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The poems of Lucius Cary, Lord Falkland

Bellows, Ruth Carmichael, Ph.D.

Rice University, 1991

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RICE UNIVERSITY

THE POEMS OF LUCIUS CARY,

LORD FALKLAND

by

RUTH BELLOWS

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ABSTRACT
THE POEMS OF LUCIUS CARY, LORD FALKLAND
Edited by Ruth Bellows

Lucius Cary, second viscount Falkland, has claimed the regard of historians. His poetry, however, has had little currency since his lifetime. While only eight poems have been collected previously in one edition, fifteen poems are included here. Four of these are unascribed in early witnesses. Two have been shown by Professor Murdock to be Falkland's. The physical settings and close stylistic analyses show the other two to belong in the canon.

Each poem is presented in a careful old-spelling version of a copy-text chosen for demonstrable authority and/or scribal care. The apparatus displays substantive variants from the chosen copy-text. A commentary explaining the choice of copy-text and editorial decisions followed by informational notes appears for each poem.

The reader of Falkland's poems may see the viscount's growth as a poet, a growth which epitomizes the achievement of English poets in general in the first half of the seventeenth century, from writing in a style almost as tangled as Donne's in the Satires to one that rivals Dryden's in its clarity and force.
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Lucius Cary's hold on the imaginations of English men-of-letters is evidenced by allusions from poets and proven by arguments from historians. This fascination derives essentially from his tragic situation: that of a good man facing a dilemma with fatal consequences. The paean and debates have focused on his private virtues and public service, neglecting a contribution from another sphere, that of poetry. Perhaps because Clarendon, in his great prose elegy on his friend—a piece so seductive as to bring any sensitive reader into Falkland's personal camp—does not speak of Falkland the poet, that aspect of the viscount's life has received scant notice. This volume attempts to correct Clarendon's oversight and bring forward Falkland's poetry in a critical edition so that students may correct the omission and rejoice in the discovery of a highly intelligent poet's finding and refining a form, the heroic couplet, to contain and showcase his thought. For this is the very heart of Falkland's accomplishment as a poet. In a few short years, he transformed a style almost as tangled as Donne's—in the Satires—to one that rivals Dryden in its clarity and force. This transformation epitomizes that achieved by English poets in general during the first half of the seventeenth century, a transformation with which such poets
as Beaumont, Waller and Denham have been credited. The student of these few poems will find that, at the very least, he must add another name to this list of poetic references.

In admiring Falkland's poems, I follow Ruth Wallerstein and my teacher, William Bowman Piper. Their work discovered the need for such a volume as this one. It is significant of the dearth of Falkland material that I would never have stumbled onto this poet without their pioneering work. Aside from that primary debt, I owe thanks to Monroe K. Spears for charting a course of study in editing. I also acknowledge gratefully the scholarly examples of Kristine G. Wallace and Edward O. Doughtie and the actual benefits from their scholarship. Dr. Doughtie's particular expertise in editing guided me toward a framework to ease my reader's task and away from some of the vanities of the novice editor.
On Documentation

The following abbreviations are used in citations in this edition:

DNB  *Dictionary of National Biography*

Loeb  *Loeb Classical Library Series*

Individual Loeb volumes appear in the bibliography under the author's name.

All Greek and Latin references and translations without further citation come from the Loeb series.

MED  *Middle English Dictionary*

OCD  *Oxford Classical Dictionary*

OED  *Oxford English Dictionary*.

Full publication data for these volumes and for works cited in the text appear in the bibliography.

A list of shortened titles used in this edition for the discussion of Falkland's poems appears at the close of the introduction.
INTRODUCTION

Biography

To insist that a knowledge of Falkland's life is essential to an understanding of his poems would be wrongheaded. Falkland's poems—all of them occasional—announce their own subjects and date themselves by their matter. They engage the reader with learned but rarely private allusion. Yet to comprehend the tendencies and crises of Falkland's life is to appreciate most fully his poetry and his achievement as a poet.

Lucius Cary was born ca. 1610 to an ambitious but ultimately failed courtier, Henry Cary, first viscount Falkland, and his wife, Elizabeth Tanfield, daughter of a wealthy lawyer and judge. Educated in part in Ireland during his father's tour as Lord Deputy, Lucius first sought a career as a soldier and then, when he became disappointed in his prospects, as a scholar. His friend Edward Hyde wrote of his determination in scholarship: "And therefore, having once resolved not to see London (which he loved above all places) till he had perfectly learned the Greek tongue, he went to his own house in the country, and pursued it with such indefatigable industry that it will not be believed in how short a time he was master of it, and accurately read all the Greek historians" (History 171).
Lucius inherited his grandfather's fortune, which Sir Laurence Tanfield ultimately bequeathed directly to him, bypassing Elizabeth after her conversion to Catholicism; and he married Lettice Morison, the sister of his lamented best friend Henry Morison (the subject with Cary of Ben Jonson's ode "To the immortal memorie, and friendship of that noble paire, Sir Lucius Cary, and Sir H. Morison"). Then he settled at Great Tew, his estate near Oxford, and opened it to other scholars, earning Hyde's elegant praise: "They [the men of the university] found such an immenseness of wit and such a solidity of judgment in him, so infinite a fancy bound in by a most logical ratiocination, such a vast knowledge that he was not ignorant in any thing, yet such an excessive humility as if he had known nothing, that they frequently resorted and dwelt with him, as in a college situated in a purer air. His house was a university bound in a lesser volume, wither they came not so much for repose as study, and to examine and refine those grosser propositions which laziness and consent made current in vulgar conversation" (ibid.).

Hyde, later Earl of Clarendon, seems to have been the special friend of Lucius Cary following the death of Henry Morison. He shared Cary's admiration for Ben Jonson and frequented the poet's gatherings. Even after Hyde's political industry took him more and more away from such entertainments, he and Cary, by this time the second viscount
Falkland upon his father's death, maintained a friendship until the latter's death, the recounting of which in Hyde's *The History of the Great Rebellion* gives occasion for Clarendon's beautiful paragraphs on his friend.

Kurt Weber in his biography of Falkland discusses at length the viscount's other associates and their probable influence on each other (especially chaps. 4-6). He lists William Chillingworth, John Earle, Sydney Godolphin, John Hales, Henry Hammond, Thomas Hobbes, George Morley, George Sandys and his kinsman Francis Wenman, Gilbert Sheldon, Thomas Triplet, and Edmund Waller. Sir John Suckling implies in "The Wits" or "A Sessions of the Poets" a shift in Falkland's study from poetry to theology. He writes that Apollo called Falkland,

But
He was of late so gone with Divinity,
That he had almost forgot his Poetry,
Though to say the truth (and Apollo did know it)
He might have been both his Priest and his Poet. (99-102)\(^1\)

And Clarendon noticeably omits the poets from his later list of Falkland's intimates (Marriott, *Life* 80). But although Falkland began writing on theology in 1635 (his first effort was a reply to a letter written by Walter Montague to his

---

\(^1\)This quote taken from Sir John Suckling, *The Works of Sir John Suckling*, ed. Thomas Clayton (Oxford: Clarendon Press, 1971), 75. Falkland had articulated his perception of a similar transference of allegiance by John Donne in his elegy on Donne:

And as he was a two fold Priest; in youth Apollo's; afterwards, the voice of Truth.
father, the Earl of Manchester, explaining his reasons for converting to Catholicism\(^2\)), he continued writing poetry. Some half-dozen of his poems may be dated 1635 or later.

The publication of Falkland's latest surviving poem does coincide with his entry into public life.\(^3\) As a Scottish peer, he was eligible for a seat in the House of Commons, and he was returned to such a seat by Newport, Isle of Wight, for the Short Parliament which opened April 13, 1640, and again for the Long Parliament, November 3, 1640. He was initially delighted in the parliamentary process; as Clarendon reports, "He contracted such a reverence to parliaments that he thought it really impossible that they could ever produce mischief or inconvenience to the kingdom" (History 171). But his confidence in the body diminished with exposure. Having voted for the Bill of Attainder against Strafford and having read the articles of impeachment against Lord Keeper Finch, Falkland balked at further attempts by Parliament to dismantle the structure of the church and the prerogative of the monarch and opposed the Second Bishops Bill (which grew from the Root and Branch Petition) and the Grand Remonstrance. A month after the vote on the latter, he accepted the office of Secretary of State to Charles I and

\(^2\)See Murdock, The Sun at Noon 118ff. for an outline of Falkland's arguments.

\(^3\)Charles I himself advised Sir John Denham "to abstaine from versifying while engaged in politics" (DNB 5:796).
was sworn of the Privy Council.\(^4\) When the war finally began, Falkland served also as soldier for the king until his death at the Second Battle of Newbury, September 20, 1643.

Among his remarks upon the unveiling of the Falkland Monument at Newbury in 1878, Lord Carnarvon observed, "Living in troubled and painful times he reconciled, as far as it was given to man to reconcile, the conflicting duties of his age, and dying, he died without fear and without reproach." But even so admired a statesman as Falkland has not escaped reproach since his death. Whitelocke and Aubrey imply that Falkland courted death to the point of suicide. Clarendon's recollection, however, provides another perspective of Falkland's risk-taking. So much an advocate of peace, Falkland felt, he told his friend, that he had to exhibit extraordinary bravery to avoid the charge of cowardice in wishing so vehemently for an end to the fighting.\(^5\)

Horace Walpole has been, perhaps, Falkland's severest critic. Writing in A Catalogue of the Royal and Noble Authors of England, Walpole asserts:

There never was a stronger instance of what the magic of words and the art of

\(^4\)See an account of Falkland's reluctance in Marriott, Life 123-232; see also discussion of Falkland's ambivalence in Coltman, Private Men and Public Causes 11-15, 53-62, 159-164.
\(^5\)Reported in Marriott, Life 321-323; Marriott has explored the reports of Falkland's contemporaries and discovered a potentially misrepresented speech on which Whitelocke and others may have based their conclusions. Lord Carnarvon's quote from the Times, Sept. 10, 1878, is also in Marriott 324. See Whitelocke, Memorials, and Aubrey, Brief Lives.
the Historian can effect, than in the character of this Lord, who seems to have been a virtuous well-meaning Man with a moderate understanding, who got knocked on the head early in the civil war, because it boded ill: And yet by the happy solemnity of my Lord Clarendon's diction, Lord Falkland is the favorite personage of that noble work. . . . That Lord Falkland was a weak man, to me appears indubitable. (2:216-217)

Walpole particularly finds Falkland's scrupling as Secretary of State to use spies or to open any mail, even upon suspicion, to be a mark of weakness rather than character. And only by a play of language does he stop short of labeling Falkland a hypocrite. Matthew Arnold, following John Tulloch, acquits Falkland of such summary charges and analyzes Falkland's decisions regarding the ethics of his position, finding Falkland's final allegiance to the king more consistent than would have been his continuing to vote with Pym and Hampden. Fundamentally moderate, Falkland worked for improvement, not radical change. Arnold summarizes Falkland's politics: "He was for using compromise and adjustment, for keeping what had long served and what was ready to hand, but amending it and turning it to better account."6

Canon

Kurt Weber recounts from the Genuine Remains of Dr. Thomas Barlow (London, 1693) the intention of Sir Peter Pett

6Essays Religious and Mixed 203.
to collect the works of Lucius Cary, Lord Falkland, in one folio volume and to include in the volume a biography. Even though friends did supply Pett some biographical materials, we do not now have such a volume if it were ever effected. The seven poems by Falkland published before his death--four within the works of George Sandys, one in a memorial to Ben Jonson, one with the works of John Donne, and an epitaph for the Countesse of Huntingdon--remained the only ones in print or at least recognized in print until a call by John Mitford, who claimed the poems had never before been collected, in the "Retrospective Review" of the Gentleman's Magazine (N. S. 4[1835]:392) was answered by "J. B." John Bruce, a literary antiquary, discovered in Harl. MS 6947 an eclogue written by Falkland on the death of the Marquesse Hamilton. Bruce also pointed out that the lines from the Lachrymae Musarum (1649) claimed for Lucius Cary by the Gentleman's Magazine (4:392) were written rather by the third Lord Falkland.\footnote{Bruce writes, "This mistake originated in Nichols's Leicestershire. I feel certain that upon re-perusal of those lines, J. M. will agree with me in thinking it a subject of rejoicing that Lord Falkland's memory, as a poet, is relieved from the burthen of their composition" (9:154).} A. B. Grosart edited these eight previously printed works for the Fuller Worthies' Library in 1872. Through the efforts of W. D. Briggs for Anglia 37(1913), the canon was effectively expanded by the two poems addressed to Ben Jonson which accompanied Jonson's letter to the Earl of Newcastle (Harl. MS 4955). It should be noted that W.
Gifford had mentioned both these poems in *The Works of Ben Jonson* but had printed only a few couplets from each.\(^8\)

Kenneth Murdock in 1938 edited an elegy on Henry Morison and a prefatory poem to Lettice Morison from a manuscript donated anonymously to the Harvard College Library in 1932. And Kurt Weber (1940) transcribed a poem to the king from MS Ashmole 38 and an elegy on the Lady Huntingdon from Egerton MS 2725.

A fifteenth poem, mentioned by Weber but not printed by him because the attribution was in doubt, may be added to complete the canon for this edition.\(^9\) Of these fifteen poems eleven are explicitly ascribed in early states to Falkland. There is no reason to question any of these attributions. The poems from the Harvard manuscript are shown convincingly by Murdock to be Falkland's.\(^10\) Each of the remaining two poems precedes in manuscript or print an explicitly ascribed poem. The external factors influencing attribution are discussed in the respective commentaries to the poems. But since in each case the settings of the poems imply but do not affirm attribution to Falkland, I now

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\(^8\)Originally printed in 1816, Gifford's work was published in a second edition with an introduction and appendices by F. Cunningham in 1875. This later edition was inspected for this edition, but Briggs assures his readers that the 1816 and 1875 editions are "practically the same."

\(^9\)William H. Teale received assurance from the heirs of Lord Falkland in 1844 that the family retained no further manuscripts in which poems by Cary appeared (*Lives of English Laymen* viii). Great Tew, Falkland's home, where an undiscovered manuscript might have rested, burned in the nineteenth century.

\(^10\)See Murdock 29-30.
undertake a stylistic evaluation to determine whether inclusion in the canon is justified.

The challenge to Falkland's authorship, elsewhere simply assumed (see Commentary XII), of "To my noble Friend Mr. Sandys, upon his Job, Ecclesiastes, and the Lamentations, cleerely, learnedly, and eloquently Paraphrased" (hereafter, DIVINE) is implicit in Ruth C. Wallerstein's "The Development of the Heroic Couplet." In one section, Miss Wallerstein looks at the thirteen commendatory poems which accompanied George Sandys's paraphrases of biblical material and his translation of Christ's Passion by Hugo Grotius. (Falkland wrote poems which appeared with three of Sandys's presentations: PSALMS in 1636 and 1638, DIVINE followed by "Another" in 1638, and "To the Author" in 1640). Miss Wallerstein writes, "Of these thirteen poems [in the volumes she considers], the most important are the three [we would say four] by Falkland" (p. 194). A bit later she contrasts the "first, unsigned lines upon Job"--that is, DIVINE--with Falkland's other verses and finds that "[they] have less vigor and variety than Falkland's verse but the use of balance, of line and half-line units, of counter-pattern, is clearly established" (198). It is just such use of balance and of "basic pattern" and "secondary pattern" in a "full and unflagging hold of the closed couplet design and the integration of its rhetoric and music" that Miss Wallerstein has praised in Falkland's other Sandys's poems. But Miss
Wallerstein is a careful reader of poetry, and her assumption, although it stands alone, should not be summarily dismissed.

Of course, the lines of DIVINE apparently fall chronologically between the two poems in which Falkland's mastery of his form is clearest, "To my Noble Friend, Mr. George Sandys upon his excellent Paraphrase on the Psalms" (PSALMS) and "Another" and may suffer somewhat by comparison. Certainly, on a line-by-line analysis, there is less manipulation of normal syntax in DIVINE than in its successor ("Another"): about one-fourth the lines of DIVINE contain notable rearrangement or syntactical inversion compared with one-half the lines from the second poem. Perhaps Miss Wallerstein refers unconsciously to this difference. The casual reader, however, may find greater energy in DIVINE than in "Another." This energy comes from its diction. But the difference is not the result, as one might expect, of a greater or lesser use of words of "English" derivation (see Allison 27-28); the frequency of Latin-derived terms is roughly the same in the two poems. Rather the occurrence of forceful and aggressively unpleasant words is much greater in DIVINE. Words like "Rape" in line 27, "Destroy" (28), "Lascivious" (33), "Infernall" (57), "corrupt" (74), and "Soil'd" (84) are not common in Falkland's poems or other compositions. Compared with the fewer and less forceful negative terms of "Another"--"Shame" (10), "feeblener" (23),
"no injurious" (26)--the language of DIVINE is more threatening. The second poem, on the other hand, stresses concord--the concord Falkland sought in his brief public life--with such words as "unite" (15); "conspire," without its clandestine overtone (14); and "joyn'd" (11) and makes one think the poem DIVINE must be the poem written, in lines from "Another," "Alone" (11) compared with its fellow which was presented "joyn'd with Those / Who make the loftiest Verse seeme humblest Prose" (11-12). The poem apparently written privately ("Alone") carries the writer's less censored enthusiasm and sponteneity; whereas the poem conceived as a public commendation ("joyn'd with Those") exhibits greater control in both its diction and its syntax, shifting the natural word order for rhetorical and musical ends.

It should not, however, be assumed that the diction and images of DIVINE generally are foreign to Falkland's other poems. Several specific terms and ideas carry over from the earlier PSALMS to DIVINE. The benefits of the disclosure of obfuscated meanings from "darkest Text(s)" are noted in both DIVINE (16) and PSALMS (99). The "looser Poets" of DIVINE, "whose lascivious Pen / Ascribing Crimes to gods, taught them to Men" (33-34) are the fellows of those in this elegant pair of couplets from PSALMS:

Those, who make Wit their Curse, who spend their Brain,
Their Time, and Art, in looser Verse, to gain
Damnation, and a Mistres; till they see
How constant that is, how Inconstant she.
(105-109)

And the labors of these "looser Poets" have "their Soules destroy'd" (38) just as the wits have found damnation.

Readers, however--according to Falkland--may admire Sandys's eloquence without danger. At some length in PSALMS, Falkland draws parallels between the ill who "Refuse a Cordial, when not brought in gold" (140) and who are "to that Disease Inur'd, / Which can be no way, but by Musicke cur'd" (141-142) and those who "stay, unlesse their Path be Even" (137). Sandys's "flowing Eloquence," he hopes, will warm their colder hearts (144). More succinctly, Falkland ends DIVINE with the assertion that many shall "owe Salvation to [Sandys's] heavenly Rimes" (108). Having distilled his statements on Sandys's eloquence from PSALMS to DIVINE, Falkland also strengthens his objections to the loosen poets. In PSALMS he has allowed that "Such Eloquence, that though it were abus'd, / Could not but be (though not Allow'd) excus'd" (95-96). With overlapping vocabulary but less tolerance for "abus'd eloquence" he charges in DIVINE:

Those Polite-Pagan-Christians who do feare
Truth in her Voyce, God in his Word to heare;
(For such alas there are) doubting the while
To harme their Phrase, and to corrupt their Stile;

Falkland also gives tighter formulation to the objections to Sandys's eloquence in DIVINE that in PSALMS: the "Envy" (112) of Sandys's achievement by those who can appreciate it (113-118) and the "Blind Ignorance" (112) of those who connect eloquence only with the profane (119-126) are conflated in DIVINE to "That envie, which thy eloquence doth raise" (22).
Considering th'Eloquence which flowes from hence,
Had no Excuse, but now have no Pretence.
(71-76)

Even though comparisons of DIVINE with PSALMS are especially easy to make because the former is more akin formally to its predecessor in frequency of polysyllabic rhyme words, placement of caesura, and in degree of couplet closure than it is to its fellow, "Another," the same elaboration or refinement of images from one to the next occurs with these two poems celebrating Sandys's second biblical paraphrase. The return of spring describes, in DIVINE, Sandys's paraphrase of Job "so Soil'd by Some, so Purified by Thee" (84):

So see wee yearely a fresh Spring restore
Those Beauties, Winter had deflour'd before.
(87-88)

In "Another," Falkland applies the renewing image to all of Sandy's efforts. He claims both new work and new understanding of older works for Sandys's audience:

I hope, when these [Falkland's lines] foretell,
what happie Gaines
Posteritie shall reape from these thy Paines:
Nor yet from these alone, but how thy Pen,
Earth-like, shall yearely give new Gifts to Men.
(33-36)

While these overlapping terms and images strengthen the association of DIVINE with Falkland's other Sandys poems, it is the control of couplet rhetoric which clinches the poem as Falkland's. Miss Wallerstein notes first in analyzing the power of Falkland's verse the "terse energy of the
expression, the tough, condensed, penetrating wit of the images, to which line and couplet frame add cleanliness of outline" ("Development" 194) which she illustrates with such couplets from PSALMS as these:

And need I say more then my Thoughts indite, Nothing were easier, then not to write. (13-14)

What State then Theirs can more Vnhappy be, Threatened with Hell, and sure of Poverty. (47-48)

Equivalent couplets are found in DIVINE:

All seems transparent now, which seem'd perplext, The inmost meaning of the darkest Text. (15-16)

Who bent their most ingenious Industrie To honour Vice, and guild Impiety. (35-36)

Miss Wallerstein next points out the use of balanced half lines "marked by repetition of words and scored by medial caesura" in PSALMS:

Where Theseus Govern'd, and where Plato Taught (32)

Owes all her Arts, and her Civility. (34)

We find these also in DIVINE:

Thy Splendor dazles and thy Musicke frights! (58)

Their Arts discovered, and their Strength disarm'd. (62)

These are sometimes varied in DIVINE as in PSALMS by "stating the contrast in two brief elements pivoting sharply around a grammatical center" (195):
Become their Foe, which was their Satellite
(66)

Had no Excuse, but now have no Pretence.
(76)

Miss Wallerstein next identifies a marked characteristic of Falkland's poetry: the growth of the second line of a couplet from the first--sometimes to elaborate, sometimes to give contrast--without "blurring the independent terse vigor of each separate line."\(^{12}\) She chooses from PSALMS:

Lie now distrest, betweene two Enemi-Powers,
Whom the West damnes, and whom the East devours.
(45-46)

We again find fellows in DIVINE:

That by the Streames the Spring is clearely showne,
And the Translation makes the Authour knowne
(9-10)

These, both to Pens and Minds Direction give,
And teach to Write, as well as teach to Live.
(77-78)

It is this implied closure of a first line or of a couplet that, in part, allows Falkland to build his larger units of thought while still sustaining the couplet form. Consider these passages from DIVINE:

Thy Pen next, having cleer'd thy Makers will,
Supples our Hearts to Love, and to fulfill:
And moves such Pietie, that her Power layes That Envie, which thy Eloquence doth raise.
(19-22)

\(^{12}\)This pattern complicates quantifying line/couplet closure in Falkland's poems because a line perfectly complete in itself is pulled along by the subsequent line.
For what to us is Balme to them is Wounds;  
Whom Grief strikes, Feare distracts and Shame confounds;  
To finde at once their Magicke Counter-charm'd,  
Their Arts discovered, and their Strength disarm'd:  
To see thy Writings tempt to Vertue more,  
Then they, by theirs assisted, could before  
To Vice or Vanitie; to see Delight  
Become their Foe, which was their Satellite.  

(59-66)

Even when closure is suspended as in line 64, the rhyme of "more" and "before" and the implied grammatical completeness of "Then they . . . could before" reinforce the pattern of couplet closure.

Miss Wallerstein has touched on the techniques of any accomplished couplet poet. They are not sufficient to identify Falkland's work among that of couplet poets in general. His confident and frequent use of them, however, is unique among the contributors to the Sandys volumes whom we might also consider in attributing DIVINE. Miss Wallerstein apparently presumed that the lack of ascription denoted an anonymous author rather than a combined attribution and proceeded without a careful attempt at attribution.

An earlier and lesser poem than DIVINE, "On his Majesties recovery, from the smale pox:" (hereafter "On his Ma:"), has also been mentioned as a possible number of the Falkland canon. Until now no one has made the effort to claim it for Falkland (see K. Weber 277-278n) or to attribute
it to any other poet. Yet the parallels of the circumstances and characteristics which claim DIVINE for Falkland and those which are present with "On his Ma:" are so remarkable that one may follow the same steps toward attribution (see commentaries). Both appear paired with a Falkland poem on the same subject, in the case of "On his Ma:" not the praise of a poem but the recovery of Charles I from smallpox. And there is an ambiguous disclaimer in both pairs, this time more emphatically denigrating the author's skill and found preceeding the first poem rather than embedded in the second:

I sent to write noe more, for yet the blood
Had hardly left my cheeke, that setted stood
For shewing publickely (farr from my will)
Howe much in a less cause one might write ill.
(Preface 1-4)

A careful examination of the pair may begin with a look at diction. Again the work in doubt is characterized by more aggressive words--"Anarchy" (3), "vicious" (6), "Avarice" (22), "Tyrants" (27), "hate" (31) -- than the "vice" (15) and "disease" (17) which occur in its fellow, "To the Kinge." In syntax, however, this pair of poems is more like than the later pair. Both poems pile up images, transposing grammatical elements as needed to give some order to the compilations -- a tendency in Falkland which breaks out again

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13 The poem remains anonymous in Crum.
14 The relative proportions of lines containing such forcefully unpleasant words is interestingly similar in the pairs:
DIVINE 1/4 to "Another" 1/8
"On his Ma:" 1/4 to "To the Kinge" 1/9
in the same year as the publication of the second pair (1638) in the eclogue on the lady Hamilton (see discussion of rhetoric below).

But there is an interesting structural similarity in "On his Ma:" and DIVINE, the two poems under discussion for attribution. In the opening few couplets of each, interlinear pairing of half lines rather than the overwhelmingly more common intralinear pairing is prominent:

Great Charles wee heard yo're sick, and streight our fears
Prov'd vs good Subjects, and more flowinge teares:
Wee dreampt protectors, and what Anarchy Reignes with a yonge Kings, and to what vice wee Were like to grow, if hee should chance to dy
That durst bee vitious, vertue standinge by.
(On his Ma: 1-6)

Who would enform his Soul, or Feast his Sense,
And seekes or Pietie, or Eloquence;
What might with Knowledge, Vertue joy'nd, inspire
And imitate the Heat and Light of Fire:
He, Those in These by Thee, may find embrac't,
Or as a Poet, or a Paraphrast.
(DIVINE 1-6)

In the earlier poem, the connections from line to line are grammatical:15 "and more flowinge teares" and "streight our feares" form the compound subject for "Prov'd" beginning line 2. "Vertue" of the second half of the last line renames the "hee" above it who might "chance to dy."16 Subtly, by the same half-line association, the "protectors" of line 3 reign as well as Anarchy.

15See also "Windsor Forest" by the young Alexander Pope:
16The couplet might benefit from reversing its lines.
The half-lining of DIVINE is more a paralleling of images than of grammatical units, but it also furthers the same vertical as well as horizontal associations. "Eloquence" of line 2 is the "Feast" of the sense above it while "Pietie" works for the "Soul" above it. The second couplet seems to expand the fore-to-fore and aft-to-aft pattern to couplet length so that the "Knowledge, [and] Vertue joy'nd" of the first line might inspire the first-mentioned "Pietie" and the "Heat and Light of Fire" of the second line be imitated by the second-mentioned "Eloquence."

But the half-line association makes the reader continue to align "Knowledge" with "Pietie" and "Vertue" with "Eloquence" only to reverse in line 4, connecting "Knowledge" to "Light" and "Vertue" to "Heat." The order of Poet and Paraphrast in the last line is also ambiguous. Does the poet give knowledge and the paraphraser contribute the beauty of the lines? Or has Falkland cleverly reversed his parallels in this last line as in the fourth to fuse for the reader the previously polarized qualities of Sandys's efforts? Either reading demonstrates Falkland's grasp of the couplet's hierarchical but persistent system of balanced halves.

Like DIVINE, "On his Ma:" has phrases which reach back and forward to other Falkland works. Line 58, "Guardinge thy happiness, that is thy Kinge," echoes Reason's first words from the Morison elegy written three years earlier: "first all mens lifes end / Is to haue happinesse,
that is a freind" (15-16). The object of the address in the two settings changes the scope of happiness. In the earlier poem, Reason lectures the poem's dominant speaker whom one feels safe calling Cary; on a personal level, happiness is a friend. The "you" of the later poem has changed from "Great Charles" of its opening to the "England" of line 5; a "freind" is too narrow for the happiness of such an audience. The king, that is stability, provides happiness.17 Another line in "On his Ma:" recalls "An Elegie on Dr. Donne: By Sir Lucius Carie," written, presumably, closer to Donne's death in 1631 ("Let Lawd his funerall Sermon preach," 17) than to the 1633 publication of Donne's poems by John Marriott. Falkland ends that elegy with the balanced "His age saw visions, though his youth dream'd dreams" (90). The similar "My youth writt then, but my Allegiance now" ends the disclaimer preceding "On his Ma:" proper. So noticeable a reverberation in an emphatic end position makes one wonder if Falkland alludes here to the Donne elegy as the poem of the disclaimer, the public circulation of which had embarrassed him.

One more expression links "On his Ma:" to another Falkland production, this time the prose "Discourse on Infallibility" from about 1636. In both places, Epiphane (Epiphanius), who wrote in Greek, and Irene (Irenæus), who

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17 The irony here in view of the following years is staggering.
wrote in Latin, are linked—in the first as opponents of heresy and in the second as commentators:

Since (though alive) such sects doe dayly grow
Irene, nor Epiphane, did never knowe.

If I should beleeve, there should alwaies be, whom I might alwaies know, a society of men, whose opinions must be certainly true,... so that I might be excusably at ease, and have no part left for me but that of obedience which must needs by a lesse difficult... way, then to endure endlessse Volumes of Commenters, the harsh Greek of Epiphanius and the harder Latin of Irenæus ... (1651, 18)18

Falkland's control of the couplet form is not so consistent in his early poems as in the later poems.

Although "Epistle: An Anniversary: On Sir H: M: with an Apostrophe, to my Father : Ionson" (hereafter ANNIVERSARY), written by 1632, shows considerable couplet-based styling of the kind praised by Miss Wallerstein, the other early poems—"On his Ma:" included—proceed with less exploration of the rhetorical possibilities Falkland later uses so freely. But

18St. Irenæus (ca. 120/140-200/203 A.D.) was bishop of Lyon and a leading Christian theologian of the second century whose Adversus Haereses is a refutation of Gnosticism; St. Epiphanius (ca. 315-403) was bishop of Cyprus, noted for his stand against beliefs he considered heretical. In the 1645 edition of Falkland's discourse, Of the Infallibility of the Church of Rome, which claims to be printed from a copy "of his owne hand," Evagrius appears in place of Epiphanius. But Triplet claims his text for 1651 was delivered to him by Letticia, Viscountess Falkland. There is no doubt that Epiphanius, an opponent like Irenæus to gnosticism, is the Epiphane of the poem. As to the discourse, the writings of Evagrius, which survived mostly in Latin and only a few Greek fragments, develop Origen's teaching. Epiphanius wrote in Greek and his "harsh" (in tone) writings survived in Greek. So Falkand probably wrote Epiphanius, and Evagrius was an editor's or compositor's misreading or substitution.
the poem contains examples of successful couplet-defined rhetoric:

Whose Land is kept, from other lands offence,  
Less by the Sea, then by his providence  
(35-36)

Whoe doth possess (consider then his price)  
All private vertues, and no royall vice.  
(39-40)

The balanced half-lines of the couplet are used both for equivalence:

An open dore, and a more open place  
(30)

Hee could command, because hee could obay  
(34)

and contrast:

The Kinge recoverd; and our dangers dide.  
(44)

Falkland even varies the pattern with a syllabically equal but grammatically dissimilar set of half lines:

To tempt his vertue, to an Avarice.  
(22)

The characteristic Falkland couplet, the second line of which issues from an apparently closed first line, is less well represented here. It does occur in these examples:

Whose good is in noe imperfection placet,  
Whoe blessinge vs with children, yet is chaste  
Whoe scornes an vse which Tyrants first did bringe  
That men staid whole years, not to see the Kinge.  
(25-28)\textsuperscript{19}

\textsuperscript{19}Falkland was using his characteristic couplet by the time he wrote his elegy on Donne. Occasionally the method does not correspond exactly to the couplet parts:  
And as he was a two-fold Priest in youth,
The Falkland couplet paragraph also appears in "On his Ma:," but a frequently-used technique for advancing the poem while maintaining coherence is anaphora (beginning lines, phrases, or sentences with the same word), often coupled with parison (parallel structure). Repetition, on which anaphora is a refinement, is a noticeable Falkland trait. In the early Morison elegy, repetition signals emotional intensity. Through simple ploce (repetition) or polyptoton--placement of words from the same root in proximity--Falkland underscores the mental state of the speaker whose thoughts turn upon themselves:

For reason findes such reason to deplore  
My losse, she greiues that I canne greiue noe more
(11-12)

Hee was not like to those freind seeminge freinds
Who neuer loue, except they loue for ends.
(29-30)

By the epistle to Ben Jonson, "Epistle To his Noble Father, Mr. Jonson," repetition has taken on a more playful form and occurs as paranomasia, or punning, as well as reinforcement:

I thought you proud, for I did surely knowe,
had I Ben: Jonson, bene, I had beeene soe.
(19-20)

Of course, the subject of the epistle is different from that of the elegy, but the ANNIVERSARY, recorded with it in the

Apollo's; afterwards, the voice of Truth (77-78)
But more often merging the two:
Preacher and Orator discharg'd both parts
With pleasure for our sense, health for our hearts (25-26).
Newcastle MS, is also written to mourn and honor Morison. Unlike the practice in the elegy, rhetoric in the ANNIVERSARY serves more to control than to unleash emotion. Falkland writes in this poem that "Passion being strong, Invention should be weak" (19). But either the passing of time has lessened his grief, or Falkland does not truly mean what his speaker says; for repetitions, which he used chiefly for their own sake in the elegy, give way in the ANNIVERSARY to a rhetoric of control: repetition of words has yielded to syntactical repetition which orders as well as joins:

Hee had an Infant's innocence, and truth,  
the judgment of Gray-Hayres, the Witt of Youth.  
Nor a yonge rashnes, nor an ag'd Despaire;  
the Courage of the first, the Second's care.  
(37-40)

And humor still finds its way: "Neither his Witt, nor sword was alwaies out" (80). Fleshing out "This King" in "On his Maj:," Falkland goes on from lines 17-44 in a series of adjective clauses beginning "Whose" and "Whoe" by random turns:

Whose death would greater loss to England bringe  
(17)

Whose life is pattent for our liberty (19)

Whose bountyes are not preyes ...(23)

Whose good is in noe imperfection placte  
Whoe blesinge vs . . .  
Whoe scornes . . .  
(25-27)

Whoe to all needinge it . . . (29)

Whoe neither knowes . . .
Whose guard are not his safety, but his State (3132)
Whose Land is kept . . . (35)
Whose braines . . .
Whose Souldiers . . .
  Whoe doth possess . . .
(37-39)20.

It is worth noting that Falkland continues using this technique to structure his amplifications until it runs amok in "An Eglogue vpon the death of the ladie Marquesse Hamilton Betweene Amarillis and Cloris." The repetitions, even those chosen apparently as structural devices, so dominate the poem that in some places it becomes a collection of lists. Consider the useful even charming recurrence of "I fear'd" to give coherence to Amarillis' expression of anxiety:

Divided thoughts my doubtfull minde did teare,
Which fear'd the more, not knowinge what to feare;
Sometymes I fear'd . . .
Some fatall beast . . .
Sometymes I fear'd some pitfall
. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
I fear'd some satyr
. . . . . . . . . . . . . . . . . . . . . . . .
Or River God . . .
. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
I fear'd all dangers any life can prove,
But above all I fear'd your want of love.
(21-36)

This gives over to the monotonous questions rhetorically asking for equals to the dead marquesse:

What Priest . . .
What Prince . . .
How sharpe . . .
How weake . . .

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20Indentations are supplied to set off different relative pronouns.
Whoe could . . .

Whoe taught

Whoe else could . . .
Who else fear'd . . .
Whoe else ioy'd . . .

Whoe hath . . .

What was . . .

Who more . . .

(175-191)

Likewise, the graceful comparison of the marquesse
to nature by Amaryllis:

Lesse Grace a wellform'd face the sparkling Eyes,
Lesse Grace the spangled starres the azure skies,
Lesse Grace our flowres the stalkes to which they ioyne

The Vines the Garden and the Grapes the Vine,
Lesse graces Woole the sheepe, and Grasse the plaines
Then shee Grac't all whose bloud suppli'd her veines

(267-272)

is diminished by Cloris' later repetition of the same device:

Less ioy in Feasts . . .
Lesse comfort take . . .

Lesse ioy . . .

Lesse ioy the hearers . . .
Lesse joyes Amintas . . .
Lesse joy our Pipes on frisking flockes conferr,
Then thou and I and all did ioy in her.

(303-318)

Falkland must have recognized his excesses because in the one poem certainly written after the eclogue to Hamilton repetition takes a new tack, becoming a leitmotif. "TO THE AUTHOR" (To H. G.) begins, "Our Ages wonder," and wonder
recurs in different settings like variations on a theme:
Grotius' masters "Sat down to wonder, when they came to
 teach" (8), and the King of Criticks looked with no "lesse
wonder on" Grotius' work (19). Falkland adds:

For which care, wonder, love, thy riper days
Paid him with just and with eternall praise.
(25-26)

He later inquires what recognition would be appropriate for
Grotius' work--

Since all our praise and wonder is too small
For each of these, what shall we give for all?
(55-56)

--and decides that Sandys's translation is equal to the
original:

[Sandys] to another world transplants thy verse,
At the same height to which before they rose,
When they forc'd wonder from unwilling foes.
(60-62)

The reader wonders how Falkland would have used this new
device had he written more poems.

As structural repetition loses its effectiveness
and appeal for Falkland, he develops his great verse
paragraphs to amplify his images and to give coherence to his
ideas. Such a verse paragraph opens "On his Ma:" (quoted and
discussed above, 18). The momentum of the opening lines,
building on their overlapping half-line units, sweeps the
reader into the body of the poem. Such a three or four
couplet commencement is a common Falkland device from his
earliest extant poem to his last:
I know not but good fortune blinde may bee,
I'me sure misfortune doth most clearly see;
Had shee not binne of marke women the best
How could shee him haue singled from the rest
Of all the thronging heard there being but one
Whose losse to mee could bring affliction?
(M. elegy 1-6)

Ovr Ages wonder, by thy birth the Fame
Of Belgia, by thy banishment the Shame:
Who to more Knowledge younger didst arrive
Then forward Glaucius, Yet art still alive:
Whose Masters oft (for suddenly you grew
To equall and passe those, and need no new)
To see how soon, how farre, thy wit could reach,
Sat down to wonder, when they come to teach.
(To H. G., 1-8)

The ambiguity of association of the prepositional phrase
beginning line 5 of the Morison elegy--does it modify "one"
of the same line, or does it identify "the rest" of the
preceding line?--puts apparent closure and simultaneous
thrust in equilibrium. The form is implied and the forward
energy maintained. The prepositional phrase beginning line 2
of the poem to Grotius pulls "Fame" of the first line which
might have belonged to the "Age" earlier in the line to
Belgia in the second. On a larger scale, "Whose Masters" of
line 5 hints of a fellow to the couplet-closed relative
clause of lines 3-4, but the inserted parenthetical material
suspends the predicate of the clause until line 8. The
couplet is suggested, but the thought is given room for its
full expression.

In many of these opening verse paragraphs, the
subject is immediately addressed as in "On his Ma:" and "TO
THE AUTHOR." Falkland begins PSALMS with an assurance to Sandys:

Had I no Blushes left, but were of Those,
Who Praise in Verse, what they Despise in Prose:
Had I this Vice from Vanity or Youth
Yet such a Subject would have taught me Truth:
Hence it were Bannisht, where of Flattery
There is nor Vse, nor Possibility.
Else thou hadst cause to feare, lest some might Raise
An Argument against thee from my Praise.
(1-8)

He opens "Another" with a witty deprecation of his efforts:

Svch is the Verse thou Writist, that who reads Thine
Can never be content to suffer Mine:
Such is the Verse I Write, that reading Mine,
I hardly can beleve I have read Thine:
And wonder, that their Excellence once knowne,
I nor correct, nor yet conceale mine owne.
(1-6)

The anaphora "Had I," "Had I" of lines 1 and 3 of PSALMS links the couplets visually as well as grammatically, but the two-line subjunctive first clause is paired with the one-line clause of the second couplet, reasserting the line unit; and both are completed by line four which firmly establishes real, compared with implied, closure. In "Another," anaphora again links the first two couplets; but the expected closure at the end of the second couplet is suspended in typical Falkland fashion by the conjunction "And," compounding "wonder" with "can beleve" so that the third couplet ends the paragraph. Even the real closure of the first couplet is assigned a relative finality so that the poem, rather than lockstepping, sweeps forward; and the reader is quickly in
the midst of the thought. Use of such paragraphs has much
the same effect within the poems and is one of Falkland's
great contributions to couplet poetry.

*Retrospective*

Supporting the attribution to Falkland of the two
unascribed poems discussed above has required a close
examination of Falkland's achievement in handling the verse
form he used exclusively. Certainly it has shown that
Aubrey's report—"Dr. Earles [sic] would not allow him
[Falkland] to be a good poet, though a great witt; he writt
not a smooth verse, but a greate deal of sense" (*Brief Lives
358*)—while apt in evaluating Falkland's content, rather
superficially fails to appreciate Falkland's control of
closed-couplet rhetoric. It still remains to consider his
place more broadly in the development of iambic pentameter
couplet verse.

Falkland took his matter and his form from the
poets he praised most, Ben Jonson and George Sandys. Writing
occasional poems, like Jonson, and using the iambic
pentameter couplet which Jonson often used for such poems,
Falkland applied the techniques frequently used by
translators such as Sandys for adapting the rhythms and
reproducing the rhetoric of the originals from which they
worked. Concentrating on the one form, unlike Jonson, and free from the trammels of translation, unlike Sandys, Falkland advanced the couplet by his control of both its smaller and larger units.

While synthesizing the techniques of the translators and the tradition of occasional verse, Falkland remained firmly among Jacobean and early Caroline poets in orientation. Just how persistent Falkland was in the established vein can be seen in considering his work alongside Alexander Allison's three generalizations about the practices of Jacobean poets which are so clearly presented and convincingly illustrated in Toward an Augustan Poetic: Edmund Waller's "Reform" of English Poetry that I will hang my observations on them. Allison used these generalizations to point out Waller's departures from traditional practices. Here we may see how consistently Falkland illustrates them.

Allison's first generalization claims that occasional and complimentary poems of the period are "in eminent degree dramatic fictions. . . . And the token that they are dramatic fictions is the materializing in them of the poet as a man speaking and of the subject of the poem as the man spoken to" (6). Consider how Falkland opens his poems. His engaging first couplets do address, if possible,

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21 "In general, the need to accommodate an irreducible body of matter to a fixed metrical form gave verse translators a lively appreciation of all available rhetorical and syntactical aids" (Allison 35); see also Piper, esp. 32-48 and 69-75.
his subject. We have seen this in the openings of the four Sandys poems quoted above (see pp. 18 and 28,). There are others:

This is Poëtique furie! when the pen of such a Poet: paramount, as Ben, Hath writt, to write againe! and dare to meane (where such a Sickle reapt before) to gleane! But pardon Father for what I rehearse but imitates thy frendship, not thy Verse. (ANNIVERSARY 1-6)

The Fox the Lions sight extreamlie fear'd haueing his force, and feircenes onlie heard . . . . . . . . . . . . . . . . . . . . . .
Such is my case: for when I first did see the Patent, of your Imortalitie ("Epistle" 1-2, 11-12)

Great Charles wee heard yo're sick, . . .
("On his Ma: l")

Great Prince.
I must express my ioy apart, . . .
("To the Kinge" 1)

I am too much in ernest now for I
Doe not now antedate an elegie
As I did last; my then fayne greife for you
Is thus reveng'd, by beinge in him made true. (TO LETTICE 1-4)

Only rarely does Falkland use apostrophe to address the dead whom he honors. He does speak directly to his lost friend toward the end of the Morison elegy:

And now fayre soul farewell for I doe know . . . . . . . . . . . . . . . .
It is impossible that I should be
As yet exiled from thy memory.
(349, 351-352)

And he addresses him at the end of ANNIVERSARY:

Now, ancient Youth, I take my third Farewell. (87)
But both poems function throughout as addresses—to reason, a servant, and Morison's family in the first; and to Ben Jonson in the latter. The elegy on John Donne addresses other potential elegists, "Poets attend the Elegie I sing" (1). The Huntingdon epitaph addresses the "Reader" of the inscription whom it names in the last line. And while no hearer is identified outside the central section of the Huntingdon elegy, which is an apostrophe to the dead Elizabeth, the stance of the speaker is definite, not the vague "we" Allison identifies in Waller as an escape from the active, dramatic voice (13). The eclogues are, of course, by definition dramatic fictions.

Allison's second generalization about Jacobean poetic practice points out its imitation of explicitly rational discourse, even the turnings of thought in analytically advancing expostulation or "passionate thinking" (8). John Donne's poetry, certainly, proceeds in this fashion. Allison examines Jonson's "To the Memory of my beloved, the Author Mr. William Shakespeare: And what he hath left us." We might also consider Jonson's "On My First Sonne":

Farewell, thou child of my right hand, and ioy;
   My sinne was too much hope of thee, lou'd boy,
Seuen yeeres tho'wert lent to me, and I thee pay,
   Exacted by thy fate, on the iust day.
O, could I loose all father, now. For why
   Will man lament the state he should enuie?
To have so soone scap'd worlds, and fleshes rage,
   And, if no other miserie, yet age?
Rest in soft peace, and, ask'd, say here doth lye
BEN. IONSON his best piece of poetrie.
For whose sake, hence-forth, all his vowes be such,
As what he loues may neuer like too much.
(Hereford and Simpson, 8:41)

The speaker's stopping at lines 5-6 to question his own
expression of distress records the analytical movement of his
mind even in grief.

Falkland, perhaps more naively but as persistently,
reinforces the impression of rational discourse. The early
poem to Morison contains a lengthy section about the envy of
great men for the young Morison's abilities, their treachery
(imagined, of course), and the rebounding effect of his loss
on them. Falkland breaks for an explanation of such wild
assertions:

But I must stop a while, for heare I see
What may to this by som objectd be:
How could it be his wit, thire wits should store
That him soe many years did liue before?
As we by the sonns to-rise-light see cleare
An hower before the sonn him selfe apeare,
For if the sonn such strenght hath that an hower
We see not by his presence, but his power,
Why may not they as well with this dispence
And find that the forerunning Influence
Of his strong wit, before that his wit came
Did giue them wit enough to giue them fame.
(221-232)

Falkland closes his elegy on John Donne by returning to
explain an image from the first couplet:

Now to conclude, I must my reason bring,
Wherefore I call'd him in his title King

The Kingdome of ones self, this he enjoy'd,
And his authoritie so well employ'd,
That never any could before become
So Great a Monarch, in so small a roome.
(75-76, 81-84)

The often witty justifications of Falkland's commendations
seek to convince the audience of his sincerity and
qualifications. The clever opening to PSALMS is quoted above
(28). Two other passages demand notice:

And though I know the vaine glorious end
Of Elegiack writers's to commend
The Author, not the subject, . . .

I ay me at History; and though thousand wayes
I vex my braine, I cannot faine a praise;
It is her greatnesse here makes my taske light,
Which askes but to remember, and to write.
(Hunt. elegy 7-14)

Perhaps my [plain] Stile too, is for Praise most fit;
Those shew their Judgment least, who shew their wit:
And are suspected, least their subtiller Aime
Be rather to attaine, then to give Fame.
Perhaps whil'st I my Earth doe interpose
Betwixt thy Sunne and Them, I may aid those
Who have but feeble Eyes and weaker Sight,
To beare thy Beames, and to support thy Light.
So thy Ecclipse, by neighbouring Darknesse made,
Were no injurious but a usefull Shade.
("Another" 17-26)

These justifications, however, are not merely decorative wit.
Falkland is indeed defending his praise in the poems--his own
qualifications, yes, but also the worthiness of his subjects.

This leads to Allison's third generalization about
Jacobean and early Caroline poetic practice: "It is
profoundly immersed in ethical concerns" (10). These poets
emphasized the excellence they praised in terms of ethical
worth as well as achievements. Falkland most emphatically
stresses this in PSALMS. Praising Sandys's Ovid and his travel literature, Falkland qualifies his admiration:

Yet, though we wonder at thy Charming Voice; Perfection still was wanting in thy choice: And of a Soule, which so much Power possest, That Choice is hardly Good, which is not Best. But though thy Muse were Ethnically Chast, When most Fault could be found; yet now thou hast Diverted to a Purer Path thy Quill; And chang'd Parnassus Mount to Sions Hill.  
(85-92)

Falkland praises the beauty and achievement of the Lady Huntingdon, but he stresses her moral excellence:

Nor needs feare her [Hypatia's] Fate, whose worth did raise  
As farre beyond all envye, as all praise;  
Soo constantly, and out of knowledge good;  
Rare in thy Sex but rarer in thy blood.  
(Hunt. elegy 35-38)

And he praises Ben Jonson's plays for their moral lessons:

How no spectator his chaste stage could call  
The cause of any crime of his, but all  
With thoughts and wils purgd and amended rise,  
From th'Ethichee Lectures of his Comedies.  
(J. eclogue 113-116)

So Falkland ends at a crisis politically and poetically, adhering to the ideals of the past but reaching out toward more encompassing applications of them.

Politically, Falkland eschewed abuses of privilege and sought through the system of parliamentary debate, compromise, and consensus to further a rule by law rather than personality. His poetry shows the same respect for discourse controlled and even refined by form that one finds
in his parliamentary oratory. Great Tew was neither the Dogg nor the court, and Falkland's poetry was neither the coterie poetry of Donne nor the gay verse of Thomas Carew or Suckling. The viscount gathered around him poets and theologians and drew out their opinions, for as Clarendon explains:

He thought too careful and too curious an inquiry could not be made, amongst those, whose purity was not questioned, and whose authority was constantly and confidently urged, by men who were furthest from being of one mind amongst themselves; and for the mutual support of their several opinions, in which they most contradicted each other; and in all those controversies, he had so dispassionated a consideration, such a candour in his nature, and so profound a charity in his conscience, that in those points, in which he was in his own judgment most clear, he never thought the worse, or in any degree declined the familiarity, of those who were of another mind. (Hyde, Life 49)

Falkland's poetry assumed the form of discourse, generally moral and certainly moral rather than political. He avoided the more cryptic formulations of the satirists and developed a more accessible style implying a broader audience. Yet as he tried to avoid aligning himself with any political party (see Marriott 7), so he shunned using his poetry as a political instrument. But he fashioned the couplet that would serve others, like Dryden, so well on political topics. In refining the form to give shape to his

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Marriott reprints several of Falkland's speeches.
ideas and values, he developed a form that others would use to try to shape their readers' responses.

Editorial policy

An editor wishing to present a poem must offer a facsimile (or diplomatic) text of a witness or construct a hybrid of copy-text with variants from other witnesses and/or editorial emendation. To produce a critical edition when no single exemplar with no apparent corruption exists, the editor must perforce publish the hybrid. The guidelines chosen for the construction of such a hybrid text are at the center of editorial controversy. But whether an editor fully credits authorial intention as a worthy and practicable guide or stands for a more socially-determined text (see McGann, 75), the peculiarities of his materials make claims for themselves.

Editors of Falkland's poems have chosen different approaches in preparing their materials for publication. The poems published by the Gentleman's Magazine in the 1830s were heavily modernized. A. B. Grosart (1872) and Kenneth Murdock (1938) modernized punctuation and capitalization. On the other hand, in their incidental publication of Falkland poems in their work on Ben Jonson, W. D. Briggs for Anglia (1913) and Herford and Simpson in their multi-volume edition (1925)

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23See McGann, Critique, and Tanselle, Textual Criticism Since Greg, for review and analyses of the major positions in the controversy.
presented the texts as they found them, allowing for a few transcriptional errors and for typographic changes. So did Kurt Weber in an appendix to his biographical study of Falkland (1940). But while these last are in many ways more satisfactory than the modernizations, they do not allow for substitution of variants when two versions exist. And none of these editors attempted the entire canon, so none encountered all the oddities and inconsistencies of the witnesses.

The primary peculiarity of the Falkland material is its small amount. There are almost 2000 lines, but the sources are few; and there are no autograph manuscripts. This paucity of early witnesses of Falkland's poems reduces the labor an editor must expend in rescensio and collation but presents its own difficulties. When a poem stands in only one early version--like the Morison elegy and its introductory poem to Lettice, one of the Jonson epistles, the Huntingdon elegy, and the Hamilton and Jonson eclogues--or even in several subsequent early printings of which none shows any authoritative emendation--like the Sandys poems--any changes from a diplomatic text must be made by editorial intrusion, not just editorial judgment. Even poems existing in both print and manuscripts contemporary with Falkland--like the Donne elegy and the Huntingdon epitaph--give little basis for informed conjecture. In the face of this major limitation, I choose to attempt to present a text of each
poem as close as feasible to the state in which it first had currency. I would accept later authoritative emendation to bring the poem more into line with Falkland's wishes for correction or improvement, but no such authoritative changes exist in the versions extant. I am grateful that a stance on inferior authoritative changes is equally irrelevant.

In actual transcription for a critical edition, the editor must balance the faithfulness to his original which subsequent scholars will value with the demands for accessibility by a reader with less technical interest. With such concerns in mind, I have determined several policies. The goal is an accurate old-spelling text based on the best (or only) possible copy-text. The copy-text in the absence of any clear descent from one contemporary witness to another is the more (there are never more than two) careful of the presentations available. The argument that a more sophisticated witness is more likely to have editorial emendations is in Falkland's works offset by the corruption evident in the more careless witnesses.

The old-spelling text is preserved to avoid losing any subtleties that might have been part of the original creation. One could arguably keep "blest" and "blessèd" from PSALMS in "The Partes th'are Blest-with, some more Blessèd Way" (110) even with modernized spelling but would lose the wonderful distinctions in "had I Ben: Jonson, bene, I had

\[24\text{See Bowers, "Editing of early Dramatic Texts."}\]
beenoe" in the epistle to Jonson (30). In transcribing characters, I consider u/v and i/j to be a matter of letter selection and retain them as found but consider long "s" (ʃ) a matter of letter formation and convert all to "s". Likewise, raised letters and even abbreviations (but not ellipses) are considered part of the copyist's style and are lowered or expanded when found.25

The original punctuation is retained unless specific emendations are essential for clarity. Such are all noted in the commentary or data. When the ambiguity of the original punctuation broadens the reading of the line or lines in which it occurs---or does not occur---the punctuation is allowed to stand as at the end of the second couplet of the Morison elegy discussed above in "Canon" (28). Internal capitalization is retained unless noted. The pattern of line-initial capitalization is retained unless a special determination is made on an individual poem, and then any change is discussed in the commentary.

Roman type has been used for the dominant hand from the manuscripts with underscoring and italicizing reproduced as found. Printed copy-texts are reproduced as closely as possible. There has been, however, no attempt to represent large initials. Square brackets enclose editorial

25See Dawson and Kennedy-Skipton; this editor stands apart from her authorities on u/v and i/j and offers relative distraction for the reader as a determiner on what to leave and what to change.
interpolations, or, if they are empty, indicate unrecoverable material.

There is argument in the handling of both the spelling and accidentals here for a charge of theoretical inconsistency; likewise, there are inconsistencies of format from poem to poem (see Bowers, as in n24). But a determination to provide a text both faithful and readable has prompted me to impose a somewhat greater coherence than I found and yet restrained my obliterating any relic not an obstacle to an interested reader.

Organization of the sections of the edition depends on the same determination. Textual data documenting changes from or quibbles with the copy-text are placed at the foot of the page on which the item under question is found. The apparatus does not report all collated accidental variants from the copy-text but does mention significant or amusing deviations and even some transcriptional errors from later publications if they might have been influential in promoting or prolonging a misreading.

The interested reader can, by consulting the data, reconstruct the copy-text as he reads. But the mass of commentary and notes is removed to the end of the volume. At that location, the reader can find for each poem a listing of the early manuscripts and the first printing with the identification of the copy-text. A commentary discussing the choice of copy-text, any additional editorial choices, and--
where appropriate--any external evidence relative to
attribution follows. Notes elucidating tangled passages and
the less accessible references and allusions close each
section.

The following list of shortened titles for
Falkland's poems, some of which appear in this introduction,
will be used for economy in the commentaries:

<table>
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<tr>
<th>Title</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>TO LETTICE</td>
<td>&quot;To my dearest freind and Sister [Mistress Lettice Moryson]&quot;</td>
</tr>
<tr>
<td>Morison elegy</td>
<td>&quot;An Elegie on the death of my dearest (and allmost only) freind Syr Henry Moryson&quot;</td>
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<tr>
<td>&quot;Epistle&quot;</td>
<td>&quot;Epistle To his Noble Father, Mr. Jonson&quot;</td>
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<tr>
<td>ANNIVERSARY</td>
<td>&quot;Epistle: An Anniuersary: On Sir H: M: with an Apostrophe, to my Father: Ionson&quot;</td>
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<td>Donne elegy</td>
<td>&quot;An Elegie on Dr. DONNE: By Sir Lucius Carie&quot;</td>
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<tr>
<td>&quot;On his Ma:&quot;</td>
<td>&quot;On his Majesties recovery, from the smale pox&quot;</td>
</tr>
<tr>
<td>H. epitaph</td>
<td>&quot;AN EPITAPH VPON THE EXCELLENT COUNTESSE OF HUNTINGDON&quot;</td>
</tr>
<tr>
<td>Hunt. elegy</td>
<td>&quot;A funerall Elegy on the Lady Huntingdon&quot;</td>
</tr>
<tr>
<td>PSALMS</td>
<td>&quot;To my Noble Friend, Mr. George Sandys upon his excellent Paraphrase on the Psalmes&quot;</td>
</tr>
<tr>
<td>J. eclogue</td>
<td>&quot;An Eglogue on the Death of BEN: IOHNSON, betweene Melybæus and Hylas&quot;</td>
</tr>
<tr>
<td>DIVINE</td>
<td>&quot;To my noble Friend Mr. Sandys, upon his Job, Ecclesiastes, and the Lamentations, cleerely, learnedly, and eloquently Paraphrased.&quot;</td>
</tr>
</tbody>
</table>
H. eclogue [XIV] "An Eglogue vupon the death of the ladie Marquesse Hamilton Betweene Amarillis and Cloris."

"To H. G."
[XV] "TO THE AUTHOR."

"To the Kinge" [VII] and "Another" [XIII] appear as themselves.
[I]

To my dearest freind and Sister

[Mistress Lettice Moryson]

I am too much in ernest now for I
Doe not now antedate an elegie
As I did last; my then fayne greife for you
Is thus reveng'd, by beinge in him made true.
That theise are vaine to you, all men may spye
Whoe knew him better though not more then I
And had he for the publique knowledg sweate
His fame had been as broad as it was greate
And then t'were vaine to all, and t'were a shame

To thinke an elegie beyond his name.
To all his knowers I know I have donn
When I have sayde heres Harry Morrison.
Praysing him by that prayse his prayse were ended
For in that praise all praise is comprehended
But he desir'd that but few him should rayse
And scornd ranke sweaty wostyd stocking prayse
And caus'd by soe dispising all below him
That som that should haue don soe did not know him
And lesst they of that loss might still repent

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Title [Mis. . .] is added in the first hand of the following elegy.
2 "An Elegie was writte before this against shee should die" [side note].
To bate their loss this picture I present
Swearing the fault if ought of good they miss
I' th Picture maker not the Paterne is.
[II]

An Elegie on the death of my dearest
(and allmost only) freind Syr Henry
Morison

I know not but good fortune blinde may bee,
I'me sure misfortune doth most clearly see;
Had shee not binne of marke women the best
How could shee him haue singled from the rest
Of all the thronging heard there being but one
Whose losse to mee could bring affliction?
Death I'de haue giuen thee the choise of either
T' haue tane vs both or left vs both together;
Now I must greiue and none shall shackle mee
With mouldy sawes of flatt philosophie,
For reason findes such reason to deplore
My losse, shee greiues that I canne greiue noe more;
Shee counsells more and vrgeth mee to doe it,
Instead of snaffling mee shee sparrs mee to it;
Thus reason reasons: fyrst all mens liefes end
Is to haue happinesse, that is a freind,

5 heard] Inserted above the line; the space in which its caret appears is followed by a partially blotted word looking vaguely like hadd but being, probably, the original heard or herd which the scribe blotted but failed to cross out after the insertion of the clearer version.
15 reasons: ed: reasons, Harv.
16 happinesse ed: hppinesse Harv.
Which thou hast had, and lost, and it is more
From being rich to fall downe to bee poore
Then not to haue binne soe, who is vsed to ride
To cry for christ sake by a coaches side,
For him whose porte hath like a princes showne
To come to haue nothing hee canne call his owne;
Hee of necesitie must loath to liue
Being forct to aske who hath binne wont to giue,
When who are borne toote bear it patientlie
Believinge riches belowe beggerie;
Soe this misfortune is made more not lesse
For hauing vsherd binne by happinesse.
Hee was not like to those freind seeming freinds
Who neuer loue, except they loue for ends;
Th'arcadian faind freinds in affection
Were paraleled in you both, in worth by one:
Pithias would haue confesst (your frendshipp seene)
That his to Damon enmitie had beene
Compar'd to yours: the greatnesse of your crosse
Is that tis an irreperable losse;
There were some meane in your affliction
Were there more Harry morysons then one,
But hee though like a phenix singular

31 Th' ed: Th Harv.
35 yours: ed: yours, Harv.
37 means] Murdock reads mesure [?].
Diffred in this, his ashes barren are;
All other men haue for there wishes scope,
If nothing els bee left there is left hope,
For fortune canne if shee a toy doe take
Of any codrus a great cresus make;
Thee shee can't helpe, for thy past happinesse
Will keepe thy mouth still out of taste for lesse,
And equall shee hath none: o who is hee
Could bee content a Passa backe to bee
From being great turke, or could endur to fall
From being pope to bee a cardinall,
Though that in't selfe bee much, soe thy past Ioie
In him, all ioies in less freinds will distroie;
Nay though of like to him great were the store
His loss hath frighted thee from hauing more;
All the estate of thy affection
Thou venturdest in one bottome; that being gon
Who would such venturous ventures more desyre,
A shipwrackt man feares rockes, a burnt childe fire;
Yet for all these discomforts I haue past
I'le minister one conforte at the last:
Fortune one thee of spite hath spent her store

40 this, ed: this Harv.
47 none: ed: none, Harv.
54 more; ed: more, Harv.
56 bottome; ed: bottome Harv.
60 I'le ed; Ile Harv.
And soe hath hurte thee now shee canne noe more
(As who all reddy is the lowest of all
Is certaine that hee canne noe lower fall)
Thy senses will bee soe gangrend by this,
Miserie will bee indistinct from blisse,
And this misfortune fast thou now dost beare
Thou henceforth the wille forgette to hope or feare.
I reason reason like and that makes mee
Almost make niobes tale a history;
The iustice which from God one Lottes wife fell
Doth now beginne to seeme noe miracle;
Men doe beleiue shee was strangely turn'd
Only by greef to see lou'd sodom burn'd,
For it appeares that naturally might bee
I being pillar turn'd as well as shee;
I'me made (by other tymes to bee related)
A metamorphosis sands nere translated;
I now haue found that low expression teares
How poore it is for him a freinds name beares:
The vnanswerable reason I haue gotte
Is at this news my man weepes, I weepe not:
A child for want of bread and butter crost,
Who hath his rattle or his corral lost
Doth so express him selfe, and then shall I
Think it enough for such a losse to crie?
O might there but such newes bee brought to mee
That soe I'de parte from my whole pedegree
I might recover him, that happy chance
Would rayse mee from a dump in to a dance;
Enjoying of a freinds the greatest blisse,
And loosing all kinne is a iest to this;
My father dead I'de greiuue but more and rather
For being my freind then that hee is my father.
Theres nothinge of my free will, in the one,
I'me only tyde too't by opinion,
And I to him still that same dutie haue
Were he a motlyde foole, a pillaride knaue;
Spite of my teeth, he must my father bee,

Hee's not my freind vnless his worth I see.
I neare till now found I was such a foole
The extreame happines of a chayre or stoole,
For since such sharpe greife on our sences falle,
How blest are they that haue noe sence at all;
O might I but my mind and spirit see
Chang'd, or with the Jack goose or fish with thee;

89 him, ed: him Harv.
93 I'de ed: I de Harv.
94 MS changes hands after this line.
98 foole, ed: foole Harv.
104 they ed; the Harv.
For this next to the Gospel I beliue,
What euer can not loue, can not grieue;
Th'vese of philosophy hath allwayes beene
To pump out passions Leakes haue taken in;
This vse compar'd to follyes vse is small,
A thick skin'd sence can neuer leake at all;
Besid's theise heauie tart aflicksions
Un teach all Seneca's instructkions,
And greife breaks by it's chaine shot batterye
The reason-rampart of philosophye,
Where as by them that build on follys ground
Greife far from beeinge felt is neuer found.
Would it not make me allmost madd to see
Such as through age liue not, and scarsly bee,
Such as haue eares through which noe noyse can br[eake]
To theire shut heareinge, nor heard when they speake,
Who haueing eyes see not, and can not goe
Theire Lodge beeinge not for vse allthough for show,
Dauid's description of the Images
Prooueinge not onely treuths but prophisies
(His words resemblinge, not soe well by far
What those things weare or what theise noe men are)
Such as we may vnburied coorses call,
Continue still now hee is nought at all,
When in respect, it might respected bee
He should be death’s proove, if not sicknes free?
Yet as amongst those who a race doth runn
He of the fleetest pace hath soonest donn,
When those of a more snaylish criplinge pace
Continue longer in the selfe same race,
Soe he scorneinge to expect times ripeninge
Brought before Autume, harvest in his springe;
Therefore death reapt him and a way did beare

Sooner by much then who more backward were;
Soe in that sence he did dye ould though younge
And did liue much allthough it was not longe;
For all his youth as copyes vse to falle
Short of a most exact originall,
Men at threescore are rare if halfe that plenty
Of witt and worth they haue he had at twenty.
Next to add all the spite it can deuise
That sicknes spares his page, of which he dies;
Boy thou had'st beene (had he not gon alone)

Hapie thy maister still to haue wayted on.
Had Death his witt hard or his beauty seene
By the one or the other he had moued beene
Allthough he were of more then Tiger kind,
Which certaynly proues him both deafe and blind;
His beauty (if afection doe not erre),

A mayde of honnor and a Bullbegger
Equally twixt, manly yet did not fright,
A most vnwenchlike looke, yet did delite,
And sure (till this disease did horred make him)
Death neuer could find, in his hart to take him.
Had he desemblinge knowen more then by fame
Or seeinge in some booke perchance the name,
He might haue manie Oenones haples left,
Many a Menelas of his Hellen reft,
Or haue in coseninge wenches equall beene
To Pamphilus in the arcadia seene:
But his words could not from his concience shrinke,
He sckorn'd to say ought, that he could not thinke;
Noe woman beeinge of perfection

Enough to merit his affection,
He tould none that they had it nor made proude
Any of more then was of them aloude;
Soe much all valour that his haueinge more
Then came vnto his share did soe vnstore
His countrimen that that the cause must bee
Our Endglish last it both at Cales and Ree;
Soe infinite a witt that had theire all
That from him with out heede, did drop and fall
Into a volume but collected beene,

159 him) ed: him Harv.
We had bye his extemporaries seene
That it hath beene all other Authors course
To bite theire nayles and sweate for things much wors;
Could this by vs collected by him made
Haue beene to Alexsander but conuayde
When he full tedious Homer soe esteem'd
The conquer'd casket fit for him hee deemde,
Then Homer and the casket both had gon
To haue but purchast this collection.
T'was this infinitie of wit did make

Som bribe death him a way soe soone to take
Who though the archwits o'the past age found yet
They must theire top sayles vayle to his more wit:
Ballsac did find the letters he did write
Were the eclipsinge his epistles quite;
Dun did feare (more then feare for he did know it)
That he was like to arise the maister poet,
And though he was soe admired in his time
T'would scarce aloude be shortly he did rime;
Prince Henricque feard though he the states long s[eru'd]
That his reward was for this youth reseru'd,
He t'was that must vnfetter them from Spaine
And roote them in their liberty agine;

184 Alexsander] The x written over the original letter may have been meant also to cover the s but does not.
191 past age ed; pact age Harv.
195 it) ed: it Harv.
But in this paterne we may easely see
What is the end of vniust polisy:
They dig'd a pitt, and did in to it fall,
They'le not be second witts th'are non at all;
As in greate howses many doggs are found
That onely liue on crums that fall on ground
And yet are fat, which crumes if they grew scant
They first must pine, and after starue for want;
Bauen soe theise men were seru'd theiere witts beinge a[ll]
Fedd with the crumes did from his table fall;
Now theiere plott breakeinge vp his howse did starue
And are rewarded as they doe desarue;
Dun is soe far from versifiing, he
Can scarce find out tow words whose sound like be;
Balsack i'the hobnayle prayse his salutation
Begins after my harty comendation;
Prince Henricque hath soe quite forgot his wiles
He scarcely now doth know his rank's from files.
But I must stop a while, for heare I see
What may to this by som objected be:
How could it be his wit, theiere wits should store
That him soe many yeares did liue before?
As we by the sonns to-rise-light see cleare

---
209 fat, ed: fat Harv.
210 They ed: the Harv.
211 a[ll] Word breaks off at page edge; the reading is conjectured.
214 they ed: the Harv.
An hower before the sonn him selfe apeare,
For if the sonn such strength hath that an hower
We see not by his presence, but his power,
Why may not they as well with this dispence
And find that the foreruning Influence
Of his strong wit, before that his wit came
Did giue them wit enough to giue them fame,
And when his wits sonns set (looseing his light)
Of wit it was to all perpetuall night.
Spaines Philip though he both the Indias haue
Is not a Marinedis rich in his graue,
The Mogull ore whose land noe bird can fly
Leaues every acre if he chance to dye,
Yet he his ingrost witt doth beare away
And scarcely suffered sence with vs to stay,
Nor hath he left vs as a Legasy
One glimps of wit to be his Elegie.
Now let me question death, i'the first place why
Thoughts thou it fitt that he in wales should dye,
A place where men com but by accedent
And onely is of Goths the elament?
Knowinge wherere hee dyde--that place must be
Curst euer after most incessantly,
Thou this place founds't, which the continuall curss
Of all humanity can not make wors,

244 Thoughts] Murdock reads Thoughts (thoughtest).
It being such (if I may trust to tales)
Noe curss can curse it more then still be wales;
Death to eternity hath helpt a towne
Had else beene buried in obliuion;
I see that from the smallest townes doe spring
My gretest good hap and gretest sorrowinge:
Our Saviour at thach't Bethelem borne is
Whoe is both mine and the worlds generall bliss,
And at Camarthan full as poorely built

260
My Ioyes are irremediably spilt;
By looseinge thee now't may be esily shoune
Carmarthan will as long as Troy be knowen
With out blind homers helpe; when every stone
Is gon, the memory will not be gonn;
Had wales beene at one mine like India,
Then somthing for it selfe it now might say,
That for the Gould dig'd from it's bowels forth
It did expect as right, that soe much worth
Should be interred theere requitall wise,

270
It hop't for payment by soe rich a prise;
But thou had'st neauer but one Silluer mine
That scarce did twenty shilings yeld to coyne;
Woulds't thou haue him for that, hee'se not your due;
Since hee must buried be, bee it in Perue;

263 helpe; ed: helpe Harv.
273 that, ed: that Harv.
Then all the riches borne away by Spaine
Were twenty fould by him restord a gine,
Then of that earth the empty bowels would
Thinke them selues richer far, then when they had gould.
Next death I aske what reson did thee make
My Grandmother and my best freind to take
Soe neare about a time, didn't thou esteeme
I merry for all the one might chance to seeme,
Thinking I esily her death might beare
Coming with sixteen hundred pounds a yeare,
And least I ill might counterfet a mone
To saue desembling sorrow sends't me one
To make me thought good naturd when men err
And thinke my griefe for him, a greife for her?
Soe that he with me might be more then euern
When I cam to my Lands hee cam to heauen,
And as hee had in worth soe he in this
Had aboue me a Beniams share in bliss;
I hitherto had share in all his ioyes
But now his happines mine quite destroyes;
Whils't he in nonage was he dwelt below
Remaineing in the wardship heare of woe;
His Liuery sude being one and twenty euern
And at full age tooke his possession heauen;
Could fortune thinke the gift then giuen to me
Would make mee with my losse contented be,
And that my joy, for that my greife might smother
Waying one equally against an other?
Soe strangely I was not compos'd to hate
Lands; money, howshould stufe; Juells, and Plate,
But soe accompanied all utterly
Were buried in that load of misery;
Now all is lost that is vpon mee plac'd
As hee a Pheasant had that had noe tast,
As if Laniere should to a deafe one singe
Or I should Hellen to a blind man bringe.

There is noe reason Jobe should prayed bee
For beareing of his fortune patiently;
Who could not christion like beare such a cross
Where children, howses, sheepe are all the loss?
For had he had amongst them such a freind
Of his laments, we were had had an end
(Without his Wiues consell) that misery
Would haue inspir'd him to curs god and die;
And t'would be ease to my aflicktion

To dye o'the same wepon he dide vpon;
But this my wish is quite denide by fate;
I can it reach with nothinge but my hate.
I thought when ere hee dide whome I lou'd soe

---

311 Jobe] The usual I is here marked over by a definite J.
314 howses, ed: howses Harv.
I should loue nothinge after him but woe;
I did most certainly expeckt to haue
All my affection buried in his graue;
Now though my loue to him be still the same
As greate as ere it was, me thinks I am
Executor to his affection

330 And soe am tide to pay to evry one
What Loue was due from him; and first I doe
His mother freind adress my selfe to you
And his loue added to my owne doe sweare
They aske you blessing to whome you are less deare;
Then you his aunt, and sister he beinge gonn
Shall be to mee, my Harrie Morrison;
My loue now can not reach him, tis your due:
I am resolu'd to loue him still in you
And pray you vouchsafe to my affection

340 That it may speake but one perswasion;
Doe not vnheauen his heauen soe much to make
A triall whether heauen in greife can take,
For but that place as little doth lett in
The most-small sorrow, as the most small sinn,
I am asurd he still doth loue you soe
Nothing could griue him like your greiuous woe;
T'would be to him an accidentall ioye

328 was, ed: was Harv.
331 him; ed: him Harv.
337 him, ed: him Harv.
To se you beare his greife with small anoy.
And now fayre soule farewell for I doe know
(If you aboue can thinke on us below)
It is impossible that I should be
As yet exiled from thy memory,
To requite which I sollemly doe swear
The loue is such which I to thee doe beare,
That whils't I haue remembrance it shall be
I'ts cheefe impoyment to remember thee.

350 below) ed: below Harv.
III

Epistle

To his Noble Father,
Mr. Jonson

The Fox the Lions sight extreemelie fear'd
haueing his force, and feircenes onlie heard,
And the first time, was Auge-struck to see
his dangerous Pawes, and King-like Maiestie;
The second meeting-time approaching nere,
A warmer courage thaw'd away his feare:
The third, you would haue thought, he had his Twin
his Den-fellowe, or long acquaintance bin.
T'was onlie custome; for the Fox had skill
to know the Lion, was a Lion, still.
Such is my case: for when I first did see
the Patent, of your Immortalitie
your workes, by whose full Style, Strong witt, I knew
so long as English liu'd, so long would you!
I should haue quak'd, if I had thought to write
to Phæbus, his owne wonder, Mans Delight!
That which augments my Courage, with such Store,
is not I like you less; But know you more.
I thought you proud, for I did surely knowe,

---

14 you! ed: you,' New.
And thought it was forgiveable, nay fitt
for him, whose Muse had such wit-wonders, writ.
Now I recant; And doubt, whether your Store
of Ingenuity, or Ingenie, be more!
I wish your wealth were equall to them both,
you haue deseru'e it: yet I should be loth
that want, should a Quotidian trouble bee
to such a Zeno, in Phylosophie;
Shame's wants worst companie; and t'is no shame
to want in Mettall, and be rich in fame.
In Hell, it might Sejanus spirits raise
that your pen spoke of him, although Dispraise.
Hee sure would choose a mention from your Quill,
rather, then t'haue bene fix't a Favorite still.
Hee may allow Tiberius thanks, not hate;
his worser, hath begot his better Fate.
Hee had not cause to ioy, so in that hower
he second was in place; but first, in power,
of all the world! Then can there be a Blisse
to be compar'd, nay to come neare to his?
Whom this your Quill (not differing from your hart)
hath often mentioned, on the better part?
Shall he that all els cures, himself not liue?
Can you want that, you can to others giue?

---
44 Can ed: can New.
None giues but what hee hath; that happines
you deale abroad, still you yourself possesse:
Though giuen to others, it becomes their Due:
it, echo-like, reuerberates to you!
That #Earle of Warwick, which (past Poëtrie)

\textit{\textit{A}quald' the acts of fabulous Sir Guy,}
with whom, still, like his Page, Destruction came:
whose Armes got fewer Conquest's then his Name:
whom, to his end, scarce infinite od's could bring;
chose rather to create, then be a King.
Let his Example then, exclude all woe:
that Man's most happie, that makes others soe.

\textit{Ipse ego qui nullos me affirmo scribere versus
Inuenior Parthis mendacior, et prius orto
Sole, vigil calamum, et chartas, et scrinia posco}

Your Sonne and servant.

Lucius Cary

49 "#In H: ye 6:ths time" [side note].
Noble Father.

I must imitate Mr. Gamaliel Du: both in troubling you, with ill verses, and the intention of professing my service to you by them. It is an Anniversary on Sir Harry Morison. In which, because there is something concernes, some way, an Antagonist of yours, I haue aplied it to you. Though he may be angry at it, I am yet certaine that, tale temperamentum sequor vt de ijs quærj non poterit, si de se bene sentiat. What here is ill in them (which I feare is all) it belongs only to my selfe; if there be any thing tollerable, it is somethinge you drop't negligentlie some day at the Dogg, and I tooke vp.

Tu tantum accipies, ego te legisse putabo,
et tumidus Galla credulitate fruar.

Sir I am
Your Sonne and Servant

This is Poëtique Furie! when the pen of such a Poet:paramont as Ben,
Hath writt, to write againe! and dare to meane
(where such a Sickle reapt before) to gleane!
But pardon Father for what I rehearse
but imitates thy friendship, not thy Verse.
Thou of #thy Mistresse; and #his Mistresse, say;
his acts; Her beauties, let thy Muse display;
Show vs he will fifth Henries acts repeat,
and proue a greater Charles, then Charles the Great!
how now hee gouernes, and will conquer men!
and write his Iustice now; his triumphs then!
This is thy work! My Affection cannot bee
better expres't then by ill Poëtrye.
Hee wrongs his Greif els, if hee seeme t'haue time
to change an Epithite, dislike a Rime!
If what he writt he crosse, or it appeares
his paper haue a blott, but from his teares.
Passion being strong, Inuention should be weak.
Such verse, as Quarles makes God-all-mighty speake
would serue a mourner; and admired bee
for the no Care, and the Humility.
And I am certaine, euen what here is writt
will praise my freindship, though condemne my witt.
Could Orpheus be reuiu'd, and greived bee
but for my freind, as his Eurydice;
Although his Ayres transformed trees to men,
This subject would returne them Trees agen.

7 #The King / #The Queene [side note].
16 Rime! PoI: Rime. New:
20 Such ed: such New.
All sexes, ages, minds, those that haue knowne
30 All seuerall shafts of sorrowe, or els none,
Must greiue at this, and so their losse discerne
that must re pratize greif, and this must learne!
Could I out-volume Fox, Tostatus, Prinn,
what their workes are; what his (if lik'd) had binn,
T'were a short Epitaph; tho' they should aspire
to be a Bulk, fit for my funerall fire.
#Hee had an Infant's innocence, and truth,
the iudgment of Gray-Hayres, the witt of Youth.
Nor a yonge rashnes, nor an ag'd Despaire;
40 the Courage of the first, the Second's care;
And both of them might wonder to descerne
his ablenes to teach, yet will to learn.
Hee was a liuing Epick Poëme, soe
leading vs on, to what we did not knowe:
And, being what wee were not, made vs see
what wee should offer at; and sweat to bee:
Learned, ere most can spell; and did attaine
to speake, what most admir'd, ere most spake plaine.
Soe readie Latine, and a witt so kneene,
50 he ris' to be a Lipsius, at fifteene!
Judg'd others soe; himself inough could doe,
to be a Reader; when he was read too!

32 that] This Folg.
37 #The Elegy of Sr H: Morison [side note].
Not like to those, who will no Science raise
except in it, themselues doe share a praise;
Who make a scorne at Euclide, if they can
not tell what is a Parolellogramme:
hate all Antiquitie, for they not knowe
whether the Talmud be a towne or noe.
'Count Poëtrie, worse, then any Cross-rung Chime:
because they never could arrive at Rime.
Hee lou'd, yet made no verse: Neither was hee,
one of those #Puritanes in Poësie
that scorne the Fathers, in that art: by cause
they would themselves be such, and glue vs Lawes:
when to'ard that fame, what can their Sonnetts doe?
(as short-liu'd as the Beauties, they rime to?)
Hee to great Virgill such affection tooke
he was no more his Reader, but his booke!
Did Ouid's, and high Lucans praise display
without beholdingnes to Sands or May!
And next, his admiration fix't on thee;
our Metropolitane in Poëtry!
Though the same pace, with his, few witts could walk,
he was no common Barrator in talk;

58 bel were Folg.
60 because] By cause Folg.
61 verse: Folg: verse, New.
62 #Sectaries [side note].
63 by cause] because Folg.
64 Lawes: Folg: Lawes New.
not a Mun-wood in witt, to quarrell still
with every weaker one, which his could kill:
To eclipse others, was not proudly glad;
Discretion rul'd him soe, that though he had
sharpenes and valour, past an Atheist's doubt,
Neither his witt, nor sword was alwaies out.
Fit Enemies he soe both chose, and knewe,
that one who could haue out-rail'd Montague
could haue mou'd no frowne, in him; if hee were
as farr vnworthy of his wrath, as feare!
And, how he chose his freind's; I now had showne;
but I should haue disprou'd that, being one.
Now, ancient Youth, I take my third Farewell;
which (may my greatest blessing prove my Hell)
If yearely I remember not; and prove

All thy Deserts did not exceed my Loue;
Though enuie could in thee no fault display,
excepting what would haue been shau'd away
with thy first-downe; nor could'st, but then, resigne,
being imperfections of thy Age, not thine.
For, I much rather shall expect to see
thy Resurrection, then a Youth like thee.

80 was Folg: were New.
83 if] though Folg.
hic ille dies quem semper acerbum,
Semper per honoratum (sic Diu voluistis) habebe.

Lucius Cary
An Elegie on Dr. Donne: By Sir Lucius Carie

Poets attend the Elegie I sing
Both of a doubly-named Priest, and King:
Instead of Coates, and Pennons, bring your Verse,
For you must bee chiefe mourners at his Hearse,
A Tombe your Muse must to his Fame supply,
No other Monuments can never die;
And as he was a two-fold Priest; in youth,
Apollo's; afterwards, the voice of Truth,
Gods Conduit-pipe for grace, who chose him for
His extraordinary Ambassador,
So let his Liegiers with the Poets joyne,
Both having shares, both must in griefe combine:
Whil'st Johnson forceth with his Elegie
Teares from a griefe-unknowing Scythians eye,
(Like Moses at whose stroke the waters gusht
From forth the Rock, and like a Torrent rusht)
Let Lawd his funerall Sermon preach, and shew
Those vertues, dull eyes were not apt to know,
Nor leave that Piercing Theme, till it appeares
To be goodfriday, by the Churches Teares;

1 attend Folg: attend, 1633.
6 never] ever Folg.
16 rusht Folg: rusht. 1633.
Yet make not griefe too long oppresse our Powers,
Least that his funerall Sermon should prove ours,
Nor yet forget that heavenly Eloquence,
With which he did the bread of life dispense,
Preacher and Orator discharg'd both parts
With pleasure for our sense, health for our hearts,
And the first such (Though a long studied Art
Tell us our soule is all in every part,)
None was so marble, but whil'st him he heares,
His Soule so long dwellt only in his eares;
And from thence (With the fiercenesse of a flood
Bearing downe vice) victual'd with that blest food
Their hearts; His seed in none could faile to grow,
Fertile he found them all, or made them so:
No Druggist of the Soule bestow'd on all
So Catholiquely a curing Cordiall.
Nor only in the Pulpit dwellt his store,
His words work'd much, but his example more,
That preach't on worky dayes, His Poetrie

It selfe was oftentimes divinity,
Those Anthemes (almost second Psalmes) he writ
To make us know the Crosse, and value it,
(Although we owe that reverence to that name

21 Yet make] Nor let Folg.
22 his] the Folg; ours, Folg; ours. 1633.
30 eares; ed. eares Folg; eares. 1633.
32 that] their Folg.
43 to that] to thy Folg.
Wee should not need warmth from an under flame.)
Create a fire in us, so near extreme
That we would die, for, and upon this theme.
Next, his so pious Litany, which none can
But count Divine, except a Puritan,
And that but for the name, nor this, nor those
Want any thing of Sermons, but the prose.
Experience makes us see, that many a one
Owes to his Countrey his Religion;
And in another, would as strongly grow,
Had but his Nurse and Mother taught him so;
Not hee the ballast on his Judgement hung;
Nor did his preconceit doe either wrong;
He labour'd to exclude what ever sinne
By time or carelessnesse had entred in;
Winnow'd the chaffe from wheat, but yet was loath
A too hot zeale should force him, burne them both;
Nor would allow of that so ignorant gall,
Which to save blotting often would blot all;
Nor did those barbarous opinions owne,
To thinke the Organs sinne, and faction, none;
Nor was there expectation to gaine grace
From forth his Sermons only, but his face;
So Primitive a looke, such gravitie

45 Create Folg: Creates 1633.
54 so; ed: so, 1633: soe! Folg.
63-64 omitted Folg.
With humblenesse, and both with Pietie;
So milde was Moses countenance, when he prai'd

For them whose Satanisme his power gainsaid;
And such his gravitie, when all Gods band
Receiv'd his word (through him) at second hand,
Which joyn'd, did flames of more devotion move
Then ever Argive Hellens could of love.
Now to conclude, I must my reason bring,
Wherefore I call'd him in his title King,
That Kingdome the Philosophers beleev'd
To excell Alexanders, nor were griev'd
By feare of losse (that being such a Prey
No stronger then ones selfe can force away)
The Kingdome of ones selfe, this he enjoy'd,
And his authoritie so well employ'd,
That never any could before become
So Great a Monarch, in so small a roome;
He conquer'd rebell passions, rul'd them so,
As under-spheares by the first Mover goe,
Banish't so farre their working, that we can
But know he had some, for we knew him man.
Then let his last excuse his first extremes,
His age saw visions, though his youth dream'd dreams.

72 Receiv'd Folg: Receiv' 1633.
81 this] that Folg.
I ment to write noe more, for yet the blood
Had hardly left my cheekes, that setled stood
For shewinge publickely (farr from my will)
Howe much in a less cause one might write ill
But my resolves were noe such binding lawes,
I might not loose them, on soe blest a cause,
Twere scarce Impiety, soe to breake a vowe,
My youth writt then, but my Allegiance now.

On his Majesties recovery, from the smale pox:

Great Charles wee heard yo're sick, and streight our feares
Prov'd vs good Subjects, and more flowinge teares:
Wee dreampt protectors, and what Anarchy
Reignes with a yonge Kinge, and to what vice wee
Were like to grow, if hee should chance to dy
That durst bee vittious, vertue standinge by
Howe Novelists antiquity would scorne
Hee dead, that quencht their fire, deprest their horne,

---

Preliminary
4-5 and to what . . . / . . . to grow, Ash: and what . . . / . . .
to grow to! Folg.
7 Novelists] Novelities Ash.
Since (though alive) such sects doe dayly grow

Irene, nor Epiphane, did never knowe,
What vayne doubts would bee borne, if hee were dead,
When hee that bannisht them, himselfe were fled,
Howe that the common wealth, in every limne,
Would more deforme then his disease could him,
This Kings example, to all else, that then,
Their nerest Gods, when most they think their men:
Whose death would greater loss to England bringe,
Then the yeare suffred, if it lost the Springe
Whose life is pattent for our liberty,

Past Magna Charta whom doth clearely see,
All ill vnable, to pile vp a price,
To tempt his vertue, to an Avarice,
Whose bountyes are not preyes, but soe doth live
Takinge from none, hee finds enough to give,
Whose good is in noe imperfection placet,
Whoe blessinge vs with children, yet is chaste,
Who scornes an vse which Tyrants first did bringe
That men staid whole yeares, not to see the Kinge,
Whoe to all needinge it, vouchsafes that grace,

An open dore, and a more open place,
Whoe neither knowes Active nor passive hate,
Whose guard are not his safty, but his State,

21 unable] walke Ash.
27 which Ash: with Folg.; first] Once Ash.
A Prince that shew'd during his Fathers sway,
Hee could command, because hee could obey,
Whose Land is kept, from other lands offence,
Less by the Sea, then by his providence:
Whose braines, more then his many guards our cost,
Whose Souldiers were disarm'd, if hee were lost,
Whoe doth possess (consider then his price)

40 All private vertues, and noe royall vice,
This Kinge is sick, all meetinge in this thought,
Newes to our quickly catching Eares was brought
That God, our feares, had blessedly belide,
That Kinge recoverd, and our dangers dide,
Then England thinkinge what th'ad binne to loose,
Thy Kinge by birth and such as thou wouldst chuse,
First to the Prince, thy gratulations bringe,
Instructinge him to ioy hee is not Kinge,
And that hee hath noe cause to feele a greife,

50 Ere hee can spell it, next vnto the cheife
Of ioyers now, as greivers then repayer,
Whoe shew'd herselfe, as valiant then as fayre,
Ioy her: shee hath that Kinge still, for whose Love,
Poetts would bringe downe Juno, that did Iove,
Then turne thy gratulations to a prayer,
Which when in crowdes doth best to Heaven repayre,
That God on thee, would all his Bountyes bringe,
Guardinge thy happiness, that is thy Ringe,
And next in her, may the same blessings flowe,
Whoe makes him happy, that makes all vs soe.
Great Prince.
I must express my ioy apart, for I
Kept by thy favor, and recovery
A Father, and a Master, one whom all
Whoe would serve vertue, soe in comon call,
Whose Fathers workes, were they not fitt t'employ
All Printers, and all Poetts, yet the Ioy
Which wee gaine from him in soe blest a sonne
Would give him share, in all that thou hast donne,
On whose Basilicon Doron: thee whoe lookes
May purer Ethicks reade, then in those bookes
Whose temperances, twice publike vertues bee,
Whilst they instruct vs, and recover thee.
Have I not cause to ioy, a hope beeinghe showne,
Thou maist bee everlastingly our owne,
And know as little, as a vice, a grave,
And many Sonnes, and noe successor have,
For whoe can force thee from vs, whom disease
Cannot indanger, but did onely please
To shewe to our felicities large wealth,

Somethinge might added bee, beyond thy health,
And that there is more Ioy, to heare one tell
Kinge Charles hath binne sick, then Kinge Charles is well,
Beeinge beyond most Subiects, rarely blest,
To praise past Kings, but think the present best.

Sir L: Cary
[VIII]

AN

EPITAPH VPON THE
EXCELLENT COUNTESSE
OF HUNTINGDON

The cheife perfections of both Sexes joyn'd,
With neithers vice nor vanity combin'd.
Of this our age the wonder, loue, and care,
Th'example of the following, and dispaire.
Such beauty, that from all hearts loue must flow:
Such maiesty, that none durst tell her so.
A wisdome of so large and potent sway,
Romes Senate might haue wisht, her Conclaue may.
Which did to earthly thoughts so seldom bow,
Aliue She scarce was lesse in heaven, then now.
So voyd of the least pride, to her alone
These radiant excellencies seem'd vnknowne.

---

Text] For the reader's ease, the incidence of roman and italic type is inverted in the body of the poem from its appearance in Sermon; the title appears as printed.
1 The cheife perfections] All the perfection Mal.
4 Th'example ed: The example Sermon: th'exaple Mal.
5 that] as Mal; must] as Mal.
6 that] as Mal.
7 A wisdome of so . . . potent] of wisedome such A . . . patent Mal.
12 radiant] wondrous Mal.
Such once there was: but let thy greife appeare
Reader, there is not: Huntingdon lies here.

By him who saies what he saw

FALKLAND.
[IX]

A funerall Elegy on the
Lady Huntingdon

Were this an argument which I could raise,
Not satisfied with un-poeticke praise;
I had beene silent, and upon her hearse
Had onely showred my teares, not laid my Verse.
For those affections alone may prove;
But here my wonder, was beyond my loue;
And though I know the vaine glorious end
Of Elegiack writers's to commend

The Authour, not the subject, which can claime

10 Nothing throughout their papers, but the name;
I ayme at History; and though thousand wayes
I vex my braine, I cannot faine a praise;
It is her greatnesse here makes my taske light,
Which asks but to remember, and to write;
Nor hope I (glorious soule) to summe up all,
Both memory and Arithmeticke must fall;
Under that worke; and Davids sin will bee
If not my crime, at least my Vanity.
Yet, I may imitate a burning glasse

20 Through which, though all the Sun-rayes doe not passe;

5 affections] Weber reads "assertions"; prove] Eger. has definite v although "loue" follows in the rhyming position.
17 his numbring sinne. [side note]
Yet soe farre as 't is able to begett,
Heat in all objects are against it set:
Soe this, in all may Emulation raise,
Who when they read thy Story, with thy praise;
Which, (like a Marke) set much beyond our reach
Though never hitt, yet may farre shooting teach;
This I am sure, to worke upon each mind
Worthy soe great an object; when they find
Compar'd to what hath bin deserv'd by thee,

Balsac and Donne, writt noe Hyperbolye.

That thou by unacquired Light should show
How nothing that is which wee call to know;
Borne learneder then Hippatia, and might bee
Called Philosophos trewer then shee;
Nor needs feare her Fate, whose worth did raise
As farre beyond all envye, as all praise;
Soe constantly, and out of knowledge good;
Rare in thy Sex but rarer in thy blood.

This fraile, and that from punishments exempt,

This to bee tempted apt, and that to tempt,
But that soe Masculine; men must allow
That most had lesse of their owne Sex then thou.

What beauty shin'd abroad, and grace within,

---

32 quam nihil est illud quod vocam. hic scire. Grocius. [side note]
34 she philosopher she was called so by Synesius in his
superscription. [side note]
38 raru in juvene rari in nobili. Plin: Epist: [side note]
This Paradise kept by that Cherubin.
How well thy witt with wisdome did agree,
Both excellent Counsellour, and Companye;
Humillity with knowledge, which did bow
To all the Church doth or as fitt allow,
Or set downe needfull: Nor in danger nye
To the contagion of that Companye,
Who having first set their conclusions downe,
Seeke promises in Scripture, whose grave frowne
Hopes to confute, to whom Virginity
With Almes and fasting appeares Popery;
Who to be indiscreet, count to be stout,
With whom the factious are alone devout,
Thinke all in state of grace, and void of sinne;
Hate Hooker perfectly, and honour Prynn:
Preach oftner then say grace, whose schollers doe
Believe to heare's, more pious then to doe.
As though from kings those most deserv'd applause
That read their statutes, then that keepe their lawes;
To whom the want of Charity seemes noe losse:
Soe they haue confident faith and hate Christs crosse
Worse then his Crucifiers, and soe proud be growne,
To give his spouse lesse honour then their owne.
Who when first towards divinity they come,
Have for their journey Sole viaticum
To rule the people, and their fame advance,
Good lungs, noe learning, and a Concordance.
Or if at all like spyes they chance to see
Into their enemies Campe antiquitie,
Mistake St. Austen into Heresies,
And count Pelagians all noe Monathyes.
Whilst thy end was to live well, not confute,
And damne all that deny, not to dispute
Hourely such Questions, wert thou proudly glad
As made Divines giddy, and Laymen Mad.
But modestly assured for thee Christ dyed
Didst not confine it to some few beside;
This made thee by them excommunicate
Into the Church, where 't was our blessed fate
To learne of an Angell mistooke to bee
(Whilst among us) part of their Hierarchie;
Whose peace with God soe calm'd all dying strife;
As few leave London soe, as thou didst life;
And if for one (since faire) whom rape did gaine,
Nor Græcjans fell, nor Ilium flam'd in vaine;
How happy then hee that enjoy'd his Mate
Fairer, not faulty, nor unfortunate.
Such Lucians fain'd Panthea did intend
To imitate, but could not comprehend;
Whom let each freind each daughter, Mother, Wife
Ayme at (as patterne of) their following life.

87 Hom: [side note]
Let all freinds womanly learne to bemoane
Their friends mishap, being Stoicks in their owne.
And there where to conceale may loue expresse,
A silence equall to forgetfulness.
The last three by her Line their actions sway,
As best rule how to governe, how to obey.
Let all contemp to womankind have shoune
Admire her Sex for her, and some their owne.
All her freinds thanke that sickness did prepare
Our mindes by excercise this weight to beare,
And death; that did his part soe slowly doe,
Had shee dyed suddenly, wee had soe too.
Where now considering her faire memory,
And all mens loves to her, rejoice that wee
Could nothing added to her fame haue seene,
Had but some Tacitus her praiser beene.

Postremo accessit laudator
Cornelius Tacitus Plin: Lo: Falkland.

---

96 friends] sic.
98 similim oblivioni silentium. Barke. [side note]
[X]

To my Noble Frend, Mr. George Sandys
upon his excellent Paraphrase
on the Psalms

Had I no Blushes left, but were of Those,
Who Praise in Verse, what they Despise in Prose:
Had I this Vice from Vanity or Youth;
Yet such a Subject would have taught me Truth:
Hence it were Bannisht, where of Flattery
There is nor Vse, nor Possibility.
Else thou hadst cause to feare, lest some might Raise
An Argument against thee from my Praise.
I therefore know, Thou canst expect from me
But what I give, Historicke Poetry.
Friendship for more could not a Pardon win;
Nor thinke I Numbers make a Lie no Sinne.
And need I say more then my Thoughts indite,
Nothing were easier, then not to write.
Which now were hard; for wheresoere I Raise
My thoughts, thy several Paines extort my Praise.

Title Frend] Freind 1638; Freind often appears in Falkland's poems, but freind is rare.
Text] For the reader's ease, the incidence of roman and italic type is inverted in the body and postscript of the poem from its appearance in 1636.
First, that which doth the Pyramids display:
And in a worke much lastinger then they,
And more a wonder, scornes at large to shew,
What were Indifferent whether True or No:
Or from its lofty Flight, stoope to declare
What All men might have known, had All bin There.
But by thy learned Industry and Art,
To Those, who never from their Studies part,
Doth each Lands Laws, Beliefe, Beginning show;
Which of the Natives but the Curious know:
Teaching the frailety of all Humane things;
How soone great Kingdomes fall, much sooner Kings:
Prepares our Soules, that Chance cannot direct
A Machin at vs, more then we expect.
We know, That Towne is but with Fishers Fraught,
Where Theseus Govern'd, and where Plato Taught:
That Spring of Knowledge, to which Italy
Owes all her Arts, and her Civility,
In Vice and Barbarisme supinely Rowles;
Their Fortunes not more slavish then their Soules.

---

17 His travels wherein he relates the History of the Pyramids.
[side note]
20 were 1638: 'twere 1636; whether] if 1638.
21 from 1638: from 1636: this is the first of fewer that half a
dozen appearances of $n$ for $m$ in the 1636; the remainder are
corrected silently.
31 Athens [side note]
33 Greece [side note]
35 Rowles] rowles 1638: after this, 1638 uses initial caps. for
verbs and verbals less often than 1636.
Those Churches, which gainst the first Hereticks wan
All the first Fields, or led (at least) the Van;
In whom those Notes, so much required, be;
Agreement, Miracles, Antiquity:
Which can a Never-broke Succession show
From the Apostles down; (Here bragg'd of so:)
So best confute her most immodest claime,
Who scarce a Part, yet to be All doth aime;
Lie now distrest, betweene two Enemi-Powers
Whom the West damnes, and whom the East devours:
What State then Theirs can more Vnhappy Be,
Threatned with hell, and sure of Poverty.
The small Beginning of the Turkish Kings,
And their large Growth, shew vs that different Things
May meet in One Third; what most Disagree,
May have some likenes: For in this we see,
A Mustard-seed may be resembled well
To the Two Kingdomes, both of Heaven and Hell.
Their Strength, and wants this work hath both unwound;
To teach how these t'increase, and that confound:
Relates their Tenets; scorning to dispute
With Errors, which to tell, is to confute:

37 Eastern Churches [side note]
41 As Antioch [side note]: Of Doctrine. Of Persons. As Antioch. 1638.
44 scarce] scornes GM and Gros: Grosart compared GM to 1638 but continued this misreading from GM.
50 shew] although "show" in both 11. 25 and 41 1636, 1638.
55 Turkes [side note]
Shews how even there, where Christ vouchsaft to Teach,

Their Dervices dare an Imposter Preach.

For whilst with private Quarrels we Decaid,
We way for them, and Their Religion made:
And now but Wishes can to Heaven preferre,
May They Gaine Christ, or We his Sepulchre.
Next Ovid calls me; which though I admire,
For Anglelling the authors quickening Fire,
And his pure Phrase: yet More; remembering It
Was by a Mind so much distracted Writ:
Busines and War, Ill Midwives to produce

The Happy Off-spring of so sweet a Muse:
Whilst every unknown Face did Danger Threat;
For every Native there was twice a Gete.
More; when (return'd) thy Worke review'd, expos'd
What Pith before the hiding Barke inclos'd:

And with it that Essay, which lets us see
Well by the Foot, what Hercules would be.
All fitly Offer'd to his Princely Hands;
By whose Protection Learning chiefly stands:
Whose Virtue moves more Pens, then his Powre Swords;

And Theme to those, and Edge to these affords;

60 Priests [side note]
63 now . . . can] can . . . now 1638.
65 Ovids Metamorphosis. [side note]
73 Commentar. [side note]
75 Virg. Aen. 11. 1. [side note]
Who could not be Displeas'd, that his great Fame,
So Pure a Muse, so sharply should proclaime:
With his Queens praise in the same Model cast;
Which shall not lesse, then all their Annales, last.
Yet, though we wonder at thy Charming Voice;
Perfection still was wanting in thy choice:
And of a Soule, which so much Power possest,
That Choice is hardly Good, which is not Best.
But though Thy Muse were Ethnically Chast,
When most Fault could be found; yet now thou hast
Diverted to Purer Path thy Quill;
And chang'd Parnassus Mount to Sions Hill:
So that blest David might almost Desire
To heare his Harp thus Echo'd by thy Lyre.
Such Eloquence, that though it were abuse'd,
Could not but be (though not Allow'd) excus'd,
Ioin'd to a Worke so Choice, that though ill-done,
So Pious an Attempt Praise could not shun.
How strangely doth it darkest Texts Disclose,
In Verses of such sweetnes; that even Those,
From whom the unknowne Tongue conceales the Sense,
Even in the Sound, must finde an Eloquence.
For though the most bewitching Musicke could
Move men, no More then Rockes; thy Language would.
Those, who make Wit their Curse, who spend their Brain,
Their Time, and Art, in looser Verse, to gain
Damnation, and a Mistres; till they see
How constant that is, how Inconstant she;
May from this great Example learne, to sway
110 The Partes th'are Blest-with, some more Blessed Way.
Fate can against thee but two Foes advance;
Sharpe-sighted Envy, and Blind Ignorance:
The first (by Nature like a shadow, neare
To all great Acts) I rather Hate then Feare:
For them (since whatsoever most they Raise
In Private, That they most in Throngs Dispraise;
And know the Ill they Act Condemn'd within)
Who envies Thee, may no man envy Him.
The last I Feare not much, but Pity more:

120 For though they cannot the least Fault explore;
Yet, if they might the high tribunall Clime,
To Them thy Excellence would be thy Crime:
For Eloquence with things Prophane they joine;
Nor count it fit to Mixe with what's Divine;
Like Art and Paintings laid upon a Face,
Of it selfe sweet; which more Deform then Grace.
Yet, as the Church with Ornaments is Fraught

117AUTOPHOTOL[side note]
Why may not That be too, which There is Taught?
And sure that Vessell of Election, Paul,
Who Iudais'd with Iewes, was All to All:
So, to Gaine some, would be (at least) Content,
Some for the Curious should be Eloquent:
For since the Way to Heaven is Rugged, who
Would have the Way to that Way be so Too?
Or thinks it fit, we should not leave obtaine,
To learne with Pleasure, what we Act with Paine?
Since then Some stay, unlesse their Path be Even,
Nor will be led by Solæcismes to Heaven;
And (through a Habit scarce to be control'd)
Refuse a Cordial, when not brought in Gold;
Much like to them to that Disease Inur'd,
Which can be no way, but by Musicke cur'd:
I Joy in Hope, that no small Piety
Will in their Colder Hearts be Warm'd by thee
For as none could more Harmony dispense;
So neither could thy flowing Eloquence
So well in any Taske be us'd, as This:
To Sound His Praises forth, whose Gift it is.

137 stay] stop 1638.
141 Tarantula. [side note]
Cui non certaverit ulla

Aut tantum fluere, aut totidem durare per anno.

Faukland.

Postscript] Virg. Georg. 2. [side note]
Signature Faukland] Falkland 1638.
[XI]

An Eglogue on the Death of BEN:

JOHNSON, betweene Melybeus

and Hylas.

MELYBEVS.

Hylas, the cleare day boasts a glorious Sunne,
Our Troope is ready, and our time is come:
That Fox who hath so long our Lambs destroid,
And daily in his prosperous rapine joy'd,
Is earth'd not farre from hence, old Agons sonne,
Rough Corilas, and lusty Corydon,
In part the sport, in part revenge desire,
And both thy Tarrier and thy Aid require.
Haste, for by this, but that for thee wee staid,
The Prey-devourer had our prey bin made.

Hyl. Oh! Melibœus now I list not hunt,
Nor have that vigor as before I wont;
My presence will afford them no reliefe,
That Beast I strive to chase is only griefe.

Mel. What meane thy folded Armes, thy downe-cast eyes,
Teares which so fast descend, and sighs which rise?
What meane thy words which so distracted fall,
As all Thy Ioyes had now one funerall?
Cause for such griefe, can our retirements yeeld?

That followes Courts, but stoopes not to the field.
Hath thy sterne step-dame to thy sire reveal'd
Some youthful act, which thou couldst wish conceal'd?
Part of thy Heard hath some close thieve convey'd
From open pastures to a darker shade?
Part of thy flocke hath some fierce Torrent drown'd?
Thy harvest fail'd? or Amarillis frown'd?

Hyl. Nor Love, nor Anger, Accident nor Thieve,
Hath rais'd the waves of my unbounded griefe:
To cure this cause, I would provoke the ire
Of my fierce Step-dame or severer Sire,
Give all my Heards, Fields, Flocks, and all the grace,
That ever shone in Amarillis Face.
Alas, that Bard, that glorious Bard is dead,
Who when I whilome Cities visited,
Hath made them seeme but houres which were full dayes,
Whilst he vouchsaft me his harmonious layes:
And when He liv'd, I thought the countrey then
A torture, and no Mansion, but a Den.

Mel. JOHNSON you meane, unlesse I much doe erre,
I know the Person by the Character.

Hyl. You guesse ariight, it is too truely so,
From no lesse spring could all these Rivers flow.

Mel. Ah Hylas! then thy griefe I cannot call
A passion, when the ground is rationall.
I now excuse thy teares and sighs, though those

35 seeme ed: seeme, JV
To deluges, and these to tempests rose:
Her great instructor gone, I know the Age
No lesse laments then doth the widdow'd stage,
And onely Vice and Folly, now are glad,

Our Gods are troubled, and our Prince is sad:
He chiefly who bestowes light, health and art,
Feeles this sharpe griefe pierce his immortall heart,
He his neglected Lire away hath throwne,
And wept a larger nobler Helicon,
To finde his Hearbs, which to his wish prevale,
For the lesse lov'd should his owne favorite faile:
So moan'd himselfe when Daphne he ador'd,
That arts relieving al, should faile their Lord: (springs,

Hyl. But say, from whence in thee this knowledge

Of what his favour was with Gods and Kings.

Mel. Dorus, who long had known books, men, and townes,
At last the honour of our Woods and Downes,
Had often heard his Songs, and was often fir'd
With their inchanting power, ere he retir'd,
And ere himselfe to our still groves he brought,
To meditate on what his Muse had taught:
Here all his joy was to revolve alone,
All that her Musicke to his soule had showne,
Or in all meetings to divert the streame

Of our discourse; and make his Friend his Theame,
And praising works which that rare Loome hath weav'd,
Impart that pleasure which he had receav'd,
So in sweet notes (which did all tunes excell,
But what he prais'd) I oft have heard him tell
Of His rare Pen, what was the use and price,
The Bayes of Vertue and the scourge of Vice:
How the rich ignorant he valued least,
Nor for the trappings would esteeme the beast:
But did our youth to noble actions raise,
Hoping the meed of his immortall praise:
How bright and soone His Muses morning shone,
Her Noone how lasting, and her Evening none:
How speech exceeds not dumbenesse, nor verse prose,
More then His verse the low rough rimes of those,
(For such his seene, they seem'd,) who highest rear'd,
Possest Parnassus ere his power appear'd:
Nor shall another Pen his fame dissolve,
Till we this doubtfull Probleme can resolve,
Which in his workes we most transcendent see,
Wit, Judgement, Learning, Art, or Industry,
Which Till is Never, so all jointly flow,
And each doth to an equall Torrent grow:
His Learning such, no Author old nor new,
Escapt his reading that deserv'd his view,
And such his Judgement, so exact his Test,
Of what was best in Bookes, as what bookes best,
That had he joyn'd those notes his Labours tooke,
From each most prais'd and praise-deserving Booke,  
And could the world of that choise Treasure boast,  
It need not care though all the rest were lost:  
And such his Wit, He writ past what he quotes,  
And his Productions farre exceed his Notes:  
So in his workes where ought inserted growes,  
The noblest of the Plants engrafted showes,  
That his adopted Children equall not,  
The generous Issue his owne Braine begot:  
So great his Art, that much which he did write,  
Gave the wise wonder, and the Crow'd delight,  
Each sort as well as sex admir'd his Wit,  
The Hees and Shees, the Boxes, and the Pit;  
And who lesse lik't within, did rather chuse  
To taxe their Judgements then suspect his Muse,  
How no spectator his chaste stage could call  
The cause of any crime of his, but all  
With thoughts and wils purg'd and amended rise,  
From th'Ethicke Lectures of his Comedies,  
Where the Spectators act, and the sham'd age  
Blusheth to meet her follies on the stage;  
Where each man finds some Light he never sought,  
And leaves behind some vanitie he brought,  
Whose Politicks no lesse the minds direct,  
Then these the manners, nor with lesse effect,  
When his Majesticke Tragedies relate
All the disorders of a Tottering state,
All the distempers which on Kingdomes fall,
When ease, and wealth, and vice are generall,
And yet the minds against all feare assure,
And telling the disease, prescribe the Cure:
Where, as he tells what subtle wayes, what friends,

(Seeking their wicked and their wisht for ends)

Ambitious and luxurious Persons prove,
Whom vast desires, or mighty wants doth move,
The generall Frame, to sap and undermine,
In proud Sejanus, and bold Cateline;
So in his vigilant Prince and Consuls parts,
He shewes the wiser and the nobler Arts,
By which a state may be unhurt, upheld,
And all those workes destroy'd, which hell would build.
Who (not like those who with small praise had writ,

Had they not cal'd in Judgement to their Wit)
Vs'd not a tutoring hand his to direct,
But was sole workeman and sole Architect:
And sure by what my Friend did daily tell,
If he but acted his owne part as well
As he writ those of others, he may boast
The happy fields hold not a happier ghost. \hfill \text{(Youth)}

Hyl. Strangers will thinke this strange, yet he (dear
Where most he past beleefe, fell short of Truth:
Say on, what more he said, this gives reliefe,
And though it raise my cause, it bates my griefe,
Since Fates decreed him now no longer liv'd
I joy to heare him by thy Friend reviv'd.

Mel. More he would say, and better, (but I spoile
His smoother words with my unpolisht stile)
And having told what pitch his worth attain'd,
He then would tell us what Reward it gain'd:
How in an ignorant, and learn'd age he swaid,
(Of which the first he found, the second made)
How He, when he could know it, reapt his Fame,
And long out-liv'd the envy of his Name:
To him how daily flockt, what reverence gave,
All that had wit, or would be thought to have,
Or hope to gaine, and in so large a store,
That to his Ashes they can pay no more,
Except those few who censuring, thought not so,
But aim'd at glory from so great a foe:
How the wise too, did with meere wits agree,
As Pembroke, Portland, and grave Aubigny;
Nor thought the rigidst Senator a shame,
To contribute to so deserv'd a fame:
How great Eliza, the Retreate of those,
Who weake and injur'd her protection chose,
Her Subjects joy, the strength of her Allies,
The feare and wonder of her Enemies,
With her judicious favours did infuse
Courage and strength into his yonger Muse:
How learned J A M E S, whose praise no end shall finde,
(But still enjoy a Fame pure like his Mind)
Who favour'd quiet, and the Arts of Peace,
(Which in his Halcion dayes found large encrease)
Friend to the humblest if deserving Swaine,
Who was himselfe a part of Phæbus Traine,
Declar'd great J O H N S O N worthiest to receive
The Garland which the Muses hands did weave,
And though his Bounty did sustaine his dayes,
Gave a more welcome Pension in his praise:
How mighty Charles amidst that Weighty care,
In which three Kingdomes as their Blessing share,
Whom as it tends with ever watchfull eyes,
That neither Power may force, nor Art surprise,
So bounded by no shore, grasps all the Maine,
And farre as Neptune claimes, extends his reigne,
Found still some Time to heare and to admire,
The happy sounds of his Harmonious Lire,
And oft hath left his bright exalted Throne,
And to his Muses feet combin'd His owne:
As did his Queene, whose Person so disclos'd

192 reigne, ed: reigne. JV.
196 In his Maskes. [side note]
A brighter Nimph then any Part impos'd,
When she did joyne, by an Harmonious choise,
Her gracefull Motions to his Powerfull voice:
How above all the rest was Phæbus fir'd
With love of Arts, which he himselfe inspir'd,
Nor oftner by his Light our Sence was cheer'd,
Then he in Person to his sight appear'd,
Nor did he write a line but to supply,
With sacred Flame the Radiant God was by.

Hyl. Though none I ever heard this last rehearse,
I saw as much when I did see his verse.

Mel. Since He, when living could such Honors have,

What now will Piety pay to his grave?
Shall of the rich (whose lives were low and vile,
And scarce deserv'd a Grave, much lesse a Pile)
The monuments possesse an ample Roome,
And such a Wonder lye without a Tombe?
Raise thou him one in Verse, and There relate
His Worth, thy griefe, and our deplored state,
His great Perfections our great losse recite,
And let them meerely weepe who cannot write.

Hyl. I like thy saying, but oppose thy choise,

So great a Taske as this requires a Voice
Which must be heard, and listned to, by all,
And Fames owne Trumpet but appeares too small,

218 write. ed: write, JV.
Then for my slender Reede to sound his Name,
Would more my Folly then his praise proclaime,
And when you wish my weakenesse sing his Worth,
You charge a Mouse to bring a Mountaine forth:
I am by Nature form'd, by woes made Dull,
My Head is emptier then my Heart is full;
Griefe doth my Braine impaire, as Teares supply,
Which makes my face so moist, my Pen so dry:
Nor should this Work proceed from Woods and Downes,
But from the Academies, Courts, and Townes;
Let Digby, Carew, Killigrew, and Maine,
Godolphin, Waller, that inspired Traine,
Or whose rare Pen beside deserves the grace,
Or of an equall, or a neighbouring Place,
Answer thy wish, for none so fit appeares
To raise his Tombe, as who are left his Heires:
Yet for this Cause no labour need be spent,
Writing his Workes, he built his Monument.

Mel. If to obey in this, thy Pen be loth,
It will not seeme thy weakenesse, but thy sloth:
Our Townes prest by our Foes invading Might,
Our ancient Druids and young Virgins fight,
Employing feeble Limbes to the best use;
So Johnson dead, no Pen should plead excuse:
For Elegies, howle all who cannot sing,
For Tombes bring Turfe, who cannot Marble bring,
Let all their *forces* mix, joyne *Verse* to *Rime*,

To save his *Fame* from that Invader, *Time*;
Whose *Power*, though his alone may well restraine,
Yet to so wisht an end, no *Care is vaine*;
And *Time*, like what our *Brookes* act in our *sight*,
Oft sinkes the *weightie*, and upholds the *Light*:
Besides, to this, thy *paines* I strive to move
Lesse to expresse his *glory* then thy *Love*:
Not long before his *Death*, our *woods* he meant
To *visit*, and descend from *Thames* to *Trent*,
Mete with thy *Elegy* his *Pastorall*,

And rise as much as he vouchsaft to fall:
Suppose it chance no other *Pen* doe joine
In this *Attempt*, and the whole worke be thine.
When the fierce fire the rash-*Boy* kindled, raign'd,
The whole world suffer'd; *Earth* alone complain'd:
Suppose that many more intend the same,
More taught by *Art*, and better knowne to *Fame*,
To that great *Deluge* which so farre destroid,
The *Earth* her *Springs*, as *Heaven* his *Showrs* emploid;
So may who highest *Markes of Honour* weares,

Admit meane Partners in this *Flood of Teares*:

---

258 No italics appear in body after this line, the last of the penultimate page.
So oft the Humblest joine with Loftiest Things,
Nor onely Princes weep the fate of Kings.    (fir'd,
     Hyl. I yeeld, I yeeld, Thy words my thoughts have
And I am lesse perswaded then inspir'd;
Speech shall give Sorrow vent, and that Releefe,
The Woods shall eccho all the Citties griefe:
I oft have verse on meaner Subjects made,
Should I give Presents and leave Debts unpaid?
Want of Invention here is no excuse,

My matter I shall find, and not produce,
And (as it fares in Crowds) I onely doubt,
So much would passe, that Nothing will get out,
Else in this Worke which now my Thoughts intend
I shall find nothing hard, but how to end:
I then but aske fit Time to smooth my Layes,
(And imitate in this the Pen I praise)
Which by the Subjects Power embalm'd, may last,
Whilst the Sun Light, the Earth doth shadowes cast,
And feather'd by those Wings fly among men,

Farre as the Fame of Poetry and BEN.

F A L K L A N D.
[XII]

To my noble Friend Mr. Sandys, upon his Job,
Ecclesiastes, and the Lamentations, cleerely,
learnedly, and eloquently Paraphrased.

Who would enform his Soul, or Feast his Sense,
And seekes or Pietie, or Eloquence;
What might with Knowledge, Vertue joy'nd, inspire
And imitate the Heat and Light of Fire:
He, Those in These by Thee, may find embrac't,
Or as a Poet, or a Paraphrast.
Such Raies of the Divinitie are Shed
Throughout these Works, and every Line o're-spread;
That by the Streames the Spring is clearely showne,
And the Translation makes the Authour knowne.
Nor He being knowne, remains his Sence conceal'd;
But so by the Illustrious Pen reveal'd,
We see not plainer, That which gives us Sight,
Then we see that, as sifted by Thy Light.
All seemses transparent now, which seem'd perplext,
The inmost meaning of the darkest Text:
So that the Simplest may their Soules assure
What Places meane, whose Comments are obscure.
Thy Pen next, having cleer'd thy Makers will,
Supples our Hearts to love, and to fulfill:

4 imitate] animate 1648: imitate 1676.
And moves such Pietie, that her Power layes
That envie, which thy Eloquence doth raise.
Even I (no yeelding Matter) who till then
Am chiefe of Sinners, and the worst of Men,
(Though it be hard a Soules Health to procure
Vnlesse the Patient doe assist the Cure:)
Suffer a Rape by Vertue, whilest thy Lines
Destroy my Old, and build my new Designes:
Shee by a Power, which conquers all controule,
Doth without my consent possesse my Soule.

Those Mists are scatter'd which my Passion bred;
And for that short Time all my Vice is dead.
Those looser Poets whose Lascivious Pen
Ascribing Crimes to gods, taught them to Men,
Who bent their most ingenious Industrie
To honour Vice, and guild Impietie;
Whose Labours have not onely not imploy'd
Their Talents, but with them their Soules destroy'd;
Though of the much remov'd and distant Time

Whose lesse enlightened Age takes from their Crime,
Will no defence, with all their Arts, devise,
When Thou against them shalt in Judgement rise:
When thou a Servant, such whose like are rare,
Fill'd with a usefull and a watchfull Care
How to provide against thy Lord doe come,
With great advantage the intrusted Summe:
And thy large Stocke even to his wish imployn,
Shalt be invited to thy Masters Ioy.
The Wise, the Good, applaud, exult to see

Th'Appollinarii surpas'd by thee:
No doubt, their Workes had found in every Time
An equall Glory, had they equal'd thine;
How they expect thy Art should Health assure
To the sicke World by a delicious Cure,
Granting like thee no leech their Hope deserves,
Who purgest not with Rhewbarb but Preserves.
What numerous Legions of Infernall Sprights,
Thy Splendor dazled and thy Musick frights!
For what to us is Balme to them is Wounds;

Whom Griefe strikes, Feare distracts, and Shame confounds;
To finde at once their Magicke Counter-charm'd,
Their Arts discovered, and their Strength disarm'd:
To see thy Writings tempt to Vertue more,
Then they, by theirs assisted, could before
To Vice or Vanitie; to see Delight
Become their Foe, which was their Satellite:
And that the chiefe Confounder of their State
Which had been long their most prevailing bait;
To see their Empire such a losse indure,

As the revolt even of the Epicure.

Those Polite-Pagan-Christsians who doe feare

50 Socrates Scolasticus. [side note]
Truth in her Voyce, God in his Word to heare;
(For such alas there are) doubting the while
To harme their Phrase, and to corrupt their Stile;
Considering th'Eloquence which flowes from hence,
Had no Excuse, but now have no Pretence:
These, both to Pens and Minds Direction give,
And teach to Write, as well as teach to Live.
Those famous Herbes which did pretend to Man
To give new Youth; Chymicks, who brag they can
A Flower to Ashes turn'd, by their Arts power
Returne those Ashes backe into a Flower;
May gaine Belife, when now thy Iob we see,
So Soil'd by Some, so Purified by Thee.
Such was his change, when from his Sordid Fate
Hee re-ascended to his wonted State.
So see wee yearely a fresh Spring restore
Those Beauties, Winter had deflour'd before:
So are we taught, the Resurrection must
Render us Flesh, and Blood, from Dirt and Dust.
To Iobs dejected First, and then rais'd Minde,
Is Solomon in all his Glorie joyn'd.
Lesse specious seem'd his Person when he shone
In Purple Garments, on his Golden Throne.
This Eloquence call'd from the farthest South

72 The cause of Castalio's Translation. [side note]
77 Direction ed: Direction, 1638.
To learne deep Knowledge, from his Sacred Mouth
One weake, and Great; a Woman and a Queene:
Which (his Conceptions in thy Language seene)
So likely seemes, that this no wonder drawes,
When with the great Effect, we match the Cause:
Nor had we wondred, had the Storie told
His Fame drew more, then all his Realms could hold.
For no lesse Multitudes doe I expect
To heare (whilst on these Lines their Thoughts reflect)
To have in this cleere Glasse their Follies knowne:
Nor will those fewer prove, who in their owne
From these thy Tears shall learne to wash their Crimes;
And owe Salvation to thy heavenly Rimes.

105 Ecclesiastes. [side note]
107 The Lamentations. [side note]
[XIII]

Another.

Such is the Verse thou Writist, that who reades Thine
Can never be content to suffer Mine:
Such is the Verse I Write, that reading Mine,
I hardly can beleeve I have read Thine:
And wonder, that their Excellence once knowne,
I nor correct, nor yet conceale mine owne.
Yet though I Danger feare, then Censure lesse;
Nor apprehend a Breach, like to a Presse:
Thy Merits, now the second time, inflame
To sacrifice the Remnant of my Shame.
Nor yet (as first) Alone, but joyn'd with Those
Who make the loftiest Verse, seeme humblest Prose.
Thus did our Master, to his Praise, desire
That Babes should with Philosophers conspire:
And Infants their Hosanna's should unite
With the so Famous Areopagite.
Perhaps my Stile too, is for Praise most fit;
Those shew their Judgment least, who shew their wit:
And are suspected, least their subtiller Aime
Be rather to attaine, then to give Fame;
Perhaps whil'st I my Earth doe interpose
Bettwixt thy Sunne and Them, I may aid those
Who have but feebler Eyes and weaker Sight,
To beare thy Beames, and to support thy Light.
So thy Ecclipse, by neighbouring Darkenesse made,
Were no injurious, but a usefull Shade:
Howe'er I finish heere, my Muse her Daies
Ends in expressing thy deserved Praise:
Whose fate in this seems fortunately cast,
To have so just an Action for her Last.
And since there are, who have been taught, that Death
Inspireth Prophecie, expelling Breath,
I hope, when these foretell, what happie Gaines
Posteritie shall reape from these thy Paines:
Nor yet from these alone, but how thy Pen,
Earth-like, shall yearly give new Gifts to Men:
And Thou fresh Praise, and we fresh Good receive
(For he who Thus can write can never Leave)
How Time in them shall never force a Breach;
But they shall always Live and alwaies Teach:
That the sole likeliness which these present,
Will from the more rais'd Soules command Assent;
And the so taught, will not Beliefre refuse,
To the last Accents of a Dying Muse.

Falkland.
[XIV]

An Eglogue vppon the death of
the ladie Marquesse Hamilton
Betweene Amarillis and Cloris.

Am: Cloris, alas what could soe long divide
Thy soe lov'd selfe from soe belov'd a side?
Thow wer't not wont to have the power to stay
From thy deare Amarillis a wholle day:
For my firme love soe long spent all on thee,
A love almost of the same age with mee,
Thou owst mee soe thy selfe, when I am left
Att all by thee, that absence is a theft;
Nor can thy wordes excuse soe blacke a crime,

How great soe'r the cause, how short the time;
Could I but how I bore your absence showe
(Or rather could I not beare it) could you knowe
My thoughts, and my distracted passions see,
You to accuse your selfe would ioyne with mee:
What dire mishap was ever tould by fame,
Or loveing fancies have the art to frame,
All accidents which our fraile lives pursue,
What man can suffer or what fate can doe,
Did then as yours to my sad thoughts arise,

And shew you soe to my affrighted Eyes:
Divided thoughts my doubtfull minde did teare,
Which fear'd the more, not knowinge what to feare;
Sometymes I fear'd in your intended way
Some fatall beast had met soe faire a pray;
Sometymes I fear'd some pitfall or some Gynne
Made with intent to cast destroyers in,
By want of care mishapt vppon by you
Had harm'd vs more then those could ever doe:
I fear'd some satyr by your beauty fir'd
Had to the ruyn of your fame aspir'd
Or River God (mov'd both with love and shame
That all his streames could not allay the flame)
Had you or forc'd or by some wile betrai'd,
And to his watry pallaces convoay'de:
I fear'd all dangers any life can prove,
But above all I fear'd your want of love:
Were not my Parents care my hardest fate,
Which cloth'd in love workes the effects of hate,
Then not by them restrain'd I like the winde
Had run to seeke that which I fear'd to finde;
And search't each nooke made hollowe by the waves
Clim'd highest rocks, and entred darkest caves,
Had left noe place vnransackt by my care,
As now noe god was left vnsought by prayer;
I scarce am yet reviv'd but still I feare

22 feare; ed: feare Harl.
42 caves, ed: caves Harl.
That I am not awake, and you not heare:

Clu: How can I pardon grant, how can you move,
For your least doubt of my immortall love?
Not young Amintas (glory of our plaines
Hope of our Nymphes and Envy or our swaines
Although his love his loneliness transcends,
Though his wordes, thoughts and deeds make mee their end,
Though hee proclaims mee all his wishe and care
And onely asks mee of the Godes in prayer:
His best of wheat and cream before mee pours
Brings mee his fairest fruite, his freshest flouers,
What birds his twigs, what fish his nets can take
All that his silkwormes, or his bees can make
The frisking'st calves and kids his pastures hold,
And purest lambs the honor of his fold;
Courts mee with verse, which gaines the generall praise
To which even Augon grauntes away the Bayes
Which whil'st hee tunes to hearken after him
The birds to fly the fish forget to swym)
Could make me misse thee one appointed houre
Or my secret in his bosom pour
With held from thine, nor by all actions prove
Friendship may rule with greater power then love:
Affection made that fault which now made thee

Vniust, to charge a want of it in mee:

56 floures, ed: floures Harl.
Shee lov'd her selfe, to you her love were light,
Would bring you danger to obtaine your sight,
Nor should I hope your friend shipp, were I knowne
With perill of your health to buy my owne:
Soe rather chose my sicknes to endure!
Then your infeccion should beget my cure:

Am: What pestilence doth this our Realm affright
For some neglected sacrifice or rite?
How ere the cause were iust could phebus please

This plague should one soe like his Daphne cease?
To mee so struck how could you faile to send?
Your greatest danger askt your greatest friend:
My skill in hearbes though smalle had serv'd to prove
Noe mercenary hand can tend like love:

Clo: If such a sicknes had opprest my powers
Soe soone my Eyes had not beine ioyd by yours;
Not all the lives a Plague could beare away
Doubled to vs would our great losse repay
Whose grieffe retain'd mee fearing to impart

Sorrow to yours from my infected hearte
Before your sight like the bright torch of day
My cloudye mistes of grieffe could chase away:

Am: I and Amintas well what cause would raise
Soe deepe a grieve, and aske so highe a praise?

84 love: ed: love, Harl.
86 yours; ed: yours Harl.
And hee is well and now by yonder grove,
His fayrest sheepe the fayrer sheapard drove:
    Clo: My flockes I guided, and did guiding sing,
Neere the cheif mansion of the greatest king,
    Whose Providence with greater care doth keepe
100 His royall fold then wee preserve our sheepe,
There saw a troope of which each glorious Dame
With forme and state did love and service clayme:
    Soe shew her Nymphees when chast Diana crownes
Eurotas Banke or cythus loftie Downes,
    So faire a traine to Paphos welcomes home
Returned Venus, ioyes to see her come
After long stay, and to expresse it poures
    On all her Altars frankincense and flowers:
But these alas though not in graces lesse
110 Wanted that ioy which their full heartes possesse:
These Eyes though shining store of teares did yeald
    The griefe with beautie did dispute the field,
Soe lookest the day when though the sunne extends
His goulden Beames, yet rayne withall descends,
    So when offended Iove a Tempest poures
On our ripe corne, showes lightning mixt with shoures:

96 drove: ed: drove Harl.
100 sheepe, ed: sheepe Harl.
105 welcomes ed: welcome Harl.
106 Venus, ed: Venus Harl:
110 possesse: ed: possesse Harl.
I knew them soone which I before had seene
Grac'd by attendance on our Matchles Queene
Nor wondred longer how they shone so bright
Since guilded dayly by soe faire a light,
But this (though seene) exceeded my beleife,
That plac't neere her they could have cause for griefe:
Yet still they griev'd, and after made it knowne
They griev'd her griefe, more then they wept ther owne:
   Am: I fear'd her death had beine their sorrowes cause
Say bouldly on now needes noe longer pause:
What in this story can bee worth my feare?
Since shee is safe, and seeing you are heare:
   Clo: Now wearied with their sorrowes and their way
Neere the fresh Bankes of silver Thames they lay
And wept soe fast as if they meant to try
To weepe a floud like that they wept it by,
Whose faces bow'd and bright and moist did shew
Like lillies loaded with the morning dew:
Now vpp they lept and with such rage they flunge
As doe the heifars by a hornet stung:
Long sighes sometymes and silent sobes they sent
Which above wordes expresse their discontent:

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124 owne: ed: owne Harl.
127 this] An apparent scribal repeats "this" here; I omit one, ed.
128 heare: ed: heare Harl.
135 they ed: the Harl.
138 discontent: ed: discontent Harl.
So sadly humm our Bees when from their seate

140 Disturb'd they fly to seeke a new retreate,
Or haveing labour'd long with art to stive
Ther welmade hony in their welform'd hive,
They finde, return'd but from some neighboring coast
Their fellowes dead and all their Nectar lost:
Sometymes in lowder cries their griefes resound,
Which ease not them, and their hearers wound,
Soe have I heard that Lynesses ref
Of their lov'd younge by the bould hunters theft
With open throate and streacht out voyces, teare

150 The neighbouring Eares, and the more neighbouring Ayre:
All otherwayes tri'd to aswage their griefe
They try if wordes can yeald them more reliefe:
All in complaints their scalding passion vent
In the same thoughts and almost wordes consent:
Ah! heavenly Gods, who will beleve your cares
Or marke our Actions or regard our prayers?
Since death durst such a Pietie invade
For whose dear safetie all our vowes were made:
Whie shut you vpp what you did hardly showe?

160 Whie knew wee her wee might not alaways knowe?
How crosse it workes against our maine designe
To give to such a life soe short a line?

153 vent ed: ven Harl.
160 might ed: migh Harl.
If virtue bee your wish, for whoe could more
Advance that worke and banish't truth restore?
How shall wee now in seas of vice bee tost
That have our Pilot and our Compasse lost?
Howe blest an age had her example made?
How without mixture puritie had swaid?
Had shee but liv'd to overlooke our State,
And prune and water what shee set so late,
And stai'd to forme vs by her virtuous view
As like to her as shee was like to you:
Ah! How their very sight her soule did grieve
Whoe would your powers serve or not beleve?
What Priest more frequent orisons would pay?
What Prince more offeringes on your Altars lay?
How sharpe a Iudge of all her homebread thoughts?
How weake a censurer of all Forraigne faults?
Whoe could such Balme for different woundes prepare?
So temper insolence and calme dispaire?
Whoe taught the simple like her, or whoe drew
Like her the learn'd to practise what they knew?
Whoe else could Ill drest in noe shape intice?
Who else fear'd nothing for her selfe but vice?
Whoe else joy'd more in finding whome to make
Share of her bountie, then they could to take?

168 had ed: haid Harl.
Whoe hath with bountie such compassion showne
As all the griefes shee met had beine her owne?
What was to heard to Act or low to doe

But her soft pittie soone could prompt her to?
Who more restrain'd her friendship? yet did shew
Such care of all that it was heard to knowe
(Soe did her tender soule her Ayde extend)
The greatest stranger from her greatest friend:
And noe lesse favour to her foes had showne
But a life soe lovely could have none:
Nor was that onely lovely nor the Case
Did shame the Iewell, for had Natures Grace
Created all immortall whoe for faire

Might with immortall Goddesses compare
Now on her herse wee had not Cipresse spread,
Had not lov'd her liveinge and not mourn'd her dead,
Nor had or griev'd or fear'd to see disioyn'd
So rare a bodie from soe pure a minde:
Great God of shades and greater then before
Now this our treasure hath increast thy store,
When Orpheus harpe pleaded his suite to thee
Charming or asking his Euridice
Eyther his love or griefe or art prevail'd

To gaine the lesse belov'd and lesse bewail'd,

187 A redundant with follows "bountie"; I eliminate it rather than the earlier with for rhythm.
Now all the Pearles dropt from the fayrest Eyes
(A ransom might the greediest wish suffice)
Move not thy most inexorable spight
To let the day againe behould her light
Although the voyce which doth this boone require
Hath Charmes to shame the once-prevayling Lire:
In iust reveng I hope her forme divine
Will give a Jelousie to Proserpine
And in the veines a feircrer fire will breede

Then those which thy tormented Subjects feede:
Much more they said, and floods of teares they wept,
Whilst mine with theirs an equall measure kept,
Not onely with compassion toucht to see
Them mourn for her, as I should mourn for thee;
But wonder to, that such exaltd powers
Had soules as soft and pittifull as ours:
Then I perceav'd that as fierce Earthquakes make
Noe lesse the Pallace then the Cottage quake
Soe highest States and lowest fortune prove

Like motions from the equall power of love,
Or if in either greater passions flowe
They most can love and grieve whoe most can knowe:
Since I left them these thoughts have beine the cheife,
With which I labour'd to divert my griefe:

220 feede: ed: feede Harl.
231 greater] A redundant greater is omitted.
Since I left you thus have I spent my tyme,
This caus'd that absence which you count a Crime:

Am: Yet all their griefe did not the subiect showe;
Know you the Nimphe for whome they sorrowed so?

Clo: By fairest Grenewich whose well seated towers

In sweetnes strive with Flora's freshest Bowres
There where att once our greedy Eyes survey
Hills Plaines and Groves the Cittie and the Sea,
Wee oft have seene her move, and heard her talke
Blessing the Banks where shee vouchsaft to walke:
Shee often in the Sunns declyning heate
(Risinge to vs when hee began to sett)
Would view the Downes where wee our flocks did keepe
And stay to marke the bleating of our sheepe;
And often from her height hath stoopd to praise

Our countrey sportes and heare our countrey layes,
Shareing with vs after her ended Walke,
Our homely cates, and our more homely talke:

Am: I know her now, o foole that could not see
By that description that it must bee shee;
Mee thinkes I heare her as shee vs'd rehearse
Some choyser part of thy Amintas verse,

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237 shows; ed: showe Harl.
238 so? ed: so; Harl.
244 vouchsaft ed: vouchaft Harl.; walke: ed: walke Harl.
Or see her tast in some remoter shade
The Sillibubs which thy faire hands had made:

Clo: What Beauty did in that faire forme reside?

What any Greatnes hath excepting Pride?
Eyes of soe modest yet soe bright a flame,
To see her and to love her was the same,
And if by chance when shee did neere vs stand
Her bright smoth Palme but touch't my ruder hand,
That did both sences soe at once delight,
The purest swans seem'd neither soft nor white:

Am: Lesse Grace a wellform'd face the sparkling Eyes,
Lesse Grace the spangled starres the azure skies,
Lesse Grace our flowres the stalkes to which they ioyne

The Vines the Garden and the Grapes the Vine,
Lesse graces Woole the sheepe, and Grasse the plaines
Then shee Grac't all whose bloud suppli'd her veines:

Clo: Thinke how shee grieues to whome the world did owe
This noble Nimphe for whome it sorrowes soe:
Gods, give her comfort in soe sad a dearth,
Her death will paine her more then did her Birth:

Am: Thinke how hee suffers whose sad share is most,
Wee onely grieve for that which hee hath lost:
Whose heart with hers was ioyn'd in mutuall fire,

And whoe possest alone what all Admire:

258 made: ed: made, Harl.
Clo: We are tired of our sorrow and seek relief,
They court their passion and embrace their grief
And fear to die their tears or plain refrain
As in her sorrows death she did again;
Or to lose what at least were to be left
Of some dear legacy which she had left:

Am: Nor would I lose my grief nor ever must,
If that be lasting as the cause is just,
And could you soon from such a grief be free
I halfe would feare you scarce would grieve for mee;

Clo: Willowes and Waves bee witnesses how all
The Nymphes, the Gods did too too cruel call:
Harke how the Wilder Beasts howle out their moanes
How aswearer'd by the woods and robbie stones:
Harke how the heardes and flockes doe daylie passe
The slighted waters and neglected Grasse:

Am: How great a change wrought in so small a tyme,
How Brambles grow in place of Eglantine,
Where with most hope wee sow'd our best of Graine,

See Darnell, Cockle, and could Poppie reign,
There Rankest weeds, Burrs, thornes, and Thistles viewe
Where Bankes of Violetts and Roses grew:

[Clo]: Less joy in Feasts, and Games the young and gladd,
Lesse comfort take, the pensive and the sad

303 Indented without speaker's name Harl.
In thicker Groves whose Bowes excludes the sunn,  
And streames with Purling on the peebles run:  
Lesse joy our weared and our Thirstie swaines  
(Their haycocks pi'ld vppon our scorched plaines)  
In Iune or when the dogstarre raignes to finde

Some fresher shade, or softer breath of Winde,  
And tast the springe whose purer waters drill  
From the high topp of some exalted Hill,  
And by that water (while that winde did sweepe  
The moveing Bowes) to steale a gentle sleepe:  
Lesse joy the hearers in Amintas layes,  
Lesse joyes Amintas in the hearers praise,  
Lesse joy our Pipes on frisking flockes conferr,  
Then thou and I and all did joy in her: (floods,  

Am: Whils't Bees love flowers, whils't fishes joy in

Whils't kids love fearne, and Hunters love the woods,  
Whilst sheepe on flagrant meades delight to move;  
Whils't conies Rockes, and wee each other love,  
Wee will this Nimphe before all Nimphes preferre,  
And they noe praise shall gaine, whose praise not her:  

Clo: For (could she of noe other Graces boast,
The rest of fortunes guiftes and natures lost
Who her soe long so neere had leve to serve,
Whoe this attendant could alone deserve,
Must gaine a lasting and a glorious name

Shot from a Ray of Henriettas fame:

Am: Soone as her coarse with best of Gums preserv'd
Honours a Tombe, on that let this bee carv'd,
The greatest sorrow that the age hath knowne
The greatest wonder any age hath showne
Though highest Matcht, and born of noblest blood
More faire then great, and yet lesse fair then good:

Clo: What heat my heart invades? my feeble brest
Some mightie God hath by his power possest,
My voice is but the organ to his will,

His wordes beleve and his Comaunds fullfill:
Then was your griefe now let your ioy bee more:
And now invoke whome you did late deplore:
Shee plac't in light to mortall Eyes vnvs'd,
With a celestiall glory circumfus'd
Noe mist from knowledge her cleere soule debarres
Lookes downe on Clowdes and treades vppon the starres:
Hates warre and strife, and favoures peace and rest,
Noe Wolves your flockes, nor shall you wolves infest,
On her particular protestation bould,

Pales the feild and Pan may leave the fould:
All ioynly shew how her new power doth please,
The humblest Virgins with the Driades:
You Hills for joy to heavens your voyces raise
Shrubs sound her name, and Nimphes resound her praise:
O shine propitious still; four Altars bee,
Two to Diana sacred, two to thee:
Which when our solemne sacrifices crowne,
Our voice directed to our Gods renowne,
When for our selves we aske content and peace

When for our Heards, Feilds, flocks wee aske encrease
When severall Bowles of milke you offered see
When equall Jarres of oyle are pow'r'd to thee
When young Amintas pipe resoundes thy praise
And Agon answears in Alternate layes,
When change of Mirth is by Iacchus made
By Winters fire and in the Somers shade
When such whose Antick postures most content
The Satyrs frisking Gambolls represent,
May then our wordes to thy blest hearing peirce,

With whome on Earth thy favour did converse:

350 Pales| "Pallas" is superimposed in a different hand.
352 Driades: ed: Driades, Harl.
355 shine; ed: shine Harl; Weber reads shrine; bee, ed: bee Harl.
Our humble praise and Prayers benignly take,
That wee may pay the vowes which then wee make.

Faulkland
[XV]

TO THE AUTHOR.

Ovr Ages wonder, by thy birth the Fame
Of Belgia, by thy banishment the Shame:
Who to more Knowledge younger didst arrive
Then forward Glaucias, Yet art still alive:
Whose Masters oft (for suddenly you grew
To equall and passe those, and need no new)
To see how soon, how farre, thy wit could reach,
Sat down to wonder, when they came to teach:
Oft then would Scaliger contented be

To leave to mend all times to polish thee,
And of that paines effect did highlier boast
Then had he gain'd all that his ¹ Fathers lost:
When thy Capella read (which till thy hand
Had clear'd, few grave and learnd did understand,
Though well thou mightst at such a tender age
Have made ten lessons of the plainest page)
That King of Criticks stood amaz'd to see
A worke so like his own set forth by thee:
Nor with lesse wonder on that worke did look

Then if the ² Bridegrome had begot the Book,
To whom thy age and act seem'd to unite

¹Verona [footnote]
²Mercury in it marries Philosophy. [footnote]
At once the youth of Phæbus and the light:
Thence lov'd thee with a never dying flame,
As the adopted Heire, to all his Fame;
For which care, wonder, love, thy riper days
Paid him with just and with eternall praise:
Who gaine'd more honour from one verse of thine,
Then all the Canēs of his Princely line:
In that he joy'd, and that oppos'd to all,

To Titius spight, to hungrie Schoppius gall,
To what (with cause disguis'd) ¹Bonarcius writes,
To Delrios rage, and all his Loyolites:
But though to thee each Tongue, each Art be known,
As all thy time that had imploid alone,
Though Truth doe naked to thy sight appeare,
And scarce can we doubt more then thou canst cleare:
Though thou at once dost different glories joyne,
A loftie Poet, and a deep Divine;
Canst in the purest phrase cloath solid sence,

Scevola's law in Tullies eloquence;
Though thy employments have exceld thy Pen,
Shew'd thee much skil'd in books, but more in men,
And prov'd thou canst at the same easie rate

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26 praise: ed: praise. 1640.
31 ¹Scribanius justly ashamed of his right name. [footnote]
32 Loyolites 1687: Loyolties 1640; 1687 also has the two editorial
    changes from 11. 4 and 26; but as no case can be made for its
    having any authority, the changes must be looked on as
    editorial corrections as in this piece. Credit is given here
    for that edition's suggesting the more meaningful "Loyolites."
Correct an Author and uphold a State;
Though this rare praise doe a full truth appeare
To Spaine and Germany, who more doe feare
(Since thou thy aid did'st to that State afford)
The Swedish counsels then the Swedish sword:
All this yet of thy worth makes but a part,
And we admire thy head lesse then thy heart,
Which (when in want) yet was too brave to close
(Though Woo'd) with thy ungratefull Countries foes
When their chiefe Ministers strove to entice,
And would have bought thee at what ever price:
Since all our praise and wonder is too small
For each of these, what shall we give for all?
All that we can, we doe; a Pen divine,
And differing onely in the Tongue from thine,
Doth thy choice labours with successe rehearse,
And to another world transplants thy verse,
At the same height to which before they rose,
When they forc'd wonder from unwilling foes:
Now Thames with Ganges may thy labours praise,
Which there \(^1\)breed Faith, and here devotion raise.
Though your acquaintance all of worth pursue,
And count it honour to be known to you,
I dare affirme your Catalogue does grace

\(^{63}\) His De veritate Religionis Christianæ intended to convert the Indians. [footnote]
No one who better doth deserve a place:
None hath a larger heart, a fuller head,
For he hath seen as much as you have read:
The neerer Countries past, his steps have prest
The new found World, and trod the Sacred East,
Where his brows due the loftie Palmes doe rise,
Where the proud Pyramids invade the skies;
And, as all think who his rare friendship own,
Deserves no lesse a journey to be known.
Ulysses, if we trust the Grecian song,
Travel'd not farre, but was a prisoner long,
To that by Tempest forc'd; nor did his voice
Relate his Fate: His travels were his choice,
And all those numerous Realmes, returnd agen,
Anew he travel'd over with his Pen,
And, Homer to himselfe, doth entertaine
With truth more usefull, then his Muse could faine.
Next Ovids Transformations he translates
With so rare Art, that those which he relates
Yeeld to this transmutation, and the change
Of men to Birds and Trees appeares not strange:
Next the Poetick parts of Scripture, on
His loome he weaves, and Job and Solomon
His Pen restores with all that heavenly Quire;
And shakes the dust from Davids solemn Lyre:
For which from all with just consent he wan
The title of the *English Buchanan*.

Now to you both, great Paire, indebted thus
And like to be, be pleas'd to succour us
With some instructions, that it may be said,
Though nothing crost, we would that all were paid.
Let us at least be honest bankrouts thought:

For now we are so farre from offering ought,
Which from our Mighty debt some part might take,
Alas! we cannot tell what wish to make:
For though you boast not of the wealth of *Inde*,
And though no Diadems your temples binde,
No power or riches equals your renown;
And they which weare such Wreaths, need not a Crown,
Soules which your high and sacred raptures know,
Nor by sinne humbled to our thoughts below,
Who whil'st of Heaven the glories they recite

Finde it within, and feele the joyes they write,
Above the reach or stroke of Fortune live,
Not valuing what she can inflict or give:
For low desires depresse the loftiest state,
But who lookes down on vice, looks down on Fate.

F A L K L A N D.
COMMENTARY [I]

"To my dearest freind and Sister [Mistress Lettice Morison]"

MS: Harvard MS Eng 635F
Text: Harvard MS Eng 635F (Harv.)

The twenty-two lines of LETTICE precede the much longer elegy on Sir Henry Morison in a manuscript donated anonymously in 1932 to the Harvard College Library (see full discussion below in commentary to the Morison elegy). The shorter poem is written in the second of the two hands of the longer work. Its titling suggests that it was written before Falkland's marriage to Lettice. This edition of the poem is subject to the same editorial intervention as its MS fellow for consistency although its brevity and framing simplify the reader's task in dealing with its irregularities.

2 elegy and note] No elegy by Falkland on Lettice Morison has been found by this editor.
9 vaine] "futile." As the lines are futile now to Lettice and to any who knew Henry well (5-6), so would be any
COMMENTARY [I]

elegy beyond Henry's name to "all" if Henry's fame were wide.

16 wostyd stocking prayse] "Worsted," or worsted cloth, was woolen as opposed to silk; but "worsted-stocking-men" were members of a low democratic faction in the House of Commons in the seventeenth century (Robert Nares, A Glossary; or, Collection of Words, Phrases, Names, and Allusions to Customs, Proverbs, etc. which have been thought to require illustration, in The Works of English Authors, Particularly Shakespeare and his Contemporaries).
COMMENTARY [II]

"An Elegie on the death of my dearest (and allmost only) freind Syr Henry Morison"

MS: Harvard MS Eng 635F
Text: Harvard MS Eng 635F (Harv.)

Although no explicit ascription appears for the elegy in Harvard MS Eng 635F, we may confidently attribute the poem to Falkland. Cary's friendship with Morison is the subject of Jonson's Underwood 72; Cary's grandmother, Lady Tanfield, died about the time of Morison's death, leaving a sizable estate to her grandson (see note to ll. 280-281); and Cary subsequently married Lettice Morison, Henry's sister, to whom the prefatory twenty-two line poem is affectionately addressed. Within the poem, the unlikely pairing of Balzac and Donne foreshadows another linking of these authors in the Huntington elegy years later. The style of the elegy can be seen as an immature version of the style of Falkland's later poems.
Assigning an approximate date of composition for the Morison elegy is both simplified and complicated by limits expressed in or implied by the poem. Certainly Morison's death and the death of Lady Tanfield occurred before the poem was begun. The poem's last section, the "executor" section, and the prefatory poem place the composition before Cary's marriage with Lettice Morison. The complication arises from contradictory data and interpretations of data pertinent to these occasions. After presenting the relevant information in the introduction to his edition of the elegy (30, text and note), Professor Murdock places the composition of the poem "somewhere between the last half of 1629 and the first part of 1630."

The MS itself, presented anonymously to the Harvard College Library in 1932 and containing only the two poems mentioned here, is written in two alternating hands--the poem to Lettice and the last two-thirds of the elegy in one hand and the first ninety-four lines of the elegy in another. An apparent third hand has written "Lucius Cary" and "Lettice Falkland" on a contemporaneous paper cover. Professor Murdock, in discussing the MS, refutes the claim made by Maggs Brothers, of London, that one of the hands is Falkland's. The condition of the manuscript in terms of legibility is good, but the habits of punctuation and
capitalization of both scribes are quite loose, incidental if not accidental. Complete absence of either system of markers would require the reader to proceed alertly, depending on verse and thought patterns to assist in comprehension. But the MS as it stands confuses the reader with erratic placement of line-initial caps and inconsistent use of punctuation. For example, the opening section of the elegy uses line-initial caps only for conventional "I" and a new "sentence," but the next "sentence" (9) begins with a lower case letter. The circumscribed unit of thought implied by the couplet format is disrupted more than a dozen times in the poem by enjambment so that explicit marking is of considerable value to the reader. Therefore more editorial intrusion occurs in the presentation of this elegy than in any other of the poems of the edition; and when it occurs as line-initial case raising or line-ending punctuating, it goes silently. All other editorial decisions are recorded in the apparatus.

There being only the one authoritative text for this poem, the data show editorial corrections and additions. Professor Murdock's work in first editing this poem is recognized by the recording of all substantive departures from his transcription.
COMMENTARY [II]

3 marke women] "marks[wo]men."

14 snaffling mee . . . sparrs mee] To *snaffle* is to put on (a horse, etc.) a form of bridle bit having less restraining power than a curb; to *sparr* is to thrust, but to *spur* would provide a neat equestrian balance to the images. Although the OED also enters a *spar* as a check or impediment, the context does not encourage this reading.

15 fyrst . . .] Reason's speech continues through line 68.

19 Murdock's suggested addition of a partial stop and "for one" after *soe* does make clearer the contraction and sense of this line.

25 toote] "to it . . ."

31 Th'arcadian faind freinds] Pyrocles and Musidorus were devoted friends in Sidney's *Arcadia*.

37 meane] "Meane" reduces the syllable count, and Falkland in this poem goes more to eleven than nine syllables in a line. But line 6 also ends in "affliction" and counts nine unless one gives "affliction" four syllables; "description" in line 126 seems to be read in three syllables, but "aflicksions" (113), "instruktions" (114), and "aflicktion" (319) at line ends seem to be read in four syllables.
COMMENTARY [II]

43 a toy do take] To take a toy means to follow a notion or caprice.

44 codrus . . . cresus] Codrus is the poor man to Croesus's rich man. Murdock (see 33, n. 9) lists Lyly's Euphues and His England and Erasmus' Adagia as possible sources for Falkland's linking these names.

48 Passa] "pasha."

56 bottome] The bottome is the keel of a ship and, by synecdoche, the entire ship.

58 a burnt child fire] Tilley lists "The burnt child dreads the fire" as an English proverb of the time (96).

61 one] One for on is not uncommon in this text.

70 niobes tale] Niobe's tragic tale--death to eleven of her twelve children for her arrogance before Latona, mother of only Appollo and Artemis--ended in her being turned into a perpetually "weeping" stone.

71 Lottes] "Lot's."

78 sands] George Sandys translated Ovid's Metamorphoses in the 1620's; the first edition appeared in 1626.

84 corrall] Spelled variously, a corrall was a child's toy made from coral, used especially for teething.

90 dump] A dump was a fit of abstraction or melancholy.

93-94 Falkland's relationship with his father was strained about this time both by the son's incarceration by an
COMMENTARY [II]

angry king for dueling and by the son's marriage to a woman of little means (see Weber 54-59).

98 pillarde] "pilloried."

101 neare] "ne'er"; that is, "I never until now found, I was such a fool,/ . . . "

106 Iack goose] The jack goose is a small or common goose.

110 Leakes] These leaks may hark back to "bottome" (56).

114 Seneca's instruktions] Murdock calls attention to an article by J. E. Hankins, "Jonson's 'Ode on Morison' and Seneca's Epistulae Morales," (Modern Language Notes 50(1936):518-520) which "points out that Jonson in his ode may have derived material from Seneca's 93rd Epistle. Some of this material--that life is not to be measured in years but by quality of deeds, and that there are men who die before death, existing rather than living--is used in Cary's poem." Murdock also connects the statement that no loss is so great as the loss of a friend (II:91-92) with Epistle 99, noting that Falkland's mother's having translated the Epistulae made probable F.'s familiarity with the material (35, n. 20).

125 See Psalms 135:15-17; Murdock (35f., n. 23) follows other lines of association as well.
COMMENTARY [II]

128-129 See also Ephesians 2:1. Murdock's suggestion that "as" in place of "or" in l. 28 would make more sense is sound.

131 respect . . . respected] "In respect' here means 'in comparison'; 'respected' is used in the obsolete sense of 'expected'" Murdock.

132 death's profe] Profe is defensive armor; here, it is armor against or invulnerability to death.

133-146] Jonson's ode to the friendship of Cary and Morison also stresses that life may be perfect in short measures.

156 Bullbegger] A bullbegger is a spector or bogey; a hobgoblin; Cary seems here to try to praise his friend's appearance by describing what it was not.

163 Oenones] Oenone was a fountain nymph of Mt. Ida beloved by Paris but deserted by him for Helen.

166 Pamphilus] In Sidney's Arcadia, Pamphilus seduced nine women.

176 last . . . Cales and Ree] The English were defeated ("last," i.e. "lost") at Cadiz and Rhé.

186 conquer'd casket] Alexander, by report, placed a copy of Homer's works in a jeweled box.

192 top sayles vayle] To vail is to lower as a sign of respect.
COMMENTARY [II]

193 Ballzac] Jean-Louis Guy de Balzac (1597-1654) was a
French critic; His Lettres (1624) are short
dissertations on political, moral and literary matters
("Balsack" at 217).

195 Dun] John Donne; despite the suggestion here that Donne
knew Morison's poetic work, Falkland writes in IV:61
that his friend had "made no verse."

199 Prince Henricque] Prince Frederick Henry (Heinrich) of
Orange (1584-1647) was the leader responsible for the
exile of Hugo Grotius (XV:2); "them" of l. 202 would be
the United Provinces.

216 tow] "two."

217 hobnayle] A hobnail was a rude clown, an unsophisticated
countryman who might have worn hobnail boots; therefore
"hobnayle prayse" would be clownish acclaim.

236 Marinedis] This is probably a scribal error for maravedi
or marivedi, a Spanish coin.

239 ingrost] '"Engrossed' in the sense of 'monopolized'"
Murdock.

246 Goths] This slur on the Welsh equates them with
barbarians, as the Goths were popularly believed to have
been.

265 at] Murdock suggests that "at" may be a copyist's error
for "all."
COMMENTARY [II]

276 a gine] "again."


292 a Beniamins share] A Benjamin's share would be the lot of a favored child.

297 His liuery sude] To sue one's livery was to seek the issue of the writ for an heir to obtain seizin of his lands from the king.

309 Laniere] Nicholas Lanier (1588-1666) was Music Master to Charles I and Charles II; he contributed scenery, composition, and performance to Jonson's masque Loves Made Men (1617).

316 Adding end punctuation here might clarify the association of the parenthetical phrase, but such a placement would be arbitrary and limiting; so, like l. 5, it remains open.

320 Despite hints from Falkland, the cause of Morison's death is not known.

334 The intent of this line is not clear; it may be a veiled request for approval of Lettice's marrying Cary. It may also mean that the love of Morison joined to that of
COMMENTARY [II]

Cary is greater than that of any remaining children, who might be expected to ask her blessing.

Murdock's punctuation, "Then you, his aunt and sister,"
makes sense in the context but ignores there having been an Aunt Harington prominent in the Morison household.
COMMENTARY [III]

"Epistle to his Noble Father, Mr. Jonson"

MS: Harleian MS 4955 (the Newcastle manuscript), fols. 184-185
Text: Harleian MS 4955 (New.)

While no date has been established for the first meeting between Lucius Cary and Ben Jonson, Jonson's ode and Cary's ANNIVERSARY (IV) suggest that such a meeting occurred before Morison's death, set by Kurt Weber in August 1629 (p. 47). The apparent inclusion of this poem (III) with poem IV in a packet forwarded to the Earl of Newcastle by Ben Jonson and covered by a letter dated February 4, 1631/2, seems to establish an end date for the poem's composition. Certainly the steadiness of this poem compared with the emotional tone of Cary's Morison elegy (II), which was not in the packet, makes it seem closer to the elegy on Donne (V) which would not have been written before 1631. But Falkland's views on the appropriate composition of grieving
COMMENTARY [III]

poetry rather than any maturing style may account for the
discrepancy of manner with the early poem:

Hee wrongs his Greif els, if he seeme t'have time
to change an Epithite, dislike a Rime;
If what he writt he crosse, or it appeares
his paper have a blott, but from his tears.
(IV:15-18)

Presenting this poem (III) from manuscript with no
other early witness for collation, as was the case with the
Morison elegy, has its complications. Yet here, at least,
two poems of some length appear together so that patterns of
punctuation and capitalization from one poem may be compared
with those of the other. It may be argued that the patterns
belong to the copyist and that the irregularities must derive
from an earlier—more authoritative—manuscript; similar
arguments are used by bibliographers (McKerrow discusses the
likelihood of a compositor's following his MS at some length
in part three of Introduction to Bibliography). But copying
and printing are not the same disciplines, the copyist being
as likely to peculiarize as to smooth out his text. So I base
the few editorial alterations on the patterns from the two
poems, regularizing only where any (not any particular)
reading is jeopardized and noting all changes; nothing is
altered silently.

Specifically, in this poem and the other Falkland
poem (IV) from the Newcastle MS, all internal capitalization
COMMENTARY [III]

and punctuation are held except for the borrowed colon from
the Folger in IV:61 used to keep the upper case of N of the
following "Neither" (the poet's, or the copyist's, being
rather inconsistent in post-colon capitalization allows upper
or lower case to be used without violating a pattern).
Initial capitalization and line-ending punctuation have been
adjusted where they might have hindered the reader's attack.
I have not repunctuated to eliminate sentence fragments where
the sense is not particularly clouded by the existing stops.
There are some words in slightly larger and occasionally
darker lettering in both poems in the MS; other words are
vaguely different from the main script. There is no such
distinction in the Folger MS. I have chosen not to reproduce
any of the different script, but I refer the interested
reader to the transcription by Herford and Simpson which does
distinguish the larger script about as well as possible.

One further note: although this poem follows IV in
the Newcastle MS, I have followed Weber in presenting it
first. Its dating relative to IV is uncertain, and its
initial subject refers to an earlier event; that is, Falkland
met Jonson before the occasion of his "third farewell" to
Henry Morison.

1 Fox . . . Lions] In the fable from Aesop, the fox becomes
COMMENTARY [III]

quite familiar with the lion with repeated uneventful meetings.

24 Ingenuity . . . Ingenie] The exact intent of the opposition of "Ingenuity" to "Ingenie" is clouded by the overlapping usage of *ingenuity* in seventeenth-century English. Akin to *ingenuous*, *ingenuity* had the meaning of nobility of nature or character appropriate to a free or hightborn person. But in this period, *ingenuity* also became the noun related to *ingenious*, used for high intellectual capacity or wit. As *ingenuous* came to be used to describe a simple or candid quality, the sense of *ingenuity* became more difficult to determine (OED). Ben Jonson plays on this confusion in *Every Man out of his Humor*: "Ingenuitie. I see his ignorance will not suffer him to slander her, which he had done most notably, if he had said wit, for ingenuitie, as he meant it" (3.9.80-82). In this poem opposed to "Ingenie" (*ingene*) which J. O. Halliwell (*A Dictionary of Archaic and Provincial Words*, 1889) defines as "wit," "Ingenuity" would seem to be associated with *ingenuous*. In the context of the poet's evolving opinion of Jonson's pride, it could indicate either nobility or simplicity.
COMMENTARY [III]

28 Zeno] The founder of Stoicism; we may note here that Falkland was reported to have assisted Jonson financially from time to time.

31 Sejanus] In Sejanus: His Fall, Jonson depicts Sejanus' rise to and fall from great power in Rome as Tiberius' favorite.

41 Whom] This may be Charles I; notice the association of Jonson below with Warwick, the Kingmaker. It may also refer generally to those praised or complimented by Jonson.

49-54 Earle of Warwick . . . Sir Guy] Guy of Warwick was an English hero of romance supposed to have saved Winchester by defeating the Danish champion in single combat. Richard Neville (1428-1471), Earl of Warwick--known as Kingmaker because of his role in deposing Henry VI (Lancaster) in favor of Edward IV (York) and then reestablishing Henry VI briefly before Edward's victory, and his own death, at Barnet--dealt with European as well as English kings. Warwick's biographer P. M. Kendall observes that, contrary to Falkland's assertion in line 54, the earl, having no royal pretensions, was compelled to wield his considerable power under the banner of others with royal blood (Warwick the Kingmaker 17; 276). He did bring, according to Kendall, a
COMMENTARY [III]

numerically greater force than Edward had mustered to Barnet; but fog nullified the advantage of his superior artillery, and distrust among the factions in his coalition resulted in a breach through which Edward's army poured. Warwick, fighting on foot, was stabbed trying to reach his horse to escape.

53 scarce] "rarely seen." Residing in the lines about Warwick is also the implication of personal force and influence not requiring physical reinforcement so that the odds he might bring to his "end" (purpose) might be as daunting persuasively as the force he brought to his "end" (death) at Barnet physically.

Postcript] Horace Epistles II.i:111-113: "I myself, who declare that I write no verses, prove to be more of a liar than the Parthians: before sunrise I wake, and call for a pen, paper, and writing case" (Loeb).
COMMENTARY [IV]

"Epistle: An Anniversary: On Sir H: M: with an Apostrophe, to my Father :Ionson"

MSS: Harleian 4955 (the Newcastle manuscript), fols. 182-183v; Folger MS V.a. 322 (formerly Folger MS 2071.6), pp. 19-21 (Folg.)


Text: Harleian MS 4955 (New.)

W. D. Briggs's examination in Anglia 37 of the Newcastle MS (Harl. MS 4955) and his subsequent assignment of 1620-1640 as the terminal dates for its copying place this manuscript some ten years earlier than the Folger MS (see Commentary V) in which this poem also appears. Moreover, a letter dated February 4, 1631/2 from Jonson to the Earl of Newcastle immediately preceding this poem and poem III in the MS, identifies these poems as part of a "packet of mine [Jonson's], some praises" which Jonson has forwarded at the earl's request. Whether the packet contained a Falkland autograph we do not know, but such a note suggests this
COMMENTARY [IV]

witness may be close to an archetype. It is finally, however, the inclusion in Harl. MS 4955 of a prose introduction and a Latin postscript—both absent in the Folger MS—which makes the Newcastle MS the copy-text for this edition. The other substantive differences between the two witnesses are few and are reported in the data. The incidental differences are myriad with capitalization and punctuation differing widely and spelling sometimes discrepant. The Folger uses the simpler all-caps for line initials; but because capitalization often follows sense in the Newcastle MS, I have retained its patterns, finding only 11. 20, 28, 30, 80, and 90 mar the internal consistency (see Commentary III).

The date of Jonson's letter to Newcastle and the deduced date of Morrison's death place the composition of this poem between 1630 and early 1632. Falkland's claim that this poem is his "third Farewell" (88) to his friend would seem to place it later rather than earlier in the two year span so that a 1631 date of composition seems probable.

Letter

2 Gamaliel Du:] Gamaliel Dudley, son of Edward Dudley, was admitted at Emmanuel College, Cambridge, April 4, 1627 (Alumni Cantabrigienses, Part I, to 1751 2:71).
COMMENTARY [IV]

6 Antagonist] Gifford and Weber identify Quarles as the antagonist (but see note to 1. 33 below).

8-9 tale . . . sentiat] Falkland paraphrases the beginning of Martial's preface to his Epigrams: "I have followed such a mean that none who forms a right judgment of himself can complain of them."

12 Dogg] The Dog Tavern, a favorite of Ben Jonson, was situated close to Whitehall and Westminster Hall (Henry B. Wheatly, London Past and Present 1:509).

13-14 Tu tantum . . . fruar] This is part of Martial's dedication to the emperor Domitian, Epigrams V 1.9-10: "Do thou but receive it; I will deem that thou hast read it, and in my pride have the joy of my Gallic truthfulness."

1 Furie] Fury can be a state of inspiration, "frenzy."

3 Ben Jonson had written the ode "To the immortal memorie, and friendship of that noble paire, Sir Lucius Cary, and Sir H. Morison" (Underwoods 70).

7 #thy Mistresse; and #his Mistresse] The use of mistress in reference to the king seems to make the king an inspiration to Jonson; the Folger MS has no notes to this line.

15-16 Compare this sentiment with XI:285.
COMMENTARY [IV]

20 Quarles] Francis Quarles (1592-1644) is known chiefly for his Emblemes, but Weber (282n) cites Suckling’s lines on Quarles from "A Sessions of the Poets" (15-16): "There was Lucan’s translator too, and he / That makes God speak so big in's poetry."

33 Fox, Tostatus, Prinn] John Fox (1526-1587), an English Puritan preacher, wrote Actes and monuments of these latter and perilous dayes (The Book of the Martyrs), a book strong in facts but often criticized as prolix. Alonso Tostado (1400-1455) was Bishop of Avila; his Latin works were published in 1547 in 24 volumes. William Prynne (1600-1669) was an English pamphleteer and writer of Puritan tracts. His lengthy Histrionastix (1633) attacked the theater, so he may earlier have been an antagonist of Ben Jonson; Jonson refers to him as "Scribe Prin-Gent" in The Magnetic Lady (I.V.39).

50 Lipsius] Justus Lipsius (1547-1606) was a Flemish humanist and classical scholar with a terse Latin style influenced by Tacitus.

59 Cross-rung Chime] A misrung or cacophonous bell ringing.

63 Fathers] Like the puritans who would discount earlier interpreters or philosophers and read scripture with the guide only of their own consciences, these would ignore earlier poets and discount their influence.
COMMENTARY [IV]

70 Sands or May] George Sandys (see commentaries X, XII, XIII, XV below) had earlier published his translation of Ovid's *Metamorphoses*. Thomas May (1595-1650), who translated Virgil, Martial, and Lucan's *Pharsalia*, later wrote a skilled defense of Parliament's position against the king.

72 Metropolitane] In the Roman Catholic and Anglican churches, the metropolitan was the head of an ecclesiastical province; in time, the title evolved to "archbishop."

74 Barrator] "A litigious or quarrelsome person."

75 Mun-wood] Neither Weber nor this editor could locate a meaning for *mun-wood*, but *mun* in the seventeenth century had the meanings "street ruffian" and "the jaws or chops" (*OED*); so a *mun-wood* might be a brawler or one who belabors others longwindedly (one is reminded of the jawbone of an ass).

82 Montague] Weber mentions Wat Montague, who was a kinsman of the Falklands and a favorite of Queen Henrietta Maria, in this regard. Richard Montague (1577-1641) seems the more likely choice here; Anglican bishop, scholar, theological polemicist, and chaplain to James I, Richard Montague was often called before
COMMENTARY [IV]

Parliament and conferences of bishops to defend his positions.

87 third Farewell] Falkland's first farewell to his friend is the Harvard elegy (II); no second elegy appears to be extant. This may also be an allusion to the ancient rite of calling three times upon the dead as part of the funeral (Homer, Odyssey 9.65; Virgil, Aeneid 6.506).

Postscript] Falkland adapts Aeneid 5.49-50, in which Aeneas speaks to his people about the anniversary of the death of his father, Anchises: "and now, that day is near which by god's grace I'll ever keep in honor and in grief."
COMMENTARY [V]

"An Elegie on Dr. DONNE: By Sir Lucius Carie"

MS: Folger MS V.a. 322 (formerly Folger MS 2071.6), pp. 22-24 (Folg.)

Pub: POEMS BY J. D. WITH ELEGIES ON THE AUTHORS DEATH
      (London Printed by M. F. for Iohn Marriott, 1633), 389-392

Text: Poems, by J. D. with Elegies on the Authors Death
      (1633)

Although Folger MS V. a. 322, a commonplace book, is the copy text for two other poems in this edition, it yields here to the 1633 edition of Poems, by J. D. with Elegies on the Authors Death. "An Elegy vpon Doctor Donne, Deane of St. Paules," as the Folger witness is titled, contains such apparent scribal lapses as the change of "never" to "ever" in 1. 6--which reverses the sense of the line--and the repetition of the opening "Nor" of 11. 19 and 23 at 1. 21 which, by sense, requires a contrasting opening such as the "Yet" of the 1633. More substantial is the omission of a couplet, lines 63-64 of 1633, from the Folger text, a couplet not likely to have been editorially inserted. The lines, "Nor did those barbarous opinions owne, / To thinke the Organs sinne, and faction, none," are part of a
COMMENTARY [V]

representation of Donne's religious considerations relevant to his conversion to Protestantism. They are consistent in idea with Falkland's continuing religious expressions, so there are no grounds for suspecting later authorial censorship of an early work. The lines were most likely overlooked in copying. They do, in fact, appear at the bottom of p. 384, where they might easily have been neglected, in the 1669 Poems, &c. by John Donne, late Dean of St. Pauls with Elegies on the Authors Death (printed in the Savoy by T. N. for Henry Herringman) with its title, different from that of the preceding editions, perhaps suggesting the Folger poem's title. One might hope to find this alignment in an earlier edition more consistent with the assigned date (ca. 1650) of the Folger MS; but examination of editions through 1649 and Prof. Grierson's assurance that the editions of 1650 and 1654, which could not be obtained for inspection for the present edition, differ from the 1649 only on the title page (The Poems of John Donne 2:1xx) eliminate this possibility. (Indeed, the texts of this poem in the Donne editions vary litte from one another with spellings of "bee" for "be," "then" for "than," and "imployed" for "employed" occurring randomly in the series as the only changes.) And while it is even more tempting to alter the date of the MS to have it postdate the 1669 Donne, other
COMMENTARY [V]

features of this commonplace book resist such a reassignment (See Brendon O Hehir, "Introduction to Coopers Hill," Expans'd Hieroglyphics, 51-52).

9 Conduit-pipe] In "Satyre I" Donne refers to "Gods conduits, grave Divines" (l. 9).

11 Liegiers] Liegier, more often lieger, is an obsolete form of ledger, an ordinary or resident ambassador (sometimes a papal nuncio) in contrast with the "extraordinary Ambassador," Donne, of the previous line.

13 Johnson] Ben Jonson "is not known to have written anything on the occasion of Donne's death" (R. C. Bald, John Donne, A Life 531).

14 Scythians] Simply the nomadic inhabitants of an ancient region extending over a large part of European and Asiatic Russia, the Scythians drew interesting references in the late sixteenth and early seventeenth centuries. The OED cites Marlowe (1590) in a line about making "a flynt-heart Scythian pitiful" and Spenser (1596) calling lewd crying and howling "Scythian-like." Shakespeare has Lear (1605) speak of the "barbarous Scythian." Scythian stone, a mineral, was said, when mixed with other matter, to provide a good eye-salve (Topsell 1608), useful in treating one of the secondary
COMMENTARY [V]

complaints associated with the "Scythian" disease, which
was the atrophy of the male generative organs and
subsequent behavioral changes. Looking ahead to
Falkland's many-layered use of "Basilicon" in VII, one
wonders how complex a reading to give this couplet.

17 Lawd] Archbishop Laud.

24-33] Both 1633 and Folg. contain the awkwardness inherent
in the shift of subject from Donne to his listener in
11. 29-30 and back to Donne in 1. 31, although the
Folger uses no parentheses. No simple shifting of
punctuation, however, circumvents the central
inconsistency. Knowing that And beginning 1. 27 and
then 1. 31 is the marker for elaboration of the halves
of 1. 26 (which itself expands 1. 25) helps keep the
relationships straight. "And the first [that is,
pleasure] [was] such [that] . . . leads into a contrast
between Aristotelian philosophy which held that the soul
was not closely involved with the body and the notion
that various faculties of the soul resided in certain
parts of the body. "And from thence ( . . . ) [he,
Donne] victual'd with that blest food [bread of life,
(24)] / Their hearts" draws on the belief that the
rational soule resided in the breast.
COMMENTARY [V]

41 Anthemes] These anthemes probably include "A Hymne to Christ, at the Authors last going into Germany," "Hymne to God my God, in my sickness," and "A Hymne to God, the Father" which K. W. Grandsen (John Donne 138) notes to be number 515 in the English Hymnal.


51-55 Falkland's account of Donne's examination of Catholicism and Protestantism should be read remembering that Falkland's mother, Elizabeth Tanfield Cary, was a formidable convert to Catholicism who even engineered the "kidnapping" by a priest of two of her children from her elder son's Protestant household.

84 Monarch] Immediately preceding Falkland's poem among the "Elegies upon the Author" in the 1633, is Thomas Carew's epitaph for Donne:

Here lies a King, that rul'd as hee thought fit The universall Monarchy of wit; Here lie two Flamens, and both those, the best, Apollo's first, at last, the true Gods Priest.

The overlapping vocabulary--King, Monarch(y), Apollo's at last/afterward, Priest--and thought of Carew's epitaph and Cary's elegy are remarkable, especially as Carew's elegy to which the epitaph stands as conclusion stresses not the two facets of Donne's poetic production but rather the relative inadequacy of any elegist
(including himself) to this subject, Donne's merit. As its title suggests, one other poem among the elegies, "To the deceased Author, Upon the Promiscuous printing of his Poems, the Looser sort, with the Religious" by Thomas Browne, emphasizes the contrast of Donne's secular and religious poetry. Browne's last line, "That they would buy thy Goodnesse, with thy Crimes" (would they accept the "Goodnesse" to get the "Crimes" or vice versa?), like Falkland's last line, "His age saw visions, though his youth dream'd dreams," leaves the modern reader uncertain of the elegist's preferences among Donne's poems. The Browne poem was not printed in later editions (Grierson 2:255).
COMMENTARY [VI]

"On his Majesties recovery, from the smale pox:"

MSS: MS Ashmole 38, pp. 72-73, no. 84 (Ash.); Folger MS V.a. 322 (formerly Folger MS 2071.6), pp. 25-26

Pub: none

Text: Folger MS V.a. 322 (Folg.)

The Folger text of this poem, used in this edition as copy-text, has no objective superiority to the MS Ashmole 38 witness and is chosen here for consistency with the following poem which also appears in these two manuscripts (see Commentary VII for the relative merits of the two manuscripts). The important decision for this poem has been to include it among Falkland's poems. Not attributed in either manuscript, "On his Majesties recovery, from the smale pox" is followed immediately in both by the ascribed "To the Kinge." This placement is not assurance that the scribes meant to imply Falkland's authorship. Painstaking examination of Margaret Crum's First-Line Index of English Poetry 1500-1800 in Manuscripts of the Bodleian Library assures the editor that no such pattern of implied attribution exists for MS Ashmole 38 and that the scribe has grouped poems by subject and happenstance as often as by author. The Folger setting is more suggestive. Here the
COMMENTARY [VI]

poem, with its eight prefatory lines, alone separates
Falkland's elegy on Donne from "To the Kinge," both ascribed.
Jonson's Cary/Morison ode (16-19) and Falkland's verses on
Jonson (19-21) precede the elegy on Donne.

It does, of course, seem unlikely that the
disclaimer of the prefatory lines, "Howe much in a less cause
one might write ill" (4), would apply to Falkland's earlier
poems on Donne, Jonson, and Morison. Neither Donne nor
Jonson, while politically inferior to the king, seems a
candidate for disparagement; besides, the poems on them are
relatively short, 90 and 56 lines respectively. The Morison
elegy would fit the "Howe much" and "write ill" criteria, but
Falkland's devotion to his dead friend would seem to
foretell the "less cause" label in all but the most public
sense. Falkland does, on the other hand, repeat on subjects
and even occasions: Huntingdon's death, an epitaph and an
elegy; Morison, two and one-half (another perhaps, missing,
IMPLIED, although see Commentary IV:87n.) poems; Jonson, two
and one-half poems; Sandys, three and one-half poems. And
where two poems share a subject, one seems more personal,
specific and candid; the other, more public, generalized, and
formal. "On his Ma:" (VI) certainly has a more immediate,
spontaneous tone than the more elegant "To the Kinge." The
attribution of this poem to Falkland, however, must be based,
COMMENTARY [VI]

as with DIVINE (XII) later in this edition, on the stylistic patterns which are discussed in the introduction.

A note on specific editorial problems in this poem: there are many marks in this MS which may be either casual penstrokes or intended punctuation. The editor has tried to be as consistent as possible in interpreting these marks.

Title] Charles I had small pox in December, 1632.

7 Novelists] "those advocating change."

8 deprest their horne] Since to lift up the horn is "to exalt oneself" (OED), to depress the horn would be to put (them) down.

10 Irene, nor Epiphane] St. Irenæus (120/140-200/203), bishop of Lyon, was a leading Christian theologian of the second century who wrote Adversus hæreses, a refutation of Gnosticism. St. Epiphanius (ca. 315-403), bishop of Cyprus, was noted in the early history of the Christian church for his struggle against beliefs he considered heretical.

13-16] This rather difficult passage seems to mean that the commonwealth would more deform the king's example than the disease would deform the king and that they are (they're rather than their) nearest gods, at the time they most think they're men, implying that the
"Novelists" would presume much in the name of asserting themselves but also that the king's exalted position is highlighted against his mortality as shown by his illness.

18 See Aristotle, Rhetoric 1.7.34 "...like the year being robbed of its spring" (Loeb).

33 That is, during the reign of James I.

37 many] Folg: "Whose braines, more then his many guards: our cost"; Ash: "Whose Braines more then his manye; gaurds our coast." A meyne (variously spelled) was a group assembled for some purpose, often a household or retinue but also a military group. The options for reading this line diverge at "many" and again at "cost," which may be cost or coast depending on whether many is a domestic or defensive company and whether the greater association is with "providence" or "Sea" in the preceding line. The punctuation in both MSS seems to struggle with the fluid meanings.

48 the Prince] Charles II.

50-51 the cheife / Of ioyers now] Queen Henrietta Maria.
COMMENTARY [VII]

"To the Kinge"

MSS: Ashmole 38, p. 74, no. 85 (Ash.); Folger MS V.a. 322
(formerly Folger MS 2071.6), pp. 26-27
Pub: Kurt Weber, Lucius Cary, Second Viscount Falkland (New
York: Colombia University Press, 1940), 277-278; from MS
Ashmole 38
Text: Folger MS V.a. 322 (Folg.)

Because the poem titled "On his Majesties recovery, from the smale pox" precedes this poem in both its manuscript sites, it seems likely that the recovery in "To the Kinge" is Charles's recovery from the small pox. Since Charles had small pox in December 1632, the poem probably dates from late 1632 or early 1633.

The choice of copy-text for this edition is based more on apparent scribal attentiveness than on any certain dating or recensio of the MSS. The holders of the MSS—as, indeed, most editors using them—assign to each the date ca. 1650; although Phyllis Brooks Bartlett in editing The Poems of George Chapman dates Ashmole 38, a commonplace book, "about 1638" because of a tracing on pp. 165 and 166 of leaves supposedly gathered in 1638 by the scribe Nicholas Burghe (476). But as Joan Grundy observes in The Poems of
COMMENTARY [VII]

*Henry Constable*, "Some of the versions in the Ashmole MS have the appearance of being due to imperfect recollection, in which the sense approximates to that of the original, but a different word is unconsciously substituted here and there" (92). The substitution of "princes" for "Printers" (6) exemplifies a similar change based in sound rather than sense.

5 Whose Fathers workes] Charles's father, James I, wrote both poems (see note at line 9) and treatises.

9 Basilicon Doron] Fearing death during an illness in 1598, James I wrote for his presumed heir, Prince Henry, a treatise of instruction in kingly and personal manners and morals, one of a long line of such works for the instruction of princes. Printed privately in 1599, *Basilicon Doron* --the Kingly Gift--was soon published widely and enjoyed a lengthy vogue, being published in English up to 1630 and in translation as late as 1697. At the time of James's succession to the English throne, several London printing houses were printing the work with at least six editions being printed in 1603 alone; thus the employment of "All Printers, and all Poetts" of ll. 5-6. See *James I Basilicon Doron* 1599, a
COMMENTARY [VII]


10-12 Basilicon Doron, having much in common and indeed influencing the rising genre of courtesy books, advocates moderation--temperances--in such areas as eating, drinking, sleeping, and dress not only for the personal health but also for the resulting alertness to the public duties of the monarch. Interestingly, the term basilicon which may be translated as "kingly" in the title of this work is identified both by the MED and by Samuel Johnson as an ointment used in healing (βασιλικόν) is an eye-salve is Galen 12.782; likewise basilicon in Celsus, De Medicina 6.6.31.A). So the "recover" of 1. 12 may play on the healthful recommendations of the treatise and on the healing properties of the ointment whose name is part of the title as well as on the essence of the ideal prince within the work.

16 This line becomes ironic when one remembers that James I was succeeded not by his eldest son, Prince Henry, for whom Basilicon Doron was written, but by another son, Charles.
COMMENTARY [VIII]

"AN EPITAPH UPON THE EXCELLENT COUNTESSE OF HUNTINGDON"

MS: MS Malone 13, p. 14 (Mal.)

Pub: A | SERMON | PREACHED | AT ASHBY DE-LA-ZOVCH | IN THE
COVNTIE | OF LEICESTER: | At the Funerall of the Truely
Noble and | Vertuous Lady ELIZABETH STANLEY one | of the
Daughters and Coheires of the Right | Honourable
FERDINAND late Earle of | Derby, and late Wife to HENRIE |
Earle Of Huntingdon the Fifth | Earle of that Familie. |
F[letcher?]. (London: Printed by William Jones, 1635);
Falkland's poem appears in most copies on an extra leaf
added between the title page and the first page of the
sermon itself.

Text: A SERMON, etc.

Although the Bodleian Library catalogue lists no
earlier history of MS Malone 13 than its ownership by Edmund
Malone (1741-1812), the reference card does state that some
of the pages appear to be in the autograph of Sidney
Godolphin, dead, like Falkland, in 1643. Godolphin was
Falkland's friend. Clarendon recalled: "Ther was never so
great a minde and spirit contayned in so little roome, so
large an understandinge and so unrestrayned a fancy in so
COMMENTARY [VIII]

small a body, so that the Lord Falkeland used to say merrily, that he was pleased to be founde in his company, wher he was the properer man" (Life 1:43, quoted by Weber 132). One may speculate that Godolphin's association with the commonplace book might argue an increased likelihood of authority or at least care for his friend's poem in the same MS, but there is nothing to substantiate such speculation. The first 91 pages of the book are not in the hand thought to be Godolphin's, and William Dighton in his edition, The Poems of Sidney Godolphin makes no claim for any Godolphin autograph lines at all in this MS (xxxiv-xxxxv). The printed version, published within two years of the funeral, may take precedence in time and does take precedence in elegance at the discrepant points. It is this last which, historical evidence being inconclusive, establishes the published form as copy-text for this edition.

Title] The Lady Elizabeth Stanley died January 20, 1632/3.

8 Conclawe] A conclave being a "locked chamber" or a "private or close assembly," this may apply to the Lady Elizabeth Stanley alone or in a small group. Likewise, "Senate" in the following line may refer to the chamber or to the political body meeting in the chamber.
COMMENTARY [IX]

"A funerall Elegy on the Lady Huntingdon"

MS: Egerton MS 2725, fols. 132r-33v
Pub: Kurt Weber, Lucius Cary, Second Viscount Falkland (New York: Colombia University Press, 1940) 286-290; from Egerton MS
Text: Egerton MS 2725 (Eger.)

As there seems to be no other authoritative witness with which to compare the Egerton text of this poem, transcribing this part of Egerton MS 2725 becomes the editor's task. The manuscript is a small quarto assigned the ubiquitous seventeenth century MS date--ca. 1650. The neat secretary hand--not Falkland's, Kurt Weber assures us (285)--is easy to read; and the punctuation, while not modern, presents no particular difficulties for the reader. Internal inconsistencies such as the occurrence of both "freinds" and "friends" and "loue" and "love" may suggest the influence of an earlier witness on the Egerton scribe or, more likely, as "friends" and "love" appear less frequently than their older spellings, the occasional slipping of the scribe's more modern fashion into the text he copies.

17 See II Samuel 24:1-10.
COMMENTARY [IX]

30 Balsac and Donne] See Commentary II: notes to lines 193 and 195.

32 Falkland translates in the text the line he has quoted approximately from Grotius' "In Mortem Jacobi Arminii" (Farraginis Lib.III in Poemata Omnia): "quam nil sit illud, quod vocamus hic scire"; Arminius, a professor of theology at Leiden who formulated a position doubtful of unconditional predestination, died in 1609. Grotius, whose sympathy with Arminius' position led to his exile, discusses in the poem his teacher's surrendering to a lengthy illness (see IX:105).

33-35 Hippatia and note] Hypatia (370?-415) was an Egyptian Neoplatonist philosopher and mathematician murdered by Nitrian monks and a fanatical mob supposedly because of her intimacy with Orestes, the pagan prefect of Alexandria. Falkland here copies Synesius' use (in his superscriptions to letters to Hypatia) of the feminine article with the masculine philosophos.

38-39 rarer in thy blood and note] The "princely" line of the Sermon (p. 33) derives from Elizabeth's great-grandmother, Mary, the dowager queen of France and sister of Henry VII, who married Charles Brandon, Duke of Suffolk. The side note, "raru[m] in iuvene rari[usque] in nobili," echoed by line 38 in the text is
COMMENTARY [IX]

probably Falkland's recollection of Pliny's "pulchriora de iuvene, rariora de nobili" (rather fair in a young man and rather uncommon in a person of quality) from Epistles V.17.

50 of that Companye] Weber observes that the subsequent passage suggests "that Falkland's notions of what the Puritans stood for were extremely hazy and that he readily confused them with separatists and even Antinomians" (286). Compare this section with V:47-64.

58 Hooker . . . Frynn] Richard Hooker (1554?-1600) wrote The Laws of Ecclesiastical Polity which supported the positions of the Anglican hierarchy; for William Prynne see IV:33 and note.

68 Sole viaticum] A viaticum is an allowance or money for a journey, but it is also the Eucharist given when death is imminent.


74 Pelagians / Monathyes] Pelagians were the followers of Pelagius, who asserted the freedom of human beings to choose between good and evil. Augustine, asserting the primacy of the grace of God, opposed him. "Monathyes" are probably monotheists, believers in one God; that is, that company would confuse Pelagians with polytheists. But Monothelites were members of an heretical sect which
COMMENTARY [IX]

maintained that Christ has only one will, so the company might mistake Augustine's meaning and not consider Pelagians heretics.

84 Hierarchie] the "Companye" of l. 50.

85 From the sermon: "She conceived, that . . . whereas many have beene summoned away by the still soft voice of consumption, the Lord God is frequently in that voyce. And certainly the Lord supported her, the Lord perfected his strength in her weaknes" (38-39).

91 Lucians fain'd Panthea] Panthea is the subject of two "Essays in Portraiture"; the two speakers in the dialogues attempt to describe a perfectly beautiful woman. Falkland uses some of the same give and take in describing the subject of his eclogue on Hamilton (XIV).

98 note] "Barke." may be John Barclay (1582-1621) who wrote an anti-Jesuit satire and Latin novels and who was praised by Grotius; Argenis, Barclay's best known work, was translated by Ben Jonson at the request of James I, but the manuscript was lost in the fire in the poet's library. The note, "simil[l]im[um] oblivione silentum," is translated in l. 98.

99 The last three] This phrase probably refers to "daughter, Mother, Wife" of l. 94. It is worth noting, though, that Elizabeth and her two sisters were the last three
COMMENTARY [IX]

of their line; upon their father's death, the title Earl of Derby passed to a nephew.

100 See also VI:34.

110 Tacitus] Falkland refers in the postscript to the Roman historian (ca. 55-117).

Postscript] In Epistle II.i to which Falkland alludes here, Pliny wrote that the felicities of the life of Virginius Rufus were crowned by Tacitus' giving his funeral oration.
COMMENTARY [X]

"To my Noble Friend, Mr. George Sandys upon his excellent Paraphrase on the Psalms"

MS: none


A | PARAPHRASE | VPON THE | DIVINE POEMS. | BY | GEORGE SANDYS. (London, 1638)

Text: A PARAPHRASE VPON THE PSALMES OF DAVID, 1636

When George Sandys's paraphrase of the Psalms, first published in ottavo in 1636, was incorporated into the more extensive A PARAPHRASE VPON THE DIVINE POEMS in 1638; the dedicatory and complimentary materials, among these Falkland's poem in praise of Sandys's work, from the 1636 edition were also carried over. Both editions were published before Falkland's duties in Parliament (beginning 1640) and subsequently at court (1642) would have impeded his involvement in the presentation of his poems. Yet there is no sign of any participation by Falkland in either edition. In the absence of such authorial involvement, attribution of greater authority for any variant must be based on the source of such changes from the 1636 printing to that of the 1638.
COMMENTARY [X]

Certainly the 1638 A PARAPHRASE etc. is the standard text for the Sandys works it includes (see Hooper, The Poetical Works of George Sandys xlv). And the change in the paraphrase of the Psalms from 1636 to 1638 is momentous, the work being set in the latter to tunes by Henry Lawes. Yet while Bowers and Davis make no determination in their bibliographical catalogue of early Sandys editions as to whether the 1638 commendatory material was set, as far a possible, from the 1636 edition, the repetition of printing styles such as the alignment and alternation of type faces does suggest such a progression. (Hooper mentions the Diggs poem which is in 1638 as part of 1636; but Bowers and Davis did not find it in any of the copies they examined, nor has this editor seen it; Hooper erred.) The 1636 edition, then, is the copy text for this edition.

There are few substantive changes, in the end, from 1636 to 1638. The changes in accidentals are more frequent and on one page become quite dense. The 1638 edition is used here as the source of variants which seem to be corrections rather than alterations of the 1636 edition. Any other substantive variants are recorded in the textual data. Not all the accidental variants are noted although major trends are recognized. Occasionally, more modern readings are cited
COMMENTARY [X]

not because they have any authority but because they show the perpetuation of misreadings from one editor to another.

In the nineteenth century, PSALMS was printed in the following publications: The Gentleman's Magazine N. S. 4(1835):270-272 (GM); Alexander Grosart, Miscellanies of the Fuller Worthies Library (1872) 3:78-85 (Gros.); Richard Hooper, The Poetical Works of George Sandys (1872) 1:83-87.


43-44 her most . . . / . . . aime] The most obvious choice for referent here would be the Roman Church, alluded to as one of the "Enemi-Powers" of l. 45. The marginal notes of 1638, however, either correct or confuse, as the reader views it, this choice of referent by moving the note "As Antioch" to l. 44 suggesting that church as referent.

45 two Enemi-Powers] The infidel and Rome (see Davis, 59n.).

60 Dervices] Dervishes, but rendered "services" by GM.
COMMENTARY [X]

65-70 Ovid] At least one and probably two editions of Sandys's translation of the first five books of Ovid's *Metamorphoses* appeared in 1621. Two of the remaining books were translated during Sandys's 1621 voyage to America, and the translation of the complete work was published in 1626 soon after Sandys's return from Virginia. From these facts and from Sandys's description in the 1626 dedication of his work as "bred in the New-world," we surmise that the translations of the remaining books were prepared during Sandys's term as Treasurer of the Virginia Company in America, a term marked by the 1622 uprising and massacre by the Indians and the 1625 dissolution of the troubled company, the "Warres and Tumults" of Sandys's dedication and the "war" and "business" of 1. 71 of Falkland's poem (see Davis 193-194).

72 Gete] Gete, an obsolete plural of goat, is also a member of the Getæ, an ancient tribe of eastern Europe, and, therefore, certainly a barbarian. Ovid himself was exiled among the Getæ to whom he made unhappy allusion in *Epistulae ex Ponto* 1.7.12, 1.8.6, and 3.2.40. When Touchstone observed that he, like that "most capricious poet, honest Ovid, was among the Goths [pronounced goats]" (As You Like It III.iii:8-9), he was playing on
COMMENTARY [X]

the sounds. Falkland, perhaps with more seriousness, placed his translator of Ovid among the Getæ which late writers confused with the Goths.

75-76 "which lets us see / Well by the Foot" and marginal note] Venus is revealed by her steps to her son Æneas in ll. 404-405 of the Æneid, Book ("l[i]ber") I. In his "To the Reader" prefacing the second edition of his translation of Ovid's Metamorphoses (1632), Sandys writes that he attempts "to collect out of sundrie Authors the Philosophicall sense of these fables of Ovid" (Ovid's Metamorphosis, Englished, Mythologized, and Represented in Figures, An Essay to the Translation of Virgil's Aeneis. By G. S., Oxford, 1632). To this end, he writes extensively in the commentary to Book Nine of his translation of the moral allegory in the labors and death of Hercules.

77 Princely Hands] Sandys dedicated his translations to Charles I and his Queen.

81-84 and note] "A Panegyric to the King" was prefixed to Sandys's 1632 translation of Ovid, as was "Urania to the Queen."

89 Ethnically Chast] Ethnically indicated "in a heathenish manner"; so Falkland contrasts pagan chastity to the "purer" Christian virtue.
COMMENTARY [X]

117 note] "self-condemned." In Titus 3:11, it is the heretic rather than the hypocrite who is "condemned of himself."

122 thy Excellence would be thy Crime] Grosart notes (431n) that GM prints "Eloquence" for "excellence," an eyeslip certainly but also a compression for the next lines describe the objections by supporters of plain speech.

141 note] A folk belief of southern Italy held that the tarantula's poison could be overcome by the victim's dancing furiously, thus the tarantella.

Postscript] Falkland here quotes Georgics ii, 99-100: "which none may match either in richness of stream or in lasting through many years" (Loeb).
COMMENTARY [XI]

"An Eglogue on the Death of BEN: Iohnson, betweene Melybœus and Hylas."

MS: none

Pub: IONSONVS | VIRBIVS: | OR, | THE MEMORIE OF | BEN:

JOHNSON | REVIVED | BY THE FRIENDS OF | THE MVSES.

(London, 1638), 1-9

Text: IONSONVS VIRBIVS (JV)

According to John Aubrey (MS Aubrey 6, f. 93), Falkland gave the title to this volume of memorial poems edited by Bryan Duppia, Bishop of Chichester. Jonson had died August 6, 1637. The "Virbius" of the title is the name given to the resurrected Hippolytus in Virgil's Aeneid vii:764-77. The verses in the book bemoan the loss of Jonson to the stage and to English letters. Herford and Simpson (see Ben Jonson 11:428-429 for a discussion of contents and attribution in JV) cite David Masson: "The gist of all of the panegyrics, various as they were in style, was that English poetry had died with Ben. The panegyrics themselves went near to prove it" (Life of Milton 1881, 1:647). Falkland's poem among others from JV appears in Dryden's Miscellany Poems, copies of the fourth and fifth editions of which have been examined
COMMENTARY [XI]

for this edition; but no claim for authority can be made for
the text in any published version after JV.

51 He] Apollo.

54 Helicon] The name Helicon belongs to a river in Macedonia
and also to the mountain from which flow two fountains
associated with the arts, Hippocrene (thought to be a
source of inspiration) and Aganippe (sacred to the
Muses). Apollo might weep a river of tears and also, as
the patron of art, set flowing two fountains of
inspirational tears.

55-58] See Ovid, Metamorphoses bk. 1.

61 Dorus] Herford and Simpson (11:437) consider Dorus to be
Sir Henry Morison.

84-85] Once his verses were seen, others' seemed rough and
low.

97 those notes] Jonson's Discoveries.

134 Sejanus . . . Cateline] Sejanus was Tiberius' ambitious
favorite in Jonson's play of the same name; Cateline was
the eponymous patrician traitor in another Jonson play.

135 vigilant Prince and Consuls parts] Cicero, a consul of
Rome, quells Cateline's revolt. Assuming parallel
reference in 11. 134-135, we look for the "vigilant
Prince" in Sejanus. Drusus senior in the early part of
the play is alert to Sejanus' ambition but not alert
COMMENTARY [XI]

enough to prevent his own death by poisoning; Tiberius himself sets in motion Sejanus' fall, but the allegations of monstrosities committed by Tiberius hardly leave him an admirable prince.

168 Pembroke, Portland, and grave Aubigny] William Herbert (1580-1630) was the third Earl of Pembroke and nephew of Sir Philip Sidney; Jonson dedicated to him the Epigrams and Catiline. Richard, Lord Weston (1577-1635), first Earl of Portland, was apparently an important patron to the older Jonson. Esmé Stuart (1579-1624), eighth Seigneur of Aubigny and afterward Duke of Lennox, was host to Jonson 1602-1607; Jonson dedicated Sejanus to him.

171 Eliza] Elizabeth I (1533-1603) viewed some of Jonson's pieces, but her court seems to have been rather more often displeased than pleased by his satires.

182 Phæbus Traine] James I (1566-1625) engaged in literary work and studies.


196 Charles I (1619-1649) acted in Jonson's masque Love's Triumph through Callipolis.

197 Queene] Henrietta Maria (1609-1669) was the leading masquer in Jonson's Chloridia.
COMMENTARY [XI]

205-206] Nor did he write a line but the Radiant God (Phœbus) was nearby to supply him with sacred flame.

233 Digby, Carew, Killigrew, and Mainel Sir Kenelm Digby (1603-1665) was Jonson's literary executor. Thomas Carew (1595?-1640), an English poet, was considered one of the Sons of Ben. Thomas Killigrew (1612-1683) was an English dramatist and theater manager. Jasper Mayne (1604-1672), whose patron was Brian Duppa, contributed a long elegy to JV.

234 Godolphin, Waller] Sidney Godolphin (1610-1643), a friend of Falkland, contributed the elegy most admired by Herford and Simpson to JV. Edmund Waller (1606-1687), the English poet, also contributed an elegy to JV.


259 his Pastorall] We may speculate that this refers to Jonson's incomplete pastoral play, The Sad Shepherd.

263-264 rash-Boy] Phaethon; see Ovid, Metamorphoses 2:210ff and 279ff.

285 Contrast this sentiment from 1637-1638 with the sentiment of IV:15-16.
COMMENTARY [XII]
"To my noble Friend Mr. Sandys, upon his Job, Ecclesiastes, and the Lamentations, cleerely, learnedly, and eloquently Paraphras'd."

MS: none
Pub: A | PARAPHRASE | VPON THE | DIVINE POEMS. | BY | GEORGE SANDYS. (London 1638), *3v-4v
Text: A PARAPHRASE VPON THE DIVINE POEMS (1638)

This poem, whose similarities of style with other Falkland poems are discussed at length in the introduction to this edition (9-16), appears as the first of ten commendatory poems preceding Sandys's paraphrase of Job in the 1638 and subsequent editions of A PARAPHRASE VPON THE DIVINE POEMS (1648, 1676); but it exists in no other early witness. Although no signature is tagged to the piece in any of the Sandys editions, it is included among Falkland's poems in its first modern printing in the Gentleman's Magazine (NS 4:389-91). Such attribution is logical because, the only non-ascribed commendatory poem in 1638, it is followed immediately by a poem titled "Another" which is explicitly attributed to Falkland. Hooper prints the two poems without comment in The Poetical Works of George Sandys (lxxxv-lxxxviii). Grosart, in his 1872 edition of Falkland's poems
COMMENTARY [XII]

for the Fuller Worthies' Library series, does not question the attribution to Falkland although he also prints it without signature. Bowers and Davis in their Sandys bibliographical catalogue of 1950 first leave the poem unascribed in their description of the 1638 edition and then lump it with its successor as "Falkland Verses" in describing later editions (41, 44, 46). And Davis in George Sandys: Poet and Adventurer mentions the two poems as "two new eulogies in decasyllabic couplets from the pen of Falkland" (240). Against such general historical acceptance of Falkland's authorship of this poem one must consider Miss Wallerstein's not assigning the poem to Falkland in her 1935 article. Referring to the poem as "unsigned," she contrasts its qualities with those of the ascribed poem in her careful metrical, rhetorical, and syntactic account of the verses in this Sandys volume.

What, then, does the omission of a signature imply in such a volume? May we assume the one ascription is expected to serve both poems? Among editors of such eulogistic/commendatory verses, we find that Grierson does attribute (259) the one unascribed "Epitaph" in the 1633 Donne on presumption to the R(ichard) B(rathwhite) of the previous poem (at this point in the volume, signatures are included in the title instead of at the poem's end). But we
COMMENTARY [XII]

have seen from the study discussed in Commentary VI above that in MS collections of the time no such assumption would be safe.

What, then, can be deduced from the non-stylistic evidence around the poem itself? In "Another," the succeeding poem, Falkland deprecates his poetic effort especially as it appears in the company of other commendatory verses: "Nor yet (as first) Alone, but joyn'd with Those / Who make the loftiest Verse, see me humblest Prose" (XIII:11-12). The piece which was "(at first) Alone" might be either the preceding poem, DIVINE, whose differences in diction from other Falkland poems might imply its being written for a narrow audience, or Falkland's earlier poem praising the paraphrase of the Psalms which did appear alone in the 1636 volume (although it was joined by Dudley Digg's verses on the Psalms paraphrase in the 1638 collection). Certainly the titling of the unascribed poem in question links it with the Falkland PSALMES: "To my noble Friend Mr. Sandys, upon his Job, Ecclesiastes, and the Lamentations, cleerely, learnedly, and eloquentlly Paraphrased" is noticeably similar to "To my Noble Friend, Mr. George Sandys upon his excellent Paraphrase on the Psalmes." Of course, Falkland may well not have supplied this title. In fact, its omitting mention of the paraphrase of the Song of Solomon to which the poem gives
COMMENTARY [XII]

fourteen lines suggests an editorial title; we may note also
that the side notes label allusions to Ecclesiastes and
Lamentations but not to the canticles. For whatever reasons,
the paraphrase of the Song of Solomon was not published at
all until 1641 nor with the other paraphrases until 1676, at
which time no new side notes or title were added to
Falkland's poem. Perhaps, as Godolphin assumes, "This Work
had been proportion'd to our Sight, / Had you [Sandys] but
known with some allay to Write, / And not preserv'd your
Authors Strength and Light" ("To my very much honoured Friend
Mr. George Sandys, upon his Paraphrase on the Poetic Parts of
the Bible," also in 1638). Falkland and Godolphin, at least,
must have read the paraphrase of the Song of Solomon before
its 1641 printing to have praised it in 1638 (see Davis's
observations on the Tew Circle and Sandys's eulogists, 231-
233 and notes). Yet the similar titles suggest that someone
at the time thought of this poem in terms of Falkland's
earlier verses to Sandys.

All in all, the historical and physical
circumstances of the poem imply rather than assert the poem's
author. So close reading for a stylistic comparison such as
the introduction holds is necessary for a confident
attribution.
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The changes in the accidentals in the poem from the 1638 to the 1648 and 1676 editions are fairly dense—denser, in fact, than such changes in the fellow poem "Another." These changes, generally, are to more modern patterns of capitalization in the 1648 volume and of spelling in the 1676 appearance. There is nothing to suggest reference to any other authoritative exemplar, so the 1638 version stands here as copy-text and single authority.


50 Appollinarii and note] The Apollinares, father and son, composed literary versions of biblical material in the fourth century. Socrates Scholasticus gives an account of their work in his continuation of Eusebius' Historia Ecclesiastica iii. c. 16 (Dill, Roman Society in the Last Century of the Western Empire 389; and OCD 998).

70 That is, even the "Epicure"—here, epicurean (one who considers pleasure the highest good) rather than gourmet—would find Sandys' work more appealing and turn to it and to its teachings.

71-72 and note] Falkland alludes to a translation of the Bible into Latin which was done to give the truth to the "Polite-Pagan-Christians." Castalio, who produced the "first independent version of the Bible [Biblia
COMMENTARY [XII]

Interprete Sebastiano Castalione Una Cum Eiusdem
Annotationibus Totum Opus Recognuit Ipse . . . , 1551]
with learned notes referring to Ovid, would have
appealed to the Protestant humanist" (Davis 240-241).

84 So Soil'd by Some) Davis (244) cites Richard Baxter
(Poetical Fragments 1681) who praises Sandys's restoring
the glory of the original Job; for a discussion of the
descent of the book of Job and of early English
translations, see Lawrence L. Bessemer, The Legend of
Job in the Middle Ages (Cambridge, Mass: Harvard
University Press, 1979), and the Encyclopædia Judaica
(10:111-129).

93 specious] Falkland here plays on a word in transition. In
the older meaning, "pleasing" or "resplendent," the
reading would make Sandys's Solomon more fair than the
king in his glory; but the emerging meaning, "deceptive
in appearance," would give a reading further supporting
Sandys's rich poetry as a medium: that is the Solomon in
Sandys's paraphrase is more truthful. See Matt. 6:29,
for a reference to "Solomon in all his glory" which
Falkland echoes.

97 a Woman and a Queene] For the visit of the queen of Sheba
COMMENTARY [XII]

105 The Preacher of Ecclesiastes expounds the vanities of men.

107 thy Tears] That is, Sandys's version of The Lamentations of Jeremiah which catalogues the miseries of Jerusalem.
COMMENTARY [XIII]

"Another."

MS: none

Pub: A | PARAPHRASE | VPON THE | DIVINE POEMS. | BY | GEORGE SANDYS. (London 1638), *3r-*4v

Text: A PARAPHRASE VPON THE DIVINE POEMS (1638)

Written after Falkland's poem praising Sandys's paraphrase of the Psalms (see note to 9-12 below) and in time to be included in the 1638 collection of biblical paraphrases, "Another" may claim 1637-1638 as a range for its date of composition. It does not seem to be, as 11, 28, and 44 predict, Falkland's last poem (see Commentary XV). Not only the poem on the author and the translator of Christ's Passion but probably also the Hamilton eclogue, whose subject died in May 1638, followed Falkland's commendation of Sandys's later biblical paraphrases. Rather Falkland seems to have appropriated Sandys's own claim to an old, dying muse from the poetic dedication of the 1638: "The Muse, who from your influence took her birth,/ . . . to her King bequeaths the wealth of kings, / And dying, her own epicedium sings" (Hooper, n. p.). That muse, like Falkland's own and as an occasion for Falkland's, had a resurrection.

Existing in only this one authoritative version,
COMMENTARY [XIII]

"Another" requires and allows little of the editor except amplification.

8 Breach . . . Presse] While the many meanings of apprehend, breach or breech, and press would have swirled around this line in the seventeenth century as well as the twentieth, the preceding line seems to narrow the reading to "Nor fear a gun or cannon [the breech is the hindermost part of a piece of ordinance] so much as a verbal attack [presse being either "a sheet of parchment" or a printing press]. But apprehend could also have signified "understand," breach so spelled meant a "gap," especially in fortification, (here possibly a void), and a presse could have been a "crowd" or "coercion" making the range of meaning from "Nor fear a gap in fortification so much as a crowd (in battle)" as far as "Nor fear/understand working alone so much as in a crowd" (see 11. 11-12).

9-12 Falkland's first praise of Sandys's verse, X above, appeared as the only commendatory (not to say dedicatory) poem in the 1636 A PARAPHRASE VPON THE PSALMES OF DAVID. The 1638 A PARAPHRASE VPON THE DIVINE POEMS included not only Falkland's new praise but also pieces by Dudley Digges on both Sandys's Psalms and his
COMMENTARY [XIII]

newer paraphrases and by Henry King, Sydney Godolphin, Thomas Carew, Fancis Wiatt, Henry Rainsford, Edmund Waller, and Wintoure Grant on the latter.

13 Master] According to New Testament scholar Dr. Robert T. Graham, in this context (hosannas being a term of restricted use of which a scholar such a Falkland would be aware in its Greek settings) "Master" must signify Jesus. The next lines, then, conflate the biblical accounts of "Suffer the little children" (Matt 19:13-15; Mark 10:13-16; Luke 18:15-17) and the account of Paul's activities in Athens (Acts 17:16-34) during which Dionysius the Areopagite was converted. The paralleling of "Infants" / "Famous Areopagite" with "Babes" / "Philosophers" calls to mind the apparent confusion (perhaps intentional) of a later neo-platonic philosopher (probably a Syrian monk, ca. 500), now referred to as Pseudo-dionysius, who wrote as Dionysius the Areopagite.

27-28 Whichever poems, if any, may have intervened, Falkland does seem to have praised Sandys in his last poem, but in "TO THE AUTHOR" rather than "heere." Davis's reading of these lines (240) assigns this dying "Muse" to Sandys; but, as noted in the commentary above, Falkland seems to claim this fate for his own muse as well.
COMMENTARY [XIII]

35-36 These lines do not seem to accept Sandys's muse as moribund.

40 This line does seem to equivocate on whether Sandys's "new Gifts" will be new lines or new interpretations.

43 And the so taught] As printed, this phrase may suggest both "And they, so taught," and "And the [ones] so taught."
COMMENTARY [XIV]

"An Eglogue vppon the death of the ladie Marquesse Hamilton Betweene Amarillis and Cloris."

MS: Harleian MS 6947, article 31 (fols. 218-25)
Text: Harleian MS 6947 (Harl.)

Responding to the call of The Gentleman's Magazine for more poems by Falkland, John Bruce submitted to the magazine his find, "An Eglogue vppon the death of the ladie Marquesse Hamilton Betweene Amarillis and Cloris." Bruce, "afterwards so successful a Worker and literary Antiquary" (Grosart 399), stated that the poem had not before been printed; no publication has since come to light to contradict his assertion. Bruce also proposed that the signature, by a hand apparently different from that of the text, was Falkland's own; Grosart dismissed the claim as a "mistake." Bruce had found the poem, written after the death of the marquesse in 1638, in a "miscellaneous volume of poetry" among the Harleian manuscripts. The scribe's secretary hand is easily enough read; but his attention to accidentals seems, indeed, to be incidental. While not so inadequately
COMMENTARY [XIV]

punctuated (by modern standards) as the text of the Morison
elegy, the poem does demonstrate a similar inattention to
line-initial capitals. All lower-case line initials, then,
have been raised silently to eliminate the distraction to the
reader of their patternless appearance. Intralinear
capitalization, felt to be less misleading, has been left as
written. Line-ending and, occasionally, internal punctuation
has been standardized within the tendencies of the poem; but
all such changes are recorded in the data. A number of lines
of the poem have been underscored in the MS, but the marking
seems to have been done later than the transcription; so no
effort has been made to catalogue them for the reader.

Title: Marquess Hamilton] Mary, daughter of William Feilding,
the first Earl of Denbigh, was the first wife of James
Marquis (and later Duke) of Hamilton. She was niece to
Buckingham through her mother and served with her mother
as Lady of the Queen's Bedchamber. J. Bruce quoted
Bishop Burnet's commendation of her from the Memoirs of
the Dukes of Hamilton (1667, 407):

She was Lady of the Queen's Bedchamber, and
admitted by her Majesty into an entire confidence
and friendship, and not only was her honour
unstained, but even her fame continued untouched
with calumny, she being so strict to the severest
rules as never to admit to those follies which
pass in that style for gallantry. She was a most
affectionate and dutiful wife. . . . But that which
crowned all her other perfections was the deep
sense she had of religion; she lived and died in
the Communion of the Church of England, and was a
very devout person. Many years before her death,
she was so exact in observing her retirements to
her closet, that, not withstanding all her
avocations, and the divertisements of the Court,
(as the writer was informed by one that lived with
her,) no day passed over her without bestowing
large portions of her time on them, beside her
constant attendance on the chappel.

(GM 9:153)

Bruce Weber notes that the marquesse remained in the
Church of England despite the attempts of her cousin
Mrs. Porter who "worked hard to alienate her from her
father's Puritanism" (290). Edmund Waller also wrote a
poem on the death of Lady Hamilton, "Thrysus and
Galatea."

15 fame] Here, fame is "report" or "gossip"; at l. 30 it is
"reputation."

25 Gynne] A gynne is a net or trap.

37-38 my Parents care] Falkland's conflicts with his own
parents and his determination to follow his own course
add interest to this line.

47 move] Move here means "make suit" or "propose."

67 prove] "test whether."

80 cease] "seize."

98 greatest king] Charles I.
COMMENTARY [XIV]

103-104] See Virgil, Æneid 1.498-501. Eurotas was the chief stream of Laconia; Cynthus is a ridge in Delos.
105-106] See Virgil, Æneid 1.415-417. Paphos was a city in Cyprus sacred to Aphrodite.

118 Matchles Queene] Henrietta Maria.
141 stive] "store."
147 lynesses] "lionesses."
150 nighbouring] "neighboring."
155 This line begins the plaint which continues through l. 220.
170 set so late] That is, that she had planted so recently.
174 your powers] Powers, chiefly plural, were pagan dieties, representations of power rather than the source of power. The lady would have found such paganism or idolatry distressing.
177 homebread] "homebred."
178 Forrainge faults] That is, the faults of others.
189 heard] "hard."
199 for faire] That is, in loveliness (fair).
201 Cipresse] Cipresse is a fine cloth, like lawn, which might be spread on a hearse; but it echoes cypress, the tree associated with funerals (see Ovid, Meta. 10.106ff).
215 the voyce] This voice probably belongs to the queen.
COMMENTARY [XIV]

252 cates] "refreshments."

258 Sillibubs] Sillibubs were drinks made by milking a cow into sweetened and spiced cider, the name probably coming from "swilling bubbles."

273 shee] The Marchioness of Denbigh, the mother of the lady Hamilton.


300 Darnell, Cockle, and could Poppie] Darnell is a cornfield poppy; cockle is a cornfield weed. "Could [cold?]"

Poppie" is likely the blue poppy which is another cornfield weed. From l. 291 to the end of this poem, Falkland adapts Virgils's "Eclogue V"; "could" poppie is reminiscent of "barren" ("steriles") oat-straw (5.37).

309 when the dogstarre raighnes] The dogstar's rising often coincides with the onset of hot weather.

310-314] Virgil, Ecl. 5.45-47.

311 drill] "trickle down."

319-322] See Virgil Ecl. 5.76-78.

321 flagrant] Flagrant is an obsolete variant of fragrant.

322 conies . . . Rockes] Conies are adult rabbits; rocks are a species of rabbit. Weber's reading of "Parkes" for "Rockes" came probably from his paralleling the first half of l. 322 more closely with l. 321 than with the second half of l. 322.
COMMENTARY [XIV]

331 coarse] "corpse."

333-336] The difference between this epitaph and the one from Virgil emphasizes the differences in tone and purpose of Falkland's poem from its model. Stressing grief and virtue (The greatest sorrow . . . / . . . and yet lesse fair then good"), rather that virtuosity, Falkland's eclogue for all its respect for convention, sounds the note of real loss.

350 Pales] A Roman goddess of cattle and pastures, Pales deserts the field in Virgil (Ecl. 5.35) when the subject dies.

355 shine] This imperative is addressed to the now celestial being (ll. 343-346) formerly the marquesse (Virgil: Daphnimque ad astra feremus [52], or Daphnis I will exalt to the stars [Loeb]). The four altars derive from Virgil (65) where the two altars not allotted the subject belong to Diana's brother, Phoebus.

365 Iacchus] A name for Bacchus (Dionysus) associated with the festival of Bacchus at Athens.
Falkland's Poem "TO THE AUTHOR" appears first in a second state of the first issue of George Sandys's translation of Christus Patiens by Hugo Grotius (1583-1645). This second state expands the original presentation to include Falkland's poem, some small changes in Sandys's dedication, and a list of errata (see Bowers and Davis, George Sandys, A Bibliographical Catalogue of Printed Editions in England to 1700, 47ff.). Falkland's poem continues to be included in subsequent issues and in the 1687 edition of the translation. Christus Patiens, a play in the classical tradition, was originally published in Latin in 1608. Grotius, famous for his De jure belli et pacis and his De veritate religionis Christianæ, had, as Weber puts it, for a long time "impressed himself" on a school of religious thought in England (see note to l. 32 in Commentary IX above). Falkland's friend William Chillingworth had incorporated excerpts from Grotius in his own Religion of the
COMMENTARY [XV]

Protestants (1638). In "TO THE AUTHOR," Falkland praises both the author, Grotius, and the translator, his friend George Sandys.

Some changes of punctuation and capitalization occur from the 1640 edition to the 1687 edition (my appreciation to Samuel H. Woods, Jr. whose transcription of the poem in the 1687 edition I have used), but there is no argument for any authority for the later edition. Such alterations from the 1640 edition to the present edition that also are seen in the 1687 edition are recognized, but they must be considered coincidental and responsibility for emendation taken by the present editor.

1 Ovr Ages wonder] Grotius was termed the "miracle of Holland" by Henry IV of France when Grotius appeared at that monarch's court at the age of fifteen as a member of a diplomatic mission.

2 by thy banishment] Condemned to perpetual imprisonment for his defence of the Remonstrants against the Gomarists with whom Prince Maurice of Orange had sided, Grotius escaped in 1621 to live in exile.

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9-10 Scaliger] Joseph Justus Scaliger (1540-1609) wrote *De Emendatione Temporum* as well as rules of criticism and textual emendation, thus the "King of Criticks" of l. 16 below.

12 Fathers lost and note] Scaliger's father claimed descent from the della Scala family who ruled Verona 1277-1347.

13 Capella] Grotius, when fourteen, wrote a critical study of the *Satyricon* of the Roman Martianus Capella.

20 Bridegroome and note] In the first two of the nine books of the *Satyricon*, also titled *De Nuptiis Philologiae et Mercurii et de septem Artibus liberalibus libri novem*, the marriage of Mercury to a nymph named Philologia ("Philosophy" must be a slip) is set forth.

27 one verse] Grotius directed at least three poems to Scaliger among the works in *Farraginis Lib. 3* and the *Epigrammatum Lib. I*.

28 Canes] The arms of the della Scala family showed two dogs climbing a ladder.

30 Titius . . . Schoppius] "Rob. Titius was the critic against whom Scaliger wrote his *Yvo Villiomarus* [GM]; Gaspar Schioppius or Scioppius (1576-1649), a German classical scholar, directed a phillipic, *Scaliger hypobolimæus*, against Scaliger in 1607."
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31 Bonarccius and note] Carolus Scribanius wrote against Scaliger under the name Clarus Bonarccius in the Amphitheater, 1605.

32 Delrios] Martin Anthony Delrio (1551-1608) was a Jesuit commentator on Holy Scripture (therefore the Loyalties or Loyolites of the same line).

40 Scevola's law in Tullies eloquence] P. Mucius Scævola Pontifex was described by Pomponius as one of the founders of civil law; he was Cicero's (Tully's) mentor.

41 employments] Grotius served as Attorney General of Holland, Zeeland, and Friesland as well as Grand Pensionary of Rotterdam before his exile (see also below).

46-48] Having renounced his Dutch allegiance, Grotius served as ambassador from Sweden to France 1634-1645 during the second half of the Thirty Years War. As such, he negotiated the terms of the continuing alliance of France with Sweden and advised Louis XIII and Anne of Austria in their efforts against common enemies.

51-54] Grotius was approached early in his exile (while he still hoped to be allowed to return to Holland) by the Prince of Holstein, the King of Denmark, and Richilieu of France, this last asking him to devote himself entirely to the interests of France. France, although
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not the enemy of the Low Countries, did extend protection to all persons persecuted by Holland.

57 a Pen divine] George Sandys.

63 Thames, Ganges and note] Edward Dumbauld observes that the simple verse of the original Dutch version of the De Veritate Religionis Christianæ was intended especially for sailors; the Latin version was published five years later in 1627 (The Life and Legal Writings of Hugo Grotius [1969], 14)

67 Catalogue] The "Catalogue" here seems to be the supposed list of Grotius' acquaintances.

71-72] Sandys had traveled to the Holy Land in his youth before going out to America as Treasurer of the Virginia Company, 1621-1625.

81 his choice] "Sandys's choice."

85 Ovid's tranformations] Sandys published his translation of Ovid's Metamorphoses with a royal imprimatur in 1626.


94 Buchanan] George Buchanan (1506-1582), a Scot, was an historian but also a poet and a translator of the Psalms into Latin verse.
COMMENTARY [XV]

98 crost] That is, nothing was paid or "crossed the palm."

99 bankriouts] "bankrupts."
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