marvelled most exceedingly.” He was knight of the shire on two occasions, in 1585 and 1586.

Sir Robert was one of those who served under the earl of Leicester in 1585 and 1586, and is mentioned by him with high commendation. “I have founde him,” writes the earl; “to be very wise and stowe, and most willing and ready to this service, and he hath come hither as well appointed as any that hath commen ouer.” And again: “Good Mr. secretary, this good

* Whitney’s version departs from the original, and is inferior to it:  

*Dicitur interna vi Magna ferra meue:  
Perpetuō nautas derogēre inque viam,  
Semper enim stellam ferrī aspicit ille polarēm.  
Indicat hæc horas, nos variaeque monēt.  
Mens veinām in celum nobis immota maneret,  
Ne subito dubis fluctuat illa mori.  
Pax coet tandem, Christi, eunum claudat ouit,  
Lisque tui verbi iam dirimatur ope.  
De, sittius anima excelsas sic appetēt aces:  
Fontis ut artīsi crenus unhelus aquas.”  

N
gentleman, Sir Robert Jermin, one that hath declared every way his hearty zeale and loue both to religion and to her majestie."

His zeal for religion indeed had before this caused Freake the bishop of Norwich to exhibit articles against him, and sir John Higham knt., and Robert Ashfield and Robert Badly esqs. The complaint was that they favoured puritanism, to which in "A true answer," sent to lord Burghley, they replied that the charge was "old, weak, untrue, and malicious."

The family of the Jermys was seated at Rushbrook at the beginning of the thirteenth century. Fuller speaks of Robert Jermin as "a person of singular piety, a bountiful benefactor to Emanuel college, and a man of great command in this county (Suffolk). He was father to sir Thomas Jermin (privy councillor and vice-chamberlain to king Charles the First), grandfather to Thomas and Henry Jermin, esquires: the younger of these being lord chamberlain to our present queen Mary, and sharing in her majesty's sufferings during her long exile in France, was by king Charles the Second deservedly advanced Baron, and Earl of St. Albans." In the Magna Britannia it is asserted "there is hardly a man in England of the name of Jermyn."

The only connected biography of sir Robert Jermin that I have met with is in the Athenæ Cantabrigienses.

**Emblem, p. 46.—To Sir Henry Woodhewe Knight.** The Woodhouses or Wodehouses of Kimberly in Norfolk "were Gentlemen of good Ranke, in and before the Time of King John." Members of the family, either attended the Black Prince into Spain, or fought with Henry V. in 1415 at the battle of Agincourt, or served under Edward IV. at the fight of Tewkesbury;— and one was slain at Muselborough 10th September 1547. They were of a stock that bore very abundantly the honours of knighthood, when that dignity was almost a sure test of personal merit. By nearly twenty descents we arrive at "Sir William Woodhouse belonging to the shippes," who was knighted in the "triumphant reigne of Kinge Henry the eight" "on the 11 day of May Sunday after the destruction of Edenborouge and other townes;" he bore for his crest a woodman with a club. "In the happy reigne of Kinge Edward the sixt," sir Thomas Woodhouse received the same honour "by the handes of Edward
Duke of Somersett Lord Protector.” Sir Roger Woodhouse graces “the tyme of the reigne of Queene Mary;” and his second brother, the sir Henry Woodhouse of Whitney’s Emblems, was “dubbed” “on tuesday the 26 of August 1578;” and “on the 27 of August 1578” another sir Roger Woodhouse, who died in 1588.

Sir Henry Woodhouse “was born 3 Jan. 1546.” The time of his death is not ascertained. At his baptism “SIR JOHN ROBSART and his Lady answered for him; he was (as all his Ancestors for many Generations always were) Justice of the Peace, and twice Member for the County of NORFOLK, viz. in the 14 and 31 Eliz.”

A Mr. Ralph Woodhouse was one of the bailiffs of Great Yarmouth in 1580, and sir Roger Woodhouse, knt., in that year was one of “the respectable company” whom Whitney names as joining in the pic-nic to Scratchby island. From Camden’s Elizabeth, anno 1590, we learn that “Philip Woodhouse was very active at the taking of Cadiz, and for his good service was there knighted by the earl of Essex.”

This Philip, in 1611, was the first baronet of the family. The fifth baronet represented Norfolk in five parliaments, and the sixth was also the first peer, being created baron Wodehouse in 1797. His grandson is the present lord Wodehouse, educated like sir Philip Sidney at Christ Church, Oxford, and now representing her majesty queen Victoria as lord lieutenant of Ireland.

Emblem, p. 47.—“To Sir William Standley Knight.” The long renowned family of the Stanleys are descended from the ancient baronial family of Audley, and took their name from Stanleigh in Staffordshire, where they were sometime settled. The elder branch of the house has its direct representatives in the Stanleys of Great Storton and Hooton, Cheshire; and to a younger branch may be traced the Stanleys, earls of Derby, the Stanleys of Alderley park, Cheshire, and the Stanleys of Cumberland.

Sir Rowland Stanley of Storeton and Hooton, knt., who was sheriff of Cheshire in 1576, and who died April 5th 1613, in his ninety-sixth year, was the father of the sir William Stanley whom Whitney commemorates, and “lived to see his son’s son’s son settled at Hooton.”
In “Names and Arms of Knights made from 1485 to 1624” there are two sir William Stanleys, one knighted at Leith in the time of Henry VIII., and the other in the first year of Edward the Sixth’s reign, but neither of these could be the sir William Stanley to whom Whitney offered two of his emblems; it is therefore uncertain where he obtained his knighthood, but “he was originally engaged in the service of the king of Spain,” and afterwards in 1578 distinguished himself for his gallantry in reducing the rebellious province of Munster, and under either service may have received the honour. Heywood, however, says in 1579 “he was for his conduct knighted by Drury, at Waterford.”

Under the earl of Leicester, who often mentions him in his letters, he was appointed to the command over the strong fortress of Deventer, very much to the discontent of the States General of Holland. This trust he betrayed in January 1587 into the hands of the Spaniards, and continued in their service for many years. He died March 6th 1630, being then governor of Mechlin or Malines for the Spanish king.

From Watson’s History of Philip II. we may learn some of the particulars of this dark treachery, but it is a subject we need not pursue here; the whole is set forth in one of the Chetham Society’s publications, so well edited by Thomas Heywood esq. of Ledbury; it is “Cardinal Allen’s Defence of Sir William Stanley’s Surrender of Deventer, January 29, 1586-7.” Here, too, we have in the INTRODUCTION the best account extant of Stanley’s life and character, with most of the circumstances attending his career, from his birth in 1534 to his death.

Allen’s Defence appeared in the form of a letter which was hastily printed by Joachim Trognasius at Antwerp in 1587. The antidote or reply bears the title, “A short admonition or warning upon the detestable treason, wherewith sir William Standley, and Rowland Yorke have betrayed and deliuered for monie, unto the Spaniards, the towne of Deventer and the sonce of Zutphen.” 4to. Licensed 1587.

His wife was Elizabeth, the eldest daughter of sir John Egerton of Egerton and Oulton knight, who died in 1590. Her monument, which was probably that of her husband also, was near the high altar of the church of Notre Dame in Malines,
and Thomas Heywood says, “the inscription is still to be seen.”

This last summer, 1865, I failed to find it there, and when I mentioned the circumstance to the librarian of the university of Louvain, M. Edm. Reusens D.D., he referred me to a book printed at Brussels in 1770, “Provincie, Stad, ende District van Mechelen,” in which I found this inscription, very like the one given by Heywood:

“Ici gist la noble Dame
Elizabeth Egerton, jadis
Espouse du tre prudent Chevallier
Messire Guillaume Stanley
Coronel & du Conseil de guerre
de Sa Maje d’Espaigne laquelle tres-passa de ceste vie le 10 d’Avril 1614
priez Dieu pour son ame.”

A note was added, stating that her body with many others* was removed from the church of Notre Dame in Malines when it was repaired in 1762, and the inscription copied in the above book.

Page 56.—“Alius peccat, alius plectitur;” One sins, another is beaten. From Wechel’s edition of Alciat, p. 74. The Latin text is here added:

“Arripit ut lapidem catulus morsu’q; fatigat
Nec percussori mutua damna facit.
Sic pleriq; sinunt aceros elabier hostis,
Et quos nulla grauat noxia, dente petunt.”

With this may be compared the Italian version published by Plate XVIII Roville at Lyons in 1551, and also Whitney’s English version of Emb. p. 56. 1586. It will be seen that Whitney’s version combines expressions both of the Latin and of the Italian, and yet differs from them both.

EMBLEM, p. 61.—Her Maisties poësie, at the great Lotterie in London. The badges and mottoes used by our sovereigns are of great variety. We will name only those of the Tudor race. Henry VII. sometimes adopted the white and red roses in union; at other times a crown in a bush, in allusion to Bosworth field.

* The margin says: “Met 8 Schilden sonder Namen ofte Wapens,” With 8 shields without names or arms.
Henry VIII., among other devices, used an archer drawing his arrow to the head, and also a flame of fire. Edward VI. chose a sun shining, and a phoenix on the funeral pile, with the scroll, "Nascatur ut alter," That another may be born, &c. Mary, when princess, preferred the white and red rose and a pomegranate knotted together; when queen, Time drawing Truth out of a pit, and the words as in Whitney, p. 4, "Veritas temporis filia," Truth the daughter of Time. Elizabeth's badges were "her mother's falcon, or rather dove, crown and sceptre; and her devices were very numerous, most commonly a sieve without a motto."

From the same authority we learn that Elizabeth made use of several heroic devices and mottoes; among the latter are "Semper eadem," Always the same; and "Video et taceo," I see and am silent.

"Lotteries were the inventions of the Romans during the Saturnalia. Augustus much relished them. Nero was the first who made a public lottery, of a thousand tickets a day, all prizes, some of which made the fortune of the holder. Elagabalus added blanks, i.e. ridiculous tickets of six flies, &c."

"The great Lotterie in London," to which Whitney alludes, is regarded as the first held in England. The proposals for it were published in 1567-8, and it was intended to be drawn at the house of Mr. Derricke, the queen's jeweller, in Cheapside, but was actually drawn at the west door of St. Paul's cathedral. "The drawing began on the 11th of January 1569, and continued incessantly drawing, day and night, 'till the 6th of May following." There were forty thousand chances or tickets at ten shillings each,—the prizes being articles of plate and probably jewellery. The profits were devoted "towards the reparation of the Havens and strength of the realme, and towards such other public good workes."

A Virginian state lottery is named in 1567, and when the Great Yarmouth corporation were in want of funds for the works of their harbour, they endeavoured to replenish them by subscriptions to the visionary scheme. The whole town was "elevated to the enthusiasm of poetry," and various doggerel lines were attached to the tickets which were purchased; thus "The Gentlemen's Posy" was,
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“The fyrste, ne second lott I craue,  
The thyrde yt ys that I wolde haue.”

The Ladies’ Posy was not quite so covetous; it read:

“A small stocke with good successe,  
May shortly growe to good incresse.”

Not daunted by failure the town again, in 1614, entrusted twenty-five pounds to the same lottery, and bemot’t’d their adventure with some most pitiful rhymes, as—

“Great Yarmouth haven, now in great distresse  
Expects by lotterye some good successe.”

For a fuller history consult “Archæologia,” vol. xix. pt. i. article x., “Account of the Lottery of 1567, being the first upon record. By Will. Bray Esq.”

Emblem, p. 65.—“To Richard Cotton Esquier” of Combermere. “The Cottons of Cumbermere Abbey,” we are informed, “are descended from the ancient family of Cotton of Cotton in Shropshire,* and settled in Cheshire in the reign of Henry VIII.; they are the representatives in the female line of the Calveleys, Tattenhalls, Harthills and other ancient Cheshire families.”

Collateral branches of the same stock, or gens, settled also in Huntingdonshire, Cambridgeshire, Sussex and Gloucestershire; those of Gloucestershire being represented by the earl of Derby. At the latter end of the sixteenth century, in 1596, a worthy of the race, Roger Cotton, published “A Spiruittall Song, contain- 
ing an Historicaall Discourse from the Infantacie of the World untill this present Time,” and also “An Armour of Proofe brought from the Tower of Dauid, to fight against the Spaniards, and all the Enemies of the Trueth.” Of another of the family, Rowland Cotton Miles, it is testified, “Incredible are the most true relations which many eye witnesses still alive do make of the valour and activity of this most accomplished knight; so strong, as if he had been nothing but bones; so nimble, as if he had been nothing but sinews.”

Sir Robert Bruce Cotton, of Cheshire descent, was born at

* There were however Cottons in Cheshire as early as the reign of Henry III. (1216-72) and Edward III. (See Ormerod’s Cheshire, vol. ii. p. 428; vol. iii. p. 372.)
Great Connington in Huntingdonshire, in 1570, and possessed estates also at Harley St. George, in Cambridgeshire. He was the founder of the celebrated collection of coins, manuscripts and books, now in the British museum, and known as the Cotton library. He died in 1631, almost from vexation and grief at being debarred from the free use of his literary treasures.

The sir George Cotton who was knighted "on Thursday the 19 day of Octobre Anno Dm. 1536," was the father of Richard Cotton named by Whitney, and received the grant of Combermere in the thirty-second year of Henry VIII.; and the uncle was the sir Richard Cotton,* one of the "Knightes of the carpett dubbed by the kinge (Edward the sixt) on tuesday the 22 day of ffebruary in the first year of his reigne." Richard Cotton, esq., the heir to Combermere, married for his first wife Mary the daughter of sir Arthur Mainwaring of Ightfield in Shropshire, whom Whitney commemorates; and the descendants of this marriage in a direct line have well sustained and increased the honours of their family. Robert, the great grandson of Richard and Mary Cotton, born in 1635, was created a baronet in 1677, and with the exception of one parliament represented the county from the thirty-first of Charles II. to the death of William III. Sir Thomas Cotton, his son, was sheriff in 1713, and sir Robert Salusbury Cotton of Combermere, his grandson, was elected to the first parliament of George II.; and from 1780 to 1790 another sir Robert Salusbury Cotton, bart., was also the knight in parliament for the county of Chester. In the peninsular war sir Stapleton Cotton gained great distinction, and was created lord Combermere in 1814, an honour which he held for fifty years, attaining the rank of field marshal in the British army and viscount Combermere. He died in this present year, 1865. His sister Sophia was the mother of the present sir H. Mainwaring, bart., of Peover.

The natural beauties of Combermere, and of the country around, Whitney celebrates with much tenderness and truth of feeling; they were those amidst which his youth was spent,

* This sir Richard Cotton was of Bedhampton in Hampshire and of Warblington in Sussex. He held under Edward VI. the offices of privy councillor and comptroller of the household; and in the first parliament of Philip and Mary was returned knight of the shire for Cheshire along with Richard Wilbraham of Woodhey, esq.
and time has by no means impaired them. The mansion is "a stately seate"—

"With fishe, and foule, and cattaile sondrie flockes
Where christall springes doe gushe out of the rockes."

One who knew the place in the generation which followed Whitney confirms to the full his testimony. "Upon the very Brow or Bank of the Mere is the Abby scituate, with the Park and all other parts for profit and pleasure surpassing, and environed on all sides to a large Extent, with such goodly Farms," "as that I know none for number and largenesse comparable to them in all these parts." "It is possessed by a branch of that renowned name of the Cottons, who have been of great accompt in many Shires, and of whom this Race hath now succeeded here unto the present owner thereof George Cotton Esquire,* a man of singular accompt for his wisdome, Integrity, gentlenesse, godlinessse, facility, and all generous dispositions."

A more stately mansion occupies the site where the old abbey stood; and the historian of Cheshire thus describes its locality:

"On the banks of a natural lake, in a rich and well-wooded country, undulating sufficiently for picturesque effect in the immediate vicinity of the abbey, and rising at a short distance into elevations which command noble and extended prospects over Cheshire, Shropshire and North Wales." What the abbey was in Whitney’s time may be judged of from a vignette which was drawn at the beginning of last century, and which is reproduced in this fac-simile reprint.

**EMBLEM, p. 66.—To John Payton Esquire.** Very little more than conjectures can be made with respect to this gentleman. Payton and Peyton appear interchangeable names. There were Peytons of Isleham, Cambridgeshire, baronets of the first creation in 1611; and a sir Edward Peyton, knighted in 1610, who married a daughter of sir James Calthorp, knight.

An estate in Norfolk, of which sir Thomas Mildmay was owner in 1567, was conveyed by him in 1581 to Francis Gawdy, afterwards chief justice of the common pleas; from him it passed to sir Robert Rich, who conveyed it to sir John Peyton, in whose

* Who was in possession of Combermere in 1615, and died in 1649.
family it remained in 1620. This sir John Peyton, may be the same with John Payton, esq., and against whom and the bishop of Ely in 1579 a memorial to the council was presented that they might be required to attend to the river of Wisbeach.

**Emblem, p. 67.**—To Miles Hobart, Esquier. The writers in the Gentleman's Magazine have settled who the sir Miles Hobart was, the patriot member for Great Marlow, who died 29th June 1632; but do not appear to recognise the Miles Hobart, Esquier, whom Whitney honours, and who must have been a man of repute in 1586.

From the authorities quoted it appears the Hobarts were settled at Leyham in Norfolk A.D. 1488. James, the second son, became attorney-general to Henry VII., and died in 1525. “From him are descended the Hobarts of Blickling, represented by the earls of Buckinghamshire, those of Plumstead and those of Intwood.” William, the eldest brother of the attorney-general James, inherited Leyham, and among his descendants are Miles Hobart of London, the father of sir Miles Hobart, knight, the renowned member for Great Marlow. As far as the time is concerned the former of these may have been our Miles Hobart, esq.

But the name was “already common in the more distinguished or legal branch of the family,” and among them probably is to be identified Whitney's Miles Hobart.

**Emblem, p. 68.**—To Tho. Stutvile Esquier. With the enviable liberty of former times the name is written Stutteville, Stutevyle and Stutevil. It belonged to a Suffolk family, and had among its members a Roger in 1240, a sir Nicholas in 1291, a Robert in 1310, a John and a Richard in 1414, a William in 1495, and a Charles in 1574. A sir Martin Stuteville appears to have reigned over the manor of Kimberley from 1600 to 1644. There is room to insert Thomas between Charles in 1574 and Martin in 1600.

**Emblem, p. 69.**—To George Brooke Esquier. The writers of the Athenæ Cantabrigienses make this George Brooke to have been the fourth and youngest son of William Brooke lord Cobham, K.G., and to have been “born at Cobham in Kent 17th
April 1568.” When only twelve years of age “he was matriculated as a fellow-commoner of King’s college in May 1580, and created M.A. 1586.” He was mixed up with the supposed plot of sir Walter Raleigh, Henry lord Cobham &c., against James I. and his children, and was beheaded at Winchester December 5th 1603. A sir William Brooke, knight of the honourable Order of the Bath, was son to this George Brooke.

Camden mentions a sir Robert Brooke, of Suffolk, who was lord chief justice of common pleas in 1554 and died in 1558, and George Brooke may have been of his family.

The Whitney’s and the Brookes of Cheshire intermarried. Geffrey Whitney’s brother was named Brooke, and we may therefore consider if it is not from Cheshire rather than from Kent that the patron of this emblem is to be sought, especially as lord Cobham’s youngest son was only eighteen years of age when the Choice of Emblemes was published.

Adam, lord of Leighton, near Nantwich, in the reign of king John, was the common ancestor of the Brookes of Cheshire. His son took the name William de la Brooke of Leighton, 33 Henry III.; for “under the said Manour-House in Leighton a Brook runneth,* from whence their Posterity assumed the Surname del Brook.”

The elder branch, the Brookes of Leighton, became extinct in the male line in or about the reign of queen Elizabeth; a younger branch settled at Norton in Cheshire, having purchased lands there from the king, 37 Henry VIII. An. Dom. 1545; and from this younger branch are descended the present Brookes of Norton and those of Mere.

Richard Brook of Norton, the king’s feoffee in 1545, was sheriff of Cheshire in 1563, and died in 1569; his son Thomas was twice sheriff, 1578 and 1592, and had a son George who was drowned in Warrington water. From relationship and from being of the same age and county this George Brook has some claim to be regarded as the person intended by Whitney. It is however only conjecture.

* Were it not for this express testimony we should derive the name from the old word, Brock, a badger, especially as a badger was and is the crest of the family. Brocklebank, Brocklehurst, &c., are also names of the same origin.
Emblem, p. 71.—To Barthram Calthorpe Esquier. The Calthorpes are a family of old standing in Norfolk, for in 1241 one of them, sir William de Calthorpe, aided in founding a monastery of Whitefriars. Among "the knightes of the carpett dubbed by the kinke on tuesday the 22 day of february" 1547-8 is "sir Philippe Calthorpe;" and in the reign of queen Elizabeth 1566, "sir Willm Calthorpe." Barthram Calthorpe would probably be of this family, and brother to Charles Calthorpe whom Whitney afterwards mentions, and in connection with whom some other observations on the Calthorpes will be made.

Emblem, p. 72.—To the very accomplished youths nine brothers the sons of George Burgoyne Esquier. That nine brothers should leave no impress as nine upon the history of their age is rather surprising, but as yet they have not been identified. The name has belonged to the county of Bedford for several centuries. There is a tradition, not indeed to be implicitly believed, that the township of Sutton in Bedfordshire was bestowed on Roger Burgoyne by John of Gaunt, "time honour'd Lancaster," in terms as follow:

"I, John of Gaunt,
Do give and do graunt
Unto Roger Burgoyne
And the heirs of his loyne
Both Sutton and Potton
Until the world's rotten."

A Robert Burgoyne of Sutton, and of Wroxall in Warwickshire, was high sheriff of the county of Warwick 39 Elizabeth, An. Dom. 1597. There have been ten baronets of Sutton park, of whom the first was erected in 1641.

Emblem, pp. 86, 87.—To the Reverend man Mr. Alexander Nowell, Dean of Saint Paul's Church, London, famous for learning and for character. The first of the devices here assigned to Dr. Nowell was originally, as Whitney intimates, the standard which in view of death the renowned Saladin ordered to be borne throughout his army:
“With trumpet Sounde, and Heralte to declare,  
Theis wordes alowde: The Kinges of all the Easte  
Great SALADINE, behoulde is stripped bare:  
Of kingdones large, and lyes in house of claie,  
And this is all, he bare with him awaie.”

In Symbols divine and human of Pontiffs, Emperors and Kings Vol. i. p. 58, this device is figured, as in Whitney, and named, “The Simple Hieroglyph of Mahometans.” It is headed by the lines

“Saladin Sultan Ottoman of the Turks  
Emperor,—of Babylon, Damascus, Egypt King.”

A scroll bears the words, “Restat ex Victore Orientis,” What remains of the conqueror of the east. The explanation is added:

“Of Saladin, who destroyed our kingdom of Jerusalem, thou seest the equipment, even his banner or standard. For as he was dying he ordered to be proclaimed around, ‘Let no one who worthily may stand up in our place, or who may rise in our Commonwealth, grow proud from the prosperity of his affairs.’”

A work of great research and authority worthily sets forth the biography and labours of this very excellent dean of St. Paul’s. It is “THE LIFE OF ALEXANDER NOWELL,” chiefly compiled from Registers, Letters, and other authentic Evidences. By Ralph Churton, M.A.” 8vo, Oxford, 1809. We cannot pretend to abridge it, and they who would fully appreciate what a man of worth and learning Nowell was must have recourse to Churton’s volume.

Some few gleanings from other sources may be allowed; and first from old kind-hearted Isaak Walton, who as a fisherman himself had a deep sympathy with Dr. Nowell. He speaks of him as “the good old man (though he was very learned, yet knowing that God leads us not to heaven by many nor by hard questions), like an honest angler, made that good, plain, unperturbed catechism which is printed with our good old Service Book.”

Next we have the matchless Fuller to be our interpreter, and he tells us, “ALEXANDER NOWELL was born 1510 of a knightly family at Read,” in the county of Lancaster, “and at thirteen years of age being admitted into Brazen-nose College in Oxford, studied thirteen years therein. Then he became schoolmaster
of Westminster. It happened in the first of queen Mary* he was fishing upon the Thames, an exercise wherein he much delighted, insomuch that his picture kept in Brazen-nose College is drawn with his lines, hooks and other tackling, lying in a round on one hand, and his angles of several sorts on the other. But, whilst Nowell was catching of fishes, Bonner was catching of Nowell; and understanding who he was, designed him to the shambles, whither he had certainly been sent, had not Mr. Francis Bowyer, then Merchant, afterwards sheriff of London, safely conveyed him beyond seas."

"Without offence it may be remembered, that leaving a bottle of ale, when fishing, in the grass, he found it some days after, no bottle, but a gun, such the sound at the opening thereof: and this is believed (casualty is mother of more inventions than industry) the original of bottled ale in England."

"Returning the first year of queen Elizabeth, he was made dean of St. Paul's; and for his meek spirit, deep learning, prudence and piety, the then parliament and convocation both chose enjoined and trusted him to be the man to make a catechism for public use, such a one as should stand as a rule for faith and manners to their posterity."

"He was confessor to queen Elizabeth, constantly preaching the first and last Lent sermons before her. He gave two hundred pounds per annum to maintain thirteen scholars in Brazen-nose College. He died, being ninety years of age, not decayed in sight, February 13, 1601."

There appear to have been three catechisms which owe their origin to his labour and countenance; first, the catechism in the Book of Common Prayer; second, "A Catechisme or Institution of Christian Religion to bee learn'd of all youth next after the little Catechisme appointed in the booke of common Prayer,"

* Bishop Burnet testifies that Nowell was elected to serve in the first parliament under queen Mary in 1553. On the second day of the session there was a debate, "whether he, being a prebendary of Westminster, could sit in the House? and the committee being appointed to search for precedents, it was reported, that he, being represented in the convocation house, could not be a member of that House, so he was cast out." The portrait, as described by Fuller, still exists at Brazen-nose. The engraving in Churton's Life of Nowell bears the inscription "Alexander Nowell D.D. Dean of St. Paul's Ob. Feb. 1601/2 An AEt 95 Piscator Hominum."
London, "with the grace and privilege of the queen's majesty, Anno 1572;" and third, "ΚΑΤΗΧΗΣΜΟΣ, ἡ πρώτη παιδεύσις τῆς χριστιανῶν εἰσεβελας, τῆς Ἑλλήνων, καὶ τῆ Ρωμαίων διαλεκτῷ εκδοθείσα. Catechismus Græce et Latine explicata." London, An. Dom. 1573. This catechism was translated into Greek by William Whittaker,* and dedicated to sir William Cecil. The catechism in Latin was written some years before it was printed, as appears from the Calendar of State Papers, 1547-1580; "June 16, 1570. Alexander Nowell, dean of St. Paul's, to sir Wm Cecil. The Latin catechism which he wrote about seven years since, and dedicated to him, is now at lengthe printed, by Appointment of the Archbishops of Canterbury and York."

Dr. William Cleaver, bishop of Chester from 1788 to 1799, re-published, with notes, dean Nowell's "Prima Institutio Disciplinae Pictatis Christiana," and appointed to be used in his diocese by candidates in theology.

There is an engraving of Dr. Nowell in Holland's Horoölogia; and an excellent account of him in Bliss's edition of Wood's Athenæ Oxonienses. See also Chalmer's Gen. Biog. Dict. vol. xxiii. pp. 224-265.

**Emblem,** p. 93.—*To my sister M. D. Colley.* Generally in the biographical notices I have passed over the several members of the Whitney family, because they are treated of in the Introductory Dissertation. This name Colley however is suggestive of the fact that in Elizabeth's reign it was borne by the ancestors of the now world-wide celebrated Wellesley family. Sir Henry Colley was knighted in 1560, and his second son, also sir Henry, in 1576. "Cowley (or Colley as it has been more generally spelt) is well known to have been the original name of the family of Wellesley or Wesley. The latter name was assumed by the first lord Mornington." These Colleys were of English origin, at one time possessing "large property in Rutland." In Betham's Baronetage are named a Roger Colley and a Thomas Colley.

The earliest notice in Ormerod of Cheshire Colleys is in the time of Charles II., when the township of Church-en-Heath, or Churton, "was purchased by Mr. Colley, a nonconformist minister, ancestor of Mr. Colley, the present proprietor of this little township, which contains only 120 statute acres, forming one farm."

It is however known that the Colleys were settled at Eccleston, near Chester, in the time of the civil war, and that of this family Whitney's sister was a member. Dr. Davies, a physician, now of the Whitefriars, Chester, is descended from M. D. Colley, and possesses a "safe conduct," granted December 1, 1643, to his ancestor, Mr. William Colley of Eccleston, by Arthur lord Capel, in which the "Lieutenant General of the forces" charges all under his command "not to doe nor willingly permit or suffer to bee done any hurt, violence, damage, plunder, or detriment whatsoever unto the person, house, family, goods, chattels or estate of William Colley, of Eccleston in the Countie of Cheshire, gentleman." There were too Colleys of Audlem, for in the register of Acton church, the parish church of the Whitneys, under the date 1659, is the entry, "Thomas Colley of Audlem and Elizabeth Harrison of Poole were married 18th July," and 1662, "Samuell Colley & Maria Venables Sept 15."

EMBLEM, p. 95.—"De Invidia et Auaro, iocosum," Of the envious and the greedy: a tale. This tale, as Whitney states in his margin, is from the epistles, i.e. "The Golden Epistles" of Guevara. Antony De Guevara was a Spaniard, bishop of Guadix in Granada, and known as the historiographer of the emperor Charles V., and for his "Dial of Princes, or the Life of M. A. Antonius." He was the author of several other works; among which are "The Golden Epistles," of which there was a translation into Italian—"Delle Lettere Dell’ilre Signore Don Antonio Di Guevara, &c. Nuovamente tradotto dal S. Alfonso Ulloa. In Venetia, M.D.LXXV. Appresse gli Heredi di Vincenzo Valgrisi," 4to,—in four books or volumes, containing respectively 230, 270, 181 and 187 pages. Guevara died in 1544.

EMBLEM, p. 96.—To the very accomplished Mr. Peter Withipole. The Coopers supply the following notice: "Peter
Withypoll, son of a person residing at Ipswich, was educated in Trinity hall, where he was admitted a fellow 1st June 1572, proceeding L.L.B. 1579. He was commissary of the bishop of Norwich for the archdeaconry of Suffolk 1580, and vacated his fellowship at Trinity hall on or shortly before 25th February 1582-3, and his comissaryship in 1586.” Blomefield mentions “Sir William Wythypole of Christ Church in Ipswich in Suffolk descended from Robert Wythypole of Wythypole in Shropshire.”

Hadrian Junius by no means gives so complete a play upon the words as Whitney does, but very tamely says, “Petram imitare iuuentus,” Youth imitate the rock, and thus addresses his son Peter: “En tibi quas, fill, genitūræ consecro testes Ceras, actu-ras nominæ amicitia,” “Behold what tablets as witnesses of thy natal hour I consecrate to thee, my son, which shall increase the renown of friendship.” The stanzas of Junius may here be compared with those of Whitney:

“Sperne voluptates, iuuenis, constanter; vt iras
Ventorum, assultáque maris Marpesiae cautes.
Nate, tuo lepídè ludens in nomine, dictas
Symbolico elogio, tu, Petram imitare Iuuentus.”

Emblem, p. 97.—To his old friend Mr. George Salmon, who escaped from Rome at the great peril of life. As a Cheshire name Salmon boasts a considerable antiquity and a curious origin. It is the name of a Norman proprietor, Robert Salmon, who “remitted and quit-claimed” to Randle Blundeville, earl of Chester (anno 1181-1232) “all the lands which his father held in Normandy,” and received in exchange the township of Lower Withington, near Macclesfield, and in addition “xxs rent out of the mills of Macclesfield.”* Robert’s daughter Mary was married to Roger de Davenport.

* Ormerod adds in a note: “There is no regular descent of the Salmons in the Cheshire collections, but their name occurs from a very early period among the marriages given in pedigrees of the families in the neighbourhood of Nantwich, and many respectable branches are yet in existence which, in all probability, derive their origin from this source.” The Lysons name Mrs. Dighton Salmon, Messrs. Salmon, Margaret Salmon, the Rev. Richard Lowndes Salmon, &c.; and an obituary, “George Salmon Esq. of Nantwich, formerly Governor of Fort Marlborough in the East Indies.”
Notes Literary and Biographical.

The Visitation of Cheshire, 1580, names a William Salmon among the freeholders in Nantwich hundred; and the occurrence of the name renders it probable that Whitney’s old friend was from the same neighbourhood with himself. He was probably rector of Baddiley, near Nantwich, for on the list of rectors for that parish occurs the entry: “1605, 13 Ap. George Salmon,” the patron, “Edmund Mainwaring.”

In queen Mary’s reign, on the accession of a new pope in 1555, the populace in Rome broke open the prisons of the inquisition, and set free the prisoners. Among the captives thus liberated were sir Thomas Wilson and Craig the Scottish reformer, who protested against the marriage of Mary and Bothwell in 1567. Might it not be that on occasion of the above named tumult George Salmon also escaped from Rome at the extreme peril of his life?

Emblem, p. 98.—“Stultitia sua seipsum saginari,” To glut one’s self on one’s own foolishness. This fable is translated from one of the fables of Gabriel Faerni, and should be compared with it.

Emblem, p. 100.*—To the very learned youths Edm. Freake and Anth. Alcock. The father of one of these youths was Edmund Freake, born in Essex about 1516, and successively bishop of Rochester 1571, of Norwich 1575, and of Worcester 1584, dying in 1590. His widow Cecily died full of days 15th July 1599. The bishop left three children, John, archdeacon of Norwich, born about 1545; Edmund, noticed here by Whitney;

* Compare Whitney's version with the original in Sambucus:

\[
\begin{align*}
CVNCTIS \text{ Deus creavit} & \quad \text{Mortalibus negatus,} \\
Quezunque terra, et vendis, & \quad \text{Vt nosse quis bonus sit} \\
Signum dedit, pateret & \quad \text{Negqua, tibi à maleque} \\
Natura singulorum vt. & \quad \text{Dum tempus est caure,} \\
Latratus canis sic & \quad \text{Dextra tenet tabellam} \\
Sus indicem dat ira & \quad \text{Rasam, notis nec villis} \\
Taurus monet fureorem & \quad \text{Insiguen, amicus vt sit} \\
Quid cornuis petendo & \quad \text{Qualis tuus colis quen} \\
Lodat, venena caudis & \quad \text{Tot sedulus per annos.} \\
Serpens gerit, timendus & \quad \text{Scribas mihi potes si,} \\
Et scorpion caecatur. & \quad \text{Num candidë, dolo ne} \\
Est muda front, sed index & \quad \text{Tecum egit, at recusas.}
\end{align*}
\]
and "Martha, wife of Nathaniel Cole, sometime senior fellow of Trinity college." There were persons of the same name "of good repute in Somersetshire." Ralph Freake, esq., "was for many years auditor of the treasury in the reigns of King Henry VIII. and Queen Elizabeth, and died worth upwards of one hundred thousand pounds." His first son, sir Thomas Freake, was ancestor of the Freakes of Dorsetshire, and his second son, William, of the Freakes of Hampshire.

There were Alcocks of Cheshire and of Yorkshire, but I have not been fortunate enough to identify the very learned youth Anthony Alcock.

**Emblem, p. 101.—To the accomplished Mr. Ellis Gryphith.**
A name to be left undetermined. Were it allowed, from the transmission or repetition of the praenomen Ellis, to conclude that the Gryphith mentioned was of the same family as that which once bore both the names, we might decide to what stock this Ellis Gryphith should be assigned. We should then say that he was a Cheshire man of a Welsh origin, probably the Matthew Ellis, or Ellis Gryphith, of Overlegh, near Chester, gentleman, who died 31st July 1613. He was grandson to Matthew Ellis, one of the gentlemen of the body guard to king Henry VIII., the son of Ellis ap Dio, ap Griffith, lineally descended from Tudor Trevor earl of Hereford.

**Emblem, p. 103.—To Mr. Peter Colvius, of Bruges.** Several learned men of Holland and the Netherlands have borne the name of Colvius, as Andrew Colvius, born at Dordrecht in 1549. Peter Colvius, whom Whitney addresses, was born at Bruges in 1567, and killed by a blow from a mule at Paris in 1594. His untimely fate was much lamented, and Dousa deplored it in an epitaph of considerable elegance, beginning with

"Colvius hic situs est, Flandris generatus Athenis,
Illecebris pessum quem dedit aula suis,"

"Colvius here lies buried, born in the Athens of Flanders,
Whom by its allurements the court gave to perdition;"

but ending with a punning allusion both to his editing the *Golden Ass* of Apuleius and to the manner of his death:
Notes Literary and Biographical.

"I nunc *Luci Asino* nativum redde nitorem,
Nata asino rumpat ut tibi mula caput,"

"Go now to Lucius Asinus the native splendor restore,
As a mule born from an Ass broke in pieces thy head."

For one so young he distinguished himself among the scholars of the sixteenth century. We owe to him, at Leyden in 1588, "Ex officina Plantiniana Apud Franciscum Raphaelengium," an edition of all the works of *Apuleius*, of Madaura, in Africa; an 8vo volume of 431 pages. He added to it from the same press and in the same year abundant notes, occupying 294 pages, to which are appended 38 elegiac verses by Janus Dousa the younger. Oudendorp and Ruhnken reprinted these notes at Leyden in 1786. The learned notes on Sidonius Apollinaris, published at Paris in 1598, were also written by Colvius. Of his Latin poetry, which he cultivated with some success, besides the ode to Whitney, there are specimens in the *Delitiae C. Poetarum Belgicorum*: but the choice of words is occasionally incorrect. Jöcher says he passed the year 1591 as a common soldier at the siege of Rouen, and was killed in his twenty-seventh year at Paris.

Of the ode by Colvius, on the emblems of Geoffrey Whitney, an English version is given in the Introductory Dissertation.
OKED together as are the two parts of Whitney's *Emblems* in one continuous volume, no real necessity for separating them exists, but it is of some advantage to have a break in a long series of notes, and therefore we follow the division which the author himself adopted. There is no essential difference between the first and second parts, except it be that more references are made in the latter to the celebrated men of classical antiquity.

**Emblem, p. 106.** — "In Praise of the two noble Earles, Warwick and Leycester." The badge of both earls is the bear and ragged staff, and therefore the allusion which Whitney makes to "Two Beares,—the greater, and the lesse" is appropriate to

"Two noble peers, who both doe give the beare,
Two famous Earles, whose praises pierce the skye."

We have already given a sketch of the life and character of one of the brothers, Robert Dudley, earl of Leicester, and rejoice that a much brighter picture may be given of his elder brother, Ambrose Dudley, earl of Warwick. The chivalry, the courtesy, the honour and the love of literature which distinguished the Sidneys, father and son, sir Henry and sir Philip, also eminently belonged to him. The respective qualities of the two brothers are very quaintly but very forcibly and truly drawn by our old friend Thomas Fuller: "John Dudley, duke of Northumberland, left two sons who succeeded to great honour; Ambrose earl of Warwick, heir to all that was good, and Robert earl of Leycester, heir to all that was great in their father."

There is so excellent a memoir of the "good earl" by the Coopers of Cambridge, that were their work as widely known and as accessible as it deserves to be, we should simply refer to its pages; but a brief account is required here. Ambrose was the fourth son, born about the year 1530, and knighted in 1549.
He maintained a high place in king Edward's regards, but with the fortunes of his father and brother his own declined at the beginning of Mary's reign; in 1557 however he accompanied king Philip into Picardy, and in consideration of his faithful services his family was restored in blood. On Elizabeth's accession he early became one of the most distinguished at her court, and was created first baron L'Isle and then earl of Warwick, in 1562. The queen having determined to assist the Huguenots, Ambrose Dudley led the English forces, and received a severe and lifelong troublesome wound at the siege of New-haven, or as now named Havre de Grace. He filled many high offices, and had many honours conferred upon him, but never joined in the intrigues of this busy reign. One historian says of him, "he was a man of great sweetness of temper and of unexceptionable character, so that he was beloved by all parties and hated by none."

The wound which he had received in 1562 occasioned him at times great pain and inconvenience, and he died from the effects of amputation February 21st 1589-90, and a splendid tomb was erected over him in Our Lady's chapel at Warwick. He was married three times, but left no child. His portrait and the portraits of his father and of his brother Robert are at Knole, near Sevenoaks, Kent; his portrait is also at Woburn abbey and Hatfield house.* Many of his original letters exist, and sir Henry Ellis gives one, entitled, "Ambrose Earle of Warwick's Experience of Archers, penned with his owne hand."

For particulars respecting him Bliss's edition of *Athenae Oxonienses* may be consulted, and *Fasti Oxonienses*, 1566; also Chalmers's *General Biography*, London, 1813, vol. xii. p. 405.

**EMBLEM, p. 115.—Fortiter et feliciter.** This device, which Whitney assigns to the Roman Marcus Sergius, properly belongs to the dukes of Milan. With the motto, "ESTE DUCES," Be ye leaders, it was borne by John Galeas Sforza, who in some accounts is named the sixth duke.†

**EMBLEM, p. 119.—"Ex damno alterius, alterius utilitas;"** From

* Also in Holland's *Heròlogia*.
† The duke Francis Sforza, according to Paolo Giovio, adopted for his device a greyhound seated under a pine-tree, yet on the watch, with the expressive motto, "QVIETVM NEM0 IMPVNE LACESSET."
loss of one, the advantage of another. The George Sabine, to whom Whitney refers, was a Latin poet and man of learning in the sixteenth century. His principal poems are "Res Gestae Caesarum Romanorum," Exploits of the Roman emperors. He was born in Brandenburg in 1508, and died in Italy in 1560. His wife was Melancthon's eldest daughter.

**Emblem, p. 120.—To the very reverend Dr. William Chatterton Bishop of Chester.** In reference to the device here given it may be mentioned that John Alcock, bishop of Ely, rejoicing probably in his name, published in 1498 a work in 4to, which bears the whimsical and punning title, "Galli Cantus Johannis Alcock episcopi Eliensis ad fratros suos," The crowing of the cock to his brethren. At the beginning is a print of the bishop preaching to his clergy, with a cock on each side; there is also a cock on the first page.*

In modern times there has been written an "Alectrophonia Ecclesiastica," or "The weathercock's Homily from the Church Steeple," but not to be compared to Whitney's, either for force of expression or for the quaint beauty of the sentiments. The opening lines however have considerable excellence:

> "The mimic Cock, that crests yon hallow'd spire,  
> What means he? well the churchman may inquire.  
> Deem not our pious ancestors would dare  
> Exalt a bauble on the House of Prayer!  
> If right we listen to the mystic bird,  
> 'Wake to Repentance,' is his watch-note heard,  
> 'Repent!' within those walls the preacher cries;  
> 'Repent!' the shrill-voic'd herald still replies,—  
> Perch'd high, and seen afar, that all may view  
> How free the general call, and hear it too."

Bishop Chatterton's name is usually written Chaderton, but the Cheshire historians scarcely touch on the origin of his family, which must be learned from other sources. Fuller supplies a brief notice: "William Chaderton, D.D. Here I solemnly

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* The Italian emblemist Lodovico Dominichi adopted a watchdog, rather than the cock, as the symbol of vigilance and guardianship over the churches of Christ, and gave the motto "Non dormit qui custodit," which will be mentioned again in the Addenda.
tender deserved thanks to my manuscript author, charitably guiding me in the dark, assuring that this doctor was ‘ex prae-
claro Chadertonorum Cestrensis comitatûs stemmate progenitus’ (descended from the famous stem of Chadertons of the county of Chester). And although this doubtful direction doth not cleave the pen, it doth not hit the white; so that his nativity may with most probability (not prejudicing the right of Lancashire when produced) here be fixed. He was bred first fellow, then master of Queen’s, and never of Magdalen College in Cam-
bridge (as the Reverend Bishop Godwin mistaketh), and chosen first the Lady Margaret’s, then the King’s professor in divinity; and doctor Whitacre succeeded him immediately in his chair. He was, anno 1579, made bishop of Chester, then of Lincoln 1594; demeaning himself in both to his great commendation. He departed this life in April 1608.”

An authority in every way competent, the Rev. F. R. Raines, of Milnrow parsonage, Rochdale, decides against Fuller’s “man-
uscript author,” thus: “There is little if any doubt that William Chaderton, Bishop of Lincoln, and Lawrence Chaderton, Master of Emanuel college, Cambridge, were of one family.” “In 1605 there were only two families of heraldic rank of this name in Lancashire, represented by George Chaderton of Lees in Old-
ham, and Edmund Chaderton of Nuthurst in Manchester, the former the brother of Dr. Lawrence Chaderton and the latter the great-nephew of the Bishop of Lincoln. The precise degree of relationship between Dr. Lawrence Chaderton and the Bishop has not been discovered; but they are presumed to have been descended, one in the third and the other in the fourth degree, from the two sons of Edmund Chaderton of the Lees, living there in 1428, the Bishop being of the younger branch.”

The pedigree of bishop Chaderton’s branch generally agrees with sir Peter Leycester’s statement that “he had onely one Daughter and Heir, called Jone, the first Wife of Sir Richard Brooke of Norton in Cheshire;” and that their only daughter and heiress Mary, or Elizabeth, for this is uncertain, was married to Torrell Jocelyne esq., of Essex or Cambridgeshire, of which mar-
riage also the only issue was a daughter Theodora.

To this Theodora was addressed that beautiful little book, beautiful for its spirit of deep love and devotion, “The Mother’s
Legacy to her Unborn Child." With a sad presentiment it had been written; the daughter was born October 12th 1622, and the mother having thanked God that she had lived to see her child a Christian, in a few days, as the appendix to the work recites, "ended her Prayers, Speech and Life together, rendring her Soul into the Hand of her Redeemer."

The bishop was a man of earnest mind and had a leaning towards puritanism in religion; to him Whitney's lines were very appropriate, for he was "arm'de with learning, and with life." During his abode in Cambridge he and Dr. Andrews, afterwards bishop of Ely, and Mr. Knewstubb, to whom Whitney devotes an emblem, and others united in the observance of weekly meetings for conference upon Scripture; and thus by nearly two centuries anticipated the small association of students formed by Charles Wesley in Oxford for setting apart Sunday evenings to the reading of divinity.*

King's Vale Royal gives two instances of the bishop's wit or humour, of which one brought on him a severe rebuke. "This Doctor, while at Cambridge preach a Wedding-Sermon, and used therein this merry Comparison: The choice of a Wife (said he) is full of hazard, not unlike to a man groping for one Fish in a barrel full of Serpents: if he scape harm of the Snakes, and light on the Fish, he may be thought fortunate, yet let him not boast, for perhaps it may be but an Eele."

Again, it is recorded: "He preached the Funeral Sermon of Henry Stanley, Earl of Derby, at Orms-Church in Lancashire, An. 1593; wherein having given large commendations of the deceased person, turned his Speech to Ferdinando the then present Earl. You (said he) noble Earl, that not onely inherit, but exceed your Father's virtues, learn to keep the love of your Countrey, as your Father did. You give in your Arms three Legs,† signi-

* From information furnished by the Rev. R. Brook Aspland.
† Arms very similar to those of the lords of Man were borne by the Signor Count Battista da Lodrone, who died at the taking of Casale in Monferrato. Lodovico Domenichi says that his special device was a calthrop, or tribulus, a ball armed with three projecting points of iron, one of which remains upright however the ball be thrown; the motto is, In utraque fortuna, Good luck on every side. So the motto to the Legs of Man, Quocunque jacebis, stabit, Whichever way you cast, it will stand, has the like meaning.
fying three Shires, Cheshire, Derbyshire, and Lancashire: stand fast on these three Legs, and you shall need fear none of their Arms. At which, the Earl somewhat moved, said in a heat, and sinfully sealed it with an Oath, This Priest, I believe, hopes one day, to make him three Courtesies;” i.e. three bendings of the knees on being appointed by the queen to higher dignities.

A more connected view of bishop Chaderton’s life and character may be gathered from the Athenæ Cantabriæenses, where a list of his works is given, and his portrait and arms noticed. A considerable number of his letters are contained in Peck’s Desiderata Curiosa.

In 1568 William Chaderton was appointed chaplain to the earl of Leicester, and there is a curious letter from the earl to his chaplain when the latter requested advice as to his own marriage. Baines’s History of Lancashire may be consulted for many particulars respecting him.

Plate XXXIII.

EMBLEM, pp. 121, 122.—To the very honourable Francis Windham, and Edward Flowerdew, most upright judges.

In 1579 Francis Windham was appointed one of the justices of the common pleas, and Edward Flowerdew in 1584 one of the barons of the exchequer.

Sir Francis Windham, kn.t., married Jane, one of the daughters of sir Nicholas Bacon, lord keeper of the great seal in Elizabeth’s reign, and thus was closely allied to the great philosophical writer, Francis Bacon, viscount St. Albans. The name has its origin, like so many others, from the possessions and residence of the family, whose estates were principally in Norfolk, and who in later times have been associated chiefly with Felbrigge, a portion of their property. The township name or the parish name and the family name were one, though variously written, as Wimuntham, Wimundhan, Wimondham, and Windham or Wyndham. In 1466 John Windham, the father, settled the manor of Banningham on John his son and Margaret, daughter of sir John Howard, kn.t., and their issue, from which time it has passed with Felbrigge.

Palmer’s Manship’s Yarmouth gives some account of Francis Wyndham; but a much more complete biography is to be found in the Athenæ Cantabriæenses, from which it appears that he was
the second son of sir Edmund Wyndham, of Felbrigg in Norfolk, represented his native county in parliament in 1572, and after filling several offices of importance, died at Norwich in July 1592.

Edward Flowerdew succeeded to J. Clench as third baron of the exchequer October 23rd, 1584. He was one of the sons of John Flowerdew, esq., a large landed proprietor of Hethersett in Norfolk, entered at Cambridge without taking a degree, and was admitted a member of the Inner Temple October 11th 1552, and was very successful in his profession. His reputation as a lawyer is attested, as was that of lord keeper Egerton, by several annuities which his grateful clients, as Thomas Grimesdiche, Simon Harecourt, and sir Thomas Gresham, granted to him by way of rent charge on their estates “for his good and faithful counsel and advice.” From Flowerdewe’s friendship for Whitney we may mention that he was counsel to the town of Great Yarmouth in 1573, was chosen to settle their disputes with the Cinque Ports May 1575, and appointed under-steward in 1580. In the list of the pic-nic party which visited Scratby island Aug. 2nd 1580 he is named by Whitney, “Edmd Flowerdewe esqr Sergeant at law.” At one time Whitney appears to have acted as Flowerdewe’s deputy. Foss records that Flowerdewe was a correspondent of Lady Amye Dudley, the Amy Robsart of Scott’s Kenilworth.

Baron Flowerdewes death was ocasioned by the fearfully unhealthy state of Exeter gaol. A letter from Walsyngham to Leicester, 11th April 1586, testifies: “Sir Ant. Basset and Sir Jhon Chichester, and three justices more in Devonshire, are dead thorrowghe the infectyon of the gaole. Baron Flowerdewe, one of the justyces of that cyrcute, is also dead. The takyng awaye of well affected men in this corrupt tyme sheweth that God is angrye with us.” See also Holinsshed’s Chronicle, iv. p. 868.

These gatherings by the wayside may be supplemented from the amplar and better arranged stores of the Athena Cantabrigienses, or of Palmer’s edition of Manship’s History of Great Yarmouth, where a short life of the judge is given.

EMBLEM, p. 126.—To the very noble and learned JAN DOUSA LORD OF NOORTWIICK.

The poet’s badge derives its origin from Egyptian times, when
"an old man musical" was denoted by the bird fabled to sing the sweetest when power to sing is nearly over.* Through the whole course of Greek and Roman literature we find comparisons and illustrations taken from the supposed qualities of the swan, as in Aeschylus and Antipater of Sidon; in Virgil, Æn. vii. 700; Horace, Carm. iv. 2, 25; and Ovid, Met. xiv. 430; but we will give only one instance in full, lest the lines should be applied,

"Swans sing before they die; 'twere no bad thing,
Did certain persons die before they sing."

We refer to the conversation of Socrates as recorded by Plato. His friends were fearful of causing him trouble and vexation, but he reminds them that they should not think him inferior in foresight to the swans, for these "fall a singing as soon as they perceive that they are about to die, and sing far more sweetly than at any former time, being glad that they are about to go away to the God whose servants they are."

Both for his attainments and general excellence Whitney's friend deserved to wear this badge of fame. Jan Dousa, or Van der Does, was a man of highest repute and patriotism in the war which achieved his country's independence. He was lord of Noordwijck, in Holland, a village domain situated between Leyden and the sea. Here he was born December 6th 1545. He passed his youth in study, chiefly at Louvain, but spent some time in England and France. In 1565 he married Elizabeth de Zwylen, by whom he had twelve children. Of these four were sons, all illustrious like their father for the love of literature and for worth of character. To estimate these it will be sufficient to read P. Hofmanni Peirlkamp's "Liber De vita, doctrina et facultate Nederlandorum, qui Carmina Latina composuerunt," and the Oration of Daniel Heinsius in commemoration of the virtues of the elder Dousa on his death in 1604.

At the celebrated siege of Leyden in 1574 Jan Dousa devoted himself to his country's cause, and therefore was selected by William the Silent to be governor of the town and curator of

* It is singular that the bulky tome, "Philosophia Imaginum," 8vo, pp. 847, by C. F. Menestrius, contains no reference to the swan. The eagle, the phoenix, the pelican, the ostrich, &c. are very frequently introduced, but Apollo's bird is unnoticed. No less than two hundred symbolical applications of the eagle are numbered and catalogued, besides seventy specially devoted to the bird of Jove.
the recently formed university, destined in a very few years to occupy a high station among the seats of learning and science. Van der Does distinguished himself as a philologist, an historian and a poet, as well as a magistrate.

He was the historian of his native land, and besides wrote very learned notes on Sallust, and critical remarks on Horace, Plautus, Tibullus, &c. Theodore De Bry presents his portrait to us as Plate LV. “poet and orator,” and Boissard’s brief notice of his character styles him “A man and a hero most worthy of memory as well from the merits of his ancestors as from his own virtues.”

His sons will be named hereafter in the note to Whitney’s emblem, p. 206. For other particulars consult Iöcher’s Allge- Leipsig, 1750. meines Gelehrten Lexicon, vol ii. col. 205; also “Biographie Universelle,” vol. ii. p. 619.

**Emblem, p. 130.—To Sir Hughe Cholmeley Knight.**

“Of those that were honoured with the order of knighthood in the tyme of the triumphant reign of Kinge Henry the eight,” are numbered three Cholmeleys: sir Roger Cholmeley knighted anno Dom. 1536, sir Hugh Cholmeley of Cheshire, and sir Richard Cholmeley of Yorkshire.”* These two are styled “Knights made in Scotland,” “after the destruction of Edenborough and other townes” in the year 1544.

The knight to whom the emblem of the seven wise men is inscribed receives from Fuller a high meed of praise. “Sir Hugh Cholmley, or Cholmondeleigh. This worthy person bought his knighthood in the field at Leigh in Scotland. He was five times high sheriff of this county, i.e. Chester (and sometimes of Flintshire), and for many years one of the two sole deputies lieutenants thereof. For a good space he was vice-president of the marches of Wales under the Right Honourable Sir Henry Sidney, knight, I conceive it was during his absence in Ireland. For fifty years together he was esteemed a father of

* Of the Yorkshire Cholmeleys there was also a sir Hugh, distinguished as a royalist under Charles I. See “The Memoirs of sir Hugh Cholmley addressed to his two sons; in which he gives some account of his family, and the distress they underwent in the civil wars, and how far he himself was engaged in them; taken from an original manuscript in his own handwriting, now in the possession of Nathaniel Cholmley, of Whitby and Howsham, in the county of York.” London, 1787, 4to.
his country, and dying anno 15— was buried in the church of Malpasse, under a tomb of alabaster, with great lamentation of all sorts of people, had it not mitigated their mourning, that he left a son of his own name, heir to his virtues and estates.”

In the main features Fuller borrows his account from Webb’s *Itinerary*, but does not speak of sir Hugh Cholmondeley’s “admirable gifts of Wisdome, Temperance, Continency, Liberality, Hospitality, and many virtues of his life, and godly departure at his end,” nor record the *Encomium* in his memory which Webb presented to sir Hugh the younger:

> “Then for the last adieu to his pure Soul,  
> Which leaves us gain for loss, and mirth for moan;  
> I wish the Title might his Fame inroll,  
> And be engrav’n with Gold upon his Stone.  
> We have inter’d his reverend Body here,  
> That was our Countries Father 50. Year.”

From his only surviving son are descended the noble families of Cholmondeley castle and of Vale Royal, in Cheshire; and from his only daughter Frances, the wife of Thomas Wilbraham, of Woodhey, celebrated by Whitney at p. 199, the excellent Lady Done, of Utkinton, and that branch of the Wilbrahams which finally became merged by the marriages of the coheirnesses about 1680, into the families of Middleton, of Chirk castle, and of Lionel Tollemache, lord Huntingtou and earl of Dysart in Scotland.

**Emblem, p. 131.**—To Sir Arthure Mainwaringe Knight.  
In the reign of Henry VIII. two “John Maynwaringes,” each bearing for crest an ass’s head, obtained the honour of knighthood, one in France in 1513, the other along with William Stanley, of Hooton, and John Stanley, of Hondford, natural son of the bishop of Ely, probably in the same year, though not on the same occasion. The first of the sir John Maynwaringes thus knighted was of Over Peover in Cheshire, the second of “Ichtfeild” in Shropshire. The fine and very curious *Chartularium Mainwaringianum,* compiled by William Dugdale, Norry King of Arms in 1669, and preserved at Over Peover hall, records:

* This Mainwaring Chartulary begins in the seventh year of William Rufus, A.D. 1093.
“Hereafter foloyn the names of the Captayns and pety Captayns with the Bagges in ther standerts of the Aremy and vantgard of the Kigns Lefftenant enteryng into France the xvith day of Iune in the fift yere of the Reign of Kyng Henry the Eight. George Erle of Shrouesbury, the Kyngs Lefftenant, Thomas Erle of Derby, St William Perpoynt,” and then follows “Sir John Maynwaryng of Eghtfeld, (Shropsh.) bayryth gold a Asse-hed haltered Sabul and a crescent upon the same: And Rondell Maynwaryng hys pety Captayn. The said St John made Knyght at Lysk.”

The Mainwarings of Over Peover, of Kermincham, and of Ightfield, as sir Peter Leycester assures us, were descended from a common ancestor in the reign of Richard II., “Randle Manwaring of Over-Pever Esquire,” “stiled commonly Honkyn Manwaring in the Language of those times.” “He was a Courtier, stiled Armiger Regis, the King’s Servant & Sagittarius de Corona, 21 Rich. 2.”

At a remote period of the Ightfield Mainwarings was Roger Mainwaring, bishop of Hereford, confessor to Henry IV.; and in later times, 1668, Arthur Mainwaring a poetical and political writer.

“Sir John Maynwneringe of Ichtfeild” was the father of the “Sir Arthure Manwaringe” whom Whitney celebrates, and whom “the handes of Edward Duke of Somersett Lord Protector” made a knight at Newcastle, October 1st 1547, on the return from the invasion of Scotland, as “Sir Arthure Manwerynge.” Sir Arthur married Margaret, the eldest daughter of sir Randle Manwaring,* of Over Peover, knight. “The Lady Margaret” died in November 1574, and her husband at the end of August 1590. He had been sheriff of Shropshire in 1561 and 1575, and had served his native county in parliament in 1558-9.

A daughter of sir Arthur Mainwaring, Mary, was married to the Richard Cotton of Combermere, to whom, as we have seen, Whitney dedicates two emblems. After a long descent, and after

* This sir Randle died in 1557. His nephew, the second sir Randle, rebuilt the hall of Over Peover in 1585-6, at the very time when The Choice of Emblemes was a printing, and named his eighth child, born May 17th 1585, Arthur, the godfathers being “Sir Arthure Maynwarings of Ightfelde,” and “George Brereton of Ashley Esquier,” and “Mystris Anne Tankarde of Burroie-brigge Godmother.”
in fact the old line of the Mainwarings of Over Peover had become extinct in 1797, a Cotton of Combermere, Sophia, daughter of sir Robert S. Cotton, bart., in 1803, became the wife of sir Henry Mainwaring Mainwaring, bart., of the second creation, and thus their son, the present sir Harry Mainwaring, bart., re-enters into the blood of the old line, first through the Mainwarings of Ightfield, and then by a common ancestry in Randle Manwaring of the reign of Richard II. Thence sir Peter Leycester traces the pedigree to William Manwaring during the reign of Henry III., and sir Thomas Mainwaring, sir Peter's stout opponent, carries up the stream through Roger de Mesnilgarin (one of the old ways of spelling* Mainwaring) to Ranulphus, who held Warmincham and Over Peover &c. in fee from the Conqueror himself.

The old feudal wars had ceased, but as exciting a contest raged from the year 1673 to 1679 as to Amicia, the daughter of Hugh Cyvelioc, earl of Chester, 1153-1181, and “wife of Raufe Manwaring, sometime judge of Chester,” under Henry the Second, and Richard the First. Five hundred years after her birth no less than twelve books issued from the press on behalf of, or against her legitimacy. “Sir Thomas Mainwaring of Peover in Cheshire” claimed her to be in the line of his ancestry, and that she was born in wedlock; “Sir Peter Leycester, baronet,” maintained the contrary. The whole controversy is summed up with great impartiality by Ormerod. “The essential question” "was long argued with great ability on the part of Sir Peter Leycester, but some of his arguments are ascertained to rest on the authority of incorrect transcripts, and it is probable that few will read the last book of his opponent” “without allowing the victory to Sir T. M. The opinions of the greater part of (if not all) the judges who were consulted, were given in favour of Amicia’s legitimacy, and the authorities of the College of Arms have also been in her favour, under the express sanction of Sir William Dugdale.”

**Plate X.**

**Emblem, p. 132.—To Edwarde Dier Esquier.**

* Between the years 1093 and 1669 there have been established by autographs or valid legal documents one hundred and thirty-one ways of spelling the name; “to which are added,” in a paper at Peover hall, “263 other variations,” “making together the Number of 394 Diversifyings thereof.”
In the reign of Elizabeth the name of Dier or Dyer was celebrated for eminence both in law and in literature. Sir Thomas Dyer and sir James Dyer had indeed been knighted at the beginning of Edward the Sixth's reign, and sir Richard Dyer, son and heir to sir James, was "dubbed 1585 the 4th of Aprill." Sir James is mentioned as "Sergeant at the Lawe" and speaker of the house of commons in 1552.

Edward Dyer, so praised by Whitney, a poet and a courtier of the Elizabethan age, was born about 1540, and educated at Oxford. After travelling abroad he obtained considerable celebrity in Elizabeth's court, and was held in much respect. He was the friend of sir Philip Sidney, and if the little poetical narrative on Whitney's 197th page be true, as there is no reason to doubt, Sidney held Dyer in the highest esteem. This too is especially evidenced in Sidney's will, in which he bequeathed one-half of his books to sir Fulke Greville, and the other half to Mr. Edward Dyer.

In the emblem to Dyer, designated "The glory of the pen," our Cheshire poet declares his high admiration of Sidney:

"Wherefore, for to extoll his name in what I might,
This Emblem lo, I did present, vnto this woorthie Knight,
Who did the same refuse, as not his proper due:
And at the first, his sentence was, it did belonage to you."

"The laurell leafe," Whitney affirms, had been prepared for Dyer;—for Sidney,

"The goulden pen;
The honours that the Muses give, vnto the rarest men."

Sir Edward Dyer, who was knighted in 1596, was several times employed by his sovereign on embassies of importance, particularly to Denmark in 1589. The chancellorship of the order of the garter was conferred upon him, but like most of the courtiers he experienced some of Elizabeth's caprices. He partook of the credulity of the age, especially with respect to the power of chemistry to transmute the base into the noble metals. His death is said not to have taken place until 1610, but an extract from the burial register of St. Saviour's, Southwark, decides the point: "1607, May 11, Sr Edward Dyer, Knight, in the Chancel."
His name as an English poet will never be forgotten while the beauty, force and simplicity are appreciated of the noble stanzas beginning

"My mynde to me a kyngdome is,
Such preasente joyes therein I fynde,
That it excells all other blisse,
That earth affordes or growes by kynde."

He was the author of certain pastoral odes and madrigals in "England's Helicon," and of other poems both printed and in manuscript. The *Athenae Oxonienses* gives an account of these and of his life. See also Gentleman's Magazine, 1813, p. 525, and Chalmers's *Gen. Biog. Dict.* vol. xii. pp. 543, 534.

EMBLEMS, pp. 134, 198.—To Edward Paston Esquier. The family of the Pastons of Paston, in Norfolk, "is said by most historians to have come into England three years after the conquest," A.D. 1069. The name is of very frequent occurrence in Blomefield's voluminous *Norfolk*, in which there is a long account of the family. The Edward Paston whom Whitney celebrates appears to have been the grandson of sir William Paston, knt., of Oxnead in Norfolk, who was an eminent barrister and judge, and who, living to a great age, died in 1554. He had five sons, Erasmus, Henry, John, Clement and Thomas. Clement was a distinguished man under Henry, Edward, Mary and Elizabeth, and died February 18th 1599, appointing Edward Paston one of his executors. Thomas was knighted by king Henry VIII. in 1544 "at Bolleyne after the conquest of the town," and he was father of sir Edward Paston who died in 1630. This Edward appears to have been the one whom Whitney distinguishes by devoting to him two of his emblems; and the conjecture is rendered very probable from the fact that Whitney held the office of under-steward in the town of Great Yarmouth, and consequently so become acquainted with the Norfolk Pastons.

It was by this family, as is well known, that the celebrated "Paston Letters" were written;* and some brief information re-

* The doubts as to the authenticity of these letters have been entirely removed at a meeting of the Society of Antiquaries, recorded in *The Times*, and presided over by earl Stanhope. "The appearance of the originals of the fifth volume from custody beyond all suspicion virtually ended the controversy."
specifying their authors will reveal enough for us to know about the ancestors of Edward Paston. "The Paston Letters consist principally of the correspondence, from about 1440 to 1505, between the members and connections of the respectable Norfolk family of that name, afterwards Earls of Yarmouth, of which the head, till his death in 1444, was Sir William Paston, Knight, one of the justices of the Common Pleas, and popularly called the 'Good Judge'; and afterwards, in succession, his eldest son, John Paston, Esq., who died in 1466; and the eldest and next eldest sons of the latter, Sir John Paston, a distinguished soldier, who died in 1479; and John Paston, Esq., also a military man, and eventually made a knight banneret by Henry VII., at the battle of Stoke in 1487, who survived till 1503."

**Emblem, p. 136.—To the very hontble Charles Calthorpe, Deputy of the Queen's Majesty in Ireland a gentleman in every way to be most highly respected by me.**

"Charles Calthorpe Esq., was a member of the Norfolk family of that name who had been seated at Calthorpe from the conquest. He was appointed steward of Yarmouth in 1573 and resigned in 1580, being employed by the Queen in Ireland." With Windham, Flowerdewe and Harbrowne he was, 31st May 1575, named on a commission to settle some disputes between Yarmouth and the Cinque Ports, and he was one of the company whom Whitney records as visiting Scratby island August 2nd 1580.

It is from sir William Calthorpe, knight, born in 1404 and dying in 1494, and from his four sons, that "several distinct branches are derived of this honourable and knyghtly family." Among the knights of Edward the Sixth's and of Elizabeth's creation were "Sir Philippe Calthorpe," and "Sir Wllm Calthorpe;" there was also in 1589 a sir Martin Calthorpe, knight, lord-mayor of London.

Whitney's emblem is evidence of the high office which Charles Calthorpe held in Ireland under the queen; and sir John Perrot's Government of Ireland, a work published in 1624, records the same fact.* The name appears as the author of "The Relation between a Lord of the Manor and the Copyholder his Tenant" in

* The name however is not recorded in sir Peter Leycester's Catalogue of the Chief Governors of Ireland, p. 82.
1635, and is printed with Sir Edward Coke's *Copyholder* in 1650, but probably it is not the same person as the "Deputy of the Queen's Majesty in Ireland."

**EMBLEM, p. 137.—To Miles Corbet Esquier.**

From Henry III. 1247 to Elizabeth 1592 the office of sheriff of Shropshire was held by a Corbet on twenty occasions, and from the time of the conquest, when Roger Corbet held lands under the earl of Shrewsbury, their possessions descended to Sir Andrew Corbet, bart., by twenty-three generations. It is far from unlikely that Miles Corbet was of the Shropshire family, and a schoolfellow of Whitney's at Audlem, just on the borders of Cheshire and Shropshire. Among the Corbets mentioned by Ormerod however there is not one bearing the name Miles; neither, as far as appears from Burke's *Extinct Baronetage*, is there among the Corbets of Stoke, of Moreton Corbet, or of Stoke and Adderley.

The knightage under Henry VIII. furnishes "Sir Richard Corbett, 1523;" and under Edward VI. Sir Andrew Corbet and Sir Richard Corbet, 1547.

The heir of John Corbet of Sprowston, in Norfolk, living in the reign of Henry VII., was Sir Miles Corbet, knight, and he left a son, Sir Thomas Corbet, whose second son was Miles Corbet, of Lincoln's Inn, one of the registrars of chancery, but he lived at too recent a period to be Whitney's *Miles*, for he was one of the judges of the ill-fated Charles I., and suffered death as a regicide April 19th, 1662. He was of an ancient Norfolk family, as appears from Blomefield's *Norfolk*, vol. v. p. 1372.

**EMBLEM, p. 138.—To Hvghe Cholmeley Esquier.**

Historians tell us, "The Cholmondeleys and Egertons are descended from the same stock; Robert, ancestor of the Cholmondeleys, being a younger brother, and Philip, ancestor of the Egertons, a younger son of David, Baron of Malpas, who, in or about the reign of Henry III., took their family names from the places of their respective residences. Robert de Cholmondeley was the lineal ancestor of Sir Hugh Cholmondeley, Knight" (i.e. of Whitney's "Hvghe Cholmeley Esquier"), who died in 1601. From Hugh the third son of this Sir Hugh the present marquis
of Cholmondeley is descended, and from the fourth son, the lord
Delamere of Vale Royal. Of the daughters, Mary, married sir
George Calveley of Lea, knight; Lettice, sir Richard Grosvenor
of Eaton, bart.; and Frances, Peter Venables, baron of Kin-
derton.

The helmet which here enters into Whitney's emblem is doubly
symbolical. It appears from "Armes in Cheshire after the maner
of the Alphabet," that the squire's helmet, the badge of war, was
borne generally by the warlike race of the Cholmondeleys, and
was appropriated by the various families of that ancient house.*

Cheshire was not represented in the parliament of England
until the year 1546, when Thomas Holcroft was elected. "Hvgh-
E Cholmeley Esquier" was chosen to serve as one of the knights
for the county, along with Thomas Egerton, then solicitor-general
to the queen. This was in the year 1585, the year when Whitney
presented his emblems to the earl of Leicester. His descendants
since then have represented Cheshire in no less than twelve par-
liaments, and, with one short interval, the office of lord-lieutenant
of the county was held from 1708 to 1783 by four earls of Chol-
mondeley in succession.

Our Hugh Cholmondeley was born in 1552, and obtained his
knighthood at the Spanish invasion in 1588. He was sheriff of
Cheshire in 1589, and died in 1601. His wife was "Mary,
Daughter and sole Heir of Christopher Holford of Holford," near

* The Italian version of Alciat gives the following stanzas:

    CHE DALLA GUERRA PROCEDE LA PACE.
    Eco, che l' elmo, onde l' soldato armato
    Sparandolo di sangue altrui feria,
    Hora de l' Api è fatto albergo grauto.
    E dentro il mal si patorisce e cria.
    Pongansi l' arme, fuor che allor che giace
    Morte il riposo, e non si gode pace.

The original Latin was, according to Wechsel's edition, p. 49,

    EX BELLO PAX.
    En gala a intrepidus quam miles gesserat, et qua
    Seplius hostile sparsa cruore fuit.
    Parta pace aplus tenuis concessit in ussum,
    Aluisi alque faves grataq; mella gerit.
    Arma procui iacend, fas sit tunc sumere bellum,
    Quandò aliter pacis non potes arte frui.

It may be noticed that the Italian version, as was to be expected, is closer to the
original than the English.
Knutsford. "The Lady Mary Cholmondley survived her Husband, and lived at her Manor-House of Holford, which she built new, repaired, and enlarged, and where she died about 1625, aged 63 Years, or thereabouts. King James termed her The Bold Lady of Cheshire." Webb styles her "a Lady of great worth, dignity and revenue," and records that in the church of Malpas are memorials of the two Sir Hughes and of the lady Mary, "erected of Alabaster, cut and richly adorned, according to the degrees and deserts of these worthy persons."

**Emblem, p. 139.—To George Manwaringe Esquier.**

Geffrey Whitney's sister Isabella, in 1573, addresses her Sweet Rosgay to this same "worshipfull and right vertuous yong Gentylman;" and after sundry disparagements to herself, in which she avers that she is "like the pore man, which havine no goods, came with his handsful of water to meete the Persian Prince withal;" she concludes: "I also have good hope that you will accept this my labour for recompence of al that which you are unrecompenced for, as knoveth god: who I beseeche giue vnto you a longe and a lucky lyfe with encrease of all your vertuous studies."

"By your wellwillyng Countriwoman" IS. W.

In Dugdale's splendid Peover manuscript, under the date 23rd of Elizabeth, i.e. 1581, the names of "St Arthr Maynwar. of Ightfield, knst.," and of "George Maywaringe Esq." his son and heir, occur in the same document. There too we find the record that he was knight of the shire for Salop in 1572, and that his wife was Anna, daughter of Edward Mare of Loseley. The wife was buried in the church of Ightfield in 1624, and the husband in 1628. According to Betham he had become Sir George Manwaring, knst.; and his daughter Anna bore ten sons and ten daughters to John Corbet of Shropshire, who was created a baronet in 1627.

This emblem has a remarkable history; it was adopted from 1515 to 1560, by Francis I. and Francis II., kings of France, as their device, teaching, "duris in rebus fidei explorandam," That fidelity must be put to the proof in times of difficulty. It is, moreover, one of the emblems to which Shakespeare expressly refers, for he represents "the device" and "the word" of a certain knight as almost identical with those of Whitney; thus
"an hand environed with clouds,
Holding out gold that's by the touchstone tried,
The motto this, Sic spectanda fides."

Emblem, p. 144. — Homo homini lupus, Man a wolf to man.
The motto is the same with that of Reusner, but the device Plate XLIII. altogether different.

Emblem, p. 152. — To the very learned W. Malim.
In emblem p. 89 the initials W. M. probably belong to the same name.* From the Coopers of Cambridge we learn that William Malim was born in 1533 at Staplehurst in Kent, and that after having studied at Eton he was admitted a scholar of King's college in 1548, and a fellow in 1551. "During the time he held his fellowship he travelled into various countries of Europe and Asia. He himself states that he had seen Antioch, Constantinople, Jerusalem, and other eastern cities." In 1561 he was appointed master of Eton school and discharged the duties of it for ten years, and from 1573 to 1580 or 1581 he was headmaster of St. Paul's school. His death occurred, it is said, about August 15th, 1594.

Respecting his works, of which a list is given in the Athenæ Cantabrigienses, it may be said that Ames marks the Famagosta Typ. Antiq. pp. 651 and 1070. as printed at Antwerp, and notes six Latin verses on sir Thomas Chaloner de Republicâ Anglorum instaurândâ.

Emblem, p. 159. — The Grasshopper and the Ants.
Freitag's beautiful illustration of the opposite rewards of indus- Plate XL. try and sloth may be compared with this; Whitney's ideas here have their source.

Emblem, p. 164. — Angelo Politiano, quoted in the margin, was a native of Tuscany, born in 1454, a man of great learning, and for a time tutor to the children of Lorenzo de' Medici. He is the author of one "of the most celebrated Italian poems of the fifteenth century, the Giostra of Giuliano de' Medici. The character of his Latin poetry is thus given by

* The Athenæ Cantab. however assigns this emblem to William Master, LL.D., Vol. ii. p. 65. born 1532 and died 1589.
Roscoe, when speaking of the reputation acquired by the Florentines in the cultivation of that branch of Roman literature: “Though some possess a considerable share of merit, not one of them can contend in point of poetical excellence with Politiano, who in his composition approaches nearer to the standard of the ancients than any man of his time.” Of his character, erudition and misfortunes, a most interesting account is presented by the historian of Lorenzo de’ Medici, and to that history we refer our readers. His death took place in 1494, in the fortieth year of his age. An edition of his works in folio was printed at Brixia, Brescia, MCCCCLXXXVI, and at Bâle, 8vo, 3 vols. 1550, folio 1553. Of course the Biographical Dictionaries do not omit to mention so eminent a scholar.

EMBLEM, p. 165.—To M. Thomas Mynors.
The name belongs both to Gloucestershire and Hertfordshire. Rudder, in his Gloucestershire, mentions a Gilbert de Myners about the end of the reign of king Stephen, and Henry de Myners of Westbury under king John purchasing a licence to enclose a park. Clutterbuck records how “Ralph Minors of Hertford, Gent., schoolmaster, gave to the Parish of All Saints £10, the interest to be yearly disposed of, half in the purchase of three pairs of white gloves for the Mayor, Justice of the Peace, and Minister of All Saints, if they come to the breaking up of the scholars of the said school at Christmas, and the other half to the best deserving scholars there.”

Of Thomas Mynors however I have gleaned no certain information. One of the name, the Rev. Willoughby Mynors, M.A., curate of St. Leonard, Shoreditch, preached a seditious sermon June 10th 1716, and was committed to custody to answer for it, but whether of the same family no evidence is adduced to show.

EMBLEM, p. 166.—To my uncle Geoffrey Cartwrighte.
The conjecture has been made that Whitney’s mother was of the family of Cartwright. It is a great puritan name, Thomas Cartwright, born in 1535, and dying in 1603, having borne it with high honour through much persecution. There appears however no real evidence to determine that Geoffrey Cartwright was of this stock; it is most probable that he was of the same
neighbourhood with the Whitneys, for Sheppenhall, in the town-
ship of Newhall, a few miles from Nantwich, was owned by the
Cartwrights before the year 1600. In the registry of marriages at
Acton church we find, 1662, "Inter Thomam Cartwright et Ann
among the landowners of Sale, "Geffrey Cartwright Gentleman.
His lands in Sale were formerly bought from Massy of Sale." Ralph
Churton supposes that Geffrey Cartwright belonged to "a Life of Nowell.
branch of the Cartwrights of Aynho, Northamptonshire, some of
whom were seated at Wrenbury (Bridges' Northamptonshire, vol. i.
p. 137), and are recorded among the benefactors of the church." Whalley, in his History and Antiquities of Northamptonshire, Vol. i. p. 137.
gives the pedigree of Hugh Cartwright, from which it appears
that of his descendants one was John Cartwright of Aston in
Wrenbury, whose son Richard, that died in 1637 at the age of
74, married Mary, the daughter of sir John Egerton of Egerton,
and was contemporary with, if not a relative of, Geffrey Whitney.

EMBLEM, p. 167. — To Mr. JOHN CROXTON.
The manor of Ravenscroft, a small township about one mile
from Middlewich, passed by the marriage of Margery Ravenscroft
with Roger Croxton to the Croxtons, and after five generations
was vested with other lands in William Croxton, who died June
21st 1579. His son and heir, "John Croxton, of Ravenscroft,
gent., who died April 24, 1599, leaving a son George fourteen
years of age," was probably the friend to whom Whitney in 1586
devoted the emblem of a child in the cradle and of an infirm man
on crutches. This John Croxton owned a third part of the
manor of Bexton, near Knutsford, which he sold "to the lady
Mary Cholmondley of Holford;" the Cholmondeleys sold their
share, and the whole manor vested in the Daniel family, passed
to the Duckenfields and Astleys. From John Astley, the painter,
"it was purchased by dame Catherine Leicester, for her son sir
J. F. Leicester bart," and it is now the property of lord de
Tabley.

John Croxton's grandson Thomas was colonel Croxton, "a
distinguished political and military character in Cheshire during
the civil disturbances of the seventeenth century. He had for a
time the office of governor of Chester castle on the part of the
parliament; and in 1650, when four regiments were raised in the county, he had the colonelcy of one of the regiments, composed of the men of Northwich hundred, and part of Nantwich. The castle of Chester was also under his care at the time of sir George Booth's attempt in 1659, and was summoned by sir George Booth and sir Thomas Middleton; to which the governor replied, 'That as perfidiousness in him was detestable, so the castle which he kept for the parliament of England was disputable; and if they would have it, they must fight for it; for the best blood that ran in his veins, in defence thereof, should be as a sluice to fill up the castle trenches.' The consequence of Croxton's steadiness was the division of the forces of the insurgent royalists, which led to the defeat of Middleton at Prees heath, and of Booth at Winnington.

Colonel Croxton's wife was Elizabeth, daughter of Edward Holland of Denton, Lancashire.

**Emblem, p. 168. — To M. Matthew Pattenson.**

I am informed that a notice of Matthew Pattenson will appear in the forthcoming volume, vol. iii. of the *Athenae Cantabrigienses*, which is now in the printer's hands; and to that I refer the reader.

Did the distance of time between 1586 and 1623 allow we should suppose that Whitney's Pattenson was the author of "The Image of Bothe Churches, Hierusalem and Babel, muttie and Confusion, obedience and sedition;" but it is by no means clear that the Pattensons of 1586 and of 1623 were the same person.

**Emblem, p. 172.—To the youth at the school of Audlem in England.**

Audlem, or as it was anciently written, Aldelime or Adelym, is a small market town, with a fine old church on the crest of a hill, about six miles from Nantwich on the line of railway from Nantwich to Market Drayton. The whole parish comprises an area of above 12,000 acres, bounded on the south by Shropshire, on the north by Acton, to the east by Wybunbury, and to the west by Wrenbury.

Though Whitney's birth-place was in the parish of Acton, yet that homestead on the banks of the Weaver is nearly six miles
from Acton church, and under two miles from Audlem church and school. We have in this fact the reason why his earliest instruction was obtained at Audlem; that town was near his home, and by pleasant Weaver's banks he would morning and evening pursue his way for the learning which in after life he used so well. Taking Whitney's home or Audlem's church of St. James as centres, there are spreading round them the various places with which the poet would be chiefly familiar,—Combermere, Woodhay, Shippenhall, Wrenbury, Nantwich, Acton, Wybunbury, and perchance Ightfield and Cholmondeley. Here dwelt his friends and relatives, or those whom his youth had been taught to hold in honour.

The present grammar school of Audlem was founded or rather endowed in 1655 by Sir William Bolton and Mr. Gamull, citizens of London; but it is evident from this emblem that the school existed for at least a century before; and not unlikely is it from its central situation that here the schoolboy Geffrey Whitney formed acquaintance if not friendship with R. Cotton, G. Salmon, Hugh Cholmeley, George Manwaring, John Croxton, Arthur Starkey, and others of the country round.

The venerable church of St. James, when Ralph Sandford was vicar, 1557-1582, doubtless often heard the tread of young Geffrey's feet; and there rests one, a scholar of the same school, whose gravestone records as "the Modest Charitable and Duti-
full Daniel Evans, Son to Mr. Evans School Master. He departed aged 14. 1712. God’s Will be done.” The father’s grave is close by, and were it but to show that men of worth and learning have presided over the school where Whitney was trained, we add his epitaph, in Latin, as becomes a scholar’s fame:

“Gulielmus Evans A.M. eruditus Theologus
Ecclesiae de Barthomley per sex Annos
Pastor fidus et sedulus
Scholæ prius Audlemensis per Annos xxxv.
Moderator Præstantissimus
Mira in illo emicuit Urbanitas, Comitas, Lepos
Vulnus tamen Hilantatem, vitae Severitate,
Colloquiorum Facetias, morum Simplicitate
Temperavit
{ Pauperum Fautor, Divitum monitor }
   Optimis charus, Pessimis venerabilis
   Animam, puram, probam, piam
   Deo reddidit, Aprilis xv
Anno Salu m.dccxxxix. Ætatis lxxiii.”

The Masseys, who held Tatton, near Knutsford, from the reign of Henry III. to 1475, possessed lands in Audlem down to 1457, when “Sir Geffrey Massy of Tatton, Knight,” settled his lands in Audlem and Denfield on his illegitimate son John Massy, with whose descendants they remained until 1666 or later. Hugh Massey, the fifth in a direct line from John, married Elizabeth, sister of Hugh Whitney of Cool-lane in Wrenbury, near Audlem, and she in all probability was one of the same family with Geffrey Whitney. This Hugh Massey died in 1646, and was buried at Audlem.

Emblem, p. 173.—To the very learned Stephan Limbert Master of the School at Norwich.

On the supposition that “Nordovicensis” was Northwich in Cheshire it has been conjectured that Limbert had been Whitney’s tutor, first at Audlem and next at Northwich, before the poet went to Oxford. The Latin name means Norwich in Norfolk, and through the courtesy of the Rev. Augustus Jessopp, head master of king Edward VI. school in that city, I have been


informed that for thirty-two years, from 1570 to 1602, Stephen Limbert was master of that school. As to dates this account differs very materially from the epitaph which Blomefield and the Coopers give, namely, thirty-five years of service, and dying in 1589. But thirty-five years make the service commence in 1554, some years before his matriculation at Cambridge as a sizar of Magdalen college. We stay not to reconcile the dates; certain it is he was head master of Norwich school, and on one of Elizabeth's progresses, in August 1578, made an oration in Latin "to the most illustrious Princess Elizabeth, Queen of England, France and Ireland." Little is known of his success as a teacher, but "a grateful and eminent pupil," Robert de Naunton, "many years afterwards" set up a memorial of one whom he names "an excellent Master and a most beloved Preceptor," and averred that he died "full of Dayes and of Comfort in the Multitude and Proficiency of his Scholars."

His power of writing Latin verses may be judged of by the ten elegiac lines which are prefixed to Whitney's emblems, and of which the translation in the Introductory Dissertation is a free approximation.

**EMBLEM, p. 175.** — "Otiose semper egentes," The idle ever destitute.

A very fine amplification of a similar subject in "Le Théâtre des bons Engins." Whitney's power and genius will appear by comparing together the simple beauty of the French verses with the no less simple and beautiful lines of the English, in which the thoughts are carried out, rounded and polished without losing anything of natural grace. In the French the reader may notice the contrivance for indicating "silent.

**EMBLEM, p. 176.** — "Semper præsto esse infortunia," Ill luck is always at hand.

The subject treated of by Whitney is undoubtedly the same with that of Brant, namely, the gamblers, the difference being that the Englishman speaks of "three carelesse dames," the German, in his French translation, folio 50, of four. It is merely as suggestive to Whitney of his subject that Brant's emblem is adduced; the devices agree, but not the methods of illustration.
The woodcut of the gamblers is at folio 85 of the *Stultifera Nautis*, but at folio 50 of "La grät nef des folys du monde."

**EMBLEM, p. 177. — To my countrimen of the Namptwiche in Cheshire.**

As we have seen in the Introductory Dissertation, it was in the parish of Acton, by which Nantwich is nearly surrounded, that Whitney was born, yet "the Namptwiche" is a term which comprehends the district round, and the people truly were the poet's "countrimen."

The fearful calamity with which the town was visited is thus described by an eye-witness. On the 10th of December 1583, "chaunced a most terrible and vehement fyre, beginninge at the Water-lode, aboute six of the clock at nighte, in a kitchen, by brewinge. The wynde being very boysterouse, increased the said fyre, whiche verie vehementlie burned and consumed in the space of fifteen houres six hundred bayes of buyldings and could not be stayed neither by laboure nor pollice, which I thoughte good to commend unto the posteritie as a favoureable punishment of the Almightie in destroying the buildings and goodes onlie, but sparinge the lyves of manye people, which, consideringe the tyme, space, and perill, were in great jopardie, yet by God's mercie, but onlie two persones that perished by fyre."

One who not long after the fire in sober prose described "the newe NAMPWICHE," scarcely departed from Whitney's fond eulogium,

"A spectacle for anie man's desire."

That writer says: "The Buildings within the same Town are very fair and neat, and every street adorned with some speciall mansions of Gentlemen of good worth, the middle and the principal parts of the Town being all new buildings, by reason of a lamentable fire which happened there in Anno 1583, that consumed in one night all the dwellings from the River side, to the other side of the Church, which Church it self by the great mercy of God escaped, and was left standing naked without neighbours, saving onely the school-house, in a few hours; yet such were the estates of many the Inhabitants, and so graciously did Queen Elizabeth of blessed memory favour them, with her own earnest farthinger of a Collection through the whole Kingdom, and the
business so well managed by the care and industry of Sir Hugh Cholmly, Mr. John Masterton, and other chief agents in the same, that the whole scite and frame of the Town so suddenly ruined, was with great speed re-edified in that beautifull manner that now it is."

Our author adds: "The Church is very large, and of so beau-
tifull a structure composed in form of a crosse, like the great
Minsters or Cathedrals, and the Steeple erected in the middle
Juncture of the Crosse, with fair Iles on each side."

To all its original beauty that fair church has lately been
restored by the munificence and zealous love of many hearts,
the widow’s mite vying with the rich man’s offering; and to all
who have contributed to this worthy work there cannot be a
better thought, that the veneration and regard of the present day
have re-established and renewed the temple which the piety of a
past age had founded. The poet's words are again fulfilled:

"an other Phoenix rare
With speedo dothe rise most beautifull and faire."

That fable of the phœnix indeed is one with which all ages
and many nations have been familiar. Herodotus, Pliny, Hor-
apollo, among the ancients; Gabriel Symeoni, Claude Paradin,
Arnold Freitag, Reusner, and Whitney, with some others among
the emblematists, serve to swell the wonder and the praise. We
are told, "in honour of Queen Jane, who died willingly to save
her child, Edward VI., a phœnix was represented on a funeral
fire, with this motto, NASTCVR UT ALTER, That another may be
born." As the phœnix is always alone, and the only bird of its
kind in the world, so are excellent things that are of marvellous
rarity; hence it was somewhat proudly borne as the device of
Madame Elenor of Austria, queen dowager of France. Also,
"My Lady Bona of Savoy, the mother of John Galeaz, Duke of
Milan, in her widowed state, took the phœnix for her emblem.
with the words,* ‘being made lonely I follow God alone.’" The

* The original text, as given in Symeoni's Devises ou Emblemes Héroïques et morales, Plate LXII.
à Lyon 1561, p. 238, is: "Madame Bone de Sauoye mere de Jean Galeaz, Duc de
Milan, se trouvant veue, feit faire une devise en ses Traitons d’une Fenix au milieu
d’où fue avec ces paroles: SOLA FACTA SOLVM DEV SEQVOR. Voulant signifier que
comme il n’y a au monde qu’une Fenix, tout ainsi estant demeuree seulette, ne vouloit
aymer sinô le seul Dieu, pour vivre en après éternellement."
phœnix too is typical of long duration for the soul, and of the resurrection of Christ and of all mankind.*

An Anglo-Saxon poem of the eleventh century embodies both the legends and the applications of this ancient fable. After describing the process by which

"As from round eggs he
Eagerly crept him
Sheer from the shell,"

the author goes on to narrate the final production of the marvellous creature:

"Soon then thereafter,
With feathers rich fretted,
He soars as at first—all
Blooming and brightsome,
Bird waxing quickly
Fresh as to-fore, and
Fitly in all things
Sunder'd from sin."

It is then nothing wonderful that, on hearing of the town of his "countrimen" rising from its ashes to a glory it had never before attained, Whitney should assume as its device,

"The Phoenix rare, with fethers freshe of hewe."

EMBLEM, p. 183.—The inverted torch.

This device is found in Symeon’s and Giovio’s Tetrastichi Morali, and also in Paradin’s Devises Héroïques, but the plate in illustration is from the English translation of Paradin, published in 1591, which curiously enough differs from the original as well as from Whitney, in presenting the torch nearly upright instead of inverted. The invention of the device is thus accounted for: "In the exile or banishment of the Helvetians neer Millan, after the decease of Francis their king, the Lord of Saint Valier, the father of the Ladie Diana of Poitiers Dutchesse of Valentinois, and gouernour ouer an hundred noble knights carried a standard about, wherein was pictured a burning Torch turned vaside downe, the waxe melting and quenching the same with this sentence, Qui me alit me extinguit, that is, He that feedeth me, killeth me. Which simbole was framed for a certain noble woman’s sake,

* So in the device on the title-page of Giovio’s Dialogo, printed by Giodito at Venice in 1556, the phœnix appears rising above the world; the mottoes being “SEMPER EADEM,” Always the same, and “DE LA MIA MORTE ETERNA VITA,” From my death I live eternal life.
willing to insinuate thereby that as her beautie and comelines did please his minde, so might it cast him into danger of his life."

On pages 301, 302 and 311 of the *Essays Literary and Bibliographical* the subject of the inverted torch and its motto is treated of; and we now refer to Symeon’s text to show that Daniell is far from accurate in the information he professes to give as to the origin of the device; and that Paradin omits the not unimportant fact that Saint Valier’s motto was but an imitation of that of the king his master,—“NVTRISCO ET EXTINGVO.”

**EMBLEM, p. 183.—Engraving wrongs on marble.**
Whitney’s device is *identical* with that of Paradin’s, but may be compared with the similar Impresa in the *Tetrastichi Morali*, Plates XXXVII. and LXII. or rather in the *Devises Héroïques et Morales*, from which Paradin copied, without however taking the highly ornamented border. The Italian stanza is to the following effect:

> "Each one that lives may be swift passion’s slave,
And through a powerful will at times delight
In causing others harm and terrors fright:
The injured doth those wrongs in marble grave.”

If comment be required we may resort to Symeon’s *Emblemes* Plate LXII.

**EMBLEMS, pp. 185, 186.—To the very learned STEPHEN BULL.**
A name the echoes of which have sounded through the chief libraries of Holland and Belgium without obtaining any reply. St. or Stephen Bull seems to have been one that has left no mark on Whitney’s century. The name however is not unknown to history. On the expedition into France in April 1513 it is mentioned that the admiral Howard, among other persons of note, was accompanied by sir *Stephen Bull*. And of Flodden field, September 9th 1513, it is recorded: “In this Battle the Vanguard was led by the Lord Thomas Howard, who had with him,” along with several lords and knights who are named, “Sir *Stephen Bull*. Whitney’s Stephen Bull may have been this knight’s son or grandson. In Elizabeth’s reign there were also Bulls in Hertfordshire, for Clutterbuck registers among the bailiffs of Hertford "In 1578 Richard Bull, Gent.”
If we might resort to the last refuge of a discomfited critic, we would suggest a misprint. In conformity with the subject of the second emblem devoted to this learned man, namely, *the Music of Orpheus*, he should be one who was skilful, learned and wise, and

“if his musicke faile, his curtesie is suche
That none so rude, and base of minde, but hee reclaimes them muche.”

Now there was an Englishman of Whitney’s century, one *John Bull*, in whom these qualities were united, and to whom there was great propriety in dedicating as well the Quinctilian emblem as that which celebrates the praise of Orpheus. He was a native of Somersetshire,* born about the year 1565, and in 1586 admitted bachelor of music at Oxford, and doctor at Cambridge. He possessed remarkable skill and power, and filled the offices of organist in the Queen’s chapel and professor of music in Gresham college. He died in the year 1615. The memoir of him may be consulted in Chalmers.

**EMBLEM, p. 189.—To the very learned Francis Raphe leng, famous at the siege of Antwerp.**

A notice of Rapheleng has been given in connection with Plantin in a former part of this work. We shall therefore simply confirm the truth of Whitney’s testimony to the internal treachery in Antwerp, at the famous siege of 1585, by an extract from Schiller’s history, “Die Regierung dieser Stadt war in allzu-viele Hände vortheilt, und der stürmischen Menge ein viel zu grossen Antheil daran gegeben, als dasz man mit Ruhe hätte überlegen mit Einsiecht wählen und mit Festigkeit ausführen können.” “The government of this town was shared among too many hands, and too strongly influenced by a disorderly populace to allow any one to consider with calmness, to decide with judgment, or to execute with fairness.” As we have observed Plantin retired to Leyden during the siege of Antwerp, but Rapheleng remained, and won at least the admiration of Whi tney by his conduct.

* George Bull, bishop of St. David’s, born March 25th 1634, and so celebrated in the controversy on the Trinity, was also a native of the same county. “He was,” says Fosbrooke, “descended from an ancient and genteel family, seated at Shapwich.”
Emblem, p. 191.—To my Nephew, RO. BORRON.

The Introductory Dissertation shows that Ro. Borron was one of the "prety Boyes" of Whitney's sister Ann. The name belongs to Cheshire, but is not met with in the county histories.

Emblem, p. 193.—To the honorable Gentleman Sir WILLIAM RYSSELL Knight.

Sir William Russell, from whom the dukes of Bedford are descended, was the fourth son of Francis Russell, the first earl of Bedford, whom Henry VIII. favoured, and Mary sent ambassador to Spain to conduct king Philip to England. He was educated with his brothers at Magdalen college Oxford, "at the feet," it is said, "of that excellent divine Dr. Humphreys." From travels through France, Germany, Hungary and Italy he returned, "not merely accomplished in languages and improved in his address and range of knowledge, but uninjured by the affectation of foreign fashions, and uncorrupted in his moral and religious principles." His first campaign was served with reputation in the Netherlands, where he obtained the honour of knighthood. In 1583 he married Elizabeth, the daughter and heiress of sir Henry Long of Cambridgeshire.

Again in the Netherlands he served under Leicester, and a letter from the captain-general to Walsingham thus testifies to his character: "This gentleman is worthy to be cherished, for he is a rare man of courage and government: it were pitty but he should be encouraged in this service, where he is like to learne that knowledge which three yeres perhaps in other places wold not yeld to him. In few words, there canot be to much good said of him."

He was afterwards, in 1594, lord-deputy of Ireland. In 1602, a few months only before her death, he was visited by queen Elizabeth at Chiswick; and on the 21st July 1603 he was created by James I. baron Russell of Thornhaugh. He died in 1613, soon after prince Henry. There is a portrait of him at Woburn abbey. His brother Edward, earl of Bedford, was succeeded in his style and honours by Francis, "the only son of the heroic William, baron of Thornhaugh," and Francis was the father of lord William Russell, beheaded in 1683.

Thomas Newton, a Cheshire poet, contemporary with Whit-
ney, inscribed in 1589 one of his *Encomia* of illustrious Englishmen “to the very valiant and magnificent knight, William Russell.” He speaks of his talent, his comeliness, eloquence, industry, bravery and warlike prowess, and concludes with the exhortation, in Latin not altogether classical,

“Operas rutilam Bedfordis addere lucent
Francisci patris facta imitando tui;”

“Add to Bedford’s red golden light, by imitating the deeds of Francis thy father.”

**Emblem,** p. 194.— *To the honorable Sir John Norris Knight, Lord president of Munster in Irelande, and Colonell Generall of the English infanterie, in the lowe countries.*

Briefly are his character and services sketched by the editor of *Sidney and Languet’s Correspondence:* “Sir John Norris, second son of Henry, first lord Norris, an excellent soldier, who had served under Coligny in France and Essex in Ireland. He was continually employed on foreign service, and was Commander in Chief of the English forces sent afterwards to relieve Antwerp, and still later of the troops sent by Elizabeth to assist Henry IV. in Bretagne.”

So brave a leader deserves for himself as well as his ancestry more than this passing notice. He was descended from that Henry Norris, groom of the bedchamber, present at the private marriage of Henry VIII. with Anne Boleyn. The absurd jealousy of the king charged him and four others with familiarities with the queen; but when pardon was offered on condition of confessing to the supposed truth of the charge, he answered with utmost honour of mind, “and as it became the progenitor of so many valiant heroes, that in his conscience he thought her guiltless of the objected crime, and that he had rather undergo a thousand deaths than betray the innocent.”

The portrait of sir John Norris is at Knole, and his character is painted by Fuller with great truth and fervour: “He was a most accomplished general, both for a charge, which is the sword, and a retreat, which is the shield, of war. By the latter he purchased to himself immortal praise, when in France he brought off

*From so honourable a stock is descended the earl of Abington.*
a small handful of English from a great armful of enemies; fighting, as he retreated, and retreating as he fought; so that always his rear affronted the enemy; a retreat worth ten victories got by surprise, which speak rather the fortune than either the valour or discretion of a general.

“He was afterwards sent over with a great command into Ireland, where his success neither answered his own care, nor others’ expectations. Indeed hitherto Sir John had fought with right-handed enemies in France and the Netherlands; who was now to fight with left-handed foes, for so may the wild Irish well be termed (so that this great master of defence was now to seek a new guard), who could lie on the coldest earth, swim through the deepest water, run over what was neither earth nor water, I mean bogs and marshes. He found it far harder to find out than to fight his enemies, they so secured themselves in fastnesses. Supplies, sown thick in promises, came up thin in performances, so slowly were succours sent to him.

“At last a great lord was made lieutenant of Ireland, of an opposite party to Sir John; there being animosities in the court of queen Elizabeth (as well as of later princes), though her general good success rendered them the less to the public notice of posterity. It grieved Sir John to the heart, to see one of an opposite faction should be brought over his head, insomuch that some conceive his working soul broke the cask of his body, as wanting a vent for his grief and anger; for, going up into his chamber, at the first hearing of the news, he suddenly died, anno Domini 1597.”

So burst the mighty heart that could not brook undeserved disfavour from his queen.

A writer of that day, on “The Gouernment of Ireland vnder the Honorable Ivst and wise Gouernour Sir John Perrot Knight &c. beginning 1584 and ending 1588,” speaks of “Generall Norreys Lord President of Mounster &c.” as “braue hearted Norreys,” “neuer enough praysed Norreys;” and thus is Spenser’s eulogium justified:

“To the Right Noble Lord and most valiaunt Captaine Sir JOHN NORRIS, Knight, Lord President of Mounster.

Who ever gave more honourable prize
To the sweet Muse then did the Martiall crew,
That their brave deeds she might immortalize
In her shril tromp, and sound their praises dew!
Who then ought more to favour her then you,
Most Noble Lord, the honor of this age,
And Precedent of all that armes ensue!
Whose warlike prowess and manly courage,
Tempred with reason and advizement sage,
Hath fild sad Belgicke with victorious spoile;
In France and Ireland left a famous gage;
And lately shakt the Lusitanian soile.
Sith then each where thou hast dispredd thy fame,
Love him that hath eternized your Name.”

Some letters from sir John Norris are printed in Wright’s
Queen Elizabeth and her Times.

Emblem, p. 199.—To Thomas Wilbraham Esquier.
“Sir Richard Wilburgham, or Wilbraham,” says Ormerod,
“the earliest known ancestor of the family, is supposed to have
derived his name from the manor of Wilbraham in Cambridgeshire,
where a family, bearing the local name, was settled about
the time of Henry II.”

Thomas Wilbraham, or Wilbram, of Woodhey, near Nantwich,
was sheriff of Cheshire in 1585, the year of the dedication
of Whitney’s emblems. He ranked third in the list of the
gentry of his hundred, and appears well to have deserved the
respect universally accorded to him by his contemporaries.
William Webbe, who knew him intimately, pays a warm tribute
to his worth in the Itinerary of the Hundred of Namptwiche:
“And so we come to Faddiley, another member, or rather entire
Lordship of it self, divided between the houses of Peever and
Handford; and hereunto lyeth adjoyning the Demain and Hall
of Woodhey, which as it was the first place where my feet had
some rest after the variable courses of my youth, so I could here
long dwell upon the remembrances of that ever worthy honoured
owner of it, and of me his most unworthy servant, Thomas Wilbraham
Esquire, if even here my Ink were not forced to give
place to the tears that fall from my eyes. But what need I think
upon the commending of him, the world takes knowledge of his
worth. The God whom he served is the God of his Seed, the
blessing of Heaven is upon his house, and so I hope and pray it may long continue."

Need we wonder, since Geffrey Whitney was born in the same parish of Acton in which Woodhey is situated, that he should make its owner the model of the English gentleman,

"Whose daily study is, your country to adorne,
And for to keepe a worthie house, in place where you weare borne."

But alas! of that Cheshire-renowned Woodhey, except the extensive stabling, and the garden wall and the façade of the chapel, not a brick remains. The entire structure has been cast down and removed. The green sward, in this very spring of 1865 as beautiful as the rich-hued emerald, alone is spread over the foundations of hall and bower; yet still out of that green sward springs the remembrance of one,

"Whose gate, was open to his frende : and purce, vnto the poor."*

And at the distance of about two centuries another of our great Cheshire writers speaks almost as lovingly as did Whitney and Webb, the one of his neighbour, the other of his "old master:" "The memory of private worth seldom survives the contemporaries of its possessors, but this is not the case with the Wilbrahams of Woodhey. Wherever it is possible to glance beyond genealogical deductions, and obtain a knowledge of the individual representatives of the family, they appear to have been graced with every social virtue that could render rank endearing to their equals, and venerated by their dependants, and their family is rarely noticed in the Cheshire collections, without evident expressions of respect and affection."

Thomas Wilbraham's first wife was Frances, daughter of one sir Hugh Cholmondeley, and sister of the other. His second wife was Mary, eldest daughter and coheiress of Peter Warburton esq. of Arley, Cheshire. From the first marriage were born his heir sir Richard Wilbraham of Woodhey bart., and among other daughters Dorothy, who was married to sir John Done of

* In the spirit of the roundel of Elizabeth's time —

"Content thy selfe with thyne estat,
And sende no poore wight from thy gate:
For why this counsell I the giue,
To learne to dye, and dye to lyue."

Utkinton kn., and of whom, according to Pennant, "when a Cheshire man would express excellency in the fair sex, he will say, 'there is a lady Done for you.'"

Thomas Wilbraham died in 1610 at his seat of Tilston Fear-nall, in Edisbury hundred, and his numerous estates descended in his family in a direct line until, in 1692, a coheiress conveyed them to her husband, Lionel Tollemache earl of Dysart, in whose family they still remain, the present owner being John Tollemache esq. of Peckforton castle.

Like the name Mainwaring, this name Tollemache sets all rules of orthography at defiance. It is Talmash, Tollmash, Tallemache, Tollemache, and in the Domesday book Toedmag. The family possessed lands at Bentley in Suffolk long before the Norman conquest, and there, until very lately, was to be seen in the old manor house the following inscription:

"When William the Conqueror reign'd with great fame
Bentley was my seat and Tollemache was my name."

For the ramifications of the Wilbrahams of Cheshire and Lancashire, i.e. of Wilbrahams of Woodhey, of Townend, of Dorfold, of Delamere, of Rode and of Latham, where they bear the title of the lords Skelmersdale, see The Lysons, p. 369, and Ormerod in various places. George Fortescue Wilbraham esq. of Delamere house is the present head of the gens Wilbraham.

**Emblem, p. 200.—To Richard Cotton Esquier.**

For the account of the Cotton family refer back to p. 333. The device of the bee-hive is traceable to Horapollo or to Alciatus, from the latter of whom we present the emblem as given in the edition of 1551. Combermere is mentioned in Whitney's stanzas, and is represented in its old form in one of the illustrations.

**Emblem, p. 203.—To Richard Drake Esquier, in praise of Sir Francis Drake Knight.**

A manuscript note to Mr. Swinnerton's copy of Whitney's emblems supplies the following information: "This is the Crest of the Drake's family, viz.: a Ship under reef drawn round a Globe with a Cable Rope by an hand out of the Clouds. It shou'd have this motto over it, Auxilio divino, & under it, Sic..."
Also, "Sir F. Drake after his great voyage took for his device the Globe of the world with this motto, 'Tu primus circumdedisti me.' But not excluding his former motto, 'Divino Auxilio.'"

This voyage round the world was accomplished between the 15th of November 1577, when Plymouth was left, and the 26th of September 1580, when Plymouth harbour again was entered. An account of the voyage was published by the nephew of the circumnavigator, with the significant title, "THE WORLD ENCOMPASSED," and doubtless gave origin to Whitney's device and stanzas. The preface declares that the work itself was compiled "out of the notes of Master Francis Fletcher, Preacher in this employment, and divers others his fellows in the same: Offered now, at last, to publique view, both for the honour of the actor, but especially for the stirring up of heroick spirits to benefit their countrie and eternize their names by like noble attempts."

Whitney's stanzas and some of the sentiments and expressions in "The World Encompassed" are in close accord. Thus the narrator of the voyage declares: "We safely, with joyful minds and thankful hearts to God, arrived at Plimouth, the place of our first setting forth, after we had spent two years ten months and some odd days besides, in seeing the wonders of the Lord in the deep, in discerning so many admirable things, in going through with so many strange adventures, in escaping out of so many dangers, and overcoming so many difficulties in this our encompassing of this nether globe, and passing round about the world which we have related."

"To the sole worker of great things,
To the sole governor of the whole world,
To the sole preserver of his saints,
To God alone be ever glory."

The Richard Drake named by Whitney was a cousin of Sir Emblems, p. 203. Francis the navigator, being the brother of sir Bernard Drake, who was knighted in 1585. Richard was born in 1534, and was equery to queen Elizabeth. The Cheshire Drakes of Malpas and Shardeloes "are descended from Richard Drake of Esher in Surrey, a younger son of the ancient family of Drake of Ash in Devonshire."
There is an anecdote of sir Bernard and sir Francis Drake, which may find a not inappropriate place in connection with Whitney's adoption of the circumnavigator's badge and device. Sir Bernard's crest was a naked arm grasping a sword, which sir Francis had unduly assumed. A quarrel on the subject arose between them, and was carried to such a height that sir Bernard boxed the ears of sir Francis within the verge itself of the royal court. "The displeasure of the queen was shown in a grant of a crest to Sir Francis, wherein the coat of the Ash family was suspended inverted in the rigging of a ship." "Unto all which sir Bernard coolly replied, that though her majesty could give a nobler, yet she could not give him an ancients coat than his." The coat in question is a dragon, or as it called in heraldry a wyvern, which with the battle axe is also borne by the Drakes of Malpas in Cheshire. The family name therefore is not from drake, a male bird, but from draco, a dragon. The contrary supposition however is made in the epigram, written in 1581, on occasion of queen Elizabeth going on board "the Golden Hind," at Deptford, and there knighting the now famous captain:

"O Nature, to old England still
Continue these mistakes,
Give us for all our Kings such Queens,
And for our Dux such Drakes."

Hayman (Epigrams, published in 1628) takes the other derivation and avers,

"Drake like a dragon through the world did flye,
And every coast thereof he did descrie;
Should envious men be dumbe the spheres will shew,
And the two poles, his journey which they saw,
Beyond Cades pillars far he steered his way,
Great Hercules ashore, but Drake by sea."

Of course Drake's glories were in his own time sung in Latin as well as in English. Our Cheshire poet, Thomas Newton, in 1589, published sixty-one Latin verses addressed to John Ælmer, bishop of London, "concerning the return of the magnanimous knight Francis Drake after his three years' voyage;" and H. Holland has some elegiacs to his memory. Camden's Annals and Stowe's Chronicle give accounts of his exploits: "RICHARD
HAKLVT Preacher, and sometime student of Christ-Church, Oxford," in his "PRINCIPAL NAVIGATIONS, VOYAGES, TRAFFIQVES AND DISCOVERIES of the English Nation," records for us "The famous voyage of Sir Francis Drake into the South Sea, and therehence about the whole Globe of the earth, begun in the yeere of our Lord, 1577." Thomas Fuller in his "Holy State" wrote his life at large; Dr. Johnson compiled that life for the Gentleman's Magazine; and passing by other lives of the circumnavigator, it will be sufficient to refer to the long biography in Betham's Baronetage, and to "The Life, Voyages and Exploits of Admiral Sir Francis Drake, Knt. &c., by John Barrow Esq." London, Murray, 1843.

Portraits of the admiral exist at Knole, the seat of earl Amherst, and at Knowsley, the equally well-known seat of the earl of Derby. Among the "penny sights and exhibitions in the reign of James I." was the good ship "The Golden Hind," in which the encompassing of the world was performed, and which for a long time was preserved at Deptford as an object of admiration. A portion of this ship was made into a chair for the Bodleian library, to which in 1662 Cowley attached some verses, and a friend, George E. Thorley esq. of Wadham college, informs me the heart of oak is still in its sanctuary, "with Cowley's stanzas attached, but the metal plate* on which the stanzas are engraved is worn almost smooth by age." The astrolabe which Drake used came into the possession of Bigsby, the author of

* Cowley's verses in fact are undecipherable, but were engraved "in an old-fashioned sort of italic hand, with a good many flourishes and capital letters." They are thus given in a Life of Drake:

"To this great Ship which round the Globe has run,
And match'd in race the chariot of the Sun;
This Pythagorean Ship (for it may claim
Without presumption, so deserv'd a name)
By knowledge once, and transformation now,
In her new shape this sacred port allow.
Drake and his Ship could not have wish'd from Fate
An happier station, or more blest estate;
For, lo! a seat of endless rest is given,
To her in Oxford, and to him in Heaven."

ABRAHAM COWLEY, 1662.

Sent to the University of Oxford
by order of John Davis Esq' the King's Commissioner at Deptford."
"The Triumph of Drake," and the walking cane, "a bamboo, discoloured by time, 2 feet 10 inches long, with an ivory head and a hole in it," remained in the possession of Drake's family from 1581 to 1821, or 240 years, and was then given to Captain William Henry Smith, R.N.

Sir Francis Drake, the eldest of twelve sons of a poor yeoman, was born on the banks of the Tavy in Devonshire in 1545, and died at sea in 1595. His body was buried in the ocean, and one of his contemporaries wrote of the funeral the rough expressive lines:

"The waves became his winding sheet
The waters were his tomb;
But for his fame the ocean sea
Was not sufficient room."

Emblem, p. 204.—To Arthvre Bovrchier Esquier.

This was the author of the commendatory verses "To the Reader" prefixed to the emblems, and ending with the lines:

"Giae Whitney then thy good report, since hee deserves the same:
Lest that the wise that see thee coye, thy follie justly blame."

But it is uncertain to what family he belonged. The name was one of renown, for Thomas Bourchier, cardinal-archbishop of Canterbury, is said to have introduced printing into England, and John Bourchier, who was chancellor of the exchequer to Henry VIII., translated La Chronique of Froissart.

Arthur Bourchier published a fable of Æsop versified, and is the writer of a poem which appeared in the edition of The Paradise of Dayntic Deuises in 1600. It is entitled "Golden Precepts," of which the following are two of the stanzas:

"Perhaps you thinke me bolde
That dare presume to teach,
As one that runs beyond his race,
And rowes beyond his reach,
Sometime the blind doo goe,
Where perfect sights do fall;
The simple may sometimes instruct
The wisest heads of all."

Emblem, p. 205.—To Arthvre Starkey Esquier.
We may naturally look for some of the persons to whom Whitney devotes his power of song in the neighbourhood where he was himself born and brought up. The Starkeys, bearing for their crest a stork, as a Cheshire family were settled at Stretton in Budworth at least as early as the reign of Henry II. A.D. 1154, and at Over about 1287, and on April 4th 1382, under the seal GalfriDi De Warburton, a release was granted to Thomas Starkey of Stretton. Two Starkeys in Richard II.'s reign married two coheiresses of the Oultons of Oulton and Wrenbury; of the one was descended sir Humphrey Starkey, chief baron of the exchequer, and members of this family may be traced to 1728; of the other are derived the Starkeys of Wrenbury, who became extinct in 1803.

Now Wrenbury is very near to the place of Whitney's birth, and to Audlem where he went to school. Contemporary with him was Arthur Starkey of Wrenbury, who was buried there in October 1622. His father Thomas Starkey died in 1566, and his mother was Katherine, daughter of sir Richard Mainwaring of Ightfield in Shropshire. In the three generations preceding his father the Starkeys of Wrenbury became allied with the Egertons of Oulton, the Mainwarings of Peover, and the Warburtons of Arley.

**Emblem, p. 206.**—To Jan Dovsa, son of the very noble Jan Dovsa, lord of Noortwijk.

Janus Dousa, or John Vanderdoes the elder, and John Vanderdoes the younger, were among the most celebrated of the literary men of Holland in an age which abounded in famous Dutchmen. John Vanderdoes the younger, born January 16th 1571, and dying 21st December 1598, was the most renowned of four brothers — himself, George, Francis and Theodore. George was an accomplished linguist, and undertook a journey to Constantinople, of which he published an account, and added to it various ancient inscriptions from different parts of Greece. Francis, like his eldest brother, was a poet and a man of considerable learning; and Theodore, born in 1580 and dying in 1663, a man of knightly rank and judge of the supreme court, was recognised among the Latin poets of his country, and known also for his edition of Logotheta's *Chronicon* and other learned Panck. 1598.
works. It was however John Dousa the younger, on whose untimely death Joseph Scaliger composed a long poem, an "Epicedium" or funeral dirge, and to whose memory, in modern times, Mattby’s Sigenbeek has presented a warm "Laudatio," or offering of praise.

At the time when Whitney dedicated this emblem to him he had not reached his fourteenth year, but his extraordinary acquirements at a very early age gave him a place among those who were remarkable for learning even in their childhood. The Latin stanzas bearing the name "JANVS DOVSA à Noortwijck" prefixed to the emblems, and attributed to the father, were really the composition of the son.* In his sixteenth year he wrote commentaries on Plautus, and at the age of nineteen he had made annotations on several learned works. He was in fact even then a poet, critic, mathematician and philosopher. His moral character was not less excellent than his intellectual faculties were admirable. He had been preceptor to Henry Frederic prince of Orange, and was cut off in his twenty-sixth year, leaving a name still fondly remembered in his native land, and highly estimated in the annals of learning.

Considering his youth Whitney’s emblem to him is very appropriate. It represents a man gathering grapes, treading the unripe bunches under his feet, but presenting the ripe fruit to a woman standing by his side. In the distance appears the bow of promise and Iris, the messenger of the gods, seated in expectation at its feet.

In the university library of Leyden is a curious relic, regarded as having belonged to John Dousa from his fourth year to his death in 1598, and then continued by some other member of the family down to February 14th 1628. It is a quarto manuscript, bearing on the binding the date 1575, with borders to the pages of which more than one-half are not written on. Among the entries one is, "A memorial relating to the marriage of Ysbrandt van der Does, when he married, whom he married, and the birth of his children by his wife."

A good account of John Dousa the son, is given in Peerlkamp’s

* As appears in the edition of the poems of John Dousa, the son, "JANI DOUSA FILLI POEMATA" Roterodami CIO IOCCIV. 8th pp. 212; where, at p. 205, occur these very stanzas, "In Gulfridi Whitnei Emblemata nomine Patris."

**EMBLEM, p. 207.—To M. WILLIAM HAREBROWNE, at Constantinople.**

In connection with the county of Norfolk, and with Yarmouth, one of its towns, we find this name variously written, as Harborne, Harbrown, Hareborne, Harbrowne, Harbourne, but all referring to persons of the same family. Were there not numberless instances of similar variations we should doubt whether Whitney's "William Harebrowne at Constantinople" was Hakluyt's "master William Hareborne," "her maesties Ambassadour or Agent, in the partes of Turkie" from 1582 to 1588. Manship's *History of Great Yarmouth* however removes all uncertainty, for that work says expressly, "William Harborne of Mundham was sent Ambassador by Queen Elizabeth to the Grand Seignior in 1582."* The name of this William Harebrowne is among the names of those who joined in the pic-nic to Scratby island August 2nd 1580.

Sir Anthony Harborne, a knight in the army of Edward III., is regarded as the ancestor of the Yarmouth family of this name, and the arms which he bore were granted in 1582 to "William Harborne of Yarmouth and London, son of William Harborne of Yarmouth, who married Joan Piers," cousin of John, archbishop of York.

William Harebrowne, the father, was one of the bailiffs of Yarmouth in 1556, and in 1571 and 1572, and one of the burgesses in parliament in 1575. William Harebrowne the son is first mentioned in 1580 and 1582.

The revival of the interrupted trade of England with the Levant is attributed "to the speciaall industrie of the worshipfull and worthy Citizens, Sir Edward Osborne, Knight, M. Richard Staper, and M. William Hareborne." In the "Queenes Commission under her great seale" it is recited, "that wee thinking well, and hauing good confidence in the singular trustinesse, obedience, wisedome, and disposition of our welbeloued servante

* "His great-grand-daughter married Edward Ward of Bexley. She was created a baroness in 1660. This was an elder branch of the family of Lord Ward."
William Hareborne, one of the Esquiers of our body, towards vs, and our services, doe by these presents, make, ordaine and constitute him our true and undoubted Orator, Messenger, Deputie, and Agent." The sovereign to whom Harebrowne was accredited was "the most renowned, and most inincible Prince Zuldan Murad Can," the same with Amurath III., who reigned from 1575 to 1595.

"The voyage of the Susan of London to Constantinople, wherein the worshipfull M. William Harborne was sent first Ambassadour vnto Sultan Murad Can, the great Turke," is an account well worth the reading. The ship left Blackwall the 14th of November 1582, and arrived at Constantinople on the 29th of March 1583, and on "the 11 day of April came to the Key of the Custom house."

From his mansion, "Rapamat in Pera," Mr. Harebrowne dates several letters and consular documents. He remained in charge of English trade and English interests until his return "from Constantinople ouerland to London, 1588." In a brief but interesting narrative of his journey we are told that he left the city of the sultan "with thirty persons of his suit and family" the 3rd August 1588, passing through Romania, Wallachia and Moldavia, and by the middle of September entering Poland, with the chancellor of which he had an interview on the 27th of September. The exact date of his arrival in England is not noted down, but he was at Hamburg the 19th of November, "and at Stoad the ninth of December."

It appears that soon after his return, 16th September 1589, he was married to Elizabeth Drury of Besthorp, in Norfolk. He now joined with sir Edward Osborne knpt. and others in setting open "a trade of merchandize and traffickie into the landes, Ilandes, Dominions and territories of the great Turke," and is several times named in "the second letters Patents gaunted by the Queenes Maiestie to the Right worshipfull companie of the English Marchants for the Leuant, the seventh of Januarie 1592."

The Turkey company was incorporated in 1581, and it was to promote its interests chiefly that Mr. Harebrowne had been sent to Constantinople; and by that same company various attempts were made to open a direct English trade with India, until on the 22nd of September 1599 about a hundred of the merchants
of London united themselves into an association known as "The Governor and Company of the Merchants of London trading into the East Indies."

**ELEGY,** p. 208. — To M. Thomas Wheteley.

The name Whitley, or Wheteley, exists among Cheshire names;* but no identification of Thomas Wheteley with any family in the county has been made. There was a puritan vicar of Banbury in Oxfordshire, William Whateley, during the greater part of the reign of James I.; and an interesting account of him, with a portrait, is given in Clarke's *Marrow of Ecclesiastical History.* In 1570 the *Domestic Series of State Papers,* p. 381, mentions a Mr. Whateley of Norwich as one who might "well be charged with the whole or part of the loan assessed on him by Privy Seal." This may have been Mr. Thomas Wheteley, or of his family.

**ELEGY,** p. 212. — To the very accomplished and very celebrated physicians, John, James and Lancelot Browne.

Doubtless a most celebrated name among physicians; but Benjamin Hutchinson's *Biographia Medici,* or Lives and Writings of the most eminent Medical Characters &c. from earliest account of time to the present period, contains no mention of John, James and Lancelot. Sir Thomas Browne, the author of *Religio Medici,* though born in London in 1605,† was of a family long settled at Upton, near Chester, and if the three physicians whom Whitney distinguishes were not brothers, one or two of them might have been of the same family; but as to Lancelot Browne, the Coopers decide that he was a native of York, "matriculated as a pensioner of St. John's college in May 1559, proceeded B.A. 1562-3, and commenced M.A. 1566." In 1570 he received his licence to practise physic, was created M.D. in 1576, and "on 10 June 1584 was admitted a fellow of the college of physicians."

* Peele hall, near Tarpory, was the residence of that zealous royalist, colonel Ormerod, vol. ii. Roger Whitley, who accompanied Charles II. in his exile, and who entertained William III. here on his passage to Ireland. An heirress of the Whitleys in 1706 brought the estate to Other Windsor, second earl of Plymouth.

† "Hic situs est Thomas Browne M.D. Miles A*n 1605, LONDINI natus, Generosus, Famili* apud Upton in Agro Cestriensi oriundus," &c.
"He was principal physician to queen Elizabeth, king James I. and his queen. It appears that he died shortly before 11 Dec. 1605." He was the author of an Epistle prefixed to Gerard's *Herbal, or General History of Plants*, 1597.*

The emblems which Whitney assigns to Æsculapius are very correct. The sanctuary of the god, at Epidaurus, "contained a magnificent statue of ivory and gold, the work of Thrasymedes, in which he was represented as a handsome and manly figure, resembling that of Zeus. He was seated on a throne, holding in one hand a staff, and with the other resting upon the head of a dragon (serpent) and by his side lay a dog." A cock was sacrificed to him by those who had experienced healing.

**EMBLEM, p. 213.**—To the very famous *Justus Lipsius*, adorned with all the glory of learning and worth.

About the time that Whitney penned this dedication, the youthful Latinist John Dousa had strung together above a dozen elegies, odes and juvenile epigrams on the illness, or the garden, or the image, or the various praises of Justus Lipsius, who then filled a very large space in the affection and admiration of literary men. The emblem assigned to him, taken from Beza's *Portraits &c.*, represents a dog barking at the moon and stars, and figures in the dog those who attacked the great luminary of the university of Leyden. In learning indeed he had few, if any, equals,—it was both extensive and profound; and at this date (1586) he was at the very height of his reputation, not having manifested the inordinate vanity, mixed with narrowness of mind, which in 1591 induced him to dedicate a silver pen to the Virgin of Hall in a copy of verses filled with his own praises. In spite however of his errors and weaknesses he must be regarded as a man of great literary powers.

Lipsius was born at Isch near Brussels 18th October 1547, and died at Louvain 24th March 1607. His school learning was acquired at Brussels, Aeth and the Jesuits' college of Cologne; in 1567 he went to Rome and then passed to Louvain and Vienna. Soon after, in 1572, he accepted the professorship of history in

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* A Lancelot Brown, who died in 1783, rendered himself famous for his skill in landscape gardening.
the Lutheran university of Jena, and acknowledged the Lutheran faith. In 1574 he was again a Roman Catholic in the retirement of his native place, but about 1577 he filled with great renown the chair of history at Leyden, where for thirteen years his external religion was Calvinistic. At the end of this period he returned to Louvain, and publicly abjured the Protestant religion. So many changes of course exposed him to the charges of inconsistency and want of conscientiousness, and doubtless he is to be censured for teaching in a Protestant college that no state ought to allow a plurality of religions, and for manifesting such extreme credulity when he re-adopted the profession of his youth. He was however a great scholar and a sound critic, as his works testify.*


**EMBLEM, p. 215.—To M. JOHN GOSLINGE.**

Whitney had established friendships with several persons of

* Several of his works issued from the Plantin press at Antwerp, as
  “Justi Lipsii antiquarum lectionum commentarius, tributus in libros quinque,” p. 165.
  notae.” 8vo. M.D.LXXVII.
  “Titi Livii Historiarum liber primus ex recensione Justi Lipsii.” 8vo. 1579. p. 199.
  Lipsius denuo castigavit et recensuit.” 8vo. M.D.LXXXI.; also CLO.13.LXXXV.
  “Justi Lipsii Saturnalium sermonum libri duo qui de Gladiatoribus,” 4to. 1582; pp. 242 and 282.
  also 1585.
  “Justi Lipsii de Constantia libri duo,” &c. 4to and 8vo. 1584; also CLO.13.LXXXV. pp. 265 and 288.

And from the Plantin press at Leyden.
  De amphitheatro in et de eo extra Romam.” 1585.
repute in East Anglia. This Mr. John Gostlinge, or Gostlin, was a native of Norwich, and chosen Fellow of Gonville and Caius college, Cambridge, in 1591. He was appointed Proctor in 1600, graduated as Doctor of Physic in 1602, and became Warden February 16th 1618. On that same day and year he was also elected Vice-chancellor. “This learned and excellent Gouvernor of the College,” records Blomefield, “died October 21, 1626, and is still commemorated on that day.” There is this inscription to the memory of Dr. Tomas Legge,* in which he is named,

“Jvnxit Amor vivos, sic jvngat terra sepvltos
Gostlini reliqvvm cor tibi Leggus habes
moriendo vit.”

Dr. Gostlin was one of the executors to his old friend and predecessor in office.

**Emblem, p. 217. — To M. Elcocke, Preacher.**

At Poole, a township in the parish of Acton, about two and a quarter miles N.N.W. from Nantwich, a family of the name of Elcocke possessed the estate of White Poole in the reign of Edward VI., and resided there for more than two centuries and a half, until the death of Mrs. Ann Elcocke in 1812, when under her will the property passed to her nephew William Massey, and is now enjoyed by Francis Elcock Massey esq.

The Elcockes were originally of Stockport. Alexander Elcocke, who died November 15th 1550, left four sons, of whom the eldest, Francis, died October 14th 1591, and the fourth son was named Thomas. A Thomas Elcocke occurs as rector of Barthomley in Cheshire before 1605, and this is the Mr. Elcocke, preacher, whom Whitney commemorates.

“Preacher,” says the Rev. Canon Raines in a communication with which he favoured me, “would be the highest style of commendation and address in an age when there were very few of the sacred calling able to preach.” He also supplies me with the following facts: “1576-7, March 24. Mr. Thomas Elcocke presented to the Rectory of Barthomley by Robert Fullerhurst of Crewe on the death of Robert Kinsey, Clerk, the last Parson. He afterwards gave bond to the Bishop of Chester on being in-

stituted.” Elcocke’s ministry at Barthomley probably terminated about 1617.

In that age, as we learn from Shakespeare’s sir Hugh Evans, it was not unusual to give the title *sir* to clergymen who had not proceeded to the Master of Arts’ degree. The Rev. Edward Hinchliffe names Thomas Elcocke, clericus, but records a little bit of gossip respecting him, the very year in which Whitney’s emblem is dedicated to him, “1586.” In this year the parishioners of Barthomley preferred numerous complaints against their parson, sir Thomas Elcocke (inter alia), “That he greatly abused his Parishioners, and patron of the church, and that his curate, sir Robert Andrew, was a brawler and a drunkard, and was so drunk returning from Nantwich that had it not been for Robert Lant and Robert Yardley drawing him out of the water, he had been in danger of his life.” The tenor of the narrative shows that if there was truth there was no less malice in some of the witnesses.

**EMBLEM, p. 219.—*In amore tormentum,* In love torment.**

The gnats round the candle are favourites with the emblem writers. Whitney borrows the device from Corrozet’s *Hecatommegraphie,* printed at Paris in 1540, and it occurs also in *Le Sententious Imprese* of Symeoni and Giovio; but neither of these writers gives more than a stanza of four lines, and Whitney, according to his wont, extends the subject thirty lines, with many examples by way of warning to the inexperienced.

The device and the Italian motto are both claimed by Symeoni as his own invention, for he says, “*Un gentilhomme miens amys estant amoureax,* me pri de luy trouver une devise, pourquoy ie luy feis pourtraire un Papillon à l’entour d’une chandelle allumée avec ces paroles: “*COSI VIVO PIACER CONVIVCE A MORTVE.*”

**EMBLEM, p. 222.—To MR. RAWLINS, Preacher.**

As there is no Christian name added, and there were in Mary’s and Elizabeth’s reigns many preachers of the name of Rawlins, or Rawlinges, we have some license in considering whom Whitney intended. “A brief discours off the troubles begonne at Franckford in Germany Anno Domini 1554; abowte the Booke of common prayer and ceremonies,” published in 1575, contains
the names "off such as subscribed" to "the Discipline reformed and confirmed by the authorities off the churche and Magistrate," and among the names is William Raulinges, elsewhere in the same book spelt Rawlinges. The date of the subscription is about 1557.

Erkinald Rawlins and Dorothy his wife, Mr. Raines informs me, were friends of Bradford the martyr, and there is an interesting letter from Bradford addressed to them, and also a letter from Rawlins to Bradford, dated Antwerp, July 31st 1554. The two Rawlins and others were sent to the Tower by queen Mary 18th March 1555-6.

Among the vicars of St. Peter, Chester, is entered, "1570 January 9, Edward Rawlins," who remained vicar unto March 14th 1573, when he resigned; and in the "Typographical Antiquities of Joseph Ames" is mentioned "1591 R. Rawlins consort of the creatures with the creator, and with themselves."

But not one of these is the Rawlins of Whitney's emblem; that was a Norfolk friend of the poet's, John Rawlyns, who on the 8th March 1581 was presented by the earl of Sussex and Henry Gurney esq. to the united rectory of Atleburgh. In Mortimer's chapel against the east wall of the church is or was a mural monument, with the Rawlins' arms, and beginning

"Fui Johannes Rawlyns, Northamptoniensis."

From the inscription we learn that he was born at Paston, and educated at Spalding in Lincolnshire; that he was a scholar of St. John's college, Cambridge, and that he was rector of Atleburgh for thirty-three years, dying May 2nd 1614, in the 67th year of his age.

"Caelum mihi iam Domicilium."

His eulogy is set forth in two elegiac stanzas, it being premised that he had only one wife, by name Mary, dear, prudent, frugal, faithful, buried here beside him, and that he left four sons and two daughters, well brought up:

"If, Reader, thou seest why this stone should speak,
Here are entombed the vast riches of his genius;
The praises of Rawlings living, living tongues did praise,
His duties of life discharged, the rocks cannot be silent."

Emblem, p. 222. — To Mr. Steevenson, Preacher.
There was a Mr. William Stevenson, prebendary of Durham, 1561–1575, a friend of bishop Pilkington; whether he left a son also a preacher is not known, but himself died in 1575. I do not find the name either in the Athenae Oxonienses or the Athenae Cantabrigienses, at the time in question, 1586. Ormerod’s Cheshire is silent, and so is Blomefield’s Norfolk.

The device from Hadrian Junius, edition 1564, is noteworthy for the spirited execution of it; the rats indeed are triumphant, and the cats very subdued. To the beautiful border there is nothing superior in the whole compass of emblem literature. Note also the border of the plates XXVIb, XXVIc, and XXVID. These, as we have before remarked, p. 250, are the sources of the borders for Whitney’s devices.

**Emblem, p. 223. — To Mr. Knewstvb, Preacher.**

Were Whitney addicted to satire, we might conjecture that both the device and the stanzas were an indirect reproof of the preacher whom he names. This was John Knewstub, B.D., at the time of the emblems being published chaplain to the earl of Leicester, and frequently mentioned in the histories of the day. He was born at Kirby Stephen, Westmoreland, in 1540, and probably educated there until he entered at Cambridge. Like many from the north of England he was chosen fellow of St. John’s college, and afterwards ranked among its benefactors. During his residence in the university he united with Dr. Andrews and Dr. Chadderton in the observance of weekly meetings for conference upon Scripture. There is “A Sermon preached at Paules Crosse the Fryday before Easter, 1576, by I. Knewstub ;” and a work, which passed through several editions, 1577–1600, authorized by the bishop of London, and dedicated “to the Lady Anne, Countesse of Warwick,” the wife of Ambrose Dudley; “The Lectvres of John Knewstub, vpon the twentieth Chapter of Exodus, and certeine other places of Scripture.”

On his removing from Cambridge, in 1579, Knewstub became rector at Cockfield in Suffolk, and gained distinction as the leader of the Puritan and Nonconformist clergy in the counties of Norfolk, Suffolk, and Cambridge. When the earl of Leicester was sent into the Netherlands, Knewstub accompanied him as
chaplain, and a note on a letter from Walsyngham to Leicester, 25th April 1586, narrates the celebration of St. George's day in the earl's court at Utrecht, and informs us "then began prayers and a sermon by master Knewstubs my lords chaplain, after which my lord proceeded to the offering, first for her majesty and then for himself, &c."

In 1603 Knewstub was one of the Puritan divines who took part in the Hampton court conference before James I., and maintained that "rites and ceremonies were at best but indifferent, and therefore doubted, whether the power of the church could bind the conscience without impeaching Christian liberty."

He died May 29th 1624, at the age of 84.*

**EMBLEM, p. 224. — To M. ANDREWES, Preacher.**

Fain would we make out that this was the celebrated Lancelot Andrews, in succession bishop of Chichester, Ely and Winchester; but as he was only born in 1565, he would be only a student, not a preacher, in 1586. As far as name and locality are concerned, the Andrewes of the emblem may have been in 1586 Elcocke's curate at Barthomley, not far from Nantwich, and whom Hinchliffe names "a brawler and a drunkard," "Sir Robert Andrew." The *History of Great Yarmouth* however shows very decisively who was Whitney's Andrewes the preacher: In "1585 Mr. Andrews, a learned and godly preacher, was appointed by the corporation, with a salary of £50 a year, and a house was built for his residence." Bartimaus Andrewes was his name, and he was the author of *A Catechism with Prayers*, 8vo, London, 1591.

This Mr. Andrewes seems to have been a very pains-taking and deserving clergyman, for in 1591 the corporation agreed to give him £50 a year "if he be not put to silence;" but if he were silenced they mark their sense of his merit by still promising to pay him £25 a year. In 1600 they paid him £32 10s. "for his pains and labour, he giving the town a general acquittance."

EMBLEM, p. 227.—To M. James Ionson.

Previous to 1593 there was a Mr. Hamnet Johnson, merchant of Chester, and a fair tomb existed to another of the same name “untimely deceased, and thus writ upon”:

"Here lieth the Body of William Johnson, Merchant; sometime Alderman of this City, who died the 12th day of January Anno Dom. 1607. Vivit post funera virtus."

Among the rectors of Church Coppenhall, which is about five miles N.E. from Nantwich, Ormerod places Anthony Johnson, who occupied the rectory from 1583 to 1621.

Whether James Jonson was of either of these families remains altogether uncertain, but the vicinity of Coppenhall to Nantwich suggests that he may have been allied to Anthony Johnson.

EMBLEM, p. 228.—To M. Howlte, Preacher.

The name Holt is of high antiquity in Cheshire. The manor of Wimbersley, or Wimbaldesley, near Middlewich, with Lea hall, belonged to the family of Holt for several generations; and the manor of Sale, once “the property of Geoffrey, son of Adam Dutton, ancestor of the Warburtons,” was bestowed by him “in year 1187 on two of his gentlemen, Richard Mascie and Thomas Holte,” and “their descendants continued to hold it in moities in the reign of Queen Elizabeth.” From this family of Holts therefore might be Mr. Howlte the preacher.

But the name Holt is not unfrequent in Lancashire, and a Mr. William Holte, second son of Robert Holte of Ashworth hall, is mentioned in the 1st of Elizabeth. In 1589 he is described as brother of Holte of Ashworth, a Jesuit, and in league with cardinal Allen and others against queen Elizabeth. It is not however probable that Whitney, himself of puritan leanings, would entitle such a man a preacher.

A curious old book, before quoted p. 396, in the library of Mr. Toulmin Smith of Highgate, near London, among the names “off such as subscribed,” in 1557 at Francfort, “The Discipline reformed and confirmed by the authorities of the churche and Magistrate,” records “John Olde;” not very like indeed to Holte, but opposite is marked in pencil by some one who made
inquiry into the fact the name Howlte, and thus, one of the confessors under Mary's reign, may claim to be Whitney's "Howlte the Preacher" in 1586.

**Emblem, p. 230.**—"Tempus omnia terminat," *Time terminates all things.*

With the final device of Whitney's emblems we place by way of contrast the device from Coustau to the motto "Le Temps fait tout," *Time accomplishes every thing.* It is a quaint and curious ditty, that old French of his:

"The man well advised plucks hair after hair
At his leisure from tail of his horse;
Be it good, be it bad, the foolish by force
At one jerk leaves the animal bare.
Time and labour conjoined, together work well;—
All things they bestow, as all people must know
Whom despair never grieves here below;
Time and labour together, they ever excell."

*Per cæcum videt omnia punctum.*
QUESTIONS still remain unconsidered; but here, in the Addenda, only a few of them will be introduced.

**Introductory Dissertation, p. xiv.** — "Gerard Leeu." An earlier work from Leeu's press is dated 22nd April 1472, but I have not seen it: the title, as given by M. Bodel Nyenhuis, is, *Spiegel der Sassen.*

Whitney's Autographs, p. xl. (note †).—Since this note was written, the courtesy of George W. Napier esq. of Alderley Edge, Cheshire, has supplied me with the means of giving a photo-lithograph impression of the title-page of the very book mentioned in *Notes and Queries,* and of which he has lately become the purchaser; it is Ocland's *Battles of the English,* a Latin hexameter poem of about 3420 lines, dedicated "Ad Illvstrissimam, Potentissimamqve Principem, D. Elizabetham, Angliae, Franciae, & Hiberniae Reginam, fidei propugnatricem," and preceded by her arms. A comparison between the autographs on Plate VII. and Plate XLIIIa will justify the conclusion that they were written by the same hand. Whitney's writing also appears, I think, on Plate XIII. in the words "Soli dei honor et gloria in aea sempiterna. Amen.”

* "The Tenour of the Letters,” "from the Court at Greenwich, the 21 of April. 1582," "directed by the Lords of hir highnesse priuie Counsell to her Maiesties high comissioners in causes Ecclesiasticall," enjoins, “the publike receyuing and teaching of Ch. Ocklander Booke in all Grammer and freeschooles within this Realme.” The letters are signed by Ambrose Warwicke, Robert Leicester, and others, and assign as a reason that “in common schooles, where divers hrathen Poets are ordinarily read and taught,” “the yOUTH of the realme both rather recevie infection in manners than aduauncement in vertue.” Bound up in the same volume is Ocland's “EIPHNAPXIA,” on the peaceful state of England under Elizabeth, a Latin poem of 1096 lines; and Alexander Neville's *Kettvs,* a history in Latin prose of Kett’s insurrection in Norfolk.
Addenda.

**Plates XIa. and XIIIa.** INTROD. DISSER. pp. xli-xlii. — “Coole Pilate, in the parish of Acton.” A drawing of the house which tradition assigns as Whitney’s birthplace is presented among the illustrations, and also of the church of the parish of Acton in which “the Mannour of Cole Pilate” is situated. The old portion of the house has most of the characteristics of a Cheshire home of Elizabeth’s time, and the tradition therefore possesses some of the elements of authenticity; yet as Whitney writes of the phoenix,

“And though for truths, this manie do declare,
Yet thereunto, I means not for to sweare.”

**Plates XII. and XIII.** INTROD. DISSER. p. lv. — “Account in Latin of a visit to Scratby Island,” from Whitney’s entry on the rolls in the archives of Great Yarmouth, August 2nd 1580.

Anno 1580. Plate XII.

Porro Secundo die mensis Augusti Anno presenti, Domini Ballivi cum venerabili consortio tam Millitum quam generosorum et aliorum expertorum hominum associati, unàcum quibusdam Burgensibus prudentiissimis et maxime discretis, In insulam quandam novam, Tria millaria de villâ distantem, nuper ex borialiali parte e contra Scrotbie crescentem, Et continuis ventorum motibus ex arenâ conglomeratam et exaggeratam, transfretabant. ubi omnes insimull prandebant Et postea super eandem globulabantur, Et nomen de Vermouth Ilande eidem imposuerunt. Et quia speraverunt eandem, tempore futuro ventorum continuis flatibus auctam fore, Et idcirco piscatoribus, nautis et omnibus per eundem cursum navigantibus maximo adiumento et sublevamini esse: Ideo superiorem eiusdem partem cum Sepe cinxerunt, per quam, arenâ tardâta, citius acervus et congeries eiusdem in molem accumulatus esset, et paulatim in firmam terram cresceret et corroboraret, ut deo Auspicante parvo Temporis spatio ab vehementissimis Tempestatum incursionibus, naves cum quaque eandem commorantes, quasi in tuto portu ab omni periculo preservati[æ] essent, et custodirentur. Cuiusquidam Insulae Longitudo tunc per estimationem continebat ferme unum millarium, Et latitudo idem [7]

**Plate XIII.**

Nomina eorum Tam Generosorum quam Burgensium et Nautarum, qui praedicta Insula tunc ingrediebantur, sequuntur; viz.

| Nomina militum: | { Arthurus Heuiningham, Radulphus Shelton, Rogerus Wudhowse } milites. |
| Nomina Armigerorum: | { Edwards filowerdow sergentus ad legem, Thomas Tasberowe, Thomas Blowerhasset, Philippus Wudhowse } Armigeri. |
Addenda.

Nomina Generosorum:
- Henricus Appleyard
- Johannes Shelton
- Ichingham Evered
- Owenus Rowes
- Richardus Lœudaie
- Francis Traver
- Willielmus Downinge
- Johannes Kneyytt
- Thomas Robinson
- Thomas Seman

Nomina Ballivorum:
- Radulphus Wulhowse
- Johannes Giles

Senesc: nom.
- Carolus Calthorpe armiger

Willielmus Harebrone
- Johannes Wakeman
- Radulphus Tompson
- Johannes Kelton
- Thomas Damett
- Johannes Greenewoodd

Galfridus Whitney
- Johannes Smith, senior
- Johannes Boulden
- Thomas Cottie
- Thomas Moniman
- Johannes Reede
- Richardus Smith

Nomina Burgensium:

Nomina Nautarum:
- Johannes Dicke
- Radolphus Ingham
- Matthaeus Crabbe
- Jacobus Robinson
- Richardus Dart

Nomina Nautarum:
- Thomas flullmer
- Richardus Clarke
- Willielmus Greene
- Richardus Newton
- Henricus fluller

**Solis dei honor et gloria in aeternum. Amen.**

*Note.*—The last line, "Solis dei" &c., appears to be in Whitney's own handwriting,—the rest to have been copied upon the roll by his clerk, who certainly was not a perfect Latin grammarian, or he would not have written naves, preservati essent.

A translation of Whitney's "Account" is printed in Palmer's Man-ship's History of Great Yarmouth, but as the exact designations of the original Latin are not given, nor the order and spelling of the names observed,* I here append another version:

**Furthermore, on the second day of the month of August in the Year (now) present,** the Master Bailiffs associated with a worshipfull company as well of knights as of gentlemen and other men of experience, together with certain most prudent and highly discreet Burgesses,

* The original has forty-three names: Manship's translation gives forty-five, two additional being inserted—"John Bladded gent," and "Mr. Henry Manship." The probability is that Whitney's clerk had inadvertently omitted these two names, and that Manship, who wrote his history not later than 1614, knowing of their presence at the corporation's gipsveying, therefore placed them on his list.
crossed over the channel to a certain new island, Three miles distant from the town, lately growing up on the northern part opposite to Scrobie, And by the constant movements of the winds gathered out of the sand and heaped up. Where all at the same time dined And afterwards played at bowls upon the same, And to the same gave the name of Vermouth Island. And because they hoped that the same in future time would be increased by the constant blowing of the winds, and so be of the greatest help and succour to fishermen, sailors and all persons sailing by the same course, Therefore they girded the higher part of the same with a Hedge by which the sand being retarded, the heap and gathering together of the same might be the sooner accumulated into a huge mass, and by little and little might grow and be strengthened into firm ground, that, by God's favour, in a small space of time, ships, whenever tarrying at the same, might be kept and guarded from the most violent assaults of Tempests, as in a harbour safe from every danger. Of which Island the Length by estimation then contained almost a mile and the breadth about the same.

The names of the knights, esquires, gentlemen, bailiffs, burgesses and sailors may easily be made out from the Latin original, to which readers are referred.

Introd. Disser. p. lxxiv. — "τὰ τρία ταῦτα." Faith, Hope and Charity, here symbolized by the cross, the anchor and the dove, were also symbolized, though in a different manner, by Lorenzo the Magnificent. Giovio's Dialogo, pp. 42, 43, as translated by Daniell, gives us the following account: "Ioü. I cannot go beyond the three Diamåts which the great Cosimo did beare, which you see engraven in the chamber wherein I lye. But to tell you the truth, although with all diligece I haue searched, yet cannot I find precisely what they signifie, & thereof also doubted Pope Clemêt, who in his meaner fortune lay also in the selfe same chamber. And truth it is that he sayd, the Magnifico Lorenzo vsed one of them with greate brauerie, inserting it betweene three feathers of three sundrie colours, greene, white, and red: which betokened three vertues, Faith, Hope and Charitie: appropriate to those three colours: Hope, greene: Faith, white: Charitie, red, with this worde, Semper, belowe it. Which Impresa hath bene vsed of all the successors of his house, yea, and of the Pope: who did beare it imbrodered on the vpper garments of the horsmen of his garde, vnder that of the yoke."

Whitney's Mottoes, pp. lxxv-lxxx. — In general, Whitney has given
the same mottoes as the authors whose devices he has appropriated, but in several instances—probably in upwards of sixty—while imitating and adopting the devices, he made some changes in the mottoes; thus:

<table>
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<tr>
<th>Page</th>
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| 184  | Faerni, P. | A
| 93   | Faerni, Samb. | A
| 211  | Faerni, dev. | A
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| 115  | Faerni, p. 270 | A
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| 79   | Faerni, p. 674 | A
| 102  | Faerni, p. 728 | A
| 210  | Faerni, p. 782 | A
| 189  | Maleficio beneficium compensatum | A
| 170  | Male port, male dilabun-ter | A
| 158  | Morosa, & discors vel mor-tua litigat uxor | A
| 39   | Faerni, p. 91 | A
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| 99   | Faerni, p. 153 | A
| 54a  | Faerni, p. 154 | A
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| 196  | Faerni, p. 156 | A
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| 48   | Faerni, p. 158 | A
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| 75   | Faerni, p. 160 | A
| 160  | Faerni, p. 161 | A
| 108  | Faerni, p. 162 | A
| 78   | Faerni, p. 163 | A
| 157  | Faerni, p. 164 | A
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| 137  | Faerni, p. 168 | A
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| 4   | Faerni, p. 173 | A
| 91   | Faerni, p. 174 | A
| 172  | Faerni, p. 175 | A

Addenda.
Addenda.

The Frontispiece. p. 232.—Armorial Bearings of Andreas Alciatus, emblazoned in 1546, from the edition of his emblems by Aldus:

"Never procrastinate.
Of Alciat’s race the elk the motto bears,
‘Procrastination every moment shun.’
The conqueror answered one who longed to know
How he so much in time so short had done;
‘Never of will defer;’ the elk declares,
That swift as strong his course shall onward go."

Essay I., p. 233.—Whitney made a selection from the labours of earlier writers, and especially from those whose works had been imprinted “in the house of Christopher Plantyn.”

This statement furnishes the reason why there should be so very many correspondences and resemblances between Whitney and his predecessors for nearly a century in the same art, and yet that absolute identities should be confined to the circle of writers that were patronized at Antwerp and Leyden. Looking at his work, and particularly at the “Epistle Dedicatorie” and the address “to the Reader,” we can scarcely admit that he was unaware of the Treatises on Devices of Arms and Love, by Giovio, Ruscelli and Dominicho. In the Choice of Emblemes so many counterparts exist, set forth with word, device and stanza, to the descriptions and mottoes of these three Italian writers, that it is only reasonable to infer Whitney’s knowledge of them, and unconscious if not direct use of the materials which they supply.

We will therefore, so far as relates to Whitney, trace out some correspondences and resemblances, and the more so because the principles, history and construction of emblems which Giovio’s Treatise develops possess high value in themselves, and present many points of interest in connection with emblem art. Besides this plan will afford a suitable opportunity for introducing some of the historical anecdotes with which certain devices and mottoes are accompanied.

For this purpose we take the seven emblems from Whitney, on pages 111, 121, 139a, 140, 153a, 166 and 195, which correspond in their mottoes or general nature with seven others in Giovio’s Dialogo, edition in Roma M.D.LV.*

Whitney’s motto, “pietas in patriam,” and the device of Scævola’s hand thrust into the flame, correspond with Giovio’s “fortia facere et pati Romanum est,” To do braue deeds and to suffer belongs to a Roman.

* We give the references to the Italian of Giovio, Ed. 1555, and the translation by Daniell, 1585.
This motto was placed by S. Mutio Colonna on the “upper Armour and Ensignes” of his “companie of an hundred Launces,” with the device of “an hande burning in the fire ypon an Aultre of Sacrifice.” The allusion is to Mutius Scaevola, who burned his hand because it had failed to strike Porsenna dead,—thus expressed by Paradin: “Tel regret & desplaisir reçut M. Scauola Rommain, d’avoir failli à oucrire le Tirant, qui opprimoit sa patrie, que lui mesmes dans vn feu, en voulut punir sa main propre.”

The next motto, “Festina lentè,” with its appropriate device of a butterfly held captive by a crab, is expressed in Giovio by the synonyms “propéra tarde,” Hasten slowly. Giovio takes this as an example of Impressas known to the ancients, and records among others how “Plutarch reporteth that Pompey the great did beare for his Enseigne a Lyo with a sword clasped in his claw. We find also in the remaynes of old anti-quities many to haue like signification to our moderne Impreses, as appeareth in that of Vespasianus, which was a Dolphin intangled with an Anchore, with this posie: Festina lentè, Make soft speede.” Daniell adds to the text of Giovio, “A sentence which Octavianus Augustus was wont often to vse.”* Giovio and Symeon’s Sententios: Imprese gives the following Italian version:

“Di Cesare Augusto
Augusto priu col Granchio & la Farfalla
Fece in oro scolpire il bel concetto,
Quasi dicisse in cosi vario obietta,
Chi bien pensa, & fa tosto, mai non falla.”

“Sic spectanda fides,” and gold on the touchstone, find their counter- part in Giovio’s “Fides hoc uno, virtosque probantur,” Fidelity and valour are proved by this one thing; where the allusion is to Fabritio Colonna who took for his Impresa a touchstone, “to importe that his vertue & faith should of al men bee knowne by touch and triall. This did he weare at the cōffict of Rauenna, where his valiant courage was manfully shewn, albeit he was there wounded and taken prisoner.”

Previous notices at pp. 303, 304 and 364 show that other persons

* The addition to Giovio’s text is probably from Symeon’s Devises Héroïques et Plate LXII. Morales, p. 218, edition à Lyon 1561, which is also the source of Paradin’s and of Whitney’s emblem. We there read of the “bon Prince et Empereur Auguste,” that wishing to show that the first reports and informations are not lightly to be believed, “feut frapper entre plusieurs autres en une sienne medaille d’or un Papillon et une Escreuissse, signifiant la vitesse par le Papillon, et par l’Escreuissse, la paresse, lesquelles deux choses font un temperament necessaire à un Prince.”
also adopted the same device. Paradin, from whom Whitney borrowed it, merely remarks: “Si pour esprouer le fin Or, ou autre metaus, lon les raporte sus la Touche, sans qu’on se confie de leurs tintemens, ou de leurs sons, aussi pour connoitre les gens de bien, & vertueux personnages, se faut prendre garde à la splendeur de leurs aures, sans s’arrester au babil.”

The motto, “Feriumt sumnos fulmina montes,” was adopted by Cæsar Borgia’s brother Don Francisco duke of Candia, “who had for his Impresa the Mountaine Chimera, or Acroceraunes strikè with the lightning of heauen.” “Which likewise was verified in his vnhappie end, being strangled and throwne into Tiber by Cæsar his brother.” Whitney has nothing in common with Giovio but the motto, and the last of his three stanzas. The device in the Choice of Emblemes is identical with one in Sambucus, and the first two stanzas are founded on the ten elegiac lines of the same author, whose motto, “Canis queritur nimium nocere,” is far more suitable to the subject than the one adopted through Giovio from Horace.

Again in the motto only, Pro bono malum, is there a correspondence between Whitney and Giovio. The illustrations given are widely different, though both appropriate: “Master Lodouico Aristo,” says Giovio, as translated by Daniell, “invented a notable Impresa, figuring a Hieu of Bees with their home, whom the vngratfull peasant doth stiffe with smoke, bereaving them of life, to recover their honie and waxe: with this mot, Pro bono malum: signifying thereby as it is thought how he had beene ill intreated of a certaine Nobleman, which may also bee gessed by his Satyrs.”

Whitney’s device is from Faerni’s Fables, and pictures the hind that injured the branches which concealed her, and thus returned evil for good, and brought vengeance on herself; for

“Divina ingratos homines uloisoit ira.”

Whitney applies the motto, “Si Deos nobiscum, quis contra nos,” so as to suit a device for the apostle Paul;* but Giovio, in a passage which Daniell omits, appropriates it to one of the kings of France. After describing the device of Louis XII., a hedgehog crowned, Giovio says: “I have passed by the Impresa of Charles VIII., because it had neither shape nor subject, though it had a motto very beautiful in spirit, ‘If God be for us, who against us.’ On the standards and the coats of the

* Thus given by Paradin: “Saint Paul, en l’isle de Malte fut mordu d’un Vipere: ce neantmoins (quoique les Barbares du lieu le eûtasse autrement) ne valut pas de la morsure, secouant de sa main la Beste dans le feu: car veritablement à qui Dieu veut aider il n’y a rien qui puisse nuire.”
archers of the guard there was nothing but the letter K surmounted by the crown, which indicated Charles's own name."

Our last instance is of similarity of devices between Whitney and Giovio, but of dissimilarity of mottoes. The device was invented by Giovio himself,—an elephant crushing a dragon. The mottoes are, in the dialogue, a Spanish one, "NON VOS ALABEREIS," You need not boast; and in the Choice of Emblemes, "Victoria cruenta," A bloody victory, from Plantin's edition of Sambucus, 1569, p. 228. Giovio is rehearsing three Impresas of his own, which he made "at the request of two Gentlemen of the house of Flisca, Sinibaldo & Ottobuono, whereof one was to signifie the revenge, which they had of the death of their Brother Girolamo, cruelly murdered by the Fregosi competitors of the state: for the which these lost their lives, Zaccaria Fregoso, S. Fregosino, Lodovico and Guido: which reuenge did something recomforte them for the losse of their Brother." "I therfore figured an Elephant assaulted of a Dragó, who twinding about the legges of his enemie, is wont by his venomous byting to empoysion him, wherewith he dieth. But the Elephant by nature knowing the daunger, trayleth him along the grounde till he come to some stone or blocke, whereunto leaning himself he rubbeth there against the Dragon that he dieth."

Ruscelli's Discourse furnishes little, if anything, to be remarked upon in immediate connection with Whitney: the case is somewhat different with regard to the "Ragionamento," or Treatise, by Lodovico Domenichi, edition Venice 1556. Here we find the germs at least of several of Whitney's emblems. I name two for example's sake: one, the withered elm and the fruitful vine supported by it*—illustrating the motto, "Amicitia post mortem dura turva;" the other, a wakeful dog (Whitney says a lion) keeping guard over a flock, or at the gate of a church†—a device suiting the motto, Non dormit qui custodit, He sleeps

* Domenichi's text is: "Questo m'ha fatto ricordare una Impresa dell' Alciato ne Plate LXI. suoi Embleme, la quale è una Vite fresca e vivia abbracciata sopra uno Olmo seco, con p.102. un motto, AMICITIA POST MORTEM DURATURA; il che si potrebbe appropriare a Donna valorosa & pudica, la quale si come in vita ha di continuo amato, & mantenuta fede al marito, così lana & honorata anche dopo morte, con fermo proponimento di non doversi mai più scordar di lui, & della sede promessagli."

† "Per li Cani anchora," says Domenichi, "sono interpretati i prelati del le sacre Chiese di Christo; i quali si provengono per difendere le greggie dalle insidie de gli avversari & per custodir sicure le pecorelle da ogni ingiuria de lupi. È attribuita anch' al Cane la memoria, la fede, & l'amicitia. Però mi parue convenirsì questa Impresa si honorato personaggio, con motto NON DORMIT QVI CVSTODIT."
not who watches, or "Vigilantia et custodia," Watchfulness and guardianship. A comparison of the two writers, and an investigation into the two emblems, will reveal how close the relations are between emblem writers generally, and how we may often trace out their resemblances and imitations.

The first example we have in Alciat's lines, followed by Whitney, p. 62:

"Aretem semio, nudam quod frondibus ulnunum,
Complexa est viridi vitis opaca coma:
Agnoscit quae natures, & grata parenti
Officij reddit mutua iura suo.
Exemplo: monet, tales nos quœrerem amicos,
Quos neque disiusqat federe summa dies!"

The second also from the same author, Whitney, p. 120:

"Instantis quid signa canens det gallus Eoi,
Et revoecet famulas ad nona pensa manus:
Turribus in sacris effingitur ærea pelvis,
Ad superos mentem quod revoecet vigilem.
Est leo: sed custos oculis quia dormit apertis,
Templorum idcirco ponitur ante fores."


This joint work is the only one of theirs to which we have given special references for devices copied by Whitney; but if the inquiry had not been limited to such books as were the probable or the undoubted sources of his emblems, a much fuller notice of Giovio and of Symeoni would have been given. The omission might in part be supplied by references to the titles of some of the earliest editions both of the "Dialogo," and of the "Devises Héroïques," to which first Paradis and then Whitney were largely indebted.

From the records of Giovio's death, December 11th 1552, and the date of Antonio Barre's Roman edition of the Dialogo, October 8th 1555, it appears that nearly three years elapsed between the one event and the other; and Ruscelli, writing in February 1556, in some degree confirms this by speaking of the bishop of Nocera as "the very reverend Paolo Giovio of happy memory."

To the want of the author's own supervision it is to be attributed that, between the editions of Antonio Barre in 1555 and of Gabriel Giolito in 1556 and the editions of Giordano Ziletti in 1556 and 1560, there should be a difference amounting to eight or nine pages. The pages thus added are however omitted from Roville's French edition of 1561, and from his Italian edition of 1574, which agree with Barre's and Giolito's. The titles of Roville's French and Italian editions have
not been given, and are here subjoined, because, through Paradin, they are the undoubted originals of many of Whitney's devices.


**DIALOGO DELL' IMPRESE MILITARIA et Amorose di Monsignor Giouio Vescouo di Nocera, Et del S. Gabriel Symeon Fiorentino. Con vn ragionamento di M. Lodouico Domenichi, nel medesimo sogetto. Con la Tauola. IN LYONI Appresso Guglielmo Rouillio, 1574.** 8vo, pages 280, besides the tables. The devices are 136, also ovals, but without borders, yet evidently from the same blocks with the French edition of 1561, though considerably worn by use.*

We will just add, respecting “the Worthy Tract of Paulus Iouius” Plate LX. “by Samuell Daniell late Student in Oxenforde,” that it is dedicated “To the Right worshipful Seyr Edward Dimmock, Champion to her Maiestie,” to whom “Samuel Daniel wisheth happie health with increase of Worship.” In 10 pages “To his Good Freny Samvel Daniel N.W. Wisheth health;” and in 14 pages S. D. makes an address “To the Frenyly Reader;” then writes the translator, “Here begin the Discourses of Pavlvs Jovivs Bishop of Nocera, in the forme of a Dialogue had betwene him and Lodouicus Dominicus. Dedicated to S. Cosimo Duke of Florence.” The translation comprises 99 pages; and then in 12 pages “Here follow touching the Former subject, certaine notable deuises both militarie and amorous, Collected by Samuel Daniel.”

The rarity of these editions almost demands the notice which has been given of them; but that notice is the more required because the works themselves opened up the principles on which devices and emblems are formed, and furnished the students and scholars of the latter half of the sixteenth century with examples of emblem art to guide as well as to instruct. Indeed any general history of the subject

* “Le Sententiose Impres,” also published by Roville in 1562, makes use of Plate XXXVI. 126 of the same blocks, with an ornamented but different border. Discarding the Essays, p. 240. borders altogether, Plantin’s artist, in executing the devices for the Antwerp edition of Paradin, followed Roville’s woodcuts very closely; and thus, as we have shown, 32 of Whitney’s emblems are, for the designing at least, to be ascribed to the artists of Essays, p. 148. Lyons or of Italy.
would bestow marked attention on the Italian writers who, in discoursing of *Imprints military and amorous*, have collected and preserved information full of interest and value.

And now, having brought my labours as editor to a close, I may be allowed to say that I feel far less confident than I did when I began them, of having sufficiently prepared myself by reading and study for the work. With every research that I have made, the extent, and I may add the worth, of emblem literature has grown upon me; and if I had known as much then as I do at this time, probably I should have retired from the enterprise, deeming myself unequal to it: but having once in earnest put my hand to the plough I determined not to look back: the fallow ground has been upturned, and such seed cast in as research and opportunity supplied. His task accomplished is of course a creation of joy to the writer; much more would he have it, for his readers, a creation of regard in behalf of a class of authors long neglected, and especially of interest in those combinations of artistic skill and poetic imagery which at the revival of learning in Europe contributed so much both to amuse and instruct the literary world.

Knutsford,
January xiiith, m.dccc.lxvi.
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TABULA CEBETIS
Græce, Arabice, Latine.

Item
AUREA CARMINA PYTHAGORÆ,
Cum paraphrasi Arabica,
AUCTORE
IOHANNE ELICHMANNO
M. D.

Cum Prefatione
CL. SALMASII.

LUGDUNI BATAVORUM,
Typis Iohannis Maire,
c1610 c-xl,
ΩΡΟΥ Α.
ΠΟΛΛΩΝΟΣ ΝΕΙΔΩΝ ΟΥ ΙΩΑΟΥΛΟΦΙΝΑ.

ORI APOLLINIS
NILIACI, DE SACRIS
notis & sculpturis libri duo, ubi ad
fidem vetusti codicis manuscrip-
pti restituta sunt loca permulta,
corrupta anteae
deplorata.

Quibus accedit versio recens, per Io. Mercurem vtce sem
conscientia, & observationes non infringante.

PARISIIS
Apud Iacobum Keruer, via Iacobae,
sub duobus Gallis.
M. D. L. I.

ORI APOLLINIS

Quo modo senem Musicum.
Senem musicum volentes comministrare, cy-
gnum pingunt: quod hie senescentia studiose edat concentum.
Narragonice psationis nunp
fatis laudata. Nauis: per Sebastiani Brant: vernaculo vul-
garico sermone & rhythmico. pro cuide mortali situitatis
semitas effugere cupienti dictione/speculo/comodo &
salute: proq ineris ignauq; stultitq petua insamia/exe-
creatione/ & confusione/nup fabricata: atqiampridem
per Iacolum Locher / cognomito Philomum: Suqiu: in
latinu traducta eloqui: & per Sebastiani Brant: denuo
seduloq; reuifa/ & noua qda exactaq; emendato & elimata:
atq supadditis qbusda nouis/admiradisq; fatuq generi-
bus suppleta: sceici exorditur principio.

1497.
Nihil sine causa.
Io. de. Olpe.
De obsequio duorum
Ille duos lepores venator captat in uno
Tempore: per sylvas quos canis unum agit
Qui cupit ardenter dominis seruire duobus:
Hic plus poterit: sepe agitare volet.

Servire duobus.

Nemo pot duobus dnis seruire: aut ei uno odier &
alteru diliget aut unu adhærent &
alteru cœtænet. Nō poteßis deo seruire & mæmo/ ne. Quo ad vtrù-q
festinat neutru bene peragit. plu
ribus intentus mi
nor est ad singu-
la sensus Co rigre
dies duas vias nō
habebit succæßus

Stultus & is sumo quī vult magnopq tonantī:
Et mundo pariter querit seruire phano. 
Nam veluti dominis qui seruire duobus
Raro sit: vt talis semper sit gratus vtrīq-

Math. vi.
Luc. xvi.
Eccle. iii.
ICONES,
id est
VERAE IMAGINES
VIRORVM DOCTRINA SIMVL
ET PIETATE ILLVSTRIVM, QUORVM PRÆ-
cipue ministerio partim bonarum literarum studia
sunt restituta, partim vera Religio in variis orbis Chri-
Stiani regionibus, nostra patrümque memoria fuit in-
staurata: additis corundem vitæ & operæ descriptio-
nibus, quibus adie&ae sunt nonnullæ picture quas
EMBLEMATA vocant:

Theodoro Beza Author.
MINERVA BRITANNA: THE SECOND PART OR A GARDEN OF HEROCAL Devices: furnished, and adorned with Emblems, and Impress’a of sundry natures. Newly devised, moralized, and published,

BY HENRY PEACHAM, Mr, of Artes.
Death meeting once, with Cupid in an Inn,
Where room was scant, together both they lay.
Both wearie, (for they roving both had beene,)
Now on the morrow when they should away,
Cupid Death's quiver at his back had throwne,
And Death tooke Cupid's, thinking it his owne.

By this o're-fight, it shortly came to passe,
That young men died, who readie were to wed:
And age did revell with his bonny-lasse,
Composing girlands for his hoarie head:
Invert not Nature, oh ye Powers twaine,
Give Cupid's dartes, and Death take thine again.
A sweet Nogay,
Of pleasantrosse: containing a hundred and ten Philosophical Flowers, &c.

The I. Flower.
Such frendes as have ben absent more tooful be at meeting long.
Then those which you present are and daily have their greetyng.

The II.
When peopl they are present, then doth absence keep thee free.
Whereas, if that thou present were might danger light on thee.

The III.
The presence of the mynd must be preferred, if we do well.
Above the bodies presence; for it farre doth it excell.

To the worshipping full and right bertonous young Gent.
man, GEORGE MAINWARING Esquier. Is, y, will theth happye health with good success in all his godly aseyres.

When I (good Sir. MAINWARING) had made this simple Nogay: I was in minds to send it the same on some of my friends, of which number I have good occasion to acquaint you chiefest. But laying with myself, that although the Flowers bound in the same were good; yet so little of my labours was in them that they were not (as I wyes they should) to be esteemed as recompense of the least of a great number of benefactors, which I have so many to bene (even from our childhood), bereared of you yet least by me. you were occasioned to say, as ANTIER, a DEMADES of Athens, that he should never, in him with pressing. I would so she to my selfe satisfied; gratify your Gifts, and also by the same, make a confession, that by decrees you have deserved benefices, which as DIARIENES (said).

Isabella Whitney, 1575.
Porro Secundo die mensis Augusti Xan

Continued on the next Plate
Rodia eorum tam Genesalorum.

Anthonias Heminghams
Fadnes, sheston
Seger, mellett
Oswald, mancho

Edward, Rob, des, ped, ser, Helinge
Thomas, de/bruce...
Thomas, Wascher, hath
William, mancho...

John, Applegans
John, Chetton
Thomas, de/bruce...

Odo, de/wode
Furmis, lande

Willelmus, dowmanes
John, de/bruce...

Thoma, de/bruce...

Soli deo honor et gloria in aeternum sempiterna: Amen.
The Church of Acton, near Nantwich.
NANTWICH CHURCH.
NANTWICH CHURCH.
Quadratem insidius firmissima tesseris saxum,
Stat circiter super pestore insqua tenus,
Est seis velis profeceris cedere salis.
Terminus est, homines qui scopus suis agit.
Est immota dies, profinxeq; tempora factis,
Dieq; ferunt primis ultima judicium.
DIVERSE IMPRESE ACCOMMODATE A DIVERSE MORALITÀ, CON VERI CHE I LORO SIGNIFICATI DI Buone VANE INSIEME CON MOLTE ALTRE NELLA LINGUA ITALIANA non più tradotte.
Tratte da gli Emblemi dell'ALCIAIO.

IN LIONE DA GULIELMO ROVILLIO. 1551.
Che Altro pecca, un altro n'ha la punizione.

Il cane il sasso onde è percosso, prende,
Ne pur rivolge a chi'l percote, i denti,
Cosi alcun lascia gir quei che'l onfede,
E fa portar le pene a gli innocenti.
Plate 10

EMBLEMATA
D. A. AICIATI,
denuo ab ipso Autore
reconuita, ac, quae desiderabantur, imaginii
bus locupletata,
Accesserunt nova aliquot ab
Autore Emblemata suis quosq; eiconibus insignita.

LYCOPROVIVS
ROVLIUM. 1556

CVM
PRIVILEG
In receptatores ficiariorum.

Latrorum fiorum, manus tibi Scavia per urben
It comes & divercinæ coloris gladiis.
Atque ista te mentis generosum prodigè censes,
Quod tua complures allicer olamatos.
En nounus Aetaron quis postquam cornua sumpsit,
In pradamenibus sededit ipsè sus.
OMNIA
ANDREA
ALCIATI V. C.
EMBLEMATA:
CVM COMMENTARIIS, QUIBUS
Emblematum omnium aperita origine, mens
auctoris explicatur, & obscura omnia dubia
que illustratur:
PER CLAVDIUM MINOAE
Diuonenjem.
Editio tertia alius multo locupletior.

ANTVERPIÆ,
Ex officina Christophori Plantini,
Architypographi Regij.
M. D. LXXXI.
Andreae Alciati
Cum laris non lureandum.

Emblema cliii.

ÆACIDÆ moriens percussa cuspidis Hector,
Qui toties hostes vicerat ante suos,
Comprimere hand potuit vocem, insultantibus illis,
Dum currâ & pedibus recte vincula parant.
Distrabite vt libitum est: sic cas si luce leonis
Concellant barbarum vel timidi lepores.

Id simpulum est licet ex Homerice Iliados. Cresci Hector ab Achille iam interfectum circumstantes impetum & mortuo insultabant, nec erat quisquam qui extinquet vulnus non infligeret. Sic enim Homerus:

Whitney p 127
ACHILLIS BOCCHII
BONON. SYMBOLICARVM
QAESTIONVM,
De vniuero genere, quas serio
ludebat,
LIBRI QVINQUE.

BONONIAE,
Apud Societatem Typographiae Bononiensis.
MDLXXXIII.
Curie Epis. & S.Inquisit. conceps.
EMBLEMATA,
CVM ALIQVOT
NUMMIS ANTIQV
OPERIS, IOANNIS
SAMBICI TIRNAV-
ENSIS PANNONII.

ANTVERPIAE,
EX OFFICINA CRIS-
STOPHORI PLANTINI.
M. D. LXIV.
CVM PRIVILEGIO.
Quid si nimirus exercet venatus, ac sine fine
Haurit opes patrias, prodigii inique canes:
Tantus amor vani, tantus furor usque recursat,
Induxit ut celeris cornua bina fere.
Accidit Actaeon tibi, qui cornutus ab ortu,
A canibus propius dilaceratus eras.
Quam multos hodie, quos pactii odorata canum vis,
Veniendi studium conficit, atque vorat.
Serias ne ludus postponas, commodasdamnis,
Quod superest rerum sic ut egenus habe.
Sape etiam propria qui interdum voxore relieta
Deperit externis corniger ista luit.

Consue-
HADRIANI
IVNII MEDICI
EMBLEMATA,
AD
D. ARNOLDVM COBELIVM.
EIVSDEM
ÆNIGMATVM LIBELLVS,
AD
D. ARNOLDVM ROSENBERGVM.

ANTVERPIÆ,
Ex officina Christophori Plantini.
M. D. LXV.
CVM PRIVILEGIO.
Emblema IIII.
Impunitas ferociae parens.

Insultant pauida hic natio musculi,
Clavis muscipula carceri felibus,
Sublato que metu forte periculi,
Crescit tunc animus degeneri insolens.

Vita
Pl. 26.6

Emblemata

Principum opes, plebis adminicula.

Pyramides Pharisi monumeta perenni Rgii,
Errata circulis hederas sequax brachis.
Regum opibus firmis plebs sustentatur egena:
Mentis constans firmitas viret perenniter.

Seipsum
Emblema LIII.

Veritas tempore revelatur, dissidio obruitur.

Quid penniger Saturne in auras virginem nudam rapit?
Quid se­minarum corusc aggesta obruit terrae scor­bem?
Specu emicatem veritatem, temporis nata, triplex
Obrure pestis apparat; Lus, Invidia, Calumnia.

Discor-
Emblema xix.

Prouidentia.

Ad Iacobum Endium reipub. Holl. causarum vindicem.

Qui nascetur excurret Nilus in arua,
Precius, alluae libera ponit
Oua, monens meritò nos Crocodilus
Que fata imminet antè videre.

B. s
Exiguo
CENVM
FABULÆ
EX
ANTIQUITIS
AVCTORIBVS
DELECTÆ,
ET
A. GABRIELLE FARNÆ
CREMONENSI CARMINIBVS EXPLICATAE.

ANTVERPIÆ,
Apud Christophorum Plantinum.
M. D. LXXXV.

VULPES REFERRENS, ALTÀ DE VINE RACEROS
PENDENTES MILLA CUM PRENSARE ARTE NAVERE,
NEC PEDIBUS SANNUM, AN AGILIS SE TOLLERE SALVÆ,
REINFECTA ABSCEDENS, HAC SERUM. AGA DEFINÆ, DIXIT,
IMMATURE VNA CIVIT GUTUGIS INFANUS ACERBO.

Consueueræ homines, eventu si quæ sinistro
Vota cadunt, iis seæ alienos velle videri.
La grâne des folz du mode

En ce liure trouver pourroit les saignes
Les folz aussi se par bonne memoire
Prendre plaisir à lire les passages
De la lettre et le sens de histoire
Essayez sans long prolongation

Puisque grands bâtons de bas cette nef
Dont de salut est la poste et la cief
Chaste peut voir d'aussi haut estre ou bice
Par ce liure et petit edifice
Dont trouverez chez guiffroy de manes.
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par^fqur mamcce 8c trctcation if ft Sott

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fht* que fa? on aufttement if fe bc^rurt.

'


Le Théâtre
DES BONS EN-
gins, auquel sont con-
tenus ces Emble-
mes.

Avec privilège.

On les vend à Paris en la rue nulle, nostre
Dame et Sainte Marie de la Basse-Epître, près
la place de Grève, du des Arènes.
En ce pourtrait pourrez voir diligence,
Tenant en main le cornet de copie:
Elle triomphe en grand magnificence:
Car de pareil oncine fur affligue.
Dell'oubli les pieds tiet faminy, accroupire:
Et attachés en grand captivité:
Puis les formys par leur haftuïte:
Diligemment tirent le tout ensamble:
Pour demontrer qu'aucy oynture:
Impossible est que gradz bisés affeable.
Hecatom-GRAPHIE.
C'est à dire les descriptions de cent figures & histoires, contenant plusieurs Appophtegmes Proverbes, Serces & dictz, tant des Anciens que des modernes.

On les vend à Paris, par Denys Ianot Libraire & Imprimeur, demeurant en la Rue Neuve notre Dame, à l'enceigne Sainte Icha Baptiste contre Sainte Geneuefue des Ar-dens. 1540.

La guerre douce autr inexperimentez

Les Papillons se vont brusier
À la chandelle qui reluyet.
Tel veut à la bataille aller
Qui ne sait combien guerre nuyv.

Whitney p 219
PICTA POESIS.

VT PICTURA POESIS ERIT.

LVGDVNI,
Apud Mathiam Bonhomme.
1552

CVM PRIVILEGIO.

POESIS.
SINE IUSTITIA, CONFUSIO.

Si terrae caelum semisextae, mare celeb.
Sol Erebo, Tenebris luminis, Terrae Polo.
Quattuor Mundum in se primordiâ paguerunt,
Arida cum sicis, algida cum calidis.

In Chaos antiquum omnia denique confusantur:
Et cum ignotus ab his mens Deus orbis erat.
Est Mundanarum talis confusio rerum.
Quo Regina latee Tempore Iustitia.
PETRI COSTALII
PEGMA,
Cum narrationibus philosophicis.

LYGUVNI,
Apud Matthiam Bonhomme.
1555
CVM PRIVILEGIO REGIS.

Ferrum.
Locutor in humana sortis.

Caedes in multis hominum traducitur ab omni
destitui accersu mortis inepta quies.
Hoc ducav misericordia subito scit esse beatus.
Quam qui obtin, credo ne superesse velis.
LE SENTENCE SE IMPRESSE DI MONSIGNOR PAULO GIOVIO,
ET DEL SIGNOR GABRIEL SYMEONI, RIDOTTE IN RIMA PER IL DETTO SYMEONI.
Al sereniss. Duca di Savoia.

IN LIONE,
APRESSO GUGLIELMO ROVIGLIO.
1562.
Con Privilegio del Rè.
TETRASTICHI

DI POVERTA
OFFESA.

*Temprirveloseognius,che viue,
Et per esser potente non ha cump,
Disfar' altrui talbor dannio o paura,
Che l'offeso l'ingiuria in marmo scrive.*
MYTHOLOGIA ETHICA,

HOC EST

Moralis philosophiae per fabulas brutis attributas, tradita, amoenissimum viridarium: in quo humanæ vitae labirinthe demonstrato, virtutis semita pulcherrimis preceptis, veluti Thesi filo docet. Artificiosissimorum sculptoriiconibus, ab Arnoldo Freitagio Embriciensi, latine explicatis, et incisum

ANTVERPIÆ, M. D. LXXIX.
Iuuenilia studia cum proiectiori ætate permutata.

Deponite vos, secundum pristinam conversationem, veterem hominem, qui corruptitur secundum desideria erroris. *Ephes. 4, 22.*

*Phoe.*
Contraria industriae ac desidiae præmia.

Propter frigus piger arare noluit: mendicabit ergo asfatet, & non dabitur illi.
Proverb. 20, 4.

The Grasshopper and the Ants
Whitney p 159
Emblemata XIII.

Seiitantes velut umbra fugit, fugientibus instat,
Addita corporibus silicet umbra comes,
Sic fugit immirta captanties premia laudis,
Demi/sis contra gloria iuneta comes.
Et tamen bant falsa trutinata examine, quidnam
Laws hec omnis erit ? silicet umbra leuis.

Mm. ij.

Whitney p 32
EMBLEMATA
NICOLAI REV
eri IC. PARTIM ETH
ICA, ET PHYSICA: PARTIM
vero Historica, & Hieroglyphica, sed ad vituris, mo
rusquis; &cetrum omnium ingenios à traducta: & in
quatuor libros digesta, cum Symbolis & Inscrip
tionibus illustrius & clarorum virorum:
QVIBVS AGALMATVM, SIVE EM
blematum Sacrorum Liber unus super
additus.
EX RECENSIONE
Jeremis Reussneri Leorini.
15. FRANCORFI. 8 l.
N. REVSNERI
Sed bene, Palladia quasi servor numine dextre:
Perdicem me Sicilico fecit auctum.

Homohominilupus.
EMPLEMA XXX.
Ad Hieronymum Reusnerum Leorinum.

Lycus rex Scythiae servus, Arcadiae, Lycaon,
Quam bene nomen habet, saus ueterg, lupi.
Parnasit hic seeleris : nami, hospes, ut hostis, ueterg,
Dum parat hospitibus damna, sit inde lupus.
Aut homini Deus est homo: si bonus: aut lupus hercle,
Si malus: 6 quantum est esse hominem, atq. Deum.
ANGLORVM PRAELIA
ab anno Domini. 1327. anno
nimhirum primo indytiissimi Princi-
pis Eduardi eius nominis tertij, vsque ad annu
Domini. 1558. Carmine summatim perficita.

ITEM.
De pacatissimo Anglia statu, imperante Eliza-
beha, compendiis Narratio.

Author Christophoro Oclando, primo
Schola Southwarkiensis propè Londonum, dein
Chiestennamenlis, quae sunt à ferenisima tua
Maestate fundatris, Moderatore.

Hec duo Poematas, tamen argumenti gravitatem,
quam Carminis facilisatem, Nobilissimis Regis Maiestatis
Consiliarii in omnibus hucus regni Scholis pra-
legenda pueris præscripsent.

His Alexandri Nevilli KATTVM: tum propter argu-
menti similitudinem, tum propter orationis
elegantiam adiunximus.

LONDINI:
Apud Radulphum Nuber, ex assignatione
Henrici Byneman Typographi. ANNO. 1582.
Cum privilegio Rege Maiestatis.
ICONES
QUINQUAGINTA VIRORUM
illustrium doctrina & eruditione praestantium ad vivum effectae, cum eorum vitis descriptis
a
Omnia recens in arte artificiali incisa, et denum fœtus data per
Theodorum de Bry Leodiensi
civem francopurti
Anno M.D.XCVII.
QVORVM ALII QVIDEM INTER VIVOS ESSE IAM OLM

delicerunt, aliu vero nunc quoq vitali aura, honorum

fuorum beat per fruuntur gloria.

Natalium corundem succinea notatio, singulis Iconibus adiunca:

Disticha passim addita singulis, opera e studio

Omnia in aere recens seite facta, et edita per Haredes Theodori de Bry.
SEBASTIANVS BRANDVS QVI ET TITIO

Nascitur Argent.
Anno 1458.
Obiit ibid. An. 1520.

Fractavit Leges pariter, sacramque Poesin,
Nobilis ingenio Brandus, at arte rudi.
Plate 58.

MENSIS. PAULVS.

COLONOV.

SAINT.

Diligentis Colma ejectis quoque Paulo, Leon.
Dedit orum medium, doticus et historietus.
ANDREAS ALCIATUS
IURECONSULTUS

Nascitur Mediolan,
Anno
Obiit anno 1550

Andreas prisco reddid sua jura nitori,
Consultosque facit doctius inde loqu

Plate 149
THEODORVS BEZA VZELIVS

Qui tibi servantis tot Christe fideliter annos,
Ipse tua BELLAM queso tuere manu,
Vivat qui vivat nulli praebis, omnibus usu;
Vivat qui vivat, maxime Christe, tibi.

n. 1319. d. 1485
Plate 53.

IOANNES SAMBUCUS MED ET HISTORIC

Natus in Ungaria an. 1531.
Obiit Vindel. an. 1563.

Excult et Janos Irippis Sambucus, et agros
Restituit medica maxinus arte manu.
IMAGO NICOLAI
REVSNERI IVRIS-
CONSVELT.

T t Alis eram, septem iustissine labe peratritis:
Quod superest, sum tu regis, CHRISTE, mem.

I V. Non. Febr. M. D. X X C.
Act. X X X V.

XICO-
THE HEROICALL
DEVICES OF M.
CLAUDIVS PARADIN
Canon of Beauicu.
Whereunto are added the Lord Gabriel
Symeans and others.
Translated out of Latin into
English by P.S.

LONDON,
Imprinted by William Keamey
dwelling in Aldwic-
1593.

DEVSES.
Ste specland a sides,
So is faith to be tried.

The goodnes of gold is not onely try-
ed by ringing, but also by the touchstone: if
the trial of godlines and faith is to bee made
not of wordes onely, but also by the action &
performance of the deedes.

Whitney p 139
Devises.

Me pompe prouexit apex.
The desire of a crown hath promoted me, or set me forward.

The Romaines suppos'd it the chiefest reward of famous deeds, if they adorned their Emperors, Captains, Knights, & other eminent soldiers, every one notwithstanding according to their dignity, degree & place, with crownes.

Devises.

Varie from fearing least his policy which hee viued shoulde be elpiaed, that he gaine for his symbol; a bow which was wont to bee bent with strings or cordes, this apothegme being added thereto, *Ingenium superat vires,* Politie is of greater force then strength.

Qui me alit, me extinguit.
He that nouriseth me, killeth me.

In the exile or banishment of the Hebrews.

Whitney p 183
Principis clementia.

Vespasi quod nulla unquis in Rex siccus sit,
Quod ipsius duplo corpore maior erit.
Arguer is imperii clementis, moderatae regna,
Sanctae judicibus creditat iura bonis.
Luna velut teto collustrans lumine terras,
Frustra allatrans despicat alta canes:
Sic quisquis Christum allatros Christi ve ministros,
Index stultitiae spernitur vsque suae.
THE Worthy tract of
Paulus iouius, contayning a
Discourse of rare inventions, both
Militarie and Amorous
called Imprefe.

Whereunto is added a Preface contayning the Arte of composing them, with
many other notable devises.

By Sanuueil Daniell late Student
in Oxenforde.

IN ROMA APPRESSO
ANTONIO BARRE
M D L V.

AT LONDON,
Printed for Simon Waterfou,
1585.
RAGIONAMENTO
DI MONS. PAOLO GIOVIO
sopra i moti, & disegni d'arme,
& d'amore, che comune
mente chiamano
IMPRESE.

CON VN DISCORSO DI
Girolamo Ruscelli, intorno allo
stesso soggetto.

Con Privilegio.

DIALOGO
DELL'IMPRESE
MILITARI ET
AMOROSE,
DI MONSIGNOR GIOVIO
vescovo di Nocera.
CON VNU RAGIONAMENTO DI
Messer Lodovico Domenichi,
nel medesimo soggetto.

CON LA TAVOLA.

IN VENETIA, M D LVI.
Appresso Giordano Ziletti, all'Insegna della Stella.

IN VINECIA APRESSO GABRIEL
GIOLITO DE' FERRARI.
M D LVI.
LES
DEVISES, OV
EMBLEMES HEROI-
QVES ET MORALES,
INVENTÉES PAR LE S.
GABRIEL SYMEON,
A MONSEIGNEVR LE
Conestable de France.

À LYON,
PAR GUILLAUME
ROVILLE,
1501.
Avec Privilege du Roy.
En la journée des Suisses des saïts pres de Milan par le
seu Roy François, Monsieur de Saint Valier le vieil, pere de
Madame Diane de Poitiers, Duchess de Valentinois, &
Capitaine de cent Gentilshommes, porta un Estendard, là où
 estoit en peine un ve que alla une concre bas, et tout plein
de cire qui couloit pour l’esseindre, avec ces paroles: QVI
ME ALIT, ME EXTINGVIT. Suyuant la devise du
Roy son maistre, à savoir, NVTRISCO ET EXTIN-
GVO. Et la nature de la cire qui nourrissit le feu, & l’estendre,
quand elle coule dessus par trop grande abondance. Laquel-
le devise il se fit pour amour d’un Dame, voulant signifier
que tous ainsi que sa beauté nourrissait sa pensive, ainsi le
mettoit en danger de sa vie.

PAT
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THIS anchor stout, nor fails in calm, nor storm,
That holy cross doth weary pilgrims guide;
On either hand a dove, of peace the form,
By cross and anchor, ever will abide:
   So hope, and faith, and love these symbols give,
   The very way of truth by which to live.

In worldly strife our souls are tost and torn,
They have no rest who seize ambition's lure,
Round rugged deserts wander they forlorn,
Nor health nor healing comes their wounds to cure;
   But own the cross, the anchor and the dove,—
   Then beams around our lives eternal love.
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**CORRIGENDA.**

| Page xxxvi, line 35. | DREW should be Dew. |
| Page xxxix, line 20. | Edition 1498 should be 1499. |
| Page 234, line 22. | tempora filia should be temporis filia. |
| Page 321, line 20. | REFLEXV should be REFVXV. |
| Page 324, line 10. | HILANTATM should be HILARITATEM. |
| Page 370, line 17. | tempora filia should be temporis filia. |
| Page 371, line 21. | Hilaritatem should be Hilaritatem. |
| Page 394, line 9. | Otiose should be Otiosi. |
| Page 401, line 20. | Tomas Legge should be Thomas Legge. |
| Page 403, line 32. | Soli dei honor should be Soli deo honor. |
| Page 404. | Plate LXX should be Plate LX. |