On Pembrokes Languishing Disease

Hee is not out but howlds up still one eye
One heart one hand against integrity
The Church & state & like a Candles winking flame goes in & out soe more doth stinke
Had he kept silence when first voyced dead
His speeches had noe more 'gainst sense beene read
Nor Personages of hon[or] rackt & rent
To heere him chatter downe owld govern:
In praise of y' wherein noe stampe is seen
But Lyberty for Envie, malice, spleene
To vent without an oath w: th hee forbears
Before y' S: el' else like a Divell swares
As he was wont yet not : in: body well
Noe more then witty is not ripe for Hell

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Upon Gutt A Greate Glutton

Of all y' meate doth fatt increace
Ther's none like <to> onto beans & peas
The Bacon Hogg weene nothing good
For all y* graines w:"out such foode
And Leistersheir of all y* rest
Of Counties can afford y* best
Wonder not therefore Gutt dwelt there
Where from y* [T]ith of double beere
And black eyd flatt corne he cast up
S:* Bellied Round provender tubb
Soe as A Mule y* Travie[1]s goes
With Laden basket at her nose
Hee (but a Kin to her) Comands
His struted bin up w:"th his hands
And broaken winded breaths uneve<r?>
As he was Atlas & his Loade y* heav{i?>er
If w:"th a Child or such a thing
God bless him It must be guttling
For ere y* Spawne preserves y* Kind
Of fish & men as piggs doe swine
The Gaddarens of him might boast
Who Cas't their King out of their coast
And he would Know who by this same is meant
Heede goe noe further but conclude it--
{out of Christendom
Robd of my vessell by y' PR at fate & left but

<--- ------> w'th 2 long boats & a Cock'1, I cast a bout
where to be furnished, to set to sea againe, & w* by
Freinds, w* by my owne endeavours, I lit on, a
crick, where bottomes Lay yet such as had, great
want of yards else were they Ridg'd enough,
which to supply whilest I did not despare, I
guest I mought at easy rate have Bought[on] At
last this vapour fancy vanished
Into a Dream w:"" if yo"" can afford
A single smile I'me Laden & aboard.

My Dream y* 8 [or, Sep* 7*] 1637

As I passt by y* Downes methought I mett w:""
A fleet consisting of a Pinass called y* Royall
Fancy & 3 whelps, at first I put forth false
Colours at w"" y* Pinass or rear-Admire-all (for
soe it seemd shee had been in her younger time &
<might be still by her Comand> bearing a flagg
staffe on her misen & y* second whelpe calld y* safe=
=guard (soe ill built y* shee heeld much & therefore it were noe prise to take her) hald me to Larbord of them to know whither I was bound w:th soone Resolvd I passt them but I had skearce made a board or two but y* wind tackt soe about y* I was pforce driven under their Lee againe soe y* Then I had noe other way to auoyd their great & less shott (being all this while suspected) but to discover myselfe by my scarlet Ensigne to be A Merchant adventurer their Countryman  
Friend & not an Enemy

:then:


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Then did they all unuale unto me & afford all curtesie saueing to suffer me to com aboard on of them w:th for some curiosity I affected yet therein finding difficulty. I made y* best use I could of bearing up them .3. Daies soe left them to their course whilst I {tooke mine, The yongest whelpe I chrisened y* true Paragona
The Admire-all off y* whelps as I had it of y* pin-ass
was calld y* Repulse: a proper vessell shee is yet seems
as if her Bowsprit Lay too low & forecastle did stoope
soe yet shee carries not an euen Keele but yet being
{lancht
Farther for all y* sheele proue snugg & draw more at
y* poops or stearn then at y* head she is high caru'd &
Therefore would require y* larger compass in her sides or
Ribbs w:ch when I had surueighd Methought I found
the timbers not soe due pportioned as I had seene yet
warantable enough & like to sayle well soe y* she haue
{good
store of stones to ballance her w:ch yet she wants
{she was
not guilt at all yet, but in hopes to be soe in
{reuertian
Then how trim'd for y* psent I shall :lean: on yo
{to Judge
her clothe be smootty as if weather tride allready
surely she is not leaky although noe Sauour <w> ill
{rise
from her pumpe her Decks were plaine yet comly & her
Lau<->ntorne open to shew t'was darke for light shee
bore none the mast was first set in her now was spent
& she was Riggd anew to y* pinasses forme & bore noe
at all but oth s'top gallant-flag for pennants [XXX] streamers, & like galentry she put not forth cause it was worke day & soe shee Knew her Taske, her ports were closse {shutt
downe y' yo" would sware she might ride out w:"' safty
(& repulse
y* highest Sea w:"'in y* bay of Biskey yet some scuttle
{holes
under her decks I judge were open At her first lanching
{Ankers
were put forth to bring her to her moorage but they all
{finding
y* ground* les-sur came home againe yet she w:"'out them
{hath

a
[-]nagra
vessel

obtained her end, her cheifest now's y* hope she hath to
{be broak
up<--> at Last & built againe upon some Prinses bottom noe
{ship
else of all y* royall Nauie will Content her & soe twere
fit she were for upon triall made I find her good only
before y* wind now & nothing gave at helm at all: w:*n
under Decks unseene I guesse but ordinary only for feare
to lessn & soe spoyle her selfe lone Cabbin she would
{not admit
on any tearms of bearing up .2. My--sons: her sights
{or <w>
wast-cloths died were by despite into a Jawny & soe
suted best to Emblem w* y* Rage of time might doe upon
her beauty for neglect to it.

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40

She had noe ordinance saud that y* Pinass pleasd
to afford her who gaue fire to all only for two
chal[s]le peices she had stowd under her peack-head
Will a Demy-Can-non & Resolution but a Mig[m]lon
she had noe murtherers abord y* I saw she went
before such a concepted-wind y* Maine sayle top sail
& s'top gallant too w:*n fore sayle spright sayle &
y* mison were filld to y* streach untill y*
sheets did crack soe she did goe a tripp:
Though many tides prou'd contrary shed
ste<e>me stoutly ag![-]st them till she win aport
then though she ride in berth but third to y*
chaine shes first fro' th Church; w' giber by
her boards pcur'd were her owne sayles were y* best
interrupters If she but hould this play a yeare or
two sheele fittest be to coast y* narrow seas soe
be pclaim'd a Man of warr at least for by y'
time shee'l beare an antient o' th stearne & soe
may well be say'd to :wayt: too long upon y* Pin-asses
stere-age. I think if any then shall goe in her
they'l find themselves t' th straights: I thought
her to haue found y* Happie Enterance & Swallow
too but it seems they were designd some other coast
yet in this fleet besides there Rod a Frigott
calld y* Baga-cara & two ould gully fagots I
neuer examind their Ladings for I saw neuer a
Catch amgs: ' them all: twas not y* North but an
Easter was guide unto their Pilotts soe it wanted
Pole &: I did seek to [J]oygn on.* My fleet consisted
{but

of .5. in all first for discouery was y* Confidence
where in I tooke y* van & went first on y* second
w<y>as y* Dread naught, 3'rd y* Defiance (both uery
stout & Dareing uessels) they did serue to make
y* fight good & y* Convurtin did bring me ofe
but being slow of sayle. I shifted into y* swift
--sure:

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And imbarkt in her soone I lost Ken of them & soe
awack't finding my selfe not at y* Downs in Kent
But wth my hounds on Stamford heath yet thence
I saw deale-faire w:en from y* other Downes by reason of
a fogg vapord fro prid & folly skerce appeard.* They
!:loost ofe)!me as I conceiud to make y* Coast of
{Deuonsheir & soe
turne fishers after folly (their owne I mean) yet then
methought they mought haue sau'd y' Labor for they
were soe frighted w:en y' same kind of Merchandise
allready as If thei'd tane a huge & mighty draft
c'ft)

Epilogue to the Dream
:or an: Epigram upon a thrice faire
peace

When first upon my East-star I did looke
I found her fixt yet I was plannet strooke
And wondreing w:ch o'th seauen she might bee

[Me]thought shee could be non but Hecate

For what of beauteous feature nature Lent

Was well enricht by arts Imbellishm:;

Then for to add to both a treble price

sh'had learnt for to be fooleish, Coy, & nice,

Soe at this marke, I durst noe Longer stick

Feare't be transform'd into a Lunatick

[monogram?]  

Me ni[ule] Cadente peti[-] mea Julia, rebar

[I]gre carere niuem, nix tamen Igris erat— Ovid

Snow falling Julia Me did press

At w:ch I'gan admire

The heat in snow, yet found noe less

That snow itself prou'd fier.

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42

Unto a Lady: y' refus'd her amorous

Knight his Aproaches for him
Be—vile as is thy Name now I haue sworne
To hate as much as I did loue before
Thy other name although by blood tho'art half
A'rich polaimes y* but to be a Calfe &s.
For were faith pinnd to fame thy Daṁs a Trull
Soe was thy Sire for certaine made a Bull
Or sithence y* forest strecht its bounds [soe] farr
As P goe he becam of Antler
A goodly stagg, lett him goe change his ground
When y* King comes to Hunt least he be found
But for thy selfe Thou needs't not take y* care
I'le nere uncoupell wher thy footsteps are
Nor break myselfe of sleep more for to seeke
A Harts returne from a Deceiptfull cheeke

upon y* Scotsh business--1638

Without an interposing Sea or wall
Y* Picts doth into disobediance fall
Nor will conform w* is y* cause how i't*
why thus he is become a Separatist
yet all His Covenant ___ Conventicles are
For a defensive not ofensive warr
Soe were my counsailes heard I should [p'suade]
Not wth y* Drum & Trumpet him t' invade
But w:th Cape, E[l]hod Rochet, hood, & all
Tippet & Cap, & Robe Cannoñicall
And Miter too soe should he not be free
But straight submit unto our Litregy
Else stand suspended to pforme this may
Our Bishops all be sent, our people stay

{manuscript page 43}

Writ at y* Campe at Bir<->kes

Two various factions of y* psent time
shuffle y* cards, & soe y* King's at Prime
And haueing lost by stakes he thinks it best
To vie noe more butte set up y* rest
Now y* he may encounter truer spotts
Id'e counsaile him for to discharge all Scotts
The Pedigree of Bay

Wastnes as I had it fro—S.

Hardolph

Yong Puppie sonne to owld
Puppy y' beate sawcy Jack &

came of y' Famous Mare

Witherington

Gascoyne Mare Daughter
of S' Will' Gascoyns

by Robins Sister XXX

by Freak

Yong wastnes a Puppy by y' Sire & soe a kindo wanton: And
Although he want yet y' part of shape being very yong he

is

by y' Dam a Gascoyn: soe is he Likewise by y' halfe blood

{for all his

youth a Witherington: & as much a robin w:th might pmise

{him to

proue a good Buckhunter & to ride well in y' woods but y'

{he hath

of Freak in him & therefore I feare will proue too

{Caprichious: although

Not black he hath a graine of peppercorne in him & will

{bite: being a

Bay he giues much hopes of calme riding yet whilst Lein

{all of ['one colour
& w:'thout marke he can haue none of Rainbow nor Peacock
{(in him, yet
for speed (when tried) may equall an arrow & then shew
{(his tayle
to traine to w' horse soeuer shall ride ag'st him he
{(is too large to
come of a Crickett & I'me assur'd hath nce part of a
{(Killdeer
in him (for soe not I him by trayning but he me by
{(complaining
might make fine) espetially sithence y* Last pclamation[.]
Lastly in hopes he is a Blossome pmising (when matcht)
y* fruites of a Conquerer & if for Plate to proue a
{(Cup-Carle
if for mony a soop-Stakes

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44

Upon y* Rebells assault upon
y* Cass of Ld. Gear

Sithence y* y* Rebells now are ther
Let my L.B. looke to's lough Gear
For certainly ther'1 goe about
To win y* fort & thrust him out
And then y* Issue will be clear
He handled, but theil occupy his Gear

Nor shall it for a wonder be accounted
When hee had neer a peice of Canon Mounted

In Bundem sup: manerìa suä
De want__Cage

That my Lo: B. is yong who can't deny
When want--age is his owne (I rod [i]t by
Yet y' this L. noe manly courage lack
I'de wish he bore, his Manner on his back
T'wer point of Gallentry & I'le maintaine
Though's rent alls loss [,] t'would proue his wives'

Comissioners for y' Irish affaires

Whilst all those Lords & Commons
heads ere round
Intrusted are I' th Irish affairs
Let such as list for me uenter for
    ground.
My head as dealing's square: I'le
    to my prayers
And thos shall be, y' whilst wee
    conquest muse
Wee not forget w' Christ prayed
  for y' Jewes

{manuscript page 45}

To Capt Fra: Court'.

A Huntsman

Let us noe Longer now goe on
To question transmigration
Sithence (Court up) I can find in thee
A Treasure of Antiquity
And though all Poets silent were,

A sleepe each Histriographer
Thy worth sufficient is to call
To mind y* Antient worthey's all
Neither from greece did thy soule come
Nor Room alone but Ilium
True Trojan (yfaith) & thus
O' th famyly of Julius
Casarian visag'd & a Nose
Puts <n>Naso downe <---->: though: fits't for prose
Allmost Heroick I'le Maintaine
In <y*:thee: ten Casars' live againe
Titus delight of human race
Nor yet Augustus speaks thy face
The other tyrants thou dos't mock
When as y* Subiect proues y* Smock
For like to Agrippinas blood
Att Belly ripping thou art good
And in plain dealing maist compaire
w: th his Successor to a haire
O tho[u' l] effemynacy's out gon
when as thy Perriwidgens on
Caligula seems too controwld
By <y>Thee who wallowest more in gould
Vespation Claudius & y* Other
Thou dost Resemble as a Brother
And when thou list play y* good fellow
Biberious was not halfe soe mellow
Thus art thou all one Emperour
Sprung fro Queen Didoes Paramours

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46

Now for thy Loue to hunting game
It calls up owld Sr Tristram
S. H Hugh Acteon, Robin Hood
Or all y' ere in Greene wood stood
To see how thou those toyles gost through
Or hill & daile to Cunny burrough
Others y* Sticking place is wont
To make fleet hounds by inches hunt
And y* thou loust nor is it harme
When y* sent's could to find it warme
within y* hole who of't time tride
Makes thee thus Emperour Deifide
To S: Abram Williams upon his
Barge Call'd y' unthrift wherein I found
him fishing

Thrift. how applid I leave to Judge
Not to Philosophers who Grudg
At others, happiness, nor prize
But w' themselves Monopolize
Let such all Laugh or weep a new
For w' y' world sends to their view
I shall obey noe other Charge
But y' of Wonder at thy Barge
Some in th'Olimpique Games Delight
Some favor Peace some loue to fight
The Campe y' Trumpet & y' Drum.
The Hawke i y' Hound bewitching some
Thers nothing suits soe w: th' my wish
As to betray y' Silent fish
Ther w: th' noe other thoughts of harme
But to Inuite them w: th' a Charme
First baite y' Ground & then y' hooke
Till they scull in & bite are tooke
Thus w: th' ither open river Dwell
Thou Dost Confine w: th' in thy well
untill
Untill thy Dinners Ordnance past
They'r Sacrifiz'd unto thy fast
Heer whilst Contentm: ' Rides a drift
what Richer gam' w' greater thrift?
Nor is this Carak nam'd a miss
By an Inteparistisis

To my Lady Kat: Scott

Sithence faithless man
    is growne
Soe y' noe protestation
Or cov en.' alone
    Can tie
His wonderings from mutability
I shall for Euer hence forth come
To loue a Scott, but non but yo'

That Nations Troth
to this

Must Challenge now noe other oath
But w' Negatiue is
& soe
I am Contented to pay w' I owe
S were to my power neuer more to be
Blewcap. Behouding to y' Scottish Pedlery
But to advance / <y' Force>
The Force
O'th Selfe denijng ordinance
I doe w:"out remorse
Conclude

I haue noe power but w' from yo' enclude
And in y' Posture doe desire to stand
Yo' alone approue of & Comand
To

{manuscript page 48}

48

To which I'le Call

for Pledg

Not y' Securing Goldsmiths Hall
or any Priviledg
y' saith
I may be bowld upon y' Publique faith
Noe my assurance by yo' Goodness signed
Bids wee presume yo' will not proue unkind

And then w'sayd
or done
Heer in shall neuer mak afraid
but y' obluiuion <may pass>
'May Pass:
To pardon all <-- ::: Sin w' er'e it was

And by free grace from y' Diuiner will
Create a Rapture from my rustick guise

To Fayre M' Doll Peckam

If I [A]ppelles pencell & could Draw
The Lively traits of fresh yong Helena
when glory of y' Greeks y' Boy
First stole her thence to beautifie his Troy
Or should I chaffer w:th y' fragrant Morn
For Heavenly Orient Colours to adorn
The best of natures workmanship & ther
Comprize w:th in y' spring y' rest o'th yeare
I might attempt to call <y>thee: yong & faire
But y' thou art beyond all this Compare

but of Mertiall

But [lower teeth Elia had w:th Coughing shee
At twice spat out soe she may now cough free
Out all her Daies & most securly too

Sithence thers noe more left for a Third to doe

To Fran: Coortup

Frank
I return thy hounds w:th thanks
Take too this Line of all their Pranks
For intrest, sides a hardle more
To add unto thy Kennells store

Luther Confuted Belloer_min
(for such y* staggs in rut time beene)
Nor could the Horned Pompey stand
When Caesar bore y* Cheife Comand
Set up at Bay y' did employ
Awhile Natuers Artillery
Till feirce of Conquest this rusht on
And wounded made it Rubicon
Wher they encountered soe died
The streame frō 'th honor marke ofs side
If Lucan were againe to write
The Art & Strategems of fight
Now w:th a swifter stile t'enforce
The on-sett by th' Couragious bor<e>:s: e
Then sound retreat to winn new breath
That might more tirannize ore death
His owld straine I should giue way & yeild
To blaze this new Pharsalian feild
Soe feirce y* pass venies were
Twix ones teeth tothers anteler
And as once Cesers sayd to high
Over y* Seas for Anthony
Soe this w:th speed into <y}>th' Pond went
To giue his mates encouragem:'
Tracing y* uery places ore
Y* swam on y* Alexandriā shore
As ther one book y* did preserue
Wherfore be Proud whilst Cesar his part playes
At Cobbam Lett noe trees flourish but bayes

Thus

(manuscript page 50)

50

Thus for a Valliant Prince Whilst I

Comend him

A Gunner & a Courtyer must attend him

And when Pride doth my Dutches A

Queene make

I'le begg a straine for Cleopatra's sake

To Mr T.T.

Two Tees may poynt Tintology

Soe Tom of winfred I'le prayse thee

Not Tom of [o]ldcombe or odd Tom

That wandering Jew of Christendome

Noe Hee of Crudaties did write

But thou dost higher strains indite

Thy storyes only to relate

Would bring one straite unto surate

Noe part o' th world where Zodiack line
Leads Phebus car is hid to thine
But Go a Bantam & Ormus
Alike to <y>thee Propitious
Thou art as well read in y* [p]eas
that grow amongst th'Antypodes
And w:th noe less of Ease dost pullem
As if they grew hard by at Fullum
Thou dost noe other fruite Surmise
T'haue bene y* first of Paradise
But Kentish Pippin & [-]out votes
   A Million of Coriots
This is y* age & thou dost raine
As true & mighty a Souraigne
As any those who ere they bee
Rais Lies to throw downe Monarchie
   (manuscript page 51)

The Scoutes not halfe soe diligent
To bring new to y* Parlim.'
The Scottish doue Thou dost out flye
Teaching y* Oliue branch to lye
The Northerne Post thy tongue out rides
And all Diurnalls else besides
Yet as a horse y* good may stumble
Within thy Chops thy Dictates fumble
Soe y' thy speech as much doth vary
As if y' Minshios Dictionary
Had beene thy foode for w."m. much ease
Thou speakst at once nine Languages
And Drunke or Sober none can tell
Distinction in a Syllable.
Prag: Brit. Elenc: & all Deuise
From thy greate :art: their mercuries
Yet like a fowle whose feathers gon
Thou flaggst neath sequestracion
And art not satisfide at all
That truth should bring <y> :thee: to y' hall
Courage: lett Patience steere & then noe doubt
Thoug thou rush in her hand will bring thee

To Rob: Oliver after his
coming ofe from his troubles
congratulatory

Like streams y' blend their currant silver, such
Proves mutuall Friendship y' endures all touch
For as y' waters whence somere they run
At length into a web of Cristall spun
Make one fayre glass: soe may we best descry
The perfect temper of true amety
When each for other soe concerned is
As to participate in cross or blis

Soe Robin [1] who fore times trod y* way
. To troubles now am glad thou' st got y* day.

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52

To Take Time when, Ad P.C.
one may is always best

Lest y' let slippe one Lees ons interest

{ Post est occatio Calva

Prob: Waygh: & lett wind ore Cloth preuaile
Ther' 1 need noe skeet to stiffe yo' sayle
For Constancyes yo' owne make her yo' gaile--
In voyages it ought Deceives
To be too long in taking leaues
Nor doe y* ships y' Gold bring ore
Leese time in Lingering neer one shore
But w. ' th their Canuas wings stretcht out
Clipp ore y* maine to fetch[']t about:
To be embay'd when stormes arise
May suite some weaker Policies
But when y* Gust is past well nigh
At Anker t'ride would sloth imploy
And Moores y' Bark[.] [Al]t ruins Coast
Letts opportunity['] be lost.
Hoys up yo' maine saile then I say
Hale taught y* sheats when once away
Each glassy waue Curld by y* Tide
As't heaues yo' on shall be yo' guide
Nor needs yo' Rock or shelve to feare
Whilst Right's yo' Pilot yo' doth steere
The Rudder & y* Rudders bond
Will turne all yare at yo' Comand
Then (not before) all those yo' Iles possess
May find good ground i'th haun of Happiness

(manuscript page 53)

Upon my reaping Day y* 28:th of August
164[8]

Hayle to y* syluer hand
at whose Comand
The orient pearle of Dawne
Like lillies sprung up under whitest lawne
Appeares t inrich our hopes y' soe wee may
Put on y' assurance of[fl] a fayer Day
And pmise noe more raine to Dash our plenty
since tis already august th' eight & twenty

Up then & Ceres bless
With full encrease
Of goulden eares of[fl] well filld Corne
Till every sheafe at once bee borne
Into y' barne & their of[fl] Comforts raise
Whilst they fill up y' empty bayes
And tell us y' their shall noe more be want
in winter whilst wee Imitate y' Ant

Yet their will more goe to't
Words will not do't
But hands employd must bee
And sickles usd w' rakes & furmety
And binders too be gott
W. th y' black Jack & flagon pott
That whilst w: th working each doe sweate
Those may allay & temper heate
And for to add to thes
... the bacon peas(e)
The sith & pitching forke
Must all in season too be sett a worke
for y' browne Lust o' Lass
In her straw hatt must here unmentioned pas
But every one in their Compartm. "Come
And reape & bende & loade my Hockart home

Thus

(manuscript page 54)

54
Thus haue I since a streame before
[W] all Couerd ore
W: " swans as now each one
His Doublet ofe did seeme y' feild upon
And Like to poppy in alilly bed
White waste Coates mixt w: " petty Coates of red

Soe y' to plentyes store it might appeare
Beauty had been Contributary heere

The Mare & fillyes & y' rest
That must be drest
As [-]puppet Jack & Gill

W:th Serimonies mirth to fill
And as rewards unto y* swaines
To mak them sport after their toyle & paines
I must alone (by business Calld away)
Leave to y* Gierles & children to defray
Yet y* they better may this task goe through
Let them find Gill I'le find them Golds: b:urroug[h]

A Letter to L.L. at Co. after
A yeares absence from each other

Shall freindship wayn becaus y* world goes less
As age Creeps on't In shining faithfulness
Doe wee not see y* Moon decrease & then
Though but w:th borrowed light fill up againe
For still she hath a body Cannot bee
Depriud of Created Entety
No[el] more may Change in states in steady sway
Unspheare true loue; or make af[el]csion stray
out of their Course as y* good will of tymes
Befrend or not their must be waynes & primes
Distance to shew our sublynary state
Is lyable to Variations fate
All orbs though darkned doe y' same remaine
Till opportunities cleer them againe
Soe prime of those to whom my aspects owe
Trebbe of mutuall smiles by Thes pray <y'> know
I doe salut yo' under noe pretence
saue y' from Kindness takes it influence
And y' yo' may y' [s]ame yo' did still know onse
I rest Yo' humble servant
    Senza No{il}ne

{manuscript page 55}

Upon James Martins house at puttny
being robd his Brother Kiss    all y' while

At Jameses putny theirs a hole to start in
Wher Will. his brother Martin
Sculct & lay Close whilst theiving Canal[er]s
    went up y' staires
And w' hole should this bee but w: "out wonder
   The same hee wont to plunder
Soe whilst those were for booty scratching
   Hee was a Cunny Catching
See w' y' Easterne parts pduce of Treasure
Whilst others are feare struck hees at his pleasure
And Travilers may lie some say but hee
A Mr* growne in spelling. O.L.P.

Vita Proba

Robin for Pollfly to a wedding ring
hath CUPIO

or I desire
Surely y* God of loue [b]id him inspire
w." a Conceipt y' must not be said noe
Whilse y' but symbol was oth to'ther thing
Wishes as thoughts are free
Let <->:O! be Alpha & Omega P.
My Dedicatory at y* end of Beaumont
& fletchers playes now sett out 1646

It well becomes y* glory of y* press
And poetry their surfrages to dress
At these two Lawreats shrine whos works despis
The Thunder boult\textit{s} of blackmouthd Callumnies
For whilst they teach\textit{h}l y* world upon a stage
To tread true measure & each p\textit{son}age
Either to cast smiles here :or: frowne threats ther
As vice & virtues sit Diamiter
This corner of it from y* rest by some
Divided is Apollos I'le become
For y* nine sisters noe where else doe dwell
But where such Raptures rais an oracle
For my poore baine wch: neuer could pduce
Of y' Inspiring\textit{e} fountaines Nectar Juce
Nor yet entitle to y' power or skill
To Crop a spell branch from p'nassus hill
Is far to meane unless some Reader lookes
Upon this as y' Carrier of their bookes
After them not in Print but wrot w:\textit{th} quill
And soo y* last Page may not deem them ill
Superbum
Turbulentū
Ambitiosum
Frandulentū
Si Fallacem & Si Ingratum Omnia
(cixeris
O[dl]io deditum
Rixosum
Derisorem

Upon Ben Jonsons Playes calld his workes

Why do we stile Those workes wth wer but Playes
But y' to Fancy ther goe seuerall wayes
Some born to Raptures fluently distill
Their sacred Numbers to adorn y* quill
Others ther are bring forth wth paines & sweat
So Head & Braines into an Anuile beat
Of Those, was This, whose deep Conceptions Lurke
Therefore we'1 turn His Playes into a worke__
Invited to exceed Limits

Cupid although a Child's
  soe stronge
That neither Craft nor wile
  Prison nor Chaine
May him detaine
  nor thong
Can hould him

Whilst of restraint
I made Complaint
And of some Jealousies & scruples tould him
Hee bad mee not to feare but Come a long
  For why
Quoth hee
  It Cannot bee
But those affections moves
To trace y* sphere of turtle doues
  should bee most free
From all y* Fetters & y* tye
of any other
Law, but what nature likes, to die
one for & w:th y* other

Brooke house bay trees

Noe thunder blasts, Joues planet nor Can
Misfortune warpe an honest Man
Shaken he may be by some one
or other gust unleaued by none
but though y* winter's sharpe & keen
His resolutions keep him green
And whilst Integretyes his wall
His yeares all spring & hath noe fall

Comp. interm' Lon.
Dece .13. 1643
Noe tis not beauty must Confine
Loues !V!otaries to venus shrine
Nor any specious good
of flesh & blood
The fairest then would only know
The benefitt of Cupid's bow
And Natures Courser Clay
Is Throne away

Noe tis not soules divinly joynd
In sweetest hermony of mind
Nor sympathy of Hartes
That loue imparts
Then equall thoughts would ballance soe
The highest Virtues w:th y* Loe
That who soe doth excell
Must not doe Well

Noe tis not wealth nor birth nor fame
Nor priuilege by fortune's Claime
  The poore & loe borne men
  Would want it then.
Nor fates nor minds nor bodyes giue
Loues Monarch this perogatiue
  Only by nature linckt
  It is Instinckt:

<manuscript page 59>

Loues Affirmative

Yes, wher less Virtue shines
To venerate fond Venus shrines
Ther is y* greater neede
Of beauties Charme to doe y* deede
  Else t'were a geer
As if to loue a thing y' were not ther
  When faire or good
Or both in all affections Understood
And as a supplem: ' defects to smother
The one is rais'd by 'th setting of y* other
Yes, I agree y' soules may place
Their mutuall sympathiziang grace
Shot from each hart through eyes
Like Influences darted from y* skies
    yet neither bee
    guilty of partialitie
But all Contentions bind
Within y* perfect Circle of y* mind

Yes, whilst humanity doth steer
both wealth & birth, & fame, are neare
    To guide y* Rudder
    And make a pudder
Yet ther is none borne meane & Loe
But fortune fonde may soone outgoe
    the rich or greatest hee
    What soe ere hee bee

Soe y' her wheeles advance
Gives Lowest spoakes preheminence
And true Concurrence Finds
The Cheifest nutrim.** from Conquerd minds
And if I would a woeing goe
Ide Chuse a Hellen for my bedfellow
Unless Ide leape & winke
Then nature should proovide me by instinct

{manuscript page 60}

60

T. [hel] L.M.

Horac: Carmi: I hate the vulgar diety[es]
Lib: 3 Ode 1 With their Ar:Holi Plebeities
Odi prophanum Let not my muse fall in their
   (wayes
vulgus et arceo &c: Whose garlands stinke, are not of
   (Bayes
For all y' ever such comend
Bewray the raine foule fingers end
Smell all of tallowe and of Grease
No[r] whit of oile the Lamps
   (increase
Tearme Rapture madness & a floud
of Christall layes but Channell mud
Prophane all by the sisters spun
Or what Apolloes Preists haue done.
When I those sacred vestments were
That could enthrone me in that

\{sphere

Whence I might dart a ray of verse

Nor tyme before did ere rehearse.

To ad more fire

to yongue desire.

Touching my sweet soft Lesbian lyre

Then let noe rustick note wage warre

Upon my strings to make them iarre

But by the Cliffe the Key the Bights

Each one \{of\} observer of there

\{heights

In Diapason true expresse

How concords raysd from differences

Soe people set in tune againe

May owne there lawfull soueraigne.

\(\text{(manuscript page 61)}\)

\(\text{61}\)

\(\text{Ad Rem Publ: Bell: Civit: reparantem}\)

\(\text{Hor: ode 2 \langle-\rangle}\)

\(\text{lib:1}\)

\(\text{Onan[is] referent in}\)

\(\text{Shall a new tyde of differences}\)

\(\text{Carry againe my bark to seas}\)

\(\text{Farre better were it to defray}\)
mare te noui fluctus

That charge & ride safe in a bay

o quid agis [?] &c:

There to a calme of Peace conforme

After a tempest and a storme[.] 

How doth the foaming angry maine

All substance wast and treasures

{drayne}

And in despight of Canvas wings

Cordage w'th other tacklings

Though riggd she be when Nereus

{frownes}

My uessell sinks and quickly

{drownes}

Be at the length experience taught

'Tis not too late though dearly

{bought}

And let her misteryes teach this

shes good though but hard mistres

Better it were in tyme belay

Wott ankers and the first obey

Then to persist and therein finde

The furious madness of each winde

summoning up in liquid rage

The witchcrafts of there Parentage

These thy first deityes are gone

Nor serve more for protection
And though thy Planks and keele may boast
They grew on Calidonian coast
Thence rayst thee fame yet these may erre
'Lesse fortitude be Passenger

For though highe Carud with decks thou be Beguilded in each gallery
On the maine top a flag, to Call thee at the least highe admirall.

(anuscript page 62)

62
With antient Pennants streaming farre from every yard like man of warre
And on thy boult sprit head a Jack yet canst thou not be free from wrack Unlesse through Pilacy to these thou ad, to shun the Cyclades Those more then fivety Islands lye As if conspiring Jeopardy To any bottome y' doth steere
And yet forgets to cry no[e]e neere
But grant thou lanch into the deepe
And wilt not in a harbour sleep
Though faire enuited take advise
Doe not too farre Pracipitise
Mark well yo<e>:F:ins how they are plac't
Most aduantageously when chas't
Or pursuit as you come after
To giue a shot twixt winde and water
Then when a broad sides giuen next
Dismount y' Cannon call'e'd Pretext
'And! <taken> winning winde proclaime <y'> th'evenet
None's like Monarchike gouernm.'.

Upon Lamb: "[r]ipa:to be Gen: &c: s.x.before

T'was not in vaine y* Antients all
Usd Rams to batter down a wall
Since now our modern warres doe teach
The use of hornes to make a breach
And Cuckolds proue y* only Things
To rayse Rebellion, put down Kings.
Vaticinium de Ruina Troiae/Me[us] Novantis

Rogatus quare Ludiera ut antea non preparasset

Hor: L - 1.

ode 37:

Hor: Lib 1. Quo magis saerit Populis ei magis Deo et

(Pietati

Ode 9 in dulendum [-]arlo. dicato ode

1. Jan

1649

(1) Anglicanu
(2) Taxes, excise free q’ & c:
(3) y* rich churles purse easd--
(4) They break all
(5) a kind of psuading then into Loyalty & obedience wth God alone must work their harts too; & then a people return to their duty & love towards their lawfull Soveraign will be more prized than all his crown & titles to him.

(6) God casteth doun & raiseth up

covenants & enter into any engagement rather then sustain war longer yet therby are neuer y" better.

(7) The souldiers trade taking fier or encouragement fro Envy & malice hath layd Law flat on its back & made y' good. Inter Arma silent leges.

(8) The levelling doctrin & practice.

(9) Intiger vitae: & c: non eget mauri & c:

(10) wth is most unlikly may as soon come to pass as y' y'

(11) Be wise therfore yea great lights or Kings y' govern y' earth - be learned yea Judges-- Serve y' Lo: wth fear rejoyce unto him wth reverence:

(12) Then resolutions fixt upon y' rock let noe condition debarr fro a conten= ted minde wth is y' only way to improu ones dayes

Psalm 2.

(13) All entertainments proper for youth are not to be let slip til gray haires over takes one

{manuscript page 65; text}
Ode 9

in dulgedum [-]arolo. dicato ode

1. Jan
1649

(manuscript page 66; gloss)

66

14. Now let it suffic
to entertain time
with discourse at
howers of leisure w'

(15) The torture
of an evil contience
lively describd
by this punishm'
wher their black
crimes shall ever
be before them as
tormenting furyes.

(17) Then as y' drie
earth reiocceth
after a shower of
rain hath lickd up
y' dust & refresht it
Soe y' hopes of our
future peace built

upon y' return to drink up y' blood [along] y' disorderly
(stubbornnes was cause of
our late Evils will beget all reioccings in us.

Anima in Petu
Non bibor & bibor: & populo sum potus & non sum:
Mandor ab Occideis, non tamen esca fui:
Cum bibor ipsa sitis creseit: fum victima vulgi
Torqueor, incidor, torreor, uror idem.
Consedere viri & conspecto munere Divu.
Quaelibet exitio est dextra referta meo:
Pars in frustae secant, pars igne humetia torrent
viscera, pars ignes admonet atq* faces:
Otia qui fugiunt, in Nobis ocia perdunt
Et magna peragunt sedulitate nihil
Quo capior perdor, quo clandor pellor ab ore
Nostraq* max difflat fercula quisquis amat:
Quae, tu, quae nitidos aperis matrona penates
Praemia tam clari sputa laboris habe.

A Riddle upon Tobacco
Not drunk yet Drunk by people taim yet {not
I was not food yet frō west India got
When drunk I increas more thirst: I'm (vulgars pre

Rowld up, thence cutt & dride I'm burnt {away
Men sat together & each hand did bring
As from Heavns bounty to my suffering
One part but from y* Rowle, an other (shred
And dried by th'fier at last is {Mastered
Those who shun [illenes] to us resort
And wth great care small busnes doe (in sport
I'm lost by w* I'm taken & y' dore
of mouth receives me whiffs me ever more
Wth thou who dost y* Clenlier Chiminyys {dr[-]
Accept in spittle from my sufferances.

{manuscript page 66; text}
Paraphras: Psal: 1 vel

Flaccis Evangelifans

Hor: Epod 2:

Ad Horatium filium. et Hor: ode 11 lib: 2
omissis curis

{vivendu
est hilariter.

They are
Divels that
will rayse new
warr
or other tha[−]
This Paris is
worthy of who
hath apples
too to present
to Venus &
hath mett wth
one fairer tha[-]Hellena __

Sonnet -- Feb: -- 1659

Though Monks assume w' Powers They will
And Monestaries Keep such <f--s--> free
And Parlements their howses fill
Yet ther[']s Souraign Posterety
will not be wiped ofe Their right
Though Monks & Traytors still should fight

Courage S' George for England yet

And let y' Dragons Twisted Tayle
No Mastry, ore Thy Spear beget
Nor gainst thy Loyalty prevaile
But shew Thou canst aswell bear Arms
For lawfull Right as [t]' shend from harms

Freedom is chiefly Mans desire
And if he fayle of this He's lost
No more of Thee George I requier
But y' this Serpent Rump be Crost
Who Pride-inspird assume uponum
To level All, turn All to Common

From Netherlands Thou didst extract
Thy Discipline & feats of warr
Let due Obedience Thee contract
Into a Subject Regular
And then I'le say no Covenant can
Produce a better Christian.

Epig: on y' Rump

A Turner's raysd in Counsailes Rumps
Much like Prides Timpany or Mumps

W'n to asswage again, lay flatt
Nothing save Monks-hood's good for that

a garden simple
Ob Cuius Exilio reditum

gaudio exultat

Ad Car—: filiae cuius instinctu concitatus

quaedam carm: Lyrica de Augus: & Patria est dicturus.

Aft ego propria qualem cunq*

relinquis omnibus antepono
Ad Urbeom infanstä de indole

Hor. L - 4
Micefontis, eiusq* insolentiae
ode - 4
sub Populärí Poteestate

74
Hor: L - 1:
Ad Amicum de mutandi
damno

Non prodest moderatio
Hor. L. 1
ubi tantæ ariteritatis devastatio
ode - 24:
sic vivitur tantum Spe
non re

Lo[-]ienieate [-]eacis restaurand
& communii supplicio merentio*
proposito Principem reversum
Salutat
Hor: L. 4: Ad Car: Ames La pluie le beau temps
ode - 7 Spes futuri Post tenebras Lux.

Ad Augustissim: Car: 2:
nunqua satis laudandu
Hor: L 4: & auxiliarios suos
ode - 14.
80
Hor - L - 3 Ad Fontem meum

81
Ad P. Pettum
Hor: Epod_11.ode

82
Hor. Car.L.4 Ad Restituandam Regis authoritate
ode - 12

83
Ad reditum Caroli--

Hor. Ode - 2:
Hymnus Omnipotenti Deo Optimus Optimo maximo
Hisse Insulis iam iam magnopere propitio
in reditu Caroli. ___

Aug 1651

Character quiusdam

Octob 25: 1656
Hor. L. 1. ode 37:
Ad Cognatum meum T Fane Armig:
intempestiue Venationem insequens
dum Pluvij ab Aquilone & ventorū
scena Rabies Nebuloseum simul
et Frigidum reddid-re Diem.
To welcome home Veronia
or to y* Spring on May
day __ 1650

Welcome faier Season y* dost bless
Again y* fields w" newer dress
For wher of late Lay flakes of snowe
Ther fresh grass springs & flowers growe
  The fortune-tellers heer appeer
  Getting y* mayden head o' th' year
   And by some even lea[f]s discover
    What shall betide to evry lover
Next of y* same complex<f>ions die
T'enrich more natures tapistry
The guilded cowslip shewes its head
And see y* Mead's embroydered
  Corn grounds--w Poppy--ruby's set
  Inameld green like Carkanet
  Beiewel Earth whilst on each hill
  White fethers grow of Daffadil
And every plain deserves its prayses
For pregnancy in silver Dazies.
The bottom of a hedg begetts
Esteem from Saphir Violetts
Whose purple-martelings maintain
They of all else are soveraign
Ther being none for <fragrant> :sight or: smell
That howld w" them true paralell

Althought y" guarden would out vie
An painted Tulips sophistry
Or dappld Gilleflowers produce
Faint coulerd Pink, or flower deluce
Great Crimson Pionyes or all
The wines delight growes stil by wall
Grannt it in healing balm be fertil
Or houlsom sage or greener Myrtle
Blew Lavender & herb of grace
Mint, savin y" w" some take place
Or y" w" ore all thinges will come
Time, savry, or sweet marierom
The charmes most mortall cares controwle
(saucy in french) our Marygould
Whose radiant leavs their welths display
At th'opening of y" Orient day
Then shant again as sable night
Her curtain drawes to bannish light
Kitt [inn by] street or little pancy
Party & pole to sute each fancy
Crispt Camamil whose worths exprest
In thriving best when most it's prest
And like a worthy of renown
Growes better for being trodden down
Yet none of these shall ere reposum
Wher Violet may in Her soft bosom.
The woodbine to bewitch y* sence
Of smelling bears preheminence
Yet 'cause its figure under is
It cannot claym soe great a bliss

Though Nature wills Ther be contest
'Mongst these w^h look & sent y* best
Unto w^h suffrage she discloses
Those w^h in both excell y* Roses
Damask, & white, & red: yet nowe
Veronia's lip, her cheek, her browe
Drawn to my mind soe farr surpass
All those again, as those doe grass!
Epigr:

sene bis pueri

When Infants first into y' world doe come
Cryng & sucking is their proper doome
And w' doe men when unto age grown ripe
But crye t'is time to suck t'is time to pipe

Whiffing Dancing away <y'> their last howers in bravado
Whither <B--> Virginia pleas or Trinidadado
The diffrence is not much I must confess
Children are fooles & aged are noe less.

Cogit amare tefur
Lyuor--wort pinreth love

As opposite as are y' Poles
This Lyuor is y' man controwles
For it in Latin doth imply
Malice is Envies infamy

When as y* English gently moves
The breath of sights y* [roots] of loves
Thus each to others tongues betroth
Englisht & Latin'd Liuor's both_

---------------------------------------------

Upon a course in y* padock between

swan Sr Hor. Toun: red pide dog

& a Blew Academ: or lamb:

dog of will: Spen:

---------------------------------------------

As Pricket ore y* Course did trip
Two Gray-hounds tride their footmanship
But neither could y* pray ore-take
That bargain they forgot to make
Yet Swan not swam but seemd to fly
And allmost pincht he came soe nigh
The other seen in Morals more
Deem'd fit y* best should goe before
Soe <--- re:a:d in Logick <--- > :strait! defin
In forrests Arts should come behind
This as a scholler dog he Knew
It was his place to come ofe blew
And Heraldry this truth begetts
Poets guise place to Barronets
Yet if ther had not la* been
Spencer had raysd his fayry Queen.

{manuscript page 89}

Upon y* Generall y* Lo: Fairfaxes
resigning up his Comissions to Oliver Cromwell

Upon account it's understood
When [Th]eems fall out one comes by good
And w* doe all men but be [sh-] t'um
When Generalls conclude wth []ol[m]
For soe their reckening but small is
If cast up w"out suma totalis
Pounds, Crownes, & shillings to a farthing
In Auditings are worth reguarding
And though misplac't ther may be reason
To iudg it is but for a season
To try their skil whose fayths amount
Unto an Exchecker account
Wher figures their owne places fill
And Cifers remain Cifers stil
With in Arithmaticks schoole fall
Or rise but as additional
Set them alone I dare averr
'Ts like Rowland changd to Oliver
Signefies y' ther doth remain
Nothing saving y' same again
When we ought drive a greater skoap
On Pounds & Crownes to fix our hoap
Whilst swords make plowgh shears, let [Ihemp]__ R__

{manuscript page 90}

90

Ad Geo: Fane: in coememorationem
natality Reg. Car: 2nd: in cellula
vulgò vocata Le Grotto scriptū
vigil: scilicet __ may_28
1650
When Bottles Leak!
One writes, it needs!

Englisht thus

Under w' Planet in w' clime
Should he y' master of his time
Improve it better to possess
A dowry of true happines
Than wher my houshould Gods dispell
All cares w'in y' Grotto sell
Wher y' free ayre & are as it
May by two running fountains sit
W' are enough to rouse up witt
   Noe place on earth for merth & iest
Can trulier challenge interest
Than underground heer wher ther runns
Fathers full blessings to his sonns
Til gratitude inspiers y' mind
To a requiting thankful kind
And this awakens your future morn
Wher on our noble Charles was born
Wherin loves favour doth apper
T'have blest this land this twentieth year
Hence from your bottles & your hart
Soe many joyous motions start
Whilst as in shades security
Each one is blest we that enjoy
Soe much of light as may return
Comfort but neither scorch nor burn
From your sun's goodness, & such wind
As may but coole, n'ere prove unkind
By with refresh your active Spel
Roused up awake from couch or sel
Ascends his brittle throne & thence
With Couler & tast controwles our sense
Heer is noe need of bush of prayse
Nor snow nor Ice your heat alayes
Noe Mirtle, rose, nor ointment
But t'is King Ralphs wine yeilds content
And we had been long bottled up
To fill such a rejoycing cup
Better by far than your imparts
Through mixture all your vintners arts
Count twice y' time of Troyes distress
And then you'l find his years noe less
Who now writes man & swears y' goun
W' though his father were put down
He as successor to y' Crown
May w' undoubted right increase
His peoples good by bringing peace

Then I'le noe more seek to command
That bottle had layn long in sand
Nor think I doe great matters rayse
Courting my pallet severall wayes
Whilst I neglect not Terrene seas
To bring me wine my tast to pleas
As y' Albano of account
And y' of Fiascone mount
Verdea & w' not to be
My partners at this jubilee—

For soe great state 'tis properer

'tfountaines run y' while!
'must prove a fluent stile:

Apollo be my vintner
And y' [Cast--lior] well my wine
For whilst Solemnety's divine
Wth a light hart & w"out odds
I would drink nectar w" y* Gods.

{manuscript page 92}

92

Magnae Britaniae transfiguratio

1650: Aug:

{manuscript page 93}

93

Ad Illud quod Parlementū Perpetuū
alequi appellare volverunt Nuperrimā

20°: Aprilis An_1653 a Milite
dissolutum
Introitus Acta Probanit __ May 29°, 1660.

___ Et a servitute Iniquissima

Popullum Suum Liberavit.

---

C. C.
RELIGIO

Acrostich:
PATIENTIA

Acrostich:

A Ballet __ 3: __ 7th, 1658.

Owld Olivers Gon Owld Olivers gon
O Hone O Hone

And has left His sonn Richard
That Pretty yong Prick-Eard

To Govern These Nations alone alone=
The Counsail & State
He Commanded of late
O Hone O Hone

But y* Tables turnd quite
Those Govern This wight

And turns our rejoycing to mone to mone=

Thus w* Their Consent
Thers calld Parlement
O Hone O Hone

Soe 'twixt Swede & Spruce
Ther'll be made a Truce

And Wrangle be Generall'y Known=

The Cuntrys are quiet
Fates bless their good Diet

O Hone O Hone

'Tis a pittifull thing
Three Kingdoms noe King

And Estates to be rackt skin & bone=

Yet we live in hope
To Conquer y* Pope.

O Hone O Hone

When soouldiers & Clowns

Fall at Odds about Cr’owns

Then True men may come by their Owne=

----------------------------------------

{manuscript page 99}

Of Man to W: Ar:

Noe wonder 'tis y' man loves fights
Since He's composd of Opposites

His fleshy parts at once comprise
Four elemental contraries
On with Affections excess
Beget an Issue numberless
With nurced up by Humors brest
In Fancies school clayme interest
Wher for a lesson They let in
The Common-place or Head of sin
Whilst Appetite noe Rhet<o>'rick spares
To scatter 'mongst y* wheat some tares
Soo choak y* Harvest, & with rain
Let loose, sowes Cockle for true Grain

Now over these to rule & sway
He y' created Night & Day
Endowes y* Mind over y* sence
With Knowldg for Preheminence
Exalting Reason 'bove y* rest
As He did Man ore every Beest
And thus installd why isn't y* mind
Strives from its Limits unconfind
But y' in search of a new berth
Man would create his Heavn on Earth
Fix on y* Creatures all content
When God who is Omnipotent
Is evermore at hand to be  

Philip: -4-5-6.

Protector 'gainst all injury

Be Patient then, nor care at all

For w't in Temprall Things befall

Make him acquainted w'th thy state

And fear not to be fortunate.

Whither by Prayer thou sendst request

Or guiuist Him thankes for all y' rest

Thou dost injoy; stil let it be

Soe seasond w'th sincerity

That y' w'th all thinges goes beyond

His Peace in Christ may be thy frend.

{manuscript page 100}

To a frend fro Apthorp  

Jan_6.

in a great snow --

1650

How we fare if you would know

That are now Condemnd to Snow
Frozen up in Winters Geaile
With out or mainprize or Baile
On y* Peak high su¬mer 'tis
All y* year in shew of this
And Compard to it alone
Scithia's in y* Torrid Zone
Noe couler seen nor other die
But Caucasus white Livery
The Grampion or y* Lomans Coat
Or Night cap of owld Cheveot
Wher'w' th invested we advance
The Pole starrs Badg & Cognisance
And Like his Minstrels doe retire
To y* good Ale & Tost & fire
Whence bannishing all Discontent
Each one tunes up his Instrument
And playes soo well y' we forget
The seasons Could amidst such heat.

The North Wind

The newes fro north blowes very rife
They are transporting men to Fife
But Charons bottom not yet ther
The Gen', must plye y' Fare
And to y' end a fleet prepares
To waft ore thousand passengers
Poor silly soules y' hud winkt come
To find out ther Elizium
Wher Scottish mists & vapours fell
Deny y' Least content to dwell
   Let this Presumpteous Pylot hast
Least Charon ore take him at last
And for his pride & other Tricks
Ore-set & leav him sunk in Styx'.

{manuscript page 101}

Upon y' rumor of his departure
   though faigned
      Epitaph.

Heer lies he was dide in Grain
Chief murtherer of his soveraign
Bane to his Cuntries peace & good
The horse-liech covetor of blood
One whose high spirit naught could pleas
But fishing in ye troubledst seas:
Of a Tempesteous mind was tost
Ambitiously to rule ye rost
Til ye all-conquering-Fates by doom
Causd Atropos cut ofe his Loom
And whilst his busnes hee's about

I 'th' northern Clime his fier goes out.

Jan: 1659.

Tom C: hath been in Italy & swears
He's for ye Rumpe, Contemns All other wares:
And deems it best of Pleasure ye is stole
So Day appeers thorough a little Hole
For Trading in ye Citty's grown so Common
Since Adam was a Man & Eve a Woeman
That He despises ye Owld way to Sinn
And must a new pass find to bring it in
T'may be for ye His fancies All Conspire
To let us know a Burnt Child dreads ye fire
And evry box of ware hath in't some Trick
To Cheat & Cousen Oftentimes Jack P

When He is Crest faln out of hart & Poore
Drivn from y* fore-gate to seek y* back Dore
Or Broaken-Snouted needs a Dildo prop
To Reinvest Him Foreman of y* Shop
Yet guiu'n to Gaming stil Tom turns up Trump
And Shunns y* Belly for to Court y* Rump.

(C. for Challoner)

{manuscript page 102}

102

To y* Countess of Ex:‘ upon her

brach Lemons whelping

Lemon has whelpt 6 joyfull newes

Enough for to create a Muse

Out of y* dullest block

That can to hunting sport pretend

Wherfore pray love some Nectar lend

Apollo Helicon unlock

__________    __________    __________
That fancy is but poor & silly
   To court a whelp y' comes of Lilly
      Her strain's not half soe rare
For though she some times well may run
   She cannot match this Paragon
      She wants a M* care

And hear I'm ravisht w:th a Spell
   The Greater happines to tell
      This Creature soe befrended
As I be ini'ti:ted & Crownd
   Not of my Lo*: Brach but La*: Hound
      Wherwth her Fame's ascended

Some doe goe farr & pas y* seas
For Lemons, & for Oranges

And ventrous Iorneys take ___

I wish from hence they'll stay at home

And only to this Kennell come

More proffit sure they'll make

_____  _____  _____

Others

{manuscript page 103}

An Ode or Song

Others doe deem't a trick of bliss

If they can Compass but a Kiss

Of w' is more precise

W." makes y' Vicker of y' toune

Doft Girdle, Cassock, Hose, & Goune

For to Monopolize

_____  _____  _____

Such suer doe howld y' Proverb true

That better horse-flesh is their due

Soe clayme it for a fashion
And iudg y' crime but Light not hevy

Thus to part Tithe: w'th Tribe of Levy

To help on Reformation

For 'tis not fit y' He alone

From Pulpit-Elevation

Such Canaan should discover

When Bewty bountifull transferrs

Her flames into th' Parishioners

Inspiring each a lover

But heer's enough, nor This nor That

Must Coupled be at any rate

Unto my Lemon heer

Diana & her Nimphs nere knew

Soe St'-Like hound for sent & View

Nor like Containes y' Spher.
A Ballet
upon his pond on wittring heath

Some to y* Lucrine Lake bequeath
All prayses for y* fishing
Guive me y* pond upon y* heath
Might I but have any wishing

For ther doe scull in sholes along
Dum Creatures armd wth skales
Whose squadrons of Finns soe strong
Over y* wave prevailes

As Geering Carp & Gyant Pike
A stand for hawkes & Bream
I think noe poole can shew y* like
Or guive an apter Theme
Yet thers an Ile some wonder claymes
  As in y* midst it lies
  Wth sometimes doth abound wth flames
  from bewties misteries

When y* fayer Mistres of y* Bower
  Graces it wth Conscent
Frank—Ly to spend a sumers bower
  <Wth> ;Amidst! y* Elament

O how 'tis hard then to discover
  Wth is of dainger higher
Leander-Like to dround a Lover
  Or to consume wth fier

Who would not his Abide __ [as] quit
  To court soe fayer a queen
Allthough he wrackt in ventring it
  By a Hellespont between

But
To x.x.x.

& y* Iland bower & fish house ther

But for to quench y* heat again
    Ther is a house stands by
Wher y* Lo:" will you entertain
    Wth all Civility

Ther to his [m]ess some Trouts appeer
    His neighbour Lo: & frend
The Barronet he loves soe deer
    Phil: wood for y* bords end`

These doe retrive a chirping cup
    Such as y* Gods nere knew
And whilst they doe carouce all up
    wth snakes their years renew

First to y* Nimph ptects y* place
Then to some other bewty
Til chapeau boy wth cheerfull grace
Each one hath done his duty

Bridgwater & his noble Spouse
Must not heer be forgot
As long as Bacchus frends y* house
Wth bottle, glass or pott

Will any more Peggs lodg frequent
Or skulk in soroes hole
Wth only huffcap Ale doe vent

The senses to Controwle

Neckar & Coblins on y* Rine
Squeeze out their Lustfull Clusters
And Deal to us their Iuice divine
To fournish out our Musters

Then Cap: Glass full to y* brimm
Presents a Lusty charge

Whilst Bottles fro their sanadrim

Awakt appeer & march

nor

Nor is France wanting though denide

Our Appetites all meet

To iudg y' best is done aside

And stollen pleasure sweet

In fine w' need we travail soe

To feed our Observations

When heer is more than w' we goe

To seek in other Nations

Constance & y' of Gordo too

Wth Lake Leman must yeild

For though their Citties finely show
This hath a braver field

It were a wittless thing indeed

For to comend ye meer

When all ye in those waters breed

Are in more plenty heer

And ye wherewith I will conclude

Excelling all ye rest

The owner with such love indude

As cannot be express

His freedom opes ye sluice & way

Of Liberty to some

Who otherwayes confined lay

Within 5 miles of home

Wherfore in Tribute to present

Thanks worthy any had I

Without or food or Complement
God bless y' Lo: & Lady

wittless ile neer

(manuscript page 106)

To Cleveland before y' first interview
at maneby.

Though Childing woemen may oft long for this
Or that nor yeild a reason why it is
Yet my desiers rank wingd have hither flown
That I to Cleiveland, He to me were known
Whose raptures are soe elevate by art
As y' each science in them hath its part
And yet in Him not got w' anvile pain
But flowing Like a Torrent after rayne
With every one wher fancy credit getts
Strives to procure in bankt int' Rivelets
T'imbellish his discourse, & make it thus
To relish & come of facetious.
Ther's <&>! an! owld Tale I did beleev but talk
That Soules int' bodies Transmigrated walk
On Earth again after they had been dead
And from their proper carcass sequestred
But since y' Eminency of strain I find
In Thee I'm grown quite of an other mind
For tis not one but all y' ere wore bayes
Thou dost wth thy Syraffick numbers rayse
Thou buildst owld Roome again, & dost rehears
Her Antient Bards so famous were for verse
Nay; thou out bidst them wth thy genuine skill
And bringst this Ile nearer Parnassus Hill
Than Those ere dwelt, whilst y' Thy quil may
To be a Pipe drawn from true Helicon.
I will not rack or torture wth delay
The forward hopes I have put on to day
To have my wish but bootes & all put on
I'le mount away to Stephen Anderson
Whose Hospitable parts, noe other end
Clayme but to be belov'd, & love his frend
Wth doth soe well wth Poesy agree
That's house may seem Apollos nurcery
Wher Learning's cherisht & y* Arts revive
Under his bounteous roofes prerogative
For verses evermore delight to dwell
With a free hart; yet in retired sell

Carmina ccessum.

{manuscript page 107}

To Him again in return for a letter
he wrot upon y* former

Not like y* bird whose bewteous train
Being praisd is more displayd again
Nor of y* academick witt
Is raysd by Hums to cherish it
When (as it thrives) it must at best
Have Scrattching store to mak't a lest
Would I appeer: but Favours say
They clayme acknowledgment for pay
With I heer offer to ye skan
Of all great Arts Leviathan
For now I shall noe longer looke
Whence Hobbs intituled his booke
Though surreptitious & by stealth
Since thou'rt above all commonwealth
Thy Straines Monarkike, nor can bear
Th'affront of a Competitor
Wher Science Liberall is who guiues
Not unto All prerogatives
Over y* Tongue & Pen but brings
Those best deserve to be her Kings
Yet what are such if left alone
Nor Honord by Subiection
Whilst t'is y* greats't alay to power
When ther is noe inferiour
And nothing soe much Luster Spoyles
In Diamonds as to want their foyles.
An invitation to my Askanius
a true Trojan ifayth

My George were not y* tie
Of Consanguinity
Of greater force than Reason
Or else y* Lawe of Nature would impose
I should conclude you guilty of more
(Treason
Than e're S* walter Earles nose
Could disclose
For envýng us thus long y* sight
Of y' fayre Starr y' shines soe bright

Surely t'is not y* west
You live in but y* East
For soe such Rayes imply
You raysd to Guild y' Climat & to bless
That side y* world whilst we in darknes
{lie
And under Midnight of distress
    Posess
Noe more of Day to guiue us ease
Than's guiu'n to y' owne Antipodes

But since y' world round is
On hopes t'is not amiss
To feed y' fancies appetite
That certain revolutions heer & ther
May bring about a Day to chase y' night
    And soe illuminate our Sphere
    From fear
Of any mist y' may portend
Dainger through th'absence of a frend

Of this I'd(e) have you sure
Each Plaister's not a cure
To evry wo(n)ld, for Paris
Transports to Troy w' He makes Gretians

But you unmercifully take w' rare is

Not only from our Troy-novant London

But skant

Afford y' owne territories

Matter to fill up their stories

Up then away & come

From western Ilium

Bring Hellen safe whose Eyes

Hath warmd suffitiently y' watry coast

And let them favour now these Northern skies

For want of beuty y' allmost

Are lost

For 'twer a Sin too long to stay

And soe deprive us of more Day

Let Thy iulus come along

And burthen w' a cry

(this song)
A Ballet of Dedication of y* new

What various stories men invent
   T'amuse y* weaker braynes
When Musike ne're had Instrument
   Like y* good wine containes

Some Vialls y* de Gambo are
   Comend, Others y* Lute
The Viall Glass shall be my care
   Or else y* steeple Flute

Who can beleev y* Sacred Layes
   Or Ditties y* have fier
Apolloes art alone could rayse
   And Bachus not inspire

They write how Pan w* oatn quill
   First did all musike frame
And how y* Tritons Trumpets stil
   The wild waves into tame
How Dolphins & y* other tresur
   Of y* great Deep advance
After Arions Harp in measure
   As Each had Learnt to dance

Alike of Orpheus we read
   Vulcan & 's Cyclopes
In wine ther's truth to stand insted
   Of all such lies as these

In ball & Tuball Brothers were
   As well in Art as blood
Imposing Gamuths on y* Spher
   Fare Grapes were understood

{manuscript page 110—right side)

The Juicy Grape of purple die
   Chief Glory of y* press
First parent was to Melody
   Conceipt & Iovialnes

How far from comfort due those rove
   The Toun wayghts would bring in
Or think a bagpipe far above
    A curious Violin

Ther are High bayes in merth doe ml
    Icyned wth Sack-butts shugg
And for y* Base double Curtell
    Guive me a double lugg.

The trebble cornets note soe shrill
    Cannot wth this Compare
When Ganimed Ioves cup doth fill
    That proves y* choisest ayre

Ther is noe magick art or spell
    Can work in power like this
It doth all other charmes excell
    Turning all Crass to bliss

His fame but flaggs who over beast
    Stones, Trees, is sayd had power
When one wins glass well fild at least
    Installs one Emperour

Cesar & Alexander too
    Had long since been forgot
But ye they both knew how to doe
In Counsail, Armes & Pott

What were ye Labours men ascribe
Unto Alcides might
But ye His Glass twelve did trie
To doe his Mistres right

{manuscript page not enumerated}

Academy or Musike room by ye Back Gates __ to Phil: Wood

Could Sampson ere have been soe strong
To pull down Gates & Towrs
But ye w't Foxes brought along
The fields too he devowres

O brave deluders of our sense
Controwling every vayne
W't w't Supernall Influence
Dost act ye Soveraign

Soe ye of all ye Arts ye be
None rules ye Rost & sitts
With greater state & Majesty

In y* Conclave of witte

Of whom a fury if you call

When verdant they guive up

Their billa vera it will fall

Upon a Chirping Cup

And for a Sessions house to plead

This Legis Latine power

For th' Musick-Room let this you lead

Next to y* back gates Tower.

_____________________

{manuscript page 112}

112

Upon Dabbling or Fishing

As many men soe many minds

To w* y* Proverb's Mother

Fancy's best pleasd w* sevrall kinds

This y' sport likes, this t'other

One thinks y* Hare
Beyond compare
An other deems it trouble
Because poor watt
Before a squatt
Non plusses Dogs with double

Others ther be of High degree
The Harts chase doe espouse
And say thers noe such Melody
As when Hounds Eccho rouse
Yet thers again
That doe maintain
Noe pas time to y* Cony
And love y* hole
That doth controwle
Both Ferret & their mony

Some love t’pursue y* Boar y* Wild
Others y* Wolf see fell
I would in noe waise Hunting stild
A Dainger but a Spell

With by a Charme
That bodes noe harme
Might over time prevale
To Cosen't see
Noe care or woe

Should <flour> triumph but strike
{sayle

More Innocent & harmless more
W^n can be namd than this
W^n can our health & strength restore
When warping both amiss
Wherfore or Brocks
Or wily Fox
W^ soever we pursue
Ther's none [t]embrace
Soe well y* chase
As Phil: wood Lay!'d Perdue 'sett.
The Trojan Horse cride up by Fame
If Wood might call him Cosen
For ther Lurkt hidden in y* same
Brave Gretians by y* Dozen
And who would seek
A merry Greek
Let him accost this shore
Hee'l Pipe & sup
A Chirping Cup
Like any Emperour

His then y* glory of my wish
Of late times did befall_us
He may all hunting change to fish
W"n Exercise may mall_us
When ther's noe stint
But w' Tom Flint
That Magazeen doth carry
Wherw'th posest
Noe <Belle> Place for rest
Like Portall Dormitory

This was a Bird whose age might well
Anoyd y* snare or gin
Had He but thought of Sentinel
To keep his Temper in
But 'sted of chaff
Whilst He did quaff
His Brindases soe soft
He's caught, & torn
Forfets his brain
And soe's captivd at last

{manuscript page 114}

An Invitation to R.H: to change
y* Citty Life for this in y* Cuntry Apr_8, 1651

Robin if thou but kiss or sip
In a good-fellowes fello-ship
Me thinks it might such spirits rayse
Not to be Layd y* common wayes

Truth is when Conivring comes in fashion

Figures are usd & Circulation

T'amuse & confidence supplant

Posessing of y* ignorant

But w* y* times & Age puts on

Ripens to more perfection

Than any Cube or witchcrafts spell

Can alter in a sillable

Citties & fencing walls were good

When Freedom less was understood

And soe again those raysd y* cause

Whence first we did derive our Lawes

I shall not sound deeper to reach

At w* Antiquety doth teach

Only prescribing by y* way

That Aintient Customs ought bear sway

Ther was not known a sute for Rents

In fabals time who dwelt in Tents

Nor ever durst Presumptions Lie

Open 'neath Heavens Canopy

But when our Guilts increasing calls

For vengeance y* claymes Sheltring walls

Thus fortedefide w"out all strife
I'le guive y* Ball to th' Cuntry-Life
And swear all entertainments less
Though th'Citty hath more Venusses
For may not y' deceive wth all?
Cuckoos come in wth Nightingall
And 'tis a Lesson to discover
Wher on may meet Ioy in a Lover
Some to y' Schollar-ship advance
But then y' Grammer's Ruld by chance
Wherwth when Governed we be
Our helth proves but Infirmety
    I should be sorry living ther
    At rack & manger as it were
    You should through Pampering despize
The Cuntries full Satieties
I yeild you may some Guarden call
Your bliss to court y* Spring wth all
But sure I am Her bounties yeild
Thousand times more to evry feild
Nor may you Cloyster up y' treasure
Is Blossomd out heer wthout measure

{manuscript page 115}
For though wth Graces overspred
Those seem wher Bewtie's mustered
Yet doe y* wholsom Mildmayds Arms
Stript up assault wth noe less charmes
Or is not Rapture then begott
Under her tuckt up Petticote
When She her strait white ancles Shewes
Daggled & washt in morning dewes?
  You may y* chance take course in Park
  Hide Stollen pleasures in y* dark
  Game not at Ruff but Pickadill
  And ther Bowle out & Rook y* fill
I dare avow y* none of these
Out-vie y* yards, y* Chase, y* Leas
Contained wthin this Lower Sphere
Wher noe Star Seems Irreguler
But mutuall Influences icygn
To make y* Day of frendship shine
  You'r but Irradiated half
  Whilst trading at y* sun wth Ralph
  Nor (wert at full) could y* half moon
  Prevaile to make of midnight noon
  The puer Elixir iuyce divine
  Needs not y* Coment of a signe
But wher its vertue's understood

Without a Bush Ile call it good

What though you have a River ther

To waft y' thirst ore to y' Bear

And a Trade wind whose privilidg

Constant from Westminster to th'Bridg

May fill y' Sayles trimd & prepar'd

To take in fresh watr at Still yard

You must have care in passing by

Of Sirens in this Pilacy

For ther's a Tribe Enchantment pumps

As you accost wher Dwelt Duke numps

Then w' befell Ulisses cast

Who tide himself unto y' Mast

When heer y' Musike of y' Groves

Tund to y' Keyes of birds make Loves

To w' our whelps seem t'add a grace

As they are following their Chase

The Ecchoing wood in ho_mul ho_

All other Gamuths quite out goe

And when we are from hunting come

Heer's a resounding Musick Room

To solace in; wher for content
Hangs this & T'other Instrument

As

{manuscript page 116}

116

As y* Theorbo, Viall, Lute
With Harpsicon to these a Flute
Whose rich Concavity contains
The Pretious Treasure for y* Vaynes
Wher with Sublimd our thoughts aspire
And carry us 'bove Bla higher
Then Heer's a Pond too & a Boat
A shed therby to wash y* throat
From any Fish-bones harm or worse
Catt-killing-Care, or any curse
The hardnes of y* Fates or Times
Create to Cancell merth & rimes
Ther in a Counsail whilst we sit
To propagate noe state but witt
Like Court of Iustice we dispence
High verdit censures 'th out offence
And all Malignant humors drive
Out of Contents prerogative
That noe disastrous bre<ath impayre
By dialect y' wholsom ayre
Wherin we breath & are as free
In mutuall society
Thus with one Frend & two; noe more
Than makes up inst y' Count & Skoar
To freedom & to merth belongs
You may rest happy out of Throngs.

{manuscript page 117}

To Phi: Wood upon my La: X X X going
To Lond: & Leaving these parts

Shall we Leese Exiter & with Her all
We can true Ioy or Conversation call
And doth y' Fancy sleep? is y' pen dry
That should record in Dierge or Elegy
This soe hard hap? wherby our Comforts flight
Leavs all this Lesser Clime heer Ankorite
Secluded from y' world & set apart
Alone to feel y* rigor & y* smart
Of y* Times heavier tred? did Fates devise
This knack to make us all Philosophise?
Turn Stoicks? walk Cross-buckleing our armes
As if we were a meditating Charmes?
Not one word from y* Tongue, but from y* Eye
Or Brow wrinkled into Severety.
All objects transmuted seem t'posess
The direfull figures of some hideousnes
To fright us from our selves, & more to try

Each Shaddow's like an Evil Aingell by us
Now y' our Better's going: sot 'begetts
A Time of darknes when our day light setts
Such will beshade all heer by Her remove
(Princes of Frendship, Quintessence of
{Love}
Wher left as t'wer in Vassellage (noe
{less)
To Forrest Beasts & to their wildernes
Wth Hob & his Compagnons Puck y* Mare
Such Goblins as our Sence deluders are
And play their Reaks wth mortalls whilst
{y* sky
Becomes Closs mourner in nights Livery

Yet as y' glimmering light of dawn

appears

To ransom all out of those bonds of

fears

And huisher in y' morn: soe may't prove

now

My intercession to y' Powres, & Vowe

For Her return to shorten this our Payne

Quickly to bring us home our day again.

{manuscript page 118}

118

Ode: My Valedice--to 'x x x' going to Lond: may.5.

But must Frends part awhile?

Can noe reprise

Guive longer hopes to live

Than one poor day?

Say may
We not this difference reconcile
And Iubelise y' same
Unto affections sacred name
Count Fivety years but one
And y' a month, a week, a Day & none
Til you return to leav's noe more alone

For brooks y' swell we see
Severd by Iles
For very many miles
Yet met again
Maintain
The usuall Current Liberty
And Circling embrace
The frutefull medow wth more grace
The t'other Element
How ever seperated in its ascent
Unites & becomes one ith' Firmament

Sce let w' will betide us in our course
Love's sayd to guather strength by short
{divorce
And all I wish our parting prove noe worse

{manuscript page 119}

In Obitū & transportatione per wainfford Corporis Amicissimi mei Gul: Armin Baronetti &c: 119

Ad viatorem may-8-1651

Englisht thus

What ist thou wonderst at soe much? to see
A Triumph clad all in one Livery?
And whilst Dame Flora natures Law obeys
In painting out her bounty sevrall wayes
To add unto y* Meade & Guardens prayse

How com'st about

Ther thus should march soe Black a mourning rout?
Tis a true Funerall prepar'd alone
For Gref to set out Sorrowes action
 Wher in y* last farewell & service due
From Frend to Frend to testefy y* true
And former Loves noe Ceremonies have
More weight than those attend the to y* Grave
Now who in Frend ship ever did out vie
Our Armin heer? whose great Civility
To all he knew, (matcht w* a studious care
To be his Cuntry's too Advantager
For w* He's born; til Envious Fates by stelth
Would neither spare Him us nor th' Commonwelth
Soe dide He: Leavuing this behind y* as
Th' Example of his frendship did surpass
Soe Greefs occation seldom greater was.

{manuscript page 120}

120

To Phil: Wood __ at London.

Ode:

Time hath its Seasons. Soe hath Love
For evry absence or remove

Frend from each other make

I take

To be y* winter Tropick wherein Dayes

In Frend-ships Zodiack shortned severall

{wayes
These future Comforts raise
That by return they'1l bring
The happy tidings of a joyfull Spring

The wool-pack Clouds of Flessy snow
That threaten us a Storm below
And Blanketings to cover
All over
The Damask of y* meads And fields soo green
Til neither pass, nor flour, nor blade be

What doe they other mean?
Than y' when once blown o're
The fragrances by much will seem y* more

I cannot tel (my Phill) when we
Broak ofe our Late society
And Burley emptied was
A-Las
But y' y* months all backward seemd to stray
The weather Lowrd & night prevaild o're day
Contentment to betray
Yet let a word or Letter
Signe a returne we shall be pleased better

Then w't remains of us as yet
Condemnd to winters stormy swet
Under deprivements skoar
Noe more
Of Iune or Iulies summer feel I swear
Than Those w'tin y* Artike Circle, wher--
They'r frended w'tin y* Bear
Unless some quick reprive
Huischer us hopes of Heat to make us live

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To y* same after return upon
receipt of a second token of Toba.

Whilst I desier y* frendships
{understood
Phil: I protest I'm in a wood
How all somere
Not in Dodonas grove. though thence

That might present in Trees a Spher

W' th interwoaven leaus

Extracted sylvane sympathy.

Nor in those shades our Forrests yet

To keep their guests from Being

For I am soe & more since thy kind hart

Doth stil fresh curtesies impart

Well then as from y' root of love

Lend me one branch or bough for

covering.
Rosseus Vaticinus

r-
8: 1659

Englisht

Fear wayts on those who doe Loves stings approve
Time swallows All things, let's then yeild to

{Love

Shall my Ears tingle stil & n'ere reply
O<ugh>:f't: did y* chough proclayme my Desteny
Fro 'th' hollow willow y' at Home I had
A father kind but wife was very bad
I married am & doe bemone my Fates
Yet Comfort 'til I 'have some Assotiates.
Ad Hor: Tonn: & tho: Cre: in Connen: Parl:
asiste: recusantes etsi à Patria Elect?

P_
R_
O_
T_
E_
C_
T_
O_
R_

Praeractio quaeda

Quest:* An Peccatū sit fœminini generis nentrius
Resp:* Fœmini etsi comuniter nentrius habeatur
sicc probo
The Ivy - twine

Unamus mea
Lesbia &c:

Come my Cordelia let's not Leese
The frutes of youthfull passages
Time is a Theef & steals away
The Blessings y' befrend each day
And Like a rank-wingd hawke in flight
Trusses y' pastimes of y' night
Soe y' what's past is past recall
And what's to come coniecturall
It is y' present tence alone
Guives life to true fruition
Graunt we may spend y' lighter howers
And make y' day Platonick ours
Wee'l find y' Night in darkned skies
T'sute better w:"m Loves misteries
When in a soft embrace we meet
And crown all stollen pleasure sweet
Then we may sport & toy & play
Free from what scandelous censorings
For curtains drawn, y* valence will
Be silent, nor detect for ill
What is well meant: Let's banish fear
Since sheets & Blankets have noe ears
Nor can y* frame or Bed-cords speak
Unless by whispering a creak
Which can noe other signefy
But y* those live who theron lie
And active bring all parts to ioygne
In consort w*th this Ivy-twine
Far sweeter than y* Eglantine.

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Upon y* Castle in y* Ayer
& Bower of Bliss to Phi: Woo*:

Whilst some delight
In warrs to fight
And make y* Camp their cheefest
Others ther are
Shun Discords Iarr

Soo build their Castles in y*

Ther be Likewise
Who to devise

More freedom on Contentments

A Bowre of Bliss
Create wth is

Severd by waters from y* shore

Heer harmless merth
Skearce known on Earth

Is dealt from evry whiter sowle
And mutuall Love

Doth gently move

Without a whirlwind of controwle

Ther freedome true
Like to y' view

Or prospect y' fayre fields
  (discovers
Yeilds noe consent
To Ambushment
  Or circumvention of Lovers

Who y' had these
Would cross y' seas
  And seek content in forraign
  (parts
Or range & rome
Fro house & home
  To practise Marses bloody arts

("Flint)

Fill me a glass
Then let it pass
  Til evry Lip hath done y' same
In silent stelth
Of frends & helth
  Performd alike & w"out name
This done we'll part
Though not in hart
   Stil placing hopes above despaier
And will be well
And we may dwell
   In Bowres & Castles in y* Ayre

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126

sonnet

Some for their sport
   To woods resort
Wher Kenneld lies y* wily fox
   Others delight
   I th' moonshine night
To boult y* Cunny, sack y* brocks

Some say y* fields
   More pass-time yeilds
In following watt y* dies for fear
And ther's again
A stoick train
Place all content in a Carear

But all such err
I dare averr
And doe their minds w' th froth confound
For ther's noe chase
But must guive place
Unto y' Race on Stanford doun

Wher Cripple lies
And Jack-straw flies
And Marigould amongst y' rest
W' th Cooper matcht
Is soon dispatcht
For y' horse wins y' runs y' best

Ther Logger-head
Must not be sayd
To measure out in vayne y' course
Since he's to start
W"n one of Art
A Cambridg Academick horse

'Sides a bald steed
Ther is indeed
Cost half a hundred & more
Suted to dance
As well as prance
Wearing white pumps on his feet.4.

But

{manuscript page 126--right side}

But he is yet
For training sett
And soe but looks upon y* game
As I suppose
Least he should lose
Soe rob Pick-pocket of his name
These met together
Wind & weather
Lo: & La: all agreeing
Noe recreation
To Conversation

With crowns y' Life elsewere but

being

Poor sorrel's beat
Soe we retreat
Yet thus our future hopes display
Since Holl's of age
It doth presage
That Westmorland will win his day

Y* second part to y* same
tune.

This may suffize
But when y* prise
Or cup is to be run for then
   I'd have none heer
   Soe voyd of fear
As not to yeild to Lincoln men

We are but maiors at y' sport
But whe those blades to it rise
   Each is a Collonell
And hath y' speed as I suppose
And heeles in swallow of all those
   That cannot drink soe well

Some doe little lap endure
They yeild & pay a forfeure
   Rather than leese their ma[ in?]
Nor can y' horse however quick
Run out his course when he is fit
   Although of Fennick strain

ther
Ther is a Brother of y* Nett
Were He put in Iiudg would get
The plate from any other
For He noe sooner starts &'s up
But he must have his chirping cup

His cares to drownd & smother

Then rise up Peg & waygh thy Ale
Was bread last night soe is not

The word S* George is guiven
They come apowerd & amain
Now S* Ihon has't now Bob. again
To make thy Lodg their hevon

Ther Bully Watt swears he will meet
And iudg w'nh of y* two's more fleet
For He's a Locky right
Til they have all y* Ale_stoops
And now retir'd to th' Chimny at last

Sit nodding o're a pipe.

Upon Buck: • & his Duchs: Visiting Apth: & stay ther

(fro 9° y° 17th til y° 28th)

These <ten whol> <seven: dayes I last did pass

Appear a week of wonders

Wherin was left nor Cup nor glass

Of ale or wine for Plunders

Skearer any meat to fill y° Mawe

But All was clean devowred

As if by new prescriptions lawe
My spits were to be scowred

A Noble Duke and's Duches bright
En passant came a pransing
Until they turnd y' Day to night
And night to day in Dancing

God bless me from such Guests again
Whose Modestie's a pleasure
That house & home I may maintain
In Comfort more & Leisure

That wine & Ale again may fill
My sellers & my Diet
Servd up in proper howers stil
To ratefy my quiet

My wood yard too not disposest
Of w' should keep me warme
Fore w'in new loggs I reinvest
To shend from winters storme

Thus if, my Frends befrend I'le say
Their All most walcome come
Else Charety goes out o'th way
W'en ought begin at home

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128

Frendships Salamander to x.x.x.

Whilst all y* world is on a flame
And each bethinkes him wher to wander
True Frendship should remain y* same
Turn Nature into Salamander
And from those fiers of Spleen & hate
Grow fatt & more incorporate

Thus my good Lo: wher Frends once are
Knit in affections bond together
Noe hot alarum from y' warr

Should be of power to startle either
But by how much such discords rise
The more t'make Neighbours Sympathise

Arrowes soon break when they unquiver
For strength unite is of more force
When smaller streams meet in a river
Then add they glory to their source
And not before whilst bankes of moss
Their liquid Intervenings cross

Such Iealosies & fears appeer
Stil whispring some disastrous fate
To make a man his shadow t'fear
And deem misfortune at y' gate
When nothing can y' soule offend
Is constant to himself & frend

T'was when y' blustering storms awoke
Not blest beneath a sunshine skye
The Travler lapt him in his cloak
For t'other had causd him t'throw it bye
Soe t'is Afflictions prize alone
To siment faster Union

Then though y' thundring Canons roar
The Trumpetts sound & Coulers fly—
I am stil wher I was before
Much more in love wth amity
Whose Trophy I would raise as soon
As others horse doe & Dragoon

{manuscript page 129}

Hor. L.3: In funestū septembris diem tertium
ode. 28: Ubi Scotorum Rex cūsuis were put 1651:
to y' worster
Ode:
Cura facit canos & c:
Levius fit patientia

In Effigiem Oliverī Cromwell
Ducis Plebci Exercitus
Generalis nuqur excusā &:

Ad Protectorem ___ Ian ___ 30 ___ 1653.
Brave Captain though thine honor gaind increase
   By war let all concluded be in peace
   T'is commendable after Pallas spear
Had brandisht been Her Olive branch to wear
For being Protector & anoynted thence
All suppling lenatives He should dispence
Unto y* People; make y* sword to bend
Into a sickle, th'Helmet to defend
Hive like y* laboring Bee; if this He'1 doe
I'le say He shall be my Protector too.

Upon y* death of my Good nag: Fox

The Fox is dead, if subtilty wth him
Interrd t'wer happy & a Sanadrim
Of well composd conceptions to apply
The Happy fate of this sad desteny
    Then would ther be noe more Plotts to controwle
Our Enterprises whither in bush or hole
Launds or their Circumvalls, but all agree
The fox is dead, henceforth wee'l sober be
An Epigra upon His Highnes entertainment
in y* Citty translated

Let all rude Triumphs seace of Cesars Roome
A new Star shines, a better Cesars come
And Greater too, whilst thus He shuns y* same
<Bid> Leavs Others t'snatch at Crowns, He'1 only Fame
T's enough t'have power: & if presage speaks right
This other Cesar may Rooms Gods afright
Heer fall my Lot Thy Capitalls t'Ascend
And bring Thy neck to Brittish yoak to bend
That soe't may tame y* triple Tirants rod
And strike a fear into y* three-crownd God
    Thou Brittish Queen let thy advance increase
Now Cromwell favours & guives lawes to th'Seas
Call out y* Blew Gods, Let y* Maydes agree
All heer to bring their Consort Thains to Thee
And Thou New Troy minting thy Forme a new
Weave Garlands for soe Great a Princes due
He who soe many Crowns despisd, seeks you
The harts of men, nothing of stage or shew
He brings his own bayes, broaken scepters yeild
That Liberty He guave might take y' feild
   Now are yea first made Cittizens, time past
   Were servants unto Kings; learn this at last
   To yeild to th'reigne of those whose power who skans
   Shall find them but y' fellow Cittizens
The Conquering souldier's deaf but yet He knows
How to change armes int'Lawes & making showes
And thence puts on y' Gowne, soe w' of late
A Chaos lay a new world will Create
   Forthwth all things as at y' first you'1 see
   And Plato shall my Great Apollo be
Let his year bring about y' Goulden age
Of Saturne's reigne whilst sol treads heavens stage.
This Tarrace turnd to Rubbedge doth express
The Trophies of some great unhappines
Yet mark w'th what safe misteries & Charme
It fell y' Regulus might take noe harme
Who lately had been walking ther whose worth
Ore come by: soon, its weaknes it brings forth
And after y' its Master was gon in
To tumble doun it thinks it then noe sin
(Regule) after such a scape who dare
Deny but y' Thou art to th'Gods a care
For whose sake soe Great Ruines harmless wear.

Wiliam Martin
Anag:
A Mart in mi Wil.

Pullin & Tompson spare y' paines
And goe no more to Frankford Mart for books
For heer at home He'1 find more gains
Who on my Persian Travailer but looks
The Vatican & Bodlies leavs
Fade & strike sayle when His Voluminous lungs
But utter w' His hart conceives
Out of his study in y' Eastern Tongues
If Any be more Curious stil
Tel them they'1 find a Mart heer in mi Wil.
In Natalem Domini Ann° 1651
ad Carnem superbiente

In Actum Oblivionis
Sine Gratiae ___

___ (Veritas Odium parit Hor: to Nol: Febr: 1654

Since Truth breeds Hate Thou must not tak't amiss
I love Thee Nol: in whom soe little is
For should I say I hate thee, y' revers't
Might get more Truth than's fit to be reherst
But whither I Thee love or Hate, 'tis true
Thy Cake is Dowe & soe thou mayst goe Brew
For having pleas'd all states alike They cry
Thou art a Villain; y'' noe flattery
But, w't they think, Fayth confer them & fling
Away thy weapons huisher in y* King.

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138

A Dialogue between a Hunting Swayn &

a Shepardes weeping y* Loss of Pan.

Hunt: Fair Shepardes why dost thou weep

Since ther's an end of winters could

The Season now invites thy sheep

To blanch y* Mountaines, quit their Fould

Shep: O tis too sad for to be tould.

Hunt: Make me acquainted wth y* cause

Of this distemper, & I’le Vowe

To tear out of y* fell wolfs iawes

W.‘ s’ever Lamb h’hath tain from you

Shep: This might proov lest, wer’t not too true.

Hunt: Yet cause thy greef speaks thus in tears
Torture me not w'th long delay
But tel, soo rid me of those Fears
O're all affections now bear sway

Shep: Why then in short, thus I obey

Ther was a time when our Great Pan
And Flocks Protector kept these plains
Making them like th'Arcadian
Wher all Security stil reignes

Hunt: Let me partake of what remaines.

Shep: You shall: ther stept out of a wood
(As they were Mad) of Giants race
Who envyng our Kidds y't good
Chas't all protection from this place

Hunt: That was a sad & dismall case.

Shep: Thus ever since we open lie
To w't blast y' intemperat wind
Can threaten towards our misery
Afflicting us in Corps & mind

Hunt: How could y' Fates prove soo unkind?
Shep: Only for this, as I suppose

Our offrings did displeas y' Gods
Who in their anger did impose
For our Correction these rods

Hunt: T'was soe t'ws soe wthout all ods

Then for to dry thy Tear-drownd-eyes
I shall advise for time to come
We offer better Sacrefize
To bring our Pan back to us home

Shep: That should pleas all, but will not some

Wherfore I'le crave thy hunting art
To tuft y' thicks & find those out
Who thus have causd my Lambs to smart
That they may safer feed about

Hunt: These are but foxes wthout doubt

But were they wolv's though clad like Sheep
Lions in Lamb-skins to beguile
I'le not dispair, nor think of sleep
   Til I this diffrence reconcile
Provide y* Hevns subscribe y* while

Shep: Thanks noble Swain my greefs Alay
   That buried hast in hopes my sorrow
All happines attend thy way
   And cause us t'meet again tomorrow
The rest let expectation borrow.

{manuscript page 140}

140

A Sonnet Pastorall
   between Coridon & Phillis.

Corid: Phillis fayr, & why soe Coy?
   Doth y* wingd & spightfull Boy
   Soe contrive His cunning Art
   To make Thy Comelines, my smart?
   Or is it thus? must Thou become
Chief Glory of my martirdome?

Phill: Moe (fond youth) be not unkind
To thy self, since Cupid's blind
And endeavours main & might
For to bereav us of our sight

Until we groap as in y' darke
Th'out other light 'save from His spark

Both in If it be soe, then let's be wise
Chorus Nor farther prise
Those misteries
Presented only to y' eyes
When 'tis y' hart
That must impart
Those sacred fires
Of chast desires
And thus agreed in one
Phillis again may like her Coridon.
Two Seafaring men invoak y* springs return

2: How doe y* winds
Torment our minds
And storms stil rise
And Tempests rage
The foggy vapours mist y* skies
Tel me what is't can this asswage?

Arise & bring
To us <Again> our Spring
Great Phosphorus
And assure us
That those Damps are soe propostrous
Shall guive way to Yong Arturus

Both: Then we again
Shall on y* main
Ride happily
As erst before
When as our Polestar we espye
To guide our Barkes unto y* shore

Til when through dout
We'll not put out
Least evry Tack
Should threaten knocks
And soe at last we prove a wrack
And split upon presumptions Rocks

To my Lo: of Portland for a nights Lodging
at his house in wittlesey as I past for
{Norfolk
y* 20:th of August 1661 in whose
{absence
I was freely entertained by his
{servant Cole.

In Time of Owld when smiling Fate
Crownd this or That Day more Fortunate
The Custom was to Skoar it on
Wth better marke from whiter ston
Instead of wth least I pass bye
My happy Luck's Conveniency
None other than a Cole I'le use
To help my Pen & Prompt my Muse
In rendring Thanks & Prayses due
Unto y' Servant House & You __

A Pepper-corn or small rent sent to my Lo:
Campden for y* Loan of his house at Kensington
9 Februar: 1652

Ingratetude's y* worst of ill
Wherfore I shall not dip my quill
In its Black Inke, but timely owne
Your fayring Obligation
That wth such Freedom now have Lent
Me this y' Princely Tenement:
Wherin I may survaigh at ease
What Travailers by Land & Seas
With toyle & trouble seek to gain
Allthough at home I stil remain.
Campden y' wrot his Cuntries praise
Most worthily deserves y' Bayes
But Frendship must Intitle you
To y' true Laurell as y' due
Who have not only plac't me heer
But makes me Emulate y' Sphere
Become Compagnion wth y' Sun
Soe round about y' Gloab to run
In sevral Pictures y' declare
How it is framed Circular.

Nothing wthin its Compass falls
But either on y' Stayrs or walls
Hang Trophe-like to represent
The figure of each Continent
That one may freely say or swear
Drake, Forbisher, All had been ther
Who to discovries bent their minds
And Courted had, both Seas, & winds
Heer larger pleasure on me wayts
Than Magelans, found out y' strayts
Making all Vaine & falce y' while
I'm reading Sr Ihon Mandevile
For These wth story more engage
Than Purcas in his Pilgrimage
Or what was either sayd or wrot
By Sands or by Tom Coriott.

{manuscript page 143}

Heer y* fowr seasons Mustred are
And what's to Each peculiar
With evry Nations sevral dress
Suting them to their Provinces

Ther Other Land Ships are display
Thout Clock y* parts of Night & day
This Room's defence, are men in Arms
That Other's blest w* Sybells Charms
And y* Fam'd Poets did devise
Stories of owld now held for lies
Adorn y* Entry doth invite
To th' Place can conquer Appetite
And as their Raptures held divine
Soe doe they seem to guard y* wine
That was Ralphs once but now is Mine.

Thus evry Corner soe compleat
As if each were a Flora's seat
Tablets of Potts & Flowers rare
Present a Guarden on y* Stair
Wher sits Tom Piper whose stil Layes
Not to y* ear but fancy playes
And such a hand & Lute Him by
As might y* Lesbian out vie
Whilst y* heads posture speaks as much
As keeping time wth evry touch
Ther for to Netefy y* Roome
The pretty Mayd Stands wth her broome
And Sempsteres somewhat above
Both shew w' postures They approve
An Owld nakt Father 'thout a Coole
Heer puts Devotion to Schoole
Whilst on a Crucifix ther lies
Only a Painted Sacrefize
A Maudlen too y' fain would crye
But y' y Coulers now are drie
Ther farther fetcht see more admir'd
See how a Turkish Bride's attir'd

And
And if it be not held a crime
To cherish order in this time
Cast but y' eye a little farther
And you may see y' of y' quarter
From y' first infancy & since
How it hath come from Prince to Prince

... As Sovrains of It & those Peers

Admitted been their Partners

Now ere I have with staircase don
A Frier ther doth shrift a(Nunn
Or in probation at least

Casts a Sheeps eye & stroaks her brest:

Whilst in a ston_bow One doth shoot

The wench houlds up y' he may do't

Now y' y' Flesh may not begett
A surfet heer's a Fish-market:

An Emblem Picture tells you how

Owld Age wh' I'd's made a Cow

You'd juld y' Equity's not far
Wher's one & t'other Chancellor
Yet in a Proverb I was told
Each thing y' Glisters provs not gould:
A Bedchamber 'tis leads from hence
T'a Room of State and Audience
Wher Roe soe much o' th' world did see
Admittance hath & place to be

..... Yet Modestly his Spech forbears
(A Vertue Rare in Travailers)
So's Embassy's not heard but seen
As He presents it 'fore y' Queen
Yet when my Lo: would silence break

Heer is an Organ y' can speak
Not quite demolisht though some notes
Have felt some stops from y' red-Coats
Whose Drums all Musike else defye
Making it silenc't Ministry
And such at first began this dance
Of Discord & of Variance

A coppy

{manuscript page 145}

A Coppy ore This doth express
The Labours of Great Hercules
Whilst in an Other Coign a Péece
Soe Rarely done to life y' Greece
Nay all y' World, wher Pallas swayes
With Art did ne're more Nature rayse
Wher two faire Nymphs 'neth sheltring Bowres
Seem to delight in picking Flowres
And w'th a smiling Look imply
They'd guatherd them for those pass by
He would not melt at this fair sight
Might worthely turn Ankorite
Bury Himself alive, see none
But Earth beneath, about Him Ston
Which brings me to such Tables as
For Curious Marbles all surpass
Wherin Art doth y' Coulers dress
Into Mosaik & Pedri-comess
Appropriating to evry ston
His wayght of Admiration
A Table in y' Hall besides
That shewes how from one silver glides
Ther round about Those Gossips meet
Frequent Cheap side & Gratio's street
W'th Cock & Hen, Partridg & Phesant
Or other Cates to diet Plesant
And though we are not fed therby
These cure y* hunger of y* eye
Whilst All w™in dores I comend
I'de not forgett as you ascend
Unto this structure to display
That Claudian like or Appian way
Soe due Proportioned noe Feet
That ever Trac't out Wattling-street
Of Antient Romans Cost & Pride
Fram'd any one more qualefide.

To shew y* Souranty at Gate
A Lion & a Lions Mate
In silence stand, nor Roar to fear
Th'approach of any Passenger
Orchards on either side of these
Not yeilding to th'Hesperides
Gardens & walks y* seem to me
Bestrewd w™ Curiosity
Whilst Nature's not of Arts help nice
But Both conclude it Paradice

which
Which y' I might see more beleev
Heer's Pictur'd too Adam & eve
...Beasts Birds & Fishes making-one
Sampler of y' Creation
A Wildernes too but in name
Less fit for wild things than for tame
And for to add to all this Tresure
A little Park walld in for pleasure
These & a thousand more delights
Ravish my sence & Pen y' writes
And would (as t'wer) bewitch & bring
Me 'thin a Circle & a Ring
Not to depart but heer to dwell
Enchanted through such Magick Spell
Such stately Mausolean flore
Tarassed & Ballkoned ore
With Pergola's claims wonder
Whilst to Each Guarden ther lies under
Grottos & Pavements y' discover
Happy Retirements for y' Lover
His fires in Secret to express
Unto his backward Misteress
All y* ascribd to Fortunes wheel
In reference to our weak keele
Disciferd is w™ curious art
And y* Nine sisters sevrall part
Yet ere I can conclude this story
A virgin hand adds soe much Glory
To all y* rest in Lim™ing touch
Apelles skarce could doe soe much
In my opignon t’doth out goe
Rubin & Michel-Angelo
These Traits & Lineaments are truer
Than Van-Dike drew or Albert-Dure
And Gelthrop (alas) is Poorer
Fitter to hang than draw before her
Only my fears increase in this
Least Pallas should take it amiss
To see Her self too overcome
Soe dam Her to Arachnes doom.

Now as a Merchant Factor that
Trades to Bantam, Ormus, Surat

Such
......Such Ports as of Greatst Riches are

Makes some return to shew his care

Sce heer my Lo: think it noe skorn

I send you this poor Pepper-corn

Leases are held soe & doe bind

Cheefly when service rests behind

And y' you may of this be suer

None shall obey & serve you truer

Than

W.

Wrot y' 5't of November ___ 1657._

Sonnet

This fiv't of November

As some may remember

Our Church & our state

Was neer a sad Fate
And should have been blown up wth Powder
But God did prevent
That wicked intent
Discoverd y* Plot
Sent y* Traytors to th' Pot
Yet since we feel y* speaketh Lowder

Now by Civil Iarra
Our Peace turnd to wars
The Lawes in a word
Struck dumb wth y* sword
What - Misery then is ensuing?
The King & his Throne
With Kingdome are gon
And Common-welth come
To rule in their roome
And is not this a good brewing?
Noll wth his frend Pride
And others beside
The matters soe spun
That All are undon
But of their Own Occupation
For now we have beer
Nor Prelate nor Peer
Yet Parlement summon
To see what will come on
I'le tel you to Blow up y* Nation

(manuscript page 148)

Upon our Lo: Day or The Annitiatio ___ 1652

With w' Laborious Care & studied Paines
Doe we torment ourselfs & beat our braines
In Combs & Glasses, Gould & silk array
To trick & bewtefy our Lump of Clay
When in y* Potters hand our doome is red
This to be honerd, that dishonored
And y* like mettel sev'rall wayes imploypd
Yet both doe Crown y* Workman Glorifide
As I have seen from y* same fountain flow
Rivers y' various Parts o' th' Compass goe
Yet each adds to y* Sea in t'w. th' they fall
And from whence first they suckt Original.

Heer a selected vessel by decree
Restoreth Adams lost Posterety
When as y* Herald Aingell did express
Out o' <f>:th' <y'>:same: Sex to rayse a

(Blessednes
Causd first our ruine, & y' Rib to bear
Our Cure by whose advice we wounded were
Soe for to Close y' broaken flesh again
Heer was disclose a medson soverain
An Oyle y' from a Virgin Taper might
Add remedy to th' Scorpions deadly bite
Save all but such as wantonly despise
The hidden vertue of Fayths Misteries
Guided by outward sence, & such wth shame
For vessels of dishonor I proclaime
Incurable; Then y' we shun their Fate
Let us not scruple to Comemorate
Though not Adore y' Blessed Mary's womb
Opend to shut our everlasting Toomb.

{manuscript page 149}

Upon an Eclips of y' Sun y' 29" of march--1652
Voyced by Prognosticators to turn Day into
night almost y' moon soe obscuring his
beams yet found nothing soe.
Mark how each Apprehentions on y* rack
Looking to see a Sun-Shine Day turn black
Without any other inquisition
Than that o'th' moones interposition
Soe Natural as y' it iustly falls
To Christen such behoulders Naturalls
Who 'Cause Lucina's in y* story read
Would fancy something to be brought a-bed
And see heer t'was for all run out o'th' house
To see a Mountain propagate a mouse
A wonder in Expectance, shrunk soe small
As y' it prov'd noe wonderment at all
And yet y* Timorous Sex noe peace admits
Until it on this subiect forfait witts
Start out of bed as if mare-rid & then
Though fast asleep rise, walk & talk agen
   Doe not Astrologers mistake & err
   Or is't stil March, not rather Midsummer?
   Soe many moon_led fancies roam & stray
   After Eclips & to find Night- by Day
Thus have I observd a new start Hare to skip
Out of her forme devoyd of foot man ship
(Through fear at first benumd) but softly goe
Yeilding approaches to her yelping foe
Wth one ear up y* other close doun layd
Telling y' furlong how she was afrayd
As heer & ther woemen amazed run
To view y' Late irradiated sun
Soe they supposd 't'would be but look how farr
These were deceived by y' Kallender
Expecting Midnight, when it prov'd noe other
Than Cinthias fayer dessigne to kiss her

(Brother.

{manuscript page 150}

150

Unus ex Nobilibus Iunioribus
A Persei Prologus a Nobilibus Minoribus
Gradu sine Dignitate
Nuperrime viz: 25 Mar: 1652
privatus sic cecinit.

{manuscript page 150--gloss}

(1) ex hientia poetica ut
caballino
(2) now s[kears a Gentlema
then strait a Knight
    or Lord__
(3) Oxford wher was
    a comencement of
    these new honers
(4) out of anger & spight
    for loss of mony &
    degree too.
(5) The new states:
(6) He brings in his
    pattent, strikes sayle
(7) Vertue true nobility
(8) The sword comands
(9) The smock whets wit
(10) Ther is a wayward
    uncooth & scurvy
    Ambition even in
    our $S"$ Themselfs
(11) Clowns chang roabs
    w"$ Princes & Vilains
    y' prevail are noble
    ones tuning their
    straines through
    Hipocresy to y"
imitation of Hearty ayres.

Upon a blessed shower from hea:ven
after a drowth

When y e eternall hand of love
Opens it self above
In any showre of temprall good
What should be understood
But scripture thence
Of true Obedience.  --
And y’ vild Clay
Should Powres Obey
And in a thankfullnes for what is guiven
Exalt y’ Doners prayse, look up to heaven
Corporis Anima Tutela ___ 1652:

As two great fleets of potent neighbours strive
Whither shall win y* Seas prerogative
Affections move in man & would controwle
The active pow<e>'rs of Body & Soule
Heer y* fond worlds <allu--> allurements doe (invite
To waygh, hoyse sale, & follow appetite
Ther wth y* glass of promise we descry
The various perills of its flattery.
And fearing shipwrack wher such dainger's layd

Conclude y* body safe when Soule's imbayd

———

Upon my Sonn Charles return
Mereworth fro his first 2.years travailes
April 20: in Holland Fland: &
(Brabat.

1654.
Doe y* fresh streams pay tribute to y* Seas
   And glad y* green Meads in their passages
Doth heavns dew cause y* grass & flowrs appeer
   In thankfullnes to th' season of y* year
And evry Plant its livery blossoms bring
   To wayt upon their Shrief this forward Spring
And doth y* clumsy winter stil remain
   Over my Inke & fancy Souerain
Locking up both; when as my sonns return
   Should all unfreeze my hart & make it burne
In gratitude for incense to y' Throne
   Afforded had soe great protection
Thither I'le fly then humble & confess
   The mercy y' vouchsafes this happines
And though I have nor Kid nor Lamb to kill
   Make him my Isack off'r him to God still.

________________________

(manuscript page 152)

152

1652 Upon Good Friday at Aston.

Meet we heer wth cares & crosses
Tribulations beside
Know we not our Saviour dide
And y' Sea y' Merchant tosses
To his Proffits port's y' guide
Nothing of gain
But's mixt wth pain
Whilst heer below
We all are placed not to reap, but sowe

-----

Doe not Captives when released
Cherish Liberty y' more
For th' condition went before
Ought not our Ioyes t'be increased
On our blessed Masters skoar
Who sufferd thus
To ransome us
And set us free
Who were enchained to sins slavery

-----

Mark but a Prisner at y' barr
When cast & condemn'd to death
He spares noe cost, noe frends noe
(breath
But doth importune neer & farr
Til a reprise he gotten hath
Heer t'was his will
All to fullfill
And to procure
Our Pardon did himself y' paynes endure

Let us noe more besotted then
Cark & beat our braines in vayn
Crouching under evry payne
Wth y' meer worldly sort of men
As if Glory all were slain
When over Hell --
The conquest fell
Sin & y' grave
He vanquished, was lost awhile to save.
In Pascam 1652

English thus

Triumphant Passover Divine
Wheron y* Lord of light did shine
And being raysd dispelld y* charms
Of Darknes vanquishing deaths armes
  How foolish was y* peevish iew
  To think he could in Toomb subdue
  Him to whom toombs obeyd & guave
  Those up again had lien in grave
Yet thus allthought he were unknown
And made a stranger by his own
He did vouchsafe his glorious ray
To light y* Gentiles into Day
  And soe (night past) let evry one
  Cast ofe black deeds, put brighter on.
At Dover ye  of June __ 1652

Staying 3 dayes for a Passage for
my sonn & nephew __

Dy maris &
coeli

God both of Seas & Land

If't be thy will
Command
The winds be stil
Nor quarrel any Longer
Whither ye wave or they should seem ye

For Heer we lie embay'd
And full of doubt
Afrayd
To venture out
Whilst ye fresh Gales maintain
A Tempest to disturb ye Liquid plain
Lay Thy great power upon
What's in thy fist
That none
Of These resist
Thy mandate but appeer
Benign to Us & Evry Travailer

Wth though we cannot sue
Nor yet plead for
As due
Thy Grace is more
When it's Layd out to bless
With favour Those are in y* most distress

{manuscript page 155}
To y' Sun accosting our Troppick &
huishering in y' Spring ___ Apri: 19 ___ 1654

Wellcome wellcome Glorious light
That not only conquerst night
But putst winter now to flight
'Tis thy presence wth thy rayes
That again ad' st howers to dayes
Blessing our Climat sevrall wayes
For its Thy auspicious hand
Stroaks pregnancy all ore y' land
That Teeming is at thy comand
Soe y' silver Dazy's seen
To enrich y' bank of green
Wth guided Cowslips between
Such as nere on Tagus shore
Glistring 'wittches, nor such ore
From Ind's mines digged; but far more
Up-start at y' approach Primroses
The chief ingredient to Poses
And captivate both eyes & noses
Then to redeem this Fate again
The purple Violet I'le maintain
Sits ore y' rest as Soverain
Who shall now Ptector be
Ore such Treasures Soveranty
But O_liver? O y' is He.

{manuscript page 157}

Ne plus æquò dolendum Amici exitum
quoniam ______ omnes una manet Nox
Et calcanda semel via Lethi Hor:
& _________ Serius, ocius
Sors exitura _________
In Gulielmum Sharp Carbonarium
Grumulum arenaceum arantem
iuxta Apthorpiianum Pontem

Upon William Sharp a Colliers' ploughing y'
Moulhill or sandy bank neer Apthorp bridg.

Sharp witted will to occupy some land
Enterd a Tenant to y* sand __
[y] moulhil at y* bridg
One would have guest it like y* shore
But He did make it bring forth more
by's Colliers priviledg
Wherfore since he proves undertaker
Though't measurd be by foot not Aker

Soe much his labour's blest
As y' a Crop it brings him forth
And of pains taking shews y' worth
   Wth payes Wth interest
He is himself both Plough & Share
Smal husbandry's Great manager
   'Wout yoak & Cattles Iossel

What from an handful on y' ground
Was first bestowd again he found
   increast unto a Bushel
Nor had he need of Barn Wth bayes
When all y' Corn he gets he layes
   in some smal payle at best
And then to thresh it doth noe more
Than of his shovel make a flore
   his famely to feast
Wth doth consist of These 'thout strife
One Dog one Cat Himself & wife
   barrend through time & age
Noe full bords to invite a Mouse
Nor any riches in y' house
   a Theef for to engage
But whilst he doth enjoy y' ease
Of a safe life Wth best doth pleas
   his houshould Deities
Free as y* ayre he breaths all care
Of Sequestration & warr
    he utterly defies
Soe when y* Evning shuts up day
He doth his wearied limbs display
    upon y* bed of sleep
Judging all Cedar of y* hill
In vaine when as light-strawe-thatch will
    him dry & warmer keep
He careth not for flower of wheat
Cockle & wild oats are his meat
    wth boyled in a pan
Or Pipkin rather, not in folio
Least see his pottage mock an Olio
    Well smackt wth Onian
For y* next meal 't maybe he'l guather
Sharp nettles or smooth mallowes rather
    froth 'comon mead therby
To's neighbour River make a dress
For water when he's in distress
    through thirst & very dry.
(Though poor he doth noe Cattle lack
For some are crawling on his back
Yet such as noe plough
{tugg
With their six feet nimbly pass
Til at ye last They'r turnd to grass
With an Italian shugg)
He hath noe heards of's own but free
Can others as they straggle see
All ore ye fields to
{wander
And wondering all men not consent
(Whilst Nature, is with'less content)
to be their own comander
But prostituting Theirs alone
Not only to each motion
of news ye treads ye
{streets
Each covets & therin seems wise
Entitled to all avarice
With he in noe sort meets
In ye meantime he'll not resist
Knowing wherin his good consists
but happines declare
To be alone dowry to such
As being content having not much
rejoyce w' th shorter fare.

{manuscript page 160}

160

Upon y* horse race at Newmarket
To y* tune of Cock Lawrell.

between y* Earle of Suffolk & Sr Horatio Townshend Barronet

y* 4th of November_1652.

As through Newmarket I passed of late
A muster of Iockyes I ther espide
That came to run mony & not for y* plate
And all y* Cracks went on Suffolk side

The toun is devided soe ther's a dispute
Thick arguments layd doun in yellow &

{white
But those lodg'd in suffolk did Cambridg
   \{confute
   And guave them a non plus 'ere it was
   \{night

---

The Pegasus steed y' bore y' great fame
   Soe pittifull poorly & hobling rides
His sides were well guilded for all's
   \{thundring name

   And Northumberland ran short of Silver
   \{sides

---

Ther was such confidence y' he would win
   As to y' stoop they were leading him
   \{out
That all y' house of y' Howards & kin
   In betting their pockets disperced
   \{about

---

The other as He approached y' post
   As meaner far & of Mortall race
Had but some five or six frends at y'
To back him and counsel him t'run

In a plain sheet & blanket as bad
He was accoutred as if doom'd to lose
When Tother a stall soe victorious had

As silver could make bespangled w'n

Besides y* fayer hands his ribbons tide

Was enough to discourage y* other

For Bewties charmes we say yeild to none
But win y* day wher ere they doe fall

I thought well y* wallsingam would not

'Gainst Norfolk, yet soe it appeered
And though in such riding he's very well
(seen
They borrowd an other to take y'
(disgrace

A fellow cut out for y' nonce you would
(say
As if all his gutts into one were spun

Soe lank, had a pudding, but lien in y'
(way
Some verely think y' that He'd ha won

(manuscript page 161)

I will not say to whom he belongs

His Lo: is my frend & soe I forbear

Yet all are acquainted w'rn rimes & w'
(songes
Know well they may clinch, not prick
{though come 'neer!}

One Neighbour I had too y' was soe bould
Because he had cast a figure or Spell
To tel him what's done, he lookt for my
{gould

But t'sel out I should prise his
{silver aswell

Ther were of Lo:* some poor & some Rich
Some y' drank <ale> 'wine! & some
{y' drank <wine> 'Ale!
Yet ere they ran none propheside which
Should win before him y' came from
{Skarsdale

That name raysd a dampe; soe when they
{all mett
And making y' stakes y' bets might
{abound
He bravely steps out & guives y' onsett
Soe eased his pockets of many a pound

What Care I quoth Jack y' Corpulent
(Squier

I never sawe any match but one lost
And this may perchance draw y' Barronet
(higher
Creating him lokey to his noe small
(Cost

Soe strikes in a new an other to make
Which is accepted & our side agrees
To run wth y' Barb & to double y' stake
And venture two hundred to win or/to
(seese

Sr Cotten & Soams & y' rest y' were ther
Our opposites had soe great a defeat
For wheras they hoped to carry it cleer
They found those hopes blasted when as
(they were :beat!
The Russels came in their Tounshend to

And ventured for his side to maintain
Besides some of his own name were not

To throw at y* Caster & venture their

Ther was a (Collonell) man of armes

As He himself reported y* came
Against us, whose Dice had they had noe

Than heer he had luck, his welth had

(manuscript page 162)

Sr Ned too y* Elder I must not forget

He wanted some Crowns his pockets to
And soe he came posting from London to 
{bet
And yet his pockets were empty stil

Now y' record of this course might be 
{taken
Honest S' Sim: & his Poet were by
But as soon as they found they all were 
{mistaken
They quench't their own thirsts but left 
{therr quite 
:dry:

Wherfore least any mistakes by report
Should issue in preiudice of what was 
{done
I guave my Pen this freedom to sport
And thus you have all who lost & who 
{won

additionall or 2'd part to y'
same tune
Now y' I may guive each locky his stile
   As they marcht up & doun y' toun
Some Reeling out of their ranks into file
   When Barly-corn-broth had seised y'
   {Crown

________________________

Owld willson, Owld Soresby, & Owld David
   {Heard
Three principall members of y'
   {cheating raff
Who had rod matches since Adam wore beard
Yet now like yong birdlings were caught
   'wth chaff!
________________________

Whilst Bignall & Desborow aymd at y' prise
   And started ofe y' shoar on a sudden
The first gaind y' Dit:ch in all mens
   {eyes
And soe y' last came as if post for a
   {Pudding!
Tempora mutantur & nos mutamur in illis

In Effigiem Urbani Octavi Papae praeteris

If Piety to witt be put to schoole
Thou wast y* Light wise man & that speaks___

In Effigiem Innocentý Decimi
nunc Papæ _ 1652.

Father why Innocent? when most men know
Thy rules at best are th'Churches overthrow
For whilst St Peters Keyes y* Heavns unlock
Thine shut y* passages unto Christ's flock
Of owld y* Tenths were held y* Clergies due
Soe th'Divel a Clarke may take his Tithe of you.

In Rempublicam _1652

Englisht
All's common now since Commonwealths bere sway
And warr in Earnest's 'become: Rebells play.

{manuscript page 165)

165

In Cardinalæm Wol<1>sæum

Englisht

Whilst Laicks glory in descent of Blood
Why shoulst not Thou in Titles shine as good
Great Clergy Prince? whose Fathers house
(might die
In Crimson grain all His posterety
Hence came't about Purple adornd thy head
And more to blush Thy Vestments all were red
Thus from y* Shambles wher much blood doth
(fall
Thou didst become a Tyrant Cardinall.

Turnd to his prayse by a frend

S.D.

In y* Popes praise

S.D.

{manuscript page 166}

166

Edwardus quart*: Georgius Clarentiaæ Dux
Angliae Rex frater Eduard__4'

Margareta Comitessa
Sarisburiensis
Regnaldas Polus Cardinalis

In Tho: Cromwellu_ Card: wolsey primō servus
posea Regis Hen: 8. in favorem acceptus ad quam
plurimos Honores erectus tandem capite truncatur

In Libellum nuperrimē editum Hagae-comitū
cuius titulum Regiū sanguinis

Clamor ad Coelum adversus

Paricidas Anglicanos
In partem Capitis vicessimi primi
8th: Mathæi. Apr: 3° - 1653.

When towards Jerusalem our Saviour went
He chose noe state nor Pompous ornament
But rather on an Asses coult did ride
To cast a more contempt on this worlds pride
Yet multitudes their garments spredding Lay
And cut doun Palms to streiw them in his way
How seasonably was this done when He
Dessigned was a speedy Victory
The bloody Day approaching w* should tell
His <victory> Conquest over Death y* Grave
 (& Hell.

Alluded to y* K*: sufferings by a frend

S.D.
(manuscript page 170)

In Poemata Maphaei Cardin: Barbarini
Postea P.P. sub nomine
Urbani Octavi

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Alluded to C:° Act°:°

(manuscript page 171)

In Diem Passionis Christi: 1654

-------------------------------

Upon y° Noble Owld Captain S° Foulk Hunkes
his departure this life y° 6° of 9°--1657.

Epitaph

-------------------------------
Bred in y* schoole of Mars He did appeer
As borne too 'neath noe other Star or Sphere
Wilding his sword wth y* prudentiall care
As stil to clayme in Acts of Honer share
Yet wth reflexion on y* Truth & Word
As for y* Cause alone to drawe y* sword
Though many wounds receivd He rests content
Knowing for Him More pretious blood was spent.

{manuscript page 172)

172

Upon suspition of y* Gout
to Doocr: Bowles

W* pride of humor doth my feet command
Y* those but now stood, can noe longer (stand.
Soe have I markt some members faile in (drink
But I am free frō Bacchus (as I think)
How ere this Comfort stil supports my (shrine
Though all else shrink one member 'Lnot
(decline.

--------------------------

Upon a Gent: calld F.F. & his Kittling
7-3-1657.

Mark heer w' Sympathy is hatcht
She loves to Scratch He to be Scratcht
And 'cause his Fancy to enrich
He would be scratcht wher t'dos not itch
He hath made choyce of this poor best
To signe Reward for evry Iest
Pregnant abroad & in y' house
This Kittling (Peace) can catch a Mouse
Soe y' Conditions Paralell
Towsing & Mousing both like well
And for to pay a Mistres due
He'll leap & Catch whilst she cries mewe
If a Gib_cat this Kittling prove
I'le Envy, not upbrayd His love__
Upon y* La: Margaret Marchioness of Newcastle her Rare Poems new come forth__1652.

---

Noe wonder t'wer though Schooles went doun
Now Learning shifts from Goune to Goune
Whilst Petticoat & Kertle may
The Banners of y* Nine display
And Atomize w* ere y* Quill
Recorded from y* Twin_like Hill
Make Wit & Fancy soe combine
In Numbers true & feet to ioygne
As if all Dance & Musikes art
Were heer brought in to bear a part
(For y* contrivement I'd averr
'Twould pussel a Philosopher)
The Stile, y* Method & y* Phrase
Doe haigten soe y* Authress prayse
That I should too Iniurious be
To cast into such Treasury
For all y* Graces heer are mett
To make a Pearle of Margaret.

Upon a Time it did befall
Peter was stript to Cloath S' Paule
And then not many years by gon
He's robd again to pay S' Ihon
The question beer is in a word
Whither Opes best y* Keys or Sword
That whilst it keeps all things in Awe
Perforce must guive y* Keyes y* Lawe
Those then as picklocks to our purses
Open indulgencies [:m--:] 'gainst Curses
If so th'Conclusions pregnant thence
Heavn Gates are Opt through Violence.

{manuscript page 174}

174

Qui in Rure venatur Tempora
& omnia iure lucratur
Qui in exercitu versatur, lure vel iniuria
cuncta lucratur.

(manuscript page 175)

By a frend in answer to those
wrot upon Tho: Cromwell__pag__167.
in allusion to O_ Crom:

In Civita: Lond:('n) ab Illae quae fuerat

maximè mutata _

(manuscript page 176).

Die Passionis Christi_1655. Apr1:--14:
Die Resurrectionis__1655. Apr: __ 16.

{manuscript pge 177}

177

Palm sund:

Apr: 8__1655

Psal: - 91:

Vida

Anagra:

Diva

Both Creame O’th Poets & of Clergy He

To Whom Cremona was a Bishops See ___
Upon y* History of Great Brittan
   by Willson ___

When a great Kings Court doth recorded
   (stand
Under a Clark O'th' Kittchens hand
W't can y* Hungry--Curious think or wish
   But for a tast of such a dish
W'ch when they have obtaind & ore it ran
   They'L find it tast ill, though
   {Welldon

But Heer Like to a Second__Courses charme
That guives to Female Appetites Alarme
And Quainter Pallats I'le suppose a mess
Of God witt, Phesant, Quaile, or Partriges
   (W'ch when they have obtaind & one)
And though I have not read my Willson ore
The Subiect can afford noe less, but more.

________________________________________

Vida Anag: Diva

________________________________________
In Answer

Whilst our Kings Court doth now usurped

By a Mechanick Bruers hand

What can y* Drunken Courtyers better wish

Than stil in Drink to swim like fish

Wth whilst they have & Bread, they needs

From both their Princes name, Crum_well.

S.D.
Upon y' Death of Mr Ihon Selden
y' great Antiquary ____ 1654.

We sayd when Symon Dews subscribd to Fate
Death did some Owld record Obliterate
But w' shall we say now y' Learned Ihon
The Patron of Antiqueties is gon
We will conclude (noe Age like this) ere
(\textit{(sent,}

A Subiect fitter for a President -- --

\textit{in w' sense you will}

\textit{\textit{(manuscript page 180)}}

180

Set up under y' Gen: Picture at y' Chang
as was reported \textit{___}

Ascend 3 Thrones Great Captain & Divine
By y' will of God, O Sion for they'r thine
Come priest of God, bring Oyle, bring Robes, bring
\textit{(Gould}

Bring Crownes & Scepters, it's high time, unfowld
Your Cloystred Baggs you State_Cheats least y* rod
Of Steele & Iron of this King of God
Pay ye' all in's wrath w* intrest kneel & pray
To Oliver y' Torch of Sion Starr of day
Shout then you Marchants, Citts & Gentry sing
And all bare headed Cry God bless y* King.

An Answer to it.

Skales fower times 3 ascend Arch Traitor Thou
By th'will of Satan becom Hellhound now
Come Gregory bring Ropes int' snittles tide
To fitt this Hamon would be dignifide
Let not y* Gibbet be to seek, wheron
This Princely Peece may hang, not sit on Throne
But if a Pardon may in favour be
The Axe & Block prove His Catastrophe
'T will be retaliation beside
That y* same Fate should haunt a Regicide
Then Merchants Citt:* & Gentry all may say
'W* their Capps on y' Justice crownes y* Day
Shrove Teusday __1654. when Tra: Palmes came

veni to visit me at Apthorp was

vidi wellcome won mony &c:

vici

Englisht

Squier Palms to Apthorp Theshowlds welcome came

Might Cesars Palms deserve to crown his name

For first He Came, then sawe, then won, all Three

Innobling Th'Garland of True Victory

He out of frendship came, Sawe y* Gierle too

And won my mony (fortune being my foe.

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In Libellum Dom': de Militier

dictū Triumpham Magnae

(Brittaniae Regi (peruertendi

Solumodo gratia) sed in

Vanò dedicatum

To y* Impudency of Mon': de Militiere

Who dedicating his book to our
Royall Mr. Thought therby
To Triumph indeed in bringing
him to y' Romish Church
but was deceived

Why should thy Triumphs flourish wth are
{vayn
Nor conquest bear over our Soveraign
Though sheets of fond allurements might
{entice
Thy warfare's mean, His is of greater
{price
For being instructed in y'true Church
{wayes
He cannot daunce unto y' Romish Layes
But is for Christ whilst wth Mass-
{magick spell
You fight against Christ soe Milier
{farewell
Ad Aurelium: Prudentium: Clementem: Poetam Antiquam aque ac eximium.

To W. W. with a token I had promised but not performed.

At Newmark's: horse race where all

10th 1: y* Rookes of y* toun were guathered together

1653.

It's allwayes held a signe of chang in weather

When as soe many Rocks doe Flock together

Or y' this would howld Influence too ore Fate

Soo y' we might at last have change in state.
To Will Martin after a Mischance by a fall

Will ___ though Mischance hath made thee lambe
In frendship stil thou shinst y' same
For say uneven ground or stayrs
By a Misstep thy strength impairs
Those cannot hurt y' feet Divine
Are consecrated to y' Nine
A Martin is a Bird we knowe
Will thither fly wher't cannot goe. quomia
   (brevipes.)
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Laudabunt alų

Quolem Ministrum

Vile notabis immodicis

Quid desiderio

Solvitur acre

Diffugere Cives

Quae curae Principum

O Tu fons Blandale

Pette nihilme

Iam veri comites

Iam satis Anglis Belli

Hymnus

Character cuiusdā Iunenis

Nunc est Venandum?

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Psal: __ 137: 1. 10r__1656. Lon:

To Mr Levite of Ashwell of y' Tribe too.

Levite Thou art aswell by Name

As by Profession too y' Same

Soe Thou for Ancestur.

Had'st Aron whe H'asisted Hur

To prop up Moses at y' fight
T’wixt Israel & th’Amalekite

Thus if y’ Tithes at all be due
They doublely belong to You.

---

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Anagram

PROTECTOR

OPORTET C. R.

---

Catelinus / It is decreed, nor shall Thy Fate O_Crom=
redenius / Resist my Vowe C.R. again shall Come

Though Hills were set on Hills & Seas met

(Seas

To guard Thee, He will through all Passages
And plough up Rocks, & Lave y’ British Flood
To expiat & reuenge his Fathers blood
He’l reach Thy head, thy head Proud

{Conquering Fin
And by attempting ye shew Thee thy sin
He feels a Spirit within Him ye Commands
And chides His neighbour Princes sluggish

\{hands

And sayes Those haue deserud to mak't their

\{owne

And in a short time too t'be overthrown
For He's a man born Great as Henries name

\[i] With Jameses Prudence could present to Fame
Equall to All Her worthyes & of right
May clayme ye Lowdest of Her Trumpets might:
Was He of all ye Princely brood markt out
For such repulse & skornings of ye Rout
And Rabble\[;\] Thus Condemnd to Exile too
By Thy decrees, who dar'st noe other doe
For Thyn owne safety, Horrid Regiside,
Since thou hast lost thy Loyalty through

\[Pride

Know He can Loose compassion towards those
That doe his Crown & Dignety oppose
And mak't appeer at last such Marses frye
Are All but Monstrous & a Prodegy.
Sent to W. Cope when Monke came into England

wth a Scottish Army upon account of y* Owld

{cause

Cope loues a Monke, Monke loues a Cope again

Soe Bishops once more England may maintain

When it obtaines its Lawfull Soueraign

Then Tippets Rochets when such shall put on

Be stild no more y* Raggs of Babilon

Nor of y* whore of Superstition

But deemd a Comely dress to worship in

Confound Scismaticalls Slouenly Sinn

In Servuing Him in Whom all Orders been___

____________________________________________________

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AN EDITION OF THE FUGITIVE POETRY BY MILDMAY PANE,
SECOND EARL OF WESTMORLAND:
MANUSCRIPT fMS Eng 645
Volume I

A Dissertation
by
CHRISTOPHER PARIS

Submitted to the Office of Graduate Studies of
Texas A&M University
in partial fulfillment of the requirements for the degree of
DOCTOR OF PHILOSOPHY

August 1994

Major Subject: English
AN EDITION OF THE FUGITIVE POETRY BY MILDMAY FANE,
SECOND EARL OF WESTMORLAND:
MANUSCRIPT fMS Eng 645
Volume I
A Dissertation
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Christopher Paris

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DOCTOR OF PHILOSOPHY

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(Head of Department)

August 1994

Major Subject: English
ABSTRACT

An Edition of the FUGITIVE POETRY by Mildmay Fane, Second Earl of Westmorland:

Manuscript fMS Eng 645. (August 1994)
Christopher Paris, B.A., SUNY Stony Brook;
M.A., Incarnate Word College
Chair of Advisory Committee: Dr. Harrison T. Meserole

Mildmay Fane, Second Earl of Westmorland (1601-1666), is viewed as a minor seventeenth-century English poet and dramatist. His corpus of works, predominantly a collection of verses, and also seven extant dramas, is mostly in manuscript and in his hand. Fane's most recognized collection of published poems, Otia Sacra (1648), is traditionally accepted as Cavalier verse. His FUGITIVE POETRY manuscript, its content a randomly arranged compendium of verses composed between 1637 and 1660, however, remains largely unrecognized except for occasional references to isolated pieces from its content in modern critical studies.

Fane was of combined lineage from the English nobility and the landed gentry of the sixteenth and seventeenth centuries, and also of a staunch Puritan background from his maternal and paternal families. Although modern literary and historical references to Fane
characterize him as a royalist committed to the noble tradition and to the Stuart throne, the content of _FUGITIVE POETRY_ more than suggests his probable associations with gentry, Puritan gentry, and parliamentarians, as well. Further, Fane's personal religious and political convictions in numerous verses imply Calvinist moral governance with a strong association of church and state. They demonstrate more a loyalty to morally responsible monarchical government than to Stuart royalism; a realm to be governed by crown and parliament as a unified body politic exercising those Puritan moral ideals of Humility and Temperance in response to God's Law of the First Commandment, and exampled by the Old and New Testaments.
DEDICATION

To my mother and father
ACKNOWLEDGMENTS

With deep gratitude, I wish to acknowledge the extraordinary guidance, scholarship, and unremitting mentorship of my dissertation chair, Dr. Harrison T. Meserole—my doctor-father. Also, I am grateful to the dissertation committee members—Dr. Stanley Archer, Dr. Robert Boenig, Dr. John Canup, Dr. William Bedford Clark, Dr. J.J. Denton, and Dr. James Rosenheim for their examinations of the dissertation's content, and their invaluable suggestions and comments.

I extend my heartfelt thanks to faculty and friends of Texas A&M University who made the English department a home for me; to friends and colleagues of Incarnate Word College, San Antonio, for their patience, support, and help.

I am deeply grateful to Priscilla whose intercessions brought comfort; to my dear friend, Karen, for her unfailing faith and moral support; and, particularly to my daughter, Elizabeth, who is the center of my purpose and inspiration.
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CHAPTER I
INTRODUCTION

The Author

Mildmay Fane, Second Earl of Westmorland (1601-1666), is recognized as a minor figure of seventeenth-century English letters. Fane's corpus, still mostly in manuscript and in his hand, is comprised of a substantive collection of verses (some of which have still not been made public by the descendant Fane family), an autobiography composed in Renaissance Latin, and a small collection of seven extant dramas presently available to the public. The bulk of his work has become public over the years through collection sales at auction by the Fane family since 1887 through Sotheby's, and is shared today principally by the Huntington Library, Harvard's Houghton Library, and the British Library. Fane's most recognized collection of verses, Otia Sacra (1648), which he published himself and distributed privately, is traditionally accepted as Cavalier verse, and is represented by selections included in contemporary anthologies of that verse. FUGITIVE POETRY, the subject of this edition, however, has remained largely

This dissertation follows a modified MLA style.
unrecognized except for occasional references to isolated selections from its content in modern critical studies.

Fane was of combined lineage from the English nobility and the landed gentry of the sixteenth and seventeenth centuries—the gentry as an aspiring upper class composed of numerous localized communities and convictions. Revisionist and post-revisionist literature of the past two or three decades has demonstrated that the gentry were variously, Caroline royalist, Elizabethan in conviction, Cromwellian, Presbyterian, Independent, Fifth Monarchist, Catholic, and Calvinist; yet individual families of many communities held unidentifiable convictions particularly during the Civil War and Interregnum periods. Mildmay Fane's dual lineage would have afforded him opportunities to engage with any of these communities of discourse as his inclinations would have dictated, although internal evidence of *Fugitive Poetry* too frequently depicts an author motivated by firmly held beliefs rather than by whim. Moreover, the content of *Fugitive Poetry*, and this edition's *Explanatory Notes* offer sufficient evidence to suggest that he did engage with these communities, even with some that may have found themselves in conflict with others.

The most notable figure of Fane's maternal heritage was his great-grandfather, Sir Walter Mildmay (b. 1520), a staunch Puritan whose apparent diplomatic capabilities
enabled him to survive the reigns of Henry VIII's heirs, and to be appointed as Chancellor of the Exchequer and member of the Privy Council under the reign of Elizabeth I.² Sir Walter Mildmay's political service was preceded by that of his father Thomas Mildmay, who had found favor with Henry VIII and who had been Auditor of the Court of Augmentations and held the Duchy of Cornwall. Sir Walter's progress, particularly his inclusion as a member of the Privy Council, was apparently underscored by Elizabeth's trust in his honest and valuable counsel, and he was awarded the estate of Apethorpe in Northamptonshire by 1551, which remained the seat of the Mildmay family.

Sir Walter's son, Anthony (1548-1617), Mildmay Fane's grandfather, was regrettably not as talented in his acts of diplomacy. Though a successful soldier throughout his political career³, he had fallen into disfavor during ambassadorial appointments serving the English Crown in France during the 1560s to such a point that he was recalled to England by his own father. And although offered another opportunity by Elizabeth to serve as ambassador to the court of Henry IV, King of France, after Anthony had also been knighted by her in 1598, his relations with Henry had degenerated so severely that Anthony elected to decline the position (Morton, 5-7). His graces with the English throne seem
to have been better solidified in the court and reign of King James I, however, although Gerald W. Morton notes that the nature of his relationship with James can only be conjectured, at best. James, however, found the Mildmay estate at Apethorpe a convenient and very pleasant location for refuge from matters of state (Morton, 7).

By 1567, Sir Anthony married Grace Sherington, daughter of Sir Henry Sherington of Lacock Abbey in Wiltshire. Although only fifteen years of age, her marriage to Anthony was accompanied by a considerable dowry including "large tracts of land in Lacock . . . Bewley Court, Bowden Park, and the manors of Queenfield and Sheen." Lady Grace was to become renowned as a woman of extraordinary goodness who dedicated herself to philanthropic causes. She had also received an exceptional education for a woman of her age that paled only to the learning of Elizabeth I who was advanced by her knowledge of other languages. Lady Mildmay put her education to good use, leaving an extensive autobiography and numerous religious meditations, which, as Morton points out in quoting her, were motivated by her intention to communicate with her descendants posthumously and to offer instructional material, as she states, "to follow the good examples of true & faithful subjects" (Morton, 20).
Anthony and Lady Mildmay had an only daughter, Mary, who married Sir Francis Fane of established Tudor Gentry lineage that had grown in importance during Elizabeth's reign and would carry the title of Westmorland. Sir Francis was the son of Thomas Fane who was knighted in 1573, and who had found favor with Elizabeth through his relationship with the Earl of Leicester. Francis inherited most of his father's fortune, and was admitted to Lincoln's Inn by 1594. He was educated at Emmanuel College, Cambridge, probably having received extensive tutelage in Puritan theology thus making him no doubt "an appropriate suitor" (Morton, 11) for Mary Mildmay. In 1596, they wed, thereby uniting both Tudor families and making Francis heir to the Mildmay fortune and the Apethorpe estate. Francis's own political ambitions were enhanced with the estate as it remained a refuge for the Crown. He was created Knight of the Bath at James I's coronation in 1603, became Baron Burgheresh by 1624, and assumed his title of first Earl of Westmorland. His ambitions were partly motivated, Morton notes, with the intention to nurture a political career for Mildmay, his eldest son. The family seat at the Apethorpe estate in Northamptonshire would remain the primary residence for Mildmay throughout his entire life and it afforded him opportunity for close association with the Stuart throne along with its visiting political and religious
associations (11-12).

Mildmay Fane was born 24 January 1601. He and his parents, Francis and Mary, took up permanent residence at Apethorpe when Mildmay was two years of age (12). There is a regrettable paucity of information about his early childhood years except what Fane offers in his own Latin autobiography which is dedicated primarily to his European travels that followed the completion of his formal education. His father's plans for Mildmay's burgeoning political career were to prove somewhat disappointing, and Fane states in his autobiography that he found a dedication to the Muses from an early age (Leech, 9). He acquired a formal education, receiving an M.A., although by special favor in 1619 from Emmanuel College which among the Mildmays was more than just part of their ongoing Puritan tradition. His attendance there was undoubtedly integral to a family legacy. Emmanuel College had been founded in 1584 by Fane's great-grandfather, Sir Walter, while he was Chancellor of the Exchequer. The college was noted as a bastion of radical Puritan thinking (Friedman, *Otia Sacra*, n9, xv).

After completing his education, Fane was admitted to Parliament by the following November of 1620 as a member for Peterborough. Upon completing that parliamentary obligation, he travelled extensively through Europe—a tour common for most young English noblemen to round out
their worldly educations. His travels encompassed France, Italy, Spain, and Switzerland although his exposure to the Continent seems to have further rooted his commitment to Puritanism along with stronger anti-Catholic and anti-Semitic sentiments:

And then to Rome, where even Harlotry and trafficking with Jews is allowed, and both for a price receive the favor, as long as they add to his coffers. And as contraries are placed side by side to bring out their distinction, so is the pleasant principality of Switzerland placed near to this retinue abounding in vice and avarice. Here, rejoicing in the vicinity of Calvinistic truth, he escaped both the whores of Rome and the sceptre of France. (Morton, 18)

In 1622 following his return to England, Fane continued in his father's tradition and was admitted to the Honourable Society of Lincoln's Inn to continue his preparation for a political career, although endeavoring to do so was more out of familial obligation than by personal motivation. By 1624 he was titled Lord Burgheresh, then Lord Le Despenser in 1625, and was knighted in the same year. By 1629, he had succeeded his father as Second Earl of Westmorland and established himself as a member of rank among the English nobility.
From 1625 to 1628, he was again a member of Parliament for Peterborough, and during this time, on 1 February 1626, Fane became a Knight of the Bath upon the occasion of Charles I's coronation. That year also marked Fane's marriage to Grace, daughter of Sir William Thornhurst of Herne, Kent. They had six children during their ten-year marriage, one of whom was a boy born in 1634 and who was sponsored at his baptism by the King. The marriage ended tragically, however, with Grace's death in 1636. During the period of his first marriage, from the years 1628 to 1635, Fane was actively engaged in service to Charles I for Northamptonshire by taking an appointment to the Commission of Martial Law in 1628, and in 1630 and 1631 taking the position of commissioner for the compositions for knighthood for Northampton. By 1634, he acted as Deputy Lieutenant for Northamptonshire, and in 1635 was Justice for the East Division of the county.

A year later, Fane married Mary Vere, widow of Sir Roger Townshend, and by her had another eight children in addition to two step-sons, Roger Townshend and Sir Horatio, first Viscount of Townshend, from Mary's previous marriage. His second marriage and Fane's subsequent associations, as a result, may be of importance to the turn of affairs in his relationship with Charles I. Because of his marriage to Mary, Fane
inherited brother-in-law Thomas, Lord Fairfax, who in 1644 would be appointed as commander in chief of Parliament's New Model Army and who had Oliver Cromwell as his Lieutenant General, as well as a close association with the later Commonwealth parliamentarian, Robert Harley, who was Mary's cousin. On the other hand, Fane was dedicated to the maintenance of a parliamentary monarchy with a desire to preserve social and political institutions that would sustain it (Withington, 1957, 63).

Although Fane's political commitments and overt posture supported the king presumably for the sake of maintaining peace and order, he became vocal, however, by 1640. For example, to his cousin, Sir Henry Vane the elder, he wrote:

My house has ever been obedient without dispute to his Majesty's commands and unwilling to contend with him; yet when we have any request to him, we find no more favour than his absolute opposers do. God send that way of his work him no inconvenience. (Leech, 13)

And, publicly loyal to the Crown though he was, Fane was not without criticism of Charles. In 1637, even while holding the appointed position for the King as a Justice of the East Division of Northamptonshire, he complained of the extravagant tithes imposed on the landed nobility
that were enforced by William Laud who held positions in the Star Chamber, Privy Council, and Court of High Commission--courts of absolutist prerogative that were then used to enforce the king's policy of "Thorough," and feudal taxations upon church and state to attain autonomy from Parliament. Revenues to support Charles' wars were virtually extorted from members of the nobility with enactment of the Forest Laws in 1636. Fane was a victim, himself, of an excessive fine imposed on him in the amount of £19,900 as a result of being found guilty "'for numerous offences in Cliffe Bailiwick, mainly the cutting of oaks and underwood previously granted'" (Morton, 26). Of all the tithes raised or fines imposed, Fane's was the heaviest—a fact that may suggest punitive action by Charles beyond his enactment of the Forest Laws to raise revenues. The period between 1637 and 1640 also marks Fane's reservations in Charles's decision-making with regard to matters of state, and bureaucratic abuses directed at the nobility. In 1637 he took the Lords of Admiralty to task when one of the king's purveyors dishonestly failed to give payment for some purchase he made from Fane on behalf of the Crown. Although Officers of the Navy (which could indicate that the purchase may have been lumber cut from the Westmorland forestland holdings) responded positively to satisfy the debt, the Crown's response to Fane's actions can only be
conjectured. It was commonplace for purveyors not to make payments—a tradition which had become accepted among the landed nobility and gentry that they would not be remunerated. Further, in 1640, he articulated his doubts over Charles's poor judgement in a letter to Secretary Vane over the king's decision about a dispute of inheritance that was ultimately granted to Lord Coventry instead. The letter's content also states his dissatisfaction with the king's refusal to give proper consideration to his loyal subjects.'

Nonetheless, at the onset of the Civil War, Fane remained actively Royalist in defense of the throne. In his biography of Fane, Morton highlights Fane's active loyalty to Charles during events that preceded and subsequently led to civil war, although prose and verse selections from the Fane canon demonstrate that he could be in disagreement with a number of the king's decisions. Yet, despite any political reservation, personal religious conviction, or even his mother, Lady Fane's own covert criticisms of the king's policies, Mildmay Fane joined Charles in the Bishop's War campaigns against the Scots, and also against Scottish Presbyterians who had reacted so violently to the imposition of Charles's Prayer Book. The Apethorpe estate served as lodging for the king's defeated army during its passage home. Further, in 1640, Fane was party to meeting with the
king's advisors at York in support of Charles's decision to end the monarchy's eleven-year personal rule by recalling Parliament, and he served in the king's Parliament at Oxford. As conflict accelerated to political crisis by 1642, Fane accepted the king's Commission of Array to assist in mustering Charles's army. He was at York when Charles raised his standard; and Morton suggests there is evidence enough in Fane's manuscript autobiography to imply that he was present at "one of the war's bloodiest encounters," the battle of Edgehill.

Further, in 1642, he was appointed, along with two other Lords, as members of the king's Commission of Array to collect monies to suppress the Irish revolt. Yet contradictory to an unquestioning Stuart royalism, possibly motivated at this time by his desire for the king and Commons to come to resolution so as to avoid military conflict, he and his fellow appointees elected to delay the collection due to an order to desist, and they expressed their belief in written correspondence that "peace and good will should be restored by joint consent, and they [heard] further from the King" (Leech, 14). As a result, Fane was arrested and incarcerated in the Tower of London to remain in captivity for approximately ten months. By 1 April 1643, he was paroled by the House of Lords from the Tower to a
residence of his own in London but could not venture beyond a twelve-mile limit. By this time, he had been heavily fined and all of his estates in Kent, Cambridgeshire, and Huntingdonshire had been sequestered. As a result of many pleas over the next year—and his commitment to the House of Lords by taking the Oath of Covenant and paying a balance of fines—sequestration was removed and he regained his liberty by 22 April 1645. Upon his release, most of his estate was returned, and his fines were lessened. Morton notes that Fane elected not to return to the king's cause, nor take an active role in Parliament, but preferred to return to the Apethorpe estate to dedicate himself to protecting the well-being of his family and its properties. His reclusive posture proved contrary to those of his brothers', Anthony and Francis, who took up active political roles. Anthony joined the cause of Parliament and died for it; Francis would serve the king's cause as Colonel of Foot for Lincolnshire, was appointed governor of Doncaster, and commander of Lincoln until the city's fall to the Parliamentary Army, May, 1646 (Morton, n. 7, 43).

Morton's biography of Mildmay Fane is highly assertive in portraying Fane as having been demonstratively Royalist and/or a Cavalier in his political actions and social interactions. Further, he
identifies Fane as having been a "moderate" in his political posture, as do other occasional historical and literary references to him. Morton calls upon the unquestionable evidence of Fane's political and military activities during the early conflicts that preceded and led to the eruption of Civil War by 1642. Also, he points to Fane's social and literary involvements with known figures who shared in their Royalist posture. For example, a number of actors who performed in Fane's private productions of his dramas Morton identifies as having later been involved in covert activities of the Sealed Knot. And, Fane's circle of verse-literary associations Morton names also proved to be Royalist and/or members of the royalist nobility: Edmund Waller, John Cleveland, Robert Herrick, and Margaret Cavendish, to name a few. Morton concludes with the assertion that Fane, through his step-son, Horatio Townshend, was later involved in royalist conspiracies with the Sealed Knot, although without any substantiating evidence. Eleanor Withington, on the other hand, characterizes Fane's social and literary associations through her interpretive evidence in FUGITIVE POETRY as predominantly Presbyterian—a term that has unfortunately become too generic, and in Withington's articles, without specificity of political position. Martin Butler's Theatre In Crisis, however, may offer opportunity for
more fruitful speculation as to the extensiveness of Fane's diverse social and political networks that would suggest associations beyond a peremptory view of a closed circle of Stuart royalists. In his chapter, "The Caroline Audience," Butler identifies Fane's cousin, Sir Humphrey Mildmay (also a product of Emmanuel College), in the 1630s as an active member of a diverse network of London theatregoers and *literati." Further, family connections for both cousins offered intimate associations with royalists, gentry, Puritan Gentry, and Parliamentarians. Sir Humphrey's cousin, Henry Mildmay, was a declared Presbyterian and colonel in the parliamentarian army who served under Fairfax and was later a member of Cromwell's parliament; Humphrey's brother, Sir Henry Mildmay, was outspoken against Arminianism, associated with radical Puritan divines, and was a member of Charles's judges and gained reputation as a regicide; another brother of Humphrey's, Anthony Mildmay, was a self-declared "opposer of tyranny and Popery" later to fight against the king in 1642 for whom he harbored a great disdain (Butler, 122). The Mildmay family further held an extensive parliamentary record that connected them with the Northamptonshire parliamentary Fitzwilliams family, and the Chicheleys of Cambridgeshire. The Chicheleys were also distantly tied to Mildmay Fane by marriage. And, the cousins were
relations of Sir Henry Vane the elder with whom Mildmay associated, as earlier mentioned, and of Vane's son, Henry, who would later become an Independent leader in Parliament. Evidence of letters by Mildmay Fane's mother to Henry Vane the elder clearly indicates Vane's unfailing support in her son's political activities.

In addition, Sir Humphrey's non-familial associations allude to staunch anti-Cavalier, anti-royalist figures: Sir John Bramston; Dr. Isaac Dorislaus—the Dutch historian who frequently spoke out against tyrannical offenses against the liberties of the people; Sir Edward Dering—the highly controversial MP for Kent 1640-1642 who would introduce the Root and Branch bill. Selections in FUGITIVE POETRY clearly suggest that Fane shared common sympathies with Dering's Parliamentary record against bishops and their meddling in secular affairs. And Fane's association with Dering appears to have preceded parliamentary debates of the 1640s. Clifford Leech notes that as early as 1625, Dering had given support to Mildmay Fane's candidacy as a knight of the shire (Leech, 10).

Then, FUGITIVE POETRY offers sufficient evidence that Fane continued to communicate with members of the gentry, and, specifically, members of the Puritan gentry through the 1640s and 1650s. A number of his verse epistles are composed to prominent members of that class,
the contents of which share social, political, and religious views that prove contrary to Cavalier or Stuart Royalist dogma.

The FUGITIVE POETRY

FUGITIVE POETRY is a bound folio volume of verses that Fane composed from approximately 1637 until 1660. The volume is presently held by the Harvard College Library, where it has been since 1932. Its content is a randomly arranged compendium of poems with one set of prose pieces entitled "A Dream" (the set of "A Dream" includes "The Prologue to y' Dream," "My Dream ye 8 [or, Sep"r 7br] 1637," and "Epilogue to the Dream :or an! Epigram upon a thrice faire Peace"), ms. pages 38 to 41. The entirety of the text is in Fane's hand. Numerous pieces Fane wrote in Renaissance Latin, however, are of a contrasting scribal character from those verses in English. Yet there is a sufficiently distinguishable commonality in many letter-forms between the Latin and English to indicate that they were all written by the same person. A table of contents--ms. pages 183 to 186--was included by Fane, and labelled "Index Libelli." Although a distinguishable chronology in the content is at best discernible only in series of dated and titled
pieces, "Index Libelli" reflects the physical arrangement of the manuscript's content without error. Hence, a presumption can be made that the volume's original foliation was not disturbed by some figure of the nineteenth century who had rebound the collection. The frequent violations upon any consistent chronology from 1637 to 1660 in conjunction with a notable lack of corrections, deletions, or additions probably points to Fane's having copied the content, as it comes to us, from other working drafts and exemplars.

Eleanor Withington's first in a series of two articles about FUGITIVE POETRY, the most significant to date, offers a thorough description of the text, and is worthy of quotation in full:

The manuscript, measuring 11 1/2 by 7 1/2 inches, preserved in a contemporary vellum binding, contains 98 leaves of uniform paper, collating as follows: A¹⁰(-A¹)B-C¹⁰D¹⁰E¹⁰F¹⁰(-F¹⁶). There are no signature marks. The first extant leaf is pasted down on the verso of the front cover as an end paper. The second and third leaves are lettered in pencil A and B; leaves 4-98 are numbered accurately in ink as pages 1-189. The verso of fol. 98 is not numbered; this page and the pages numbered 2 and 189 are without text.
There are no ex-libris or other marks of ownership. The spine of the vellum binding bears a 'D.' in ink at the top and lower down a nineteenth-century leather label printed 'Fugitive Poetry.' in capitals. The inside of the front cover has various modern pencilings, partially erased, descriptive of the collection or referring to the Westmorland sale of 1887. The volume is catalogued as Harvard fMS Eng 645.

A single hand appears to have written the entire manuscript (including the numbering of pages 1-189 and an index on pages 183-186), though in a variety of styles reflecting the long stretch of time covered by the volume. This hand may confidently be identified as that of Fane. (Withington, 1955, 63)

A genealogy of FUGITIVE POETRY, however, is not particularly exacting. In his introduction to an edition entitled Mildmay Fane's Raguaillo D'Oceano 1640 and Candy Restored 1641, Clifford Leech commented that the FUGITIVE POETRY manuscript, though described in the Historical Manuscripts Commission report for the Westmorland Library (1885), could not be traced (Leech, 20-21). Eleanor Withington adds that J. & J. Leighton had purchased the manuscript as it was sold from the Westmorland family
collection at Sotheby's, 15 July 1887. And, though no inception date for ownership can be established for the manuscript's possession by George Thorn-Drury—the probable owner after J. & J Leighton—he published two poems from its content in 1921. The volume finally came to rest at the Harvard Library, where it has since remained after its purchase from Thorn-Drury at Sotheby's by Edgar H. Wells, "one of the largest buyers at the first of Sotheby's Thorn-Drury sales "acting almost exclusively for the library at Harvard..."" Wells amassed a collection "for the Lionel de Jersey Harvard memorial during 1931-32, even though there is no record of it [FUGITIVE POETRY] in the sale catalogues" (Withington, 1955, 62). Withington credited herself as having reidentified the manuscript as Fane's after it had lost its author through a lengthy fall into oblivion in the library from 1932 to 1955.

In her 1955 and 1957 topical articles of FUGITIVE POETRY, Withington characterized the manuscript's contents as a "collection of occasional poems, largely political, written during the period of strife, not after it" (1955, 62), and more specifically as "political satire" (1957, 40). Her appraisal has validity given Fane's persistent focus on subjects--topical figures and events, and a combination, thereof, too frequently--of contemporary issues that are history in the making.
Hence, Withington's final statement in her conclusion to "The 'Fugitive Poetry' of Mildmay Fane," (1955)—that the manuscript has merit as "a document of some importance in the history of English political satire"—has credence when examining for the topical matter of the collection's verses. Her concluding evaluation led her, logically, then, to FUGITIVE POETRY's examination as political satire in her publication of 1957, "Mildmay Fane's Political Satire." Even a cursory reading of the manuscript's verse titles listed in the "Index Libelli" (manuscript pages 183-186) further supports those contentions.

Yet, Fane's use of historical and contemporary genres of versification in FUGITIVE POETRY may have functioned to carry many of the pieces beyond political satire. Three genres and their metrical forms predominate: ballads—sometimes scurrilous, verse epistles, and verse sermons or prayers. Their contents are very frequently played with irony usually to articulate Fane's perceptions of violating hypocrisies he witnesses in history as it unfolds before him. Of course, given, at times, the very personal character of Fane's critical voice in numerous selections, his writing for actual audience recipients is even questionable; a hypothesis should not be ignored that many selections have a diary-like quality where style, voice, genre, and
content may have served Fane personally, but as verses conceived and executed, nonetheless, with imagined audiences as communities he may have felt intimate with. The span of years from 1637 to 1660 were precarious times for written communication of one’s religious, political, and cultural convictions—no matter what they may have been. In many instances, Fane may have simply elected to write, but not necessarily to communicate. On the other hand, pieces to Puritan gentry, Parliamentarians, and Royalists are overtly addressed with tone and language that suggests they were received (or were intended to be received) by those they were addressed to. Avenues for anonymous publication of political commentary such as pamphlets and broadsides, both pro-Royalist and pro-Commonwealth (as well as the formal newsletters and newsbooks of the Crown and Parliamentarians such as the court’s Mercurius Aulicus and the Parliamentary newsbook Mercurius Britanicus) during the Civil Wars and Interregnum may also be worthy of speculation. Fane’s frequent use of iambic foot ballads throughout FUGITIVE POETRY, for example, emulate the ballad genre that was frequently used in numerous Mercurius publications, whether he attempted publication in any of them, or not. Fane’s ballad style also parallels the genre of many Rounds sung in local taverns throughout the realm.

FUGITIVE POETRY, however, is not necessarily just a
"collection of occasional poems, largely political" (Withington, 1955, 62). Many pieces in the collection are more religious than political. Although religion was a dominant issue at the forefront of the nation's political strife, expressions of personal theological conviction raise much of the work above the level of politics almost with Miltonic breadth, with epic dichotomies between Good and Evil (see "Upon New-Lights," manuscript page 17). Some pieces are Miltonic, and some are homiletic which carry verses beyond political exhortations. They articulate a moral approach to observations of current affairs in the context of moral conduct, or violations thereof. Fane's verse epistle addressed to Hugh Peter ("To Hugh Peters," manuscript page 25), for example, asserts and pleads for the distinction between murderous politics and religion (see my note, EXPLANATORY NOTES). The verse epistle is appropriate as a personal plea to Peter considering that Fane is both appealing against and censuring actions of the Parliamentarian chaplain. The subject and content of this epistle as a moral commentary upon a contemporary event becoming history functions expressively in the same manner as Clarendon's History. They both depict accelerating inhumanities of a nation in the throes of internal conflict, and the loss of decency and moral dignity—which is the great unfolding tragedy of
Clarendon's work. Clarendon and Fane write from subjective points of view, but every chronicle or history is to some extent, not only from the chronicler's viewpoint, but also by virtue of influential narrative modes extant at the time of their composition.

Hence, perhaps Fane's evident veneration for John Donne played a deciding role in his use of running heroic couplet verse of four and five foot variants to express his moral and ethical beliefs over unfolding events.¹⁴ But given his poetics' resemblance to subjectively interpretive chronicling, it is more likely that Fane initiated a style that shared metrical character with Donne's longer works, but worked within the verse form of another poetic genre from the English Renaissance that would suit his chronicling—i.e., the genre of Historical Poetry.¹⁵ The following extract from "Epistle to the Queenes most Excellent Majesty" (author anonymous), may speak for Fane's poetic purpose:

Historicall Chronicles, well penn'd by the
(learn'd (as aforesaid)

Doth manifest represent (as comedy shewes, on a 
(stage plaid)

Mens vice and vertues; as a trew glasse visibly 
(doth shew

Mens face and favor, their faults in visnomy to 
(viewe.
"[A]ls a trew glasse visibly doth shew" expresses the crux of the historical genre. It was intended to have moral value for those succeeding the time of its content by mirroring its figures involved in its events and what they came to demonstrate. The genre was intended to offer moral, patriotic, and aesthetic value. And, for Fane, his own "trew glasse" may not only be what the historical aesthetic may demonstrate for present and future, but what the Calvinist ideal of Scripture has to offer: "[t]he truest glass & best in-terpreter" ("Upon New-Lights," manuscript page 17). Hence, his demonstrations over current affairs are interpreted through a Puritan socio-religious lens, and are further supported by the intentions of the genre. "To Hugh Peters" falls neatly into this interpretive format. Not only does Hugh Peter in his real-life dramatic scenario become an object of censure from the community that shares in Fane's values, but he also becomes an archetype of evil in an unfolding moral and religious drama as he feigns behind the veils of the church: "Thou married hast y* Pulpit to y* sword/This to maintaine y* y* hath been thy skill/To Draw out this to murther and Kill" (manuscript page 25). It is difficult to apprise, however, which audience Fane may be addressing, here. A hasty assumption would be that he is writing within a royalist
community; on the other hand, he speaks out against moral indignities committed from within his own Puritan community. Or, he holds no sway but to the definitions of his own moral rectitude. Other selections of FUGITIVE POETRY that are flagrant attacks upon Laud's bishops, Arminianism, and coercive tyrannies upon the churches (see "Decembr____1641," manuscript page 19) demonstrate his objectively moral approach neither necessarily in favor of the king's political dictates, or Commons'. His beliefs are morally linked to a steadfast commitment to religion which he unremittingly places against the upheavals of the realm. Therefore, history in the making is equally as important for its moralizing demonstrations as any previous history. Hence, Fane's use of Biblical allusions becomes essential. They offer his audience opportunities to understand and share his moral perspectives as "[t]he truest glass & best in-terpreter." His religiously oriented moral perspective is even integrally linked to his retiring pastoral verses of Otia Sacra, even to the divine right of kingship (or queenship, given his occasional pleas for the return of Elizabeth's golden age). Monarchal reign is equally subject to his morality:

Though styled Gods, yet must ye die like men,
Saith God the Lord: Hear what he speaks agen,
Whose Children if you'd all accounted be,
(O Israels Princes) leave off cruelty:
And let your judgements, Justice so put on,
That there be no room for Oppression:
Neither exact from those who call you Lord,
More than your needs require, their powers

(Otia Sacra, "From God to all Princes for moderation in taxing their Subjects[,]" 60)

The poem's left margin is glossed with Biblical references: "Psalm 82./6,7; Ezek. 45.9." And returning to FUGITIVE POETRY with "Upon y' Babes of Grace or y' S' y' Seeke for their Portions in this world" (manuscript page 30) as an example, his poetics reflects a conscious clarity about his function in the historical genre. His incorporation of religious morality, the Bible and its figures as history and their moral purpose, and a contrast against contemporary events become one incorporated moral, patriotic, and aesthetic effort. The poem opens with a generalized statement of observation about the present condition: "Why ist wee seeke from Room to roau soe farr/ Ast wipe all S" out of our Kalendar/Apostles too. . . . " The state of affairs has somehow negated a religious history that, as Fane saw it, was integral to their own historical heritage. And the greatest loss is established by mid-poem:

Those Glorious Martirs first were fishermen
And y' their calling was to seeke & trye
How they could catch men w't humilitie
But this was time of ould, & weer at losse
Unless Gods Book admitt another gloss

The Christian virtue of Humility—the first Puritan ideal—positioned against the sin of Pride becomes an illustrative moralizing paradigm to contrast the actions of current affairs and what they elicit. Fane functions, here, as the historical chronicler: he records what had been so as to re-affirm what somehow was deconstructed and lost—but with the intention of establishing a position to mark against what is:

The milk & hony of our Canaan
Belongs to non but those who by their power
Themselves can Canonise & all Deuoure
Inuerting quite our Sauiours mandate Thence
And compasing this Crowne throug uiolence
W't how they err in this 'ts: not hard to Trace
When they seeke glory first then after Grace

Those who canonize, of course, who invert God's mandate which for Fane is an eternal truth, are relegated to sin in their ambitions of wealth and power through their self-devised definitions. It is only appropriate, then, that this poem should be followed by his invective against Scottish pedlers turned merchants (manuscript
But Fane may not have necessarily planned this arrangement of verse pieces—which is the point. They have been arranged by his composition in response to the occurrence of topical events on or about 1648 and how he has come to interpret them as an immoral breakdown of order, constancy, and the definitions of goodness as he, and others like Fane, had always known them to be.

Topical events and their interchange with history then translated into chronicled texts for the value of scrutiny become even more pronounced in "A Summons to Frank Beumonts Gost/upon resuming one of his owld playes" (see my note, EXPLANATORY NOTES, manuscript page 32). Fane establishes the verse drama of a Beaumont play as the imagined means to demonstrate current affairs. Prior dramatic genres and highly dramatic topical occurrences that rock the nation are conflated into one:

Yet in this Dream he (Patience tryd) snores out
In hopes (spectators weary) t'bring about
An other scene wher in y* world to show
His Kingdoms loss is his own overthow
And therefore to maintaine himself & them
Resolu'd is against all streams to stem
Aduise y* contrary & giues consent
To's minds concurrence wth his Parle*
Things once thus brought to pass (if [I] but
(durst)
I would conclude Exit K. Charles y' first

All of Fane's world has become a dramatic stage, and he is a spectator to history as it is performed as drama before him. As much as one can become involved as a participating audience member sitting in a theater, a curious sense of detachment is implied in Fane's scenario. Possibly, we witness his own personal withdrawal and self-imposed relegation to an audience member who relinquishes himself to what happens simply for the sake of personal relief. As a member of the real world, his commitments and responsibilities to an ethic have been overwhelmed to a point of inaction by the opposing forces. The audience, i.e., the nation of people, look on in anticipation of the final dramatic act. And based on what he witnesses as the drama unfolds, Fane projects the close. There is an apparent sense of resignation about this piece that becomes evident in the concluding lines of its coda-like addendum on manuscript page 33 that even precedes the sweep to disillusionment sensed in later pieces (such as "Upon Prince Charles riding in y' Downes," manuscript page 34):

The scope thereof both sets apart
And sequesters y' Cream of art
Soe y' all expectations tend
To nothing now but t'marke ye end
Wch if good: her'1 be noe cause
For Epilogue to beg applause
(Worth will reward it selfe) but base
Will after quite y* Skoals but case
Whilst Baldnesse needs a Perrewigg
Clownes will not laugh w"out a Jigg

(manuscript page 33)

The coda captures his resignation and leaves all
judgement over the quality of the drama up to what future
history will tell. "Gods Book admitt another gloss" of
"Upon y* Babes of Grace . . . " (manuscript page 30)
would then offer opportunity for moral interpretation by
virtue of God's demonstration of the realm's destiny; and
the realm's history would function in the same manner as
Scripture in its demonstration of God's Will as a
chronicle of humanity's religious evolution toward an
eschaton.

Demonstration of morality, or its violations, then,
becomes a Puritan theological sub-text that runs often
clearly, sometimes less so, through all of FUGITIVE
POETRY's deceptively "political" verses; and if they are
merely left to be studied as having "some importance in
the history of English political satire" (Withington,
1955, 69), they become enigmatic and deceiving with any
attempt to place Fane and the manuscript's contents in
some prior traditionally dichotomous paradigm such as
"Cavalier vs. Roundhead," or "Court vs. Country." It would seem that Fane's moral Puritan commitments to composing about current affairs as homiletic endeavors offer him an opportunity to be objective from a removed scrutinizing position over all happenstance. And, *Fugitive Poetry* gives indication of his ability to be removed and objective--though, of course, through a Puritan lens. As scurrilous, sarcastic, and vehement Fane can frequently be about Oliver Cromwell and the Protectorate, he is willing in his personal plea to Cromwell in "Ad Protectorem ___ Ian __ 30 ___ 1653 (manuscript page 132) to accept him as Protector as long as his conduct is for the well-being of all, i.e., for the body politic:

> For being Protector & anoynted thence
> All suppling lenatives He should dispence
> Unto y* People; make y* sword to bend
> Into a sickle, th'Helmet to defend
> Hive like y* laboring Bee; if this He'ld doe
> I'le say He shall be my Protector too.

In contrast, all versified invectives over Cromwell are not presented by Fane the royalist adversary, necessarily, but illustrate Cromwell's self-serving and ambitious designs and machinations that even lead to regicide. Cromwell emerges as hypocritical in his opportunites for ambition--as does Thomas Fairfax in the
very first piece of FUGITIVE POETRY, "Upon [ ] Strange adventure and/[ ] Voyage of Prince [ ] ali: Black Tom. . . ." Cromwell and Fairfax contradict the First Commandment of the Puritan First Table with their conduct by placing themselves in their egocentric will to power and self-aggrandizement before God, and also before all of God's demonstrating history. If Scripture is Fane's homiletic lens as God's Witness, the Old Testament's Books of Kings, for example, are redolent of sinful and fallen leadership like Cromwell's, and their subsequent punishment. Hence, Cromwell's sinful hypocrisy, his loss of "Loyalty through Pride" in "Anagram/Protector/Oportet _ C.R." (manuscript page 188) is punishable by Revelation-like images whereby the exiled heir of England's interrupted line of monarchy has an opportunity to be an instrument of God's apocalyptic wrath.

"Loyalty," then, is not only loyalty to all members of the realm, but according to what should have been Cromwell's Puritan ideal—a loyalty to God first, as exemplified by his moral conduct, for the well-being of the realm.

Further, those Puritan ideals of Humility and Temperance as conduct of the "godly man" in defense of the First Commandment" that would naturally bring the individual to desire for moderation are thematic virtues not limited to Fane's critical scrutiny of Cromwell.
They underscore numerous selections that address a broad spectrum of religious, social-cultural, and political issues. Theologically, the First Commandment's intention to defeat the Sin of Pride is precisely how he characterizes, for example, the ironic purpose of Christ's crucifixion but subsequent victory:

> When towards Jerusalem our Saviour went
> He chose noe state nor Pompous ornament
> But rather on an Asses coult did ride
> To cast a more contempt on this worlds pride
> Designed was a speedy Victory
> The bloody Day approaching w'th should tell
> His <victory> Conquest over Death y* Grave &
> {Hell.}
> (manuscript page 169)

And, just as Scripture's theological history demonstrates models against the sins of Pride and Ambition, or illustrating violations and their ramifications, Fane resurrects even England's historical violations as edifying discourse in the same spiritually thematic context—for example, bringing forward Cardinal Wolsey:

> "Thus from y* Shambles wher much blood doth fall/Thou didst become a Tyrant Cardinall" ("In Cardinalem Wol<l>saem," manuscript page 165). The act of Tyranny is pride with its accomplices--material ambition and
power—at the cost of the well-being of others for personal gratification. Nor can Wolsey's relationship with Henry VIII—his usurping the political liberties bestowed upon him—be ignored as a parallel to William Laud's relationship with Charles I and Laud's usurpation of religious-political power with the assistance of his appointed Bishops; or even Fane's personal victimization as a result of it. Tyranny, Pride, and Ambition become the religious-political backdrop for idolatrous changes ordered by Bishops through Laud in "Decemb'____1641":

the menicke guarb & gestures speake noe less
When uppeside then Hocus Pocusses
And y* superfluous sarke more one y* gonne
In penance for y* whoredome of the' <one> : whol:

<tonne

Wt needs y* hood & capp to shew degree
Y* mas is mas w"out such sophistry
Was not y' plott a poore & sillye one
To call a table made of oake a stone

(manuscript page 19)
The tyrannies, of course, are not Laud's or the Bishops', alone. They are an extension and evolution of Charles I's tyrannical abuses of monarchal prerogative and his vindicating machinery of "Thorough." Charles's sins
against the First Commandment need no mention in _FUGITIVE POETRY_, nor are they mentioned. In effect, they do not have to be. Puritan nobility, gentry, and commoners had become a community unto themselves as religious victims of Laudian Arminianism; all its members knew from where the tyranny came. And its Pride became manifest, further, in the debacle of Arminianism's empowerment in the formal scholarly communities of Oxford and Cambridge where Calvinism once reigned and had the opportunity to nurture future statesmen and professionals of the body politic¹⁰ (see "Cambridge & Oxford," manuscript page 36). Fane would have sensed these violations and their social-cultural implications intimately (as did, probably, Puritan Gentry Parliamentarian Symons D'Ewes¹⁹), given Fane's familial and personal allegiances to Emmanuel College, Cambridge, and its staunch commitment to Puritan ideals.

But Fane's Puritan commitment may have further dictated posture as a moderate; may even have driven him to his elected removal to the estate at Apethorpe to extricate himself from the rabble of political extremism England had divisively fallen to as a plurality of conflicting communities. Fane saw them as malignant and anarchical, even those of religious Independents' Puritan extremism (see "An Independents Coate Blazond," and "Upon New-Lights," manuscript page 17). Given his demonstrated
disdain for personal conduct that would contradict his moral beliefs and personal commitment to them, his elected retirement to the country may have been more inspired by his insistence not to be involved in a political arena that would have demanded compromising religious convictions that were an integral part of his Puritan cosmology (and that also embraced a loyalty to balance between monarchy and Parliament), rather than a desire to protect his wealth and estate. His removal for such purpose is clearly evidenced in a verse epistle to his active Parliamentarian and Puritan Gentry associate, Robert Harley, as a personal plea for Harley to extricate himself from political action, its seductive sirens and connivings, its sacrifice of personal freedom, and its conflicts:

Thus fortfide w"out all strife
I'le guive y* Ball to th' Cuntry-Life

What though you have a River ther
To waft y' thirst ore to y' Bear
And a Trade wind whose privilidg
Constant from Westminster to th'Bridg
May fill y' Sayles trimd & prepard
To take in fresh watr at Still yard
You must have care in passing by
Of Sirens in this Pilacy
Then Heer's a Pond too & a Boat
A shed therby to wash y' throat
From any Fish-bones harm or worse
Catt-killing-Care, or any curse
The hardnes of y' Fates or Times
Create to Cancell merth & rimes
Ther in a Counsail whilst we sit
To propagate noe sttate but witt
Like Court of Iustice we dispence
High verdit censures 'th out offence
And all Malignant humors drive
Out of Contents prerogative
That noe disastrous bre<a>th impayre
By dialect y' wholsom ayre
Wherin we breath & are as free
In mutuall society
Thus w'th one Frend & two; noe more
Than makes up inst y' Count & Skoar
To freedom & to merth belongs
You may rest happy out of Thronges.
("An Invitation to R.H.: to change/
y' Citty Life for this in y' Cuntry
Apr_8, 1651," manuscript pages 114-116)
Considering what Jacqueline Bales has illustrated about
Sir Robert, the Harley family, and Puritanism in the
period "as a style of piety, a mode of behaviour, a set of priorities" (Eales, 46), Fane's plea may be possessive of a shared localized Puritan community's moderately positioned priorities toward "piety" in a community of discourse. "That noe disastrous bre<ath impayre/By dialect y' wholsom ayre/Wherin we breath & are as free/In mutuall society" (manuscript page 116) may be highly significant for Fane, Harley, and their shared community of "mutuall" two, or more. "Dialect" suggests a common lexicon of discourse and its meaningful codes. And "freedom" as a codified word in the Puritan lexicon signifies spiritual freedom to realize the Puritan's indwelling Godly spirit. Once spiritual imminence should be conceived, the "Godly" Puritan individual has freedom of choice to conduct himself or herself with Puritan moral conscience. In that sense, Fane's plea may be one posed to Harley not to forget or violate their mutually shared definitions. "An Invitation to R.H. . . . " may not simply be country verse, or a poem of Cavalier country retirement, but whose content beseeches the opportunity for personal conduct that removes the individual from pernicious ambitions that politics' involvement with the "bear" of the period (Cromwell) had fallen to.

Yet FUGITIVE POETRY is not a manuscript collection filled only with invective and harangues of frustration,
or pleas to take heed—although they are vented, certainly. The content is also interspersed with Fane's attempts at an ideology for resolution that is noble and not self-conciliatory. And, here, he is separated from frustrated Cavaliers and Stuart Royalists. His Puritan theological ideals beg for practical moral conduct to be exercised by all for attaining resolution by means of balance and moderation. Moral virtues and reason become the call for a reactionary desire to re-acquire a balance between Church and State:

O did wee thoroughly see
How many artless soules reformers bee
If State & Churches wheles wee might mainetaine
They'd broken y' they ne[e]re can set againe
For whilst they make Religion pretence
And order Law those both are druen hence
Wich when wee would restore I think't first
    {good

The one were truly knowne__t'other understood
("My Lottery," manuscript page 15)
Moreover, the balance between Church and State is further reliant upon the need for moral and ethical interaction between king and parliament, i.e., not one without the other, but together for the good of all:

If y* King more or Parlim* have lesse
To say, who is't y* is y* misteris
That Gouerns all (but freedom) to y' still
Example Led is fostered by will
For wher y' Prince obeyes y' People sway
Soe Subjects of't times Soueranties betray
Yet wher noughts sought but w' y' Lawes require
Hees tyrant <&> y' no King doth more desire

("For a Treaty," manuscript page 26)

The poem's title is illuminating; it pleads for co-existence between king and parliament, and both in response to Law, as the content suggests. But kingship, according to Fane, is neither individualized, autonomous, or acceptably tyrannical; it is dictated by God's Laws, as demonstrated previously:

(O Israels Princes) leave off cruelty:
And let your judgements, Justice so put on,
That there be no room for Oppression:
Neither exact from those who call you Lord,
More than your needs require, their powers
(afford.

(Otia Sacra, "From God to all Princes . . ."
60)

What emerges from Fane, then, is an intimating vision that the body politic should be an organic unification of state disseminated from God and God's Laws whose head and organs do not individually overpower or suffer from unlawful illness; they are naturally intended to co-
exist, rightfully, and function interactively for utility of the commonwealth.

Attempting to assess Mildmay Fane as a Stuart Royalist, or Cavalier—either by virtue of the label's political definition, or its literary definition—is a rather risky endeavor. Although of noble parentage, he was subject to Charles I's abuses, and Fane was critical of them—socially, politically, theologically. He very infrequently refers to Charles, but too frequently refers to "king," "sovereign," and even "golden age"—which suggests his desires to resurrect the monarchical age of Elizabeth I. Fane may have been committed to monarchical government, but not necessarily to Charles Stuart. And though, at times, Fane offers content in the genre of Cavalier verse, it is frequently underscored with country retirement that affords him opportunity to pursue the life of a Puritan "godly man" without hypocrisy, or contradiction to moral selfhood as defined by his religious persuasion. Hence, Fane's *vita bona* is a highly qualified one, and his distinction would remove him from other Royalist authors of the genre he has previously been associated with. So, too, attempts to characterize him as Presbyterian—either in its religious context or its political one as the term "Presbyterian" had become by 1646—all for the sake of literary interpretation are equally treacherous. Fane certainly
does not suggest in *Fugitive Poetry* that a monarch submit to Christ's Kingdom, or that members of the Kingdom should be sole governors to whom the monarch would be accountable. And contrary, at least, to a portion of John of Salisbury's *The Statesman's Book*, nowhere does Fane defend tyrannicide. Nor do Fane's demonstrated Puritan beliefs in *Fugitive Poetry* allude to Presbyterianism's doctrine that the church be independent of the Crown.

However, Mildmay Fane need not be as dichotomous or enigmatic as he has been previously considered. His moderate public posture may have been an expression of his moral moderation. His moral moderation was undoubtedly inspired by his Puritan commitment to humility in response to the First Commandment and the First Table, as *Fugitive Poetry* has illustrated. Fane's retirement to Apethorpe may have been his only consoling Grace in a personally perceived natural Puritan landscape of a Puritan cosmology to remove himself from social, political, and religious conflicts that would have threatened his personal theological convictions; convictions that Fane probably believed all members of the realm should have been accountable to. From these perspectives, *Fugitive Poetry* opens an opportunity to reevaluate Fane's corpus—primarily the second half of *Otia Sacra*'s poetry that has been traditionally labelled
as "secular"; his dramas; and other selections of verse as they are made available to us.

2. Information herein offered in the Introduction for Mildmay Fane's family history and heritage has mostly been taken from Gerald W. Morton's A Biography Of Mildmay Fane, Second Earl Of Westmorland 1601-1666 (Lewiston/Queenston/Lampeter: Edwin Mellen, 1990, passim), the only formal biography of Mildmay Fane to date; also, from Donald M. Friedman's introduction to a facsimile reproduction of Fane's Otia Sacra (1648) (Delmar, New York: Scholars' Facsimiles & Reprints, 1975, passim); and biographical information offered in Clifford Leech's introduction to his edition Mildmay Fane's Raguillo D'Oceano, 1640 and Candy Restored, 1641 [sic] (Vaduz: Kraus Reprint, 1963).

3. Morton notes that Sir Anthony assisted Admiral Clinton in "the rebellion which the Earls Westmorland and Northumberland had launched on behalf of Mary Stuart"; he was called upon as a military advisor in 1574 against the French threat in the Netherlands; and, in 1607, he mustered volunteers against the Midlands Rising at Newton.

4. Morton comments that Fane offers no explanation in his autobiography for not completing the curriculum except that he felt compelled "prematurely to give up a youth devoted to laughter and merriment in exchange for the sobriety and gravity of a Cato" which Morton takes to be an allusion to his election to serve as MP for Peterborough (17).

5. "In order that he may make his life happier, since what he possesses is by inheritance and not acquired by labor, he works to compose his mind in equanimity and make it alien to quarrels and factions. Nevertheless, loyal countrymen cannot avoid the
forum of the Parliament" (Fane Autobiography, Morton, 18).

6. But it is significant to note Morton's comment that Fane sold this commission "very probably [to reject] the king's efforts at increasing revenues" (24).

7. For the content of this correspondence, see Morton, p. 27.

8. The cause of Fane's incarceration in the Tower drawn from available sources of biographical material is conflicting and enigmatic. Friedman contends that Fane was captured and imprisoned because Parliament (Commons?) was able to forestall the implementation of the king's Commission of array (Friedman, Otia Sacra, vi); yet, Friedman's presentation would contradict Fane's declaration to desist along with his colleagues. Withington's interpretation undoubtedly parallels Friedman's, that Fane was confined "for attempting to put the King's Commission of Array into effect" (Withington, 1955, 61); Clifford Leech indicates that Fane was brought before the Lords along with Lord Montagu and Sir Christopher Hatton for having abided by the order to desist in executing the Commission at which time Fane was arrested and confined (Leech, 14); but Morton contends that Fane was arrested along with thirty others in the field following the Battle of Edgehill when, "pursuant to the orders of that Parliament which remained, he (was) handed over to the guard and custody of the Tower" (Morton, from Fane's Autobiography, 36). Morton's interpretation does not address conflicts over the Commission of Array.

I lean toward Leech's explanation, at present, because of its greater detail among all the sources: Charles's instructions to Fane and the other commissioners are dated July 4), and on August 8 Fane, Lord Montagu and Sir Christopher Hatton wrote to the High Sheriff of Northamptonshire to tell him that they would put the Commission into execution on August 15). But on that day the Commissioners are found writing to Sir Gilbert Pickering (who was Knight of the Shire for Northamptonshire) and his colleagues, avowing that they have not put the Commission into execution since they received the order to desist. They suggest that peace and good will should be restored by joint consent, and
they will not execute the Commission until they hear further from the King. On the 24th of the month, all the Commissioners were sent for by the Lords. Fane was then arrested and lodged in the Tower. (14)

9. A regrettable point of confusion in Morton's biography lies in his frequent use of the two terms as synonymous, although—in all fairness to Morton—the interchangeability of "Cavalier" and "Royalist" may only reflect a pejoration in the distinctions of both terms due to a conventional approach in viewing the Civil War and Interregnum periods of seventeenth-century England's conflicts as dichotomous in epic proportions between Cavaliers and Roundheads. Yet, a poetizer and dramatist of the period, as Fane was, of what Earl Miner came to define as Cavalier verse and Harbage identified as Cavalier drama may not necessarily have shared in all the convictions of Cavaliers. Nor would that versifier or dramatist have been totally committed to Stuart Royalism which substantive internal evidence in FUGITIVE POETRY may strongly suggest.

As will be seen in the transcription and EXPLANATORY NOTES of this edition, even Fane's political royalism as Morton identifies it, may not have been Stuart Royalism per se, but rather a loyal commitment to the concept of monarchy that reflected ideals of the Elizabethan period and the noble tradition of knighthood that preceded it.

10. It should be noted, however, that a moderate position in the political arena of the 1630s and 1640s in England was not looked upon favorably by Charles and the Court. Any political commitment other than archly royalist that could generate political dissension or debate in and out of Parliament was viewed as cause for distrust, especially on the part of the flourishing independent gentry who were a growing social-cultural entity in London. The London theatres and their social-political milieu for the aspiring gentry became a great cause of concern for the Court. See Martin Butler's Theatre And Crisis 1632-1642, (p. 118; also, p. 123) for Butler's comments on Fane's moderate opinions that "Charles and his followers" readily alienated themselves from.

11. Butler comments that "[t]he two cousins dined together in 1639" (115)—curiously about or after Fane's active engagement in the Bishops' Wars with
Charles I. Although Fane's association with Sir Humphrey may not offer clear and concise evidence as to Fane's political convictions, it does suggest that Fane did not limit his social interactions to members of nobility loyal only to Charles Stuart.

But such associations may not have been limited only to the years preceding the onset of the Civil War. Friedman points out that by the 1650s, "Fane's associations with his [second] wife's family and his visits to Fairfax's estate at Nunappleton in Yorkshire later served to acquaint him with Andrew Marvell, the tutor of Fairfax's daughter Mary between 1651 and 1653" \textit{(Otia Sacra, vi)}. Although Marvell is generally viewed as having been a political chameleon during the Civil War period, he was suspected of having authored satirical works critical of the king, was friendly with John Milton, and held a strong allegiance with Cromwell (Ricks, 216).

12. The years of \textit{Fugitive Poetry} were marked by persistent threats and abuses of intercepted and confiscated written communications between parties by adversarial and warring factions; \textit{communiques} through the use of ciphers, codes, and emblems were commonplace. Royalists and Parliamentarians employed the services of informants and cryptographers; and, too frequently, confiscated communications led to punitive action. See David Underdown's \textit{Royalist Conspiracy in England 1649-1660} (New Haven: Yale UP, 1960), \textit{passim}; also, Lois Potter's \textit{Secret Rites And Secret Writing, Royalist Literature, 1641-1660} (Cambridge: Cambridge UP, 1989), \textit{passim}.


14. Fane's use of the Verse Epistle as a frequently recurring \textit{genre} in couplets in \textit{Fugitive Poetry} might suggest Donne's influence for a vehicle of expression in a moral context; and, external evidence indicates that Fane had a substantive example in his personal possession. The John Donne \textit{Westmorland Manuscript} was a coveted possession of Mildmay Fane and remained in the Westmorland family until its sale to Edmund Gosse in 1856. Among the three sections that comprise the manuscript are a
large group of Verse Letters that were addressed to many of Donne's friends at the Inns of Court. Also, Donne's Satires and Elegies follow the same metrical format. Fane could have treated Donne as a mentor of sorts, and an emulation of Donne's style where appropriate to Fane's expressive needs seems reasonable (my personal correspondence, The Berg Collection, New York Public Library).

15. For a comprehensive analysis of the Renaissance Historical Verse genre, see Homer Nearing, Jr., English Historical Poetry (Philadelphia: Polcroft Library Editions, 1972), passim.

16. Gerald M. Maclean in his examination of historical poetry in Time's Witness, Historical Representation In English Poetry, 1603-1660 establishes the same thesis for Abraham Cowley's epic, "The Civil War," which Cowley executed in iambic pentameter heroic couplet verse: "The battles and sociopolitical crisis of 1642-43 are given generalized import as particular instances of more enduring moral conflicts" (180). Cowley's works are listed in the catalog of Fane's library at Apethorpe (see APPENDIX, manuscript page 5).

17. See J. Sears McGee's The Godly Man In Stuart England (New Haven: Yale UP, 1976, pp. 68-94), for his discussion of the significant difference between Puritans and Anglicans in their ideological approaches to the Ten Commandments. Puritans were wholly committed to the First Commandment and the First Table as the essential practicing methodology in the evolution to godliness: the "rise of all sin against man is . . . sinning against God first. . . The breach of the First Commandment is the ground of the breach of all the rest'" (71).


19. For further discussion on Symons D'Ewes, his association with Cambridge University, and his witness to Arminian abuses there, see "Swallowes it rather than heed . . ." etc] in EXPLANATORY NOTES, manuscript page 31.
20. . . . that also embraced loyalty to a balance between monarchy and Parliament and, hence, all members of the realm as the body politic. There is evidence in the Fane canon to suggest the influence of John of Salisbury's *The Statesman's Book*, and that the prince's responsibility is to the affairs of the commonwealth but guided by the dictates of God's Law; also, the tyranny of princes is an act of treason against the well-being of the "body," and is punishable; but more so, tyranny for personal gain is an act of sin by placing oneself first before God, and a violation against the First Commandment.

CHAPTER II

THE FUGITIVE POETRY: A NOTE ON THE TEXT

This edition of FUGITIVE POETRY has been prepared from its original in manuscript form held by the Houghton Library at Harvard University, Harvard Manuscript fMS Eng 645. The diplomatic transcription herein presented has been executed from and relies on a quality photocopy that was supplied by the Houghton; hence, any work to be conducted beyond the scope of this dissertation should command a final examination of the original manuscript to confirm and further supplant textual interpretation beyond what the photocopy has offered.

Approximately thirty percent of the manuscript was composed by Mildmay Fane in Renaissance Latin. This Latin portion is not included due to the voluminousness of the manuscript's English content; however, Fane's titles to his Latin verses have been included in their appropriate places in the transcription. Much of the Latin relies on Fane's references and allusions to Horatian Odes, and those references are listed with the titles as Fane noted them in the manuscript. The Latin content should rightfully be conducted as a study in and of itself, and will be completed following conclusion of the dissertation.

The following Legend will assist the reader in
transcription markings:

\(< \), or \(<\text{abc}>\), or \(<--->\):

Cancel

ae, and oe:

Latin diphthongs

\(\bar{m}, \bar{n}, \bar{u}, \bar{o}\), etc.:

Macron for doubling the consonant or adding an "m" consonant to a word following the vowel indicated

[---], or [th], or [a?:]

Not decipherable, or questionable

!the!:

An addition by Fane, or a careted addition positioned interlinearly above or below the line of text as noted in the TEXTUAL NOTES

Given the paucity of additions, deletions, and corrections the manuscript has demonstrated, it is highly probable that the contents of FUGITIVE POETRY are a compendium taken from previously worked drafts and exemplars. This observation is further supported by occasional disruption of the chronology of dates Fane
presents in the titles of his verses.

In addition, the following are a list of Fane's punctuation marks as they are presented in the transcription:

: Fane denotes an abbreviation

= Fane denotes hyphenation for separating a single word by a line-break; not all words are separated at a syllable

W: "h, w:"h, S:"r, S:(' or S."r, s.'), y." " a colon or period positioned under superscription in the manuscript when noted

All s's in the manuscript have been normalized for the sake of clarity.

CHAPTER III

THE FUGITIVE POETRY: THE TEXT

{manuscript page not enumerated)

Upon [ ] Strange adventure and

[ ] Voyage of Prince —A—

[ ] ali: Black Tom

[ ] wansford bridg

[ ] London y'

[ ] of 8'__53.

I'le bring noe fo[ ] Voyage on this stage
From mandevil or purcas Pilgrimage
Nor will I rake Tom Coriats ashes ore
To coast y' Lybian or Atlantike shore
My pen a subject homebred cannot want
Whilst a braue squi:ier goes up to Troy no[ ]ant
And for to guie both purce & body ease
Makes choice o'th fower-wheeld_comon passages[.]

When now mounted stately the exceeds
The Fiery Pallfries w'his eight good steeds
At length drawn out whose every step they tread
<In well tun'd bells>
To y* next comming wayne is registred
In well tun'd bells squerrells [ineag'd] sometimes
I've herd present their Patrons w™ like chimes:
To consort w™ y* thirsty Axel creaks
And faignes as if for licker more it speaks
Such harmony seems plaintife making more
As swine when their nose iewells they put on:
   Though these goe slow they'r sure a pace preferd
   In state espetially which musik's heard
For all y* triumphs Potentates are in
Ought not to vanish quickly, but be seen
Soe in a grave solemnity requier
   Noe swifter march than y' o' th' Pismier
Thus then enthron'd this worthy wight appeers
As Prince to all y* other Passengers
Comands & all obey: whom for to help
One straines ambitiously to serue his whelp
As a dry[e]purce; yet y' she may guive milk
Before they part, [H]e shews he is not Bilk
Hath some cards worth y* owning, Hers turnd up
The game goes on they play their Tricks & sup
You'ld iudg as in y' Leather shell they sate
T'had been y* Lobster Lady & her mate
By sun-burnt-russet-Packs y* hue's expresst
Of y' same crawling monster e're't be drest[:]

Though

{manuscript page not enumerated}

Though like y' horses time draw[ ][forth in length
The fate secure & fortifie wth strength
Of double Packs like Gobions on a wall
To damp a shott or any harme might fall
Him or his Puppy, & soe stowd for worth
The curtaines drawn He noe wayes peepeth forth
For fear of a discou'ry [ ] gould y's fine
Lies deepest in y' cauerns of y' mine
And soe to se upon him self more price
He thus incoacht shu--s all discoveries.
   I hau not bought an ambline nag to ride
   To Paris could Ile'hu' been thus coachside
T'had saued Lepton horse-flesh, paynes, & work
   For once wth in his week he had seen York
But those were silly travailers of owld
Could not reach this Invention, saue their gould
And in more state & ease contrive to be
Transported wth like great solemnity
Now when one Prince unto an other sends
Embassadours attended by their frends
Accoast his court wher met Wth Lords & Gentry
That this Wth His she frend as he draws nigh
The suburbs may not want Civility
And due respects but met Wth a like train
I doe proclaime their Entry Carter Lane.

Basta

Upon a mischance or fall

As dark as pitch
The night in which
Noe moon nor star appears
A Doctor Bowld
His steps mistowld
Soe tumbled downe y* stears

{Tmanuscript page B}

Twas in October
And he was sober
For as if thirsty he fell
And brused his head
That he lay for dead
At y' dore of y' Fresco sell

Soe He neuer spoak
Though his pipe it was broak
His box of Tobacco & all
His browe & his eyes
Did suffer likewise
Was not this a terrible fall?

Yet at y' length
He gatherd some strength
And came to himself again
Complaines his director
And L[antl]-horn protector
Had plotted to beat out his braine

Why should we th'uls skorn
The Light or y' horne

When those of such use may be

To saue & defend

As y' day light doth end

And conduct in security

I will noe more wonder

Though't lighten & thunder

We uppermost Fates must endure

And yeild to all's don

Heer under y' sun

Soe Phisitian thyself thou mayst cure

{manuscript page not enumerated)

To H.T. into Nor:

My Noble Holl

Nor Kate nor Doll

Nor Gibb, nor Hodges Mary

Nor Ruth nor Bess
I shall express

Nor lone looks to y* Dairy

But my desire

Is set on fire
To tell Thee some good story
Yet it shall not

Speak Coriot
Nor Ambeling Ihon Dory

Ther is a Knight

Whose Spurrs shine bright
And thus I doe Embrace him
When thither I goe
Though't be noe snow
You redely may Trace him

T'is not Ban Bon

Nor watt, but Ihon
Though Cunny oft' awakes him
He seldom Knocks

Until y* Fox
Catch him & speachles makes him

Then out He's led
   Unto some bed
Or couch neer to y* same
Where again up start
   He cries sweet hart
I fayth I am very Lame

He came t' afford
   His owld Land Lord
His Company not Rent ho
Til as I [sayd]
   He was well payd
And a good Lodging [st]ent to

Whence I next day
   He slips away
As silent as y* swimmers
For being soe kind
   He had utterd's mind
Before, after some Brimers

His dry soule up
    Calls for a Cup
Then mounts his steed noe Trotter
And Gallops home
    Wher fittly come
He may teach Docter Potter
De mirandis Britanae ad I. Dousam

Hug Gross: Epig: to I. Douse of y* Wood[r]:

of Holland taught English

That I some Miracles may rowse
To tempt ye Strangers Faith my Dowse
Know yt, allthough noe flocks heer stray
Minerva's Spinsters seldom play
We dwell in Touns are very good
Though in a Cuntry bears no wood
All's Pasture Ceres field we lack
Wth heaps of Grain yet barnes do crack
Our Sellers full wth Vessells stand
Yet heer no vines forth th'Pruners hand
Heer Flaxen stalks are very rare
Yet tel me wher more Hollands are?
Our Dwellings to y* water icyn
Yet Douse our thirsts we quench wth Vine

W.

Song or Ode

Upon y speake rs of either houses Leyeing their charges & ruining away to y Army

The Parlim sat soe long wthout head
Til neuer a speaker was left in each house
Jack Presbiter made his will & was dead
And all was ordaind, provd not worth a louse
Sing round about every one to's trade againe
Let shoemakers noe more exceed their Last
Nor Princes obey y subjects might reign
Lest thes become all long Letters at Last
How comes it about there war found of Late
A trick to put all authority downe
But y' some would change a Monarch to state
And wth their mis breath & Last y' [H]oners of y' Crowne
        Sing round about let us forget to [speake] Duch
        And let our Mother tongue beare Comand
Let Insolence want necessities Crutch
        And true English speak y' all mis understood
Wherefore God bless y' King & his Peeres
And all Loyall Comons w' soeuer they be
That whilst Citty and army are goeing by & heares
The Subject againe may haue's Liberty
        Sing Round about Babilon tw'ill be thy fall
        Wth Multitudes thou both houses lost awe
Till now thy great army and Generall
Doe seek to giue thee & y' Kingdom y' Law
What proffits it now magna charta foresad
What of Forests or y' Petition of Right
Wher time Deuoures all thing [uplon ther [loe] bread
And y' best understanding is how to fight
        Sing Round about looke to thy owne & be wise
        Leave ofe to solicite thy cause in a forme
Belt[---]t there bill be neither [s]essions nor size
But all will be under confusions storme
Unless by a timely returne from our sinn
Wee be able o[a]e the [nu---] soe much to preuaile
That as Members goe out our King may come in
Cutting o[ ] perpetuity in ye intayle

Sing Round about let y* Just spheres & y* skies
That ouerlooke all <----> below heere prouide
For y* time y* to come wee become y* more wise
And Let y* known Lawes alone be our guide

{manuscript page 7}

[---]sus
Sapiendiam
Iesi
memoria

Abusus Regans
&
genu(e)runt
Iunea 1641
plebeia pictoria
Banc fabulam

Fabula
To S' A.W. Cler' of y' Kitt
to K.J. Upon his well cookt
Dish_num now in print calld y' Art
of K. Iames.

Reader behould w' past times did afford
Heer sett before y' on this dresser-bord
Where thou mayst find both Cook & Bacon w'n: in
Good Diets Clerkship would co'mend y' Kittch
Then tell me ever if Thou Knewst a Man

Write stronger from y' spitt or dripping pann

(Manuscript page 8)

8

Caracter, acrostichis__

Grace before meat & after

gratis data

Gratia To my L: Ch:

gratum faciens
Wth Thankfull cap in hand you'l bring Grace under
But if Grace make you thankfull 'tis a wonder:

3. Graces

Fayth ___ Hope ___ Charety

Fayth I beleve, & tis noe sin at all.
To Hope y' pride at length may have a fall.
Yet Charitably I'le dispose my wish
That soe much Grace may never coole y' Dish___

(manuscript page 9)

Saegri: Gazetao[t]icon-- inter Mil: & Robert: suum

Upon my falling Lame
under suspition of y* Govt
only in Decemb * 1650.

Excuses all but bootless are
When Payn becomes a Conquerer
Since then I cannot put on boot
I forced am to goe on foot
And y* denide too by y* same
Reason I halt & soe goe lame
Now w is left to stand in stead
But t'goe on Crutch & ride a bed.

Causa sine qua non: Septemr - 1: 1643

My taking Phisick to ever

my lamenes I make y' Doc.'
speak

Courage my Lo: let not y' fancy skan
The mixt complection of y' potian
Though <nor> :it: be :nautious: <not> <squeamish
<at y'> :in: tast & smell
Those first must suffer ill y' would be well
Let not a female squeamishnes conclud
You weak but putt on manly fortitude
And roundly take it up then doun y' belly
Then gutts will rumble & arse squirt I tel yea.
Quaedia videntur & non sunt
Quaedia sunt & non videntur

To my Frend Mun: gon to Lon: to play
at Tennice

Mun
I y' am Thine, & Thine all
Wish myself now a Tennice B___
Or else some wanton Losses P___
For ther thou loust to Keep thy racket
  But seing distance wo'nt afford
  These let me be y' grill or Bord
That whilst thou cutst y* line wth grace
Thou Hazard hitst or nickst a Chase
Equivalent to cause dispai<re
Be th'service guiven nere so fayre
And if all this yet will not doe
Ile covet t'be some Madams trou
Soe slightly guarded y* wth ease
Thy B___ * may find their passages
Thus when thou winst & guivst me set
I cannot Leese whilst thee I get.

In
Rem publica ___ Epig:
y* wth is publike
is Comon

Res is a harlot <wealth's grown> :Publique's: Comon
Yet they'r overcome by noe man
Whilst Fayth is Drawne in to be
Of y* same Sisternity
Beleef henceforth I shall averr
To be an Adulterer
Whilst of Truth it doth begett
No thing : now: but what's Counterfett.

{manuscript page 13}

My Lottery

Cast crosse or Pile draw cutts y' wee may see
Once more w' Lawes & w' Religions bee
Sithence Coupling time y' Jealousies & feares
Doe Valentize <all> all mirease to payers
As if y' every star gouernd this skie
Borrowed its influence of Geminie
Why Plunder I y' spheres when our state falls
Within a Packe for Gleeikes & Mornifalls
Of Toms & Ases tother coates Lay beare
Out of o<'>ur hands Rust out and Tidied are
For y' Least Trumpe soe Dualitide may giue
A heaue to y' best[e] Cards Prerogatiue
And warrant it whilst y' Groom Porters mess
Proues Autho[r] Ephe to all passages
Remarkeable; whither Diarnall ones
Or else noe Iurnall Lucubrationes
Tis for election Generally <y> :they: fight
And sitt in Counsaile to turne Day to night
To say they flocf or Co[rlide might mainetaine
They would submit to birdes of pray againe
Or/hearded (like y* Gad-trens poine) were worse
For y* in titles to y* Divells curse
What if I make them Being [--] ;so! akinn
Unto y* Dwarfy Eluish Gobbeline
I shall not be mistaken whilst one Round
Greene headless Traits both their Contri:u:ments found
But be they more or fewer to Conclude
Their Powers from y* Giddie Multitude

{manuscript page 14}

14

Confusions Taskemasters like Pharos Press
For truth & Peace yet Court nothing Lesse
Wh[en] <-> 'tis impossible whilst loue <y> ;they! smother
Y* Righteousnesse & peace should Kiss each other
Disorders Favorites y* faine would find
A means to Calme y* Sea by raiseing wind
[S]ell snow for fuell make New castles <-> Fine
Send Coales (tho'ut Barkleyes leaue) to coole their rime
Seven up impossibilities & then
Replant y* Oliue branch by raiseing Mekun
Or not by Laying downe armes 'again' of those
So rais'd, though enemie thers none t'oppose
Bring y* King Home by weeping X & thus
In stall him prisoner soe more Glorious
Than on his Throne where nothing he could awe
But trauers by ascent Ordinance to Law
Canonick y' would w' its owne weight fall
And Create Scripture of Apocrifall
Stampe Ma''r upon their Idol Bell
And Dragon too in spight of Daniell
Thes be deoucing beasts & must [pvide]
[Th]oo* Preists & wives & Children beside[s]
Wt<-> euer Law & contience assayle
Blinde Tobits fawning Dog will wag his Tayle
In hopes by some new Lenit to be read
And Text his first endowmt* maydehead
If one be guifted still by women soe
There is noe neede such goe to Jerico
Smoth face suits best unto a butterd tongue
And tis noe matter w' soe he be yongue
Thus runs y* female verdict, neighbours say
Wast not a rare yong man stood up to Day
In sooth methought his Teaching Did eclips
Suzannas story with her Elderships
O for a salique Law y* might deny
y* Petticoate & smocke supremicie
Judg if there were not Righteous Doings ment
when two together met w'th one intent
T<->' assault her chastity w'th Lust to'th Brim
And soe [S]et Antelers on Joachim
Yet this noe ins[ult]!ult! here our Mother is
Most shamefully polluted by y* miss--
Created Independence alone
Whose Fancyes Law & will Riligion
And thus free quarter & y* Pulpit bring
A kind of Matrimony thout a Ring
Despis<e>d cause Concords Emblem & y* Gowne
By Butterd Preists & swords in belts put downe
A watch or Locke Growne fowle through age & rust
Condemed to a slower Turning must
Guiue way to time but here y* Wheeles smoth worne
Precipitate y* motion & scorne
To Stay for Time yet each alike comes under
The artists hand againe to take & asunder
None other must: O did wee thoroughly see
How many artless soules reformers bee
If State & Churches wheles wee might mainetaine
They'd broken y' they me(e)re can set againe
For whilst they make Religion pretence
And order Law those both are dru(e)n hence
Wich when wee would restore I think't first good
The one were truly knowne__t'other understood

{manuscript page 16}

16

A game at Tables

Whilst wee play Rebells all at Leuelcoyle
Who ist y' Laughs ins sleeve y' while
But Deuill Pope & Turke
And is not this mad worke
Weed seeme to fight not Liberty to loose
Till I thinke Hells broake Loose
And all Conditions sexes & Degrees
Contend for Pedegres
To Blazon out in argent feild
A Dart Gules y'' w'' malice steeld
Of y' first house from Caine & of noe other
Soe's thoug' distinction from an Elder Brother
Only y' he his Brother, wee our King
Must sacrifice helpe out in offering
And Call God & witnesse too: pray Fates
Wee find not Cains reward proue runnegates

Honos alit Artes

Arts all will pine now honours must goe downe
Though one once changed A sheepe hooke for a Crowne
Had I as many Crownes as ere were borne
I'de pawne them all for one small barley Corne
Three Letters of y' Alphabet y' [M]ine
Recond forth first y' twelve & y' fifteen
Which Like a powerfull spell should straight untie
The Scepters mistick Knott of Monarchy
And Leaue y' Co'mon Wealth unl[o]c't to ease
Her dropsie & Anarchicall disease
Untill each humor did breath out & then
The State being Cur'd I'de be myselfe again
An Independents Coate
Blazond

Hee beares partly per pale Atheisme & Turcisme chargd wth
Liberty of Contience for Croysant or new Light soe

{[s] of y* yonger house
to Lucifer: his Hypocrety in devotion intitles him

{Enemy to the
Crosse in Generall as well Salter as other though otherwise

{his avari
tious disposition makes him y* greatest Idolater in y*

{world Where
they backe y* Kings Image he wthstands all Gouer" & soe

carries noe
Bend or cheuern in his escuttchion a Dexter would doe him

too much
right & though indeed he may seeme to deserue a sinister

{for
Base yet his Intentions for truth y* wrong way discharge y'
too his Supporters are Popery & scisme wth divide his

{senaclesse
coate & soe would rend y* seamless one--His mantle y*

{inspiration
of his owne Phranatique fancy Under y' cloake of Piety

to cover

his--&c. his crest y' Toner of Rabell his word Confusion

he sekes

to make order or Discipline A Milignant & soe for

delinqency

endeavours to imprison & beare it in a Canton ring downe

peace

as well as truth y' his upstart honors might mocke y'

honerable

title of Baronett & prove by Pattent hereditary & soe

beares a

bloody hand as well as heart in y' Center of his

Attchivem'

-------------------------------------------------------------

Upon New-Lights

What truths expectable truth to expound

When mothers are crid op & Fathers downd

Nor Herolds--worth any credit though set by

With Browne-Brick Atlas of Diuinitie

Austin & Jerom Ambros & to summ

Up all y' Giulden-mouthed Chrysis[t]o]m

Blasted for Popish obsolete [b]eside
By those who seeke some newer Lights for guid
And though y* Scripture to it selfe preferr
The truest glass & best in-terpreter
Yet there are some soe in all inspird y' will
Question y* dictates of y' sacred quill
Brand it Humane tradition & y' those
Prophets or Patriarchs in verse and Prose
Noe more then y' y* Egyptians schooles has gott
Or Jesses fruitfull Lawrel soe much wrote

{manuscript page 18}

18
Wonder of ages when y* lie is giuen
To truth it selfe how seeke wee after Heauen
And to shun Hell [/] where all y* misteries
Tend to promote y* Father of all Lies
But this methinks like as each motion sent
To seeke its center proues more violent
By how much it approaches so't appears
The Diuells Raign is in beckineing yeares
And there upon he beres more rageing skill
To Bring more pselites in sak's to's mill
Wher he may Grind all good in Tonle free &c
Seuer y' Apostle Peter's flower from Bran
Syms-sonn Confute & call his Prophets nye
With Coale man to make parme his Forgery
Corne well may here be ground & Brighter made
By grinding too a Cousning shefeland Blade
Blacke well befits this story & y' night
A fauorer to every newer Light
Where Wills-sonn wth a wispe Jennys Burnt arce
Seduce into y' Dick or y' Salt March
From such unholdsome moory ground alone
those Meters haue Brought-on confusion
And Lest this Sacrament or tother should
Keepe faith & Charitie from waxing Could
These respit either as notorious crimes
That seeke to falsefie thes Later times
Whilst Disputations flow truths matters ebb
And thus our Church hath spun a faith webb
For Questions are raysd many none see thurroughe
More like to Combs of Bees then Cunny Burroughs
Notorious Rogues whither elsewhere or Kent
That Dare deny y' Blessed Sacrament
In either Kind whereby wee must put on
Y' fertile Hopes of our Redemption
B't ye are all one graine & soe become
One Batch of Leuen to sower Christendome
And if yo' Master y' setts yo' a worke
Had don [w'] yea heere I'de wish yea s" y' [Tu]rke
Or Caniball to preach 'em Tame & Ciuell
For like to lik saith Collier to y' Diuell

{manuscript page 19}

Decembr____1641

Bishop for up goes soe y' game is done
And all must be reformd to Henderson
The church was sick 0th collect now receiues
More comfort from wt praire each brest conceiues
And then of windy Instrum't sett free
Admits noe anthemes in her Lithregy
But Rubrickes Letany and compos'd prayer all
Contem'd & condem'd Apocrifall
And second service (out upont) it's worse
Then Brawne & mustard serud for second course
the menicke guarb & gestures speake noe less
When uppeside then Hocus Pocusses
And ye superfluous sarke more one ye gonne
In penance for y' whoredome of th' <one> :whol' tonne
Wish y' of Babell need noe more be knowne
Sithence 'y' we're purgd of superstition

W' needs y' hood & capp to shew degree

Y' mas is mas w"out such sophistry

Was not y' plott a poore & sillye one

To call a table made of oake a stone

For such were alters & to make a pownd

As if't had trespass in some neighbours ground

When raileing better doth y' pulpit suit

Where other waye some Teacher would be mute

And [clo]ake fo want of-Matter to be spun

W'hawkes & hum:u:s untill y' glasse be run

This Emblem of humanity ere I passe

I must acquaint theirs scandal soo in glass

But tis y' britler sex would thee expell

It may be cause in pa:i:nt they them excell

{manuscript page 20}

And crave more adoration from y' eye

Sithence by y' crosse wee live by theirs wee die

Or is it thus such windowes call on night

And then themselues they'd haue y' Church more light

Or Thinke they not they can be of renowne

Though they be up unlesse y' glasse goe downe
Fond undertakers if yo' feares & Joyes
Were rightly plact yea need not straine at toyes
But yo' delights unsteady & yo' feare
Least her being allwayes drest yea come Late there

Epigram In Idem

My neighbour though to satisfie desire
Would of y* steepel ring y* Bells ith quire
And being offended much wth w* was wont
Of owld, ordaines y* Belfrey for y* font
Thus giueing innovation nce ease
We'er halfe transformed into Antipodes

Upon Mas Alexander Henderson's Death
& y* Preaching Coachman

Greate Henderson y* Scot is gon
Who Knockes downe now Roomes Babilon
If in such Boughs perch tus divine
How ist y* Trunck should thus decline
Unlesse preuention heere had end
To saue y* weight if such a freind
And Nature to deny this Clay
Desert, quits it y* Comon way
Soe he lies silenced & dead
Who would haue Bishops Silenced

{manuscript page 21}

Where are wee now who strikes y* stroake
To resett Gouverment y*' broake
A Clock y' is in sunder tain
May goe a gaine if Pinns remaine
To sett y* wheeles together butt
Those lost it cannot moue one ibt
Forme was before reforming skill
As accon's still succeed y* will
But y' wee might more Passions know
Heere wee'd run first then Learne to goe
Lay downe all gouer*' before
To take up one on a new scoare
Religion Bankerouted I feare
Ther's few can tell th'account to cleere
But in arithmatick goe on
Noe further can then fraction
Or if they Multiply at all
Tis mischeife how t' make others fall
Diviisions easy & y' high--
May, unto cheife authoritie
Not as our Saulours rules advise
By going Less to seeke to rise
But skiping up at once & there
As greate as John y' Presbiter
Why was y' buildings corner stone
Joynd wth a Rock foundation
Of greatest proofe gainst wind & storme
If vertue was not raised by Forme
Or did y' seamlesse garment once
Christ chose to put on for y' nonce
Emblem diuision I should bee
Conuinc't wee ought not to agree
But as y' twisted cords define
The truest seale of discipline
Soe let y' Gospell changers all
Whose Doves haue more then others gall
Expect whilst they exceed their last
Presumption chase them out as fast
For I beleue that many Knocks
May beate a Coach man of His Box
A Garison? w* else dost thou not heere  
The sufering drum awake y* shoomaker  
To March beyond his Last, & chang his worke  
To fight against y* dauy: worse than Turke  
And though there neuer were more Hides then now  
Tis not y* weell tann'd skinn of Horse or Cow  
Hee seeke to purchase naught stands him instead  
Saue Cauileeres skinns soundly Carried  
Of such he couets to gett many a Dicker  
For winter were because theile take their Licker  
Calues-skins is his owne cushion & y* fells  
Of y* flockes bleaters he at market sells  
All but w* heeds y* Drum & those hee keeps,  
Quiets disturbers enemies to sleepe  
With "* reuelia March & y* tatoo  
Wich by Instinct he learnt from boots or shoee  
Why are there scooles for Artists to Comence  
When here a bylke hath such intellegence  
Nay to Diuide y* tex of discipline  
And measure out y* flanker* curtaine line  
Wth such Dexteritie as one might swere
That Mars had spannd these meteors from his shere
Let all their trade from Etna can derive
Looke to their Venusses Lest those they_____
For tis most sure where inspirations been
Concupiscence is but a veniall sin
Like good Arithmatitions here they trie
How to Substract y' they may multyply.
And by Diuisions Logerisme show
Those were but siphers now for figures goe
Counting from one to hundreds y* while
Tis hundreds to one but they beguile
Both state & Church and as y* Prouerbe say
Chuse in thes sunshine Daies to make their

{manuscript page 23}

The Cosmography of this County

It alwaies in former times stood distinguished by
Longetude of east & West & yet held paralell y*
Hundreds to all services but now it is Lancht wounded
& cut through by somany miridian Lines hott fiery
Zealots or rather bonte feuex firebrands of Cisme &
seeds men of all seditions y' it acknowledges noe bou

=nding. Tropicks but strivies to Lay Leuell in y'

Equator both Day & night a like. Pesant & Peer

noe difference twixt thrones & coblers Bulkes

nor is it girt thin other then y' Torrid Zone &

Soe spitts Flames--fire & Sward gainst Crowns

& Scepters, all authority but w' such Preach

would Deeme their Pulpits Poles soe make Charles

Wayne y' w' th w''out preuention, y' timely too will

set al<soe>:soe: on fire by '' rash attempts of these

(state

--Phaetons y' wee shall becom moores soe blacke through

Guilt of Fond conceipt & all Disloyaltie y' now strea

=ms of our M* grace & mercy (who is an ocean of

such) shall wash us white soe make us innocent to God,

to Him, our selues but whilst thus vayne wee may

proclaime our Labour & endeavours to bee noe lesse

& rest at y* unprofitable ridiculus signe.

An inuectiue against Gould

y* corrupter of all

Why doe wee Lay y* blame to y' or this

Of any thing is acted heere a miss
And ye true cause pass by why all states move
To cherish hatred & to banish Love
The Mortals God is nothing else but Gould
Where with all happiness was bought & sowld
Can reach noe higher then this world preferrs
Unto its sense beguilled[.] Pasengers
This hath a Place in other would it guet
Brothers of Tindarus one star must set
To elevate ye others Pole & here
Enuy ye orbe Contention fills ye sphere

And

{manuscript page 24}

24
And all this from below earth but refin'd
By influence soe workes upon mans mind
That without difficulty Ide mainetaine
Affections captiud in a gouldeu chain
Lawes & Religions are but traines to draw
Weaker capasieties under this Awe
When neither truly meant becom once skand
Youl find them only steps to rayse comand
Increase Possessions highten Pride untill
All Soueranties comprised Thin ye will
Of Him y' to such riches can attaine
And Powre as t'make this world his Soueraigne
But though pretence wth a faire Light may shine
Whilst not etheriall't shall not be/mine
Nor will I from my first foundation err
But Keepe a Rowland for an Oliuer.

Epigram on y' times--

A-Peace A-Peace whilst every one doth seeke
It spells noe peace, if wee but turn't to Greeke
Wherefore A-Warr A-Warr I would mainetaine
W'ch is noe Warr. Then't would be peace agaime

On King Cromwell

It doth comend y' stampe of every coyne
When't beares resemblance wth its Sou'aigne
I wish y' wee awaken not y' old
Base Romish mettalle Tinkers trash for Gold
For if o' Charles not fill up but still waine
Leaueing not C.R. but <C> K.C. to raigne
His Brazen face & Copper Nose will runn--
For Currant better then a Harrington
Those were but Tokens but for these wer'e sure
They'l turne a Plague y' will admitt no cure
Then Lord haue mercy on us who alone
By speedy Power can worke preuention

{manuscript page 25}

To Hugh Peters

Hugh t'was a grosse mistake when men did call
The Peter's, for thou more belongst to Paule
And strius't to make y* scripture good fro" hence__
Heauens Kingdome is attained by violence
Tis force not Keyes must y* strait gate unbarr
And soe thou art becom a sonne of warr:
Canon-Boneriges if there doe not want
Faith to beleue their's few soe Valiant
As thou hast beene, cutting of men 'thout feare
As each had been but Malchus'es right eare
This thy owne Armotts speake & in a word
Thou married hast y* Pulpit to y* sword
This to maintaine y' y' hath been thy skill
To Draw out this to murther slay & kill
But if thou wilt Pauls masters will mainetaine
Thou must leave striking & Put up again.

To S' Thomas Fairfax

Though thy pretences may for fair stand
Black Tom y' rest in Latine's fire brand
And soe I feare thou <---> art who prict w:th fame
Embroylst thy native country in a flame
In vertues schoole those doe not more excell
Who conquer; than who manedg Conquest well
  non minor est virtus &c

Upon Jack, Tom, Will, & Dick

Jack would liue Batchelour yet neds must wiue
Tom goes although hee; I neither Lead nor drive
Will from his charge roaus & Condem:ne'd is
Dick stayes at worke & y' is iudg'd a miss
Will Tom Dick Jack may well examples bee
To point out this worlds mutability
For A Treaty

Shall's treat w't else for there in may be found
Means to In-treat y' King to be uncrown'd
Soe ordinances to doe may haue noe-more
When S't John's Will, & Mar<e>tin hath his whore
W'tout controwle each member else (upright__
As reformation) may speake or write
What witt or Fancy dictates, & therein
Though, it crosse disposition & is no sinn
for y' y' Breach of Law employes when here
Noe for filt of a Cabb: or Couenanteer
Soe much imports as may y' Kingdomes Jarr
Reiteraete & imbroyle in second warr
If y' King more or Parlim' haue lesse
To say, who is't y' is y' misteris
That Gouerns all (but freedom) to y' still
Example Led is fostered by will
For wher y' Prince obeyes y' People sway
Soe Subjects of't times Soueranties betray
Yet wher noughts sought but w' y' Lawes require
Hees tyrant <&> y' no King doth more desire
Upon Mada Seuera

I shall not spare when I seuera praise
For I then write of Rosemary & Bayes
Nor must ye Sun shine but ye Heauens call vow
To Sympathise her sullen Lowry brow
Smiles all cav'd in noe cheerefull ness once dare--
In such ore shadowed night-peice-to haue share
But when thick clowdes oker too much of Sight
Ide borrow for my Inke ye darkest night
Where Batts & Skreech owles from their wings shall

{le[nd]}

Me velom & a Pencell to Comend
Her rare endowm** ye' are inward spent
Upon her selfe in fostering Discontent
Yet Like t'a bird new scapt 'out' of a cage
They'r fledg And breake sometimes int' open rage

{manuscript page 27}

Bring her a child to Tyrannise upon
And then ye Rods her recreation
W'en on ye suffering buttocke she employes
Untill they blush to see her cruelties
Then if a Servant man or maid doe err
She proues both Diuell & y* cungerer
And w* her wand or fist cannot effect
Their sure to haue it from her Dialect
For y* small weapon females armd w:”all
Wch was y* caus of Tantaluses fall
She wilds soe nymbly & soe sharply whets
That all mens valours seeme but counterfetts
To her high Prowes; thus she conquest brings
By hooke to hand, by tongue as snakes by stings

Upon y* Country of Kent <-->on it's condition
at present ___June y*--1--1644

Unconquered coast whilst all thy neighbours bee
Nor Plunder Bille[t], nor Free [-u]art free
That labourst not, when those can take no rest
How aboue such is thy condition blest
But by a proudential care put on
Cherishest warr abroad wch is weell don
For soe thy peace at home more fixed lies
Foundationd on thy freinds not enemies
[As so---ads], allwayes seemed & w* excise
Thy Purse & raines tis thy neighbours compreme
Not Kent to them who always hungry presse
To be th' r owne caruers of thy Substances
Here in thy care excells & thought remaine
Some judge it hard the eye should shrink y* maine--
Yet be assur'd y* maine & all relie
See much in this Securing Policy
That should but private discontent ore flow
The bankes of reason it might overthow
The & thy force y*et sith hence for ground thoust layd
To Conquer first thyself be not afraid
For't speakes more power nor can Plot rise T'unbride
Thy Riuers pass People ot'h Priuillidge
Of free borne subjectz armd w'th this intent
To stand for God y* King &'s Parlim'
As y* renown'd yeoman'dry of Kent

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28

Upon y* Sodaine rise of my Country men & their
defeat by Co'Manneri' Manneri'ng & Browne y* woodmonger

(Juli-24-1643

at Tunbridge

How tyme turnes upside downe & fortune sayles
in favouring your Round-Heads against Long tails
for he your would a skoare of years a goe

Plact here your history there your overthrow
Might haue growne rich through wagering: how ere
The Proverbe sets out Kent & Darby-shire
Famous both at one end your [lal]tter tries
With his Round-headed skills to Kiss your skies
Whilst thother woods & hedges muster thus
Imbattele under General Orpheus
Else had not conquest now been new, t’s a thing
Worth noting how their foes in Mannering
Tho’ affaires proceed & Countermine their Plott
With formerly preuaild; soe strait wayes gott
One verc’d in coale & wood & him they sent
To overthrow your sturdy oakes of Kent
I doubt they were but Sapling <s> undertakers
Soe the<r> remaine enow to make wise-Akers
Thus whilst twixt head & tayle there are such
Thers left skeares head or Tayle in all proceedings

{(Bleedings

_________________________________________________________
Upon Mada Seuera & her
Gierle Friskin
Like medlers Lockt for sale w:hen they are gotten
Not to proue only ripe for foode, but rotten
Soe did Seuera to her girdle tye
Her Darling friskin for securitie
And hatcht this chicken still under her wing
Till y* wingd God found means to cast his sting
Through her feathers & y* gierle mans meate
Resents y* Operation of his heate
And become Gamester strait on payes her box
Then Like a Rotten Peare she is ripe w:th pox

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29

Upon y* Petitionall rising in Kent June--1648
& their defeate by Fairfax

Is Kent overcome? their enterprize dispatcht?
Twas cause they'd count their Chickens fore their !hatcht!
And Build on fruit abundant ere they knew
Whither or noe there should arise mill dew
Might Blast their hopes & nip such budding skill
Of coupling to humillitie free will
First thei'd Petition or at Least pretend
In humble sort[s] their sutes to recomend
To higher powers then of armes possest
Theid turne y' to awarrant was request

And mustering up y* glory of their power
That had w*stood y* first Kent[King] Conquerour
Monopolize y* tytle as not meant
Of any County saue (unconquered) Kent
But mark the Issues those before did err
Being uanquished by Browne y* wood monger
Thought noe dishonour now nor sham at all
To take a Route from y* Lord Generall
And thus retireing each unto his home
Some to their Long, some to their short are come

To Captaine Minou<r>s after his returne y* 9th
{time
from y* East Indes

Minor:us: thy name alone goes lesse
Thy actions more of worth express
For though th' whole gloabe it self hath been
Trauild by thy Countrymen-- Drake

Candish

Let [--] times to pass y* Line
Could be non others act but thine
Wherefore let those thrice Sisters Three
Record y* to Posterity

Who nine tymes hast obserud y* Tide
Where Ganges waues & Indus slide
That whilst thou Heauen & Seas found Kind
Letter Befreind may w* faire Wind
To giue encouragem: ' whereby
Maiors may Minors fortunes trye

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Upon y* Babes of Grace or y* S* y'
Seeke for their Portians in this world

30

Why ist wee seeke from Room to roau soe farr
Ast wipe all S:* out of our Kalender
Apostles too, but y* as I suppose
For this wee haue can wear them in their nose
And make y* memory of their Lives shine Better
Than any Rubrick or Dommick Letter
For such referrd to scriptur & tould when
Those Glorious Martirs first were fishermen
And y* their calling was to seeke & trye
How they could catch men w* humilitie
But this was time of ould, & weer at losse
Unless Gods Book admitt another gloss
The Cream o' th Earth all fatt things of y* Land
The milk & hony of our Canaan
Belongs to non but those who by their power
Themselves can Canonise & all Deoure
Inuerting quite our Sauiours mandate Thence
And compasing this Crowne through violence
W: *h how they err in this ;ts; not hard to Trace
When they seeke glory first then after Grace

The Scotish Pedlers turnd Merchants

Sithence all endeuours to advancem* mowe
Why seems it strang Pedlers should Merchants proue
And triffle out noe more w* Beads & Rings
But deale in whole: sale: now twix states & Kings
Or y' their Gamsters growne and com y' caster
At In & In Fling out, & loose their Master
The Prime of Traytors if wee call to mind
Was but a Petty--Chapman in his Kind
Compar'd to these one Potters feild alone's
Too small to Lay out such a som upon
And y' too greate to be return'd this Nation
Would please me to fullfill all imitation

Had Judas Known y' Stapeling of these
Neither y' Scribes nor y'et y' Pharises

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Should haue ore reacht him: or did he remaine
A liue, hee'd Hang himself for spight againe
Hee sett soe low a balew on his Lord
When here y' Marketts better rates afford
Wee hang for witches People poore & owld
Forgetting thers noe sorcery to gowld.
Upon Beale a Minister y' took y' Covenant

Thinking thereby to saue & hold his Liuing but

{being
discovered Lost it & soe was deceiu'd

Beale coming where y' Covenant was a giving
Swallowes it rather than heed Loose his Liuing
But when t'was known upon w' terms he took it
They bid him for his liuing then goe looke at
Whosoe playes fast & loose w' God's not fit
T'Partake of Benefice or Benefit

Upon Breaking y' Seals
because of y' Kings Image
on them or y' states Polecy

Ego frangam te ne tie frangas me(e)

Whilst policy doth thus prouide
Better Destroy than't be Destroy'd
More pitty I than wonder Lacke
For Seals & all y' goe to wracke
But how will thos hence forward drive___
On their design'd prerogatiue
Unless they doe a new one gett
May be their owne, noe Counterfett
Which should I proffer Ile not seek
To other caracter then Greeke
That alphabet hath some one Letter
May for their pardons graunt serue better
Than any now our King is gon
Bears Longer Superscription
Than when they doe for mercy call
A Letter Long **may conclude all**

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32 A Sumons to Frank Beumonts Gost
upon resuming one of his owld playes

Beaumont arise slumber no more in Clay
It's Lawfull to reuise a good owld play
Heere such a one from thy Prophetick Vaine
A King & no King's acted ore againe
Whilst Cap & knees cheap loyalty doe poynpt
A Soueraigne whose power out of ioynt's
Bereft of strength, yet Like legg or arme
Which are noe less y* same for ang[l]harme
Through mischance this Ma:"** still bears
The stampe of his renown'd Anchestrers
For Trumpets sound then enter King w'ease
And Ranke tie w' ere thy Subjects pleas
By a great suit greatness is understood
Then here wee may conclude noe ebb, but flood
A full high sea w:"n from ye Deeps belch forth
Soe many Pebbles stones & shells of worth
As craue his stooping to whilst they begett
The Priuate strictness of'a Cabbinet
Opend for wonder sake then shut againe
Not as himselfe pleases but as his Train
Where nothing can distinguish him a hayre
From them but as y* stage allowes a chayre
And guards afore & after w:"n relate
To Price<-> & match captiuitie to state
Yet in this Dream he (Patience tryd) snores out
In hopes (spectators weary) t'bring about
An other scene wher in y* world to show
His Kingdoms loss is his own overthrow
And therefore to maintaine himselfe & them
Resolu'd is against all streams to stem
Aduise y* contrary & gives consent
To's minds concurrence w:"n his Parle:"n
Things once thus brought to pass (if I but durst)
I would conclude Exit K. Charles y* first
Some playes like La* would implore
A Prologue usher them before
To speak y* greatness of y* Plott
Here such pretention needs not

{manuscript page 33}

This is of y* transcendant skill
It goes from good though acted ill
Nor Reuel Masters place nor those

Call'd y* Townes witts once dare t'oppos
It doth in Bishops posture sitt
And silence euyer Coyttrick witt
The scoape thereof both sets apart
And sequesters y* Cream of art
Soe y* all expectations tend
To nothing now but t'marke y* end
W:*n if :)good: her'l be noe cause
For Epilogue to beg applause
(Worth will reward it selfe) but base
Will after quite y* skoals and case
Whilst Baldnesse needs a Perrewigg
Clownes will not laugh w: "out A Jigg

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Epigra

The Jealous state w: "more then Argus eyes
Mustering up it's wakfull misteries
Finds it not safe y' either fort or towne
Ship or y' Like be trusted more ith Crowne
But Kept for it by them because say they
Wee'l not confide but ith' Militia
Yet mark how their deceiv'd upon this skoar

The Crowne hath stil on new--Castle's worth more

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To inuite my Lord to walke in the
Tower

A Crop of honor tis he reaps
Who walketh in his fathers steps
Wherefore my Lo: if pray think'st fitt
To act something may merit it
For none but prisners now walke there
And I would haue yo' his true Heier

{manuscript page 34}

34 Upon Prince Charles riding in y'

  Downes

Rides Charles it'h Downes doe wee warpe & wend
As if our Euerlasting had noe end
Is all y' Ayme wee drive at & y' scoap
To [ble at Anker & be moord it'h Hope
Unfurle & let us waygh for shame to meete
With Loue & Loyaltie this featherd fleet
Whos Lading doth containe of Treasure more
Than Jasons Argo brought from cholchos shore
His was a fleece if wee may credit Tayles
But hers'a mine of gould'a Prince of Wales
Adorn'd w'" such rich vertues as comprise
The wayghty mas of Thousand<s> treasuries
Hoyse up yo' top sailes Gallants & create
A wind may euer more be fortunate
To him & his designes such a one
As may new christen each day Halcion
When as y\* stormy Gusts of discord cease
And stile our Ile againe y\* Bay of Peace

On y\* Maior of Busham

Hee is him selfe a beast or worse
That calls y\* Maior of Busham horse
For those can only prance & Kick
But he had lernt an other trick
To strayne y\* saddle make it wider
And soe at last to cast his Rider
For thus y\* staffe & mace mainetaine
Vice gerent ship to soueraigne
And hee to\'th haight of Justice bent
May chance become a President
Now Gentle S:\r w\' ere men call y\*
In shop on bulke where ere they install y\*
That word when meant of <y>thee: at least
Soe tis a controversy whither
The Maior a greater beast be on y\* other
Upon y* Perfume Pembroke Left when he was sent to bit this war to good night
The Second of May
1649 /Fama mendax for he outliues y* day not (y* Perfume

Haue yo" obserud y* poysoning breath
Of a Corps sequester'd by Death
Or beene made happie w:"n y* sent
Of a Draught full of excremen:"[?] & mett yo" ere sauory fumes arise from y* gold finding miseries
Or Candles snufte after y* flame
Was spent euen such is Pembrokes fame
Now he is out who liuing tride
To pawne his honor e're he died
But y* had blasted beene before
Soe sweld to nought but chancelour
Of a great schoole who cannot passe
Censure for chusing such an ______
Whos parts & learning bound in one
Make but a Gota [Al]keron
Now though y' fates decreed his set
He could not die in verties debt
For he soe little had of her
W:th eas he turnd a Comoner
And therein displeid his Jewel's Banner
Whilst his contention was wth'tanner
Soo as S: George the Dragon slew
He becam Knight & foyld this few
Then for his hatt band he Kept it
To compass in his little witt
Yet he houlds worth to be employd
In y' successfull conquering side
And would each fellow peere inuite
To be a State Hermophrodite
W:th through liberties pretext
Might chirish most y' thriving sex
And those y' thus yeild way to fall
May gaine at length ye Deuill & all

Cause Oxford's sit) this Jewel Right
To prayse its Chacelour Bark Theirs Knight
How com' st about when Sisters are coheirs
Ours hath but one but theirs hath Chancellers
Or why did fate make different in y* power
Send one both feld y* others to y* Tower
Unless y* plot this double sense affords
Minervas th' one th' others for th' records
were sent to search t' Apollo did belong
Soe y* sought fame those others but a song
Yet doe I find there was in this some skill
To make th' one sister like th' two headed hill
And ceast y* others bridg should pass y* broke
Or ford y* Parliment an order tooke
To keepe them safe y' if y* bill should bee
Passing to give y* King a subsidy
Neither might suffer but [p]ferr:* find
One voated first before y* last behind
Now whilst both houses to Keepe fast y* praise
Belong to th' one let to' ther weare y* Baises.