THE SHAKSPERE ALLUSION-BOOK: A COLLECTION OF ALLUSIONS TO SHAKSPERE FROM 1591 TO 1700. VOL. I.
ORIGINALLY COMPILED BY C. M. INGLEBY, MISS L. TOULMIN SMITH, AND BY DR. F. J. FURNIVALL, WITH THE ASSISTANCE OF THE NEW SHAKSPERE SOCIETY: AND NOW RE-EDITED, REVISED, AND RE-ARRANGED, WITH AN INTRODUCTION, BY JOHN MUNRO

NEW YORK
DUFFIELD & COMPANY
LONDON: CHATTO & WINDUS
1909
Richard Clay & Sons, Limited,
Bread Street Hill, E.C., and
Bungay, Suffolk.

All rights reserved.
To

FREDERICK JAMES FURNIVALL, M.A., Ph.D., D.Litt.,
who has given his life to the
Furtherance of English Scholarship,
these volumes,
which owe so much to him,
are gratefully dedicated.
PREFACE

These volumes were not made in a day. Thirty years have passed in their compilation, and the thousands of books from which their contents have been drawn stretch over three hundred years. Many willing hands, too, have lent assistance. Antiquaries, scholars, and friendly readers, have all most kindly helped.

Clement Mansfield Ingleby, Miss Lucy Toulmin Smith, and Dr. Furnivall, who have been the great workers in this matter, were assisted by the members of the New Shakspere Society. Many of the allusions were discovered by Halliwell-Phillips, as the initials printed in the text will show. Mr. P. A. Lyons, Dr. Brinsley Nicholson, Professor Dowden, and Mr. P. A. Daniel also helped a great deal. To the two latter gentlemen, I, too, have to acknowledge indebtedness. To Mrs. Stopes, Miss Spurgeon, Professor Manly of Chicago, Dr. Bradley, Mr. R. B. McKerrow, and Professor Ker, I am grateful for references and advice. Thanks are no less given to all those who have been good enough to forward references.

Through all, from the commencement of these volumes to now, the advice and practical help of Dr. Furnivall have been freely given, and the frequency of his initials throughout our text testify to the splendid way in which he has so ungrudgingly laboured in this, as in so many other departments of literary work.

In this edition, the initials of those responsible for allusions are printed beneath them.

J. M.
CONTENTS OF VOL. I.

INTRODUCTION ........................................... xi

CHRONOLOGICAL LIST OF SHAKSPERE ALLUSIONS, 1591–1649 ........... lxxiii

ALLUSIONS, 1591–1649 ........................................ i
INTRODUCTION

History of the Allusion Book, p. xi.

a Allusions to Shakspere's Works giving Dates, p. xvii.
b Allusions to Contemporary Events, p. xix.
c Allusions of Shakspere's Contemporaries, p. xix.
   a References to Works and Characters, p. xxii.
   b Shakspere, the Man and his Contemporaries, p. xxv.
   c Borrowings from his Works: Shakspere's Influence over his
      Contemporaries, p. xxxiii.
d Allusions of Shakspere's Successors, p. xlvi.
   a Allusions to Shakspere himself as Poet and Playwright, p. xlviii.
   b Borrowings from his Works, p. lxiii.
   c References to Works and Characters, p. lxxii.
   d Alterations of his Plays, p. lxiv.
e Legends of Shakspere and his Works, p. lxvii.

History of the Allusion Book.—Many and interesting are the
parallels which might be drawn in political, religious and literary
history between the Elizabethan and Victorian times; yet
intellectually, the two eras are widely different. In the latter,
together with other causes, the manipulation of natural forces in
industrial development and the perfection of locomotion, turned
intellectual activity into pathways of Science. The necessity for
absolute accuracy began to be felt on all sides. The Victorian era
is distinguished by long and patient research, by the methodical
classification of data, and by the subsequent deduction of laws
which might assist in the pursuit of knowledge.

The influence of the exact methods of science is to be traced in
many departments of intellectual labour, and particularly in what
one may call the higher criticism, whether it be of literature, art, or
religion. The application of scientific critical principles and research to *Piers Plowman*, and the works of Chaucer, Gower, Lydgate, Shakspere, and other masters in our literature, has led, through revolutions of different magnitudes, to a wider and deeper knowledge, and a truer and worthier appreciation of the labours of our great literary men. The advance made by the Victorian Shakspereans on all that had gone before was magnificent, and the advance was made through the adoption of correct principles, and the subsequent discovery of laws, whose application elucidated difficult and complex problems. Properly speaking, we may distinguish two Victorian schools, an earlier and a later,¹ the former distinguished for its antiquarian illustration, textual emendation and verbal criticism (and, unhappily, for deviations in the shape of forgeries), and the latter for its exposition of the growth and development of Shakspere's art, for illustration of his times, and the relation of his work to that of his contemporaries, besides the continuation of the labours begun by the earlier school. Adequate attention was first given by the later Victorians to the Apocryphal Plays which less critical generations had ascribed to Shakspere, and to the sources used by the dramatist; by the establishment of line-ending tests, a study of style, and the collection of external evidence such as contemporary allusions and entries in the Stationers' Books, the chronological sequence of the poems and plays was worked out with an approach to accuracy. All manner of records and documents were brought together and printed, and a vast literature of Shaksperean biography, bibliography and elucidation arose.

Among all these critical and historical books the publications of the New Shakspere Society have a high place. In the words of the Society's founder, that indefatigable scholar, Dr. Furnivall, "to do honour to Shakspere, to make out the succession of his plays, and thereby the growth of his mind and art; to promote the intelligent study of him, and to print texts illustrating his work and times, this *New Shakspere Society* was founded in the autumn of 1873." One of the most valuable books published to effect some of these purposes, was the *Centuries of Praye*, a collection of Shaksperean

¹ *Shakespeare: Life and Work*, by F. J. Furnivall and John Munro, 1908, pp. 72, 73.
allusions, edited by Dr. C. M. Ingleby and generously presented by
him to the members of the Society in 1874. A second edition of
this book was presented by Dr. Ingleby in 1879, when Miss L. T.
Smith undertook to edit it, and when the number of allusions to
Shakspere and his works grew from 228 to 356. Even this, how-
ever, did not half exhaust the available allusions, for Dr. Furnivall
in 1886 came out with his Some 300 Fresh Allusions to Shakspere
from 1594 to 1694 A.D., gathered by Members of the New Shakspere
Society. And now in 1908, in this combined edition of the Centurie
and Fresh Allusions, I have added some 130 new allusions to the
old stock, and there are still more not in this collection.

Dr. Ingleby's original idea was to have printed only those
references to the poet which occurred within his lifetime, a scheme
practically identical with an unaccomplished design of Dr. Grosart's,
announced in 1870, for preparing a Contemporary Judgment of
Poets. Ingleby's work, however, gradually grew into a Centurie, and
was brought to an end with the allusions of the first great English
critic, John Dryden, in 1693, it being resolved that formal criticism
should be excluded. The "pre-critical century," as Ingleby called
the period his collection represented, was held by him to divide
itself naturally into four periods: the first extending from the
earliest allusion (1592) to the poet's death in 1616; the second from
then to the outbreak of the Civil War in 1642; the third from the
closing of the theatres to the Restoration; and the fourth from the
return of the monarchy to the rise of criticism. Miss L. T. Smith
and Dr. Furnivall abided by these divisions, but the latter included
also Dryden's Prologue to Love Triumphant, 1694, thus exceeding
the limit of 1693.

Dryden's Essay Of Dramatick Poety was published in 1668, his
Conquest of Granada, containing critical remarks on Shakspere, in
1672, his great Preface to Troilus and Cressida in 1679. Before
then, the remarks on Shakspere by Margaret Cavendish in 1664
show a good critical appreciation; Edward Phillips's Theatrum
Poetarum, in 1675, much as it eulogises Shakspere, attempts an
elementary criticism on correct grounds; Rymer's book was
published in 1678; and even before any of these dates, in 1650
English criticism had taken a decided step forward in the Gondibert
of Davenant. In fact, by 1693, criticism was well on its way, and had paid its tribute to Shakspere: and even were it possible to exclude the results of this critical awakening from these volumes, it were not desirable; for in these days a history of Shakspere criticism is just what one would consider valuable. To stop short at 1693, moreover, is to suppress valuable evidence,—that of Jeremy Collier and his supporters, of Congreve, Dennis, Gildon, etc.,—showing the effects of Dryden’s critical appreciations, the tendencies of criticism, and the development of opinion concerning the drama and Shakspere. In order, therefore, to include this evidence, our allusions are extended to 1700.

The divisions which Ingleby made in his *Centurie* do not seem to me either "natural" or necessary. The death of Shakspere, which is held to close the first period, made no immediate difference to the poet’s position in literature. When the "myriad-minded" Shakspere, that sweet swan of Avon, died, no contemporary poet assailed the dull cold ear of death with metrical lamentations, and not then did Shakspere’s posthumous greatness begin. The still silence in which this greatest of Englishmen came into the world is equalled only by the silence in which he left it again. We do not consider here the magnificent inscriptions at Stratford, which, probably, rather indicate local appreciation and sorrow than the sorrow of literary men. In 1616 Robert Anton was reproving immodest women for going to see such base plays as *Antony and Cleopatra*; Drummond was assisting his muse with borrowings from *A Lover’s Complaint*; Beaumont and Fletcher were having a jest at Hamlet and plagiarising from Hotspur; and Jonson, in the newly-acquired greatness of his laureateship, was censuring Shakspere’s faults in the Prologue of *Every Man in his Humour*. In the following year, 1617, only two allusions, and those by Taylor the water poet and Geffray Mynshul, and of little importance, have been discovered. Thus, at the passing of the greatest Elizabethan, the muse shed not one tear. It is particularly important to remember that, of all the poets who had sung the praises of Shakspere, and of all those who had plagiarised his works, not one was moved by his death, which must have been known before long in London, to make any immediate expression of loss.
INTRODUCTION.

or sorrow. It seems that Shakspere, in leaving the London of his success for the Stratford of his boyhood, passed out of immediate notice. A younger generation of playwrights with a new mode came forward to take his place.

But Shakspere's death did ultimately make a difference, in so far as it caused the publication of the Folio in 1623. The debt that we owe to Heminge and Condell, the poet's friends and fellow-players, is incalculable, for on the Folio of 1623, as foundation, is built the fair fabric of Shakspere's fame. It was the publication of the Folios in 1623, 1632, 1664, and 1685, and of the poems in 1640, which familiarised men with Shakspere's plays as literature and made Shakspere a great tradition in poetry and drama. The splendid panegyrics of Jonson, Holland and Digges and the forewords of Heminge and Condell, must have intimated to many for the first time the greatness of the man who had died seven years before. If, therefore, we needed to have a first period at all, it should end in 1623, when the allusions of Shakspere's contemporaries to his personality had ended also, with the exception of a few by such men as Jonson. As a matter of fact, however, the allusions group themselves conveniently into two series, distinguished by different characteristics, and practically coincident with the division in our volumes, the first series ending about the middle of the century and the second continuing to its end.

The other divisions made by Ingleby in the *Centurie* are roughly correct, but only roughly. After the publication of the Folio in 1623, the event of prime importance in its effect upon dramatic taste, and hence upon the position of Shakspere, was the formation of the Commonwealth in 1649. Subsequently, the Restoration in 1660 is the most considerable event in its consequences for the drama. Yet, in a subject such as ours, divisions of this nature are all but useless, though we may refer developments, for their origin, to the movements these dates indicate. It is easy to see, moreover, that some considerable time would have to elapse after such changes as the foundation of the Commonwealth and the Restoration before their influence on poetic and dramatic taste would be

---

1 Taylor in 1650 mentioned Shakspere as one of the great dead, but there is no lament.
clearly manifest as a general tendency; that before their arrival some indication would be discernible of the tendencies their influence was to encourage; and that, in a time so full of conflicting ideas and opinions as the greater part of the seventeenth century, we should expect to find throughout conflict of judgments concerning Shakspere, though at different times different judgments might predominate. The first Puritan attack on the drama was not delivered when Charles the Stuart laid his head on the block on January 30, 1649, nor when Prynne published his *Histriomastix* in 1632 and subsequently had his nose slit; nor had the last gone by when Charles II returned to continue the mismanagement of his fathers. Useful, therefore, as divisions are for marking the main causes of change, they cannot be held to group the effects, and in these volumes they are abolished.

It was decided in the old books of allusions to exclude the title-pages of the quartos of apocryphal plays, whereon fraudulent printers had, for the deception of their public and the diversion of modern critics, put the embellishment "By W. S.," or "W. Sh.," or "W. Shakspere." But as this rascally use of Shakspere's initials or name in recommending a book not by him is as certainly an allusion to him as any passage printed in these volumes, and as it points most unmistakably to the high appreciation of Shakspere's work by his contemporary readers, I see no reason for the omission, and therefore include all the quarto title-pages concerned.

Though nothing on the same scale as Ingleby's *Centurie* had been attempted before, yet Garrick, Drake and Malone had made smaller collections of tributes to Shakspere. Knight, in his *Shakspere Studies*, also printed a selection; and Mr. Bolton Corney, Mr. George Dawson, and Dr. Grosart, each had once a similar scheme. Latterly, in 1904, Mr. C. E. Hughes printed a volume on *The Praise of Shakspere*, a collection of passages on the great poet, extending up to modern times, with an able Introduction by himself and a Preface by Mr. Sidney Lee. Mr. Hughes's book owes its existence to a controversy conducted by Mr. Sidney Lee and others in the *Times*, concerning that curious aberration which we may call the Baconian heresy, and which, like many other
INTRODUCTION.

heresies, ancient and modern, owes much to the temptation of
notoriety. Mrs. C. C. Stopes in her *Bacon-Shakspere Question*,
1888, printed in its Chapter IV a goodly number of allusions to
Shakspere. A second and revised edition of this book has appeared.

**Uses of the "Allusion Book."**—The *Allusion Book* is a store
of information on many subjects connected with Shakspere. Apart
from its mere interest as a chronologically arranged series of refer-
ces to our greatest poet, the material it contains may be divided
into the following sections, under which we shall discuss it:—

a. Allusions to plays which help us to fix their dates of
composition.

b. Allusions to contemporary events.

c. The expressions of Shakspere's contemporaries con-
cerning him and his works.

d. The expressions of Shakspere's successors concerning
him and his works.

e. Legends of Shakspere and his works.

a. **Allusions to Plays giving Dates.**—The external evidence
used by Shakspereans in determining the dates of the poems and plays
consists of the entries in the *Stationers' Registers*, the publication
of the quartos, and early allusions by contemporaries. The entries
of Shakspere's works in the *Stationers' Registers* are printed from
Arber's edition in quarto, in our second volume. These entries,
which are to be considered allusions just as much as the text of our
volumes, help us to date two poems and eight plays:

1593 before April 18  *Venus and Adonis.*
1594 before May 9   *Lucrece.*
1598 before February 25  *Henry IV.*
1600 before August 4  *As you Like It.*
1600 before August 4  *Much Ado.*
1602 before July 26   *Hamlet.*
1603 before February 7  *Trotius and Cressida.*
1607 before November 26  *King Lear.*
1608 before May 20  *Pericles and Antony and Cleopatra.*

SH. ALLN. BK.—I.
The entry of *King Lear* in 1607 mentions the performance of the play on December 26, 1606, at Whitehall. Other dates in the *Stationers' Registers* are subsequent to the generally accepted dates of composition. *Much Ado* is generally dated 1598, or 1599-1600. *Troilus* is given an earlier date, 1603, as above, and a later one, when it is thought to have been revised, 1607.

Contemporary allusions printed in these volumes help us to fix the dates of five other plays:

*Romeo and Juliet.*—*Qt* of *Romeo* was published by Danter in 1597, but the early date of 1591 is generally accepted, from internal evidence, for the first draft or version. Weever's Sonnet of 1595 proves conclusively that, by that year, the character of Romeo was already famous and associated with Shaksper.

*Julius Caesar.*—This play was first printed in the Folio, but Weever in his *Mirror of Martyrs*, 1601, says:

The many-headed multitude were drawne  
By Brutus speech, that Caesar was ambitious,  
When eloquent Mark Antonie had showne  
His vertues, who but Brutus then was vicious?

As there is no intimation in Amyot or North of Brutus's speech on Caesar's ambition, these lines must refer to Shaksper's play.

*Twelfth-Night.*—This comedy was first printed in the Folio. Its date is fixed as 1601–2 from the entry of John Manningham in his Diary that the play was acted at the feast of the barristers of the Middle Temple on February 2, 1602. The play contains a part of a song from Robert Jones's *Book of Ayres*, 1601.

*Winter's Tale.*—Here again we have a play unprinted till its appearance in the Folio. Its date is fixed at 1611, from Dr. Simon Forman's note that he saw it performed at the Globe on May 15 of that year.

*Henry VIII.*—Again a play not printed till the Folio text of 1623, and one in which Shaksper's participation as author may be doubted. Its date is settled by records of the accidental burning of the "Globe" on June 29, 1613, when *Henry VIII* was being played. See the *Sonnet* on the conflagration, Sir Thomas Lorkins'
letter of June 30, 1613, Sir Henry Wotton's of July 6, and Howes' continuation of Stowe.

Apart from these allusions Meres in his Palladis Tamia of 1598 mentions Shakspere's "sugred Sonnets," his Venus and Lucrece, six comedies and six tragedies, including Love Labour's Wonne, —thought to be the play re-written as All's Well that Ends Well. Meres's passage proves that, though the Sonnets were not published till 1609, some of them, at least, were in existence in 1598.

6. Allusions to Contemporary Events.—Besides the burning of the "Globe," noticed above, other contemporary events, more or less connected with Shakspere, are alluded to in these volumes. We have, first of all, a number of passages concerning the examinations of Sir Gelly Merrick and Augustine Phillips in connexion with the Essex Conspiracy, and a valuable passage on the same subject which I found in Bacon's Declaration, 1601. The death of Elizabeth in 1603 is mourned by Chettle and an anonymous author. Prince Lewis of Wirtemberg visited the "Globe" and saw Othello on April 30, 1610. On March 24, 1613, occurred the tilting-match in which Pembroke, Montgomery and Rutland took part, and with which Shakspere may have been associated. Richard Burbage died on March 13, 1618, and we have an elegy on him, recording his principal parts. Ben Jonson visited William Drummond of Hawthornden in January 1619, and Drummond has recorded bits of the conversation. Pericles was played before the Marquis Tremouille, Buckingham, Oxford, etc., at Court, in May 1619. For record of other Court performances see the accounts of Lord Treasurer Stanhope, 1613, and of Sir Henry Herbert, 1623-1636.

7. The Allusions of Shakspere's Contemporaries.—Much of the laudatory verse and prose of the Elizabethans ran, through excess of feeling over judgment, into hyperbole, just as their satire and criticism, for the same reason, were apt to be too severe. In an age when the encomiastic address of patrons was all but compulsory, the tendency towards hyperbole was inevitable. Yet,
INTRODUCTION.

hyperbolic as praise of authors and patrons may have been in
genereal, it was usually healthy, for it had judgment and belief
behind it, and, at least, the Elizabethan eulogies of Shakspere
were greatly superior to the hollow laudations of a future genera-
tion, with whom praise had become a mere habit, an affectation.
Any one who cares to examine the verses written concerning
authors of the past, or addressed by Elizabethans, to their contem-
porary brothers in literature, must be struck by this exuberance in
the expression of admiration and esteem. The weary student of
Lydgate may be glad to know that, in 1614, Thomas Freeman, the
epigrammist, declared him equal to the great men of that and all
former ages.1 George Turberville in 1570 praised Arthur Brooke,
the author of that long rambling poem Romeus and Juliet, in the
highest terms.2 Not to multiply instances, which are common, the
verses addressed by Spenser to various noblemen and printed
with the Faerie Queene, are tinctured with this same character-
istic.3 In considering, therefore, the praises of Shakspere by the
Elizabetians and Jacobians, we have to remember this tendency
towards exuberance, born of a splendid enthusiasm for literature,
but we have also to bear in mind that beneath all their eulogies,
conventional as these may be in terms and epithets, were great
admiration of the poet's works and strong appreciation of his great-
ness among his fellows. To the Elizabethans Shakspere was an
Elizabethan, not the great heir of universal fame. It was yet too
early in that busy world with its strong social distinctions, for men
to realise that one who followed the more or less despised vocation
of a player and wrote for the stage of those days, could rise to be a
world-figure in literature, or that his art could challenge comparison
with that of the cherished tragedians of antiquity. Those who
ventured to liken him in their eulogies to the classical tragedians
and writers, likened also lesser men, like Drayton, Daniel and
Warner; and it is evident that none of them had any conception
that his genius was phenomenal or that he stood without compeer
in English literature. The highest criticism of the time, with the

1 Rubbe and A great Cast, 1614, Epigram 14, sig. g 2.
2 Epitaphs, Epigrams, Songs and Sonnets, pp. 143b–144b.
3 See particularly the verse to Lord Buckhurst, Globe edn. p. 9.
exception of Ben Jonson's, would have found much in him to dispraise. To those, who, like Stephen Gosson, attacked the drama from the moral standpoint, Shakspere and his fellows had little to recommend them, simply because the functions of tragedy and homily are widely different. Others who, like Philip Sidney, regarded the unities as inviolate and the works of the ancients as unquestionable models for all time, could only have condemned the tragic-comedies which so delight us. I feel safe in asserting that, to the Elizabethan, Spenser was a greater poet than Shakspere; though he, too, came under the censure of criticism for his use of "rustic language." Camden in 1606 described Spenser as first of English poets of that time (Anglorum Poetarum nostri seculi facie princeps); William Webbe thought Spenser greatest; and some even consider him so to this day.¹ The allusions to Spenser, whose fame seems never to have greatly fluctuated, up to the end of the seventeenth century might even outnumber the allusions to Shakspere.² Be that as it may, those of Shakspere's contemporaries who praised him (except Jonson), praised him for his sweetness and those lesser qualities which were apparent to them, and in which he excelled his fellows; the great men, like Bacon, Lord Brooke, and subsequently, Lord Clarendon, were silent. A creative age, like the Elizabethan, cannot be justly critical; in particular it cannot be critical of one whose work is in progress in its midst: only when a man's work is done, or nearly so, can men review it, and notice its development; and only when an age is past, do its men and things fall into proper perspective and reveal their proper relations. Then too we have to notice that the distinguishing qualities which constitute Shakspere's universal eminence, like the great qualities of Aeschylus and Sophocles, are those which a studious perusal of the text alone can demonstrate. It was only after the publication of the Folio that adequate material was provided for such a study, and even then, except in a few great minds, like Milton's, recognition did not come till systematic criticism had begun to do its work.

¹ As, for instance, Mr. Morton Luce. See his Handbook to the Works of Shakspere, 1907, p. xiii.
² I printed a number of references to Spenser allusions in Notes and Queries, Series X, vol. x, p. 131.
INTRODUCTION.

Taking these things into consideration, we have not to be disappointed if the Shakspere we know and revere, was not so known and revered by the men of his own day. That he was honoured by them, admired by them, and loved by them, we shall see: more, if more were needed, were impossible.

I divide the allusions of Shakspere's contemporaries into three main classes: the first (a) is composed of the references to his works, showing those on which his reputation was founded; the second (b) consists of references to the poet himself; and those from the men who knew him are particularly valuable. These two classes of allusions have often been dwelt on before, but a third class, (c) consisting of the cases in which the poet's contemporaries borrowed from, or plagiarised, his works, has had little attention given to it, and is the greatest testimony of all to Shakspere's superiority over his fellow poets and playwrights.

(a) The first reference in these volumes to a play is Nash's record of the success of Henry VI,1 with which Shakspere is generally held to have had some small connexion. The second is Helmes's account in the Gesta Grayorum of the performance of the Comedy of Errors in Gray's Inn Hall on December 28, 1594,2 at which performance Bacon and Shakspere may have met. At first, however, it was for his poems that Shakspere was known. To be a poet was then a greater thing than to be a dramatist, and in publishing his poems so early in his career, Shakspere took the best means of establishing a good reputation and gaining attention. The verses prefixed to Willobie his Avisa in 1594 mention Lucrece and Shake-spere: in the same year Harbert and Drayton praise the poem, and Southwell gives the first intimation of Venus and Adonis.3 Most of the epithets used by contemporaries of Shakspere, "Honie-tong'd Shakespeare," etc., seem to be due to their conception of his poems, whose theme is passion, and accordingly in Willobie his Avisa, Shakspere is the authority on love. Sir William Drummond so mentions him again in 1614.4 The references to the poems continue to occur with constancy till about the middle of the century, when they decrease in number. In 1595 comes from Weever the recognition of Shakspere as both

---

1 I. 5.  
2 I. 7.  
3 I. 8, 14, 15, 16.  
4 I. 251.
playwright and poet. Of his early plays, those which most struck his contemporaries were *Romeo* and *Richard III*. After 1600 these gave place to *Hamlet* and the Falstaff plays, which, having taken the chief place in popular favour, have held it ever since, except that *Hamlet* temporarily declined a little in popularity during the latter half of the seventeenth century. Meres's references to Shakspere and his works, in 1598,¹ are the most valuable of the early allusions. Shakspere is here declared to be the most excellent among the English for comedy and tragedy and his principal works are cited. This declaration of Meres that Shakspere was chief *dramatic* author of his age, and that at a time when a great part of his work had not been written, is a testimony to Shakspere's success. Meres himself was no great critic, and I regard his utterances as reflecting the popular estimate as observed by a frequenter of the theatre, rather than the tribute of criticism. Meres's statements were seconded by *The Returne from Pernassus*,² where Kempe, speaking of the university playwrights, says, "*Shakespeare puts them all downe, I and Ben Jonson too.*" Ben Jonson, in any case, was one of the first, in 1599,³ to record the popularity of Falstaff; the authors of *Sir John Oldcastle* refer to the fat knight in 1600, Roger Sharpe in 1610, etc.⁴; he is mentioned in private correspondence,⁵ and subsequently references to him turn up unexpectedly on many occasions, even in state trials and books of controversy. The allusions go to show that this character, which sprang into immediate fame in the days of Elizabeth, attained still greater notoriety in the days of the Commonwealth and the Stuarts after James I.

Among the first to note the greatness of *Hamlet* was Gabriel Harvey about 1600.⁶ Anthony Scholoker praises it in 1604,⁷ and notes particulars of its acting. *Ratseis Ghost* makes a reference in 1605, and in the same year the authors of *Eastward Hoe*, by using the name "Hamlet" and making evident borrowings, record the play's popularity. After this for some years there is a curious dearth of references to the play itself; and yet no play of Shakspere's (except, perhaps, that Hamlet gives place to Falstaff) gained

¹ i. 46-49. ² i. 102. ³ i. 61. ⁴ i. 77, 212. ⁵ i. 88. ⁶ i. 56. ⁷ i. 133.
more attention. The evidences of the play's profound influence are to be seen, not in the ordinary verbal allusions, but in the many imitations and plagiarisings to which it was subjected. From no other play of Shakspere's, probably from no other similar composition in the world, have so many phrases been borrowed, and of no other, probably, have so many passages and scenes been imitated.

It is difficult to determine which plays after Romeo, Richard III, Hamlet, and the Falstaff pieces, were most favoured by Shakspere's contemporaries. The number of allusions to such a play as Love's Labour's Lost is doubtless due to its early date and its publication in quarto. Probably The Midsummer Night's Dream with Bully Bottom and his mates held a high place. Julius Casar, Othello, Macbeth and Lear all ranked high.

Magnificent as we think Shakspere's art in Antony and Cleopatra, containing, as the play does, the poet's most wonderful woman-study, done at the zenith of his powers, and fine as its verse is, it seems to have been no great favourite with Elizabethans. No reference to it occurs before 1616, and after that date allusions are extremely rare. The fact that Plutarch's account of Antony's fall was so well known to Shakspere's contemporaries may explain in part the absence of allusion to the play, but we have to note also, that, in the case of this, one of Shakspere's best written plays, and on a subject which was so often dramatised, there is almost complete absence of borrowing of phrases by other authors. It is not enough to say that Antony is not a good acting play. The truth appears to be that the cause of this neglect of Antony is the secret of the Elizabethan attitude towards Shakspere the dramatist. It was not necessarily the finest poetry, nor the highest delineation of character, nor evidence of the most perfect dramaturgical skill, which made a play successful to the Elizabethans, though all these might contribute. The first part of Henry VI could be a success without them; Antony and Cleopatra gained little notice in literature with all their aid. The characters which held the attention of Shakspere's audiences were strong, commanding men like Tamberlaine and Richard III, and beautiful, gentle women, injured and suffering, like Juliet and Desdemona. The people who went to the Globe liked plays full of strange vicissitudes
such as *Henry VI*, and *Titus Andronicus* and *Pericles*, pieces in which life and death were mingled in glaring contrasts, in which battles, sieges, duels, murders and revenges found place. They liked to have pity and terror awakened within them; the sweet love of Romeo with its tragic end appealed to their hearts; the gloom and mystery, the sorrow and tragedy of *Hamlet* moved them all; the drollery and rascality of Falstaff were things of their own time, immediate to them, familiar. But *Antony* was another matter; the great conflict in the play is one between duty and licence; the tragedy is the fall of a great soldier; and this conflict and this tragedy were not those which interested Elizabethans. No heart is broken in the action by the ruin of a tender and passionate love; the fall of Antony excites no deep feelings of pity or terror; the beauty of Cleopatra wins no compassion for her end; and the character of neither the queen nor Antony is purified of its stains by self-inflicted death. Though soldiers pass over the stage and we hear the tumult afar off, the battles are given in descriptions. The play is sad; it is distressing; but it is not a story of woe, or of innocent suffering; and being such as it is, it could not appeal to the people of the early part of the seventeenth century as could others mentioned above.

The consideration of *Antony* bears out our previous statement that dramaturgical skill, fine verse, and good character drawing, though so many Elizabethan plays possess these things, could not alone assure a play's success; and it is probable that almost all of Shakspeare's contemporaries failed to appreciate the high character of his art, and to value him for it.

(6) *Shakspeare, the Man and his Contemporaries.*—The figures of few men could have been more familiar to the citizens of Elizabethan London than those of the chief actors in the Queen's Company, William Kempe, Richard Burbage and William Shakspeare. Yet, as men chronicle the rare and extraordinary rather than familiar and well-known things, no record has come down to us of how Shakspeare lived in London; and we know little of what he did. His life seems to have been quiet, almost uneventful, and calm; only rarely do we find records of little incidents in his busy career. “To Shakspeare's friends and daily companions,” says
INTRODUCTION.

Furness,¹ "there was nothing mysterious in his life; on the contrary, it possibly appeared to them as unusually dull and commonplace. It certainly had no incidents so far out of the common that they thought it worth while to record them. Shakspeare never killed a man as Jonson did; his voice was never heard, like Marlowe's, in tavern brawls; nor was he ever, like Marston and Chapman, threatened with the penalty of having his ears lopped and his nose slit." Apart from the legal actions with which Shakspeare was connected, however, some notices, rare and valuable, have been bequeathed us, and from them we learn something of the man and what his fellows thought of him.

And first, as to his personal appearance. John Davies of Hereford, in 1603, said that Shakspeare and Burbage had wit, courage, good shape, and good parts, and that they were generous in mind and mood. These two he praised again in 1609; and in 1611 he said of "our English Terence, Mr. Will. Shake-speare":

Had'st thou not plaid some Kingly parts in sport,
Thou hadst bin a companion for a King.

As for the imputation made by some that Shakspeare was lame, based on Sonnet lxxxix, l. 3:

Speak of my lameness, and I straight will halt,—

we can only say that the absence of contemporary reference to such an affliction is almost certain proof that it did not exist, and that it is little borne out by Jonson's lines in the Folio:

... heare thy Buskin tread,
And shake a Siage.²

From Fuller, who was collecting matter for his Worthies in 1643, we learn of the merry meetings at the "Mermaid," of the wit-combats between solid Ben and the nimble-minded Shakspeare.³ Of these meetings Beaumont writes in his letter to Ben Jonson:

What things have we seen
Done at the Mermaid? heard words that have been

---

¹ Variorum Much Adoe about Nothing, 1899, p. vii.
² This, of course, may only be figurative language, but still, is significant.
³ l. 484.
INTRODUCTION.

So nimble, and so full of subtle flame,
As if that every one (from whence they came)
Had meant to put his whole wit in a jest;
And had resolved to live a fool, the rest
Of his dull life! Then, when there hath been thrown
Wit able enough to justify the Town
For three days past! Wit that might warrant be
For the whole City to talk foolishly
Till that were cancelled! And, when we were gone,
We left an air behind us; which alone
Was able to make the two next companies
Right witty! though but downright fools, more wise!

A piece of Shakspere's conversational impromptu may be preserved in *The Newe Metamorphosis*, 1600–12.

And next we come to notices of the poet's industry. The attack of Greene on Shakspere, the upstart Crow, the reviser of other men's plays, gives place to Chettle's subsequent apology and praise: "Divers of worship have reported his uprightness of dealing, which argues his honesty, and his facetious grace in writing, that aprooves his Art."¹ John Webster, in 1612,² refers to "the right happy and copious industry of M. Shake-speare, M. Decker and M. Heywood." (The last two names are usually omitted by biographers, and should not be.) In 1599, William Jaggard published his piratical first edition of *The Passionate Pilgrime*, described as "By W. Shakespeare." In 1612 was issued another edition, where, under Shakspere's name, appeared two verses from Heywood's *Troia Britanica*, 1609. This, Heywood resented in his *Apology for Actors*, 1612: "I must acknowledge my lines not worthy his patronage," says Heywood of Shakspere, and continues that the great poet was "much offended" with the rascally publisher.³ Heming and Condell in the Folio refer to Shakspere's ease in composition: "Wee have scarce received from him a blot in his papers," they declare. To this Jonson refers in his *Timber*, 1630–37: the Players had often mentioned that Shakspere never blotted out a line; "would he had blotted a thousand," says Ben.⁴

A good deal of the contemporary praise of Shakspere is couched, as we noted before, in the ordinary poetic epithets of the time, and is not to be understood to imply a realisation of the poet's true

¹ l. 2, 4.
² l. 233.
³ l. 62, 231.
⁴ l. 316, 348.
greatness. "Sweet" Shaksper, says the author of Polimanteia in 1595;¹ Scoloker speaks of the "Friendly" Shakspere in 1604; Thomas Heywood writes, in 1635, of the "inchanting Quill" of "mellifluous shake-speare"; Weever calls the poet "bonie-tong'd"; William Barkstead, in 1607, gives Shakspere the laurel, and in self-depreciation, takes for himself the cypress; Thomas Freeman, in 1614, writes of "that nimble Mercurie," the poet's brain; "Ingenious Shakespeare," says an early eulogiser in lines afterwards quoted by Langbaine.

More important than these are a number of references by other men. Meres's Palladis Tamia of 1598 puts Shakspere chief of English dramatists, and Parts I and II of the Returne from Pernassus, 1600-2, do likewise. Richard Barnfeild, as Mr. Charles Crawford has observed, was the first of Shakspere's contemporaries to write the poet's praise by imitating him, and as it is evident he knew the poems well, and greatly admired them, his praise of 1598 is particularly noteworthy. In his Excellencie of the English Tongue, 1595-6, Carew cited Shakspere and compared him with Catullus; and Edmund Bolton, in his hypercritica, names the poet as one of the chief writers of good English.

Ben Jonson stands alone. He is the founder of Shaksperian criticism. As the friend of Shakspere, one who talked and laughed with him, as the most solid, most learned, and the strongest of Elizabethan playwrights, his utterances concerning his superior in drama deserve our profoundest respect. Ben was too honest,—perhaps I may be forgiven if I say he was too arrogant also,—to give unstinted praise to the man he says he loved; but when we consider what he dispraised we shall see it does not subtract from the honour of Shakspere; and when we consider what he praised we shall see it adds to the honour of Jonson. He was a man of a different calibre from Shakspere; he loved learning in a way that Shakspere did not; but as he loved learning more, he knew men less. More learned as he certainly was, he respected classical precedent and symmetry in a way that Shakspere could not: and there where he thought his strength lay, to us lies his inferiority; for the free and happy genius of Shakspere, which to him "wanted

¹ Echoed in Part I of the Returne from Pernassus, 1600, l. 67.
art," carried drama to a height, where all his art could not reach it.

We can dismiss with little comment the mere allusions by Jonson to Shakspere's characters. In 1599, in *Every Man out of his Humour*, he alluded to Silence and Falstaff; in 1605 he, with others, referred to *Hamlet* in *Eastward Hoe*; in 1609 he mentioned Doll Tearsheet in *Epicene*; and in 1614 he referred to *Titus Andronicus*, and the *Tempest* in *Bartholomew Fayre*. These allusions are only such as we find in other contemporaries; some of them are useful (as the *Titus* note) in other ways; but none of them is particularly valuable, except as showing Jonson's interest in Shakspere's works.

Other references, or apparent references, are more important. These commence with the very dubious description of Sogliardo and his arms in *Every Man out of his Humour*, in 1599, when Shakspere's arms were granted. It has been supposed that Jonson may have been girding at Shakspere in this play, but the circumstance of an upstart buying arms was too common to warrant our lending importance to Jonson's satire of a contemporary failing which Harrison had commented on ten years before. In 1601-2 *The Returne from Pernassus* has a fling at Jonson's *Poetaster*, and represents Shakspere as "having given him a purge that made him beray his credit." The *Poetaster* is thought by some to refer to Shakspere, but the matter is so obscure that speculation is idle. I will only venture the remark that, if *The Returne from Pernassus* simply refers to the two chief dramatists as rivals for excellence, the "purge" may be *Julius Cæsar*, a Roman play.

Leaving these misty matters we come to the main body of Jonsonian criticism. The sources from which we draw are the Prologue of *Every Man in his Humour*, 1616; the conversations with Drummond, 1619; the poems in the Folio, 1623; the note *De Shakespeare nostrat in Timber*, 1630-37 (?); and Rowe's Preface to his edition of 1709, for the anecdote of the debate between Hales and Jonson, about 1633.¹ The censure of *Pericles*, in 1629-30, I do not consider important; poor Ben was very sore then over the failure of *The New Inn*, and his verses, as Ingleby remarks, were

¹ i. 263, 274, 305, 307, 348, 373.
INTRODUCTION.

a vent for his indignation, and show a certain amount of jealousy. Nor do I regard it as possible that the "happy genius" Jonson refers to in _Sejanus_ can be Shakspere. The whole of Jonson's adverse criticism comes under the contention which he advanced to Suckling, Hales, and others, that Shakspere was in "want of learning," and that he was ignorant "of the Antients." Jonson thus insisted on the observance of dramatic proprieties, which he himself could not always observe; and when he observed them less rigorously, he worked most happily: Shakspere, with a freedom which Jonson could not imitate, unconsciously asserted the right of his genius in making his art a law unto itself. The indifferent eye with which Shakspere looked on the many minor errors, the anachronisms and the historical inaccuracies which are scattered broadcast through his plays could not win Jonson's approval. The spontaneity and profusion of Shakspere's genius, with its "right happy and copious industry," bursting into creation with such facility that his "pious fellows" Heminge and Condell received scarcely a blot on his papers, were not such as Jonson associated with the art of the dramatist. If Shakspere never blotted a line, Jonson thought he should have done, as he himself doubtless did freely. That Shakspere broke the dramatic unities was due to the fact that he knew no better; a man of "little Latin and less Greek," the mighty stores of ancient drama, the models for the emulation of all time, were practically closed to him. Bohemia, of course (not to mention other Shaksperean sea-bound countries), had no sea-shore, and Cæsar should not say foolish and undignified things.\(^1\) All this is explained when we consider Jonson's writings. The dramatic works of Jonson are often possessed with a cold solidity, and are constructed in the most elaborate style; the art they display is conscious and deliberate art; the figures they contain, particularly in the case of the Roman plays, are often cold and unnatural; and few of his plays, with all their learning, are elevated by tenderness or sympathy. In accordance with the foremost

\(^1\) Jonson rebukes Shakspere for this in his passage _De Shakespeare nostrati_, and he pokes fun by repeating Cæsar's words in _The Staple of News_, 1625. Taylor in his _Travels to Prague in Bohemia_, 1630, seems, also, to jest good-naturedly over the 'Bohemian' coast.
theories of his age, he avoided the mixture of tragedy and comedy, and incoherence of plot; and he attempted, at least, to adhere to the dramatic unities. In all these points Shakspeare offers a decided contrast. None of his plots are elaborated to any degree, and some of them are loose in structure. Henry V can hardly be said to have a plot at all, and Henry VI, against which Jonson declaimed,¹ is, for the most part, a succession of fights and intrigues. Tragedy and comedy are found side by side in his plays; and the unities are frequently broken. The art of Shakspeare, like the art of all great geniuses, seldom shows evidences of effort or difficulty: it is direct and spontaneous. His characters win us always with their human appeal, and pulse with the warm blood of life. And the whole of his work is imbued with the happiness and the pathos which come of keen sympathy with the joys and woes of others, is full of pity and tenderness. Considering the work and ideals of Jonson, therefore, and the work and position of Shakspeare, we see that the criticism we have is only such as we should expect; and this, at all events, is certain, that Shakspeare's works are not so remarkable for the absence of that quality which Jonson called "art," as Jonson's are conspicuous for the excess of it.

In the personal element in his criticism, Jonson, of course, stands alone; but in the critical principles which underlie his remarks, he was in no way original: other men had advocated those principles before him, had condemned other poets because of them, and would certainly have discovered the same faults in Shakspeare as Jonson did; and other men were destined to hold those same principles after him, and continue his criticism.

Where Jonson was original—and be it said to his everlasting honour,—was in his praise of the great dead poet. And his praise of Shakspeare, the man, is all the more valuable when we remember how difficult Jonson was to get on with, how arrogant and quarrelsome he was; how he was received graciously by the king; afterwards thrown into prison; and afterwards made poet laureate; how he was masque-maker with Inigo Jones, with whom he quarrelled so; was finally expelled from court; and subjected to many misfortunes:

¹ L. 263
but to the last was invested by the younger men with an authority which must have greatly gratified him. Ben Jonson's lines in the Folio are the first adequate recognition of Shakspeare's greatness, and though, like all his praise, they are rather magisterial, they seem to be based on a proper comprehension of those particular powers which made Shakspeare's immortality. The poet is anxious to dissociate his encomiums from the sort of thing which "seeliest Ignorance" would have said. He thinks that Shakspeare could (as he has done) stand proof against the shafts of crafty malice. He identifies him with his age; calls him its very soul; and declares him immortal in his works. He proclaims him superior not only to the men of his own time, but to the ancients. He calls on Britain to regard her immortal son. He praises that very art which at other times he found wanting. He declares that by Shakspeare's works you may know Shakspeare the man. And he records the delight that Elizabeth and James derived from his plays. In the *Timber* he tells us of the character of the man; "he was honest and of a free and open nature," he says, "and I lov'd the man, and doe honour his memory, (on this side Idolatry) as much as any." Is there not something touching in the tenderness of this "I lov'd the man," an eloquent testimony to the personal charm of him so often called "gentle," and so honoured among his fellows?

We come next to the evidences of the spread of Shakspeare's personal fame. At some time after 1597, and probably before 1603, Shakspeare's name, together with other scraps connected with him, was scribbled on folio 1 of the Duke of Northumberland's MS. of Lord Bacon's *Of Tribute.* In 1603 Henry Chettle rebuked the "silver-tonged Melicert," Shakspeare, for not lamenting the death of Elizabeth; again, *A Mournful Dittie* of the same year uttered a similar rebuke,—and this circumstance is referred to in 1604 by I. C. in his *Epigrammes.* *Ratseis Ghost,* of about 1605, seems to refer to Shakspeare's increasing fortune in London, and to Richard Burbage. Thorpe, in 1609, could call Shakspeare "our ever-living poet," and in the address prefixed to the quarto of *Troilus* of that year, the writer declares that Shakspeare's works please even those who are displeased with plays in general. The

---

1 i. 40.
inclusion of quotations from Shakspere in such books as Bodenham's Belvedere in 1600, is an early instance of what became common later on in the century—the inclusion of many quotations in such books as the Academie of Complements, etc. Meantime minor quotations are found in books such as Burton's Anatomy, Walkington's Optick Glasse, 1607, and in MSS. In 1620 we have a Mr. Richardson, of Magdalen College, Oxford, quoting Romeo from the pulpit. More important is the fraudulent use of Shakspere's name on the title-pages of piratical quartos of plays not by him. The earliest of these was Locrine, "Newly set forth, overseene and corrected By W.S." in 1595, when all Shakspere's first-period plays were done. The "W.S." was repeated on the title-pages of Cromwell in 1602, and the Puritaine in 1607. There can be little doubt that these initials were used by the publishers to deceive their public. In 1605 The London Prodigall has Shakspere's name in full, as has A Yorkshire Tragedy in 1608. The second edition of The Troublesome Raigne of King John, in 1611, is declared on its title-page to be by "W. Sh.," and the third edition has the full name "William Shakespare." The 1619 edition, for Pavier, of The Contention is also declared in the same way to be Shakspere's. To complete the list, the 1634 quarto of The Two Noble Kinsmen is described as by Fletcher and Shakspere, and the 1662 edition of Merlin is described as by Shakspere and Rowley.

Some of these plays are most wretched productions; others have greater merit, but that any of them can have anything at all to do with Shakspere is extremely doubtful. The use of the poet's name in the early quartos is unquestionable evidence of the esteem in which he was held, and of the selling powers of his works. We have referred to the piratical Passionate Pilgrime above.

(c) Shakspere's Influence over his Contemporaries.—More important even than the references to Shakspere's characters and plays by his contemporaries and immediate successors are the silent borrowings from his works which commence with the appearance of Venus and Adonis, and continue in plenty till the

---

1 L. 452; ii. 38, 165. 2 L. 279. 3 L. 21. 4 L. 103, 166. 5 L. 147, 185. 6 L. 226, 264. 7 L. 388; ii. 144.

SH. ALLN. BK.—L.
middle of the seventeenth century, when Puritan supremacy re-
tarded dramatic activity. The borrowings are either imitations of
scenes and passages, or they are verbal imitations of lines and
phrases due to close knowledge of the plays and poems.

The imitations of scenes, so far discovered, are not many.
Shakspere, like all the great poets of the world, left no school
behind him. He was not an initiator; he invented no new style;
he introduced no new vogue. Rather he accepted freely the forms
and practices laid down by his predecessors and fellows: but he
transcended them in all things; he perfected their methods, and
their forms; he surpassed them in his style; in his whole art
he was inimitable. Both Marlowe and Kyd left behind them
types which long served for models; the romantic plays of
Beaumont and Fletcher continued to exercise a wide influence
over the stage; but it was long before the works of Shakspere
were considered as models which playwrights might profitably
study. We shall not expect to find, therefore, in Jacobean and
post-Jacobean drama up to the Restoration, any evidence of plays
on a Shaksperean model. What we shall find will be inferior
imitations of certain incidents, passages, or scenes, often, I believe,
made unconsciously. And we may notice in passing, that the
dearth of plays of a Shaksperean type is by no means indicative of
the superiority in any way of such a man as Marston, who seems
to have exercised an influence over the later Revenge tragedy,1 but
is tributive to the subtlety of that art of which no man could win
the secret.

The verbal borrowings are of two kinds: they are lines lifted
more or less intact from the Shaksperean text, or they are imita-
tions of Shaksperean lines. All of these are due either to the
retention in the memory of remarkable passages heard in the
theatre, or to perusal of the printed text. Borrowings which are
due to reading only, need not greatly detain us: they are interest-
ing and they are valuable; but they are common to all times, and
more or less with the works of all poets. But the borrowings,
conscious or unconscious, which are due to knowledge of the
plays in the theatre itself, have a particular importance.

1 Tragedy, by A. H. Thorndike, 1908, p. 199.
INTRODUCTION.

In 1607 John Marston, in *What You Will*, quoted that famous line, "A Horse, a Horse, my Kingdome for a Horse," and continued, "Looke the I speake play scrappes." This, of course, is conscious borrowing, and is a fairly common feature. Marston himself had parodied the same line in his *Scourge of Villanie* in 1598; Richard Brathwaite cited it in his *Strappado for the Divell*, 1615. Richard Corbet quoted the line in connexion with Burbage, who acted Richard III, in *Iter Boreale*, before 1621; and the "play-scrap" is again parodied in Beaumont and Fletcher's *Little French Lawyer*. Other play-scrapes were well known on the Elizabethan stage and were even quoted by Shakspere himself. First, there is Pistol's scrap: "haue wee not *Hiren* here?"—probably from Peele's lost *Turkish Mahomet and the Fair Greek Hirene*. The phrase is repeated in John Day's *Law Tricks*, 1608; and again in *Eastward Hoe*, 1605. And next there is that speech of "stalking" *Tamburlaine*:

"Holla, ye pampered Jades of Asia!
What I can ye draw but twenty miles a day...?"

once more made part of "the swaggering vaine of Auncient *Pistoll,*," and quoted, likewise, in *Eastward Hoe*. As the Peele and Marlowe phrases occur in the same page, the authors of that play may be borrowing from Shakspere. Lodovick Barrey in the same way quotes Pistol's "die men like dogs," in his *Ram-Alley of 1611*.

So much for play-scrapes. We pass next to unacknowledged and more or less accurate citations from the text, and imitations of passages. These commence in 1594, when Richard Barnfeild, in his *Affectionate Shepheard*, helped his muse with Shakspere's *Venus and Adonis* and probably *Lucrece*. It is difficult to determine whether Barnfeild borrowed intentionally, or reproduced phrases which lingered in his memory: probably the latter is the truth. In any case, in the following year Barnfeild made another series of borrowings, as we may term them, even more definite than those

---

2 *i. 176.*  
4 *i. 296.*  
6 *i. 197.*  
7 *a Henry IV*, II. iv; Fol., p. 83.  
8 *i. 92.*  
9 *a Tamburlaine*, IV. iv. 1-2.  
10 *a Henry IV*, II. iv.; Fol., p. 83.  
11 *i. 221.*  
13 *i. 17.*
previous\textsuperscript{1}: nevertheless, it is just as difficult to say how far Barnfeld consciously followed Shakspere. Exactly similar borrowings to these were made by Nicholson in his \textit{Acolastus} in 1600.\textsuperscript{2} The lines he parallels or imitates come from \textit{Venus, Lucrece} and 3 \textit{Henry VI}, the one from the latter being "Oh Tygres Hart, wrapt in a Womans Hide,"\textsuperscript{3} which Greene had previously parodied in 1592.\textsuperscript{4} In 1600 was published Bodenham's \textit{Belvedere},\textsuperscript{5} the first of those collections of citations from various poets, which afterwards became fairly common. An enormous number of quotations from Shakspere have lately been identified in \textit{Belvedere} by Mr. Crawford (Vol. II., Appendix D.). Subsequently this type of book was represented by \textit{The Academy of Complements}, 1640, \textit{Wit's Labyrinth}, 1648, and John Cotgrave's \textit{English Treasury}, 1655.

The quotations and imitations of the poems continue till the middle of the century, when, probably in consequence of widespread Puritan feeling, they decrease. Dekker closely imitated a passage from \textit{Venus} in \textit{Old Fortunatus}, 1600.\textsuperscript{6} Heywood quoted part of two stanzas of \textit{Venus} in \textit{The Fayre Mayde of the Exchange}, 1607, and in the following year Markham and Machin quoted almost the same passage from that book of "maides philosophie" in their \textit{Dumbe Knight}.\textsuperscript{7} The apostrophe of Lucrece, "O Opportunity... thou notorious bawd!" has its imitations in Marston's \textit{Malcontent}, "Entic'd by that great bawd, opportunity"; in Heywood's \textit{Fair Maid of the West},—"win Opportunity, Shees the best bawd"; and once more in Ford's \textit{Lady's Trial}—"the bawd... Opportunity." Alexander Niccholes quoted a passage from \textit{Venus} in his \textit{Discourse of Marriage}, 1615,\textsuperscript{8} apparently from memory. G. Rivers lifted many pieces from \textit{Lucrece} for his \textit{Heroine}, in 1639.\textsuperscript{9} And while Robert Burton introduced bits of the poems in the \textit{Anatomy of Melancholy},\textsuperscript{10} Robert Baron made use of \textit{Venus} in writing his \textit{Fortune's Tennis-Ball}, 1650, much in the same way as Nicholson had used the poem for his \textit{Acolastus} of 1600.

The \textit{Sonnets} and the other poems had not this vogue.
INTRODUCTION.

dealing so much with incidents, and not so full of picturesque description and allusion, they were less quotable and imitable. The commencement of the twelfth piece in *The Passionate Pilgrim*,

Crabbed age and youth cannot live together,
Youth is full of pleasance, age is full of care,

finds several imitations and echoes. The first line is quoted in Rowley's *A Match at Midnight*, 1633; Ford parodied the first two lines in *Fancies, Chaste and Noble*, 1638; the opening line seems to be parodied in *Lady Alimony*, 1659,—"Frosty age and youth suit not well together"; and the ballad itself is referred to in Fletcher's *Woman's Prize*. A line in a madrigal of Sir W. Drummond's may be an echo of *Sonnet 27* 1; bits of *Sonnet 47* are introduced by Sir John Suckling into his *Tragedy of Brennoralt*, 1646, and that same author made a continuation of some lines from *Lucrece*, printed in *Fragmenta Aurea*, 1646.2

There is sufficient evidence here to lead us to believe that most of these quotations and imitations were not made directly from consulting the printed text. The verbal differences between the original and the imitator's or copier's version seem to be due to small failures of memory, and not to deliberate alteration. For this reproduction of phrases and parallelism to exist, the poems must have been widely read and well known.

We must next consider the plays. In our section discussing the mere allusions of Shakspere's contemporaries to his dramatic pieces, we found that the plays which most interested his fellows were *Romeo* and *Richard III*, and, subsequently, the Falstaff pieces and *Hamlet*. It is precisely these four productions which most of all provided material for minor imitations and borrowings up to the middle of the seventeenth century. Of the borrowings made from these plays alone, *Richard III* and *Falstaff* provide about 16 and 18 per cent. respectively; *Romeo* provides about 23 per cent.; and *Hamlet* about 43 per cent. The total number of references to Falstaff outnumber those to *Romeo*, but the latter is more imitated and quoted from. It may be opportune, too, at this point, to utter a word of warning in connexion with the allusions

1 i. 260. 2 i. 386, 404.
to *Hamlet*. Apart from the fact that a few of the early allusions may be to the earlier *Hamlet*,¹ we have to remember that, even before the appearance of Shakspere's play, there existed several Revenge tragedies of a Kydian type already characterised by incidents and parts which figure prominently in the Shaksperean tragedy. Almost all the Revenge plays have points of contact in their adoption of the minor conventionalities which accompanied their theme. The incitement of a son by his father's ghost to revenge his father's murder, the son's irresolution, his scholarliness and madness, the wooing of the heroine, and her insanity, the scene in the churchyard, etc., are by no means the peculiar property of *Hamlet*; and whenever allusions to some older play are concerned with these conventional incidents, it is not always safe to assume that Shakspere's tragedy is implied. This notwithstanding, there are few passages in our text which offer difficulty in that way.

In considering the plays, we will deal first with the imitation of phrases, and proceed to the imitation of scenes. Capulet's words in *Romeo,*⁸

> At my poor house, looke to behold this night,
> Earth-treading starres, that make darke heaven light; . . . .
> And like her most, whose merit most shall be:
> Which one more view, of many, mine being one,
> May stand in number, though in reckning none,
>
are borrowed by Sharpham in *Cupid's Whirligig*, 1607, "where so many earth-treading starres adornes the sky of state"; they appear again in Armin's *Historie of the two Maids of More-Clacke*, 1608—"courtly dames or earth's bright treading starres"; and in Fletcher's *Noble Gentleman,*⁹

> "Beauties, that lights the Court, and makes it shew
> Like a faire heaven, in a frosty night:
> And mongst these mine, not poorest."

Romeo's words,

> "It seemes she hangs upon the cheeke of night,
> As a rich jewel in an Æthiops eare,"⁶

appear in Acherley's *Massacre of Money*, 1602—"Like to a Jewell in an Æthiops eare"; and in Scoloker's *Daiphantus*,

¹ See, for examples, vol. i. p. 182. ⁵ *Romeo*, i. ii; Fol., p. 55.
⁸ i. 902. ⁹ *Romeo*, i. v; Fol., p. 57.
1604—"a faire Iewell by an Ethiope wore." Other similar borrowings may be found in Henry Porter's *Historie of the two angris women of Abington*, 1599; in the *Returne from Pernassus*, Part I., 1600; in Middleton's *Blurt, Master Constable*, 1602; in Marston's *Malcontent*, 1604; in Tourneur's *Atheist's Tragedie*, 1611 (?); in Fletcher's *Wild Goose Chase*; and in Burton's *Anatomy*. Finally, we will draw special attention to Lodovick Barre's borrowings from *Romeo* in his *Ram-Alley*, 1611. Here we have a number of Shaksperian phrases in a play which Fleay once described as "one continuous parody of Shakespere." But once more we seem to have a case of repetition from memory, perhaps of unconscious repetition; the parallelisms which arise are not such as one finds in the case of imitation of a printed text.

With *Richard III* we dealt in considering the "play-scrapes." A few quotations and imitations yet remain to be noticed. *The Returne from Pernassus* quoted the opening lines of the play in 1601-2; Christopher Brooke, while paying a magnificent tribute to Shakspeare, catches a few phrases from his play on the *Ghost of Richard III*, 1614; and lines appear in Webster's *White Devil* and Suckling's *Goblins*.

Of the words of Falstaff and his kinsmen rascals there are many echoes. We have previously noticed Ancient Pistol as a purveyor of play-scrapes. The earliest reproduction of any of Falstaff's utterances is in the *Palladis Tamia* of Meres, 1598: "there is nothing but rogery in villanous man"; and the phrase was repeated by Shirley in *The Example*, 1634:

"Falstaffe, I will beleeeve thee,
There is noe faith in vilanous man."

Shirley, in *The Sisters*, 1642, reproduced another Falstaffian expression: "Hum! send for a lion and turn him loose; he will not hurt the true prince," and though this idea was common in the middle ages, and is recorded in Munday's translation of *Palmerin d'Oliva*, 1588, yet Shirley most probably got it from Shakspeare, and his phrasing is practically the same. After Meres, the next example—a somewhat dubious one, perhaps—occurs in Middleton's

---

1 i. 57. 2 i. 67. 3 i. 110. 4 i. 129.
5 i. 324. 6 i. 211. 7 i. 116, 384. 8 i. 49.
INTRODUCTION.

Family of Love, 1607–8, and the same author certainly reproduces a speech of Falstaff's in A Mad World, my Masters. We have heard the Chymes at mid-night, Master Shallow," says the fat knight: "I have seene the stars at midnight in your societies," writes Robert Armin, one of Shakspere's fellow actors, in his Nest of Ninnies, 1608. In 1614 John Cooke reproduced Prince Hal's phrase: "There is a devil has haunted me these three years in likeness of an usurer." Massinger reproduced another phrase in the Parliament of Love, 1624, and gave an echo of the "honour" speech in The Picture, of 1629. "Rare rogue in Buckram," evidently a Falstaffian reminiscence, occurs in Suckling's Goblins, and Falstaff's words on instinct are paralleled in Fletcher's and Massinger's Love's Pilgrimage. The character of Hal as a companion of Falstaff's, erroneous as it may be historically, influenced John Trussell's account of the prince in his Continuation of the Collection of the History of England, 1636.

Hamlet, as was noticed above, presents more difficulties than the other plays, but the certain borrowings from it are very numerous. These consist of instances connected with the ghost-scene, with the soliloquies, with the churchyard scene, or they are miscellaneous borrowings from any part. John Marston's works are frequently cited in these volumes. He it was, apparently, who commenced the Hamletian borrowings in his Malcontent, in 1604, with the ghost-scene phrase, "arte there, old true peny?"—which, as Marston certainly copied Hamlet in other passages, he most probably took from Shakspere. The dialogue between the ghost and Hamlet is again evident in Fletcher's Woman-Hater, in The Merry Devill of Edmonton, and in Middleton's Mad World, while in Beaumont and Fletcher's Woman's Prize, we have a repetition of the swearing and moving of places, again probably from Hamlet, though the incident is not peculiar to that play. The agility of the ghost is referred to in Anthropophagus, 1624: "they are like Hamlets ghost, hic & ubiqure, here and there, and everywhere." A line or two from the ghost-scene is caught in Suckling's Goblins, and again in The

1 i. 142. 2 a Henry IV, III. ii; Fol., p. 88.
3 i Henry IV, V. i. 4 i. 202. 5 i. 384.
6 i. 203. 7 l. 401. 8 i. 180, 169, 143. 9 i. 200.
"Lady Mother, 1635. The mention of "meditations spotless wings," in The Honest Whore,¹ though a similar phrase occurs previous to Hamlet in Wily Beguilde,² is also probably from Shakspere's play.

The first echo of the soliloquies is in Beaumont and Fletcher's Scornful Ladies,³ "to sleepe to die, to die to sleepe: a very Figure Sir." Massinger follows in The Roman Actor, 1626.⁴ "Tremble to think how terrible the dream is After this sleep of death." The same author in The Maid of Honour, 1632, once more echoes the same soliloquy. Dekker's Wonder of a Kingdome, 1636, repeats "In such a sea of troubles," and Suckling's Aglaura⁵ catches another phrase of the same speech, "Hope... has so sicklied o're Their resolutions." And finally The London Post, of January 1644, describing the execution of Laud, says, from still the same soliloquy: "the sense of something after death, and the undiscovered country unto which his soul was wandering startling his resolution." The scene in the graveyard and the moralising over the skull of Yorick seem to have inspired a passage in The Honest Whore, 1604, and certainly inspired a scene in Randolph's Jealous Lovers, 1632. In Ancient Funerall Monuments, 1631, there are likewise borrowings from Hamlet's moralising:

"Bid her paint till day of doome,
To this fauour she must come."

Hamlet's ironical speech to Guildenstern, "what a piece of worke is a man!" etc., is paralleled in The Malcontent, and Polonius's warning to Ophelia to reject Hamlet seems there to be echoed. The authors of Eastward Hoe, in 1605, made several allusions to Shakspere's tragedy, and gave another version of Ophelia's song, "And will he not come againe."⁶ Part of Hamlet's speech with Rosencrantz and Guildenstern, in Act II, sc. ii, is rewritten into The Fleece, by Peter Woodhouse, 1605. The first two of the following lines spoken by the play queen,⁷

"In second Husband, let me be accurst,
None wed the second, but who kill'd the first...
A second time, I kill my Husband dead,
When second Husband kisses me in Bed,"

¹ i. 141. ² i. 29. ³ i. 229. ⁴ i. 302. ⁵ i. 385.
⁶ Act IV, sc. v; Fol., p. 274. ⁷ Act III, sc. ii; Fol., p. 268.
were, with minor changes, quoted in *A Discourse of Marriage*, by Alex. Nicho1es, 1615, and all four were given as “what the Tragic Queen but fainuly spake,” in *The Philosophers Banquet*, 1614. The player’s speech to Hamlet is alluded to in Marston’s *Insatiate Countesse*, 1613. Phrases are also imitated and echoed in Beaumont and Fletcher’s *Philaster* and *Maids Tragedy*; in Massinger’s *Unnatural Combat*; in Ford’s *’Tis Pity she’s a Whore*; in Clarke’s *Paramio1ologia*, 1639, and a passage is quoted in *A Help to Discourse*, 1640. The title-page of *Pendragon*, 1698, contains a quotation from *Hamlet*, probably the earliest citation from Shakspere so used.

Among other Shaksperean characters Hotspur attracted some notice. His words in 1 *Henry IV*, I. iii,

> “By heauen, me thinkes it were an easie leap,  
> To plucke bright Honor from the pale-face’d Moone,” etc.,

were quoted in Beaumont and Fletcher’s *Knight of the Burning Pestle*, 1613, and were imitated in “E1oω ἡ Μορν,” 1649, while another of his lines may be echoed in Fletcher’s *Captain*, 1613. Part of Prince Hal’s speech over the body of Hotspur, his slain rival,

> “Thy ignomy sleepe with thee in the graue,  
> But not remembred in thy Epitaph,”

is imitated in Dekker’s and Webster’s *Famous History of Sir Thomas Wyat*. Hotspur’s words in 1 *Henry IV*, I. iii,

> “Three times they breath’d, and three times did they drink  
> Vpon agreement, of swift Seuernes flood;  
> Who then affrighted with their bloody lookes,  
> Ran fearfully among the trembling Reeds,  
> And hid his crispe-head in the hollow banke,”

are paralleled in Fletcher’s *Loyal Subject*, and in Abraham Cowley’s *Davidides*, 1656. Other lines from the same play are reproduced in Sharpam’s *Fleire*, 1607, in Massinger’s *Virgine Martyr*, 1622, and in the *Great Duke of Florence*, 1627, and some lines from Part 2 of *Henry IV* are quoted in Suckling’s *Brennoral*.  

1 i. 236.  
2 i. 196.  
3 i. 296.  
4 i. 379.  
5 Fol. p. 52.  
6 i. 229.  
7 i. 197.  
8 Act V. sc. iv; Fol. p. 72.  
9 i. 183.  
10 Fol. p. 51.  
11 i. 198.  
12 i. 173.  
13 i. 296.  
14 i. 298.  
15 i. 386.
INTRODUCTION.

Othello’s words in Act III. sc. iii,1 “I found not Cassio’s kisses on her Lippe,” were copied in The Honest Whore, 1604, and in Massinger’s Emperor of the East, 1631; and Suckling quoted some lines from the play in his Goblins. Sam Picke imitated one of Iago’s speeches in his Festum Voluptatis, 1639, and Iago’s Rabelaisian phrase in Act I. sc. i 2 is repeated in Sheppard’s Loves of Amandus and Sophronia, 1650, and in Blount’s Academie of Eloquence, 1654.

A Midsummer-Night’s Dream was even more drawn upon than Othello. Titania’s words to Bottom, “Come, sit thee downe vpon this flowry bed,” etc., 3 are imitated in Dekker’s Shomakers Holiday, 1600; and different speeches by Bottom were quoted or imitated by Ford in ’Tis pity she’s a Whore, 1633, and Taylor in the Epistle to Sir Gregory Nonsense, 1630. Puck’s lines, “Ile put a girdle round about the earth, In forty minutes,” 4 are echoed in Chapman’s Bussy D’Ambois, 1607, and in Massinger’s Maid of Honour, 1631–2; while other lines and passages are imitated in Marston’s Malcontent, 1604; in Fletcher’s Lover’s Progress 5; and in Massinger’s Duke of Milan, 1623. 6

The speech of Coriolanus,

“Now by the jealous Queene of Heauen, that kisse
I carried from thee deare; and my true Lippe
Hath Virgini’d it ere since,” 7

is imitated in Beaumont and Fletcher’s Queen of Corinth, 8 in Massinger’s Bondman, 9 and in Shirley’s Coronation. 10

Longaville’s lines in Love’s Labours Lost, 11

“Fat paunches haue leane pates; and daynty bits
Make rich the ribbes but bankerout quite the wits,”

are quoted in Walkington’s Optick glass of Humors, 1607, and in John Clarke’s Paræmiologia, 1639; Berowne’s “Pompey the huge” 12

1 Fol., p. 325.
2 Fol., p. 311: “your Daughter and the Moore, are making the Beast with two backs.”
3 l. 203. 4 Act II. sc. ii; Fol., p. 149.
4 l. 297. 5 l. 297.
5 l. 198. 6 l. 297.
6 l. 198. 7 Act V. sc. iii; Fol., p. 27.
7 l. 198. 8 Act V. sc. ii; Fol., p. 142.
8 l. 479. 9 Act V. sc. ii; Fol., p. 142.
INTRODUCTION.

is caught in Marston's *Malcontent*, and Moth's words about Samson and the town-gates \(^1\) are echoed in Middleton's *Family of Love*. \(^2\) Various speeches from *Much Ado* were imitated in Heywood's *Fayre Mayde of the Exchange* \(^3\); and borrowings from Dogberry's utterances by Armin in his *Italian Taylor* \(^4\) first led Collier to believe that Armin had acted that character. Benedick's acceptance of Beatrice "for pity," is paralleled in *The Wild Goose Chace*, 1621.

Of the few verbal parallels which remain beyond those just detailed, we need not take individual notice. Some of them concern *Lear*, some *The Tempest*, some *Henry VI*, some *Julius Caesar*, and some *Henry V*. *Richard II*, *Pericles*, *John*, *Troilus*, *The Merchant* and *As You Like It* are also drawn from. A few cases in which incidents and scenes were imitated remain to be considered. The imitation of scenes is a field which has not yet been sufficiently explored, and further research would probably produce many more cases than those hitherto discovered. *Wily Beguilde*, probably written before 1596, \(^5\) imitates the scene between Capulet and Juliet, \(^6\) where the old man chides his daughter for refusing Paris, and besides echoing a phrase of Shylock's, imitates the moonlight scene towards the end of *The Merchant of Venice*. The parting of Romeo and Juliet is likewise imitated in *A Pastorall Dialogue*, by Thomas Carew, before 1638, and the speech of Laurence, instructing Juliet to take the potion, is copied by Fletcher in *The Knight of Malta*. \(^7\) Richard III's forgetfulness in his instructions to Catesby in Act IV. sc. iii, \(^8\) may be imitated in *Lingua*, 1602-7. \(^9\) Beaumont and Fletcher in *A King and no King*, \(^10\) in the scene between Arane and Arbaces (III. i), had in mind the scene between Volumnia and Coriolanus (V. iii). Ford in his *Love's Sacrifice* \(^11\) imitated the great scene between Othello and Iago in Act III. sc. iii. Glapthorne in *Wit in a Constable*, 1639–40, imitated the scene between Dogberry and his watch in *Much Ado*, \(^12\) and the same scene was imitated in *Lady Alimony*, 1659.

---

1 Act I. sc. ii ; Fol., p. 125.  
2 i. 147.  
3 Act III. sc. v.  
4 i. 28.  
5 Fol., p. 199.  
6 i. 177.  
7 i. 28.  
8 Fol., p. 199.  
9 i. 112.  
10 i. 297.  
11 i. 299.  
12 Act III. sc. iii.
INTRODUCTION.

We have noticed in referring to these examples of borrowing that many of them do not appear to be due to book knowledge, but are simply the repetition of phrases and passages caught by the ear, with such misplacement of words and minor errors as such a process would entail. In an age when many playwrights were actors, and performed in others' plays, many of them would know by heart long passages, at least, from plays by their colleagues. Playwrights who frequented the theatres must have retained in the memory play-scrap and strong lines spoken by the actors. Thus a great deal of the borrowing we have noticed came from the theatre itself; it was sometimes conscious borrowing, and sometimes unconscious. "If," says Anthony Scoloker in his Diaphantus,\(^1\) the author "haue caught vp half a Line of any others, It was out of his Memorie, not of any ignorance." Robert Armin, who reproduced several Shaksperean phrases, was a member of Shakspere's company. Important as the Quartos and Folios were in establishing Shakspere's lasting reputation, this constant repetition of phrases from memory shows clearly that, apart from them, Shakspere's success in the theatre itself was sufficient to have won him fame among his fellows. What the publication of his works did, was to make them accepted as literature, to carry on his reputation through the turmoil of the seventeenth century,\(^6\) and to preserve his labours till their full worth could be appreciated. But apart from Quarto and Folio, Shakspere the man, Shakspere the poet, and Shakspere the playwright, would not have been unrecorded in Elizabethan literature. The allusions to him and his works show that he was loved and that he was honoured, and that, though men did not recognise in him the greatest literary genius of England, yet in their praises, and particularly in their borrowings, they paid a tribute to the way in which he excelled them, and corroborated Browning's declaration of his most striking characteristic: "The royal ease with which he walks up the steps and takes his seat on his throne, while we poor fellows have to struggle hard to get up a step or two."\(^2\)

In a number of instances the very form of the Shaksperean phrase and line is caught and repeated by the imitator. The parallelism

\(^{1}\) L. 133.  \(^{2}\) Sh. Life and Work, 1908, p. 169.
between the original and the imitation seems to be exactly similar to the likeness which exists between the parallel passages often cited as proofs of authorship in dubious cases. How much the fact that similar parallelism is here proved to be borrowing, would invalidate the use of the parallel-passage test, each editor must decide for himself in accordance with the nature of the case with which he deals; to us it is sufficient to show that where parallelisms are not accompanied by general sameness of treatment and similarity of conception, and are not supported by metrical tests, it is extremely dangerous to attach importance to them.

3. Allusions of Shakspere’s Successors to the Poet and his Works.—Some index of the changes which came over poetry and drama during the seventeenth century is to be seen in the allusions to Shakspere. The latter part of the century, more or less consequent upon the Commonwealth and identical with the Restoration, was a period of decline in the intellectual condition of the nation,—of decline which ceased at the advent of the eighteenth century, when started the rise to the Victorian era. By 1650 all the great Elizabethans were dead. Even in Jacobean times, however, the Elizabethan spirit was passing away. The old freshness, delicacy, richness and wanton joyousness of English verse had all but gone; poetry became, on the whole, more measured, more learned and more sententious, and, at the same time, more satirical and vicious. Imagination was less powerful and less rich: in a more learned, but less wise age, geographical and classical errors in drama were well-nigh impossible, and anachronism practically disappeared; but Ariel was dead. No longer the delightful children of myth tripped in the green ways of wonderful forests; no longer the bright spirit of the imagination hovered over enchanted islands in the great ocean of life, and worked for human weal.

While these changes were developing, the social status of the theatre was raised: it became the favourite amusement of the court and of men of leisure. Gradually it grew less in touch with national life, and gradually it grew more coarse. The theatre was bound to pander to the tastes of its patrons, and to reflect their life. And then, while these developments were proceeding, the knife-edge of the revolution severed the past from the future.
INTRODUCTION.

A few men remained to carry on theatrical tradition to the Restoration stage; but the men of Dryden's age were effectually cut off from the life and thought of their fathers; and, though Restoration plays followed to some extent Elizabethan models, the old spirit had gone, the old language had changed, the old society had disappeared. Foreign influence and music were brought to the stage: the scenery of masques and operas led to the adoption of scenery for tragedy and comedy; the shameless wantonness of the court and leisured people tainted the whole of theatrical life and became characteristic of plays and players. Courtiers became playwrights, and playwrights became hangers-on of courts. The works of Shakspere, in consequence of these changes, were no longer appreciated or understood by most, and many of them were altered and rearranged for the new theatre. In spite of the genius of Betterton, who made the tragic characters of Shakspere great stage successes, the poet was best known, in a dissolute age that delighted in satire and comedy, by his own dissolute Falstaff. He was often declared to be inferior to the writers of that time. Since the "refinement" of the language, many of his common words, common also in our day, were obsolete and incomprehensible; and such was the state of affairs that one writer speaks of "his unfiled expressions, his rambling and indigested Fancys, the laughter of the Critical" (Ed. Phillips, 1675).

But amid all this ignorance and corruption one or two men saw clearly and held true. If the Puritan thought the poet fit author for a renegade king worthy of death, the greatest of Puritans, John Milton, paid his whole-hearted tribute to his predecessor. In the vitiated atmosphere of the theatre itself, one man, and he, "glorious John," the greatest critic so far in English, and the greatest literary man of his day, insisted on the pre-eminence of Shakspere, and gave good reasons for the faith that was in him. If theatrical genius ran riot in elaborately gorgeous displays, and taste accordingly degenerated, one man, at least, and he one of the few true gentlemen of this unfortunate stage, Thomas Betterton, strove after higher ideals, and was greatly instrumental through his acting in bringing about the first systematic studies in Shakspere.

In discussing this latter part of the century, it will be
convenient to adopt our previous arrangement into sections. These will be:

a. Allusions to Shakspeare himself as poet and playwright.
b. Borrowings from his works.
c. Mere references to his works and characters.
d. Alterations of his plays.

(a) Allusions to Shakspeare as Poet and Playwright.—Throughout the latter part of the seventeenth century the names of Jonson and Shakspere are generally bracketed together, and this for two reasons. The first is that these two men represented in a way that no other authors could, the drama of the age that was gone; and the second is to be seen in the close way in which Shakspere's reputation in that age was connected with Jonson's verses concerning him in the Folio of 1623, and his criticism in *Timber*, and his talks with Drummond. In these verses and this criticism Jonson had represented Shakspere as having had little Latin and less Greek, as having been ignorant of the Ancients, and as wanting art: he, on the other hand, had attempted to regulate English drama according to the principles established by classical precedent as then understood, and his own art was always conscious and deliberate. The men of the Commonwealth and Restoration, impressed by the pseudo-classical principles advocated in France, found Jonson's criticism confirmed by reading the Shaksperean text. They took up that ever-recurring battle between romantic freedom and classical propriety; and when they associated rare old Ben and Shakspere, the former represented to them learning and art, and was identified with the classical side; and the latter represented natural genius, and was identified with romantic freedom. To these two, Fletcher was sometimes added; and then we have the glorious triumvirate in whom the old drama was thought to be summed up. A distinction was often drawn between Fletcher and Shakspere: the muse of the former was said to be more feminine; the muse of the latter more masculine and strong. Flecknoe identifies Jonson with "Judgment" and also "Gravity and ponderousness of style," and Fletcher with "Wit" (ii. 85).

The main points of Jonson's criticism, confirmed by the theory
INTRODUCTION.

imported from France, were accepted on all sides, and were constantly being stated. The first reference to Shakspere, the natural, untrained genius, is in *L'Allegro* of Milton, where, after referring to the learned Jonson, the poet proceeds in that often-quoted couplet:

"Or sweetest Shakspere, Fancy's child,
Warble his native wood-notes wild. (i. 372.)"

Fuller comes next, saying of the poet: "He was an eminent instance of the truth of that Rule, *Poeta non fit, sed nascitur* (i. 483)—a passage afterwards stolen by Winstanley in his *Worthies*, 1684. Denham in his verses on Fletcher in 1647, says that he combines the natural genius of Shakspere and the art of Jonson—"mixt like th' Elements, and borne like twins" (i. 504)—a compliment which Jasper Mayne afterwards paid to Cartwright (ii. 17), and Nahum Tate to Sir Francis Fane, who, he says, "can temper Shakspere's Flame with Johnson's Art" (ii. 317). The Prologue to *Julius Caesar* in *Covent Garden Drollery* (ii. 172), sometimes ascribed to Dryden, represents Shakspere as writing with a happy genius, excelling Jonson by far, and yet committing faults, designing like a master, while Jonson dissected humankind, and creating with such facility that "'Twas well in spight of him whate're he writ." "Shakspere," says Flecknoe, in 1660 (ii. 85), "excelled in a natural vein"; and he then proceeds to remark that a comparison of Shakspere with Jonson shows the difference "betwixt Nature and Art."

This criticism is repeated by Phillips in his *Theatrum Poetarum* (ii. 221), where he says of our poet and his work: "where the polishments of Art are most wanting, as probably his Learning was not extraordinary, he pleaseth with a certain wild and native Elegance." Sir Francis Fane, junior, repeats this estimate in complimenting Major Mohun of the King's Company in the Epilogue to *Love in the Dark* (ii. 216). The distinction between the two poets is again drawn in Margaret Cavendish's Prologue to all her plays (ii. 134); it is once more uttered by Denham in the well-known lines:

"Old Mother Wit, and Nature gave
Shakspere and Fletcher all they have;
In Spencer, and in Johnson, Art
Of slower Nature got the start." (ii. 159.)

SH. ALLN. BK.—I.
INTRODUCTION.

Knightly Chetwood says ever the same thing:

"Shakspeare say'd all that Nature cou'd impart,
And Johnson added Industry and Art." (ii. 304.)

And Sedley aptly sums up the popular verdict, but transcends it in his bold conclusion, in the prologue to Higden's Wary Widdow (ii. 392):

"Shakspear whose fruitfull Genius, happy Wit,
Was framed and finishd at a lucky hit;
The Pride of Nature, and the shame of Schools,
Born to Create, and not to Learn from Rules."

In the Preface to Mountfort's Successful Strangers, a writer flatters the author in the usual strain:

"Hail thou the Shakspear of our present age, . . .
Thou art not now, more learn'd then Shakspear then,
Who to th' amaze of the more Letter'd men,
Minted such thoughts from his own Natural Brain;
As the great Readers, since could ne're attain,
Though daily they the stock of Learning drain." (ii. 341.)

Milton's epithet of "sweetest" is referred to in the Athenian Mercury, 1691 (ii. 378); while the statement that Shakspeare was probably more learned than the popular estimate allowed, is to be found in the Address to Tate's Loyal General (ii. 266).

All of these references, generally drawing a comparison between Shakspeare and Jonson, identifying the former with natural genius, and the latter with "art," show the influence of the latter's criticism. Other passages in Shakspeare's praise likewise show Jonson's influence. His "Sweet Swan of Avon" is repeated in the epistle of ten players in the first edition of Beaumont and Fletcher (i. 503). George Daniel, of Beswick, designates Samuel Daniel as "Sweetest Swan of Avon," in 1647—and George Daniel, as Grosart puts it, "idolized Ben Jonson, and set himself resolutely against the supremacy of Shakespere" (i. 506). Samuel Sheppard, who wrote of making a pilgrimage to Shakspeare's tomb every year (ii. 12), repeated Jonson's remarks concerning the poet's excellence over classical tragedies in the lines:

"This Muse doth merit more rewards
Then all the Greek or Latine Bards." (ll. 13.)

And Otway in 1680 (ii. 263), in the Prologue to his degenerate
INTRODUCTION.

version of *Romeo*, refers to the favour of "Eliza," or "Our James," which Jonson mentioned:

"A gracious Prince's favour cheer'd his Muse,
A constant Favour he ne'er fear'd to lose."

That a good many of these critical allusions are due to the acceptance of a tradition, rather than to adequate personal acquaintance with the poet's works, is shown in the way in which the borrowings from his text, once so common a feature, decrease in number, while the mere references to Falstaff, etc., are much more common. The same thing is shown in the way in which the writers follow the Jonsonian judgment, and the similarity in phrasing of their remarks on the subject. Very rarely does one find in all this matter the individual judgment of a man who has read the poet for himself, and gives his own verdict. That, and that alone, constantly sustained by one man, was wanted to raise English criticism from its lethargy, and eventually that came.

A reflection of the great attention given in these times to Falstaff and comedy, is to be seen in the frequent references to Shakspere as a portrayer of humorous characters. George Daniel refers to "Comicke Shakespeare" in 1647 (i. 506); Cokaine writes of "Shakespeare, most rich in Humours," in 1653 (ii. 29). Scrope says of the "glorious triumvirate" in 1677-8:

"They took so bold a Freedom with the Age,
That there was scarce a Knave, or Fool, in Town
Of any Note, but had his Picture shown."

Wilmot, in 1678, says that Shakspere hits home with "a jeast in scorn." Temple declares Shakspere was the first to open the vein of humour on our stage (ii. 265).

It is a dangerous thing for an age to be satisfied with itself; but the age of Dryden was quite certain that it was more refined and polished than the age of Shakspere. It looked on its literary productions as more "correct." It was satisfied, too, that since those old, rough times, the language had been refined and perfected—indeed, the subject was so far advanced that the day was nigh when men would propound the delightful scheme of "fixing" the language. The literati of the Drydenian age often professed to
strive after the virtues of their predecessors, and to avoid their faults. For the faults to be avoided in Shakspere, they took a hint from Ben. He had already laid down that the wit of Shakspere sometimes defied control, and that far from not blotting a line, he ought to have blotted a thousand. Once more in accord with his criticism, Dryden and his contemporaries found that Shakspere was guilty of "waste of wit," and that in consequence of the early time at which he wrote, the uncultured people for whom he wrote, and the state of the language he wrote in, Shakspere's plays had many rough and unpolished passages, and contained many improprieties of language.

J. Berkenhead, with all the adulation of a first-edition commendator, eulogises Beaumont and Fletcher in their first folio of 1647, and remarks of Shakspere:

"Shakespeare was early up, and went so drest,
As for those dawning hours he knew was best; . . .
Brave Shakespeare flow'd, yet had his Ebbings too,
Often above Himselfe, sometimes below." (i. 512.)

This is the often-repeated verdict. In 1660 Flecknoe in his Short Discourse (ii. 85) says: "For Playes, Shakespeare was one of the first, who invented the Dramatick Stile, from dull History to quick Comedy, upon whom Johnson refin'd"; and he quotes what one said of the poet's writings, "that 'twas a fine Garden, but it wanted weeding." Edward Phillips in his Theatrum Poetarum refers to Spenser's "Rustic obsolete words," and his "rough-hewn cloverly Verses"; and proceeds to Shakspere's "unfiled expressions, his rambling and undigested Fancys, the laughter of the Critical" (ii. 221). John Sheffield, Earl of Mulgrave, says of Shakspere and Fletcher, "in many things they grossly fail" (ii. 290). The "Athenian Society" thinks, in 1692, that the reputation of Shakspere would not suffer if many things which were printed for his were omitted (ii. 384); and it then refers, apparently, to an expression of opinion by Cowley in the Preface to his Poems, 1656, where he remarks on the avarice of some stationers who spoil books in giving "mangled and imperfect" versions, or with false additions, and then proceeds: "This has been the case with Shakspere, Fletcher, Johnson, and many others; part of whose
INTRODUCTION.

Poems I should take the boldness to prune and lop away, if the care of replanting them in print did belong to me” (ii. 56). Apparently, then, Cowley, like his contemporaries, found unworthy matter in Shakspere, but ascribed it to his publishers, or some other persons.

The widespread acceptance of the Jonsonian critical tradition is not surprising when we consider the position of Jonson himself. Not only were his plays more congenial to public taste than Shakspere’s, but he himself was what Shakspere never was to the Restoration theatre-goers,—a personality. His principal plays were the successes of the King’s Company, and he had such a reputation for “correctness,” that it is little wonder that he was sometimes considered superior to Shakspere. Thomas Shadwell, on several occasions, most emphatically expressed the opinion that Jonson was peer of playwrights; he accepts him as his model and directs others to imitate him, remarking, “he being the onely person, that appears to me to have made perfect Representations of Humane Life: most other Authors, that I ever read, either have wilde Romantick Tales, wherein they strein Love and Honour to that Ridiculous height, that it become Burlesque.” Still, in his way, he pays the usual tribute to the excellence of Falstaff: “I never saw one except that of Falstaffe, that was in my judgment comparable to any of Jonson’s considerable Humours” (ii. 157). In the Epistle to his Virtuoso he further remarks: “Mr. Johnson was incomparably the best Dramatick Poet that ever was, or, I believe, ever will be” (ibid.). And elsewhere, in a dedication to Sedley, he declares that two of Jonson’s plays and one of Shakspere’s alone, except Sedley’s Antony, make Romans speak like Romans. John Oldham, in a long Ode to Jonson, whom he addresses as “Great Thou,” calls him the “mighty Founder of our Stage,” and gives him chief place (ii. 235). So also Cavendish called Jonson “Poet of Poets” in The Triumphant Widow (ii. 239).

There are numerous instances, moreover, where the name of Shakspere is disparaged in order to enhance different authors, in the commendatory verses before their volumes. This is not only to be found in editions of such favourite authors as Beaumont and Fletcher, but also in the verses before volumes by indifferent
poetasters, whose names might otherwise be forgotten. But the age was full of this sort of thing. Dryden's *State of Innocence*, according to Lee, was an improvement on Milton's *Paradise Lost*, and of "lofty" Lee, himself, one of his admirers said that his "loud thundering flights" should "strike the ears of all posterity." In other cases praise was conventional; some men praised Shakspere as Earle's "vulgar spirited Man," praised Chaucer,—because others did so (*Micro-Cosmographie*, ed. Arber, 1895, p. 70).

Having thus noticed the general condition, we come to the greatest writer and critic of the time, John Dryden. The very nature of the age made Dryden a critic. Criticism had been fostered by interminable controversies and wrangles, which, whatever they did for the questions at hand, at least led men to seek after first principles, and distinguish what was vital from what was immaterial. No great literary man of the time could have escaped attack and censure; and no great literary man could suffer censure and fail to consider the principles which underlay his art.

But Dryden was not the man to rise superior to the errors and vices of his age. His faults are due, partly, to his ever-recurring difficulties in money affairs. He outstripped his contemporaries in the base adulation of his dedications. He excelled them in severe invective against those whom he assailed. He stooped to indulge the degraded taste of the coarsest of his audience and pandered to indecency in his dramatic work. His private life was not clean. Time after time he veered round, and deserted the fallen cause, for the cause then in the ascendant. The ardent eulogiser of Oliver Cromwell speedily welcomed "his sacred majesty," Charles II, to a land rejuvenated by his presence. *Amboyna* was written in 1673 to inflame the people against the cruel Dutch with whom England was at war, and it was dedicated to Shaftesbury's colleague in office, Clifford; but in 1681, without any apparent personal cause, and merely to please the Court and the Tories, the poet fiercely attacked Shaftesbury in the Achitopel of *Absalom and Achitophel*, and reviled him for his share in promoting the war that he himself had so conspicuously supported. In 1681 Dryden inflamed public opinion, already excited by the Popish Plot, against the Papacy, in his mordantly satirical play,
The Spanish Friar; in 1682 he identified himself with Protestantism in *Religio Laici*; but on the accession of James II the ardent Protestant turned Roman Catholic, and dedicated his pen to his new religion, though, perhaps, not against his conscience.

But the individualism of the man comes out here and there,—and it was his individualism and his learning which made him a great critic. He was one of the very few men who appreciated the greatness of Milton. He attempted to judge between French theory and English practice. The poor "Sisyphus of the stage," he wrote plays to suit the tastes and pleasures of others rather than his own; but he would rather have tried epic, and attempted to prevail upon the court to provide him with means to do so. In accordance with the taste of Charles and literary practice he used rhyme in his plays, but finally followed his own judgment and Shakspere, and adopted blank verse. He candidly avowed that his works contained bombast, and regretted that he could not destroy it. Of all those who came under the stinging lash of Jeremy Collier, he made the most honest and the most manly avowal of regret.

Thus it is with his criticism of Shakspere. He was not always consistent. He was not always original. The Jonsonian traditional criticism as expanded by his contemporaries, he accepted, repeated, and excelled in harshness: but as his literary gift, his learning and his critical acumen were greater than those of his fellows, he learnt to overlook the little things which they thought so important, and he seized on the qualities which made Shakspere pre-eminent.

Dryden's early prologues and epilogues contain no reference to Shakspere, though Jonson and Fletcher are mentioned. He tells us that he was taught to admire the great dramatist by Sir William Davenant. His criticism up to *All for Love* in 1678 follows more or less on conventional lines, though it contains some of his finest utterances on Shaksperean drama; and even to the very end he never quite relinquished the conventional position, or rejected French theory. But about the time of *All for Love*, he seems to have relinquished formalism, and taken a new and independent lead.
Shakspere, he tells us in the Essay, 1668 (ii. 146), "was the Homer, or Father of our Dramatick Poets; Johnson was the Virgil, the pattern of elaborate writing; I admire him, but I love Shakspere." Elsewhere, in the prologue to The Tempest, he expresses the same idea:

"Shakspear, who (taught by none) did first impart
To Fletcher wit, to labouring Johnson Art.
He, Monarch-like, gave those his Subjects Law,
And is that Nature which they paint and draw." (ii. 139.)

Here, of course, we have the "glorious triumvirate" associated with the different powers which convention had previously ascribed to them,—a point which Dryden elaborated on several other occasions. Jonson, we learn in the Essay, was more "correct" and observed all the laws, while Shakspere did not. Beaumont and Fletcher's plays had more regular plots than Shakspere's, and were far more popular: but in the Preface to Troilus in 1679, Dryden declared, in reference to the unities, etc., that the plots of both Fletcher and Shakspere were defective (ii. 246).

But most of Shakspere's faults, Dryden ascribed to the early time at which he wrote. Of Shakspere's predecessors and the steps which led up to him, Dryden takes no cognisance: to him as to most men of his day, it was enough to say that Shakspere was the father of the stage, and invented the styles which others copied. Since his day, however, the language had been "refined," and so it follows "that many of his words, and more of his Phrases, are scarce intelligible. And of those which we understand some are ungrammatical, others coarse; and his whole stile is so pester'd with Figurative expressions, that it is as affected as it is obscure" (Preface to Troilus, ii. 244). This was in 1679, after All For Love; but 1674 can tell the same story. We are once more referred to the "improvement" of the language, and proceed: "But, malice and partiality set apart, let any man who understands English, read diligently the works of Shakspere and Fletcher; and I dare undertake that he will find, in every page, either some solecism of speech, or some notorious flaw in sense." But this was due to the ignorance of times in which they lived. "Poetry was then, if not in its infancy among us, at least not arriv'd to its vigor and maturity: witness
the lameness of their plots: many of which, especially those which they writ first, (for even that age refir'd itself in some measure,) were made up of some ridiculous, incoherent story, which, in one play many times took up the business of an age. I suppose I need not name Pericles, Prince of Tyre, nor the Historical Plays of Shakespear" (Conquest of Granada, ii. 174). But not only have we refined the language of those rough old times; we have refined their wit also. Truth to tell, Dryden goes on, "the wit of the last age was yet more incorrect than their language." Shakspere himself, "who many times has written better than any poet, in any language, is yet so far from writing wit always, or expressing that wit according to the Dignity of the Subject, that he writes, in many places, below—the dullest Writer of ours, or of any precedent age. Never did any author precipitate himself from such heights of thought to so low expressions, as he often does." And even before the Conquest of Granada, in the Essay of 1668, Dryden assures us that "Shakespeare's language is a little obsolete."

Not only was the incorrectness of Shakspere's wit and language due to the age in which he had the misfortune to live, but to the same cause must we ascribe the superiority of Beaumont and Fletcher, who, coming after Shakspere, better understood how to imitate "the conversation of gentlemen":—"whose wilde debaucheries, and quickness of wit in repartees, no Poet can ever paint as they have done."

The bulk of the criticism noted above is due to a false conception of the Elizabethan age, to inaccurate knowledge of Shakspere's relation to his stage, to the classical theories then held, and to Restoration taste in drama. Some of it is due to the Jonsonian tradition, and the old identification of Jonson with art, and Shakspere with natural genius. To this Dryden refers again in Granada (ii. 175). "And what correctness, after this," he asks, "can be expected from Shakespear or from Fletcher, who wanted that learning and care which Johnson had?" In the Essay he tells us that Shakspere is "naturally learn'd. . . . He is many times flat, insipid; his Comick wit degenerating into clenches, his serious swelling into Bombast." And as this "natural genius" of Shakspere's sometimes soared so high, and sometimes grovelled so low,
the poet sometimes fell into "a lethargy of thought, for whole scenes together" (Granada, ii. 176); while in Troilus and Cressida, probably "one of his first endeavours on the Stage," there is a great falling off as the play proceeds, so that "the later part of the Tragedy is nothing but a confusion of Drums and Trumpets, Excursions and Alarms," and parts of the piece are "a heap of Rubbish" (Troilus, ii. 244-5). To the extension of the Jonsonian tradition likewise may we ascribe the statement in the Preface to An Evening's Love that Shakspere was guilty of superfluity and waste of wit (ii. 170).

We have already seen above how Dryden censured the compression of an age into the compass of a play, and instanced Pericles and the historical plays as offenders in that respect. His general estimate of the plots of the last age—except Jonson's—is that they were weak, and his general criticism is an enlargement of Jonson's in Every Man out of his Humour, in accordance with the theories of his time. In the Essay he instances the superiority of French plays in that they are not complicated by under-plots; and in the belief that absolute truth can only be obtained through the unities, he condemns Shaksperean histories, where thirty or forty years are "crampt into a representation of two hours and a half." Part of his criticism of Troilus may be traced to the influence of the Heroic play: "The chief persons, who give name to the Tragedy, are left alive: Cressida is false, and is not punish'd" (ii. 245).

But though, like his contemporaries, Dryden thought Jonson more correct than Shakspere, he constantly asserts the superiority of the latter:

"Has not great Johnson's learning often fail'd?
But Shakspear's greater Genius still prevail'd":

and in his Satires of Juvenal he refers to Jonson's Folio verses as "An Insolent, Sparing, and Invidious, Panegyrick."

In and after All for Love he goes back on several of his former criticisms. In the Essay he advocated rhyme in tragedies, in accordance with the popular taste, and the influence of Charles II; in The Rival Ladies he identified blank verse with prose mesurée,
and declared that the English tongue so naturally glides into it, 'that in writing Prose 'tis hardly to be avoyded.' And in his Essay Of Heroick Playes he remarked: "It was onely custome which cozen'd us so long: we thought, because Shakespeare and Fletcher went no further, that there the Pillars of Poetry were to be erected. That, because they excellently describ'd Passion without Rhyme, therefore Rhyme was not capable of describing it. But time has now convinced most men of that Error" (ii. 171). Time however, was soon to convince the poet that rhyme was wrong. Like Milton, who found rhyme "the Invention of a barbarous Age, to set off wretched matter and lame Meeter," he departed from his old practices and criticism, and professing "to imitate the Divine Shakespeare," disencumbered himself of rhyme in All for Love (ii. 243). And a few years later, in 1683, he practically rejected in principle his previous insistence on the unities. In The Vindication he remarks: "Am I tied in Poetry to the strict rules of History? I have follow'd it in this Play more closely, than suited with the Laws of the Drama, and a great Victory they will haue, who shall discover to the World this wonderful Secret, that I have not observ'd the Unities of place and time . . . 'Twas our common business here to draw the Parallel of the Times, and not to make an Exact Tragedy: For this once we were resolved to erre with honest Shakespear" (ii. 177–8). From the very first he seems, moreover, to have resisted the French influence, and to have constantly kept Elizabethan drama in view for comparison or example. In his praise of Shakspere he refers, like Margaret Cavendish, to the poet's universality; to his splendid characterisation; to his comprehension of the workings of passion; to the beauty and depth of his thought; to his superiority over all his contemporaries and over all his successors.

In his alterations of Shakspere's plays he stooped to supply current needs. He did what others had done before him, and by his example led others to do the same thing far worse after him. But "all things work together for good": alterations were then all that was possible, in most of the plays, and they prepared the way for a better time coming.

For the rest, his knowledge was not, and could not be, always
INTRODUCTION.

exact. *Troilus* he described as an early play; *Pericles* was the first product of Shakspere's muse, he elsewhere says (ii. 303); and most of his plots, he remarks in the Preface to *An Evening's Love*, come from the *Hecatommithi* of Cinthio (ii. 170).

Dryden's adverse criticism, supported by Rymer, as it was in part, could not escape attack. An anonymous writer in *The Censure of the Rota* records that a critic was sorry Mr. Dryden, when he charged Shakspere and Fletcher with solecisms, did not read his own writings with the same spectacles (ii. 197). Once more Dryden is trounced in Clifford's *Notes upon Mr. Dryden's Poems* (ii. 325): "There is one of your Virtues which I cannot forbear to animadvert upon, which is your excess of Modesty; When you tell us in your Postscript to *Granada*, that *Shakespear is below the Dullest Writer of Ours, or any precedent Age*," etc. And once more Mr. Bays is twitted about his criticism in *The Reasons of Mr. Bays changing his Religion* (ii. 336). But the most formidable critic who rose against Dryden was Gerard Langbaine, who, though not gifted with Dryden's critical gifts, certainly had more exact knowledge of Shakspere's sources, etc. He repeats the usual statements about art and nature, and little learning, though he thinks Shakspere knew French and Italian well (ii. 359); but he rises against this "Poetick *Almansor*, to put a stop to his Spoils upon his own Country-men" (ii. 347). After reviewing Dryden's various statements against the old poets, he likens him, with some little truth, to Dr. Charleton's picture of a Malignant Wit, "who, conscious of his own Vices, and studious to conceal them, endeavours by Detraction to make it appear that others also of greater Estimation in the world, are tainted with the same or greater." He then accuses the poet of ingratitude to the old dramatists, to whom he owes so much, and proceeds to declare that Dryden's improprieties and solecisms are equal to those committed by the men he criticises. But he afterwards acknowledges that Dryden, in a soberer moment, admitted the superiority of Shakspere. Langbaine then proceeds to detail the plays of Shakspere, admitting into the canon all those apocryphal plays now generally rejected.

Nor did Rymer himself go unscathed. Dryden condemned him
INTRODUCTION.

in 1694. In a letter of that year to Dennis he says, "For my own part I reverence Mr. Rymer's Learning, but I detest his Ill Nature and his Arrogance. I indeed, and such as I, have reason to be afraid of him, but Shakespeare has not" (ii. 402); and Dennis, to whom the letter was written, in the previous year had published his *Impartial Critick; or some Observations Upon... A short view of English Tragedy* (ii. 396). John Oldmixon, in 1665, in a letter likewise censured "Mr. Rimer" (ii. 404).

The great controversy of the end of the century was started by Jeremy Collier in 1698. His *Short View* was a terrific, well-deserved and invincible onslaught on the licentiousness of the stage. All concerned, from the least considerable offender to "glorious John," came under his vigorous lash. And Shakspere, too, had to suffer attack.

Necessary as Collier's book was, and successful as it proved to be, it led in some matters to false conclusions, and it was partly based on false critical canons. Of its success there can be no question: it helped to purge the drama of its uncleanness. But it also proceeded in parts on the old principle, common to Puritan critics, that the office of drama was not, "to hold, as 'twere, the mirror up to nature," but to inculcate moral lessons, as a homily would do.

In the Shaksperean parts of his book, Collier was not fortunate: he first of all instituted a parallel between Phaedra and Ophelia, saying of Shakspere's heroine, after one of his rare lapses into bad taste, "To keep her alive only to sully her reputation, and Discover the Rankness of her Breath, was very Cruel." Collier objects to the mad songs Ophelia sang. His next Shaksperean passage deals with the poet's immodesty, which he considers so great that it is not necessary to tender evidence; and he then proceeds to praise the modesty of Jonson. In regard to the profane language of the stage he thinks Shakspere is "comparatively sober." In regard to the dramatist's clerical characters he remarks that Shakspere, for the most part, "holds up the Function"; and continues that even his Sir John, the Parson of Wrotham, in *Sir John Oldcastle*, has his redeeming virtues. And next he instances Falstaff, and Flowerdale in *The London Prodigall*, as cases in which the poet does not encourage vice by rewarding it with success:
Falstaff "dies like a Rat behind the Hangings"; and Flowerdale is reformed entirely and repents before he gets good fortune (ii. 409).

Of the truth to life of Ophelia's songs we need not remark. J. Drake, in 1699, professed to "set in a true light" Collier's book, in his Ancient and Modern Stages Survey'd, and devoted some space to the cause of Ophelia, the supposed rankness of whose breath he none too amiably ascribes to "a bad nose, or a rotten Tooth" of Mr. Collier's own. His apology for Hamlet, of which he garbles the story and which he does not understand, is once more based on the same old ground of "moral" lessons. "The Criminals," he notes, "are not only brought to execution, but they are taken in their own Toyls." He then proceeds to draw a general "Moral" from the play, and continues: "The Tragedies of this Author in general are Moral and Instructive, and many of 'em such as the best of Antiquity can't equal in that respect. His King Lear, Timon of Athens, Macbeth, and some others are so remarkable upon that score," etc. (ii. 425).

Collier's mention of Sir John Oldcastle and the Parson therein and of Flowerdale in the Prodigall is unfortunate, since those plays are not Shakspere's; but such a consideration was not, and could not have been, urged by Congreve in his reply to Collier (ii. 410). That writer in his Amendments, 1698, sheltered himself behind Shakspere and Jonson, and criticised Collier's conclusions concerning Sir John the cleric. To Congreve's book an anonymous writer replied in Animadversions, etc., 1698, and Collier in his Defence, 1699 (ii. 415, 423). One of the most sensible books which this controversy produced is the anonymous Defence of Dramatick Poetry, 1698, where the author's remarks on the unities are worthy of special attention (ii. 412).

The attitude of the Restoration playgoer towards the old drama is best shown in the diary of Pepys (ii. 89–97). His slashing condemnation of some of our most treasured Elizabethan plays—"the most insipid ridiculous play that ever I saw in my life"—is only parallel to the statements of which even Dryden was sometimes capable. "Now the old plays began to disgust this refined
the plays so quoted in the earlier half of the century—"Romans, Richard III, one of the Faustus plays, and Hamlet—characteristics and their poetical aspirations, which characters and plays illustrate. In every instance, Falstaff and Richard III have none. The poems had gone out of fashion; only two borrowings from the poems are recorded, and none from "Lear" in the "Tamburlaine". Richard II and "Hamlet". "Othello", "The Winter's Tale", and "Hamlet", often included in the political aspirations of master Trinculo in "Merchant of Venice", and his colleague Stephano, characters which had a particular interest for the writers of those times. The majority of the allusions, due greatly to Dryden's alteration of the plays, come below these. Many of the allusions were due to the production's coming so in the case of "Macbeth", "Romeo and Juliet", and "Tamburlaine", while "Othello" equals "Hamlet" in interest. However, they are made to the old and fashionable Hotspur; "Henry V", "Henry VI", and "Richard III" at one time so popular, is only referred to once other than in lists; only one allusion is made to Sly. Richard III, at one time so popular, is only referred to once other than in lists; only one allusion is made to the old and fashionable Hotspur; "Henry V", "Henry VI", and "Richard III" at one time so popular, is only referred to once other than in lists; only one allusion is made to Sly.

References to Shakespeare's Works. The mere allusions to characters and plays indicate what most gained attention. Falstaff greatly predominates. It is not desirable or necessary to enumerate the instances in detail. Falstaff is referred to, by way of satire, humor, or illustration, some forty times, far surpassing the number of references to the plays. The poems had gone out of fashion; only two borrowings from the poems are recorded, and none from "Lear" in the "Tamburlaine". Richard II and "Hamlet". "Othello", "The Winter's Tale", and "Hamlet", often included in the political aspirations of master Trinculo in "Merchant of Venice", and his colleague Stephano, characters which had a particular interest for the writers of those times. The majority of the allusions, due greatly to Dryden's alteration of the plays, come below these. Many of the allusions were due to the production's coming so in the case of "Macbeth", "Romeo and Juliet", and "Tamburlaine", while "Othello" equals "Hamlet" in interest.

References to Shakespeare's Works. The mere allusions to characters and plays indicate what most gained attention. Falstaff greatly predominates. It is not desirable or necessary to enumerate the instances in detail. Falstaff is referred to, by way of satire, humor, or illustration, some forty times, far surpassing the number of references to the plays. The poems had gone out of fashion; only two borrowings from the poems are recorded, and none from "Lear" in the "Tamburlaine". Richard II and "Hamlet". "Othello", "The Winter's Tale", and "Hamlet", often included in the political aspirations of master Trinculo in "Merchant of Venice", and his colleague Stephano, characters which had a particular interest for the writers of those times. The majority of the allusions, due greatly to Dryden's alteration of the plays, come below these. Many of the allusions were due to the production's coming so in the case of "Macbeth", "Romeo and Juliet", and "Tamburlaine", while "Othello" equals "Hamlet" in interest.
INTRODUCTION.

*Lear*, are likewise seldom referred to, except for notices in lists of
the plays; and a great many of the allusions in our second volume
are merely mentions in play-lists. It is interesting and important
to notice that, in this age, when most of the legends about
Shakspere had their origin, his best-known character was Falstaff.

(4) *Alterations of Shakspere’s Plays.*—We have already noticed
the critical objections which Restoration writers urged against Shak-
spere: how his language was obsolete, because of the refinement
which had taken place since the barbaric times in which he wrote;
how many of his scenes were weak, and he was guilty of lethargy of
thought; how his plots lacked coherence and neglected the unities.
The age was attached to the heroic play, and loved scene and
spectacle, and, owing to the short run of plays, dramatists had diffi-
culty in supplying the demand. All this helped playwrights to
indulge in the alteration of Shakspere’s plays. They went to
Spanish and to French for their plots: and why not to Elizabethan
drama? If they wanted a precedent for the alteration of the plays
of their predecessors, they could cite the age whose plays they pro-
ceeded to adapt, and name among others, Shakspere.

With genius, the ends always justify the means: but woe to the
ordinary mortal who dares walk in the charmed circle where genius
treads. And when we come to consider the desecration of supreme
romantic drama by men more or less blind to its beauties, the case
is worse than their renovation of mere indifferent plays.

All the Restoration alterations are not born of critical blindness,
and are not base by nature. Some of them, and some of the best
of them, perhaps, were made in deference to a public who liked
spectacles and heroic plays; and some of them were made by the
very persons who fought the cause of Shakspere, and who alone
were competent to realise his greatness. On their worth individu-
ally, we have not here the space to make lengthy remarks; it
should be sufficient to enumerate them in chronological order. We
should notice that other Elizabethan plays than Shakspere’s were
altered, though Shakspere suffered most; and that though *Lear*
was tampered with, *Hamlet* and *Othello* were untouched. Before
the commencement of the recognised dramatic alterations, several
alterations and adaptations of various plays had been made.
INTRODUCTION.

Thomas Jordan in the *Royal Arbor* (1660-4?) printed ballads on the plots of the *Winter's Tale*, the *Merchant*, and *Much Ado* (ii. 87); and about the time of the Restoration *The Merry conceited Humors of Bottom the Weaver* appeared as a drollery, detached from the *Dream* and somewhat altered.

If *The Taming of a Shrew* which Pepys saw on April 9, 1667, and in which, he mentions, Lacy played "Sawney," is Lacy's *Sawney the Scot*, an adaptation of Shakspere's *Shrew* not published till 1698, then Lacy commenced the Restoration adaptations of Shaksperean drama (ii. 97).

Dryden and Davenant, in 1667, produced their joint adaptation of *The Tempest*, with its famous prologue (ii. 139). Their play was described by Richard Head in 1675 as "the late rectified inimitable *Tempest*" (ii. 220); but the "rectification" is by no means an indisputable advantage. Dryden wrote a preface to the edition of the play in 1669, by which time Davenant was dead.

Before his death Davenant, "Cousen," as one called him, to Shakspere, blended together *Measure for Measure* and *Much Ado* as his *Law against Lovers* (ii. 150). In 1668 was published *The Rivals*, by the same author, founded to some extent on *The Two Noble Kinsmen*, the parts of the play most used being the Fletcherian parts (ii. 151). It is doubtful whether the *Henry VIII*, known as Davenant's, is an alteration in the ordinary sense, or merely means his staging of the play (ii. 97).

In 1674 Thomas Duffett—"hog" Duffett, as Dr. Furnivall called him, and once a milliner,—mutilated and burlesqued parts of *Macbeth* in his *Empress of Morocco*; and in 1675 he degraded *The Tempest*, through its Dryden and Davenant version, into a "bawdy burlesque," *The Mock-Tempest* (ii. 207, 209). Oldys notes that on one occasion ladies and persons of quality left the playhouse because of the scurrilous ribaldry in the latter play (ii. 212).

Thomas Shadwell, in 1678, produced his *History of Timon of Athens*, founded on Shakspere's *Timon*, in which play Betterton acted the leading part (ii. 239).

In 1679 was produced Dryden's version of *Troilus and Cressida*, the prologue of which Betterton spoke, representing the ghost of Shakspere. We have already referred to the remarkable preface
which introduced the printed text. In the preceding year, 1678, in *All for Love* Dryden had abandoned rhyme, and professed to follow Shakspere.

Dryden's example and influence in 1678 and 1679 seem to have been responsible for the number of adaptations of Shaksperean plays which speedily followed. In 1680 Thomas Otway produced his *History and fall of Caius Marius*, altered from *Romeo*, of which it is a sad debasement, wherein Betterton and Mrs. Barry took the leading rôles (ii. 263). For many years this play continued to be a favourite. In the same year and the following year were published the three civil-war plays of John Crowne, founded on *Henry VI* (ii. 259, 277). The first part was suppressed through the Popish faction, who opposed its representation (ii. 346).

In 1681, likewise, Nahum Tate made his alteration of *King Lear*, and wrote for it an apologetic prologue. Until Macready "ventured upon a modern heresy in favour of Shakspere," Tate's *Lear* was the accepted play at the theatre (ii. 268). The result of *Lear* encouraged Tate to alter *Richard II* in 1681 into *The Sicilian Usurper*; and in the following year he altered *Coriolanus* into the *Ingratitude of a Commonwealth*, where he once more pays his tribute, in the dedication, to the greatness of Shakspere.

In 1682 Durfey's *Injur'd Princess*, founded on *Cymbeline*, was published. Durfey's version is shorter than Shakspere's play, and nowhere does Durfey acknowledge his indebtedness to the great dramatist.

Four years later, in 1686, Ravenscroft published his alteration of *Titus Andronicus*, a play which he thinks "seems rather a heap of Rubbish then a Structure" (ii. 319).

John Sheffield, earl of Mulgrave, in 1692 made his alteration of *Julius Caesar* (ii. 382); and in that year *The Midsummer Night's Dream* was made into an opera "with additions, Songs and Dances, twenty-four Chinese, and Juno 'in a Machine drawn by Peacocks,'" (ii. 383).

In 1700 *Measure for Measure* was played at Lincoln's Inn Fields Theatre, "now very much alter'd: With Additions of several Entertainments of Musick" (ii. 432).

Killigrew's suggestions for the alteration of *Julius Caesar* we
INTRODUCTION.

have reserved to the last, because of uncertainty in regard to the date. The MS. preserved in the British Museum, and which we print (ii. 98), appears to be the draft of a letter. His suggested alterations are exceedingly poor, and are the result of an absolute misunderstanding of the character of Brutus, of whom he says: "Brutus certainly is a diffactive character at best, and therefore I thought wanted all the Assistance poetical liberty would allow him" (ii. 101).

2. Legends of Shakspere and his Works.—The death of Shakspere so early in the seventeenth century, the scarcity of biographical details concerning him, the interest which his works aroused and the almost complete severance from the past caused by the civil wars, all contributed to the formation of a considerable body of legends concerning the poet. Before considering how we may attempt to determine the value of the various stories bequeathed us, it would be well to give their import.

The highest honour that Stratford can boast of, as Phillips said (ii. 222), is the birth there in April, 1564, of William Shakspere. Reliable evidence tells us that John Shakspere, the poet's father, was a glover and a farmer. He is described again as a glover in the Plume MSS. (ii. 68), by Aubrey as a butcher (ii. 260), and by Rowe as a dealer in wool¹ (Gray, 75-79). Only one notice has come down to us of his appearance, and his opinion of his son. "Sir John Mennes," says the Plume MSS., "saw once his [Shakspere's] old father in his shop—a merry-cheeked old man, that said, 'Will was a good honest fellow, but he darest have crakt a jesst with him att any time.'" From Rowe we learn that Shakspere went to the free-school in Stratford: this would be in 1571, when the boy was seven years old.

On leaving school, says Rowe, he followed the occupation his father proposed to him; Aubrey's account is that he followed his father's trade, as butcher:—and "when he kill'd a Calfe he would

¹ Rowe wrote in 1709, and is, therefore, without the scope of our volumes; but as his traditions come from Davenant and Betterton, it seems proper to consider his remarks. An excellent book on these and other questions, is J. W. Gray's Shakespeare's Marriage, 1905. Mr. Gray quotes Rowe, Cibber, and all the writers of traditional matter quoted in our volumes. For Rowe and Cibber, I give references in Mr. Gray's volume.
doe it in a high style, and make a Speech *;—and also that he was a schoolmaster in the country. Dowdall says (ii. 391) that he was bound apprentice to a butcher before he ran away to London. Another butcher's son in the town, we learn from Aubrey, equalled him in wit, but died young. From Richard Davies, about 1688 (ii. 335), we first learn that Shakspere got into trouble through stealing venison and rabbits from Sir Thomas Lucy, who had him often whipped, and whom he satirised in Justice Clodpate (Shallow). Rowe repeated the story in 1709, remarking that Shakspere had fallen into ill company, and adding that he wrote a ballad on Lucy, and was then so prosecuted that he was obliged to leave his affairs and family in Warwickshire, and depart for London.

Aubrey dates his departure 1582, when the poet was eighteen years of age. Dowdall says Shakspere was received into the London playhouse as a servitor; Rowe describes his position as “mean”; Ward says merely that he frequented plays in his youth; but the most elaborate version is recorded by Colley Cibber, who derived his information from a certain gentleman, who was informed by Dr. Newton (Milton's editor), who was told by Pope, and he by Rowe, and Rowe by Betterton, and Betterton by Davenant (Gray, 79–80). According to this story Shakspere held horses' heads at the theatre door, and even became eminent in that profession, for he gained notice, and hired boys under him to do the work, who were known as “Shakspere's boys”: and so he afterwards was introduced into the theatre itself. Malone records a stage-tradition that he was call-boy.

Aubrey says that he became an actor, and did very well, and that he wrote plays which were successful. Rowe records that the “top of his performance” was the ghost in Hamlet. Ward writes (ii. 111) that Shakspere supplied the stage with two plays every year, and derived such an income from it that he spent at the rate of £1000 per year. According to a line by Randolph, in 1651 (ii. 19), it was through his comedies that Shakspere became rich. Aubrey states that he returned to Warwickshire once a year, and that on the way he stopped at the Crowne Taverne kept by John Davenant, the father of William;—and according to Aubrey, also, William
INTRODUCTION.

Davenant would sometimes, over a glass of wine, countenance the current gossip that he was Shakspere's natural son. John Manningham, a barrister of the Middle Temple, records an intrigue that the poet was supposed to have had with a citizen's wife in London, which, again, may only be gossip of the day (i. 98). A tradition handed down by Davenant, and recorded by Rowe, is that Southampton at one time gave Shakspere a thousand pounds wherewith to make a purchase he had a mind to.

The legends which seem to have been most prevalent were those which associated Jonson and Shakspere—almost invariably associated by the writers of the latter part of the seventeenth century in their reference to the men and the drama of "the last age." Rowe relates that, out of his gentleness and sincerity, Shakspere helped Ben Jonson when his work had been refused, and recommended him. Various stories are told of the two poets in taverns. According to an Ashmolean manuscript (ii. 3), it was in a tavern that Ben and Shakspere jointly composed the former's humorous epitaph. Aubrey tells us that Jonson and Shakspere "did gather Humours of men dayly wherever they came," and says that, in a tavern at Stratford-on-Avon, the latter made the extempore epitaph on Combes the usurer. The anecdote of the encounter between Jonson and the poetic highwayman who alluded to Shakspere, seems to have been greatly liked, and is printed in Wits Recreations, 1640 (i. 441), and in a miscellaneous MS. volume in the Diocesan Registry at Worcester (ii. 224). Another anecdote represents Shakspere as the godfather of one of Jonson's children, when the poet said, "I have beene considering a great while what should be the fittest gift for me to bestow upon my God-child, and I have resolv'd at last ; . . . I'll e'en give him a douzen good Lattin Spoones, and thou shalt translate them." Versions of this are given in Merry Passages and Feasts, by Sir Nicholas L'Estrange (ii. 8), and in the Plume MSS. (ii. 68). Ward states that Shakspere died through a fever contracted at a merry meeting between Drayton, Jonson, and himself, where "itt seems [they] drank too hard." Davies says that he died a papist. He was buried at Stratford on April 25, 1616 (and April 23, the day of his death, has been assigned by tradition as the day of his birth also), and, according to Dowdall,
his wife and daughters earnestly desired to be buried by him. Dugdale notes that his monument was made by Gerard Johnson, and Aubrey writes that he was told that the poet left two or three hundred pounds per annum to a sister.

Ward repeats the usual statement of late seventeenth century authors, that Shakspere was a natural wit, without any art; Aubrey, incorrectly repeating Jonson’s statement concerning Shakspere’s never having blotted a line, gives a remark from Shadwell and Davenant that he was a prodigious wit, and says that he was very good company, and a handsome, well-shaped man.

The legend of the Bidford drinking, which represents the poet as having a convivial time with the Bidford “sippers,” is even less authentic than any of the legends mentioned above, as no trace of it occurs before the middle of the eighteenth century (Gray, 252).

A few legends have come down to us concerning the plays. Aubrey’s note that Shakspere got the humour of the Constable in *A Midsummer-Night’s Dream* from an original at Grenden, Bucks, must refer to *Much Ado*. Dryden remarks that Shakspere himself said he was forced to kill Mercutio in the third act of *Romeo* to prevent being killed by him (ii. 176). Rowe records that Elizabeth was so pleased with Falstaff that she ordered the poet to show him in love, and he then wrote *The Merry Wives*. Dryden also says that Ben Jonson, “in reading some bombast speeches of *Macbeth*, which are not to be understood, . . . used to say that it was horror” (ii. 175). And lastly Gildon writes (ii. 417) that he was told that Shakspere “writ the Scene of the Ghost in Hamlet, at his House which bordered on the Charnel-House and Church-Yard.”

Some of these legends have no great claim to acceptance. In examining them we should consider the idea of Shakspere which the late seventeenth century writers held, the sources from which they were said to be derived, and the character of the men who recorded them. The survival of traditions is in no way connected with the authenticity of their sources; traditions survive and grow according to their acceptability to the people who transmit them. The Bidford story may be at once rejected: it is not recorded till a century and a half after the poet died, and is not authenticated.

Aubrey derives some, at least, of his information from William
INTRODUCTION.

Beeston, son of Christopher Beeston, who, according to Malone, was one of Burbage's company (*Historical Account*, 1821, iii. 221). Aubrey notes that Beeston knew most of Shakspere from Mr. Lacy. But Aubrey himself journeyed to Stratford to get material, and various statements by him have the appearance of local traditions. The value of Aubrey's remarks depends greatly on the character of the man himself, and a list of the subjects on which he wrote—Day-Fatality, Ostenta, Blows Invisible, Visions in a Beril, Converse with Angels and Spirits, etc.—is in no way calculated to reassure us. Mrs. Stopes says of him, "He was credulous and inexact to an extraordinary degree." (See her lists of his writings, *Bacon-Shakspere Question*, 1888, 110.)

Ward was vicar of Stratford-on-Avon, and appears to have known Shakspere's daughter, Judith. The earliest of his notes was not made until at least forty-five years after Shakspere died.

Richard Davies, who is thought to have annotated Fulmans's MS., was rector of Sapperton in Gloucester. He gives no authority for his statements and is apparently recording local traditions.

Dowdall remarks in his letter to Southwell, that he derived his information from the clerk at Stratford, then above eighty years old. The letter is said by its first editor to have come from the papers of Lord de Clifford, sold in 1834. This editor is said by Lowndes to be J. P. Collier. The MS. has not since been found (Gray, 250). Rowe derived most of his information from Betterton the actor, to whom the Elizabethan stage-tradition was handed from the old actors by Davenant, and who, out of his regard for Shakspere, made a journey to Warwickshire to gather up "remains." Thus Rowe's information was gained at some considerable time after Shakspere's death. The story that Southampton gave the poet £1,000, some third person assured Rowe, came from Davenant.

Cibber's account is less trustworthy. He does not write until nearly a century and a half after the poet died, and his story is transmitted to him through six successive persons, the last of whom is unknown.

The late part of the seventeenth century prized Shakspere as a writer of comedy; he was famous, above all other things, for that
merry roysterer Falstaff. Very little of his biography was known, even to the best informed of men. He was associated principally with Jonson, who was known to be no puritan; and, outside of his works, he was known mostly from Jonson's remarks concerning him, and thought to be a man of great natural wit, but no learning.

This was a chance for tradition. The gods never lack biography. The few stories which the later-day actors could collect concerning a departed and almost forgotten hero, would be accepted, with interest and gratitude. It would be natural to believe, in the absence of other information and in a day when less attention was given to other plays of his, that the creator of Falstaff would himself delight in the "misrule of tavernings." And it would be natural in a little place like Stratford that every tradition should be cherished concerning the town's one great man.

The majority of these traditions may have had their remote origins in facts: what these facts might have been, it is now quite impossible to say; and the only safe method is to keep these traditions entirely apart from the ascertained biography of Shaksper.
### CHRONOLOGICAL LIST OF SHAKSPERE ALLUSIONS

**Vol. I. 1591–1649.**

The asterisks denote allusions which are more or less doubtful.

<table>
<thead>
<tr>
<th>PAGE</th>
<th>1591–94</th>
<th><em>Edmund Spenser</em></th>
<th>1</th>
<th>1600</th>
<th>MS. (Essex Rebellion)</th>
<th>82</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1592.</td>
<td>Robert Greene</td>
<td>2</td>
<td>1600</td>
<td><em>Sir Wm. Cornwallis</em></td>
<td>85</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Henry Chettle</td>
<td>4</td>
<td></td>
<td>Charles Percy</td>
<td>86</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Thos. Nash</td>
<td>5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1593</td>
<td><em>Ancient MS. Diary</em></td>
<td></td>
<td>6</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1594.</td>
<td>Henry Helmes</td>
<td>7</td>
<td>1600–10</td>
<td>Two Letters</td>
<td>88</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Wilibia his Arisa</em></td>
<td>8</td>
<td>1600–12</td>
<td><em>J. M.</em></td>
<td>89</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Henry Wiliobie</em></td>
<td>9</td>
<td>1600–16</td>
<td>Nicholas Breton</td>
<td>90</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sir Wm. Harbert</td>
<td>14</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Michael Drayton</em></td>
<td>15</td>
<td>1601</td>
<td>Lord Bacon</td>
<td>98</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Robt. Southwell</td>
<td>16</td>
<td></td>
<td><em>Ben Johnson</em></td>
<td>93</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Richard Barnfield</td>
<td>17</td>
<td></td>
<td>John Weever</td>
<td>94</td>
</tr>
<tr>
<td></td>
<td>1595.</td>
<td>&quot;</td>
<td>19</td>
<td></td>
<td>Robert Chester</td>
<td>95</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Locrine</td>
<td>21</td>
<td></td>
<td><em>Robert Chester</em></td>
<td>96</td>
</tr>
<tr>
<td></td>
<td></td>
<td>William Clarke</td>
<td>23</td>
<td></td>
<td><em>W. J.</em></td>
<td>97</td>
</tr>
<tr>
<td></td>
<td></td>
<td>John Weever</td>
<td>24</td>
<td></td>
<td>John Manningham</td>
<td>98</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Thos. Edwardes</td>
<td>25</td>
<td></td>
<td>Wm. Lambard</td>
<td>100</td>
</tr>
<tr>
<td>1595–6</td>
<td></td>
<td>Richard Carew</td>
<td>27</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1596</td>
<td><em>Wily Beguilde</em></td>
<td></td>
<td>28</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1597</td>
<td><em>Joseph Hall</em></td>
<td></td>
<td>32</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1597–1603</td>
<td><em>In a Bacon MS.</em></td>
<td>40</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1598.</td>
<td><em>John Marston</em></td>
<td>32</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>I. M.</td>
<td>42</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Francis Meres</td>
<td>46</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Robert Tofte</td>
<td>50</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Richard Barnfield</td>
<td>51</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>John Marston</td>
<td>52</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>R. S.</em></td>
<td>55</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1598 or after</td>
<td><em>Gabriel Harvey</em></td>
<td></td>
<td>56</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1599</td>
<td><em>Henry Porter</em></td>
<td></td>
<td>57</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>Ben Jonson</em></td>
<td></td>
<td>58</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ben Jonson</td>
<td></td>
<td>61</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>Passionate Pilgrim</em></td>
<td></td>
<td>62</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1599–1636</td>
<td></td>
<td>Thos. Dekker</td>
<td>64</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1600</td>
<td><em>Returns from Pernas-sus, Part I.</em></td>
<td></td>
<td>67</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Nicholas Breton</em></td>
<td>70</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>John Lane</em></td>
<td>71</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>John Bodenham</td>
<td>72</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sam. Nicholson</td>
<td>74</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>A Munday, etc.</td>
<td>77</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>MS. (Essex Rebellion)</td>
<td>81</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1601–2. *Returns from Pernas-sus* | 102

1602. *Thomas Lord Cromwell* | 104

1602–7. *Lingua* | 112

1603–7 etc. *John Webster* | 115

1603. *Father Parsons* | 120

1602–7. *Meeting of Gallants* | 136

1604. *T. M.* | 137

1604. *Sir W. Cope* | 139

1604. *I. C.* | 140

1604. *Thos. Middleton* | 141

1604. *Thos. Dekker* | 145
<table>
<thead>
<tr>
<th>Year</th>
<th>Author/Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1605</td>
<td>Peter Woodhouse</td>
<td>145</td>
</tr>
<tr>
<td></td>
<td>*Thos. Heywood</td>
<td>146</td>
</tr>
<tr>
<td></td>
<td>London Prodigall</td>
<td>147</td>
</tr>
<tr>
<td></td>
<td>Chapman, Jonson and Marston</td>
<td>149</td>
</tr>
<tr>
<td></td>
<td>John Marston</td>
<td>153</td>
</tr>
<tr>
<td></td>
<td>Ratfeis Ghost</td>
<td>154</td>
</tr>
<tr>
<td></td>
<td>*Sir Thos. Smith</td>
<td>156</td>
</tr>
<tr>
<td></td>
<td>Wm. Warner</td>
<td>158</td>
</tr>
<tr>
<td></td>
<td>John Raynolds</td>
<td>160</td>
</tr>
<tr>
<td></td>
<td>Barnabe Barnes</td>
<td>162</td>
</tr>
<tr>
<td>1606</td>
<td>Wm. Drummond of Hawthornden</td>
<td>164</td>
</tr>
<tr>
<td></td>
<td>Thos. Heywood</td>
<td>165</td>
</tr>
<tr>
<td>1607</td>
<td>Purtaine</td>
<td>166</td>
</tr>
<tr>
<td></td>
<td>*Merry Divel of Edmonton</td>
<td>169</td>
</tr>
<tr>
<td></td>
<td>Geo. Chapman</td>
<td>170</td>
</tr>
<tr>
<td></td>
<td>Geo. Peele (?)</td>
<td>171</td>
</tr>
<tr>
<td></td>
<td>T. Walkington</td>
<td>172</td>
</tr>
<tr>
<td></td>
<td>Ed. Sharpham</td>
<td>173</td>
</tr>
<tr>
<td></td>
<td>Wm. Barkstead</td>
<td>175</td>
</tr>
<tr>
<td></td>
<td>John Marston</td>
<td>176</td>
</tr>
<tr>
<td></td>
<td>Thos. Heywood</td>
<td>177</td>
</tr>
<tr>
<td></td>
<td>John Fletcher</td>
<td>180</td>
</tr>
<tr>
<td></td>
<td>Thos. Dekker</td>
<td>181</td>
</tr>
<tr>
<td></td>
<td>*Dekker and Webster</td>
<td>182</td>
</tr>
<tr>
<td></td>
<td>*Beaumont and Fletcher</td>
<td>182</td>
</tr>
<tr>
<td>1607-8</td>
<td>T. Middleton</td>
<td>141</td>
</tr>
<tr>
<td>1608</td>
<td>Thos. Dekker</td>
<td>185</td>
</tr>
<tr>
<td></td>
<td>Yorkshire Tragedy</td>
<td>186</td>
</tr>
<tr>
<td></td>
<td>Markham and Machin</td>
<td>188</td>
</tr>
<tr>
<td></td>
<td>Thos. Middleton</td>
<td>189</td>
</tr>
<tr>
<td></td>
<td>*John Day</td>
<td></td>
</tr>
<tr>
<td>1608</td>
<td>Robert Armin</td>
<td>190</td>
</tr>
<tr>
<td>1608-9</td>
<td>Robert Armin</td>
<td>192</td>
</tr>
<tr>
<td>1608-10</td>
<td>Beaumont and Fletcher</td>
<td>194</td>
</tr>
<tr>
<td>1609</td>
<td>John Davies of Hereford</td>
<td>204</td>
</tr>
<tr>
<td></td>
<td>Samuel Rowlands</td>
<td>205</td>
</tr>
<tr>
<td></td>
<td>Thomas Thorpe</td>
<td>206</td>
</tr>
<tr>
<td></td>
<td>Troilus and Cressida, Address</td>
<td>207</td>
</tr>
<tr>
<td></td>
<td>*Pimlico</td>
<td>209</td>
</tr>
<tr>
<td></td>
<td>Ben Jonson</td>
<td>210</td>
</tr>
<tr>
<td></td>
<td>M.S. copy of Sonnet</td>
<td>211</td>
</tr>
<tr>
<td></td>
<td>Roger Sharpe</td>
<td>212</td>
</tr>
<tr>
<td></td>
<td>Thomas Dekker</td>
<td>156</td>
</tr>
<tr>
<td>1610</td>
<td>Edmund Bolton</td>
<td>213</td>
</tr>
<tr>
<td></td>
<td>Wurmsser von Vendenheym</td>
<td>215</td>
</tr>
<tr>
<td></td>
<td>M.S. reference</td>
<td>216</td>
</tr>
<tr>
<td></td>
<td>Beaumont and Fletcher</td>
<td>196</td>
</tr>
<tr>
<td>1611</td>
<td>Cyril Tourner</td>
<td>217</td>
</tr>
<tr>
<td></td>
<td>John Davies of Hereford</td>
<td>219</td>
</tr>
<tr>
<td></td>
<td>*Lod. Barre</td>
<td>220</td>
</tr>
<tr>
<td></td>
<td>John Speed</td>
<td>221</td>
</tr>
<tr>
<td></td>
<td>Troublesome Raigns of John Q. 2</td>
<td>226</td>
</tr>
<tr>
<td></td>
<td>Simon Forman</td>
<td>228</td>
</tr>
<tr>
<td></td>
<td>Beaumont and Fletcher</td>
<td>197, 229</td>
</tr>
<tr>
<td>1612</td>
<td>*Sir John Hayward</td>
<td>230</td>
</tr>
<tr>
<td></td>
<td>Thomas Heywood</td>
<td>231</td>
</tr>
<tr>
<td></td>
<td>John Webster</td>
<td>233</td>
</tr>
<tr>
<td>1613</td>
<td>*Belsoir M.S.</td>
<td>234</td>
</tr>
<tr>
<td></td>
<td>John Marston</td>
<td>236</td>
</tr>
<tr>
<td></td>
<td>Joseph Fletcher</td>
<td>237</td>
</tr>
<tr>
<td></td>
<td>Thos. Lorkins</td>
<td>238</td>
</tr>
<tr>
<td></td>
<td>Sir Henry Wotton</td>
<td>239</td>
</tr>
<tr>
<td></td>
<td>Sonnet</td>
<td>240</td>
</tr>
<tr>
<td></td>
<td>Lord Treasurer Stanhope</td>
<td>241</td>
</tr>
<tr>
<td></td>
<td>Beaumont and Fletcher</td>
<td>197, 229</td>
</tr>
<tr>
<td>1614</td>
<td>Edmund Howes</td>
<td>243</td>
</tr>
<tr>
<td></td>
<td>Thomas Freeman 32, 156, 245</td>
<td></td>
</tr>
<tr>
<td></td>
<td>*John Cooke</td>
<td>246</td>
</tr>
<tr>
<td></td>
<td>Ben Jonson</td>
<td>247</td>
</tr>
<tr>
<td></td>
<td>Robert Tailor</td>
<td>248</td>
</tr>
<tr>
<td></td>
<td>Christopher Brooke</td>
<td>249</td>
</tr>
<tr>
<td></td>
<td>Wm. Drummond of Hawthornden</td>
<td>252</td>
</tr>
<tr>
<td></td>
<td>Thomas Porter</td>
<td>252</td>
</tr>
<tr>
<td></td>
<td>W. B.</td>
<td>253</td>
</tr>
<tr>
<td>1615</td>
<td>Alex. Nicholes</td>
<td>254</td>
</tr>
<tr>
<td></td>
<td>Richard Braithwaite</td>
<td>256</td>
</tr>
<tr>
<td></td>
<td>John Boys</td>
<td>258</td>
</tr>
<tr>
<td></td>
<td>New and Chois Charactarists</td>
<td>259</td>
</tr>
<tr>
<td>1616</td>
<td>*Wm. Drummond of Hawthornden</td>
<td>260</td>
</tr>
<tr>
<td></td>
<td>Robert Anton</td>
<td>262</td>
</tr>
<tr>
<td></td>
<td>Ben Jonson</td>
<td>263</td>
</tr>
<tr>
<td></td>
<td>Inscription over Grave</td>
<td>266</td>
</tr>
<tr>
<td>1616-18</td>
<td>Beaumont and Fletcher</td>
<td>198</td>
</tr>
<tr>
<td>1617-22</td>
<td>Inscription under Bust</td>
<td>267</td>
</tr>
<tr>
<td>1617</td>
<td>John Taylor</td>
<td>268</td>
</tr>
<tr>
<td></td>
<td>Geffray Mynahul</td>
<td>269</td>
</tr>
<tr>
<td>1618</td>
<td>Nathaniel Field</td>
<td>270</td>
</tr>
<tr>
<td></td>
<td>Beaumont and Fletcher</td>
<td>198</td>
</tr>
<tr>
<td>1618-21</td>
<td>Richard Corbet</td>
<td>271</td>
</tr>
<tr>
<td>1618-19</td>
<td>Elegy on Burbages</td>
<td>272</td>
</tr>
<tr>
<td>1619</td>
<td>Ben Jonson</td>
<td>274</td>
</tr>
<tr>
<td>Period</td>
<td>Author/Character</td>
<td>Page</td>
</tr>
<tr>
<td>--------</td>
<td>-----------------</td>
<td>------</td>
</tr>
<tr>
<td>1619</td>
<td>Sir Gerrard Herbert</td>
<td>276</td>
</tr>
<tr>
<td></td>
<td>Beaumont and Fletcher</td>
<td>198</td>
</tr>
<tr>
<td></td>
<td>T. Middleton</td>
<td>142</td>
</tr>
<tr>
<td>1620</td>
<td>John Taylor</td>
<td>278</td>
</tr>
<tr>
<td></td>
<td>Hec Vir</td>
<td>281</td>
</tr>
<tr>
<td></td>
<td>*Sam. Rowlands</td>
<td>157</td>
</tr>
<tr>
<td>1620-21</td>
<td>Mr. Richardson</td>
<td>279</td>
</tr>
<tr>
<td>1620-36</td>
<td>*Choyse Drolery</td>
<td>280</td>
</tr>
<tr>
<td>1621</td>
<td>John Fletcher</td>
<td>283</td>
</tr>
<tr>
<td></td>
<td>Philip Massinger</td>
<td>296</td>
</tr>
<tr>
<td>1621-28</td>
<td>Robert Burton</td>
<td>281-82</td>
</tr>
<tr>
<td>1622</td>
<td>Troublesome Raigne</td>
<td>284</td>
</tr>
<tr>
<td></td>
<td>Q. 3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Wm. Basse</td>
<td>286</td>
</tr>
<tr>
<td></td>
<td>Thos. Robinson</td>
<td>290</td>
</tr>
<tr>
<td></td>
<td>John Taylor</td>
<td>291</td>
</tr>
<tr>
<td></td>
<td>Thos. Walkley</td>
<td>292</td>
</tr>
<tr>
<td></td>
<td>John Fletcher</td>
<td>294</td>
</tr>
<tr>
<td></td>
<td>Philip Massinger</td>
<td>296, 301</td>
</tr>
<tr>
<td>1623</td>
<td>Ben Jonson</td>
<td>305</td>
</tr>
<tr>
<td></td>
<td>Heminge and Condell</td>
<td>313</td>
</tr>
<tr>
<td></td>
<td>Hugh Holland</td>
<td>317</td>
</tr>
<tr>
<td></td>
<td>Leonard Giggles</td>
<td>318</td>
</tr>
<tr>
<td></td>
<td>I. M.</td>
<td>319</td>
</tr>
<tr>
<td></td>
<td>Philip Massinger</td>
<td>297</td>
</tr>
<tr>
<td>1623-36</td>
<td>Sir Henry Herbert</td>
<td>321</td>
</tr>
<tr>
<td>1624</td>
<td>Robert Burton</td>
<td>324</td>
</tr>
<tr>
<td></td>
<td>E. S.</td>
<td>326</td>
</tr>
<tr>
<td></td>
<td>John Gee</td>
<td>327</td>
</tr>
<tr>
<td></td>
<td>Philip Massinger</td>
<td>297</td>
</tr>
<tr>
<td>1624-34</td>
<td></td>
<td>300</td>
</tr>
<tr>
<td></td>
<td>John Fletcher</td>
<td>328</td>
</tr>
<tr>
<td></td>
<td>Beaumont and Fletcher</td>
<td>199, 200, 202, 203</td>
</tr>
<tr>
<td>1625</td>
<td>Richard James</td>
<td>330</td>
</tr>
<tr>
<td></td>
<td>Ben Jonson</td>
<td>332</td>
</tr>
<tr>
<td></td>
<td>*Ben Jonson</td>
<td>333</td>
</tr>
<tr>
<td></td>
<td>Beaumont and Fletcher</td>
<td>202</td>
</tr>
<tr>
<td></td>
<td>Philip Massinger</td>
<td>302</td>
</tr>
<tr>
<td>1627</td>
<td>Michael Drayton</td>
<td>334</td>
</tr>
<tr>
<td></td>
<td>*John Milton</td>
<td>335</td>
</tr>
<tr>
<td></td>
<td>Philip Massinger</td>
<td>298</td>
</tr>
<tr>
<td>1628</td>
<td>MS.</td>
<td>336</td>
</tr>
<tr>
<td></td>
<td>Robert Gell</td>
<td>337</td>
</tr>
<tr>
<td></td>
<td>Newsletter</td>
<td>338</td>
</tr>
<tr>
<td>1628-31</td>
<td>Abraham Cowley</td>
<td>339</td>
</tr>
<tr>
<td></td>
<td>Philip Massinger</td>
<td>340</td>
</tr>
<tr>
<td></td>
<td>*Philip Massinger</td>
<td>340</td>
</tr>
<tr>
<td>1629-30</td>
<td>Ben Jonson</td>
<td>341</td>
</tr>
</tbody>
</table>

---

1. Two Noble Kinsmen
2. William Habington
3. James Shirley
4. Thomas Randolph
5. Lady Mother
6. Thomas Heywood
7. Sir H. Mildmay
8. Thomas Cranley
9. John Swan
10. James Shirley
11. William Sampson
12. John Trussell
13. Books of Bulls baited
14. Philip Massinger
15. Thomas Dekker
16. Sir John Suckling
<table>
<thead>
<tr>
<th>Page</th>
<th>1637</th>
<th>Abraham Wright</th>
<th>411</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>&quot;</td>
<td>Thomas Heywood</td>
<td>412</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>Jasper Mayne</td>
<td>414</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>Owen Feltham</td>
<td>415</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>Richard West</td>
<td>416</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>H. Ramsay</td>
<td>417</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>Shakerley Marmion</td>
<td>418</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>Sir W. Davenant</td>
<td>419</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>T. Terent</td>
<td>421</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>*Verses Poems (1640)</td>
<td>422</td>
</tr>
<tr>
<td></td>
<td>bef. 1638</td>
<td>Thomas Carew</td>
<td>424</td>
</tr>
<tr>
<td></td>
<td>1638</td>
<td>Egerton MS. 2482</td>
<td>425</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Henry Adamson</td>
<td>427</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>James Mervyn</td>
<td>428</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>William Chillingworth</td>
<td>429</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>Thomas Randolph</td>
<td>430</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>Richard Brome</td>
<td>431</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>J. Ford</td>
<td>382</td>
</tr>
<tr>
<td></td>
<td>1639</td>
<td>John Clarke</td>
<td>432</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>G. Rivers</td>
<td>436</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>Robert Chamberlain</td>
<td>438</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>Thomas Bancroft</td>
<td>439</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>Witts Recreation 440, 441</td>
<td>440</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>Sam Picke</td>
<td>442</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>Mrs. Ann Merricke</td>
<td>443</td>
</tr>
<tr>
<td></td>
<td>1639-40</td>
<td>Henry Glaphorne</td>
<td>444</td>
</tr>
<tr>
<td></td>
<td>1640</td>
<td>Wandering Jow</td>
<td>446</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>Lewis Sharpe</td>
<td>448</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>Richard Goodridge</td>
<td>450</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>George Lynn</td>
<td>451</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>*Academy of Compliments</td>
<td>452</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>Nich. Downey</td>
<td>453</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>John Benson</td>
<td>454</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>Leonard Diggles</td>
<td>455</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>John Warren</td>
<td>459</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>Verse in Poems</td>
<td>460</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>James Shirley</td>
<td>462</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>*Helps to Discourse</td>
<td>464</td>
</tr>
<tr>
<td></td>
<td>1640-1</td>
<td>Nicholas Dixon</td>
<td>465</td>
</tr>
<tr>
<td></td>
<td>1640-2</td>
<td>Captain Underwitt</td>
<td>466</td>
</tr>
<tr>
<td></td>
<td>1641</td>
<td>Richard Braithwaite</td>
<td>468</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>Shakerley Marmion</td>
<td>469</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>Abraham Cowley</td>
<td>470</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>John Johnson</td>
<td>471</td>
</tr>
<tr>
<td></td>
<td>1641</td>
<td>Martine Parker</td>
<td>472</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>Charles Butler</td>
<td>473</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>John Milton</td>
<td>474</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>Sir Thos. Browne</td>
<td>476</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>John Taylor</td>
<td>477</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>James Shirley</td>
<td>479</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>*Rump</td>
<td>481</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>Sir Richard Baker</td>
<td>481</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>Thomas Fuller</td>
<td>486</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>London Post</td>
<td>488</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>Mercierius Britannicus</td>
<td>489</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>John Cleveland</td>
<td>491</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>Thomas Frujean</td>
<td>493</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>Vindes Anglicus</td>
<td>494</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>Paul Aylward</td>
<td>495</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>Daniel Breedy</td>
<td>495</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>George Withers (?)</td>
<td>496</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>Sir Richard Baker</td>
<td>499</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>Samuel Drake</td>
<td>500</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>Samuel Sheppard</td>
<td>501</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>Robert Wild</td>
<td>502</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>Ten Players</td>
<td>503</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>Sir John Denham</td>
<td>504</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>James Howell</td>
<td>505</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>George Daniel</td>
<td>506</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>William Carwright</td>
<td>511</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>J. Berkenhead</td>
<td>512</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>George Buck</td>
<td>513</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>T. Palmer</td>
<td>513</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>Samuel Sheppard</td>
<td>514</td>
</tr>
<tr>
<td></td>
<td>1648</td>
<td>J. S.</td>
<td>514-5</td>
</tr>
<tr>
<td></td>
<td>&quot;</td>
<td>Perfect Occurrences, etc.</td>
<td>516</td>
</tr>
<tr>
<td></td>
<td>1648-54</td>
<td>Henry Tubbe</td>
<td>517</td>
</tr>
<tr>
<td></td>
<td>1649</td>
<td>Троянцы</td>
<td>519</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Famous Tragedy of</td>
<td>521</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Charles I</td>
<td>522</td>
</tr>
<tr>
<td></td>
<td></td>
<td>John Milton</td>
<td>523</td>
</tr>
<tr>
<td></td>
<td></td>
<td>J. Cook</td>
<td>525</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Wm. Cavendish,Duke of Newcastle</td>
<td>526</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Humphrey Moseley</td>
<td>527</td>
</tr>
</tbody>
</table>
*EDMUND SPENSER, 1591—1594.

And there, though last not leaft is Aëtion,
A gentler shepheard may no where be found:
Whose Mufe, full of high thoughts invention,
Doth like himselfe Heroically found.

Colin Clouts come home againe. 1595. sign. C 2. [4to.]
(See New Shaksper Society, Allusion-Books, I. pp. xxix, 168.)

That Spenser’s stanza on Aëtion really refers to Shakespeare is established by the fact that no other heroic poet (i. e. historical dramatist, or chronicler in heroic verse) had a surname of heroic sound. Jonson, Fuller, and Bancroft have similar allusions to our bard’s warlike name. Mr. J. O. Halliwell-Phillipps remarks that “the lines seem to apply with equal propriety to Warner” (Life of Shakespeare : 1848 : p. 142.) But Warner is not an heroic but a premonitory name.

Malone’s two attempts (Ed. 1821, vol. ii, p. 274) to explain the meaning of Aëtion are equally unfortunate. He seems not to have known that Aëriov was a Greek proper name, borne, in fact, by the father of Cypselus of Corinth, and by two famous artists. It should be written Aëtion, and pronounced (like Tiresias in Milton) with accents on the first and last syllables. Its root is surely áéroç, an eagle; and it is, therefore, appropriate to one of “high thoughts” and heroic invention.

Three verses in Colin Clouts come home againe, viz. those on Amyntas (who is Ferdinando Earl of Derby), must have been written after April 16, 1594, when Lord Derby (formerly Lord Strange) died. Todd and others have inferred from this that the poem, which was first printed in 1595, was really written in the preceding year: and that in the date, 27 December, 1591, appended to the dedication, 1591 is a press-error for 1594. We adopted this view; but we are now convinced that Spenser had finished the first draft of his poem in December, 1591, and subsequently amplified it. Some have seen a discrepancy between the date appended to that dedication, and that appended to the dedication of Daphnaida, January 1, 1591: but if, as Mr. Hales believes, the latter work be alluded to in the former, January and December, 1591, must be the Gregorian or historical dates, the year beginning with the former and ending with the latter month. This supposition of the use of dates, unusual at that time, is supported by Spenser’s division of the year in his Shepherd’s Calender.

[I have placed the date above doubtfully, because the stanza quoted may have been one of the amplifications.—L. T. S.]
ROBERT GREENE, 1592.

Base minded men al three of you, if by my miserie ye be not warned: for unto none of you (like me) sought those burres to cleave: those Puppits (I meane) that speake from our mouths, those Anticks garnisht in our colours. Is it not strange that I, to whom they al have beene beholding: is it not like that you, to whome they all have beene beholding, shal (were ye in that cafe that I am now) be both at once of them forsaken? Yes, truft them not: for there is an upstart Crow, beautified with our feathers, that with his Tygers heart wrapt in a Players hide, supposes he is as well able to bumbaft out a blanke verse as the best of you: and being an absolute Johannes fac totum, is in his owne conceit the onely Shake-scene in a countrie. O that I might intreate your rare wits to be imploied in more profitable course: & let these Apes imitate your past excellence, and never more acquaint them with your admired inventions. I know the beft husband of you all will never prove an usurer and the kindest of them all wil never prove a kinde nurfe: yet, whilst you may, seeke you better Maifters; for it is pittie men of such rare wits, should be subiect to the pleasures of such rude grooms.

In this I might insert two more, that both have writ against these buckram Gentlemen; but let their owne works serve to witnesse against their owne wickednesse, if they persever to maintaine any more such peasants. For other new conmers, I leave them to the mercie of these painted monsters, who (I doubt not) will drive the best minded to despise them; for the rest it skils not though they make a jeaft at them.

Greem's Groats-worth of Wit; bought with a Million of Repentaunce. 1596.
Reprinted from Mr. Hath's copy by New Shakspsere Society, All Location Books, I. p. 30. (See also Introduction to that voL, p. ii.)
ROBERT GREENE, 1592.

The three "base-minded men" whom Greene thus addresses on his death-bed have been identified as Marlowe, Nash, and Peele. That Shakespeare was the "upstart crow," and one of the purloiners of Greene's plumes, is put beyond a doubt by the following considerations: (1) That there was no such a word as Shake-scene (i.e. a tragedian: cf. Ben Jonson's lines,

"to heare thy Buskin tread,
And shake a Stage",

and also a passage in The Puritaine (1607, sign. F1) where Pye-board says, "Have you never seene a stalking-stamping Player, that will raise a tempest with his tong, and thunder with his heelees"). (2) That the line in italics is a parody on one which is found in The True Tragedie of Richard Duke of Yorke, 1595, and also in Shakespeare's Henry VI, Part III, Act I, sc. 4, viz.:

"Oh Tygers hart wrapt in a womans hide."

(3) That Marlowe and Robert Greene were (probably) the joint authors of The two Parts of the Contention and of The True Tragedie, which furnish Parts II & III of Henry VI with their prima stamina, and a considerable number of their lines.

Shakespeare, as the "upstart crow," seems to be one of those alluded to by "R. B. Gent." in Greene's Funeralls, 1594 (Sonnet ix, sign. C), where he writes:

"Greene, is the pleasing Object of an eie:
Greene, please the eies of all that looke upon him:
Greene, is the ground of everie Painters die:
Greene, gave the ground, to all that wrote upon him:
Nay more the men, that so Eclipst his fame:
Purloynde his Plumes, can they deny the same?"

The strange terms hudded upon the players by poor Greene are paralleled by what we find in other works of the time: e.g.,

"Out on these puppets, painted images," &c.

The Scourge of Villanies, by J. Marston, Sat. VII.

"'Good manners,' as Seneca complaines, 'are extinct with wantonnesse, in tricking up themselves men goe beyond women, men weare harlots colours and doe not walke, but jet and daunce,' hic mulier, hiec vir, more like Players, Butterflies, Baboones, Apes, Antickes, then men."—Burton's Anatomy of Melancholy, 1621. [4TO.] Part 3, sec. 2, memb. 2, subs. 3, page 571. (Ed. 1676, p. 295.)

As to the extract from The Great's-worth of Wit, knowing no edition earlier than that of 1596, we have followed the text of that. A copy is in the library of Mr. Henry Huth. Greene died in Sept. 1592, and as Chettle's Kind Heart's Dreame, which alludes to this book, was registered in December 1592, The Great's-worth of Wit must have been printed before that date. (See next extract.) The British Museum Library has copies of the editions of 1617, 1621, and 1637. The two copies in the Bodleian Library are of the editions of 1621 and 1629, the former of which, by a very common error of the press, reads "Tygers head," instead of "Tygers heart." C. M. I. or Tygres}
HENRY CHETTLE, DEC., 1592.

Ile shew reason for my present writing. * * About three moneths since died M. Robert Greene, leaving many papers in sundry Booke sellers hands, among other his Groatsworth of wit, in which a letter written to divers play-makers, is offensively by one or two of them taken; and because on the dead they cannot be avenged, they wilfully forge in their conceites a living Author, and after toffing it to and fro, no remedy, but it must light on me. * * * With neither of them that take offence was I acquainted, and with one of them I care not if I never be: The other, whome at that time I did not so much spare, as since I wish I had, for that as I have moderated the heate of living writers, and might have use my owne discretion (especiallie in such a cafe) the Author beeing dead, that I did not, I am as sory, as if the originall fault had beene my fault, because my selfe have seene his demeanor no less civill than he excellent in the qualitie he professtes: Besides, divers of worship have reported, his uprightness of dealing, which argues his honesty, and his facetious grace in witting, that aprooves his Art.


[The manuscript of the Groatsworth of Wit must have been put into Chettle's hands for publication, for he goes on to say after the above extract, that he copied it out, "Greene's hand was none of the best," and it could not be read by the licenser; "but in the whole booke" he (Chettle) put "not a worde in." The "one of them" referred to by Chettle is Marlowe, "the other" appears to be Shakespere. L. T. S.]

Kind-Harts Dreame is undated: but the address "To the Gentlemen Readers" and the entry in the Stationers' Books, 8th December, 1592, prove that the tract was written between the date of Robert Greene's death and December in the same year, i. e. 1592. It was, probably, published in the following year. We were under the impression that the British Museum copy which we used was not the first edition. We are now disposed to believe that it is. C. M. L.
THOMAS NASH, 1592.

How would it have joyed brave Talbot (the terror of the French) to thinke that after he had lyne two hundred yeares in his Tombe, hee should triumphe againe on the Stage, and have his bones newe embalmed with the teares of ten thousand spectators at leaft, (at severall times) who, in the Tragedian that represents his person, imagine they behold him fresh bleeding!

_Pierce Penniless his supplication to the Diuell._ 1592. _Sign. F 3. [4to._

We have here doubtless an allusion to the play of _Henery the vi_ mentioned in _Henslowe’s Diary_ (March 3, 1591-2: Shakespeare Society’s print, 1845, p. 22): and this may or may not be identical with the _First Part of Henry the Sixth_ in the Folio Edition of Shakespeare, 1623. Whether Shakespeare had any share in this latter play is, to say the least, problematical. Nash’s work was reprinted, from the _first_ edition of 1592, for the Shakespeare Society in 1842 under Mr. J. P. Collier’s superintendence. That gentleman reprinted it again from the _second_ edition of 1592, for his series of “Miscellaneous Tracts,” generally known as his _Yellow Series_, in 1870. Many variations occur in the second edition. The extract above given from the _first_ is the same in both editions. C. M. I.
Anonymous, 1593.

12th of June, 1593. For the Survey of Frayne, with the Venus and Adonis p' Shakspere, xii.d.

[An Ancient MS. Diary.]

[This note about Venus and Adonis is given by Malone in his Inquiry into the Authenticity of Certain Miscellaneous Papers, etc., 1796, p. 67, where he says in a foot-note:]

"Venus and Adonis, 16mo. 1596.—This poem was entered in the Stationers' Books, by Richard Field, April 18, 1593; and I long since conjectured that it was printed in that year, though I have never seen an earlier edition than that above quoted, which is in my possession. Since I published that poem my conjecture has been confirmed, beyond a doubt; the following entry having been found in an ancient MS. Diary, which some time since was in the hands of an acquaintance of Mr. Steevens, by whom it was communicated to me." He then quotes as above.

Mr. H. A. Evans, in Notes and Queries, x. vol. i, p. 310, remarks: "Afterwards, as he states in a note to the second edition of his Shakespeare (vol. xx, p. 9), Malone acquired a copy of the 1593 edition, the existence of which he had conjectured, but he now says nothing of the "ancient MS. Diary." Under the circumstances it was not necessary that he should; it is, however, possible that he had come to have doubts of its existence. I have not been able to find any allusion to it by any subsequent writer."

The Diary may be a myth, but there is nothing so far to prove its non-existence, and under the circumstances it seems better to reproduce the note, with a warning as to its acceptance, than to omit it entirely. M.]
HENRY HELMES, 1594.

In regard whereof, it was thought good not to offer any thing of Account, saving Dancing and Revelling with Gentle-women; and after such Sports, a Comedy of Errors (like to Plautus his Menechmus) was played by the Players. So that Night was begun, and continued to the end, in nothing but Confusion and Errors; whereupon, it was ever afterwards called The Night of Errors.

Gesta Grayorum,¹ p. 22, ed. 1688. (Nicholas’s Progresses of Queen Elizabeth, iii. 279 (2nd ed. 1823)).

This Comedy of Errors was, without doubt, Shakspere’s. It was playd in Gray’s Inn Hall on the night of Innocents’ Day, Dec. 28, 1594, and most probably Shakspere and Bacon were both at the performance. See Spedding’s Letters and Life of Bacon, i. 326. There was such a row and such crowding by Gentlewomen and others on the Stage, that the Temple visitors to Gray’s Inn went away disgusted, and so the Gray’s-men had only dancing and Shakspere’s play.—F. J. F.

¹ The full title of the book—printing its red letters in italics—is:—Gesta Grayorum: Or, the History Of the High and mighty Prince, Henry Prince of Purpooole, Arch-Duke of Stapulia and Bernardia, Duke of High and Nether Holborn, / Marquis of St. Giles and Tottenham, Count / Palatine of Bloomsbury and Clerkewell, Great / Lord of the Cantons of Islington, Kentish-Town, Paddington and Knights-bridge, / Knight of the most Heroical Order of the / helmet, and Sovereign of the Same; / Who Reigned and Died, A.D. 1594. / Together with A Masque, as it was presented (by His Highness’s Command) for the Entertainment of Q. Elizabeth; / who, with the Nobles of both Courts, was present theret. / London, Printed for W. Canning, at his Shop in / the Temple-Cloysters, / MDCLXXXVIII. / Price, one Shilling. / It’s a jocose account of the Gray’s-Inn men’s entertain ment to their brethren of the Temple, the Queen, &c. Stapulia and Bernardia are Staples Inn and Barnards Inn. It includes only the first Part of Helmes’s MS. Nichols first printed the second Part in the 1st ed. of his Progresses of Q. Eliz.
Anonymous, 1594.

In Lavine Land though Livie boyst
There hath beene seene a Constant dame:
Though Rome lament that she have loft
The Gareland of her rarest fame,
    Yet now we see, that here is found.
    As great a Faith in English ground.

Though Collatine have deerely bought,
To high renowne, a lasting life,
And found, that most in vaine have sought,
To have a Faire and Constant wife,
    Yet Tarquyne pluckt his glistering-grape,
    And Shake-speare, paints poore Lucrece rape.

HENRY WILLOBIE, 1594.

CANT. XLIII.

Henrico Willobego. Italo-Hispanitis.

H. W. being sodenly infected with the contagion of a fantastically fit, at the first sight of A, pyneith a while in secret grieve, at length not able any longer to endure the burning heat of so fervent a humour, bewrayeth the secrecy of his disease unto his familiar friend W. S. who not long before had tryed the curtesy of the like passion, and was now newly recovered of the like infection; yet finding his friend let bloud in the same vaine, he took pleasure for a tyme to see him bleed, & in stead of stopping the issue, he inlargeth the wound, with the sharpe rasor of a willing conceit, persuading him that he thought it a matter very easy to be compassed, & no doubt with payne, diligence & some cost in time to be obtained. Thus this miserable comforter comforting his friend with an impossibilitie, eyther for that he now would secretly laugh at his friends folly, that had given occasion not long before unto others to laugh at his owne, or because he would see whether an other could play his part better then himselfe, & in vewing a far off the course of this loving Comedy, he determined to see whether it would fort to a happier end for this new actor, then it did for the old player. But at length this Comedy was like to have grown to a Tragedy, by the weake & feeble estate that H. W. was brought unto, by a desperate vewe of an impossibility of obtaining his purpose, til
HENRY WILLOBIE, 1594.

Time & Necessity, being his best Phisitions brought him a plaster, if not to heale, yet in part to ease his maladye. In all which discourse is lively represented the unrewly rage of unbrideled fancy, having the raines to rove at liberty, with the dyvers & sundry changes of affections & temptations, which Will, set loose from Reason, can devise &c.

H. W

H. W.
What sodaine chance or change is this, That doth bereave my quyet rest?
* * * * *
But yonder comes my faithfull friend, That like assaults hath often tryde,
On his advise I will depend,
Where I shall winne, or be denyde,[whether] And looke what counsell he shall give,
That will I do, where dye or live.[whether]

Cant. XLV.

W. S.
Well met, frend Harry, what's the caufe You looke so pale with Lented cheeks? Your wanny face & sharpened nofe Shew plaine, your mind some thing mislikes, If you will tell me what it is, He helpe to mend what is amisse.
What is she, man, that workes thy woe, And thus thy tickling fancy move? Thy droustie eyes, & sighes do shoe, This new disease proceeds of love, Tell what she is that witch't thes so, I sweare it shal no farther go.
HENRY WILLOBE, 1594.

A heavy burden wearieth one,
Which being parted then in twaine,
Seemes very light, or rather none,
And boren well with little paine:
     The smothered flame, too closely pent,
     Burns more extreame for want of vent.

So sorrowes shrynde in secret brest,
Attainte the hart with hotter rage,
Then grieses that are to frendes exprest,
Whose comfort may some part affwage:
     If I a frend, whose faith is tryde,
     Let this request not be denyde.

Excessive grieses good counsells want,
And cloud the fence from sharpe conceits:
No reason rules, where sorrowes plant,
And folly feedes, where fury fretes,
     Tell what she is, and you shall see,
     What hope and help shall come from me.

CANT. XLVI.

H. W.

Seest yonder bowfe, where hanges the badge
Of Englands Saint, when captaines cry
Victorious land, to conquering rage,
Looe, there my hopelesse helpe doth ly:
     And there that frendly foe doth dwell,
     That makes my hart thus rage and swell.

CANT. XLVII.

W. S.

Well, say no more: I know thy grieve,
And face from whence these flames aryle,
HENRY WILLOBIE, 1594.

It is not hard to fynd reliefe,
If thou wilt follow good advyfe:
   She is no Saynt, She is no Nonne,
   I thinke in tyme she may be wonne.

At first repulfe you must not faint,
Nor flye the field though she deny
You twife or thrifie, yet manly bent,
Againe you must, and still reply:
   When tyme permits you not to talke,
   Then let your pen and fingers walke.

Apply her still with dyvers thinges, [Ply]
(For giftes the wysest will deceave)
Sometymes with gold, sometymes with ringes,
No tyme nor fit occasion leave,
   Though coy at fyrst she seeme and wylde,
   These toyes in tyme will make her yylde.

Looke what she likes; that you must love,
And what she hates, you must detest,
Where good or bad, you must approve, [whether!
The wordes and workes that please her best:
   If she be godly, you must sweare,
   That to offend you stand in feare.

You must commend her loving face,
For women joy in beauties praise,
You must admire her sober grace,
Her wisdome and her vertuous wayes,
   Say, t'was her wit and modest shoe, [show;
   That made you like and love her so.

You must be secret, constant, free,
Your silent sighes & trickling teares,
HENRY WILLOBIE, 1594.

Let her in secret often see,
Then wring her hand, as one that feares
To speake, then wish she were your wife,
And last desire her save your life.

When she doth laugh, you must be glad,
And watch occasions, tymes and place,
When she doth frowne, you must be sad,
Let sighes & fobbes requeeft her grace:
Sweare that your love is truly ment,
So she in tymes must needes relent.

Willobie his Avis, or the true picture of a Modest Maid and of a chast and constant wife. In hexameter verse. The like argument whereof was never heretofore published. 1594. [4to.] Sig. L i, back.

Henry Willobie's W. S. is referred to Shakespeare on two distinct grounds: (1) Because W. S. appears in this "imaginary conversation" as a standard authority on Love; and assuredly Shakespeare was the amatory poet of the day, and, to judge by his Sonnets, "had tried the courtsey of the like passion," and had come unscathed out of the ordeal. [Compare also his counsel to the wooer in the poem No. XIX, beginning, "When as thine eye hath chose the dame," of the Passionate Pilgrim, to which Willobie's verses bear a strong and curious resemblance in metre, subject, and treatment, L. T. S.] (2) Because it is said that this W. S. "in viewing the course of this loving Comedy determined to see whether it would sort to a happier end for this new actor, then it did for the old player," with other theatrical imagery specially applicable to a player and dramatist. Assuredly, no other contemporary poet of the same initials, whether lyrist or dramatist (and five or six might be named), had any claim to this distinction.
C. M. I.

You that to shew your wits, have taken toyle
In regist'ring the deeds of noble men;
And sought for matter in a forraigne toyle,
As worthie subjects of your siluer pen,
Whom you have rais'd from darke oblivion's den.
You that have writ of chast Lucretia,
Whose death was witnesse of her spotlesse life:
Or pen'd the praise of sad Cornelia,
Whose blamelesse name hath made her fame so rife,
As noble Pompey's most renowned wife:
Hither unto your home direct your eies,
Whereas, unthought on, much more matter lies.

Epicadum. A funerall Song, upon the vertuous life and godly death of
the right worshipfull the Lady Helen Branch.
Signed, W. Har.
Reprinted in Sir Egerton Brydges' Restituta (1815), vol. iii. pp. 297—
299, also in Allusion-Books, 1, New Sh. Soc., p. 177.

This Epicadum is of uncertain authorship. Sir Egerton Brydges assigns
it to Sir William Harbert (Restituta, vol. iii. p. 298). The lines—
"You that have writ of chaste Lucretia,
Whose death was witness of her spotlesse life:"
seem to refer to Shakespeare's poem. The line—
"Hither unto your home direct your eies"
recals two lines (163, 164) in Lydias; where, by the way, Milton im-
plcitly compares Lydias with Melicert (Palamon), invoking the dolphins
to waft his body into port. C. M. I.
*MICHAEL DRAYTON, 1594.

Lucrece, of whom proude Rome hath boastted long
Lately reviv'd to live another age,
And here ariv'd to tell of Tarquins wrong,
Her chaft deniall, and the Tyrants rage,
Acting her passions on our stately stage.
She is remembred, all forgetting me,
Yet I, as fayre and chaft as ere was She.

The Legend of Mathilda the chast, daughter to the
Lord Robert Fitzwater. 1594. Sixth Stanza.
(See Allusion-Books, I, New Sh. Soc., pp. xxvi, 178.)

Shakespeare's Rape of Lucrece was published in the same year as Drayton's
Matilda (the above passage is found in the editions of both 1594 and 1596).
Heywood's drama of the same name did not appear till 1608. The fifth
line seems to imply a dramatic representation: and, in confirmation of this
view, we find almost the same words in Drayton's Mistress Shore to Edward
IV. (England's Heroical Epistles, 1598, p. 73):

"Or passionate Tragedian, in his rage
Acting a love-sicke passion on the stage."

[But this very line, taken literally, appears to offer strong proof that
Drayton did not here refer to Shakespeare's Poem of Lucrece. L. T. S.]
ROBERT SOUTHWELL, 1594(?).\textsuperscript{1}

This makes my mourning Mufe resolve in teares,
This theames my heavie penne to plaine in prose;
Chriff's thorne is sharpe, no head His garland weares;
Stil finest wits are 'stilling Venus' rofe,
In Paynim toyes the sweetest vaines are spent;
To Christian workes few have their talents lent.

* * * * * * * *

O sacred eyes! the springs of living light,
The earthly heavens where angels joy to dwell,

* * * * * *

Sweet volumes, stoard with learning fit for saints,
Where blisfTull quires imparadize their minds;
Wherein eternall studie never faints
Still finding all, yet seeking all it finds:
How endlesse is your labyrinth of blisfe,
Where to be lost the sweetest finding is!

Saint Peters Complaint, with other Poemes. The Author to the Reader, 1595. [4to.] (Grosart's Ed., 1872, pp. xii, xc, 9, 25.)

\textsuperscript{1} Southwell was executed Feb. 20, 1594/5.

[The allusion in the first of these stanzas is to \textit{Venus and Adonis}; the two next contain, as pointed out by Dr. Grosart, the application to the spiritual eyes of Christ of the idea contained in the humorous thesis on women's eyes maintained by Biron in \textit{Love's Labours Lost}, Act IV. sc. iii. L. T. S.]
RICHARD BARNFEILD, 1594.

[1] Wilt thou deceave the deep-earth-deluing Coney?
   [The Affectionate Shepheard, stanza xi.]

[2] Oh foule Eclipser of that fayre sun-shine,
    Which is intitled Beauty in the best;
   [Ibid. stanza xxix.]

[3] Humillity in misery is relieu'd,
    But Pride in neede of no man is regarded;
   [Ibid. stanza xxxiv.]

[4] The wealthie Merchant that doth crosse the Seas,
   To Denmarke, Poland, Spaine, and Barbarie,
   For all his ritches, lines not still at eafe;
   Sometimes he feares ship-spyling Pyracie,
   Another while deceit and treacherie
   Of his owne Factors in a forren Land;
   Thus doth he still in dread and danger stand.
   [The Shepherds Content, stanza xii.]

[5] Monstre of Art, Baflard of bad Defier,
   Il-worship Idoll, falsé Imagerie.
   * * * * * *
   Sly Bawd to Lust, Pandor to Infamie.
   [The Complaint of Chastitie, stanza iii.]

[6] Thou settest distention twixt the man and wife
   [Ibid. stanza v.]

[7] Those times were pure from all impure complection;
   [Ibid. stanza vi.]

* * * * * *

The Affectionate | Shepheard. | Containing the Complaunte
do Ashes for | the love of Ganymede. | . . . London. |  
. . . 1594.

SH. ALLN. BK.—I.
These borrowings by Barnfeild from Shakspere were pointed out by Charles Crawford in Notes and Queries, 9th Series, vol. viii, pp. 277–279. In the Complaint of Chastitie the borrowings are from Venus and Adonis, though the theme is that of Lucrece. In The Afectionate Shepheard, and its continuation, The Shepheardes Content, while Barnfeild uses principally the Venus there are yet evident verbal traces of the influence of Lucrece.

No. 1 echoes l. 687 of Venus:
And sometime where earth-delving conies keep.

No. 2 seems to be suggested by Lucrece, 57:
But beauty, in that white intituled, etc.

No. 3 calls to mind the famous couplet in Venus, 707–8:
For misery is trodden on by many,
And being low never relieved by any.

No. 4 may have been inspired by Lucrece, 334–6:
Pain pays the income of each precious thing;
Huge rocks, high winds, strong pirates, shelves and sands,
The merchant fears, ere rich at home he lands.

No. 5 refers to Venus, 211, 212, and 792:
Fie, lifeless picture, cold and senseless stone,
Well painted idol, image cold and dead, . . .
   *       *       *       *
When reason is the bawd to lust’s abuse.

No. 6 is from Venus, 1160:
And set dissension ’twixt the son and sire.

No. 7, with its play of “pure” and “impure,” etc., seems to owe something to Venus, 735–6:
To mingle beauty with infirmities
And pure perfection with impure defeature.

This is the earliest certain “allusion” to Shakspere’s Venus, for Southwell’s reference to Venus in 1594 (see p. 16) may be considered somewhat doubtful, though it is highly probable that Shakspere was intended. The earliest allusions we previously had to Lucrece were a probable one by Sir William Harbert, and another one by Michael Drayton (pp. 14, 15), both in 1594. The Complaint of Chastitie was published in November, 1594. See also Crawford’s Collectanea, First Series, 1906, pp. 10–16. M.]
RICHARD BARNFEILD, 1595.

[1] This said: he sweetly doth imbrace his loue,
Yoaking his armes about her Iuory necke:

[stanz 18.]

[2] Looke how a brightsome Planet in the skie,
(Spangling the Welkin with a golden spot)
Shootes suddently from the beholders eie,
And leaues him looking there where she is not:
Euen so amazed Phæbus (to discrie her)
Lookes all about, but no where can espie her.

[st. 25.]

[3] Then angry Phæbus mounts into the skie:
Threatning the world with his hot-burning eie.

[st. 26.]


[st. 27.]

[5] Heerewith awaking from her slumberg sleepe,
(For feare, and care, are enemies to rest:)

[st. 32.]

[6] Now silent night drew on; when all things sleepe,
Sauc theeves, and cares; and now stil mid-night came:

[st. 69.]

[7] Here ended shee; and then her teares began,
That (Chorus like) at euery word downe-rained.

[st. 74.]

Cynthia; / and the / Legend of Cassandra / . . . At
London: / . . . 1595.
[These borrowings by Barnfield from Shakspere were pointed out by Charles Crawford in *Notes and Queries*, 9th Series, vol. viii, pp. 277-279. "In *Cassandra*," he says, "the leading ideas of *Lucrece* are manifest at a glance; and the description of Cassandra in her bed, and the poetical conceit of Phoebus gazing at her whilst she sleeps, and noting her beauties, recall at once the visit of Tarquin to Lucrece's chamber and Shakespeare's description of the bed and its tenant."

No. 1 is from *Venus*, 592:

And on his neck her yoking arms she throws.

No. 2 is from *Venus*, 815-6:

Look, how a bright star shooteth from the sky,
So glides he in the night from Venus' eye.

No. 3 suggests *Venus*, 1778:

And Titan, tired in the mid-day heat,
With burning eye did hotly overlook them.

No. 4 borrows a phrase from *Venus*, 925:

Look, how the world's poor people are amazed.

No. 5 imitates *Lucrece*, 673-4:

This said, he sets his foot upon the light,
For light and lust are deadly enemies.

No. 6 shows borrowing from *Lucrece*, 124-6:

Now leaden slumber with life's strength doth fight;
And every one to rest themselves betake,
*Save thieves and cares* and troubled minds that wake.

No. 7 repeats *Venus*, 360:

With tears, which chorus-like her eyes did rain.

That Barnfield ardently admired Shakspere we knew from his *Poems in Divers humors*, 1598; these passages of a date three or four years earlier show that he knew thoroughly the poems of the man he praised so highly. See also Crawford's *Collectanea*, First Series, 1906, pp. 10-16. M.]
THE

Lamentable Tragedie of

Locrine, the eldest sonne of King Brutus, discoursing the warres of the Britaines, and Hunnes, with their discomfiture:

The Britaines victorie with their Accidents, and the death of Albanact. No lesse pleasaunt then profitable.

Newly set foorth, ouerseene and corrected,
By VV. S.

[Device]

LONDON
Printed by Thomas Creede,
1595.
[Locrine was entered in the Stationers' Registers on July 20, 1594:
"xx° die Iulij. Thomas Creede Entred for his Copie vnder thandes of the Wardens The lamentable Tragedie of Locrine, the eldest Sonne of Kinge Brutus... vjd."

Mr. C. F. Tucker Brooke in his admirable Shakespeare Apocrypha, 1908, says, p. xvi: "We may conclude with tolerable assurance... that the initials 'W. S.' on the title-pages of Locrine, Cromwell, and The Puritan may well stand for 'William Shakespeare,'"—having been put there by a none too scrupulous bookseller to recommend his wares. Locrine was subsequently included in the third Folio. M.]
W. C[OVELL], 1595.

Let divine Bartafte, eternally praise-worthie for his weeks worke, say the best thinges were made first:
Let other countries (sweet Cambridge) envie, (yet admire) my Virgil, thy petrarch, divine Spenfar.
And unlesse I erre, (a thing easie in such simplicite) deluded by dearlie beloved Delia, and
fortunateli fortunate Cleopatra; Oxford thou maist extoll thy courte-deare-verfe happie Daniell,
whose sweete refined mufe, in contracted shape,
were sufficient amongst men, to gaine pardon of the sinne to Rosemond, pittie to distressed Cleopatra,
and everliving praise to her loving Delia:

Polimantia, or the meanes lawfull and unlawfull to judge of the fall of a commonwealthe, against the frivolous and foolish conjectures of this age, ete. 1595. sigm. R 2, bk. [410.]
(See Allusion-Books, I, New Sh. Soc., pp. xxxii, 180.)

On the title-page of the Grenville copy of Polimantia, 1595, is a pencil note, in the well-known handwriting of Mr. J. P. Collier, which runs thus:
"Q if the notice of Shakespeare in this book be not the oldest known." This query must have been long ago answered in the negative by the querist himself. Mr. C. Elliot Browne, in a note on the side-note (Notes and Queries, 4th S. xl. 378), falls into the same error. Shakespeare's name occurs in a work printed in 1594. (See before, p. 8.) The construction of the side-note is not (as Mr. Halliwell read it in his Life of Shakespeare: 1848: p. 159) that "all praise worthy Lucrecia [of] sweet Shakespeare," but that "All-praiseworthy [is the] Lucrecia [of] sweet Shakespeare." In fact the epithet is used just above of Du Bartas; and Spenser applies it to nine of his heroines in Colin Clout's come home again. Mr. C. E. Browne would also identify "Watson's heyre" with "Sweet Shakespeare," and give him "Wanton Adonis," as well as "Lucrecia." Others contend that the "heyre" was Henry Constable. Probably, it was on the strength of this side-note that the late Rev. N. J. Halpin arrived at the rather hazardous conclusion that Shakespeare was a member of "one (or perhaps more) of the English Universities." See his Dramatic Unities of Shakespeare, 1849, p. 12, note. C. M. I.

[The "Cleopatra" here mentioned is Daniel's, published in 1594; he addressed his prefatory verses to the Countess of Pembroke, to whom W. C. refers in the margin. L. T. S.]
JOHN WEEVER, 1595.

Ad Gulielmum Shakespeare.

Hone-toung'd Shakespeare, when I saw thine issue,
I swore Apollo got them and none other;
Their rose-tainted features cloth'd in turfue,
Some heaven born goddesse said to be their mother:
Rofe-checkt Adonis with his amber tresses, [checked]
Fare fire-hot Venus charming him to love her,
Chasle Lucretia virgine-like her dresses,
Proud luft-stung Tarquine seeking still to prove her:
Romea-Richard; more, whose names I know not, [Rome.
Their fugred tongues, and power attractive beauty
Say they are Saints, althoug that Sth they shew not
For thousandd vows to them subjective dutie:
They burn in love thy childrō Shakespeare her thē, [beated]
Go, wo thy Mupe more Nymphish brood beget them.

Epigrammes in the oldest cut, and newest fashion. A twice seven
hours (in so many weekes) studie. No longer (like the fashion) not
unlike to continue. The first seven. John Wever. 1599.
(See Allusion-Books, I, New Sh. Soc., p. 182.)

[From Malone's copy in the Bodleian.]

The children of Shakespere's muse het or heated themselves with love;
so Chapman says of Hero, that

"Her blushing het her chamber."

Hero and Leander, Third Sestyad (Chapman's
Works, 1875, volume of Poems, p. 73,
col. 2). C. M. I.
THOMAS EDWARDSES, 1595.

Poets that divinely dreampt

Collyn was a mighty swaine,
In his power all do flourish,
We are shepheard but in vaine
   There is but one tooke the charge,
By his toile we do nourish,
   And by him are inlarg'd.

He unlockt Alibias glorie,
He twas tolde of Sidneys honor,
Onely he of our stories,
   Must be sung in greatest pride
In an Eglogue he hath wonne her,
   Fame and honor on his side.

Deale we not with Rasamond,
For the world our lawe will coate,
Amintas and Leander's gone,
   Oh deere sonnes of stately kings,
Blessed be your nimble throats
   That so amorously could sing.

Adon deaflly masking thro,
Stately troups rich conceited,
Shew'd he well deserv'd to
   Loves delight on him to gaze
And had not love her selfe intreated,
   Other nymphs had sent him baies.
Eke in purple robes distained,
Amid'st the Center of this clime,
I have heard faire doth remaine,
    One whose power floweth far,
That should have bene of our rime
    The onely object and the star.

Well could his bewitching pen,
Done the Muse's objects to us
Although he differs much from men
    Tilting under Frieries,
Yet his golden art might woo us
    To have honored him with baies.


[Edwardes here speaks of the poets under the names of their best known works at that day. The mighty swaine Collyn is Spenser, he who sang of Colin Clout, and glorified Albion in the Faerie Queen, and gave an Elegy to Sidney. Samuel Daniel wrote the poem of Rosamond; Thomas Watson published his Latin poem of Aminias in 1585; and the Hero & Leander of Kit Marlowe was entered on the Stationers' register, 28 Sept. 1593, a few months after he died. (It came out, completed by Chapman, in 1598. See Works of George Chapman: Poems, &c., with Introduction by A. C. Swinburne, 1875, p. 58.)

The verse devoted to Adonis is another of the early tributes that are found to the great popularity Shakespeare's Venus and Adonis attained at once. It reached seven editions between 1593 (the date of first publication) and 1602, two of which belong to the latter year. (See Mr. C. Edmonds' reprint from the Isham copy of 1599, Editor's Preface.)

The two stanzas referring to "one whose power floweth far" I insert, but he has not been identified. L. T. S.]
RICHARD CAREW, 1595-6.

Add hereunto, that whatsoever grace any other language carrieth in verse or Prose, in Tropes or Metaphors, in Echoes and Agnominations, they may all bee lively and exactly represented in ours: will you have Platoes veins? reade Sir Thomas Smith, the Ionicke? Sir Thomas Moore. Ciceroes? Ascham, Varro? Chaucer, Demoethenes? Sir John Checke (who in his treatise to the Rebels, hath comprised all the figures of Rhetorick. Will you reade Virgill? take the Earle of Surrey. Catullus? Shakepheard and Marlows\(^1\) fragment, Ovid? Daniell. Lucan? Spencer, Martial? Sir John Davies and others: will you have all in all for Prose and verse? take the miracle of our age, Sir Philip Sidney.

\(^1\) Printed Barlowes in original, but unquestionably a mistake for Marlows.
Anonymous, 1596.

Sophos. See how the twinkling Starres do hide their borrowed shine
As halfe asham’d their luster so is stain’d,
By Lelia’s beauteous eyes that shine more bright,
Than twinkling starres do in a winters night:
In such a night did Paris win his love.

Lelia. In such a night, Æneas prov’d unkind.

Sophos. In such a night did Troilus court his deare.

Lelia. In such a night, faire Phyllis was betraied.

Sophos. Ile prove as true as ever Troylus was.

Lelia. And I as constant as Penelope.

Wily Beguilde, 1606, sign. I, back.
(In the Bodleian, Malone, 226. Part of the leaf torn off.)

[The unknown author of this play seems to imitate Shakespere’s Romeo and Juliet and Merchant of Venice in several places. This dialogue would surely never have been written but for the moonlight rhapsodizing of Lorenzo and Jessica, Merch. of Venice, Act V. sc. i. The Merchant of Venice was probably written in 1596 (see Dowden’s Shakspere Primer, p. 96). The first edition of Wily Beguilde came out in 1606, but Dr. Furnivall states that there is no doubt, on account of the allusions in it to the taking of Cadiz, that it was on the stage in or soon after 1596; though he has shown that there is no real ground for the old theory that Nash referred to it in his Have with you to Saffron Walden (printed 1596; sign. 24, back), where he makes Respondent say of Anthonie Chute—“But this was our Graphiel Hagiels tricke of Wily Beguily herein” (see Notes & Queries, vol. iv. 1875, p. 144; vol. v. p. 74. Wily beguily was a current phrase, meaning the wily man beguiled, or, as we should say, the biter bit. L. T. S.]
'WILY BEGUILDE,' before 1596.

[1]  
THE PROLOGVE.

* * *

Juggler. . . Ile make him flie swifter then meditation.  

[sig. A 2, b.]

[2]  
Lelia. Father, did you send for mee?
   Gripe. I Wench I did: come hither Lelia, giue mee thy hand.
Maister Churms, I pray you beare witnesse,
I here giue Lelia to Pe. Ploddall.  
   She plucks away her hand.
How now?
   Nurfe. Sheele none, the thankes you sir.
   Gripe. Will she none? Why how now, I say?
What? you pewling peeuith thing, you vntoward baggage
Will you not be rul'd by your Father?
Haue I tane care to bring you vp to this?
And will you doe as you lift?
Away I say, hang, starue, begge; be gone, packe I say:
Out of my fight,
Thou nere gets Penny-worth of my goods, for this:
Thinke ont, I do not vse to ieft:
Be gon I say; I will not heare thee speake.  
   [sig. E 4.]

[3]  
Fortu[natus] . . .
He can conuey her forth her fathers gate,
Vnto a secret friend of hers;
The way to whom lyes by this forrest side,
That none but he shall haue her to his bride.  
   [sig. F 4, b.]
Lelia. But to be short:
I haue a secret Friend that dwels from hence,
Some two dayes iourney, thats the moft,
And if you can, as (well I know) you may, conuey me thither
secretly:
For company I desire no other then your owne:
Here take my hand:
That once perform'd my heart is next.

[sigs. G 4, b, H.]

Which way are they gone?

[sig. I 3.]

A | Pleasant Comedie, | Called, | Wily Beguilde. | . . .
Imprinted at London by W. W. for Clement Knight. | . . .
[1606 ?]

[Prof. Moore Smith was kind enough to send us these references in Hazlitt's Dodsley: They are supplementary to the allusion printed on the previous page.

Extract No. 1 is referred by Prof. Moore Smith to Hamlet, I, iii:

with wings as swift
as meditation, or the thoughts of Loue,

though there is difficulty in the date. The Wily Beguilde passage may be coincidence; it may be a borrowing from Hamlet in its earlier form.

No. 2 is exactly parallel to Romeo and Juliet, III, v, where Capulet chides Juliet. Here the phrases are the same:

Lady [Capulel]. I sir;
But she will none, she gives you thanks.
Cap. Soft, take me with you, take me with you, wife.
How, will she none? . . .
Out you greene sicknesse carrion, out you baggage,
You tallow face . . .
And you be mine, Ile glue you to my Friend;
And you be not, hang, beg, starue, die in the streets,
For by my soule, Ile nere acknowledge thee,
Nor what is mine shall neuer do thee good.
No. 3 Prof. Moore Smith refers to *Midsummer Night's Dream*, I, i:

I have a Widdow Aunt, . . .
From Athens is her house remou'd seven leagues, . . .
There gentle Hermia, may I marrie thee . . .
    If thou lou'st me, then
Steale forth thy fathers house to morrow night:
And in the wood, a league without the towne, . . .
There I will stay for thee.

No. 4 seems to be from *The Merchant of Venice*, II, viii:
My daughter, O my ducats, O my daughter! . . .
    I quote from the Folio. M.]
With some Pot-fury, rais'd from their wit,
They fit and muse on some no-vulgar writ:

As frozen Dung-hills in a winter's morn,
That void of Vapours seemed all before,
Soone as the Sun sends out his piercing beames,
Exhale out filthy smoke and stinking steam:
So both the base, and the fore-barren braine,
Soone as the raging wine begins to raigne.
One higher-pitch'd doth set his soaring thought
On crowned kings that Fortune hath low brought:
Or some vpear'd, high-aspiring swaine,
As it might be the Turkish Tamberlaine.

Now, leaft such frightfull throwes of Fortunes fall,
And bloody Tyrants rage, should chance appall.
The dead stroke audience, mids the silent rout,
Comes leaping in a false-misformed lout,
And laughs, and grins, and frames his Mimick face,
And iustles straight into the princes place.
Then doth the Theatre Eccho all aloud,
With gladsome noyle of that applauding croud.
A goodly hoch-pock; when vile Ruffett's,
Are match't with monarchs and with mighty kings.
A goodly grace to sober Tragick Muse,
When each base clown, his clumbsie fist doth bruise,
And show his teeth in double rotten-row,
For laughter at his selfe-resented show.

[2]

Lib. 11. Sat. 1.

[p. 25] F Or shame write better Labeo, or write none,
       Or better write, or Labeo write alone.

Nay, call the Cynick but a wittie foole,
Thence to abuse his handsome drinking bole:
Because the thristie swaine with hollow hand,
Conveyed the freame to weet his drie weasand.
Write they that can, tho they that cannot do:
But who knowes that, but they that doe not know.
Lo what it is that makes white rags so deare,
That men must giue a tefton for a queare.
Lo what it is that makes goose-wings so scant,
That the distressed Semster did them want,
So, lauifh ope-tyde caufeth fafting-lents,
And staruling Famine comes of a large expence.

[p. 26] Might not (so they were pleaed that beene aboue)
Long Paper-alfeinence our death remoue?
Then many a Loller would in forfeitment,
Beare Paper-fagots ore the Pauement.
But now men wager who shall blot the moft,
And each man writes. Ther's so much labour loft.
That's good, that's great: Nay much is seldom well,
Of what is bad, a littl's a greate deale.
Better is more: but left is nought at all.
Leffe is the next, and leffer criminall.
Little and good, is greatest good faue one,
Then Labeo, or write little, or write none.
Tufh but small paynes can be but little art,
Or lode full drie-fats fro the forren mart:
With Folio volumes, two to an Oxe hide,
Or else, ye Pampheler go stand aside,
Reade in each Schoole, in euery margent coted,
In euery Catalogue for an authour noted.
There's happinesse well giuen, and well got,
Leffe gifts, and leffer gaines I weigh them not.
[p. 27] So may the Giant rone and write on high,
Be he a Dwarfe that writes not there as I—
But well fare Strabo, which as stories tell,
Contriu'd all Troy within one Walnut shell.
His curious ghost now lately hither came.
Arriving neere the mouth of luckie Tame,
I saw a Pifmire strugling with the lode,
Dragging all Troy home towards her abode.
Now dare we hither, if he durst appeare,
The subtile Stilby-man that liu'd while eare:
Such one was once, or once I was mistaught
A Smith at Vulcans owne forge vp brought,
That made an Iron-chariot so light.
The coach-horse was a Flea in trappings dight.
The tame-leffe steed could well his wagon wield,
Through downes and dales of the vneuen field.
Strire they, laugh we: meane while the black florie
Passes new Strabo, and new Straboes Troy.
Little for great: and great for good: all one:
For shame or better write, or Labeo write none.
[p. 28] But who coniur'd this bawdie Poggies ghost,
From out the fleue of his lewe home-bred coast:
Or wicked Rablais drunken reuellings,
To grace the mis-rule of our Tauernings?
Or who put Bayes into blind Cupids fist,
That he should crowne what Laureats him lift?
Whose words are those, to remedie the deed,
That cause men stop their noses when they read?
Both good things ill, and ill things well: all one?
For shame write cleanly Labeo, or write none.
[1] So LATEO did complaine his loue was stone,
Obdurate, flinty, so relentlesse none:


Quedam videntur, et non sunt.

But oh! the absolute Cæstilio,
He that can all the poynts of courtship shoue.
He that can trot a Courser, breake a rufh,
And arm’d in profe, dare dare a strawes strong push.
He, who on his glorious scutchion
Can quaintly shewe his newe invention,
Advaning forth some thirstie Tantalus,
Or els the Vulture on Prometheus,
With some short motto of a dozen lines.
He that can purpose it in dainty rimes,
Can set his face, and with his eie can speake,
Can dally with his Mistres dangling feake,
And with that he were it, to kisse her eie
And flaire about her beauties deitie.
Tut, he is famous for his reueling,
For fine set speeches, and for sonetting;
He scornes the violl and the scraping sticke,
And yet’s but Broker of anothers wit.
Certes if all things were well knowne and view'd,
He doth but champe that which another chew'd.
Come come Castilion, skim thy posset curd,
Show thy queere substance, worthlesse, most absurd.
Take ceremonious complement from thee,
Alas, I see Castilios beggary.

[sign C4a, C4b]

The | Metamorphosis of Pigmaliion | Image | And Cer-

• THOMAS FREEMAN, 1614.

EPICGRAM 84

Fortius est qui se Sc.

Ad Labeonem.

Eleue me Labeo, this were fortitude,
Ouer thy selfe to get a victory;
To see thy foule affections subdude,
This were a triumph worthy memory;
Though some will hold, true valour doth consist
In resolution and an active bodie,
of injuries not suffering the least,
But who so thinkes, I thinke him but a noddie.
Achilles was commended, wot you why?
Not for the valiant deeds he did performe;
But then he shewed his magnanimitie,
When gaiest great Agamemnon he did forme:
Others perhaps with hafty insurrections
Would take reuenge of an injurious offer,
Well could he temper our affections,
And (what the valiant feldome can) could suffer.

[sign E. 3] True valour, Labeo, if I reade aright,
Muft not be onely Aehiue to attempt:
THOMAS FREEMAN, 1614.

For why the Lyon and the Bull can fight
And shew great mindes too, and much hardiment;
But the Irrationall can onely griewe:
Ours must not be so Beast-like furious,
But readier sometime, wrong to take then giue,
Elfe manhood might prooue too injurious,
Where it must be considerate and carefull,
Betwixt extreames to keepe the merry meane,
Not to be rashly bold, not basly fearefull,
Not too too milde, not too too full of spleane,
Who thought one world too little to subdue,
Found 'twas too much t'orecome a furious minde;
Then, as at first, so here conclude we now:
Laboe, this were true fortitude I finde,
This were a triumph worthy memory,
Ouer thy selfe to get a victroy.


I print all these passages together as all of them, except the second from John Marston, are concerned with a person or with persons, called 'Laboe' (which means 'thick-lipped').

The first extract from Marston was printed by Chas. A. Herpich in Notes and Queries, 9th Series, vol. x, p. 63, as a seeming allusion to Venus and Adonis, 199-200:

Art thou obdurate, flinty, hard as steel?
Nay, more than flint, for stone at rain relenteth.

Mr. Herpich remarks: 'Although numerous phrases of the same idea are to be met with in Elizabethan poetry, in no other lines is there so pronounced a similarity of language. The chief interest of the passage, however, is in the fact that if he is girding at Shakspere, Marston has sketched for us one of the dramatist's features. According to Smith's Latin-English Dictionary, Labeo = 'the one who has large lips.'"

Mr. Herpich then proceeds to link up, accommodatingly with this, part of Marston's Scourge of Villany:

Nay, shall a trencher-slave extenuate
Some Lucrece rape, and straight magnificate
Lewd Jovian lust, etc.,
which he describes as a reply to some attack of Shakspere's, who 'must have taken offence' at the above supposed allusion to him, 'or a quarrel may have arisen from some other cause, not now to be discovered.'

Mr. Herpich further remarks that Joseph Hall devotes some space to 'Labeo,' whom he considers again to be Shakspere. The passages from Hall, which are earlier than those of Marston, I have printed first. And finally I print Epigram 84, by Thos. Freeman, being lines to Labeo, which nobody seems to have noticed before. Freeman matriculated at Magdalen Coll., Oxford, June 22, 1610, at the age of 19, and took his B.A. on June 10, 1611. After this he came to London, and turned poet, publishing his double volume in 1614.

The lines of Hall must have preceded those of Freeman by 14 or 17 years. And although it does not seem impossible, from their words, that the same individual may be referred to by each of them, it must yet appear highly incredible. 'Labeo' I take to be a descriptive appellation which might have been applied to any one possessing the characteristics it implies. A very similar form of the word was so used. John Bulwer in his Anthropometamorphosis, 1650, p. 175, remarks: 'The same or worse must befall these artificial Labios, for their Lips must need hang in their light, and their words stick in the birth,' p. 175; and the word is similarly used elsewhere (see N. E. D.). It follows that the mere term 'Labeo' itself need not necessarily connect up the persons intended by Marston, Hall and Freeman. The identification of Hall's Labeo is a very difficult matter, but it is certain that Shakspere was not meant.

Grosart determines that lines 11, 12 of Satire III point 'unmistakably to Marlowe' (The Complete Works of Joseph Hall, D.D., ed. Rev. Alex. Grosart, privately printed for subscribers, 1879, p. xx). Lines 31-44 he takes to be a hit at Shakspere's 'introduction of his Fools and Clowns and "russet-clad" personages into his "high tragedies."' This seems to be clear. Discussing the question whether Hall intended Marston in his 'Labeo' (and Hall and Marston certainly quarrelled), Grosart decides that Marston cannot have been the writer implied, and the fact that Marston himself subsequently used the term 'Labeo' bears out this decision. I have not printed all Hall's references to Labeo. A significant passage occurs in Book VI, Satire I:

Tho Labeo reaches right: (who can deny?)
The true straynes of Heroicke Poesie:
For he can tell how fury reft his sense
And Phoebus sild him with intelligence,
He can implore the heathen deities
To guide his bold and busie enterprise;
Or filch whole Pages at a clap for need,
From honest Petrarch, clad in English weed;
HALL, MARSTON AND FREEMAN.

While bigge *But ohs* ech stanzae can begin,
Whose trunke and tayle sluttish and hartelesse bin;

It is patent that these lines can in no way be held to apply either to Marston or to Shakspere, and Grosart adds in a note 'I hasard a conjecture that if the lost works of Thomas Watson ever be recovered, he may prove to be the thief from Petrarch and the utterer of "big But ohs," etc., etc.' (p. 2xxv).

Neither can the first 'Labeo' passage of Hall apply to our poet. Hall there refers to one who has written copiously, poorly and uncleanly, whose works are widely circulated, and who graces the misrule of 'tavernings.' Two folio volumes, moreover, cannot be associated with Shakspere. Under these circumstances we seem quite safe in dismissing the suggestion that Hall's Labeo and Shakspere are one.

Marston's 'Labeo' is one who complained *his* love was stone: the words in Shakspere which Marston is thought to echo are spoken by *Venus* to *Adonis.* This hardly seems Labeo's complaint about *his* love. Either therefore Marston was using a phrase similar to Shakspere's about some other writer, or there is a case of borrowing between Shakspere and the writer Marston referred to, in the words which are quoted.

Mr. C. S. Harris in printing the Castilio passage in *Notes and Queries,* 9th Series, II, p. 183, seeks to identify Castilio with Shakspere, remarking that 'He that can trot a Courser' appears to refer to Shakspere's horse-holding days, and 'his glorious scutchion' to his grant of arms. The horse-holding is a tradition that comes through Pope, Rowe, Betterton and Davenant; it may or may not be true; in any case, one cannot feel safe in taking the line mentioned above as referring to it. As for the 'glorious scutchion,' Shakspere's arms were not granted by Dethick and Camden till 1599,—one year after Marston wrote. What, too, are we to understand by the 'thirstie Tantalus,' the 'short motto of a dozen lines,' and the dallying with 'his Mistres dangling feake' (curl)? Did Shakspere scorn the viol, when Thaisa is charmed back to consciousness partly by help of it, and when we know of his love of music? And while the emphatic statements that Labeo stole others' labours, might be taken by some to refer to Shakspere's work in *Henry VI,* yet few will urge that, stripped of 'ceremonious complement,' he had nothing but beggary of wit.

In conclusion, I believe there is a possible reference to *Venus and Adonis* in Marston's *Pigmation's Image* [1], that in no case does 'Labeo' mean Shakspere, and that Castilio refers to another man; but that Hall, in Liber I, Satire III, lines 31-44, alludes to Shakspere's introduction of fools into his tragedies. M.]
1597—1603.

William Shakespeare
Rychard the second  Shakespeare
Rychard the third

by Thomas Nathe & inferior places

William Shakespeare
Sh
Shak  h  Sh  Shake  hakespeare
Sh  h  Shak  your
william Shakespeare
william Shakespeare

William Shakespeare

Shakspeare
william
Shakespeare


The MS., now incomplete, contain several Essays, Speeches and Tracts by Bacon. After the list of these on the title, follows, among other words and scribbles, the names of Shakspere's two plays and himself, and (as Dr. Ingleby notes) line 1086 and part of 1087 of the Rape of Lucrece, with one word wrong, peepes (? caught by error of memory from 'peeping.'
l. 1089) for spic. If the scribbler meant to put Shakspere's name to his
Lucreces bit, this is the earliest quotation from S. with his name to it. Mr.
Spedding says, Introduction, p. xxii :—

"That 'Richard the second' and 'Richard the third' are meant for the
titles of Shakespeare's plays so named, I infer from the fact—of which the
evidence may be seen in the facsimile—that, the list of contents being now
complete, the writer (or more probably another into whose possession the
volume passed) has amused himself with writing down promiscuously the
names and phrases that most ran in his head; and that among these the
name of William Shakespeare was the most prominent, being written eight
or nine times over for no other reason than can be discerned 1... (p. xxiii)... the
date of the writing... I fear cannot be determined with any approach to
exactness. All I can say is, that I find nothing in these later scribblings,
or in what remains of the book itself, to indicate a date later than the reign
of Elizabeth ; and if so, it is probably one of the earliest evidences of the
growth of Shakespeare's personal fame as a dramatic author; the beginning
of which cannot be dated much earlier than 1598. It was not until 1597
that any of his plays appeared in print; and though the earliest editions of
Richard II, Richard III, and Romeo and Juliet, all bear that date, his
name is not on the title-page of any of them. They were set forth as plays
which had been 'lately,' or 'publicly,' or 'often with great applause' acted
by the Lord Chamberlain's servants. Their title to favour was their
popularity as acting plays at the Globe 2; and it was not till they came to
be read as books that it occurred to people unconnected with the theatre to
ask who wrote them. It seems, however, that curiosity was speedily and
effectually excited by the publication; for in the very next year a second
edition of both the Richards appeared with the name of William Shake-
spere on the title-page; and the practice was almost invariably followed by
all publishers on like occasions afterwards. We may conclude, therefore,
that it was about 1597 that play-goers and readers of plays began to talk
about him, and that his name would naturally present itself to an idle
penman in want of something to use his pen upon."—F. J. F.

1 It does not seem to have been written at the same time with the titles,
or by the same hand.
2 I agree.—F.
3 That is, the "Theatre": the Globe or transferrd and rebuilt "Theatre"
was not built till 1598-9.
I. M. 1598.

I verily beleue his preferment should be rather a Remuneration then a Guerdon, if he get any in this Leaden and last age. But what is the difference betwixt the Remuneration and the Guerdon, may some fay, we would faine know: otherwise we can not tell how you meane this well qualited Seruingmans desartes shoule be rewarded. Your question is reasonable, and therefore I will distinguishe them as their difference was tolde me not long since by a friende of mine.

There was, sayth he, a man (but of what estate, degree, or calling, I will not name, least thereby I might incurre displeasure of any) that comming to his friends house, who was a Gentleman of good reckoning, and being there kindly entertyned, and well vsted, as well of his friende the Gentleman, as of his Seruantes: one of the sayd Seruantes doing him some extraordinarie pleasure during his abode there; at his departure he comes vnto the sayd Seruant, and faith vnto him, Holde thee, heere is a remuneration for thy paynes, which the Seruant receyuing, gave him vterly for it (besides his paynes) thankes, for it was but a Three-farthinges peece: and I holde thankes for the same a small price, howsoever the market goes. Now an other comming to the saide Gentlemans house, it was the foresayd Seruants good hap to be neare him at his going away, who calling the Seruant vnto him, sayd, Holde thee, heere is a Guerdon for thy desartes: Now the Seruant
payde no deerer for the Guerdon then he did for the Remuneration, though the Guerdon was xi. d. farthing better, for it was a Shilling, and the other but a Three-farthinges.

A | Health to the | Gentlemanly pro- | session of Serving men: or, The Servingmans | Comfort: | With other things not impertinent | to the Premisses, as well pleasant | as profitable to the cour- | teous Reader. | Felix qui sociis nasiun periis procellis | cum vidit, in tum tum tecti sua carbas portum. | Imprinted at London by W. W. | 1598. Sig. I. (Roxburghe Library Reprint, p. 159.)

Steevens quoted this passage as the original of Costard's remarks (L. L. Lost, III. i.), giving the date 1578. Farmer afterwards stated that this date was incorrect. The true date is 1598; and perhaps some of the wording and the rather elaborate introduction of the story, in the first paragraph, seem to point to I. M.'s "friend" having been Costard himself, who was introduced to the reading public by the first Quarto of L. L. L. in 1598, and no doubt played long before he "was presented before her Highness this last Christmas," at Whitehall,¹ 1597.—B. Nicholson.

In his Mem. on L. L. L., &c., 1879, Mr. Hall.-Phillipps says on p. 65—
"In MS. Addit. 14.047 in the British Museum is preserved a copy of a play called Love's Hospital dated in 1636. On the flyleaf of this manuscript is written,—

Loues Hospitall.
Loues Labores Lost.

a circumstance which would appear to show that about that period there was in existence a manuscript transcript of Shakespeare's comedy originally bound up with the other play."

This is a mere maresnest. I have examind the Addit. MS. It is one originally of 3 plays by George Wilde, LL.B., Fellow of St. John's, Oxford; and contains these 3 plays by him, written in this order in the MS.: "Loues Hospitall as it was acted before the Kinge & Queens Majestyes by the students of St. Jo. Baptists Coll. in Oxon: Augustij 299. 1636," "The converted Robber A Pastorall Acted by s't Johns College. 1637" (II 44 bk.), and a Latin comedy "Eumorphus sive Cupido Adultus. Comedias Acta

¹ to Richard Brakenburie, for altering and making readie of soundrie chambers at Whitehall against Christmas, and for the playes, and for making ready in the hall for her Majestie, and for altering and hanging of the chambers after Christmas daie, by the space of three daies, mense Decembris, 1597, viiij.l. xiiij.s. iiijd.—Hill.-P.'s Memoranda, p. 59.—F.
A Joannesibius. Oxon. Feb. 5th. 1634.” On the blank leaves are written poems by later hands; and on the first flyleaf are some lines, names, and scribblings, in three or four hands. Among the names, in one of the later hands, is, under an older “Loves Hospital,”

“Loves Hospital,
Loves Labores Lost”

The entry therefore no more implies the existence then of a MS. of Shakspeare’s play, than it does that all later readers of the entry should be reasonable beings. Wilde’s ‘Loves Hospital’ is followed by his ‘Converted Robber,’ and there is no possibility of ‘Loves Labores Lost’ having followed the former play, or the Eumorphus, in the MS.

Another suggestion by Mr. Hall.-P. with regard to L. L. L. must also be set down as worthless. He says (Mem. on L. L. L., &c., p. 70)¹—

“I have a memorandum that the name of the comedy was perhaps suggested by lines in the Handful of Pleasant Delights, 1584, “ye loving wormes,” &c., sig. C 6, but I have no convenient means just now of referring to that work.”

The little Handful, by Clement Robinson and others, is known to Shakspeare students from Ophelia’s suppos’d allusion to a line of its first poem—“A Nosegai alwaies / sweet, for Louers to send for Tokens, / of loue, at Newyeres tide, or for fairings, / as they in their minds shall be disposed to write.”—namely

“¶ Rosemarie is for remembrance,
betweene vs daie and night:
Wishing that I might alwaies haue,
you present in my sight.”

The “l labour lost” passage on C 6 comes thus:—

“¶ A warning for Woers, that they be not ouer hasty, nor deuided with womens beautie. To, Salisbury Plaine.

E loving wormes come leanre of me
The plagues to leu[e] [for loue] that linked be:
The grudge, the grief, the gre[n] anoy,
The fickle faith, the fading joy:
in time, take heed,

¹ Before accepting the copy of a possibly correct copy of the possibly genuine audit accounts of 1605 as “authentic” (ib. p. 62) evidence of the playing of L. L. Lost on New Years Day and Twelfth Day 1605 before James I, I must see the original accounts.
MARESNESTS ABOUT LOVES LABOUR'S LOST.

In fruitlesse soile sow not thy seed:
    buie not, with cost,
the thing that yeelds but labour lost.
    * * * * *
    Flie baIts, shun hookes,
Be thou not snaIted with loney lookes
    * * * * * *
    But hie or lowe,
Ye may be sure she is a shrow.
    ¶ But sirs, I vse to tell no tales,
Ech fish that swims doth not beare scales,
In euerie hedge I finde not thornes:
Nor euerie beast doth carie hornes:
    I saie not so,
That euerie woman causeth wo:
    That were too broad,
Who loutheth not venom must shun the toade. . . ."

The object of the poem has nothing to do with that of Shakspere's play.
He sets up women as the teachers of men, wiser and truer far than they,
and shows the treasure of their love, only to be bought at the cost of self-
control and humanizing work.—F. J. F.
FRANCIS MERES, 1598.

As the Greeke tongue is made famous and eloquent by Homer, Hefiod, Euripedes, Aeschilus, Sophocles; Pindarus, Pho- 
cylides and Aristophanes; and the Latine tongue by Virgill, 
Ovid, Horace, Silius Italicus, Lucanus, Lucretius, Ausonius and 
Claudianus: so the English tongue is mightily enriched, and 
gorgeoullie invested in rare ornaments and refplendent abili-
ments by sir Philip Sidney, Spencer, Daniel, Drayton, Warner, 
Shakespeare, Marlow and Chapman.

* * * * *

As the soule of Euphorbus was thought to live in Pythagoras: 
so the sweete wittie soule of Ovid lives in mellifluous & hon-
tongued Shakespeare, witness his Venus and Adonis, his Lucrece, his 
froged Sonnets among his private friends, &c.

As Plautus and Seneca are accounted the best for Comedy and 
Tragedy among the Latines? so Shakespeare among ye English 
is the most excellent in both kinds for the stage; for Comedy, 
witness his Gàtlemà of Verona, his Errors, his Love labors lost, his 
Love labours wonne, his Midsummers night dreame, & his Merchant 
of Venice: for Tragedy his Richard the 2. Richard the 3. Henry 
the 4. King John, Titus Andronicus and his Romeo and Iuliet.

As Epius Stolo said, that the Mufes would speake with Plautus 
tongue, if they would speake Latin: so I say that the Mufes would 
speak with Shakespeare fine filed phrale, if they would speake 
English.

* * * * * * *

As Ovid faith of his worke;

Lamque opus exegi, quod nec Lovis ira, nec ignis, 
Nec poterit ferrum, nec adax abolere vetustas.
And as Horace faith of his; Exegi monumentum aere perennius; Regaleque; situ pyramidalum altius; Quod non imber edax; Non Aquilo impotentis posset diruere; aut innumerabilis annorum series &c fugae temporum: so say I severally of Sir Philip Sidneys, Spencers, Daniels, Draytons, Shakespeare, and Warneres workes;

As Pindarus, Anacreon and Callimachus among the Greekes; and Horace and Catullus among the Latines are the best Lyrick Poets: so in this faculty the best among our Poets are Spencer (who excelleth in all kinds) Daniel, Drayton, Shakespeare, Bretton.

As . . . . . . . . so these are our best for Tragedie, the Lorde Buckhurst, Docto Leg of Cambridge, Docto Edes of Oxforde, maister Edward Ferris,¹ the Author of the Mirrour for Magistrates, Marlow, Peele, Watson, Kid, Shakespeare, Drayton, Chapman, Decker, and Benjamin Johnson.

. . . so the best for Comedy amongst us bee, Edward Earle of Oxforde, Docto Gager of Oxforde, Maister Rowley once a rare

¹ [It was George Ferrers who wrote six of the historical poems in the Mirrour for Magistrates, four of which appeared in the first edition of 1559; two more came out in the edition of 1587; three of these bore the title of Tragedy, though none of them were plays. It is singular (see Wood's Athen. Oxon., i, 340, 445) that Puttenham, writing in 1589, and Meres in 1598, both appear to have made the same mistake, of naming Edward Ferris (or Ferrers) for George Ferrers. Puttenham says (Arte of English Poesie, 1589 (4to.), p. 49; Arber's Reprint, p. 74) that "Maister Edward Ferris" "wrote for the most part to the stage, in Tragedie and some-times in Comedie or Enterlude, wherein he gave the king [Edward VI] so much good recreation, as he had thereby many good rewardes." None of the plays of either George Ferrers or Edward Ferrers appear, however, to be now in existence. Edward Ferrers died in 1564, George in 1579. Meres may have intended to mention them both in the sentence given above. G. Ferrer's name was not on the title of the Mirrour in the edition of 1587, and his initials only were attached to his portions of the work. But that Puttenham really meant George, and not Edward, seems to be shown by the words of Stowe, who says, "George Ferrers gentleman of Lincolnes Inne, being lord of the merry disportes all the 12 dayes [of Christmas, 1553, at Greenwich]: who so pleasantly and wisely behaved himselfe, yt the K. had great delight in his pastyme." Chronicles, ed. 1615, p. 608. L. T. S.]
Scholler of learned Pembrooke Hall in Cambridge, Maiifter Edwardes one of her Maiesties Chappell, eloquent and wittie John Lilly, Lodge, Gascoyne, Greene, Shakespeare, Thomas Nash, Thomas Heywood, Anthony Mundaye our best plotter, Chapman, Porter, Wilson, Hathway, and Henry Chettle.

... so these are the most passionat among us to bewaile and bemoane the perplexities of Love, Henrie Howard Earle of Surrey, sir Thomas Wyatt the elder, sir Francis Brian, sir Philip Sidney, sir Walter Rawley, sir Edward Dyer, Spencer, Daniel, Drayton, Shakespeare, Whetstone, Gafcoyne, Samuell Page sometimes fellowe of Corpus Christi Colledge in Oxford, Churchyard, Bretton.


Of these extracts from Meres’ Palladis Tamia, the second has been repeated ad nauseam, while the other five have been usually ignored. One matter of interest in the second extract is the mention of a play by Shakespeare under the name of Love Labours Wonne. If this be a superseded or an alternative name for one of those included in our “canon,” it is important to identify it, as affording some addition to the scanty evidences on which we have to determine the chronological order of the plays. Farmer identified Love Labours Wonne with Al’s well that ends well; and his dictum has been acquiesced in by many critics. The Rev. Joseph Hunter gave the preference to The Tempest, which, for his purpose, had to be antedated some ten or a dozen years; and Mr. A. E. Brae, in his Collier, Coleridge and Shakespeare, advocates the claims of Much ado about Nothing. But as that play was entered on the Stationers’ Books on August 23, 1600, Meres could hardly have referred to it. Professor Craik argued in favour of The Taming of the Shrew (English of Shakespeare, 1865, Proleg. II. p. 8, note). The German critics Emil Palleski, E. W. Sievers, and W. Hertzberg, also take this view. (See Tieck and Schlegel’s translation of Shakespeare, published by the Deutsche Shakespeare Gesellschaft, 1871, vol. ii. p. 355.)

The language of the first extract from Meres, which was quoted by Singer (Pref. to Hero and Leander, 1821, pp. xiii, xiv), recalls two lines in Ben Jonson’s magnificent eulogy of Poetry in the first edition of Every Man in his Humour:

“But view her in her glorious ornaments,
Attired in the majestic of arte,” &c. C. M. I.
FRANCIS MERES, 1598.

Michael Drayton (quem toties honoris & amoris causa nomino) among schollers, sourediours, Poets, and all sorts of people, is helde for a man of vertuous disposition, honest conversation, and wel governed cariage, which is almost miraculous among good wits in these declining and corrupt times, when there is nothing but rogery in villanous man, & when cheating and craftines is counted the cleanest wit, and soundest wisedome.

Palladiam Tamia. Wits Treasury, Being the Second part of Wits Commonwealth. 1598, fol. 281. [12mo.]

We have here an expression quoted from the First Part of Henry IV, Act II. sc. iv, where Falstaff says:

“You Rogue, heere’s Lime in this Sacke too: there is nothing but Roguery to be found in Villanous man.”

The First Part of Henry IV was entered on the Stationers’ Register, Feb. 25, 1597-98. C. M. I.
R[OBERT] T[OFTE], 1598.

Loves Labour Lost, I once did see a Play
Y-cleped so, so called to my Paine.
Which I to heare to my small Ioy did lay,
Giving attendance on my froward Dame:
    My misgiving minde prefaging to me ill,
    Yet was I drawne to see it 'gainst my will.

Each Actor plaid in cunning wise his part,
But chiefly Those entrapt in Cupid's snare;
Yet All was fained, 'twas not from the hart,
They seemde to grieve, but yet they felt no care:
    'Twas I that Griefe (indeed) did beare in breft,
    The others did but make a shew in Ieft.

The Monthes Minde of a Melancholy Lover, divided into three parts.
By R. T. gentleman. 1598. [8°.] sign. G 5. In the library of
Mr. Henry Huth.

(See Allusion-Books, I, New Sh. Soc. p. 184.)

As to the date of Love's Labour's Lost, see after, p. 139; it was first
printed in 1598. C. M. I.
RICHARD BARNFEILD, 1598.

A Remembrance of some English Poets.

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

And Daniel, praised for thy sweet-chaft Verse:
Whose Fame is grave'd on Rosamonds blacke Herse.
Still mayst thou live: and still be honored,
For that rare Worke, The White Rose and the Red.

And Drayton, whose wel-written Tragedies,
And sweete Epiftles, foare thy fame to skies.
Thy learned Name, is aequal with the rest;
Whose stately Numbers are so well addrest.

And Shakespeare thou, whose hony-flowing Vaine,
(Pleasing the World) thy Praifes doth obtaine.
Whose Venus, and whose Lucrece (sweete, and chaste)
Thy Name in fames immortall Booke have plac't.

Live ever you, at leaft in Fame live ever:
Well may the Bodye dye, but Fame dies never.

Poems in Divers humors. 1 1598. [4to.] Sign. E 2, back.

1 [This tract is fourth in a volume of which the first tract only bears Barnfield's name: signatures begin afresh with the second tract, they do not run on throughout (my error in Sh. Allusion-Books, I, New Sh. Soc. p. 186). L. T. S.]
JOHN MARSTON, 1598.

A hall, a hall,
Roome for the Spheres, the Orbes celestially
Will daunce Kempt's jigge. They le revel with neate jumps
A worthy Poet hath put on their Pumps.

Lufius, what's playd to day? faith now I know
I set thy lips abroach, from whence doth flow
Naught but pure Iuliet and Romio.
Say, who acts best? Drujus or Rofcio?
Now I have him, that nere of ought did speake
But when of playes or Plaiers he did treate.
H'ath made a common-place booke out of plaies,
And speakes in print: at leaft what ere he sayes
Is warranted by Curtaine plaudeties.
If ere you heard him courting Lefbias eyes;
Say (Curteous sir), speakes he not movingly,
From out some new pathetique Tragedy?
He writes, he railes, he iefts, he courts what not,
And all from out his huge long scraped flock
Of well-penn'd playes.

The Scourge of Villanie, 1598. Satyre 10. (Humours.)
Sign. H 3, back. 16mo.
[Malone's copy in the Bodleian.]
(See Allusion-Books, I., New Sh. Soc. pp. xxxiv, 187.)

[Romeo and Juliet was first printed in 1597, but was probably performed
a year sooner. (See Dowden's Shakespeare Primer, p. 83.)
The first lines above contain a common phrase of the day, "A hall! a hall!
JOHN MARSTON, 1598.

give room!" See Rom. and Juliet, Act I. sc. v: "A hall! a hall! give room and foot it, girls." So also Davies of Hereford has, "A hall, my masters, give Rotundus roome" (Scourge of Folly, Epig. 10, ed. Grosart, Chenstey Worthies Library, pp. 9, 66). L. T. S.

"Kemp's jigge" was one of those diversions, of combined singing and dancing, of which several were written and performed by him and Tarlton. (See Dyce's Introduction to Kemp's Nine days wonder, p. xx, and Collier's Memoirs of Actors, Shakespeare Society, 1846, pp. 100-102.) The "worthy poet" was Sir John Davies, the author of Orchestra or a Poeme of Dancing, 1596.

"Roscio" was a sobriquet of Burbage, which convinces Mr. Gerald Massey that John Davies' epigram, entitled Of Drusus his dore Deere-hunting (No. 50 in The Scourge of Folly), was meant to allude to Shakespeare's escapade at Charlecote or Fulbroke. To help his case, however, Mr. Massey has omitted the epigram and to alter its title. (The Secret Drama of Shakespeare's Sonnets unfolded, 1872: Supplemental Chapter, p. 40.) Besides, Davies does not apply Roscius solely to Burbage; he has "To the Roscius of these times, Mr. W. Ostler," in The Scourge of Folly, Epigram 205. C. M. I.
JOHN MARSTON, 1598.

A man, a man, a kingdome for a man,!
Why, how now, currish, mad Athenian:
Thou Cynick dogge, see'ft not freets do swarme
With troupes of men?

The Scourge of Villanis. 1598. Satyre 7. (A Cynicke Satyre.)

Reprinted by Mr. J. O. Halliwell in Marston's Works, Library of Old Authors, 1856, vol. iii, p. 278.

(See Allusion-Books, 1, New Sh. Soc. p. 188.)

The first line is a parody on the well-known line in Shakespeare's King Richard III, literally quoted by Marston in his What you Will, 1607, Act II, sc. i. (See after, p. 176.) The speech had probably attracted popular attention, and seems to have already become a fashionable cant phrase. (See also Brathwaite, 1615, after.) Marston also parodies the same line in his Parasitaster, or the Fawne, 1606:

"A foole, a foole, a foole, my Coxcombe for a foole!" (Sign. H 3, bb),
where, too, we find another line taken almost literally from Richard III, Act I, sc. i:

"Plots ha' you laid? inductions, daangerous." (Sign. C 3, bb.)

[In this same Cynicke Satyre Marston repeats the part phrase "a man, a man!" three times, but it is as a forcible sneer, to open a new phase of his subject, it is not used in the sense of Shakespere's call.

Richard III was first published in quarto in 1597, but was probably written as early as 1593. (See Dowden's Shakespeare Primer, p. 7&.) L. T. S.]
• R. S. 1598.


Young and in dainty shape dygested,
His Lookes with Pride, not Rage inuested:
His Mayne thin haird, his Neck high crested,
Small Eare, short Head, and burly Breasted.

His brode Backe fioopt to this Clerks-loued,
which with hir pressyre nought was mowed.
Strait Legd, large Thighd, & hollow Houed,
All Natures skill in him was proved.


It has been suggested (Appendix B., from elsewhere?) that this is more or less imitated from Shakspere's description of the horse in Venus and Adonis (1593), st. 50, l. 295-300:

Round hoof'd, short-jointed, fetlocks shag and long,
Broad breast, full eye, small head, and nostril wide,
High crest, short ears, straight legs, and passing strong,
Thin mane, thick tail, broad buttock, tender hide:

Look what a horse should have, he did not lack,
Save a proud rider on so proud a back.

But as no one could describe a horse without noting most of the points in him that Shakspere does, one need not suppose that R. S. referred in any way to his predecessor.—F. J. F.
GABRIEL HARVEY 1598 or after 1600? 1

The younger fort take much delight in Shakespeare's Venus and Adonis; but his Lucrece, and his tragedy of Hamlet, Prince of Denmarke, have it in them to please the wiser fort. 1598.

Manuscript Note in Speght's Chaucer [now lost; see Allusion-Books, i, New Sh. Soc. pp. xxii, xxiii]. First printed in Johnson and Stevens' Shakespeare, 1773. (Reed, xviii, 2; Boswell's Malone, vii, 168: Drake, ii, 391, &c.)

1 We are unable to verify Steevens' note, or collate his copy: for the book which contained Harvey's note (a copy of Speght's Chaucer, 1598) passed into the collection of Bishop Percy; and his library was burnt in the fire at Northumberland House. [Malone, who saw the volume, doubted whether the note was written by Harvey before 1600 (Boswell's Malone, ii. 369). He does not, however, say whether the date, 1598, is really written at the end of the note and in Harvey's hand. L. T. S.] The editors of the Clarendon Press edition of Hamlet (Preface, p. ix) remark: "Steevens attributed to the note the date of the book, but Malone has shown that, although Harvey may have purchased the volume in 1598, there is nothing to prove that he wrote the note till after 1600, in which year Fairfax's translation of Tasso, mentioned in another note, was published."

The First Quarto of Hamlet was printed in 1603. C. M. I.
HENRY PORTER, 1599.

Mifs. Bar[nes]. How sir your wife? wouldst thou my daughter have?
Ile rather have her married to her grave.

The / Pleasant / Historie of / the two angrie women / of Abington. / With the humourous mirthe of Dick Coomes / and Nicholas Prouerbes, two / Servingmen / . . . By Henry Porter Gent. . . London . . . 1599, sign. G 2, back.

"A recollection perhaps of Shakespeare's "Romeo and Juliet," act iii.
sec. 5—
"I would the fool were married to her grave."


Falstaff's "good manhood" is used by Coomes in this play, ib. vii. 318:
"I am sorry for it; I shall never see good manhood again, if it [sword-and-buckler fight] be once gone; this poking fight of rapier and dagger will come up then."

F. J. F.

1 Go thy ways, old Jack; die when thou wilt; if manhood, good manhood, be not forgot upon the face of the earth, then am I a shotten herring. 1 Henry IV. II. iv. 139-142.


"The playe of John a gante," by "Mr. hathwaye," also in Var. xxii. 393, Mr. Daniel identifies with "the conqueste of spayne by John a Gant," on which Henslowe made three advances of money to "Mr. Hathwaye and Mr. Rankens" in the spring of 1600-1. The date 1601 is on Var. xxii. 391.
BEN JONSON, 1599.

ACTVS TERTIVS. SCENA PRIMA.

* * *

Car[lo]. I came from him but now, hee is at the Heraulds Office yonder: he requestt me to goe afore, and take vp a man or two for him in Paules, against his Cognisance was readie.

Punt[aruolo]. What? has he purcahaft armes then?

Car. I, and rare ones too: of as many colours, as e're you sawe any fooles coat in your life. Ile go looke among yond Billes, and I can fit him with Legs to his Armes.

Pun. With Legs to his Armes! Good: I will go with you sir.

* * *

Sogiardo, Punt. Car. walke.

Sog. Nay I wil haue him, I am resolute for that, by this parchment gentlemen, I haue bene so toyld among the Harrots yonder, you wil not beleue, they do speake in the strangest language, and giue a man the hardest termes for his money, that euer you knew.

Car. But ha' you armes? ha' you armes?

Sog. Yfaith, I thanke God I can write my selfe Gentleman¹ now, heeres my Pattent, it cost me thirtie pound by this breath.

Punt. A very faire Coat, well chargde, and full of Armorrie.

Sog. Nay, it has as much varietie of colours in it, as you haue seene a Coat haue, how like you the Crest sir?

Punt. I vnderstand it not well, what is't?

¹ O. Gentlemen.
Sog. Marry sir, it is your Bore without a head Rampant.

Punt. A Bore without a head, that's very rare.

Car. I, and Rampant too: troth I commend the Heralds wit, he has deciphered him well: a Swine without a head, without braine, wit, any thing indeed, Ramping to Gentilitie. You can blazon the reft Signior? can you not?

Sog. O I, I haue it in writing here of purpose, it cost me two shillings the tricking.

Car. Let's heare, let's heare.

Punt. It is the moist vile, foolish, absurd, palpable, and ridiculous Escutcheon that euer this eye suruive.

Sog. Gyrony of eight pieces, Azure and Gules, between three plates a Chev'ron engrailed checkey, Or, Vert and Ermyns; on a chiefe Argent betweene two Ann'lets, fables a Bores head Proper.

Car. How's that? on a chiefe Argent?

Sog. On a chiefe Argent, a Bores head Proper betweene two Ann'lets fables.

Carl. Slud, it's a Hogs Cheeke and Puddings in a Pewter field this.

Sog. How like you them signior?

Pu. Let the word¹ be, Not without mustard, your Crest is very rare sir.

Car. A frying pan to the Crest, had no fellow.

---

The comicall Satyre of | Every Man | Out Of His | Humor. |
As it was first composed by the Author B.[en] I.[onson] |
Containing more then hath been publickly spoken or acted |
... London, | Printed for Nicholas Linge. | 1600.

---

¹ Original world.
of Shakspere's crest, "Non sanz droict." One may consider the reference dubious, though Shakspere obtained his grant of arms in 1599, when the play was produced. Certainly the arms of Sogliardo cannot be associated with those of Shakspere, (Or, on a band sable, a spear of the first, steeled argent, with crest, a falcon, wings displayed, argent, supporting a spear or, steeled as in the arms.) The "mustard," of course, is intended to be associated with the "swine." Mr. R. B. M'Kerrow very kindly points out that "Not without mustard" may well have been derived from a story in Nashe's *Pierce Penniless*. (See his edition of Nashe, i. 171-21.) The allusion is possible, but doubtful. M.]
BEN JONSON, 1599.

Saviolina. What's he, gentle Mounsieur Briske? not that Gentleman?

Fastidius. No Ladie, this is a Kinsman of Justice Silence. (Act V. sc. ii.)

Marie, I will not do as Plautus in his Amphitryo for all this, (Summi Iovis caufa Plaudite;) begge a Plaudite for Gods sake; but if you (out of the bountie of your good-liking) will bestow it, why, you may (in time) make leane Macilente as fat as Sir John Fall-staffe.

(Second "Catastrophe or Conclusion" to the play, sign. Q 4, back.)

Every Man out of his Humor. 1600. [460].

["This Comical Satyre was first acted in the yeere 1599."—Jonson's Works, 1616, vol. i. p. 176.

The speech of Mitis in the same play, Act III, sc. ii, suggesting that the argument of the comedy might have been based on cross-woonings, has been supposed to be a hit at Twelfth Night. But that play is not placed earlier than 1600, as its probable date.

The First and Second Parts of Henry IV, in which Justices Silence and Shallow appear, were probably both written before Feb. 25, 1597-98, when the First Part was entered on the Stationers' Register. L. T. S.]
THE
PASSIONATE
PILGRIME

By W. Shakespeare.

[Device]

AT LONDON
Printed for W. Iaggard, and are
to be sold by W. Leake, at the Grey-
hound in Paules Churchyard.

1599.
[This is the title-page which the notorious Jaggard issued in 1599 to his filched collection of poems from various authors, including Barmfeild, Marlowe, Weekes, etc. It is a testimony to the market-value of Shakspere's name. Five of the twenty pieces in the book were by Shakspere himself. The third edition in 1612 still retained the poet's name, but included two other pieces, from Heywood's *Troya Britannica*. The remonstrance of Heywood, recording Shakspere's displeasure at this new villainy, is printed below, p. 231. M.]
THOS. DEKKER, 1599—1636.

Enter Rose alone making a garland.

"Rose. Here sit thou downe vpon this flowry bank
And make a garland for thy Lacies head.
These pinks, these roses, and these violets,
These blushing gilliflowers, these marigoldes,
The faire embroery of his coronet,
Carry not halfe such beauty in their cheekes,
As the sweete countnaunce of my Lacy doth."

_The Shoemakers Holiday, or the Gentle Craft_, 1600. _Works_, 1873, i. 16, 17.

["Come, sit thee down upon this flowery bed,
While I thy amiable cheeks do coy,
And stick musk roses in thy sleek smooth head."

Mid.'s Night's Dream, IV. i.—H. C. Hart.]

"Cypr[us]. The Ruby-coloured portals of her speech
Were close by mercy."

_The Pleasant Comedie of Old Fortunatus_, 1600. _Works_, 1873, i. 132.

["Once more the ruby coloured portal opened,
Which to his speech did honey passage yield."

1593. _Venus and Adonis_, l. 451, 2.—H. C. Hart.]

"Genius.

'I am the places Genius, whence now springs
A Vine, whose yongest Braunch shall produce Kings:
This little world of men; this precious Stone,
That sets out Europe:

"
THOS. DEKKER, 1599—1636.

This Jewell of the Land: Englands right Eye:  
Altar of Loue and Spheare of Maiefic."  
1604. The King's Entertainment through the City of  
London, 15. of March 1603. Works, 1873, i. 274.  

[Evidently borrowed from Gaunt's speech in Richard II. Act II. sc. i.—H.]

"Hip[olito]. Oh, you ha kild her by your cruelty.  
Du[ke]. Admit I had, thou kill'ft her now againe;  
And art more savage then a barbarous Moor."  

1604. The Honest Whore. Works, 1873, ii. 4.  

[Conjecturally an allusion to Aaron in Titus Andronicus, who is twice  
called the "barbarous Moor" in that play; II. iii. 78, "Accompanied but  
with a barbarous Moor"; V. iii. 4, "Good uncle, take you in this barbar-  
ous Moor."—H. C. HART.]

What's here?  
Perhaps this threwd pate was mine enemies:  
Las! say it were: I need not feare him now:  
For all his braves, his contumelious breath,  
His frownes (tho' dagger-pointed) all his plot,  
(Tho ne're so mischievous) his Italian pilles,  
His quarrels, and (that common fence) his law.  

* * * * * *  
And must all come to this; foole's wife, all hither,  
Must all heads thus at last be laid together:  
* * * * * *  
But here's a fellow; that which he layes on,  
Till domes day alters not complexion:  
Death's the best Painter then:  

1604. The Honest Whore. Part I. Works, 1873, ii. 56.  

[Though no passages are exactly similar, yet the whole idea of moralizing  
thus upon a skull (especially as it would show upon a stage) seems to me  
unmistakably taken from Hamlet's gravedigger's scene, and therefore worthy  
of insertion as Shakespeare's Praye.—H. C. HART.]  

SH. ALLN. BK.—I.
Wife. Sure, I should thinke twere the least of sin.
To mistake the Master, and to let him in.

Geo[rge]. Twere a good Comedy of Errors that ifaith.

The Honest Whore, ib. ii. 62.

["An allusion probably to Shakespeare's play of that name."—Note in Dekker's Works, 1873, ii. 372. See the same phrase, p. 141, below.]

(Has the jealous husband Candido's saying in this play, ii. 40-1, about his wife's brother Fustigo's kissing her—"when I touch her lip, I shall not feel his kisses"—anything to do with Othello's "I found not Cassio's kisses on her lips"? III. iii. 341. Othello dates in 1604?—F.)

May[bury]. Of what ranck was she I beseech you.

Leth[erstone]. Upon your promise of secrestie.

Bel[lamont]. You shall close it vp like treasure of your owne, and your selfe shall keepe the key of it.

North-WARD / How / Sundry times Acted by the children / of Paules,/ By Thomas Dekker, and / John Webster./ . . . 1607. Works, 1873, iii. 5.

["From Shakespeare:—
'Tis in my memory lock'd
And you yourself shall keep the key of it."—Hamlet, act. i. sc. 3."—Note in Dekker's Works, iii. 361.]

Iasp[ero]. I never heard 'mongst all your Romane spirits,
That any held so bravely up his head,
In such a sea of troubles (that come rouling
One on anothers necke) as Lotti doth.


["In such a sea of troubles. In all probability borrowed from Hamlet's famous soliloquy." Note in Dekker's Works, 1873, iv. 438.]

Flo[rence]. . . . . nay, nay, pray rise,
I know your heart is up, tho' your knees down. Ib. iv. 285.

["So Shakespeare in Richard II. :-
'Up, cousin, up; your heart is up, I know,
Thus high at least, although your knee be low.'"]

Note, ib. p. 440.—F. J. F.
RETURNE FROM PERNASSUS, PART I. 1600.

Gull. Pardon, faire lady, thoughge sicke-thoughted Gullio maketh amaine unto thee, and like a bould-faced suitor 'gins to woo thee. 1008

Ingen. (We shall have nothing but pure Shakspeare and shreds of poetrie that he hath gathered at the theetors!)

Gull. Pardon mee, moy mittressa, aft am a gentleman, the moone, in comparison of thy bright hue a meere flutt, Anthonio's Cleopatra a blacke browde milkmaide, Hellen a dowdie. 1013

Ingen. (Marke, Romeo and Juliet! O monstrous theft! I thinke he will runn throughe a whole booke of Samuell Daniell's!)

Gull. Thrive fairer than myselfe (—thus I began—)

The gods faire riches, sweete above compare,
Staine to all nymphes, [m]ore lovely the[n] a man.
More white and red than doves and roses are! 1020
Nature that made thee with herselfe had strife,
Saieth that the worlde hath ending with thy life.

Ingen. Sweete Mr. Shakspeare!

Act III. sc. i. pp. 56, 7.

---

1 'Sick-thoughted Venus makes amain unto him,
"And like a bold-faced suitor 'gins to woo him."
Venus and Adonis, st. 1.

2 * for as * 1.  3 * for hue's.  4 Cf. Romeo and Juliet, ii. 4.
5 * sic : for at.  6 * Venus and Adonis, st. 2.
Ingen. My pen is youre bounden vassall to commande. But what vayne woulde it please you to have them in?

Gull. Not in a vaine veine (prettie, i'faith!): make mee them in two or three divers vayns, in Chaucer's, Gower's and Spencer's and Mr. Shakspeare's. Marry, I thinke I shall enter-taine those verses which run like these:

Even as the sunn with purple coloured face
Had tane his lafte leave on the weeping morne, &c.

O sweet Mr. Shakspeare! I'le have his picture in my study at the courte.

Act III. sc. i. p. 58.

Gull.—Let mee heare Mr. Shakspear's veyne.

Ingen. Faire Venus, queene of beutie and of love,
Thy red doth stayne the blushing of the morne,
Thy snowie necke shameth the milkwhite dove,
Thy presence doth this naked worlde adorne;
Gazinge on thee all other nymphe I scorne.
When ere thou dyest lowe shine that Satterday,
Beutie and grace muhte sleepe with thee for aye!

Gull. Noe more! I am one that can judge according to the proverbe, *bovem ex unguibus*. Ey marry, Sir, these have some life in them! Let this duncified worlde esnome of Spencer and Chaucer, I'le worshipp sweet Mr. Shakspeare, and to honoure him will lay his Venus and Adonis under my pillowe, as wee reade of one (I doe not well remember his name, but I am sure he was a kinge) sleept with Homers under his bed's heade.

Act III. sc. i. p. 63.

---

1 'of': *Venus and Adonis*, l. 2.
THE RETURNE FROM PERNASSUS.

Ing. Our Theater hath loof, Pluto hath got,
A Tragick penman for a driery plot

Benjamin Johnson 1.

Iud. The wittieft fellow of a Bricklayer in England.

Ing. A meere Empyrick, one that getts what he hath by observation, and makes onely nature priy to what he indites, so low an Inuentor that he were better betake himselfe to his old trade of Bricklaying, a bould whorfon, as confident now in making a 2 booke, as he was in times past in laying of a brick.

William Shakespeare 3.

Iud. Who loues [not Adonis loue, or Lucrece rape? 4]

His sweeter verse contaynes hart [throbbling line 5],
Could but a grauer subiect him content,
Without loues foolish lazy 6 languishment.

Act IV. sc. ii. p. 87.


The Rev. W. D. Macray of the Bodleian c. 1885 found among Thomas Hearne's volumes of miscellaneous collections in the Bodleian, the long missing couple of Plays which preceded The Returne from Pernassus [Part II.] so long known to us. The first play is 'The Pilgrimage to Pernassus', and the second is the first part of 'The Returne' from it. It is the most interesting dramatic find for very many years, as it sets Shakspeare at the head of English Poets—above Chaucer and Spenser—so early as A.D. 1600.

1 'B.I.,' B. 2 'of a,' MS. 3 Mis-spelt 'Shakespeare' in A.
4 'Who loves Adonis love or Lucre's rape,' edits.
5 'robbing life,' edits. 6 'lazy' omitted in B.
NICHOLAS BRETON, 1600.

AN ODDE CONCEPT

LOVELY kinde, and kindly louing
Such a miude were worth the mouing:
Truly faire, and fairely true,
Where are all these but in you?

Wifely kinde, and kindely wise,
Blesse, life, where such loue lies:
Wife, and kinde, and faire, and true,
Louely liue all these in you.

Sweetely deare, and dareaely swwete,
Blessed, where these blessings meete:
Sweete, faire, wise, kinde, blessed, true,
Blessed be all these in you.

Melancholike / Humours, / In Verses of Di-verse Natures, /
Set down by / Nick: Breton, gent. / London / . . . 1600.
Reprinted Chertsey Worthies' Library, ed. Grosart, 1879,
p. 15.

[Mr. C. Haines in Notes and Queries, 10th Series, vol. vii, p. 247, says these lines appear to be inspired by Shakspere's Sonnet, cv:—

Kind is my love today, tomorrow kind,
Still constant in a wondrous excellence;
Therefore my verse, to constancy confined,
One thing expressing, leaves out difference.
"Fair, kind, and true" is all my argument,
"Fair, kind, and true," varying to other words;
And in this change is my invention spent,
Three themes in one, which wondrous scope affords.
"Fair, kind, and true," have often lived alone,
Which three till now never kept seat in one.

Nothing could better describe Breton's theme than Shakspere's lines "'Fair, kind, and true,' varying to other words": if Shakspere's Sonnet was not written before 1600, he must have been the borrower, and not Breton. M.]
*JOHN LANE, 1600.*

When chaste *Adonis* came to mans estate,
*Venus* straight courted him with many a wile;
*Lucrece* once seene, straight *Tarquino* laid a baite,
With soule inceft her bodie to defile:
    Thus men by women, women wrongde by men,
    Give matter stiill vnto my plaintife pen.

*Tom Trel-Troths Message, and his pens Complaint. 1600, p. 43.*
(Reprinted by the New Shakspere Society, 1876, p. 133.) C. M. I.
JOHN BODENHAM, 1600.

To the Reader:

T shall be needless (gentle Reader) to make any Apologie for the defence of this labour, because the same being collected from so many singular mens works; and the worth of them all having been so especially approved, and past with no meane applause the censure of all in generall, doth both disburden me of that paines, and sets the better approbation on this excellent booke. . . . A 3.

[A 4] Now that every one may be fully satisfied concerning this Garden, that no one man doth assume to him-selfe the praise thereof, or can arrogate to his owne deserving those things which have been derived from so many rare and ingenious spirits; I have set down both how, whence, and where these flowers had their first springing, till thus they were drawn together into the Muses Garden, that every ground may challenge his owne, each plant his particular, and no one be injured in the justice of his merit . . . out of . . .

Henry Constable Esquier. . . .

Christopher Marlow.
Benjamin Johnson.
Villiam Shakspeare. . . .

These being Moderne and extant Poets, that have liu’d
together; from many of their extant workes, and some kept in
prinat.

ib. p. 30.

Loue goes toward loue like schoole-boyes from their bookes:
But loue from loue, to schoole with heauie lookes.

Bel-vedére | or | The Garden of | The Muses. | . . .
Imprinted at London by F. K. for Hugh Astley,
dwelling at | Saint Magnus corner. 1600./

The two 'Loue' lines are from the first Quarto, 1597, of Romeo and
Juliet, II. ii. 160-1, p. 58, Daniel's Parallel-Text. N. Sh. Soc. 1874:—

Ro. Loue goes toward loue like schoole boyes from their bookes,
But loue from loue, to schoole with heauie lookes.

Quarto 2, 1599, has as for like in l. 160, and toward for to in l. 161.

The author's name, 'M. John Bodenham,' is given by A. M.¹ in the title
of his verses on sign. A 7. The mere fact of there being a Rom. & Jul.
quotation in Bodenham, was stated by Mr. Hill.-P. in his Outlines, p.
115. F. J. F.

Belvedere consists entirely of quotations from the poets and dramatists.
Mr. Charles Crawford, who has recently been working upon the book, has
identified more than 200 from Shakspere. Of these 92 are from Lucrece
and 35 from Venus and Adonis. Richard II seems to have been
Bodenham's favourite play; he quotes from it 47 times. Richard III
comes next with 13 quotations. Mr. Crawford prints the results of his
investigations in an appendix in vol. ii. M.

¹ Anthony Munday?
SAMUEL NICHOLSON, 1600.

PARALLEL PASSAGES.

_Acolastus._

Or wher's the soules Atturney, when the hart.

Being once corrupted, takes the worser part? (p. 12, l. 185.)

O woolvish heart wrapt in a womans hyde (p. 16, l. 265).

Thus all askaunce thou holdest me in thine eye (l. 300).

Hence idle words, servents to shallow braines,

Unfruitfull sounds, wind-wasting arbitrators,

Your endles prattle lessens not my paines

His suite is cold, that makes you mediators (l. 559).

Witnes faire heauens she, she, 'tis onely she,

That guides this hand to give this wound to me (l. 647).

A prettie while this prettie creature stooede

Before the engin of her thoughts began (l. 853).

_Shakespere._

the heart's attorney.

(Ven. and Ad. l. 335.)

But with a pure appeal seeks to the heart

Which once corrupted takes the worser part (_Lucerne_ l. 293).

O tigers heart wrapt in a woman's hide (3 Henry VI, I. iv).

For all askaunce he holds her in his eye (Ven. and Ad. l. 342).

Out idle words, servents to shallow fools,

Unprofitable sounds, weak arbitrators!

Busy yourselves in skill-contending schools:

Debate where leisure serves with dull debaters:

To trembling clients be you mediators (_Lucerne_, l. 1016).

She utters this: ' He, he, fair lords, 'tis he,

That guides this hand to give this wound to me (_Lucerne_, l. 1721).

A pretty while these pretty creatures stand (_Lucerne_, l. 1233).

Once more the engine of her thoughts began (Ven. and Ad. l. 367).
**Acolastus.**

Heart-slaine with lookes, I fell upon the ground,

Her meening strooke me ere her words were done,

As weapons meet before they make a sound,

Or as the deadly bullet of a gunne

(p. 62, l. 1369).

And pining griefe still thinkes it treble wrong

When heart is barr'd the aydance of the tongue (l. 1433).


**Shakespere.**

Or like the deadly bullet of a gun,

His meaning struck her ere his words begun,

And at his look she flatly sallith down,

For looks kill love and love by looks reviveth (Ven. and Ad. l. 461).

For lovers say, the heart hath treble wrong

When it is barr'd the aidance of the tongue (Ven. and Ad. l. 329).


[The quotations here given are but a few out of many passages in Nicholson's *Acolastus*, in which the author has, like Robert Baron fifty years later, woven into his own verse quotations and recollections from Shakespere's Poems. Dr. Grosart and Dr. B. Nicholson, setting aside the accusation of literary theft and impudence in this striking use by the lesser poets of the ringing words of the greater, explain that "precedents of high excellence were much more looked to in those days, and copyings and imitations were not merely more common but allowed, especially when the sources were in all hands, and so 'plagiarism' out of the question. . . . Those familiar with Nicholas Breton and Samuel Daniel find frequently and silently introduced into their own poems [i. e. the poems of those authors] well-known sonnets and lines of others." Introd. p. xxi. L. T. S.]
* SAM. NICHOLSON. 1600.

Dr. Grosart has given in his Memorial Introduction to his reprint of Sam. Nicholson's *Acolastus, his After-witte*, many instances of that writer's borrowings from Shakspere's *Venus and Adonis, Lucrece, &c.* Of these the most certain are quoted in pp. 74, 75.

We of all people once that were the pelfe
Thruft in a frozen corner of the North.


This he compares with ""the frozen bosome of the North,"" in *Romeo and Juliet*:

Which is as thin of substance as the ayre,
And more inconstant then the wind, who wooes
Euen now the frozen bosome of the North.


1597. Qo. 1.

Which is as thinne a substance as the aire,
And more inconstant than the winde
Which wooes euen now the frozen bowels of the north.

F. J. F.
A. MUNDAY, &c., 1600.

Pri[ef]. Sirra, no more ado; come, come, giue me the money you haue. Dispatch, I cannot stand all day.

Kin[g Hen. V.] Well, if thou wilt needs haue it, there it is: 1: iust the Prowrbe, one theefe robs another. Where the diu-el are all my old theeeues? 2: Fallstiffe that 3: villain is so fat, hee can-not get ou's horfe, but me thinke Poines aud Peto shou-ld bee stirring hereabout.

4 Pri. Me thinke the King shou-ld be good to theeeues because he has bin a theefe himsel-fe, though I thinke now hee be turned true man.

Kin. Faith I haue heard indeede h'as 6: had an ill name that way in's 7: youth; but how canst thou tell that he 8: has beene a Theefe?

Pri[ef]. How? because he once robb'd me before I fell to the

1 there tis—V. S. ed.†
2 theeeues that were wont to keepe this walke?—V. S.]
3 the—V. S. 4 here abouts.
5 For Pri. read Sir John throughout, i.e. Sir John Butler, parson of Wrotham (Sig. B).
6 he has—V. S. 7 in his—V. S.
8 till he—V. S. (Smaller differences of spelling and punctuation are not noted.—F.)

† The first part / Of the true and honor/able historie, of the life of Sir / John Old-castle, the good / Lord Cobham./ As it hath been lately acted / by the right / honorable the Earle of Nottingham / Lord high Admirall of / England his / servants./ LONDON / Printed by V. S. for Thomas Pawier, / and are to be solde at / his Shop at the Signe of the Catte and Parrots / neere the Exchange./ 1600. 4to. sign. F.2.
trade my selfe, when that soule villainous guts, that led him to all that Roguery, was in's company there, that Falstaffe.

King aside. Well, if he did rob thee then, thou art but even with him now, Ile be sworne: Thou knowest not the King nowe I thinke, if thou sawest him!

The first part of the true and honorable history of the Life of Sir John Oldcastle, the good Lord Cobham. As it hath bene lately acted by the Right honorable the Earle of Nottingham, Lord High Admirall of England, his Servants. Written by William Shakespeare. London printed for T. P. 1600. 4to. sign. F 2.

The edition "Printed by V. S. for Thomas Pauier, and are to be solde at his shop at the signe of the Catte and Parrots neere the Exchange, 1600," differs somewhat from this edition, and seems the better one, tho I have only collated it. A longer extract from this scene is given by Mr. Halliwell in his 'Character of Sir John Falstaff,' 1841, p. 31-4. The earlier scene at the Inn with Doll, (the Priest's or Wrotham Parson's wench,) old Harpoole, 'a most sweet old man,' the kissing, &c. (sign. C. 4)

"harp. Imbracing her. Doll canst thou loue me? a mad merie Lasse, would to God I had never see one thee.

Doll. I warrant you you will not out of my thoughts this twelvemonth, truely you are as full of favour, as a man may be. Ah these sweet gray lockes, by my troth, they are most lovely."—

and the quarrel following, are evidently from Falstaff's tavern-scene with his Doll, 2 Henry IV, II. iv.

In Henslowe's Diary, p. 158, are the following entries :

"This 16 of october [15]99

Received by me, Thomas Downton, of phillip Henslow, to pay Mr. Monday, Mr. Drayton, and Mr. Wilson and Hathaway, for the first parte of the lyfe of S' Jhon Ouldcastell, and in earnest of the second parte, for the use of the companyny, ten pondw, I say received . . . . . . . . . . 10l."

[On or after Nov. 1, and before Nov. 8] Received of M' Hinchloe, for Mr. Mundaye and the Reste of the poeste, at the playnge of S' John Oldcastell, the firste time. As a geffe . . . . . . . . . . . . . . . . . . . . . 1x.

[p. 162. Between Dec. 19 and 26, 1599] Received of M' Henchlow, for the use of the company, to pay Mr. Drayton for the second parte of S' Jhon Ouldcasell, foure pondw: I say received . . . . . . . . . . . iiiijl.
A. MUNDAY, &C., 1600.

[p. 166] Dd unto the littell tayller, at the apoyntment of Robart Shawe, the 12 of marche 1599[-1600] to macke thinges for the 2 parte of owld castell, some of xxx8."

Before this last date I thought that Shakspeare might probably have acted in the play, which might have been lent, before its publication, to the Lord Chamberlain's Company, by the Lord Admiral's Company: 1 see the following:—

"Baynards Castell, this Saturday, 8 of March, 1599" [-1600]. "Rowland Whyte, Esq.; to Sir Robert Sydney" . . . "All this Weeke the Lords haue bene in London, and past away the Tyme in Feasting and Plaies; for Vereiken dined vpon Wednesday, with my Lord Treasurer, who made hym a Roiall Dinner; vpon Thursday my Lord Chamberlain feasted hym, and made hym very great, and a delicate Dinner, and there in the After Noone his Plaiers acted, before Vereiken, Sir John Old Castell, to his great Contentment." 'Letters and Memorials of State, ed. Arthur Collins, 1746, ii. 175, 176, 4, 17 (noted in the Variorum).

But Mr. P. A. Daniel suggests "that the Admiral lent his Company to the Chamberlain on this occasion. It seems altogether improbable that Shakspeare and his company should have taken the places of the Admiral's Company for one single performance only."

Both Parts of the play were enterd to Thos. Pavier in the Stationers' Register on Aug. 11, 1600.—Arber's Transcript, iii. 63—

"The firste parte of the history of the life of Sir John Oldcastell lord Cobham.

Item the second and last parte of the history of Sir John Oldcastell lord Cobham with his martyrdom"

The second Part of the Play is not now known.

By Aug. 17, 1602, "my Lorde of Worsters players" (afterwards Queen Anne's—James I.'s wife) had evidently become entitled to Sir John Old-

---

1 They had both acted together or alternately at Henslowe's N ewington Theatre for 2 years and 6 days in 1594-6. Collier's Pref. to Henslowe's Diary, p. xviii. The names of the Admiral's Company in 1600 (eleven sharers in profits) are given in Henslowe, p. 172—

J. Singger. Robt. Shaa,
Thomas Downton. Thomas Towne.
Humfray Jeffes. W. Bird.
Anthony Jeffes. Richard Jones.
Samuell Rowlye.
castle, and Henslowe lent them 40s. "to paye unto Thomas Deckers, for
new adicysns in Owldcaselle" (Diary, p. 236), and 10s. more on Sept. 7,
1602 (p. 239).

On the attributing of spurious plays to Shakspere, note this by Baker:

"THE THREE BROTHERS. Trag. by Wentworth Smith. Acted by the
Lord Admiral's servants, 1602. Not printed.—This author wrote, or
assisted in, several other plays; and by only using the initials of his name,
it is supposed that many of them were obtruded on the public as the pro-
ducts of Shakspeare's pen." 1812.—Baker's Biogr. Dram. iii. 333.

F. J. F.

If the following passage had been written after Macbeth instead of 4 years
before it, should we not all have said that the writers had recollected Shaks-
per's

"Come, seeling night,
Scarf up the tender eye of pitiful day" (III. ii. 45-7)?

And if so, ought we not in like wise to hold that in Macbeth Shakspeare
recollected his predecessors' work?—E. Phipson.

War[man]. The man is blinde. Muffle the eye of day,
Ye gloomie clouds (and darker than my deedes,
That darker be than pitchie sable night)
Muster together on these high topt trees,
That not a sparke of light thorough their sprayes,
May hinder what I meane to execute.

[A. Munday & H. Chettle] The Downfal of Robert,
Earle of Huntingdon, / afterward Called / Robin
Hood of merrie Sherwood; / with his loue to chaste
Matilda, the / Lord Fitzwaters daughter, afterwards /
his faire Maide Marian./ . . . Imprinted at London,
for William Leake, 1601, sign. I4, back.
THE ESSEX REBELLION, 1600:
EXAMINATIONS.

Sir Gelly Meyricke 17th Feb. 1600.

The Examination of S' Gelly merick Knught taken the xvij\textsuperscript{th} of Februarij, 1600. He sayeth that vpon Saterday last was sennyght he dyed at Gunter's in the Company of the L. monteegle, S' Christoffer Blont, S' Charles percy, Ellys Jones, and Edward Buffshell, and who else he remembreth not and after dyner that day & at the mocyon of S' Charles percy and the rest they went all together to the Globe over the water wher the L. Chamberlen men vfe to play and were ther somwhat before the play began, S' Charles telling them that the play wold be of harry the iiiij\textsuperscript{th}. Whether S' John davyes\textsuperscript{1} were ther or not thys examine\textit{ate} can not tell, but he sayd he wold be ther yt he cold. he can not tell who procured that play to be played at that tyme except yt were S' Charles percy, but as he thyncketh yt was S' Charles percy. Thenne he was at the same play and Cam in somwhat after yt was begon, and the play was of Kyng Harry the iiiij\textsuperscript{th}, and of the kyllyng of Kyng Richard the second played by the L. Chamberlen's players

Ex. per

Gelly Meyricke

J. Popham

Edward Fenner

\textit{MS in the Public Record Office. Domestic State Papers, Elisabeth, Vol. 278, No. 78. (Mrs. Green's Calendar, 1598-1601, p. 575.)}

\textsuperscript{1} Misread Danvers in the Calendar.
The Examination of auguystyn philippes sverant vnto the L. Chamberlyne and one of hys players taken the xvjth of Februarij 1600 vpon hys oth.

He sayth that on Fryday last was sennyght or Thursday S' Charles percy S' Josclyne percy and the L. montegle with some thre more spak to some of the players in the prefans of thys examinate to have the play of the depofygng and kyllyng of Kyng Rychard the second to be played the Saterday next promyfng to gete them xls. more then their ordnary to play yt. Wher thys Examinate and hys fellowes were determyned to have played some other play, holding that play of Kyng Richard to be so old & so long out of vse as that they hold have small or no Company at yt. But at their request this Examinate and his fellowes were Content to play yt the Saterday and had their xls. more then their ordnary for yt and so played yt accordingly.

Ex. per Augustine Phillipps
J. Popham
Edward Fenner

MS. in the Public Record Office. Domestic State Papers, Elizabeth, Vol. 278, No. 85. (See Mrs. Green's Calendar, 1598-1601, p. 578.)

[The above examinations were thus summed up in the Report of The Trial printed from Le Neve's MS. :-

"And the story of Henry IV being set forth in a play, and in that play there being set forth the killing of the King upon a stage; the Friday before Sir Gilly Merrick and some others of the Earl's train having an humour to see a play, they must needs have the play of Henry IV.

"The players told them that was stale, they should get nothing by playing of that, but no play else would serve; and Sir Gilly Merrick gives forty shillings to Philip the player to play this, besides what soever he could get."

(The Trial of Sir Christopher Blunt, Sir Gilly Merrick and others, for High Treason, 5 March, 1600. F. Hargrave's State Trials, 1778, vol. vii. column 60.) I have not succeeded in tracing Le Neve's MS., it does not
appear to be in the British Museum, and Mr. J. Nicholson, the courteous Librarian of Lincoln's Inn, informs me that it is not in the Library under his charge (to which Hargrave's MSS. and books were originally assigned). But the examinations of Merrick and Phillipps show that what seemed to be the error of Henry IV instead of Richard II, as the name of the play, is so in the original. The account given of this trial in Camden's Annals (ed. Hearne, 1717, p. 867) has it as follows,—"exoltem Tragedian de tragica abdicatidne Regis Ricardi secundid in publico theatro coram conjurationis participibus data pecunia agi curasset."

Richard II was published in Quarto in 1597 and 1598, the Deposition scene (ll. 154—318 of Act IV. sc. i) was not printed till 1608, though, from the allusions in the lines before and after the omission, which are in the Quarto of 1597, it is clear that this scene must have been in the original play; it was probably struck out on account of its political significance. That there is room for doubt whether the play ordered by Sir Charles Percy was Shakespeare's Richard II, or another on the same subject, is seen by Professor Dowden's comment, "that this was Shakespeare's play is very unlikely" (Sh. Primer, 1877, p. 87). But Mr. Hales (Academy, Nov. 20, 1875), endorsed by Dr. Furnivall (Leopold Shaksper, Introd. p. xxxvi), asks that "considering the facts that the company employed by the Essexians was that to which Shakespeare belonged, and that the play asked for answers in description to Shakespeare's Richard II, can we hesitate to believe that the play was indeed Shakespeare's?" See later, pp. 100—101. L. T. S."

1 See also Clark and Wright's Richard II, Clarendon Press Series, 1869, p. v,—"it is certain that this was not Shakespeare's play."
* CHR. MIDDLETON, 1600.

[The following uses of "famine, sword and fire," and "Soul-killing witches," should perhaps be quoted rather as illustrations than recollections of Shakspere's like words in the Prologue to Henry V, line 7, and Comedy of Errors, I. ii. 100.—H. C. Hart.]

(5)
What time this land disquieted with broyles,
Weared with wars and spent for want of rest,
Sawe her adioyning neighbours free from th' spoyles,
Wherewith her selfe had dispos'd
Of peace and plenty, which men most desire,
And in their steeds brought famine, sword and fire.

(89)
They charge her that she did maintaine and feede,
Soul-killing witches, and confers'd with devils,
Had conference with spirits, who should suceede
The King.

The / Legend / Of Humphrey / Duke of Glo-/cester. / By
Chr : Middleton. / London / Printed by E. A. for
Nicholas Ling, and are / to be solde at his shop at the
west doore of / S. Paules Church. 1600. /

1 and at his heels
Leasht in like hounds, should famine, sword and fire
Crouch for employment. [A.D. 1599.]

* Soul-killing witches that deform the body. [A.D. 1591.]
SIR WILLIAM CORNWALLIS, 1600.

"Malicious credulitie rather embraceth the partiall writings of indiscreet chroniclers, and witty Play-Makers, then his [Richard III's] lawes and actions, the most innocent and impartiall witnesse.

Yet neither can his blood redeem him [Richard III] from injurious tongues, nor the reproch offered his body be thought cruell enough, but that we must stil make him more cruelly infamous in Pamphlets and Plays.


[Mr. Elliot Browne pointed out the first extract given above, in the _Athenaum_, 13 Nov. 1875. The title of this second impression of _Essayes of Certaine Paradoxes_ does not contain the addition "in prose and verse" said to belong to the edition of 1600. It is quite a different work from Cornwallis' _Essayes_, which passed through several editions. I have not been able to find a copy of the edition of 1600, but give the date on the authority of _Lownes' Bibliog. Manual_, Bohn's edition, vol. iv. p. 2312. L. T. S.]
CHARLES PERCY, 1600?

Mr. Carlington:
I am heere so pesterd with contre businesse that I shall not bee able as yet to come to London: If I stay heere long in this fashion, at my return I think you will find mee so dull that I shall bee taken for Justice Silence or Justice Shallow, wherefore I am to entreat you that you will take pittie of mee, and as occurrences shall searue, to send mee such news from time to time as shall happen, the knowledge of the which, though perhaps thee will not exempt mee from the opinion of a justice Shallow at London, yet I will assure you, thee will make mee passe for a very sufficient gentleman in Glocesthshire. If I doe not alwaies make you answere, I pray you doe not therefore desist from your charitable office, the place being so fruitfull from whence you write, and heere so barren, that it will make my head ache for invention, but if anything happen heere that may bee unknown unto you in those parts, you shall not faile but to heare of it. I pray you direct your letters to thee three cups in breed-street, where I haven taken order for the sending of them down: And so in the mean while I will ever remain

your assured friend

Charles Percy

Dumbleton in Glocesthshire
this 27 of December

You need not to forbeare sending of news hither in respect of their flatenes, for I will assure you, heere they will be very new.

[The late Mr. Richard Simpson left an unprinted note on this letter which I here give as it stands:

"As this letter was part of the papers seized upon the companions of Essex in his attempt upon London, the date of it may be any year before 1602.

"Sir Charles Percy, 3rd son of Henry 20th Earl of Northumberland, married one of the family of Cocks, and through her was lord of Dumbleton in Gloucestershire, near Campden, and not far from Stratford-on-Avon. He was with Essex in Ireland, and accompanied him in his fatal ride into the City in Feb. 1601. He was the man who bespoke the play of Richard II. at the Globe on Saturday, Feb. 7, 1601. He was evidently one of Shakespere's admirers, perhaps one of his friends. Through him the dramatist may have got some of the vivid stories about the Percies in 1 Henry IV. Possibly he may be 'chaffed' in the passage where Falstaff asks what Master Dumbleton says to his satin, and is told that he wants better assurance than Bardolph." L. T. S.]
"ONE FRIEND TO ANOTHER," 1600—1610.

For I must tell you I never dealt so frelic with you, in anie; and, (as that excellent author, Sr. John Falstaff sayes,) what for your businessse, news, device, foolerie, and libertie, I never dealt better, since I was a man.

A Collection of Letters made by Sr. Tobie Matthews, Kt. 1660, p. 100. "One friend to another, who shoues much trouble for the miscarriage of a letter."

Countess of Southampton to Earl of Southampton.

Al the nues I can send you that I thinke wil make you mery is that I reade in a letter from London that Sir John Falstaff is by his Mrs. Dame Pintpot made father of a godly milers thum, a boye thats all heade and veri litel body; but this is a secrut.

Postscript to a letter, without other date than "Charlty 8th July."

—I put these two extracts together, as they both show the wide-spread popularity of Falstaff, even to the familiar personation of him: the late Mr. Simpson believed that they refer to Shakespere himself under the name of Falstaff (Academy, Feb. 6, 1875). The names and circumstances of many of the writers of the letters in Matthews' collection point to the approximate date of the first extract. [L. T. S.]
*J. M., 1600—1612.

who hath a lovinge wife & loves her not,
he is no better then a witlesse sotte;
Let suth have wives to recompense their merite,
even Menelaus forked face inherit.
Is love in wives good, not in husbands too?
why doe men fware love then, when they woor
it seems 't is true that W. S. said,
when once he heard one courtsing of a Mayde,—
Believe not thou Mens fayned flatteryes,
Lovers will tell a bufell-full of Lyes!

The Neue Metamorphosis, or A Feaste of Fancie, or
Poeticall Legendes. Brit. Mus. Add. MSS. 14,824,
14,825. 3 vols. 4to. Vol. I. Pt. II. p. 96 (old No.).

[The first volume of this MS. bears the date 1600 on the title-page. The
work, however, was added to, emended, and probably continued from time
to time; in the second volume (in which the above extract occurs) is a
passage which puts the date of part of it at least as late as the end of 1612,
the date of Prince Henry's death and Princess Elizabeth's marriage.

"But H. vn tymely in his prime of yeares
must hence departe, & passe through funerall fyres
lust at that tyme when greastes ioye's intended
at bright E's nuptials, with all mirth portended." (p. 215, old nos.)
The author's name is quite conjectural; he says (1. leaf 4, b):

"My name is Frenche, to tell you in a worde
yet came not in with Conqueringe williams sworde."

See further on this manuscript, Appendix C. L. T. S.

The W. S. above must stand for a name which gives two trochees (like
Williام Shakespære), and is, probably, identical with the W. S. in
Williobis his Avisa, before, pp. 9-13. It is not wonderful that the concluding
couplet is not found in Shakespeare's works, seeing that it is quoted as a
conversational impromptu. [Polonius' advice to Ophelia contains an
expansion of the idea found in them. See Hamlet, Act I, sc. iii. ll. 115—
120, 127. L. T. S.]
NICHOLAS BRETON, 1600—1616.

The chattering Pie, the Jay, and eke the Quaile,
The Thruffle-Cock that was so blacke of hue.

The Arbor of Amorous Devises, 1597, p. 4, col. 2.

the gentlemen's brains were much troubled, as you may see by
his perplexities; but with studying how to make one line levell
with another, in more rime then perhaps some will thinkc
reason, with much ado about nothing, hee hath made a piece of
worke as little worth

Melancholike Humours : 1600. To the Reader, p. 5.

Master Wyldgoose, it is not your hufftie tuftie can make mee
afraid of your bigge lookes: for I saw the Play of Ancient
Pistoll, where a Cracking Coward was well cudgeld for his
knavery: your railing is so neare the Rascal, that I am almost
ashamed to bestow so good a name as the Rogue on you.

A Poste with a Packet of Mad Letters (Part I. 1603). [No. 22, A
"coy Dame's" answer to a "Letter of scorn."] p. 11, col. 2.

Grimello. Why sir, I set no springs for Woodcocks, and
though I be no great wise man, yet I can doe something else,
then shooe the Goose for my liuing: and therefore, I pray you
neither feare your Purse, nor play too much with my folly.

Grimello's Fortunes, 1604, p. 5, col. 1.

An vnlearned and vnworthily called a Lawyer, is the figure of
a foot-post, who carries letters but knowes not what is in them,
only can read the superscriptions to direct them to their right
owners. * * But what a taking are poore clients in when this
too much trusted cunning companion, better rede in Pierce Plowman then in Ploydon and in the Play of Richard the Third then in the Pleas of Edward the Fourth; perfwades them all is sure when hee is sure of all!

The Good and the Badde, 1616, No. 19, An Unworthy Lawyer.

[In the third of the above extracts, Breton turns to good account the "swaggering rascal" of Second Part of Henry IV; in the fourth we have Polonius' contemptuous exclamation (Hamlet, Act I. Sc. iii. l. 115); in the first a line of Bottom's song in the Midsummer Night's Dream, Act III. Sc. i. l. 128. The others seem to name two of Shakespere's plays. The Rev. Dr. Grosart, who kindly points out these allusions, believes that Breton's works contain many words and phrases which bear the mark of Shakespere's influence. L. T. S.]
LORD BACON, 1601.

And further to prooue him [Sir Gilly Merrick] priuie to the plot, it was gien in Evidençe, that some few dayes before the Rebellion, with great heat and violence bee had displaced certaine Gentlemen lodged in an house faste by Essex house, and there planted diuers of my Lords followers and Complices, all such as went forth with him in the Aotion of Rebellion.

That the afternoone before the Rebellion, Merricke, with a great company of others, that afterwards were all in the Aotion, had procured to bee played before them, the Play of deposing King Richard the second.

Neither was it casuall, but a Play bespoken by Merrick.

And not so onely, but when it was told him by one of the Players, that the Play was olde, and they should haue losse in playing it, because few would come to it: there was fourty shillings extraordinarie giuen to play it, and so thereupon playd it was.

So earnest hee was to satisfie his eyes with the fight of that Tragedie, which hee thought soone after his Lord should bring from the Stage to the State, but that God turned it vpon their own heads.

A | Declaration | of the Practises & Treasons | attempted and commited by Robert late Earle of Essex. . . . | Imprinted at London by Robert Barker, Printer to the Queens most excellent Maiestie | Anno 1601.

A valuable find. The above was disclosed at the trial of "Sir Christopher Blunt, Sir Charles Douers, Sir John Davies, Sir Gillie Merricke & Henry Cuffe," in the Court of the Queen's Bench, March 5, 1600. M.

1 Essex's plot, for which he was executed.
*1601. BEN JONSON.

MINO. Sir, your oathes cannot serue you, you know I haue forborne you long.

CRISE. I am conscious of it, sir. Nay, I beseech you, gentle-
men, doe not exhale me thus;

Poëtaster, / Or / His Arraignement. / A Comical Satyre./
Acted, in the yeere 1601. By the then / Children of
Queene Elizabeths / Chappel. / The Author B. I. / Mart./
E t mihi de nullo fama rubore placet. / London, / Printed
by William Stansby, / for Matthew Lowes, / M.DC.XVI./

On the word exhale, Gifford says "i.e. drag me out." This is the language of ancient Pistol, and corroborates the conjecture of Malone on the meaning of the expression in Henry V, act ii. sc. 1.—Jonson's Works, 2-col. ed. Cunningham, i. 228, note 2.

Pist. O Braggard vile, and damned furious wight,
The Graue doth gape, and doting death is neere,
Therefore exhale.—Henry V. II. i. 58.

F. J. F.
JOHN WEEVER, 1601.

The many-headed multitude were drawne
By Brutus speech, that Caesar was ambitious,
When eloquent Mark Antonie had shoune
His vertues, who but Brutus then was vicious?
Mans memorie, with new, forgets the old,
One tale is good, untill another s told.

*The Mirror of Martyrs, or The life and death of Sir
John Oldcastle Knight, Lord Cobham, 1601. Siansa
4, sign. A 3, back.*

[In Plutarch's Lives, on which Shakespere founded his *Julius Caesar*, there is no speech by Brutus on Cæsar's ambition; and though in Appian's *Chronicle of the Roman Wars* (englished in 1578) speeches on the killing of Cæsar are put into Antony's mouth ¹ (see extracts in *Transactions of the New Shaksper Society*, 1875-6, pp. 427—439), yet none fit the words above, which must allude to those in Shakespere's play. F. J. F.]

¹ [Anthony's oration in Appian's Chronicle was quoted at length by Charles Gildon in his *Remarks on the Plays of Shakespeare*, appended to his edition of Shakespere's Works, 1714, vol. ix, p. 336. L. T. S.]
ROBERT CHESTER, 1601.

LOVES MARTYR: OR, ROSALINS COMPLAINT. Allegorically shadowing the truth of Loue, in the constant Fate of the Phœnix and Turtle. A Poeme entrelaced with much variety and raritie; now first translated out of the venerable Italian Torquato Cæliano, by ROBERT CHESTER. With the true legend of famous King Arthur, the last of the nine Worthies, being the first Essay of a new Britishe Poet; collected out of diverse Authentick Records. To these are added some new compositions, of severall moderne Writers whose names are subscribed to their severall workes, upon the first subject: viz. the Phœnix and Turtle. Mar:—Mutare dominum non potest liber notus.

LONDON/ Imprinted for E. B./ 1601.  

HEREAFTER FOLLOW Y DIVERSE/ Poeticall Essays on the former Subiect; viz: the Turtle and Phœnix. Done by the best and chiefest of our moderne writers, with their names subscribed to their particular workes: neuer before extant. And (now first) consecrated by them all generally; to the loue and merite of the true-noble Knight, Sir John Salisbury. Dignum laude virum Mufa vetat mori. MDCI

[The first of these is the entire title to Chester’s poem of 1601, mentioning “some new compositions of severall moderne Writers” upon the first subject treated of by Chester. The next is the secondary title to those “new compositions” (at p. 165, so mis-paged for 169), a collection of short poems in which Shakespeare’s Phœnix and Turtle and Threnos (lament over the dead) first appeared. The names or quasi-names subscribed to the poems are, Vatum chorus, Ignoto, William Shake-speare, John Marston, George Chapman, and Ben: Johnson.

The unsold copies of Love’s Martyr were issued in 1611, with a different principal-title, which omitted all mention of the supplementary poems. The book has lately been reprinted by Dr. Grosart from the late Rev. Thos. Corser’s copy of the edition of 1601, for his fifty subscribers and for the New Sh. Society, 1878; with an Introduction arguing that the Phœnix was Queen Elizabeth, and the Turtle dove the Earl of Essex. This theory has been strongly protested against. L. T. S.]
*ROBERT CHESTER, 1601.

To the kind Reader.
Of bloudy warres, nor of the sacke of Troy,
Of Pryams murthed fonnnes, nor Didoes fall,
Of Hellens rape, by Paris Trojan boy,
Of Casars victories, nor Pompeys thrall,
Of Lucrece rape, being rauisht by a King,
Of none of these, of sweete Conceit I sing.

R[obert] Ch[ester].

_Loves Martyr: or, Rosalins Complaint, sign. A 4, back._
1601. Reprinted by Rev. Dr. Grosart, 1878, and by
the New Sh. Society, 1878-9.

This is the first of the two stanzas by which Chester introduces his poem
to the reader. (See I. C.'s lines, after, p. 125.)

[We here find the author of _Lucrece_ associated with Homer and Virgil,
or more probably with those English writers who sang of all these classical
subjects. (It is sufficient to recall Barbour's and Lydgate's Poems on
Troy; Lydgate's _Falls of Princes_, followed by the popular collection of
histories in verse in _The Mirour for Magistrates_, both of which went
through several editions in the sixteenth century. The story of Pompey
was also set forth by Thomas Kyd in his tragedy of _Cornelia_, 1594.) It is
ture that Chaucer and Lydgate in fragments of larger works both sang of
Lucrece, as did Ovid; but that Chester more probably referred to Shakspeare
seems shown, (1) By the fact that his was the only separate poem on the
subject. (2) By the recent publication of the _Rape of Lucrece_ (1594),
which, following on the previous excellence of _Venus and Adonis_ (1593),
had at once made its mark. (3) Because Chester calls Shakspeare one of
"the best and chiefest of our moderne writers," evidently from these two
poems as I think, for in those days "a mere playwright" was hardly con-
idered a true poet. (4) Because Chester was under an obligation to this
chief poet, having obtained from him and adjoined to his _Loves Martyr_ a
_Phamix and Turtle_ poem "never before printed," and probably written at
Chester's entreaty. (5) By the reminiscences in Chester's otherwise poor
poem of Shakspeare's wordings, and especially of his rhythm. B. N.]
W. J., 1601.

I dare here speake it, and my speach mayntayne,
That Sir John Falstaffe was not any way
More grosse in body, then you are in brayne.
But whether should I (helpe me nowe, I pray)
For your grosse brayne, you like I. Falstaffe graunt,
Or for small wit, supposse you Iohn of Gaunt?

_The Whipping of the Satyre._ 1601, sign. D 3. 12mo. [At
Bridgewater House, and Crymes 865 (Bodl. Libr.).]

Mr. J. P. Collier (_New Particulars, &c.,_ 1836, p. 68) remarks on this
allusion, "'Small wit' means here _weak understanding_, which certainly is
not a characteristic of Shakespeare's John of Gaunt," But W. J. does not
make "small wit" a characteristic of John of Gaunt, any more than he
makes "gross brain" a characteristic of Sir John Falstaffe. All he does
is, with a humorous pun on _gross_, and with another on gaunt (i.e. John of
Gaunt, John the thin), to suppose a fanciful proportion between the body and
the mind. C. M. I.
JOHN MANNINGHAM, 2 Febr. and 13 March, 1601.

At our feast we had a play called "Twelfth Night", or what you will, much like the comedy of errors, or Menechmi in Plautus, but most like and near to that in Italian called "Inganni". A good practice in it to make the steward believe his lady widdow was in love with him, by counterfaying a letter as from his lady, in general terms, telling him what she liked best in him, and prescribing his gesture in smiling, his apparell, &c., and then when he came to practice making him believe they took him to be mad.

* * * * *

Upon a time when Burbidge played Rich. 3. there was a Citizen grieve so far in liking with him, that before shee went from the play shee appointed him to come that night unto her by the name of Ri: the 3. Shakespeare overhearing their conclusion went before, was entertained, and at his gate ere Burbidge came. Then message being brought that Rich. the 3d was at the dore, Shakespeare caused returne to be made that William the Conquerour was before Rich. the 3. Shakespeare’s name William. (Mr. Curle ?)

Diary of John Manningham, of the Middle Temple, and of Bradbourne, Kent, Barrister-at-Law, 1602-1603. Harl. MS. 5353, fos. 12 bk, 29 bk. Edited by John Bruce, for the Camden Society, 1868, pp. 18 and 39.

[Rev. J. Hunter in his New Illustrations of Shakespeare, 1845, vol. i. pp. 391, 393, tells us that there were two Italian plays bearing the title "Gli Inganni" (The Cheats), one by Nicholas Secchi, printed in 1562, the other by C. Gonzaga, 1592. A third, a comedy entitled "Gli Ingannati", 1585, is the nearest of all to Shakespeare's "Twelfth Night". L. T. S.]
As to the second extract, we will add to it one from John Earle's Micro-
 cosmographie; or, a Piece of the world discovered in Essayes and characters, 
1628, 22. A Player. (sign. E 4):

"The waiting women Spectators are over-eares in love with him, and 
Ladies send for him to act in their Chambers,"

only remarking that the difference of rank between ladies and citizen's 
wives was strongly marked in those days.

The story is given on the authority of "Mr. Curle," i. e. the Mr. E. Curle 
whom Manningham so often cites. But the name has been tampered with 
in the MS. (fo. 29 6), to make it appear Toole (or Tooly, the actor). A 
dark line has been drawn over the top of the C, to suggest a T; and similar 
touches are seen in the two succeeding letters. Accordingly Mr. J. P. 
Collier (History of Eng. Dramatic Poetry, 1, 332) gives the name as Tooly. 
Mr. John Bruce, reading the name so touched up, gives it as Touse, a name 
which does occasionally occur in the Diary. He again mistakes the name 
on the next page.

The same story, in a somewhat different shape, is quoted by Mr. Halliwell 
from the Saunders Manuscript. (Life of Shakespeare, 1848, p. 196-7, note.)

C. M. I.
WILLIAM LAMBARD, 1601.

That which passed from the Excellent Majestie of Queen Elizabeth, in her Privie Chamber at East Greenwich, 4° Augusti 1601, 43° Reg. sui, towards William Lambarde.

He presented her Majestie with his Pandecta of all her rolls, bundells, membranes, and parcells that be repofed in her Majestie's Tower at London; whereof she had given to him the charge 21st January last past.

*          *          *          *

She proceeded to further pages, and asked where she found cause of stay * * he expounded these all according to their original diversities * * to her Majestie fell upon the reign of King Richard II saying, "I am Richard II, know ye not that?"

W. L. "Such a wicked imagination was determined and attempted by a most unkind Gent. the most adorned creature that ever your Majestie made."

Her Majestie. "He that will forget God, will also forget his benefactors; this tragedy was played 40th times in open streets and houses."


[A copy of the document from which this is an extract was sent to Mr. Nichols "from the original, by Thomas Lambard, of Sevenoaks, Esq." After the burning of the Birmingham Shakespeare Library in Jan. 1879, another copy of the same, from a manuscript, was anonymously sent to the Library Committee from Rugeley; there are probably therefore two MSS.]
of it in existence. William Lambard, a well-known antiquary and lawyer, at one time Keeper of the Records in the Tower, was a Kentish man, and died Aug. 19, 1601, a few days after his conversation with the Queen. His "Pandecta Rotulorum," probably the book presented to the Queen, was published in 1600.

The extract is important in its bearing upon the story of the Essex rebellion, and the use made by the conspirators of the tragedy of Richard II. See pp. 81, 82, 92. I am indebted to my friend Mr. Sam. Timmins of Birmingham for pointing it out. [L. T. S.]
Anonymous, 1601-2.

Ingenio. What's thy judgment of * * William Shakespeare.

Judicio. Who loves Adonis love, or Lucre's rape,
His sweeter verse contains hart robbing life,
Could but a graver subject him content,
Without loves foolish lazy languishment.  

Act I. sc. i.

Kempe. Few of the university pen plaiies well, they smell too much of that writer Ovid, and that writer Metamorphosis, and talke too much of Proserpina & Jupiter. Why heres our fellow Shakespeare puts them all downe, I and Ben Jonson too. O that Ben Jonson is a pestilent fellow, he brought up Horace giving the Poets a pill, but our fellow Shakespeare hath given him a purge that made him bear his credit:

Burbage. Its a shrewd fellow indeed: I wonder these schollers stay so long, they appointed to be here presently that we might try them: oh, here they come.

Bur. I like your face, and the proportion of your body for Richard the 3. I pray, M. Phil. let me see you act a little of it.

Philomusus. "Now is the winter of our discontent,
Made glorious summer by the sunne of Yorke."

Act IV. sc. v.

The Returne from Pernassus; or the Scourge of Simony. 1606, sign.

B 2, back; G 2, bk; G 3, bk. [4to]
(Reprinted in Mr. Arber's English Scholar's Library, 1879.)
ANONYMOUS, 1601-2.

Judicio’s censure on Shakespeare’s Poems is reiterated by John Davies of Hereford: see after, p. 220; and justified by Peele, Machin, Heywood, and Freeman: see pp. 171, 177, 188, and 245.

If we except such anthologies as Allot’s England’s Parnassus, Bodenham’s England’s Helicon, and his Belvedere, all issued in 1600, we may venture on the assertion that these two lines from Richard III constitute the earliest acknowledged quotation from Shakespeare.¹

The passage, “O that Ben Jonson is a pestilent fellow; he brought up Horace, giving the poetae a pill;” alludes to Jonson’s Poetaster, Act V, sc. iii (1602). The subsequent remark, “but our fellow Shakespeare hath given him a purge, that made him bear his credit,” is mysterious. Where did our bard put Jonson to his purgation? Assuredly neither Stephano nor Malvolio could have been a caricature of Jonson, who was neither a sot nor a gull. [On the other hand Dr. Nicholson points out that Malvolio is gulled solely through his overweening vanity, the very characteristic of Jonson, and thinks that there is no character in Shakespeare which, in various ways, so well stands for Jonson. L. T. S.]

Two imprints of The Returnes from Parnassus were published in 1606. We have followed the text of the second: the first omits the word “lazy” in the sixth line. [Though the date of publication is 1606, it was probably written and acted at Christmas, or New Year, 1601-2. Mr. Arber has gone carefully into this point, and shows (in his reprint, 1879) that several contemporary references point to this. In the scene of the examination on the almanac [sign. E, back] C and D are taken as the domiical letters; now D and C are the letters for the year between 25 March, 1601, and 24 March, 1602 (1601-2, old style). In other scenes (sign. F 3 and E 4, back) we have references to Ostend and to the Irish troubles; the siege of Ostend by the Spaniards began 5 July, 1601; the English succours arrived there under General Vere, 23 July, 1601; General Vere departed on 7 March, 1602 (new style). (See A True Historie of the Memorable Siege of Ostend. Translated from the French by Ed. Grimeston. London, 1604. pp. 6, 7, 139.) The fighting in Ireland extended over several years, but the references to the queen scattered through the play fix it to a date before her death, which occurred in March, 1603. The date of this play is important, in its bearings upon the relations between Shakespeare and Ben Jonson. See APPENDIX A, Mistaken Allusions, Jonson’s Poetaster. L. T. S.]

¹ But parodies on well-known lines and unacknowledged quotations occur several times before this date, as in Greene, 1592; Meres, 1598; Marston, 1598; Nicholson, 1600. (See before, pp. 2, 49, 54, 74.) L. T. S.
THE
True Chronicle Hi-
storie of the whole life and death
of Thomas Lord Cromwell.

As it hath beene fundrie times pub-
likely Acted by the Right Hono-
rable the Lord Chamberlaine
his Servants.

Written by W. S.

[Device]

Imprinted at London for William Jones, and are
to be solde at his house neere Holbourne con-
duiet, at the signe of the Gunne.
1602.
Thomas Lord Cromwell, 1602.

[Thomas Lord Cromwell was entered in the Stationers' Registers on August 11, 1602:

"William Cotton Entred for his Copie vnder the handes of master Jackson and master Waterson warden A booke called the lyfe and Death of the Lord Cromwell, as yt was lately Acted by the Lord Chamberleyne his servantes vjd."

Q2 appeared in 1613 when "W. S." again appeared on the title-page, —by which initials the public were, doubtless, intended to understand "William Shakspere." (See Tucker Brooke's *Shakespeare Apocrypha*, 1908, pp. xvi, xxviii.) The play was printed in the third Folio, 1664. M.]
THOMAS DEKKER. 1602.

All the men. Faire Cælestine!

Ladies. The Bride!

Ter. She that was faire,
      Whom I cal’d faire and Cælestine.

Omnes. Dead!

Sic quia. Dead, sh’s deathes Bride, he hath her maidenhead.

Satiro-mastix. / Or / The untrussing of the Humo-frous Poet. / As it hath bin presented publickly, / by the Right Honorable, the Lord Cham-berlaine his Servants; and privately, by the / Children of Poulces. / By Thomas Dekker. / . . . London, / Printed for Edward White, and are to bec / solde at his shop, neere the little North doore of Paules / Church, at the signe of the Gun. 1602./ sign. K. 3, back.

(Sent to Dr. Ingleby from a later edition, by J. O. Hill.-P.)

In this Play, and another of 1602,¹ a ‘somniferous potion’ is given to a woman who seemingly dies from its effects, and is buried, but revives again. Mr. Daniel hesitates with me to consider this as necessarily borrowed from Shakspere’s Romeo and Juliet. Sh. didn’t invent the incident; and his contemporaries may have taken it from the same source as he did. In the second play named below, the fool-husband thinks he has poizond his true wife with the potion. He at once marries the strumpet he is in love with. She turns-out a shrew and adulteress. And when he mourns for the loss of his first loving wife, she has revived, to release him from his supposed second marriage. F. J. F.

¹ A Pleasant conceited Comedie, Wherein is showed bow a man may chuse a good Wife from a bad. As it hath been Sundry times Acted by the Earle of Worcesters Servants. London. Printed for Matthew Lawe, and are to be solde at his shop in Paules Churchyard, neare vnto S. Augustines gate, at the signe of the Foxe. 1602. (By Joshua Cooke.)
THOMAS DEKKER, 1602.

Ad Lectorem.

Instead of the Trumpets sounding thrice, before the Play begin: it shall not be amisfe (for him that will read) first to beholde this short Comedy of Errors, and where the greatest enter, to give them instead of a hisfe, a gentle correction.

(Sign. A 4, back.)

* * * * * * * * * *

Horace. I have a set of letters readie starrcht to my hands, which to any fresh suited gallant that but newlie enters his name into my rowle, I send the next morning, ere his ten a clocke dreame has rize from him, * * * we must have false fiers to amaze these spangle babies, these true heires of Ma. Justice Shallow.

Asinius. I wod alwaies have thee sawce a foole thus.

Satire-Mastix, or the untrussing of the Humorous Poet. 1602, sign. E 3. [4th.]

[Decker places three things at the beginning of this play, a few Latin lines Ad Detractorem, an address “To the World,” and a list of errata headed by the above witty lines Ad Lectorem.

A slight allusion to Henry IV. (See before, p. 61, note.)

The Comedy of Errors (written ? 1589, Furnivall; or 1591, Dowden) was first published in the First Folio of 1623. L. T. S.]
*JOHN MARSTON, 1602.

And[rugio]. Andrugio lives, and a faire cause of armes,—
Why that's an armie all invincible!
He who hath that, hath a battalion
Royal, armour of proofe, huge troups of barbed fleeds,
Maine squares of pikes, millions of harguebush.
O, a faire cause stands firme, and will abide.
Legions of Angels fight upon her side.

1602. JOHN MARSTON. Antonio and Mellida. Marston's Works, 1856, i. 33. (Works, 1633, vol. i. sign. C 6, back.)

Seeing how often the author of What you will copied Shakspere, we can hardly be wrong in saying that the passage above is an expansion of Henry VI.'s

"What stronger breastplate than a heart untainted?
Thrice is he armed that hath his quarrel just."

2 Hen. VI, III. ii. 233-4.

The following are illustrations of Coriolanus's "beast with many heads" (IV. i. 1-2) in 1607 (?), and Brutus's "tide in the affairs of men" (Jul. Czrs. IV. iii. 218) :

'I faith, my lord, that beast with many heads,
The staggering multitude recoiles apace,
Though thorow great men's envy, most men's malice,
Their much intemperate heat hath banisht you;
Yet now they find envie and mallice neere
Produce fainte reformation.'


'There is an hour in each man's life appointed
To make his happiness, if then he seize it.'

'There is a nick in Fortune's restless wheel
For each man's good.'


E. PHIPSON.
The following bits from Joshua Cooke, 1602, may serve as illustrations of the description of Fiinch in The Comedy of Errors, V. i. 237-241, and Rosalind's account of a Lover with 'hose ungartered... bonnet unbanded,' &c. in As you like it, III. iii. 377-8. Cooke's making his good wife take a sleeping potion, be buried, and then wake up when her strumpet-successor turn'd out 'a Bad Wife' is a parallel rather than an imitation of Romeo and Juliet.

"When didst thou see the starueling Schoole-maister? That Rat, that shrimp, that spindleshank, that Wren, that sheep-biter, that leane chittiface, that famine, that leane Enuy, that all bones, that bare Anatomy, that Jack a Lent, that ghost, that shadow, that Moone in the waine."

A / Pleasant / conceited Comedie,"/ Wherein is shewed / how a man may chuse a good / Wife from a bad. /[Written By Joshua Cooke in later MS.] As it hath bene / sundry times acted by the Earle of / Worcesters Servants / London / Printed for Mathew Lawe, and are to be solde / at his / shop in Paules Church-yard, neare vnto S. / Au-gustines gate, at the signe of the Foxe. / 1602. / sign. E. back.

B 3 back.
I was once like thee, 
A sigher, melancholy, humorist, 
Crosser of armes, a goer without garters, 
A hatband-hater, and a busk-point wearer, 
One that did use much bracelets made of haire, 
Rings on my fingers, Jewels in mine eares, 
And now and then a wenches Carkanet, 
That had two letters for her name in Pearle :
Skarfes, garters, bands, wrought wastcoats, gold, stickt caps, 
A thousand of those female fooleries.
But when I lookt into the glasse of Reason, strait I beganne 
To loath that femall brauery, and henceforth 
Studie to cry peccati to the world. 

F. J. F.
*THOMAS MIDDLETON, 1602.

Fontinelle. Lady, bid him whose heart no sorrow feels
Tickle the rushes with his wanton heels:
I've too much lead at mine. (Act I. sc. i; sign. A 4, back.)

Camillo. And when the lamb bleating doth bid good night
Unto the closing day, then tears begin
To keep quick time unto the owl, whose voice
Shrieks like the belman in the lover's ears. (Act III. sc. i; sign. E.)

Blurt, Master Constable, or the Spaniard's Night-walk, 1602.

[Middleton's sorrowful Frenchman, hidden to dance, closely follows the
expression in Romeo and Juliet, Act I. sc. iv,
"Let wantons, light of heart
Tickle the senseless rushes with their heels."
The second extract might, as Dyce says, recall the line in Macbeth, Act II,
sc. ii,
"It was the owl that shriek'd, the fatal belman
Which gives the stern'st good night."
But Macbeth was probably written later, in 1606. Another play by Decker
and Middleton jointly, bears traces of Shakespere's influence. The Honest
Whore, 1604, has a passionate passage which seems moulded on that speech
of Constance in King John, Act III, sc. i, which begins, "A wicked day,
and not a holyday." It runs:—
"Curst be that day for ever that robb'd her
Of breath and me of bliss! henceforth let it stand
Within the wizard's book, the calendar,
Mark'd with a marginal finger, to be chosen
By thieves, by villains, and black murderers,
As the best day for them to labour in.
If henceforth this adulterous, bawdy world
Be got with child with treason sacrilege,
Atheism, rapes, treacherous friendship, perjury,
Slander, the beggar's sin, lies, sin of fools,
Or any other damn'd impieties,
On Monday let 'em be delivered." (Middleton's Works, ed Dyce, 1840, vol. iii, p. 9.)

Two or three other lines in the same play contain phrases made use of by
Shakespere; Reed believed that Shakespere imitated Middleton in Othello,
Act III, sc. iii, l. 341. See Dyce, vol. iii, p. 56, also pp. 79, 213. See
also after, Appendix B, as to Middleton's Witch. L. T. S.]

Whilf that my glory midst the clouds was hid,
Like to a Jewell in an Æthiop's eare.

_The Massacre of Money._ 1602. _Sign. B 2._

[In his poem Acherley here borrowed an idea and a line from _Romeo and Juliet_.

"O, she doth teach the torches to burn bright!
It seems she hangs upon the cheek of night
Like a rich jewel in an Ethiope's ear." _Act I. sc. v._

L. T. S.]
LINGVA, 1602—1607 [?].

ACTUS I.—SCENA II.

MENDACIO, attired in a Taffeta suit of a light colour changeable, like an ordinary page, Gloues, Hamper.

LINGVA. MENDACIO.

LING. Witnesse this lye,¹ Mendacio's with me now,
But sirra out of iestings will they come?
MEND. Yes and it like your Ladyship presently:
Here may you haue me preft to flatter them.
LING. Ile flatter no such proud Companions,
'Twill doe no good, therefore I am determined
To leaue such basenesse.
MEN. Then shall I turne and bid them stay at home.
LING. No, for their comming hither to this grove,
Shall be a meanes to further my devise,
Therefore I pray thee Mendacio go presently,
Run you vile Ape.
MEN. Whether?
LING. What dooest thou stand?
MEN. Till I know what to doe.
LING. S'pretious 'tis true,
So might thou finely ore-run thine errand.
Haft to my cheft.
MEN. I, I, [Ay, ay]
LING. There shalt thou find,
A gorgeous Robe, and golden Coronet,
Conuey them hither nimbly, let none see them.

(Sig. B, and back.)

¹ His previous speech.
ACT I. SCN. 5.

TACTVS, in a darke coloured Sattin mantle ouer a paire of silke Bases, a Garland of Bayes mixt with white and red Roses, upon a blacke Grogarum, a Faulchion, wrought sleeues, Bushkins, &c.

MENDACIO. TACTVS.

MEN. Now chaft Diana grant my netts to hold.

TACT. The blasting Child-hood of the cheerfull morne
Is almost growne a youth and ouer-climbes
Yonder gilt Easterne hills,—

(Sig. B 2, back.)

Lingua : Or the Combat of the Tongue, And the four Senses / For Superiority. / A Pleasant Comedia. / At London / Printed by G. Eid, for / Simon Waterson. / 1607.

We are indebted to Prof. Moore Smith for these references. The play is ascribed to A. Brewer in the British Museum Catalogue, but is now thought to be the work of Thomas Tomkis. The first of the above passages Prof. Moore Smith considers a doubtful allusion to Julius Caesar, II, iv, 1:

Portia. I prithee boy run to the senate-house:
Stay not to answer me but get thee gone:
Why dost thou stay?

The passage is also reminiscent of Richard III, IV, iii:

When thou com'st thither: Dull unmindful villain,
Why stay'st thou here, and go'st not to the duke?

Catesby. First, mighty liege, tell me our highness' pleasure,
What from your Grace I shall deliver to him.

Rich. O true, good Catesby, bid him levy straight, etc.

The second quotation from Lingua seems to refer to Hamlet, I, i, 167–8:

But look the morn in russet mantle clad
Walks o'er the dew of yon high eastward hill.

Both of these passages are dubious allusions, but the play contains other strange similarities to Shakspeare. The eloquent Lingua pleading reminds us of Portia in the Merchant, but her language is greatly different:

Ling. My Lord, though the Imbecillitas of my feeble sexe, might drawe

SH. ALLN. BK.—I.
mee backe, from this Tribunall, with the habenis to wit Timor is and the Catenis Pudoris, notwithstanding being so fairely led on with gratious Ætterea of your unstissima dumoethys, etc.

After which fustian she proceeds to Italian, more Latin and Greek, and French. Communis Sensus then demands: "What's this? here's a Gallemausy of speech indeed."

Memoria. I remember about the yeare 1602. many vsed this skew kind of language, etc.

The humors of Auditus in Act 3. Scen. ultima., and his words on music remind one of the Duke in Twelfth Night and Jacques in As You Like It. All these, however, are very dubious in their connexion with Shaksper.

The author of Lingua described the actor's apparel, etc., at the beginning of each scene, and the play is valuable as showing the properties used on the Elizabethan stage. The play is reprinted in Dodsley's Old English Plays. M.

(1) Vit. Cor. . . . You did name your duchess.

Brach. Whose death God pardon!

Vit. Cor. Whose death God revenge!

The White Devil; or, Vittoria Corombona, p. 31, col. 1, ed. Dyce, 1857.

"A recollection of Shakespeare;

'Glo. Poor Clarence did forsake his father, Warwick;
Ay, and forswore himself,—which Jesu pardon!
Q. Mar. Which God revenge!'—RICHARD III., act i. sc. 3" [l. 135-7].

A. Dyce.

In this Vittoria Corombona, p. 45, ed. Dyce, the madness of Cornelia, her singing—with prose remarks interspersed—and her flowers, seem suggested by Ophelia’s—according to Steevens’s reference to Hamlet, IV. v, in Dyce—

"Cor. O reach mee the flowers.

Moo. Her Ladiships foolish. Wom. Alas! her grief
Hath turn’d her child againe. . . Cor. You’re very welcome.
There’s rosemaries for you and rue for you,
Hearts-ease for you. (Quarto, sign. L.)" 2

Dyce also says that Reed calls Cornelia’s

"‘here’s a white hand:

Can blood so soon be wash’d out?’ p. 45, col. 2,

1 Reed, as cited by Dyce, compares the following lines in The White Devil, p. 39, col. 1—

Cor. Fetch a looking-glass; see if his breath will not stain it: or pull some feathers from my pillow, and lay them to his lips. Will you lose him for a little pains-taking?

with "Shakespeare in King Lear, A. 5. sc. 3—

‘Lend me a looking-glass,
If that her breath will mist or stain the stone,
Why, then she lives. . . .

This feather stirs; she lives!’ . . ."

2 "Norc [a Gardener] cannot endure a great frost, for that kills his Rosemary, and makes him rue for it . . . . the chief flower in his Garden is heartease, because tis very scarce in the world." 1635 Wye Saltonstall. Pictura Lequentus (2nd ed.), sigr. F 11, back.
"an imitation of Lady Macbeth's sleeping soliloquy;" and that Reed charges Webster with imitating part of the following dirge from the well-known passage in Shakspeare's *Cymbeline*, IV. ii. 224, "The ruddock would With charitable bill," &c. —

"Call for the robin red-breast and the wren,  
Since o'er shady groves they hover,  
And with leaves and flowers do cover  
The friendless bodies of unburied men," &c.

---

The Duchess of Malfi, ab. 1616.

The *Duchess of Malfi*, "first produced about 1616," and printed 1623, has many echoes of Shakspeare. Dyce compares Puck's "I'll put a girdle round about the earth," *M. N. Dr.*, II. ii, with Webster's

"He that can compass me, and know my drifts,  
May say he hath put a girdle 'bout the world,  
And sounded all her quick-sands." (III. i.) — *Works*, p. 75, col. 1.

Webster's "He could not abide to see a pig's head gaping" (III. ii. p. 78, col. 2) with Shylock's "Why he cannot abide a gaping pig" (*Merchant*, IV. i.); Webster's

"O, the secret of my prince,  
Which I will wear on the inside of my heart" (IV. ii. p. 80, col. 1),

with Hamlet's "I will wear him In my heart's core," III. ii. On the following lines, IV. ii. p. 89, col. 2 —

"Yet stay; heaven-gates are not so highly arch'd  
As princes' palaces; they that enter there  
Must go upon their knees—"

Dyce remarks, "When Webster wrote this passage, the following charming lines of Shakespeare were in his mind:

'Stoop, boys: this gate  
Instructs you how to adore the heavens, and bow you  
To a morning's holy office: the gates of monarchs  
Are arch'd so high, that giants may jet through  
And keep their impious turbans on, without  
Good morrow to the sun." *Cymbeline*, Act III. sc. 3."

On the end of Act IV. sc. ii.,—when Bosola has, at her brother Ferdinand's bidding, had the Duchess and her children strangled, and Ferdinand has refused his reward and bidden him
JOHN WEBSTER, 1602-7, 1612, 1616, 1623.

"Get thee into some unknown part o' the world,
That I may never see," p. 91, col. 1,
like King John to Hubert, after Arthur's supposed murder, "Out of my
sight, and never see me more," IV. ii. 242,—Dyce says: "In composing this
scene, Webster seems to have had an eye to that between King John and
Hubert in Shakespeare's *King John*, Act IV. sc. 2." And just after, when
the strangled Duchess revives, to utter "Antonio" and "Mercy!" (p. 91,
col. 2), Dyce remarks, "The idea of making the Duchess speak after she
had been strangled, was doubtless taken from the death of Desdemona in
Shakespeare's *Othello*, Act V. last scene." The latter is due to Desdemona's
having been beaten nearly to death with a stocking full of sand, in the
foundation story of the play, and not smothered (once and for all, as it ought
to be,) as Shakspere makes her.

In Act V. sc. ii. of the *Duchess of Malfi*, p. 93, col. 2, Ferdinand says,
"What I have done, I have done: I'll confess nothing"; and Dyce notes
"Like Iago's

'Demand me nothing: what you know, you know;
From this time forth I never will speak word,'

*Othello*, Act V. last scene."  

Again, on the Cardinal's speech to Julia, in the *Duchess*, V. ii. p. 96,
col. 1—

"Satisfy thy longing,—
The only way to make thee keep my counsel
Is, not to tell thee."

Dyce comments: "So Shakespeare, whom our author so frequently imi-
tates:

'and for secrecy,
No lady closer; for I well believe
Thou wilt not utter what thou dost not know.'

First Part of *Henry IV.*, Act II. sc. 3."

Lastly, Malatesti's "Thou wretched thing of blood," V. v. p. 101, col. 1,
is compared by Dyce with Shakspere's "from face to face He was a thing of
blood." *Coriolanus*, Act II. sc. 2.

---

1 On the Cardinal's speech to the Doctor, a little lower down, "How
now! put off your gown!" Dyce remarks, "A piece of buffoonery simi-
lar to that with which the Grave-digger in *Hamlet* still amuses the galleries,
used to be practised here; for in the 4to. of 1708, the Doctor, according to
the stage-direction, 'puts off his four cloaks, one after another.' What
precedes was written in 1830: since that time, the managers have properly
restricted the Grave-digger to a single waistcoat." A later note of this kind
is in Mr. Hall.-Phillipps's *Mem. on Hamlet*, p. 68-9.
In the *Devil's Law-Case*, 1623, Dyce says, on Webster's "O young quat," II. i. p. 115, col. 2, "Quat means originally a pimple. Compare Shakespeare, 'I have rubb'd this young quat almost to the sense;' *Othello*, Act V. sc. i."

In Webster's *Appius and Virginia*, date unknown, but printed in 1654, occurs the passage,

"The apparel and the jewels that she were,  
More worth than all her tribe," IV. i.; *Works*, p. 171, col. 2;  
and Dyce notes that this "Reads like a recollection of Shakespeare;

'Whose hand,  
Like the base Indian, threw a pearl away,  
Richer than all his tribe.' *Othello*, Act V. sc. ii."

Again, in *A. and V.*., V. iii. p. 179, col. 1, Virginius's line "This sight hath stiften'd all my operant powers" is compared by Dyce with Hamlet's father's "My operant powers their functions leave to do," *Hamlet*, III. ii. In *Wattward Ho*, V. iv., Tenterhook's "Let these husbands play mad Hamlet, and cry Revenge," p. 241, col. 2, has been separately noted, p. 182. Several other uses in common of phrases by Webster and Shakspere occur.

In *Northward Ho*, 1607, IV. i. p. 268, col. 1—by Dekker and Webster—Dyce compares the Servingman's "Here's a swaggering fellow, sir, that speaks not like a man of God's making," with the Princess's "He speaks not like a man of God's making" in *Love's Labour's Lost*, Act V. sc. ii.; and Bellamont's words to Doll (p. 269, col. 2), "Would I were a young man for thy sake," with Shallow's "Would I were young for your sake, Mistress Anne!" *Merry Wives*, I. i.

Mr. Hall.-Phillipps (Mem. on *Hamlet*, p. 62:3) thinks that "there is another allusion to Shakespeare's tragedy [of *Hamlet*] in the following lines in Fletcher's *Scornful Lady*, 1616,"—

"Sa[ull, the Steward]. Now must I hang my selfe, my friends will looke for 't.  
Eating and sleeping, I doe despise you both now:  
I will runne mad first, and if that get not pitty,  
Ile drowne my selfe to a most dismall ditty" (*Finis Actus tertij. sign. G*).

But, tho' he quotes from Q1 the Stage-direction ' Enter Ofelia playing on a lute, and her hairre downe singing,' ed. 1603, I doubt the allusion to her. —F. J. F.

---

1 A Comedie./ As it was Acted / with great applause / by / the Children / of Her Maisties / Reuails in the Blacke / Fryers./
103.

FATHER PARSONS, FALSTAFF, AND SHAKESPEARE.

Ilkley: Aug. 18, 1879.

Since my letter upon this subject (Academy, March 8, 1879), I have ascertained that some copies of the third volume of Parsons' Three Conversions have a division headed "Of th' Examen of the First Six Months," in which occurs the following passage:—

"The second moneth of February is more fertile of rubricate Martyrs, then January, for that yt hath eight in number, two Wickllifians, Syr John Oldcastle, a Ruffian-Knight as all England knoweth, and commonly brought in by comedians on their stages: he was put to death for robberyes and rebellion under the forefaid K. Henry the Fifth, and Sir Roger Onely, Priestmartyr," &c.

The dedication of the third volume is dated 1603. I doubt whether this is the passage to which allusion is made by Speed in his History of Great Britaine. Except in the number of the page it does not correspond with his reference, and the language appears too indefinite to account for Speed's scornful invective against "his [Parsons'] poet."

It is suggestive to note the gradual development of Oldcastle's turpitude in Parsons' book. He is introduced in the first volume as a sectary who made his peace with the Church by recanting his errors. In the second volume he is a traitor, and his life is "dissolute;" while in the third he has blossomed into the notoriety whom "all England knoweth."

We can readily understand the indignation of Speed and the Puritans at this quoting of the authority of "comedians," and their desire to pay him back in his own coin. It was a favourite contention of Parsons (as in the Warn-Word to Sir F. Hastings) that among the Protestants all sorts of books were allowed to be "read promiscuously of all men and women, even the Turks' Alcizon itself, Machiavel and Boden tending to atheisme, and bawdy Boccace, with the most pestilent English Palace of Pleasure 1 (all forbidden among us Catholyks)."

Another point about Oldcastle wants clearing up. What were his personal relations to Henry V.? Speed says of him that "he was a man strong and valorous, and in especiall favour with his Prince" (History of Great Britaine, 1627, p. 637), and again calls him par excellence "his [the King's] knight."

C. Elliot Browne.

---

1 Is there any evidence that Painter's Palace of Pleasure was officially forbidden to English Catholics? It was of course mainly a compilation from authors who were upon the Index.
*MICHAEL DRAYTON, 1603.

Such one he was, of him we boldly say,
In whose rich soule all soveraigne powers did fute,
In whom in peace th' elements all lay
So mix'd as none could soveraignity impute,
As all did governe, yet all did obey,
His lively temper was so absolute,
That t' seemd when heaven his modell first began,
In him it showd perfection in a man.

*The Barons Wars in the raigne of Edward the second, 1603. Stanza 40, p. 61.*

[The Barons Wars was an enlargement of Mortimeriados, an historical poem published by Drayton in 1596, and the above passage is one among the fresh additions. In four following editions the stanza remained unchanged, but in that of 1619, canto 3, stanza 40, he altered it thus:

"He was a Man (then boldly dare to say)
In whose rich Soule the Virtues well did sute,
In whom, so mix'd, the Elements all lay,
That none to one could Sou'raignitie impute,
As all did governe, yet did all obey;
He of a temper was so absolute,
As that it seem'd, when Nature him began,
She meant to shew all, that might be in Man."

(I am unable to see a copy of the edition of 1619, but give this on the authority of Mr. Aldis Wright.)

*Julius Caesar was produced by 1601 (as fixed by Weever's Mirror of Martyrs, before, p. 94), and these lines nearly resemble the description of Brutus,—

"His life was gentle, and the elements
So mix'd in him that Nature might stand up
And say to all the world ' This was a man.'"—Act V. sc. v.
But though some have supposed that Drayton here borrowed from Shakespeare, Mr. Aldis Wright, supported by Mr. Grant White, has pointed out that "the old physiological notion of the four humours which entered into the composition of man, their correspondence to the four elements, and the necessity of an equable mixture of them to produce a properly-balanced temperament, was so familiar to writers of Shakespeare's day that in giving expression to it they could hardly avoid using similar if not identical language." (Clarendon Press edition of Julius Caesar, 1878, pp. vii, 203.) This is well illustrated by Mercury's description of Crites in a play of Ben Jonson's, acted in 1600—"A creature of a most perfect and divine temper. One, in whom the humours and elements are peaceably met, without emulation of precedencie: • • in all, so compos'd and order'd, as it is cleare, Nature went about some full work, she did more than make a man, when she made him." (Cynthia's Revels, Act II, sc. iii.) Many examples confirming the same thing are given in Skeat's Notes to Piers Plowman, Part IV, pp. 216, 217, Early English Text Society, 1877; and in the Note to Tale XXXV. (Add. MS. 9066) of Gesta Romanorum, ed. Herbage, E. E. T. S., 1879.

See other instances of similar concurrence of Shakesperian phraseology, after, I. M., 1623, note. L. T. S.]
* HENRY CHETTLE, 1603.

Nor doth the silver tonged Melicert,
Drop from his honied mufe one fable teare
To mourne her death that graced his desert,
And to his laies open her Royall eare.

Shepheard, remember our Elisabeth,
And sing her Rape, done by that Tarquin, Death.

*Englandes Mourning Garment.* [Anon. n.d. (1603.)
4to.] sign. D 3.
Reprinted in Allusion-Books, I, New Sh. Soc., 1874,
pp. xiii, 98.

Strictly speaking, *Englandes Mourning Garment* is undated and anonymous. But *The order and proceeding at the Funerall, &c.* (which follows the main work), has the date of Queen Elizabeth’s burial, “28 of April, 1603;” and the postscript thereto, “To the Reader,” is signed “Hen. Chettle.”

It is probable that Chettle had more rhyme than reason in calling Shakespeare Melicert. No allusion could have been intended to the story of Palæmon. C. M. I.
Anonymous, 1603.

You Poets all brave Shakspeare, Johnson, Greene,
Befloul your time to write for Englands Queene.
Lament, lament, lament you English Peeress.
Lament your losse possesse so many yeeres.
Furnne your songs and Sonnetes and your layes:
To set foorth sweete Elisabeth[a]'s praise.

Lament, lament, &c.


The Green mentioned here is Thomas Green, not the more famous Robert. The author of this ballad is unknown. It was first noticed by Mr. J. P. Collier in his Edition of Shakespeare, 1844, vol. i, p. cxciv, note, C. M. I.
*I. C., 1603.

Of Helens rape and Troyes besieged Towne,
Of Troylus faith, and Cressids falsitie,
Of Rychards stratagems for the english crowne,
Of Tarquins lust, and Lucrece chastitie,
Of these, of none of these my muse nowe treates,
Of greater conquests, warres, and loves she speakes.

_Saint Marie Magdelens Conversion._ 1603, sign. A 3. [4to]

[These lines, cast in the same mould as Chester's, before, p. 123, contain a more certain allusion to Shakspeare than these, inasmuch as they may refer to three of his works. _Troilus and Cressida_ is believed to have been out in 1603, though not printed till 1609 (Dowden's _Sh. Primer_, 127, 128). _Richard III_ was first printed in 1597, _Lucrece_ in 1594. L. T. S.]
JOHN DAVIES OF HEREFORD, 1603.

Players, I love yee, and your Qualitie,
As ye are Men, that past time not abused:
And some I love for painting, poesie,
And say fell Fortune cannot be excused,
That hath for better uses you refused:

Wit, Courage, good shape, good partes, and all good,
As long as all these goods are no worse used,
And though the stage doth stain pure gentle blood,
Yet generous yee are in minde and moode.

Microcosmos. The Discovery of the Little World, with the Government thereof. 1603, p. 215. [4to.]

Just as Drusus and Roscio are associated by Marston (see before, p. 52), so here we find W. S. and R. B. [Shakespere and Richard Burbage] in company; and the text of both passages is sufficiently explicit to show whom Davies had in mind. Possibly, too, in the former he had been thinking of Hamlet's description of the player's vocation. C. M. I.
WILLIAM CAMDEN, 1603.

These may suffice for some Poeticall descriptions of our ancient Poets; if I would come to our time, what a world could I present to you out of Sir Philipp Sidney, Ed. Spencer, Samuel Daniel, Hugh Holland, Ben. Johnson, Th. Campion, Mich. Drayton, George Chapman, John Marston, William Shakespeare, and other most pregnant witts of these our times, whom succeeding ages may justly admire.

Poems, p. 8.

[The Epistle Dedicatory is dated "From my Lodging xii Iunii, 1603. Your worships assured M. N." Though Camden did not publish his Remaines till 1605, he must have had it in manuscript before he could get his friend "M. N." in 1603 to write an Epistle dedicatory for it. L. T. S.]
THOMAS DEKKER, 1604.

Oh lamentable! neuer did the olde buskind tragedy beginne till now : for the wiues of those husbands, with whom she had playd at faft and loofe, came with nayles sharpened for the nonce, like cattes, and tongues forkedly cut like the stings of adders, first to scratch out falsè Cressidaes eyes, and then (which was worfe) to worry her to dath with scolding.

_The Wonderful yeare_ 1603, _wherein is shewed the picture of London, ly-sing sicke of the Plague ... [1604?]

"False Cressida" seems to be an allusion to Shakspere, whose _Troilus_ was composed 1603-4. The pamphlet is very interesting. Here we read of a cobbler in his leathen apron, who stroked his beard like "some graue headborough," who lived "altogether amongst wicked soales," whose provident care always was "that every man and woman should goe vpright," and who put his finger on his lip and cried _pascois palabros_,—all of which reminds us of passages in Shakspere. _Jeromino_ is referred to, sig. E 4, and "stalking Tamberlaine," sig. D. _The Wonderful Year_ is now acknowledged to be Dekker's from his claim in the _Seven Deadly Sins_ (Grosart's edition, ii, 12). M.
JOHN MARSTON, 1604.

[Enter Mendoza]

Celsio Hee's heere.

Malevole Give place.

Illo, ho, ho, ho! arte there, old true peny? [Exit Celsio.
Where haft thou spent thy felse this morning? I thee flattery in
thine eyes, and damnation i' thy soule. Ha ye huge Rascal!

The Malcontent, Act III. Sc. iii.

Cf. Hamlet, I. v. ll. 118, 150. [This and similar quotations show the
fame and reputation of Shakespere, being popularly known lines quoted
or imitated for the purpose of causing a good-humoured laugh at their mis-
appropriation. Malone (vol. ii. p. 356) long ago said that Marston has in
many places imitated Shakespere, and that this is the case, any one, with a
previous moderate knowledge of Shakespere, who reads his plays, will at
once acknowledge. B. N.] (See note after, p. 176. See other extracts
from Marston, pp. 32, 52, 108: also Appendix B.)

[Two editions of The Malcontent appeared in 1604, the second augmented
by Marston, with an Induction by Webster. The above quotation is from
the first edition.

In Webster's Induction Sly begins a speech, much like Osric in Hamlet
(Act V. sc. ii), with the phrase, "No, in good faith, for mine case."

Hamlet was entered on the Stationers' Register in July, 1602, but was
not printed (quarto) till 1603. See, however, Gabriel Harvey's note, before,
p. 56. L. T. S.]

SH. ALLN. BK.—L.
Jn. MARSTON, 1604.

Men[doza (speaking of the Duchess, and after much other prai[e, says)]. . . . in body how delicate, in soule how wittie, in discourse how pregnant, in life how warie, in favours how iuditious, in day how fociable, and in night how? O pleasure unutterable!

The [Malcontent.] Augmented by Marston. With the Additions played by the Kings / Maesties servants. Written by Thon Webster./ 1604./ At London / Printed by V. S. for William Aspley, and / are to be sold at his shop in Paules / Church-yard./ Actus Primus. Scena Quinta. sign. C, back. (Act I. sc. i., end. Webster's Works, ed. Dyce, 1871, p. 333, col. 2.)

Dyce notes, "The author had here an eye to the well-known passage of Shakespeare;—'What a piece of work is man! How noble in reason, how infinite in faculties! in form, and moving, how express and admirable! in action, how like an angel! in apprehension, how like a god! the beauty of the world! the paragon of animals!' Hamlet, Act II. sc. ii."

And in an earlier part of this scene, p. 330, col. 2, Malevole uses the phrase "Pompey the Huge," which Dyce notes is Shakspere's in Love's Labour's Lost, Act V. sc. ii., 'Greater than Great, great, great, great Pompey! Pompey the Huge!' In Act III. sc. ii. p. 345, on Malevole's "Entic'd by that great bawd, opportunity," Dyce quotes from Shakspere's Lucrece,—as he does for Ford's like lines, p. 118, below,—

"O Opportunity, thy guilt is great! . . . . .
Thou foul abettor! thou notorious bawd!"

Steevens's identification of Oseric's "No, in good faith, for mine ease," in Webster's (?) Induction to The Malcontent, and of Mendoza's "Illo, bo, ho ho! art there old truepenny?" III. ii. p. 346, col. 1, are given before, p. 129, and should have Steevens's name to them. Malone too had (I find, Variorum Shaksp., 1821, xvi. 412) spotted the Oldcastle allusion (see p. 136 below) before I saw it in the Percy Soc. reprint and sent it to Dr. Ingleby.

I think that we may likewise fairly see echoes of Shakspere in at least the following 'Damnation' and 'traps to catch polecats' bits from this Malcontent of Marston's:
Aur. ... looke where the base wretch comes.


Men. God night: to-morrow morn.

[Exit Mendoza.

Mal. I, I wil come, friendly Damnation, I will come.

Actus Secundus, Scena Quinta.

sign. D. 4 back.

Mag. On his troth la beleue him not... promise of matrimony by a yong gallant, to bring a virgin Lady into a fools paradise... of his troth la, beleue him not, traps to catch polecats.

Actus Quintus, Scena Quarta.

sign. H. 4 back.

Quee. But looke where sadly the poore wretch comes reading.

Hamlet, Q 2. II. ii. 168.

Ju. Auncient damnation, & most wicked fiend.

Rom. & Julius. III. v. 245.

Pol. Doe you believe his tenders, as you call them?... 103

Marry I will teach you, thinke your selfe a babie

That you have tane these tenders for true pay

Which are not sterling... 107

Doe not believe his vowes, for they are brokers 127

I, spring[e]js to catch Wood-cockes 115

Hamlet, I. iii. Quarto 2.

1 "make her a great woman and then cast her off: tis as common, as naturall to a Courtier, as jelosie to a Citizen... pride to a Tayler, or an empty handbaskit to one of these sixpenny damnations."

ib. sign. H 4 back. F. J. F.
JOHN MARSTON, 1604.

Fer[neze]. Your smiles haue bin my beaue, your frowns my brel,
O pitty then; Grace should with beautie dwell.
Maq[uerelle]. Reasonable perfect, bir-lady.

The | Malcontent | By John Marston | 1604 | sig. C.

From Midsummer Night's Dream, I. i, 207-8:

O, then, what graces in my love do dwell,
That he hath turn'd a heaven into a hell!

Noted by Chas. A. Herpich in Notes and Queries, 10th Series, I. p. 6.
Maquerelle's "Reasonable perfect" may refer to the imitation of Shakspere. M.]
ANTHONY SCOLOKER, 1604.

It should be like the Never-too-well read Arcadia, where the Prose and Verse (Matter and Words) are like his Mistresse eyes, one still excelling another and without Corivall: or to come home to the vulgars Element, like Friendly Shakespeare's Tragedies, where the Comedian rides, when the Tragedian stands on Tip-toe: Faith it should please all, like Prince Hamlet. But in sadnesse, then it were to be feared he would runne mad: Insooth I will not be moone-ficke, to please: nor out of my wits though I displeased all.

(Epistle to the Reader.)

[Daiphantus in love] To quench his thirst:
Runs to his Inke-pot, drinkes, then stops the hole,
And thus growes madder, then he was at first.

Tasso, he finds, by that of Hamlet, thinkes
Tearmes him a mad-man than of his Inkhorne drinks.
Calls Players fooles, the foole he judgeth wisest,
Puts off his cloathes; his shirt he onely weares,
Much like mad-Hamlet; thus as Passion teares.

(sign. E 4, back)

Daiphantus, or the Passions of Love. 1604. [4to.] Reprinted for the Roxburghe Club in 1818.

1 "It," that is, an "Epistle to the Reader," should be like, &c.

[The last two lines give a curious glimpse of how Hamlet appeared on the stage in Shakespere's day; the writer probably means that he wore nothing over his shirt, or, as we should say, appeared "in his shirt-sleeves." L. T. S.]
ANTHONY SCOLOKER, 1604.

(1) Fortune, Oh be so good to let me finde
A Ladie living, of this constant minde.

Oh, I would weare her in my hearts heart-gore,
And place her on the continent of starres:

\* \* \* \* \* \* \* \* \* \* \*

(2) As a black vaile vpon the wings of morn,
Brings forth a day as cleere as Venus face,
Or, a faire Iewell by an Ethiop e wore,
Inricheth much the eye, which it doth grace,
Such is her beautie, if it well be told,
Plac'f in a Iettiie Chariot set with gold.

\* \* \* \* \* \* \* \* \* \* \*


1. For gore read of course core. Mr. H.L.-Phillipps in his Memoranda on Hamlet, p. 54,\(^1\) says—"the corresponding passage in Shakespeare [III. ii. 79 —9] being found in the edition of 1604, not in that of 1603." The character of the lady he desires, should be, it may be remarked, as constant in love as Hamlet says that Horatio is in his whole character.

2. As also line 3 resembles that in Rom. and Jul. (I. 5), so also the general thought and wording are similar, and Scoloker in his Dedication says—"Also if he [Scoloker] haue caught vp half a Line of any others, It was out of his Memorie, not of any ignorance."

\(^1\) He (Mem. on Hamlet, p. 54) quotes both stanzas in full, and prints Will learn them action, in italics.—P. A. Lyons.
I am inclined also to increase the quotation, No. 2 on p. 133, above, by one line—

"Calls Players foole, the foole he judgeth wisest,
Will lerne them Action out of Chaucer's Pander."

I would do this because there appears to me to be here a remembrance of Hamlet's speech to the players. I the more think so, because there are other bits, besides the run of the story, which show remembrances of the play of Hamlet. See, for instance, st. 4, ll. 1—4, Sig. F; and st. 4, Sig. E 4, back.

Dr. A. B. Grosart would print a much longer extract from Daiphantus than that already given (above, p. 133), but though interesting to the Shakspere student in other ways—as is indeed the piece generally—the two stanzas and these two bits give all that the object of these volumes requires.

When also Dr. Grosart quotes the "in his shirt" as proof determinative that Hamlet was then considered mad, I would note that it does not do so; for whether Hamlet's madness were real or assumed, he would dress in character, indeed the more so if the madness were assumed.—B. N.

[There are two Revenge passages in Scoloker's book, but they can hardly allude to Hamlet:—

"Then like a spirit of pure Innocence,
Ile be all white and yet behold Ile cry
Reuenge, Oh Louers this my sufferance,
Or else for Loue, for Loue, a soule must die."

Sig. F, st. 4, ll. 1—4.

"Who calls me forth from my distracted thought?
Oh Serberus, If thou, I prethy speke?
Reuenge if thou? I was thy Ruall ought,
In purple gores Ile make the ghosts to reake:
Vitullia, oh Vitullia, be thou still,
Ile haue reuenge, or harrow vp my will."

Sig. E 4, back, st. 4.—P. A. I.]
Anonymous, 1604.

Sig. Shuttlecock.

Now Signiors how like you mine Hoft? did I not tell you he was a madde round knave, and a merrie one too: and if you chaunce to talke of fatte Sir John Old-castle, he wil tell you, he was his great Grandfather, and not much unlike him in Paunch if you marke him well by all descriptions.


See as to Oldcastle and Falstaff, note, p. 509. C. M. I.
* T. M., 1604.

Whereupon entered master Burfebell, the royal scrivener, with deeds and writings hanged, drawn, and quartered for the purpose * * * (p. 569.) Well, this ended, master Burfebell, the calves'-skin scrivener, was royally handled, that is, he had a royal put in his hand by the merchant. And now I talk of calves'-skin, 'tis great pity, lady Nightingale, that the skins of harmless and innocent beasts should be as instruments to work villany upon, entangling young novices and foolish elder brothers, which are caught like woodcocks in the net of the law . . . . (p. 572.)

* * * * * * * *

I appeared to my captain and other commanders, kisssing my left hand, which then stood for both (like one actor that plays two parts) * * Nevertheless, for all my lamentable action of one arm, like old Titus Andronicus, I could purchase no more than one month's pay for a ten month's pain and peril (p. 590.)

_Father Hubbard's Tales: or the Ant, and the Nightingale._
1604. [Second edition, 4to.]
_Reprinted among the Works of Thomas Middleton by Rev.
A. Dyce, 1840, Vol. V, pp. 547—603, from which these extracts are taken._

[The second edition of this tract (copies of which are in Bridgewater House, and in Malone's collection in the Bodleian) was "Printed by T. C. for William Cotton, and are to be sold at his Shop neere adjoyning to Ludgate." "The first edition," says Mr. Dyce, "in which several verses and the whole of 'The Ants Tale when he was a scholar' are omitted, made its appearance during the same year in 4to, entitled The Ant and the Nightingale: or Father Hubbards Tales. London Printed by T. C. for Bro: Bushell, and are to be sold by Jeffrey Chalton, at his Shop at the North doore of Paules." * * * Mr. J. P. Collier (Bridgewater House Catalogue, p. 199 [see Bibl. Cat. i, 537]) mentions it as the second edition; but a careful examination of both the impressions has convinced me that it is the first" (vol. v. p. 549). Dyce assigns the tract to Thomas Middleton on account of "expressions which remind us strongly of his dramatic dialogue" (Preface, vol. i. p. xviii), as well as the signature T. M. Mr. W. C. Haslitt thinks the author was
Thomas Moffat. But if Mr. J. P. Collier is right in identifying T. Moffat of the poem on Silkworms in 1599 with Dr. Mouffet, and this Dr. Mouffet is the man that wrote the Theatre of Tracts in Topsell’s Fourfooted Beasts and dedicated it to Q. Elizabeth (see Rowland’s preface), then the style of these books shows he is not our T. M.

The first passage, referring to a scene at the lawyer Prospero’s, where a young man had signed away his estate, may perhaps be taken as a recollection of Cade’s speech in 2 Henry VI, Act IV, sc. ii. —

“Dick. The first thing we do, let’s kill all the lawyers.

Cade. Nay, that I mean to do. Is not this a lamentable thing, that of the skin of an innocent lamb should be made parchment! that parchment, being scribbled o’er, should undo a man? Some say the bee stings; but I say ‘tis the bee’s wax, for I did but seal once to a thing, and I was never mine own man since.”

On the second passage, that on Titus Andronicus, Dyce says: “See the tragedy so called, which, though now printed among the works of Shakespeare, was assuredly written by some other dramatist—probably, by Marlowe. In Act III, sc. i, Aaron cuts off the hand of Titus; and in Act V, sc. ii, the latter says,

“How can I grace my talk,

Wanting a hand to give it action?”

The Tales have other passages which may possibly be echoes of Shakespeare, but most likely are not: the poet’s “carnation silk riband” and the “remuneration” he did not get, p. 602, have these terms in common with Costard’s “How much carnation ribbon may a man buy for a remuneration?” L. L. Lost, III, i.

“kings in that time

Hung jewels at the ear of every rhyme,” p. 599,

may refer to Romeo’s rhapsody; the battle and “points . . . once let down” to Poin’s joke on Falstaff in 1 Henry IV, II. iv. 238-9: “the submissive flexure of the knee,” p. 566, to Henry V’s “flexure & low bending” (IV. i. 272), and Hamlet’s “crook the pregnant hinges of the knee,” &c., but all these were no doubt common to the Elizabethan world. And we surely cannot adopt the suggestion (Athenæum, Sept. 14, 1878) that the passage on p. 374, praising the nest of boy-actors at the Blackfriars, was a recollection of the “nest of children” sneered at by Shakspeare (in a passage of Hamlet not in the Quartos, but first printed in 1623), when we find that T. M. applies the term nest also to “a nest of ants,” who typify man (p. 562), “a whole nest of pinching bachelors,” p. 577, and “my honest nest of ploughmen,” p. 580. F. J. F.

1 "if his humour so serve him, to call in at the Blackfriars, where he should see a nest of boys able to ravish a man," p. 574. [Compare, too, Jonson’s "nest of antiques," Bartholomew Fair, Induction, leaf 3. L. T. S.]
SIR WALTER COPE, 1604.

Sir,

I have sent and bene all this morning huntyng for players Juglers & Such kinde of Creatures, but fynde them harde to finde, wherfore Leavinge notes for them to seeke me, burbage ys come, & Sayes ther ys no new playe that the quene hath not seene, but they have Reveyved an olde one, Cawled Loves Labore lost, which for wytt & mirthe he Sayes will please her excedingly. And Thys ys apointed to be playd to Morowe night at myt Lord of Sowthamptons, unless yow send a wrytt to Remove the Corpus Cum Caua to your howse in strande. Burbage ys my messenger Ready attendyng your pleasure.

Yours most humbly,

WALTER COPE.


["The quene" here mentioned is Anne of Denmark, the Queen of James I. Loves Labours Lost was first published in 1598 (4to.), "newly corrected and augmented." It is supposed by many critics to be Shakespere's first play, written about 1588-90. L. T. S.]
I. C., 1604 <i>circa</i>.

Who'e're will go unto the press may see,
The hated Fathers of wilde balladrie:
One singers in his base note the River Thames
4 Shal found the famous memory of noble king James;
Another fayes that he will, to his death,
Sing the renowned worthinesse of sweet Elizabeth,
So runnes their verse in such disordered straine,
8 And with them dare great majesty prophane,
Some dare do this; some other humbly craves
For helpe of Spirits in their sleeping graves,
As he that calle to Shakespeare, Johnfon, Greene,
12 To write of their dead noble Queene;
But he that made the Ballads of oh hone,
Did wondrous well to whet the buyer on:
These fellows are the flounderers of the time,
16 Make ryming hatefull through their bastard rime.

But were I made a judge in poetry,
They all should burne for their wilde herefie.

Epigrames. Served out in 52 severall Dishes for every man to tast
without surfeiting. (From Malone's Copy in the Bodleian Library.)
Epigr. 12, sign. B. [w. d. 12mo.]

The compiler is indebted to Mr. J. O. Halliwell-Phillipps for this curious
epigram, which was overlooked by Malone's continuator. Malone saw in
this epigram an allusion to <i>Englandes Mourning Garment</i>. (See p. 123.)

[It is difficult to fix the date of the epigram. Line 4, speaking of the
"famous memory" of James, seems to point to the time of his death, March
1625; but the printer of the volume, G. Elde, died before 13th November,
1624. Line 11 refers to the <i>Mournful Ditty</i>, before, p. 124, and this,
coupled with the possible reference to <i>England's Mourning Garment</i>, and
with the appearance of ballads on the death of Essex (1601-2), containing
the burden of O hone!, make it probable that 1604 is the approximate date.
THOMAS MIDDLETON, 1604—1619.


*Candido*. No matter, let 'em: when I touch her lip
I shall not feel his kisses,¹ no, nor miss
Any of her lip.

*Hippolito*. . . . I was, on meditation's spotless wings,
Upon my journey hither.—ib. IV. i. p. 79.

*George*. 'Twere a good Comedy of Errors,² that, i' faith.
ib. Act IV. sc. iii. p. 85.


Believe it, we saw Sampson bear the town-gates on his neck
from the lower to the upper stage, with that life and admirable
accord, that it shall never be equalled, unless the whole new
livery of porters set [to] their shoulders.³

*The Family of Love* (licenst 12 Oct. 1607, publishd 1608), Act I.

¹ "Imitated by Shakspeare in *Othello*, Act III. sc. iii.

"I slept the next night well, was free and merry;

*I found not Cassio’s kisses on her lips."

—Reed.

If there be any imitation in the case, I believe it to be on the part of
Dekker or Middleton [to whom Henslowe assigns this play, p. 3].—Dyce:
ed. Middleton's Works, iii. 56.

² So in *Hamlet*, Act I. sc. i.—

"Haste, let me know it; that I, with wings as swift

As meditation," &c.—Reed: Dyce's *Middleton*, iii. 79.

³ An allusion, probably, to Shakespeare's play of that name.—Dyce.

⁴ Middleton seems to have had in his recollection a passage of Shakespeares *Love's Labour's Lost*, . . . "Sampson, master, he was a man of good
carriage, great carriage; for he carried the town-gates on his back, like a
porter." Act I. sc. ii. [l. 73-5].—Dyce.
(ib. Act V. sc. iii. p. 203.) . . Mistriss Purge. Husband, I see
you are hoodwinked in the right use of feeling and knowledge—
as if I knew you not then as well as the child knows his own
father.

A Mad World, my Masters.

(Act I. sc. i.) Follywit. Hang you, you have bewitched me
among you! I was as well given till I fell to be wicked! my
grandsire had hope of me: I went all in black; swore but a'
Sundays; never came home drunk but upon fasting-nights to
cleanse my stomach. 'Slid, now I'm quite altered! blown into
light colours; let out oaths by th' minute; sit up late till it be
early; drink drunk till I am sober; sink down dead in a tavern,
and rise in a tobacco-shop: here's a transformation! (&c., &c.)

(Act IV. sc. i. p. 386.) Shield me you ministers of faith and
grace!

ab. 1619 (pr. 1662). Any thing for a quiet Life.

Lord Beaufort. And whither is your way, sir?

Water-Camlet. E'en to seek out a quiet life, my lord:

1 Imitated from Falstaff's "I knew ye, as well as he that made ye."—
Shakespeare's Henry IV, Part I, Act II. sc. iv.—Dyce.

With Goldstone's "Yes, at your book so hard?" Middleton's Your
Five Gallants, Works, iii. 274, Dyce compares in 3 Henry VI, Act V. sc.
vi, Gloster's "what, at your book so hard?" and with Pursenet's "he'd
away like a chrisom," ib. 276, Mrs. Quickly's "a made a finer end, and
went away as it had been any christom child," Henry V, Act II. sc. iii.

8 Imitated from Shakespeare's First Part of K. Henry IV, Act III. sc. iii,
where Falstaff says, "I was as virtuously given as a gentleman need to be;
virtuous enough: swore little, dined not above seven times a-week; went
to a bawdy-house not above once in a quarter of an hour; paid money that
I borrowed, three or four times; lived well, and in good compass: and now
I live out of all order, out of all compass." Reed.—Dyce's Middleton, ii.
331, n.

3 See Hamlet ["Angels and ministers of grace defend us!" Act I.
sc. iv].—Steevens, ib.
To hear of a fine peaceable island.

L. Beau. Why 'tis the same you live in.

W. Cam. No; 'tis so fam'd,

But we th' inhabitants find it not so:
The place I speak of has been kept with thunder.

I do not look on the words "Alas, poor ghost!" in The Old Law—printed in 1656, and stated on its title to be "by Phil. Massinger. Tho. Middleton. William Rowley"—as borrow'd from Hamlet, I. v. 4. The young courtier Simonides is telling the old husband Lysander, that he, Simonides, has come to Lysander's house "to beg the reversion of his wife," a loose young woman, after his death: "thou art but a dead man, therefore what should a man do talking with thee?"

"Lysander. Impious blood-hounds!
Simonides. Let the ghost talk, ne'er mind him!
Lys. Shames of nature!
Sim. Alas, poor ghost! consider what the man is!"


Nor do I think anything of Mr. Hall.-Phillipps's suggestion, that if this "play was really written in the year 1599, as would seem from an allusion in it, those three words may have been taken from the earlier tragedy of Hamlet" (Mem., p. 55). The Clerk is telling Gnotho that his (Gnotho's) wife Agatha, the daughter of Pollux, was "born in an. 1540, and now 'tis 99." III. i: Massinger's Works, p. 573, col. r. From this, the theory was started, that The Old Law was first written in 1599, and then re-cast by Massinger before his death in 1640. The internal evidence of the play seems to me against the 1599 date. Middleton died in 1626. The year of Rowley's death is not known.—F. J. F.

The following, considering Gifford's authority, may be worth noting:—

THOS. MIDDLETON. SEP. 1626.

"Cook. That Nell was Helen of Greece too.

Gnotho. As long as she tarried with her husband, she was Ellen; but after she came to Troy, she was Nell of Troy, or Bonny Nell, whether you will or no.

Tailor. Why, did she grow short[er when she came to Troy?

Gnotho. She grew longer, if you mark the story. When she grew to be

1 Evidently 'the Bermothes,' p. 450.

* "This miserable trash, which is quite silly enough to be original, has
an ell, she was deeper than any yard of Troy could reach by a quarter; there was Cupid was Troy weight, and Nell was avoirdupois; † she held more, by four ounces, than Cressida."

_The Old Law, or A New Way to please you, 1656._

yet the merit of being copied from Shakespeare."—Gifford. This is on the supposition that the play, which was not printed till 1656, was not acted in 1599, as has been suggested. Dyce gives the title, p. 1, "The Excellent Comedy, called The Old Law, or A new way to please you. By Phil. Massinger. Tho. Middleton. William Rowley . . . . 1656," and says, "Steevens (Malone's Shakespeare, by Boswell (Variorum of 1821), ii. 425) remarks, that this drama was acted in 1599, founding the statement most probably on a passage in Act iii. Sc. 1, where the Clerk, having read from the Churchbook, 'Agatha, the daughter of Polius—born in an. 1540,' adds, 'and now 'tis 99.' . . . Gifford (Intro. to Massinger, p. lv, 2nd ed.) inclines to believe that _The Old Law_ was really first acted in 1599, and that Massinger (who was then only in the fifteenth year of his age) was employed, at a subsequent period, to alter or to add a few scenes to the play. What portion of it was written by Middleton cannot be determined . . . Gifford . . . published _The Old Law_ in the ivth vol. of his Massinger."

† Old ed. "haberdepyse."—Dyce.
PETER WOODHOUSE, 1605.

Extoll that with admiration, which but a little before thou didst rayle at, as most carterly. And when thou fittest to consult about any weighty matter, let either Justice Shallowe, or his Cousen, Mr. Weathercocke, be foreman of the Iurie.

Epistle Dedicatiorie, sign. A 2 back.

The / Flea: / Sic parva componere magnis. / London /
Printed for John Smethwick and are to be solde at his
Shop / in Saint Dunstanes Churchyard in Fleet-struet,
vnder / the Diall. 1605./

I but true valour neuer danger sough,
Rashnes, it selfe doth into perill thrust:
Thats onely valour where the quarrel's iuft. sign. D.
A Shadowe of a shadow thus you see,
Alas what substance in it then can bee?
If anything herein amisfe doe seeme:
Consider, 'twas a dreame, dreamt of a dreame.

FINIS

In 1877 Dr. Grosart reprinted this Poem from the unique copy in Lord Spencer's library at Althorpe, and in his Introduction, p. vii, called attention to the above three bits, comparing the second with Shakspere's 2 Henry VI, III. ii. :

"Thrice is he arm'd that hath his quarrel just,"

and the third with Hamlet, II. ii. :

"Guil. What dreams indeed are ambition, for the very substance of the ambitious is merely the shadow of a dream.

Ham. A dream itself is but a shadow.

Ros. Truly, and I hold ambition of so airy and light a quality that it is but a shadow's shadow."

Prof. Dowden sent me the first Allusion, and later, Mr. Hill-P. quoted the latter part of it.

The phrase "bombast out a blank verse" of Greene's Groatworth occurs again in 'Vertus: Common-wealth: or The Highway to Honour,' by Henry Crosse, 1603 :

"Hee that can but bombast out a blanke verse, and make both the endes iumpe together in a ryme, is forthwith a poet laureat, challenging the garland of baies" (Grosart's reprint, p. 109).—E. DOWDEN.

SH. ALLN. BK. —L.
• THOMAS HEYWOOD, 1605.

Glo. Let me awake my sleeping wits awhile:
Ha, the marke thou aim'st at Richard is a Crowne,
And many stand betwixt thee and the same,
What of all that? Doctor play thou thy part,
Ile climbe by degrees through many a heart.

The First and Second Parts of King Edward the Fourth...  
As it hath diverse times been publicly Acted. The fourth  
Impression.1 London, Printed by Humfrey Lownes.  
Anno 1626. sign. Q 2. (Heywood's Works, 1874, i. 135.)

1 The 1st edition of 1605 is in the Douce Collection at South Kensington.

Heywood may have had in his mind Gloucester's lines in 3 Henry VI,  
III. ii. 168-181:

"I'll make my heav'n to dream upon the crown,  
And, whiles I live, to account this world but hell,  
Until my mis-shaped trunk that bears this head  
Be round impaled with a glorious crown.  
And yet I know not how to get the crown,  
For many lives stand between me and home.  
And I...  
Torment myself to catch the English crown:  
And from that torment I will free myself,  
Or hew my way out with a bloody axe."

E. PHIPSON.
THE LONDON
Prodigall.

As it was plaide by the Kings Maie-
sties seruants.

By WILLIAM SHAKESPEARE,

[Device]

LONDON
Printed by T. C. for Nathaniel Butter, and
are to be sold neere S Ayfins gate,
at the signe of the pyde Bull.
1605.
[Of all the doubtful plays *The London Prodigall* has greatest external evidence in favour of Shakspere's authorship, and least internal. Modern criticism entirely denies that Shakspere could have been responsible for a production so utterly alien to the spirit and form of his undoubted work. The poet's name on the title-page is but another testimony to his fame as a playwright. *The London Prodigall* was printed in F. 3, 1664. M.]
Enter Hamlet a footman in haste.

Ham. What Coachman? my Lady's Coach for shame; her ladiships readie to come downe.

Enter Potkinn, a Tankerd beare.

Pot. Sfoote Hamlet; are you madde? whether run you nowe, you should brushe vp my olde Miftresse?

Enter Syndefye.

Syn. What Potkinn? you must put off your Tankerd and put on your blew coat and waite upon mistress Touchstone into the countrie. * *

Enter Mistress Fond & Mistresse Gaxter

Fond. Come sweete Mistress Gaxter, lets watch here, and see my Lady Flashe take coach. * *

Fond. Shee comes, she comes, she comes.

Gaxter. Fond. Pray heaven blesse your Ladiship.

Gytrude. Thanke you good people; my coach for the love of heaven, my coach? in good truth I shall swoune else.

Ham. Coach? coach, my Ladyes coach.

* *

Gyr. I marle how my modest Sister occupies her selfe this morning, that shee can not waite on me to my Coach, as well as her mother!
Quick silver. Mary Madam, she's married by this time to Prentise Goulding; your father, and some one more, stole to church with 'em, in all the hast, that the colde meate left at your wedding, might serve to furnish their Nuptiall table.


[The unusual name Hamlet, the question "are you madde?", the frequent references to the coach (possibly in reference to the anachronism committed by Shakespeare in making Ophelia call for her coach, Act IV, Sc. v), and the reference to the cold meate for the nuptial table, all seem to show that Shakespeare's Hamlet was here pointed at. _Eastward Hoe_ was played by the Children of her Majesty's Revels, that "aeory of children" of whom Rosen-crantz speaks, and who, by Shakespeare's own confession, had driven his company to travel in the country. Sydnes's call upon Potkinn to wait upon Mistris Touchstone into the country may be the Children's out-cry of triumph at having thus beaten their rivals, a suggestion which gains its point from this, that Mistris Touchstone, the mother who has successfully helped her scheming daughter to marry above her station, is immediately turned upon by that daughter and made to defer to her. The only passages in which Marston might be said to sneer at Shakespeare are these allusions to-and parody on Hamlet, and a stage direction, also in _Eastward Hoe_, Act I, Sc. i., "Enter . . . Bettrice leading a Monkey after her." Bettrice is a dumb character, who never speaks nor does anything else. Hence Dr. B. Nicholson believes she is simply introduced to ridicule "Bettrice leading apes to Hell" in _Much Ado about Nothing_, and a dumb "Hero's Mother" in the same play. The name of Bettrice is never mentioned, and therefore she would be Bettrice to the spectators only because she would be dressed like Shakespeare's Beatrice. _Eastward Hoe_ was "made by" Chapman, Jonson and Marston. It is quite probable therefore that these allusions were not from Marston's pen, they may be from Jonson's. L. T. S.]

1 It is perhaps worth noting that Hamlet, as a Christian name, was otherwise not unknown in the sixteenth century. "Hamlet Rider" occurs in the Muster Roll of Calais, about 1533-1540. _Cotton M.S. Faust. E VII, fo. 76_ (in the British Museum).
GEO. CHAPMAN, &c., 1605.

Enter Quicksiluer unlaid, a towell about his necke, in his flat Cap, drunke.

Quick. Eastward Hoe; Holla ye pampered Iades of Asia . . . .
Gould[ding]. Fie fellow Quicksiluer, what a pickle are you in?
Quick. Pickle? pickle in thy throat; zounes pickle . . .
Lend me some monye
Gould. . . . . Ile not lend thee three pence.
Quick. Sfoote lend me some money, haft thou not Hyren here ?

Eastward / Hoe. / As / It was playd in the / Black-friers./
By / The Children of her Maiesties Reuels./ Made by/
Geo: Chapman, Ben: Jonson, Ioh: Marston./ At London/
Printed for William Aspley./ 1605./ Actus secundi.
Scena Prima. sign. B 3.

As we have " Hamlet; are you madde?" in this play, sign. D.—see above, p. 149—and as Quicksiluer's language, says Gifford, "like Pistol's, is made up of scraps from old plays" (B. Jonson's Works, ed. Cunningham, 2-col., i. 233, col. 2 n.), the authors of Eastward Hoe no doubt allude, in the passage above, to Pistol's speeches in 2 Henry IV, II. iv.:

"downe Dogges, downe Fates: haue wee not Hiren here? . . . Shall Pack-horses, and hollow-pamper'd Iades of Asia, which cannot goe but thirtie miles a day, compare with Caesar, and with Caniballs, and Troian Greekes? . . . Have we not Hiren here?" F. J. F.
G. CHAPMAN, &c., 1605.

Gyr[tred]. His head as white as milke, All flaxen was his haires:
But now he is dead, And laid in his Bed,
And never will come again. God be at your labour.

Eastward / Hoe./ As / It was playd in the / Black-friers. / By
The Children of her Maiesties Reuels./ Made by / Geo:
Printed for William Aspley./ 1605. / Actus tertii. Scena

[This is from Ophelia's
No, no he is dead,
Go to thy death-bed;
He never will come again.
His beard as white as snow,
All flaxen was his poll: . . . .
. . I pray God. God be wi' you.

*Hamlet*, IV. vi. 189—197.

H. C. HART.]
JOHN MARSTON, 1605.

. Tis. Then thus, and thus, so Hymen should begin:—
Sometimes a falling out proves falling in.

_The Dutch Courtesan_, as it was playd in the Blacke Friars
by the Children of her Maisties Reuels.  Act IV. sc. i.

---

Probably from Shakspere's _Troilus_, III. i. 112—

_Pand._ Hee? no? sheele none of him: they two are twaine.

_Hel._ Falling in after falling out may make them three.

Teena Rochfort Smith.

Get thee to London, for if one man were dead, they will have much neede of such a one as thou art. There would be none in my opinion fitter then thyselfe to play his parts: my concept is such of thee, that I durst venture all the mony in my purse on thy head, to play Hamlet with him for a wager. There thou shalt learne to be frugall (for Players were never so thriftie as they are now about London) & to feed upon all men, to let none feede upon thee; to make thy hand a stranger to thy pocket, thy hart flow to performe thy tongues promise: and when thou seekest thy purse well lined, buy thee some place or Lordship in the Country, that growing weary of playing, thy mony may there bring thee to dignitie and reputation. * * * Sir, I thanke you (quoth the Player) for this good counsell, I promise you I will make use of it, for, I have heard indeed, of some that have gone to London very meanly, and have come in time to be exceeding wealthy.

Raitsis Ghost, or the second Part of his madde Prankes and Robberies. [n.d. 4to. Unique copy in the Althorp Library. Sign. B 1.]

[This tract bears no date, but it is found in a volume of contemporary binding with several other tracts of 1603, 1604, and 1605. L. T. S.]

Here, too, we find Burbage and Shakespere associated, as they were by Marston and by Davies: "if one man were dead" identifies the former; while, "some that have gone to London," &c., unmistakably points to the latter.
We might have quoted as a pendant to this extract the following from
The Return from Pernasus, 1606 (played 1602, see before, p. 103):

    Studiofo. Fayre fell good Orpheus, that would rather be
King of a mole hill, then a Keysars slave:
Better it is mongst fidlers to be chiefe,
Then at [a] plaiers trencher beg reliefe.
But ist not strange this mimick apes should prize
Unhappy Schollers at a hireling rate.
Vile world, that lifts them up to hye degree,
And treads us downe in groveling misery.
    England affords those glorious vagabonds,
That carried earst their fardels on their backes,
Courser to ride on through the gazing streetes,
Sooping it in their glaring Satten sutes,
And Pages to attend their maisterships:
With mouthing words that better wits have framed,
They purchase lands, and now Esquirers are made.
    Philomusus. What ere they seeme being even at the best,
They are but sporting fortunes scornfull jests.

    Stud. So merry fortune is wont from ragges to take,
Some ragged grome, and him some gallant make.
(Actus 5, scena 1 ; Sign. G 4, back.)

[But Shakespere never was an Esquire, he was in his Will plain William
Shakespare gentleman. (See for example the extract from Edm. Howes,
1614.) In his day the distinction was real. See Sir Thomas Smith, quoted
* SIR THOMAS SMITH, 1605.

This falling away of them, * * hastied the last breath of the once hoped-for Prince, as from him that must notoriously know * * that his fathers Empire and Gouernment, was but as the Poeticall Furie in a Stage-action, compleat yet with horrid and wofull Tragedies: a first, but no second to any Hamlet; and that now Reuenge, iust Reuenge was comming with his Sworde drawne against him, his royall Mother, and dearest Sifter, to fill up those Murdering Scenees.

Voiage and Entertainment in Rusitia. With the tragicall ends of two Emperors, and one Empresse, within one moneth during his being there: And the miraculos preservation of the now raiging Emperor, esteemed dead for 18 yeares. 1605. Sign. K.

THOMAS DEKKER, 1609.

[In his account of the Gipsies and their thefts, and killing of sheep, pigs, and poultry].—

The bloody tragedies of all these, are only acted by y* Women * * The Stage is some large Heath, or a Firre bufh Common, far from any houses: Upon which casting them-felves into a Ring, they inclofe the Murdered, till the Maffacre be finished. If any passenger come by, and wondering to see such a conjuring circle kept by Hel-hounds, demaund what spirits they rafe there: one of the Murderers steps to him, poysons him with sweete wordes and shifts him off, with this lye, y* one of the women is falne in labour. But if any mad Hamlet hearing this, smell villanie, & rush in by violence to see what the tawny Divels are dooing, then they excuse the fact, &c.

*SAMUEL ROWLANDS, 1620.

I will not cry *Hamlet* Revenge my greeves,
But I will call *Hang-man Revenge* on theeves.


[The three previous bits were classed in Dr. Ingleby's first edition as "irrelevant," or mistaken. But it seems to me that considering their dates, it is open to doubt whether they do not as likely refer to Shakespere's play as to the older *Hamlet*, and that therefore they are of sufficient interest to warrant my printing the extracts in full. Our authorities for the existence of the pre-Shakesperian play of *Hamlet* are Nash's *Epistle* prefixed to Green's *Menaphon* (referred to in Appendix A, vol. ii, and Lodge's *Wil's Miseria* (see vol. ii, p. 20). Professor Dowden, agreeing with me that there is no sufficient reason for setting down the above three passages decidedly as mistaken references, or for deciding that they refer to the old *Hamlet*, remarks upon the latter, — "I think, considering the probable date of the old *Hamlet*, and the remarkable impression apparently made by the ghost crying 'Revenge,' that it is not unlikely to have been a bloody drama in which the central *motiv* was revenge, and that the Hamlet of that old play was a close kinsman of the Hamlet of the *Historie* [of 1608, translated from Belleforest's *Histoires Tragiques*], capable of all kinds of vigorous action. In the old play he probably assumed his antic disposition manifestly for a purpose" (*Private letter*). He therefore thinks it possible, though not certain, that the two "revenge" passages above given may be connected with the old play. L. T. S.]
* Wm. Warner, 1606.

One 

Makebeth, who had traitrously his sometimes Souereigne
flaine,
And like a Monster not a Man usurpt in Scotland raigne,
Whose guiltie Conscience did it selfe so feelingly accuse,
As nothing not applide by him, against himselfe he vewes;
No whirping but of him, gainst him all weapons feares he
borne,
All Beings jointly to reuenge his Murthres thinks he sworne,
Wherefore (for such are euer such in selfe-tormenting mind)
But to proceed in bloud, he thought no safetie to find.
All Greatnesse therefore, saue his owne, his driftings did in-
feft * * * *

One Banquo, powrefull of the Peers, in popular affection
And provewes great, was murthered by his tyrannous direction.
Fleance therefore this Banquo's sonne fled thence to Wales for
feare,
Whome Gruffyth kindly did receiue, and chriift nobly there.

Booke 15. Chap. 94 of A Continuance of Albions England,
1606. By William Warner, being Books 14—16 of his

As the date of Shakspere's Macbeth must be late in 1605 or early in 1606,
Warner may well have been led to deal with King Macbeth by the popular-
ity of Shakspere's play. And though he in no way follows Shakspere's
lines, but instead, the chronicler's history of Fleance's amour with Griffith's

* There is no copy of the 1606 edition in the British Museum, unless the
  titleless Continuance of the 1612 copy is in fact the 1606 book. (Jan. 11, 1881.)
daughter and his death for it. * I yet believe that his introductory lines above, and specially the 'bloud' one, refer to Shakspeare's play, and his lines—

"I am in blood
Stept in so far, that, should I wade no more,
Returning were as tedious as go o'er."

Macbeth, III. iv. 136-8.

The editions of Warner's Albion's England run thus:—

1586 Part I. 4 Books, 22 Chaps. with Prose Addn. for Bk. 2.
1589 Parts I. and II. 6 " 33 " "
1592 " (enlarged) 91 44 " "
† 1596 " 12 77 " "
1597 (reprint of 1596) 12 77 " "
1602 (enlarged) 13 79 " And a prose Epitome of the whole Historie of England.

1612 (The Whole Work) 16 Books, 107 Chaps.

The late Prof. G. L. Craik (died June, 1866) pointed out the Warner passage to Mr. S. Neil, who printed a few lines of it in his edition of Macbeth (1876), p. 9, note (Collins's School and College Classics). Mr. Joseph Knight noted the allusion independently, and I quoted the lines from his Warner of 1612 in the Academy, Jan. 1, 1881, p. 8, col. 1. In the next Academy, Jan. 8, Mr. Neil claimed his priority.—F. J. F.

* His son Walter afterwards goes back to Scotland, and there founds the royal strain from which James I. descended.
† Not in the British Museum, Jan. 11, 1880.
1 But Bk. 9, ch. 44, has only 8 lines.
2 Bk. 9 really for the first time. It incorporates the 8 lines of ed. 1592.
JOHN RAYNOLDS, 1606.

[The old Hermit, entertaining his guest at meat, takes a skull in his hand,—]

He held it still, in his sinister hand,
And turn'd it soft, and stroakt it with the other,
He smil'd on it, and oft demurely found,
As it had beene, the head of his owne brother:
    Oft would h'have spoke, but something bred delay;
    At length halfe weeping, these words did he say.

This barren scull, that here you do behold,
Why might it not, have beene an Emperours head?
Whose store-house rich, was heap'd with maffy gold,
If it were so, all that to him is dead:
    His Empire crowne, his dignities and all,
    When death tooke him, all them from him did fall.

    •
    •
    •

And might it not, a Lady sometimes ioye,
T'haue deckt, and trim'd, this now rainbeaten face,
With many a trick, and new-found pleafing toye?
Which if that now, she did behold her cafe.
    Although on earth, she were for to remaine,
    She would not paint, nor trimme it up againe.

Why might not this, have beene some lawiers pate,
The which sometimes, brib'd, brawl'd, and tooke a fee,
And lawe exacted, to the higheft rate?
Why might not this, be such a one as he?
Your quirks, and quillets, now sir where be they,
Now he is mute, and not a word can say.

Dolarnys Primerose, Or the first part of the passionate Hermit.
1606. Sign. D 4, back, E. In Mr. Henry Huth's Library.
Reprinted for the Roxburghe Club, 1816. [Dolarnys=Raynolds]

[Compare with this Hamlet, Act V. sc. i. Raynold's verses are perhaps a
closer parallel than Thomas Randolph's reminiscences of the same scene in
his Jealous Lovers, 1632, see later, pp. 361, 362.
If these verses may be taken as an undoubted allusion to Hamlet, not the
least interesting is the first quoted above, which describes exactly the action
of Hamlet on taking up the skull in use on the stage at the present day, and
may fairly be supposed to bear reference to what Raynolds and the play-
goers of his day had before their eyes in the grave-digger's scene. It is to be
observed that no authority for this action, the turning soft, stroking, smiling,
&c., is to be found in the play itself.
The last verse given above was quoted in the Athenæum, May 22, 1875, and
in Mr. H. H. Furness' Variorum Hamlet, Vol. I. p. 386. Mr. Haslewood
printed portions of the poem in the British Bibliographer, 1810, Vol. I.
p. 153. L. T. S.]
1606. BARNABE BARNES.

I will not omit that which is yet fresh in our late Chronicles; and hath been many times represented unto the vulgar upon our English Theaters, of Richard Plantaginet, third sonne to Richard Duke of Yorke, who (being eldest brother next surruing to King Edward the fourth), after hee had unnaturally made away his elder brother, George Duke of Clarence (whom he thought a grieuous eye-sore betwixt him and the marke at which he leuelled), did vpon death of the King his brother, take vpon him protection of this Realme, under his two Nephewes left in his butcherly tuition: both which he caus'd at once to be smothered together, within a keepe of his Maiesties Tower, at London: which ominous bad lodging in memorialis thereof, is to this day knowne, and called by name of the bloody Tower. Hereupon, this odious Vnkle vfurped the crowne; but within little more then two yeares was deposed, & confounded in the Battell at Bosworth in Leicestershire:1485. by King Henry the feuenth, sent by God to make restitution of the peoples liberties; and after so long and horrible a showre of ciuill blood, to send a golden sun-shine of peace, closed vp in the princely leaves of that sweet, & modest Rose of Lancastier; which being wore in the beautiffull boforme of Lady Elizabeth the daughter of King Edward, (late mentioned of the Family of Yorke) dispersed those seditious cloudes of warre which had a long time obscured our firmament of peace, banishing that sulphurous smoke of the newly deuised Cannon, with the diuine odour of that blessed inoculation of Roses: yeelding by their sacred vnioun the Lady Margaret, the first flower of that coniunction; and great Grand-
mother (as I declared) to our Soueraigne Maiestie, in these happy bodyes rainging ouer vs: whose blessed raigne, I befeech God to lengthen as the dayes of heauen.

Fourre Booke / of Offices / Enabling Privat / persons for the speciall service of / all good Princes and Policies./
Made and devised by Barnabe Barnes. / London / Printed at the charges of George Bishop, / T. Adams, and C. Burbie. / 1606. / p. 113.  F. J. F.
WILLIAM DRUMMOND OF HAWTHORNDEN, 
1606 & 1611.

Bookes red be me, anno 1606

- Romeo and Julieta, tragedie. [1597, 1599.]
- Loues Labors Lost, comedie. [1598.]
- The Passionate Pilgrime [1599.]
- The Rape of Lucrece [1594, 1598, 1600.]
- A Midsummers Nights Dreame, comedie. [1600.]

Table of my English bookes, anno 1611.

- Venus and Adon. by Schaksp. [6th and 7th ed. 1602.]
- The Rap of Lucrece, idem. [two eds. in 1607]
- The Tragedie of Romeo and Julieta
  \[41. Ing\]
- A Midsummers Night Dreame.


[It is curious that after 1606, the first year in which Drummond gives a list of his year's readings, up to 1614 when they end, there is no other mention of Shakespere than those above. It is also curious, especially when one looks to the dates of the editions, that all should have been read (except the V. and Ad.) in the one year of 1606. B. N.] [Young Drummond was, however, staying in London in the summer of 1606, whence he went abroad, not returning till 1609, the bent of his studies would therefore naturally follow his place of residence for the time. (See D. Massow's Life, 1873, pp. 11, 14, 18.) He paid fourpence for Romeo & Juliet, the only one of Shakespere's books to which he marks a price. L. T. S.]
THOMAS HEYWOOD, 1606.

"Leic. But, madam, ere that day come,
There will be many a bloody nose, ay, and crack'd crown:
We shall make work for surgeons.


This may refer to

'We must have bloody noses and crack'd crowns,
And pass them current too.'

1 Hen. IV., II. iii. 96.

Or it may be a common phrase.—W. G. Stone.
THE PURITAIN

Or

THE VVIDDOVV

of Watling-street

Acted by the Children of Paules.

Written by W. S.

[Device]

Imprinted at London by G. Eld.

1607.
THE PURITAIN, 1607.

[The Puritaine was entered in the Stationers' Registers on August 6, 1607.

"George Elde Entred for his copie vnder thandes of Sir George Bucke knight and the wardens a book called the comedie of the Puritan Widowe, vjd."

The Puritaine was next printed in Folio 3. As in the cases of Thomas Lord Cromwell and Locrine, "W. S." was assuredly meant to be interpreted as "William Shakspere." See C. F. Tucker Brooke's Shakespeare Apocrypha, 1908, pp. xvi, xxx. M.]
W. S. 1607.

in stead of a Iefer, weele ha the ghost ith white sheete fit at upper end a' th Table.

*The Puritaine, or the Widdow of Watling-Streete.*

1607, sign. H, back. [4to.]

A slight allusion to the ghost of Banquo in *Macbeth.*

*Macbeth* was probably written in 1605-6, though not printed till the first Folio of 1623.

[Mr. Fleay (*Shakespeare Manual*, 1876, p. 20) considers that *The Puritan* "is filled with allusions to Shakespere." He only instances, however, the above line, and a portion of Act IV. sc. iii, as being imitated from *Pericles,* Act III. sc. ii, the scene of the recovery of Thaisa. But we have no earlier date for *Pericles* than 1608, when it was entered on the Stationers' Register.

In Beaumont and Fletcher's *Knight of the Burning Pestle,* 1613 (written 1611), Jasper, personating his own ghost, threatens the Merchant,—

> "When thou art at the Table with thy friends
> Merry in heart, and fill'd with swelling wine,
> I'll come in midst of all thy pride and mirth,
> Invisible to all men but thy selfe,
> And whisper such a sad tale in thine eare,
> Shall make thee let the Cuppe fall from thy hand."

(*Act V. sc. i: sign. I 3.*)

Mr. Aldis Wright points out that this too may be a reminiscence of the ghost of Banquo (*Macbeth, Clarendon Press Series,* p. viii.). L. T. S.]
Anonymous, 1607.

Fabell. What means the toling of this fatall Chime,
O what a trembling horror strikes my heart!
My stiffened hayre stands uprighit on my head,
As doe the bristles of a porcupine.

The Merry Diuel of Edmonton. 1617, sigm. A 3, back.

[Fabell makes this exclamation at the approach of the evil spirit Coreb, with whom he has covenanted for his soul. So the ghost tells Hamlet—

"I could a tale unfold whose lightest word
Would harrow up thy soul," and make
"each particular hair to stand on end
Like quills upon the fretful porcupine." (Act I. sc. v.)

Evidently the author of the Merry Diuel of Edmonton had this in his mind, though he did not, like Marston, acknowledge that he made his puppet "speake play scrappes" (see after, p. 176).

The author of this play is unknown, though Kirkman (Exact Catalogue of Comadies, &c., 1671, p. 9) attributed it to Shakespere. It was entered on the Stationers' Register, 22 Oct. 1607, the first edition being printed in 1608. L. T. S.]
GEO. CHAPMAN, 1607.

. . . . great Seamen, using all their wealth
And skills in Neptunes deepe invisible pathes,
In tall ships richly built and ribd with brasse,
To put a Girdle round about the world.


Pucke. Ile put a girdle about the earth, in forty minutes.—A Midsomer nights Dreame. Folio, p. 149, col. 2; II. i. 175.

Was not Chapman considering the fate of Duncan's horses in Macbeth, II. iv, when he wrote the following in his Byrons Tragedie, 1608, Works, 1874, p. 256, col. 1:—

"And to make this no less than an ostent,
Another that hath fortun'd since, confirms it:
Your goodly horse Pastrana, which the Archduke,
Gave you at Brussels, in the very hour
You left your strength, fell mad, and kill'd himself;
The like chanced to the horse the great Duke sent you;
And, with both these, the horse the duke of Lorraine,
Sent you at Vimie made a third presage . . .
Who like the other, pined away and died.

. . . . . . . . .

The matchless Earl of Essex, whom some make . . .
A parallel with me in life and fortune,
Had one horse likewise, that the very hour
He suffer'd death, (being well the night before,)
Died in his pasture."—H. C. HART.
GEORGE PEELE, ?1607.

How he served a Tapster.

George was making merry with three or foure of his friends in Pye-corner, where the Tapster of the house was much given to Poetry: for he had ingrossed the Knight of the Sunne, Venus and Adonis, and other Pamphlets which the stripling had collected together.

Merrie Conceited Jests of George Peele. (Earliest known edition, 1607.)


[It is believed that George Peele died in 1598. There is little doubt that the collection of “Merrie conceited Jests” was published shortly after, though the earliest recorded edition is of 1607. The book is of little authority; Peele was a scholar, though a needy scrupulous man, and the use of his name to father such a book finds a parallel in a worse book assigned to the great Scottish scholar and statesman, George Buchanan. (See Dyce’s edition of Peele’s Works, 1828, vol. i. p. viii.) L. T. S.]
T. WALKINGTON, 1607.

Fat paunches make\(^1\) leane pates, &q; großer\(^2\) bits
Enrich\(^3\) the ribs but bankrupt\(^4\) quite the wits.

*The Optick glasse* of Humors, Or *The touchstone of a golden temperature* . . . by T. W[alkington]. Master of Artes [1607], p. 42.

[We are indebted to Prof. Dowden for the reference. The reference is *Loves labors lost*, I, i, 26. M.]

\(^1\) haue in Quarto. \(^2\) daynty in Q. \(^3\) make rich in Q. \(^4\) banckerout in F.; banerout in Q.
EDWARD SHARPHAM, 1607.

Old Lord. And hee is welcome, what suddaine gust (my Sonne) in haft hath blowne thee hither, & made thee leave the Court, where so many earth-treading starres adornes the sky of state?

1607. Edward Sharpham. Cupids Whirligig / As it hath bene sundry times Acted / by the Children of the Kings Majesties / Reuells. / Sign. B 1, back.

Compare Romeo & Juliet, Act I. sc. ii. l. 25:—
"At my poor house look to behold this night
Earth-treading stars that make dark heaven light."

and y faith he was a neate lad too, for his beard was newly cut bare; marry it showed somthing like a Medow newly mowed: stubble, stubble.

1607. E. Sharpham. The Fleire. / As it hath beene often played in the / Blacke-Fryers by the Children of / the Reuells. / Sign. B 3, back, at foot.

Compare 1 Hen. IV, Act I. sc. iii, on the sop's beard:
"and his chin new reap'd
Show'd like a stubble-land at harvest-home."

(The following passage illustrates one of Shaksper's words:

"I can no longer hold my patience
Impudent villaine, & lascivious Girles,
I have ore-heard your wild conventions;
You scorne Philosophy: You're be no Nunne,
You must needs kisse the Purse, because he sent it,
And you forsooth you flurgill, minion
You'll have your will forsooth."

1578. Wm. Haughton. A Woman Will Have Her Will, ed. 1631.

Compare the Nurse in Romeo & Juliet, II. iv. 162: "Scurvy knave! I am none of his flirt-gills; I am none of his skains-mates."

E. DOWDEN.
EDWARD SHARPHAM, 1607.

Kni[ght]. And how liues he with am.

Fle[ire]. Faith like Thijbe in the play, a has almost kil'd him-
sel'fe with the scabberd:

The [Fleire.] As it hath beene often played in the | Blacke-Fryers by
the Children of | the Rewells.] Written by Edward Sharpem of
the Middle Temple, Gentleman. At London.] Printed and are to
be solde by E. B. in Paulis-Churchyard, at the signe of the Flower

This bit of business,—to which Mr. Halliwell-Phillipps calld attention in
his Memoranda, M. N. Dr., 1879, p. 35, and which must have been due to one
of Shakspere's fellows, if not to Shakspere himself,—became a tradition on
the Stage, and was follow'd by the actor who playd Flute with Charles Kean
between 1850 and 1860 (?). But Mr. Rigbyon, the last actor who playd
Flute to Phelps's Bottom at the Gaiety in 1875,¹ tells Mr. E. Rose that
he didn't follow the custom: he stabd himself with the sword hilt, his own
thumb, or anything that came handiest.

I doubt whether the following mention of Pyramus and Thisbe, cited by
Mr. Hll.-P., p. 10, is a reference to Shakspe're's M. N. Dr., tho the lines
occur in the next poem to one containing an allusion to the old play of
Hamlet:—

I note the places of polluted sinne
Where your kind wenches and their bawds put in.
I know the houses where base cheaters vse,
And note what Gulls (to worke vpon) they chuse:
I take a notice what your youth are doing,
When you are fast a sleepe, how they are woing,
And steale together by some secret call,
Like Pyramus and Thisby through the wall.
I see your prentises what pranks they play,
And things you never dreame on can bewray:

(† 1620. Sam. Rowlands.) The Night-Raven. / By S. R. / London.]
Printed by G: Eld for John Diane and Thomas Baily. 1620. 4to. sign.
D 2, back; p. 28, Hunterian Soc. reprint, 1872.—F. J. F.

¹ It was produced on Febr. 15, 1875.—E. Rose.

† It was popular, and having been first published, as far as we know, in
1618, it was reprinted in 1620 and 1634, each time with a wood-cut of a
raven on the title-page. (Bibliographical Index to the Works of Samuel
Rowlands (Hunt. Soc.), p.37.)—P. A. L.
WILLIAM BARKSTEAD, 1607.

But stay my Muse in thine owne confines keepe,
& wage not warre with so deere lov'd a neighbor,
But having sung thy day song, rest and sleepe
  preserve thy small fame and his greater favor:
His Song was worthie merrit (Shakespeare hee)
sung the faire blosomse, thou the withered tree
  Laurell is due to him, his art and wit
hath purchast it, Cypres thy brow will fit.

Mirrha, the Mother of Adonis; or Lustes Prodegies. 1607.
  Last stanz. [4to.] In the Bodleian Lib. (Malone, 393.)
Reprinted by Dr. Grosart in Poems of William Barksted,
1876, p. 65. C. M. I.
JOHN MARSTON, 1607.

Ha he mount[s] Chirall on the wings of fame.
A horse, a horse, my kingdom for a horse,
Looke the I speake play scrappes.

*What You Will. Act II. Sc. i. 1607,
sign. C i. [440.]*

_[Richard III, Act V. sc. iv, l. 7. (See before, p. 52.)_ It is possible that the first line of this extract contains two printer's errors, "he" for "ile" (the old way of printing "I'll"), and Chirall for Chevall; the line would thus run,—

"Ha, Ile mount Chevall on the wings of fame."

The s would not then be required to help out "mount;" and Marston, mounting Pegasus in writing his Satire, naturally calls out for "A horse," &c. It should be noted, however, that the play is unusually well printed, in better type than many of the quartos of the time. L. T. S.]*
THOMAS HEYWOOD, 1607.

Bowdler. I never read any thing but Venus and Adonis.

Cripple. Why thats the very quintessence of love,
If you remember but a verse or two,
Ile pawne my head, goods, lands and all 'twill doe.

Bow. Why then, have at her.
Fondling I say, since I have hemd thee heere,
Within the circle of this ivory pale,
Ile be a parke.

Mall Berry. Hands off fond Sir.

Bow. —And thou shalt be my deere;
Feede thou on me, and I will feede on thee,
And Love shall feede us both.

Mall. Feede you on woodcockes, I can fast awhile.

Bow. Vouchsafe thou wonder to alight thy feede.

Crip. Take heede, shees not on horsebacke.

Bow. Why then she is alighted.
Come sit thee downe where never serpent hisses,
And, being set, ile smother thee with kisses.

The Fayre Mayde of the Exchange. 1607, sign. G 3. [4to.]

Heywood is quoting stanzas 39th and 3rd of Venus and Adonis; but the lines—

"Feed thou on me, and I will feed on thee,
And love shall feed us both,"

are not Shakespeare's, but Heywood's parody; and "Come, sit thee down," is an error for "Here come and sit." Machin also is quoting stanzas 39th and 3rd; and he also misquotes from both: "on dale" should have been "in dale," "when those mounts are" should have been "if those hills be," and "Here sit thee down," is inaccurate. That Shakespeare may have disseminated a first draft of his poem, differing from that known to us, is, perhaps, countenanced by the variae lectiones in the old copies of Shakespeare's Poems; especially considering that we know one stanza of the Rape of Lucrece (quoted after with the addition of Sir J. Suckling, 1636) which is not only different, but in a different measure from ours. C. M. I.

SH. ALLN. BK.—I.
THOMAS HEYWOOD, 1607.

_Crip[ple]. What Master Bowdler, have you let her passe unconquer’d?

_Bow[lder]. Why what could I doe more? I look’d upon her with judgement, the strings of my tongue were well in tune, my embraces were in good measure, my palme of a good constitution, onely the phrase was not moving; as for example, _Venus_ her selfe with all her skill could not winne _Adonis_, with the same words; _O heavens? was I so fond then to think that I could conquer Mall Berry? O the naturall influence of my owne wit had beene farre better.


This passage should of course have been printed with those above, p. 177, after the _Venus and Adonis_ extract there.

The _Fayre Mayde_ is full of echoes of Shakspere. Berry and the forfeit of Barnard’s bond for a loan for 3 months, _Works_, ii. 23, 28, are from Shylock; Franke Golding’s soliloquy on himself, the scorrer, falling in love, p. 20, is from Berowne’s in _L. L. Lost_, III. i. 175-207, and Benedick’s in _Much A do_, II. iii. 27-30; Fiddle’s “‘tis most tolerable and not to be endured,” p. 57, is Dogberry’s; Fiddle’s leave-taking, “you, Cripple, to your shop,” &c., is Jaques’s in _As you like it_, V. iv. 192-8; and the plot of Flower and his wife each promising their daughter to a different man, while a third gets her, is more or less from the _Merry Wives_. The play or full passages should be read. I quote only a few lines:
THOMAS HEYWOOD, 1607.

HEYWOOD.

I could not indure the carreir of her wit for a million . . . .

I tell thee Cripple, I had rather encounter Hercules with blowes, than Mall Berry with words: And yet by this light I am horribly in love with her. Vol. ii. p. 54.

but the name of Russetting to Master Fiddle... 'tis most tolerable, and not to be endured. Works, ii. 57.

and so gentlemen I commit you all: you Cripple to your shop; you sir, to a turn-up and dish of capers; and lastly you, M. Bernard, to the tuition of the Counter-keeper: Works, ii. 58.

SHAKSPERE.

I cannot endure my Ladie Tongue.

M. Adoe, II. i. 284.

I will go on the slightest arrand now to the Antypodes . . . rather than holde three words conference with this harpy. II. i. 273-9.

I will be horribly in loue with her. Much Adoe, II. iii. 245.

you shall also make no noise in the streetes: for, for the watch to babble and to talke, is most tolerable, and not to be indured. Much Adoe (Qo 1), III. iii. 37.

you to your former Honor I bequeath . . .

you to a loue that your true faith doth merit . . .

you to your land, and loue, and great allies . . .

And you to wrangling . . .

As you like it, V. iv. 192-5. Fol. p. 207, col. 2.—F. J. F.
JOHN FLETCHER, 1607.

Count. Laxarello, beftirre thy selfe nimbly and fuddenly, and here me with patience.

Laxa. Let me not fall from my felfe; speake I am bound to heare.

Count. So art thou to revenge, when thou shalt heare the fith head is gone, and we know not whither.

(Act II. sc. i.)

It comes againe; new apparitions,
And tempting fpirits: Stand and reveale thy felfe,
Tell why thou followest me? I feare thee
As I feare the place thou cameft from: Hell.

(Act III. sc. i.)


[See the dialogue between the Ghost and Hamlet (Hamlet, I. sc. v.), two lines (6, 7) in which Fletcher has here quoted,—

"Ham. Speak; I am bound to hear.
Ghost. So art thou to revenge, when thou shalt hear." L. T. S.]
THOMAS DEKKER, 1607.

Jupiter seeing Plutus dispersing his gifts, amongst none but his honest brethren, struck him (either in anger or envy) stark blind, so that ever since he hath play'd the good fellow, for now every gull may lead him up and down like Gay, to make sports in any drunken assembly, now hee regards not who thrusts his hands into his pockets, nor how it is spent, a fool shall have his heart nowe, as soone as a Phisitian: And an Asse that cannot spell, goe laden away with double Duckets from his Indian storehouse, when Ilis Homere, that hath layne sick seventeene yeeres together of the University plague, (watching and want), only in hope at the last to finde some cure, shall not for an hundred weight of good Latine receive a two penny weight in silver, his ignorance (arising from his blindness) is the onely cause of this Comedie of errors.


[This may be taken as proof that the Comedy of Errors was at least still in mind in 1607. L. T. S.]
* T. DEKKER AND J. WEBSTER, 1607.

Par. . . when women are proclaymed to bee light, they striue to be more light, for who dare disproue a Proclamation. Tent. I but when light Wies make heauy husbands, let these husbands play mad Hamlet; and crie reuenge, come, and weele do fo.

West-ward | Hoe. | As it hath bene divers times Acted | by the Children of Paules. | Written by Tho: Decker, and John Webster. | Printed at London, and to be sold by John Hodgets | dwelling in Paules Churchyard. | 1607 | 4to., sign. H 3.

Tho it is very doubtful whether the above refers to Shakspere's Hamlet, yet as the three Hamlet allusions excluded by Dr. Ingleby from his first edition of the Centurie were let into the second (pp. 453-4), this West-ward Hoe one may keep them company. Dr. Ingleby tells me that he gave it to Miss Smith for the 2nd edition, but it was inadvertently overlookt, and returnd to him.—F. J. F.

* FR. BEAUMONT AND JN. FLETCHER, 1607.

That pleasing piece of frailty that we call woman.

The Woman-hater, III. i.

Possibly from Hamlet's "'Frailty, thy name is woman," Hamlet, I. ii. 146, Q2.—E. H. Hickey.
THOS. DEKKER & JN. WEBSTER, 1607.

(1) The Fox is futtle, and his head once in,
The slender body easily will follow.
sign. D1, back.

(2) Guil[ford]. Peace rest his soule, his finnes be buried in his
grafe,
And not remembred in his Epitaph:
sign. D3.

(3) Jane. Is greefe so short? twas wont to be full of wordes,
sign. D3, back.¹

The / Famovs / History of Sir Tho-/mas Wyat, / With The
Coronation of Queen Mary, / and the coming in of King /
Philip./ As it was plaied by the Queens Maiesties /
Servants./ Written by Thomas Dickeurs, / and John
Webster./ London / Printed by E. A. for Thomas
Archer; and are to be / solde at his shop in the Popes-
head Pallace, nere the Royall Exchange./ 1607./

(1) is a recollection of Shakspere in 3 Henry VI, IV. vii.

"Gloucester [Aside] But when the fox hath once got in his nose,
He'll soon find means to make the body follow."

(2) is from Prince Hal's speech over Douglas's corpse, 1 Henry IV, V.
iv. 99—101 :—

"Adieu, and take thy praise with thee to heaven !
Thy ignominy sleep with thee in the grave,
But not remembred in thy epitaph!"

¹ Perhaps Guilford's

"We are led with pomp to prison,
O prophetick soule," (sign. A4)

may be a recollection of Hamlet.—F. J. F.
(3) is perhaps a recollection of the Duchess of York and Queen Elizabeth's talk in Richard III, IV. iv. 124—131:

"Q. Eliz. My words are dull; O, quicken them with thine. . . .
Duck. Why should calamity be full of words?
Q. Eliz. Windy attorneys to their client woes,
Airy successors of intestate joys,
Poor breasting orators of miseries!
Let them have scope! though what they do impart,
Help not at all, yet do they ease the heart."—EMMA PHIPSEY
T. DEKKER, 1608.

Their faces therefore do they turne vpon Barnwell (neere Cambridge) for ther was it\(^1\) to be acted: thither comes this counterfet mad man running: his fellow Jugler following aloose, crying stoppe the mad-man, take heed of the man, hees madde with the plague. Sometimes would he ouertake him, and lay hands vpon him (like a Catch-pole) as if he had arrested him, but furious Hamlet woulde prentently eyther breake loofe like a Beare from the stake, or else so fet his pawes on this dog that thus bayted him, that with tugging and tearing one anothers frockes off, they both looked like mad Tom of Bedlam . . At length he came to the house where the deade man had bin lodged: from this dore would not this olde Ieronimo be druen, that was his Inne, there he woulde lie, that was his Bedlam, and there or no where must his mad tricks be plaid.

---

The Dead Tearme. or, Westminster's Complaint for long Vacations and short Termes. Written in manner of a Dialogue betweene / the two Cityes London and Westminster./ . . . London./ Printed and are to be sold by John Hodgetts at his house in Paules Churchyard. 1608./ Sign. G 3./

Part quoted in Mr. Hall.-P.'s Mem. on Hamlet, p. 20.—F. J. F.

---

\(^1\) The Comedy or trick of a London Porters, of whom one shammd mad, getting the goods out of the bedroom of a young London tradesman, who had died suddenly at Stourbridge Fair, Barnwell, and whose corpse the two porters had carried to the grave.
A YORKSHIRE Tragedy.

Not so New as Lamentable and true.

Acted by his Maiesties Players at the Globe.

Written by VV. Shakspeare.

[Device]

At London
Printed by R. B. for Thomas Pavier and are to bee sold at his shop on Cornhill, neere to the exchange.
1608.
[Thomas Pavier, the piratical publisher, entered *A Yorkshire Tragedy* in the *Stationers' Registers*, on May 2, 1608, as a "Tragedy written by Wylliam Shakespere."

The consensus of critical opinion denies the Shaksperean authorship. The play, as a whole, is poor in characterisation, and the verse cannot have been Shakspere’s at the time of the tragedy’s composition, possessing too great a proportion of end-stopped lines and rhyme. The ascription of passages of prose to Shakspere still leaves unexplained his connexion with a play, which can only be called poor. See Tucker Brooke’s *Shakespeare Apocrypha*, 1908, pp. xxxiii-xxxvi.

Thomas Pavier was probably only using Shakspere’s name to recommend his book. The play was printed in F. 3, 1664. M.]
JARVIS MARKHAM AND LEWIS MACHIN, 1608.

Veloups. This is his chamber, let us enter, heeres his clarke.

President. Fondling, said he, since I have hem'd thee heere,
Within the circuit of this Ivory pale.

Drap. I pray you sir help us to the speech of your master.

Pre. Ile be a parke, and thou shalt be my Deere.

He is very busie in his study.
Feed where thou wilt, in mountaine or on dale;
Stay a while, he will come out anon.

Graze on my lips, and when those mounts are drie,
Stray lower, where the pleasanf fountaines lie.

Go thy way thou best booke in the world.

Ve. I pray you, sir, what booke doe you read?

Pre. A book that never an Orators clarke in this kingdom
but is beholden unto; it is called maides philosophie, or Venus
and Adonis. Looke you, gentlemen, I have divers other pretty
booke.

Drap. You are very well storde, sir; but I hope your master
will not stay long.

Pre. No, he will come presently. Enter Mestant.

Ve. Who have we heere? another Client sure, crowes flock to
carkasses: O tis the lord Mestant.

Me. Save you, Gentlemen; sir is your master at any leasure?
Pre. Heere sit thee downe where never serpent hisse;
And being set the other thee with kisses.

His businesses yet are many, you must needs attend a while.

The Dumble Knight. 1608, sign. F. [4to.]

1 We here find Machin quoting almost the same passages from Venus
and Adonis as Heywood. See the extract, p. 177. C. M. I.
THOS. MIDDLETON, 1608.

Harebrain. . . .

"I have conveyed away all her wanton pamphlets; as Hero and Leander, Venus and Adonis; O, two luscious marrow-bone pies for a young married wife!"


The jealous Harebrain is speaking of his newly-married wife.—H. C. Hart

Mr. Hll.·Phillipps, in his *Discursive Notes on Rom. and Jul.,* p. 115, says that there is a quotation from *R. & J.* in John Day's *Humour out of Breath,* 1608. Not being up in his Ovid, he no doubt alludes to this passage:

Are soone blowne ore, contracts are common wiles,
T' intangle foole, Ioue himselfe sits and smiles
At louers perjuries,"

*Humour out of breath.* / *A Comedie / Divers times latelie
acted, / By the Children / Of / The Kings Reuells.*
Written / By / John Day. / Printed at London for John
Holmes, and are to be sold / at his shop in Saint Dunstans
Church-yard / in Fleet-street. 1608. / *Actus Quartus,*
sign. F 2, and back (p. 55, ed. A. H. Bullen, 1881).

But, as Mr. Bullen notes in his Introduction, p. 95, this is one of the many allusions to Ovid's lines, *Ars Am. l.* 633-4:

"Juppiter ex alto perjuria ridet amantium,
Et jubeit Aeolios irrita ferre notas."

'Shakespeare, as everybody knows, has alluded to this passage of Ovid in *Rom. and Jul.* ii. 2.' [95.]

F. J. F.
JOHN DAY, 1608.

Joculo. But Madam, doe you remember what a multitude of fishe we faw at Sea? and I doe wonder how they can all live by one another.

Emilia. Why foole, as men do on the Land, the great ones eate up the little ones.

Polymetes. What ominous news can Polimetes daunt? Have we not Hyren heere?

_Law Tricks, a comedy, 1608, signs. B 3 and F 2._

[Mr. A. H. Bullen _Athenaum_, Sept. 21, 1878] points out that John Day here copies a part of the Fishermen's talk in _Pericles_, Act II. sc. i.—

"3 Fish. Master I marvel how the fishe live in the sea.
1. Fish. Why, as men do a-land, the great ones eat up the little ones."

_Pericles_ was entered on the Stationers' Register on 20 May, 1608*. Day's _Law Tricks_ was entered on the Register 23 March, 1608.

George Wilkins' novel, _The Painfull Adventures of Pericles_, which appeared in the same year, "in great measure founded upon" Shakespeare's play, says Dr. Dowden (Shakespeare Primer, 1877, p. 145), gives the same passage in a different form, "'Againe comparing our rich men to Whales, that make a great shew in the worlde, rowling and tumbling up and downe, but are good for little, but to sincke others: that the fishe live in the sea, as the powerfull on shoare, the great ones eate up the little ones.'" (Prof. Mommsen's reprint, Oldenburg, 1857, p. 27. Fourth chapter.)

Pistol's exclamation "Have we not Hire? here?" (2 Hen. IV, Act II. sc. iv.) is also used by Day; it seems to have been a popular "play-scrap,"

* _Pericles_, of which Shakespeare probably wrote only the main parts of the last three acts, was printed in quarto in 1609 (twice), and was reprinted from the sixth quarto of 1635 in the second issue of the Third Folio of Shakespeare's Plays, 1664. See Furnivall's _Introduct. to the Leopold Shakespeare_, 1877, p. lxxviii (where 1644 is a misprint for 1664); and the _Cambridge Shakespeare_, 1866, Vol. I, p. xxvii; vol. IX, p. ix.
one of the current phrases of the day; Dyce considers that it was probably taken by Shakespere as well as by other writers from George Peele's lost drama, The Turkish Mahomet and Hirsem the Fair Greek (ed. of Shakespere, 1864, vol. iv. p. 344, note). Steevens gives the quotation as occurring in Massinger's Old Law, T. Heywood's Love's Mistress, and Satiromastix (Malone and Steevens' Shakespeare, 1821, vol. xvii. p. 83). It is also found in Chapman, Jonson, and Marston's Eastward Hoe, Act II. sc. i, spoken by Quicksilver, who is constantly quoting scraps of plays. William Barksted published his Poem Hirsem, or the faire Grethe in 1611. See Dr. Grosart's Reprint of the Poems of W. Barksted, 1876. L. T. S.]
ROBERT ARMIN, 1608.

There are, as Hamlet saies, things cald whips in store.


Mr. Collier's note, p. 67, is: "No such passage is to be found in Shakespeare's Hamlet, as it has come down to us, either in the editions of 1603, 1604, or in any later impression. Possibly Armin may refer to the old Hamlet which preceded Shakespeare's tragedy; but this seems unlikely, as he was an actor in the same theatre as that for which Shakespeare wrote."  

Mr. Hall.-P. says that the sentence above seems to have been well-known and popular, for it is partially cited in the Spanish Tragedic, 1592, and in the First Part of the Contention, 1594 (Mem. on Hamlet, 1879, p. 19).

On looking up the latter of these vague references, the reader will find that the passage is:—

"Hum.[phrey]. My Maisters of saint Albones, Haue you not Beadles in your Towne, And things called whippes?"  

(ed. Halliwell, Old Shakespeare Soc. 1843, p. 23), with a note on p. 87, quoting Mr. Collier's comment, and making the following suggestion, doubtless long since repented of: "It is not impossible that Armin may have confused the two plays together, and wrote incorrectly 'as Hamlet saies,' instead of 'as Gloster saies.'"

---

1 The Nest of Ninnies is but "a reprint of Armin's Fool upon Fool, 1605 (Mr. Huth, unique), with certain alterations," according to Mr. Hazlitt. Handbook, p. 12.

2 Armin belonged to Lord Chandos's Players: see Collier's Lives of Actors, p. 196, &c.—B. N.

The first reference is not, I assume, to Isabella’s speech in *Span. Trag.* Act IV, ed. 1594, Sign. F4, back (Hazlitt’s *Dodsley*, v. 94:5)—

*Isa* [bell]. “Why, did I not giue you gowne and goodly things,
Bought you a whistle and a whipstalke too;
To be revenged on their villanies.”

—though that is the only one I see in the (?1592 play,—but to two later lines (ib. p. 105) of Hieronimo’s in Ben Jonson’s ‘Additions’ of 1601 (see note there, p. 103):—

“Well, heauen is heauen still,
And there is *Nemesis* and Furies,
And things called whippes.
And they do sometimes meete with murderers,
They doe not alwayes scape, that’s some comfort.”

So 1623, 4°. G2, back, G3, and 1633 ed., ibid.—P. A. L.

May not this phrase, as well as the ‘trout with four legs,’ from Jn. Clarke’s *Paramiologia*, 1639, p. 432, below, be part of some actor’s gag—not Burbage’s, I hope.—[F. J. F.]

---

1 The Spanish Tragedy, 1610 (G4). Actus Tertius. Hieronimo.
ROBERT ARMIN, 1608, 1609.

(1) Likewise most affable Lady, kinde and debonere, the second of the first which I fawcily salute, pardon I pray you the boldnes of a Begger, who hath been writ downe for an Affe in his time, & pleades under forma pauperis in it still, not-withstanding his Constableship and Office:

(2) I have seene the stars at midnight in your societies, and might have Commend as affe as I was, but I lackt liberty in that, yet I was admitted in Oxford to be of Chrixts Church, while they of Al-soules gaue ayme: such as knew me remember my meaning.†

(3) tho not so quaint
As courtly dames or earths bright treading starres,
They are maids of More-clacke, homely milke-bob things,
Such as I love, and faigne would marry well.

(4) Scarlet is scarlet, and her sin blood red,
Wil not be wafted hence with a sea of water,

(1) Dedication of The Italian Taylor, and his Boy, 1609.
(2) Epistle-dedication before A Nest of Ninnies, 1608.
(3) The Historie of the two Maids of More-clacke (Sig. C, bk.).
(4) Ibid. (Sig. E 2).

Mr. J. P. Collier first noticed (1) as proof that R. A. had played Dogberry.† I would add (2) as a second evidence, because like the first it is brought as it were by head and shoulders into the context. (3) is a remembrance of Rom. & Jul., I. ii. l. 25," and (4) of Macbeth, II. ii. 60-3

† The old Shakespeare Soc. reprint, 1842, p. 3, reads 'measures,' not 'meaning.'
1 O that I had been writ down an ass!—Much ADo, V. ii. 89-90.
2 At my poor house, look to behold this night,
Earth-treading stars that make dark heaven light.
ROBERT ARMIN, 1608, 1609.

Will all great Neptune's ocean wash this blood
Clean from my hand? No, this my hand will rather
The multitudinous seas incarnadine,
Making the green one red.

There are other expressions in Armin which recall Shakespeare, notably
The divell has scripture for his damned ill.—Two Maids.

and

What is thy haste in leathe steept.—Ib.:

which may be paralleled by The Mer. of Ven., I. iii. 89,¹ Twelfth Night,
IV. i. 66,² and An. and Clop., II. vii. 114,³ but these, like others, may
have been ordinary phrases of the day.—B. N.

¹ Mark you this, Bassanio,
The devil can cite Scripture for his purpose.
² Let Fancy still my sense in Lethe steep.
³ Till that the conquering wine hath steep'd our sens
   In soft and delicate Lethe.

NOTE.—The identification of 2 above with Dogberry's words in Much
Ado is somewhat dubious. It seems rather to refer to Falstaff's words on
Justice Shallow's career in Grays Inn. See 2 Henry IV, III, iii, 229:

"Falstaff. We have heard the chimes at midnight, Master Shallow.
Shal. That we have," &c. M.
BEAUMONT (died 1616) AND FLETCHER
(died 1625), 1608-25.

[The quotations are from Dyce's edition, in eleven volumes, 8vo, Moxon, 1843-6. In the left-hand column are B. and F.'s words; in the right, the parallel passages, from Dyce's notes. I have left out a few which seem to me strain'd beyond bearing.—F. J. F.]

—but how can I
Look to be heard of gods that must
be just,
Praying upon the ground I hold by
wrong?

In this sentiment our authors seem
to be copying Shakespeare, in a
noble passage of his Hamlet:
—"Forgive me my foul murder!
That cannot he; since I am possess'd
Of those effects for which I did the
murder,
My crown, mine own ambition, and
my queen.
May one be pardon'd, and retain the
offence?" &c.—Theobald.

So Shakespeare said, before our
poets, in his Hamlet:
"Let him go, Gertrude; do not fear
our person:
There's such divinity doth hedge a
king,
That treason can but peep to what it
would,
Acts little of his will."—Theobald.

Arane [the penitent Queen-mother of King Arbaces, kneels to him]
As low as this I bow to you; and
would
As low as to my grave, to shew a
mind
Thankful for all your mercies.

"There is a fine passage, upon a
similar occasion, in Shakespeare's
Coriolanus, to which our authors
might possibly have an eye:—
Volumnia. Oh, stand up bless'd
Whilst with no softer cushion than
the flint
Arbaces

Oh, stand up,
And let me kneel! the light will be
asham'd
To see observance done to me by
you.
Arane. You are my king.
Arbaces. You are my mother:
rise
1611 (printed 1619). A King
and no King, III. i. Works,
i. 275.

Arb. If there were no such instru-
ments as thou,
We kings could never act such wicked
deeds.
ib. III. iii, end. Works, ii.
297.

I kneel before thee; and improperly
Show duty, as mistaken all the while
Between the child and parent,
Coriolanus. What is this?
Your knees to me? to your corrected
son.'
[act v. sc. 3]. Theobald.

The Editors of 1778 cite the
passage in Shakspere's King John,
IV. ii.:
It is the curse of kings to be attended
By slaves that take their humours
for a warrant
To break within the bloody house of
life; &c.'

Weber says, "Perhaps the poet
had the following line of Hotspur's
speech in King Henry IV, Part I,
in his mind:
And that it was great pity, so it
was," &c.'

Base is the slave commanded:
"Base is the slave that pays!"
Shakespeare's Henry V, act ii, sc. 1.

A parody on Pistol's exclamation
"Another parody on Shakespeare;
"My kingdom for a horse!"
Richard III, act v. sc. 4.
Zanthia.
Then know, It was not poison, but a sleeping potion, Which she receiv'd; yet of sufficient strength So to bind up her senses, that no sign Of life appear'd in her; and thus thought dead, In her best habit, as the custom is, You know, in Malta, with all ceremonies She's buried in her family monument, In the Temple of St. John: I'll bring you thither, Thus, as you are disguis'd. Some six hours hence, The potion will leave working: before March 1618-19 (printed 1647). Fletcher. The Knight of Malta, IV.i, end. Works, v. 177.

Belisa. . . . . by my life, The parting kiss you took before your travel Is yet a virgin on my lips, preserv'd With as much care as I would do my fame, To entertain your wish'd return.
1616-18 (printed 1647). The Queen of Corinth, I. ii; Works, v. 403.

I yet remember when the Volga curl'd, The aged Volga, when he heav'd his head up, And rais'd his waters high, to see the ruins, The ruins our swords made, the bloody ruins:
1618 (printed 1647). Fletcher. The Loyal Subject, I. iii. Works, vi. 16.

'This speech bears an obvious similitude to one of Friar Laurence in Shakespeare's Romeo and Juliet [act iv. sc. 5.1 D.]. Ed. 1778.'

1 See too IV. i. 92—115.

[Then gave I her, so tutor'd by my art, A sleeping potion; which so took effect As I intended, for it wrought on her The form of death. V. iii. 242-5]

[and, as the custom is, In all her best array bear her her to church. IV. v. 80-1.]

[meantime I writ to Romeo, That he should thither come as this dire night, To help to take her from her borrow'd grave, Being the time the potion's force should cease. V. iii. 245-9]

'The writer was thinking here of a passage in Shakespeare's Coriolanus; 'Now by the jealous queen of heaven, that kiss I carried from thee, dear; and my true lip Hath virgin'd it e'er since.' Act v. sc. 3.'
BEAUMONT (d. 1616) AND FLETCHER (d. 1625), 1608-25. 199

Ran fearfully among the trembling reeds,
And hid his crisp head in the hollow bank,
Blood-stained with these valiant combatants."

sure, to tell
of Caesar’s amorous heats: and how
he fell
In the Capitol *1 can never be the same
To the judicious: nor will such blame
Those that penn’d this for barrenness, when they find
Young Cleopatra here...
We treat not of what boldness she did die,†
Nor of her fatal love to Antony...
(printed 1647) The False One.
Prologue. Works, vi. 217.

* An allusion to Shakespeare’s Julius Caesar [wherein he is made to die in the Capitol, instead of in the Curia Pompeii, where the Senate met, in the Campus Martius.]
† An allusion to Shakespeare’s Antony and Cleopatra. [?—F.]

1 “So in Fletcher and (?) Shirley’s Noble Gentleman, (licenst—after Fletcher’s death in 1625—on Feb. 3, 1625-6, pr. 1647,) V. i. Works, 1846, x. 186—

“So Caesar fell, when in the Capitol
They gave his body two-and-thirty wounds.”

‘Here we have two blunders,’ says Sympson; ‘the first with respect to the place where Caesar fell, which was not in the Capitol, but in Curia Pompeii; the other as to the number of wounds he fell by: as to the first, it was a blunder peculiar to the playwrights of that time; Shakespeare began it in Hamlet, act iii. sc. 2 . . . .

“Polonius. I did enact Julius Caesar: I was killed i’ the Capitol.”

‘Our authors, treading in their master’s steps, took up the same mistake here; and after them Shakerley Marmion, in his Antiquary, inadvertently continued the same error, making Veterano say,

“‘And this was Julius Caesar’s hat when he was killed in the Capitol.”

‘As for the second fault, ’twas made no where but at the press, for the number (I suppose) in the original MS. was wrote in figures, thus, 23, which, by an easy [mistake,] shifting place, was altered to 32, and thus we have nine wounds more than Caesar ever received.’—Sympsom. ‘The notion that Julius Caesar was killed in the Capitol is as old as Chaucer’s time: see Malone’s note on the above-cited passage of Hamlet.’”—Dyce.
Celia. . . . . How does he?  
Governess. Oh, God, my head!  
Celia. Prithee be well, and tell me,  
Did he speak of me since he came?  
(printed 1647). Fletcher. The Humorous Lieutenant, III.  
ii. Works, vi, 467 [see the whole scene.]  

Petronius. Thou fond man  
Hast thou forgot the ballad, Crabb’d Age?  
Can May and January match together,  
And never a storm between ’em?  
(pr. 1647). Fletcher. The Woman’s Prize, or The Tamer Tame’d ["avowedly intended to form the Second Part" of Shakspere’s Shrew], IV.  
i. Works, vii, 172.  

Rowland. Swear to all these...  
Tra. I will...  
... Let’s remove our places.  
Swear it again.  
ib. V. iii. Works, vii, 206.  

Petrucho. Come: something I’ll do; but what it is, I know not.  
Woman’s Prize, II. iv, end.  
Works, vii, 142.  

Mirabel. Well; I do take thee upon mere compassion;  
And I do think I shall love thee.  
1621 (pr. 1679). Fletcher.  
The Wild-Goose Chase, V.  
vi. Works, 1845, viii, 205.  

‘A recollection of Shakespeare’s Romeo and Juliet, act ii. sc. 5—  
Nurse. Lord, how my head aches, &c.’  

‘The well-known lines by Shake-  
speare, contained in his Passionate Pilgrim.’ [And though this collection was by no means all Shakspere’s  
(see Intro. to Leopold Shaks., p. xxxv, and after, p. 231), yet I in-  
cline to think that Crabb’d Age may be his.—F.]  

* "This is plainly a sneer at the scene in Hamlet [i. 5] where (on ac-  
count of the Ghost calling under the stage) the prince and his friends two  
or three times remove their situations. Again, in this play, p. 14, Petrucho’s saying [opposite] seems to  
be meant as a ridicule on Lear’s passionate exclamation [act ii. sc. 4],  

—- I will do such things—  
What they are, yet I know not.”  
J. N. Ed. 1778.  

‘Nonsense: there is more of compli-  
ment than “sneer” in these recol-  
lections of Shakespeare.’—Dyce.  
‘And so say all of us.’—F.  

‘Here our poet was thinking of what Benedick says to Beatrice at  
the conclusion of Shakespeare’s Much  
Ado about Nothing;  

“Come, I will have thee; but by  
this light, I take thee for pity.”
BEAUMONT (d. 1616) AND FLETCHER (d. 1625), 1608-25. 201

[For the "Farewell, pride and pomp!" &c. from Fletcher's Prophetae, licent May 14, 1622, pr. 1647, see p. 295, set before Dyce's edition was referred to.]

Higgen. Then bear up bravely with your Brute,† my lads! Higgen hath prigg'd the prancers in his days, And sold good penny-worths: we will have a course; The spirit of Bottom is grown bottomless

†... [on the last line opposite,] says Steevens, "there seems to be a sneer at this character of Bottom [in M. N. Dr.]; but I do not very clearly perceive its drift..."—Note on M. N. Dr. act v. sc. 1.

Chatillon. Sir, you shall know My love's true title, mine by marriage. [He then sets it forth,] more

‡ I put in a note the following lines from this play, Beggar's Bush, II. i. Works, viii. 29,

"Under him,
Each man shall eat his own stoln eggs and butter,
In his own shade or sun-shine, and enjoy
His own dear dell, doxy, or mort, at night,
In his own straw, with his own shirt or sheet
That he hath fitch'd that day."

as I'm certain that Fletcher is here only parodying his own lines in that Henry VIII which he completed from Shakspere's unfinished leaves. Dyce does not give Shakspere the lines, but calls them "the words of Cranmer concerning Q. Elizabeth in Shakespeare's Henry the Eighth, act v. sc. 4;

"In her days every man shall eat in safety,
Under his own vine, what he plants, and sing
The merry songs of peace to all his neighbours."

1 Setting aside the first race of French kings, Which will not here concern us, as Pharamond, With Clodion, Meroveus, and Chilparic, And to come down unto the second race,

Which we will likewise slip....

....... of Martel Charles The father of king Pepin, who was sire
shortly than, tho after the manner of, the Archbishop in Shakspeare's *Henry V.* I. ii.


Take, oh, take those lips away,
That so sweetly were forsworn,
And those eyes, like break of day,
Lights that do mislead the morn!
But my kisses bring again,
Seals of love, though seal'd in vain.
Hide, oh, hide those hills of snow,
Which thy frozen bosom bears,
&c., &c.


"The first stanza of this song (with two very trifling variations) occurs in Shakespeare's *Measure for Measure,* act iv. sc. 1, and both stanzas are found in the spurious edition of his poems, 1640. In a long note to which I refer the reader (Malone's Shakespeare, xx. 417 [Variorum, 1821]), Boswell urges the probability that the song was composed neither by Shakespeare nor Fletcher, but by a third unknown writer: I am inclined, however, to believe that it was from the pen of the great dramatist."—Dyce. It is now generally given to 'Kit Marlowe,' on Isaac Walton's authority.

---

*Clarangè.* Myself and (as I then deliver'd to you)
A gentleman of noble hope, one Lydian,
Both brought up from our infancy together,
One company, one friendship, and one exercise
Ever affecting, one bed holding us,

---

To Charles, the great and famous Charlemagne;
And to come to the third race of French kings,
Which will not be greatly pertinent in this case
Betwixt the king and me, of which you know

---

'In this description of the friendship of Clarangè and Lydian, our author seems to have intended an imitation of the excellent account of female friendship in Shakespeare's *M. N. Dream,* iii. 2.'—Reed.

O! is all forgot?
All school-days' friendship, childhood innocence?

---

Hugh Capet was the first;
Next his son Robert, Henry then, and Philip,
With Louis, and his son, a Louis too, and of that name the seventh: but all this
Springs from a female, as it shall appear.
BEAUMONT (d. 1616) AND FLETCHER (d. 1625), 1608-25. 203

One grief, and one joy parted still between us,
More than companions, twins in all our actions,
We grew up till we were men, held one heart still.
Time call'd us on to arms; we were one soldier . . .
When arms had made us fit, we were one lover,
We lov'd one woman
(pr. 1647) Fletcher & (?/? Massinger. The Lovers’ Progress, II. i. Works, xi. 46.

We, Hermia, like two artificial gods, Have with our needles created both one dower,
Both on one sampler, sitting on one cushion,
Both warbling of one song, both in one key,
As if our hands, our sides, voices, and minds, Had been incorporate. So we grew together,
Like to a double cherry, seeming parted,
But yet an union in partition;
Two lovely berries moulded on one stem;
So, with two seeming bodies, but one heart;
Two of the first, like coats in heraldry.
Due but to one, and crowned with one crest.

Disgo. . . . instinct, signior,
Is a great matter in an host.
(pr. 1647) Fletcher & Massinger; Love’s Pilgrimage, I. ii. Works, xi. 247.

‘Steevens has observed, that this is the same phrase used by Falstaff . . . “but beware instinct; the lion will not touch the true prince. Instinct is a great matter.” [1 Hen. IV. II. iv. 299-300.] The passage in the text seems to have been suggested by the one quoted from Shakespeare.’ Weber.
JOHN DAVIES OF HEREFORD, 1609.

Some followed her \(^1\) by \(\ast\) acting all mens parts,
These on a Stage she raif'd (in scorn) to fall:
And made them Mirrors, by their acting Arts,
Wherin men saw their \(\dagger\) faults, thogh ne'r so small:
Yet some she guerdon not, to their \(\ddagger\) defects;
But, othersome, were but ill-Action all:
Who while they acted ill, ill waited behind,
(By custome of their maners) in their minde.

* Stage players.

† Shewing the
vice of the time.

‡ W.S.R.B.

\(\ast\) The "her" is Fortune. For W. S, and R. B., see John Davies, quoted before, p. 126. C. M. I.
SAMUEL ROWLANDS, 1609.

In a new mould this woman I will cast,
Her tongue in other order I will keepe,
Better she had bin in her bed asleepe,
Then in a Taverne, when those words she spake;
A little paines with her I meant to take:
For she shall find me in another tune,
Between this February and next June:
In sober sadneffe I do speake it now,
And to you all I make a solemn vow,
The chiefest Art I have I will bestow
About a worke call'd taming of the Shrow.

Whole Crew of Kind Gossip. 1609. p. 33.
Reprinted by the Hunterian Club, 1876.

[This is part of the answer of the fifth of the "Six honest Husband's" who are all accused by their wives or "Gossips": He was "complained on by his wife to be a common Drunkard."

The old play of The Taming of A Shrew, on which Shakespeare's play is founded, was printed in 1594; his play of the Taming of the Shrew was not printed till 1623, but it seems most likely to have been written not later than 1597. L. T. S.]
THOMAS THORPE, 1609.

TO THE ONLIE BEGETTER OF
THESE INSVING SONNETS.
M. W. H. ALL HAPPINESSE.
AND THAT ETERNITIE.
PROMISED.

BY.
OVR. EVER-LIVING POET.
WISHETH.
THE WELL-WISHING.
ADVENTURER IN.
SETTING.
FORTH.

T. T.

Shakespeare's Sonnets. 1609. [4to.] Dedication.

The entry of this edition of the Sonnets in the Stationers' Registers runs thus:

20 Mai [1609]

Thomas Thorpe. Entred for his copie under thandes of master Wilson and master Lownes Warden a Booke called SHAKESPEARES sonnettes. C. M. I.
Eternall reader, you have heere a new play, never stal'd with the Stage, never clapper-clawd with the palmes of the vulger, and yet passing full of the palme comical; for it is a birth of your [that] braine, that never under-tooke any thing commicall, vainely: And were but the vaine names of commedies change for the titles of Commodities, or of Playes for Pleas; you should see all those grand cenfors, that now file them such vanities, flock to them for the maine grace of their gravities; especially this authors Commedies, that are so fram'd to the life, that they serve for the most common Commentaries of all the actions of our lives, shewing such a dexteritie and power of witte, that the most displeased with Playes, are pleas'd with his Commedies. And all such dull and heavy-witted worldlings, as were never capable of the witte of a Commedie, comming by report of them to his representations, have found that witte there, that they never found in themselves, and have parted better-witted then they came; feeling an edge of witte set upon them, more than ever they dreamd they had braine to grinde it on. So much and such favoured salt of witte is in his Commedies, that they seeme (for their height of pleasure) to be borne in that sea that brought forth Venus. Amongst Venus & Adonis all there is none more witty then this: And had I time I would comment upon it, though I know it needs not, (for so much as will make you thinke your tefterne well bestow'd) but for so
much worth, as even poore I know to be stufit in it. It deserves such a labour, as well as the best Comedy in Terence or Plautus, And beleeeve this, that when hee is gone, and his Comedies out of sale, you will scramble for them, and set up a new English Inquisition. Take this for a warning, and at the perrill of your pleasures losse, and Judgements, refufe not, nor like this the leffe, for not being fullied, with the smoaky breath of the multitude; but thanke fortune for the scape it hath made amongst you. Since by the grand possessor's wills, I beleeve you should have prady for them rather then beene prady. And so I leave all such to bee prayed for (for the states of their wits healths) that will not praise it.—Vale.

Address prefixed to Troilus and Cressida. [Some copies only of the first issue of 1609. First 4to.]

[There is here an ingenious and delicate allusion, after the far-fetcht fashion of the day, to one of Shakespeare's previous pieces, i.e. Venus and Adonis, when the writer speaks of Shakespeare's comedies having so much of the salt of wit that they seem to be born in the sea that brought forth Venus. L. T. S.]
Anonymous, 1609.

Amazde I stood, to see a Crowd
Of Civill Throats stratched out so lowd;
(As at a New-play) all the Roomes
Did swarne with Gentiles mix'd with Groomes,
So that I truly thought all These
Came to see Shore or Pericles.

Pimlyco or Runne Red-Cap. Tis a mad world
at Hogsdon. 1609. [4to.] Sign. C i, line 6.
[Malone 299 (Bodl. Libr.)]

The play referred to under the name of "Shore" may be one by Henry Chettle and John Day, circa 1599, entitled Shore's Wife. It is mentioned by Henslowe in his Diary (1603), Shakespeare Society's Edition, p. 251; Beaumont and Fletcher, in The Knight of the Burning Pale (Induction, 1613, probably written 1611), speak also of a Play on the same story: the Wife says,—

"I was nere at one of these plays as they say, before; but I should have scene Jane Shore once,"

and Christopher Brooke in The Ghost of Richard the Third (His Legend):

"But now her fame by a vild play doth grow."

(Fuller Worthies Library, 1872, p. 94.) The play is not extant.

[The play referred to as "Shore" may be one by T. Heywood, printed in 1600, entitled The first and second parts of King Edward the Fourth, &c. It contains the whole history of Jane Shore. P. A. D.]

The first edition of Pericles came out in 1609. See before, p. 190.

C. M. I.
BEN JONSON, 1609.

Morose. Your knighthood * * * shall not have hope to repara eit selfe by Constantinople, Ireland, or Virginia; but the best, & laft fortune to it Knight-hood shall bee, to make Dol Tear-sheft, or Kate-Common a Lady: & fo, it Knight-hood may eate.

Epicae; or, The Silent Woman, Act II. sc. v. end. 1609. [4to.]

[Doll Tear-sheet, of the Second Part of Henry IV, was long in the popular mind. See extract from Ligon's Voyage, in 1657. L. T. S.]
About 1610. A MS. copy of Shaksper’s 8th Sonnet.

“In laudem Musice et opprobrium
Contemtorij eiusdem.

1.
Musicke to heare, why hearest thou Musicke fadly
Sweete w'th sweetes warre not, Joy delights in Joy
Why louest y' that w'th thou receauest not gladly
or els receauest w'th pleasure thine annoy

2.
If the true Concord of well tuned Soundes
By Vnions maried doe offend thy eare
They doe but sweetlie chide thee, whose confoundes
In singlenes a parte, w'th thou shouldst beare

3.
Marke howe one stringe, sweet husband to another
Strikes each on each, by mutuall orderinge
Reverblinge Childe, & Syer, & happy Mother
w'th all in one, this single note dothe singe
whole speechles sengo beinge many seeming one
Sings this to thee, Thou single, shalt prove none.

W: Shakspeare.”

(Readings of the Quarto, 1609.)

1 the parts that.  3 sier, and child.
2 in.  4 who.
  5 singe  6 wilt.

This occurs in a little miscellany of Poems, &c., the Addit. MS. 15,226 in the British Museum. It is in a hand of the earlier part of James I’s reign, and has some worthless various readings. As I’d not seen a print of it before, and it wasn’t notist in the Cambridge Shaksper, I copied it and sent it to the Academy, and then found it in Halliwell’s Folio Shaksper.—F. J. F.
ROGER SHARPE, 1610.

In Virosum.

How Falstaff like, doth swell Virosus looke,
As though his paunch did foster evry sinne:
And sweares he is injuri'd by this booke,
His worth is taxt he hath abused byn:
Swell still Virosus, burst with emulation,
I neither taxe thy vice nor reputation.

MORE FOOLEs yet. Written by R. S. [Small Plate.] At London, Printed for Thomas Castleton, and are to be sold at his shop without Cripple-gate. An. 1610. Bodleian (Malone 299) 4to. sign. E 3. "To the Reader" is signed "Roger Sharpe."

Quoted (and partly modernizd) in Mr. Halliwell's Character of Sir John Falstaff, 1841, p. 41. The quotation there on p. 42, from the document printed by Mr. Collier, was evidently made in that innocence of incapacity to distinguish between a genuine and a forged MS. which Mr. Halliwell, oddly enough, often showd in former days. I quote the bit only to show what sham old-spelling is like: A character is to be dressed "Like a Sr Jon Falstaff: in a roahe of russet, quite low, with a great belley, like a swollen man, long moustaches, the sheows shorte, and out of them great toes like naked feete: buskins to sheaw a great swollen leg."—New Facts regarding the Life of Shakespeare in a letter to Thomas Amyot, &c., from J. Payne Collier, London, 1835, 8vo. p. 39. 3 See further extracts on Falstaff, under Anon. 1640; John Speed, 1611; Anon. 1600.—F. J. F.

1 From Collier, and not with Halliwell's mistakes in reprinting from Collier's New Facts.—P. A. L.
EDMUND BOLTON, 1610.

The Choice of English. As for example, language & style (the apparel of matter) hee who would penn our affaires in English, and compoſe unto us an entire body of them, ought to have a singuler care theer of. For albeit our tongue hath not received dialects, or accentuall notes as the Greeke, nor any certaine or establishted rule either of gramer or true writing, is notwithstanding very copious, and fewe there be who have the moost proper graces thereof, In which the rule cannot be variable: For as much as the people's judgments are uncertaine, the books also out of which wee gather the moost warrantable English are not many to my remembrance, of which, in regard they require a particular and curious tract, I forbeare to speake at this present. But among the cheife, or rather the cheife, are in my opinion these.

St Thomas Moore's works
* * * * * * *
George Chapmans firft seaven books of Iliades.
Samuell Danyell.
Marlowe his excellent fragment of Hero and Leander.
Shakespere, Mr Francis Beamont, & innumerable other writers for the stage; and presē tenderly to be used in this Argument.
Southwell, Parsons, & some fewe other of that fort.

[Hypercritica; or a Rule of Judgment for writing or reading our histories. Address the fourthe.] ¹ § 11. Concerning Historicall language and Style. An Enumeration of the best Authors for written English. Rawlinson MSS. (Oxford). p. 13. D 1. (formerly Misc. 1.)

¹ [The part of the title between [ ] is taken from Haslewood's reprint, it is not found in the MS.
Edmund Bolton's treatise long remained in manuscript, and was first
printed by Dr. Hall, in 1722, at the end of *Nec Trivium Annalium Continuatio*. Mr. Joseph Haslewood reprinted it, together with what he considers the original outline of "Addresse the fourthe" from the Rawlinson MS. This outline differs considerably from the printed text, in it Bolton could show his high opinion of Shakespere's language, and could press him and other stage writers into his service for "the most warrantable English;" but he thought differently when he wrote his fuller work, and the mention of Shakespere and Beaumont is there left out. (See Haslewood's *Ancient Critical Essays upon English Poets and Poetry*, 1815, vol. ii. pp. 221, 246.)

The date 1610 is given to *Hypercritica* on the authority of a note by Antony Wood; it might possibly be that of the outline, but is probably too early for the final version, in which he cites Bishop Montagu's edition of King James's works, which came out in 1616; he sums up the fourth address as "Prime Gardens for gathering English: according to the true Gage or Standard of the Tongue, about 15 or 16 years ago." — L. T. S.]
HANS JACOB WURMSSER VON VENDENHEYM, APRIL 30, 1610.


It is not improbale that "cosen garmembles" in the first quarto (1602) of the Merry Wives of Windsor (called "Cozen-Jermans" in other editions) is a direct reference to Count Mompelgard (in French Montbéliard), Duke of Wurtemberg, who visited England in 1592, and the visit of whose second son to the Globe Theatre is here recorded by his secretary. In fact, Garmoble is Mombel-gar by metathesis; and the designation of the Duke as "cosen" is an evident allusion to Queen Elizabeth's letters to him. In the play the plural "cosen garmembles" seems to be a generic term for the suite of the Duke. In the compiler's opinion, Mr. W. B. Rye has perfectly identified the allusions in the Introduction of his capital work, England as Seen by Foreigners, 1865, p. lv; and a more interesting bit of Shakespearean illustration has never been recovered than the first visit of the Duke to London, Windsor, Maidenhead and Reading, in 1592. (See, also, Halliwell's reprint of the First Sketch of the Merry Wives of Windsor, for the Shakespeare Society, 1842, Introduction, pp. xii—xiv.)

[It seems rather strong to call this a "direct reference" in a play published in 1602 to a visit which happened ten years before. Dr. Dowden, however, considers that "such an event would be remembered" (Sh. Primer, p. 104). Some think that Shakespere was alluding to a gang of cozeners or sharpers who may have been personating the Duke's followers, L. T. S.]
Anonymous, about 1610 (rather after than before).

In a thick and early small-4to MS. of Latin Treatises in the British Museum, Royal MS. A XXI, are 2 lines of Venus and Adonis written at the top of the blank 2nd column of leaf 153, back:

Fayer flowers/that are not/gathered in their/prime
Rot and/confume them/felues in littill/Tyme.

We owe the reference to Mr. Gilson of the MS. Department of the British Museum. M.
CYRIL TOURNEUR, 1611 (?)

Soqu(ette). But we want place and opportunity.

Snu(ffe). We haue both. This is the backe side of the House which the superstitious call Saint Winifred’s Church, and is verily a conuenient unfrequented place. Where vnder the close Curtaines of the Night;

Soq. You purpose i’ the darke to make me light.


The “close Curtaines of the Night” is an unmistakeable allusion to Rom. and Jul. III. ii. 5. or rather a plagiarism from it. Langenhean Snuffe is the hypocritical stage Puritan of the time—

The following speech seems to have been modelled on that of Portia in the Merchant of Venice:—

Enter D’AMVILLE and CASTABELLA.

D’Am. Daughter, you doe not well to urge me. I
Ha’ done no more than Iustice. Charlemont
Shall die and rot in prison; and ’tis iust.

Casta. O Father! Mercie is an attribute
As high as Iustice; an essentiall part

1 The [Atheist’s / Tragedie: or, / The Honest Man’s Revenge.] As in divers places it hath often beene Acted / Written / By / Cyril Tourneur. / At London, / Printed for John Stepneth and Richard Redmer, / and are to be sold at their Shops at / the West End of Paules. / 1611. 4to.

The play is entered in the Stationers’ Books on September 11th of the same year, but was probably written earlier. The dates of Tourneur’s plays are very uncertain, but it seems probable that he wrote nothing before 1600. Nothing of his is quoted in “England’s Parnassus” (1602), and he is not named by Henslowe.
Of his vnbounded goodnesse, whose diuine
Impression, forme, and image man should beare.
And (me thinks) Man should loue to imitate
His Mercie; since the onely countenance
Of Iustice, were destruction; if the sweet
And louing fauour of his mercie did
Not mediate betweene it and our weakenesse.

Plays and Poems, ed. Churton Collins, vol. i. p. 93.)

What follows is suggestive of the words of Proteus:

Say that upon the altar of her beauty
Yow sacrifice your tears, your sighs, your heart.

Two Gentlemen of Verona, III. ii. 73-4

Cast[ella] . . . . be not displeas'd, if on
The altar of his Tombe, I sacrifice
My teares. They are the jewels of my lour
Dissolued into griefe : and fall vpon
His blasted Spring ; as Aprill dewe, vpon
A sweet young blossome shak'd before the time.

The Atheist's Tragedie, III. i. (1678, vol. i. p. 79).
Sign. F4, back.

The whole of the churchyard scene in IV. iii. is suggestive of the churchyard scene in Hamlet, and the speech of Charlemont (see p. 5) seems an echo of Hamlet's meditations:

Charlemont. "This graue,—Perhappes th' inhabitant was in his life time the possessor of his owne desires. Yet in the midd' of all his greatnesse and his wealth; he was lesse rich and lesse contented, then in this poore piece of earth, lower and lesser then a Cottage. For heere he neither wants, nor cares. Now that his body sauours of corruption; Hee enjoys a sweeter rest than e'er hee did amongst the sweetest pleasures of this life. For heere, there's nothing troubles him.—And there.—In that graue lies another. He (perhaps) was in his life as full of miserie as this of happinesse. And here's an end of both. Now both their states are equal." Sig. H3, back, H4
JOHN DAVIES OF HEREFORD, About 1611.

To our English Terence, Mr. Will.
Shake-speare.

Some say (good *Will*) which I, in sport, do sing,
Had'rt thou not plaid some Kingly parts in sport,
Thou hadst bin a companion for a *King*;
And, beene a King among the meaner sort.
Some others raile; but, raile as they thinke fit,
Thou haft no rayling, but, a rainging *Wit*:

*And honesty thou sow'rt, which they do reape,*
*So, to increase their Stocke which they do keepe.*

*The Scourge of Folly, consisting of Satyricall*
*Epigramms and others, &c. About 1611.*
*[8vo.] Epig. 159, p. 76.*
*Reprinted by Rev. A. B. Grosart, in the Chertsey*
*Worthies Library, Davies' Works, p. 26.*

The commencing lines may refer to a fact related in a letter from John Chamberlaine to Winwood, dated December 18, 1604.

"The Tragedy of *Geury*, with all the Action and Actors hath been twice represented by the King's Players, with exceeding Concourse of all sorts of People. But whether the matter or manner be not well handled, or that it be thought unfit that Princes should be played on the Stage in their Lifetime, I hear that some great Councillors are much displeased with it, and so 'tis thought shall be forbidden." (Winwood's *Memorials*, 1725, ii. 41.)

[It seems likely that these lines refer to the fact that Shakespere was a player, a profession that was then despised and accounted mean. For evidence of this feeling see before, pp. 3, 126, and after, Sir Richard Baker's *Chronicle*, 1643. [L. T. S.]]
JOHN DAVIES OF HEREFORD, ABOUT 1611.

Another (ah, Lord helpe) mee vilifies
With Art of Love, and how to subtilize,
Making lewd Venus, with eternall Lines,
To tye Adonis to her loves designes:
Fine wit is shew’n therein: but finer twere
If not attired in such bawdy Geare.
But be it as it will: the coyest Dames,
In private read it for their Closet-games:
For, sooth to say, the lines so draw them on,
To the venerian speculation,
That will they, nill they (if of flesh they bee)
They will thinke of it, sith loose Thought is free.

_Papers Complaint, compiled in truthfull Rimes
Against the paper-spoyleers of these Times. [In
the Volume containing The Scourge of Folly,
Reprinted by Rev. A. B. Grosart in the Chertsey
Worthies Library, Davies' Works, p. 75._

The first line here quoted is thus given by Drake (who follows Brydges
_Censura Literaria_, 1668, vol. vi. p. 276) in his _Shakespeare and his Times_,
vol. ii. p. 30:

"Another (ah, harde happe) me vilifies
With art of love," &c.

C. M. I.


• LOD. BARREY, 1611.

[Sir Oliver Smaleshanke, to his son Thomas Smaleshanke]

I am right harty glad, to heare thy brother
Hath got so great an heire: [= has carried off an heire's]...
A, sirra, has a borne the wench away.
My sonne isfaith, my very sonne isfaith,
When I was yong and had an able back,
And wore the brissel on my vpper lippe,
In good Decorum I had as good conuayance,
And could haue ferd, and ferkt y' away a wench,
As toone as eare a man alieue; tut boy
I had my wiiks, my becks, treads on the toe
Wrings by the fingers, smyles and other quirkes,
Noe Courtier like me, your Courtiers all are fooles
To that which I could doe, I could haue done it boy,
Euen to a bare, and that some Ladies know.

Ram-Alley: | Or | Merrie-Trickes. | A Comedy | Diuers
times hereto-fore acted. | By | the Children | of | the
Kings Reads. | Written by Lo: Barrey. | At London |
Printed by G. Eld, for Robert Wilson, | and are to be
sold at his shop in Holborne, | at the new gate of Graves
Inne. | 1611. | sign. C, back.

The “ser’d” in line 8 above is modernizd into “serk’d” in Hazlitt’s
Dodstey, x. 329. The phrase—writes Dr. Ingleby, who refered me to Barrey
—is probably from Pistel’s play on “Mounseur le Fer”’s name in Henry
V, IV. iv. 29. “M. Fer: Ile fer him, and firke him, and serret him:”
ferk occurs, in one sense or another, some dozen times in the play: thrice
In "Actus 3. Scena 1." line 13, sign. D 3, back, is the phrase "will still be doing" of *Henry V*, III. vii. 107 (Hazlitt's *Dodsley*, x. 313):—

I likewise haue a sonne,
A villainous Boy, his father vp and downe,
What should I say, these Velvet bearded boyes
will still be doing, say what we old men can . . . .
... the villaine boy . . . has got the wench

And a little further on, sign. E, occurs Pistol's "die men like dogs," 2 *Henry IV*, II. iv. 188, as is noted in Hazlitt's *Dodsley*, x. 319:—

"W. S. What's the matter Lieutenant. 2. Gen. Your Lieutenants an asse.  
Beast[rd]. How an asse; die men like dogs.  W. S. hold gentlemen.  
Bat. An asse, an asse."

In *The Merry Devil of Edmonton*, licent Oct. 22, 1607, printed 1608, and mention'd in T. M.'s *Blacke Books*, 1604, there is a speech by the Host, with some phrases recalling Falstaff's, as in 2 *Henry IV*, II. i. 66—

"I'll tickle your catastrophe"—"I'll tickle his catastrophe for this . . . . The villainous world is turned mangy . . . . Have we comedies in hand, you whoreson villainous male London lecher?" Hazlitt's *Dodsley*, x. 259, 203.

And, as is noted on p. 225, *ib*, the phrase is used there too "a plague of this wind! O, it tickles our catastrophe!" No doubt there were plenty of Elizabethan wits able to call a man's hinder 'end' his catastrophe; but I don't know the phrase earlier than Shakspeare. Banks's 'Take me with you' in the *Merry Devil*, p. 224, is usd by at least Peele, before Shakspeare.

F. J. F.

---

1 The use of *doing* in this sense is common of course: see Throate's speech in *Ram Alley*, D 4, back, Schmidt's *Shaksp. Lexicon*, &c.

8 Die men like dogs; give crowns like pins,  
Have we not Hire here?
* LODOVIC BARREY, 1611

PARALLEL PASSAGES.

Lodovic Barrey. | Shakespere.
--- | ---
Now to the next tap-house, there drink down this, and by the operation of the third pot, quarrel again (Act II. sc. ii; sign. C 3, bb). | He enters the confines of a tavern * * * and by the operation of the second cup draws on him the drawer (Rom. and Jul. Act III. sc. i. l. 6).

Dash, we must bear some brain! (Act II. ; sign. D 3). | Nay, I do bear a brain (Rom. and Jul. Act I. sc. iii. l. 29).


He stirreth not, he moveth not, he waggeth not (Act IV. ; sign. C 2). | He heareth not, he stirreth not, he moveth not (Rom. and Jul. Act II. sc. i. l. 16).

Ram Alley, or Merrie-Trickes, a Comedy, 1611.

---

[Mr. Fleay in his Shakespeare Manual, 1876, p. 19, says that this "play is one continuous parody of Shakespere," and that it contains, besides the above, allusions to Hamlet, Othello, Much Ado about Nothing, &c. L. T. S.]
JOHN SPEED, 1611.

That N. D.\(^1\) author of the three conversions hath made Ouldcastle a Ruffian, a Robber, and a Rebell, and his authority taken from the Stage-plaiers, is more befitting the pen of his flanderous report, then the \(^2\) Credit of the judicious, being only grounded from this Papist and his Poet, of like conscience for lies, the one euer faining, and the other euer falsifying the truth: . . .

I am not ignorant:

*The History of Great Britaine Under the Conquests of ye Romans, Saxons, Danes and Normans.*


That Shakspere was at first one of the dramatists who degraded Oldcastle into Falstaff is certain (see after, p. 510), though he afterwards declared that Oldcastle was 'not the man.' And that the actors of Shakspere's Falstaff were among the *Stage-plaiers* alluded to by Speed, admits of no reasonable doubt. The extract above is given by Ritson (*Var. Shaksp.,* 1821, xvi, 411), and Mr. Elliot Browne, *Academy,* March 8, 1879, p. 217, col. 3.

Mr. Browne (ib. p. 218) says that "Henry Care, in the *Pacquet of Advice from Rome,* March 31, 1682, alludes to the aspersions upon Oldcastle's memory 'by Parsons the Jesuit and others.'" He quotes part of what follows: 'Having given this *Succinct Relation of this Affair of Sir John Old-Castle,*

\(^1\) Nicholas Doleman, that is, Robert Parsons, the celebrated Jesuit, author of "A Treatise of three Conversions of England from Paganism to Christian Religion. . . Divided into three partes . . . (wherunto is annexed . . another . . treatise called; A review of ten publike disputations, or Conferences, held in England about matters of religion, especially about the Sacrament . . . of the Altar, &c.). By N. D., author of the Ward-word. . . [St. Omers?] 1603, 1604, 8vo." B. Mus. Catal.

\(^2\) ed. 1632 has *credit* with e.
I am not Ignorant what rubbs have been thrown in the way, and Scandals rais'd upon his Memory, by Parsons the Jesuit, and others, which are reducible unto Two sorts, *vis.* 1st. That he was a Traitor to his Sovereign. 2ly. That he was a Drunken Companion, or Debauchee.

"As to the First, being a very material and heinous Charge, we shall refer the confutation thereof to our next Jusquie. But this last being as groundless as Trivial wee'll dispatch it at present.

"That Sir John Old-Castle was a Man of Valour, all Authentick (though prejudic'd) Histories agree, That he was a Gentleman, both of good Sense, sober Life, and sound Christian Principles, is no less apparent by his Confession of Faith, delivered under his own hand, (Extant in Foxe,) and his Answers to the Prelates. But being for his Opinions hated by the Clergy, and suffering such an Ignominious Death; Nothing was more obliging to the then Domineering Ecclesiastick Grandees, then to have him [Oldcastle] represented as a Lewd fellow; in compliance thereof to the Clergy, the Wits (such as they were) in the succeeding Ages brought him in, in their Interludes, as a Rosery, Bully or Hector: And the Painter[s] borrowing the Fancy from their Comr Poets have made his Head commonly an Alt-house Sign with a Brimmer in his hand; and so foolishly it has been Tradition'd to Posterity."}


"And he goes on to quote the remarks of Fuller in his Church History." (See Thomas Fuller, 1655.) F. J. F.

[I cannot verify either Speed's or Care's references (p. 31, 2nd part, p. 197). The Second Part begins at p. 173, and is paged continuously to p. 658. Sir John Oldcastle and Sir Roger Acton are spoken of in Part 2. chap. 9. par. 13 to 23, pages 490 to 498. Parsons says they were by act of parliament "condemned of open treason and confessed rebellion," p. 491.

P. A. Lyons.]

SH. ALLN. BK. —I.
THE
First and second Part of
the troublesome Raigne of
John King of England.

With the discoverie of King Richard Cor-
delions Base sone (vulgarly named, the Bastard
Fawconbridge :) Also, the death of King John
at Swinstead Abbey.

As they were (sundry times) lately acted by
the Queens Maiesties Players.

Written by W. Sh.

[Device]

Imprinted at London by Valentine Simmes for John Helme,
and are to be solde at his shop in Saint Dunstous
Churchyard in Fleetstreet.
1614.
TROUBLESOME Raigne of John King of England. 227

[Title-page of the second edition of The Troublesome Raigne, where "W. Sh." is meant to convey "William Shakespere." The first edition of 1591 was anonymous. A reprint of the title-page of the 1622 edition, where the poet's name appeared in full, is given below, p. 284. M.]
SIMON FORMAN, 1611.

In Richard the 2 at the glob 1611 the 30 of Aprill.

(f. 201.)

In the Winters Talle at the glob 1611 the 15 of maye

(f. 201 b.)

Of Cimbalin King of England

(f. 206.)

In Mackbeth at the glob 1610 the 20 of Aprill

(f. 207.)

Forman MSS. Ashmolean 208. In the Bodleian Library.

[Dr. Forman began this "Bocke of Plaies and Notes therof per Formans for Common Pollicie" a few months before his death (he died September 1611); it consists of a thin paper folio, of which only six pages are filled with notes on the four plays indicated by the above heads; he got no further. The "notes" are nothing more than a short relation of the story of what he saw, and are in no way critical. They have been printed by Mr. J. P. Collier, "New Particulars regarding the Works of Shakespere," 1836, pp. 6—26: by Mr. Halliwell, who also gives facsimiles of them, in his Folio edition of Shakespere's Works, 1853—65, vols. viii. p. 41; ix. p. 8; xiv. p. 61; xv. p. 417: and in the Transactions of the New Shakspere Society, 1875-6, Part II, pp. 415—418.

The description of Richard II. shows that the play seen by Dr. Forman was not Shakespere's play of that name. See Halliwell as above, Vol. ix. p. 8, also Dr. E. Dowden's Shakespere Primer, p. 87. C. M. I.]
BEAUMONT AND FLETCHER, 1611, 1616.
[B. died 1660. F. died 1625.]

Welford. . . But shall wee see thefe Gentleweomen to-night?

Sir Roger. Have patience Sir, untill our fellowe Nicholas bee deceaft, that is, a sleepe; for fo the word is taken; to sleepe to die, to die to sleepe: a very Figure Sir.

Wel. Cannot you caft another for the Gentleweomen?

Ro. Not till the man bee in his bed, his grave, his bed; the very same againe Sir. Our Comick Poet gives the reaon sweetly; Plenus rimarum est, he is full of loopeholes.


By heaven me thinkes it were an eafe leape
To pluckle bright honour from the pale-fac'd Moone,
Or dive into the bottome of the sea,
Where never fathome line touch't any ground,
And pluckle up drowned honor from the lake of hell.


[The date when the Scornful Ladie was written is uncertain, it was first printed in 1616. Hamlet’s Soliloquy (Act III. i.) seems to have given rise to some merriment here, not dreamt of perhaps by “our Comick Poet.”

The Knight of the Burning Pestle was probably written in 1611, though not printed till 1613. Ralph, the ’Prentice, being called in to “speak a huffing part” to show his powers, spouts Hotspur’s lines (First Part Henry IV, Act I. sc. iii. L. 201). Steevens infers that this or a similar passage was “used as a common burlesque phrase for attempting impossibilities,” and quotes W. Cartwright’s satirical poem on Mr. [William] Stokes’ Book on the Art of Vaulting.

“’Then go thy ways, Brave Will, for one,
    By Jove’tis thou must Leap or none,
    To pull bright honour from the Moon’” (Poems, 1651, p. 212).

See another quotation from The Knight, before, p. 168. L. T. S.]
SIR JOHN HAYWARD, 1612.

[Harl. MS. 6021, leaf 69, back] Excellent Queene! what
doe my wordes, but wrong thy worth? what doe I but gild
gold? what, but shew the Sunne with a candle in attempting to
prayse thee, whose honor doth fly ouer the whole world vpon
the two winges of magnanimitie, and justice, whose perfectione
shall much dimme the Luftre of all other, that shall be of thy
Sexe.

The late Director of the Camden Society, John Bruce, when editing the
copy of Hayward’s MS. for his Society, “Annals of the first four Years of
the Reign of Queen Elizabeth, By Sir John Hayward, Knt. D.C.L.” 1849,
put the following note to this “gild gold” passage, p. 8:—
“We have here a proof that Shakspeare’s King John was written before
1612, the date of the present composition. It does not appear to have been
printed until included in the first folio edition of the plays in 1623. The
words referred to—

‘To gild refined gold . . . .
. . . . or with a taper light
To seek the beauteous eye of heaven to garnish’

(King John, Act IV. scene 2), are not to be found in ‘The Troublesome
Raigne of King John,’ the play which Shakspeare used in the composition
of his noble drama, and which some persons [the Lord forgive them!] have
thought to be Shakspeare’s first rough draft, as it were, of the play which we
now possess.”

Miss E. Phipson sends the extract from the printed book.

Mr. Hall.-Phillipps quotes Hayward’s words, evidently from Mr. Bruce’s
edition, but without referring to it or its note.—F. J. F.
THOMAS HEYWOOD, 1612.

Here likewise, I must necessarily insert a manifest injury done me in that worke, by taking the two Epistles of Paris to Helen, and Helen to Paris, and printing them in a lesse volume, under the name of another, which may put the world in opinion I might steale them from him; and hee to doe himselle right, hath since published them in his owne name: but as I must acknowledge my lines not worthy his patronage, under whom he hath publisht them, so the Author I know much offended with M. Jaggard that (altogether unknowne to him) presumed to make so bold with his name.

_An Apology for Actors. 1612. Epistle “To my approved good Friend, Mr. Nicholas Okes,” [the printer] at the end._

1 That worke, “my booke of Britaines Troy.”

2 _i. e._ the printer of Britaines Troy.

3 Shakespere.

_“The Passionate Pilgrim, by W. Shakespeare, was first publisht in 1599... The Pilgrim is a collection, made by the piratical publisher, William Jaggard, of some genuine Sonnets, &c., by Shakspeare, Richard Barnfield, Bartholomew Griffin, Christopher Marlowe, and other writers unknown, got from divers printed books and other sources. Thirteen years afterwards, in 1612, the same pirate Jaggard reprinted The Pilgrim as Shaksperes’s, and put into it, under Shaksperes’s name, and to his disgust, two poems by Thomas Heywood, for which the latter publicly reproacht Jaggard “(as above).—Furnivall, Introd. to the Leopold Shaksper, p. xxxv. Only eleven out of the twenty-one songs in the collection are certainly or possibly Shakespere’s. (See Dowden’s Shakespeare Primer, p. 111.)_ L. T. S._

THO. HEYWOOD, 1612.

To come to Rhetoricke, it not onely emboldens a scholler to speake, but instructs him to speake well, and with judgement, to obserue his comma's, colons, & full poynets, his parentheses, his breathing spaces, and distinctions, to keepe a decorum in his countenance, neither to frowne when he should smile, nor to make vnseemely and disguised faces in the delivery of his words, not to stare with his eies, draw away his mouth, confound his voice in the hollow of his throat, or teare his words haftily betwixt his teeth, neither to buffet his deske like a mad-man, nor stand in his place like a lieuelesse Image, demurely plodding, & without any smooth & formal motion. It instructs him to fit his phraSES to his action, and his action to his phraSe, and his pronunciation to them both.

An | Apology | for Actors, | Containing three briefe | Trea- |
    tises. | 1 Their Antiquity.| 2 Their ancient Dignity. | 3 The true use of their quality. | Written by Thomas Heywood. | London, | Printed by Nicholas Oker. |

The last lines (noted in Mr. Hall-P.'s Mem. on Hamlet, p. 65) should have been quoted on p. 231, above. They are perhaps founded on Hamlet's "suit the action to the word, the word to the action," III. ii. 19, 20. F. J. F.

1 The Historical plays of Caesar and Richard III, alluded to on F 3, back, F 4, back, are not Shakspere's. The 'Countesse of Salisbury' on G 1, back, is the heroine of Edw. III.
JOHN WEBSTER, 1612.

Detraction is the sworn friend to ignorance: For mine owne part I have ever truly cherish'd my good opinion of other mens worthy Labours, especially of that full and hightned stile of maister Chapman: The labor'd and understanding workes of maister Johnson: The no less worthy compossures of the both worthily excellent Maister Beamont & Maister Fletcher: And lastly (without wrong laft to be named), the right happy and copious industry of M. Shake-speare, M. Decker, & M. Heywood, wishing what I write may be read by their light: Protesting, that, in the strength of mine owne judgement, I know them so worthy, that though I rest silent in my owne worke, yet to moft of theirs I dare (without flattery) fix that of Martyall.

—non norunt, Hæc monumenta mori.

The White Devil. 1612. [4to.] Dedication (last paragraph).

C. M. I.
*Belvoir MSS. March 31, 1613.*

12 Martii. Paid to Knight that drewe the armes with helmet, crest, and mantlinges in 4 eschoocheons upon 2 banners for 2 trumpettes, and making them up, being 20 coates, vii1 li. Ryban, xvi d . . . viii li i s. iii d.

31 Martii. To Mr Shakspeare in gold, about my Lordes imprefo, xlv s; To Richard Burbage for paynting & making yt, in gold, xlv s . . . . iii1 li viii s.

The Steward's Account, Duke of Rutland's Household Papers, Belvoir MSS.

[This allusion to "Mr. Shakspeare" was discovered by Mr. W. H. Stevenson in the course of his labours on the Historical MSS. Commission, and was announced in that commission's 17th Report, 1907, p. 23. The entry immediately awoke great interest, and as it was considered to refer to the poet, and would deal with work done by him, it is reprinted here. A description of the tilting match, which took place on March 24th, 1613, and for which the "impressa" was made, is given by Sir Hy. Wotton in a letter to Sir Edmund Bacon, March 31, 1613, where the names of 20 of the tilters are recorded, and among them Rutland, and where the devices are described of Wm. Herbert, Earl of Pembroke, and his brother Philip Herbert, Earl of Montgomery. Rutland's device is not described. (Reliquiae Wottonianae, 1685, 405-6; see L. Pearseall Smith's letter in the Times, Jan. 3, 1906, col. 5.)

"The impressa," says Mrs. Stopes (Athenæum, May 16, 1908, p. 604), "was a private and personal device, as distinguished from the family coat of arms, and was especially used in tournaments and masques when there was some attempt at concealing one's identity." In what way could the poet have been associated with Burbage in making an impressa? Did he create the design, or, as some have suggested, could he have written some suitable motto or verses to be spoken? We cannot say. He is not likely to have received 44s for either of these latter services. The word "about" might mean that he was consulted in connexion with the affair, or, as Mrs. Stopes suggests, this Shakspeare might have been an agent for another man.

Mrs. Stopes was the first to show the possibility that the Shaksper
referred to might not have been William, the poet. There was attached to the court at that time a John Shakspeare, the royal bit-maker, to whom the king, when he died, owed the considerable sum of £1,692 11s.—a fortune in those days. It would not be surprising to find this John associated with an impresario; and he must have done a great deal of designing in one form and another. The connexion with Burbage is a difficulty, but Mrs. Stopes says that "there is more than a possibility that this John is the [poet's] cousin who disappears from Snitterfield." (Athenaeum, art. quoted above, p. 605). Under those circumstances the connexion between John Shakspeare and Burbage would come through William Shakspere. The poet, himself, at that very time (March 10, 11) was buying from Henry Walker, for £140, a house and ground in Blackfriars, London, and mortgaging the property back to its vendor, having paid only £80 of the purchase price, and letting the house to a tenant.

The occurrence together of the two well-known names of Shakspeare and Burbage is, moreover, not altogether conclusive evidence that the poet was implied, for coincidences such as this might be, are not rare. Prof. Manly refers me, on this point, to Report VI, Historical MSS. Commission, App. p. 541 b, where there is record that in 1456, John Craye and Thomasa Nashe, Wardens of the Play of the Resurrection, made plaint against John Lylie in a plea of account; and a Robert Grene was Queen's Fool about 1569. (Nichol's Progresses of Eliz. i. 270).

On the other hand, Dr. Jusserand has evidence that Ronsard and another French poet were consulted in a matter similar to this of the Duke of Rutland. This proves that poets were consulted in such cases, and is valuable evidence.

Decisions in a case of this character are dangerous, but it seems safe to regard it as possible, until more certain evidence is adduced to the contrary, that the Belvoir allusion does not refer to William Shakspere. M.]
JOHN MARSTON, 1613.

Count Ars[ena]. Sancta Maria, what thinkst thou of this change?
A Players passion Ile beleeue hereafter,
And in a Tragicke Scene weep for olde Priam,
When fell revenging Pirrus with supposde
And artificiall wounds mangles his breast,
And thinke it a more worthy act to me,
Then trust a female mourning ore her loue.

The / Insatiate / Countesse / A / Tragedie: / Acted at White-Fryers. / Written / By John Marston. / London. / Printed by I. N. for Hugh Perrie, and are to be / sould at his shop, at the signe of the Harrow in Brittaines-burse. 1631. sign. A. 3 back. Act I. ed. Halliwell, iii. 109. [First printed, 1613.]

Alluding to the Player's speech in Hamlet, II. ii. 494, &c., 577-8. Noted by K. Elze, Hamlet, 1882, p. 168. On p. 249 is a note that the following, alluding probably to "Flights of Angels," &c., Hamlet, V. ii. 371, was not admitted into the Centurie of Praye:

"Cardin[all]. An host of Angels be thy conuey hence."

Marston. The Insatiate Countesse, sign. I. 2, Act V. (M.'s Works, ed. Halliwell, iii. 188.)

F. J. F.

There are heaps of echoes from Hamlet in this play; and one passage very closely modelled on some lines in Richard II, Act I. sc. i.

A. H. BULLEN.
JOSEPH FLETCHER, 1613.

He di'd indeed not as an actor dies
To die to day, and live againe to morrow,
In shew to please the audience, or disguife
The idle habit of enforced sorrow:
   The Croffe his stage was, and he plaid the part
   Of one that for his friend did pawne his heart.

His heart he pawnd, and yet not for his friend,
For who was friend to him, or who did love him?
But to his deadly foe he did extend
His dearest blood to them that did reprove him,
   For such as tooke his life from him, he gave
Such life, as by his life they could not have.

Christe's Bloodie Sweat, or the Sonne of God in His Agonie.
1613. p. 31. [4to.]

This is perhaps the most curious allusion to a work of Shakespeare's made during his lifetime:

"the part
Of one that for his friend did pawn his heart"

was assuredly the part of Antonio, in the Merchant of Venice. That play was probably written in 1596, it was entered on the Stationers' Register in 1598 and 1600, and published in 1600 in two editions, the first by James Roberts, the second by Thomas Heyes. C. M. I.

[According to Greg (Library, April 1908) the 1600 quarto of Roberts is fraudulently dated 1600 for 1619. M.]
THOMAS LORKINS, 1613.

London this lasf of June 1613.

No longer since then yesterday, while Bourbege his companie were acting at ye Globe the play of Hen. 8, and there shooting of certayne chambers in way of triumph; the fire catch'd & fastened upon the thatch of ye house and there burned so furiously as it consumed the whole house & all in lesse then two houres (the people having enough to doe to save themselves).

Letter from Thomas Lorkins to Sir Thos.
Puckering. Harl. MS. 7,002, fo. 268.

[Another contemporary account of the burning of the Globe theatre says that the play going on at the time was a new play called All is true. (See Furnivall's Introduction to the Leopold Shakspere, p. xviii.) "Chambers" were small cannon or mortars. L. T. S.]
SIR HENRY WOTTON, July 2, 1613.

Now, to let matters of State sleep, I will entertain you at the present with what hath happened this Week at the Banks side. The King’s Players had a new Play, called All is true, representing some principal pieces of the Reign of Henry the 8th, which was set forth with many extraordinary Circumstances of Pomp and Majesty, even to the matting of the Stage; the Knights of the Order, with their Georges and Garter, the Guards with their embroidered Coats, and the like: sufficient in truth within a while to make Greatness very familiar, if not ridiculous. Now, King Henry making a Masque at the Cardinal Wolsey’s House, and certain Cannons being shot off at his entry, some of the Paper, or other fluff, wherewith one of them was stopp’d, did light on the Thatch, where being thought at first but an idle smoak, and their Eyes more attentive to the shew, it kindled inwardly, and ran round like a train, consuming within less than an hour the whole House to the very ground.

This was the fatal period of that virtuous Fabrique; wherein yet nothing did perish, but Wood and Straw, and a few forfaken Cloaks; only one Man had his Breeches set on fire, that would perhaps have broyled him, if he had not by the benefit of a provident wit put it out with Bottle-Ale.


[Wotton’s All is true is Henry VIII; possibly the play had a double title and Wotton gave the second. See pp. 238, 240, 244. M.]
Anonymous, about 1613.

All you that please to understand,
Come listen to my story,
To see Death with his raking brand.
'Mongst such an auditory:
Regarding neither Cardinal's might,
Nor yet the rugged face of Henry the eight.


[See the Letter from Thomas Lorkins, before, p. 238, as to the burning of the Globe Theatre, which took place on 29 June, 1613. L. T. S.]
LORD TREASURER STANHOPE, 1613.

"The Accompte of the right honourable the Lord Stanhope of Harrington, Treas/urer of his Majesties Chamber, for all such Somes of money as hath beine receaved and paied by him within his Office from the feast of St. Michael Tharchangell, Anno Regni Regis Jacobi Decimo (1612), untill the feast of St. Michael, Anno Regni Regis Jacobi undecimo (1613), conteyning one whole yeare.

Item paid to John Heminges upon lyke warrant, dated att Whitehall ix° die Julij 1613 for himself and the rest of his fellowes, his Majesties servauntes and Players for presentinge a playe before the Duke of Savoyes Embassadour on the viijth daye of June, 1613, calleth Cardenna, the some of vjl. xiijs. iiijd.

Item paid to John Heminges upon the Cowncells warrant: dated att Whitehall xx° die Maij 1613, for presentinge before the Princes Highnes the Lady Elizabeth and the Prince Pallatyne Elector fowerteene severall playes, viz: one playe called Filafter, One other called the Knott of ffooles, One other Much adoe aboute nothinge, The Mayeds Tragedy, The merye dyvell of Edmonton, The Tempeʃt, A kinge and no kinge/ The Twins Tragedie/ The Winters Tale, Sir John,ʃulʃaffe, The Moor of Venice, The Nobleman, Cæfurs Tragedye,/ And one other called Love lyes a bleedinge, All which Playes were played with-in the tyme of this Accompte, viz: paid the some of iiiij xx xiijli. vjs. viijd [£93 : 6 : 8]/

Item paid to the said John Heminges upon the lyke warrant, dated att Whitehall xx° die Maij 1613, for presentinge fixe
several plays, viz: one playe called a badd beginingge (sic) makes a good endinge, One other called the Capteyne, One other the Alcumist./ One other Cardeno/ One other The Hotspur/ And one other called Benedicte and Betteris, All played within the tyme of this Accompte viz: paid Fortie Powellnes, And by waye of his Majesties rewarde twentie powndes, In all lx li.


[Lord Stanhope's accounts give six of Shakespere's plays as acted in 1613 (those printed in italics above). It is believed that Sir John Falstaffe refers to 1 Henry IV, or The Merry Wives of Windsor; Cæsar's Tragedye to Julius Cæsar; The Hotspur possibly to 1 Henry IV; while Benedicte and Betteris must be Much Ado About Nothing. L. T. S.]

As for Cardeno, above, can it be identified with the Cardenio entered in the Stationers' Registers, September 9, 1653, and described as "by Mr. Fletcher and Shakspeare"? See Richard Flecknoe, 1653. M.
EDMUND HOWES, 1614.


"John Stow's Annals, or generall Chronicle of England; continued to the end of 1614 by Edmond Howes. 1615. p. 811. [Reign of Queen Elisabeth.]

Deckers became Decker in the 1631 edition of Stow's Annals; no other alteration was then made in this list. C. M. L."
EDMUND HOWES, 1614.

If I shuld here set down the severall terrors & damages done this yeere by fire, in very many and sundry places of this kingdome, it would containe many a sheete of paper, as is evident by the incessant collections throughout all churches of this realme for such as haue bin spoyled by fire. Also vpon S. Peters day laft, the play-houfe or Theater called the Globe, vpon the Banck-side neere London, by negligent discharging of a peale of ordinance, close to the South side thereof, the Thatch tooke fier, & the wind sodainly dispersft y* flame round about, & in a very short space y* whole building was quite consumed, & no man hurt: the houfe being filled with people, to behold the play, viz. of Henry the 8. And the next spring it was new builded in far fairer manner then before.

The Annales, or Generall Chro-nycle of England, begun first by monsieur John SLOW, and after him continued and augmented with matters forreyne, and do-nyctique, antient and moderne, unto the end of this present yeere 1614 by Edmond HOWES, gent-lamen | Londini | 1615. p. 926, col. 2, ll. 50-66. M.
THOMAS FREEMAN, 1614.

To Master W. Shakespeare.

Shakespeare, that nimble Mercury thy braine,
Lulls many hundred Argus-eyes asleepe,
So fit, for all thou fashione'st thy vaine,
At th' horse-foote fountaine thou haft drunk full deepe,
Vertues or vices theame to thee all one is:
Who loves chaste life, there's Lucrece for a Teacher:
Who lift read lust there's Venus and Adonis,
True modell of a most lascivious leatcher.
Besides in plaies thy wit windes like Meander:
When neede new-composers borrow more
Thence Terence doth from Plautus or Menander.
But to praise thee aright I want thy store:
Then let thine owne works thine owne worth upraife,
And help t' adorne thee with deserved Baies.

Runne, and a Great Cast. The Second Boult. (Being the second part of Rubbi, and a Great Cast, 1614.) Epigram 92, sigm. K 2, back. [4to.] C. M. I.
*JOHN COOKE, 1614.

"Staines. There is a devil has haunted me these three years in likeness of an usurer; a fellow that in all his life neuer eat three great loaves out of his own purse, nor ever warmed him but at other mens fires;" &c.


"there is a devil haunts thee in the likeness of an old fat man."

1 Henry IV, Act II. Sc. iv. l. 492-3.

HY. C. HART.

Mr. Hill-P. (Cursory Memoranda on Macbeth, 1880, p. 10) says that Barnabe Rich’s Hag of Hell in the following lines probably alludes to the Witches of Macbeth. But this is very doubtful.—F.

“My lady holdeth on her way, perhaps to the tire-makers shop, where she shaketh out her crownes to bestowe upon some new-fashioned attire, upon such artificial deformed periwigs, that they were fitter to furnish a theatre, or for her that in a stage-play should represent some hag of hell, than to be used by a Christian woman.” Honestie of this Age, 4to. Lond. 1615 [the 1st ed. is 1614].
BEN JONSON, 1614.

It is also agreed, that every man heere, exercise his owne Indegement, and not cenfure by Contagion, or upon trufi, from another's voice, or face. * * * Hee that will sweare Ieronimo or Andronicus are the best playes, yet shall passe unexcepted at, heere, as a man whose Indegement thewes it is constant, and hath stood still, these five and twentie, or thirtie yeeres.

* * * *

If there bee never a Servant-monster i' the Fayre, who can helpe it? he fayes; nor a nest of Antiques? Hee is loth to make Nature afraid in his Plays, like thofe that beget Tales, Tempests, and such like Drolleries, to mixe his head with other mens beoles.

Bartholomew Fayre. Induction. Workes, 1640 (the publication of this play being dated 1631).

1 "He" is the Author, Ben Jonson.

In the first extract from the Induction to Bartholomew Fair we have Titus Andronicus; in the second the mention of "a servant monster" recalls Caliban in Shakespeare's Tempest: and the expression "to mix his head with other men's heels" recalls a scene in that play where Trinculo takes refuge from the storm under Caliban's gabardine. Antiques means antics, cf. the cavalier Cleveland, 30 years later,

"A jig, a jig, and in this antick dance"

(Mixt Assembly. Poems. 1687. p. 34.)

There can be no doubt that Jonson was alluding to the Tempest.

[Whalley supposes that some words on the second page of this Induction, "and then a substantial watch to have stolen in upon them, & taken them away, with mistaking words, as the fashion is in the stage-practice," are a sneer upon Shakespeare alluding to the Watch and their blunders in Much Ado about Nothing. But, as Lieut.-Col. Cunningham points out (Jonson’s Works, 1871, vol. ii. p. 144, note), "the guardians of the night had been proverbial for their blundering simplicity before Shakespeare was born," and he does not think this comedy was referred to. Dr. B. Nicholson, however, does, and thinks that the conjunction of the three bits in this Induction prove that a sneer against Shakespeare was intended by Jonson. L. T. S.]
ROBERT TAILOR, 1614.

And if it prove so happy as to please,
Weele say 'tis fortunate like Pericles.

_The Hogge hath lost his Pearle._ 1614. [4to.] Last two
lines of Prologue. [Bodleian Lib. Malone 169.]

As to date, &c., of _Pericles_, see before, p. 190, note. C. M. L
C[HRISTOPHER] B[ROOKE], 1614.

My tongue in fire dragons' spleene I stepe,
That a's, with accents, cruelty may found;

(Part 1. St. viii.)

To him that impt my fame with Clio's quill,
Whose magick rain'd me from oblivion's den;
That writ my storie on the Muses hill,
And with my actions dignifi'd his pen:
He that from Helicon sends many a rill,
Whose nectared veines, are drunke by thistie men;

Crown'd be his stile with fame, his head with bayes;
And none detract, but gratulate his praise.

Yet if his feænes have not engroft all grace,
The much-fam'd action could extend on stage;

(Part 2. Stanzas i, ii.)

My working head (my counsell's consistory)
Debates how I might raigne, the princes living:

(Ibid. St. xxi.)

The devlish fury in my brest contends,
In spite of danger and all opposite bars;

To cut this knot the mistick fates conteyne,

And set my life and kingdome on this mayne.  [cast]

(Part 3. St. xxxvii.)

Besides the direct allusion to the play of Richard III, in Christopher Brooke's poem, there are several lines caught from Shakespeare's work. The three most striking are here given. The first refers to these lines in Act V. Sc. iii:

"Our ancient word of courage, fair St. George
Inspire us with the spleen of fiery dragons!"

The third refers to a line in Act II. Sc. ii:

"My other self, my counsel's consistory."

The fourth refers to these lines in Act V. Sc. iv:

"Slave, I have set my life upon a cast,
And I will stand the hazard of the die."

[The second quotation is pointed out by Mr. Collier and Dr. Grosart as a "clear allusion to Shakespeare and to his play on the history of Richard III." (Grosart's reprint, p. 120.) It is Richard's "Ghost" himself who speaks. L. T. S.]
SIR WILLIAM DRUMMOND, 1614.

The authors I have seen on the Subject of Love, are the Earl of Surrey, Sir Thomas Wyatt (whom, because of their Antiquity, I will not match with our better Times) Sidney, Daniel, Drayton, and Spenser, * * The last we have are Sir William Alexander and Shakespear, who have lately published their Works.

* * *


This note of Drummond's must belong to the period of 1614-1616; for Alexander was not knighted till 1614, and Shakespear, who died in 1616, is here spoken of as a living author. The word "lately" induces us to give the earliest date possible to the note. See Drummond of Hawthornden: the Story of His Life and Writings. By David Masson, 1873, p. 81, note. C. M. L.
THOMAS PORTER, 1614.

Quot lepores in Atho tot habet tua musa lepores
Ingenii vena divite metra tua.

W. B., 1614

The daughter of Marcus Cato, when she had bewayled the death of her Husband a month together, the longest date of our times: she was asked of some of her Friendes which day should have her last teare, shee answered, the day of her death.

Truely intending what the Trag. Q. but fainely spake,

In second Husband, let me be accurst:
None weds the second, but who kills the first.
A second time, I kill my Husband dead,
When second Husband kisses me in bed.

The Philosophers Banquet . . . The second Edition, | newly corrected and enlarged, to almost as | much more.

This is a quotation from the play in Hamlet where the 'Tragic Queen' says:

In second Husband let me be accurst,
None wed the second, but who kill'd the first.

* * * *
The instances that second Marriage move
Are base respects of Thrift, but none of Love;
A second time I kill my Husband dead.
When second Husband kisses me in Bed.

III, ii, 169–175.

The reference is given by G. Thorn Drury in Notes and Queries, 10th Series, i, p. 44. The Philosophers Banquet is evidently founded on the Mensa Philosophica, seu Enchiridion . . . Auctore Michaelo Scoto. [really by Anguillibustus, and edited by N. Steinius] Lipsiae, 1603, where the Shakspere quotation does not occur. M.]
ALEX. NICCHOLES, 1615.

(1) one thus writeth/
Loue comforteth like sunne-shine after raine,
But Lufts effect is tempest after sunne.
Loue's golden spring doth ever fresh remaine,
Lufts winter comes ere summer halfe be done.

(p. 31-2, ed. 1620: Harl. Misc. ii.)

(2) For me I vow, if death deprieue my bed,
I neuer after will to Church be led
A second Bride, nor neuer that thought haue,
To adde more weight vnto my husbands graue,
In second husband let me be acusrft,
None weds the second, but who kills the first.

(p. 40, ed. 1620: Harl. Misc. ii.)

A / Discourse / of Marriage / And Wiving : / and / Of
the greatest Mystery therein / contained : how to chuse a
good / Wife from a bad. / . . . By Alex. Niccholes,
Batchelour in the Art he / neuer yet put in practise. /
He that stands by, and doth the gamme surveyn,
Ses more oft-times than those that at it play,
Si volest disce, si vales docet :
Si volest cape, si velles carpe.
London, / Printed by G. Eld, for Leonard Becket, and are
to be sold / at his Shop in the Temple. 1620.

The first lines are taken from Venus and Adonis, ll. 799—802, with the
words ‘gentle’ altered to ‘golden,’ and ‘always’ to ‘ever.’ (Venus and
Adonis seems to have been known by heart to every poet and poetaster of
the time.)

The second lines (in italic) are quoted from Hamlet, III. ii. 189-90, with
the words ‘weds’ and ‘kills’ altered from ‘wed’ and ‘kill’d.—H. C.
Hart.
ALEX. NICHOLES, 1615. (Illust. for R. w. & J. t.) 255

[In the same work of Niccholes is a good illustration of the following passage in Romeo and Juliet, I. iii. B.

"La. Cap. (to J.) Well, think on marriage now; younger than you
Here in Verona, ladies of esteem,
Are made already mothers: by my count
I was your mother much upon these years
That you are now a maid

*   *   *   *   *   *   *

So shall you share all that he [Paris] doth possess
By having him, making yourself no less
Nurse. No less! nay bigger; women grow by men."

Juliet's age is fourteen.

Compare with this, "A Discourse of Marriage and Wiving, &c., by Alex. Niccholes, 1615 (Harleian Miscellany, 1809, vol. ii. p. 164), quoted here (with my italics) from the edition of 1620 *, that of 1615 not being in the Brit. Mus. Catalogue:—

CHAP. V.

"What-yeares are most convenient for marriage./

"The forward Virgins of our age are of opinion, that this commodity can never be taken vp too soone, and therefore howsoever they neglect in other things, they are sure to catch time by the forelock in this, if you ask them this question, they will resolute you fourteene is the best time of their age, if thirteene bee not better then that, and they have for the most [part] the example of their mothers before them, to confirme and approve their ability, and this withall they hold for a certaine ground, that be they newer so little they are sure thereby to become no leffse;"

E. Dowden.]

A Discourse, / of Marriage / and Wiving: / London 1620.
RICHARD BRATHWAITE, 1615.

Ile be thy Venus, pretty Ducke I will,
And though lesse faire, yet I have farre more skil,
In Loves affaires: for if I Adon had,
As Venus had: I could have taught the lad
To have beene farre more forward then he was,
And not have dallied with to apt a laffe.

(The Civill Devill, pp. 44, 45.)

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

(Upon a Poets Palfrey, p. 154.)

No cure he finds to heale this maladie,
But makes a vertue of necessity.

(The Wooer, p. 95.)

A Strappado for the Divell. Epigrams and Satyres alluding
to the time, with divers measures of no lesse Delight. 1615.

[8vo.]
Reprinted by R. Roberts, Boston, 1878.

[Brathwaite's Strappado thus gives us recollections of four of Shakespere's works, Venus and Adonis, Richard III (Act V, sc. iv, l. 8), Two Gentlemen of Verona (Act IV, sc. i, l. 62), and in the extract next following, to a part of Pericles, although that part is not Shakespere's. A verse on p. 82 of the reprint may refer to the "park" of l. 231 of Venus and Adonis. L. T. S.]
RICHARD BRATHWAITE, 1615.

A cage of unclean birds, which is pestleth,
Of none save such as will desile their nest.
Where fires of Hell hounds never come abroad,
But in that earthly Tophet make abode.
Where bankrupt Factors to maintaine a state,
Forlorn (heaven knows) and wholly desperate,
Turne valiant Boults, Pimps, Haxtars, roaring boyes,
Till flesht in blood, counting but murderers toyes,
Are forc't in th' end a dolefull Psalm to sing,
Going to Heaven by Derrick in a string.

Strapado for the Dinell (The Conyborowe), 1615, p. 151.

[Rev. J. W. Ebsworth on p. xxv of his Introduction to a Reprint of the above by R. Roberts, Boston, 1878, says, "In a Satyre, called 'The Coniborrowe,' we find a palpable allusion to one of the characters in Shakespeare's Pericles, [but not in Shakespere's part of the play] the damned door-keeper" Boults. The public hangman is mentioned in the proverbial saying of "going to Heaven by Derrick in a string." there was a tune known about that time, with a burden "Take 'im, Derrick!" Bagford Ballads, printed for the Ballad Society (p. 778). F. J. F.]

SH. ALMN. BK.—I.
JOHN BOYS, 1615.

Of all herbes in the garden (as one wittily) Rew is the herbe of grace.

An Exposition of the Dominical Epistles and Gospels


This supposed allusion is pointed out in Wm. Dunn Macray’s Register of St. Magdalen College, Oxford, New Series, vol. iii, 1901, pp. 144–5. The words in brackets in the title above are from the folio edition of Boys’ Works, 1629–30, where the quotation will be found at p. 152. The reference in Shakspere is to Hamlet, IV, v, ‘there’s rue for you; and here’s some for me; we may call it herb of grace o’ Sundays,’ but as ‘herb of grace’ was a fairly common term for rue, the Shakspere reference is dubious. Mr. Macray also points out that Boys at p. 921 of the folio edition says: ‘The writing of the learned are called their works, opera Hieronymi, the workes of Hierome, Augustine, Gregorie: yea the very plais of a moderne Poet, are called in print his worker.’ M.]
Anonymous, 1615.

A Purveyour of Tobacco.

Call him a Broker of Tobacco, he scornes the title, hee had rather be tearmed a cogging Merchant. Sir John Falstaffe robb'd with a bottle of Sacke; so doth hee take mens purses, with a wicked roule of Tobacco at his girdle.


This curious passage is taken from the Edition of 1615, a copy of which is now to be found in the British Museum. The "Characters" were added to Sir Thomas Overbury's Wife, in the second edition of 1614 (in which year there were five editions): by 1664 The Wife & Characters appear to have run to seventeen editions, of which thirteen are in the British Museum; but the "Purveour of Tobacco" does not occur in any, except in that of 1615. C. M. I.
*W. DRUMMOND, 1616.

Madrigal.

Dear night, the ease of care,
Untroubled seat of peace,
Time's eldest child, which oft the blind do see,
On this our hemisphere
What makes thee now so sadly dare to be?


The third line may allude to Shakspere's Sonnet 27, l. 8,
And keep my drooping eyelids wide,
Looking on darkness, which the blind do see.—E. PHIPSON.
SIR WILLIAM DRUMMOND, 1616.

Ah Napkin, ominous Present of my Deare,
Gift miserable, which doth now remaine
The only Guerdon of my helpleffe Paine,

*     *     *
*     deare Napkin doe not grieve

That I this Tribute pay thee from mine Eine
And that (these posting Houres I am to live)
I laundre thy faire Figures in this Brine.

Poems by William Drummond of Hawthorne-dennis.
Second Impression. Edinburgh, 1616, sign. H 3,
back (eleventh Sonnet in the Second Part).

[Drummond in this sonnet made use of an idea which appears in the
second and third lines of the 3rd Stanza of Shakespere's Lover's Complaint,
first printed in 1609.]

"Oft did she heave her Napkin to her eyne,
Which on it had conceited characters:
Laundring the silken figures in the brine,
That seasoned woe had pelleted in teares."

(Shakespere's Sonnets, 1609, sign. K, back.) L. T. S.]
ROBERT ANTON, 1616.

Or why are women rather growne so mad,
That their inmodest feete like planets gad
With such irregular motion to base Plays,
Where all the deadly sinnes keepe hollidaies
There shall they see the vices of the times,
Orestes inceft, Cleopatres crimes.

*         *         *

Sooner may shameleffe wives hate Brainford feasts,
Albertus Magnus, or the pilfred Jeffs
Of some spruce Skipjack Citizen from Plays,
A Coach, the secret Baudihouse for waies,
And riotous waste of some new Freeman made,
That in one yeere to peices breaks his trade,
Then waft the toad-like speckles of desame,
That swell the world with poison of their shame:
What Comedies of errors swell the stage
With your most publike vices, when the age
Dares personate in action, for, your ies
Ranke Sceanes of your lust-sweating qualities.

The Philosopher's Satyrs. 1616. [4to.] Pp. 46 & 51
BEN JONSON, 1616.

[The author will not]
purchase your delight at such a rate
As, for it, he himself must justly hate:
To make a child, now swaddled, to proceed
Man, and then shooe up, in one beard, and weede,
Past threescore years: or, with three rustie swords,
And helpe of some few foot-and-halfe-foote words,
Fight over Yorke, and Lancaster's long jarrs:
And in the tyring-house bring wounds, to scarres.
He rather prays, you will be pleas'd to see
One such, to-day as other playes should be;
Where neither Chorus wafts you oor the seas;
Nor creaking throne comes downe, the boys to please.

Every Man in his Humour. Prologue. 1616. A 3. [fol.]

In this Prologue, according to Hunter, Jonson censured Shakespeare,
pointing especially at several of his plays: (1) Infancy and maturity in the
same character,—Winter's Tale; (2) the Wars of York and Lancaster
with their duels and battles,—Henry VI; (3) the shifting the scene from
one country to another,—Henry V; (4) the descent of a creaking throne,—
the masques in the Tempest and in Cymbeline. The final line of the prologue
in which Jonson assures his audience that, if they laugh at popular errors,

"You that have so graced monsters, may like men,"
is supposed to refer to Caliban.

(Hunter's New Illustrations of Shakespeare, 1845, I. 136. Stokes' Chrono-
logical order of Shakespeare's Plays, 1878, p 177.) L. T. S.

[The first or Italian version of Every Man in his Humour was published
in 1601 without a prologue. The second or English version in 1616 with
the prologue. This states that the play (not this second version) was acted
by the Lord Chamberlain's servants in 1598.

Gifford would make out that the 1601 edition was edited, not by B.
Jonson, but from the copy used at Henslowe's theatre in 1596, and hence
that the prologue was really existent in that year. To his assertions may be
opposed these facts. 1. There may be a possibility, but not a shadow of proof, that "The Humours" or "The Comedy of Humours" had anything to do with Jonson or with his play. The word "Humours" was then fashionable cant. 2. The 1601 4to. bears on its title-page,—"as it hath been... acted by... the Lord Chamberlaine his servants." Are we to believe without proof that there was here printed a direct lie? 3. And can we believe that Jonson, an irreproachable man, would in the same year, 1601, give his Fountains of Self Love to the publisher who had just brought out Every Man in his H., against his interests, and with a lying title-page, for Henslowe who had quarrelled with him? 4. The 1601 edition also bears on its title-page "Written by Ben Johnson," asserted by Gifford to be a mis-spelling. It is so spelt in three plays, and he never spelt it Jonson till 1604, when he printed with a Latin title-page his part of the celebration of James' entry into London. 5. The 1601 4to. has none of the blunders of a spurious edition, but like all by Jonson, is very carefully punctuated. 6. That "this play" on the title-page of the 1616 folio does not mean "this new version" is shown by the parallel case of Sejanus. Before it Jonson says "this play was first acted in 1603," while shortly after he tells us it was a different version. 7. Lastly, this second or now known version cannot, by internal evidence, have been written before 1605 or 1606. For, 1. Bobadil in the 1601 4to. speaks of the taking of Gibelletto some ten years back, and of that of Tortosa; but in the later version he alters the names to "Strigonium" and "what do you call it." Now Strigonium (Graan) was taken from the Turks in 1596, which makes the date of speaking 1606; while, unable to find a parallel for Tortosa, he makes Bobadil pretend to forget the name he would say. 2. In the 1616 version Act I. sc. ii. is introduced for the first time—"Our Turkey Company never sent the like [present] to the Grand Seignor,"—clearly an allusion to a recent event. But the only occasions when they sent such a present were, one too early in Elizabeth's reign to be alluded to in a familiar letter, and one of the value of £5,322 given them by James for a present to the Porte, in December, 1605, soon after the re-constitution of the Company.

If these facts be correct there can be no reason for assigning the prologue to a date earlier than 1606, as shown by internal evidence to be that of the version with which it first appears. B. N.]

[Another passage was quoted from Jonson (Sejanus) in the first edition of the Centurie (p. 330), which, though believed by some critics upon merely supposititious grounds to refer to Shakespere, is now omitted in the text, Dr. Brinsley Nicholson having pointed out in the Academy, Nov. 14, 1874, that the "second Pen" was in all probability that of Samuel Shepard. Jonson says in the Preface to Sejanus (1605),—

"Lastly I would informe you, that this Booke, in all numbers, is not the same with that which was acted on the publike Stage, wherein a second Pen had good share: in place of which I have rather chosen, to put weaker (and no doubt lesse pleasing) of mine own, then to defraud so happy a Genius of his right, by my lothed usurpation."
In 1646 Samuel Sheppard published *The Times Displayed in Six Sestyes* (see after, under date). The sixth sestyes is a series of verses in praise of the greater poets, Daniel, Drayton, Shakespeare, Jonson, and others. The eleventh encomium runs thus:

```
"So His that Divine Plautus equalled,
Whose Comick vain Menander mere could hit,
Whose tragicke scenes shall be with wonder Read
By after ages for unto his wit
My selfe gave personal styd / dictated
To him when as Sciusius fall be writ,
And yet on earth some foolish sots there bee
That dare make Randolf his Rival in degree."
```

Ben Johnson

On these Dr. Nicholson remarks, "As Sheppard is not a master of English verse or style, so his 'dictate' is not happily chosen, but the meaning and intent of it and its context are clear. Read by the light of Jonson's words, they are not only clear, but distinct, and we see Sheppard's disappointment, and the strugglings of his self-conceit to record the fact that he had been a part-author in Sciusius—strugglings which are shown in his 'And yet,' and 'for,' and which destroy his encomium by making it ridiculous." Dr. Ingleby, however, asks me to add that he regards Sheppard's authorship in Sciusius as impossible, and that, with Mr. Fleay, be is now disposed to assign the "second pen" to Chapman. L. T. S."
APRIL 25, 1616.

GOOD FREND FOR IESVS SAKE FORBEARE,

TO DIGGE THE DVST ENCLOASED HEARE:

BLESTE BE Y MAN Y SPARES THESE STONES,

AND CURST BE HE Y MOVES MY BONES.

Inscription on the Tablet over Shakespeare's Grave, given in Halliwell's Life of Shakespeare, 1848, p. 286.

The inscription on Shakespeare's grave-stone is feebly parodied in the Apology prefixed to Graves' Spiritual Quixote. (Ed. 1773. Vol. i. p. vii.)

C. M. I.
STAY PASSENGER, WHY GOEST THOU BY SO FAST?
READ IF THO' THOU CANST, WHOM ENVIOUS DEATH HATH PLAST,
WITH IN THIS MONUMENT SHAKESPEARE WITH WHOME
QUICK NATURE DIDE: WHOSE NAME DOTH DECK Y TOMB.
FAR MORE THEN COST: SIEH ALL, Y HE HATH WRITT, 
LEAVES LIVING ART, BUT PAGE, TO SERVE HIS WITT.
OBIIT ANO DO¹ 1616
ÆTATIS, 53. DIE 23 AP.

Inscriptions upon the Tablet under Shakespeare's Bust, in the
Chancel-north-wall of Stratford Church; heliotyp'd in Shakes-
peare's Home and Rural Life, by Major James Walter, 1874. p. 17. See also Halliwell's Life of Shakespeare, p. 280.

Steevens conjectured that the scribe wrote Sophocles, not Socrates. Assuredly one who had scholarship enough to compose the verses could hardly have believed that the o in the latter word had a common quantity. Besides, the comparison of Shakespere to Sophocles is significant: to Socrates trifling: Ben Jonson and Samuel Sheppard compare Shakespere to Sophocles. (See i. 308, 501; ii. 11.) If Sheppard wrote Sophocles in an English verse, that would be irrelevant; for he would not have written it in a Latin one.

The converse misprint occurs in The Playhouse Pocket Companion, 1779, p. 47, in the first line of the Catalogue of which "Sophocles" is an error for Socrates. (See Biog. Dram. 1812. Int. lxiii.)

[Admitting Dr. Ingleby's criticism to be correct, I can but endorse the remark of a friend that the likening of Shakespere to Socrates, one of the wisest of men, seems the right reading in the first line. The comparison to Virgil, the representative poet, next following, renders the allusion to Sophocles unnecessary, whereas Nestor, Socrates, and Virgil, make a grand trio of ideal men. The bust (by G. Johnson, see after, Dugdale, 1653) was set up before 1623, as we know from the mention of it by Leonard Digges. (See after, p. 318.) L. T. S.]
JOHN TAYLOR, THE WATER POET, 1617.

[Description of the hang-man at Hamburgh] His post-like legges were answerable to the rest of the great frame which they supported, and to conclude, sir Bevis, Ascapart, Gog-magog, or our English sir John Falstaff, were but shrimpes to this bezzeling Bombards longitude, latitude, altitude, and crassitude, for hee passes, and surpassis the whole Germane multitude.

* * * * * *

Three Weeks, three daies, and three houres observations and travel. from London to Hamburg. London, 1617. [4to.] Sign. C. C. M. I.
GEFFRAY MYNSHUL, 1617.

[Addressing a creditor].—
If nothing will make thy stony heart relent, thou in being cruel to thy debtor art worse then the hang-man; • • But it may be thy estate is fierce, thy credit much ingaged, and to save thy selfe thou art forced to doe this. In so doing thou dost well; if another weare thy coate, and thou goest cold, thou maist plucke it from his shoulders. • • but if he which hath borrowed thy coate hath worn it out, and hath not a ragge to cover him with, wilt thou trample vpon his naked body? If with the Jew of Malta, instead of coyne, thou requirest a pound of flesh next to thy debtor's heart, wilt thou cut him in pieces?

* * * * *

[Myshul wrote his Essays while confined in the King's Bench Prison for debt, where he filled up his idle time by acute observations on the characters of those around him: he gives a melancholy picture of the miseries of unfortunate debtors in the seventeenth century. He seems to have confounded Marlowe's Jew of Malta with Shakspeare in his memory, but the mention of the pound of flesh shows that it was Shylock to whom he referred.

The "Epistle Dedicatory" is dated 27 January, 1617. L. T. S.]
NATHANIEL FIELD, 1618.

I doe heare
Your Lordship this faire morning is to fight,
And for your honor: Did you never see
The Play where the fat Knight, hight Old-castile,
Did tell you truly what this honor was?

Amends for Ladies. 1618. [4to.] Sign. G.

Nathaniel Field (like Alexander Brome, in his Epistle to the Five new Plays of Richard Brome, 1653, in a passage quoted in a subsequent page) here refers to the speech of Falstaff, which concludes the first scene of 1 Henry IV, Act V. See as to Oldcastle and Falstaff, after, note on George Daniel, 1647. C. M. L.
RICHARD CORBET, 1618—1621.

Mine host was full of ale and history;

Why, he could tell
The inch where Richmond stood, where Richard fell:
Besides what of his knowledge he could say.
He had authenticke notice from the Play;
Which I might guessse, by's marking up the ghosts,
And policies, not incident to buttis:
But chiefly by that one periphecous thing,
Where he mistook a player for a King.

For when he would have fryd, King Richard dyed,
And call'd—A horier! a horier!—be, Burbage cry'd de.

Edited by Octavius Goldsmith. 1817.

[Goldsmith remarks that "from this passage we learn that Richard Burbage was the original representative of Shakespeare's Richard the Third." L.T.S.]
H. About 1618-19.

On ye Death of ye famous Actor
R. Burbadge. H.

12 Hees gon' & wth him w't a world are dead.

A Funerall Ellegye on ye Death of the famous Actor Richard Burbadge who dyed on saturday in Lent the 13 of March 1618.

12 hee's gone & wth him what A world are dead.
which he requ'd, to be requied foe,
no more young Hamlett, ould Heironymoe
kind Leer, the Greued Moore, and more beside,
16 that liued in him; haue now for euer dy'de,
oft haue I seene him, leap into the Graue
smiting the person wth he seem'd to haue
of A sadd Louer with foe true an Eye
20 that theer I would haue sworne, hee meant to dye,
oft haue I seene him, play this part in ieaift,
of hys fad Crew, whilst he but seem'd to bleed,
24 amazed, thought euyn then hee dyed in deed.

Oft haue I seene him leape into a Graue
Suiting ye person, (wth he us'd to haue)
Of a mad Louer, wth so true an Eye
That there I would haue sworne hee meant to dye

Oft haue I seene him play his part in Leave,
So huely, yt speatators, & ye rest
Of his Crewes, whilst hee did but seeme to bleed
Amazed, thought hee had bene deade indeed.


H. ABOUT 1618-19.

[A controversy in the Academy, in January, 1879, as to the meaning of lines 17 to 24 of this elegy led to the discovery of two original MSS. of it in the library of the late Mr. Henry Huth, which was pointed out by Mr. Alfred H. Huth in the Academy of April 3, 1879. As in the first edition of the Centurie Dr. Ingleby declared his belief that lines 13-16, printed by Mr. Collier, were spurious, an opinion at first shared by Dr. Furnivall, it is satisfactory now to find that both MSS. of the poem are undoubtedly genuine, and acknowledged to be so by those critics (see Dr. Furnivall in Academy of 19 April, 1879). By the kindness of Mr. Alfred H. Huth, and of Mr. F. S. Ellis, who is preparing the Catalogue of the library, I have carefully collated both versions with the MSS., and give the dozen lines which relate to Shakespeare, the rest of the poem—consisting in all of 82 lines in the octavo and 86 lines in the folio—being a eulogy upon the excellence of the acting of Burbage in general. The only sign of authorship is the letter H affixed to the title in the Octavo copy. Both MSS. belonged to Mr. Haslewood, and the discrepancies between Mr. Collier's print and l. 15 ("King Lear," "creud Moore") may be owing to the copy which an autograph note in one of them says that he sent Mr. Collier.

In his New Particulars, 1836, and Memoirs of Actors, 1846, Mr. Collier quotes other MSS. by which the poem is extended to 124 lines. These have not yet come to light.

It was pointed out by Mr. Moy Thomas (Academy, Jan. 4, 1879) that the imperfect quarto Hamlet of 1603 is the only authority for making Hamlet leap into Ophelia's grave to out-face Laertes (Act V. sc. i. l. 281); the above lines, however, show that Burbage was in the habit of doing so. Kemble in his acting edition of Shakespeare, and Mr. Irving in his present representation of Hamlet, omit the leap into the grave. The rest of the lines seem to allude to the close of the last scene in the play.

While treating on the acting of Burbage, I may recall a reminiscence (though a late one) of the comparative merits of Shakespeare as Actor and Poet. James Wright, in his interesting little tract Historia Histrionica, 1699, which is a "Dialogue of Plays and Players," thus speaks through his personages:

"Loverwit. Pray Sir, what Master Parts can you remember the Old Black-frizers men to Act, in Johnson, Shakespeare, and Fletcher's Plays.

Truman. What I can at present recollect I'll tell you; Shakespeare (who as I have heard, was a much better Poet, than Player) Burbadge, Hemmings, and others of the Older sort, were Dead before I knew the Town." (p. 4. Reprinted in Hazlitt's edition of Dodsley, 1876, vol. 15, p. 400.) L. T. S.J.
BEN JONSON, 1619.

His censure of the English Poets was this;

That Shakspeare wanted arte.

Shakespear, in a play, brought in a number of men saying they had suffered ship-wrack in Bohemia, wher y' is no sea neer by some 100 miles.

(First published, incorrectly, in Drummond's Works, 1711.)

Sir William Drummond was evidently a weak-minded man, whose memory had the knack of retaining only what was trivial or worthless. We may be quite sure that Jonson's assertions were not given in this naked form. No one understood Shakespeare's art better than Jonson; and he could hardly have based the charge of wanting art on geographical or on chronological errors, which Shakespeare took, not ignorantly, but as he found them in the current stories. (Ben probably meant that Shakespeare did not observe those Rules of Art in dramatic writing to which he himself rigidly adhered. The word wanted here means lacked, rather than the modern sense, which would imply "that Shakespere ought to have had art" (see the extract from Dryden, 1672, for his use of the word). The word censure too should not be taken as necessarily meaning condemnation, it meant opinion or judgment, cf.—

"Madam, and you, my mother, will you go
To give your censures in this weighty business?"

Richard III, Act II sc. iii.
The remark was made of Shakespeare's work by others. L. T. S.] Fuller asserts that "Nature itself was all the Art which was used upon him" (see under date 1643): which Cartwright echoes in 1647: "Nature was all his art." Milton has—

"Sweetest Shakespeare, Fancy's Child,
Warble his native wood-notes wild" (after, p. 372);

and forty-two years after its utterance we meet it once more in the Diary of the Rev. John Ward, who had "heard that Shakespeare was a natural wit without any art at all" (date 1661). But Ben Jonson and L. Digges allow Shakespeare a sort of art. The former writes:

"Yet must I not give Nature all: Thy Art,
My gentle Shakespeare, must enjoy a part" (p. 309).

And Digges assigns him:

"Art without Art unparaleled as yet" (date 1640).

[So also the Epitaph before, p. 267, and John Taylor, after, p. 278, credit him with art. The report of Jonson's sayings relating to Shakespeare, as found in Drummond's Works of 1711, is shown in its true form in Mr. Laing's print of the MS. As regards the accusation against Shakespeare's geography, it may be worth noting that in 1262 Ottocar II was king of Bohemia and Austria, "and soon obtains possession of Styria, Carinthia, and Istria, when his dominions extend from the Baltic to the Adriatic" (Manual of Dates). Bohemia then at one time had a sea-board, and no date being necessary to the play, it may be said that "the shipwreck in the Winter's Tale is no breach of geography" (see the Monthly Magazine, Jan. 1, 1811, vol. xxx. p. 538). But that it was understood as an error in Shakespeare's time, and that others besides Jonson laughed at him for it, seem to be shown by the quotation from Taylor the Water Poet, after, p. 344. L. T. S.]
SIR GERRARD HERBERT, 24 May, 1619.

"The Marquise Trenell [Tremouille], on thursday last took leave of the King: that night was feasted at white hall, by the duke of Lenox in the Queenes greate chamber: where many great Lordes were to keep them Company but no ladyes. the Sauoy Imbassadour was also there: The english Lordes, was the Marquise Buckingham my lord Pryuy seale, my lord of lenox, my lord of Oxford, my lord Chamberlayne, my l: Hamelton, my lord Arundell, my Lord of Leycester: my lord Cary, my lord Diggby, m'. Treasurer, m'. Secretary Callvart: my lord Beaucham, and my Lord Generall, the rest English Gallantes, and all mixed wth the french along the table: the Marquise Trenell sitting alone at the tables ende: at the right hande, the Sauoy Imbassador, by him the Marquise Buckingham, then a french Counte, &c. mixt: on his left hand my lord Priuy seale, the earle of Oxford, a french Marquise, my lord Chamberlayne, & fo forth mixed wth french & English. The supper was greate & the banquett curious, serued in 24 greate Chynay worcke platters or voyders, full of glasse scales or bowles of sweete meates: in the middt of each voyder a greene tree of eyther, lemon, orenge, Cypers, or other resembling. After supper they were carried to the queenes pryuy chamber, where french singinge was by the Queenes Musitians: after in the Queenes bedd Chamber, they hearde the Irish harpp, a violl, & m'r Lanyer, excellently singinge & playinge on the
lute. In the kinges greate Chamber they went to see the play of Pirrocles, 1 Prince of Tyre, which lasted till 3 o'clocke. after two acts, the players ceased till the french all refreshed them with sweetmeates brought on Chinay voideys, & wyne & ale in bottells, after the players, began anewe. The Imbassadour parted next morininge for Fruence at 8 o'clocke, full well pleased beynge feasted also at Tiballes & exceedinge graciously vied of the kinge, who at taking leave gane him a very rich chayne of Diamondes, with a wach donne aboute with Diamondes & wherein the kinges effigie was very excellently donne.

. . . . . "with the remembrance of my service to my Lady Carlton & yo' Lo: I take leave allways refisting:

Yo' Lo: assuredly to Comande:

Gerr: Herbert.

London, Munday 24 May. veteri.

From a Letter "To the right honorable Sir Dudley Carlton, knight:

[W. D. SELBY. Part printed in Halliwell's Felix Shaksp.]

1 Mr. Hall. wrongly prints 'Pirrocles.'

1620.

Baker says, Biogr. Dram. ii. 289, of "134. THE HEIR. Com. by Thomas May. Acted by the company of Revels, 1620. 4to. 1622; second impression, 4to. 1633 . . . .

"The demand of the king that Leucythoe shall yield to his desires, as the sole condition upon which he would spare the life of her lover, appears to be borrowed from Shakspeare's Measure for Measure; as the constable and watch who seize Eugenio seem to have had their language and manners from those in the same author's Much Ado about Nothing; and the enmity of the two houses reminds us of Romeo and Juliet."
JOHN TAYLOR, THE WATER POET, 1620.

In paper, many a Poet now survives
Or else their lines had perish'd with their lives.
Old Chaucer, Gower, and Sir Thomas More,
Sir Philip Sidney, who the Lawrell wore,
Spencer, and Shakespeare did in Art excell,
Sir Edward Dyer, Greene, Nash, Daniell.
Silvester, Beaumont, Sir John Harrington,
Forgetfulness their works would over run,
But that in paper they immortally
Doe live in spight of death, and cannot die.

The Praise of Hemp-seed. 1620. [4to.] p. 26:
Works, 1630, iii. p. 72. [Fo.]

Farmer says it is "impossible to give the original dates" of many of John Taylor's pieces. "He may be traced as an author for more than half a century" (Essay on the Learning of Shakespeare, 1821, p. 101, note). C. M. I.
MR. RICHARDSON, 1620, 1621.

'Tis almost morning I would have thee gone
And yet no further then a wantons bird,
That lets it hop a little from his hand,
Like a poore prisioner, in his twisted gyues,
Then with a filken thread plucks it back againe
So jealous loving of his liberty.

Tragedy of *Romeo and Juliet*. 4°: pag. 84. This Mr. Richardson Coll. Magd. inserted hence into his Sermon, preached it twice at St. Maries 1620, 1621, applying it too to gods lone to his Saints either hurt with finne, or aduersity never forfaking the.

d. 28, p. 359, col. 705.

---

[This allusion is noted in Wm. Dunn Macray's *Register of the Members of St. Mary Magdalen Coll., Oxford*, 1901, and was announced in the Clarendon Press *Periodical* for December 1901. I am indebted to Mr. C. F. Tucker Brooke for kindly copying the extract from the Bodleian MS. The MS. citation from Shakspere is inaccurate. M.]
Anonymous, 1620—36.

On the Time-Poets.

One night, the great Apollo, pleas'd with Ben,
Made the odde number of the Muses ten;
The fluent Fletcher, Beaumont rich in sense.
In complement and courtships quintessence;
Ingenious Shakespeare; Maflinger, that knowes
The strength of plot to write in verse and prose,
Whose easie Pegasus will amble ore
Some three score miles of fancy in an hour;
Cloud-grapling Chapman, whose Aerial minde
Soares at Philosophy, and strikes it blinde; &c.


The lines 5—8 are quoted by Gerard Langbaine in his Account of the English Dramatick Poets, 1691 (vol. ii), where they are merely assigned to "an old poet"; and Rev. J. W. Elsworthy, in his reprint of Choyce Drollery, 1876, says, "we must confess that nothing is yet learnt as to the authorship," though as to the date he believes "it was certainly written between 1620 and 1636" (pp. 270, 271). Langbaine's version has "ramble" for "amble"; an error which we conjecturally set right, before we had collated it with the text reprinted in the Shakespeare Society's Papers. It is in this piece that we meet with a couplet on Ben Jonson's servant and amanuensis, Richard Brome, or Broom, which in another form did duty for W. Broome, Pope's assistant. Here we have,

"Sent by Ben Johnson, as some authors say,
Broom went before, and kindly swept the way;"

which a century later assumed this form:

"Pope came off clean with Homer; but they say,
Broom went before, and kindly swept the way."

(See Johnson's Lives of the Poets, William Broome, in which the couplet is attributed to Henley.) Isaac D'Israeli supposed that epigram to be borrowed from a line in Randolph's Ode, "Ben, do not leave the stage," &c., st. 4, l. 4. Curiosities of Literature, 1839, p. 139. C. M. I.
ANON. 1620.

Goodness leave mee, if I have not heard a man court his mistress with the same words that Venus did Adonis, or as near as the booke could instruct him.

_Hex Vir, or the Womanish Man_, 1620.
J. O. H.-P.

ROBERT BURTON, 1621 (?).

“Young Men will do it when they come to it.”

This is a quotation from Ophelia’s Valentine Song, *Hamlet*, IV. v.

R. ROBERTS.
ROBERT BURTON, 1621, 1628.

For now, as Salisburiensis said in his time, totus mundus histriom agit, the whole world plaies the foole, we haue a new Theater, a new Scene, a new comedie of errors, a new companye of personat Actors.

[p. 26, ed. 1621, 1628. p. 22, ed. 1624.]

For Princes are the glasse, the schoole, the booke,
Where subiects eyes doe learne, doe read, do looke.
—Vellotius &c citius nos
Corruptunt vitiorum exempla doméstica, magnis
Cum subeant animos authoribus—

[p. 39, ed. 1624. p. 48, ed. 1628.]

Like an Asse, he weares out his time for prouender, and can shew a stumpe rod.


The Anatomy of Melancholy.

[We are indebted to Miss Margaret A. M. Macalister for these references in Shilleto's edition, 1904, i., 54, 91, 355, where the Salisburiensis of the first extract is corrected to Sarisburiensis. There is no difference between the 1621 and 1628 editions in this passage except in minor spellings and in the fact that capitales are used in the latter in the initials of the title, Comedie of Errors, and small type in the former. The second edition, 1624, has Comedy of errors.

The second extract is from Lucret. 615, 616, and is not in the 1621 edition.

The third Miss Macalister compares with Othello, I. i. 46:
Weares out his time, much like his Masters Asse,
For naught but Prouender.

This also is not in the 1621 edition. M.]
JOHN FLETCHER, 1621.

Oriana. Are all my hopes come to this? Is there no faith
No troth, nor modesty, in men?

*Wild Goose Chase, 1652 [fol.], p. 16.*

[This passage recalls the words of the Nurse in Romeo and Juliet (Act III. ii.)—imitated earlier by Barrey, see before, p. 223:

"There's no trust
No faith, no honesty in men."

Fletcher's *Wild Goose Chase* is placed under date 1621, on the authority of Malone, who says "it appears from Sir Henry Herbert's manuscript" (see after, p. 321) that this play is "found among the court exhibitions of the year 1621" (Variorum, vol. iii. p. 225). But the play was lost in 1647, and was first printed in folio, separately, in 1652. L. T. S."

[In another play Fletcher has evidently imitated *Hamlet* (I. v.):

"Hic et ubique? then we'll shift our ground *
Once more remove good friends;"—

viz. in The Woman's Prize, or the Tamer tam'd (Act V. iii.). Rowland, having received a statement on oath from his friend Tranio, makes him swear to it again:

"Let's remove our places. Swear it again."

This play was first printed in the Works of Beaumont and Fletcher, folio, 1647, its date is uncertain. It is said to have been written in ridicule of The Taming of the Shrew, but there is not in it a single line or word that can by any kind of ingenuity be so interpreted. It is, as Steevens remarks, a sequel to it, in which the plot is reversed, and Petruchio tamed by a second wife; but the notion of ridicule is quite unfounded. P. A. Daniel.]
THE
First and second Part of
the troublesome Raigne of
John King of England

With the discouerie of King Richard Cor-
delions Bafe sonne (vulgarly named, the Baltard
Fauconbridge:) Also the death of King
John at Swinstead Abbey.

As they were (fundry times) lately acted.

Written by W. SHAKESPEARE.

[Device]

LONDON,
Printed by Aug: Mathewes for Thomas Deue, and are to
be sold at his shop in St. Dunstones Church-
yard in Fleet-street, 1622.
TROUBLESOME Raigne of John King of England 285

[Title-page of the third edition of The Troublesome Raigne. It is copied from that of the 1611 edition, and here the “W. Sh.” is expanded into “W. Shakespeare.” M.]
[1] On Mr. Wm. Shakespeare. he dyed in April 1616.

Renowned Spencer ly a thought more nye
To learned Chaucer, and rare Beaumont lye
A little neerer Spenser, to make roome
For Shakespeare in your threefold, fourfold Tombe.
To lodge all four in one bed make a shifte
Untill Doomesdaye, for hardly will a shifte
Betwixt this day and that by fate be slayne,
For whom your Curtaines may be drawne againe.
If your precedency in death doth barre


Renowned Spencer lie a thought more nigh
To learned Beaumont, and rare Beaumont ly
A little nearer Chaucer, to make rome
For Shakespeare in your threefold, fourfold tombe.
To lodge all four in one bed make a shifte
Until Domes day, for hardly will (a) fifte
Betwixt this day and that by fate bee slaine,
For whom the curtains shal bee drawne againe.
But if Precedencie in death doe barre
A fourth place in your sacred Sepulcher,
In this uncarved marble of thy owne,
Sleep, brave Tragedian, Shakespeare, sleepe alone;
Thy unmolested rest, unshared cave,
Possesse as Lord, not Tenant, to thy grave,
That unto others it may counted bee
Honor hereafter to bee layde by thee.

Wm. Basse.


Finnell's Shakespeare Repository, 1853, p. 10, printed from a MS. temp. Charles I.
These lines, which are usually attributed to the elder W. Basse, have come down to us in so many discrepant versions, manuscript as well as printed, that it is difficult to determine their original or their finished form. The version [no. 2] selected for this work is derived, at second-hand, from a manuscript which, unfortunately, the compiler has not had an opportunity of inspecting. But the choice was made for cogent reasons. The original was certainly a sonnet, of the usual number of lines; to which two lines (now standing as the 13th and 14th) were subsequently added. The addition, probably, occasioned changes in other lines; and some of the manuscript and printed versions we possess are merely experimental ways of making the augmented elegy hold together. The couplet

\[
\text{Thy un molested rest,} \quad \{ \text{thine unshar'd} \} \\
\text{or Thine} \quad \text{or peace,} \quad \{ \text{or thy unshar'd} \} \\
\text{Possess as lord, not tenant, to} \quad \{ \text{thy grave,} \} \\
\text{or of} \quad \text{or in an unshar'd} \\
\]

introduced an absurdity, which the lines in Donne's Poems do not contain: for, first, Shakespeare's peace would not be unmolested simply because his grave was unshared; and secondly, it would not be unmolested at all, if others were in after time to be laid by him. Why not, then, adopt the version in Donne's Poems? Because it is evident that at least one line in it was altered from one in a version which had the additional couplet: viz. line 11. The Ashmole copyist had written \textit{curved} for \textit{carved}, as the word stands in the Brander copy, and in both the Rawlinson copies: and it was evidently from a version like that or the Ashmole copy, which read \textit{curved}, that the Donne copyist obtained his singular blunder of \textit{curled}. We believe that the Fennell version (adopted as our text), "In this uncarved marble," is an earlier, as it is unquestionably a much finer, reading than either "Under this \textit{carved} marble," or "Under this \textit{table} marble," which last occurs in the Sloane copy. As much might be said in defence of the other portions of the Fennell version. Yet it is quite certain that it is not the original, but the finished form of the elegy.

None of the versions comport with the \textit{status quo} in Westminster Abbey, where Chaucer's tomb is pretty central between Spencer's and Beaumont's: whereas, in the Fennell copy, Donne's version, and the Harleian and Philipps MSS. Beaumont is the central figure; in all the rest Spencer lies between Beaumont and Chaucer.

In the original draft it is most likely that lines 9-12 ran (as in the Sloane copy, with one exception) thus:

"If your precedence in death doeth barren
A fourth to have place in your sepulchre,
Under this sacred marble of thy own..." [\textit{sable, Sloane}]
Sleep, rare Tragedian, Shakespeare, sleepe alone,
That unto others," &c.
Perhaps Donne or Basse improved upon them, thus:

"But if precedencie in death doe } barre
or doth }
A fourth place in your sacred sepulchre,
Under this [ ] marble of thy owne
Sleep, rare Tragedian, Shakespeare, sleep alone," &c.

and further it seems not improbable that the third of these lines became,

"In this unshar'd marble of thy owne,"

before the additional couplet was added, when unshar'd was supplanted by uncarved.

[Not quite agreeing with Dr. Ingleby in his view of this Epitaph, I have left his remarks, as they stood, and append a few of my own; I print the version from Lansdowne 777, because it is an early MS., probably of the end of James I, and because it closely agrees with the two other earliest copies, viz. that given by Malone, and Mr. Halliwell's fac-simile. We therefore are likely here, as I think, to get the nearest approach to the original. An argument in favour of this is, that the names of the poets in the first three lines of these, as in nearly all the versions (Nos. 3, 4, 5, 6, 7, 9, II, III, IV), are placed in chronological order,—Spencer is to go nearer Chaucer, and is to be followed by Beaumont; thus, besides avoiding the repetition of Beaumont in line 2, giving more force to the allusion in line 9. This is confirmed by the quotation from the epitaph given by Jonson (after, p. 315). The variations in the different versions are considerable, but are generally such as would arise from the lines having been written down from memory, rather than errors of a copyist; the verses evidently were popular, on a popular subject, and hence are found in common-place-books and miscellaneous collections. Two only of our fifteen copies omit lines 13, 14 (those in Donne's Poems, and Harl. 1749), they therefore probably were in the poem as first written, with the rest of which they seem to me quite consistent. Perhaps the most curious variation falls upon line 11; besides the two texts above we find "In an uncarved", "curved" (badly written for carved in the Ashmole copy), "curled" (Donne), "cabled" (which I think badly written for "curled," Harl. 1749), this copy closely follows Donne's; "sacred," and "sable," instead of "carved." It seems to me that "Under this carved marble" has more sense, either figuratively, or positively, with a possible reference to Shakespeare's tomb at Stratford, than to suppose him buried in marble, carved or uncarved. L. T. S.]

The following is a list of all the manuscript copies that are known to us.

* (1.) Brit. Mus. MS. Lansdowne 777, fo. 67 b.

† (2.) A collection of Miscellaneous Poems in a handwriting of the early part of the reign of Charles I; from which these verses are printed in Fennell's Shakespeare Repository, p. 10.

* (3.) A MS. copy inserted in the Halliwell Collection of printed Proclamations and Broad-sides, in the Chetham Library, Manchester. See
fac-simile of it in the catalogue (London, 1851, privately printed), No. 2757.

* (4.) A collection of manuscript poems, formerly in the possession of Gustavus Brander, Esq., containing these verses. Cited by Malone, who says "the MS. appears to have been written soon after the year 1621." *Shakespeare's Works*, 1821, vol. i. pp. 470-472.

* (5.) A volume of manuscript poems composed by W. Herrick and others, and *inter alia* Basse's lines; in the Rawlinson Collection, Bodleian Library, Oxford. (Cited by Malone, but a diligent search has failed to discover it.)

* (6.) A volume of manuscripts, containing poems by Bishop Corbet, and *inter alia* Basse's lines; also in the Rawlinson Collection. MS. Poet. Vol. 117, p. 40 (remembers Lans. 777).

* (7.) British Museum MS. Sloane 1792 (not 1702 as Malone quotes it), fo. 114.

† (8.) Phillipps MSS. at Cheltenham (formerly Middlehill), No. 9569: printed at the end of *The Marriage of Wit and Wisdom*, edited by J. O. Halliwell for the Shakespeare Society, 1846; p. 92 (written about 1638).

* (9.) A volume of manuscripts, containing six poems by W. Herrick, and also Basse's lines. Vol. 38, No. 421, in the Ashmole Collection; Bodleian Library, Oxford.

† (10.) Harl. MS. 1749, fo. 289 b (a corrupt version: it wants lines 13, 14). To these may be added the following five early printed versions.

† I. Donne's Poems. 1633. [4to.] p. 149. (Sign. Y 3; the paging is wrong, it should be 165.)


* III. Witt's Recreations: selected, &c. 1640 [12mo.], where Basse's lines are numbered Epitaph 5, sig. AA 2.

* IV. Witt's Recreations Augmented, &c. 1641 [12mo.], where Basse's lines are numbered 144 of the Epitaphs.

* V. Poems: by Francis Beaumont [with additions by various writers]. 1652. [sm. 8vo.] Sign. M. The Epitaph is not in the edition of these Poems of 1640, it is among the additions of 1652.

Of these, II, III, and IV are substantially the same, and follow in the main, No. (1). The * and † show the type to which each copy belongs.

As to the evidence of authorship: In (1) the lines are subscribed, "Wm. Basse," (2) headed "Mr. Basse," and (3) "Mr. Willm. Basse": (4) "Basse his elegie one Poett Shakespeare, who died in April, 1616": (5) "Shakespeare's Epitaph," without author's name. (6) "Basse his elegye on Shakespeare": (7) Headed "vpon shackspeare"; no author's name. (8) Headed "On Shakespeare, Basse." (9) Subscribed "finis, Dr. Doone." (10) Nothing. In I. they are assigned to Dr. Donne; but they are omitted from the next edition of his Poems. In II. they are subscribed W. B.: in III, IV, and V, they are anonymous. They are not included in "The Pastorals and other Workes of William Basse," printed in 1653. C. M. I.

SH. ALLN. BK.—I.
THOMAS ROBINSON, 1622.

And when he is merrily disposed (as that is not seldom) then must his dearling Kate Knightley play him a merry fit, and sister Mary Brooke, or some other of his last-come Wags, must sing him one bawdy song or other to digest his meat. Then after supper it is usuall for him to reade a little of Venus and Adonis, the efts of George Peele, or some such scurrilous booke: for there are few idle Pamphlets printed in England which he hath not in the house.

The Anatomy of the English Nunnery at Lisbon in Portugall: Dissected and laid open by one that was sometime a yonger Brother of the Covent. 1622. p. 17. [46.]

By the use of the expression "idle pamphlets" Brother Robinson did not necessarily intend (as Mr. Collier supposes, Bibliog. and Crit. Account, ii. 274) to depreciate Shakespeare’s poem. An "idle pamphlet," at that time of day, meant one which afforded diversion rather than edification. Surely "scurrilous booke" (to which Mr. Collier takes no exception) implies a much graver charge. C. M. I.
JOHN TAYLOR, 1622.

And last he laughed in the Cambrian tongue, and beganne to declare in the Ptoian speech, what I have heere with most diligent negligence translated into the English Language, in which if the Printer hath placed any line, letter or syllable, whereby this large volume may be made guilty to bee understood by any man, I would haue the Reader not to impute the fault to the Author, for it was farre from his purpose to write to any purpose, so ending at the beginning, I say as it is applaudfully written and commended to posterity in the Midsummer nights dreame. If we offend, it is with our good will, we came with no intent, but to offend, and show our simple skil.

Rolidayton.


In Mr. Hall-P.'s Mem. on M. N. Dr., p. 35. The words meant to be quoted are those of Manager Quince, the Prologue, in M. N. Dr., 1st Follo, p. 166, col. 1:

"Pro. If we offend, it is with our good will,
That you should thinke, we care not to offend,
But with good will. To show our simple skill."

The word 'intent' was recollected from the later lines—

"We do not come, as minding to content you,
Our true intent is. All for your delight.
We are not heere."—F. J. F.
THOMAS WALKLEY, 1622.

The Stationer to the Reader

O set forth a booke without an Epistle, were like to the old English proverbe, A blew coat without a badge, & the Author being dead, I thought good to take that piece of worke upon mee: To commend it, I will not, for that which is good, I hope every man will commend, without intreaty: and I am the bolder, because the Author's name is sufficient to vent his worke. Thus leaving every one to the liberty of judgement: I have ventured to print this Play, and leave it to the generall censure.

Yours,
Thomas VValkley.


Mr. Herbert A. Evans called my attention to Walkley's Foreword not being in the Centuries.

At the end of 'The Fourth Edition' of Othello, 1655, in its publisher's List of Books, "Printed or sold by William Leake, at the signe of the
Crown in Fleetstreet between the two Temple Gates: These Books following, are

"Playes.
"Hen the Fourth . . . .
"The Merchant of Venice."

In the altered version of Othello printed in 1687 'for Richard Bentley and S. Magnes in Russel-Street near Covent-Garden,' a Catalogue of some of their Plays is on the 2nd leaf, A2; and in it are

"Henry the 6th. with the Murder of the Duke of Glocester, in 2 parts . .
King Lear . . .
Othello, the Moor of Venice."

F. J. F.
JOHN FLETCHER, 1622.

_Hig._ Then beare up bravely with your Brute my lads
_Higgen_ hath prig'd the prancers in his dayes,
And fold good peny-worthies; we will have a course,
The spirit of _Bottom_, is growne bottomlesse.

1647. _Beggars Bush_, Actus Quintus, Scæna Secunda. 
p. 95, col. 2 of 'Comedies / and / Tragedies / Written
by Francis Beaumont And John Fletcher Gentlemen.
Never printed before, / And now published by the
Authours / Originall Copies. / _Si quid habent veri Vatum
pragia, vivam._ / London, / Printed for Humphrey
Robinson, at the three Pidgeons, and for / Humphrey
Moseley at the Princes Armes in St. Pauls / Church-yard.
1647./' 

J. O. Hil.-P.

The date of the play is 1622, tho it was not printed till long after
JOHN FLETCHER, 1622.

Let it suffice,
I have touch'd the height of humane happinesse,
and here I fix Nil ultra.¹ Hitherto
I have liv'd a servant to ambitious thoughts,
and fading glories: what¹ remains of life,
I dedicate to Vertue; and to keep
my faith untainted, farewell Pride and Pomp,
and¹ circumstance of glorious Majestie,
farewell for ever.

The Prophetesse, Actus Quartus, Scena Sexta, No. 18, in

Mr. Leslie Stephen sends the last two lines, saying that they are "obvious recollections of Othello" ("Farewell... Pride, Pomp, and Circumstance of glorious War." III. iii. 354).
The first seem also recollections of Fletcher's own Wolsey lines in Henry VIII, III. ii. 221, &c.

"Nay then, farewell! 
I have touch'd the highest point of all my greatness;
And, from that full meridian of my glory,
I haste now to my setting."

— F. J. F.

¹ A later edition, "The Prophetess... London, 1690," reads
p. 55, "And fix here my Non ultra," and
p. 56, "; my Remains of Life," and
p. 56, "farewell Pride and Pomp,
"All Circumstance of glorious Majesty,
Farewel for ever."—P. A. LYONS.
PHILIP MASSINGER, 1622-36.†

(Text)

for know, your son,
The ne'er-enough commended Antoninus,
So well hath flesh'd his maiden sword.
1622. The Virgin Martyr,
L. i. Massinger's Works,
Gifford's 2nd ed., 1813, i. 9.

(Gifford's Notes)

Massinger was a great reader and admirer of Shakspeare; he has here not only adopted his sentiment but his words:

'Come, brother John, full bravely hast thou flesh'd Thy maiden sword.'—[1 Hen. IV,*
V. iv. 133.]

* Gifford adds: "But Shakspeare is in every one's head, or, at least, in every one's hand; and I should therefore be constantly anticipated in such remarks as these. I will take this opportunity to say, that it is not my intention to encumber the page with tracing every expression of Massinger to its imaginary source . . ."

In a word, the thought is from Shakspeare:

Thy plurality of goodness is thy ill. 'For goodness, growing to a plurality, Dies in his own too much.' [Hamlet, IV. vii. 118.]

Combat, IV. i. Works, 1813, i. 197.

Let his passion work, and, like a hot-rein'd horse,
'Twill quickly tire itself
Ib. IV. ii. Works, i. 204.

This is from Shakspeare:

'—Anger is like A full hot horse, who being allow'd his way,
Self-mettle tires him.' [Henry VIII,
L. i. 133.] Coxeter.

Marcella. For you, puppet—Puppet and maypole, and many
Mariana. What of me, pine-tree?
. . . O that I could reach you! other terms of equal elegance, are
The little one you scorn so, with her bandied about in the quarrel between
nails Hermia and Helena, in Midsummer Ni; its Dream [III. ii. 289—298],

† There are many more Sh. imitations in Massinger. The list of some made by Mr. D. B. Brightwell follows on pp. 301-4.
Would tear your painted face, and
scratch those eyes out.
1623 (pr. 1638). The Duke
of Milan, II. i. Works,
1813, i. 268-9.

Let me wear
Your colours, lady; and though
youthful heats,
That look no further than your out-
ward form
Are long since buried in me; while
I live
I am a constant lover of your mind,
That does transcend all precedents.
1624 (pr. 1638). The Bond-
man, I. iii. Works, ii. 30.

This is evidently copied from that
much contested speech of Othello,
act I. sc. iii.:
‘—I therefore beg it not
[To please the palate of my appetite;
Nor to comply with heat, the young
affects
In me defunct, and proper satisfac-
tion,] &c.’
as is the following passage, in the
Fair Maid of the Inn [Fletcher’s]:
‘Shall we take our fortune? and
while our cold fathers,
In whom long since their youthful
heats were dead,
Talk much of Mars, serve under
Venus’ ensigns,
And seek a mistress.’

Cleora. I restore
This kiss, so help me goodness!
which I borrow’d
When I last saw you.
The Bondman, IV. iii. Works,
ii. 86.

This is a modest imitation of Shak-
peare:
‘Now by the jealous queen of heaven,
that kiss
I carried from thee, dear; and my
true lip
Hath virgin’d it e’er since.’
Coriolanus [V. iii. 48].

Then, with a kind of state, I take my
chair,
Command a sudden muster of my
servants,
And, after two or three majestic hums,
It being known all is mine, pens
my writings.
Let out this manor, at an easy rate,
To such a friend, lend this ten thou-
sand crowns,

This is imitated from the soliloquy
of Malvolio, in Twelfth Night; which
is itself an imitation [?] of the reverie
of Alnaschar, in the Arabian Nights
Entertainment.
For the redemption of his mortgaged
land,  
Give to each by-blow I know of mine,  
a farm.  
1624. The Parliament of 
Love, II. i. Works, ii. 253.

Lidia. O the difference of natures!  
Giovanni,  
A prince in expectation, when he 
lived here,  
Stole courtesy from heaven, and 
would not, to 
The meanest servant in my father's 
house,  
Have kept such distance.  
1627 (pr. 1636). The Great 
Duke of Florence, II. iii.  
Works, 1813, ii. 468.

This is from Shakspeare, and the 
plain meaning of the phrase is, that 
the affability and sweetness of Gio-
vanni were of a heavenly kind, i. e. 
more perfect than was usually found 
among men . . . the commentators on 
our great poet have altogether mis-
taken him:  
"And then I stole all courtesy from 
heaven,  
And dress'd myself in such humility, 
That I did pluck allegiance from 
men's hearts."

Hen. IV. Part I. Act III.  
sc. ii.

Sanazarro. I have seen a maid, 
sir;  
But, if that I have judgment, no such 
wonder 
As she was deliver'd to you,  
ib. III. i. Works, ii. 478.

. an expression of Shakspeare might 
not improbably have hung on Mas-
singer's mind:  
Mis. —No wonder, sir;  
But certainly a maid. Tempest.

Cosimo. So: come nearer;  
This exercise hath put you into a 
sweat;  
Take this and dry it.  
ib. III. i. Works, ii. 480.

This is from Shakspeare; if he 
had been suffered to remain in quiet 
possession of it, the reader would 
have little to regret on the score of 
delicacy:  
—"He's fat, and scant of breath:  
Here. Hamlet, take my napkin, rub 
thy brow."

Ricardo. . . This military art,  
I grant to be the noblest of profes-
sions;  
And yet, I thank my stars for 't, I 
was never

In this passage . . . Massinger, 
as Coxeter observes, had Shakspeare 
in his thoughts, and principally Fal-
staff's humorous catechism.
Inclined to learn it; since this
bubble honour
(Which is indeed the nothing soldiers
fight for,
) With the loss of limbs or life, is, in
my judgment,
Too dear a purchase.

1629 (pr. 1630). The Picture,
I. ii. Works, 1813. iii. 126.

Theodosius... Can you think
This masterpiece of heaven, this pre-
cious vellum,
Of such a purity and virgin white-
ness,
Could be design'd to have perjury
and whoredom,
In capital letters, writ upon 't?

1631 (pr. 1632). The Emperor
of the East, IV. v. Works,
1813, iii. 328.

---

Theodosius. Wherefore pay you
This adoration to a sinful creature?
I am flesh and blood, as you are, sensible
Of heat and cold, as much a slave unto
The tyranny of my passions, as the meanest

---

1 The scene between Theodosius and Eudocia about the apple he sent her, is modelled on that of Othello and Desdemona about his mother's handkerchief that he gave her:

Theo.—Did not Philanax
From me deliver you an apple?
Eud. Yes, sir;
Heaven! how you frown! pray you,
Talk of something else.
Think not of such a trifle.
Eud. It was indeed,
The fairest that I ever saw.

Theo. It was;
And it had virtues in it, my Eu-
docia,
Not visible to the eye... What did you with it?—tell me
punctually;

Eud. I look for a strict account.
Theo. Do you stagger? Ha!
Eud. No, sir. I have eaten it:

[as lies.] Works, iii. 326-7.
Of my poor subjects. The proud attributes,
By oil-tongued flattery imposed upon us,
As sacred, glorious, high, invincible,
The deputy of heaven, and in that
Omnipotent, with all false titles else,
Coin’d to abuse our frailty, though compounded,
And by the breath of sycophants applied,
Cure not the least fit of an ague in us.
We may give poor men riches, confer honours
On undeservers, raise, or ruin such
As are beneath us, and, with this puff’d up,
Ambition would persuade us to forget
That we are men : but He that sits above us,
And to whom, at our utmost rate, we are
But pageant properties, derides our weakness :
In me, to whom you kneel, ’tis most apparent.
Can I call back yesterday, with all their aids
That bow unto my sceptre? or restore
My mind to that tranquillity and peace
It then enjoy’d?—Can I make Eudocia chaste,
Or vile Paulinus honest?

1631. The Emperor of the East, V. ii. Works, 1813, iii. 339.

"In this fine speech Massinger has ventured to measure weapons with
Shakspeare [in Henry V, IV. i. 250—301, Macbeth, and Lear], and if I
may trust my judgment, not ungracefully. The feelings, indeed, are more
interested by the latter, but that arises from the situation of his chief
character."

Slave. I’ll make them real,
And you the Neptunes of the sea; rats (says Shylock,) I mean pirates.”
you shall
Hence, I suppose, the allusion.
No more be sea-rats.

? 1624-1634. A very Woman,
V. i., Works, iv. 329.

Grave, sir, o’er-rule your passion, and
derer
The story of her fortune.
There are several incidental resemb-
ances to Shakspeare in this scene,
of which the reader must be well
1636 (pr. 1655). The Bashful
Lover, III. i. Works, iv. 401.

1 Compare the following with Capulet’s speech in Rom. & JUL., III. v.
165-9, and Leonato’s in Much Ado, IV. i. 129—131 :
Octavia. My only child; I murmur’d against heaven
Because I had no more, but now I find
This one too many. p. 401.
PHILIP MASSINGER, 1622-36.

MASSINGER.

Queen of fate,
Imperious Fortune! mix some light
Disaster
With my so many joys, to season
Them, &c.
1622. Virgin Martyr, Act I. sc. i.
p. 4, col. 2, ed. Cunningham.

SHAKSPERE.

O love
Be moderate; allay thy ecstasy;
In measure rein thy joy; scant this
Excess;
I feel too much thy blessing: make
It less,
For fear I surfeit.
M. of Ven. III. ii. 111.

As the sun
Thou didst rise gloriously, keptst a
Constant course
In all thy journey: and now, in the
Evening
When thou shouldst pass with honour
To thy rest,
Wilt thou fall like a meteor.
1622. Virgin Martyr, V. ii. p. 33,
col. 2.

From that full meridian of my
Glory
I haste now to my setting: I shall
Fail
Like a bright exhalation in the
Evening
And no man see me more.
[Fletcher in] Henry VIII.

'tis said,
And truly, Jupiter and Venus smile
At lovers' perjuries.
1624. Parliament of Love, V. i.
p. 192, col. 1.

At lovers' perjuries
They say Jove laughs.
[Ovid: see p. 56 above]. Romeo
And Juliet, II. ii. (Var. Sh.,
Vol. VI. p. 83.)

I will have thee
Pictured as thou art now, and thy
Whole story
Sung to some villainous tune in a
Lewd ballad.
186, col. 1. So also the Bondman,
V. iii., &c. &c.

And I have not ballads made on
You all, and sung to filthy tunes, &c.
Henry IV.
MASSINGER.

Look not on me
As I am Cleremond: I have parted
The essence that was his, and enter-
tained
The soul of some fierce tigress, or a
wolf
New-hanged for human slaughter.

Tremble to think how terrible the
dream is
After this sleep of death.

Are you on the stage,
You talk so boldly?
*Par.* The whole world being one
This place is not exempted.

Pray you, believe, sir
What you deliver to me shall be
lock'd up
In a strong cabinet of which you
yourself
Shall keep the key: for here I pawn
my honour
* • * It shall not be discovered.
III. i. p. 235, col. 2.

What is he?
At his best but a patrician of Rome
His name Titus Flaminius; and
speak mine
Berecinthios, arch-flamen to Cybele
It makes as great a sound.
1631. *Believe as You List*, I. ii. (p. 598, col. 1; Cunningham's Ed.)

SHAKESPEARE.

thy currish spirit
Governed a wolf, who hanged for
human slaughter
Even from the gallows did his fell
soul fleet
And while thou layest in thy unhallowed dam
Infused itself in thee.

*Merchant of Venice*, IV. i.

in that sleep of death what dreams
may come.

*Hamlet*.

All the world's a stage.

*As You Like It*, II. vii. (Var. S.b., Vol. VI. p. 408.)
(See also p. 340.)

'Tis in my memory lock'd
And you yourself shall keep the key
of it.

*Hamlet*, I. iii. (Var. S.b., Vol. VII. p. 221. Decker, Webster.)

What should be in that "Caesar"?
Why should that name be sounded
more than yours?
Write them together, yours is as
fair a name:
Sound them; it doth become the
mouth as well: &c.

*Julius Caesar*, I. ii. 142.
(See *Var. Sk.*, 1621, Vol. XII. p. 17. Heywood.)
PHILIP MASSINGER, 1622-36.  

MASSINGER.

pomp and circumstance
Of glory.

Take heed, lord Philanax, that for your private spleen,
Or any false conceived grudge against me . . .
... you do not that
My royal master must in justice punish.

Methinks I find Paulinus on her lips. I found not Cassio’s kisses on her lips.

Putting a girdle round about the world.

Will it ever be, That to deserve too much is dangerous, And virtue, when too eminent, a crime?

SHAKESPEARE.

Pride, pomp and circumstance of glorious war.

*Othello*, III. iii. 354.

*(Var. Sh., 1821, Vol. IX. p. 382. D’Avenant, Fletcher.)*

Take good heed
You charge not in your spleen a noble person
And spire your nobler soul.

*Henry VIII.*, I. ii. 173.

I’ll put a girdle round about the earth
In forty minutes.

*Mids. Night’s Dream*, II. i.

*(Var., 1821, Vol. V. p. 228. Shirley, Chapman.)*

Take note, take note, O world,
To be direct and honest is not safe.

*Othello*, III. iii.

for learn this, Silius,
Better to leave undone, than by our deed
Acquire too high a fame when him we serve’s away . . .

ambition,
The soldier’s virtue, rather makes choice of loss,
Than gain which darkens him.

MASSINGER.
I will help
Your memory, and tread you into
mortar;
? 1632. New Way to Pay Old
Debt, I. i. p. 389, col. 2.

SHAKESPEARE.
I will tread this unbol'ted villain
into mortar.
King Lear, II. ii. 70.
(Noted by Stevens, in Var. Sh., 1821,
Vol. X. p. 91).

Heaven be pleased
To qualify this excess of happiness
With some disaster, or I shall expire
With a surfeit of felicity.
1633. The Guardian, II. iii. p. 468,
col. 1.

O Helicanus, strike me, honoured sir;
Give me a gash, put me to present pain;
Lest this great sea of joys rushing upon me
O'erbear the shores of my mortality
And drown me with their sweetness.
Pericles, V. i. 192.
(Var. Sh., 1821, Vol. XXI. p. 205.)

My only child; I murmured against heaven
Because I had no more, but now I find
This one too many.
1636. The Bashful Lover, III. i.
p. 542, col. 1.

Wife, we scarce thought us blest
That God had lent us but this only child;
But now I see this one is one too much.
Rom. and Juliet, III. v. 165.
Much A.d., IV. i. 129-132.

L. R. BRIGHTWELL.

To the Reader.
This Figure, that thou here seest put,
It was for gentle Shakespeare cut;
Wherein the Graver had a strife
With Nature, to out-doo the life:
O, could he but have drawne his Wit
As well in Braffe, as he hath hit
His Face; the Print would then surpasse
All, that was ever writ in Braffe.
But, since he cannot, Reader, looke
Not on his Picture, but his Booke.

B. I.

Facing Drosheult's portrait of Shakespeare prefixed to the First Folio Edition of his Works.

[Jonson here contrives to pay both Engraver and Poet the highest compliment; if the former could have drawn the wit of the latter as well as he has drawn his face, the print from his drawing would be the finest thing ever done. It seems to be the engraver's brass to which Digges refers on p. 318. L. T. S.] Dr. Grosart (Ed. of Sir John Beaumont's Poems, pp. 194 & 225) hears in Ben's lines "an echo" of some in Beaumont's Elegiac Memorials of Worthy:

"Or had it err'd, or made some strokes amisse,
—For who can portray Vertue as it is?—
Art might with Nature have maintain'd her strife,
By curious lines to imitate true life.
But now those pictures want their lively grace,
As after death none can well draw the face:"

Mr. Hain Friewell notices the resemblance "with a certain back twist" (as he writes it) of Ben's lines to the elegiac couplet under an old portrait (1588) of Sir Thomas More, in the Tres Thomae of Stapleton:
"Corporis effigiem dedit streae lamina. At si
Effigiem mentis sic daret iste liber."

And in *Venus and Adonis*, we read,

"Look when a painter would surpass the life,
His art with nature's workmanship at strife" (ll. 289, 291);

which Dryden echoes in his *Epistle to Sir Godfrey Kneller*:

"Such are thy pieces, imitating life
So near, they almost conquered in the strife."

We need not, however, go out of Shakespeare's "Booke" to find an instance of this common conceit:

"the cutter
Was as another Nature, dumb, outwent her,
Motion and breath left out."

*Cymbeline*, ii. 4.

Mat. Smalwood, in his commendatory verses prefixed to some copies of Wm. Cartwright's *Works*, 1651, thus comments on the wretched print of Cartwright's face, which serves as frontispiece to the volume:

"Then, do not blame his serious Brow and Look,
'Twill be thy Picture if thou read his Book." C. M. I.

Jonson not improbably took the conceit in his last lines from the verses appended to the portrait of Du Bartas in Sylvester's eds. of 1621, &c., a work to which Jonson himself had contributed a commendatory poem. They run thus:

"Ces traits au front, marquez de Savoir & d'Esprit
Ne sont que du BARTAS un ombre externe.
Le Pinceau n'en peut plus : Mais, de sa propre Plume
Il s'est peint le Dedans, dans son divin Volume."

Englished thus:

"This Map of Vertues in a Muse-full Face;
Are but a blush of BARTAS outward part.
The Pencil could no more: but his owne Pen
Limns him, with-in, the Miracle of Men."

*(Du Bartas his Divine Weekes and Workes: translated by Josuah Sylvester. [fo.] 1633. Verses placed under the portrait of Du Bartas, A 5, back.)*

L. T. S.]
BEN JONSON, 1623.

To the memory of my beloved, the Author
MR. WILLIAM SHAKESPEARE:
and what he hath left us.

To draw no envy (Shakespeare) on thy name,
Am I thus ample to thy Booke, and Fame:
While I confess thy writings to be such,
As neither Man, nor Muse, can praise too much.
'Tis true, and all mens suffrage. But these ways
Were not the paths I meant unto thy praise:
For shallow Ignorance on these may light,
Which, when it sounds at best, but echo's right;
Or blinde Affection, which doth ne're advance
The truth, but gropes, and urgeth all by chance;
Or crafty Malice, might pretend this praise,
And thinke to ruine, where it seem'd to raise.
These are, as some infamous Baud, or Whore,
Should praise a Matron. What could hurt her more?
But thou art proofe against them, and indeed
Above th' ill fortune of them, or the need.
I, therefore will begin. Soule of the Age! 

The applause! delight! the wonder of our Stage!

My Shakespeare, rise; I will not lodge thee by

Chaucer, or Spenser, or bid Beaumont lye

A little further, to make thee a roome:

Thou art a Moniment, without a tombe,

And art alive still, while thy Booke doth live,

And we have wits to read, and praise to give.

That I not mixe thee so, my braine excuses;

I meane with great, but disproportion'd Muses:

For, if I thought my judgement were of yeeres,

I should commit thee surely with thy peeres,

And tell, how farre thou did'st our Lily out-shine.

Or sporting Kid, or Marlowes mighty line.

And though thou hadst small Latin, and lesse Greeke,

From thence to honour thee, I would not seeke

For names; but call forth thund'ring Æschilus,

Euripides, and Sophocles to us,

Paccuvius, Accius, him of Cordova dead,

To life againe, to heare thy Buikin tread,

And shake a Stage: Or, when thy Sockes were on,

Leave thee alone, for the comparison

Of all, that insolent Greece, or haughtie Rome

sent forth, or since did from their ashes come.

\[1] Sic in original.
Triumph, my Britaine, thou hast one to showe,
To whom all Scenes of Europe homage owe.
He was not of an age, but for all time!
And all the Muses still were in their prime,
When like Apollo he came forth to warme
Our ears, or like a Mercury to charm!
Nature her selfe was proud of his designes,
And joy'd to weare the dressing of his lines!
Which were so richly spun, and woven so fit,
As, since, she will vouchsafe no other Wit.
The merry Greeke, tart Aristophanes,
Neat Terence, witty Plautus, now not please;
But antiquated and deserted lye
As they were not of Natures family.
Yet must I not give Nature all: Thy Art,
My gentle Shakespeare, must enjoy a part.
For though the Poets matter, Nature be,
His Art doth give the fashion. And, that he,
Who canst to write a living line, must sweat,
(such as thine are) and strike the second heat
Upon the Muses anvil: turne the same,
(And himselfe with it) that he thinkes to frame;
Or for the lawrell, he may gaine a scorne,
For a good Poet's made, as well as borne.
And such wert thou. Look how the fathers face
Lives in his issue, even so, the race
Of Shakespeare's minde and manners brightly shines
In his well torned, and true-filed lines:
In each of which, he seemes to shake a Lance,
As brandish't at the eyes of Ignorance.
Sweet Swan of Avon! what a sight it were
To see thee in our waters yet appeare,
And make those flights upon the bankes of Thames,
That so did take Elisa, and our James!
But stay, I see thee in the Hemisphere
Advanc'd, and made a Constellation there!
Shine forth, thou Starre of Poets, and with rage,
Or influence, chide, or cheere the drooping Stage;
Which, since thy flight fro hence, hath mourn'd like night,
And despaires day, but for thy Volumes light.

Ben: Jonson.

Prefixed to the First Folio Edition of Shakespeare's Works.

It has not, hitherto, been observed, that Ben Jonson's forty couplets have a regular structure. The compiler has ventured upon an innovation to indicate this. Fortunately the three marks of division, to which he has had recourse, fall on the top of each page, so that they serve indifferently as paginal decorations, or as the headings of the second, third, and fourth divisions. By virtue of the latter function, they indicate the following constituent parts of the poem.

1.) An Introduction } each of eight couplets.
(4.) A Peroration } each of twelve couplets.
(2.) An Address to Shakespeare }
(3.) An Address to Britain }
In the third, however, is a passing deviation, viz. "Thy Art, my Shakespeare," &c. A few obscurities in the course of this piece may be noted. "To draw no envy," &c., certainly does not mean what the editor of Brome's *Five New Plays*, 1659 (To the Reader, p. 4), imputes to it; as if Ben thought to lower Shakespeare by extravagantly praising him. He meant to say, that while Ignorance, Affection, or Malice, by excessive, indiscriminate or unjust praise, would be sure to provoke the detraction of Envy,

"these ways
Were not the paths I meant unto thy praise;"

for he could with full knowledge and strict impartiality award him the highest praise that could be expressed. One is reminded (especially by the seventh couplet) of what Ben wrote in *Cynthia's Revels*, where Crites is made to say,

"So they be ill men,
If they spake worse, 'twere better: for of such
To be dispraised, is the most perfect praise." (Act III. sc. iii.)

"I will not lodge thee," &c., refers to Basse's lines, and means that he will not class Shakespeare with Chaucer, Spenser, and Beaumont, because he is out of all proportion greater than they—men "of yeeres" or "for an age." Nor will he praise him by declaring how far he excelled Lily, Kid, and Marlow. Shakespeare, indeed, like them (yet beyond them) was, for the age in which he flourished; but he was also for all time, and not of an age. It is worth remarking, that on the occasion of the Tercentenary Celebration, in London, when "blinde Affection" worshipped the gigantic bust of Shakespeare, at the Agricultural Hall, "seeliest Ignorance" had surmounted the proscenium with the abominable travestie, He was NOT FOR AN AGE, BUT FOR ALL TIME; and the same evil genius presided over Mr. John Leighton's "Official Seal for the National Shakespeare Committee," when he engraved on the scroll at the base of the device the same discreditable perversion, NOT FOR AN AGE, BUT FOR ALL TIME. Mr. Frederick Brett Russell is to be congratulated on his fidelity and sense in surrounding his memorial salver with the actual line of Jonson.

"Leave thee alone for the comparison," &c., is almost repeated verbatim in Jonson's *Timber*, where he points to Bacon as

"he who hath fill'd up all numbers, and perform'd that in our tongue, which may be compar'd, or preferr'd, either to insolent *Greece*, or haughty *Rome.*" (Jonson's *Works*, fol. 1640, p. 102.)

It is indeed as applicable to Bacon's prose as to Shakespeare's verse. Mr. W. H. Smith endeavours to make capital out of the coincidence, in his *Bacon and Shakespeare*. 1857. pp. 35-36.

"For though thou hast," &c. *Hast* is the subjunctive. The passage may be thus paraphrased:
“Even if thou hadst little scholarship, I would not seek to honour thee by calling thee, as others have done, Ovid, Plautus, Terence, &c., i.e., by the names of the classical poets, but would rather invite them to witness how far thou dost outshine them.”

Ben does not assert that Shakespeare had “little Latine and less Greek,” as several understand him, though doubtless, compared with Ben’s finished scholarship, Shakespeare’s was small: but, that the lack of that accomplishment could only redound to Shakespeare’s honour, who could be Greek or Roman, according to the requirements of the play and the situation.

One could wish that Ben had said all this in Shakespeare’s lifetime; and one is reminded of what Horace says of the great Poet (Epist. II, i. 13-14).

“Urunt enim fulgere suo, qui praegravit artes
Infra se positas: extinctus amabitur idem.”

In the verses prefixed to Cartwright’s Works, 1651, signed W. Towers, it is said,

“Thy skill in Wit was not so poorly meek
As theirs whose little Latin and no Greek
Confin’d their whole Discourse to a Street phrase,
Such Dialect as their next Neighbour’s was.” C. M. I.

This was in allusion to Jonson’s critique on Shakespeare.
JOHN HEMINGE,  
HENRY CONDELL,  
\{ 1623.

Right Honourable,

Whilst we studie to be thankful in our particular, for the many favors we have received from your L. L. we are falne upon the ill fortune, to mingle two the most diverse things that can bee, feare, and rashnesse; rashnesse in the enterprize, and feare of the success. For, when we valew the places your H. H. sustaine, we cannot but know their dignity greater, then to descend to the reading of these trifles: and, while we name them trifles, we have depriv'd our selves of the defence of our Dedication. But since your L. L. have beene pleas'd to thinke these trifles somethings, heeretofore; and have prosequeted both them, and their Authour living, with so much favour: we hope, that (they outliving him, and he not having the fate, common with some, to be exequotor to his owne writings) you will use the like indulgence toward them, you have done unto their parent. There is a great difference, whether any Booke choose his Patrones, or finde them: This hath done both. For, so much were your L L. likings of the severall parts, when they were acted, as before they were publishe, the Volume ask'd to be yours. We have but collected them, and done an office to the dead, to procure his Orphanes, Guardians; without ambition either of selfe-profit, or fame: onely to keepe the memory of so worthy a Friend, & Fellow alive, as was our SHAKESPEARE, by humble offer of his plays, to your most noble patronage. Wherein, as we have justly obserued, no man to come neere your L. L. but with a kind of religious address; it hath bin the height of our care, who are the Presenters, to make the present worthy of your H. H. by the perfeotion. But, there we must also crave our abilities to be considerd, my Lords. We cannot go beyond our
owne powers. Country hands reach forth milke, creame, fruites, or what they have: and many Nations (we have heard) that had not gummes & incence, obtained their requests with a leavened Cake. It was no fault to approch their Gods, by what meanes they could: And the most, though meanest, of things are made more precious, when they are dedicated to Temples. In that name therefore, we most humbly consecrate to your H. H. these remaines of your servant Shakespeare; that what delight is in them, may be ever your L. L. the reputation his, & the faults ours, if any be committed, by a payre so carefull to shew their gratitude both to the living, and the dead, as is

*Your Lord/hippes most bounden,*

John Heminge.

Henry Condell.

*Dedication to William, Earl of Pembroke, and Philip, Earl of Montgomery.* (Prefixed to the First Folio Edition of Shakespeare's Works, 1623.)

The first part of the peroration of this address is so good as to evoke the suspicion that it is not original. Malone quotes from Morley's Dedication of a Book of Songs to Sir Robert Cecil, 1595, a very similar passage, But in truth the beginning of the peroration is literally translated from Pliny's dedicatory epistle to Vespasian, prefixed to his *Natural History* (11, ed. Sillig), which runs thus:

"dis lacte rustici multaeque gentes supplicant, et mola tantum salsa liitant qui non habent tura; nec ulli fuitio deos colere quoquo modo posset."

That is,

"country people and many nations offer milk to their gods; and they who have not incense obtain their requests with only meal and salt; nor was it imputed to any as a fault to worship the gods in whatever way they could."

The writer of the address of 1623 added "cream and fruits" in one place, and "gummes" in another: and for *mola salsa* appears to have, not unskilfully, caught up Horace's "farre pio" (Odes III, 23, ll. 17-20). He adds, too, very gracefully, that "the meanest things are made more precious when they are dedicated to temples." If he employed Philemon Holland's translation of Pliny (1635) he did not reproduce its words. C. M. I.

---

1 "Cantus. Of Thomas Morley the first booke of ballots to five voyces" is the real title. [L. T. S.]
JOHN HEMINGE,
HENRIE CONDELL, \textcopyright\textsuperscript{1623}.

To the great Variety of Readers.

From the most able, to him that can but spell: There you are number'd. We had rather you were weigh'd. Especially, when the fate of all Bookes depends upon your capacities: and not of your heads alone, but of your purses. Well! It is now publique, & you wil stand for your privilegges wee know: to read, and censure. Do so, but buy it first. That doth best commend a Booke, the Stationer saies. Then, how odde foever your braines be, or your wisedomes, make your licence the same, and spare not. Judge your sixe-pen'orth, your shillings worth, your five shillings worth at a time, or higher, so you rise to the just rates, and welcome. But, what ever you do, Buy. Censure will not drive a Trade, or make the Jacke go. And though you be a Magistrate of wit, and fit on the Stage at Black-Friers, or the Cock-pit, to arraigne Playes dailie, know, these Playes have had their triall alreadie, and stood out all Appeales; and do now come forth quitted rather by a Decree of Court, then any purchas'd Letters of commendation.

It had bene a thing, we confesse, worthie to have bene wifhed, that the Author himselfe had liv'd to have set forth, and overseen his owne writings; But since it hath bin ordain'd otherwise, and he by death departed from that right, we pray you do not envie his Friends, the office of their care, and paine, to have collected & publish'd them; and so to have publish'd them, as where (before) you were abus'd with diverse stolne, and surreptitious copies, maimed, and deformed by the frauds and stealthes
of injurious impostors, that expos'd them: even those, are now offer'd to your view cur'd, and perfect of their limbs; and all the rest, absolute in their numbers, as he conceived the. Who, as he was a happie imitator of Nature, was a most gentle expresse of it. His mind and hand went together: And what he thought, he uttered with that easiness, that wee have scarce received from him a blot in his papers. But it is not our province, who onely gather his works, and give them you, to praise him. It is yours that reade him. And there we hope, to your divers capacities, you will finde enough, both to draw, and hold you: for his wit can no more lie hid, then it could be loft. Reade him, therefore; and againe, and againe: And if then you doe not like him, surely you are in some manifest danger, not to understand him. And so we leave you to other of his Friends, whom if you need, can bee your guides: if you neede them not, you can leade your selves, and others. And such Readers we with him.

John Heminge.
Henrie Condell.

Address prefixed to the First Folio Edition of Shakespeare's Works.

The statement of these editors "that what he [Shakespeare] thought, he uttered with that easiness, that wee have scarce received from him a blot [vitura] in his papers," is seemingly confirmed by Ben Jonson (p. 348). [But if by this they intended to convey to the reader the notion that the text of the folio 1623 was printed from the author's own manuscript, they must stand convicted of a suggestio falsi; for five at least of the plays included in that volume are little more than reprints of the previous quarto editions, characterised by them as "surreptitious copies," &c.; others of these quartos must also have been used in preparing the folio for press, and for the remainder, with perhaps a few exceptions, the corrupted stage-copies were probably used. See Prefaces and Notes of Cambridge Editors, of Dyce, Staunton, and others. P. A. D.]

[In all probability, say the Cambridge editors, not one of Shakespere's works was corrected by himself, "nor, with few exceptions, were they printed from the author's manuscript" (Works, vol. ix, preface, p. xxi). L. T. S.]
HUGH HOLLAND, 1623.

Upon the Lines and Life of the Famous Scenicke Poet,

Master William Shakespeare.

Those hands, which you so clapt, go now, and wring
You Britaines brave; for done are Shakespeares dayes:
His dayes are done, that made the dainty Playes,
Which make the Globe of heav'n and earth to ring.
Dry'de is that vein, dry'd is the Thespian Spring,
Turn'd all to tears, and Phœbus clouds his rayes:
That corp's, that coffin now besticke those bayes,
Which crown'd him Poet first, then Poets King.
If Tragedies might any Prologue have,
All those he made, would scarce make one to this:
Where Fame, now that he gone is to the grave
(Deaths publique tyring-house) the Nuncius is.
For though his line of life went soone about,
The life yet of his lines shall never out.

Hugh Holland.

Prefixed to the First Folio Edition of Shakespeare's Works.
LEONARD DIGGES, 1623.

TO THE MEMORIE
of the deceased Author Maister
W. SHAKESPEARE.

Shake-speare, at length thy pious fellowes give
The world thy Workes: thy Workes, by which, out-live
Thy Tombe, thy name must: when that stone is rent.
And Time dissolves thy Stratford Moniment,
Here we alive shall view thee still. This Booke,
When Brass and Marble fade, shall make thee looke
Fresh to all Ages: when Posteritie
Shall loath what's new, thinke all is prodegie
That is not Shake-speares; ev'ry Line, each Verse,
Here shall revive, redeeme thee from thy Herse.
Nor Fire, nor cankring Age, as Nabo said,
Of his, thy wit-fraught Booke shall once invade.
Nor shall I e're beleeve, or thinke thee dead
(Though mist) untill our bankrout Stage be sped
(Impossible) with some new strain t' out-do
Passions of Juliet, and her Romeo;
Or till I heare a Scene more nobly take,
Then when thy half-Sword parlying Romans spake,
Till these, till any of thy Volumes rest
Shall with more fire, more feeling be exprest,
Be sure, our Shake-speare, thou canst never dye,
But crown'd with Lawrell, live eternally.

L. Digges.

Prefixed to the First Folio Edition of Shakespeare's Works.
I. M., 1623.

To the memorie of M. W. Shake-speare.

Wee wonderd (Shake-speare) that thou went'st so soone
From the Worlds-Stage, to the Graves-Tyning-roome.
Wee thought thee dead, but this thy printed worth,
Tels thy Spectators, that thou went'st but forth
To enter with applause. An Actors Art,
Can dye, and live, to acte a second part.
That's but an Exit of Mortalitie;
This, a Re-entrance to a Plaudite.

Prefixed to the First Folio Edition of Shakespeare's Works.

These lines have been attributed to John Marston, Jasper Mayne, and James Mabbe. Those who know Marston feel assured they are not his. Mr. Bolton Corney, who first preferred a claim on behalf of Mabbe, supported it by the following extract from Mabbe's translation of Guzman de Alfarache, Part I, p. 175; a work published by Edward Blount, 1623, and attributed to Mateo Aleman. (See Notes and Queries: 2nd S., XI, 4.)

"It is a miserable thing, and much to be pittied, that such an Idoll as one of these [a proud courtier], should affect particular adoration; not considering, that he is but a man, a representant, a poore kinde of Comedian that acts his part upon the Stage of this World, and comes forth with this or that Office, thus and thus attended, or at least resembling such a person, and that when the play is done (which can not be long) he must presently enter into the Tyning-house of the grave, and be turned to dust and ashes as one of the sonnes of the Earth, which is the common Mother of us all." C. M. I.

The simile of the "tyring house" was not uncommon; Holland uses it, before, p. 317, and Davies of Hereford (Scurge of Folly, p. 229) says to Robert Armin, "When th'art in the tyring house of earth," and repeats it elsewhere.

It is a question whether such ideas and phrases as those printed in italics in this extract from Mabbe were not the common property of the age (they differ from the "play-scrap" which caught the popular ear and tongue). Here is another from the same writer, p. 13, lecturing women for
painting their faces he says, "O affront, above all other affronts! that God having given thee one face, thou shouldst abuse his image, and make thy selfe another," which resembles Hamlet's objurgation of Ophelia (Act III, sc. i), "I have heard of your paintings too, well enough; God has given you one face, and you make yourselves another"; both evidently follow the biblical arguments of the "stricter sort" against this vice, the strongest expression of which was given by Philip Stubbes in his Anatomie of Abuse, 1583. Citing St. Ambrose he has, "For what a dotage is it (saith hee) to change thy naturall face which God hath made thee for a painted face, which thou hast made thyself" (see Reprint for the New Sh. Soc., 1877, pp. 64—66).

Compare also the extracts from Law's Day Tricks, before, p. 190, and pp. 121, 122.

The last line alludes to the ancient practice of approbation given at the close of a performance or new play. See Ben Jonson, before, p. 31, and in the Histrio-mastix, a play of 1610, we have "wher's the Epilogue must beg the plaudite?" (sign. C 1, back). When Jonson's play The Silent Woman was first acted, verses were afterwards found on the stage concluding that it was well named the Silent woman, because there was "never one man to say plaudite to it." Drummond's Works, 1711, p. 226. L. T. S.
SIR HENRY HERBERT, 1623—1636.

To the Duche's of Richmond, in the kings absence, was given The Winter's Tale, by the K. company, the 18 Janu. 1623. Att. Whitehall.

Upon New-years night, the prince only being there, The First Part of Sir John Falstaff, by the king's company. Att Whitehall, 1624 [Page 228]

For the king's players. An olde playe called Winter's Tale, formerly allowed of by Sir George Bucke, and likewyse by mee on Mr. Hemmings his worde that there was nothing profane added or reformed, thogh the allowed booke was missinge; and therefore I returned it without a fee, this 19 of August, 1623.

[Received] from Mr. Hemmings, in their company's name, to forbid the playing of Shakespeare's plays, to the Red Bull Company, this 11 of April 1627, £5. 0. 0. [Page 229]

On Saterday the 17th of Novemb. [mistake for 16th] being the Queen's birthday, Richard the Thirde was acte'd by the K. players at St. James, wher the king and queene were present, it being the first play the queene sawe since her M.™ delivery of the Duke of York. 1633.

On tuesday night at Saint James, the 26 of Novemb. 1633, was acte'd before the King and Queene, The Taminge of the Shrew. Likt.

On Wenesday night the first of January, 1633, Cymbeline was acte'd at Court by the Kings players. Well likte by the Kinge.

[pages 233, 234]

The Winter's Tale was acted on thursday night at Court, the 16 Janua. 1633, by the K. players, and likt [page 236]

Julius Caesar, at St. James, the 31 Jauu. 1636 [page 239]

Sir Henry Herbert's Office Book, manuscript quoted in Malone's Historical Account of the English Stage, Variorum vol. iii, pages as given above.

SH. ALLN. BK. —I.
The office-book of Sir Henry Herbert contains an account of almost every piece exhibited at any of the theatres from August 1623, to the commencement of the rebellion in 1641" (Malone, III, p. 59), but it "does not furnish us with a regular account of the plays exhibited at court every year" (p. 228). The above are all the entries which relate to Shakespeare’s plays from this manuscript as quoted by Malone (see note, after, p. 332); but Sir Henry Herbert left several other papers, from which Malone gives us the following notices of Shakespeare’s plays. Out of twenty “stock-plays” of the Red Bull actors (afterwards called the King’s servants), from 1660 to 1663, three were Shakespeare’s, viz. Henry the Fourth, Merry Wives of Windsor, and Othello. Out of a list of sixty-seven plays entered by Sir H. Herbert from 5 Nov. 1660 to July 23, 1662, only three were Shakespeare’s, viz. 8 Nov. 1660, Henry the Fourth; 9 Nov., The Merry Wives of Windsor; 8 Dec., The Moore of Venice. In another of his lists dated Nov. 3, 1663, we have Henry the 5th, Taming the Shrew, Macbeth, and K. Henry 8, the last three marked as “revived” plays. Downes the prompter’s list of the stock-plays of the king’s servants, from the Restoration to 1682, gives only Henry IV, Part I, Merry Wives of Windsor, Othello, and Julius Caesar, of Shakespeare’s. All these particulars seem to belong to the company of Red Bull actors, afterwards called the king’s servants (Malone, III, pp. 272—276). Sir Wm. Davenant’s company acted between about 1660 and 1671, Pericles, King Lear, Hamlet, King Henry VIII, Romeo and Juliet, Twelfth Night, and as altered by Davenant, Macbeth and The Tempest (ib. p. 277): after 1671, they acted King Lear, as altered by Davenant and Shadwell, Timon of Athens, Macbeth, and The Tempest. The “United companies” acted between 1682 and 1695, in Lincoln’s Inn Fields, Othello, Midsummer Night’s Dream, and The Taming of the Shrew—the two last being altered. “Dryden’s Troilus and Cressida, however, the two parts of King Henry IV, Twelfth Night, Macbeth, King Henry VIII, Julius Caesar, and Hamlet, were without doubt sometimes represented in the same period: and Tate and Durey furnished the scene with miserable alterations of Coriolanus, King Richard II, King Lear, and Cymbeline. Otway’s Caius Marius, which was produced in 1680, usurped the place of our poet’s Romeo and Juliet for near seventy years. 

Dryden’s All for Love, from 1678 to 1759, was performed instead of our author’s Antony and Cleopatra; and Davenant’s alteration of Macbeth in like manner was preferred to our author’s tragedy, from its first exhibition in 1663, for near eighty years” (ib. pp. 287-291).

We thus get official notices of fifteen of Shakespeare’s plays, that were acted or accustomed to be acted between 1623 and 1663, by the king’s players and the Red Bull actors. The notes for the next thirty years show us ten of Shakespeare’s own (of which five were other than the previous fifteen), and ten of Shakespeare’s plays altered by various writers, which were performed before the end of our century (1692). L. T. S.]
SIR HENRY HERBERT, 1629-31.

1629. The benefitt of the winters day from the kinges company being brought mee by Blagrave, upon the play of The Moor of Venise, comes, this 22 of Nov. 1629, unto—9l. 16s. 0d.

1631. Received of Mr. Benefelde, in the name of the kings company, for a gratuity for ther liberty gained unto them of playinge, upon the cefflation of the plague, this 10 of June, 1631—3l. 10s. 0d.—This was taken upon Pericles at the Globe.

1631. Received of Mr. Shanke, in the name of the kings company, for the benefitt of their summer day, upon y* second daye of Richard y* Seconde, at the Globe, this 12 of June, 1631—5l. 6s. 6d.

MS. of Sir Henry Herbert, printed by Malone is his Historical Account of the English Stage, 1821. Variorum, iii. 177.

[Sir Henry Herbert was Master of the Revels to James I, Charles I, and Charles II. From his Office Book, now lost, Malone printed many interesting details, from which I gather those which refer to the acting of Shakespere's plays during the period over which its entries extend, from 1623 to 1642. Under date 1628, Herbert notes that the king's company "have given mee the benefitt of too dayes in the yeare, the one in summer, thother in winter, to bee taken out of the second daye of a revived playe, att my owne choyse." (Malone, iii. p. 176.) Three of these benefits, as seen above, were taken on plays of Shakespere. See before, pp. 321, 322. L. T. S.]
ROBERT BURTON, 1624.

When *Venus* ranne to meet her rose-cheeked *Adonis*, as an elegant Poet of ours sets her out,

___the bushes in the way

*Some catch her necke, some kisse her face,*

*Some twine about her legs to make her slay,*

*And all did covet her for to embrace.*


* * * * *

And many times those which at the first sight cannot fancy or affect each other, but are harsh and ready to disagree, offended with each others carriage, [like *Benedict* and *Berteris* in the *Comedy*] & in whom they finde many faults, by this living together in a house, conference, kissing, colling, & such like allurements, begin at last to dote insensibly one upon another.


* * * * *

Who ever heard a story of more woe,
Then that of Juliet and her Romeo?


*The Anatomy of Melancholy. 2nd Edition. 1624. [Fo.]*


pp. 284, 298, & 332, the "Members" differ in this edition.
For the lines quoted in the first extract Burton trusted to his memory, for in his own copy in the Bodleian Library, [3°. M. 9. Art. B.S.,] they run thus:

"the bushes in the way,
Some catch her neck, some kisse her face,
Some twine about her thigh to make her stay:
She wildly breaketh from their strict embrace."

_Venus and Adonis_, 1602. 8vo. st. 146. (Sign. C v.)

The second line, which is exactly as Burton quotes it, has lost the words "by the." In the British Museum copy of the same edition, that line runs thus:

"Some catch her by the neck, some kisse her face." (Sign. C v.)

The omission was probably detected after a few copies had been pulled, and corrected before the edition was worked off. The Edinburgh edition 1627 was evidently printed from one of the uncorrected copies of the edition of 1602, for it reads

"Some catch her neck, and some doe kisse her face" (p. 36),

adding to the line the addition of "and" and "doe."

In the second extract, the parenthesis, "like Benedict and Betteris in the comedie," was added in the third edition of Burton's book, issued in 1628. We get Benefict and Betteris for Much ado about nothing, ante, p. 242. "Betteris" is phonetic spelling: Beatrice was doubtless vulgarly so pronounced. The Duchess of Newcastle, in one of her Sociable Letters, printed in our second volume, spells the name Rettrise; so also in Eastward Hoe, before, p. 150. D'avenant, too, in The Man's the Master, has the name Betris. Leonard Digges, however (under date 1640), gives her three syllables.

The third extract quotes the concluding couplet of Romeo and Juliet. They run thus in the old folio:

"For never was a story of more woe
Than this of Juliet and her Rome."
These ambi-dexter Gibionites, are like the Sea-calfes, Crocodiles, Otters & Sea-colt, Aristotle & Plinie speake of, which are one while in the water, other-while a land for their greater booties: jufly tearmed Dubia by Isodore, in that being Natatilia & Grassabilia, men know not where to find them: for they are like Hamlets ghost, hic & ubique, here and there, and every where, for their owne occasion.


[The author is here speaking of time-servers and flatterers; the probability that he had himself seen the play gives the allusion additional interest. Mr. Elliot Browne conjectures from this that the stage business of the ghost “was as prominent a feature of the early representation as it has been in later times” (Athenaeum, Nov. 13, 1875). L. T. S.]
JOHN GEE, 1624.

The Jesuites being or having Actors of such dexteritie, I see no reason but that they should set up a company for themselves, which surely will put down The Fortune, Red-bull, Cock-pit, & Globe. Onely three exceptions some make against them • • • • The third abatement of the honor and continuance of this Scenicall company is, that they make their Spectators pay to deare for their Income. Representations and Apparitions from the dead might be seene farre cheaper at other Play-houses. As for example, the Ghost in Hamblet, Don Andreas Ghost in Hieronimo. As for flashes of light, we might see very cheape in the Comedie of Piramus and Thysbe, where one comes in with a Lanthorne and Acts Moonshine.


As to the ghost in Jeronymo, see after, Randolph, 1651. C. M. I.
JOHN FLETCHER (died 1625).

It was not poyson, but a sleeping potion
Which she received, yet of sufficient strength
So to bind up her fences, that no signe
Of life appeared in her, and thus thought dead
In her best habit, as the custome is
You know in Malta, with all ceremonies
She's buried in her families monument,
In the Temple of St. John; 'tis bring you thither,
Thus, as you are disguist: some fix hower's hence
The potion will leave working.

The Knight of Malta, Act IV. sc. i; Beaumont
and Fletcher's Works, 1647. [Fol.]

[The Knight of Malta is by Fletcher only, according to Dyce; by Fletcher
and Middleton, according to Fleay, who says it was written before 1619.
The above passage is certainly in imitation of Friar Lawrence's speech,
Act IV. sc. i. of Romeo and Juliet. P. A. Daniel.]
[See ante, p. 198.]
"the faire dames,
Beauties, that lights the Court, and makes it shew
Like a faire heaven, in a frostye night:
And mongst these mine, not poorest,——".

_The Noble Gentleman._ Act I. sc. i. Beaumont
and Fletcher's Works. Fol. 1647.

[The date of this play is uncertain, as well as the name of the second writer who had a hand in it. The lines given above seem to be in imitation of the following from _Romeo and Juliet_, Act I. sc. ii.—

"At my poor house, look to behold this night
Earth treading stars, that make dark heaven light:

Such amongst view of many, mine being one," etc.

F. A. Daniel.]

[See also note, p. 202.]

*JOHN FLETCHER (and another) (died 1625).*
RICHARD JAMES, 1625. \emph{circa.}

To my noble friend Sir Henry Bourchier.

Sir Harrie Bourchier, you are descended of Noble Ancestrerie, and in ye dutie of a good man loue to heare and see fair reputation preserved from slander and oblivion. Wherefore to you I dedicate this edition of Ocleve, where Sir John Oldcastel appeares to have binne a man of valour and vertue, and only lost in his owne times because he would not bowe under the foule superstition of Papistrie * * *

A young Gentle Lady of your acquaintance, having read ye works of Shakespeare, made me this question. How Sir John Falstaffe, or Fafolt, as he is written in ye Statute book of Maudlin Colledge in Oxford, where evere day that Society were bound to make memorie of his soule, could be dead in ye time of Harrie ye Fift and again live in ye time of Harrie ye Sixt to be banished for cowardice: Whereeto I made answere that it was one of those humours and mistakes for which Plato banisht all poets out of his commonwealth. That Sir John Falstaffe was in those times a noble valiant fouldier, as appeares by a book in ye Heralds Office dedicated unto him by a Herald who had binne with him, if I well remember, for the space of 25 yeeres in ye French wars; that he seems also to have binne a man of learning, because, in a Library of Oxford, I find a book of dedicating Churches sent from him for a present unto Bishop Wainflete, and inscribed with his own hand. That in Shakespeare's first shew of Harrie the fift, the person with which he undertook to playe

\footnote{[The 1st Part of \textit{Henry IV} is here meant. The words "Harrie the fift" are the same in both MSS. L. T. S.]}
a buffone was not Falstaffe, but Sir Jhon Oldcastle, and that
of fende beinge worthily taken by Personages descended from his
as peradventure by many others allfo whoe ought to have
him in honourable memorie, the poet was put to make an
ignorant thifte of abufing Sir Jhon Falstaffe, a man not inferior
of Vertue, though not so famous in pietie as the other, who
gave witnesse unto the truth of our reformation with a constant
and resolute Martyrdom, unto which he was purfued by the
Priests, Bithops, Moncks, and Friers of those days.

Dedication to Sir Henry Bourchier, prefixed to The Legend and
Defence of the Noble Knight and Martyr Sir Jhon Oldcastle
James MS. 34, Bodleian Library, Oxford. Printed by Mr. J. O. Halilwell Phillipps in his work, entitled, On the Character
of Sir John Falstaff, as originally exhibited by Shakespeare in
the two parts of King Henry IV. 1841. [12mo.] pp. 19, 20.

1 A line omitted in Grenville MS., to have—was.

Compare this extract with the following:

“One word more, I beseech you; if you be not too much cloud with Fat
Meate, our humble Author will continue the Story (with Sir John in it) and
make you merry, with faire Katherine of France: where (for any thing I
know) Falstaffe shall dye of a sweat, unless already he be kill’d with your
hard Opinions: For Old-Castle dyed a Martyr, and this is not the man.”

Epilogue to 2 Henry IV.

[John Weever, in the dedication of his Mirror of Martyrs, 1601, speaking
of his poem, says that it “some two yeares agoe was made fit for the Print;
that so long keeping the corner of my studie, wherein I use to put waste
paper: This first trew Oldcastle thought himselfe injurde, because he might
not bee suffered to sustaine the second Martyrdom of the Presse.” Mr.
Collier sees in this an allusion to “the second false Oldcastle,” of
Shakespeare’s creation. Bibliographical Account, vol ii. p. 498. (See
note as to Oldcastle and Falstaff, after, George Daniel, 1647.)

Ocleeve’s Legend & Defence of Sir John Oldcastle appears never to have
been printed, a fate which Richard James’ edition of the poem also shared,
though he added many notes to its 73 stanzas. The British Museum
Grenville MS. XXXV, is another copy, the dedication in it differing
slightly in spelling [from the Bodleian MS. L. T. S.]
BEN JONSON, 1625.

Prologue. Wee aske no favour from you; onely wee would entreate of Madame Expectation——

Expe. What, Mr Prologue?

Pro. That your Ladi-ship would expect no more then you understand.

Expe. Sir, I can expect enough.

Pro. I feare, too much, Lady, and teach others to do the like.

Expe. I can doe that too, if I have cause.

Pro. Cry you mercy, you never did wrong, but with just cause.


["This is meant as a satire on a line in Shakespeare's Julius Caesar, though it nowhere occurs as it is here represented." Whalley's edition of Ben Jonson's Works, 1756, vol. iv. p. 128. See also Gifford's edition of Jonson's Works, 1816, vol. v. p. 162, note; see also note, after, p. 349, L. T. S.]
*BEN JONSON. 1626.

Enter SKOGAN, and SKELTON in like habits, as they liv'd.

1626. Ben Jonson. The Fortunate Isles. Masques

From 'in his habit as he liv'd.'—Hamlet, III. iv. 135.

F. J. F.
MICHAEL DRAYTON, 1627.

*Shakespeare* thou hadst as smooth a Comicke vaine,
Fitting the socke, and in thy natural braine,
As strong conception, and as Cleere a rage,
As any one that trasiqu’d with the stage.

"To my most dearly-loved friend Henery Reynolds, Esquire,

Professor David Masson in his admirable *Life of Sir William Drummond*, 1873 (p. 113), appears to refer this epistle to the date 1619-1620. Langbaine and others refer to it as "a Censure of the Poets," but the above is the correct title. There is a copy of the Edition of Drayton's "Poems collected into one volume," with title bearing date 1620, in the Grenville Library, and a copy of the same Edition, with titles bearing date 1619, in the British Museum Library: but the Epistle "on Poets and Poesie" is not in either. We believe it was first printed in this collection of 1627, which contains an entirely different set of poems to that of 1620. C. M. L.
*JOHN MILTON, 1627.*

Seu puer infelix indelibata reliquit
Gaudia, & abrupto flendus amore cadit,
Seu ferus e tenebris iterat Styga criminis ultimo,
Conscia funereae pectora torre movens.

_Elegia prima ad Carolum Diodatum._
_Elegiarum Liber primus. Poems of_
_Mr. John Milton, both English and_  
_Latin, compos’d at several times._
_1645. p. 13 of second paging._

[Warton, in his edition of Milton’s Poems, 1791, p. 425, points out that Milton, describing tragedy on the stage, perhaps intends *Romeo* in the first couplet here given; and either *Hamlet* or *Richard the Third* in the second. Warton, however, confesses that the allusions are loose and do not exactly correspond. Dr. Ingleby sends the passage for insertion. Cowper thus renders these lines:—

"As when from bliss untasted torn away,
Some youth dies, hapless, on his bridal day,
Or when the ghost, sent back from shades below,
Fills the assassin’s heart with vengeful woe."

_Latin and Italian Poems of Milton, translated_
_into English Verse, 4to. 1808. p. 11._

L. T. S.]
I Know you all, and will a while uphold, the vnyokt humor of youre idleneffe yet herein will I immitate the sunne who doth permit the base contagious clouds, to smother vp his beauty from the world that when hee please againe to be him selfe, being wanted; he may be more wondered at; of vapours that did seeme to strangle him, If all the yeare were playing holy dayes, to sport would be as tedious as to worke, But when thay seldum cum, that withe fro cum and no-thing pleaseth but rare accidents. so when this loose be hauour I throw off, and pay the debt I never promised by how much better than my word I am, by so much shall I fal[f]ifie mens hopes, and like bright mettell one a fullen ground, My re-formation glittering ouer my fault, shall show more goodly, and attract more eyes, than that wich hath no foile to set it forth. Ile so offend to make offence a skill, redeeming time, when men think least I will,
ROBERT GELL, 9 August, 1628.

On teusday his Grace was present at ye acting of 1 K. Hen. 8 at ye Globe, a play bespoken of purpose by himself; whereat he stayd till ye Duke of Buckingham was beheaded, & then departed. Some say, he should rather have seen ye fall of Cardinall Woolsey, who was a more lively type of himself, having governed this kingdom 18 yeares, as he hath done 14.


1 "of" repeated twice in MS.

["His Grace" who bespoke the performance of Henry VIII. was the Duke of Buckingham, "Baby Charles" "Stenie." The "fall of Cardinall Woolsey" is perhaps Chettle's play of Cardinal Wolsey mentioned in Henslowe's Diary (Shakespeare Society, ed. 1845, pp. 189, 194). Dr. Furnivall, however, thinks that Gell did not mean that Buckingham might have appropriately seen another play, but that he might have staid to see the end of Henry VIII, and the fall of Wolsey in it. L. T. S.]
A Newsletter, 1628.

Part of the passage quoted on the previous page, from Robert Gell's letter of Aug. 9, 1628, occurs, says Mr. George Bullen, Keeper of Printed Books in the British Museum, in an earlier newsletter from "Lond. August 1, 1628," among the MSS. of Sir Charles Isham, Bart., at Lamport Hall. It is followed by a second notice of the Duke of Buckingham having seen Henry VIII:—

"On Tunsday his Grace was p'fent at y* acting of King Henry 8 at y* Globe, a play bespoken of purpose by himselfe, w*at he stayed till y* Duke of Buckingham was beheaded & then departed.

"On Wenesday his Grace was also spectator of y* Rape of Lucrece at y* Cocke-pitt. . . .

"Another Dicto. . . .

"This day sevennight his Grace was at Cheeswick to visit y* Earles of Sömerfett & Banbury, and on y* L** day aft'noon againe there w*th y* Earle of Somerfett at bowles. At his going thith' he sent for y* Earle of Holland being at the sermon to have come forth & rid w*th him, but he came not forth. On munday they dined at Cheeswick w*th y* Earle of Somerfett & aft' bowled againe.

"On teusday was a play at y* Globe of y* downfall of y* great Duke of Buckingham, w*unto y* Savoian Ambassadour, y* Duke, Earle of Holland & oth*r came, yet stayed only y* disgracing not y* beheading of y* great Duke of Buck."

Athenæum, Oct. 18, 1879, p. 497, col. 2. See also Mr. Bullen's letter in The Athenæum of Oct. 25, p. 529. The Rape of Lucrece was by Tho. Heywood.—F. J. F.
ABRAHAM COWLEY. BETWEEN 1628 AND 1631.

Away got 1; but e'er I farre did goe
I flung (the Darts of wounding Poetrie)
These two or three sharpe curses backe: may hee
Bee by his Father in his study tooke,
At Shakespeares playes, instead of my L. Cooke.

A Poetical Revenge. Minor poem, in Silva, or Divers copies of
Verses made upon sundry Occasions. Added to Poetical

1 [The point of this is, the pert school-boy Cowley in Westminster Hall
flinging his “darts” against the foppish young lawyer who has thrust him
from his seat. The poems in “Silva” are among those which Cowley himself
says, “I wrote at school from the age of ten years, till after fifteen”
(Preface to Poems, leaf a. 3, back, ed. 1656), and which he first printed in
1633 and 1636. They are afterwards found in the “Second Parte” of his
“Works.” L. T. S.]
*PHILIP MASSINGER, 1629.

Paris. Sir, with your pardon,
I'll offer my advice! I once observ'd
In a Tragedie of ours, in which a murther
Was acted to the life, a guiltie hearer
Forc'd by the terror of a wounded conscience
To make discovery of that, which torture
Could not wring from him. Nor can it appeare
Like an impossibilitie, but that
Your Father looking on a covetous man
Prefented on the Stage as in a mirror
May see his owne deformity, and loath it.


See Hamlet, Act II. scene ii.:

"The play's the thing
Wherein I'll catch the conscience of the king."

[This may or may not be an allusion to Hamlet: Massinger may have had in his mind some of the incidents in real life which probably suggested the scene to Shakespere himself, or have remembered the same ideas in the old play, A Warning to Fair Women, 1599. See R. Simpson's School of Shakspeare, 1878, Vol. II, pp. 212—216, 311, where some tales of the kind are narrated. L. T. S.]
BEN JONSON, 1629—1630.

No doubt some mouldy tale,
Like *Pericles*; and stale
As the Shriever's crusts, and nasty as his fish-
scraps, out [of] every dish
Throwne forth, and rak't into the common tub,
May keepe up the *Play-club*:
There, sweepings do as well
As the best order'd meale.
For, who the relish of these ghefts will fit,
Needs fet them, but, the almes-basket of wit.

*Ode [first line, Come leave the loathed stage] appended to The New Inn, or The Light Heart. 1631. [12mo.] Sign. H 2.*

Ben Jonson's verses were written as a vent for his indignation, after the failure of *The New Inn* in 1629 had left him straitened and discomfited.

Owen Feltham's verses, p. 346, are a clever parody on Jonson's: Jug, Pierce, Peck, and Fly, are characters in Jonson's play. "Discourse so weighed" refers to the third and fourth Acts of *The New Inn*.

T. Randolph, T. Carew, and J. Cleveland all wrote odes to console Ben for his disappointment, and to win him back to his work. What an irritable, self-seeking, praise-loving old genius he was!

[The word ending the third line is usually printed with a dash after it, *scraps* in the next line beginning with a large S. The above is the form of the print of 1631. L. T. S.]
JOHN MILTON, 1630.

An Epitaph on the admirable Dramaticke Poet,

W. SHAKESPEARE.

What neede⁴ my Shakespeare for his honour'd bones,
The labour of an Age, in piled stones
Or that his hallow'd Reliques should be hid
4 Under a farre-ypointing Pyramid?
Dear Sonne of Memory, great Heire of Fame,
What needst thou such dull ⁵ witnesse of thy Name?
Thou in our wonder and astonishment
8 Hast built thy selfe a lasting ⁶ Monument:
For whil'ft to th' fame of slow-endevouring Art
Thy eafe numbers flow, and that each part,⁴
Hath from the leaves of thy unvalued Booke,
12 Thosc Delphicke Lines with deepe Impression tooke
Then thou our fancy of her ⁶ selfe bereaving,
Dost make us Marble with too much conceiving,
And so Sepulcher'd in such pompe doft lie
16 That Kings for such a Tombe would wish to die.


[In the edition of Milton's Poems, 1645, these lines are headed, "On Shakespear, 1630," this is our only authority for giving them that date.
The following variations are found in the three editions: Shakespere's Poems, 1640, is referred to as A; Milton's Poems, 1645, as B.

1 need for need, B.
² live-long for lasting, A, B.
⁶ our selfe A, it self B, for her selfe.
⁴ weak for dull, A, B.
⁴ heart for part, A, B.
L. T. S.]
We have the choice of three early printed versions of Milton’s lines:
1. The commendatory verses prefixed to the Folio Edition of Shakespeare, 1632.
3. The edition of Milton’s poems published in 1645. We have preferred the first and least pleasing of the three, as being, unquestionably, Milton’s first draft of the lines: allowing, of course, that part is a press-error for “hart” (i.e. heart).

The expression “star-pointing pyramid” was doubtless intended to signify, pointing to the stars: and the prefix y is similarly used by Sackville, in his legend, entitled, The Complaint of Henry Duke of Buckingham (Sackville-West’s Ed., 1859, p. 140).

“Sans earthly guilt ycausing both be slain.”
(See Notes and Queries, 4th S., iv, p. 331.) Had the line in Milton run

“Under a star-pointed pyramid,”

the sense would have been, under a pyramid surmounted with a star. (See Marsh’s Lectures, edited by Dr. Wm. Smith, 1862, Lecture xv, p. 232, note.) One is reminded of some lines attributed to Shakespeare, quoted by many editors and biographers of Shakespeare.

“Not monumentall stone preserves our fame,
Nor skye-aspiring piramids our name,”

and the assertion, that each heart hath

“Those delphic lines with deep impression took,”

recalls a passage in Shakespeare’s Lucrece, where he speaks of

“The face, that map which deep impression bears,
Of hard misfortune carved in it with tears.”

Coleridge wrote lines 7, 8, 15, 16, on the margin of one of Donne’s letters to the Lady G., opposite the following passage:

“No prince would be loath to die that were assured of so fair a tomb to preserve his memory.” (Notes Theological, Political, and Misc., 1853, p. 258.)

Milton’s meaning, however, is this. Every heart, by the plastic power of fancy, takes deep impression of Shakespeare’s lines. Then, by deprivation of fancy, we are turned to marble; and we thus become an inscribed monument to Shakespeare. But the conceit is affected, and the conjugate use of “whilst” and “then” in these verses is, to say the least, very unusual. C. M. I.
*JOHN TAYLOR, THE WATER POET, 1630.*

I am no sooner eased of him, but Gregory Gandergoose, an Alderman of Gotham, catches me by the goll, demanding if Bohemia be a great Towne, and whether there bee any meate in it, and whether the last fleet of ships be arrived there.

_Taylor's Travels to Prague in Bohemia._ Works, 1630, iii. p. 90.

[This seems to be a good-humoured laugh at Shakespere's blunder in the Winter's Tale, in placing Bohemia near the sea, in which he followed Greene's Pandosto, the story on which he founded his play. See before, p. 275. L. T. S.]
JOHN TAYLOR, THE WATER POET, 1630.

And laft he laughed in the Cambrian tongue, & began to declare in the Utopian speech, what I have here with most diligent negligence Translated into the English Language, in which if the Printer hath placed any line, letter or fillable, whereby this large volume may be made guilty to be understood by any man, I would have the Reader not to impute the fault to the Author, for it was farre from his purpose to write to any purpose, so ending at the beginning, I say as it is applausefully written and commended to posterity in the Midsummer nights dreame. If we offend, it is with our good will, we came with no intent, but to offend, and shew our simple skill.

To Nobody. Epistle prefixed to Sir Gregory Nonsense; his news from no place. Works (collected by himself), 1630. [Fol.] [First piece in the Second Part.] C. M. I.
OWEN FELTHAM, 1630?

Jug, Pierce, Peck, Fly, and all
Your Jests so nominal,
Are things so far beneath an able Brain,
As they do throw a stain
Through all th' unlikely plot, and do displease
As deep as Pericles,
Where yet there is not laid
Before a Chamber-maid
Discourse so weigh'd, as might have serv'd of old
For Schools, when they of Love & Valour told.

Lusoria or, Occasional Pieces, first printed as an addition to the eighth edition of Feltham's Resolves, 1661, folio. No. xx. An answer to the Ode, Come leave the loathed Stage, &c. (See extract and note on p. 341.)

[This verse was subsequently printed, with minor alterations, in Parnassus Biceps, 1656. See vol. ii, p. 64. M.]
"Anonimos," 1630.

One travelling through Stratford upon Avon, a Towne most remarkeable for the birth of famous William Shakespeare, and walking in the Church to doe his devotion, espied a thing there worthy observation, which was a tombestone laid more then three hundred years agoe, on which was ingraven an Epitaph to this purpose, I Thomas such a one, and Elizabeth my wife here under lye buried, and know Reader I. R. C. and I. Chrysfoph. Q. are alive at this houre to witnesse it.

A Banquet of Yeasts or Change of Chearr. 1630. No. 259.
C. M. I.
BEN JONSON, 1630-37.

I remember, the Players have often mentioned it as an honour to Shakespeare, that in his writing, (whatsoever he penn’d) hee never blotted out line. My answer hath beene, would he had blotted a thousand. Which they thought a malevolent speech. I had not told posterity this, but for their ignorance, who choose that circumstance to commend their friend by, wherein he most faulted. And to justifie mine owne candor, (for I lov’d the man, and doe honour his memory (on this side Idolatry) as much as any.) Hee was (indeed) honest, and of an open, and free nature: had an excellent Phantifie; brave notions, and gentle expressiouns: wherein hee flow’d with that facility, that sometime it was necessary he should be stop’d: Sufflaminandum erat; as Augustus said of Haterius. His wit was in his owne power; would the rule of it had beene so too. Many times hee fell into those things, could not escape laughter: As when hee said in the person of Cæsar, one speaking to him; Cæsar thou dost me wrong. Hee replied: Cæsar did never wrong, but with just cause: and such like; which were ridiculous. But hee redeemed his vices, with his vertues. There was ever more in him to be prayzed, then to be pardoned.

Timber; or, Discoveries made upon men and matter: as they have flow’d out of his daily Readings; or had their reflexe to his peculiar Notion of the Times. Works: 1641. [Fo.] vol. ii. pp 97-98.

In the remarks de Shakespeare nostrati we have, doubtless, Ben’s closet-opinion of his friend, opposed as it seems to be to that in his address to Britain (p. 309), where Ben appears to praise him for that very quality
"wherein he most faulted:"

for evidently Shakespeare did not dream of conforming to the Horatian precept (Sat. I, x. 72-73):

"Sæpe stylum vertas, iterum quæ digna legi sint
Scripturus."

Though Ben regretted and condemned his friend's rapidity of execution, it does not appear that he assumed (like Cowley, in a passage quoted in the second volume) the right "to prune and lop away" what did not square with his canons of criticism.

In his Timber, under the head, De Stylo, et optimo scribendi genere, Ben expatiates on the duty of self-restraint in composition. He says (inter alia dicta), "No matter how slow the style be at first, so it be labour'd and accurate;" and again, "So that the summe of all is, ready writing makes not good writing; but good writing brings on ready writing: yet, when wee thinke wee have got the faculty, it is even then good to resist it;" &c.

Ben's critique on the passage (as it must have originally stood) in Julius Caesar is captious. The justice of the cause is not inconsistent with wrong inflicted on others beside the expiator. Mr. J. O. Halliwell-Phillips rightly observes, "If wrong is taken in the sense of injury or harm, as Shakespeare sometimes uses it, there is no absurdity in this line. [Cf.] 'He s'ill have wrong.' 2 Henry VI, v. 1." (Life of Shakespeare, 1848, p. 185.) Again, in A Winter's Tale, v. 1, Paulina, speaking of the hapless Queen, says,

"Had she such power,
She had just cause.
Leon. She had, and would incense me
To murther her I married."

That is, she had just cause to incite him to do another a grievous wrong. This is even more amenable to Jonson's censure than the passage which fell under it.

[The line as it stands at present, with the punctuation of the Globe edition, is as follows,—

"'Know, Caesar doth not wrong, nor without cause
Will he be satisfied.' Act III, Sc. i, l. 47.

There are no words of Metellus answering to those cited by Jonson, "Caesar thou dost me wrong." If he quoted correctly (he has the words twice over, see before, p. 332), the folio contains an alteration (the folio of 1623 being the first authority we have for Julius Caesar). Whatever the exact words, it seems to me highly probable that Shakspeare in putting this sentiment on Caesar's lips, had in his mind the well known maxim, "the King can do no wrong," a phrase which means that the king is but the mouthpiece of the law; and it is consistent with this that Caesar founds his refusal to pardon Climber upon the law,—"Thy brother by decree is banished." L. T. S.]
R. Henderson, 1631.

Many English and Romish Izabels, Italian Curtezans, frying, boyling, and broiling in their luxurious desires, as did that strumpet mentioned by Saint Ambrose, (after her converted companion) after such as they are enamoured on, yet prevailing no more than that entitile Phrine with cold Anaxagoras, or then wanton Venus with Adonis in the Fable;

The Arraignment of the whole Creature Att the Barre of Religion Reason and Experience . . . By R. Henderson . . . 1631. p. 44.

[A remarkable book, full of varied allusions to classical, scriptural and contemporary literature. At p. 84 we read: "Yea as carnall men, like that politique Prince in the Poët, are most sad in heart, when they seem most glad in face." Chaucer is mentioned pp. 199, 256; the Ship of Fools, p. 253; Faustus, p. 51, etc.; "King Leir" and his two unnatural Daughters, p. 53; "an Eutopian man," p. 62; and the ways of contemporary lovers, p. 265. Our extract is a possible allusion to Shakspeare's Venus. It was noted by G. Thorn Drury in Notes and Queries, 9th Series, vol. x, p. 465. M.]
WYE SALTONSTALL, 1631.


I S the first Squire that gives entertainment to errant strangers. At your first alighting hee straight offers you to see a Chamber, but has got the tricke of tradesmen to show you the worst first. Hee's as nimble as Hamlets ghost heere and everywhere, and when he has many guests, flands most upon his pantoffles, for hee's then a man of some calling.

Quoted (with is for He's) from the 2nd ed. of 1635 in Mr. Hall.-P.'s Mem. on Hamlet, p. 22. The first words of the text, B 5, "1. The World is a Stage, men the Actors," are too common to be taken as a reference to Shakspeare's like saying.

In no. '21. A Petty Countrey Faire,' is a bit for Autolycus: "A Ballet-singer may be sooner heard heere than scene, for instead of the violl hee sings to the croud. If his Ballet bee of love, the countrey wenches buy it, to get by heart at home, and after sing it over their milkepayles. Gipisies flocke thither, who tell men of losses, and the next time they looke for their purses, they find their words true." F. J. F.
*JOHN SPENCER, 1631.*

Likewise wee doe order that Mr. Wilson because hee was a speciall plotter and Contriver of this busines and did in such a brutifhe Manner a& the same with an Asfe's head, therefore hee shall vppon Tuysday next from 6 of the Clocke in the Morning till fixe of the Clocke at night fitt in the Porters Lodge at my Lord Bisshopp's house with his feete in the stockes and Attyred with his Asfe head and a bottle of haye fett before him and this superfcripcon on his breasft;

Good people I have played the beast
And brought ill things to passe
I was a man, but thus have made
Myselfe a Silly Asfe.

*Lambeth MS. 1030, art. 5, p. 3.*

[Among the MSS. at Lambeth Palace is an Order made by the Commissary-General, John Spencer, against John Williams, Bishop of Lincoln, for having had "a playe or Tragicke" acted in his house on Sunday, 27 September, 1631. The Order includes censure of several other persons who appear to have been present, the last one being as above. A letter from Spencer, censuring one of the ladies present, occupies the other leaf of the same sheet, in which he notices that she went "to heare such excellent Musick, such rare Conceits, and to see such Curious Actours." I give this doubtful "allusion" because several, following Collier's *Annals of the Stage*, Vol. II, p. 27, have taken for granted that it refers to the *Midsummer Night's Dream*. Beyond these notices, however, there is nothing to tell with certainty what the play was. Near the bottom of page 3, in the margin have been written the words "the play M Night Dr," but these are]
evidently the work of a later hand and have been written over an erasure: they are not in the hand of either Laud, Lincoln, or Spencer, or of the endorser of the paper, but look like a bad imitation of old writing. No reliance can therefore be placed upon them.

Elsewhere Spencer speaks of the play as a comedy; if Wilson were not the author, at least he had a large share in the arrangement of it. In a Discourse of Divers Petitions, 1641, p. 19, speaking of Bp. Lincoln and this presentment, Spencer says, "one Mr. Wilson a cunning Musition having contrived a curious Comodie, and plotted it so, that he must needs have it acted upon the Sunday night, for he was to go the next day toward, the Court; the Bishop put it off till nine of the clock at night." L. T. S.]
RICHARD BRATHWAIT, 1631.

Thirdly, Books treating of light subiects, are Nurneries of wantonnenesse: they instruct the loose Reader to become naught; whereas before, touching naughtiness, he knew naught. A story of the rape of Ganimedes, or of light Lais in Eurypedes, are their daily Lectures. Plato's Divine Philosophy, or Dicearchus pious Precepts of Morality, must vaile to Alceus, or Anacreons wanton Poësie. Venus and Adonis are unfitting Comforts for a Ladies bosome. Remove them timely from you, if they euer had entertainment by you, left, like the Snake in the fable, they annoy you.

The English Gentlewoman [Engraved Title, in 10 compartments]. . . by Richard Brathwait . . . London. Printed for / Michaeell Sparke / and are to be / Sold, at the / Blew Bible / in / Greene Arbor. 1631. p. 139.


Loves enteruiew betwixt Cleopatra and Marke Anthony, promised to it selfe as much secure freedome as fading fancy could tender; yet the last Scene clozed all those Comicke passages with a Tragicke conclusion.—ib. p. 197.

F. J. F.
PETER HEVLYN, 1631.

Sir John Fastolfe . . . (as certainly he was a wife and valiant Captaine, however on the stage, they haue beene pleased to make merry with him).

The Historie Of That most famous Saint and Soullier of Christ Jesus; St. George of Cappadocia: . . . . The Institution of the most Noble Order of St. George, named the Garter. A Catalogue of all the Knights thereof untill this present. By Pet. Heylyn. . . . London. Printed for Henry Scyle, and are to be sold at his Shop, the signe of the Tygers-head in St. Pauls Church-yard. 1631. (4to.) p. 308.

Noted in B. Quaritch's General Catalogue, p. 2,235, no. 22,827.—F. J. F.

1 The third edition of 1633, p. 344, reads 'though' for 'however', and begins the parenthesis with 'though'.
ANON. 1631.

One lately hauing taken view of the Sepulchres of so many Kings, Nobles, and other eminent persons interred in this Abbey of Westminster, made these rimes following, which he called

A Memento for Mortalitie.

Then bid the wanton Lady tread,
Amid these mazes of the dead.
And these truly understood,
More shall coole and quench the blood,
Then her many sports a day,
And her nightly wanton play.
Bid her paint till day of doome,
To this favour she must come.


The last two lines are from Hamlet’s prose (V. i. 181-3, Camb.): “Now get you to my lady’s chamber, and tell her, let her paint an inch thick, to this favour she must come.”

Is it likely that the following stanza in an “Ode ad B: J:” (Ben Jonson), by “Jo: Earles,” ab. 1630 A.D., MS. Addit. Brit. Mus. 15, 227, ff. 44, bk, alludes to the Pericles of which Shakspere wrote part?

“Sat est, si anilli tradita de colo
Fabella lusit murcida Periclem.
Jocosque semesos, et ipso
Dicta magis repetita mimo.”

Mr. Hall.-Phillipps calld attention to it in N. & Q., Oct. 30, 1880, p. 343, col. 2.

—F. J. F.
*JAMES SHIRLEY, 1631.

The Schoole of Complement.

Actus quartus, Scena prima.

• • • • •

Bulcus. O that I were a flea vpon his lip,
There would I sucke for euer, and not skip.

The / Schoole / of / Complement./ As It Was Acted / by
her Maisties Servants at the / Priuate house in Drury
Lane. / — Hac placuit semel./ By J. S. / London, /
Printed by E. A. for Francis Constable, and are to be
sold at / his shop in Pauls Church-yard, at the signe of
the Crane. 1631./ (The play was afterwards cald
Love-Tricks.)

Probably parodying Romeo and Juliet, II. ii. 23:
O that I were a gloue vpon that hand,
That I might touch that cheeke.

J. O. HIl.-P.
THOMAS HEYWOOD, 1631.

Good[ack]. You are not mad sir? You say you love her.

Spenc[er]. Never question that.

Goodl. Then put her to't, win Opportunity, Shees the best bawd.

The Fair Maid of the West, Or A Girle worth Gold.
The first part . . . Written by T[homas] H[eywood]
London . . . 1631, p. 4.

[This last bit is borrowed from Lucrece, 876, 886, 'O Opportunity,
. . . thou notorious bawd!'
We are indebted to Mr. D. L. Thomas, of the University of Kansas,
for this reference. M.]
*PHILIP MASSINGER, 1632.

Livio. To dye the beggers death with hunger, made
Anatomies while we live, cannot but cracke
Our heart-strings with vexation.

Ferdinand. Would they would breake,
Breake altogether, bow willingly like Cato
Could I teare out my bowells, rather then
Looke on the conquerors insulting face,
But that religion, and the horrid dreame
To be suffer'd in the other world denyes it.


[See Hamlet, Act III. scene i. ll. 78—80.
Part of the two last lines seem to be a reminiscence of Hamlet's famous
words,—

"But that the dread of something after death,
The undiscover'd country from whose bourn
No traveller returns, puzzles the will
And makes us rather bear those ills we have
Than fly to others that we know not of."

L. T. S.]

[Noted by Dr. Elze, in his edition of Hamlet, 1882, p. 256, as alluding
to Hamlet's Soliloquy in Act III. sc. i. 65-7, 78-80. F. J. F.]
GEORGE CHAPMAN AND JAMES SHIRLEY, 1632.

L. Lord Lucina. I did propound a business to you sir.

Cor. Coronell. And I came prepar'd to answer you.

L. Luc. Tis very well, I will call one to be a witness.

C. Co. That was not I remember in our Covenant,

Luc. You shall not need. Luc. I le fetch you a booke to sware by.

C. Co. Let it be Venus and Adonis then,

Or Ovid's wanton elegies, Aristotle's

Problems, Guy of Warwicke, or Sr. Beavis,

Or if there be a Play booke you love better,

Ile take my oath upon your Epilogue.

The Ball, a Comedy. 1639, sign. H.

[This play, according to Gifford, was licensed in 1632, and first printed in
1639 (Works of James Shirley, with notes by Gifford and Dyce, 1833, vol.
iii. p. 3). L. T. S.]
THOMAS RANDOLPH 1632.

A
tus [addressing the Poets skull]

I scorn thy Lyrick and Heroick strain,
Thy tart Iambick, and Satyrick vein.
Where be thy quarks and tricks? shew me again
The strange conundrums of thy frisking brain,
Thou Poets skull, and say, What's rime to chimney?

(p. 60.)

Sexton. It had been a mighty favour once, to have kiss'd these lips that grin so. * * Oh! if that Lady now could but behold this phynomie of hers in a looking-glaffe, what a monster would she imagine herself? Will all her perrukes, tyres and dresses, with her chargeable teeth, with her ceruse and pomatum, and the benefit of her painter & doctor, make this idol up again?

Paint Ladies while you live, and plaister fair,
But when the house is fallne 'tis past repair.

(p. 61.)

A
tus. Phoebus whip

Thy lazy team, run headlong to the West,
I long to taste the banquet of the night.

(p. 19.)

Simo. That I should have so ravishing a face,
And never know it!—Miser that I was!
I will go home & buy a looking glaife
To be acquainted with my parts hereafter.

Tyndarus. Pamphilus, welcome: Shake thy forrows off,
Why in this age of freedome dost thou fit
A captiv'd wretch? I do not feel the weight
Of clay about me. Am I not all aire?
Or of some quicker element? I have purg'd out
All that was earth about me, and walk now
As free a soul as in the separation.


[The whole scene (sc. iii. Act IV.) from which the two first of these extracts are taken recalls strongly the grave-digger's scene in Hamlet, and is worth reading with it; though the expressions are not absolutely repeated, the author must have had Shakespere in his mind when he wrote. The third extract is another use of the idea expressed in the first three lines of Juliet's speech, Rom. & Jul., Act III. sc. ii. The fourth may recall the last part of Gloucester's soliloquy, Rich. III., Act I. sc. ii.

The fifth resembles the sentiment in Cleopatra's ecstatic words at her death (Ant. and Cleop., Act V. sc. ii. l. 292), but need not necessarily have been borrowed from Shakespere. See notes before, pp. 121, 319. There is some interest, as Prof. Dowden remarks, in noting the involuntary tribute to Shakespere from Randolph, a professed pupil of Jonson, who would probably look on him as the dramatist by art, and who talked of Shakespere as having written for money. See extracts from his Hey for Honesty, 1652. L. T. S.]
Anonymous, 1632.

Upon the Effigies of my worthy Friend,
the Author

Master William Shakespeare,
and his Workes.

Spectator, this Life's Shaddow is; To see
The truer image and a livelier he
Turne Reader. But, observe his Comicke vaine,
Laugh, and proceed next to a Tragicke straine,
Then weepe; So when thou find'ft two contraries,
Two different passions from thy rapt soule rise,
Say, (who alone effect such wonders could)
Rare Shake-speare to the life thou dost behold.

Prefixed to the Second Folio Edition of Shakespeare's Works; 1632. C. M. I.
I. M. S., 1632.

On Worthy Master Shakespeare
and his Poems.

A Mind reflecting ages past, whose cleere
And equall surface can make things appeare
Distant a Thoufand yeares, and represent
Them in their lively colours just extent.

5 To outrun hafty time, re trie the fates,
Rowle backe the heavens, blow ope the iron gates
Of death and Lethe, where (confused) lye
Great heapes of ruinous mortalitie.
In that deepe duskie dungeon to discerne

10 A royall Ghost from Charles; By art to learne
The Physiognomie of shades, and give
Them fuddaine birth, wondering how oft they livo.
What story coldly tells, what Poets faine
At second hand, and picture without braine

15 Senselesse and soullesse showes. To give a Stage
(Ample and true with life) voyce, action, age,
As Plato's yeare and new Scene of the world
Them unto us, or us to them had hurld.
To raise our anncient Soveraignes from their herse

20 Make Kings his subjefts, by exchanging verse
Enlive their pale trunkes, that the present age
Joyes in their joy, and trembles at their rage:
Yet so to temper passion, that our cares
Take pleasur in their paine; And eyes in teares

25 Both wepe and smile; fearefull at plots so sad,
Then, laughing at our feare; abuf'd, and glad
I. M. S., 1632.

To be abus'd, affected with that truth
Which we perceive is false; pleaf'd in that truth
At which we start; and by elaborate play
30 Tortur'd and tickled; by a crablike way
Time past made pastime, and in ugly fort
Disgorging up his ravaine for our sport——
——While the Plebeian Impe, from lofty throne,
Creates and rules a world, and workes upon
35 Mankind by secret engines; Now to move
A chilling pitty, then a rigorous love:
To strike up and stroake down, both joy and ire;
To steer th' affections; and by heavenly fire
Mould us anew. Stolne from ourselves——
40 This, and much more which cannot be exprest,
But by himselfe, his tongue and his owne brefte,
Was Shakespeare freehold, which his cunning braine
Improv'd by favour of the ninefold traine.
The buskinde Muse, the Commicke Queene, the graund
45 And lowder tone of Clio; nimble hand,
And nimbler foote of the melodious paire,
The Silver voyced Lady; the moft faire
Calliope, whose speaking silence daunts.
And she whose prayse the heavenly body chants.
50 These joyntly woo'd him, envying one another
(Obey'd by all as Spoufe, but lov'd as brother)
And wrought a curious robe of fable grave
Fresh Greene, and pleasant yellow, red moft brave,
And constant blew, rich purple, guiltlesse white
55 The lowly Ruffet, and the Scarlet bright;
Branch'd and embroidred like the painted Spring
Each leafe match'd with a flower, and each ftring
Of golden wire, each line of filke; there run
Italian workes whose thred the Sifters spun;
I. M. S., 1632.

60 And there did sing, or seeme to sing, the choyce Birdes of a forraigne note and various voyce. Here hangs a mossy rocke ; there playes a faire But chiding fountainp purled : Not the ayre, Nor cloudes nor thunder, but were living drawne,

65 Not out of common Tiffany or Lawne. But fine materialls, which the Muses know And onely know the countries where they grow. Now, when they could no longer him enjoy In mortall garments pent ; death may destroy

70 They say his body, but his verse shall live And more then nature takes, our hands shall give. In a leffe volume, but more strongly bound Shakespeare shall breath and speake, with Laurell crown'd Which never fades. Fed with Ambrosian meate

75 In a well-lyned vesture rich and neate. So with this robe they cloath him, bid him weare it For time shall never staine, nor envy teare it. The friendly admirer of his Endowments.

I. M. S.


The compiler has followed the example of all his predecessors in treating the letters I. M. S. as the initials of the author's name; so he has placed them at the head of this noble composition. But it has not been without compunction that he has made this concession: for he is inclined to believe that those letters signify the words In Memoriam Scriptoris. The fact is—that has been often recognised—that this magnificent tribute to Shakespeare's worth is a sort of rival to that of Ben Jonson, thus ennobling the second folio, as Jonson's had graced the first. Now Jonson declared his poem to be In Memory of the (deceased) Author, &c.; so it is natural to look for some echo of this description in the rival poem: and these words might be precisely rendered by In Memoriam Scriptoris (decessit), the last word being quite unimportant. This reading leaves the field clear for conjecture on the identity of the Friendly Admire. Apart from all attempt to fit the initials on a poet's name, only one conjecture has been made; viz. that of Boaden,
in his *Inquiry*, 1824, pp. 106, 119. After dismissing the view that I. M. S. meant Jasper Mayne (Student), John Marston (Student, or Satirist), or John Milton (Senior), he advocates the claims of George Chapman, and makes out a plausible case for that admirable poet. A correspondent in *Notes and Queries* (2nd S., VII. 123) suggests J. M. (Scotus), identifying I. M. S. with the person who presented Chapman with the plate prefixed to his *Iliad*, and the probable author of the subscribed couplet, signed "Scotius Nobilis." Some time back the editor privately proposed to father this poem on Dr. John Donne. There are similarities of diction which countenance this view, and surely Donne was equal to the effort.¹ On the other hand, it is impossible to extract from Donne's poems a piece of equal length which is not disfigured by some lines of amazing harshness; while in the poem of the Friendly Admire there is little or no interruption to the majestic flow and delicious smoothness of the verse. Its reigning fault is a certain looseness of metaphor. It might serve to lament and praise any great dramatic poet; nothing is accurately significant of Shakespeare's peculiar genius: in this view the "curious robe" woven by the muses is an eye-sore; but the description of it is so exquisitely beautiful, that it provides the compensating eye-salve. William Godwin (*Life of E. & J. Phillips*, 1815, p. 171, note) suggested that I. M. S. meant *John Milton Senior*. Mr. Collier (*Shakespeare's Works*, 1858, i. p. 257, note) attributed the poem to *John Milton, Student*. The latter view has found an able advocate in Professor Henry Morley. But it is easily shown that the structure of the verse belongs to an earlier period than that of Milton.

The late Mr. Dyce (Ed. of Shakespeare, 1864, vol. i. p. 169) appears to favour the claim preferred for Jasper Mayne: but such an opinion only serves to show how little reliance can be placed upon Mr. Dyce's critical deliverances. The best of Mayne's verses, such as those pointed out by Mr. Dyce, and those praised by the late Mr. Bolton Corney (*Notes and Queries*, 4th S., II. 147) are merely respectable. His worst verses make us wonder what could have been the vanity that prompted them, and the flattery that praised them! Mayne might just as well have composed a poem comparable to *Paradise Lost*, as have written the elegy of the Friendly Admire. But Mr. Dyce had as little sensibility to the higher graces of poetry as Samuel Johnson. Mr. Hunter's idea, adopted by Singer, and arrived at independently by Watkiss Lloyd, was that I. M. S. were the consonants of the surname of Richard James. If such a poet were to be discovered, the conjecture would still be out of court, for it is not a poet

¹ [Dr. B. Nicholson has read Donne carefully and often, and can affirm that these lines cannot be by him. This poem seems in some degree to have followed Donne's style, he had various imitators; there is a slight imitation of his pauses and cadence, and in the first part of the poem of his roughness of wording. L. T. S.]
that we require, but a very great poet. Besides, in the editor's judgment, "The Friendly Admirer" implies that the author was an eminent rival of Shakespeare's who bore him no envy.

A few notes on the text of this poem may be helpful. (It should be remarked that the punctuation of the original print, though somewhat defective, is followed.) The first nineteen couplets consist of six substantive clauses (neither governed by nor governing any verb), terminated by full points, or signs of apopoesis. These serve to convey the finest possible description of the dramatic function.

Line 20. Read:

"Make Kings his subjects by exchanging verse:"

i.e., by verse which effects the exchange. Lines 40, 41, are echoed by Digges:

"Some second Shakespeare must of Shakespeare write."

Line 43. Though "the ninefold train" is mentioned, only eight Muses seem to be specified: unless, indeed, "the melodicous pair" be intended to designate Euterpe, Erato and Terpsichore. A pack of cards used to be called "a pair of cards"; and we still say "a pair of stairs": pair being a set of matched things.

Line 63. "Purlèd": not purfled (i.e., embroidered, as Boaden understood by it), but rippèd; the poet could not say of a picture purling. But purled seems to have had also the sense of embroidered.

Line 64. "Living drawne"—i.e., drawn as if they were substantial things.

It may be safely asserted that no English encomiastic poem has ever come near this for graceful melodious verse and mastery of language. It is, besides, so free and unstudied, that one might well believe it was written "without blot." C. M. L.
WILLIAM PRYNNE, 1632.

* Some Play-books since I first undertooke this subje€t, are growne from Quarto into Folio; which yet beare so good a price and sale, that I cannot but with griese relate it, they are now† new-printed in farre better paper than most Octavo or Quarto Bibles, which hardly finde such vent as they: And can then one Quarto Tractate against Stage-playes be thought too large, when as it must assault such ample Play-house Volumes? Besides, our Quarto-Play-bookes since the firft sheeetes of this my Treatife came unto the Press, have come forth in such‡ abundance, and found so many customers, that they almost exceede all number, one studie being scarce able to holde them, and two yeares time too little to peruse them all.

Histrio-Mastix. The Players Scourge or Actors
Tragodie. 1633. [400.] (Address “To the
Christian Reader.”) fo. 1, back.

[In 1648-9 was printed Mr. William Prynne, his defence of State plays, or a Retraction of a former Book of his called Histrio-Mastix, which he indignantly declared to be “a meer forgery and imposture,” and, notwithstanding the sufferings he had undergone for the book, declared his adhesion to Histrio-Mastix, in a broad-side sheet, dated 10 Jan. 1648, headed: The Vindication of William Prynne Esquire, From some Scandalous Papers and Imputations newly Printed and Published, &c. (Brit. Museum, Press-mark 669 f. 13/67.) The “forgery” bears testimony to the custom in acting women’s parts, — “men or boyes do wear the apparel of women, being expressly forbidden in the Text. To this I answer, first, that if this be all, it is a fault may be easily amended; and we may do in England, as they do in France, Italy, Spain, and other places, where those which play womens parts, are women indeed.” (p. 7.) L. T. S.]
SIR ASTON COKAINE, 1632.

Thou more then Poet, our Mercurie (that art
Apollo's Messenger, and do'ft impart
His best expressions to our eares) live long
To purifie the slighted English tongue,
That both the Nymphes of Tagus, and of Poe,
May not henceforth despise our language so.
Nor could they doe it, if they ere had seene
The matchlesse features of the faerie Queene;
Read Johnson, Shakespeare, Beaumont, Fletcher, or
Thy neat-limnd peeces, skilfull Massinger.

Commentatory Verses prefixed to Massinger's Emperour of
the East. 1632. [4to.] C. M. I.
THOMAS HEYWOOD, 1632.

[1] Guy. Brother, if I knew where to go to warre,
I would not stay in London one hour longer.
Char[les]. An hour! By heaven I would not stay a minute
Eust[ace]. A minute, not a moment. Would you put a moment
Into a thousand parts, the thousandth part,
Would not I linger, might I go to warre.

* * *

[2] Clow[ne]. Captaine, a prize! wee two were assailed by
two hundred, and of them two hundred, we kild all
but these two: these are the remainder of them that are left alive.

The Four Prentises of London | With the Conquest of Jerusalem. | . . . Written and newly revised by Thomas Heywood, | . . . 1632.

The first passage refers to
As You Like it, IV, i. 'He that will divide a minute into a thousand parts, and break but a part of the thousandth part of a minute in the affairs of love,' etc.
The second refers to Falstaff's exaggerations to Prince Hal in 1 Henry IV, iii.
We are indebted to Mr. D. L. Thomas, of Kansas University, for these references. M.
JOHN MILTON, 1632—1638.

Then to the well-trod stage anon,
If Jonson’s learned flock be on,
Or sweetest Shakespeare, Fancy’s child,
Warble his native wood-notes wild.

_Milton’s Poems._ 1645 [12 mo.], p. 36.

C. M. I.
JOHN HALES, OF ETON. Before 1633.

In a Conversation between Sir John Suckling, Sir William D'Avenant, Endymion Porter, Mr. Hales of Eaton, and Ben Johnson, Sir John Suckling, who was a profess'd admirer of Shakespeare, had undertaken his Defence against Ben. Johnson with some warmth; Mr. Hales, who had sat still for some time, hearing Ben frequently reproaching him with the want of Learning, and Ignorance of the Antients, told him at last, "That if Mr. Shakespeare had not read the Antients, he had likewise not stolen anything from 'em; [a fault the other made no Conscience of] and that if he would produce any one Topick finely treated by any of them, he would undertake to thaw something upon the same Subject at least as well written by Shakespeare."


[Rowe gives no authority for this anecdote, but we find another version of it given as from the mouth of Dryden by Charles Gildon in an essay addressed to Dryden in 1694.]

"To give the World some Satisfaction, that Shakespeare has had as great a Veneration paid his Excellence by men of unquestion'd parts, as this I now express for him, I shall give some Account of what I have heard from your Mouth, Sir, about the noble Triumph he gain'd over all the Ancients by the Judgment of the ablest Critics of that time.

"The Matter of Fact (if my Memory fail me not) was this, Mr. Hales, of Eaton, affirm'd that he would shew all the Poets of Antiquity, outdone by Shakespeare, in all the Topics, and common places made use of in Poetry.
The Enemies of Shakespeare would by no means yield him so much Excellence: so that it came to a Resolution of a trial of skill upon that Subject; the place agreed on for the Dispute, was Mr. Hales's Chamber at Eaton; a great many Books were sent down by the Enemies of this Poet, and on the appointed day, my Lord Falkland, Sir John Suckling, and all the Persons of Quality that had Wit and Learning, and interested themselves in the Quarrel, met there, and upon a thorough Disquisition of the point, the Judges chose by agreement out of this Learned and Ingenious Assembly, unanimously gave the Preference to Shakespeare. And the Greek & Roman Poets were adjudg'd to Vail at least their Glory in that to the English Hero. I cou'd wish, Sir, you wou'd give the Public a juster Account of this Affair, in Vindication of that Poet I know you extremly esteem, and whom none but you excels." (Some Reflections on Mr. Rymer's 'Short View of Tragedy' and an Attempt at a Vindication of Shakespeare. Miscellaneous Letters and Essays, 1694, pp. 85, 86.)

The anecdote seems to have had some foundation in truth, for Dryden himself reports Hales's saying, "That there was no subject of which any poet ever writ but he would produce it much better done in Shakespeare." (Essay of Dramatic Poets, 1668, Scott's ed. of Dryden, 1821, Vol. 15, p. 351.) And Nahum Tate, in the Dedication to his Loyal General, 1680, addressed to Edw. Tayler, says, "I cannot forget the strong desire I have heard you express to see the Common Places of our Shakespeare compar'd with the most famous of the Ancients. * * * Our Learned Hales was wont to assert 'That since the time of Orpheus and the Oldest Poets, no Common Place has been touch'd upon, where our Author has not perform'd as well.'" P. Des Maizeaux, who collects three of these versions together, in his Life of the Ever-memorable Mr. John Hales, 1719 (p. 61, note), adds: "But neither of them [Dryden nor Tate] take notice of the conversation above mention'd, nor do they tell us how that saying came to their knowledge." If the conversation or "disquisition" did take place, as seems highly probable, it must have been before 1633, the year in which Falkland died; all the other partakers in it survived him. Hales was born in 1584, he died in 1656. L. T. S.]
*WILLIAM ROWLEY, 1633.

Alexander. Good sir, be satisfied, the Widdow and my sister sung both one song, and what was't, but Crabbed age and youth cannot live together.

_A Match at Midnight._ Act v. sc. 1. 1633. [4to.]
_Sign. I 2, back._

[This is the first line of the twelfth song in the _Passionate Pilgrim_ (Globe edition of Works), which is one of those in that collection perhaps written by Shakespere. The song is included in Percy's _Reliques_, Gilfillan's edition, 1858, vol. i., Book ii. 16.

The star * is appended to this extract, not because there is any doubt about the allusion by Rowley, but because it is not only now doubtful whether Shakespere wrote the song, but after Heywood's printed protest (see before, p. 231) it may not have been generally attributed to Shakespere in 1633, though published under his name. L. T. S.]
JAS. SHIRLEY, 1633.

There Gold and trash was impudently infrer’d,

And ’twas a taške too insolent, in that point

You’d willingly give a pound of your proud flesh

To be releast.

Roll[ardo.] I heard a pound of flesh, a Iewes demand once,

Twas gravely now remembred of your Lordship—releast?

Fortune, and courtesie of opinion

Gives many men Nobility of Birth,

That never durst doe nobly, nor attempt

Any designe, but fell below their Honors.

The / Bird in a cage./ [II. i.] A Comedie. As it hath beene Presented at the Phænis in Drury Lane. The Author James Shirley, / Servan to Her Majesty. . . .

London / Printed by B. Alsop, and T. Fawcet: for William Cooke, and are to be sold at his Shop neere Furnivals-Inne Gate, in Holborne. 1633. 4to. sign, E. 2.

A reference to Shylock, no doubt.—MISS E. PHIPSON.
THOMAS NABBES, 1633.

Iam[es]. How shall we spend the day Sam?
Sam. Let's home to our studies and put cases.

Iam. Hang cases and bookes that are spoyl'd with them. Give me Johnson and Shakespeare; there's learning for a gentleman. I tell thee Sam, were it not for the dancing-schoole and Play-houses, I would not stay at the Innes of Court for the hopes of a chiefe Justice-ship.

Tottenham / Covrt./ A Pleasant / Comedie : / Acted in the Yeare MDCXXXIII./ At the private House in Salisbury-Court./ The Author / Thomas Nabbes./ At London./ Printed by Richard Ovlon, for / Charles Greene ; and are to be sold / at the Signe of the White Lyon, in / Pavs Church-yard./ 1638./ Act. 3 Scen. 1. p. 27.

In the list of "The Persons," James and Sam are thus described:

"JAMES. A wild young gentleman of the Innes of Court.
SAM. A fine Gentleman of the Innes of Court, and Brother to Bellamik."

PONSONBY A. LYONS.
TH. BANCROFT, 1633.

But the shaft bay not every singer weares,
Nor of Apollo's sonnes proowe all his heires:
'Tis not for all to reach at Shakespeares height,
Or think to grow to solid Iohnsons weight,
To bid so faire as Chapman for a fame,
Or match (your family) the Beaumonts name,

Th. Bancroft, before his Glutton's Feaver, 1633,
To the Nobly accomplisht Gentleman, Wolstan Dixie, Esquire. (Roxb. Club reprint, 1817, sign. A2.)

B. N.
JOHN FORD, 1633, 1638.

I am wise enough to tell you I can bourd where I see occasion; 17

'Tis pity she's a Whore (1633). Act II, sc. iv. Ford's Works, ed. Dyce, 1869, i. 144.

17 i.e. jest... The words in the text are borrowed from Nic. Bottom, confessedly a very facetious personage.—Gifford.

ib. Act V. sc. iv. p. 195-6, let my hot hare have lawere he be hunted to his death, that, if it be possible, he may post to hell in the very act of his damnation. 9

9 "This infernal sentiment has been copied from Shakespeare [Hamlet, act iii. sc. 3] by several writers who were nearly his contemporaries. Read."—ib.

Love's Sacrifice, printed 1633.

On p. 65 of Ford's Works, ed. Dyce, vol. ii, Gifford says in a note, "Ford has contrived, by several direct quotations from Shakespeare, to put the reader in mind of Iago, to whom, for his misfortune, D'Avolos bears about the same degree of resemblance that the poor Duke does to Othello." Parts of Act III, scenes ii. and iii. are evidently modeled on Oth. III. iii, and the Rev. W. Harrison has kindly noted the following touches in proof of Gifford's remark:


D'Avolos. A shrewd ominous token;
I like not that neither.

Duke. Again! What is't you like not?

III. ii. Works, ii. 63.

Duke. I hear you, Sir; what is't?
Nothing, I protest to your highness.

Shakspere, Othello, III. iii.

Iago. Ha! I like not that.

Othello. What dost thou say? 35

Iago. Nothing, my lord: or if—I know not what.
D’Av. Beshrew my heart, but that’s not so good.
Duke. Ha, what’s that thou mislikest?
D’Av. Nothing, my lord:—but I was hammering a conceit of mine own.—ib. p. 62.

I’ll know ’t, I vow I will. Did not I note your dark abrupted ends
Of words half spoke? your "wells, if all were known"?
Your short "I like not that"? your girds and "buts"?
Yes, sir, I did; such broken language argues
More matter than your subtlety shall hide:
Tell me, what is’t? by honour’s self, I’ll know.
ib. III. iii. Works, ii. 67.
D’Av. What would you know, my lord!
... I know nothing.
Duke. Thou liest, dissembler! on thy brow I read
Distracted horrors figur’d in thy looks...
Speak, on thy duty; we thy prince command.

D’Av. I trust your highness will pardon me...
Should I devise matter to feed your distrust, or suggest likelihooods without appearance. p. 67

Duke. The icy current of my frozen blood
Is kindled up in agonies as hot
As flames of burning sulphur.

Oth. Why dost thou ask?
Iago. But for a satisfaction of my thought
No farther harm.

By heaven, he echoes me,
As if there were some monster in his thought
Too hideous to be shown. Thou dost mean something.
I heard thee say but now,—Thou likedst not that,
When Cassio left my wife; What didst not like?
And, when I told thee—he was of my counsel
In my whole course of wooing, thou criedst, Indeed!
And didst contract and purse thy brow together,
As if thou then hadst shut up in thy brain
Some horrible conceit: If thou dost love me,
Shew me thy thought.
Therefore these stops of thine fright me the more.

Iago. Good my lord, pardon me. 133
I am to pray you, not to strain my speech
To grosser issues, nor to larger reach
Than to suspicion. 220

Oth. Never, Iago. Like to the Pontic sea,
Whose icy current and compulsive course
Ne’er feels retiring ebb, but keeps due on
JOHN FORD, 1633, 1638.

To the Propontic, and the Hellespont;
Even so my bloody thoughts, with violent pace,
Shall ne'er look back, ne'er ebb to humble love,
Till that a capable and wide revenge Swallow them up.
Villain, be sure thou prove my love a whore.

Take heed you prove this true.
D’Av. My lord. (p. 69)

Duke. If not, Be sure of it; give me the ocular proof. . . .
I’ll tear thee joint by joint.—Phew! methinks
It should not be:—Bianca! . . . . . . . . or woe upon thy life! 366
hell of hells!
See that you make it good.

Secco . . . Keep your bow close, vixen.* [Pinches Morosa.]
The Fancies, Chast and Noble. 1638. III. iii.
Ford’s Works; ed. Dyce, 1869, ii. 277.

* “This is taken from Ancient Pistol’s injunction to his disconsolate spouse at parting [‘keep close’ in Shakespeare’s Henry V, act ii. sc. 3, where the 4to (not the folio) has ‘buggle boe.’—Dyce], and with her it might have been safely left.”—Gifford, ib.

Crabbed age and youth †
Cannot jump together;
One is like good luck,
’Tother like foul weather.

Fancies, Act IV. sc. i. Ford’s Works, 1869, ii. 291.
† This is patched-up from a despicable ditty in the Passionate Pilgrim, foolishly attributed to Shakespeare.—Gifford, ib. ii. 291. I don’t agree with Gifford’s ‘despicable.’—F.

Neither the lord nor lady, nor the bawd,
Which shuffled them together, Opportunity,§
Have fasten’d stain on my unquestion’d name.
The Lady’s Trial (licenst May 3, 1638, publishd 1639), Act III. sc. iii. Ford’s Works, ed. Dyce, 1869, iii. 57.

§ Here Ford had in his thoughts some lines of Shakespeare’s Lucrece,
“O Opportunity, thy guilt is great! . . .
Thou foul abettor! thou notorious bawd!”—Dyce.
With frightful lightnings, amazing noises;
But now, th' enchantment broke, 'tis the land of peace,
Where hogs and tobacco yield fair increase.


† Treated by Malone (Variorum Shakspere, 1821, xv. 424-5) as an allusion to Prospero's island, in The Tempest. The reference is Dyce's.

For the Middleton-Witch and Shakspere-Macbeth references, &c., see Appendix B. F. J. F.

In Middleton's Mayor of Queenborough, (Works, i. 197,) which Dyce thinks 'was among the author's first attempts at dramatic composition,' but which mentions in Act V. sc. i. 'a play called the Wild Goose Chase, that may be Fletcher's,' produced about 1621, Reed says on the following passage, p. 197,

Methinks the murder of Constantino
Speaks to me in the voice of it, and the wrongs
Of our late queen, slipt both into one organ.

"Shakespeare seems to have imitated this in the Tempest, A. 3. S. 3.

. . . Methought the billows, spoke, and told me of it;
The winds did sing it to me; and the thunder,
That deep and dreadful organ-pipe, pronounce'd
The name of Prosper."

But, says Dyce, 'The date of The Tempest must be settled before we can determine whether Shakespeare or Middleton was the imitator.'

F. J. F.
SIR JOHN SUCKLING, (?) 1633—41.

The Prince of darknesse is a Gentleman,
Mahu, Mohu is his name,

The Goblins, III. i. ed. 1646, p. 25.

The 1643 ed. has "Maha, mahu," p. 26; but the words are rightly "Mahu, Mohu" in Fragmenta Aurea, ed. 1658, p. i12:

("The Prince of darkness is a gentleman,
Modo he's called and Mahu."

Lear, III. 148-9.)

"Pel[legrin]. I'ft ee'n so? Why then,
Farewell the plumed Troops, and the big Wars,
Which made ambition vertue."

The Goblins, IV. i. p. 43, ed. 1646.

(Othello, III. iii. 349-50, altering 'That make' to 'which made'.)

"I Th[ief.] You shall Sir.
Let me see—the Author of bold Beauchamps, and Englands Joy."

"Po[et.] The laft was a well writ peice, I assure you,
A Brittanee I take it; and Shakespeares very way:
I desire to see the man;"

The Goblins, IV. i. p. 45, ed. 1646.

[Other likenesses occur in the play, as,]

"Orsa. The slave of Chaunce
One of Fortune's foole.
SIR JOHN SUCKLING, (? ) 1633—41.

A thing she kept alive on earth
To make her sport."

_The Goblins_, III. i. p. 33, ed. 1648.

("so we profess
Ourselves to be the slaves of chance."

_Winter’s Tale_, IV. iv. 551.

"Rom. O, I am fortune’s fool."

_ R. & J._ III. i. 141.)

"And give out that Anne my wife is dead."

... . . . . .

"Na[effuras]. Rare Rogue in Buckram,
let me bite thee,"

_The Goblins_, III. i. p. 26, ed. 1646; p. 27, ed. 1648.

(The ‘Anne’ quotation of Suckling’s is meant for

"give out
That Anne my wife is sick and like to die."


The second phrase is from Falstaff’s “two rogues in buckram suits.”—

_1 Hen. IV_, II. iv. 213.)

"No, no, it must be that
His anger, and the search declare it;
The secret of the prison-house shall out I sweare."

_The Goblins_, V. i. p. 49, ed. 1646.

(Cp. _Hamlet_, I. v. 14:

"But that I am forbid
To tell the secrets of my prison-house.")

H. C. HART.
SIR JOHN SUCKLING, (?) 1633—41

(Died May 7, 1641.)

[King]. . The question is, whether we shall rely
Upon our Guards again?
"Zir[i]ff]. By no means Sir?
Hope on his future fortunes, or their Love
Unto his person, has so sicklied o'ere
Their resolutions, that we must not trust them,
Besides, it were but needless here;"

Aglaura, Act IV. sc. i. Fragmenta Aura, 1648, p. 33.

(A reminiscence of Hamlet's (III. i. 84-5)
"And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought."

—Leslie Stephen; later, H. C. Hart.)

(I also think that in the Epilogue to Aglaura,
"Plays are like Feasts, and every Act should be
Another Courte, and still varietie:
But in good faith, provision of wit
Is growne of late so difficult to get,
That do we what we can, we are not able,
Without cold meats to furnish out the Table."

Fragmenta Aura, 1646, p. 82.

Suckling, as such a perpetual plagiarist from Shakspere, may have had an
eye, in the last line above, to—
"The funeral baked meats
Did coldly furnish out the marriage Tables."

—Hamlet, I. ii. 180-1.)

Aglaura was published in 1638 (Poems, play, etc., of Sir John Suckling,
ed. Hazlitt, 1874, I, p. xxxvi.).

H. C. Hart.
SIR JOHN SUCKLING, (?) 1633—41.

"G[raience]. So pale and spiritlese a wretch,
Drew Priam's curtaine in the dead of night,
And told him halfe his Troy was burnt——"

Brennotalt, A Tragedy, II. i. p. 16 (in Fragmenta Auros), ed. 1646.

(A plagiarism from 2 Henry IV, I. i. 70-3:

"Even such a man, so faint, so spiritless,
So dull, so dead in look, so woe-begone,
Drew Priam's curtain in the dead of night,
And would have told him half his Troy was burnt.")

"Iph[igenel. Will you not send me neither,
Your picture when y' are gone?
That when my eye is famisht for a looke,
It may have where to feed,
And to the painted Feast invite my heart."

The Tragedy of Brennotalt, V. i. ib. 1646, p. 44.

("Betwixt mine eye and heart a league is took
And each doth now good turn unto the other
When that mine eye is famished for a look,
Or heart in love with sighs himself doth smother,
With my loves picture then mine eye doth feast
And to the painted banquet bids my heart."

Shaksper, Sonnet 47.)

Sir John Suckling, baptized Feb. 10, 1608-9, died 7 May, 1641 (Lysons, Environ of London, iii. 588-9).

Brennotalt is supposed to have been published in 1639 (Poems, &c. I. xi.), and appears to have been written about the time of the Scotch rebellion in 1639. It was first printed among Suckling's works in 8vo 1646 (Halliwell, Dict. of Old Plays).
“Iph. . . . Shee's gone:
Shee's gone. Life like a Dials hand hath stolne
From me the faire figure, e're it was perceiv'd.”

The Tragedy of Brennoralt, V. i. (in Fragmenta Auras), ed. 1646, p. 48.

("Ah! yet doth beauty like a dial-hand
Steal from his figure and no pace perceived.”

Shakespeare, Sonnet 104.)

H. C. Hart.
THE TWO NOBLE KINSMEN:
Presented at the Blackfriers
by the Kings Maiesties servants,
with great applause:

Written by the memorable Worthies
of their time;
{Mr. John Fletcher, and } Gent.
{Mr. William Shakspeare.}

[Device]

Printed at London by Tho. Cotes, for John Waterson:
and are to be sold at the signe of the Crowne
in Pauls Church-yard. 1634.
THE TWO NOBLE KINSMEN, 1634.

[The Two Noble Kinsmen was entered in the Stationers' Registers on April 8, 1634: "Master John Waterson Entred for his Copy vnder the hands of Sir Henry Herbert and master Aspley warden a Tragi Comedy called the two noble kinsmen by Iohn filetcher and William Shakespeare vjd."

Shaksperean critics are divided into two main camps concerning Shakspere's part-authorship of the play. The Fletcherian parts are well defined, and generally accepted. The un-Fletcherian parts have been of late ascribed to Massinger, and the tendency nowadays is more and more to discredit the ascription to Shakspere of a share in the play's creation. Mr. Tucker Brooke in his Shakespeare Apocrypha, 1908, p. xliii, says: "That portion of The Two Noble Kinsmen which is obviously not Fletcher's contains some of the most brilliant of Jacobean poetry. It is not less certain, I think, that it contains no spark of psychological insight or philosophy of life which can in sober moments be thought either worthy of Shakespeare or even suggestive of him." The play is rich in language and poor in structure. M.]
WILLIAM HABINGTON, 1634.

To a Friend,

Inviting him to a meeting upon promife.

May you drinke beare, or that adul't rate wine
Which makes the zeale of Amsterdam divine;
If you make breach of promife. I have now
So rich a facke, that even your felfe will bow
T' adore my Genius. Of this wine shou'd Prynne
Drinke but a plenteous glaffe, he would beginne
A health to Shakespeare's ghost.

Castara. 1634. The Second Part. [4to.] 8th Form, p. 52.

Habington refers to William Prynne, the author of the Histrio-Mastix of 1633, from which we have given an extract. He supposes Prynne, under the genial stimulus of his rich sack, to put off the Puritan, and to toast the prince of playwrights. This Prynne is probably the second saint described in Hudibras, Part III. C. ii. ll. 421-4 & ll. 1065-6.

There was a former Histrio-Mastix, published in 1610, which is said to contain an allusion to Shakespeare's Troilus and Cressida, 1. iii. l. 73: but there is evidence to prove that it had, by some years, precedence of Shakespeare's play. Some critics have seen in the expression "mastick jaws" an allusion by Shakespeare to the Histrio-Mastix of 1610: others an allusion to Decker's Satyro-Mastix. Such fancies are wholly without foundation. The word "mastick" in Troilus and Cressida means either slimy, or gnashing, in either case conveying a singularly forcible and offensive image of Thersites' jaws. "Mastick" is either from the Greek μαστίξ, the gum of the lentisk tree, or from the Latin mastico, the equivalent of the Greek μαστιγος, from μαστιγα, the jaws: certainly not from mastix, which means a whip or scourge. C. M. I.

[See on this subject Mr. R. Simpson's arguments in his School of Shakspeare, 1878. Vol. I. p. 9.]
JAMES SHIRLEY, 1634.

[Jacintha, after listening to her several suitors who mutually dispraise each other to her, exclaims],—

Falstaff, I will beleeve thee,
There is noe faith in vilanous man.

The Example, 1637, Act II, Sc. i, sigm. C 4, back.

Shirley's play, The Example, was licensed in 1634, though not printed till later. Jacintha here refers to Falstaff's answer to Prince Hal, I Part Henry IV, Act II, sc. iv.

"You rogue, here's lime in this sack too: there is nothing but roguery to be found in villainous man." Compare the same sentiment in Romeo and Juliet, III. ii, where the nurse says,

"There is no trust
No faith, no honesty in men."

(See before, p. 283.)
THO. RANDOLPH, 1634 (?).

Pen. Whose would carry you up to London, if the VVaggon-driver should think himself as good a man as his master?

Dic. Why we would ride thither on our own Hackney-Consciencies.

Pen. Nay if this were so, the very Tailers though they damn'd you all to hell under their shop-boards, would scorn to come to the making up of as good a man as Pericles Prince of Tyre.


(R. died 1634. See Thomas Randolph, 1651.)—J. O. H.-P.

ANONYMOUS, 1635.

Hush, where is this fidle? in the ayre? I can perceave nothing.


Warme charity, no more inflames my brest
Than does the glowewormes ineffectual fire
The ha[n]d that touches it.

Ibid. Act IV. sc. i. p. 178.

The allusions are to Tempest, I. ii. 387, and Hamlet, I. v. 89-90. The 'file' = defile, Macbeth (III. i. 65), occurs later:

Send him (Death) to file thy house,
Strike with his dart thy Children and thyselfe.


H. A. EVANS.

Till doomsday alters not complexion:
Death's the best painter then: &c. &c.

Besides the other passages referred to in the above, pages 110 and 137, these may be added : A Mad World, III. i., with Rom. and Jul., I. iv. 35; The Honest Whore, IV. i., with Hamlet, I. v. 29; Ibid. IV. iii., with Falstaff's exclamation, 1 Henry IV., V. iii. 51.

One or two of these may be coincidences of expressions used at that time. But none can doubt that Middleton was influenced by Shaksper, and I add these references, because they bear on the question—Which was the more likely to borrow 'Black spirits and white,' &c. ? though for my own part, I believe it can be shown that these lines were popularly known.—B. N.
THOMAS HEYWOOD, 1635.

Our moderne Poets to that passe are driven,
Tho' the names are curtal'd which they first had given;
And, as we wisht to have their memories drown'd,
We scarcely can afford them halfe their found.

Rob. Greene. Greene, who had in both Academies ta'ne
Degree of Master, yet could never gaine
To be call'd more than Robin: who had he
Profest ought save the Muse, Serv'd, and been
Free
After a seven yeares Prenticeship; might have
(With credit too) gone Robert to his grave

Christ. Marlo. Marlo, renown'd for his rare art and wit,
Could ne're atteaine beyond the name of Kit;
Although his Hero and Leander did

Thomas Kid. Merit addition rather. Famous Kid

Thom. Watson. Was call'd but Tom. Tom Watfom, though he wrote
Able to make Apollo's selfe to dote
Upon his Muse; for all that he could strive,
Yet never could to his full name arrive.

Thomas Nash. Tom Nash (in his time of no small esteeme)
Could not a second syllable redeeme.

Francis Beau-
mont. Excellent Beumont, in the formost ranke
Of the rar'ft Wits, was never more than Franck.

William Shake-
peare. Mellifluous Shake-speare, whose enchanting Quill
Commanded Mirth or Passion, was but Will.
And famous Johnson, though his learned Pen
Be dipt in Castaly, is still but Ben.

Fletcher and Webster, of that learned packe
None of the mean't, yet neither was but Jacke.
Deckers but Tom; nor May, nor Middleton.
And hee's now but Jacke Foord, that once were John.

The Hierarchie of the Blessed Angells. Lib. 4. 1635.
p. 306. [Fo.]

[In the affectionate familiarity of his friends Shakespere "was but Will" or "good Will" (see John Davies of Hereford, before, p. 219), though they did not often express his "curtal'd" name in print. He himself made delicate and skilful use of this common abbreviation in his Sonnets 135 and 136. L. T. S.]
THOMAS HEYWOOD, 1635.

CHAP. II.

A Catalogue of sundry Helluoes, and great quaffers amongst the Grecians: Infamous for their vindity.

Come now to speake of the ancient Carowsers: I will first begin with the merry Greekes. From whom the Good-fellowes of this age would borrow that name, and see what frollike healthers I can find amongst them . . . .

He that dranke immoderately, and above his strength, had the denomination of Philocolonista: Among whom Nestor a great Old Nestor, even in his third age, was numberd; drinker.

He was observed to take his rowle freely, and more at the siege of Troy, then the Generall Agamemnon, whom Achilles upbraided for his immoderate drinking: Neither in the hottest of the battell, was hee ever knowne to venter further then within sight of his Bottle: To whom Sir John Falstaffe may not unfitly be compared, who never durft ride [p. 14] without a Piftoll, charg'd with Sacke, by his side.

Philocolonista, / Or, The Drnckard, / Opened, Dissected, and Anatomized. / [woodcut: see next page] London, Printed by Robert Raworth: and are to be sold at his house / neere the White-Hart Taverne in Smithfield. 1635./
"Curious if an allusion to old play of Tr. & Cr."—J. O. Hill.-P. Part sent by Dr. Ingleby. The Title to this little book has the well-known foreign cut of some old drunkards at table. I got it from the Ballad Society some time ago to use elsewhere for certain swinish Shakspereans of our own day, whose performances it represents; but as the occasion has past by, I may as well add the cut here. Falstaff's pistol, or bottle of sack, is in 1 Henry IV, V. iii. 51-4.—F. J. F.

1 There is an odd list of 25 euphemistic names of a Drunkard, on p. 44, 45.
SIR H. MILDMAY, 1635.

1635. Maij. 6: not farre from home all day att the bla: fryers & a play this day Called the More of Venice.

Sir H. Mildmay’s Diary, 1633-1651. MS. Harl. 454, leaf 10, back, 5 lines from foot.

Given mainly in Halliwell’s Folio Shakespeare . . . where the editor says of Othello:

“It was acted before the King and Queen at Hampton Court on December 8th, 1636. . . . A year or two previously, an actress had appeared on the English stage in the character of Desdemona.”

Unluckily there is no entry in Sir H. Mildmay’s accounts at the other end of the MS., of what he paid to hear Othello, but I suppose it was 3l., or that some friend paid for him. In the account for April, 1635, MS. leaf 173, back, lines 11, 12, are the entries—

\[
\begin{array}{ccc}
\text{L} & \text{s} & \text{d} \\
\hline
0.00 & 0.03 & 0.00 \\
0.00 & 0.01 & 0.00 \\
\end{array}
\]

And on turning back to the Diary, leaf 10, back, I find under April 28, “this after Noone, I spente att a playe with good Company”—and so forgot to say what the play was: probably not one of Shakspere’s, or it would have overpowered the recollection of the ‘good company.’

Two or three other items from the account (lf. 273, back), including 1s. for Fletcher’s Elder Brother, may interest the reader.

\[
\begin{array}{ccc}
\text{L} & \text{s} & \text{d} \\
\hline
0.00 & 0.10 & 0.00 \\
0.00 & 0.04 & 0.00 \\
0.00 & 0.01 & 0.06 \\
0.00 & 0.00 & 0.06 \\
0.00 & 0.05 & 0.00 \\
0.00 & 0.06 & 0.00 \\
0.00 & 0.14 & 0.00 \\
0.00 & 0.02 & 0.06 \\
\end{array}
\]

[From J. F.]
THOMAS CRANLEY, 1635.

[The description of Amanda's room]
And then a heape of bookes of thy devotion
Lying upon a shelve close underneath,
Which thou more think'ft upon then on thy death.

They are not prayers of a grieved soule,
That with repentance doth his finnes condole.

But amorous Pamphlets, that best likes thine eyes,
And Songs of love, and Sonets exquisit.
Among these Venus, and Adonis lies,
With Salmacis, and her Hermaphrodite:

Pigmalion's there, with his transform'd delight.
And many merry Comedies, with this,
Where the Athenian Phryne acted is.

The Converted Courtesan. . . . shadowed under the name of Amanda. 1639. p. 32. [4to.]

[The reference to Venus and Adonis in the description of Amanda's room and its contents is a proof of the popularity of that poem among ladies of the day. See also other examples, after, pp. 430, 471. Cranley's book was licensed by Dr. William Hayward, chaplain to Archbishop Laud, in 1635. L. T. S.]
JOHN SWAN, 1635.

I conclude; and with him who writeth thus, cannot but say,

Oh mickle is the pow'rfull good that lies
In herbs, trees, stones, and their true qualities;
For nought so vile that on the earth doth live,
But to the earth some secret good doth give.
And nought so rich on either rock or shelf,
But, if unknown, lies useleffe to itself.
Therefore who thus doth make their secrets known,
Doth profit others, and not hurt his own.

Speculum Mundi. Or A glass representing the face of the
world. Cambridge, 1635, p. 299.

[Swan's work, a prose one, is somewhat on the plan of the first week of Du Bartas' Divine Weeks, and is a kind of epitome of the natural science of the day. He concludes that part of the "third day's work" which relates to precious stones, with these four lines quoted from Friar Laurence's speech, Romeo and Juliet, Act II. Sc. iii. 1. 15. The last four lines appear to have been added by himself. Swan has "good" instead of Shakespeare's "grace" in the first line, "trees" for "plants" in the second, and "secret" for "special" in the fourth.

The quotation was pointed out by Mr. C. E. Browne in the Athenæum, 22 May, 1875. L. T. S.]
WILLIAM SAMPSON, 1636.

Cros[fe]. Will he bedrunke?

Bal[i]. Moft swine-like, and then by the vertue of his good liquor hee's able to convert any Brownisticall fitter.

Cros. An excellent quality!

Bal. Nay, in that moode, you shall have him, instead of presenting Pyramus, and Thibbe, perfonate Cato Censorious, and his three sons, onely in one thing he's out, one of Cato's sons hang'd himfelfe, and that he refer's to a dumbe show;

The | Vow | Breaker. | or, | The Faire Maide | of Clifton.|

Perhaps this alludes to the sub-play in M. N. Dr.—F. J. F.
JOHN TRUSSELL, 1636.

After the solemnity [Henry V.'s Coronation] past, the next day hee caused all his wonted Companions to come into his presence, to whom hee used these words; It is sufficient, that for many yeares together, I have fashioned myselfe to your unruly dispositions, and have (not without some reluctation, in the very action) followed you in your debosh and swaggering courses, I have to my sorrow and shame, I may say to thinke of it, irregularly wandered, in all rude and unseemely manner in the vast wildernesse of ryot and unthriftinesse, whereby I was almost made an alien, to the hearts of my Father and Allyes, and in their opinions violently carried away by your meanes from grace, by keeping you company, therein I have so vilified myselfe that in the eyes of men, my presence was vulgar and stale, and like the Cuckow in June, heard but not regarded. One of you being convented before the Lord chiefe Iustice for misusing a sober-minded Citizen, I went to the publique Sessions house, and stroke him on the face, and being by him undeservedly committed to the Fleet, (for which act of justice I shall ever hold him worthy the place, and my favour, and wash all my Judges to have the like undaunted courage, to punish offenders of what ranke soever) it occasioned my Father to put mee from my place in Counsell, appointing it to bee supplyed by my younger Brother, how often have I by your animation committed thefts, even on my Fathers and my owne Receivers, and rob'd them of the mony provided for publicke appointments, to maintaine your midnight revellings and noone befellings; But it is time now to
give a period to these exorbitant, and unbecoming courses, and to salve the wounds my intemperance hath made in my [p. 93] reputation, and to turne over a new leave, and not only to decline the company of such misleaders of yours, but desert their conditions, of all therefore I straightly charge and command you, and every one of you, that from henceforth until you have settled your selves in a more orderly course of life, and redeeme[d] your pawn'd credits, with faire and regarded behaviour, hereafter upon paine of forfeiture of your heads, not to appeare in my preffence, nor to come within the verge of my Court; For what is past I will grant you my pardon, and withall, because I know sometimes necessitie will cripple honesty, I will allow each of you a competency of maintenance, as a stocke to begin a course whereby to live orderly hereafter; But take heed of relapsing, for the least complaint of ill-behaviour of any of you hereafter, if proved, shall forfeit your pardons, and exclude my favour for ever: which resolution of mine I will never breake, and so without attending any reply hee departed.


The passages alluded to are (1) in the Prince's speech, as King, to Falstaff, 1 Henry IV, II. iv. 491, "hence forth nere looke on me, thou art violently carried awaie from grace, there is a diuell haunts thee in the likenes of an olde fat man;" and (2) in Henry IV's speech to Prince Hal in 1 Henry IV, III. ii. 41 and 75-6:

Had I so lauish beeene,
So common hackneyd in the eyes of men,
So stale and cheape to vulgar companie,
Opinion that did helpe me to the crowne,
JOHN TRUSSELL, AND ANON., 1636.

Had still kept loyal to possession,
And left me in reputeless banishment,
A fellow of no marke nor likelihood.

So when he had occasion to be seen,
He was but as the Cuckoo is in June,
Heard, not regarded.

That some, if not much of the speech put by Trussell into Henry V's mouth is due to the perversion of History in Shakspere's plays, few readers will doubt. How unjustly Prince Hal's character was represented in these plays, Mr. Alex. Ewald has shown, from contemporary documents, in his late book, *Stories from the Record Office*, a collection of articles that have appeared in divers journals. Mr. Hill.-P. noted the fact of there being a 1 *Hen. IV* allusion in the 1685 edition of Trussell.—F. J. F.

ANON., 1636.

One aiket another whether or no hee had ever read Venus & Diogenes.

*The Books of Bulls baited with two Centuries of bold Jests*, 1636.

J. O. Hill.-P.
SIR JOHN SUCKLING, about 1636—1641.

A Supplement of an imperfect Copy of Verses of Mr. Wil. Shakespears.

1
One of her hands, one of her cheeks lay under,
Cozening the pillow of a lawful kiss,
Which therefore swel’d and seem’d to part asunder,
As angry to be rob’d of such a bliss:
The one lookt pale, and for revenge did long,
Whilst t’other blush’t, cause it had done the wrong.

2
Out of the bed the other fair hand was
On a green fattin quilt, whose perfect white
Lookt like a Dazie in a field of grass,
And shew’d like unmelt snow unto the sight,
There lay this pretty perdue, safe to keep
The rest o’ th’ body that lay fast asleep.

3
Her eyes (and therefore it was night) close laid,
Strove to imprison beauty till the morn,
But yet the doors were of such fine stuffe made,
That it broke through, and shew’d itself in scorn.
Throwing a kind of light about the place,
which turnd to smiles stil as ’t came near her face.
Her beams (which some dul men call'd hair) divided
Part with her cheeks, part with her lips did sport,
But these, as rude, her breath put by still; some
Wiselyer downwards fought, but falling short,
Curl'd back in rings, and seem'd to turn agen
To bite the part so unkindly held them in.

Fragmenta Aurea. A Collection of all the Incomparable Pieces, written by Sir John Suckling. And published by a Friend to perpetuate his memory. Printed by his own Copies. 1646. p. 29-30. [8vo.]

The first nine lines are from the Rape of Lucrece, ll. 386—396.

Suckling would appear to have employed a version of Shakespeare's poem which materially differs from that known to us. Each stanza of The Rape of Lucrece, in all the old copies, has seven lines: the complete one given by Suckling has but six. But it is more likely that he curtailed and otherwise altered Shakespeare's lines. The relative stanzas run thus in England's Parnassus, 1600, p. 396: as they do in the Quarto of Lucrece, 1594,—except that the latter has "cheeke lies" in the first line, and slight differences of spelling and punctuation.

"Her Lilly hand her rosie cheekes lie under,
Coosning the pillow of a lawful kisse,
Who therefore angry, seemes to part in sunder,
Swelling on eyther side to want his blisse,
Betweene whose hills her head entombed is;
Where, like a vertuous monument she lyes,
To be admirde of lewd unhallowed eyes.

Without the bed her other fayre hand was
On the greene Coverlet, whose perfect white
Shewd like an April daisie on the grasse,
with pearlie sweat, resembling dew of night."

It is almost impossible to date many of Suckling's pieces. He died on 7 May, 1641, having lived but thirty-two years. C. M. I.

[It may be doubted whether Suckling "curtalled and otherwise altered Shakespeare's lines." The verses are entituled, "A Supplement of an Imperfect Copy of Verses of Mr. Wil Shakespeares," and at the commencement
of the tenth line is an asterisk with the note, "Thus far Shake-spear." Not only too are the stanzas in a different form from those of our present Lucréce—six lines instead of seven—but lines 5 and 6 of the first stanza differ from lines 5-7 of the present version, not merely in wording but wholly in thought. Neither if the verses were originally in seven-line stanzas would they be imperfect, being merely a different version of lines long before completed in Lucrèce (Lucrèce published 1594, Suckling 1636-41). It is more probable, as appears to me, that Shakespeare at first thought of composing his Lucrèce in the stanza of Venus and Adonis, and for a trial commenced not at the beginning but at the central point of importance and interest, namely, at Tarquin's view of Lucrèce after forcing her door, but that he, for some unknown reason, after writing about a stanza and a half, threw it aside and took to the seven-line stanza. B. N.]
SIR JOHN SUCKLING, *about* 1636—1641.

The sweat of learned *Johnson’s* brain,
And gentle *Shakespeare’s* eas’er strain,
A hackney-coach conveys you to,
In spite of all that rain can do:
And for your eighteen pence you fit
The Lord and Judge of all fresh wit.

*Fragmenta Aurea*: &c. 1646. p. 35. [Scc]

---

[This is part of a letter in verse addressed to Mr. John Hales of Eton,
"Sir John invites him to come to Town, and enjoy the company of his friends." *(Life of Mr. John Hales*, by P. Des Maizeaux, 1719, p. 58.)*

L. T. S.]
SIR JOHN SUCKLING, about 1636—1641.

I must confesse it is a just subiect for our sorrow, to hear of any that does quit his station without his leave that placed him there; and yet as ill a Mine as this Act has, 'twas a-la-Romanici, as you may see by a Line of Mr. Shakespear's, who bringing in Titinius after a lost battel, speaking to his sword, and bidding it find out his heart, adds

By your leave, Gods, this [is] a Romanes Part.


* * * * *

We are at length arriv'd at that River, about the uneven running of which, my Friend Mr. William Shakespear makes Henry Hotspur quarrel so highly with his fellow Rebels; and for his Sake I have been something curious to consider the Scantlet of Ground that angry Monsieur wou'd have had in, but can not find it cou'd deserve his Choler, nor any of the other Side ours, did not the King think it did.


[Both the above passages occur in Suckling's Letters, a part only of which were printed in the Fragmenta Aurea of 1646; the letter containing the second extract is among the additions made to them in 1766.

The line quoted by Suckling occurs in Julius Caesar, Act V, Sc. iii, l. 89. Hotspur's objection to the winding of the Trent comes in 1 Henry IV, Act III, Sc. i:—

"See how this river comes me cranking in
And cuts me from the best of all my land
A huge half-moon, a monstrous cantle out," &c., &c.

L. T. S. j]
SIR JOHN SUCKLING, *about 1636—1641.*

Wit in a Prologue, Poets justly may
Stile a new imposition on a Play.
When *Shakespeare, Beaumont, Fletcher,* rul’d the Stage,
There scarce were ten good pallats in the age,
More curious Cooks then guests; for men would eat
Most hartily of any kind of meat;
And then what strange variety each Play,
A Feast for Epicures, and that each day.
But marke how odly it is come about,
And how unluckily it now falls out:
The pallats are growne higher,¹ number increas’d,
And there wants that which should make up the Feast;
And yet y’are so unconscionable. You’d have
Forfooth of late, that which they never gave,
Banquets before; and after.

(Prologue to *The Goblins.*)

*I. We have had such sport,*
Yonder’s the rarest Poet without,
Has made all his confession in blanke verse;
Nor left a God, nor a Goddesse in Heaven,
But fetch’t them all downe for witnesse;
Has made such a description of Stix,
And the Ferry,
And verily thinks has past them.
Enquires for the blest shades

1 growne, higher *in original*
And asks much after certaine Brittish blades.
One Shakespeare and Fletcher:
And grew so peremptory at last,
He would be carried, where they were. (p. 35.)


[The Goblins contains one or two other allusions (see *Fragments*, pp. 26, 45), but enough is given from Suckling's works to show the close acquaintance he had with "my friend Mr. William Shakespear." Dryden considers (Preface to *The Tempest, or the Enchanted Island*, 1676) that Sir John Suckling, "a professed admirer of our author" (Shakespere), has followed his footsteps in the Goblins; that his Reginella is an open imitation of Shakespear's Miranda; and that his spirits, though counterfeit, are copied from *Ariel*. But, though Warburton echoes this idea, the student must judge for himself how feeble an imitator Suckling was. L. T. S.]

[See ante, pp. 383-4.]
ABRAHAM WRIGHT, about 1637 (or earlier).

Othello by Shakspeare.

A very good play, both for lines and plot, but especially the plot. Jago for a rogue, and Othello for a jealous husband, two parts well penned. Act 3, the scene between Jago and Othello, and the first scene of the fourth act, between the same, shew admirably the villainous humour of Jago when he persuades Othello to his jealousy.

• THO. HEYWOOD, 1637 (?).\textsuperscript{1}

*A young witty Lad playing the part of Richard the third: at the Red Bull: the Author because he was interested in the Play to encourage him, wrote him this Prologue and Epilogue.

*The Boy the Speaker.

If any wonder by what magick charm,
Richard the third is shrunk up like his arme:
And where in fulness you expected him,
You see me only crawling, like a limme
Or piece of that knowne fabrick, and no more . . .
Let all such know: . . .
Hee's tearmed a man that showes a dwarshil thing,
. . . . . . have you never read
Large folio Sheets which Printers over-looke,
And cast in small, to make a pocket booke:
So Richard is transform'd: . . .

\textsuperscript{1} Pleasant / Dialogues / and / Dramma's, / selected ovt of / Lucian, Erasmus, Textor, / Ovid, &c. / With sundry Emblems extracted from / the most elegant Iacobus Catrinius. / As also certaine Elegies, Epitaphs, and / Epi-thalamions or Nuptiall Songs; Anagrams and / Acrosticks; With divers Speeches (upon several / occasions) spoken to their most Excellent / Majesties, King Charles, and / Queene Mary. / With other Fancies translated from Beza, / Bucanan, and sundry Italian Poets. / By Tho. Heywood. /\textit{Aut prodesse solent, aut deletare.} / London, / Printed by R. O. for R. H. and are to be sold by Thomas / Slater at the Swan in Duck-lane. 1637. / p. 247.
The Epilogue

Great I confesse your patience hath now beene,
To see a little Richard: who can win,
Or praise, or credit? eye, or thinke to excell,
By doing after what was done so well?

The Dramatic Works of Thomas Heywood, London, 1874,

This is partly quoted, with the extract in our vol. i, p. 9, in Halliwell’s Folio Shakespeare, xi. 333, where the editor says: “It may, however, be too much to assume that the two notices last mentioned refer to Shakespeare’s play,” inasmuch as there were other plays on the same king—The True Tragedie of Richard the Third, 1594, and that of Henslowe’s Company about 1599, with Banister in it, and perhaps alluded to in “A New Booke of Mistakes, or Bulls with Tales, and Bulls without Tales, but no lyes by any meanes,” 1637. “As late as the year 1654, Gayton speaks of a play of Richard the Third in which the ghost of Jane Shore is introduced.”—ib. p. 330.—F. J. F.
JASPER MAYNE, 1637.

Elfe, (though wee all conspir'd to make thy Herfe
Our Workes) so that 't had beene but one great Verfe,
Though the Priest had translated for that time
The Liturgy, and buried thee in Rime,
So that in Metier wee had heard it said,

Poetique duft is to Poetique laid:
And though that duft being Shakspeare, thou might't have
Not his roome, but the Poet for thy grave;
So that, as thou didst Prince of Numbers dye
And live, so now thou mightst in Numbers lie,
Twere fraile solemnitie; Verfes on Thee
And not like thine, would but kind Libels be;

Who without Latine helps had't beene as rare
As Beaumont, Fletcher, or as Shakespeare were:
And like them, from thy native Stock could't say,
Poets and Kings are not borne every day.


[There are two copies of this little book in the British Museum, professing to be of the same impression and apparently agreeing in all particulars, save that in only one of them is the signature I. Mayne found to the verses whence the above extract is taken. The book was entered on the Stationers' Register, 3 Feb. 1637. L. T. S.]

It is the author of this finger-counting doggrel who is credited by some with the splendid elegy on Shakespeare, which we have given on page 319. We had some compunction in reproducing Mayne's trashy verses at all: and the italics in these extracts from Jonsonus Virbius could have had no possible meaning: it was a fantastical trick of the time. See, for instances, Sir Roger L'Estrange's lines prefixed to Beaumont and Fletcher's Works, 1647: those of Alexander Brome on Richard Brome, in the Five New Plays, 1653: and the first edition, 1682, of Dryden's Religio Laici.
OWEN FELTHAM, 1637

So in our Halsyon dayes, we have had now
Wits, to which, all that after come, must bow.
And should the Stage compose her selfe a Crowne
Of all those wits, which hitherto th'as knowne :
Though there be many that about her brow
Like sparkling stones, might a quick luftre throw :
Yet Shakespeare, Beaumont, Johnson, these three shall
Make up the Jem in the point Vertical.
And now since Johnsons gone, we well may say,
The Stage hath scene her glory and decay.

Jonsonus Virbius. 1638. pp. 42, 43. [4to.]

C. M. I.
RICHARD WEST, 1637.

*Shakespeare may make grieve merry, Beaumont's stile*
Ravish and melt anger into a smile;
In winter *nights*, or after *meales* they be,
I must confess very good companie:
But *thou exact'st* our best hours industrie; [Jonson]
Wee may read *them*; we ought to studie *thee*.

*Jonsonus Virbius. 1638. p. 56. [4to.]*

West was probably thinking of *A Winter's Tale*: "A sad tale's best for winter," ii. 1, and "Upon a barren mountain, and still winter," iii. 2. C. M. L.
H. RAMSAY, 1637.

What are his faults (O Envy!) that you speake [Jonson's faults]
English at Court, the learned Stage acts Greeke.
That Latine Hee reduc'd, and could command
That which your Shakespeare scarce could understand?

Jonsonus Virbius. 1638. p. 60. [4o.]

"Faul," for fault, occurs in The Merry Wives of Windsor, i. 1,—"the faul is in the 'ort dissolutely." [Dyce's Shakspere, 1866, Vol. I, p. 351. The Cambridge edition and the folio of 1623 have "fall." ] In the mention of Jonson's command of Latin, Ramsay is probably thinking of his reflection on Shakespeare's "small Latin and less Greek." C. M. I.
* SHAKERLEY MARMION, 1637.

You much dissemble, or you have forgot
His forme, and function, or you know them not.

A Morall Poem, / Intituled the Legend of / Cypid / and
Psyche./ Or Cypid and his / Mistris./ . . . Written by
Shackerley Marmion, Gent./ . . . London; / Printed
by N. and I. Oker, and are to be sold by / H.
Sheppard, at his shop in Chancery lane neere / Serjants
Inne, at the Bible. 1637./ sign. E 4.

Now if this uncouth life, and solitude
Please you, then follow it, and be still strew d
In the ranke luft of a lascivious worme:

sign. E 4, back.

[""imitates a passage in Hamlet, Act III. sc. iv, and bears the trace of
another (?) in Act II. sc. ii. ll. 582, 583."" See Appendix B.]

Tears in his eyes, distraction in's aspect
A broken voice, and his whole function suit ing
With forms to his conceit.

Hamlet, II. ii. 528-530.

Nay, but to live
In the rank sweat of an enseamed bed,
Stew'd in corruption, honeying and making love
Over the nasty sty.

Hamlet, III. iv. 91-4 Camb.

C. M. I.
SIR WILLIAM D'AVENANT, 1637.

In Remembrance of
Master William Shakespeare.

Ode.

1.
Beware (delighted Poets!) when you sing
To welcome Nature in the early Spring;
Your num'rous Feet not tread
The Banks of Avon; for each Flowre
(As it nere knew a Sunne or Showre)
Hangs there, the pensive head.

2.
Each Tree, whose thick, and spreading growth hath made.
Rather a Night beneath the Boughs, than Shade,
(Unwilling now to grow)
Lookes like the Plume a Captive weares,
Whose rifled Falls are steept i' th teares
Which from his last rage flow.

3.
The piteous River wept it selfe away
Long since (Alas!) to such a swift decay;
That reach the Map; and looke
If you a River there can spie;
And for a River your mock'd Eie,
Will finde a shallow Brooke.

Madagascar, with other Poems. 1638. p. 37. [12mo.]
(Imprimatur Feb. 26, 1637.)
In the last line of the first verse, D'Avenant seems to be recalling a line in Milton's *Lycidas*:

"And cowslips wan that hang the pensive head."

The third verse is sufficient to prove that D'Avenant had an ear.

The late Mr. George Jabet (Eden Warwick) believed that here 'delighted' meant 'deprived of light,' and employed this instance to enforce his interpretation of 'the delighted Spirit,' in *Measure for Measure*. Dr. Brinsley Nicholson takes the same view of the latter (see *N. & Q.*, 3rd S., I., Ap. 5, 1862, & 5th S., X., 1878, pp. 83, 182, 303). But though, doubtless, 'delighted' means the same in these two passages, it is, in Davenant, very plainly opposed to 'pensive.' He is checking the poets in their delight, and bidding them shun the banks of Avon as being a region of sorrow which even dimmed

"The radiant looks of unbewailing flowers."

In connection with Davenant we must not omit to notice the tradition of a letter written by the King to Shakespeare.

In the Advertisement to Lintott's edition of Shakespeare's *Poems*, 1709 [8vo.], we read:

"That most learn'd Prince, and great Patron of Learning, King James the First, was pleas'd with his own Hand to write an amicable letter to Mr. Shakespeare; which Letter, tho' now lost, remain'd long in the Hands of Sir William D'Avenant, as a credible Person now living can testify."

C. M. I.
T. TERRENT, 1637.

Hand aliter nostri præmißā in principis ortum
Ludicra Chauceri, classîq; incompta sequentum;
Naścenti apta parum divina hæc machina regno,
In nostrum servanda fuit tantæq; decebat
Praelusisse Deos ævi certamina famæ;
Nec geminos vates, nec Te Shakspeare silebo,
Aut quicquid sacri nostròs conject in annos
Consilium Fati.

Jonsonus Viribus. 1638. p. 64. [40.]

[Terrent was educated at Christ Church Oxford, where he took the degree of Master of Arts, and was tutor of the College, according to Gilchrist (see Cunningham's edition of Gifford's Works of Jonson. 1872. Vol. iii. p. 521). L. T. S.]

This obscure but excellent poet writes that

"the tales of Chaucer heralded the rise of our Chief (Jonson), as did also the unpolished band (of poets) who succeeded him. This god-like device (the Jonsonian comedy), but little suited to (the taste of) an early age, was to be reserved for ours; and it was fitting that the gods should rehearse the contests of that age, as a preparation for so great a genius; nor will I pass over in silence the twin-bards (Beaumont and Fletcher) nor Thee Shakespeare, or whatever (other) sacred (name) the plan of Fate has cast upon our times."

It was in Comedy that Jonson professed to have introduced new laws, that is, he brought back the rigid use of the old classic laws of unity in time and place. He compliments Richard Brome, in verses prefixed to The Northern Lasse, 1632, on the applause he had gained

"By observation of those Comick Lawes
Which I, your Master, first did teach the Age."

Some years later Sir John Suckling (Sessions of the Poets, Fragmenta Auras, 1646, p. 7) represents Ben asserting that

"he had purg'd the stage
Of errors that had lasted many an age." C. M. I.
Anonymous. About 1637.

An Elegie on the death of that famous Writer
and Actor, M. William Shakspere.

I dare not doe thy Memory that wrong,
Unto our larger griefes to give a tongue;
Ile onely sigh in earneft, and let fall
My solemne teares at thy great Funerall;
For every eye that raines a shoure for thee,
Laments thy losse in a sad Elegie.
Nor is it fit each humble Muse should have,
Thy worth his subject, now th' art laid in grave;
No its a flight beyond the pitch of those,
Whose worthles Pamphlets are not fence in Profe.
Let learned Johnson sing a Dirge for thee,
And fill our Orbe with mournefull harmony:
But we neede no Remembrancer, thy Fame
Shall still accompany thy honoured Name,
To all posterity; and make us be,
Sensible of what we lost in losing thee:
Being the Ages wonder whose smooth Rhimes
Did more reforme than lash the looser Times.
Nature her selfe did her owne selfe admire,
As oft as thou wert pleased to attire
Her in her native lusture, and confesse,
Thy dresling was her chiefeft comlineffe.
How can we then forget thee, when the age
Her chiefeft Tutor, and the widdowed Stage
Her onely favorite in thee hath loft,
And Natures selle what she did bragge of moft.
Sleepe then rich soule of numbers, whilst poore we,
Enjoy the profits of thy Legacie;
And thinke it happinesse enough we have,
So much of thee redeemed from the grave,
As may suffice to enlighten future times,
With the bright luftre of thy matchlesse Rhimes.

Appendixed to Shakespeare's Poems. 1640.
Sign. L. [12mo.]

This is a creditable copy of verses, reminding one of Ben Jonson. The line

"Let learned Johnson sing a Dirge for thee,"

proved that they were written in Jonson's lifetime; and he died 1637. The best lines in it, "Nature herself," &c., closely resemble a couplet in Ben's elegy:

"Nature herself was proud of his designs,
And joy'd to weare the dressing of his lines." C. M. I.
THOMAS CAREW, BEF. 1638.

Shep[herd].
See Love the blusses of the morne appeare . . .
Sweet, I must stay no longer here.

Nymph.
Those streakes of doubtfull light usher not day,
But shewe my sunne must set; . . .
The yellow planet and the gray
Dawne shall attend thee on thy way . . . .
. . . . . . . . . . . . . . . . . . Shepherde, arise,
The sun betrayes us else to spie . . . . . .

Shep.
Harke! Ny. Aye me! stay. Shep. For ever? Ny. No, arise,
Wee must be gone.

Poems. / By / Thomas Carew / Esquire. / . .
London . . 1640. A Pastorall Dialogue,
p. 77 (ed. W. C. Hazlitt, Roxb. Libr. 1870,
p. 58).

"This Pastoral Dialogue seems to be entirely an Imitation of the Scene
between Romes and Juliet, Act iii. Sc. 7. The time, the persons, the sen-
timents, the expressions, are the same."—T. Davies. Carew's Poems, Songs,
and Sonnets, 1772, p. 67-8, n. (with 3 of the following lines):—

Rom. . . . . look, love, what envious streakes
Do lace the severing clouds in yonder east . . . .
I must be gone and live, or stay and die.

Jul. You light is not day-light, I know it, I:
It is some meteor that the sun exhales,
To be to thee this night a torch-bearer,
And light thee on thy way to Mantua . . .

Rom. . . . I am content . . . let's talk; it is not day.

Jul. It is, it is: hie hence, be gone, away! . . . .
O, now be gone; more light and light it grows.

Noted in Appendix B. F. J. F.
1638.

[Five Songs from the *Tempest* are in a little (? 12mo) paper MS., Egerton 2421 (dated 1638), in the British Museum, bought of "J. Harvey, 8 Dec. 1877." The 46 leaves of the volume contain epigrams and poems from Dr. Donne and other writers, some printed, others seemingly unprinted. On the first page are the following lines—

"To the reader of this booke,
Kind curteous reader looke not to behold
Here Indian iwevells set in rjinges of gold,
Or swanlike Musicke in assorted straines,
or the rare issue of inspiring braines;¹
No Orphan² aeries or Amphions laies
Neither Orion nor yet Lucius swaies
These rurall sonnetes made for mirth & sport
Fitting the Vulgar, not the wiser sort;
But yet Kind Reader, if ye please to looke [ye = thou]
Within the couert of this idle booke,
Then turne not critique, least thy judgment be
By nicer wits brought into obloque.
This booke is like a garden in wch growes
Herbes good and bad : he that the goodnesse knows
May freely gather, and the bad he may
Use at his leasure, or else cast away,
Be not too cruell, then, in thine election,
But please thou thine, thou pleastest mine affection."]

[leaf 6, Songes [out of] Shakespeare.
ack] &c.

The Tempest

Ariel.

[beg.] Full sadome 5 thy father lies

¹ The writer's opinion of Shakspere was evidently not a high one.
² Orphean, of Orpheus.
[ends] Seanymphes houruely ring his knell
    Burthen—ding dong &c.
    Hearke now I heare them ding, dong, bell

2

Ibid.

[end] The master y* Swabber y* Boteswaine & I
[end] Then to sea boyes & let her go hange
    Then to sea &c.

3

Ib.

[beg.] No more dams Ile make for fisli.
[end] Ban Ban Cacalyban
    Has a new master get a new man.

[end, header "Songes"]

4

Ibid.

[beg.] Honor, riches, marriage, blesling,
[end] Ceres bleslings so bie on you.

5

Ibid.

[beg.] Where y* bee sucks there suck I
[end] Vnder y* blossome y* hanges on y* bowe.

6

[No more given. The reference to Shakspeare's songs in this MS. is in
the Additional MSS' Catalogue, Brit. Mus.—F. J. Furnivall.]
HENRY ADAMSON, 1638.

Forteviot. Right over to Forteviot did we hy,
And there the ruin'd castle did we spy

K. Malcolm Kenmore. Of Malcolm Ken-more, whom Mackduff, then Thane,
Of Fife, (so cal'd) from England brought againe,
And fiercelie did persue tyrant Makbeth,
Usurper of the Crowne, even to the death.
These castles ruines when we did consider,
We saw that wafting time makes all things wither.

The Muses Threnodie, / or, / Mirthfull Mournings, on the death / of Master Gall / Containing varietye of pleasant
 Poeticall descriptions, historicall narrati-ons and divine observations, with the / most remarkable antiquities of Scot / land, especially at Perth. / By Mr. H. Adamson / Horat. in Arte. / Omne tulit punctum, qui miscuit utile dulci. / Printed at Edinburgh in King James College, / by George Anderson, 1638. The eight Muse, p. 82.

Neere this we did perceave where proud Makbeth,

Who to the furies did his soul bequeath,
His castle mounted on Dunfinnen hill,
Causing the mightiepest peeres obey his will,
And bow their necks to build his Babylon ....
Who had this strange response, that none should
catch him
'That borne was of a woman, or should match him:
Nor any horse should overtake him there, [p. 85]
But yet his sprite deceav'd him by a mare,
And by a man was not of woman borne

Makduff. For brave Makduff was from his mother thorne ....
Up to Dunfinnen's top then did we clim,
With panting heart, weak loynes and wearied limme.

Ibid. p. 84.

Quoted,—(2) before (1), and with no dots ... at the omissions, in
J. O. Ill.-P.'s Cursory Memoranda on Makbeth, pp. 7-8. F. J. F.
JAMES MERVYN, 1638.

There are some men doe hold, there is a place
Cal’d Limbus Patrum, if such have the grace
To wave that Schisme, and Poëtarum said [vice Patrum]
They of that faith had me a member made,
That Limbus I could have beleev’d thy braine
Where Beamont, Fletcher, Shakespeare, & a traine
Of glorious Poets in their active heate
Move in that Orbe, as in their former seate.
When thou began’t to give thy Master life,
Me thought I saw them all, with friendly strife
Each casting in his dose, Beamont his weight,
Shakespeare his mirth, and Fletcher his conceit,
With many more ingredients, with thy skill
So sweetely tempered, that the envious quill
And tongue of Criticks must both write and say,
They never yet beheld a smoother Play.

Lines prefixed to The Royall Master, a play by
C. M. I.
WILLIAM CHILLINGWORTH, 1638.

So that as a foolish fellow who gave a Knight the Lye, desiring withall leave of him to set his Knighthood aside, was answered by him, that he would not suffer any thing to be set aside that belonged unto him: So might we justly take it amiss, that conceiving as you doe ignorance and repentance such necessary things for us, you are not more willing to consider us with them, then without them.

*The Religion of Protestants a Safe Way to Salvation, &c.*

Chillingworth refers to *2 Henry IV*, i, 2, where the Chief Justice's attendant says,

"I pray you Sir, then set your knighthood and your soldiership aside; and give me leave to tell you, you lie in your throat," &c., to which Falstaff replies, "I give thee leave to tell me so! I lay aside that which grows to me!" &c. C. M. I.
THOMAS RANDOLPH 1638.

Corn. Veneram etiam & Adonidem, petulantem fratis Librum
In sinu portat, eoque multò peritior evasit
Quàm probè neceffe est: sed ista parum movent,
Eduxi, nec vanâ lactavi spe, ut spero.
Eludere difcat, aut pereat.

Cornelianum Dolium, 1638. [12mo.] Act I, sc. v, p. 22.

[Douce has ingeniously conjectured that T. R. is Thomas Randolph, and
the initials and the words on the title-page "Auctore, T. R. ingeniosissimo
hujus sævi HELICONIO." support his conjecture. But there are some
things against it. Cornelius is here speaking of one of his illegitimate
daughters, of whose tendencies and tastes he does not give a very favourable
account. B. N.]

Cornelius here says,

"She carries in her bosom too a rather wanton book (called) Venus and
Adonis, and through it has become much more knowing than is meet for
an honest girl! But these things move me little; I have brought her up,
and not deluded her, I hope, with vain expectations. Let her learn to
behave better, or perish."

This is a particular instance of what John Johnson, Academy of Love, 1641
(see after, p. 471), says was the general practice. C. M. I.

[Mr. Roberts points out another reference to the habit in The English
Gentleman, by Richard Brathwait, 1630 (4to, p. 28):—

"But alas! to what height of licentious libertie are these corrupute timer
grown? When that Sex, where Modesty should claim a native preroga-
tive, gives way to fomentes of exposed loosenase; by not only attending
to the wanton discourse of inmodest Lovers, but carrying about them (even
in their naked Bosomes, where chastest desires should only lodge) the
amorous toyes of Venus and Adonis: which Poem, with others of like
nature, they heare with such attention, peruse with such devotion, and
retain with such delection, as no subject can equally relish their unseasoned palate, like those lighter discourses." L. T. S.]
RICHARD BROME, 1638.

These lads can act the Emperors lives all over,
And Shakespeares Chronicled histories, to boot,
And were that Caesar, or that English Earle
That lov'd a Play and Player so well now living,
I would not be out-vyed in my delights.

Antipodes. 1640. Sign. C 2. [4vo.]
("Acted in the years 1638.")

C. M. I.
JOHN CLARKE, 1639.

Thought is free. (p. 63.)
A trout hamlet with foure legs.
An honest man and a good bowler.
Fat paunches make leane pates
and groffer bits enrich the ribs,
but bankrupt quite the wits.

Soterichi lecti. (p. 71.)
Non licet affe mihi qui me non affe licetur. (p. 72.)
Pinguis venter non dignit sen-
fum tenuem. (p. 135.)

Paromiiologica | Anglo-latina. | in usum Scholarum concei nata, | or | Proverbs | English, and Latin, methodically disposed according to the
Common-place | heads, in ERASMUS his | Adages. | Very usefull and
delightfull for all sorts | of men, on all occasions. | More especially
profitable for Scholars | for the attaining Elegancie, sublimitic, and | varietie of the best expressions. | . . . London, | Imprinted by Felix
Kyngston for Robert | Mylboume, and are to be sold at the signe | of | the Vnicorne | nere | Fleet bridge. | 1639.

*The Epistle to the Reader* is sign'd 'John Clarke.' He was Master of the Grammar-School at Hull, and wrote several school-books. The present one is not in the British Museum. Mr. Reynell of Forde House, Putney, the owner of the old stained glass from Charlecote House, has kindly lent me his copy. Clarke says: "I have gleaned and gathered these Proverbs out of all writers, I could read or meet withall, and have used herein the help of sundry scholars, and worthy friends: over and beside my owne observation of many golden proverbs, dropping now and then out of vulgar mouthes inta de plebe." His book, he says, "hath lien by me now these eight yeares, and been so long in fieri: now 'tis thine (if thou please in facto; for to the Press I manu-mise it, nonum ut prematur in annum)."

That Shakspeare was one of the writers from whom Clarke or his helpers had gleaned and gathered, seems clear. "Thought is free" may well be Stephano's, in *The Tempest*, III. ii. 132, while the "honest man and good bowler" may be Costard's "an honest man . . . and a very good bowler," in *Love's Labour Lost*, V. ii. 585-8, which play, in its lines 26-7 of Act I. sc. i. also gave Clarke its couplet.

"Fat paunches have lean pates, and dainty bits
Make rich the ribs, but bankrupt quite the wits."

---

1 "A moone-calf, or wind-egge. | Menia columna."—Clarke, p. 70.
Mr. J. P. Collier was the first to print the 2nd and 4th of the quotations above, in his *Farther Particulars regarding Shakespeare and his Works*, London, T. Rodd, 1839, p. 68, and on the *Hamlet* one he remarks—'But there is one saying, where Hamlet is named, which I cannot understand; it is this:

"A trout, Hamlet, with four legs."—p. 71.

Can it have any reference to the scene between Hamlet and Polonius (Act III. Sc. ii. [l. 394-9]), where the latter humours the prince by saying that a cloud is like a camel, a weasel, or a whale? Has it been some absurd interpolation of the players, substituting "trout" for "whale?" is it from the older *Hamlet*, or has it nothing whatever to do with either play?'

Before trying to give an answer to these questions, one has first to ask, What does 'Soterici lecti' mean?

Our member, the Rev. W. A. Harrison, of St. Ann's Vicarage, answers, by Forcellini's help:

"The phrase 'Soterici lecti' is found in Aulus Gellius (xii. 2, § 5, Delph Ed.). He is quoting as 'a joke' of Seneca's an opinion that he expresses on some verses of the poet Ennius. 'Qui hujuscemodi, inquit [Seneca] versus amant, liquet tibi eodem admirari et "Soterici lectos." Dignus sane Seneca videatur lectione se studio adolescentium: qui honorem coloremque veteris orationis Soterici lectis compararit, quasi minima scilicet gratiae, et relictis jam contemptisque.'

"He who can admire the verses of Ennius, is capable even of admiring the couches of Sotericus.'

The Scholiast says that Sotericus was a coarse, clumsy workman, who made and carved couches in such a rude, unfinished style, that the phrase "like Sotericus's couches" came to be applied to anything clumsy and rough, or to bad art generally. "Hæ locutio (i. e. Soterici lecti) in vulgarum jocum abii de re vili."

As then the Latin was applied to *rex vilius*, and Clarke puts his proverb into his section "*Contemnus & vilitatis*" (p. 68), so was the English *trout* employed, says Mr. Hessels. Maria uses the word for Malvolio (*Twelfth*...
John Clarke, 1639.

Night, II. v. 25-6) coming to be foold, “here comes the trout that must be caught with tickling;” and Latham’s Johnson follows up this quotation by two others: “This the trout is in some kinde a foolish fish, and an embleme of one who loves to be flattered: for when he is once in his hold, you may take him with your hands by tickling, rubbing, or clawing him under the bellie.—Swan, Speculum Mundi, 1635, ch. viii. § 1, p. 389. Leave off your tickling of young heires like trout.—Beaumont and Fletcher.”

Granting then that there is a sneer in the words, and that they are spoken to Hamlet of some third person, I would make them, if they were used in Shakspere’s play, a bit of gag in the mouth of the man who played Horatio shortly before 1639, and I would apply them to Hamlet’s “water-fly . . . beast . . . and chough . . . spacious in the possession of dirt” (V. ii. 84-90), even Osric, and either put them in after the words last cited, or add them to one of Horatio’s like remarks on the ‘beast’:—“His purse is empty already; all’s golden words are spent” (I. 136-7); “This lapwing runs away with the shell on his head.” Or they might follow Osric’s “The carriages, sir, are the hangers,” l. 164. (Possibly they might have been used of the Grave-digger, in answer to Hamlet’s “Has this fellow no feeling of his business, that he sings at grave-making?”)

Of Clarke’s other saws, “All shall be well, and Jack shall have Jill,” p. 63, is hardly Puck’s “Jack shall have Jill: nought shall go ill.” Mids. N. Dr. III. ii. 461-2; and under “Magnifica Promissa,” p. 193, “Court holy water/Incantatione quavis efficaciss” is probably not from Lear, III. ii. 10; as “He must have a long spoon that will eate with the Devil,” p. 127, dates from before Dromio of Syracuse, Errors, IV. iii. 64; and “It’s merry I’ th’ hall when beards wag all,” from before 2 Hen. IV., &c., &c.

Mr. Collier says of Clarke’s book: ‘Farther on (p. 192) we have “Fat puaches and leane pates.” In the same volume we have “Much ado about

1 Compare too, in Fletcher’s Rule a Wife and have a Wife (licent Oct. 19, 1624, pr. 1640), Act II. sc. iv. (B. & F.’s Works, ed. Dyce, 1845, vol. ix, p. 419), Estefania’s

   What, dost thou think I fish without a bait, wench?
   I bob for fools: he is mine own; I have him:
   I told thee what would tickle him like a trout;
   And as I cast it, so I caught him daintily;
   And all he has, I have stow’d at my devotion.

3 I don’t take to the notion of their being part of the old play, because of the late date at which they were used. Surely all trace of the old Hamlet had disappeared from the currency by 1639.

3 “Much water goes by th’milne, that the milner knowes not off,” is before Tit. Andron. II. i. 85.

4 “Pfungis venter, macer intellectus.”
nothing," 1 "All's well that ends well," 2 and "To take your ease in your inn," 3 which were proverbial long before the time of Shakespere.'

On p. 34 of the Paramiologia is an illustration of Buckingham’s ‘Tremble and start at wagging of a straw,’ Rich. III, III. v. 7:—

Angry at the wagging of a straw

| Nè move festucam, |
| A lasso rixu queritur.

---

1 p. 51, "You make much ado about nothing./ Quid de pusillis magna procemia?"

2 p. 117, "Finis non pugna coronat."

3 The earliest use I know is ab. 1536, and is given in my Thynne’s Animadversions, p. 77.  F.  J.  F.
G. RIVERS, 1639.

"They, as frolick as youth, and wine that made them so; unlock the treaures of their hearts, their Wives, and their beauties to the admiracion of unfound eares."

Hervinæ, pp. 45-46. [Shakspere's Lucræ, l. 16.]

"Tarquin divided between astonishment & rage, that Collatine his servant, should be his Soveraigne in happinesse: mounted upon the wings of luft and fury, flies to Rome."

p. 46. [Sh., l. 2, and l. 41-42.]

"shee affrighted at the sword and blastèd by the light that luft gave life to, trembling like a prey with more horrour then attention, hears him thus bespeak her."

p. 47. [cf. Sh., ll. 442–460.]

This night I must enjoy thee Lucrecia,

p. 48. [Sh., l. 512.]

The sin unknown is unacted,

p. 49. [Sh., l. 527.]

In Tarquines shape I entertain'd you; wrong not the Prince so farre, as to prostrate his fame to so inglorious an action.

p. 50. [Sh., l. 596.]

First they saw her face stand in that amazed silence, that they could read, not heare the full contents of sorrow.

p. 52-3. [Sh., ll. 590–596.]

her soule too pure for her bodie, disclogg'd it selfe of clay, and broke the vault of mortalitie.

p. 56. [7]
now when the brother of death had summons'd to still musick
all but soule ravishers, theeves, and cares;

p. 61. [Sh., I. 126.]

The / Heroinae : / Or / The lives / of / Arria, / Paulina, /
Lucrecia, / Dido, / Theutilla, / Cypriana, / Aretap-
phila. / London, / Printed by R. Bishop for John
Colby, / and are to be sold at his Shop under the /
Kings head Tavern, at Chancery-lane end in Fleet-
street. 1639./

There may be other bits from Shakspere in the Heroinae. This interesting little book is dedicated to the Lady Dorothy Sydney, Waller's 'Sacharis-
isa,' and is written by G. Rivers, almost certainly one of the brothers Rivers of whom one is addressed by Milton in his line, long a crux in the

Vacation Exercise,

"Rivers arise!"

E. DOWDEN.
Robert C[hamberlain], 1639.

One asked another what Shakespeare's works were worth, all being bound together. He answered, not a farthing. Not worth a farthing! said he; why so? He answered that his plays were worth a great deal of money, but he never heard, that his works were worth any thing at all.

Conceits, Clinches, Flashes, and Whimsies. Newly studied, with some Collections, but those never published before in this kind. 1639. [Reprinted by J. O. Halliwell, 1860, p. 30; also in Hazlitt's Shakespeare Jest-Books; Third volume, last article 1864. p. 49.]

[Since Mr. Hazlitt reprinted the "Conceits," he has found that there was a second edition printed under the title of "Jocabella, or a Cabinet of Conceits, whereunto are added Epigrams and other Poems" in 1640, and has accordingly placed the two books together under the name of Robert Chamberlaine in his "Hand-book," 1867.

The "conceit" recalls that which Sir John Suckling puts into the mouth of "good old Ben" Jonson (see note, after, p. 457). L. T. S.]
THOMAS BANCROFT, 1639.

To Shakespeare.

Thy Muses fugred dainties seeme to us
Like the fam’d Apples of old Tantalus:
For we (admiring) see and heare thy straines,
But none I see or heare, those sweets attaines.

To the same.

Thou haft so us’d thy Pen, (or shocke thy Speare)
That Poets startle, nor thy wit come neare.

Two Bookes of Epigrammes, and Epitaphs.
1639. [4to.] Nos. 118 and 119.

C. M. I.
Anonymous, 1639.

To Mr. William Shake-speare.

Shake-speare, we must be silent in thy praise, 'Cause our encomion's will but blast thy Bayes, Which envy could not, that thou didst so well; Let thine own histories prove thy Chronicle.

Wilts Recreations Selected from the finest Fancies of Moderne Muses. With A Thousand out-Landish Proverbs. Epigram 25. 1640. (Imprimatur, 1639.) C. M. L.
‘WITS RECREATIONS,’ 1639.

121. B. J. answer to a thiefe bidding him stand.
Fly villaine hence or be thy coate of steele,
Ile make thy heart, my brazen bullet feel,
And send that thrice as thievish soul of thine,
To hell, to weare the Devils Valentine.

122. The Theefe’s replie.
Art thou great Ben? or the revived ghost
Of famous Shake-spear? or som drunken hoist?
Who being tipsie with thy muddy beer,
Doth think thy rimes shall daunt my soul with fear?[
Nay know base slave, that I am one of thoes,
Can take a purfe as well [so] in verse as prose,
And when th’art dead, write this upon thy herfe;
Here lies a Poet that was robb’d in verse.

Witts / Recreations / Selected from / the finest Fancies / of
Moderne Muses / . . . London. Printed for Humph:
Blunden at ye Castle in Corn-hill. 1640.
[Sign. D 2 b, D 3.]

[This is a good version of a fairly common piece. It occurs also in the
MS. Commonplace Book in the Diocesan Registry of Worcester. See
John Pryce, 1676. The allusion was noted by Brinsley Nicholson in Notes
and Queries, 7th Series, XII, Nov. 28, 1891, p. 426. M.]
Of women's Metamorphosis, according to the time and place.

Some women are in Churches Saints or more,
Angels abroad, at home too like the Devil,
At windowes Syrens, Parrots at the dore;
And in their gardens Goates, or more uncivil:
And Tradesmen that neere match till they have much,
In deadly danger are to meet with such.

Festum Voluptatis, or the Banquet of Pleasure . . .

[This I take to be an imitation of Iago's speech, Othello, II. i. 109-12:

Come on, come on; you are pictures out of doors,
Bells in your parlours, wild-cats in your kitchens,
Saints in your injuries, devils being offended,
Players in your housewifery, and housewives in your beds.

M.]
MRS. ANN MERRICKE, January 21, 1639.

Faire Mrs. Lydall,

... for truelie I endeavor as much, to looke well by night, as by daye, in the house or a-broad and (for I dare tell you any thing) I constantly dresse my selfe by my glasse, when I goe to bed, least shu'd a gentleman presse in my Chamber in the morneing (and gentlemen you knowe sometymes will bee un-civill) I shu'd appeare to him, though not ill favoured, yet leffe pleafeing. I cu'd with my selfe with you, to eafe you of this trouble, and with-all to see the Alchymist, which I heare this tearme is revis'd; and the newe playe a freind of mine sent to Mr. John Sucklyn, and Tom: Carew (the best witts of the time) to correç, but for want of these gentile recreationes, I must content my selfe here, with the studie of Shackspere, and the historie of woemen, All my countrie librarie ... 

[From the MS. in the Record Office. Mrs. Stopes and Mr. E. F. Bates kindly gave me the reference to the above letter, printed in the Calendar of State Papers, Domestic Series, 1638–9. An extract of the letter is printed in Mrs. Alec Tweedie's Hyde Park, its History and Romance, 1908. M.]
HENRY GLAPTHORNE, 1639—40.

Actus Quintus, Scena prima.

* * * * *

Buf[ie]. Well said neighbours,
Y'are chatting wisely o're your Bils and Lanthorns,
As becomes Watch-men of discretion: pray you
Let's have no wit amongst you: no discourse
O' the Common-wealth; I need not neighbours give you
Your charge to night: onely for fashion sake.
Draw neare and be attentive.

3 Men. I have edified
More by your charge I promise you, than by
Many a mornings exercise.

Buf. First then,
You shall be sure to keep the peace; that is,
If any quarrell, be it' sort, fit still, and keepe
Your rufly Bills from blood-shed; and as't began
So let it end: onely your zeales may wish
The Devill part them.

1 Wath[ch]. Forward Mr. Constable,

Buf. Next, if a thiefe chance to passe through your watch,
Let him depart in peace; for should you stay him,
To purchase his redemption he'le impart
Some of his stolne goods, and you're apt to take them,
Which makes you accessory to his theft,
(split) And so fit food for Tiburne.

Men. Good advise,
I promise you, if we have grace to follow it.

Buf. Next if a drunkard or a man disguisd,
Defire to passe the gate, by all means open't,
You'll run your selves into th' premunire,
For your authority fetches but to men,
And they are beasts by statute.

1 Wat. Such as we are,
Horn'd beasts be means.

Buf. How's that; you carry lanthornes,
Thou haft wit, and Ile reward't, there's foure tokens
To buy the cheese: next for the female creatures,
Which the severer officers ith' suburbs
Terme girls, or wenches, let them passe without
Examining where they been: or taking from them
A single taken: lasse good foules, they get
Their mony hard, with labours of their bodies,
And to exaet on those were even extortion
Beyond a brokers.

Men. Yet they doe't
Without the City, I have heard a brewer,
Being one yeare in office, got as much from these
Good foules as bought him a new math-fat,
And mended all his coolers.

Buf. How's that? we are bidden
Not to take ill examples, for your selves you have
Free leave for th' good oth' common wealth to
Sleepe after eleven: meane time you may play at
Tray trip, or cockall for blacke puddings,
So now your charge is finish'd.

Wit in a Constable by Henry Glopthorne, 1640, sigs. G 4 b, H.

scene is in imitation of Dogberry's Watch scene in Much Ado. M.]
ANON. 1640 (?1628).

The Gluttons Speech.

A Chaire, a Chaire, sweet Master Jew, a Chaire: All that I say, is this, I'm a fat man it has been a West-Indian voyage for me to come reeking hither; A Kitchin-stuffe-wench might pick up a living, by following me, for the fat which I loose in stradling: I doe not live by the sweat of my brows, but am almost dead with sweating, I eate much, but can take little; Sir John Old-castle was my greatgrandfathers fathers Uncle, I come of a huge kindred, And of you desire to learne, whether my Fortune be to die a yeere, or two, hence, or to grow bigger, if I continue as I doe in feeding, (for, my victuals I cannot leave:) Say, say, mercifull Jew, what shall become of me.


Sir John Old-castle was Shakspeare's first name for Falstaff (below, p. 510, &c.), and this passage evidently alludes to him by it. The passage (now re-read with the original by Mr. Parker) is quoted by Reed (Variorum Shakspeare, xvi. 418) and in Mr. Halliwell's Character of Sir John Falstaff, 1841, p. 26-7, without reference to Reed.—F. J. F.

The Preface is signed "Thy wandring friend Gad Ben-arod, Ben Baslam Ben-Ahimuth, Ben-Baal, Ben-Gog, Ben-Magog."

The British Museum copy has a MS. note by E. Malone. "This tract
must have been written before 1630, for in p. 52 Spinola and Tilly are spoken of as living. Spinola died in 1630, and Tilly in 1632.¹

"In p. 39 'this plentiful year' is mentioned.² I believe therefore it was written in 1628, the most plentiful year between 1620 and 1640. Wheat was in that year sold in Windsor Market for 28s. a qr., and elsewhere in England probably for 32s."

Passages referred to by Malone above.

¹ p. 52. [The Banckrupts speech] "to be call'd a weathy Citizen, is my minde, as great an honour as to bee call'd Bethlem-Gabor, or Spinola, or Tilley, they fight for glory, (and we Citizens strine for Riches)

Bethlen Gabor, i.e. Gabriel Bethlen, Prince of Transylvania, died 15 Nov. 1629,

John Tzerclaes, Count of Tilly, died 30 Apr. 1632,

Marquis Ambrosio de Spinola died 25 Sep. 1630."

² p. 39. [The Glutton's Fortune] "Pray for a Famine, for if that Surgeon cannot worke upon your body, and eate away the proud flesh, such a plentiful yeere as this, must put you to the charge of a longer girdle."

P. A. LYONS.
LEWIS SHARPE, 1640.

Pup[illus]. Tis wonderfull provocative, believe me: sure it came out of Ovids Ars Amandi: oh for the book of Venus and Adonis, to court my Mistris by: I cou’d dye, I cou’d dye in the Eli-xi-um of her Armes: no sweets to thole of Love:


The following song in the same play (sig. H 3 b.) is said to be a metrical imitation of "Take, O! take those lips away,"—

C

Harme, oh charme, thou god of sleepe,
Her faire eyes, that waking mourne;
Frightfull visions from her keep,
Such as are by sorrowes borne:
But let all the sweets that may
Wait on rest, her thoughts obey.
Flye: oh flye, thou god of love,
To that brest thy dart did wound,
Draw thy shaft, the smart remove,
Let her wonted joyes be found:
Raise up pleasure to a flood,
Never ebbing; new joyes bud.

At sig. G 3 b. is the following interesting dialogue on the theatre:

Mer[cutio, A Poet]. How doe you find yourselfe affected now?
Pup[illus]. Oh that I were in a Play-house—I wou'd tell the whole Audience of their pittifull, Hereticall, Criticall humours—Let a man, striving to enrich his labours, make himselfe as poore as a broken Citizen, that dares not so much as shew the tips on's Hornes; yet will these people crye it downe, they know not why: One loves high language, though he understandit it not; another what's obscene, to move the blood, not spleene: a third, whose wit lyes all in his gall, must have a Satyre: a fourth man all ridiculous: and the fift man not knowing what to have, grounds his opinion on the next man ith formall Rufe; and so many heads so many severall humours; and yet the poor Poet must find waies to please 'hem all.

Mer. It workes strangely.

Pup. But when they shal come to feed on the Offalls of wit, have nothing for their money but a Drumme, a Fooles Coat, and Gunpowder; see Comedies, more ridiculous than a Morrice dance; and for their Tragedies, a bout at Cudgells were a brave Battalia to 'hem: Oh Phæbus, Phæbus, what will this world come to?

The first reference above to Venus and Adonis was printed in the second edition of the Centurie of Prayse, p. 230. Miss Toulmin Smith there remarked: "Pupillus makes this exclamation after having swallowed one of Mercutio's paper pills, containing a 'wanton lovers rapture.' In this amusing scene Mercutio undertakes to furnish Pupillus 'with as much wit as shall serve for a Country Justice, or an Alderman's heire,' by means of 'certaine Collections out of learned and witty Authors, for all humours in an accomplished wit. Now sir, you must eate every one of hem one by one.' Surely Lewis Sharpe fore-saw the 'cramming' of modern days!" M.
RICH. GOODRIDGE, CHR. CH., 1640.

Were thy story of as much direfull woe,
As that, of Iuliet and Hieronymo:
Here's that would cure you: . . .

("To the Author upon his Love-Melancholy.") Commendatory Verses,
sign. a 3, back, in

EPOTOMANIA / or / A Treatise / Discoursing of the
Essence, / Causes, Symptoms, Prog.-/nosticks, and Cure
of / Loue, / or / Erotique / Melancholy. / Written by /
James Ferrand / Dr of Physick / [English by E. Chil-
mead] Oxford. / Printed by L. Lichfield and are to be /
sold by Edward Forrest. 1640./

________________________

[Two of the other Christ Church commendators mention 'Lucrece' (b. kk; b. 5 bk), but evidently without reference to Shakspere. (Richard West of Christ Church, on sig. b 7, treats Ben Jonson as the great poet of the day:

"As twere the only office of a Friend
To Rhyme, and 'gainst his Conscience to commend;
And sweare like Poets of the Post, This Play
Exceeds all Johnson's Works;"

Noted by Mr. Hill.-P.)

The extract above is printed in Hunter's Illustrations, i.] F. J. F.

________________________

1 Jacques Ferrand.
GEO. LYNN, 1640.

To his Friend the Author, on his *Fancies Theatre*.

* For, when th' inticing pleasure of thy Line,
  And teeming *Fancies* unexhausted Myne
  I view, me thinks the *Genius* of those *Three*
  Admired *Laureats* are enfrown'd in *Thee*
  Smooth *Shakespeare*, neat *Randolph*, and witty *Ben*
  Flow in a mutuall sweetnesse from *Thy Pen*:

*The* / *Fancies* / *Theater.* / *by* / *John Tatham* / *Gent./*
*and are to be* / *sold at his Shop near* *Grayes-Inne* / *gate*
*in Holborne.* / 1640. / *Sign.* (**) 8.

W. Ling, who writes the last fore-praise poem to this play, doesn't deign
(like so many other poetasters) to mention Shakspere:—

"Had I *Chapmans* Line or Learning, *Johnson's* Art,
*Fletchers* more accurate Fancie, or that part
*Of Beaumont* that's divine, *Don's* profound skill,
Making good Verses live, and damning ill;
I then would praye thy Verses, which sho'd last
Whilst *Time* ha's sands to run, or *Fame* a blast."

*P. J. F.*
The Academy of Compliments, 1640.

On her breasts.

[1] H Er brefts those Ivory Globes circled with blew,
      Save of their Lord no bearing yoake they knew. [p. 135-]

The quality of Love.

[2] L Ove is a spirit all compact of fire,
      Not grosse to finke but light, and will aspire. [p. 138-]

The Constancy of Lovers.

[3] L Ove goes to love as schoole boyes from their books,
      But love from love towards Schoole with heavy looks. [p. 141-]

The parting of Lovers.

[4] O Nce learne to love, the lefson is but plaine,
      And being learnt is never loif again. [p. 141-]

[5] F Aire flowers that are not gathered in their prime,
      Rot and consume themselves in little time. [p. 148-]

The Academy of Compliments . . . . London . . . . 1640.

The Preface to the Reader is signed Philomusus. No. 1 is a quotation from Lucrece, 407-8; No. 2 from Venus and Adonis, 149-150; No. 3 from Romeo and Juliet, II. ii.; No. 4 from Venus, 407-8, where “Once learne” is “O, learne”; and No. 5 from Venus, 131-2.

There are quotations from many other poets in the book, which is designed to assist Ladies, Gentlewomen, Scholars, and Strangers to “accomodate their Courtly Practice with most Curious Ceremonies, Complementall, Amorous, High expressions, and forme of speaking, or writing.” M.
NICH. DOWNEY, 1640.

But sad Melpomene, (who knowes her right
And title to the matter that you write,)
Casts off the heavy buskins, which thee wore,
Quickens her leaden pace, and runnes before;
Hyes to pale Shakespeares urne, and from his tombe
Takes up the bayes, and hither she is come;

*    *    *

Ben is deceas'd, and yet I dare avow,
(Without that looke) Ben's redivivus now,

Sicily | and | Naples, | or, the | Fatall Vnion. | A Tragady.|
1640. Dedicatory Verses sig. a b.

Ben Jonson is referred to again, siga. A, A b. M.
JOHN BENSON, 1640.

To the Reader.

I here presume (under favour) to present to your view, some excellent and sweetely compos'd Poems, of Master William Shakespeare, Which in themselves appeare of the same purity, the Author himselfe then living avouched; they had not the fortune by reason of their Infancie in his death, to have the due accommodatiō of proportionable glory, with the rest of his ever-living Workes, yet the lines of themselves will afford you a more authentick approbation than my assurance any way can, to invite your allowance, in your perusal you shall finde them Seren, cleere and eligantly plaine, such gentle straines as shall recreate and not perplexe your braine, no intricate or cloudy stuffe to puzzell intellect, but perfect eloquence; such as will raise your admiration to his praise: this assurance I know will not differ from your acknowledgment. And certaine I am, my opinion will be seconded by the sufficiency of these ensuing Lines; I have beene some what sollicitus to bring this forth to the perfect view of all men; and in so doing, glad to be serviceable for the continuance of glory to the deserved Author in these his Poems.

The Publisher's address, prefixed to Shakespeare's Poems. 1640. [12mo.] C. M. I.
LEONARD DIGGES, 1640.

Upon Master William Shakespeare, the
Deceased Author, and his Poems.

Poets are borne not made, when I would prove
This truth, the glad rememberance I must love
Of never dying Shakespeare, who alone,
Is argument enough to make that one.

First, that he was a Poet none would doubt,
That heard th' applause of what he seizes set out
Imprinted; where thou hast (I will not say ¹
Reader his Workes for to contrive a Play
To him twas none) the patterne of all wit,
Art without Art unparaleld as yet.

Next Nature onely helpt him, for looke thorow
This whole Booke, thou shalt find he doth not borrow.
One phrase from Greekes, nor Latines imitate,
Nor once from vulgar Languages Translate,
Nor Plagiari-like from others gleane,
Nor begges he from each witty friend a Scene
To peece his Aes with, all that he doth write,
Is pure his owne, plot, language exquisite,
But oh! what praise more powerfull can we give
The dead, then that by him the Kings men live,
His Players, which should they but have shar'd the Fate,
All else expir'd within the short Terms date;

¹ say) in the original, but it is a misprint.
How could the Globe have prospered, since through want
Of change, the Plays and Poems had grown scarce.
But happy Verse thou shalt be sung and heard,
When hungry quills shall be such honour bard. [barr'd]
Then vanish upstart Writers to each Stage,
You needy Poets of this Age,
Where Shakespeare liv'd or spake, Vermin forbears,
Leapt with your froth you spot them, come not near;
But if you needs must write, if poverty
So pinch, that otherwise you starve and die
On God's name may the Bull or Cockpit have
Your lane blanke Verse, to keepe you from the grave:
Or let new Fortunes younger brethren see,
What they can picke from your leane industry.
I doe not wonder when you offer at
Blacke-Friers, that you suffer: 'tis the fate
Of richer veins, prime judgements that have far'd
The worse, with this deceased man compar'd.
So have I seene, when Cesar would appeare,
And on the Stage at half-sword parley were,
Brutus and Cassius: oh how the Audience
Were ravish'd, with what wonder they went thence,
When some new day they would not brooke a line,
Of tedious (though well laboured) Catiline;
Sejanus too was irksome, they priz'de more
Honest Iago, or the jealous Moore.
And though the Fox and subtill Alchimist,
Long intermitten could not quite be mift,
Though these have sham'd all the Ancients, and might raise,
Their Authours merit with a crowne of Bayes.
Yet these sometimes, even at a friends desire
Acted, have scarce defrai'd the Seacoale fire

\footnote{Cataline is in the original.}
And doore-keepers: when let but Falstaff come,
_Hall, Piones_, the rest you scarce shall have a roome
All is so pester'd: let but _Beatrice_
And _Benedicke_ be seen, loe in a trice
The Cockpit Galleries, Boxes, all are full
To hear _Malvolio_, that crosse garter'd Gull.
Brieve, there is nothing in his wit fraught Bookes,
Whose found we would not heare, on whose worth looke
Like old coyn'd gold, whose lines in every page,
Shall paffe true currant to succeeding age.
But why doe I dead _Sheakspeares_ praise recite,
Some seconnd _Shakespeare_ must of _Shakespeare_ write;
For me tis needleffe, since an host of men,
Will pay to clap his praise, to free my Pen.

Prefixed to Shakespeare's Poems. 1640. [12mo.]

In his verses of 1623 (before, p. 318) Leonard Digges speaks twice of Shakespeare's _Works_. In the above lines he refuses that term to the plays, because it was to Shakespeare no work "to contrive a play." H. Fitzgeoffrey thus writes in his _Certaine Elegies_, 1618 (Book i, Sat. i. sign. A 8):

"Bookes, made of Ballades: Workes, of Playes,"

and Sir John Suckling, in his _Sessions of the Poets_ (Fragmenta Aurea, 1646, p. 7), writes,

"The first that broke silence was good old Ben,
Prepar'd before with Canary wine,
And he told them plainely he desper'd the Bays,
For his were call'd Works, where others were but Playes."

The fact is that Jonson had in 1616 issued his Plays under the title of _Works_. Perhaps the joke at page 438, in the extract from _Conceits, Clinches, _&c., had no reference to this; the _works_ there referred to seem to be Shakespeare's _good works_; still there is the same opposition to plays and books. In 1633 Wm. Sheares published John Marston's plays; and prefixed an "Epistle Dedicatoriy," in which he asks, Why are "Playes in generall" "so vehemently inveiged against"? "Is it because they are Playes? The name it seems somewhat offends them, whereas if they were styled Workes, they might have their Approbation also." Whalley, in his _Life_ prefixed to his edition of Jonson's _Works_, 1756 (p. xlv), records that some one addressed to him this Epigram,
LEONARD DIGGES, 1640.

"Pray tell me, Ben, where does the myst'ry lurk?  
What others call a Play, you call a work"?  
to which the following answer was returned,—  
"The author's friend thus for the author says;  
Ben's plays are works, when others works are plays."

When Digges writes

"Vermine forbeare,  
Least with your froth you spot them, come not neere;  
But if you needs must write, if poverty  
So pinch, that otherwise you starve and die," &c.

he is specially referring to Ben Jonson's "apologetical dialogue" at the end of the *Poetaster*, where Ben says of the Marston faction,

"If it gave 'em Meat,  
Or got 'em Clothes, 'tis well" (*Works*, 1616, p. 351).

And there is also a remembrance of *A Midsummer Night's Dream*, and in particular of the words

"Newts and blindworms do no wrong,  
Come not near our fairy queen."

Digges' verses are curious and valuable, as a testimony to the supreme popularity of *Julius Caesar*, *Othello*, *Henry IV*, *Much Ado About Nothing*, and *Twelfth Night*. They also show that Ben Jonson had reason for viewing Shakespeare's success with jealousy. We know that his *New Inn* was a complete failure, as it deserved to be. We learn from Digges, that even *Cato* and *Sejanus* were found tedious and irksome. C. M. I.
JOHN WARREN, 1640.

Of Mr. William Shakespeare.

What, lofty Shakespeare, art againe reviv'd?
And Virbius like now shew'rt thy selfe twise liv'd,
Tis [Benson's] love that thus to thee is showne,
The labours his, the glory still thine owne.
These learned Poems amongst thine after-birth,
That makes thy name immortall on the earth,
Will make the learned still admire to see,
The Muses gifts so fully infus'd on thee.
Let Carping Momus barke and bite his fill,
And ignorant Davus slight thy learned skill:
Yet those who know the worth of thy desert,
And with true judgement can discerne thy Art,
Will be admirers of thy high tuu'd straine,
Amongst whose number let me still remaine.

Prefixed to Shakespeare's Poems. 1640. [12mo.]

And Virbius like: Virbius is the name borne by Hippolytus, after his
revival. See Virgil's Æneid, lib. vii. Conington (1867, p. 251) thus
renders the relative passage:

"But Trivia kind her favourite hides,
And to Egeria's care confides,
To live in woods obscure and lone,
And lose in Virbius' name his own."

There may be an allusion to the little volume called Jonsonus Virbius
(Jonson Revived), a collection of verses in praise of Ben Jonson, published
in the next year after his death, and two years before the publication of
Warren's verses (see before, p. 414). The title, Jonsonus Virbius, was,
according to Aubrey, given to this little work by Lord Falkland. Cf. the
couplet,

"Whose Pious Cemetery shall still keep
Thy Virbius waking, though thy Aske sleep."

which occurs in a copy of verses by Robert Gardiner prefixed to Cartwright's
works, ed. 1651.

'Tis [Benson's] love, &c. The publisher's name has been conjecturally
added, to eke out the verse, and complete the sense. C. M. I.
Anonymous, before 1640.

An Addition of some Excellent
Poems, to those precedent, of
Renowned Shakespeare,
By other Gentlemen.
*
*
*
His Mistress Shade.
*
*
Then stately Virgil, witty Ovid by,
Whom faire Corinna stands, and doth comply
With Ivory wrists, his Laureat head, and steepees,
His eyes in dew of kisses while he sleepees.
Then soft Catullus, sharpe fang'd Martiall,
And towering Lucan, Horace, Juvinall;
And snaikie Perfeus; these and those whom rage,
(Dropt from the Iarre of heaven) fill'd to enrage
All times unto their frensies, thou shalt there
Behold them in an Amphitheater.
Amongst which Synod crown'd with sacred bayes,
And flattering joy weele have to recite their playes.
Shakespeare and Beamond, Swannes to whom the Spheares
Listen, while they call backe the former yeares
To teach the truth of Scenes, and more for thee,
There yet remains brave soule than thou canst fee
By glimmering of a fancie: doe but come,
And there Ile thevv thee that illustrous roome,

1 Original yeare.
In which thy father Johnson shall be plac’d,
As in a Globe of radiant fire, and grac’d,
To be of that high Hierarchy, where none
But brave soules take illumination:
Immediately from heaven, but harke the Cocke,
(The Bell-man of the night) proclaimes the Clocke,
Of late strucke one, and now I feele the prime
Of day breake through the pregnant East, tis time
I vanish: more I had to say,
But night determines here, away.

Printed at the end of—  
Poems: | VWritten | By | Wll. Shakspeare. | Gent. |
[Device] | Printed at London by Tho. Cotes, and are | to be
 | sold by John Benson, dwelling in | St. Dunstans Church-
 | yard. | 1640. |
[Sigs. L 2, L 5, L 6.]

[See Maurice Jonas’s extracts in Notes and Queries, 7th Series, XI,  
June 13, 1891, and 7th Series, XII, July 11, 1891, where he points out  
that the above lines were omitted from the Centurie and Fresh  
Allusions. M.]
JAMES SHIRLEY, SEPTEMBER, OCTOBER, 1640.

Does this look like a Term? I cannot tell,
Our Poet thinks the whole Town is not well,
Has took some Physick lately, and for fear
Of catching cold dares not salute this Ayr.
But there's another reason, I hear say
London is gone to York, 'tis a great way;
Pox o' the Proverb, and of him say I,
That look'd o'er Lincoln, cause that was, must we
Be now translated North? I could rail to too
On Gammer Shipton's Ghost, but 't wo' not doe,
The Town will still be feekeing, and a Play
Though ne'er so new, will starve the second day:
Upon these very hard conditions,
Our Poet will not purchase many Towns;
And if you leave us too, we cannot thrive,
I'll promise neither Play nor Poet live
Till ye come back, think what you do, you see
What audience we have, what Company
"To Shakespeare comes, whose mirth did once beguile
"Dull hours, and buskin, made even sorrow smile,
"So lovely were the wounds, that men would say
"They could endure the bleeding a whole day:
He has but few friends lately, think o' that,
Hee'l come no more, and others have his fate.
"Fletchers the Muses darling, and choice love
"Of Phoebus, the delight of every Grove;
"Upon whose head the Laurel grew, whose wit
Was the Times wonder, and example yet,
'Tis within memory, Trees did not throng,
As once the Story said to Orpheus song.
"Johnston, 't whose name, wise Art did bow, and Wit
Is only justified by honouring it:
"To hear whose touch, how would the learned Quire
"With silence stoop? and when he took his Lyre,
"Apollo dropt his Lute, a'ham'd to see
"A Rival to the God of Harmonie.
You do forfake him too, we must deplore
This fate, for we do know it by our door.
How must this Author fear then, with his guilt
Of weakness to thrive here, where late was spilt
The Muses own blood, if being but a few,
You not confpire, and meet more frequent too:
There are not now nine Muses, and you may
Be kind to ours, if not, he bad me say,

Though while you careless kill the rest, and laugh,
Yet he may live to write your Epitaph.

The Sisters. 1652. [8vo.] Prologue at the Black-Friars

[It is suggested by Genest (Account of English Stage, iii, p. 143) that the words "London is gone to York" indicate a date when the King and Court were at York, in 1640, and that The Sisters was probably acted there, at Blackfriars. L. T. S.]
JAMES SHIRLEY, 1640.

The Arcadia.

Dame[tas]. Ime out of breath, let me walke my selfe a little.

Pam[ela]. What haftte does tire you?

Dam. Tire me, I am no woman, keepe your tires to your selfe
Nor am I Pericles prince of Tyre.

Q. What Birds are those, that are called Prophets twice borne?
A. The Cocke: first an egge from the Henne, after a Cocke
from the Egge: they foretell seasons and changes of weather,
according to the Verfe:

Some say for ever 'gainst that season comes,
Wherein our Saviours birth is celebrated,
The Bird of dawning fingeith all Night long,
And then they say no Spirit dares walk abroad,
So sacred and so hallow'd is that tune. [sic]

W. Shakesp.

A Help to Discourse. 1640.

C. M. I.
Nicholas Dixon, March 4, 1640–1.

Noble kinsmen 1634 . .
Ben Jonson's Poems 4° 00—00—06
Beaumont's poems 4° 00—00—06 . .
Shakespeare's poems 8° 00—1—00 . .

Received upon this Bill y° 4 th of March 1640, for y° vse of
mr mosely my maister . . . I say Received——

Per me Nicholas Dixon.

[Noted in the Catalogue of State Papers, Domestic Series, 1640–1. From
the MS. in the Record Office, a bookseller's account of books supplied to
a customer (probably Lord Conway). M.]
ANONYMOUS, ab. 1640 or 1642.

Act the first. [leaf 1]

Enter Captaine Vnderwit and his man Thomas.

Tho: and so the Land has parted you, [leaf 1, back]

Vn. thou saist right, Thomas, it lies betweene both our houses [leaf 2] indeed, but now I am thus dignified, (I thinke that's a good word) or intitled is better, but tis all one, since I am made a Captaine——

Tho: by your owne desert, and vertue.

Vn. thou art deceaud, it is by vertue of the Commission, the Commission is enough to make any man an Officer without desert Thomas, I must thinke how to prouide mee of warlike accoutrements, to accomodate, which comes of Accomodo. Shakespeare the first, and the first

Tho: No Sir it comes of so much money difburf'd

Vn: . . . . . . let me see now, the booke's of Martilll discipline. [leaf 18]

[lo. 18, & 4.] Tho: I bought vp all, that I found haue relation to warr, and fighting . . .

Vn: . . . Item. the sword fauile, . . . the Buckler of faith . . . A booke of mortification . . . Item the gunpowder treafon, and the Booke of Cannons . . . . Shakespeare workes—why Shakespeare workes?

Tho: I had nothing for the pikemen before,

Vn: they are playes,
Tho: Are not all your mustering in the Countrey, so, sir? pray read on.

Harleian MS. 7650 (in MS. at the end of the printed Catalog, vol. iii), formerly Sloane or Additional MS. 5,001: A Comedy without name or date, but probably soon after 1640, as it says, on leaf 2 back, "considering the league at Barwick", and the late expeditions wee may find some of these things [books on Tacticks] in the North, or else speake with some reform'd Captaine, though he be a Catholicke, and it may bee wee may haue them at cheaper rates."

The "accomodate, accomodo," is Shalow's comment on Bardolph's "a Soullier is better accommodated, then with a wife:" 2 Henry IV, III, ii, 72: "Better accommodated, it is good, yea indeede is it: good phrases are surely, and euerie where commendable. 'Accommodad', it comes of Accommodo: very good, a good Phrase."

The only treaty—called the Pacification—of Berwick known to me is dated June 18, 1639. When the Scotch, aided by the French, were in insurrection and had taken the Covenant, Charles advanced to the North with 23,000 men. The camp came to Berwick, and Charles himself negotiated a peace, and soon after disbanded his army.

The Scotch Parliament advanced, a few months later, other claims, and Charles had to renew the war, and in May 1640 an English army went North again to resist the Scotch advance into England.

The mention in the play of Tarleton, 'No Jokes since Tarleton died,' or something of the sort, would not be likely after 1660. —SIDNEY L. LEE.

The play was attributed by Bullen to James Shirley. The play is called Captain Underwit, a Comedy, in Bullen's Collection of Old Plays, London, 1852–3, ii. 320. M.

1 Supposed to refer to the Pacification of Berwick: Charles I's agreement with the Scotch in arms against him.
RICH. BRATHWAITE, 1641.

wee will now descen to such particulars, wherein these cen-
sorous Timonists (whose poore degenerate spirits are ever
delighted moft in detraeting from women, or aspering some
unworthy disgrace upon their sexe;) usurpe this liberty, to lay
upon their pureft repute a lafting infamy. Wee shall in every
place heare calumnious tongues . . . inveighing againft them in
this manner: What vice is there extant, which is not in the
practife of women frequent? . . If young, they are lascivious:
if old they are covetous. Their whole life a Comedy of errors:
their formall feature a fardell of fadhions. Alas poore Girles!
Have you no Defence against such viperous tongues?

A / Ladies / Love-Lecture : / Composed, / and From The
Choi-/cest Flowers of / Divinitie and Humanitie / Called,
and Compiled : / As it hath beene by sundry Personages
of emi-/nent qualitie, upon sight of some Copies di-/ spered, modestly importuned:/ To the memory of that
Sexes honour; for whose sweet / sakes he originally
addressed this Labour. / By Ri. Brathwait Esquire . . .
London, / Printed by John Dawson, 1641. / Section VII.
p. 419 of "The English Gentleman . . . The third
Edition revised, corrected, and enlarged. 1641."

Reference to the book sent by Dr. Ingleby.—F. J. F.
*SHAKERLY MARMION, 1641.*

Oh that I were a vail upon that face,
To hide it from the world; methinks I could
Envie the very Sun, for gazing on you!

The / Antiquary. / A Comedy, / Acted by Her Majesty's
Servants / at / The Cock-Pit. / Written / By Shackerly
Mermion, Gent. / London, / . . . 1641. Actus Secundus,
sign. C 4 back

 Probably referring to Romeo's

O that I were a gloue upon that hand,
That I might touch that cheeke!

*Romeo and Juliet,* II. ii. 24.

J. O. III.-P.
ABRAHAM COWLEY, 1641.

1. Bla[de]. Fare ye well Gentlemen. I shall see thee Cutter a brave Tapster shortly; it must be so i' faith, Cutter; thou must like Bardolph i' the play, the spigot wield. (D 3, col. 2)

2. Aur[elia] • • • I shall never hear my Virginals when I play upon 'um, for her daughter Tabytha's singing of Psalms. The first pious deed will be, to banish Shakespeare and Ben Johnson out of the parlour, and to bring in their rooms Mar-prelate, and Pryn's works. You'll ne'er endure 't, Sir. You were wont to have a Sermon once a quarter at a good time; you shall have ten a day now.

The Guardian. / A Comedie / Acted before / Prince Charles, His Highness / at Trinity-Colledge in Cambridge, / upon the twelfth of March, / 1641. Written by / Abraham Cowley : / London, Printed for John Holden, at the Anchor in / the New Exchange. 1650./

But it is worth noting that in his revision of the Guardian, "printed in 1663, the scene London in the year 1658" and called "Cutter of Coleman Street", (1) was wholly omitted, and the Shakespeare of (2) altered to Fletcher.

In 1 (Act IV. sc. iii.) the reminiscence is to the M. Wives of W., I. iii., and the last words to Pistol's

"O base Hungarian wight! wilt thou the spigot wield!"

In 2 (Act IV. sc. vii.) we have some evidence that Shakespeare and Ben Jonson were then the most popular dramatists, more popular than Beaumont and Fletcher, so often classed with them as the excelling tri- or quadr-umvirate.—B. N.
JOHN JOHNSON, 1641.

In speaking of this we entred Loves Library, which was very spacious, and compleatly filled with great variety of Booke of all facultys, and in all kindes of Volumes.

* * * * *

There was also Shakespeare, who (as Cupid informed me) creepes into the womens closets about bed time, and if it were not for some of the old out-of-date Grandames (who are set over the rest as their tutoreffes) the young sparkish Girles would read in Shakespeare day and night, so that they would open the Booke or Tome, and the men with a Fescue in their hands should point to the Verse.

The Academy of Love, describing ye folly of younge men & ye fallacy of women. 1641, pp. 96, 99 (mis-paged, pages 97, 98 are left out). [4to.] C. M. I.
MARTINE PARKER, 1641.

All Poets (as adition to their fames)
Have by their Works eternized their names,
As Chaucer, Spencer, and that noble earle,
Of Surrie thought it the most precious pearle,
That dick'd his honour, to Subscribe to what
His high engenue ever amed at [,]
Sydney and Shakspire, Drayton, Withers and
Renowned Jonson glory of our Land:
Deker, Learn'd Chapman, Haywood al thought good,
To have their names in publike understood,
And that sweet Seraph of our Nation, Quarles
(In spight of each planatick cur that snarles)
Subscribes to his Celestiall harmony,
While Angels chant his Dulcid melodie.
And honest John from the water to the land
Makes us all know and honour him by's hand;

The Poets blind mans Bough, or, Have among you
my blind Harpers. 1641, sign. A 4. [4to.]

C. M. I.
CHARLES BUTLER, VICAR OF WOTTON, 1642.

Rhythmici genera partim syllabarum suarum numero, partim variâ fonorum resonantium dispositione distingui possunt: sed ea (4) optimorum poetarum observatio optime docebit.


[Edmund Bolton (before, pp. 213–4) cites Shakespeare for a model of English, as does Charles Butler for a model of rhythm. Butler says,—

"The kinds of rhythm may be distinguished, partly by the number of their syllables, partly by the different arrangement of the echoing sounds; but observation of the best poets* teaches these things best."

* Such among us, fit to be compared to Homer, Virgil, Ovid and others of the better ancient fame, are Sir Philip Sidney, Edmund Spencer, Samuel Daniel, Michael Drayton, Josuah Sylvester, the naturally serious Francis Quarles, and he whom I name with honour, that Divine poet George Wither, and others now eminent in genius and in skill of whom this age is most fruitful. To whom is added of the dramatic poets, in no whit inferior to Seneca, Plautus, Terence, the tragi-comic-historic William Shakespeare: and not a few others professing that special art." — T. S.]
JOHN MILTON, 1642.

(1). But since there is such necessity to the hear-say of a Tire, a Periwig, or a Vizard, that Playes must have bin seene, what difficulty was there in that? when in the Colleges so many of the young Divines, and those in the next aptitude to Divinity, have bin seene so oft upon the Stage, writhing and unboning their Clergie limmes to all the antick and dishonest gestures of Trinculo's, Buffons, and Bawds; prostituting the shame of that ministry, which either they had, or were nigh having, to the eyes of Courtiers and Court Ladies, with their Groomes and Mademoiselles.

p. 14, ed. 1642. (Milton's Prose Works, ed. Symonds. 1806, ii. 221.)

(2). I had said, that because the Remonstrant was so much offended with those who were tant against the Prelats, sure he lov'd toothlesse Satirs, which I look were as improper as a toothed Sleekstone. This Champion from behind the Arras cries out that those toothlesse Satyrs were of the Remonstrants making; and armes himselfe here tooth and naile, and horne to boot, to supply the want of teeth, or rather of gumms in the Satirs. And for an onset tells me that the fimity of a Sleekstone
An Apology, Against a Pamphlet, call'd, 'A Modest Confutation / of the Animadversions upon / the Remonstrant against 'Saeculumreas.' [In MS. by m· Milton / ex dono Authoris.] London, 1 Printed by E. G. for John Rothwell, and are / to be sold at the signe of the Sunne / in Pamel's Church-yard. 1642. / Sect. 6, p. 32. (M.'s Prose Works, Bohn's Stand. Libr. iii. 140.)

In (1)—sent by H. E. S.—Milton's Triumulo is from Shakspere's Tempest; in (2) his Champion crying out from behind the Artes, is from Shakspere's Poesies, Hamlet, III. iv. 22.

'Saeculumreas was a pamphlet written by 5 Presbyterian divines—Stephen Marshall, Edmund Calamy, Thomas Young, Matthew Newcomen, William Spurstow (of whose initials the name is a compound)—against episcopacy.' Bp. Hall answerd it. Milton answerd him. Then Hall (?) rejoind, declaring that Milton's phrazes shou'd be had pikt em up in Brothels and Playhouses. This malignant libel fired Milton, and he laesht his traducer in the way that such scoundrelly insinuations deserve. Milton's indignant vindication of the purity of his early manhood is very fine.—F. J. F.
SIR THOS. BROWNE, 1642.

If their¹ be any truth in Astrology, I may outlive a Jubile, as yet I have not seen e one revolution of Saturne, nor have my pulse beate thirty yeares, and [yet ²] excepting one, have seen the ashes, and left under ground, all the Kings of Europe, have been contemporary to three Emperours, foure Grand Signiours, and as many Popes; me thinkes I have out-lived my selfe, and begin to be weary of the Sunne.³


Macbeth, V. v. 49: I gin to be a weary of the sun. E. PHIPSON and F. J. F.

¹ there. ed. 1643.
² and yet. 1643.
³ same, 1st. ed. 1642 (spurious). The first authorized edition of 1645, reads 'Sunne,' p. 87, § 40.
• JOHN TAYLOR, 1642.

[Morris Jonas in Notes and Queries, 7th Series, ix, January 18, 1890, p. 48, considers that one of the heads in the woodcut on the title-page of Taylor's Heads of all Fashions, is copied from the Stratford bust. The lines 'To the Gentle Reader' are signed 'J. M.' They conclude):

By this meanes fame hath got a monsters head,
Yea many heads, whereof I found a few,
And here have laid them open to thy view,
Peruse them all, in earnest or in jest,
And tell me which amongst them is the best.
If Round-head should be found the best to be,
Farewell all other heads, Round-head for me.
But gentle Reader, give me thy good word,
And then I care not what Round-heads afford.

_Thine without hypocrite._ I. M.

[The verse which Morris Jonas associates with the head considered as Shaksper's is No. 10, described on page 2 as 'a long-head.' The verse reads:]

10 A Long-head cannot wear a little cap,
The forehead is so distant from the nap,
This head hath many whimsies in the Brainne,
Yet wonders much at Rome, at France, and Spaine:
These many plots have wrought against our Land,
But this Long-head hopes they shall ne'er long stand.

[p. 5]

[The head which appears to me most to resemble the Stratford bust (and the resemblance is very poor), is the third from the left on the top line. The verse No. 3 reads:]


3 A Solid-head is one whose every part,
Is furnished with nature and with Art,
Hath all the faire endowments can be given
By the auspicious Stars or powers of Heaven:
If this head be well guarded with Gods Grace,
Tis¹ fit for Church or State, or any place.

[One may be forgiven, perhaps, for doubting whether Shakspere is
alluded to at all, and, certainly, for disbelieving that the woodcut of a
common type of face can be copied from the Stratford bust. Dr. Furnivall
and Dr. Wylie consider that the long head on the left of the cut is perhaps
intended for Shakspere. M.]

¹ Original Tw.
JAMES SHIRLEY, 1642, 1635.

"Stand off, gentlemen,—let me see—which? Hum! this?—no; th' other! Hum! send for a lion and turn him loose; he will not hurt the true prince."

*The Sisters* (licent in April, 1642, printed in 1652),
Act V. sc. ii. *Works*, ed. Gifford, by Dyce,
1833, v. 421.

*These are Piperollo’s words when he’s in doubt whether Farnese (the Prince of Parma) or the disguised Frapolo, the chief bandit, is the true prince. Gifford says ironically, “A *sneer* at Shakspeare! unnoticed by the commentators.” A good-humour’d allusion, there no doubt is,—to Falstaff’s “but beware instinct: the lion will not touch the true prince” (1 Henry IV, II. iv. 300),—but no sneer.*

__________

*Arcadius.*

Thou art jealous now;
Come, let me take the kiss I gave thee last;
I am so confident of thee, no lip
Has ravish’d it from thine.


__________

‘This pretty thought,’ says Gifford,—without any need for the remark,—is from Shakespeare:

"this kiss
I carried from thee, dear, and my true heart
Hath virgin’d it e’er since."—*Coriolanus*.

The Coronation “was licensed in February 1634-5, as the production of Shirley; but from some cause or other it is attributed to ‘John Fletcher,’ in the title-page of the first edition, (‘Written by John Fletcher, Gent.’) printed in 4to in 1640, though Fletcher had been dead ten years prior to its first appearance on the stage.”—ib. p. 457.

See too iv. 36, 437, 462 (Varges).—F. J. F.
'NORTHERN NUNTIO,' August 8, 1643.

I presume I deserve a fee for my counsel as well as their Doctor of the Committee at Nottingham deserved to be kicked out of the town (as he was the other day), the cause I have almost forgot, except the king's late victories have awakened the Atheist, and made him now think there was a God, whom he not feared nor served before, but gloried in the contrary, setting Shakespear's plays at a better pitch of authority than the Gospel of Christ.

The Northern Nuntio, published at York, August 8, 1643.

[The Northern Nuntio was a royalist newspaper published at York, and it here alludes to Dr. Plumptre (the author of two books of epigrams, published in 1629), about whom the reader may be referred to C. H. Firth's edition of the Memoirs and the Life of Colonel Hutchinson, 1906, where the above passage is quoted, p. 128. See also Prof. Firth's print of the passage in Notes and Queries, 7th Series, v, p. 386. M.]
*Anonymous, 1643.*

[addressing the Parliament]

We will not dare at your strange Votes to Jear,
Nor personate King Pym with his State-fear.
Aspiring Cataline shall be forgot,
Bloody Sejanus, or who e’re would Plot
Confusion to a State; the Wars betwixt
The Parliament, and just Henry the first,
Shall have no thought or mention, cause their power,
Not only plac’d, but left him in the Tower;
Nor yet the Grave advice of learned Pym
Make a Malignant, and then Plunder him.

Methinks there should not such a difference be
'Twixt our profession and your quality,
You meet, plot, talk, consult, with minds immense,
The like with us, but only we speak sense
Inferior unto you; we can tell how
To depose Kings, there we are more than you,
Although not more then what you would.

_Rump. An Exact Collection of the choicest Poems and Songs relating to the late Times, from Anno 1639 to Anno 1661. The Players Petition to the Parliament. 1662. Part I. p. 33. [8vo.]_

[The Players Petition was not included in the first edition of this collection, which came out in 1660, nor is it contained in the reprint of the work published in 1731. It, however, appears to have been written in 1643, from the following lines near the beginning:—]
"O wise mysterious Synod, what shall we
Do for such men as you're forty three
Be half expir'd, and an unlucky season
Shall set a period to Triennial Treason;—"

and the numerous allusions in it to "King Pym," who died 8 Dec., 1643. The Long Parliament made an Order for closing the theatres, 2 Sept. 1642 (see after, p. 490, and this poem seems to have been a protest against such severity. The writer may have alluded to Shakespeare's Henry VI. and Richard II. in the lines quoted above.

Mr. Hazlitt (Roxburghe Library, English Drama and Stage, 1869, p. 273) prints the last word in the second line State-Bear, which conveys no sense; the fi is slightly blurred, but it is plainly flear = fleer, a scornful look.

L. T. S.]
THOMAS FULLER, 1643—1662.

WILLIAM SHAKESPEARE was born at Stratford on Avon in this County, in whom three eminent Poets may seem in some sort to be compounded.

1. Martial, in the Warlike sound of his Sur-name (whence some may conjecture him of a Military extraction) Hasv-vibrans, or Shake-speare.

2. Ovid, the most natural and witty of all Poets; and hence it was that Queen Elizabeth, coming into a Grammar-School, made this extemporary verse,

   'Perfius a Crab-staffe, Bawdy Martial,
    Ovid a fine Wag.'

3. Plautus, who was an exact Comedian, yet never any Scholar, as our Shake-speare (if alive) would confesse himself. Add to all these, that though his Genius generally was jocular and inclining him to festivity, yet he could (when so disposed) be solemn and serious, as appears by his Tragedies; so that Heraclitus himself (I mean if secret and unseen) might afford to smile at his Comedies, they were so merry; and Democritus scarce forbear to sigh at his Tragedies, they were so mournfull.

He was an eminent instance of the truth of that Rule, Poeta not fit, sed nascitur; one is not made, but born a Poet. Indeed his Learning was very little, so that, as Cornish diamonds are not polished by any Lapidary, but are pointed and smoothed even as they are taken out of the Earth, so nature itself was all the art which was used upon him.
Many were the wit-combats betwixt him and Ben Johnson; which two I behold like a Spanish great Gallion and an English man of War: Master Johnson (like the former) was built far higher in Learning; Solid, but Slow in his performances. Shake-spear, with the English man of War, lesser in bulk, but lighter in failing, could turn with all tides, tack about, and take advantage of all winds, by the quickness of his Wit and Invention. He died Anno Domini 16... and was buried at Stratford upon Avon, the Town of his Nativity.


[Fuller was collecting the materials for his "Worthies" in 1643, but the work was not published till after his death, by his son in 1662. See Biog. Brit. ed. 1750, p. 2055, and Memorials of Thos. Fuller, by Rev. A. T. Russell, 1844, p. 152. L. T. S.]

We find Shakespeare treated as a name of "high qualitie" (i.e. a heroic name) in a work called Polydoron, mentioned by C. B. Carew in Notes and Queries, 3rd Ser., vol. i. p. 266. [Polydoron is perhaps the secondary title, no work appears to be known under that name. L. T. S.]

"Names were first questionlesse given for distinction, facultie, consanguinitie, desert, qualitie: for Smith, Taylor, Joyner, Sadler, &c., were doubtlesse of the trades; Johnson, Robinson, Williamson, of the blood: Sackville, Saville, names of honorable desert; Armstrong, Shakespeare of high qualitie:"

And R. Verstegan, in the chapter "Of the Sirnames of our ancient Families" in his Restitution of Decayed Intelligence, 1634. p. 294, says:—

"Breake-spear, Shakespear, and the like, have beene sirnames imposed upon the first bearers of them for valour, and states of armes."

Shakespeare, as Fuller says, is Hastei brians in Latin. In Greek it is Δαγγολὺς and Ἔγκυστρος. Cf. Spenser's Faery Queen, b. iv. c. iii, st. 10:

"He, all enrag'd, his shivering speare did shake, And charging him afresh thus felly him bespake."

[Mr. Ruskin's remark (Fors Clavigera: Letter 15, p. 12) of the coincidence, "that the name of the chief poet of passionate Italy [was] the bearer of the wing," and that of the chief poet of practical England, the bearer or shaker of the spear," fails as regards Dante, whose family name Alighieri, with its softened form Alighieri, is Germanic, reappearing in
the French form *Audigier.* Two other instances of our phrase are as follow,—

"They taught to scorne the shaking of the Speare."


"And he laugheth at the shaking of the speare."

*(Job xli. 21, Genevan Version, 1560: v. 29 Authorised Version.)*

See also before, p. 439, Thomas Bancroft’s Epigrams. L. T. S.

As we have given an example of the heroic employment of the phrase *to shake a speare*, we add one of the mock-heroic, from *Histrio-mastix, or the Player Whipt*, 410, 1610, the work mentioned before, page 390.

"*Enter Troilus and Cressida.*

*Troy.* Come *Cressida* my *Cresset* light,
Thy face doth shine both day and night,
Behold, behold, thy garter blue,
Thy knight his valiant elbowe weares,
That When he shakes his furious Speare,
The foe in shivering fearfull sort,
May lay him downe in death to snort.

*Cres.* O knight with vallour in thy face,
Here take my skreene weare it for grace,
Within thy Helmet put the same,
Therewith to make thine enemies lame.

*Landeufho.* Lame stuffe indeed the like was never heard."

*(Sign. C. 4.)*

In *Post-haste, the Poet*, who accompanies the Players of the mock-play "*Troilus and Cressida,*" Mr. Richard Simpson sees a caricature of Shakespeare. (School of Shaksper, vol. ii. pp. 11—14.) The first four lines here spoken by Troylus contain the supposed allusion to an incident in Shakespeare’s *Troilus and Cressida*, Act IV. Sc. iv. ll. 72, 73, which we believe to be rebutted by the dates.

See also, Edmund Gayton on Sancho Panza, under date 1654. C. M. I.

*1* Mr. Ruskin probably had in view the fact that the Alighieri family, on their removal to Verona, changed their arms to *asmer*, a wing or. See H. Clark Barlow’s *Contributions to the Study of the Divina Commedia*, 1864, p. 9; and K. Witte, *Dante Forschungen* (1879), p. 25.
THOMAS FULLER, 1643—1662.

John Fastolfe, Knight * * the Stage hath been overbold with his memory, making him a Thrafonical Puff, & emblem of Mock-valour.

True it is, Sir John Oldcastle did first bear the brunt of the one, being made the make-sport in all plays for a coward. It is easily known out of what purse this black peny came. The Papists railing on him for a Heretick, and therefore he must also be a coward, though indeed he was a man of arms, every inch of him, and as valiant as any in his age.

Now as I am glad that Sir John Oldcastle is put out, so I am sorry that Sir John Fastolfe is put in, to relieve his memory in this base service, to be the anvil for every dull wit to strike upon. Nor is our Comedian excusable, by some alteration of his name, writing him Sir John Falstaff (and making him the property of pleasure for King Henry the fifth to abuse) seeing the vicinity of sounds intrench on the memory of that worthy Knight, and few do heed the inconsiderable difference in spelling of their name.


See further on this subject, after, p. 509. L. T. S.
SIR RICHARD BAKER, 1643.

Men of Note in her time [Elizabeth].

After such men\(^1\), it might be thought ridiculous to speak of Stage-players; but seeing excellency in the meanest things deserve remembring, and \textit{Roscius}\(^2\) the Comedian is recorded in History with such commendation, it may be allowed us to do the like with some of our Nation. \textit{Richard Bourbidge} and \textit{Edward Allen}, two such Actors, as no age must ever look to see the like: and, to make their Comedies compleat, \textit{Richard Tarleton}, who for the Part called the Clowns Part, never had his match, never will have. For Writers of Playes, and such as had been Players themselves, \textit{William Shakespeare}, and \textit{Benjamin Johnson}, have specially left their Names recommended to posterity. (p. 120.)

\textit{William Shakespeare} an excellent writer of Comedies.

\begin{quote}
\textit{Index, referring to the above passage.}
Sir Richard Bakers Chronicle. 1643. [fo.]
\textit{The Raigne of Queen Elizabeth.}
C. M. 1.
\end{quote}

\(^{1}\) Statesmen, Writers and Divines.

\(^{2}\) Misprinted Boscius.
Anonymous, 1644.

Although he came with confidence to the scaffold, and the blood wrought lively in his cheeks, yet when he did lye down upon the block he trembled every joint of him; the sense of something after death, and the undiscovered country unto which his soul was wandering startling his resolution, andpossessing every joint of him with an universal palsey of fear.

London Post, January, 1644. (On the Execution of Archbishop Laud.)

[This forcible passage contains an evident reference to Hamlet, ii. 2:—

"But that the dread of something after death,
The undiscovered Country, from whose Borne
No Traveller returns, Puzels the will," &c.

(Fo. 1623.)

It is quoted in the Academy, January 31, 1874, p. 121. L. T. S.]
Anonymous, 1644.

Aulicus keeps to the old way of devotion, and that is the offering up the incense of so many lies and intelligence every Sunday morning: one would thinke that the Judgements which have been writ from heaven against the prophanation of that day, recorded by our protomartyr, Master Burton, should be able to deterre a Diurnall maker, a paper-intelligencer, a penny worth of newes, but the Creature hath writ himselfe into a reprobate sense, and you may see how it thrives with him, for his braines have been wonderfully blasted of late, and plannet-strucke, and he is not now able to provoke the meanest Christian to laughter, but lies in a paire of foule sheets, a wofull spectacle and object of dullenesse, and tribulation, not to be recovered by the Protestant or Catholique liquor, either Ale or strong beer, or Sack, or Claret, or Hippocras, or Muscadine, or Rofafolis, which hath been reputed formerly by his Grandfather Ben Johnson and his Uncle Shakespeare, and his Couzen Germains Fletcher, and Beaumont, and nose-lesse Davenant, and Frier Sherley the Poets, the onely blossoms for the brain, the restoratives for the wit, the (sic) bathing for the wine\(^1\) muses, but none of these are now able either to warne him into a quibble, or to inflame him into a sparkle of invention, and all this because he hath prophaned the Sabbath by his pen.

*Mercurius Britannicus*: Numb. 20 (January 4-11, 1644). Communicating the affairs of Great Britaine: For the better Information of the People.
This curious extract from one of the *Mercuries*, or Newspapers, of the Rebellion is a Puritanical attack on "the old way of devotion," viz., the publication of a Sunday Newspaper. It must be borne in mind that the Theatres were now closed by order of the Parliament, though in point of fact the prohibition had not succeeded in wholly putting down theatrical performances. The Theatres had been partially closed in June, 1600, and again, on account of the plague, in May 14, 1636. Civil war broke out in August, 1642; the first battle being fought on September 22 in that year. The first order of Parliament for closing the Theatres was dated September 2, 1642; and this being found ineffectual to suppress stage-plays, a more stringent order was promulgated in 1647, bearing date Oct. 22. The theatre was thus practically in abeyance till the performance of Davenant's *Siege of Rhodes* in 1656. Our *Third Period*, however, is continued till the Restoration, 1660: when the floodgates of pleasure were once more opened, and the stage was deluged with theatrical licentiousness.

The "Master Burton" here referred to was the Rev. Henry Burton, the Puritan author, who suffered (with Prynne and Dr Bastwicke) in 1637, for publishing a tract entitled "For God and the King." See *A New Discovery of the Prelates Tyranny*. 1641. [4to.] Restored to liberty in 1640, he wrote his life, published in 1643. He died in 1648.

The extract was quoted by Mr. G. Bullein in the *Athenaum* of Aug. 13, 1870. C. M. L.
JOHN CLEVELAND, about 1644. (Died 1658.)

Strange Scarlet Doctors these; they'll pass in Story
For Sinners half refin'd in Purgatory;
Or parboyl'd Lobsters, where there joyntly rules
The fading Sables, and the coming Gules.
The Flea that Falstaff damn'd thus lewdly shows
Tormented in the Flames of Bardolph's Nose;

The Mixt Assembly (p. 33).

The terror of whose [Rupert's] Name can out of seven
Like Falstaff's Buckram-men, make fly eleven.

Rupertismus (p. 53); To Prince Rupert (p. 275).

[Cleveland warmly espoused the king's side, and was evidently well acquainted with Shakespeare's works. The first extract is from The Mixt Assembly, a sharp satire upon the Westminster Assembly of Divines, one of the great objections to which by the episcopal party was that "there was a mixture of laity with the clergy." The Assembly first met on 1 July 1643, and continued till Feb. 22, 1648-9; we may presume that Cleveland wrote his satire in the early days of their meeting, and assign 1644 as a probable date for it. "The character of a Diurnal maker," in which he says that "a Diurnal-maker is the sub-almoner of History, Queen Mab's Register" (Works, 1687, p. 78), belongs to the same time (see Nichols' History and Antiquities of Leicester, Vol. III, Part II, pp. 913—916). Cleveland may have had Mercutio's famous speech in mind when he spoke of Queen Mab, or he may have thought of Hotspur's speech in 1 Henry IV when he wrote—

"He that the noble Pierio's Blood inherits
Will he strike up a Hot-Spur of the Spirit?"

(Mixt Assembly, p. 34.)

But there is nothing to show that he alluded to Shakespeare in naming these well-known mythological and historic personages.

The Elegies upon Ben Jonson at pp. 310—314, and p. 330, of the 1687 edition of Cleveland's Works, falsely attributed to him, are by Jaspar Mayne and Richard West. Extracts from both are given before, pp. 414, 416.

Sir John Fastolf (died 1450) bequeathed estates to Magdalene College, Oxford, part of which were appropriated to buy liveries for some of the senior scholars. But this, in time, yielding but a penny a week, the scholars "were called, by way of contempt, Falstaff's Buckram-men." (See 1 Henry IV, Act II. sc. iv.) Warton, Hist. of English Poetry, ed. 1840, vol. ii. p. 17. L. T. S.]
JOHN CLEVELAND, ?about 1644 (died 1658).

But once more to single out my emboisse'd Committee-man; his Fate (for I know you would fain see an end of him) is either a whipping Audit, when he is wrung in the Withers by a Committee of Examinations, and so the Spunge weeps out the Moiture which he had soaked before; or else he meets his Passing-peal in the clamorous Mutiny of a Gut-foundred Garrison: for the Hedge-sparrow will be feeding the Cuckow, till he mistake his Commons and bites off her head.

The Character of a Country-Committee-man, with the Ear-mark of a Sequestrator. Clivelelandi Vindiciae; or Cliveleland's Genuine Poems, Orationes, Epistles, &c. . . .
London . . . 1677, p. 100.

The allusion is, I suppose, to Lear, I. iv. 235—

"Foole. For you know Nunckle, the Hedge-Sparrow fed the Cuckoo so long, that it's had it head bit off by it young, so out went the Candle, and we were left darkling." 1 Folio, p. 288, col. 2.

For the probable date, see the previous page.—F. J. F.
THOMAS PRUJEAN, 1644.

The Argument of Roméo and Júliets:

Roméo and Júliet, issues of two enimies, Mountague and Capulet, Citizens of Verona, fell in love one with the other: hee going to give her a visit meetes Tybalt her kinsman, who urging a fight was slaine by him: for this Roméo was banished and refided at Mantua, where he received an Epistle from Júliet.

Aurorata, [having as a second part] Loves Looking Glasse Divine and Humane. The Divine one in Christ's Birth and Passion faithfully shovne: The Humane one in foure Epistles of Juliets, Roméo, Lisanders, Calistas. (Argument to Epistles from Júliet to Roméo, and from Roméo to Júliet.) Sign. E. 1644. [12mo.]

[The above extract is the Argument to two poems entitled Júliet to Roméo and Roméo to Júliet, of 100 lines each. There is nothing in them specially referring to or drawn from Shakespere, but the recent popularity of his great love-play makes it more likely that Prujean referred to the remembrance of Shakespere in the minds of his readers, than of Arthur Brooke's earlier version of the story. Neither, however, made epistles pass between the lovers. Mr. P. A. Daniel, editor of Brooke's poem and Shakespere's play for the New Sh. Society, who has kindly examined Prujean's work for me, concurs in these remarks. L. T. S.]
'VINDEX ANGLICUS,' 1644.

There is no sort of verse either ancient, or modern, which we are not able to equal by imitation; we have our English Virgil, Ovid, Seneca, Lucan, Juvenal, Martial, and Catullus: in the Earl of Surry, Daniel, Johnson, Spencer, Don, Shakespear, and the glory of the rest, Sandys and Sydney.

_Vindex Anglicus; or the Perfections of the English language defended and asserted._ Oxford, 1644.

[No author's name is given for this tract in the reprint,¹ nor in Hazlitt or Lowndes. None of these seem to be aware that it is an ingenious re-cast of Richard Carew's essay on "The Excellencie of the English Tongue," printed in the 1614 and subsequent editions of Camden's _Remaines concerning Britain_, into which the writer has also worked passages from Camden's chapter on "Languages" which precedes Carew's essay. He even has stolen thoughts if not expressions from Sidney's _Apologie for Poetrie_. We have here a clear case of literary theft, for Carew died in 1620, and Camden in 1623, and 1644 must be about the true date when _Vindex Anglicus_ was written, from the author's exclamation "What matchless and incomparable pieces of eloquence hath this time of civil war afforded? Came there ever from a prince's pen such exact pieces as are his majesty's declarations?" and his reference to Digby's speeches (p. 431). The passage above is copied and altered from the passage quoted from Carew, before, p. 27. L. T. S.]

¹ I owe the reference to Dr. F. J. Furnivall.
PAUL AYLWARD, 1645.

To his deere friend Mr. Henry Burkhead, upon his
Tragedy of Cola's fury.
You I preferre. Johnson for all his wit
Could never paint out times as you have hit
The manners of our age: The fame declines
Of ne're enough pray'd Shakespeare if thy lines
Come to be publifiht: Beaumont and Fletcher's skill
Submitts to yours, and your more learned quill.

DANIELL BREEDY, 1645.

[To the fame]
Deere friend since then this peece so well limn'd
As most would thinke 'twas by Ben. Johnson trimm'd,
That Shakespeare, Fletcher, and all did combine
To make Liренda through the Clouds to shine.

Commentatory lines prefixed to A Tragedy of Cola's Furie
or Liренdas Miserie. Kilkenny, 1645. C. M. I.
GEORGE WITHERS?, 1645.

John Taylour, then the Courts shrill Chanticleere
Did summon all the Jurours to appeare:
Hee had the Cryers place: an office fit,
For him that hath a better voyce, then wit.
Hee, who was called first in all the Lift,
George Withers bight, entituled Satyrift;
Then Cary, May, and Davenant were call'd forth;
Renowned Poets all, and men of worth,
If wit may passe for worth. Then Sylvester,
Sands, Drayton, Beaumont, Fletcher, Maffinger,
Shakespeare, and Heywood, Poets good and free;
Dramatick writers all, but the first three:
These were empanell'd all.

* * * * * * * * *

These were the crimes, whereof he1 was accus'd
To which he pleads not guilty, but refus'd

[fic] By Histriomicke Poëts to be try'd,
'Gainst whom, he thus maliciously enveigh'd
Justice (sayd he) and no finister fury,
Diswades me from a tryall by a jury,
That of worse misdemeanours guilty bee,
Then those which are objected against mee:
These mercinary pen-men of the Stage,
That foster the grand vices of this age,

1 The Intelligencer.
Should in this Common-wealth no office beare,
But rather stand with vs Delinquents here:
Shakespeare’s a Mimicke, Massinger a Sot,
Heywood for Aganippe takes a plot:
Beaumont and Fletcher make one poët, they
Single, dare not adventure on a Play.
These things are all but th’ error of the Muses,
Abortive witts, foul fountains of abuses:
Reptiles, which are equivocally bred,
Under some hedge, not in that geniall bed
Where lovely art with a brave wit conjoyn’d,
Engenders Poëts of the noblest kind.
Plato refus’d such creatures to admit
Into his Common-wealth, and is it fit
Parnassus shou’d the exiles entertaine
Of Plato?

Thus spake the Prif’ner.

[Plautus, Terence, Menander, Aristophanes mutter among the crowd.]

And while ’mongst these the murmure did encrease,
The Cryer warn’d them all to hold their peace.

The Court was silent, then Apollo spake:
If thou (said He) chiefly for vertues sake,
Or true affection to the Common-weale,
Didst our Dramatick Poëts thus appeale,
We shoul’d to thy exception give content,
But since we are assur’d, ’tis thy intent,
By this refusal, onely to deferre
That censure, which our justice must conferre
Upon thy merits; we must needs decline
From approbation of these pleas of thine,
And are resolv’d that at this time, and place,
They shall as Jurours, on thy tryall passe,
But if our Censor shall hereafter find,
They have deferred ill, we have design'd
That they likewise shall be to judgement brought,
To suffer for those crimes, which they have wrought,
Thus spake the Soveraign of the two-topp'd Mount.

_The Great Assises Holden in Parnassus. London. 1645._
.pp. 9, 31—33.

[The title of this curious Satire on the newsletters and newspapers of the day runs as follows;—"The Great Assises holden in Parnassvs by Apollo and his Assessors: At which Sessions are Arraigned Mercurius Britannicus, Mercurius Aulicus, Mercurius Civicus, The Scout, The writer of Diurnalls, The Intelligencer" and six others. The constitution of the court is set out on the second page, Apollo is president, the judges, Lord Verulam, Sidney, Erasmus, &c., follow, then two lists, one of "The Malefactours" (the same as those given on the title-page), the other of "The Jurours," whose names are George Wither, Thomas Cary, Thomas May, William Davenant, Josuah Sylvester, George Sandes, Michael Drayton, Francis Beaumont, John Fletcher, Thomas Haywood, William Shakespeare, Philip Massinger. The other officers of the court are, "Joseph Scaliger, the Censor of manners in Parnassus, Ben. Johnson, Keeper of the Trophonian Denne, John Tayer, Cryer of the Court, Edmund Spencer, Clerk of the Assises."

The jurors are successively hit at by the challenging of the prisoners. In Apollo's defence of the "Dramatic Poets" given above, Wither gives a cautious opinion.

This book does not bear Wither's name, but it was ascribed to him on the authority of Dalrymple and Hearne by Bliss in his edition of Wood's _Athenae Oxonienses_, vol. iii. p. 773. But the Rev. Mr. Ebsworth is of a contrary opinion, not believing that any man would describe himself so insultingly as some lines in this poem do Wither. See "Choyce Drollery," Boston, 1876, pp. 405, 406. L. T. S.]
SIR RICHARD BAKER, 1645.

and therefore where he [Prynne, author of 'Histriomastix'] hath entitled his Book, A Tragedie of Aegeours; he should, if he had done right, have entitled it, A Comedie of Errors.


This book, an answer to Prynne, is singularly wanting in contemporary references or allusions of any kind, English or European.—B. N.

It was reprinted in 1670 under the title of "Theatrum Triumphans / or a Discourse / of / Plays / . . . Wherein all Scruples are removed, and the vain objections of Histro-mastix and others fully Answered and confuted, . . . Written by the Learned / Sir Richard Baker, Kt. / London / . . . 1670." Allen and Bourdige are mentioned by the author, whose allusions are mostly classical. M.
SAMUEL DRAKE, 1646.

Troth I tooke him for the Schoole Master of the place yt made mee grow so bould with him, but no more of yt good Hall, & thou loue mee, for this veniall sin when I come to bee thy Confessor I le pardon thee a mortall one./

[p. 68 b.]

And for the booke hee shall receaue it when you do Arnoldus. For the Apothecarys bill 'tis a sniueling inconsiderable summe; what fdl Falstaffe in yt cafe to Lieft: Peto, lay out Lay out Hall I le bee resonsable to all when—

*   *   *

Normanton.                        S. Drake.
Monday morning.                   [p. 69.]


The first extract refers to Falstaff’s words, 1 Henry IV, II, iv; fol. p. 57: ‘A, no more of that Hall, and thou louest me.’
The second appears to refer to 1 Henry IV, IV, ii:
Bard. Will you give me money, captain?
Fal. Lay out, lay out. . . . Bid my lieutenant Peto meet me at the town’s end. M.
SAMUEL SHEPPARD, 1646.

See him whose Tragic Scenes EURIPIDES
Doth equal, and with SOPHOCLES we may
Compare great SHAKESPEARE ARISTOPHANES
Never like him, his Fancy could display,
Witness the Prince of Tyre, his Pericles,
His sweet and his to be admired lay
He wrote of lustful Tarquins rape shews he
Did understand the depth of Poesie.

The Times Displayed in Six Satyads, 1646, The sixth
Satyad: St. 9, p. 22, [44n.] C. M. I.
ROBERT WILD, 1646 (?)..

Shakespear.

Invent[ion]. His Quill as quick as Feather from the Bow!
O who can such another Falstaff show?
And if thy learning had been like thy Wit,
Ben would have blusht, and Johnson never writ.

Fur[or Poeticus]. Pifh.—I never read any of him but in
Tobacco papers and the bottom of Pigeon-Pies.—But he had
been a Curate to the Stage so long, that he could not choose but
get some ends and bottoms;—I, and they were his Fees too;—
But for the fine and true Dramatick Law,
He was a Dunce and scribbled with a Straw.

Author of Iter Boreale. Written in his Younger Days:
Now made Publick for Promoting Innocent Mirth . . .
London. MDCLXXXIX. p. 10.

Internal political allusions prove this play to have been written about
1646. It is obviously imitated from the anonymous 'Returne from Per-
nassus' first published in 1606. Besides the Shaksperian criticism, are
passages dealing with Ben Jonson, Beaumont and Fletcher, and 'Tom
Randolph's Poems.' For an account of the author see Poems by Robert
Wilde, D.D., one of the ejected ministers of 1662, with a historical and
biographical preface and notes by the Rev. John Hunt. London, 1870.—
S. L. Lee,
Anonymous, 1647.

But directed by the example of some, who once steered in our qualitie, and so fortunately aspired to choose your Honour, joyned with your (now glorified) Brother, Patrons to the following compositions of the then expired sweet Swan of Avon Shakespeare; we have presumed to offer to your Selfe, what before was never printed of these Authours.

The dedicatory epistle of ten Players "to Philip Earle of Pembroke and Montgomery." Prefixed to the first edition of Beaumont and Fletcher's Works: 1647. [Fo.]

The writer here adopts Ben Jonson's graceful sobriquet for Shakespeare: "Sweet Swan of Avon" (p. 310).

[Prefixed to the first folio of Beaumont and Fletcher there is, besides this Epistle of the ten players, whose names are subscribed to it, an address "To the Reader" signed Jh. Shirley, and one by "The Stationer to the Reader," signed Humphrey Moteley. There is nothing to show who wrote the ten Players' epistle. L. T. S.]
SIR JOHN DENHAM, 1647.

Then was wits Empire at the fatall height,
When labouring and sinking with its weight,
From thence a thousand leiser Poets sprong,
Like petty Princes from the Fall of, Rome,
When Johnson, Shakespeare, and thy selfe did fit,
And sway'd in the Triumvirate of wit—
Yet what from Johnsons oyle and sweat did flow,
Or what more easie nature did bestow
On Shakespeares gentler Muse, in thee full growne
Their Graces both appeare, yet so, that none
Can say here Nature ends, and Art begins
But mixt like th' Elements, and borne like twins,
So interweav'd, so like, so much the same,
None this meere Nature, that meere Art can name:
'Twas this the Ancients meant, Nature & Skill
Are the two topps of their Pernassius Hill.

Commendatory Verses on John Fletcher, prefixed to the first edition of Beaumont and Fletcher's Works.

[On the contrast between the nature and art of Shakespere and of Jonson see before, p. 275, and after, Winstanley, 1684. On “the elements so mix'd” see before, p. 121. L. T. S.]
JAMES HOWELL, 1647.

Had now grim Ben bin breathing, with what rage
And high-fswolne fury had Hee lafh'd this age,
Shakespeare with Chapman had grown madd, and torn
Their gentle Sock, and lofty Buskins wore,
To make their Muse welter up to the chin
In blood;

*Commendatory Verses "upon Master Fletcher's Dramaticall Workes." Prefixed to the first edition of Beaumont and Fletcher's Works. C. M. L.*
GEORGE DANIEL OF BESWICK, 1647.

The Sweetest Swan of Avon, to ye faire
And Cruel Delia, passionatelic Sings;
Other mens weakeneses and follies are
Honour and Witt in him; each Accent brings
A Sprig to Crowne him Poet; and Contrive
A Monument, in his owne worke, to live.
Draiton is sweet and Smooth; though not exact
Perhaps, to stricter Eyes; yet he shall live
Beyond their Malice. To the Scene, and Aet,
Read Comicke Shakepeare; or if you would give
Praise to a Just Desert, crowning the Stage
See Beaumont, once the honour of his Age.


[By the "sweetest Swan of Avon" is intended Samuel Daniel (no relation to George, the Royalist poet). Upon the "Swan of Avon" see Jonson and the ten Players, before, pp. 310, 503; and Appendix A). George Daniel rated Jonson above all, saying of him,

"Hee was of English Drammatickes, the Prince."

Dr. Grosart says that "he idolized Ben Jonson, and set himself resolutely against the supremacy of Shakespeare," and he finds a consciousness of this in the lines,

"I am not tyed to any general flame,
Nor fixed by the Approbation
Of great ones." (Vindication of Poetie, p. 30.)

L. T. S.]
GEORGE DANIEL OF BESWICK, 1647.

47.
The worthy S' whom Falstaffe's ill-vs'd name
Personates, on the Stage, left scandall might
Creep backward, & blott Martyr, were a shame,
Though Shakespeare, Story, & Fox, legend write;
That Manual, where death of Story brought
Such S's worthy this Age, to make it out.

50.
Another Knight but of noe great Account
(Soe say his freinds) was one of these new Saints
A Priest! but the fatt Mault-Man! (if yo' don't
Remember him, S' Iohn has let his rants
Flye backward), the firft Knight to be made
And golden Spurres, hee, in his Bosome had.

(MS., pp. 464, 465; reprint, pp. 112, 113.)

136.
Here, to Evince the Scandall, has bene throwne
Vpon a Name of Honour, (Charactred
From a wrong Person, Coward, and Buffoone;)
Call in your easie faiths, from what y'ave read
To laugh at Falstaffe, as an humor fram'd
To grace the Stage, to please the Age, misnam'd.

137.
But thinke, how farre vnfit? how much below
Our Harrie's Choice, had such a Person bene?

---

1 The MS. has the ) after "rants," but the sense requires it after "backward."
To such a Trust? the Town's a Taverne now
And plumpe S' John, is but the Bush far-seene;
As all the Toyle of Princes had beene Spent
To force a Lattice, or Subdue a Pinte.¹

138.
Such Stage-mirth, have they made Him; Harry saw
Meritt; and Scandall but pursues the Steps
Of Honour, with ranke Mouth, if Truth may draw
Opinion, wee are paid; how ere the heapes
Who crowd to See, in Expeckeation fall
To the Sweet Nugilogues, of Jacke, and Hall.

139.
Noe longer please your selves to iniure Names
Who liv'd to Honour; if (as who dare breath
A Syllable from Harrie's Choice) the fames
Conferr'd by Princes, may redeeme from Death:
Live Falstaffe then; whose Truft, and Courage once
Merited the first Government in France;

140.
This may Suffice, to right him; let the Guilt
Fall where it may; unquesion'd Harrie Stands
From the foure Points of vertue, equall built,
Judgment Secur'd, the Glorie, of his Hands:
And from his bountie, blot out what may rise
Of Comicke Mirth, to Falstaff's prejudice.

(MS., pp. 477, 478; reprint, pp. 135-6.)

Poems, 1616—1657. Privately printed from the MS. (Add. 19,255) in the British Museum by Dr. Grosart, 1878.

[Doubtless the popularity of the Plays [I. and II. King Henry IV. and Merry Wives of Windsor], and so the universal acceptance of Falstaff, stung the Royalist Poet thus to reprimand Shakespere. See end of note, p. 510. In stanza 138, Nugilogues=triflings or banter, i.e. nugae, trifles. Jacke and Hall are of course Falstaff and Prince Hal. A. B. Grosart.]
GEORGE DANIEL OF BESWICK, 1647.

[In stanza 50, the Priest probably refers to Sir John of Wrotham, and the fact Mault-Man to William Murley the Malt-man of Dunstable, the would-be knight, both in the play called *The First Part of Sir John Oldcastle*, 1600, sign. F 4, D 1, bk, G 2.]

From stanza 47 it is evident that George Daniel was aware that Falstaff was formerly called Oldcastle on the stage, and that this "ill-used name" had been suppressed and changed "lest scandal might" "blot Martyr." He, however, like Thomas Fuller (see before, p. 486), speaks out in vindication of the fair fame of Fastolf, the Norfolk knight to whose "trust and courage," as distinguished captain and governor in France in the 15th century, he alludes in stanza 139.

The prologue of the *First Part of the Life of Sir John Oldcastle*, two editions of which came out in 1600, contained the following lines:—

"It is no pamper'd Glutton we present,
Nor aged Councellour to youthfull sinne,
But one, whose vertue shone above the rest,
A valiant Martyr, and a vertuous Peere;
In whose true faith and loyalty exprest
Unto his soveraigne and his Countries weale:
We strive to pay that tribute of our love
Your favours merit. Let faire Truth be grac'd,
Since forg'd invention former time defac'd."

which seem clearly to point to the popular misapprehension of Oldcastle under the character of Falstaff, and the desire of the author of this play to clear Oldcastle's memory. (The name of Shakepeare was affixed by the bookseller to one of the two 1600 editions of the play. See Chas. Knight's *Studies of Shakespeare*, 1849, p. 270—272.) L. T. S.]

[In justice to Shakepeare I would add a word on an error begun ignorantly in his own day, and continued—spite of Theobald and others—by literate names in this nineteenth century, namely, that Shakepeare's plump Jack and the historical Sir John Fastolf were one.

When Shakepeare substituted Falstaff for Oldcastle he perhaps chose the name because it was existent at the time of his plays, but in Elizabeth's day extinct, and because he thought he could not further vilify the name of one who had, as he believed (see *1 Henry VI.)*, proved himself a coward. But fat Sir Apple-John was an old man in the latter days of Henry IV, and died just before Henry V. embarked for France. The Falstaff [Fastolf] of history had a government in France under Henry V, and was accused of cowardice in the next reign, as shown in *1 Henry VI.* It matters not to this question whether *1 Henry VI.* be Shakepeare's or not. The play was at least known to him, and was acted before the change was made from Oldcastle to Falstaff in *Henry IV.* Shakepeare therefore not only knew the difference between the two Falstaffs, but intended it to be known. Hence perhaps the reason why he in his *Henry V.* never even alludes to the historical Sir John, thus
allowing a long break between the death of one and the appearance of the other. B. N."

[The case seems to be this: in 1 Henry IV, as acted at first, the jovial boon companion and coward (a lollard) bore the name of Sir John Oldcastle, who had suffered martyrdom as a Lollard in the days of Henry V; this giving offence to the family of Oldcastle (see Dr. James, before, p. 330), Shakespere changed the name before the play was printed to Falstaff (Stationers' Registers, Feb. 25, 1597-8). Falstaff was but a modification of the name of Sir John Fastolf, who was a noted warrior and brave commander under Henry V, and Henry VI.; he was also a lollard, and having passed under the imputation of cowardice (though afterwards triumphantly cleared, see Mr. Jas. Gairdner's article in Fortnightly Review, March 1873, Vol. 13, p. 343), and being a somewhat unpopular man in his own day, Shakespere found that he fitted the character for whom he wanted a name. He disguised the name slightly by the common change of letters (see what Fuller says, before, p. 486), yet the confusion crept into the common mind, so that the fat jovial coward was remembered by the name of Oldcastle as late as 1618 (see Field's Amends to fair Ladies, before, p. 270), perhaps even down to 1651. (See after, T. Randolph's Hey for Honesty, Vol. ii.) The testimony of Dr. Richard James, George Daniel, and Fuller, taken together, show clearly that the distinction between Sir John Oldcastle, Sir John Fastolf, and Falstaff in their historical and poetical characters was well understood certainly by some. (See authorities cited in Dyce's Shakespeare, 1866, Vol. iv. p. 204, and Mr. Gairdner's article as above.) L. T. S.]

---

1 The Epilogue to 2 Henry IV, in which Falstaff is to die of a sweat, "for Oldcastle died a martyr, and this is not the man," shows that Shakespere was disclaiming the identity in the Second play (1597-8) about the same time that the First was being printed.

"That Falstaff was first call'd Oldcastle in the play, we know also from Old having been printed at the head of the speech, 'Very well, my lord, very well,' in the quarto 1600, of 2 Henry IV, Act I, sc. ii, and from Prince Hal calling Falstaff in 1 Henry IV, Act I, sc. ii, 'My old lord of the castle,' " &c.—Furnivall's Introduction to Leopold Shakespere, p. 1, note. Dyce and Prof. Dowden point out that Shakespere borrowed the name of Oldcastle in the first instance from The Famous Victories of Henry V, a popular play acted before 1588, in which one of the Prince's wild companions is a Sir John Oldcastle.

As this sheet goes to press, Dr. Grosart sends me the following from John Trapp, M.A., to the same effect as Fullert and Daniel:—"If dirt will stick to a mudwal, yet to marble it will not." • N. D., Author of the three conversions, hath made St. John Oldcastle the Martyr, a Ruffian, a Robber, and a Rebel. His authority is taken from the Stage-players, of like conscience for Iyes as all men know." Commentary upon Nehemiah, 1657. Chap. VI., v. 6.
WILLIAM CARTWRIGHT, 1647.

Twixt Johnson's grave, and Shakespeare's lighter found
His muse so steer'd that something still was found,
Nor this, nor that, nor both, but so his owne,
That 'twas his marke, and he was by it knowne.

Shakespeare to thee was dull, whose best jest lies
I' th Ladies questions, and the Fooles replyes;
Old fashion'd wit, which walkt from town to town
In turn'd Hose, which our fathers call'd the Clown;
Whose wit our nice times would obscene calls,
And which made Bawdry pas for Comical:
Nature was all his Art, thy vein was free
As his, but without his scurility;

Upon the Dramatick Poems of Mr. John Fletcher; prefixed to the first edition of Beaumont and Fletcher's Works, and included (under that title) in Cartwright's Comedies, Tragi-comedies, and Poems, 1651 [sm. 8vo.], pp. 270 and 273.

Canon Kingsley calls Cartwright a "wondrous youth." (Essays, 1873, p. 58.) The fact is, he was not a good poet; but for his manifold and precocious accomplishments he might have been nicknamed Drusus. Like Jasper Mayne, he was a dramatist in Holy Orders; but he wrote twice as many plays as Mayne: viz., four. C. M. L.
J. BERKENHEAD, 1647.

Shakespeare was early up, and went so drest
As for those dawning hours he knew was best;
But when the Sun shone forth, You Two thought fit
To weare just Robes, and leave off Trunk-hose-Wit.

*     *     *     *

Brave Shakespeare flow'd, yet had his Ebbings too,
Often above Himself, sometymes below;
Thou Alwayes Best; if ought seem'd to decline,
'Twas the unjudging Rout's mistake, not Thine. [nolea]

Prefixed to the First Folio Edition of Beaumont and
Fletcher's Works, 1647. C. M. I.
GEORGE BUCK, 1647.

Let Shakespeare, Chapman, and applauded Ben,
Weare the Eternall merit of their Pen,
Here I am love-sicke: and were I to chuse,
A Mifris corrivall 'tis Fletcher's Muse.

Prefixed to the first edition of Beaumont
and Fletcher's Works. 1647.

T. PALMER, 1647.

I could prayse Heywood now: or tell how long,
Falsstaffe from cracking Nuts hath kept the throng:
But for a Fletcher, I must take an Age
And scarce invent the Title for one Page.

Prefixed to the first edition of Beaumont
and Fletcher's Works. 1647.

C. M. I.
* SAM. SHEPPARD, 1647.

Suck[-dry]. We are in an excellent humour—let’s have the tother quart.

Com[on-curse]. Rare rogue in Buckram—thon shalt goe out a wit, and vie with Martin Parker,¹ or John Tailor.²


F. J. F.

Having regard to the great popularity of Hen. IV, this may be an allusion to Falstaff’s ‘rogues in buckram’: though a buckram lord, rogue, man, &c. was a common phrase. C. M. I.

¹ The Ballad-Writer. ² The Water-Poet.

J. S., 1648.

With reference to Mr. Bullen’s letter printed on the next page, and issued in my Stubbes, Part I, 1879, a note of mine appeared in the Athenæum of April 3, 1880, saying that I had chanced to take up Wits Labyrinth in the British Museum, and opening it at p. 19, my eye caught at once a line of Petruchio’s remonstrance with Kate before she touches his meat:

The poorest service is repaid with thanks.

Taming of the Shrew, IV. iii. 45.

As this line is not in the ‘Taming of a Shrew,’ 1594, it negatives Mr. Bullen’s supposition that J. S., the compiler of ‘Wit’s Labyrinth,’ had access only to Shakspere’s historical plays and ‘Titus.’ That J. S. was Shirley the dramatist I don’t for a moment believe. There are other J. S. initial books in 1639, 1643, 1660, 1664, &c.”—F. J. F.
1648. J. S.

"Wit's labyrinth. Or a briefe and compendious Abstract of most witty, ingenious, wise and learned Sentences and Phrases. Together with some hundreds of most pithy, facetious and pathetick, complementall expressions. Collected, compiled, and set forth for the benefit, pleasure, or delight of all, but principally the English Nobility and Gentry. Aut prodesse aut deletare potest. By J. S. Gent. London, printed for M. Simmons, 1648,' 410. 53 pages.

"The quotations which [this volume] contains are strung together apparently without any order or arrangement, and without any indication of the sources from which they are derived. No name, in fact, of any author whatever is mentioned. The following, however, I have identified as being from Shakspeare, and, with the aid of Mrs. Cowden Clarke's valuable Concordance, I have appended to them the exact positions which they occupy in the Shakspearean dramas:—

1. 'Suspicion always haunts the guilty mind.'—3 Henry VI., Act v. sc. 3.
2. 'Discretion is the better part of valour.'—1 Henry IV., Act v. sc. 4.
3. 'Undefiled stands he, that wears a Crown.'—2 Henry IV., Act iii. sc. 1.
4. 'Thieves are 'Diana's Foresters or Gentlemen of the Shade.'—1 Henry IV., Act i. sc. 2.
5. 'No beast so fierce but knows some touch of pity.'—Richard III., Act i. sc. 9.
6. 'That wreath may prey where eagles dare not perch.'—Richard III., Act i. sc. 1.
7. 'O Tiger's heart wrapped in a woman's hide.'—3 Henry VI., Act i. sc. 4.
8. 'Better than he have yet worn Vulcan's badge.'—Titus Andronicus, Act ii. sc. 1.
9. 'Even such kin as the parish beassers are to the town-bull.'—2 Henry IV., Act ii. sc. 3.
10. 'The Fox barks not when he would steal the lamb.'—3 Henry VI., Act iii. sc. 1.

"I have thus verified thirteen distinct quotations from Shakespeare in this little work, and I believe that there are still more. Of those which I have traced, it is singular that all except three are from the English historical plays, and that the three exceptions are from 'Titus Andronicus.' This would almost show that the compiler, whoever he was, had access only to those particular dramas, and not to any complete edition of Shakspeare's plays, either the 1623 edition or the 1632 edition. Otherwise we might have expected passages from the greater dramas, 'Hamlet,' 'Macbeth,' 'Lear,' 'Romeo and Juliet,' 'Othello,' 'The Tempest,' &c.

"And now the question arises, Who was the compiler? Who was 'J. S. Gent.'? The first name one thinks of is that of James Shirley, a dramatist himself, and the last of the glorious band in whom there survived somewhat of the genius of Shakspeare,—Marlowe, Webster, and Beaumont and Fletcher.

"Shirley, besides being a dramatist, was a clergyman of the Church of England who turned Catholic. He was also a schoolmaster, and the Latin quotation of the title-page, together with another Latin quotation in the preface, might lead one to suppose that the compilation was his. But the style and manner of the preface are altogether unworthy of him. Here is a passage from it:—

"'And lastly although this Poem [work?] is but a collection of divers sentences, phrases, &c., as appeareth in the Title (not methodically composed or digested), it being unpossible in a subject of this nature so to doe, but promiscuously intermixt with variety and delight, which many yeares since, in times of my better prosperity, I gathered out of some hundreds of Authors, never having the least thought of putting it to Prese: yet now,' &c. Then he goes on, in the style usual then as at present, to say that he was prevailed on by the importunities of friends 'to put it into print,' &c.

"Perhaps some one else may be more fortunate in discovering the name of the compiler.'

[Athensum, Sept. 6, 1873.] G. BULLEN.
Anonymous, 1648.

Wednesday the 27 of December.

From Windfor came to White-Hall this day thus. That the King is pretty merry, and spends much time in reading of Sermon Books, and sometimes Shakspeare and Ben: Johnsons Playes.


[It is well known that the cultivated taste of Charles I. delighted in Shakespere; we here see how he could thus find distraction from his troubles within a month of his death. See also after, J. Cook, p. 525. L. T. S.]
HENRY TUBBE, 1648–54.

Th' Example of his Conversation
With such an high, illustrious vigour shone,
The blackest Fangs of base Detraction
Had nothing to traduce or fasten on.
His very Lookes did fairly edifie;
Not mask'd with forms of false Hypocrifie:
A gracefull Aspect, a Brow smooth'd wth Love,
The Curls of Venus, with the Front of Jove;
An Eye like Mars, to threaten & command
More than the Burnish'd Scepter in his Hand:
A Standing like the Herald Mercurie;
A Gestic humbly proud, & lowly high;
A Mountaine rooted deepe, that kif'd the Skie,
A Combination and Formalitie
Of reall Features twisted in a String,
Of rich Ingredients, fit to make a King.

Harleian MS. 4156, leaf 50 (or 51 by the 2nd numbering),
back. Epistles, Poems, Characters, &c., 1648-1654, by Hy.
Tubbe of St. John's College, Cambridge: from Eliz. VI on
"The Roiall Martyr," Charles I.

[The Passage was first pointed out by Mr. Halliwell, and was sent by me
to the first number of the new monthly, the Antiquary. It is somewhat
odd, that though Tubbe uses Shakspere's lines on Hamlet's Father—

See what a grace was seated on his Brow,
Hyperions curles, the front of Ioue himselfe,
An eye like Mars, to threaten or command
A Station, like the Herald Mercurie
New lighted on a heauen-kissing hill:
A Combination and a forme indeed,
Where every God did seeme to set his Seale,
To give the world assurance of a man.

yet he doesn’t name Shakspere as one of the Learned Ghosts who are to greet
him and his friend in Elysium, If. 37 (or 39), back : “the great Shadow of
Renowned BEN,” and “Ingenious Randolph”¹ are the only two specified
for that honour.—F. J. F.

¹ Epistles I. f. 37, 39.

Our Spirits shall intermix, & weave their knots;
Free from the trouble of these earthly Grotts;
Thence winged fie to the Elysian groves,
Where, whilst wee still renew our constant Loves,
A Thousand Troops of Learned Ghosts shall meet
Us, and our Comming thither gladly greet.

First the Great Shadow of Renowned BEN
Shall give us hearty, joyfull Wellcome: then
Ingenious Randolph from his lovely Arms
Shall entertaine us with such mighty charms
Of Strict Embraces, that wee cannot wish
For any comforts greater than this Blisse.
ANON. 1649.

Here to evince that scandal has been thrown
Upon a name of honour; charactred
From a wrong person, coward and buffoon;
Call in your easy faiths, from what you've read
To laugh at Falstaffe; as a humour fram'd
To grace the stage, to please the age, misnom'd.

No longer please yourselves to injure names
Who lived to honour: if, as who dare breathe
A syllable from Harry's choice, the Fames,
Conferr'd by Princes, may redeem from death?
Live Falstaffe then; whose Trust and Courage once
Merited the first Government in France.

Stanza 136. 139

Строкахия: The several Reigns of Richard II, Henry
IV, and Henry V, MS. 8vo., 1649, in Hen. V.

how'er the heaps
May crowd, in hungry expectation all,
To the sweet Nugilogues of Jack and Hal.
ib. Stanza 138.

Then, from his bounty, blot out what may rise
Of comic mirth, to Falstaff's prejudice.
Stanza 140.

The first two stanzas above are from William Oldy's Life of Sir John
Fastolff in "A General Dictionary, Historical and Critical: in which/
A New and Accurate Translation of that of the Celebrated Mr. Boyle,"
with the Corrections and Observations printed / in the late Edition at Paris, is included, and interspersed / with several thousand Lives never before published. / . . . London. M D CC XXXVII. vol. 5, p. 195, note. Oldys says that as Shakspere's trespass was poetical, we shall end with a poetical animadversion taken from an original Historical Poem on Three of our Kings; in the possession of the writer of this article. Herein the Poet has five stanzas of reproof for this liberty taken on the Stage in derogation of our Knight; but, for brevity, shall at present repeat only these two, "those above.

In his article on Fastolff\(^1\) in the Biographia Britannica, 1793, Oldys quotes the few more lines, given above, from two more of the 5 stanzas he names in his first article. Yowell, in his account of Oldys in 3 N. & Q. i. 85 (Feb. 1, 1862), has a note by Bolton Corney, saying that the MS. of the Trinarchodia pass into the hands of "J. P. Andrews: Park describes it, Restituia, iv. 166."

The first 2 stanzas above were quoted by Mr. Halliwell in his Character of Falstaff, 1841, p. 44, as from "An anonymous and inedited poet of the early part of the seventeenth century, whose MS. works were formerly in the possession of Oldys," with no other reference. This designedly vague way of referring to other men's quotations—when he refers to em at all—is Mr. Halliwell's normal one, and cannot be too strongly condemned. It is unfair to the original quoter, and unfair to the reader, on whom is thrown the nuisance of a long search when he wants to find the original quotation, and remove Mr. H.'s later needless alterations of italics, &c. in it.—F. J. F.

\(^1\) Said in the B. Mus. Cat. to be revised and enlarged by Nicola.
Anonymous, 1649.

The Prologue to the Gentry.

Though Johnson, Shakespeare, Goffe, and Devenant,
Brave Sucklin, Beaumont, Fletcher, Shurly want
The life of action, and their learned lines
Are loathed, by the Monsters of the times;
Yet your refined Soules, can penetrate
Their depth of merit, and excuse their Fate:

[Sig. A 2, l. 3.]

The Famous Tragedie of King Charles I. . . . In which is Included, The several Combinations and machinations that brought that incomparable Prince to the Block, . . . Printed in the year, 1649. p. 4. [Dated in ink May 26.]

The play is full of classical allusions of all kinds, but particularly with allusions to the Trojan War. The references to Venus and her son (pp. 4, 34), to Thersites (p. 25), to Cleopatra, said to “dissolve inestimable precious Stones in every glass of luscious Wine” (p. 33), and to Paris (p. 38), cannot be considered allusions to Shakspere. The fourth line of the passage printed above is a reference to the Puritan hatred of the stage.

This Allusion was pointed out by Morris Jonas in Notes and Queries, 7th Series, vol. x, p. 4, col. 2. M.
Eikon h Plorn, 1649.

What do'ft thou mean to stand behind the noon
And pluck bright honour from the pale fac'd moon?

Eikon h Plorn, or The Faithfull Pourtraicture of a Loyall Subject, 1649, sig. A 4 b.

[Noted by Mr. G. Thorn Drury in Notes and Queries, 9th Series, x, p. 465. The passage quotes Hotspur's words, I Henry IV, I, ii, 222:

To pluck bright honour from the pale-faced moon. M.]
JOHN MILTON, 1649.

From Stories of this nature both Ancient and Modern which abound, the Poets also, and some English, have been in this Point so mindful of *Decorum*, as to put never more pious Words in the Mouth of any Person, then of a Tyrant. I shall not instance an abstruse Author, wherein the King might be less conversant, but one whom we well know was the Closet Companion of these his Solitudes, *William Shakespeare*: who introduces the Person of *Richard* the Third, speaking in as high a strain of Piety, and mortification, as is uttered in any passage of this Book [Εἷκεν Βασιλεὺς]; and sometimes to the same sense and purpose with some words in this Place, *I intended*, faith he, *not only to oblige my Friends, but mine Enemies*. The like faith *Richard*, *Act 2, Scen. 1.*

"*I do not know that English Man alive,*
*With whom my Soul is any jot at odds,*
*More then the Infant that is born to night;*
*I thank my God for my Humility."*

Other stuff of this sort may be read throughout the whole Tragedy, wherein the Poet *ui'd* not much Licence in departing from the Truth of History, which delivers him a deep Diffembler, not of his affections only, but of Religion.

*Εικονολόγης, in Answer to a Book intitul'd Εἷκεν Βασιλεύς, 1690 [Σεν], §1, pp. 9-10.
In the compiler’s judgment Malone was in error in taking these remarks to imply a rebuke to Charles I for making Shakespeare his closet-companion. Milton merely takes a book which he knew was a favourite with the king, and out of it reads him a lesson. Apart from the single word “stuff,” there is nothing like disparagement of Shakespeare in his remarks; and the contemptuous use of that word is the growth of a later age. Milton uses it also in the Introduction to Samson Agonistes, 1671. Having alluded to a tragedy named Christ Suffering, attributed to St. Gregory Nazianzen, Milton writes, “This is mention’d to vindicate Tragedy from the small esteem, or rather infamy, which in the account of many it undergoes at this day with other common Interludes; hap’ning through the Poets error of intermixing Comic stuff with Tragic sadness and gravity; or introducing trivial and vulgar persons, which by all judicious hath bin counted absurd; and brought in without discretion, corruptly to gratifie the people.”—Of that sort of Dramatic Poem which is call’d Tragedy. C. M. L.
J. COOK, 1649.

Had he [King Charles] but studied Scripture half so much as Ben: Johnson or Shakespeare, he might have learnt, That when Amaziah [&c.]

[Ch. 5 Kings xxiv. and 1 Chron. xxv. — C. M. L.]

King Charis his Case: or, an Appeal to all Rational Men, concerning his Trypt. 1649. p. 13. [4to.]

———

[Sam. Butler, the author of Hudibras, wrote an answer to Cook's pamphlet, entitled The Plagiary exposed: or an Old answer to a Newly revived Calumny against the memory of King Charles I (published 1691, but written "above forty years since"), in which he retorts upon Cook for the affectation of his language, "therefore you do ill to accuse him of reading Johnsons and Shakespeare's Plays, which should seem you have been more in yourself to much worse purpose, else you had never hit so right upon the very Dialect of their railing Advocates, in which (believe me) to have really outacted all that they could fansie of passionate and ridiculous Outrage" (p. 2). — L. T. S.]
WILLIAM CAVENDISH, DUKE OF NEWCASTLE,
1649.

Vnd[erwil] These things are very right Thomas, let me see
now the bookes of Martiall discipline.
Tho[mas] I bought up all that seeme to have relation to war
and fighting.
Vnd. That was well done; well done; Item, the Sword-
salve.
Tho. Sir if you bee hurt you neede goe no further then the
blade for A surgeon.
Vnd. The Buckler of faith.
Tho. You had the sword before, Sir.
Vnd. A booke of Mortification.
Tho. I Sir, that is a kinde of killing, which I thought very
necessary for A Captaine.
Vnd. Item the Booke of Cannons; Shakspeare's workes. Why
Shakespeare works?
Tho. I had nothing for the Pike men before.
Vnd. They are playes.
Tho. Are not all your musteringes in the Country so, Sir;
Pray read on.

The | Country Captains, | A Comedie | Lately Presented | By
his Majesties Servants | at the Blackfryers | . . . In
's
Grave van Hage. | . . . 1649, p. 35.

[Bound with Newcastle's "Varietie" of the same date, a common title-
page being printed for the two plays, 1649. M.]
HUMPHREY MOSELEY, 1649.

Courteous Reader, these Books following are printed for Humphrey Moseley, and are to be sold at his Shop at the Prince’s Armes in St. Paul’s Churchyard.

* * * * *

95. Poems written by Mr. William Shakspeare gent. 8°.

* * * *

108. Comedies and Tragedies written by Francis Beaumont and John Fletcher, never printed before, and now published by the Authors Original Copies, containing 34 plays, and a Masque, Fol.

109. The Elder Brother.
110. The Scornful Lady.
111. The Woman Hater.
112. Thierry & Theordoret 4o by Francis Beaumont &
113. Cupids Revenge. by John Fletcher.
114. Mounseur Thomas. gent.
115. The two Noble kinshmen.

Printed at the end of The Country Captaine, And the Varietie, Two Comedies, [By William Cavendish, Duke of Newcastle], 1649. M.

END OF VOL. I.