

AN EDITION OF THE *FUGITIVE POETRY* BY MILD MAY FANE,  
SECOND EARL OF WESTMORLAND:

MANUSCRIPT *fMS Eng 645*

Volume II

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

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Major Subject: English

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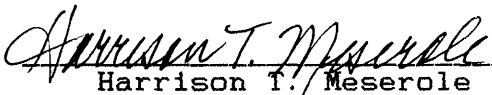
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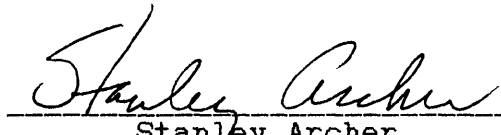
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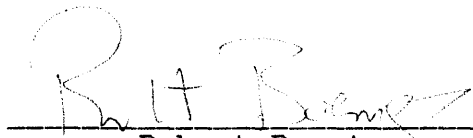
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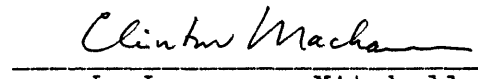
  
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CHAPTER IV  
TEXTUAL NOTES

{manuscript page not enumerated: A}

Upon [ ] Strange adventure . . . [ ] of 8<sup>br</sup> \_\_53.] see  
corresponding entry in EXPLANATORY NOTES.

fol [ ] . . .] text obliterated by the same damage from  
the top of the ms. page

sq'u'lier] interlineal caret u above word

<In well tun'd bells>] cancelled

{manuscript page not enumerated}

draw[ ] [florth . . .] obliterated by damage to ms. page  
discou'<->ry] e probably cancelled for the  
sake of scansion

[ ( ] . . .] probably an open parenthesis

{manuscript page B}

Why should we th[uls skorn] u of *thus* obscured by damage  
to ms. page

{manuscript page not enumerated (right)}

. . . to I. Douse of y<sup>e</sup> Wood<sup>er</sup>:] superscripted <sup>er</sup>  
 partially obscured by the binding; ; under <sup>er</sup>  
 Yet Douse our <-> thirsts we quench . . . ] <->  
 unidentifiable cancel

{manuscript page 6}

<leaeuing their> . . . ] cancelled

{manuscript page 10}

Though <nor> !it! be !nautious! <not> <squeamish at y<sup>e</sup>  
 !in! tast & smell] [*nor*] cancelled; !it!  
 interlineal replacing [*nor*]; [*not*] cancelled;  
 !nautious! interlineal above and replacing  
 [*not*]; <squeamish at y<sup>e</sup>> cancelled; !in!  
 interlineal above and replacing <squeamish at  
 y<sup>e</sup>>: "Though it be nautious in tast & smell"

{manuscript page 12}

<wealth's grown> ;Publique's; . . . ] /Publique's/

interlineal above cancel

No thing ;now; but . . . ] /now/ interlineal caret

above, after *thing*

Doe Valentize <all> all . . . ] first <all> cancelled,

then repeated in text

Tis for election Generally <y> ;they; fight] <y>

deleted, /they/ interlineal above and replacing

<y>

Contri;u;ments] caretet /u/

{manuscript page 14}

Wh[en] <-> . . . whilst loue <y> ;they; smother] *il* is

written over with *en* followed by indecipherable

cancel; /they/ interlineal above and replacing

deleted <y>

downe armes ;again; of thosel /again/ interlineal caret

above and after *armes*

by weeping X] X as bold and larger than Fane's hand,

codifying "weeping Cross"

{manuscript page 15}

Yet this noe ins<ult> !ult! . . . ] /ult/ interlineal  
 addition above cancel

{manuscript page 19}

whoredome of th' <one> !whol! tonnel /whol/ interlineal  
 above cancel

Sithence !y'! wer'e purgd! /y'/ careted, interlineal  
 above and between *Sithence* and *wer'e*

W<sup>th</sup> hawkes & hum!u!s! /u/ interlineal above and between *m*  
 and *s*

in pa!i!nt! /i/ careted, interlineal above and between *a*  
 and *n*

{manuscript page 21}

Lay downe all gouer:<sup>nt</sup>] ; positioned under <sup>nt</sup>

{manuscript page 22}

Chuse in thes sunshine Daies to make their/ [Hay] [ is

Fane's to denote *Hay* as included on the same  
line of verse. *Hay*'s inclusion at the end of  
the line fits the iambic pentameter scansion.

{manuscript page 23}

Set al<soe> !soe! on fire! /soe/ interlineal, caret  
above cancel

And y\* true cause !pass! by! /pass/ caret and  
interlineal above and between cause and by

{manuscript page 24}

who prict w:<sup>th</sup> fame! : positioned under <sup>th</sup>  
roaus & Condem!ne!d! /ne/ caret and interlineal above  
and between *m* and *d*

{manuscript page 26}

Hees tyrant <&> y'l y' is written over cancel



{manuscript page 28}

Soe the</>r remaine] </> as a slash is Fane's  
 cancelling what appears to be an extra e  
 Lockt for sale w|h|en] /h/ caretet and interlineal above  
 and between w and e

{manuscript page 29}

Chickens fore their |hatcht|] /hatcht/ interlineal below  
 and after *their*  
 Minor|us|] /us/ interlineal above r  
 encouragem:'] ; positioned under 't

{manuscript page 30}

Ast wipe all S:'] ; positioned under superscription  
 in this |ts| not hard] /ts/ caretet, interlineal above  
 and between *this* and *not*  
 But deale in whole|sale| now] /sale/ caretet,  
 interlineal between *whole* and *now*

{manuscript page 32}

this Ma: ""] : positioned under superscription between '  
and \*

his Parle: mt] : positioned under superscripted " of "  
like La. s] . appears under superscripted " which could  
have been intended as :, i.e., "Ladies"

{manuscript page 33}

This is of y<sup>t</sup> transcendent skill] a line has been drawn  
by Fane underlining this line of verse, and  
then extending to the right edge of the ms.  
page

W:ch if !good! her' l] /good/ caret, interlineal above  
and between *if* and *her' l*

{manuscript page 34}

meant of <y>!thee! l] /thee/ caret, interlineal above  
cancel

{manuscript page 35}

Cause Oxford's sil [t] a blot or stain has obscured  
the word

{manuscript page 36}

down owld govern: "t] : positioned under " of  
superscription  
yet not [in] body] [in] caret, interlineal above and  
between *not* and *body*

{manuscript page 37}

And brokenwinded breaths uneve<r>[n]/ . . . his loads ye  
heav<i>er] Fane seems to have been trying to force  
the rhyme of the last couplet. <r> appears to  
be written over with what appears to be [n],  
and <i> is cancelled possibly to acquire closer  
scansion. My guess is that he abandoned  
further revision on these last two lines of the  
piece.

{manuscript page 38}

{for soe it seemd . . . } Fane has left the parenthesis  
open

{manuscript page 39}

I shall :lean: on yo"] /lean/ caretred, interlineal above  
and between shall and on  
y\* ground\*) \* is Fane's to denote inclusion of a/[  
Inagra/vessel in the left margin of the ms.  
page

{manuscript page 40}

say'd to :wayt: too long] /wayt/ caretred, intelineal  
above and between to and too  
catch amgs:' ] : positioned under superscription  
Pole :&: I did seek to [J]loyn on.\*] /&/ caretred,  
interlineal above and between Pole and I; \* is  
Fane's although nothing appears in the margins  
of ms. page 40 for inclusion  
w<y>as] cancel is written over with w

{manuscript page 41}

& folly skerce appeared.\*] \* is Fane's probably to denote inclusion of /lost ofe/ which was inserted in the left margin of the next line of text.

{manuscript page 44}

wives' /c/leer/(/gaine!]) /c/ caretted, interlineal above and before leer; { is Fane's denoting /gaine/ to be the last word of the verse line completing the couplet's rhyme.

{manuscript page 45}

Puts <n>Naso downe <----> /though!]) N is written over the lower case cancel; /though/ is inserted, interlineal above <---->

In <y\*>/thee!]) /thee/ is written over the cancel

By <y>Theel Thee is written over the cancel

{manuscript page 47}

Contentm:tl ; positioned under <sup>t</sup>

Coven.tl . positioned under <sup>t</sup>

Blewcap.l underlined by Fane, and positioned in the far  
left margin

{manuscript page 48}

<may pass>/!May Pass! insertion positioned below cancel  
as the next line in the same arrangement as *y<sup>t</sup>*  
*saith* of the stanza preceding

<-->!Y<sup>r</sup>!l cancel is written over with /Y<sup>r</sup>/

<y>!thee!l /*thee*/ interlineal above cancel

{manuscript page 49}

hor<e>!s!el cancel is written over with /s/

into <y>th' Pondl cancel is written over with *th'*

{manuscript page 51}

Parlim.<sup>t</sup>] . positioned under superscription

greate !art! their mercuries] /art/ caretéd, interlineal  
 above and between *greate* and *their*  
 bring <y> !thee!] cancel written over with /thee/  
 bring thee/{out] (is Fane's to include *out* as last word  
 of the line to complete the couplet

{manuscript page 54}

Golds!b!urroug[h] ] /b/ caretéd, interlineal above and  
 between *s* and *u*

{manuscript page 55}

Let <-> !O! be Alpha . . . ] cancel is written over  
 with /O/

{manuscript page 56}

here !or! frowne] /or/ is caretéd, interlineal above and  
 between *here* and *frowne*  
 poore baine wch:] *ch* is not superscripted, and ; follows  
 as denoted in transcription

{manuscript page 58}

Loues <->|V|otaries| cancel is written over with /V/

{manuscript page 59}

supplem:'] : is positioned under superscription  
 nutrim.'\*] . is positioned under superscripted t of the  
 superscription

{manuscript page 62}

<f>|F|ins| cancel is written over with /F/  
 gouvernm.'] . is positioned under superscription  
 Lamb:']\*] : is positioned under t of superscription

{manuscript page 86}

none for <fragrant> |sight or| smell| /sight or/  
 interlineal above cancel



{manuscript page 88}

Soe <---> reiaid in Logick <----> !strait!} /a/ is  
 careted, interlineal between e and d; /strait/  
 is interlineal above cancel

{manuscript page 91}

!When Bottles Leak fountaines run y\* while/One writes, it  
 needs must prove a fluent stile} these two heroic  
 couplet lines are apparently to be inserted  
 after "For soe great state 'tis properer/Apollo  
 be my vintner" four verse lines from the bottom  
 of ms. page 91. The insertion is written  
 across the bottom right margin of *verso* ms.  
 page 90, and the left margin of *recto* ms. page  
 91.

{manuscript page 100}

Styx'1 apostrophe is positioned directly over x

{manuscript page 102}

in:ti:teled] /t:/ caretet, interlineal above and between  
n and t

{manuscript page 104}

<W<sup>th</sup>> !amidst!] cancel written over with /amidst/

{manuscript page 105--right}

y\* meer\*] \* denotes Fane's note: \*/wittless ile/neer at  
the bottom of ms. page 105--right

{manuscript page 106}

Ther's <&> !an: owld] /an/ is caretet, interlineal above  
and between cancel and *owld*

{manuscript page 112}

Lay! \*|d] \* for \*sett in the right margin is positioned  
over y

{manuscript page 121}

How all somere/. Though thence may be . . . ] these two  
lines of verse that were underlined by Fane are  
apparent additions to the text along with *that*  
*might psent in Trees a Spher/w<sup>th</sup> interwoaven*  
*leavs*; and, . Though thence may be is connected  
with a line drawn by Fane to *w<sup>th</sup> interwoaven*  
*leavs*. The arrangement of verse lines is  
offered here, though conjecturally, from  
internal evidence that suggests a possible  
rhyme pattern: "Whilst I desier y\* friendships  
understood/Phil: I protest I'm in a wood/Not in  
Dodonas grove. How all Somere/That might psent  
in Trees a Spher/W<sup>th</sup> interwoaven leaus though  
thence may be/Extracted Sylvane Sympathy."

O<ugh>|f'|t] cancel is written over with /f'/; hence:

*Of't*

{manuscript page 125}

<Flint>] superscription is positioned interlinearly  
above *F*

{manuscript page 127}

<ten whol> !seven!] /seven/ interlineal above cancel

{manuscript page 138}

A Dialogue between a Hunting Swayn & . . . Loss of Pan.]

The transcription's textual representation of stanzas and delineation of the poem's verse lines are "as is" in the manuscript; however, if the first two stanzas serve as a model for stanza and line delineations in ms. pages 138 and 139, then an empty line should rightfully appear before *Shep:* of the third stanza, before *Hunt:* of the fifth stanza, before *Hunt:* of the seventh stanza, and *Hunt:* of the ninth stanza.

{manuscript page 144}

a( Nunn] Fane has left the parenthesis open.

{manuscript page 147}

With King;d|ome] /d/ caretet, above and between g and o

{manuscript page 148}

Out o'<f>|th' | <y^>|same:] <f> written over with /th'/;  
 /same/ interlineal positioned above <y^>

{manuscript page 150}

from he|a|ven] /a/ caretet, interlineal above and  
 between e and v

{manuscript page 161}

though {come/!neer!} /neer/ interlineal below *come* to

complete the line of verse

Some y<sup>t</sup> drank <ale> !wine! & some yt drank <wine> !ale!]

<ale> written over with /wine!; <wine> written

over with /ale!

they {were !beat!} /beat/ interlineal below *were* to

complete the line of verse

{manuscript page 162}

their {quite !dry!} /dry/ interlineal below *quite* to

complete the line of verse

caught !w<sup>th</sup> chaff!} /w<sup>th</sup> chaff/ interlineal below *caught*

to complete the line of verse

Dit!c!h!} /c/ interlineal above and between *t* and *h*

for a !Pudding!} /Pudding/ interlineal below *for a* to

complete the line of verse

{manuscript page 164}

Earnest's !become! Rebels play] /become/ careted,

interlineal between *Earnest's* and *Rebells*

{manuscript page 180}

(fortune being my foe] Fane has left the parenthesis  
open

CHAPTER V  
EXPLANATORY NOTES AND CONCLUSION

{manuscript page not enumerated: A}

Upon [ ] Strange adventure . . . [ ] of 8<sup>br</sup>\_\_53.] In his introduction that accompanies a facsimile reproduction of Fane's *Otia Sacra* (1648), Donald Friedman offers the following for the damaged text: "Upon a Strange adventure and Memorable voyage of Prince Tomaso alis Black Tom from wansford bridg to London, the 29th of 8br 53" (vi). Friedman does not cite *FUGITIVE*

*POETRY* as the source, only as "a manuscript folio of Fane's poems."

Black Tom] Lord General of the Parliamentary forces, Thomas Fairfax. Fane was related to Fairfax by his second marriage to the widow, Mary Townshend, earlier Mary Vere. There seems to be a discrepancy over the nature of their relationship. Gerald Morton states that Fane's marriage brought him and Fairfax together as cousins (91). Yet Eleanor Withington (1955, 61) and Donald Friedman (*Otia Sacra*, vi) are in agreement that the marriage brought both men together as brothers-in-law.



mandevill] Sir John Mandeville (d. 1372), author of his  
14th century book of travels, first published  
in 1496.

purcas Pilgrimage] Samuel Purchas (1575?-1626), author  
of *his Pilgrimage, or Relation of the World*  
(1612).

Tom Coriats ashes] ref. to Thomas Coryate (1577-1617),  
who published narratives of his travels,  
entitled *Coryats Crudities*; Purchas had printed  
a couple of his selections, as well.

purcel] obs. f. purse, a money-bag (*OED*, s.v.).

waynel] poet. A car or chariot, 1590 *F. Q. i. IV. 19* "May  
seeme the wayne was very euill when such an one  
had guiding of the way, That knew not, whether  
right he went, or ellse astray" (*OED*, s.v.).

ineag'd] eneagered: to make eager or fierce (*OED*, s.v.).

pismier] pismiere: an ant (*OED*, s.v.).

Bilk] in Cribbage: 1) To balk or spoil anyone's score in  
his crib 1651 Cleveland: *Poems*; 2) To balk; to  
cheat, deceive betray 1672 Marvell: *Reh.*  
*Transp.* (*OED*, s.v.).

{manuscript page not enumerated}

Lepton] ancient Greek coin valued at about one-fourth of

a farthing (*OED*, s.v.).

{manuscript page not enumerated (after ms.p. B)}

To H.T. into Nor:] although addressed, presumably to H.T, possibly Fane's step-son, Horatio Townshend, this piece may comment on Sir John Holland, i.e., "but Ihon" in the fourth stanza. On 1 August 1642, by parliamentary order, Holland, along with Sir John Potts, Sir Edmund Moundeford and other MPs were ordered into Norfolk to suppress the king's commission of array by securing the county's magazine and to subsequently establish the Militia Ordinance. Yet, within three days, Holland communicated to Sir John Potts that he had moved in Commons that "no orders should be dispatched to Norfolk for the setting in hand of military preparations" and that he had written to many of his friends to likewise suspend any action on the commission of array in attempts to preserve peace (*Puritans In Conflict*, 27-28).

To date, my research has not shed any light on other names mentioned in this piece of verse.

Brimers] brimmer: A swelling cup or goblet 1663 Cowley  
*Cutter Coleman* St.v.vi, "Boy! fill a Brimmer,  
 Nay fuller yet, yet a little fuller."

But, Fane may also be offering a pun: a  
 swelling wave 1652 Benlowes *Theoph.* I.xviii,  
 "Swell us a lustie Brimmer . . . so vast, that  
 none may spie the coast" (*OED*, s.v.). The  
 meanings carry to the opening two lines of  
 Fane's next stanza, "His dry soule up/Calls  
 for a cup."

Douse, Dowse] dowse: divining-rod or, as indicated by  
 the last line in its more conventional use--to  
 quench. Possibly an intended pun (*OED*, s.v.).

{Manuscript page not enumerated}

Speak Coriot] see ref., above, "Tom Coriats ashes"

{manuscript page 7}

To S<sup>r</sup> A.W. Cler<sup>k</sup> of y<sup>e</sup> Kitt] Arthur Wilson (1595-1652),  
 born in Yarmouth, and travelled in France in  
 1609. He learned "court-handwriting" from John  
 Davies when he returned from France, and became

a clerk in the Exchequer. After 1625, he enrolled at Trinity College, Oxford, and later turned Puritan. He wrote a history of Britain up to the reign of James I, and several plays (*Saunders*, 177-178); Rebholz points out that Wilson authored "Life and History of King James" (270n) which Fane may be referring to in this piece.

Cook| Coke (or Cook): Sir Edward Coke, 1552-1634. Legal writer, educated Trinity College, Cambridge, and barrister of the Inner Temple. Lord Burghley appointed him Attorney-General; his rival for office was Francis Bacon, who remained his opponent in law. He dedicated himself to opposing the court of privilege, and promoted the principle that the king could not change the common law by proclamation (*Cambridge Guide to Lit. in Eng.*, 201).

{manuscript page 9}

Upon my falling lame . . . Decemb<sup>r</sup>\* 1650] Gardiner offers that in December 1650, Parliament professed to be the true defender of the two Covenants, and readmitted "Royalist or Engager, who for form's

sake consented to give his consent to the Covenants" (*J*, 1649-1650, 344-345)--this in anticipation of Charles' coronation slated for January at Scone; and even the covenanted King was asked, on December 26, to "to mourn publicly for his own sins, and for the sins of his father and grandfather as well" (346).

The possible requirement of covenanting himself again may be the figurative reluctance Fane demonstrates in this verse, and again as taking "Phisick" in "My taking Phisick to ever . . . ." (manuscript page 10).

(manuscript page 12)

Sisternity] sisterhood: 1603 Harsnet *Pop. Impost.*

xxiii.166 "A sisternity of mimpes, mops, and idle holy women"; 1654 Gayton *Pleas. Notes* iv.ix.235 "Others of their sisternity (very weak headed women, frail vessels) carried not matters so well" (*OED*, s.v.).

The pejorative context seems to remain consistent in Fane's usage here.

{manuscript page 13}

Pile] heavy javelin of the ancient Roman foot soldier.

1627 Lucan I.8 "Knowne Ensignes Ensignes doe  
defie, Piles against Piles, 'gainst Eagles  
Eagles fly" (*OED*, s.v.).

mireasel] *OED* offers no plausible variants or  
definitions.

Within a Packe for Gleeikes & Mornifalls/Of Toms & Ases

. . . ] probably an allusion to Thomas Tomkis'  
*Albumazar* III.v, Tri "At gleeke? content. A  
mornevall of Ases, gleeke of Knaves, Iust nine  
apeece (*OED*, s.v.).

*Albumazar*, entered in the Stationers'  
Records of Plays, "SR 1615 Apr. 28 Ent. N.  
Okes: lic. Nidd: *Albumazar*, a comedie acted  
befor his Majestie at Cambridg, 10<sup>o</sup> Marcii  
1614[5]. (*Greg*, Vol. I, 472).

Toms] Tom: the knave of trumps in the game of gleeke,  
1680 Cotton *Comp. Gamester* vi. 65 "The Ace [of  
trumps] is called Tib, the knave Tom" (*OED*,  
s.v.).

Coridel] corride; obs. f. Corrody: provision or allowance  
for maintenance, aliment; pension, 1647 N.  
Bacon *Disc. Govt. Eng.* I.lxvi.231 "The founders  
and benefactors hereby obtained a right of

corody or entertainment at such places in  
nature of free quarter (*OED*, s.v.).

Gad-trens poinel I'll conjecture Gad-trens the genitive  
case of an obs. form of "goatherder," i.e.,  
"goatherd's point" or prod.

{manuscript page 14}

New Castles] probably a pun that carries to the next  
line to allude to sending coal to Newcastle.  
"Bring ye King Home by weeping X & thus/In  
stall him prisoner soe more Glorious" five  
lines down would suggest the composition of "My  
Lottery" to be on or about the time of Charles  
I's defeat and captivity by the parliamentary  
forces. And the reference to New castle  
probably dates the piece about the time Charles  
was held prisoner in the north of England  
following the Royalist defeat at Naseby. While  
prisoner, he received the "Propositions of  
Newcastle," a document of nineteen clauses from  
the parliament in London which articulated  
specific terms by which Charles could resume  
the throne.

Yet the coal reference pre-dates Charles's

defeat and captivity. During negotiations following the Bishop's Wars circa 1640, Scots had offered conciliations to support propaganda that their grievances had also been England's. As a conciliatory gesture, they promised the citizens of London that the Scottish occupation of Newcastle would not interfere with their "sea-borne coal trade" (Davies, 144, 97).

Barkleyes] genitive case of Barkley. I'll conjecture

Barkley(es) to be a reference to the prose satirist John Barklay (1582-1621), author of the prose satirical work *Argenis* (1621) which, disguised behind allegory, addresses the issues of divine right of kingship and targets those who were in opposition to the monarchal

system. The content of *Argenis*, basically a romance, is filled with implausible storms, shipwrecks, and battles interwoven in a fantasy-like plot.

Seven] sew, as in to sew up (*OED*, s.v.).

Mekun] obs. f. of an herb used for salad (*OED*, s.v.).

Tobits] genitive case for Tobit: Apocryphal Book of Tobit--although the dog accompanies and belongs to Tobit's son, Tobias; also, nowhere in the text does the dog fawn or wag its tail (*Anchor*, 585-594).



Lenit] possibly a shortened form of "lenity" or  
 "lenitive" to fit the verse's scansion:  
 mildness, gentleness, mercifulness (in  
 disposition or behavior) [*OED*, s.v.].

{manuscript page 15}

Suzanna] main character of biblical Book of Suzanna;  
 Suzanna became an object of passion for two  
 elders who were recently appointed judges in  
 the community, and they threatened to accuse  
 her of adultery. Daniel discredits their  
 testimony, thus setting Suzanna free, and the  
 elders are stoned to death.

Salique Law] salic law: a fundamental law of the French  
 Monarchy by which females were excluded from  
 succession to the crown; hence, a law excluding  
 females from dynastic succession (*OED*, s.v.).

smockel] in addition to the female ref. and allusion to  
 earlier "salic law," possibly a suggestion to  
 loose conduct or immorality in relation to  
 women; 1624 Massinger *Renegado* II.e, "'Tis but  
 procuring; A smocke employment" (*OED*, s.v.).

Joachim] Joakim: son of Zerubbabel and leader of  
 returning exiles (1 Esdr. 5:5), viewed as a

representative figure of priesthood (*Anchor*,  
Vol. 3, 854).

{manuscript page 16}

Levelcoyle] level-coil: a raucous game; each player is  
driven from his or her seat and replaced by  
another; riotous sport; a noisy riot. 1654 H.  
L'estrange *Chas. I* (1655) 157 "Thus did  
Episcopacy and Presbytery play Leve-le-queue,  
and take their turns of Government for about 30  
years; 1656 Blount *Glossagr.* "Level-Coile is  
when three play at Tables, or other Game, where  
onely two can play at a time, and the loser  
removes his Buttocks, and site out, and  
therefore called also Hitch-Buttock" (*OED*,  
s.v.).

Gules] in heraldry, of the color red; as a modifier, the  
word occurs, usually, after the noun it  
modifies. 1678 Marvell *Unfort. Lover* 64 *Wks.*  
1726 I.59 "In a field a Sable Lover Gules"  
(*OED*, s.v.).

runnegates] runagade(s): obs. rare variety of  
"renegade." 1693 *Mem. Cnt. Teckely* II.146 "The  
Turks having only some Runagades for Engineers

(*OED*, s.v.).

Possibly the Turkish ref. offers an allusive connection with the third line of the poem, "But Deuill Pope & Turke."

{manuscript page 17}

Croysant] obs. form of "Crescent": The waxing moon; or, the convexo-concave figure of the waxing or waning moon, during the first or last quarter, especially when very new or very old. 1611  
COTGR, *Croissant*, "The halfe-moone; in Blazon, a Cressant" (*OED*, s.v.).

Fane may also be charging the verse with a double-meaning--"crescent" as reference to the shape of a Mohammedan scimitar; or, a badge by Turkish sultans with military and religious significance (10), i.e., the Mohammedan religion as a political force in

opposition to Christianity. Hence, the radical independents' sect is alluded to, figuratively as blasphemous and idolatrous.

cheuern] chevron: *Her.* "A charge or device on the escutcheon, consisting of a bar bent like two meeting rafters" (*OED*, s.v.).

Dexter] situated on the right side, or on the right side  
of the body; also, the opposite of "sinister."

Phranatique] phrenetic: charged with excessive  
excitement or fervor--especially in religious  
matters 1657 Hawke *Killing is M.*40 "The foolish  
dictates of such frenetick Imposter" (*OED*,  
s.v.).

Toner] i.e., setting the tone of

Rabell] rabble

Canton] *Her.* "An ordinary of a shield or escutcheon,  
being a square division less than a quarter,  
occupying the upper (usually dexter) corner of  
the shield"; 1622 Evelyn *Mem.* (1857)I.389 "The  
King gave us . . . the arms of England to be  
borne in a canton in our arms (*OED*, s.v.).

criid-op] cried-up: proclaimed by crying or loud calling,  
announced, extolled; the opposite of "cried  
down" or "decried"; 1642 Fuller *Holy & Prof.*  
St.III.xxii.213 "A cried-up Beauty makes more  
for her own praise then her husbands profit";  
1679 Earl Orrery *Tryphon*, Epilogue "A cry'd-  
down play (*OED*, s.v.).

Browne-Brick Atlas] ref. to Robert Brown, whose radical  
ecclesiastical opinions during the reign of  
Queen Elizabeth were later embraced by the  
Independents (*Gardiner I*, 37).

in-terpreter] *OED* offers no variant with the hyphen.

Aside from the possibility of an idiocentric orthographic variant that could be Fane's, he may be placing emphasis on reading into scripture for spiritual gnosis or

imminence, as opposed to Catholic scripture as example.

Jesses fruitfull lawrell] probably a reference to the Biblical "root of Jesse" (Rom 15:12), or the "stump of Jesse" (Isa 11:1). Both references signify a sign of hope, although the "stump of Jesse" has also been interpreted as to offer a sign of hope "for a restitution of

Kingship" (*Anchor*, Vol. 3, 772) that lends itself to a later Messianic sense.

(manuscript page 18)

pselites] probably an abbreviated or contracted form for "proselytes." *OED* does offer the variant, "proselite" (s.v.).

Tonle] tonnel (?), i.e., "A cask or barrel . . ." [?]

*OED* offers no variant spelling as the text; the closest, "tonel" (s.v.).

nyel "eye" or "nine" (?); or, nigh? or, possibly an

orthographic error in the text: "rye" (?)--  
 given references to types of "grain" that  
 precede and follow.

With Coale man to make parme his Forgery] a perplexing  
 and cryptic line of verse. "Coale" possibly  
 black-coal "as a means of making a black mark--  
 hence, a mark of censure" (*OED*, s.v.); this  
 context would associate well with "Blacke well  
 befits this story & y<sup>e</sup> night" three lines  
 later. On the other hand, "parme" is puzzling.  
 Nothing is offered in *OED* for "parme," unless  
 it is an abbreviated colloquial variant for  
 "permain," i.e., "permanent."

But "parme" as an abbreviation for  
 "parmacety," (*OED*, s.v.) a popular corruption  
 of "spermaceti," is intriguing. Fane could be  
 pre-dating the Hobbesian allusion by at least  
 ten years given that the content of "Upon New-  
 Lights" concerns itself with the well-being of  
 the Commonwealth as a polity founded on  
 spiritual and political unification.

Cousning] cozening: as an adjective, "cheating,  
 deceitful, fraudulent . . . 1644 H. More *Myst.*  
*Iniq.* viii.133 "The . . . gulling of them with  
 delusions and cousening devices" (*OED*, s.v.).  
 Fane apparently drops the second syllable -e to

meet demands of pentameter scansion.

shefeld] Sheffield. *OED* (s.v.) cites a 1575 variant--  
"Sheffeld."

{manuscript page 19}

prairel prayer (*OED*, s.v.)

Brawnel i.e., flesh; hence in the context, probably a  
critical, anti-Popish reference to Catholic  
Communion.

menickel abbreviated adj., minikin: dainty, effeminate  
(*OED*, s.v.).

sarkel surplice (*OED*, s.v.).

tonnel tunne: tonnage, i.e., weight (*OED*, s.v.).

{manuscript page 20}

quirel choir (*OED*, s.v.).

Antipodesl although objectively meaning "polar  
opposite," or the other side of the globe, here  
it is apparently used in a pejorative sense,  
meaning, "counter to" the Puritan fold.

Alexander Hendersonl Minister of Leuchars; in 1637,  
Henderson professed that Charles' Prayer Book

drew closely to the Church of Rome, and hence, raised a point of resistance for the Scottish people (*Gardiner VIII*, 318). In 1641, Scottish Commissioners directed Henderson to author a declaration to abolish Episcopacy in England and Scotland (*IX*, 296); and by August 1641, was at Charles' side with the close of the Bishop's Wars as a demonstration of the King's good faith to the Scottish people (*X*, 6).

tus| *OED* offers nothing for "tus." But, both *OED* and Johnson's *Dictionary Of The English Language* offer "tush" as an exclamation (*OED*, s.v.).

Or, "tus" in Fane's text may be a scribal error for "thus" which would match the rhyme of the line that follows it.

{manuscript page 21}

tain| considering "broake" in the preceding line, and "sunder" of the same line, "tain" may be here presented (in order to rhyme with "remain" of the next line) as an abbreviated form of ppl. "taint," meaning "struck," especially in "tilted" (*OED*, s.v.).

Or, "tain" as an obscure past participle



"taken" (*OED*, s.v.)

acon's] action(s): *OED* offers a variant spelling--

"accion" (s.v.).

nonce] for the particular purpose; on purpose.

off] off.

{manuscript page 22}

davy] oath (*OED*, s.v.).

Dicker] a quantity of ten, or a half-score; the  
 customary quantity of exchange or trade in the  
 dealing of hides or skins; a lot of ten hides  
 (*OED*, s.v.).

fell(s)] "A 'fall' of lambs . . . 1625 B. Jonson *Pan's*  
*Anniversary* 'So shall the first of all our  
 fells be thine'" (*OED*, s.v.).

bylke] bilk: a statement that has no substance to it,  
 1633 B. Jonson *T. Tub* I.1, *Tub* "He will have  
 the last word, though he talk bilk for't. *Hugh*  
*Bilk!* What's that? *Tub* Why, nothing: a word  
 signifying Nothing; and borrowed here to  
 express nothing" (*OED*, s.v.). This is not the  
 same meaning and context offered for

{manuscript not enumerated: A}.

Logerismel logarism: a corruption of "logarithm" (*OED*,

s.v.).

{manuscript page 23}

Lanchtl corrupted form of "lynchet": a strip of green land between two pieces of ploughed land (*OED*, s.v.).

bonte feuexl boutefeux: a term common to Anglicans and Puritans, alike; the disquieters of public peace, or the honor and peace of Christendom; in *THE GODLY MAN IN STUART ENGLAND*, McGee notes that King Charles had also used the term to mean "'an incendiary,' a kindler of 'feuds and discontents'" (169); "'[f]lirebrands' and 'meteors' were for Anglicans damnable boutefeux'" (245).

Cismel schism (*OED*, s.v.).

Waynel *OED* offers the spelling variant (s.v.); but the grammatical use by Fane is unclear--whether as a vt., or a n. of action. *OED* offers both as appropriate for the 1600s.

Brothers of Tindarus one star must set/To elevate y\*  
others Polel Fane may be incorrectly referring to the mythological half-brothers, Pollux and Castor, sons of Leda whose husband was King

Tindareus of Sparta. Castor was fathered by Tindareus, and Pollux by Zeus. Pollux and Castor went on the quest of the Golden Fleece. In a version by Lucian, "their dwelling places are heaven and earth; and when Pollux goes to one, Castor goes to the other, so that they are never with each other. . ." and "[t]wo stars were supposed to be theirs: the Gemini, the Twins" (*Hamilton*, 41-42).

(manuscript page 24)

But keepe a Rowland for an Oliver] a reference to the legendary character of the *Chanson de Roland* whose comrade was Oliver. The reference also has numerous allusive sources as listed in *OED*: 1548 Hall *Chron. Hen VI* 146b "To have a Rowland to resist an Oliver . . . "; *Edw. IV* 196 "To have a Rowlands, King of Castell"; 1591 Shaks. *I Hen. VI* I.30 "England all Oliuers and Rowlands bred, During the time Edward the third did raigne" (s.v.).

The pun with reference to Oliver Cromwell and the two legendary heroes as full matches for one another in courage and deed works

nicely. The context for Fane is apparently a personal commitment to sovereignty,

although Fane's commitment to Charles I is presented here as questionable; see my INTRODUCTION.

A-Peace A-Peace . . . A-Warr A-Warr] the understanding of Fane's epigram relies on a synonym in Greek for "war"--"Πόλεμος," i.e., "Ἀρῆς." By reading "ρ" as English -p phonetically, "Ἀρῆς" becomes "A-Peace."

Currant] as an adj.: running; flowing (*OED*, s.v.); but also as an apparently intended pun: "currant" as of currency (s.v.).

Harrington] "brass farthing token, coined by John, Lord Harrington, under a patent granted him by James I in 1613" (*OED*, s.v.).

Thosel meaning both of "those" of the previous line, i.e., "Currant," and "Harrington."

{manuscript page 25}

To Hugh Peters] Fane's Verse Epistle is intriguing; it simultaneously censures Peters and appeals to better reason and better moral conduct.

Peters, a fanatical Puritan clergyman, was sent

by Commons to extricate a confession from Sir John Hotham and his son in 1645. Father and son had already been committed to the Tower for better than a year. The device of Peters' mission was to suggest that the death of only one of them would suffice. Father and son argued against each other, and both were executed 1 January and 2 January, 1645, respectively. Fane censures Peters for functioning politically from behind a religious screen to appropriate condemnatory confessions from father and son against each other. It would seem, though, that Peters received his just deserts. One of the twenty-nine regicides, he was executed 16 October 1660 (*Clarendon Vol. III, 282-284*).

Bonerges] Boanerges: Jesus' reference to James and John, sons of Zebedee (Mark 3, 17) literally meaning "sons of thunder." The epithet "may be connected with the occasion when these two disciples asked Jesus to send lightning down on the Samaritans (Luke 9, 54)" (*Hartman, 259*).

Malchus' es right eare] (John 18, 10), Malchus was the high priest's servant whose ear Peter cut off with his sword in the Garden of Gethsemane. *OED* also offers "malchus" as "[a] short

cutting-sword" (s.v.), which links with

"Thou married hast y<sup>e</sup> sword" three lines down.

Armotts] hermits?

Latine's] of or relating to the Latine, or the ancient Latins, meaning Romans. Fane's condemnation of Fairfax's fame in the next line may place the use of Latine in a socio-religious context. Fairfax's thirst for fame would be an act placing him before God, and hence, in a position violating the First Commandment and the First Table that were the basis for Puritan religious ideology. In other words, Fairfax's personal idolatry could establish him as an object of Anti-Romish derision, and considered no different from a Papist idolator.

Upon Jack, Tom, Will, & Dick] reference to James I's response in 1603 to Puritan ministers' Millenary Petition--their presentation of grievances over the Prayer Book. James' disdain for the threat of Presbyterianism became apparent when, in answer to the Petition, he called a conference at Hampton Court to be an open debate between Puritans and bishops. His fear from interpreting the Puritan position as an attempt to cause a

changeover to Presbyterianism resulted in his rejection of the Petition almost in its entirety except for a new version of the scriptures in English. At James' verbal response to the possible threat of a Scottish presbytery, James commented: "as well agreeth with a monarchy as God and the Devil. Then Jack and Tom and Will and Dick shall meet, and at their pleasure censure me and my Council and all our proceedings. Then Will shall stand up and say it must be thus; then Dick shall reply and say nay, marry, but we will have it thus." James' final comment was: "No Bishop, no King" along with the threat of running the Puritan clergy out of the land if they refused to conform (Sachse, 246-247). See, also, Godfrey Davies' discussion in *The Early Stuarts 1603-1660*, Second Edition, Oxford: Clarendon, 1959, Ch. III, "Religious History, 1603-40."

If Fane's reference is to contemporary Presbyterians, he may be offering a commentary, given the content of the verse, to their apparent contradictions.

neds] need, obsc. form (*OED*, s.v.).

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Mar<e>tin] possibly Henry Marten, who was instrumental in March 1641 in forcing the House of Lords into the Duke of Strafford's trial and punishment. Marten, although a son of the Judge of the Court of Arches, was deeply in opposition to the king, and therefore sided with the Puritans although he was morally separated from them by "his gay and dissolute life" (*Gardiner IX*, 300). He was publicly known as a whoremonger.

Cabb] placed with "Couenanteer" suggests Cabb to be some other type, probably an abbreviation for a cabalist, i.e., "one who cabals, or adheres to any cabal" (*OED*, s.v.). *OED* also offers that an abridged form, "CAB," was popular in the seventeenth century.

misteris] mistress--meaning, as one who rules, which is supported by content of the next line.

Mada Seuera] an invented cognate from Italian? "Mada" may be derived from Ital. "madam"--fine lady, yet also possessive of the "mad" connotation in English; hence, the abbreviated form; "severa" from Ital. "severita"--severity; therefore, "Mada Severa" = female-mad severity.



Lowry] "Dull, gloomy, threatening . . . 1648 J. Beaumont  
*Psyche* VII.xix 'And in my wretched Beings lowry  
 morn Dawn'd not eternal Night" (*OED*, s.v.).

But, Fane may possibly be associating the  
 adjectival form, above, with "lowering,"  
 i.e., "scowling," as in a "lowering glare."

The adjectival meaning would allude well  
 with "But when thick cloudes oker too much of  
 Sight" four lines down.

{manuscript page 27}

cungerer] conjurer: *OED* offers a similar variant,  
 "cungerer" (s.v.). Its meaning, pertaining to  
 one who raises spirits and magic by words,  
 works well with the next two lines of the text.

W<sup>ch</sup> was y<sup>e</sup> caus of Tantaluses fall] a reference to the  
 curse and fall of the House of Tantalus,  
 specifically with regard to his daughter,  
 Niobe, whose vanity and words of insolent  
 arrogance brought the destruction of all her  
 sons and daughters as punishment from the  
 Gods (*Hamilton*, 239).

{manuscript page 28}

Coll: \* Mannering & Browne y\* woodmonger] neither  
 Clarendon or Gardiner offer anything on  
 Mannering; Major General Richard Browne,  
 fighting for the Parliamentary forces, had  
 formerly been a woodmonger--something the  
 Royalists always reminded him of (*Gardiner*  
*I, 1642-44, 360*). Long Tayle(s)] "A nickname  
 for . . . a native of Kent . . . 1617 *Moryson*  
*Itin.* III.53 'The Kentish men of old were sayd  
 to have tayles, because trafficking in the Low-  
 Countries, they never paid full . . . but still  
 left some part unpaid.' 1628 *Robin Goodfellow,*  
*his mad Prankes* (Percy Soc.) 4 'They ever after  
 were called Kentish Long-Tayles . . . ' 1659  
 Howell *Lex. Eng. Prov.* 21 'Essex Calfs, Kentish  
 Long-tails, Yorkshire Tikes'" (*OED, s.v.*).

imbattel] embattle: "To set (an army) in battle array.  
 Also (Spenser), to arm, prepare for battle  
 . . . 1677 Barrow *Serm.* (1683) II.xi.155 'As a  
 General . . . mustereth and embattailleth his  
 troops'" ; *OED* offers a close variant,  
 "imbattel" (s.v.).

General Orpheus] the mythological allusion, if any, is  
 unclear or too cryptic to decipher.

skeares] scarce

Friskin] frisky person: 1596 Nashe *Saffron Walden* 143

"His Wench or Friskin was footing it aloft on  
the greene" (*OED*, s.v.).

Till y\* wingd God found means to cast his sting] an  
apparent sexual reference to the myth of Leda  
and the Swan.

(manuscript page 29)

Upon y\* Petitionall rising in Kent June--1648 . . . ]

Fairfax had his invasion of Kent prepared by  
May 30th; on the Royalist side, the Earl of  
Holland had appointed the Earl of Norwich as  
commander of the anticipated Kentish campaign,  
and prepared some 7000 men. Fairfax

successfully completed his assault by June  
2nd (*Gardiner, IV, 1647-49, 138-142*).

sutes] suits, as legal prosecution

to awarrant] infin. vb., "to vouch for, warrant,  
guarantee" (*OED*, s.v.).

Route] variant of "rout: "Disorderly or precipitate

retreat on the part of a defeated army, body of  
troops, etc. . . . 1667 Milton *P.L.* II.770

'Wherin remaind . . . to our Almighty Foe Clear

Victory, to our part loss and rout'" (*OED*,  
s.v.).

The word's use in context, here, is  
apparently appropriate. In the final stages of  
Fairfax's assault, Norwich is said to have  
remained upon a hill and withdrew his troops to  
march on to London. At the close of the siege,  
Fairfax permitted Kentish soldiers who fought  
on the Royalist side to return to their homes  
(*Gardiner*, 138-142).

thrice sisters Threel the nine Muses.

{manuscript page 30}

Babes of Gracel No Bible concordance offers "Babes of  
Grace," but the allusion is clear. Christ's  
references to babes in the NT Gospels  
frequently offer the purity of thought and  
action on the part of Babes as an idealized  
Christian trait. Also, numerous NT  
references are made of babes brought to Christ  
for his blessing.

Rooml Rome

Domnickl probably a personal variant or abbreviation for  
Dominic, i.e., Dominican.

compasing] compassing: attaining (*OED*, s.v.).

caster (?)] the -c is clear in the text, along with -ter; "caster" would satisfy the complete rhyme and also the context with "Gamesters" of the line preceding, and "At In & In Fling out," i.e., cast the dice: "1669 Etheridge *Love in Tub* II.iii, 'The Caster wins if he fling above Ten with Doublets upon three dice'" (*OED*, s.v.).

stapeling] *OED* doesn't offer the verbal until as late as 1898, and with reference to "fastening of papers"; but in Fane's context, possibly the accumulating of "staples," i.e., "commodities"?

(manuscript page 31)

balew] bale: *OED* offers several close variants: balu, baluw, baleu, meaning evil, woe, physical suffering, torment, or pain (s.v.).

Covenant] Fane, of course, ultimately took the Covenant himself in 1644. His motives are open to conjecture. Morton suggests that Fane declared himself prepared to take the Covenant in a petition to Parliament stating that he "had been misled when he deserted their ranks and

that God had returned his thoughts to the good of king and state" (*Morton*, 37). Morton suggests this was merely a strategy by Fane to free him from incarceration in his home at

Bartholomew Close, and Parliament's plundering his estate--which is as credible a theory as any . . .

Swallowes it rather than heed Loose his Living] . . . and if Morton's appraisal of Fane's taking the Covenant is valid, Beale's acceptance of the Covenant would parallel his own purpose.

But, if Morton's theory were valid, why would this particular verse be so deprecatory of Beale's actions? His apparent condemnation reflects the tone of censure in "To Hugh Peters." Possibly, Fane may be reflecting on William Beale's personal history which J.T. Cliffe addresses in *The Puritan Gentry*: in the 1630s, William Prynne listed numerous heads of colleges at Cambridge who he identified as "professed Arminians and creatures of Laud" (84), and Beale was one of those who had been identified. Sir Simonds D'Ewes had also commented of Beale, when he was appointed head of St. John's College, Cambridge, by Laud in 1633, that "Dr. Beale 'caused such a generall

adoracion to and towards the Alter and sacraments to be practiced as manie godlie fellows and schollers of the house left ther places to avoid the abomination'" (100). Given Beale's background, Fane may have seen him as engaging in an abomination of hypocrisy upon his taking the Covenant before Commons.

Benefice] the closing word, "Benefit," would suggest political advantage or favor; "Benefice" would probably mean "good deed, kindness, favour . . . ." (*OED*, s.v.). Grace as divinely offered, given the preceding line, would be a strong consideration, here. Hence, Beale would not be fit for receipt of God's Grace, would not be one of the elect--to put it in Puritan terms.

Upon Breaking y<sup>e</sup> Seals] the significance is apparent; in January 1649, the House of Commons declared a new Great Seal to be engraved, thereby denying any share in governing by the House of Lords. The new seal was engraved with the inscription: "In the first year of freedom, by God's blessing restored, 1648 [i.e., 1648/49]" (*Gardiner, IV, 1647-49, 294*).

prerogatiue] A politically loaded and encoded word in numerous communities of discourse Fane engaged

with; in Royalist terms: the King's prerogative as ordained by God and position--a supposition that led Charles I to his policy of "Thorough"; in Puritan terms: the individual's prerogative to conduct him or herself as a Godly being committed to the First Table and to right reason.

To other character . . . graunt serve better] the meaning is regrettably cryptic. The "Longer Superscription" two lines down, and "A Letter Long" of the closing line really offer no assistance. Which Greek long letter; and, which attending word? On the other hand, "Superscription" may possibly refer to the iconographic superscription of Greek letters above Jesus' head upon the cross.

Or, "Longer Superscription" and "A Letter Long" may refer to the emblematic reference Fane made to Christ, previously, ms. p 14: "weeping X."

But given the lack of further evidence, here, the aforementioned are offered conjecturally, and with reservation.



(manuscript page 32)

A King & no King's] Fane is punning on Beaumont and Fletcher's play, *A King and no King*, which was registered 7 August 1618, and originally performed at the Globe Theatre, 1619. Charles I becomes "A King & no King" in context, here.

If the foliation and contents of Fugitive Poetry are considered to be, for the most part, chronological, the closest date to ms. 31 (presented on ms. 35)--1649--would not coincide with the play's public performance dates: 1619, Globe; 1625, Black-Fryars; 1631, Black-Fryars; 1639, Black-Fryars; 1655, Black-Fryars; 1661

Black-Fryars (Greg, Vol. II, 504-509). Other productions succeed Fane's demise. Hence, the revival is undoubtedly meant as a summons that would prove appropriately fitting for the events, and Fane's prophesy of the last line before his epilogue: "I would conclude Exit K. Charles y\* first."

ang[llharmel probably "angle-arm."

As craue his stooping to whilst they begett . . .

then shut againel possibly a reference to *The King's Cabinet Opened*, an open publication of Charles I's personal correspondences with

Henrietta Maria that were taken at the Battle of Naseby. They were placed on display in a room in Westminster after being deciphered from code. Their contents proved to be highly damaging and damning to Charles' reputation even to Royalists and other members of nobility, as well as to the French Court (*Potter*, 59).

{manuscript page 33}

Revel Masters] reference to Sunday reveling, festivities and Sunday ales that had been supported by Laud in the 1630s as a resurrection of King James' Book of Sports. Often, revel feasts were sanctioned by parish officers--which may be cause for Fane's reference, here, to "Masters." The festivities became a socio-religious and political point of conflict on the part of Puritan reformers. Generally, reveling was associated with older traditional customs and neighborhood unification, and the practice was to become an issue of political and cultural conflict with those who were committed to piety and Puritan

industriousness. See David Underdown, *Revel, Riot And Rebellion*, Oxford: Clarendon, 1985, *passim*.

Coyttrick] *attributive and combinations*, as coy-bird, . . . coy-pool, etc. 1634-5 Brereton *Trav.* (1844) 44 John my coyman reported it (*OED*, s.v.).

Apparently, Fane's use is as an adjectival modifier for "witt." It would be questionable and merely conjectural to offer the sexual pun "coite" + "trick" as intended.

skoals] var. "skol." *OED* offers the variant (s.v.).

Argus eyes] mythological allusion to Argus, whose hundred eyes maintained watch over the nymph Io, and kept her in captivity. As Io was Jupiter's mistress, Juno--out of jealousy--ordered Io's captivity and watch by Argus; hence, Fane's ref. to "The Jealous state" that begins the line of verse (*Bulfinch*, 30).

new--Castle's worth] by 16 August 1648, the future Charles II submitted to Scottish terms to arrive in Scotland and to conform to Presbyterian worship so as to affirm an

English and Scottish alliance. Royalist forces in Yorkshire were headed by William Cavendish, Earl of Newcastle. The earl

declared his readiness to favor Presbyterianism for the future king's cause in order to support alliance, although Cavendish professed not to be Presbyterian (*Gardiner IV, 1647-49, 194-196*).

Fane probably anticipates Newcastle's "worth" in defending the future king's cause; although, interestingly, Gardiner remarks that the older generation of Cavaliers found no favor in the new allied court of the heir-apparent (196).

{manuscript page 34}

Upon Prince Charles . . . y\* Downes] In May-June 1648, the seamen of the fleet mutinied against Parliament in favor of the king, left for Holland to meet the Prince of Wales who boarded, probably, in July. After provisioning and re-establishing officership, they set sail for the Downs with the hope of assistance from the Presbyterian party to gain control of London, and with the Prince's arrival, possibly arouse a Royalist resurgence (*Clarendon IV, 334-342*).

warpel of wind: to toss or drive (a ship) violently  
about (*OED*, s.v.).

wendl *Naut.* To turn (a ship's bow or head) to the  
opposite tack (*OED*, s.v.).

scoapl scope: *Naut.* The length of cable at which a ship  
rides when at anchor (*OED*, s.v.).

Bay of Peace] the pun intended, probably: "bay" as the  
classical laurel crown of peace, and "bay" as  
"our Ile"--England--the sanctuary of restored  
peace.

On y\* Maior of Eusham] Fane may be referring to the  
Governor of Evesham who was said to be  
licentious and tyrannical (*IV*, 37-38).

Vice gerent ship] vicegerentship: characterized by  
deputed or vicarious power (*OED*, s.v.).

Upon y\* Perfume Pembroke Left . . . 1649] Philip  
Herbert, fourth earl of Pembroke. Clarendon,  
Like Fane, does not consider Pembroke  
favorably. Although of great wealth, the Earl  
of Pembroke could be offensive and rude. He  
was known in Court to be slanderous and  
untrustworthy. Although Charles I exercised  
some kindness toward him, Pembroke was not held  
in esteem by the king. He was easily swayed by  
his personal fear to side with Parliament (*II*,  
541-542). Clarendon comments that Pembroke had

been totally discredited by Parliament (*III*,  
495). In 1647, he was appointed

Chancellor of the University of Oxford, but  
by weakness of his nature found himself joining  
the ranks of "Brent, Prinn, and two or three  
other Presbyterian ministers, as commissioners  
for the Parliament, to reform the discipline  
and erroneous doctrine of that famous  
university by the rule of the Covenant" (*IV*,  
258) to which the university publicly  
responded with denunciation.

{manuscript page 35}

Gotam [A]keron] "Gotam" obscure form for "Gotham," the  
name of a village, proverbial for the folly of  
its inhabitants. There is a village so named  
in Nottinghamshire (*OED*, s.v.).

"Ackeron," i.e., "acorn" (*OED*, s.v.).

{manuscript page 37}

Upon Gutt A Greate Glutton] given this poem's  
approximate chronological location roughly

between 1648 and 1650, and the inclusion of "The Bacon Hogg" [l. 3]--possibly Nathaniel Bacon, and "Gutt" [the title, also, l. 7]--possibly Samuel Gott, would arouse suspicion of Fane's content as referring to the Rump, its declaration of Kingship as unnecessary, and Charles I's execution by 30 January 1649. The House of Lords was subsequently abolished a week later. These events are certainly supported by the last five lines of verse.

Samuel Gott and Nathaniel Bacon (husband of Jane Cornwallis, who was a close friend of Lucy, Countess of Bedford) were both Presbyterian and victims of Pride's Purge. Gott was a frequently self-exalted member of the country gentry, and was to become one of the secluded members of the Purge along with Robert Harley (*Pride's Purge, passim*). Through blood ties and marriage, the Harleys were related to an impressive network of gentry families, and were also related to Fane by marriage. Lady Brilliana Harley's aunt and uncle were parents of Mary Vere who was to become Fane's second wife. The Veres were also committed Puritans (*Eales, 35*). Hence, Fane's reference to Gott, here, probably extends

beyond an intellectual commentary upon  
parliamentary circumstances. The evidence of  
his familial community associations brought him  
very close to these political figures.

Reference to Gott's having resided in  
"Leistersheir" would have placed him in fairly  
close proximity, just north of Fane's own  
Northamptonshire.

prouender] Food, provisions . . . as corn or hay, for  
horses, etc.; fodder, forage. In reference to  
human beings, now humorous . . . 1591 Shaks. *I*  
*Hen. VI, I.ii.II* "They must be dyeted like  
Mules, And haue their Prouender ty'd to their  
mouthes" (*OED*, s.v.).

{manuscript page 38}

Cock + l] the -l appears in the manuscript text above  
the -k as an intended caret insertion which  
would read "cockl"--an abbreviation or variant  
of "cockle": a small shallow vessel resembling  
a cockle-shell (*OED*, s.v.).

crickl] creek: *OED* offers the variant probably shortened  
from *crique*, *crike* . . . a small port or inlet  
(s.v.).



But "crick" as any recess may suggest a sexual sub-text as a bawdy offering when considering "bottomes" and the phallic definition of "yards" (rather than yard: "spar") in context that follows; also "cock( + 1) that has preceded. What cunning "Prat" does Fane refer to, then; and, who is his knowledgeable audience, if any, beside himself?

Pinass] pinnace: small schooner, usually two-masted, and attending a larger vessel as a tender or scout (OED, s.v.).

But, also a go-between in love affairs (Skeat, 296).

great & less shott] OED offers the distinction between *small shot*--"pellets and bullets" as opposed to *great shot*--"cannon-balls" (s.v.).

{manuscript page 39}

lancht] launch: *trans. Naut.* To set up, hoist (a yard).

snugg] adj., *Naut.*: of a ship or its parts: trim, neat, compact; adequately or properly prepared for, or protected from bad weather (OED, s.v.).

guilt] gild: OED offers the variant vb.: gilded (508).  
But OED also offers another transferred

definition common in the 16th and 17th  
centuries: to smear with blood (s.v.).

reuertian] reversion

by despitel] by spite, by contemptuous disregard

Jawny] jaune: greenish-yellow (*OED*, s.v.).

she might ride out . . . bay of Biskey] although  
conjectural, reference to the Bay of Biscay,  
the large bay of the Atlantic Ocean between  
western France and northern Spain, may be a key  
to "My Dream":

By 9 December 1636, Charles' third writ of  
ship-money was issued, but received through the  
country with great resistance. Certain  
localities still had refused to pay the second  
writ that had preceded--Fane's from  
Northampton being one of the larger,  
outstanding.

By December, Henry Danvers, Earl of Danby,  
came forth to articulate universal  
dissatisfaction spreading through the country,  
and informed Charles that the landed classes  
did not find the amounts collected as  
repugnant, but the manner in which they were  
raised, i.e., without cause, and without  
representation in an active Parliament. In  
order to appease his subjects, justify the

heavy tax burdens, and distract his subjects from domestic grievances, Charles considered re-activating a tenacious foreign policy. He was further urged by certain members of the nobility to establish alliance with France then in conflict with Spain for the Palatinate. The subsequent negotiations with France amounted to England's involvement only in a maritime war "to stop the passage of ships between Spain and the Indies and between Spain and Flanders" (Gardiner VIII, 1635-39, 205) so as to impede transport of Spain's arms and munitions. Charles presented his case, also, as an opportunity for England to regain its dominion of the seas as a defensive measure for the safety of the kingdom. Hence, writs were issued to provide ships, munitions, etc. for the well-being of the kingdom. His argument was presented before the judges of the Courts of Westminster. By February 1637, the judges answered affirmatively, but by March, bitterness was aroused through the kingdom that a decision such as this should have been drawn by an activated Parliament with the King. The collection of ship-money, nonetheless, proceeded. Much conflict, confusion, and

derision ensued through 1637 (VIII, 199-223).

{manuscript page 40}

chase pieces] chase-guns

streach] strake

ste<e>me] stem (trans. vb.)

y\* Happie Enterance & Swallow] "Swallow" as an opening?

If so, *OED* offers Wyclif *I Kings* xi.27--

"swolowe" as the entrance to the city of David

(s.v.).

fagots] as in fagot-boat

Convertin (?)] if so: "inclined to be converted" (*OED*,  
s.v.); an appellation that begs a religious or  
political sub-text.

{manuscript page 41}

& soe turne fishers after folly] possibly another piece  
of the conjectural puzzle: when Charles'  
negotiations with France appeared to cave  
in, he entertained the possibility of  
asserting England's dominion over Dutch  
fishermen by granting fishing licenses. The

fleet was dispatched to six or seven hundred fishing boats off the coast of Buchan Ness in July 1637 to find the fishers escorted by twenty-three Dutch men of war, and the Dutch admiral's refusal to permit communication with the fishermen (*Gardiner VIII*, 218-220). Hence, the fleet's actions as a demonstration of strength and a money-making venture became an exercise in futility.

As a concluding note on the "My Dream" series, I'll offer that Fane's probable sexual sub-text when conflated with the content's historical reference may demonstrate deeper implicit criticism by Fane over Charles' derelict abuse of the fleet as a source of profit: the allusions could be casting Charles as a panderer, and the fleet as his whore.

tanel taken

Hecate] one of the Titans of Greek mythology; daughter of Perses [sic] and Asteria, she represents the night's terrors and darkness, and is "the goddess of sorcery and witchcraft . . . believed to wander by night along the earth" (*Bulfinch*, 134).

{manuscript page 42}

Be--vile as is thy Name] as cryptic and encoded as this selection appears to be, the opening may offer a lead: "Be" could stand for "B" in the same manner as Fane refers to "P" in the eighth line. Then, given Fane's love for puns, "--vile" may be a play on "Villiers," i.e., George Villiers, second duke of Buckingham who, of course, was heir to the vile George Villiers, first duke, favorite of James I, *confidant* of Charles I, and later to be assassinated.

{manuscript page 43}

Writ at y<sup>e</sup> Campe at Birkes] King Charles' encampment at the start of the Bishops' War, 1638, along the Scottish border. "On the 30<sup>th</sup> [of May] [Charles] left Berwick for the Birks, a piece of ground on Tweedside, about three miles above the town, and took up his quarters under canvas in the midst of his soldiers . . . . All that day he was on horseback, riding about to view the quarters of the men. Raw and untrained as they were, these hasty levies warmed with the

prospect of a combat" (*Gardiner IX, 1639-41, 22*).

S<sup>r</sup> Hardolph . . . Witheringtonl ? Searches to date have not illuminated an identification of either of these names.

S<sup>r</sup> Will<sup>m</sup> Gascoygnel possibly Bernard Gascoyne (1614-1687), Florentine professional soldier and volunteer for the Royalist forces in the first Civil War. He acted as commander of the cavalry regiment of Colonel Richard Neville, and a Lt. Colonel under Charles Goring in 1648. In 1649 he was arrested by the Council of State for "stirring up commotions in London," and was released at such time that he left for Europe and was knighted by Charles II (Newman, *Royalist Officers*, 150).

Leinl Obs. form of lean (*OED, s.v.*).

{manuscript page 44}

L<sup>d</sup> Gear . . . my L.B. . . . my Lo: B] It is difficult to assess who L.B. or Lo: B could be; however, it is probable that he is L<sup>d</sup> Gear from the internal evidence of the two juxtaposed pieces of verse. An apparent

presumption would be that Lo: B is either Francis Villiers, or George Villiers the Younger. Regrettably, historical context of the two pieces offers insufficient evidence. Further, both verses are chronologically positioned between preceding verse, *circa* 1638, and succeeding verse, *circa* 1649.

Comissioners for y<sup>e</sup> Irish affaires] Gardiner

notes that by 27 June 1649, four commissioners were appointed by the Council of State to be sent to Ireland to give assistance in "civil affairs." The appointments were confirmed by "Parliament"--an appellation that placed both Houses under one common designation as a single House (*I, 1649-50, 265*). The four commissioners arrived in Ireland in January 1651. Their intention was to "promote the welfare of its inhabitants so far as this was compatible with submission to the English Government, and with the payment of the assessments levied for the maintenance of the army; tillage was to be encouraged, and the exportation of cattle and the killing of lambs forbidden, (*II, 1651-53, 117*). The commissioners admitted, however, that although their intentions were civil, they held Ireland



purely by force.

uenter] vb., "venture"

{manuscript page 45}

Co[urt]p] probably "Court up," which is clear in the third line of verse, or "Coortup" as in the title of verse {manuscript page 49}.

Perriwidgens] an apostrophe appears to have been partially obscured on the original ms. page by the descending loop of a -g from the line above and mark over the -n in Perriwidgens; hence, a contracted "Perriwidgen + 's" to join noun and present tense vb. "is" to probably satisfy the iambic tetrameter scansion. "[H]laire" ending the verse two lines, above, would support the wig reference here.

{manuscript page 46}

S' Abram Williams] no identification has been uncovered to date.

{manuscript page 47}

Carakl carrack

[A?I?]nteparistisis] possibly "antiperistasis,"--a heightening opposition that results from the intensifying strength of a thing opposed. Although the piece is overtly possibly in the tradition of Izaak Walton's *The Complete Angler* (first edition, 1653) reflecting Arcadian ideals, a sub-text may be political. A pastoral "Heer whilst Contentm:' Rides a drift" three lines above with its reward of greater thrift may stand in contrast to political strife that actuates antiperistasis.

Kat: Scottl David Underdown names Lady Catherine Scott, daughter of the Earl of Norwich as the recipient (among a number of others) of a promissory note from Charles II about 1649 for financial assistance toward a restoration. She may possibly have been a member of Fane's interactive communicants associated with the cause of reestablishing a monarchy (*Royalist Conspiracy in England*, 22-23).

Blewcapl blue-cap: ref. to a Scotsman (*OED*, s.v.).

{manuscript page 48}

M<sup>r</sup> Doll Peckam] searches to date have not brought forth  
a satisfactory identification.

{manuscript page 49}

hardle] hurdle: a wattled enclosure for keeping animals  
(*OED*, s.v.).

Luther Confuted Belloer\_min] probably a religio-  
political allusion to the struggles of  
Protestantism vs. Catholicism; in addition, the  
reference to Bellarmine reflects James I's  
embroilment with English Catholics and  
Catholicism on the Continent between 1606 and  
1620 due to his imposition on all English  
Catholics to attend Anglican services and  
receive the sacrament, and to take an oath of  
allegiance recognizing the sovereign as lawful  
and rightful king thereby repudiating papal  
claims of deposing heretical princes. The  
Catholic controversialist, Bellarmine, took up  
the Catholic cause on the Continent for English  
Catholics. James resorted to Bishop Andrewes  
to answer Bellarmine's counter-claims (*Davies*,

207-209).

venies] *pl.* of *veny*, obs. form of "venue": a thrust, or  
hit: i.e., "Soe feirce y\* pass [of] venies  
were/Twix ones teeth tothers anteler . . . . "

{manuscript page 50}

To Mr. T.T.] possibly Thomas Trenchard of a powerful  
Parliamentarian family of Dorset. He had  
been secluded at Pride's Purge (*Pride's Purge*,  
307), although nothing has been located, to  
date, to confirm that Trenchard's properties  
had been sequestered, as the last six lines of  
verse on {manuscript page 51} suggest. J.T.  
Cliffe also identifies Trenchard as a  
respectable member of the Puritan gentry  
(*Puritans In Conflict*, 50).

Tintology] reference to writing with ink or dark tint?  
Fane's reference to Mr. T.T.'s higher strains  
above Coryate's (ll. 5-6) may support the  
usage.

Not Hee of Crudaties did writel] reference to Thomas  
Coryate.

{manuscript page 51}

Minshios Dictionary] Minsheu, John, *The guide into  
tongues* (1627).

Prag: Brit. Elenct] none of the *Short Title Catalogues*  
offer a listing that resembles Fane's  
reference. But given the context of the verse,  
Hazlitt offers John Davies' *Brittannicae,  
Antiquae Linguae*, 1632 (Hazlitt, 95).

should bring [y] thee to y\* hall] the hall being,  
probably, the Committee at Goldsmith's Hall  
where any remainder of sequestered money that  
had been used to pay the expenses of local  
forces would then be returned (*Pride's Purge*,  
301).

Rob: Oliver] an identification has not been made to  
date.

{manuscript page 53}

Upon my reaping Day . . . ] this piece, decidedly (here,  
and from the opinions of other sources), is a  
response to Herrick's "The Hock-Cart, or  
Harvest Home: To the Right Honorable Mildmay,  
Earl of Westmorland" which was included in

Herrick's *Hesperides* (1648). See Morton, 70, and Gerald M. McClean's *Time's Witness, Historical Representation in English Poetry, 1603-1660*, (Madison, Wisconsin: University of Wisconsin, 1990) for an historicist interpretation.

furmety] frumenty

Compartment] a sub-textual meaning other than the gardening reference--i.e., their socio-economic station--is intriguing.

{manuscript page 54}

L.L. at Co.] searches to date have not uncovered an identification.

affection] affections

{manuscript page 55}

James Martins house] possibly the brother of William Martyn, who is mentioned in the second line of verse; William Martyn of Devonshire was a member of England's Puritan gentry, and father of Sir Nicholas Martyn who was to become the Devonshire parliamentarian (*Cliffe, passim*).

canaler] *OED* and Partridge's *Dictionary Of Slang* give the earliest reference as 1864 which may suggest that Fane's reference may be from a localized political register.

{manuscript page 56}

surfrages] possibly an unconscious orthographic error by Fane on the first -r: "suffrages"--prayers for the souls of the departed (*OED*, s.v.).

p'nassus hill] the mountain near Delphi, of two peaks that were consecrated to Apollo and the Muses, the other to Bacchus" (*Bulfinch*, 935).

Upon Ben Jonsons Plays . . .] ref. to Jonson's collected works, published in 1616.

{manuscript page 57}

Brooke house bay trees] Brooke House was one of a number of lavish residences Fulke Greville, First Lord Brooke, purchased during the period of his retirement. Originally known as Bath House in Holborn, he purchased it from the Earl of Bath in 1619, and made it his principal

residence in London after extensive renovation  
(*Rebholz*, 192).

{manuscript page 58}

Votaries] those bound by vows (*OED*, s.v.).

{manuscript page 59}

geer] jeer, i.e., a mockery.

Shot from each hart through eyes] a common expression of  
belief in seventeenth-century verse; but  
Donne's influence is quite apparent in this  
stanza's conceits; cf. Donne's "A Valediction:  
Forbidding Mourning." Fane was an apostle of  
Donne. The famed Westmorland Manuscript (c.  
1619) of John Donne's verse epistles and  
divine poems that is presently held in the Berg  
collection at the New York Public Library was  
the original property of Mildmay Fane.

pudder] pother, i.e., turmoil.



(manuscript page 60)

T. [he] L.M.] Fane's hand has added to the difficulty of  
 identification, here, but nothing to date has  
 been uncovered for L.M.

bewray] beray, i.e. to make foul, to soil

Tearmel] Term

were] wear

Cliffel] clef

But by the Cliffe . . . lawfull soueraignel the  
 fundamental allusions of these last six lines  
 of verse are, of course, musical, and rely  
 particularly on the keyboard; but the  
 understanding expresses a lawful universal  
 order that is mathematical as depicted by  
 musical tonality--an overarching concept of the  
 period and used effectively by George Herbert  
 and John Milton. Closing the verse on  
 "lawfull soueraigne" as that divine order may  
 reflect a deeper Puritan cosmology that could  
 suggest Fane to be on the cusp of more radical  
 Protestant thinking--especially given that  
 the content's homiletic character, here, that  
 calls for a return to order relies on that  
 cosmology.

May ownel] may accept as

Nereus] Greek god who fathered the Nereids--water nymphs--one of which was Thetis, mother of Achilles. Nereus was known for his love of truth, and justice, and his knowledge, also to possess the gift of prophecy (*Bulfinch*, 173).

'Tis not too late though dearly bought] it may well be by coincidence that both Milton and Fane rely on Nereus's wisdom and knowledge; on the other hand, it is curious that Nereus appears in Milton's *Comus* in the song to Sabrina (l. 872) and that Fane's and Milton's sections should both be underscored by the common theme of salvation. Cf. Milton's "Listen for dear honour's sake, / Goddess of the silver lake, / Listen and save" (ll. 865-868), and note Fane's last sestet of verses, ms. p. 61. Two printed texts of *Comus* were certainly available: Henry Lawes' printing of 1637, and Milton's own printing, 1645.

{manuscript page 62}

Jack] ship's flag of smaller size than the ensign used as a signal or mark of distinction or nationality, as the "British Jack" (*OED*, s.v.).

Pilacy] *OED* offers *pilat* as an obs. form of pilot;  
 Fane's intended usage may be as "piloting,"  
 especially given the extraordinary navigating  
 the next four lines' contents would demand.

Cyclades] the group of Greek islands in the southern  
 Aegean Sea.

Upon Lamb: "c" . . . etc.] John Lambert, first Colonel in  
 Cromwell's Parliamentary forces, then promoted  
 to major-general. Clarendon notes that there  
 was jealousy between Lambert and Cromwell, and  
 that Lambert exercised his authority to gain  
 greater political power through the authority  
 vested in Parliament (VI, 20).

{manuscript page 66}

A Riddle upon Tobacco] an intriguing subject for an  
 historicist interpretation. By the early  
 1630s, tobacco became the most important and  
 lucrative commodity to be imported from the  
 Colonies. Yet Fane's apparent distaste  
 extends beyond just the matter of not caring  
 for its use, as immediately demonstrated in the  
 first line. Its users are not held in  
 particularly high esteem thereby

transmogrifying this riddle into a dilemma.

Cf. Ben Overdo in *Bartholomew Fair*--his rampant lecturing against the abuses of tobacco that echoed James I's *Counter-blast to tobacco* (1604). See Leah S. Marcus' discussion in *The Politics of Mirth*, (Chicago: University of Chicago, 1986), p. 55.

{manuscript page 69}

Sonnet--Feb.--1659] this is a compelling piece of verse when considering the national fervor and tension of the historical moment that here inspired Fane's writing. General George Monck (hence, the pun on "Monks" in the opening line of verse) marched into London with his forces to liberate the Parliament of the Rump, to permit secluded members of Pride's Purge to return to active Parliamentary membership, and to release London's populace from overburdening taxes that had been imposed by the Rump Parliament. By 21 February 1659, Londoners witnessed the return of the excluded members; but symbolically, Monck's actions made implicit the restoration of kingship and Charles II (*Davies*, 253-257).

"S'. George," of stanza two is, of course, the central liberating allusion of the verse.

{manuscript page 86}

Veronia] It is improbable that this name has any literary allusive value other than its Latin root's reference to Spring. None of the standard encyclopedias of world or English literature, or handbooks of literary allusions offer an entry; included in the search, also, were concordances of works by Chaucer, Shakespeare, Marlowe, Edmund Spenser, Milton, and Robertson's edition of Sydney's *Arcadia*.

Time] thyme

savry] savory, aromatic plant of the mint family

marierom] marjoram

{manuscript page 88}

pinreth] ?

This liuor . . . For it in Latin doth imply] *Latin:*

"liuor"--bluish discoloration; envy, spite,

malice (Glare, *Oxford Latin*, 1037);

also: the lichen-like plant like moss, and, hence, the alluded pun of spreading animosity that is completed by the sixth line of verse.

swan S' Hor. Toun:] Sir Horatio Townshend, first

Viscount of Townshend, was Fane's stepson.

Morton notes that Horatio was involved in activities of the Sealed Knot and assisted in the negotiations for Charles II's return to England (*Morton*, 19, 93, 101).

Clarendon notes that by the end of June 1659, Townshend and Lord Willoughby of Parham had undertaken to seize the maritime town of Lynn in attempts to further accumulate Royalist influence, men, and supplies in anticipation of Charles' arrival. Willoughby had been chosen because he had served in Parliament and held sway with the Presbyterians; and Townshend was chosen because "of very worthy principles, and a noble fortune," and was not subject to any "reproach or jealousy" because he had been under age until long after the

Civil War (VI, 111-112). Their enterprise was foiled, however, and they were apprehended.

pidel    pied

{manuscript page 89}

Upon y<sup>e</sup> Generall y<sup>e</sup> Lo: Fairfaxes resigning] In June 1650, Fairfax refused to command an army against Scotland and resigned. According to Clarendon, "[t]he Presbyterians said it was because he thought the war unlawful, in regard it was against those of the same religion; but his friends would have it believed that he would not fight against the King" (V, 145). Cromwell was then appointed general.

{manuscript page 91}

T'have blest this land this twentieth year] Charles II, born in 1630.

King Ralph's wine] possibly the Ralph occurrences in *FUGITIVE POETRY* may be references to the character of Ralph in Nicholas Udall's *Ralph*

*Roister Doister* (c. 1534). The date of this piece is too early for Butler's *Ralpho of Hudibras* (1662).

Or, given the context of wine, another possibility may be Ralph, abbot of St. Augustine's, who squandered £43,000 on the banquet given at his installation (*Brewer III*, 271).

Terrene] tyrrhenian, or Etruscan.

Or, possibly reference to Terra, goddess of Earth, i.e., seas of the earth--"To bring me wine my tast to pleas"[??]

Apollo be my vintner] Potter does not offer Apollo as a Royalist cipher, but considering that he is god of the sun and also the son of god--Zeus, there could be a personal Royalist allusion, here, for Fane. Cf. how "sun" becomes synonymous for Fane in "To Prince CHARLES in Aprill 1648 Upon the hopes of his Return" (*Otia Sacra*, 86) with the anticipation and hope of Charles' return as associated with the breadth of the sun's glorious return.



{manuscript page 98}

A Ballet\_\_3: \_\_7<sup>br</sup> 1658] Oliver Cromwell died 3 September 1658. Just prior to his demise, he appointed his son, Richard, to succeed him as Lord Protector. On 4 September, Richard was publicly proclaimed lawful successor.

O Honel ohone: Scottish and Irish exclamation of lamentation (*OED*, s.v.); in this instance, apparently used with irony to heighten the sarcasm.

monel the word's definitions afford fodder for Fane's enthusiasm for pun-manship: 1) the variant is offered for a state of grief, 1600 Dekker *Gentle Craft* Wks. 1873 I.49 "T'would kill my soule to leave thee drowned in mone" (*OED*, s.v.); 2) an instance of complaint, or to complain (926), specifically to bewail one's plight, 1593 Q. Eliz. *Boethius* Ipr.v.15 "Of our complaynt [thou] haste moned [L. *dolustil*], & bewaylde the wrack of estymations Loste" (926).

Soe 'twixt Swede & Spruce] the last foreign alliance Cromwell made before his death was with the Swedish Crown to send a fleet against Denmark. Possibly "Spruce" is a reference to the English fleet given that spruce was a common wood for

shipbuilding.

{manuscript page 99}

Of Man to W: [Alr:] possibly Sir William Armyne (1593-1651), member of England's Puritan gentry whose main estates were situated in Lincolnshire. He was widely known to be a "vigorous Suppressor of vice and debauchery, a Religious Gentleman and one that kept a very well Ordred family" (*Cliffe*, 75).

some tares/soe choak y<sup>e</sup> Harvest] Cf. Matthew 13: 24-26.  
Philip: -4-5-6.] ref. to THE EPISTLE OF PAUL THE APOSTLE TO THE PHILIPPIANS (4:4,5,6), that God is at hand.

{manuscript page 100}

Scithia's] ancient Scythia in southeastern Europe and Asia.

Grampion] the Grampian mountain range of central Scotland that separates the Highlands from the Lowlands; hence, . . . Lomans Coat] . . . the Lowland man's coat.

Or Night Cap of owld Cheveot] if Cheveot = cheviot, then a night cap made from the wool of the sheep of the Cheviot Hills of Scotland's southern border; and, Loman[ 's] may also be a variant of arch. "lom" (in the genitive case)--a lamb, hence, the lamb's coat. Aside from "white Livery" as associated with "Grampion," the sheep references within the poem's context of winter may be a metaphoric attempt at whiteness of a snow-covered landscape.

And Like his Minstrels . . . amidst such heat] this last sestet of couplets supports Fane's allusive use of winter and snow as a figurative season of discontent for the period's political climate. Content of the sestet and its call for alehouse carousing, music, and forgetting thematically reflect Royalist Cavalier verse as a genre that expressed disillusionment in defeat for the king's cause. See *Potter*, 137-143.

They are transporting men to Fife] 17 July 1651, Cromwell launched a small force across the Firth of Forth followed by an attack upon the Scots by General Lambert who annihilated half the Scottish force and took 1500 men prisoner. By 29 July, Cromwell had completed the operation (*Gardiner II, 1651-1653, 26-29*).

But Charons bottom not yet ther] Fane apparently attempts to allusively work the Virgilian underworld with geography the anticipated attack on Fife has poetically allowed him: Gardiner notes that on 28 June, "the whole of the Scottish forces [took] up the hills south of Stirling an easily defensible position from which the ground sloped away to the banks of the Carron" (25).

{manuscript page 101}

Atropos] one of the three Fates who severs the thread of life (*Bulfinch*, 9).

Tom C:] Thomas Chaloner (see Fane's footnote at the bottom of ms. p. 101), a Commonwealth member of the Rump Parliament. Although he and his family were the governing clique of Rumpers for Buckinghamshire, they were ousted in 1653 by more radical Baptists (*Underdown*, 340). Underdown also characterizes Chaloner as a free thinker (235n.).

{manuscript page 102}

Countess of Ex:'] possibly Lady Frances Manners, first wife of John, 5th Earl of Exeter and daughter of John, Earl of Rutland. There must have been some relationship between Fane and the Earl of Exeter since John took Fane's daughter, Mary, as his second wife (Townend, *Burke's Peerage*, 911).

brach] female hound

Lemons] can only be a reference to the color of these hounds; although, by the fifth stanza, Fane plays with the word as the fruit. The pejorative connotation doesn't occur until the twentieth century.

But Fane may be attempting a pun with "leman" and its numerous definitions: a person beloved by one of the opposite sex; or, a lover; or, one who is loved unlawfully, i.e., an unlawful lover or mistress; or, "leman" used in religious or devotional language of Christ, and the Virgin (*OED*, s.v.). The aforementioned definitions of "lemon" and "leman" meet the demands of contextualizations by next to the last stanza, ms. p. 103 "For 'tis not fit y' He alone from Pulpit-Elevation . . . Inspiring

each a lover . . .". The two pieces "To Y<sup>e</sup>  
Countess of Ex:" and "An Ode or Song" of ms.  
pgs. 102 and 103 are obviously connected. Note  
the footer "Others," ms. p. 102, repeated as  
the first word of verse, ms. p. 103.

whelping] the gerund would make the word a transitive  
verb, i.e., "birthing" pups; and the opening  
line's present perfect tense would confirm the  
verbal definition.

Helicon] Mount Helicon, the residence of Apollo and  
Muses and fountains of poetic inspiration  
(*Bulfinch*, 912).

To court a whelp y<sup>e</sup> comes of Lilly/Her strain's not half  
soe rare] the theme of commonness, here, may carry  
with it the hidden implication of natural  
wealth as the NT references to lilies: Matt.6:  
28-30, Luke 12:27-28; and OT references in Song  
of Sol. 2: 1-2, 5:13, 6:2.

However, the spelling could suggest William  
Lilly, Parliamentarian astrologer who "drew on  
the Bible and the prophecies of Merlin as well  
as the stars" for prediction as popular  
literature (*Reay*, 228).

{manuscript page 103}

An Ode or Song] although these verses on ms. p. 103 are intitled, the catchword, "Others," at the bottom of *verso* ms. p. 102 picked up at the beginning of the first verse line of *recto* ms. p. 103 suggests continuation as one poetic piece; so do versification, and the return to "Lemon" in the poem's last stanza.

Yet, there is no question that the content takes a radical change of thematic focus on ms. p. 103.

Thus to part Tithe: w<sup>th</sup> Tribe of Levy/To help on

Reformation] an apparent searing pun on Levi--the Levites of OT, of course, a tribe of priests who transmit and administer divine law (Achtemeier, 558); "Levy" apparently refers, also, to "Tithe," but perhaps to include an additional pejorative anti-semitic stereotype that Fane has demonstrated elsewhere in his *corpus*. See Morton, 18.

{manuscript page 104}

wittring] withering, as fading, shrinking, becoming

smaller;

or, possibly a reference to the witterings  
in West Sussex.

Lucrine Lake] ref. to the English mythical king,

Lochrine, one of three sons of Brut who landed  
at ancient Albion and settled Trojanova (New  
Troy) which was to become London. Brut was  
supposed to be a descendent of Aeneas. "Brut  
governed the isle twenty-four years, died,  
leaving [his] three sons, Lochrine, Albanact and  
Camber. Lochrine had the middle part, Camber  
the west, called Cambria from him, and Albanact  
Albania, now Scotland" (*Bulfinch*, 381).

"Lucrine Lake" would, then, presumably refer to  
some lake upon the "wittring heath" of the  
isle's midlands.

Yet thers an Ile . . . Amidst y<sup>t</sup> Elament] The two

stanzas may rely loosely on English

mythological lore, possibly Arthurian legend:

the "Ile" may be an allusion to Avalon and the

"Mistres of y<sup>t</sup> Bower" the Fairy Queen which can

certainly be supported by "soe fayer a queen"

two stanzas down. Of course, the allusion also

opens up possibility of reference to Spenser's

*Faerie Queene* as supportive mythos.

Considering Fane's pleas to resurrect an



Elizabethan ideal found elsewhere in  
*FUGITIVE POETRY*, the Spenserian allusion as  
 consideration, here, could be warranted.

Leander-Like] the myth of Hero and Leander; Leander  
 would swim across the Hellespont every night to  
 visit his lover, Hero; Leander drowns; and  
 heartbroken, Hero drowns herself (*Bulfinch*,  
 913). Fane is apparently conflating classical  
 and English myth.

(manuscript page 105--left)

Phil: wood] to date, research has not uncovered an  
 identification as to who Phil: [Wood may be,  
 although further references to this party who  
 was apparently a close friend are frequently  
 made by Fane later in the manuscript pages.  
 See, also, my explanatory note for: Nor in  
 those shades . . . from Being slain], ms. p.  
 121.

chapeau boy] servant?

Bridgewater] John Egerton, first earl of Bridgewater  
 (Eales, 95, 97).

Peggs] considering the noun's placement amid two stanzas  
 dedicated to imbibing alcoholic beverages,

"Peggs" might refer to those pegs placed in the holes in tankards to mark the amount of liquor consumed (*OED*, s.v.).

Neckar] the valley of the Neckar River, tributary of the Rhine that passes through vine covered hills studded with medieval castles.

sanadrim] sanhedrim, sanhedrin: from Jewish Antiquity, the *-im* ending was very popular in 17th century England; a supreme council of justice; and, in a wider sense, also the lower courts (*OED*, s.v.).

{manuscript page 105--right}

Constance & y<sup>t</sup> of Gordo too] Lake Constance bordering Austria, Switzerland, and Germany. It forms part of the Rhine River's course.

"& y<sup>t</sup> of Gordo" would seem in context to refer to another lake of that name but none to date has been located. Possibly Fane refers to a lake in the Gordon district of the Grampian region of northeast Scotland.

Lake Leman] the lake of Geneva.

slucel sluice

{manuscript page 106}

To Cleveland . . . ] John Cleveland; Eleanor Withington referred to Fane as a "[p]atron of Herrick and admirer of Cleveland" (Withington, 1955, 61). This is the first of two pieces Fane wrote in response to Cleveland's *Poems* (1656) [68]. Withington notes further that both pieces were composed "on the meeting with Cleveland at Stephen Anderson's at Manby. . . in an obscure period after the fall of Newark when the poet [Cleveland] must have been dependent upon the hospitality of various Royalists" (72).

Syrraffick] seraphic

{manuscript page 108}

Askanius] Ascanius (Iulus) son of Aeneas, ancestor of the Roman Julii, and builder of the city of Alba Longa. He slew a pet stag belonging to Silvia of the Rutulians which prompted war between them and the Trojans who were wandering along the shores of Italy (Bulfinch, 276-278).

Georgel] Colonel George Goring who, in an act to be considered treasonous, had disclosed the Army

Plot of 1641: the plot was to be an invasion of French forces at the request of Henrietta Maria to take over Portsmouth giving sanctuary to the Queen and Charles while the English army was to invade London and take over Parliament thereby re-establishing control by the king. Goring handed over the fortifications of Portsmouth to the Parliamentary Commissioners (Gardiner IX, 1639-41, 362-364).

S<sup>r</sup> Walter Earle's Nose] S<sup>r</sup> Walter Erle gave testimony in November of 1641 attempting to establish Goring's fidelity to the Commonwealth (Coates, 171). Goring was implicated in the Popish Plot, suspected of supporting fresh fortifications at Portsmouth to assist the Queen (Gardiner X, 1641-42, 73).

{manuscript page 110--left}

de Gambol] shortened variant for Viola de Gamba; also, an organ-stop that resembles a violin or violin-cello in tone (OED, s.v.).

steeple Flute] a pun on the musical theme and imbibing wine, i.e., "steeple Flute" as a fluted wine glass.

Dolphins] an associative musical ref. from Greek mythology; the dolphin is one of many creatures sacred to Apollo who was also a master musician besides being the intermediary between the gods and humans (*Hamilton*, 30-31).

Arions Harp] a historical person who lived approximately 700 B.C., and who was a master at the lyre. Upon voyaging home to Corinth after winning a music contest in Sicily, he was supposedly warned by Apollo in a dream that sailors planned to kill him for his winnings. Apollo instructed him to play and sing when captured as a last request before his death. Upon doing so, he threw himself into the sea where dolphins, drawn to the ship by his music, rescued and carried him to land (*Hamilton*, 289).

ball & Tuball] possibly "Baal" and "Tubal-Cain"? Baal was the fertility god of the Canaanites (Douglas, 115), and Tubal-Cain was the "first forger of all instruments of bronze and iron (Myers, *Eerdmans*, 1023). *Harper's Bible Dictionary* also notes that Tubal-Cain was the son of Lamech, but the half-brother of the musician Jubal (1100). Further, "instruments" in the Bible refers to all instruments

including the musical variety. Fane may be attempting to conflate fertility--grapes, hence, *wine*--with the notion of music.

Gamuths] probably a reference in the piece's progressive musical context to the Greek symbol  $\Gamma$ --Gamma-- that in the Middle Ages came to represent a note one whole tone lower than A which began the musical scale inherited from Classical times (*OED*, s.v.), and as opposed to the highest note, "Ela," E.

Also, Gamut is the name for the "Great Scale" of the Medieval period that comprised all recognized notes of music, i.e., "the whole gamut," or the whole range of possible notes.

{manuscript page 110--right}

Conceit] "poetic" conceit, apparently.

Toun wayghts] a variant of "wights"--i.e., the Town warriors; or, simply, "townspeople" (*OED*, s.v.).

Sack-butts shugg] sack-butt: obsolete wind instrument similar to the slide trombone; also, one who plays the sack-butt (*OED*, s.v.). But in this instance, probably the genitive case, i.e., the

"shugg"--shog--meaning "wavering or tremolo"

(*OED*, s.v.) from the instrument's slide.

Curtell] an organ-stop similar in tone to the bassoon;  
also *double curtal* (*OED*, s.v.).

Ganimed] Ganymede, Phrygean youth who was carried on an eagle's back to Olympus to serve as cup-bearer for Zeus and the gods (*Hamilton*, 36).

Alcides] Hercules

{manuscript page not enumerated}

Could Sampson ere have been so strong . . . ] the verse is intriguing. *Samson Agonistes* does not make its formal published debut until 1671 along with *Paradise Regained*; however, Milton used the Biblical characterization as early as 1642 in *The Reason of Church Government Urged against Prelaty* as heroism against malicious counsel and tyrannical abuses. Although Samson is first introduced associatively with the King, Milton transposes Samson's heroic force to the common people:

"And if [the prelaty] be such clippers of regal power and shavers of the laws, . . . yourselves, worthy peers and commons, can

best testify, the current of whose glorious and immortal actions hath been only opposed by the obscure and pernicious designs of the prelates" (*Milton, Prose Selections*, 145-146).

Consequently, the populace of commoners--and the House of Commons--are posed as a realistic threat to King and prelaty. Samson, for Fane, may be functioning as a political signification for Cromwell ("Dost act y\* Sovereign" of the second stanza), the Rebellion, and more specifically--its noted spokesman--Milton, himself (third stanza). They may comprise the "Academy" of the title. Cromwell and Milton were known to be lovers of music--Cromwell even entertaining foreign statesmen at Hampton Court with live musical performances. Their affections and indulgences in music contradict a common belief that Cromwell and Puritans had banished musical performance. Only musical performances--specifically organ music--had become proscriptive only in the churches (Davies, 386-389). Yet, Fane may be using "Musike Room" along with Milton and Cromwell's indulgence in music to possibly demonstrate the Commonwealth's abuses and hypocrisies. The



theme of hypocrisy in reference to Cromwell as well as others underscores much of *FUGITIVE POETRY*'s content.

Given that Fane's numerous early pieces in *FUGITIVE POETRY* so closely share the convictions and accompanying language Milton articulated in his prose pamphlets against prelaty and its abuses, it would seem that this piece speaks of the Puritan movement and its convictions gone too far, i.e., to its own abuses.

But y<sup>t</sup> w<sup>th</sup> Foxes] both John Foxe and George Fox; George Fox, the founder of quakerism, and John Foxe, author of *Acts and Monuments* (listed in the catalog of Fane's personal library--see APPENDIX), and conceived, with the advent of the Reformation, as a prophet.

But possibly the Biblical reference to foxes as predators (Song Sol. 2:15) may add further dimension to the aforementioned Foxes who were religious divines: the "Sampson" figure interpretively manipulates and exploits religious doctrine to devour any wealth of the socio-economic terrain. Cromwell and the Long Parliament certainly engaged in taxing and sequestering acts to keep the Commonwealth

financed, much of the burden falling on the shoulders of nobility and Puritan gentry.

Controwling every vayne] possibly a searing pun that may further demonstrate the content's reference to Milton. By 1644, Milton had befriended Roger Williams who was in London and acquired from Cromwell, Pym, Sir Henry Vane the Younger, and other members of a parliamentary committee principles that Williams included in a charter he was drawing for the colony of Rhode Island that defended religious liberty. Cromwell and Vane were independent leaders in the House of Commons who espoused a liberal ecclesiastical policy (*Milton*, Prose Selections, lxxiv, lxxvii). The Vanes were relations of Mildmay Fane.

This piece testifies to a cerebral activity that Fane seems always to be engaged in: he studies the progressions of history, its characters and its events; he compares, contrasts, then evaluates.

billa vera] *billa*: derived from Anglo Latin *billa*--some written document that is then appended with a seal as official (*OED*, s.v.); and, *vera*--"declared," from *ver*, "to aver or declare" (*OED*, s.v.).

{manuscript page 112}

watt] a hare (*OED*, s.v.).

squatt] the position assumed by the hare, i.e.,  
 squatting 1580 Lyly *Euphues* "One runneth so  
 fast you will neuer catch hir, the other is so  
 at the squat, you can neuer find hir" (*OED*,  
 s.v.).

Brock(s)] badger, beaver, or skunk (*OED*, s.v.).

Perduel] *trans. vb.*: to place in ambush 1658 R. Franck  
*North. Mem.* (1821)61 "An ordinary Artist may  
 kill a trout, provided he purdue himself at a  
 reasonable distance (*OED*, s.v.).

{manuscript page 114}

An Inuitation to R.H.] Robert Harley, which is confirmed  
 by Fane's entry in *FUGITIVE POETRY*'s "Index  
 Libelli": "To inuite R. Harl: to a Cuntry life"  
 (ms. p. 185).

Cubel] probably an abbreviated form of, or related to  
 "Cubomancy," i.e., divination by throwing of  
 dice (*OED*, s.v.).

(manuscript page 115)

Daggled] splashed with wet (*OED*, s.v.).

Ruff] a card game (*OED*, s.v.), but Fane is punning as well: Ruff as the ruffle on a sleeve or collar, which would relate to Pickadill--i.e., piccadill . . .

Pickadill] piccadill: . . . the border on a collar or ruff (*OED*, s.v.).

Bowle] probably a ref. to the game of Bowls, and "Bowle out" as to bowl out of one's money by gambling over the game (*OED*, s.v.).

Rook] to take by cheating or defrauding (*OED*, s.v.).  
the puer Elixir iuyce divine . . . of a signel  
signe in this context meaning, probably, the  
sign-board of a tavern which would relate to  
"Bush" two lines down: "Bush" as a branch or  
bunch of ivy which would comprise the vintner's  
sign [as related to Bacchus] (*OED*,  
s.v.).

ore to y<sup>e</sup> Bear] reference to one of the constellations  
"Great Bear" or "Lesser Bear."

numps] a silly or stupid person (*OED*, s.v.). Who Fane  
is referring to as "Duke numps" is anyone's  
guess.

{manuscript page 116}

Theorbol double-necked lute common to the seventeenth century.

Viall] obscure form of "viol" (*OED*, s.v.).

Elal see note under "Gamuths," ms. p. 110--left.

{manuscript page 117}

my La: X X X ] the presumption can, at this point, be made with better authority from the evidence that "To X X X & y\* lland bower . . ." of ms. p. 105--left is Lady Exeter, and the same for "To y\* Countess of Ex:" of ms. p. 102.

To Forrest Beasts . . . Hob . . . Puck . . . y\*

Mare] ref. to Shakespeare's *A Midsummer Night's Dream*; also, Drayton's *Nymphidia* (1593):

He [Oberon] meeteth Puck, which most men  
call Hobgoblin, and on him doth fall,  
With words from frenzy spoken.

Hoh! hoh!" quoth Hob; "God save your  
grace . . . (*Brewer, Vol. III, 253*).

Such Goblins as our Sense deluders . . . in nights

Livery] Howard Staunton commented, in his Routledge edition of Shakespeare's works (1858), that

fairy discords were applicable to "a state of things prevalent in England during the years 1593 and 1594" with "storms, pestilence, dearth, and unreasonable weather" with what appeared to be reversals of the seasons and a breakout of the plague in the spring of 1594 (Staunton, 339).

Hence, X X X's prayed-for return that would usher a dawn and new day apparently defeats a "dearth" rooted in history as well as in literary allusion.

{manuscript page 119}

Armin Baronetti . . . Our Armin . . . ] this eulogizing verse adds further evidence to "W: Ar:" of ms. p. 55 to be Sir William Armyne who, in fact, did die in May, 1651.

Dame Floral] Flora, the goddess of flowers and spring of Roman mythology (*Bulfinch*, 905).

{manuscript page 120}

Burley] corrupted form of "byrlaw": the court of a local

township; or, a district having its own byrlaw court (*OED*, s.v.).

{manuscript page 121}

Tobal the word appears to end only with a punctuating point in the manuscript rather than Fane's characteristic use of a colon to designate an abbreviation. Nonetheless, I'll speculate "Toba" to be his abbreviation for "Tobacco."

Dodonas Grovel i.e., the Grove of Dodona--the place of Ancient Greece's oldest oracle, located in Epirus. The site was established when two black doves took flight from Thebes, one of which flew to Dodona "alighting in a grove of oaks," and the inhabitants interpreted the event as a sign to erect an oracle of Jupiter. The other flew to Ammon in the Libyan Oasis, and an oracle was also established there. The oracle's responses were given from the rustling branches of the trees in the wind, the sounds interpreted by priests (*Bulfinch*, 296).

Also, ref. probably to the court prose allegory *Dodona's Grove, or The Vocal Forrest*

(1640) by James Howell in which the Oaks represent James and Charles I (Marcus, 220).

Cf., also, the pervasive grove imagery throughout Richard Lovelace's published collection of verses, *Lucasta* (1649). Leah Marcus specifically cites "Aramantha. A PASTORALL" to demonstrate how the grove as a mystical refuge becomes an essential metaphor in Cavalier verse--and, arguably for the Cavalier community of discourse. The grove denotes pacific retreat to a previous feudal age of monarchy, old truths, "ritual affirmation of national timelessness and unity . . . inscribed within 'sacred natural enclosures' . . . suggesting the architecture of a church or palace and harboring emblems of one or both of these institutions in their prewar form" (Marcus, 218).

Extracted Sylvane sympathy] i.e., sympathy derived from Sylvanus, divine protector of "woods, fields, cattle, etc." (Bulfinch, 946) in Roman myth, similar to Pan of Greek myth.

Nor in those shades . . . from Being slain] given that the collection of *FUGITIVE POETRY* appears to be a compendium of verses taken as groupings from other exemplars that may or may not be arranged



chronologically, it is difficult to consider when Fane sees himself to have been under fire, as denoted in this passage. For example, the next piece of verse, "Rosseus Vaticanus" and its accompanying "Englisht" are dated 1659. Yet the closest scribed date to precede the "Toba" poem in this apparent Phil: Wood series is "may--8--1651," ms. p. 119. The series appears to begin on {manuscript page not enumerated} which falls between ms. p. 110--*right*, and ms. p. 112. The order of Fane's "Index Libelli" that culminates *FUGITIVE POETRY*'s content negates any possibility that whoever may have rebound the collection in the nineteenth century could have disturbed some presumed natural chronology of its gatherings.

On the other hand, a likely time might be anywhere from 1649 to 1653 when the most extreme activities of the Rump Parliament threatened numerous members of nobility and landed gentry with sequestrations, taxes, and ostracizing acts. In many cases, the ideals of Godly Reformation became political opportunities of self-interest. For a detailed account of the period, see Underdown's discussion, Ch. IX, "THE RUMP," in *Pride's*

*Purge*. Fane would certainly have sought refuge by removing himself to a local regionalism of the country upon his own lands that much of the most recent manuscript pages have demonstrated, i.e., his own *vita bona* that certainly establishes contrast against the politicized and degraded urban existence depicted in "To Phil: Wood\_\_at London," ms. p. 120, and probably inspire the character of his pastoral verse. But, the pastoral mode is only one of a number of verse *genres* representative of numerous and, at times, conflicting communities of discourse that he works with in *FUGITIVE POETRY*. Hence, it is extremely difficult to consider his pastoral and Cavalier-like versifications as demonstrative representations of Caroline Royalism in its traditional dichotomous sense of "Cavalier" versus "Roundhead."

chough] a bird of the crow family that is frequently associated with chatter.

{manuscript page 124}

Cordelia] It is curious that Fane would select this name

as the focus of his *carpe diem*. After all, Shakespeare's characterization is one that is not without action; Cordelia certainly attempts to seize the day with her invasion from France. On the other hand, if this piece were heavily politically encoded as "Free from what scandalous censorings say" may suggest, and "The Ivy-twine" were a cipher for "The Sealed Knot," the plea for Cordelia to come would make sense: Charles II's proposed invasion of England from France was supported by those active Royalists who, labelling themselves as "The Sealed Knot," between 1653 and 1654 engaged in actively preparing for the event that would inspire an uprising against Cromwell's regime. Gardiner interestingly comments that "[i]t was already known . . . that this committee [The Sealed Knot] was engaged in a design which was to be communicated to Charles as soon as it reached maturity" (*III, 1653-55, 117*); and "[d]uring the spring of 1654 communications were constantly passing between Charles and his supporters in England, and hopes were confidently entertained that . . . a great rising in England would shake the Protectorate

to the ground" (138).

Such a hypothesis for the poem's content would add credence to Morton's regrettably undemonstrated assertion that Fane had been somehow integrally involved in The Sealed Knot's surreptitious activities sufficiently enough to win Charles II's favor with the advent of the Restoration (Morton, 99, 111).

Leesel' lose

Eglantine] in literal terms, the wild rose with prickly stems; but, possibly a ref. to Milton's "L'Allegro"? The poem appeared in the publication of Milton's collected edition of poems in 1645.

If a Miltonic reference as contextual with the aforementioned hypothesis of Ivy-twine's political sub-text has validity, then, "But y<sup>t</sup> those live who theron lie/And active bring all parts to loygne/In consort w<sup>th</sup> this Ivy-twine/Far sweeter than y<sup>e</sup> Eglantine" could be

interpreted as a sweetness of existence far greater than what the Protectorate offers-- certainly to those who are loyal to restoring a legitimate monarchy as opposed to tyrannies of Protector or the Rump.

{manuscript page 125}

Upon y<sup>e</sup> Castle in y<sup>e</sup> Ayer & Bower of Bliss to Phi: Woo<sup>d</sup>

Again, Fane engages Royalist thematic content:

"Bower of Bliss"--i.e., the Dodonian Grove, wish-fulfillment of recapturing a by-gone age as "Castle in y<sup>e</sup> Ayer," and the freedoms of personal contentment and ease in

removing oneself to the pastoral *vita bona*.

But Fane has demonstrated too frequently his uncanny ability to be a political chameleon--much like his Friend, Andrew Marvell--engaging in codified significations of discourse that the convictions of his particular audience of the moment may be committed to. Contrast his political deportment here to the posture of his invectives, much earlier, in the tirades of his verses against Laud and Prelaty in Miltonic language elsewhere in the collection.

Fill me a glass . . . Performd alike & w<sup>th</sup>out name] the action described in this stanza is loaded with ritual significance that could, again, support involvement with The Sealed Knot. Although Fane may be emulating, here, a ritual of his community of peers, the stanza resurrects a scene that is possessive of extraordinary

literary tradition dating back as far as passing of the ritual cup in *Beowulf's comitatus*--the spiritual binding of the community of thanes as one force with a singular vision against some travail of existence to be encountered.

The tone of this piece is vastly different from those scurrilous "rough music" and mocking verses of prior poetic groupings that are, at times, very much like Herrick's bawdy limerick-like pieces. "Rough music" was traditional of Jacobean Sunday Sports which Fane has earlier contrastingly addressed with contempt and derision. It should be apparent, by now, that Fane works within the *genres* of numerous communities. In this respect, *FUGITIVE POETRY* emerges as a collective representation of Fane's diverse and sometimes conflicting social-cultural involvements.

{manuscript page 126--left}

Sonnet] the piece perplexes. It is apparently political satire--so judged by occasional bits of evidence. For example, "watt" of the second

stanza that functions as "what" in context (although the hare reference is clear from the first stanza) is probably a pun upon the individual "Bully Watt" of the third stanza, ms. p. 127. But the "Bully Watt" is nowhere to be found in the broader histories such as Gardiner or Davies. He may be a regional personage (Watt is previously referred to, ms. p. not enumerated, after ms. p. B, "To H. T. into Nor:, St. 4, l. 2). The depiction of a horse race evidently has political significance (I'll conjecture) to the arena of debate and conflicting convictions over Charles II's return as more strongly evidenced in the third stanza of ms. p. 126--*right*. The stanza's content may refer to a propitious time for Charles II's return, and anticipation of a subsequently more comfortable period for nobility and gentry.

"Holl's of age" may be a key to placing the piece chronologically. A committee of Lords and Commons travelled to the Hague where Charles graciously received them to discuss his return to England. Of the group from Commons, Fane's step-son, Horatio Townshend, was one, as well as Sir Anthony Ashly Cooper [sic]

(Clarendon VI, 229) who may be the reference of  
 "W<sup>th</sup> Cooper matcht/Is soon dispatcht" (st. 4,  
 ll. 4-5).

boult] bolt, as the shorter variety of arrow for a  
 cross-bow; hence, shoot the cunny (*OED*, s.v.).  
 brock(s)] a badger (*OED*, s.v.).  
 sorrel's] genitive form, a chestnut-colored horse (*OED*,  
 s.v.).

{manuscript page 128}

Thus my good Lo:] apparently referring to "x.x.x."--  
 i.e., Exeter.

{manuscript page 132}

Ad Protectorem \_\_\_ Ian \_\_\_ 30 \_\_\_ 1653.] on 16 December  
 1653, Cromwell was installed as Lord Protector  
 of the Commonwealth of England after he  
 expelled the Long Parliament. The Protectorate  
 was publicly proclaimed by 30 January 1654, but  
 against great controversy and derisive public  
 rhetoric by Vavasor Powell and Fifth  
 Monarchist preachers whose convictions included



that they were only accountable to Christ and not to potentates and self-imposed powers (Gardiner III, 1653-55, 1-9). Their invectives were in response to a "treason ordinance" that was proclaimed 19 January, an instrument to defend the authority of the Protector (7).

Upon y<sup>e</sup> death . . . nag: Fox] which Fox Fane refers to is puzzling. Neither John, Charles, Francis, Somerset Fox, nor George Foxe suffer their demise within chronologies of *Fugitive Poetry's* contents.

{manuscript page 133}

And strike a fear into y<sup>e</sup> three-crownd God] In 1653, rumors were spreading that Cromwell intended to--or, should--fashion himself as king. These rumors had been preceded by the common assumption that he intended to rule. Gardiner refers to a gentleman who, on 19 May 1653, "hung up a picture of Cromwell, with three crowns, and the words 'It is I' above, and underneath the lines\_\_

"Ascend three thrones, great Captain and  
{Divine:

by the will of God, O Lion, for th'are  
 {thine.

To Oliver, the torch of Zion, star of  
 {day." (II, 1651-1653, 279)

It is intriguing that Fane should obviously refer to Charles II, apparently, as "A new star [that] shines" (l. 2). Although he may not necessarily be making reference to the previously quoted verse offered by Gardiner, the astral allusion affixed to the station of kingship is undoubtedly common to political rhetoric of the period.

And Plato shall my Great Apollo be] a curious line of verse, especially when considering that Neo-Platonism was most frequently associated--in England, at least--with John Foxe, in addition to radical Protestantism and Millenarianism in the sixteenth and seventeenth centuries.

On the other hand, a Neo-Platonic paradigm to denote hierarchical ordering of a socio-religious cosmology that defines the requisites and responsibilities of kingship as integral to divine right in the hierarchy is a political as well as a literary concept that traces back to *Piers Plowman*. In addition, given that Apollo

was traditionally viewed as the intermediary between the gods and humanity, Fane's phrase may depict his Neo-Platonic view of the king's divinely ordained station. However, I have strong reservations in using the presence of a Neo-Platonic pecking-order as a device to diagnose the presence of either *only* royalist, or *only* radical Protestant sentiments. The concept, I suspect, was all-pervasive. Hugh Trevor-Roper suspects the same: see his discussion of all politicians who succeeded the Elizabethan age in his "Milton in Politics," *Catholics, Anglicans and Puritans*, Chicago: University of Chicago, 1988.

Specifically with regard to Fane, this suspicion posed as a hypothesis may give credence to Fane's *loyalism* as opposed to a Caroline Stuart royalism. If so, "Thou Brittish Queen let thy advance increase" (l. 11, ms. p. 133) may not be a reference to Charles II's queen, Catherine of Braganza, but Elizabeth Tudor--as next to the last line of verse: "Let his year bring about y\* goulden age" may denote. The content of this piece may have nothing at all to do with the restoration of the Stuart line in Caroline Royalist terms,

but the articulation of Fane's loyalty to the concept of divinely ordained monarchism and the hope of resurrecting Elizabeth's golden age that all English statesmen after Elizabeth's demise had valued for its commitment to summoning Crown and Parliament in harmony to abet Britain's eschatological place in history. Indeed, Milton shared the same conviction (Trevor-Roper, 235-253) whereby this "Elect Nation was to lead the world, through Baconian Enlightenment, to the new millenium and the Kingdom of God" (251). And, much like Milton, Fane attempts to resolve the incompatibility of a dichotomy between Christian ideology and the Classical tradition, as evidenced in the allusions of this particular piece of verse.

Now Cromwell favours & guives lawes to th' Seas| through  
 1653 and 1654, Cromwell aspired to England's domination of the North Sea in conflict with the Dutch fleet. Further, in order to avoid an all-out oceanic war with Holland, he surreptitiously attempted to negotiate a secret pact with the Dutch whose terms spoke of both nations engaging in defense of each other against adversaries, and virtually partitioning

all the globe among them for world domination. Holland would be granted access to domination of the Far East, England dominating the Americas thus placing it in competitive conflict with Catholic Spain. Implicit in the Dutch-British union would be a pact between Protestant powers that would wage religious war against any European and colonial Catholic dominions (Gardiner III, 1653-55, pp. 48-51).

(manuscript page 136)

Tarrace turned to Rubbedgel "Tarrace" a form of volcanic rock usually imported from Holland, used for mortar; hence, this mortar--as some edifice--turned to Rubbedge, i.e., rubble or rubbish. *OED* notes that Italian *terraccia* translates as 'rubble or rubbish' (*OED*, s.v.). The presence of irony over "Tarrace" as a cognate between both languages would give further credence to the possibility of Fane's other lexical uses from Italian. For example, see my note for "mada severa," ms. p. 26.

Regulus] the Roman general who conquered the Carthaginians in 256 B.C. He compelled them to

sue for peace but, at the same time, Carthaginians attacked Romans at Tunis, and victorious, took Regulus as prisoner. The Carthaginians used him to attempt negotiations with Rome to effect a trade of prisoners, but Regulus dissuaded the Roman senate to engage in terms with them. He returned as captor to be tortured and killed (Brewer III, 284).

The historical allusion in conjunction with Fane's verse is quite perplexing, and Fane's persistently cryptic use of third-person singular pronoun "it" through the middle section offers no assistance. The piece's close proximity to "An epigram upon His Highnes entertainment . . ." of ms. p. 133, and its possible reference to Cromwell's secret negotiations with England's foe, Holland, may have some parallel to the Regulus story; but this offering is conjectural, at best.

William Martin] see note, ms. p. 55, "James Martin."

Pullin] possibly the obscure poet Octavius Pulleyn; or, John Pullain (1517-1565) who contributed to the Geneva Bible???

Tompson] possibly George Thomason, book-seller and publisher of Milton as well as friend of William Prynne, the fanatical Puritan

pamphleteer and author of *Histrionastix*.

Bodlies] the genitive case of Thomas Bodley, founder of the Oxford Bodleian Library in 1597.

{manuscript page 137}

Noel] possibly Martin Noell who through capitalistic investments affiliated himself closely with Cromwell. In 1654, Cromwell resorted to an excise tax on goods manufactured in England and abroad in attempts to deal with the financial crisis the Civil Wars and, possibly, activities of the Long Parliament had left the state. In addition, revenues were further required to assist in financing the Dutch War. Noell would apparently anticipate Cromwell's excise taxes on certain manufactured goods that had the effect of escalating their prices. Ale and beer were subject to the taxes, but not bread because it was considered a staple. He made fortunes on contracts for salt, draperies, silk, and linens. Frequently, Noell acted as a collector for Cromwell as Thurloe's agent in the collection of monies (Fraser, 625-627).

{manuscript page 140}

Coridon & Phillis] in pastoral literature, Corydon--a name for a shepherd, and Phyllis--a country girl or sweetheart.

Also, Coredeus is a "stranger" shepherd who is the friend of Philisides in Sidney's *Arcadia*. Sidney's influence is apparent in this series of pastoral *genre* pieces, ms. pp. 138-140.

But the names also appear in Milton's "L'Allegro" (ll. 83-86), probably taken from their uses in a tradition of pastorals derived, undoubtedly, from the Classical pastorals. Corydon was used by Theocritus, and Phillis by Virgil. Although it is more than probable that Fane was familiar with Milton's early shorter poetic pieces, the stanzaic constructions as dramatic verse dialogues, versification, and scansion more strongly resemble Sydney's Eclogues in *Arcadia*.

On the other hand, Fane's second stanza is curious with its references to blindness and Sydney's cunning in using the name Phillis as a derivative: *Philip Sidney*, "*Philisides*," i.e., "star lover." Given Fane's prior references to



stars as associated with kingship, the piece with its traditional pastoral song that opts for resolution may endeavor to plead for a return of the throne against the Protectorate's star-ship whose "misteries," i.e., political adumbrations, in essence may be viewed as merely a pretender of true star-ship.

{manuscript page 141}

Phosphorus] all prior star references linked to kingship become apparent in this piece. The word's Ancient Greek derivative means "to bring illumination": ~~Φεφωσος~~--bringing or giving light, as associated with ~~αυρηωσος~~--the morning star--Venus.

Because of the planet Venus's brilliance, it appears as both morning star and evening star. Ancient astronomers named its morning apparition after Phosphorus--bringer of light. It is at its greatest brilliance when approaching "inferior conjunction," i.e., when it is closest to Earth--which would be during the spring and summer; hence, Fane's supplication in the second stanza for

Phosphorus to bring "To us . . . our Spring."

As previously mentioned in these notes, Fane has associated winter with his most uncomfortable periods of the Rump regime and the period of the Protectorate. His plea, here, would call to conjure a new order, a new navigable direction. But, possibly his cancel <Again> in l. 2, stanza 2 is enlightening: in all probability, "Again" was cancelled for the sake of scansion; but the meaning is clear--it calls for a resurrection of the prior order; it may imply a cyclical concept of socio-religious history that was supported by most eschatological Protestant ideologies of the sixteenth and seventeenth centuries abroad on the Continent, and in Britain. The cyclical concept is certainly present in John Foxe's *Acts and Monuments*, a copy of which was held in Fane's personal library, and a work that had become essential in Elizabethan England in support of the English monarchy's millenarian destiny to crusade against Antichrist (Trevor-Roper, 237-239). The monarchic premise to this cyclical interpretation is certainly supported by "Shall guive way to Yong Arturus" that culminates the second stanza--Arturus, of

course, referring to the glorious mythic Arthurian age and its all-encompassing mythos of crusade, quest for Grail, etc. Reference to Arthurian legend, however, may here be a sub-text to the more obvious reference to Arcas, son of Zeus and Callisto who become the never-setting Greater and Lesser Bears of the Constellation Boötes. The last star in the tail of the Lesser Bear is the Pole-star, or Arcturus, star of navigation for all mariners.

Dampsl visible vapors as of fog or mist (*OED*, s.v.) which refer back to the first stanza's "The foggy vapours mist ye skies" (l. 5).

To my Lo: of Portland] probably Jerome Weston, second earl of Portland, eldest son of Richard Weston, first earl--who had been very close to George Villiers, first duke of Buckingham, and a favorite of Charles I. It is interesting that Fane should be apparently closely acquainted with the progeny of both elders.

Jerome Weston had been involved in Parliament's discovery of Charles' plot that was supported by Royalists to overthrow the Houses and the city of London in 1643, uncovered, partly, by Edmund Waller's

testimony. Weston and Waller had been very intimate friends. Weston insisted in knowing nothing of the plot. He was held in detention for seven weeks, and released on bail (Gardiner I, 1642-1644, 158). But earlier, in August of 1642, he had been interrogated by Commons because of his trust from the King; and, consequently, his charge and government over the Isle of Wight were removed by imprisoning him. A year later, August 1643, he joined the King at Oxford. Clarendon states that Portland had always been very faithful to the King (Macray, Vol. II, 152). Like many who had been incarcerated by Commons, he was able to effect his release by taking an oath of Covenant that would renounce prior activities and fealties that were interpreted as contradictory to policies of that House.

{manuscript page 142}

A pepper-corn or small rent] the dried berry of the black pepper, the pepper-corn was used as a nominal payment of rent; also meaning something trifling or insignificant; hence, the implicit

meaning may be that Fane's verses sent to Lord Campden to demonstrate his gratitude for the use of the lord's house at Kensington are insignificant in comparison to the hospitality Fane received.

Lo: Campden] Eleanor Withington notes Lo: Campden to be Baptist Noel, second viscount Campden (2611-1682) [Withington, 1955, 73].

Drake] Sir Francis Drake, English explorer; but it is interesting to note that Cliffe identifies Drake's nephew--Francis Drake--as an active member of the Puritan Gentry (*Puritan Gentry*; and *Puritans in Conflict*, *passim*).

Forbisher] Elizabethan adventurer, navigator and explorer, Sir Martin Frobisher (1535?-1594), who--like Sir Francis Drake--was supported by Sir Christopher Hatton, intimate of Queen Elizabeth (Saunders, 71).

Magellan] Magellan, the famed Portuguese circumnavigator.

Mandevile] see note for "mandevil" ms. p. not enumerated--A.

Purcas] see note for "purcas Pilgrimage" ms. p. not enumerated--A.

Sands] George Sandys (1578-1644) who wrote of his journeys through Palestine, Turkey, Egypt,

Italy and France in *Relation of a Journey*  
(1615).

Coriott] Thomas Coryate: see note for "Tom Coriats  
ashes" ms. p. not enumerated--A.

(manuscript page 143)

Sybell] Sibyl's, i.e., of Sibyl of Cumae, the  
prophetess.

To th' Place can conquer Appetite . . . but now is Mine]  
cf., ll. 28-30 of Ben Jonson's "Inviting a  
Friend to Supper" for similar content, and a  
comparable closing refrain: "but shall be  
mine."

Tom Piper] Tom the Piper, one of the minstrel characters  
in the traditional Morris-Dance who is  
presented with tabour, tabour-stick, and pipe  
(Brewer IV, 131).

Coole] Considering the religious context of the line to  
follow, "Coole" is probably the obscure form of  
"cowl," i.e., a garment with a hood worn by  
clerics and monks (*OED*, s.v.).

Whilst on a Crucefix . . . a Painted Sacrefize] as  
opposed to a Catholic sculpted graven image?  
It is interesting to note that on 20 October

1645, a parliamentary ordinance had been issued listing sins which could be addressed by the presbyteries which reflected the great evils of the day. Yet by 14 November, when considering the addition of other sins, there was hesitation over keeping "images of any person of the Trinity in their own houses" (*Puritans In Conflict*, 120).

Maudlen] the word as a noun is usually associated with Mary Magdalene, or some penitent resembling Mary Magdalene; possibly Fane referring to some painting of a penitential figure (*OED*, s.v.).

{manuscript page 144}

Quarter] Order of the Garter, the highest order of Knighthood in Great Britain instituted in 1350 by Edward III.

ston\_bow] an arch of stone; also, a kind of cross-bow or catapult used for shooting stones 1611 Beaum. & Fl. *King & No K.v.i*, "Children will shortly take him for a wall and set their Stone-bows in his forehead" (*OED*, s.v.).

Roel] Sir Thomas Roe, English explorer during the reign of James I whose most praiseworthy renown came

from his explorations of the Amazon. He was also sent to India as a representative of the East India Company where he acquired permission for Englishmen to travel and trade freely there (Davies, 323).

surfet] surfeit: excessive indulgence, or a morbid condition due to excessive indulgence (OED, s.v.).

red-Coats] term commonly applied to the Parliamentary troops during the Civil War period (OED, s.v.).

{manuscript page 145}

copy] a picture (OED, s.v.).

pedri-comess] I'll conjecture an invented compound by Fane. OED has no such entry or resembling variant. I'll suggest rock-like, honey-combed arrangements.

Cheap side] central east-west thoroughfare of London.

Gratio's] considering the reference to "Those Gossips" of the preceding line, possibly Gratio is an allusion to Gratiano, friend to Antonio and Bassanio of Shakespeare's *The Merchant Of Venice*, who is known to talk "an infinite deal of nothing."



Wattling-street] Watling Street: the British road of Roman construction that starts in Kent, divides after the Severn, one path of which runs to Anglesey, the other to Holy Head.

But Brewer also cites "Watling Street of the Sky" as a metaphor for the Milky Way (Brewer, *Reader's Handbook*, 1198).

A Lion & a Lion's Mate] Two lions appear in the British royal arms. Further, see Spenser's *Faerie Queene*, I, iii, 43-44. The lion attends Una after being smitten by her, and becomes totally committed as the faithful beast; hence, lion and lion's mate. But greater significance and more appropriate to the lion and mate juxtaposition may be found in the allegory that Spenser's Una and the Lion became for the English Reformation: the lion represents England, and Una the truth of the reformed church. The allegory elicits greater sub-textual dimension to a seeming "country house" genre that is imitative or possibly parodic of Jonson's "To Penshurst," or Marvell's "Upon Appleton House." The probability of the Reformation allegory may not be an isolated conjecture when considering the line of verse that has

preceded: "To shew y<sup>e</sup> Souranty at Gate." I'll wager Fane not to be uniquely idiopathic in his desires for the return of English monarchy that is Protestant--Lo: Campden, recipient of Fane's "small rent" may share the same conviction and in legion, possibly, with others as a group given Fane's apparent oath of allegiance that is the piece's last six lines of verse, ms. p. 146. "To shew y<sup>e</sup> Souranty, . . . Lions Mate" in this context sheds even greater light upon "Whilst on a Crucefix ther lies/Only a Painted Sacrefize." "Only" now becomes telling: the iconography Fane depicts of Campden's Crucefix is neither Catholic or Laudian, and hence, not Caroline. How Cavalier *is* Fane, in actuality, according to traditional literary and historical definitions? And, if Fane was involved with the Sealed Knot as Morton contends, was there a faction of Protestant or even Puritan members with separate designs? Many of his associations as evidenced in *Fugitive Poetry* were Puritan gentry.

{manuscript page 146}

And would . . . bewitch & bring . . . Circle & a ring] a reference to the nature of the indwelling spirit of Ezekiel's prophetic vision of rings full of eyes and circles within circles, Ezekiel 1:15-21. Ezekiel's prophetic book was frequently cited by Puritans and more extreme radicals to express the negation of the worldly self so as to realize the wisdom of the spirit within. See Nigel Smith's *Perfection Proclaimed* (Oxford: Clarendon, 1989), *passim*. Further, Nicholas of Cusa articulated the same sort of conflation of nature, God, and human cognition that Fane attempts through this section to " . . . All y<sup>e</sup> ascribed to Fortunes wheel." Smith points out that Cusa, in *De Visione Dei*, presents Nature as a "metaphorical expression of God's mind. The human mind becomes a metaphor for the universe, itself. The consequence is the image of absolute sight . . . where the perception of the divine, the universe, and human cognition are brought together in the simultaneous association of eye, circle and globe" (130). I'll suggest that the vehicle of Fane's "human

cognition" is his act of writing whereby Nature and human perception become one through expression (much like Denise Levertov's Projectivist verse) that brings him to the spiritual indwelling center:

Heer's Pictur'd too Adam and 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 Trespure  
 A little Park walld in for pleasure  
 These & a thousand more delights  
 Ravish my sense & Pen y' writes  
 And would (as t'wer) bewitch and  
 (bring  
 Me 'thin a Circle & a Ring  
 Not to depart but heer to dwell  
 Enchanted through such Magick Spell

(ms. p. 146, ll. 2-14)

An absence of considering the radical Puritan sub-text, here, could easily lead to interpretations that are either Arcadian-Panthean, or of a landscape poetry in the traditional retiring Cavalier tradition. To

the contrary, I propose that Fane's scribed landscapes in verse are both political and highly Puritanly spiritual which opens a new avenue of interpretation for his volume of published verse, *Otia Sacra* (1648). Country landscape and versification become a willing act of spiritual transcendence. Hence, I suggest that his country poems, i.e., the second part of *Otia Sacra*, are equally as devotional as his emblem verses that comprise Part I. Both verse types articulate a divine cosmology as expressed by Cusa.

. . . Liming touch Appelles skearce could doe soe much]  
 "limning" as to portray through drawing or painting; but also to portray in words.

"Appelles" is a reference in all probability to the painter Samuel Cooper who was called "The Appelles of his Age," Appelles having been the artist who painted the famous rendition of Venus rising from the sea that was hung by Augustus in the temple of Julius Caesar (*Reader's Handbook*, 51). Samuel Cooper painted portraits of both Oliver Cromwell and Cromwell's wife, Elizabeth (Fraser, 26, 472).

Gelthrop] none of the standard reference art dictionaries or encyclopedias offer any

information.

Bantam] first Dutch settlement in the East Indies.

Ormus] island in the Persian Gulf known for its precious  
gems.

Surat] in Bombay, the first British settlement in India.

{manuscript page 147}

5<sup>t</sup> of November] anniversary of the Gunpowder Plot.

Nov11] Martin Noell, the famous merchant as earlier  
mentioned, and a main influence in the "society  
of the Protectorate" who exerted much influence  
on Cromwell. Noell's brother, Thomas, was  
prominent in Surinam and Barbados, was  
Thurloe's brother-in-law, and MP for Stafford  
from 1656 to 1658 (Fraser, 534).

Pride] Colonel Thomas Pride of Pride's Purge, but also  
signer of Charles' death warrant.

{manuscript page 148}

Scorpions] Luke 10:19, the scorpion depicts the forces  
of evil, and possibly Fane's reference to the  
scorpion's "deadly bite" may be to the threat

of spiritual death; or, Ezekiel 2:6 "and thou dost dwell among scorpions: be not afraid of their words . . . though they be a rebellious house" which may suggest a political sub-text. But this possibility is offered, here, only conjecturally.

{manuscript page 149}

Lucinal] Roman goddess of childbirth.

Cinthias] genitive case of Cynthia, also, Artemis who was Apollo's twin sister. Further, Artemis as Diana in Roman mythology is goddess of the moon; hence, another moon reference and the movement of brother and sister to converge and kiss, thus generating the eclipse in the closing line of the piece.

{manuscript page 151}

Brabat.] Brabant, between Belgium and the Netherlands

{manuscript page 152}

Carkl anxious, troubled (*OED*, s.v.).

{manuscript page 156}

Tagus| river flowing west through central Spain and  
through Portugal to the Atlantic near Lisbon.

{manuscript page 159--left side}

Upon William Sharp a Colliers' ploughing . . . ]

Outwardly, this piece which occupies both sides of ms. p. 159 resembles the *genre* of the "survivalism" poem, especially with its overt reference to plough and ploughshare and subsequent community significances of the rustic at work in the pastoral landscape. The *genre* is traditionally associated with Caroline and Cavalier May Day celebration and harvesting as sustenance for the old medieval socio-economic order as found, for example, in Herrick's "The Hock-cart, or Harvest Home"--which was addressed to Fane--and



Marvell's "Damon the Mower," and "The Mower's Song."

But Fane's content subverts the *genre's* socio-economic and political attachments as well as the *genre's* related associations to Caroline-Laudian order. William Sharp is depicted as isolated and alone, i.e., only with his wife and humble abode. There is no association with community or celebration at all. Then, the plowman's landscape is desolate and bleak; it possesses no resemblance to an idyllically burgeoning and fruitful and abundant Arcadian pastoral terrain. Sharp carves ascetic sustenance from sand. Even the mouse finds no abundant haven under his roof:

his [Sharp's] famely to feast  
 W<sup>ch</sup> 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<sup>e</sup> house  
 \*   \*   \*   \*   \*   \*

Sharp is even barren of offspring, presumably; no children are mentioned.

But he is not without recompense in his

self-sufficiency:

Free as y<sup>e</sup> ayre he breaths all care  
Of Sequestration & warr

he utterly defies

\* \* \* \* \*

This tenant "neer Apthorp bridg" is apparently admired, from the internal evidence; and, the opening line of the piece with its intended pun demonstrates a certain genius about the character's survival.

Then, the "Collier" references are intriguing: a collier turned the steadfast plowman with the appended medieval ascetic ritual; or, "Collier" as a sub-textual allusion to the Baptist Thomas Collier--"But He did make it bring forth more/by's Colliers priviledg"? Nonetheless, the content displays a clearly discernible change in social-cultural attitudes. In its subversion of the overt *genre*, content depicts the demise of a preceding order.

"hout y oak & Cattles lossell jostle. *OED* offers "iussell" as a close variant: to come into collision; but more appropriately, here, referring to "husbandry" of Fane's preceding line of verse, i.e., to encounter sexually.

(manuscript page 160)

Upon y<sup>e</sup> horse race at Newmarket . . . S<sup>r</sup> Horatio

Townshend] in *The Townshends of Raynham*

(Middletown, Connecticut: Wesleyan UP, 1989), author James M. Rosenheim mentions that Townshend was elected to parliament in the 1650s and remained active in public life late into the decade (6). Horse races apparently become a verse genre and allusion of political polling and electioneering for Fane.

To y<sup>e</sup> tune of/Cock Lawrell] searches to date of period English folk songs, madrigals, Catches, Roundelays, Rounds, and canons have not offered this titled tune.

Northumberland] possibly Algernon Percy, tenth earl of Northumberland (1602-1668).

Desborow] Major John Desborough, who had been an officer of Fairfax's Parliamentary army. Austin Woolrych notes that Desborough had been highly politically-minded during his military career with Cromwell (*Soldiers and Statesmen*, 40).

{manuscript page 164}

Father why Innocent] Pope Innocent X (1572-1655) who was  
Pope from 1644 to 1655.

y\* Tenthsl Leviticus 27:32; tithe to the Lord is one-  
tenth of one's herd, flock, i.e., productivity.

{manuscript page 165}

In Cardinalem Wol<1>saeum . . . Englisht] the content,  
of course, addressing Cardinal Thomas Wolsey  
(1475?-1530) and his abuses of power for  
ambition by allowing Henry VIII to relinquish  
many burdens of kingship to him. One cannot  
refrain from the apparent comparison between  
Wolsey and his inextricable manipulation  
between church and state with Laud's during the  
reign of Charles I. Given the opportunity of  
comparison, Fane's resurrecting Wolsey's  
history is intriguing.

S.D.] the initials remain enigmatic, although the  
parliamentarian chronicler and diarist Sir  
Simonds D'Ewes (1602-1650) falls,  
chronologically, within the realm of  
possibility. In his active years in Parliament

of the 1640s, D'Ewes refused to associate himself with those who defended episcopacy; and, he was known to have placed his Puritan piety, religion, and morality before all else, and wanted to avoid ambition and avarice. See Willson Havelock Coates's introduction to *The Journal of Sir Simonds D'Ewes* (Archon, 1970) as well as for further bibliographical sources. The verses with which the initials appear regrettably offer no internal evidence except that S.D. was apparently a friend, as demonstrated on ms. p. 169. On the other hand, S.D. may simply be some abbreviation, e.g., sd = *sine die*, although the letters appear too boldly in Fane's hand.

{manuscript page 171}

S' Foulk Hunkes] Sir Fulk Hunk; he is mentioned as a Royalist who had been in charge of 700 to 800 musketeers and fought Fairfax and John Lambert at Nantwich in January 1644 (Wilson, 41-42).

{manuscript page 172}

Upon a Gent: calld F.F.] possibly Ferdinando Lord

Fairfax, son of General Thomas Fairfax.

Kittling] Kitling, i.e., a kitty.

Gib\_cat] *arch.* and *dial.*: of a woman--to act the cat

(*OED*, s.v.).

{manuscript page 173}

Upon y<sup>e</sup> La: Margaret Marchioness of Newcastle her Rare

Poems . . . new come forth\_\_1652] Morton includes

Margaret Cavendish as one of Fane's "circle of friends" (69). Besides reference to this

particular piece of verse, Morton includes

another poem, in its entirety, Fane

composed in 1662 entitled "May 1662 Upon y<sup>e</sup>

Heroike La: y<sup>e</sup> Markiones of Newcastle her

Incomparable Playes newly set out" (73) held by

Fane's family descendants at Fulbeck Hall.

Fane's datings of both pieces closely

approximate publication years of the

Marchioness's works: *Poems and Fancies* (1653),

and *Plays* (1662). Although it would be

intriguing to speculate that Fane's verse in

*FUGITIVE POETRY* is dated a year preceding the recorded date of *Poems and Fancies*' publication to suggest private, privileged pre-publication examination of her verses, too many possibilities abound for dating discrepancies in literature.

Kertle] kirtle: outer petticoat or skirt (*OED*, s.v.).  
 pussell] vb. "puzzle," i.e., "It would puzzle a Philosopher."

{manuscript page 178}

Willson] see note for Arthur Wilson, ms. p. 7.  
 Welldon] an apparent pun on Sir Anthony Weldon, author of *The Court & Character of King James I* (1650).

{manuscript page 179}

By a Mechanick Bruers hand] Fraser notes that "Brewer" was a scornful nickname given to Cromwell by his enemies, possibly for the fact that he was descended from the Putney Cromwells who were brewers (14).

{manuscript page 180}

State-Cheats] robbers or plunderers of the state

Skales fower times 3] Skales being steps (*OED*,  
s.v.); hence, I'll suggest "fower times 3" = 12  
steps of the scaffold which would relate to  
"Gregory" . . .

Gregory] . . . a common term for the hangman in the  
seventeenth century.

snittles] genitive case of snittle, i.e., the noose  
(*OED*, s.v.).

Hamon] Haman, from the Book of Esther, who is hanged  
from the gallows he constructed himself to  
massacre all the Jews. Haman's ten sons are  
also slain (*Hastings II*, 289), which may offer  
further sub-textual meaning to Fane's allusive  
purpose: not only to execute, presumably,  
Cromwell the regicide, but also the  
progeny of his regime.

Tra: Palmes] ?

{manuscript page 181}

de Militiere . . . Milier] searches to date have not  
uncovered leads either for de Militiere, or



Milier. They are apparently the same person.

{manuscript page 182}

Will Martin] see my note, ms. p. 55, "James Martin."

Rooks] Fane has much opportunity to pun, here: a crow--

which relates to "Flock";

or, a cheat or swindler;

or, a simpleton 1637 Bastwick *Litany* I.7

"Such men as study by all means to serve God

. . . are by these varlets called rooks" (*OED*,

s.v.).

{manuscript page 188}

Sent to W. Cope] no specific reference has yet to

illuminate who W. Cope may be, but J.T. Cliffe,

in *Puritans In Conflict*, offers a number of

major families from the Puritan gentry that

could not be readily identified as royalist or

parliamentarian, "families such as Cope of

Oxfordshire, Elmes of Northamptonshire,

Townshend of Norfolk and Wise of Devon" (45).

Tippet(s)] a band of silk or other material worn round the neck as a scarf with the two ends pendent from the shoulders in front;

or, slang for the hangman's rope;

or, one who acts the turncoat or renegade (*OED*, s.v.); or, of course, all three definitions as a pun.

Rochet(s)] outer garment as of a smock, cloak or mantle, but also a vestment of linen much like a surplice worn by bishops or abbots (*OED*, s.v.).

This concludes the critical analysis of the text.

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## APPENDIX

The following is a diplomatic transcription of a manuscript catalog of the Fane library, a total of five manuscript pages. Because it was not scribed in Mildmay Fane's hand, it is difficult to assess when the list of volumes was recorded. However, the last manuscript page makes reference to a "Mr. Batt" and offers the date, "Jan<sup>ry</sup> . 7<sup>th</sup>.1707/8."

The manuscript is presently held in the British Library, and is referenced as Add 34220.

{manuscript page 1}

A Catalogue of the Books of Apthorpe

Library, The Greek shelve

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	Ed Ann
1 Lexicon [---]plaglotti in 2 vol. por Edmondo Costello.	(1669
2 Biblia Polyglotti in 6 vol [qur] Briario Wallons.	(1657
3 Plutarchi opera in 2 vol.	1624

4	Novum Testamentum Graeco latinum Bon; Aria Montani	1619
5	Johannis Chrysostomi opera. 8 vol:	1613
6	Clementis Alexandrini opera.	1641
7	Justini opera.	1636

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#### English Divinity

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8X	The Holy Bible & common prayer.	1636
9	Sam: Newmans concordance to the Bible.	1643
10	John Donnes 80 sermons.	1640
11	Calvins sermons on the Book of Job.	1574
12X	Tho: Mathews Transl: of the Bible.	1537
13	Perkins works in 2 vol.	1616
14	Babingtons notes on the Books of Moses.	1622
15	Andrews B: of Winchesters 96 sermons.	1629
16	Jewels B: of Sarisburys Workes	1609
17	Luthers Divine Table Discourses.	1652
18	Hall B: of Exeters workes.	1634
19	Ll--ld B: of Can: Conference with Fisher.	1639
20	Wilson's Xtian Dictionary finished by simson.	1661

- 21 D<sup>r</sup> Barrows workes in 2 vol. 1683  
 22 Father Pauls Workes in 2 vol. 1676

{manuscript page 2}

- 23 Gaudens Complaints of the Church of Ingland. 1659  
 24 Tonye's Infinite Morals. 1679  
 25 Downame's Guide to goodness. 1622  
 26 Dr. Boys workes. 1679  
 27 Rogers's se[alven] Treatises. directions to[ N]ue  
   {happiness. 1605  
 28 D<sup>r</sup> Teulleys Key of Mysterious parts of  
   {scripture. 1636  
 29 Gataker B: of D: sermons. 1637  
 30 D<sup>r</sup> Williams's True Church. 1629  
 31 S Martyrs Commentarie on the Epistle to  
   {the Romans. 1558  
 32 Hammers etneient Eclessiastical  
   {<Dictionary>|Historie| 1650  
 33 Cottons Concordance to the Bible. 1638  
 34 Rogers's Naaman the syrian his Disease & Cure. 1642  
 35 Farindon B: of D<a rhaps> 30 sermons. 1657  
 36 Hookers Ecclesiastical Politie. 1617  
 37 Whites Replie to Fishers Answer. 1624



38	Clerkes sermons.	1637
39	Mason's Consecration of Bishops.	1613
40	Featley, Day, sibs, & taylor's 47 (funeral sermons.	1640
41	Clerkes General Martyrologie.	165[0]
42	M' Austins Devout meditations.	1637
43	Smith B: of Glocester's sermons.	1632
44	:BP: Coventrys Institution of the sacrament.	1630
45	M' Pemples Workes.	1635
46	Downamos Treatise of Instification.	1633
47	:BP: Exon's Explanation of Hard texts (of Scripture.	1633
48	Heldershams lectures on the 4th of John.	1629
X 49	Chillingworths Answer Charitie maintain'd by (Catholique.	1638
50	J[alrinens Explanation of Solomans proverbs.	1638
51	Roeves Londo President for [-orce-].	1659
52	Hierons Workes.	1635

### English Poetry

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53	Ogilbys Virgil.	1654
54	Ogilbys AEsop Fables.	1665
55	Mustapa a manuscript Play.	1602

56 Chaucers Workes. 1602

{manuscript page 3}

57 Drydens Translation of Juvenal & Persius. 1693  
 58 Beaumont & Fletchers Comedies & Tragedies. 1647  
 59 Fanshaws Luciad. 1654  
 60 Cowleys Workes. 1672  
 61 Ben Johnsons Workes. 1616  
 62 S[---]lderys Clelia a Romance. 1678  
 63 Taylors workes the Water Poet. 1630  
 64 Barclays Ship of Fools. 1570  
 65 Slatyers History of Great Brittan. 1619  
 66 The Marchioness of Newcastle Poems & Fancies. 1653  
 67 The Earle of Sterlines Recreation with  
 {the Muses. 1637  
 68 Spencers Fairy Queen. 1611  
 X 69 Philips matchless orinda. 1667  
 70 Theophila or Loves Sacrifice by EB. 1652  
 71 Barclays Argenis Transl: by Long. 1625  
 72 Fairfax's Recovery of Jerusalem. 1600  
 73 Sandy'ss Ovid metamorph:his. 1626  
 74 Daniels Workes. 1602  
 75 L<sup>d</sup> Brookes Workes. 1633

76 Davenants Gondibert. 1651

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Dictionaries of Several Tounes

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1	The Guide into Tongues by W Minsheu.	1625
2	Calepini Dictionarium undecim Linguarum.	_____
3	Scapulae Lexicon Graecolatinum novum.	1589
4	Howels Lexicon Tetraglotton.	_____
5	Coopers Thesaurus Linguae Romance et (Brittanieae.	1573
6	Florio's Queen Anna's new world of Words.	1650
7	Dictionarie Francoislatin.	1539
8	Cotgraves French Dictionarie.	1650
9	[R]ico[lt]s Dictionarie Francoislatine (Augmente.	1573
10	Minsheus English & Spanish Dictionary.	1623
11	Rheesus Cambrobritaeniae Linguae Institutiones.	1592
12	[R]ico[lt]s Grand Dictionarie Francoislatin.	1618

{manuscript page 4}

- |    |   |                                       |
|----|---|---------------------------------------|
| 1  | Sandford's Hist. of the Coronation of               |                                       |
|    |   | {King James 1687                      |
| 2  | Ogilbys Hist of the Entertainment of                |                                       |
|    |   | {K. Charles the 2 in his passage 1662 |
| 3  | Speeds Hist: of Great Brittain                      | 1650                                  |
| 4  | Ogilbys Affrica                                     | 1670                                  |
| 5  | A Relation of the voiage & Residencess of K Charles |                                       |
|    |   | {the 2 <sup>d</sup> by [Lower?] 1660  |
| 6  | Fox's Acts & Monuments of Martyrs in 3 vol.         | 1614                                  |
| 7  | Twinn's Compendious Draught of Anatomy              | 1553                                  |
| 8  | Johnsons Sea Mirror                                 | 1635                                  |
| 9  | The Workes of K Charles I <sup>st</sup>             | 1662                                  |
| 10 | Memoryals of the English Affairs                    | 1682                                  |
| 11 | Cavendish's new method to Dress horses              | 166[7]                                |
| 12 | Two Treatisies of the Nature of                     |                                       |
|    |   | {bodyes & soules 1644                 |
| 13 | Sadfords Genealogicall Hist of the Kings            |                                       |
|    |   | {of England 1677                      |

{manuscript page 5}

Books in M<sup>r</sup> Batt's Custody belonging to y<sup>r</sup> Library

{Jan<sup>ry</sup> . 7<sup>th</sup>. 1707/8

<S<sup>r</sup> Roger K. Ellrange's AEsop's Fables> returned

A Great Bible Gilt & Bound in Red Turkey Leather

<Heflin's Cosmography \_\_\_>

<S<sup>r</sup> Francis History of Edw<sup>d</sup>. 3<sup>d</sup>.>

Cowley's Workes

<D> Mr Batt Advise [Was on] Octavo

Th: effects of Coffee & Tobacco